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Contents

Revealing the Value of Cultural Landscapes 3
Charles A. Birnbaum
Robert R. Page

For the Curator of Trees and Teacups
The Landscape as Artifact 5
Renee Friedman

Landscape Interpretation in the United Kingdom
A Historical Perspective and Outlook 7
David Jacques

Interpreting in the Landscape
A Hebridean Perspective 10
Richard Rabinowitz

Relating Integrity to Interpretation 12
Patricia M. O'Donnell

Interpretive Values and Cultural Landscapes
An Australian Perspective 16
Ken Taylor

Canyon de Chelly National Monument
Interpreting a Dynamic Cultural System 19
Tara Travis

Southern Appalachian National Forests
Interpretive Planning for Rural Historic Landscapes 23
Delce Dyer
Quentin Bass

The O'Keeffe Landscape
Setting the Stage for Interpretation 28
Jill Cowley

The Social Aspects of Muskau Park in Łęknica, Poland
Planning and Management in a Community Context 32
Tomasz Zwiech

Visual Simulation as a Tool for Interpretation 35
Menelaos Triantafillou

Interpreting a Painful Past
Birmingham's Kelly Ingram Park 38
Catherine Howett

Interpreting Ebey's Landing National Historical Reserve 41
Gretchen Luxenberg

Interpreting Historic Burying Grounds
Boston's Initiative 44
Kathy Kottaridis

Cover photo: View upstream of area where Twin Trails intersects with Canyon del Muerto, Canyon de Chelly National Monument, 1991. Photo by Scott Travis. See story page 19.

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Revealing the Value of Cultural Landscapes

Charles A. Birnbaum
Robert R. Page

Interpretation can be regarded as one of the most important activities in historic preservation for it is the primary tool for educating the public about our national heritage and the manner in which we are attempting to preserve it. According to Freeman Tilden, author of one of the seminal publications on interpretation, *Interpreting Our Heritage*, one of the primary principles of interpretation is "revealing, to such visitors that desire the service, something of the beauty and wonder, the inspiration and spiritual meaning that lie behind what the visitor can with his senses perceive." As Renee Friedman points out in this Thematic Issue of *CRM*, interpretation involves "the revelation of connections among objects, people, activities, and ideas...our goal is to grasp an understanding of the thinking patterns of the peoples who produced them (objects) and those peoples' social, religious, economic, and political identity—in a word, their culture." As such, interpretation provides an opportunity to gain knowledge that can help maintain a strong sense of national identity and social self-esteem—an essential step in building a constituency for the preservation of our landscapes.[1]

Until recently, historic preservation and, in turn, interpretation primarily focused on structures. Buildings were often viewed in isolation, instead of within their cultural landscape context. Interpretation of the landscape focused at best on the historic scene or site associated with a building. However, during the past 20 years cultural landscapes have become an integral component in historic preservation both in the U.S. and abroad. We now recognize the importance of the landscape to an understanding of the cultural value and significance of a particular place. Additionally, there has been a growing awareness that cultural landscape preservation encourages a holistic approach to resource management by engendering an increased understanding of the inter-relationships between cultural and natural resources within a property. Based on this increased recognition and understanding, the story being told at many properties is expanding and includes myriad landscapes, designed, vernacular, and ethnographic.

Interpretation at Franklin Park, part of the "Emerald Necklace" in Boston, MA designed by Frederick Law Olmsted. Photo by author.

The genesis for this special issue of *CRM* was based on recent activity in the interpretation of cultural landscapes, along with the need to expand the interpretive program at many sites to embrace the landscape. The articles included in this issue illustrate the range of activity associated with landscape interpretation, including research, planning, and treatment, in the U.S., as well as Australia, Greece, Poland, and the United Kingdom. The authors represent a variety of disciplines with varying roles associated with interpretation and, therefore, provide diverse perspectives on the topic. As such, this issue is intended to stimulate interest and promote an enhanced dialogue among a variety of professionals regarding innovative and successful interpretation methods and techniques which will assist the public in appreciating the cultural landscape as part of our national heritage.

Research and Documentation

It is through research and documentation that we can begin to understand the manner in which farming has changed within Canyon de Chelly National Monument, AZ, the diversity of cultural resources that exist within the U.S. Forest Service lands, or how a culture has moved through time and space as illustrated by the stone carving traditions of graveyard markers in Boston, MA. Research uncovers the historical evolution of a landscape and defines the features, values, and associations that are significant and, therefore, is a prerequisite to its interpretation.

Research and documentation focuses in part on the array of components contained within a cultural landscape, including visual and spatial relationships and character-defining features. As Friedman states, the "landscape, including trees, plants, shrubs, and walkways, are comparable to cups, chairs, tables, paintings, and candlesticks." According to landscape historian Dr. Cynthia Zaitzevsky, "Until relatively recently, historians have played a minor role in projects involving historic landscapes.... Additionally, the owners of historic house museums often did not realize that the grounds surrounding a historic house might be of as much historical importance as the structure itself."[2] It is this newfound recognition for rigorous research that is

*(**Birnbaum and Page**—continued on page 4)*

(Birnbaum and Page—continued from page 3)

unearthing rich layers of landscape history. As a result, these layers are now being considered along with significant historic structures and indoor collections in a broader landscape context—for example, one that includes cultural and natural concerns (e.g., historical, geographic, environmental and social factors).

Today, with a commitment to scholarly research regarding a landscape's history, a greater attempt is being made to avoid conjecture and interpret a longer continuum of history, thus signaling an end for period reconstructions. As David Jacques points out, period reconstructions are problematic "because they purport to be literal representations of the past, and the slightest error or incongruity presents the risk of deceiving the public." One need only visit a period garden that is intended to evoke a historic experience (e.g. one that consists of annuals that are commonly available from the local nursery or an 18th century mission that has a formal grove of trees and tightly clipped lawn in its interior courtyard) to receive mixed messages. Today's research findings can inform the interpretive planning process that follows, and can, according to Patricia O'Donnell, "aid the participant in gaining an understanding of the landscape as a cultural expression by describing the significance of what exists." For landscapes with a vast period of significance, and an assortment of contributing features from each— for example, a battlefield which was later memorialized with monuments and roads or a historic residence with multiple family tenures—"the exercise of imagination is often the only hope of interpreting the complexity of a multiple overlay landscape," according to Jacques.

Rigorous research and documentation does not always yield detailed results. For example, regarding older landscapes (before the advent of photography) or specific areas within a landscape (utilitarian), documentation is often insufficient to adequately discern the character during the historic period. Additionally, elements that historically were not considered aesthetically pleasing often were not the subject of detailed research. A recent letter to the editor of *The New York Times* regarding the Shirley and Berkeley Plantations on the James River illustrates this shortcoming: "To our great surprise, neither the guided tours nor the brochures mentioned an extremely significant element in the life and history of the plantations—the slaves.... We were given maps and descriptions of the outbuildings, many still standing. There was no identification of slave quarters.... We wonder if it has been decided that mention of the reality of slavery might diminish visitors' appreciation of the elegance and beauty of these plantations?"[3]

Based on recent findings, opportunities exist to avoid conjecture and creatively interpret what is known without substantial physical interventions that may compromise later archeological evidence (e.g., pomological or stratigraphic research). For example, at Shadows-on-the-Teche, New Iberia, LA, a voluminous site history of the property has been developed as part of the current Historic Landscape Report. The result is a treatment and interpretation proposal which encompasses the landscape continuum, up to and including its later 1920-40s revival additions. It is hard to believe that just over two decades ago a restroom facility was constructed over the foundation of the antebellum slave quarters on the property, thus destroying archeological resources associated with the plantation's early history, and limiting the potential for future reconstruction.

Interpretation bridges the gap between the research that is conducted on a landscape and the public's understanding of the landscape—interpretation is the way in which research is disseminated to a much broader constituency. The question that arises, and that which the articles in this Thematic Issue attempt to address, is how do we best tell the story?

Interpretive Planning

"Communicating an understanding of change over time is the purpose of interpretation," according to Friedman. However, interpreting change over time in a landscape and effectively communicating patterns of settlement, circulation, land use, and vegetation that often comprise the landscape, presents many challenges. Additionally, interpreting a vernacular landscape raises the question posed by Richard Rabinowitz, "What about the patterns of ordinary life in the past—how can they be recognized and interpreted amid the contemporary landscape?"

At Ebey's Landing National Historical Reserve, WA, Historic St. Mary's City, MD, and Canyon de Chelly National Monument, AZ, interpretation addresses the character-defining features of the landscape associated with a long continuum of land use and change over time. In all cases, the cultural landscape, both above and below the ground, is very much a part of the present community—the physical evidence, including traces of the past, is an integral component of the daily lives of those that live in or move through the landscape today. According to Tara Travis, "...we need to learn how to see the changes that have occurred in the landscape in order to recognize the continual process by which human beings experiment with the land." However, an additional challenge associated with these landscapes is how to integrate interpretation in a manner which recognizes and respects the needs of a viable, thriving community.

Techniques

In the forward to *Interpretive Views,* William Penn Mott, former director of the National Park Service, reflected on the evolution of the field of interpretation. He stated, "when the first national park was established at Yellowstone on March 1, 1872, all that could loosely be defined as an interpretive program for future visitors was the report from the 1870 expedition that discovered the site. Old Faithful geyser had barely been named, and the National Park Service was as yet unformed, so how could the park's geologic phenomena be interpreted to the public? The effectiveness of such interpretive programs as later emerged could have been evaluated only by the "oohs" and "ahs" of visitors and post card readers."[4]

(Birnbaum and Page—continued on page 47)

For the Curator of Trees and Teacups

The Landscape as Artifact

Renee Friedman

The word "interpreting," used to describe how we get our message across to visitors, is such an odd word, isn't it? Most people outside the museum field find it confusing, and responses to our "help wanted" ads for an interpreter elicit many inquiries from bilingual applicants.

General use of the word "interpret" in a museum or historic site has come about since the 1960s and early 1970s. Prior to that time, visitors to our sites were "guided" or "docent-led." This change—from guiding to interpreting—is significant. It points to a decided shift in the way we look at communicating history. It changes our role from "leading" people through a house and garden to engaging in a dialogue that draws its inspiration from objects, yet responds to our visitors' interests. With interpretation, the "set talk" and memorized itinerary are gone.

Interpretation also involves the revelation of connections among objects, people, activities, and ideas. Schools have begun to realize that forcing students to memorize dates, names, successions, and battle configurations is not teaching history. Museums and historic sites are seeing that a tour based on identifying objects—"Note the Chippendale chair in the corner, the Jacobin sofa to our right, and the silver bowl made by Paul Revere"—is also not teaching history. History explores the "whys," not just the "whats." It goes beyond identification. It looks for connections and patterns. The kitchen yard at Sunnyside, the home of Washington Irving, is not important because it is a square plot fenced in by wooden planks, but because that space and that fence tell us something about mid-19th-century culture—about the need to separate utilitarian areas from aesthetic areas, about class systems and the separation of classes, about work, about gender roles. The orchard at Montgomery Place, one of the properties at Historic Hudson Valley, is not important for the specific varieties it produces, but because those varieties tell us something about the culture of the people who lived in the region. Native versus imported varieties tell us about trade systems and economics. The orchard itself tells us about private ownership and entrepreneurship and a democratic system of governance in American society. From this grove we can learn about owners and workers, be they slaves, as they were when it was first planted, or tenant farmers, or local community residents, or migrant workers from Jamaica, as they have been subsequently.

The pattern in the land

We draw inspiration from objects—but only inspiration. We work hard to preserve our artifacts, our manufactured as well as natural collections, but not as ends in themselves. Our goal is to grasp an understanding of the thinking patterns of the peoples who produced them and those peoples' social, religious, economic, and political identity—in a word, their culture. The objects in our collections are the keys to understanding culture. And that is what we as museums and historic sites are in the business of doing—transferring culture from one generation to another, from one culture to another. For this reason we are so concerned about the authenticity of presentation. The vigorous discussions that take place at historic sites about authenticity, intrustions, and accuracy of presentation do not deal with **things** but with the thinking patterns—the culture—that led to what those **things** were and the way they were use. That is what we need to preserve. To change a landscape or any part of a site by removing original material, by adding different material, or by changing emphasis alters the thinking pattern that produced it, negating what we are in the business of doing.

I would suggest that the recent interest in historic landscapes results directly from the social history movement. As historic sites began to explore the relationships of groups and people to each other and to their places, it was inevitable that curators would recognize the importance of the relationship between people and their environment, be it farm, natural landscape, clearing, or formal garden.

Philipsburg Manor, now part of Historic Hudson Valley, was originally sited to reflect a culture based on a complex system of trade, that rewarded enterprise and organization, and that was hierarchical, descending from owners to tenant farmers to slaves. At the mill of Adolph Philipse, the tenant farmers' grain was ground, then transported on a sloop that slaves operated to New York City. The Hudson River provided water power and transportation to market. The owners arranged the landscape to achieve the greatest degree of use and the most profit as farm land, frontier trading post, and commercial center for a remote area. All energy went into production for subsistence and for markets, and the landscape reflects that.

Almost 100 years later, the valley was no longer frontier, and families like the Van Cortlands made their permanent homes along the river. Farming remained critically important, but now there was time both to tend a formal garden and to arrange the flowers that came out of it. The landscape at Van Cortland Manor reflects this. By the mid-19th century, markets, trade, and the American economy rewarded people like Washington Irving the leisure to carve their landscape and vistas into patterns and curvilinear lines that please their Romantic spirits. Like Marie Antoinette playing at being a dairy maid, they played at being farmers. If the crop failed, they simply bought potatoes and cabbages and tomatoes in the nearby town. The landscape reflects this.

Seeing the site whole

At Montgomery Place we have the challenging and exciting opportunity of telling at one site the story of these types of changes. Since its beginning, Montgomery Place has been a combination of farm, orchards, woods,

*(**Friedman**—continued on page 6)*

*(**Friedman**—continued from page 5)*

vistas, and pleasure gardens. How the emphasis shifted from one to another reflects those patterns of change that teaching history—or interpreting—must reveal. Colonial Williamsburg sums up the concept in three words: "Change over time." Communicating an understanding of change over time is the purpose of interpretation.

Landscape, including trees, plants, shrubs, and walkways, are comparable to cups, chairs, tables, paintings, and candlesticks. All are part of the collections of a historic site. They are all among the objects that museums, by definition, agree to preserve, collect, research, and interpret. A historic site's collections comprise the entire site—what's inside the house, what's outside the house, and the house itself. But historic sites have traditionally emphasized the house. Rarely is the relationship between the house and its setting interpreted. Rarely is there discussion of how the people associated with the site shaped the land to serve their needs and reflect their culture.

This fact struck me when, several years ago, I visited a historic site in the West, where a change from open to fenced grazing had once taken place. All the outbuildings looked intact, as though the cowhands would return at sundown. The vast acreage in the visual distance belonged to the site so the visitor saw flat pasture against distant mountains. Clearly, the land was the most significant element at the site. But I was greeted at the front door by a guide who showed me through the house. She competently described the appointment and European furnishings and related the history of the family, concentrating on the mistress of the household. The cattle business had not been mentioned when my visit ended at the back door. The tour should have included an interpretation of the ranch, a stop at those outbuildings, and time just hanging over the fence, coming to know what the change in the grazing of cattle implied in breeding, and markets, and work, and the settlement of the region.

Often we let our concern for the security of our objects determine what we interpret, rather than letting history decide that. Landscapes seldom contain collections that are priceless, and we can permit visitors to wander through them on their own. But if our purpose is to teach history, then we must begin putting the priority on what we want people to know when they leave our site. Rarely is this knowledge limited to the house and its contents; the landscape is equally, sometimes more, important. We cannot forget security. But we must expand our interpretation to include the landscape, even if it means decreasing the number of house tours we provide, shortening the house tour, or lengthening the visitor's stay with us.

The site at Sunnyside carries a major historical message. The landscape and the house were conceived as parts of one picture. Winding paths, gnarled trees, shifting light, textures of water, leaves, rocks, petals, framed vistas, deep glens, rusticated fences—all combine with the house in a three-dimensional painting, a Cole or Durand or Bierstadt come to life.

Until a few years ago, our interpretation focused entirely on the house. Visitors were encouraged to walk the grounds, but there was no interpretation of them. We have now expanded our visitors' experience by adding a landscape tour from April to October that emphasizes American Romanticism and Sunnyside as an expression of it. The tour concentrates on the characteristics of Romanticism; it connects Irving to the Romantic movement in England and America; it connects Irving's writings and the landscape; and it distinguishes, as did Romanticism, between the aesthetic and the functional, between the beauty of the walking grounds and the plain utility of working spaces, such as the kitchen yard.

We are creating an interpretive plan for Montgomery Place that treats all the elements of the site: the grounds, the gardens, the orchards, the house, the trails, the river, and the woods. Visitors will stop first at the visitors' center, where we will make available maps of the trails and grounds, the schedule for interpreter-led trail walks, orchard walks, and house tours. The theme of our interpretive message will be change and continuity over time. We will explore the fruit-growing industry in Dutchess County and the people connected with it, including growers, pickers, owners, and consumers. We will explore the changes in the house and property from the Federal period, through the Romantic era, to the modern age with its utilitarian spirit. We will interpret the gardens as they changed from ornamental flowers to wartime vegetable growing. We will pay attention to the culture that valued the natural world to such an extent that the objects of the interior of the house—wallpaper, furnishings, chandeliers—are decorated with motifs from outside.

Our visitors themselves present one of the challenges before us. We have long trained them to expect a walk through a historic house, then a friendly invitation at the back door, "By the way, if you have the time, you might want to wander through the grounds." For all of us to do successful landscape interpretation, historic sites will have to re-educate the public.

Orderly—or accurate?

Another challenge stems from our 20th-century notions of order and cleanliness **combined** with our concern that our visitors may not be comfortable in a truly period landscape, **combined** with the difficulty of finding and using period lawn and grounds maintenance equipment, such as sheep. In our time landscapes have even borders, the lawns are green and velvety and evenly clipped, and mud is rarely evident. The tendency to improve the landscaped and gardens of historic sites rather than to re-create the look of the period can be compared to adding new furnishings into a period setting so that the house "looks better"—more Federal or more Georgian or "typically" Gothic. The result is a landscape that never existed, and that is bad history. If our purpose is to help our visitors understand the patterns and connections of history, to grasp an understanding of the thinking patterns of the people who created those landscapes, then we must provide them with the physical evidence of those landscapes as close to reality as possible. Each time we substitute one type of tree for another, or add a path, or move a flower border from one location to another, or make even the lawn of a pre-1860 house, we are altering history. We are reflecting our culture, our patterns of thinking, not the culture that produced our site. When several of these changes are combined, what are we presenting? What can our visitors learn? We as

*(**Friedman**—continued on page 9)*

Landscape Interpretation in the United Kingdom

A Historical Perspective and Outlook

David Jacques

Landscape interpretation in Britain has been woefully inadequate post-war. This is especially disappointing because, after all, the English claim to have invented it in the early-18th century. The world's first guidebook to a garden was that for Stowe. In 1744 a local bookseller called Seeley published his *Description of the Gardens of Viscount Cobham at Stowe*, and in 1750 he found himself in competition with an engraver called George Bickham whose *Views of Stowe*, published in 1753, included 16 excellent engravings and a superb map. Seeley's guide was repeatedly reissued with improvements, and the number of other places for which guidebooks were published increased greatly into the next century.

The guidebooks to picturesque scenery effectively started with the publication in 1782 of William Gilpin's *Observations on the River Wye, and Several Parts of Wales, &c. Relatively Chiefly to Picturesque Beauty; Made in the Summer of the Year 1770.* This was followed by observations on the *Mountains, and Lakes of Cumberland, and Westmoreland, The High-Lands of Scotland, Forest Scenery ... illustrated by the Scenes of New-Forest in Hampshire, and other polemics.* William Wordsworth wrote *A Guide Through the District of the Lakes* (1810) for his beloved home ground.

One characteristic of these works that strikes the modern mind strongly is their didactic quality. The gardens of Stowe were intended to impart messages about the state of man in relation to nature and the state of politics. The guidebooks explained the emblematic qualities of the gardens. As for Gilpin, he was a school teacher, and his excursions were with the intent of codifying the principles of picturesque beauty so that he could improve his own and his pupil's appreciation of landscape painting. Though Gilpin disapproved of the use of landscape for making political statements, his books nevertheless shared with the Stowe guidebooks the assumption that readers wished to be intellectually stimulated through contact with the landscape.

The picturesque tradition in England continued well into the 20th century. Books giving instruction on the location of hilltop panoramas, the local history and legends, and the wildlife and farming of the area, were written for the increasing number of walkers, and those few who had vehicular access to remote areas. Then, from the 1960s, the style of such books changed. The Shell and Readers Digest books of the countryside became well-illustrated gazetteers, providing a superficial look at everything. The reasons may have been twofold. First, the greater degree of access by private car physically allowed this gluttony of treasures. Second, there seemed to be an underlying assumption that the English countryside no longer needed interpretation; people somehow knew what was worth seeing. This was understandable, perhaps, in that an idealized image of the countryside was relentlessly fed to the public through television and advertising. Probably another part of the reason was the Modernist assumption that people instantaneously recognize "visual quality," so interpretation was unnecessary (which incidentally was the assumption underlying the landscape evaluation process exercises of the 1970s.)

Meanwhile, with country houses beginning to become open to the general public from the 1950s, there was a spate of guide books. There had been a tradition of guide books for ancient monuments by the Office of Works and its post-war successors, and these were very erudite, and incomprehensible to most

Visitor tour for Hawkstone, a landscape opened to the public without an accompanying house. The old problem of the guidebook providing almost no information on the landscape is certainly not the case here—the guidebook is almost solely about the landscape, and interprets for visitors background on the origin, development and evolution of the site from the 18th century to the present. Illustration courtesy of Walding Associates.

*(**Jacques**—continued on page 8)*

(Jacques—continued from page 7)

of the visiting public. The new country houses needed to be populist, so tours of the house were written with an emphasis upon the contents and the family history. Where gardens were mentioned, the text provided a tour around the horticultural treasures, and seldom anything else. The wildlife park, children's zoo, or the model train ride were likely to occupy the lion's share of the back pages of the guide.

The working premise was that the public is intellectually passive, rather than interactive, in its appreciation of rural, scenic, or historic sites. The outdoors were viewed as mass entertainment, and each drew such numbers of visitors onto country lanes that incorporated into the Countryside Act of 1968 was a provision which enabled "Country Parks" to be funded, with the intention that people could be given access to countryside on the outskirts of cities. At historic sites, interpreters felt compelled to represent history so that it was more fun for children; it was more important to interest them in history than to worry about providing them with a fully accurate picture. The same tendency to fantasize was found in the re-enactments of battles by adults, many of which never took place. Taking the logic to its extreme has led entrepreneurs to devise theme parks, where historical images are re-packaged to have maximum impact. Britain did not escape this trend; Alton Towers in Staffordshire, and Thorpe Park in Surrey, were the home-grown, and second-rate, answers to Disneyland in the 1970s and 1980s. These phenomena are a far cry from the historian's desire for authenticity, and a suppression of imaginative falsehoods.

Interpreters have to ask themselves about the purpose of their work. The question is especially pertinent in Britain where the long-term political sub-text to preservation, as seen in the United States has been absent. American politicians who have been keen to promote the idea of the national, local, or ethnic community have chosen sites for preservation because of their qualities of illustrating the story they wish to be told; hence, the interest in battlefields, presidents' houses, and even the "trails" that opened up the West. The point of preservation is lost if the story is not then told by trained interpreters. Not surprisingly, the US National Park Service leads the world in interpretation.

In Britain, the commitment to preservation has come from the professionals themselves; politicians have acquiesced to preservation, rather than required it. The archeologists obtained legislation in their favor through a brilliantly conceived campaign of gentle pressure over many decades from the late 19th century onwards. However, few people in Britain now accept the old Office of Works idea that monuments are protected for their own sake, as objects of beauty, awe, and wonder, available to anyone who has the sensitivity to appreciate.

An opposing school of thought would liken the great monuments to the peaks of mountains appearing above a landscape covered in mist. They reveal only the most visible parts of the whole. The greatest determining events of history may not be the dates of monarchs and battles, but economic change like the emergence of

Models in exhibition of Bosworth Battlefield (1485) commemorating when King Richard III lost his life and the formal end of the War of the Roses. The battlefield has been altered beyond recognition over the 800 years since and the exhibition allows visitors to visualize the battlefield before actually visiting the site. Photo courtesy of Leicestershire County Council.

A special event at Bosworth Battlefield. Photo courtesy of Leicestershire County Council.

A typical battle trail interpretation board. Photo courtesy of Leicestershire County Council.

banking or technological innovations like the invention of the washing machine. According to this view, the interpreter should concentrate upon the forces that changed everyday life. One problem with this approach is the tendency for it to acquire historicist undertones that promote the idea of inevitable progress and suppress the role of unplanned events in shaping the world. Nevertheless, it has been given backing by many museum curators and politicians who are conscious of their accountability to the taxpayer in their use of public money and will readily accept that sites and monuments should be more relevant to the person-in-the-street.

The United Kingdom government, thinking that this populism should translate into financial returns, made it a duty of English Heritage to be concerned with preservation following the National Heritage Act of 1983, and established the Historic Royal Palaces Agency a few years later. Apart from emphasizing the potential of marketing the "heritage product," the politicians gave no further guidance on what was important. But if politicians do not give their lead in the purpose of interpretation, who does? What were the important events of history? For whose benefit is the physical testimony of historic events preserved? Not only do interpreters themselves have to be aware that their work can be made to serve particular and partisan agendas, but they must concern themselves with the means of interpreting themselves have to be aware that their work can be made to serve particular and partisan agendas, but they must concern themselves with the means of interpreting. Should they lean towards simplification for ease and clarity of interpretation, and improvements of the "attraction"?

The temptation to provide a literal interpretation of some former preferred period by reconstructing its physical form, or at least tidying up a bitty site, is strong. There have been garden reconstructions, inspired by period gardens such as Villandry in France and Het Loo in the Netherlands. In 1993 English Heritage reconstructed the 1690s garden at Kirby Hall, and the Agency is restoring the Privy Garden at Hampton Court, due to re-open in 1995, to its state in 1714. These are intended to provide historical experiences, but they are problematic. Because they purport to be literal representations of the past, the slightest error or incongruity presents the risk of deceiving the public. Also, reconstruction often nowadays involves excavation, hence a loss of the archeological record, in addition to tampering with the later fabric and adaptations to deal with asynchronic surroundings. Wholesale "reconstructions" of gardens now seem less likely than they once did. More cautious repairs, with just the occasional, and very carefully interpreted, period piece reconstruction, is the emerging picture.

The truth is often fuzzier and more complex than interpreters might wish. Interpreters should be well advised to distinguish the imagination necessary for a mind-expanding interaction with a landscape from an intellectually idle fantasy encouraged by entertainers. The exercise of imagination is often the only hope of interpreting the complexity of a multiple overlay landscape to visitors. It can be stimulated by such means as education packs for schools, posters, children's books, guidebooks, artist's impressions, models and videos. The role of historians and interpreters could then be to identify the pertinent, and often difficult, questions raised through interaction with the landscape so that relatively unknowledgeable but interested parties can reconstruct events or scenes, and seek enlightenment through their own observation and reflection. Landscapes are evocative and useful templates for reconstructing the historical events and scenes of importance in the imagination, but often the best interpretation spans many sites, or uses many forms of interpretation to provide multi-media history on an economic or social theme.

By these means landscape interpretation would come full circle to a more didactic approach, though now with the benefit of far superior research and technology. The signs are there. Country house guidebooks are now often quite informative about the history of the garden and park; England's only interpreted battlefield, Bosworth, in Leicestershire, is widely thought to be very instructive; and the National Trust magazine tells its two million members much about pollard trees, field walls, and other landscape features in their control. Perhaps the most encouraging sign is the interest shown by schools. The new generation of visitors to gardens and landscapes appears set to have much more sophisticated expectations than their elders did in the 1960s.

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*(**Friedman**—continued from page 6)*

educators and interpreters in museums and historic sites learn about the past from period documents and artifacts. These should be our guides, not twentieth-century notions of what our site should have looked like or what we think 20th-century visitors would like to see.

It is not that historic sites have purposely avoided interpreting their landscapes; it is simply that they have been unaware of them. A long tradition has so emphasized the house and its contents that the wonderful messages in the grounds and landscapes have remained hidden. We can hope that attempts to raise the awareness of educators, curators, and visitors will lead to a holistic approach, the interpretation of the entire site.

Renee Friedman was formerly the director of interpretation and education at Historic Hudson Valley. She currently serves as training project coordinator for the National Trust for Historic Preservation. This article was reprinted from the July-August 1988 issue of *History News*.

Interpreting in the Landscape

A Hebridean Perspective

Richard Rabinowitz

Each summer, I escape from the steamy precincts of New York City to walk the Hebridean hills. For an interpretive planner, the Scottish landscape of lochs and heather-covered hillsides is blissfully free of the "visitors" whose interests I cultivate assiduously the other 11 months of the year. But even in this isolated corner of the Isle of Skye, I occasionally start trying to imagine what it might be like to create an interpretive landscape. I ponder, what could be done to enhance the visitors' understanding of such a wonderful place?

I suggest that there are three possible forms of landscape interpretation.

First, there is interpretation constructed into the landscape, but clearly distinguished from it, like "wayside" signage.

Second, there is "extrinsic" interpretation that is about the landscape but not actually set in it, like a guidebook.

And third, there are ways in which the landscape can be "self-interpretive," by incorporating elements that are not designedly informational but nonetheless convey ideas about the place, as the stones in a graveyard do.

Each form has its virtues and its deficiencies. My goal here is to encourage the landscape architects, architects, curators, and preservation planners of cultural landscapes to consider creative alternatives to the ubiquitous (and I would say generally boring) plaques or wayside graphic panels that have defaced American "historic sites" for three generations.

Interpretation constructed in the landscape: "A Fence between Peoples." In the 1660s, colonial Maryland legislated penalties against Indians who failed to fence out the wandering pigs and cattle of English settlers. An interpretive dialogue along the fence re-creates for pairs of visitors the escalating misunderstanding between the races in the colony. Design by American History Workshop for Historic St. Mary's City Commission.

I. Interpretation Placed on the Cultural Landscape

Historic markers, commemorative plaques, and wayside interpretive panels have been an important part of 20th-century historical observance in the United States. They seem to have originated in efforts to make the sites of settlement, early skirmishes with the Indians or the British, or the demolished homes of lesser luminaries. (Greater figures had their houses preserved.) In their remoteness from the actuality of the present scene, they initially had a believe-it-or-not quality about them. "Could you imagine," they all seemed to say, "that this quiet stream was the site of an Indian raid in 1758?"

By the 1940s, motorists could travel on roads in every state in the Union and confront a series of markers, picking up anecdotes about the past but almost no sense of the historical texture of the contemporary environment. Since then, waysides have had to carry a heavier burden—interpreting sites in which the evidences of history or natural history are still present.

In this task, waysides are almost impossible to get right. Markers must be conspicuous enough to attract attention but not so intrusive as to compete with landscape features they are meant to interpret. Because they sit right in the landscape, they don't offer visitors a threshold (like a museum or historic house doorway) to prepare for the attention they demand. If they are primarily verbal, they have to speak to audiences who may not be intellectually prepared for their complexity. The historic districts in New York City, for example, are cluttered with brown signposts using fancy architectural history terms to describe early design elements of each neighborhood. Oblivious to the century or more of urban history that followed, these signs have often been sadly (but perhaps appropriately) reintegrated with street life by serving as convenient panels for the latest generation of graffiti artists.

The most up-to-date signs, frequently constructed of enamelized porcelain or resinous layers of film, often incorporate historical images quite well, even in color, but rarely are the pictures large enough or clear enough to add much context to the viewer's perception of the present-day scene.

Even when these objections can be met, there is generally a problem in reading substantial text out-of-doors because of lighting conditions. Since an increasing proportion of our visitors are older people, they will generally prefer to read from print pieces like brochures, which can be held at exactly the desired position for bifocals, than from large-scale signs.

A series of signs along a "history trail" may become a rhythmic structure that virtually supplants the experience of the landscape itself; visitors may construe their visits as the passage from number 1 to number 57 rather than a walk along the canal. (This is also a danger with printed guides as well that employ numbering systems.)

Bronze Beaver on Morrison Street, near Pioneer Courthouse Square, Portland, OR, by Georgia Gerber reminds Oregonians of an early export commodity. Photo by author.

"Heinrich's Day," an interpretive trail through Centre Wheeling provides visitors with clues to the recurring appearance of a boy throughout this industrial neighborhood in 1880. Design by American History Workshop for Wheeling National Heritage Area.

Not all outdoor exhibits need to be signs. Models can also be placed in the open air. Among the best are those built to orient sightless visitors by providing tactile representations of a historic or natural area—which turn out, of course, to be equally successful with other visitors. Climb-on or crawl-over landscape models also work brilliantly with those of our little visitors with Matchbox cars poking out of their pockets.

II. Interpretation Carried into the Cultural Landscape

When it won't work to mark the cultural landscape itself, it makes sense to equip visitors to explore it on their own. Portable interpretive media include all manner of guides, books, maps, brochures, as well as live tour guides. Let me try to suggest some implications of their application.

Print formats work by destabilizing, for a moment, the visitors' movement through and placement in the landscape. A **map** asks visitors to transform their eye-level perspective on the environment into a kind of abstracted aerial view. It construes all landscape features—natural and manmade—chiefly on the basis of their linear distance from "where you are," encouraging the illusion that the visitor is the still center of an unfamiliar world. A **guide,** by contrast, converts visual information into a verbal and narrative sequence, that is, into an experience of time rather than space. But not all such extrinsic forms of interpretation are verbal. **Images** of the site, like photographs taken years apart, also stimulate visitors by unsettling and dislodging their ordinary perceptual framing of the scene.

Guidebooks may be read aloud, and generally this assists an understanding of the scene they represent. It is also possible to provide visitors with aural interpretive media. Unlike print guides, sound recordings don't compete with the visuality of the setting. But mechanical contrivances do impose a time-discipline (the "attention span") that may disturb visitors' sense of freedom in the outdoor environment. Musical and sound effects are tempting supplements to verbal information, but they seem to interfere with and even suppress too much of the visitors' personal sensory apparatus; they are valuable only in indoor installations, and then only with great care. In Scotland, I can recall one great exception, and that was a lone (live) piper's playing mournfully amid the gloom of Glencoe, which evoked astonishingly the site of a terrible massacre three centuries before. Even the most well-scripted audio guide, read with the most authoritative TV announcer's sonority, fatigues quickly, compared to distinctive celebrity voices, or texts drawn from literary sources (say of Will Cather's New Mexico, the Brontes' Yorkshire, or Faulkner's Mississippi).

Another variety of extrinsic interpretive formats is the interpretive exhibit, and especially the landscape model, placed in a visitor center and seen prior to an excursion outdoors. Cultural landscapes that have witnessed great historical transformations are better interpreted through careful models of their condition from period to period. At Harvard Forest in Petersham, MA, there is an effective sequence of four models that show a single farm site from the early-18th century to the 1930s. But visitor centers, powerful experiences in themselves, often fail to impress a message in the minds of visitors that is simple and effective enough to carry with them and apply to the phenomena they encounter in the landscape.

III. Interpretation "Built" out of the Cultural Landscape

The inquisitive traveler is often richly rewarded by learning to read historical and cultural traces actually embedded in the landscape. Nothing shows the political reach, as well as his personal braggadocio, as all those 1930s highway bridges in Louisiana with signs warmly celebrating the leadership of Gov. Huey P. Long. Town and road names always reveal important facts of historical geography—where the grist mill was, where the Germans settle, which places were laid out in the years surrounding the War of Independence (hence, "Congress Street"). Monuments to the Civil War dead mark not only a community's 19th-century losses but

*(**Rabinowitz**—continued on page 15)*

Relating Integrity to Interpretation

Patricia M. O'Donnell

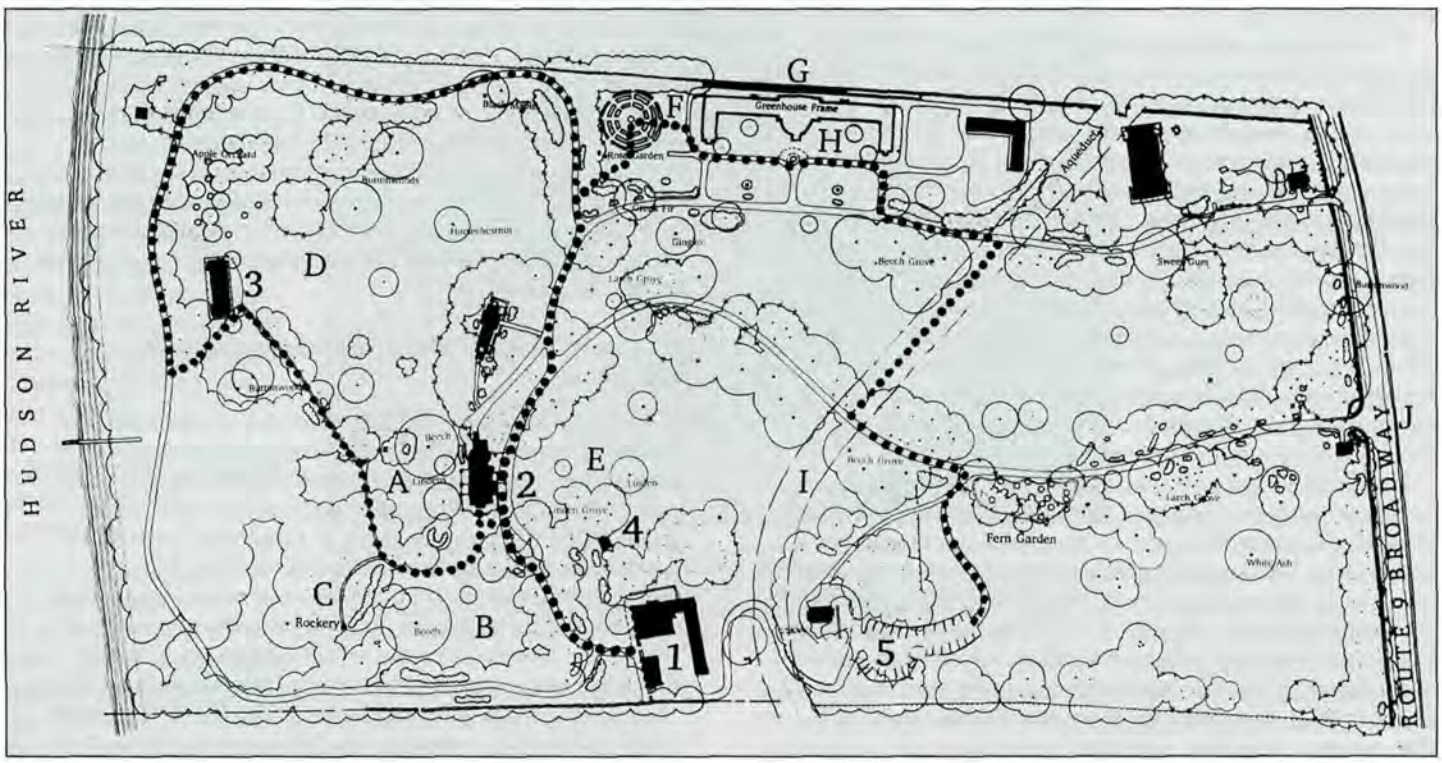
Landscape interpretation is the process of providing the visitor with tools to engage in an experience of the landscape as it existed during its period of significance or as it has evolved to the present. These tools may vary widely to include traditional wayside exhibits and self-guided tour brochures, a creative representation of a lost feature, or an interactive device that presents some aspect of the landscape, expresses a historical skill or perception, or communicates historical lifeways.

Selecting an approach for interpreting a landscape is related to several factors, but is most closely linked to the level of integrity of the landscape, and therefore, its ability to convey the historic character and character-defining features of the past. The integrity of a cultural landscape can be defined as high, moderate, or low. This article explores the relationship between the level of integrity of a landscape and the techniques for conveying its significance to the public through six examples.

High Integrity

In a landscape with high integrity, the historic character of the landscape is quite intact, although subtle changes may have occurred from the historic period, such as vegetative growth. As a result, interpretation can direct the visitor's attention to the existing character-defining features of the landscape—the spatial organization, topography, circulation, vegetation, structures, small-scale elements, furnishings and objects, and the overall setting and surroundings. The goal of interpretation is to aid the participant in gaining an understanding of the landscape as a cultural expression by describing the significance of what exists. In the case of Ebey's Landing National Historical Reserve on Whidbey Island in Washington State, the National Park Service (NPS), Pacific Northwest Region, has collaborated with the state and local governments to preserve a highly intact agricultural landscape. Recognizing that the reserve encompasses a vital community and that most of the land remains in private ownership, the approach to interpretation is modest. As proposed, the interpretation of this 17,400-acre reserve is concentrated in only 12 locations which include wayside exhibits that provide the visitor with historical data about the region and the intact cultural and natural resources in their presence. Additionally, a kiosk is located within the town of Coupeville to alert the casual visitor to the historic significance of the area and to direct them to important resources and waysides outside of town (see related article on page 41).

At Vanderbilt Mansion National Historic Site, the former Frederick W. Vanderbilt Estate in Hyde Park, NY, the cultural landscape retains a high degree of integrity and consideration is being given to restoring missing or altered landscape features so that the visitor can experience the mansion and landscape as if it were still a private estate. It was determined that, given the character of the estate landscape, the placement of wayside exhibits would not be appropriate. Instead, based on the historical facts and drawings in the 1993 Cultural Landscape Report, a self-guided tour is recommended. The tour would draw the visitor through the designed landscape



A plan of "Lyndhurst" in Tarrytown, NY, as it exists today with a suggested tour route, part of a self-guided tour brochure developed to provide information on the historic development and significance of the landscape. Illustration courtesy of LANDSCAPES.

experiencing the grand Hudson River vistas, the ridge and woodland trails dating to the early-19th century, the details of the main gate, the entry sugar maple tree alleé, and the decorative arbors of the formal gardens. Within the formal gardens, one greenhouse will be reconstructed, while other lost greenhouses will be interpreted through foundation outlines and ghost frames which provide a sense of scale and massing within the space.

Moderate Integrity

Moderate integrity exists when much of the cultural landscape remains, but there are notable losses of character-defining features and some features are in remnant form. As such, the focus of the interpretation is on what remains, along with a comparison of what exists with the character of the landscape during the historic period. On two former estates, "Lyndhurst" in Tarrytown, NY, a property of the National Trust, and "Eagle's Nest," William Kissam Vanderbilt's estate in Centerport, Long Island, the historic designed landscapes are intact to a moderate degree with several components in remnant form. For each of these properties, a self-guided tour brochure has been developed providing information on the historic development and significance of the landscape, while conveying a sense of the people who shaped it. The self-guided tours are in the form of a property map which is marked with a tour route. Keyed into these maps are a series of historic photographs illustrating each numbered tour stop or station. The inclusion of the historic views allows the touring visitor to see the area of the landscape as it appeared in the historic period, to identify the remaining historic features and to make comparisons between the historic and existing conditions. Small number blocks, cut in stone, are recommended to be set flush with the grade at each tour stop so that the visitor knows they are in the right place. For Lyndhurst, the landscape tour is arranged in two loops with the upper loop accessible to the disabled, while the lower loop involves a longer walk and often a more steeply sloping gradient.

Low Integrity

A cultural landscape with low integrity offers the greatest challenge for interpretation. In these cases, subtle evidence of landscape character may remain while historic documentation provides more detailed, but often incomplete, information. In these remnant historic landscapes, it is important to paint a broader picture to convey a sense of the character of the landscape that has only a few clues to offer in its current form. Through creative interpretation techniques, the historic themes, rich associations, and lost settings can be evoked and, in turn, imagined by the visitor.

At the Cornelius Low House, the former Raritan Landing community, now New Brunswick, NJ, the reduction of land area over a period of years, which can be thought of as "historical compression," has reduced the Low House property to a mere two acres with an adjacent access route completely lacking integrity. The visitor approaches the rear of the 1740 stone dwelling from an off-site parking lot (shared with the Rutgers University athletic fields) through a somewhat disorienting conjunction of historic and contemporary features. A decision was made to use this walk as a path through time to explore the layers of history that are a part of this property. There are five interpretive stations along this path and three in the two-acre property's historic core. Each station has a bronze plaque with text and illustrations while the five on the walk also include three-dimensional elements. One station evokes the Country Estate era (1830 to 1960) with a large, iron bird cage that was found on the site, and whose historic location is unknown. Using photographic documentation of the owner with a bird in the cage, an iron silhouette of an ostrich is placed in the cage. Farther along the path, a dock scene represents the thriving, bustling life of Raritan Landing in the years before the American Revolution with full-scale goods and workers in silhouette. Later, a Revolutionary-era map is embedded into the ground plane in stone and bronze. This 22'-wide map

*(**O'Donnell**—continued on page 14)*

The east lawn at Lyndhurst showing trees planted by Paulding and Merritt, c. 1870. Photo courtesy of the National Trust for Historic Preservation.

The east lawn today. Photo by author.

(O'Donnell—continued from page 13)

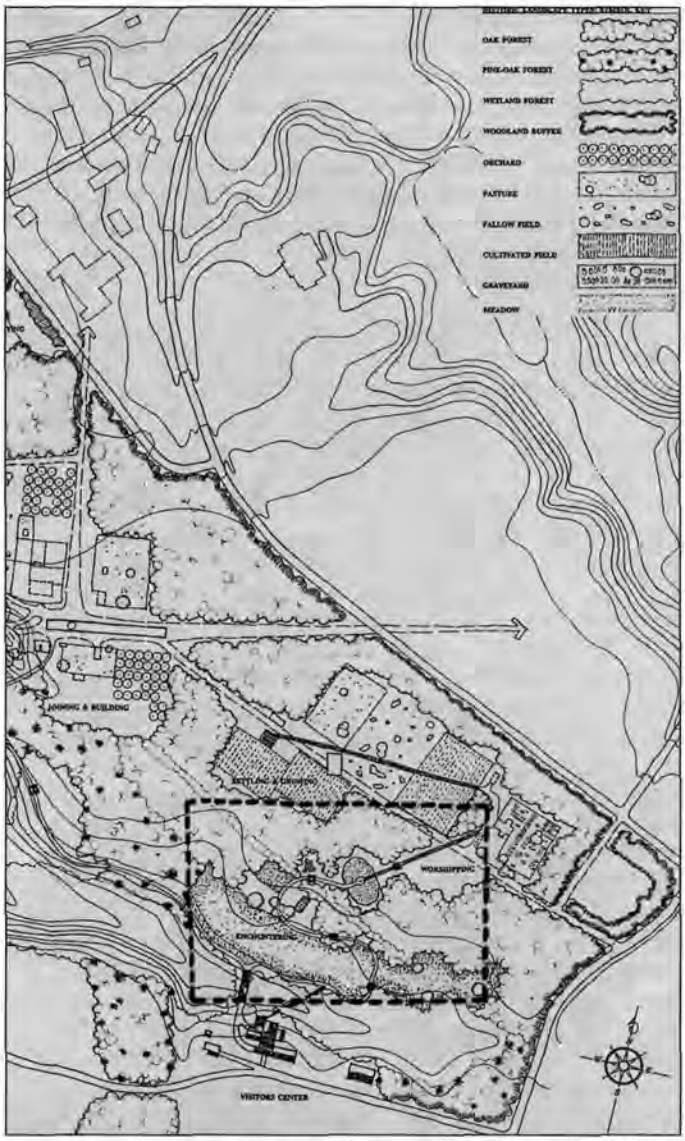
is large enough to accommodate a group of school children and each element can be used for rubbings. As the path approaches the core area, a grid of living antique apple trees forms a small orchard. The path winds through this sloping area in switchbacks to provide people with a full experience of the grove. Additional stations are provided, as the path enters the historic core area that interpret the Raritan River view to the south, the view over the former village of Raritan Landing, and the Low House itself. As an interpretive technique, the stations embody historic information regarding the periods of the landscape's history that are not easily discernable in a tactile manner.

The author, in collaboration with Graham Landscape Architecture and American History Workshop, has been working with St. Mary's City to develop an exciting approach to an extremely significant landscape with low integrity.[1] St. Mary's City is the colonial capital of Maryland, inhabited from 1634 to 1708, with incredibly rich archeological resources, but no original structures remaining. The city has been extensively researched over a period of more than two decades by the professional staff of Historic St. Mary's City. This historical and archeological research is the basis for formulating a compelling concept for an interactive, educational, fun, outdoor learning center. Three recorded voices will tell the story of St. Mary's City to the visitor—the late-20th century researcher, the colonial resident from written accounts, and the costumed historic reenacter.

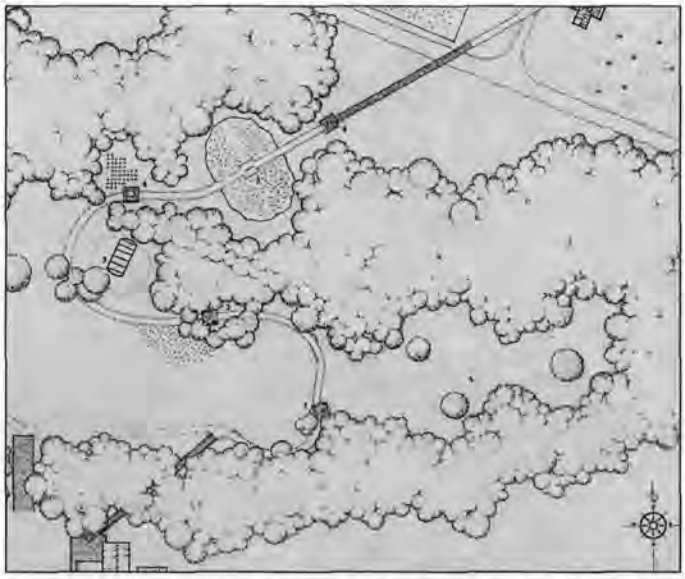
The historical and archeological research is being used to interpret basic human qualities and concerns—ideas about diet, seasonality, skill, family, community relationships, spirituality, power, diplomacy, and economic ambition. The sense of extreme differences, an absolute foreignness, between the lives of the people of 17th century and contemporary Americans will be a theme expressed through all interpretive devices and the landscape itself.

The landscape has been divided into settings and each has a theme with an active word. In the "Encountering" exhibit, an American Indian longhouse known to have been used in the tidewater region is located at the edge of a clearing managed by burning and surrounded by a native forest. Traditional medicinal and edible plants will be grown in the woodland margins and visitors will be directed to these plants. As visitors continue their exploration, they will be presented with themes titled "Worshipping," "Growing," "Joining & Building," "Digging" (a mobile archeology station), "Defending & Protecting" (focused on the fortification), "Trading & Traveling," "Working & Playing," and "Governing." The goal of interpretation is to engage the visitor with each of these settings by contrasting the past and present.

Each theme will include an area from one to 10 acres framed by woodlands. The landscape will be revegetated, over a period of years with the pre-contact and post-contact plantings of the 17th century. The plantings will be organized based on both ecological associations (pine-oak, oak and lowland woods, burned meadow) and human created compositions (orchard, pasture, fallow field, cultivated field). Detailed settings will be established around buildings and building sites, such as work-



Interpretive plan for Historic Saint Mary's City. Illustration courtesy of LANDSCAPES, Graham Landscape Architecture, and American History Workshop.



Encountering cluster exhibit. Illustration courtesy of LANDSCAPES, Graham Landscape Architects, and American History Workshop.

yard and small seedling garden. These environments will contain native and imported plants known to have been present in the region during the St. Mary's City occupancy.

The visitor will circulate through the city on a contemporary path. The original plan of the historic town was organized around a butterfly-shaped circulation system. The new visitor path will intersect the historic system at several points. The visitor path will change from boardwalk to concrete, with the historic butterfly path surfaced in a contrasting gravel. The concrete, colored to resemble dried mud, will be imprinted, at intervals, with hoof prints, paw prints, foot prints, and plant impressions and, as such, serve as an interpretive element.

The interpretive devices will be clear products of our time, blended creatively with objects, words and lifeways from the past. Each device will demonstrate an aspect of the themes of the area calling for an interaction, a perception, a feeling to be evoked. Planning also addresses practical needs including visitor services, disabled access, and maintenance.

As a culture, our tendency is to focus on built elements, therefore, interpretation of the cultural landscape is absolutely necessary for the average visitor at an historic property in order to understand the history of the landscape. Integrity of the landscape has a direct relationship to the manner in which a property is best interpreted to the public. Selecting the most suitable interpretive tools and devices can succeed in engaging the public with a place, and enriching their experience by providing a more comprehensive understanding of the cultural landscape.

Note

1 The project is a collaboration of LANDSCAPES Landscape Architecture, Planning, Historic Preservation, Graham Landscape Architecture and American History Workshop. Working with Historic St. Mary's City, an approach to these fascinating archeological resources has been developed over the past year.

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*(**Rabinowitz**—continued from page 11)*

also the town planning assumptions that turned old village centers into sacred spaces. Statues in public parks commemorate local and national heroes, or ethnically-significant figures like Columbus or Kosciusko.

That's all very well for noting the major events of community founding, of wars and revolutions? What of the patterns of ordinary life in the past—how can they be recognized and interpreted amid the contemporary landscape?

The "ordinary" landscape offers many opportunities for rich interpretive interventions. In downtown Holyoke, MA, a water fountain richly ornamented with healthful messages communicates the ideological battle of the Women's Christian Temperance Union against Demon Rum in the early years of the 20th century. On the same model, street furniture can be splendid containers for contextualizing messages. Manhold covers "model" the transformation of a city's infrastructure, a park bench "carries" the history of children's play, steps in the pavement "register" the weekly rhythms of 19th-century market-days or the jammed downtowns of Saturday nights in American towns of the pre-television years. A bronze beaver on Portland's Morrison Street reminds Oregonians of an early export commodity, just as the Niketown store celebrates the newest variety.

Adroit pieces of public art like these reinsert historical and cultural complexity into places that are otherwise always tending toward the bland uniformity of American commercial environments. A community's history is its unique claim and most precious source of identity. By preserving or providing anew evidences of a place's superseded forms of everyday life, we legitimate the many contributors to its history.

In many of our outdoor interpretation projects, we create suggestive fragments of the past world. Visitors stepping onto the frame of a 1920s trolley car are much more likely to understand the way people traveled to work than by reading a plaque with hard-to-decipher maps. A pile of bricks, a trowel, and a mortar pan immediately communicate the hand labor of building. An artist's easel and palette, with a stool stationed in just the right position, draws visitors into looking at the landscape with the eyes of a painter. In such projects, we are inspired by the poet Mark Strand's lines, "In a field/I am the absence/of field./This is/always the case./Wherever I am/I am what is missing."

Conversely, what we sometimes wish to restore to a site is the scale of the human figure. The sculptural figures of artists like Seward Johnson or George Segal often powerfully communicate human presence in haunting ways, and tell good historical stories. Lloyd Lillie's twin statues of James Michael Curley in a Boston vest-pocket park frame the legendary mayor in two guises, as an orator and as a pal with whom you can share a park bench. All that's missing is a voting-box under the bench, with the famous doggerel legend, "Vote often and early/For James Michael Curley." Of course, by now it's started to rain in Skye. As I scamper to shelter in the mist, inspired by these interpretive dreams, I can look down into the peat and see the archeological remains of eons of plant and animal life. Tales of the faeries spring to mind. I can hear the bagpipes sending off the brave lads to the slaughters at Ypres and the Somme in 1916. Carts of kelp are being loaded onto vessels during the Napoleonic Wars. A radical leader of the local crofters is denouncing absentee landlords on the church steps in the 1880s.

I am a part of each of these moments and their steward.

Richard Rabinowitz is the president of America History Workshop, Brooklyn, NY.

Interpretive Values and Cultural Landscapes
An Australian Perspective

Ken Taylor

Images of landscape are central to what it means to be Australian.[1] It is hardly surprising, therefore, that the concept and meaning behind the term "cultural landscape" has found a widespread community, as well as professional acceptance.[2]

The recognition over the past decade that cultural landscapes are rich historical documents forming a significant part of Australia's cultural heritage has been notable. It can be linked to the burgeoning enthusiasm for Australia's cultural heritage and also the understanding that heritage as a concept involves a set of values as well as conservation of places, buildings, and objects.[3] Australians have increasingly discovered over the past 20 years that 200 years since European settlement have left a coherent historical pattern reflecting cultural associations and values, with the landscape as human setting. We also have started to appreciate the role of the natural landscape of this ancient continent with its unique flora and fauna and the fact that it has been shaped by the management practices of Aboriginal Australians for 40,000 years or more. Indeed, in tracking the approbation of the post-1788 explorers and settlers with the open, park-like, savannah woodland landscapes, we see that these were the very landscapes created by millennia of Aboriginal management through burning.

It is intriguing to contemplate the two cultures—Aboriginal and European—with parallel landscape-making traditions, the major difference being that the Aboriginal people saw themselves as an essential part of the created world. They burnt and managed the landscape, but within a value system that made no distinction between cultural and natural. Europeans saw the Aboriginal park-like landscape as the epitome of the picturesque, but also functionally with a view to profiting from what they perceived as limitless grazing potential.

Assessment of Cultural Significance

There has been a remarkable widening of conservation practice from the 1970s and earlier when the primary concentration was on high art/high aesthetic buildings connected with the rich and famous—sometimes known iconoclastically as the Great White House syndrome—to include the ordinary, the everyday. Coincidental with this approach, and with unmistaken theoretical links, is the emphasis in Australian practice of referring to the conservation of places rather than sites, buildings, or monuments. For example, the Australian Heritage Commission[4] Act (1975) defines the National Estate as:

Lanyon historic rural landscape, Australian Capital Territory.

Port Arthur penitentiary ruins and Commandant's house. Photo by author.

Remains of the 1836 stone church at Port Arthur. Photo by author.

> *those places, being components of the natural environment of Australia, or the cultural environment of Australia, that have aesthetic, historic, scientific, or social significance or other special value for future generations as well as for the present community.*

Integral to this definition is the interpretive value of places of heritage significance, and what is revealed of Australian social history. The concept behind the term "place," therefore, has associated cultural context and meaning, linking their cultural and intellectual backgrounds. Places—cultural landscapes—are a way of seeing, not something which is simply seen as a physical object or objects.

The Australia ICOMOS *Charter for the Conservation of Places of Cultural Significance (The Burra Charter)* through its "Guidelines on Cultural Significance" adopts the term "place." The Burra Charter and its Guidelines present a philosophy and methodology for conservation which link management of places of cultural significance to the assessment of cultural values. Particularly notable for cultural landscapes and interpretive value is that the assessment and management process is a particularly appropriate one to address living sites where a sense of continuity, interrelationships, and layering are recognizable. The assessment and management process recognizes and embraces, therefore, the idea of meaning of places. Notably, *The Burra Charter* defines cultural significance as:

> *...a concept which helps in estimating the value of the place. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations.*

The Guidelines propose that the concept and assessment of cultural significance are related to the identification of four values: (1) aesthetic value, including aspects of sensory perception; (2) historic value, which relates to events, places, and people; (3) scientific value; and, (4) social value, embracing spiritual, political, national or other cultural sentiment.

It is recognized in the *Burra Charter* that other value categories may be developed to understand a place better. My experience suggests that what I call **interpretive** value is a particularly useful additional category in conservation studies. My definition of interpretive value is:

> *the ability of a landscape to inform and enlighten us on social history, promote a sense of place feeling, create links with the past; it is an understanding of what has occurred, when things have occurred, who was involved, and why things have occurred. It enhances the feeling of participation—we could have been involved—in the making of a particular place.*

Conservation studies with a sequential study method of identification, assessment, and evaluation leading to a statement of significance are a means of substantiating a basis for conservation planning and management. The introduction of interpretive value early in the study process is integral to the assignment of heritage value and the determination of significance.

Themes Reflecting Social History

A professional emphasis exists on themes through history which embrace the totality of places, people, and events through time. Examples of historical themes which summarize human development of an area or region with associated interpretive values include: exploration and pioneering, settlement, convictism, pastoralism, rural technology, transportation, forestry, communication, and mining.

It is notable that many of these themes also contribute to European ideas of national identity. They are used effectively at a number of heritage places in Australia as an essential part of their interpretation, where the place is interpreted and presented in its wider context. Interpretation includes national, as well as regional and local contexts, presenting accumulative meanings and promoting a sense of participation for visitors. Context is a particularly important aspect of

*(**Taylor**—continued on page 18)*

Rear courtyard at Lanyon Homestead. Building at left is c. 1838 stone farmhouse with convict bell at apex of gable wall facing camera. The bell was used to waken convict labourers. Photo by author.

Approach drive and front paddocks of Lanyon Homestead c. 1875. Photo by author.

*(**Taylor**—continued from page 17)*

interpretive value where visitors to heritage places process information and use their imagination and own experiences in order to attach meaning.

Alternatively, there are historic places in Australia where the interpretation specifically sets out to reveal meanings and context as part of the presentation of places, people, and events through time. Port Arthur, the notorious convict prison complex in Tasmania established in the early-19th century and Australia's most famous historic site, skillfully puts into context Australia's convict history and social organization. The site is isolated on the rugged coast of the Tasman Peninsula. The prison ruins stand evocatively in the middle of a scene of outstanding natural beauty emphasizing the hopeless isolation of the site. Professional archeological work is convincingly used to interpret the site in a manner that provokes visitor reaction and participation without lapsing into a didactic experience.

The prison was finally closed in 1877. Until 1947 the buildings deteriorated or were dismantled for their materials, in particular handmade bricks and stone. Building remains such as the 1836 stone church, the brick 1848 penitentiary and later model prison, finely built in stone, have been stabilized as part of a major restoration project. The presentation of the stabilized complex creates a vivid sense of understanding the harsh reality of the penal system and the cruelty of the model prison where inmates were not allowed to see each other or to communicate. Coincidental is the understanding that this was a place where free immigrants lived and worked as part of the organization.

Lanyon Homestead, some 30 kilometers from the center of Canberra, the national capital, is recognized as one of Australia's outstanding historic places. It consists of a building cluster dating from 1834 and a surrounding area of 1500 hectares of pastoral land which retains components from the early European settlement. Evidence of earlier Aboriginal occupation also is available. An early dairy and stone building from the 1830s still stand next to the 1859 homestead of considerably grander construction. Nearby is the 1830s convict overseer's cottage and the dairy cattle barn. The pastoral landscape still reflects 19th-century patterns overlain by 20th-century developments. The whole is a remarkable window into Australia's pastoral past. The 1859 Homestead and other buildings are open to the public through the Australian Capital Territory Museums Unit. The pastoral landscape is still operational on a lease. A few years ago, to complete the sense of continuity and layers in the landscape, the interpretive program expanded the narrative to include this century under the title "Lanyon in Living Memory" involving local people who had lived, were born, or worked at Lanyon. As a result, visitors to Lanyon leave with a broadened perspective—that they could have been involved in the making of the landscape, such is its interpretive value based on archeological work and archival material.

Notes

[1, 2] Taylor, K., (1992), "A Symbolic Australian Landscape: Images in Writing and Painting," *Landscape Journal* XI:2; pp. 127-143.

[2] In a recent research project the author found over 500 cultural landscapes classified by five out of eight National Trust of Australia State and Territory groups.

[3] Note the term 'heritage conservation' is used in Australia, not 'historic preservation.'

[4] The Australian Heritage Commission is a Commonwealth agency which maintains the Register of the National Estate, administers the National Estate Grants Program, undertakes education programs and offers conservation advice to Commonwealth Government Departments.

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Canyon de Chelly National Monument

Interpreting a Dynamic Cultural System

Tara Travis

A landscape is the physical manifestation of a process, a bridge linking physical and conceptual resources. An evaluation of cultural landscapes in the national park system highlights the integrative nature of these resources; landscapes often transcend park boundaries in relation to geographical and thematic domains. By identifying and researching cultural landscapes in park areas, the information collected can be used to increase the visitor's understanding of the complexity of the resource being interpreted.

Layers in the Landscape

Within our national parks are layers of meaning in the landscape. While not abandoning the mission of a particular park, cultural landscape studies can broaden our understanding of the continual change that is the reality of national parks. In short, we need to learn how to see the changes that have occurred in the landscape in order to recognize the continual process by which human beings experiment with the land.

A remarkable record of human occupation exists within the boundaries of Canyon de Chelly National Monument in Arizona. Rather than concentrating on one period of significance, the park seeks to interpret the vast mosaic of human activity through time. As there are several cultures being interpreted at the park, including present-day Navajo, an emphasis on the cultural continuum seems especially appropriate.

The Canyon de Chelly Guides Association

Early on in the park's history the resources were characterized as unique for their occupational layering. In 1925, when the National Park Service (NPS) was preparing the first draft of a Presidential proclamation to create Canyon de Chelly as a national monument, noted southwestern archeologists Dr. Alfred V. Kidder and Earl H. Morris promoted the cultural resources of Canyon de Chelly by arguing that their findings in the canyon revealed, " ... a record of the cultural progress of a group of mankind ... with an unbroken sequence and completeness of detail, that in so far as is known, can not be duplicated in any other part of the world...."[1]

The occupational history identified by the early archeologists concentrated upon the Anasazi Indians and their ancestors. But Horace Albright and other early proponents for the creation of a national monument at Canyon de Chelly, were equally aware of the cultural richness of the Navajo who had made the canyon their home since the 18th century. The earliest correspondence between NPS Director Stephen T. Mather and the Commissioner of Indian Affairs Charles H. Burke stress their desire to guarantee the rights of the Navajo who lived in the canyon. It was only with the approval of the Navajo tribe that the federal government proceeded, when the Bureau of Indian Affairs formally proposed making Canyon de Chelly a national monument at the July, 1925 meeting of the Navajo Tribal Council. Significantly, the tribal council was especially interested in the local Navajo people continuing to serve as canyon guides. Therefore, the act authorizing the establishment of Canyon de Chelly National Monument included, "... the preferential right (of the Navajo) of furnishing riding animals for the use of visitors of the monument."[2]

Upstream from the junction of Twin Trails and Canyon del Muerto. The area illustrates the geographic division of canyon floor, alluvial terraces, talus slopes and cliff face, 1991. Photo by Scott Travis.

Thus, since the park's beginnings, the local Navajo people have served as guides to their canyon home; not only as NPS rangers, but also as an independent organized group of local guides. In the 1960s Wilson Hunter, now Chief of Interpretation at Canyon de Chelly National Monument, remembers being recruited as a guide, and that during this time the group was only loosely organized. By the 1980s, in part due to his guidance, the organization became formalized into the Guides Association. Presently, the Guides Association includes a nine-member board with a chairman, co-

*(**Travis**—continued on page 20)*

Standing Rock, Canyon del Muerto, illustrates how land forms dominate the spatial organization of the canyon. An irrigation ditch winds through the center feeding fields on either side. To the far right exists a homesite with log hogan and abandoned stone house, 1991. Photo by author.

*(**Travis**—continued from page 19)*

chairman and secretary, and 82 certified guides. Many of these guides are canyon residents, and together with their families, continue to farm the land, raise livestock, and engage in the rich social tapestry of canyon life.

Landscape Studies

While the guides have served as a continual source of landscape interpretation, there has remained a concurrent thread of resource studies focusing on the physical components of the landscape. As early as 1896, the architecture of the Navajo was studied in detail by Cosmos Mindeleff, followed by a thorough examination of the agricultural system by W.W. Hill in the 1930s.[3] Also during the depression years, federal agencies conducted research on the broad scale geography of the reservation system in part to assess the livestock and agricultural practices of the Navajo in localized areas.[4] In 1934 Canyon de Chelly was one of 13 demonstration projects undertaken by the Soil Erosion Service as part of the Navajo Project.[5]

In the years to follow, the scars of these various government programs were mostly forgotten. Recently, detailed studies of Navajo architecture, agricultural practices, and place names, conducted by geographer Stephen Jett beginning in the 1970s, were followed by Pamela Magers' dissertation on Navajo settlement in Canyon del Muerto and Tracy Andrews' seminal dissertation on descent, land use, and inheritance in Canyon de Chelly.[6]

Today, Canyon de Chelly National Monument is known for its spectacular canyon vistas, prehistoric ruins, and green ribbon of Navajo agricultural fields; a complex geography of natural grandeur and human experimentation that has sustained a diverse human settlement for over 3,000 years. Beginning in 1990, the Archeological Preservation Project initiated a systematic examination of all the cultural resources in Canyon de Chelly regardless of age, characteristics, or condition. The challenge has been to employ a documentation strategy that could express and evaluate the totality of this diverse cultural landscape.

One of the primary objectives of the archeological survey is to support a cultural landscape study of the Navajo settlement.[7] The intent was to design a documentation package that would include comparable sets of data on the prehistoric, historic, and recent settlement to establish a comprehensive understanding of the landscape continuum. The conceptual use of landscape studies as the methodological underpinning of the project allows for analysis between temporally distinct periods of human settlement, comprehension of the relationship of contemporaneous sites to one another, and an intellectual impetus to make broad scale observations in conjunction with more formulaic documentation strategies. The continual intellectual direction of the project has bee expansive, relational, and geographic.

So far, the Navajo Cultural Landscape Study has focused on Canyon del Muerto, an area with the greatest concentration of recent Navajo settlements in the monument. A large and ecologically diverse landscape, the canyon walls sweep upwards precipitously from 30′ at the

mouth to 800' in the area around Twin Trails. The geographic zonation consists of the canyon floor (a palustrine-riparian system), alluvial terraces, talus slopes, and cliff face. The obvious appeal of the canyons to all peoples is the source of water supplied by the Chuska Mountains to the east, which spills down through the canyons in a shallow stream referred to locally as "the wash." The dry land subsistence farming practiced by the Navajo requires the aid of temperamental precipitation, either in the form of cacophonous thunderstorms or euphonious summer showers. All sound magnified by the narrow red canyon walls.

Within this complex environment the processes of human experimentation can be discerned. From the broadest perspective, Canyon de Chelly fits into the ecological system of the Colorado Plateau. In response to that environment, the Navajo of Canyon de Chelly created complex patterns of spatial organization in response to natural land forms, availability of resources, specific environmental factors, and cultural traditions. Within the contained space of the canyon system, the Navajo have succeeded in evaluating the relative values of sand, talus, and cliff face in the conduct of their daily lives. The results of their communication with the land are identified in the Navajo Cultural Landscape Study according to land uses and activities including: settlement areas, agricultural zones, grazing areas, public work projects, transportation routes, artistic expressions, use of prehistoric sites, ceremonial activity areas, and social places. These categories fit into the physiography and micro-environments of Canyon de Chelly and reflect continual trial and error. This process represents the physical manifestation of challenges and opportunities the Navajo people encountered in making the canyon their home.

Preliminary Findings

The project to document the Navajo cultural landscape of Canyon del Muerto began in 1990 and is in its fourth field season. This examination of the landscape has spawned new questions, and provided answers different from those contained in other sources of information. Preliminary research indicates that the landscape has continually evolved within social, economic, ecological, and organizational parameters. The stabilization of field areas and their subsequent demarkation legally, administratively, and physically are indicators of the significant change that has occurred in the area of agricultural land use in the 20th century.

The Depression era appears to hold some of the answers for explaining the changes. Herein identified as a landscape of instruction, there is sufficient physical evidence to suggest that Navajo farmers have employed techniques learned from social instructional programs sponsored by federal agencies, such as the Soil Erosion Service. Some of the physical indicators supporting this hypothesis include evidence of crop rotation, discarded mechanized field equipment, changes in field sizes and configuration, and the identification of new plant species.

Converging Interpretations of the Landscape

This past spring, the preliminary findings were discussed at the park's annual guide's training. Since that time, individual discussions with the guides has produced a rich understanding of the similarities in the landscape study and the guide's personal observations. The Navajo Cultural Landscape Study provides a vehicle for documenting the physical evidence that establishes a parallel body of information which, for the most part, appears to converge with the guide's personal experiences and observations. For example, a recent discussion with one guide, Kena Watchman, illuminated a portion of the canyon's landscape history. As we gazed out over Tsegi Overlook in the morning light, a bird's-eye view of three settlement areas were visible below, including his parent's summer home. Pointing out the

*(**Travis**—continued on page 22)*

Example of field demarkation using western barbed wire fencing technology. Road leads to the head of Twin Trail trail, Canyon del Muerto, 1991. Photo by author.

Oak "spider" jetties down stream at junction of Twin Trails and Canyon del Muerto installed in 1951 in order to stabilize active streambank erosion. Nothing is left of the jetties installed along this 300' stretch of streambank, 1951. Photo by Paul Balch.

*(**Travis**—continued from page 21)*

large number of Cottonwoods lining the wash and defining the homesites, he remembered a time when there were only two Cottonwoods in this portion of the canyon; one still remained, shading the area around his parent's hogan. The trees, he remarked, were introduced in the 1930s and resulted in the stabilization of the canyon wash.

In recognizing the changes that have occurred to the landscape of the Navajo, the park is able to broaden the visitor's awareness of the complexity of American Indian history. Many visitors to Canyon de Chelly tend to interpret the Navajo they encounter in the canyon as a culture frozen in time, part of the ruins of the past. To counter this preconception, the NPS has continued to support the tradition of local Navajo residents interpreting the resource, supporting a view of the canyon as a vibrant, dynamic, cultural system. Whether a visitor chooses to take one of the concessionaire truck tours lead by a Navajo driver or decides to hire a Navajo guide for a one-on-one experience, the visitor will no doubt encounter a rich description of Navajo culture today, as well as comments on past changes to the canyon landscape.

In addition to the seasonal guides training, preliminary results from the project have been incorporated into seasonal ranger training, the park's interpretive manual, and the park newsletter, *Canyon Overlook.* Taken together, these documents assist in the interpretation of the monument by emphasizing the validity of a continually changing landscape within the national park system. At Canyon de Chelly, the landscape study continues to demonstrate the appropriateness of using the guides as interpreters of the cultural resource. Perhaps, then, the primary benefit of the cultural landscape research lies in its ability to integrate scientific and historical research with the embedded memories of place and people.

Notes

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2 Brugge, David M. and Raymond Wilson. *Administrative History, Canyon de Chelly National Monument, Arizona.*

3 Mindeleff, Cosmos. *Navajo Houses.* 17th Annual Report of the Smithsonian Institution. Washington, DC: Smithsonian Institution, 1896; Hill, W. W. *The Agriculture and Hunting Methods of the Navajo Indians.* New Haven, CT: Yale University Press, 1938.

4 Parman, Donald L. *The Navajos and the New Deal.* New Haven: Yale University Press, 1976.

5 Rydout, Gary. Letter from Tucson, to Scott E. Travis, Canyon de Chelly National Monument, 20 May 1991. Library, Canyon de Chelly National Monument, Arizona.

6 Jett, Stephen C. and Virginia E. Spencer. *Navajo Architecture.* Tucson: University of Arizona Press, 1981; Magers, Pamela C. *Navajo Settlement in Canyon del Muerto.* Ph.D. diss., University of Arizona, 1976; Andrews, Tracy, J. *Descent, Land Use and Inheritance: Navajo Land Tenure Patterns in Canyon de Chelly and Canyon del Muerto.* Ph.D. diss., University of Arizona, 1985.

7 Travis, Scott E. Task Directive, *Protection of Threatened Archeological Sites at Canyon de Chelly National Monument.* Santa Fe: Division of Anthropology, Southwest Regional Office, National Park Service, 1990.

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Southern Appalachian National Forests

Interpretive Planning for Rural Historic Landscapes

Delce Dyer
Quentin Bass

The USDA Forest Service manages over four million acres in six Southern Appalachian forests. The Cherokee National Forest in Tennessee is typical of these Appalachian forests, where a wide variety of cultural resources are present throughout its 630,000-acre expanse. Many of these resources can be considered "cultural landscapes," and exemplify typical patterns of land use over time in the Southern Appalachians.

Since 1990, national forests in the Southern Region have been developing forest-specific master plans for interpretive services. Interpretive teams of landscape architects, archeologists, recreation specialists, and others in each forest have developed plans that include mission statements, sets of specific goals, and initial inventories of interpretive resources. In addition to this planning approach, a "Cultural Resources Overview" was developed for the Cherokee National Forest, providing a bibliographic base for documenting and assessing Forest cultural resources.[1]

Whether an agency is trying to interpret themes over thousands of acres or just one acre, a systematic process is necessary to determine what and how to reveal cultural landscapes to the public. The following are questions to be considered by cultural resource managers:

1. What landscapes should we, as single agencies and members of umbrella organizations like Southern Appalachian Man and the Biosphere (SAMAB), strive to conserve, and in what condition?
2. Do we allow the public to view fragile cultural resources, or do we keep them secreted away for the protection of the resource?
3. What do we want to interpret to the public? We can be guided by interpretive goals and Appalachian themes/contexts developed on-forest, through SAMAB, and through other multi-agency partnerships to determine which resources best reflect our interpretive goals.
4. How do we plan for, monitor, and mitigate the effects of increased tourism upon those cultural landscapes placed under our curation?
5. How do we sensitively integrate modern additions—visitor circulation, restrooms, parking, directional and interpretive signage—with the least intrusion to the cultural landscape?

Tunnel through Backbone Rock was blasted in the early 1900s for a railroad line between Shady Valley, TN and Damascus, VA. Backbone Rock was one of the Forest's first developed recreation areas, and remains a popular destination for picnickers, campers, fishers, and rock climbers.

Given these issues, it is incumbent that cultural resource managers and land use planners develop and delineate aesthetic design guidelines and tailor them to the individual cultural resources on a case-by-case basis. One possible method for guiding the design of amenities may be the ROS (Recreation Opportunity Spectrum) system, a land management planning system developed by the Forest Service in the early 1980s.[2] This is a system that strives to categorize settings and facilities sought by visitors into a range of seven landscape experiences from primitive to urban. These guidelines can be applied to all levels of site development, but have not yet been used in interpretive planning in the Southern Region.

The following examples of categories of cultural landscapes from the Cherokee National Forest will help introduce the range of resources found on public and private lands throughout the Southern Appalachians.

Old Roads/Water Crossings

The Unicoi Turnpike was a major artery used by the Cherokee Indians and later by Euro-American traders and settlers to travel between South Carolina, North Carolina, and east Tennessee. President Thomas

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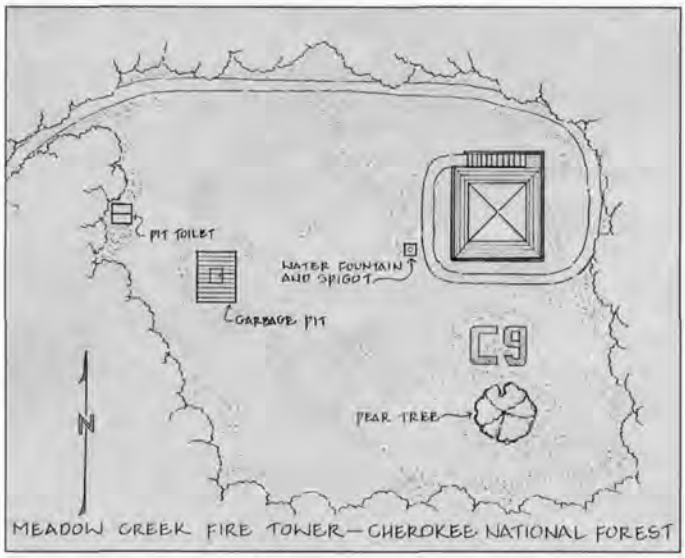
(Dyer and Bass—continued from page 23)



The "C" number (indicating the tower's position in the Cherokee National Forest), "Keiffer" pear tree, and other small-scale elements are part of Meadow Creek's historic landscape. Illustration courtesy of authors.

Meadow Creek Fire Tower has been restored to its 1960s appearance, and will soon see a second life as interpretive site and possible overnight rental. Photo by authors.

Jefferson wrote Tennessee's legislators in 1803 about "...the importance of a road which would enable the inhabitants of Tenissee [sic] and Kentucky to seek a market on the Savannah" and who would have the responsibility to "...negotiate with the Cherokees for permifsion [sic] to the states interested to open the road through their country."[3] A well-preserved (but uninterpreted) two-mile segment of the historic roadway located near the North Carolina border in southeast Tennessee is currently maintained as part of the forest trail system.

The Old Copper Road, on the banks of the Ocoee River and adjacent to the Ocoee Scenic Byway, is another historic road built in the 1850s with Cherokee Indian labor to improve transportation of copper from its source in Copperhill to the railroad in Cleveland, TN, a distance of 35 miles. The last significant segment of the road, four miles long, is currently used to access a popular swimming area called "Blue Hole," so named from the bluish tint cast by copper sediments in the water. The same segment will be the backdrop for development for the Canoe and Kayak Venue of the 1996 Olympic Games. The Cherokee National Forest, Tennessee State Historic Preservation Officer (SHPO), and the Advisory Council on Historic Preservation (ACHP) have signed a Memorandum of Agreement (MOA), accompanied by a plan for the restoration and maintenance of the Old Copper Road as a historic trail after the Olympics.

With portions of nine rivers and innumerable streams running through the lands of the Cherokee National Forest, there are scores of river-fording sites that range widely in historic importance. One well-known ford is located along the Tennessee-North Carolina line that crosses the French Broad River at a place known as Paint Rock. The site has a long history as a culturally-significant locale, evidenced by prehistoric pictographs on Paint Rock, archeological remnants of a blockhouse dating to the 1790s, and remains of structures from subsequent layers of settlement. A similar site is a ford located at the mouth of Little Citico Creek. This point served as an 1819 boundary corner defining Cherokee lands prior to the Cherokee Removal of 1838. The surrounding area is currently being developed into a horse camp and trail system; the old ford will provide a solid-base crossing for horses.

American Indian Sites

A Forest Service cultural landscape that has witnessed a history of human habitation since at least 900 B.C. is the 345-acre tract known as the Jackson Farm. At this site, extensive archeological evidence of prehistoric, early historic, and protohistoric occupations, in addition to a range of Euro-American exploration and settlement patterns, can be studied and interpreted through on-going research. Located on the Nolichucky River between Greeneville and Jonesborough, Tennessee's two oldest towns, the site has excellent potential for tying Native American land use directly to later aspects of Southern Appalachian development.

Upland Grazing

Transhumance, the seasonal movement of livestock to upland pasturage, was a major land-use pattern in the Appalachians. Along the upper elevations of the

Registration station that once graced The Laurels picnic area in Unicoi County, TN. Reconstruction of certain structures and small-scale elements is a consideration during site-specific master planning for rehabilitation of CCC-era recreation areas.

Cherokee National Forest are the remnants of a number of grassy "balds," the product of this upland grazing of cattle and sheep during the 19th and early-20th centuries. Multi-resource inventories and management plans for each of the Cherokee's "balds" are scheduled. Out of these studies will come information on historic boundaries, associated structures, fence patterns, and site-specific historic land-use practices. Plans are now underway for protection and interpretation of a series of these balds along the Overhill Skyway, a newly-designated National Forest Scenic Byway that, when completed, will provide an overmountain connection between Tellico Plains, TN and Robbinsville, NC.

Rock walls along the Appalachian Trail and elsewhere are often associated with upland grazing. A few extant structures, like the log shepherd's cabin on the Appalachian Trail near Shady Valley, TN (now used to shelter hikers), and archeological remnants of other structures attest to this widespread practice.

Farmsteads

The Forest Service is engaged in a major land acquisition program for the protection and relocation of the Appalachian Trail, a national scenic trail. In the process, the Cherokee National Forest has acquired a number of old farmsteads. The Scott-Booher tract near Shady Valley, acquired in the late 1980s, was at one time considered the most complete single rural historic landscape in the Forest. Public access to the site has been limited to only foot travel, over about a half-mile of old road that offers glimpses of the farmstead. The approach road passes a series of fenced areas, all with similar gates: the orchard; the entrance to the house yard; the side yard and various outbuildings; the vegetable garden; and the barnyard/washplace. A number of small scale elements remain, including a hand-hewn clothesline pole and the house spring, surrounded by a stone wall (one of five springs on the site). A 20-tree apple orchard has a number of antique varieties yet to be identified. Through the umbrella of an organization like SAMAB, a comprehensive inventory of historic domesticated plants like fruits, roses, and other ornamentals, as well as small-scale elements used at historic housesites in the Appalachians, could be compiled and made available to researchers of the regional cultural landscape.

The Scott-Booher house, constructed from hemlock logs in the early 1800s, was burned by arsonists in 1991, leading us to rethink preservation and interpretation of remote sites. Should we try to maintain structures that are susceptible to arson and vandalism? With the loss of one or more major architectural features, has the

*(**Dyer and Bass**—continued on page 26)*

(Dyer and Bass—continued from page 25)

integrity of the site been too compromised? Should the fences, gates, and outbuildings be maintained as if the whole unit were still intact? Can the relict landscape itself be interpreted with signage?

Fire Towers

Fire detection and its architecture is a part of Forest Service heritage. Towers in the Cherokee National Forest were constructed between 1920 and the mid-1940s, a few of these by the Civilian Conservation Corps. For clear identification by aircraft, each tower was labeled with identifying character (approximately 6′ long), fashioned from concrete and set flush into the ground. In the Cherokee National Forest, the labels ranged from C-1 to C-18, consecutively arranged from the Virginia-Tennessee border to the forest boundary at the Georgia state line.

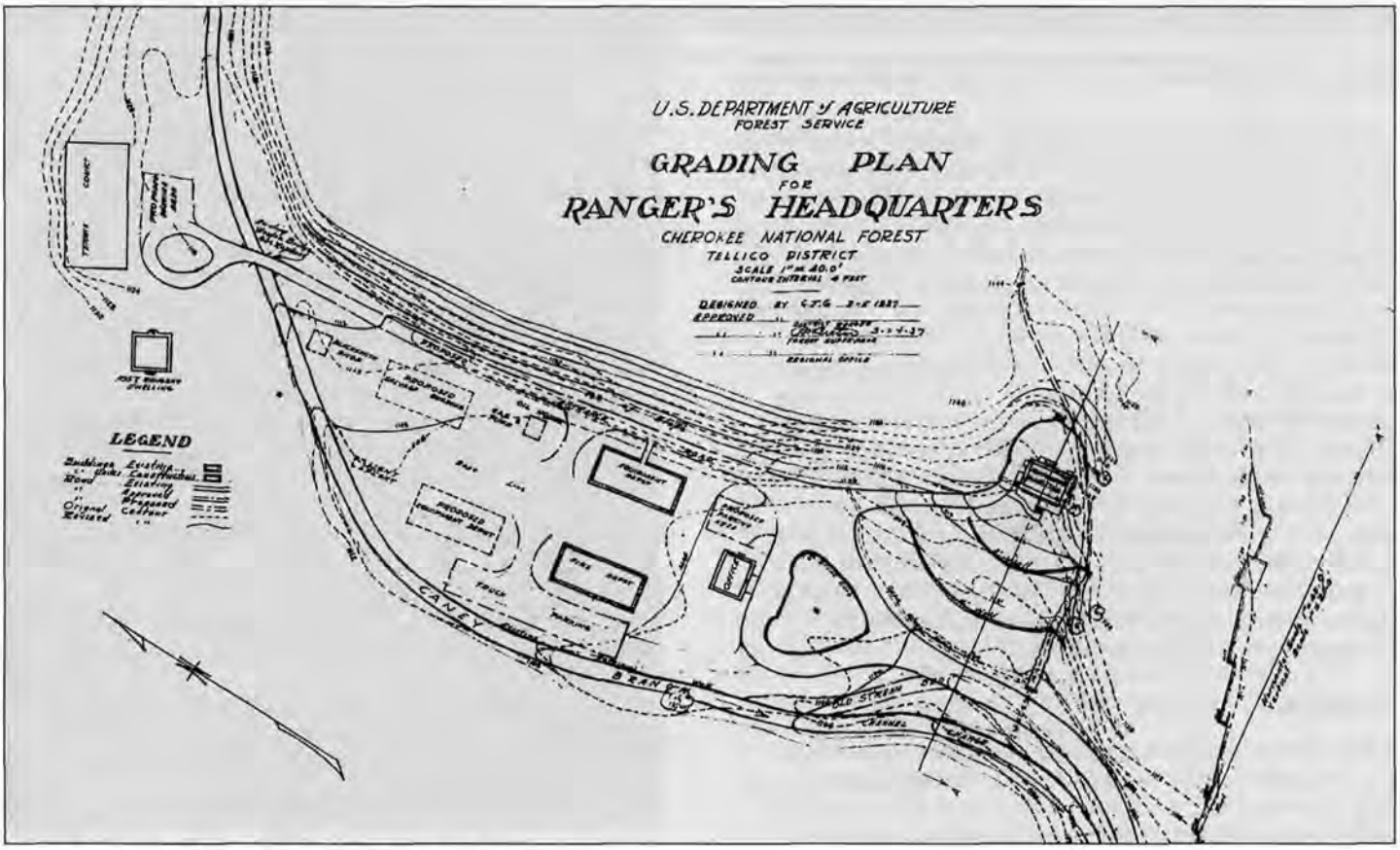
With the advent of all-aerial detection, fire towers have fallen into disuse. Of 18 towers during the 1960s heyday, only seven remain; half of these are occasionally used during spring and fall fire seasons. As funding is available, extant towers and tower sites will be inventoried and documented. With a renewed interest in interpretation, selected sites are targeted to interpret this bygone era of forest management.

The Meadow Creek tower in Cocke County, TN, is one that has been selected for a second life as an interpretive site. Based on interviews, photographs, and other records, the interior, exterior, and grounds have been restored to their 1960s appearance. The structure is one of two of its architectural type in the Forest—a large square building, no more than 20′ above ground level, accessed by a stairway, with a wide outdoor deck surrounding the interior windowed viewing-and-living facility. The architectural style better lends itself to public access than towers 50′ or more above ground, accessed by narrow ladders or stairs. This structure and others may be available for overnight rental in the near future.[4]

On the other hand, a tall tower such as 90′ Oswald Dome, near the Ocoee River, seems dangerous for even fire spotters to climb. If this structure is taken down, it is possible that the cab could be mounted a few feet above ground level, either outdoors or inside a visitor center, to allow Forest visitors to climb through the trap door and operate the "Osborne Fire Finder" inside the diminutive space.

Civilian Conservation Corps

A wide range of CCC-constructed camps and recreation areas, in varying states of preservation and repair dot the lands of the Cherokee National Forest. During the late 1950s and in the decades since, a series of site alterations were made in most Forest recreation areas, some with sensitivity to the original fabric and others not so. Site-specific planning underway in a number of recreation areas Forest-wide will consider elements of



Ranger's Headquarters Grading Plan. Illustration courtesy of authors.

historic designs as well as current considerations for accessibility, etc.

McKamy Lake is one of at least five extant CCC-constructed swimming holes still in existence in the Cherokee National Forest. Located in a campground off the Ocoee Scenic Byway, this is the best preserved and most used of the CCC swimming areas. Heavy-timbered pavilions constructed by CCC labor remain popular sites in a number of picnic grounds; among these are Horse Creek, Backbone Rock, and The Laurels. At the latter, 1937 plans called for retention of "Grove of White Pine and Hemlock (Demi-Virgin)," and old growth trees still contribute to the "feeling" of the site.

The Tellico Ranger Station is located along a scenic corridor a few miles off newly-designated Overhill Skyway. The ranger's office was built for the Forest Service with CCC labor on the site of one of the first CCC camps in the state. Many of the original structures were removed upon closing of the camp. What remains from that era are eight structures, the entrance drive, retaining walls, and other landscape elements.5 To a large degree, these retain integrity in their original fabric and setting. Restoration and adaptive use of some of the historic structures for visitor information, interpretive exhibit space, and offices is underway.

Down the Tellico River Road from the ranger station is the Dam Creek Picnic Area, marked by a "typical" CCC portal. This structure is similar to another CCC portal structure at Pink Beds picnic ground in the Pisgah National Forest. The design and materials of this picnic area are relatively intact. Small scale elements remain—low concrete grills, water fountains, a slate-lined drainage system, and a series of contemplation sites. The designers anticipated heavy site use by constructing flagstone pads underneath each picnic site and bench.

Another type of CCC resource is the abandoned site of a former camp, like Camp Rolling Stone in a remote corner of the Forest near the North Carolina border and the Unicoi Turnpike. At this camp site, enough remains on the ground to determine the arrangement. A swimming pool was fashioned by widening a part of the creek. Extant are the steps to the barracks, chimneys to administrative buildings and mess hall, remains of the latrine, and the camp's protected water source, a spring with a dry-laid stone hood.

These selections are by no means an exhaustive inventory of the Forest's cultural landscapes. They are, however, representative of what can be found throughout the Appalachian forests, along with historic logging sites, caves, railroad beds, mill sites, cemeteries, and a host of other resources.

All of us who are involved with public interpretation are challenged in our task, not only to inventory, document, evaluate, and protect our cultural landscapes, but to plan how to present them to the visiting public in the safest, most informative, most thought-provoking and least intrusive way.

This paper was presented at the NPS- and SAMAB-sponsored Appalachian Cultural Resources Workshop in Asheville, NC, in 1991, and was published by the National Park Service in 1993 in the Proceedings from that workshop.

Notes

1 Theda Perdue and others from the History Department of the University of Kentucky in Lexington produced the "Cultural Resource Overview for the Cherokee National Forest" in 1991. It and other documents referenced in this paper, unless otherwise noted, are available in the Supervisor's Office, Cherokee National Forest, Cleveland, TN.

2 See ROS Book (1986) and ROS illustrative poster #R6-REC-118-94 (1994), USDA Forest Service, Southern Regional Office, Atlanta, GA

3 Letter from Thomas Jefferson to the Senators and Representatives of Tenifsee, 23 February 1803, T.H.S. Ac. No. 130, Tennessee State Library and Archives, Nashville, TN.

4 For more on the history and restoration of Meadow Creek fire tower, see Dyer and Summers' article, "Fire Tower Sees Second Life," in "The National Forests—America's Great Outdoors" (USDA Forest Service, Washington, D.C.), October 1992.

5 Among the structures remaining from 1930s construction are the administrative office, fire depot, two equipment depots, ranger dwelling, oil house, blacksmith shop, and pumphouse.

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The O'Keeffe Landscape

Setting the Stage for Interpretation

Jill Cowley

The landscape which inspired the nationally-renowned artist Georgia O'Keeffe in northern New Mexico is a cultural landscape because three key elements are present: a landscape, a person or community, and a significant relationship between the two. These three elements are discussed below through a description of the character-defining features of the landscape, quotes from O'Keeffe describing her relationship with the landscape, and an analysis of this relationship. Based on these three elements, the significance, integrity, and interpretation of the landscape are addressed.

The relationship between O'Keeffe and the northern New Mexico landscape is one of many associated with this landscape, and one of the most recent. Individuals and communities from American Indian, Hispanic, Anglo, and other cultures have had, and continue to have, various and strong relationships with this place. As a cultural landscape, the O'Keeffe landscape can be defined as both a historic site and ethnographic landscape; at the same time intensely identified with one significant person from one cultural context, and having traditional and contemporary value for people from a number of different cultures. This article is limited to a discussion of O'Keeffe's relationship with the landscape. A discussion of the interpretive and development alternatives proposed in a 1992 National Park Service Study is included.[1] However, it is important to note that any modifications to the public land discussed in the study would require consultation among the many people and communities associated with the landscape.

The Landscape

What is it about the landscape of northern New Mexico, and of the Lower Rio Chama Valley in particular, that drew O'Keeffe so strongly and affected her so deeply? It is the features that combine to define the character of the landscape, features that have attracted many other artists: strong, clear landforms and bold, varied colors; brilliant light and clear, dry air; the huge sky, violent weather, and strong sun and wind; and the juxtaposition of seemingly endless space and far-reaching views and the clarity of form in small-scale natural elements. For O'Keeffe, it was also the opportunity for solitude and space. Rugged roads made access difficult, and noise and distractions less likely.

In contrast with the enclosed spaces of New York City and the lush green of Lake George where O'Keeffe lived with her husband, photographer Alfred Steiglitz, before she moved to New Mexico, the spaciousness and relative emptiness of the New Mexico landscape gave O'Keeffe a sense of liberation and freedom. O'Keeffe expressed, "When I got to New Mexico, that was mine...it fitted me exactly."[2] Often, the O'Keeffe landscape has been described in terms of O'Keeffe's personality traits: strong, clear, solitary, private, intimate, and mysterious.

Georgia O'Keeffe

O'Keeffe is articulate and eloquent in describing her relationship with the landscape, here talking about red hills and bones:

> *"A red hill doesn't touch everyone's heart as it touches mine and I suppose there is no reason why it should. The red*

Red Hills near Abiquiu. Photo by author.

View of Pedernal from Ghost Ranch Conference Center, 1993. Photo by author.

hill is a piece of the bad lands where even the grass is gone. Bad lands roll away outside my door—hill after hill—red hills of apparently the same sort of earth that you mix with oil to make paint. All the earth colors of the painters' palette are out there in the many miles of bad lands. . .I brought home the bleached bones as my symbols of the desert. To me they are as beautiful as anything I know. To me they are strangely more living than the animals walking around—hair, eyes and all with their tails switching. The bones seem to cut sharply to the center of something that is keenly alive in the desert even tho' it is vast and empty and untouchable—and knows no kindness with all its beauty."[3]

"I had looked out on the hills for weeks and painted them again and again—had climbed and ridden over them—so beautifully soft, so difficult."[4]

Here describing the Black Place:

"I must have seen the Black Place first driving past on a trip into the Navajo country and, having seen it, I had to go back to paint—even in the heat of mid-summer. It became one of my favorite places to work...it looks like a mile of elephants—grey hills all about the same size with almost white sand at their feet...I have gone so many times. I always went prepared to camp...Once a friend and I started in the open car at eleven o'clock on a cold clear night. As we drove we saw a bear by the side of the road in the moonlight. We had to sweep the snow off the frozen ground to put down our sleeping bags and we had a very uncomfortable night...that was the only time I stood on a rug and wore gloves to paint...There were probably twelve or fifteen paintings of the Black Place and I finally painted it from memory—red and later green."[5]

And expressing how much the landscape was part of her everyday life:

"A little way out beyond my kitchen window at the Ranch is a V shape in the red hills. I passed the V many times—sometimes stopping to look as it spoke to me quietly. I one day carried my canvas out and made a drawing of it. The shapes of the drawing were so simple that it scarcely seemed worth while to bother with it any further. But I did a painting—just the arms of two red hills reaching out to the sky and holding it."[6]

The Relationship

A relationship can have character-defining features as can a landscape. The quotations illustrate a number of character-defining features of O'Keeffe's relationship with the landscape: familiarity and intimacy; long-term association; uncluttered directness; and impact on her life.

Familiarity and Intimacy. O'Keeffe lived with and studied these landscape elements, painting what had become part of her. As Doris Bry expressed, O'Keeffe

"...took as a subject only that which was close at hand, with which she had acquired intimacy. Even her use of the word "Portrait" in the painting of the farmhouse window at Lake George suggests this intimacy as integral to her painting and its power. ...a portrait is in its nature intimate...with O'Keeffe one feels she became the objects through the act of painting, and her feelings gave life to them. I always remember the intensity of O'Keeffe's remark to me once when she was painting the cottonwood trees in the valley near Abiquiu (1950s): "When I paint I am trees." So I think she became the hills, the rocks, the bones and skulls, and all that she painted. This personal identification made what she saw and painted hers, which she gave to her public as paintings."[7]

Painting a particular subject—for example Pedernal, the flat-topped mountain that dominates the Abiquiu landscape—over and over, also made O'Keeffe feel that, in her way, she "owned" the mountain.

Long-term association. Unlike other artists who visited an area to paint, or stayed only a few months or years, O'Keeffe lived in the landscape she painted for over 40 years. After coming out west for most of the summers between 1929 and 1946, she moved permanently to New Mexico in 1946 three years after Steiglitz's death, and stayed until her death in 1986. This long-term association allowed familiarity and intimacy to develop. As O'Keeffe expressed:

"One sees new things rapidly everywhere when everything seems new and different. It has to become a part of one's world, a part of what one has to speak with—one paints it slowly...To formulate the new experience into something one has to say takes time."[8]

Direct Relationship. O'Keeffe's paintings have a sense of a very direct, uncluttered relationship. An often-used viewpoint was up close and at eye level. Even while crit-

(**Cowley**—*continued on page 30*)

(Cowley—continued from page 29)

ics projected meanings, symbolism, and thematic representations such as Life and Death and Death and Resurrection onto her work, O'Keeffe denied such interpretations and insisted that she "only painted what she saw."[9] Even while O'Keeffe at times simplified natural forms[10], manipulated scale and proportion for the sake of artistic composition, and abstracted natural forms, her focus was on the "essential forms of the land" rather than on domesticated landscapes or landscapes as backdrop for human action.[11]

Impact on O'Keeffe's Life. The New Mexico landscape had a dramatic effect on O'Keeffe's life. "O'Keeffe's life and art were radically changed forever after her first stay...the major themes of her paintings would be derived from her life in New Mexico."[12] The themes illustrated in the quotations—human-scale, color-rich rounded landforms at close range, and juxtaposition of small-scale natural elements against land or sky—are two of O'Keeffe's New Mexico themes. O'Keeffe chose to move to New Mexico and devote the rest of her life to her relationship with that landscape. As Vernon Hunter expressed, O'Keeffe "loves the sky, the wind, the solitary places and what grows therein, as she might love a person."[13]

The Black Place. Photo by author.

Significance

Is the story of O'Keeffe's relationship with the New Mexico landscape sufficiently significant to invest in telling the story and interpreting the relationship to a national audience? Could this relationship be interpreted successfully without the two houses in which O'Keeffe lived and worked, since both are in private hands and not open to the public? Participants of the 1991 National Park Service Painting and Sculpture Theme Study Workshop decided yes. They determined that the Lower Rio Chama Valley is a nationally significant landscape "...because of its exceptional association with the life and work of Georgia O'Keeffe."[14] In evaluating the national significance of the landscape, they considered the following five criteria: the landscape expresses the personality and values that the artist brought to the art; helps illustrate an approach, technique, or technology of creating art; is connected with a significant body of work of a significant artist or school (to be the subject of a single painting is not enough); is identifiable in the art; and retains a high level of integrity within the entire viewshed."[15]

Considering the nature of the relationship between O'Keeffe and the landscape of northern New Mexico, providing visitors with the opportunity to experience the landscape itself, without the distraction of the houses, seems appropriate. This type of experience focuses on the source of O'Keeffe's inspiration and is consistent with her desire for privacy. As she expressed, "Where I was born and where and how I have lived is unimportant. It is what I have done with where I have been that should be of interest."[16]

Integrity

The integrity of a landscape is its ability to convey its significance. The greater the presence of character-defining features, the greater the integrity. While the setting of some of O'Keeffe's painting sites is now more modern and developed, and surrounding may have changed, the overall feeling and strong association with the artist is definitely present.

Because this landscape is associated with a painter, it is tempting to consider integrity primarily in visual terms. While visual consistency—how much the painting sites look like they did when O'Keeffe painted them—is an important integrity criteria, there are others critical to the relationship.[17]

An emphasis on visual integrity does not adequately represent and recognize the dynamic nature of the landscape. The landscape includes smells, sounds, the feel of the wind, a sense of remoteness, the presence or absence of people, animals, and structures, the nature of the place from which the scene is viewed, the speed at which one travels through the landscape, and the length of time one spends in the landscape. All these relate to the character and experience of a place. For example, the red hill by the roadside may have the same color, shape, and vegetation patterns as when O'Keeffe painted it. However, looking at the hill from the shoulder of a high speed paved highway, on which one approaches the site today, does not have the same feeling, character, and experience as from the edge of the remote dirt road which existed during O'Keeffe's time. While the setting of some individual painting sites is now more modern and developed, and surrounding land uses may have changed, the overall feeling and strong association with O'Keeffe is definitely present.

Interpreting the Relationship

In 1988, Congress directed the National Park Service to study alternative ways of interpreting O'Keeffe's nationally-significant contributions. Each of the three alternatives developed relate differently to the O'Keeffe story and to the character-defining features of the relationship between the artist and the landscapes she painted.[18]

The goal of the first alternative is "...to interpret certain important aspects of O'Keeffe's art, specifically how she translated the northern New Mexico landscape through her art."[19] Ideally with guidebook in hand, visitors would

drive an auto tour route and stop at painting viewpoints where comparisons could be made between the landscape and O'Keeffe's paintings. While there might be some opportunities to get away from the road and move into the landscape, this would be primarily a view-from-the-road experience, with relatively little direct impact on the physical landscape and less focus on the relationship between the individual and the landscape.

In the second alternative, a contemplative place in a landscape closely associated with O'Keeffe would provide visitors an opportunity to quietly reflect on her life, art, and relationship with the landscape, away from modern intrusions. The opportunity to "...wander freely into the New Mexico landscape, discovering it on one's own, as O'Keeffe did" would encourage an experience of O'Keeffe's relationship with the land—up close and personal—at the visitors' own pace.[20] Structured interpretation and facilities for recreational activities would not be provided, to afford a minimum of distraction. Visitors would need to gain an understanding of O'Keeffe's relationship with the landscape before arriving at the site to achieve the maximum benefit from the experience provided in this alternative. The alternative proposes that a competition be held for the design of the contemplative place and would be judged based on its compatibility with the character-defining features of the relationship—familiarity and intimacy, long-term association, uncluttered directness, and impact on her life. With the opportunity to experience the landscape more directly, the potential for impacts on the landscape, such as erosion, increases.

A visitor center and graduated interpretive trail is proposed in the final alternative. The experience would be "more informative, more structured, and less contemplative" than the second, and afford more direct access to the landscape than the first.[21] Visitors unfamiliar with O'Keeffe's story could use the visitor center to learn about her relationship with the landscape in the broader context of her life's work before venturing into the landscape. Exhibiting original paintings at the visitor center is considered in the alternative.[22] More direct impacts to the landscape would likely result from the greater degree of development and larger visitation attracted, and the qualities of remoteness and quiet, and opportunities for solitude and a more personal experience would likely be decreased.

All three alternatives have possibilities for interpretation of the O'Keeffe landscape, and combinations of the second and the third could work well. However, given a basic understanding of O'Keeffe's relationship with the landscape, the second alternative most clearly and simply focuses on the direct relationship with the landscape, best preserves the opportunity to experience character-defining features of the relationship between the artist and the landscape, and provides the greatest opportunity for visitors to personalize the experience and make it their own. The other two alternatives provide opportunities for visitors who are equally or more interested in the story than the experience. In the case of the third alternative, telling the story by means of a larger-scale facility could potentially result in compromising the integrity of the landscape and, in turn, the ability to personally experience the relationship with the landscape that was so important to O'Keeffe. This is a familiar irony: providing the opportunity to tell the story to many may compromise the integrity of the experience.

The O'Keeffe landscape can be thought of as not so much a particular place as a certain approach to and relationship with the landscape. Because O'Keeffe was so articulate in describing her relationship with the landscape, the ability and opportunity to interpret this association is vast. Visitors familiar with the nature of O'Keeffe's relationship with the northern New Mexico landscape may seek their own remote place, filled with form and color, to have a personal experience with the landscape, to make it their own. Experiencing the O'Keeffe landscape also encourages the visitor to reflect on why the place is important and what that says about ourselves and our values.

Notes

1 USDI National Park Service, *Georgia O'Keeffe: Study of Alternatives/ Environmental Assessment*. Denver, Colorado: Denver Service Center, 1992.

2 Georgia O'Keeffe, quoted in NPS 1992, page 6.

3 Georgia O'Keeffe, January 1939, quoted in Bry, Doris and Nicholas Calloway, eds. *Georgia O'Keeffe: In the West*. New York: Alfred A. Knopf, 1989.

4 O'Keeffe, Georgia. *Georgia O'Keeffe*. New York: Viking Press, 1976.

5 Ibid.

6 Ibid.

7 Bry, Doris. "O'Keeffe Country." In *Georgia O'Keeffe: In the West*. Bry and Calloway, eds. New York: Alfred A. Knopf, 1989.

8 Georgia O'Keeffe, quoted in Bry 1989.

9 Bry 1989.

10 Collins, Jane Downer. *Georgia O'Keeffe and the New Mexico Landscape*. Masters Thesis. George Washington University, 1980.

11 NPS 1992, page 7.

12 Bry 1989.

13 Vernon Hunter, quoted in Bry 1989.

14 USDI National Park Service. *Painting and Sculpture Theme Study Workshop: Findings and Recommendations*. Denver, Colorado: Denver Service Center, 1991.

15 Ibid.

16 Georgia O'Keeffe 1976.

17 USDI National Park Service. National Register Bulletin Number 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes. Washington DC: n.d. Document lists location, setting, design, materials, workmanship, feeling, and association as integrity criteria for cultural landscapes; Firth, Ian J. W. Biotic Cultural Resources: Management Considerations for Historic Districts in the National Park System, Southeast Region. Atlanta, Georgia: National Park Service, Southeast Region, 1985. Firth discusses the use of species composition, landscape management techniques, and ecological community organization to replace materials, workmanship, and design.

18 NPS 1992.

19 Ibid, page 19.

20 Ibid, page 24.

21 Ibid, page 27.

22 Ibid.

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The Social Aspects of Muskau Park in Łęknica, Poland

Planning and Management in a Community Context

Tomasz Zwiech

One may think that preservation planning and treatment of Muskau Park in Bad Muskau, Germany, and Łęknica, Poland, and its consequent accomplishment should not be a problem at all—especially in view of the voluminous documentation which exists since the park's 1815 inception. Today, a complete understanding of the evolution of the parks' design, in addition to the way in which the park has been managed over time, is discernable. In spite of almost complete destruction of all structures in the eastern part of the park, many features of its former shape and splendor still exist. Long sections of park roads and most of the viaducts and piers still remain in very good shape. Park vegetation and an ornamental tree farm also have survived to a great extent, as have the visual relationships between the east and west areas of the park.

In light of the knowledge about the park's history, unusually complete documentation, and available professional skills, it would appear that the problem of preserving and treating the park is one of a financial burden related to restoring and reconstructing significant elements. A simpler version of that conclusion would be as follows: in order to get the park fully restored, one should rebuild all ruined structures, take out all self-sown trees (in conflict with design principles), plant new trees in the places of lost predecessors, and, finally, uncover that which is deemed aesthetically pleasing, and screening or removing inappropriate elements. Such a philosophy is reminiscent of a cookbook recipe for some sort of theatrical scenography—this is unfortunately (or rather, fortunately!) completely unrealistic at Muskau Park due to its condition, size, and variety of features.

Background

On May 1, 1815, Hermann the Count von Pueckler-Muskau wrote a letter to the burghers of Muskau town, in which he announced his intention of establishing a huge landscape park. As a result of this action, the local community found itself involved in the park's creation since its conception. From the onset, the plans for the park were ambitious and satisfied many agendas: the park served as a representation of a vanishing way of life of German aristocracy; became a part of everyday life of all inhabitants of Muskau and its environs; provided jobs and income to many; became a salon for social gatherings to some; served as an asylum to those who sought privacy. In short, the park became a subject of special care and pride of the local community. Being of vast scale, the park was composed of towns and villages; agriculture and industry; a river, lakes, and meadows; forests and gardens—hence, a superb complex manifesting the coexistence between culture and nature.

Historic view from the Pueckler Stone site to the castles.

Pueckler's park was filled with a spirit of time, including numerous antiqued and commemorative elements invented by Pueckler. From the moment of the park's birth, a stable and peaceful sense of tradition and continuation was cast. Pueckler envisioned the park as an expression of the idea of ecology, but in a much broader sense than the present common meaning of the term (serving only the protection of the natural environment)—a microcosm—immemorial, efficient, and harmonious from the point of view of contemporary human beings. The goal of Pueckler's ecology was to keep all the natural, cultural, and spiritual factors of the place in balance, and he designed and constructed his park according to that premise. It was supposed to be not just a landscaped park, but rather a park landscape: an ideal coexistence of all beings, to be considered as a process rather than as an object of any particular final form.

Pueckler's plans went far beyond his financial capabilities. Thirty years after the park's birth, Prince Hermann von Pueckler-Muskau faced bankruptcy and the absolute necessity of selling the park. This action, however, did not stop the park's growth. The "ecological attitude" mentioned above persisted as the park developed. Surprisingly, this attitude survived even a division of the park lands by political jurisdiction after World War II (reconfiguration of the borders of Poland and Germany placed the eastern portion of the park in Poland and the western portion in Germany).

The state forest administration and agricultural services took over the eastern part of the park. The former recognized the park's heritage and tried to preserve as much of it as possible, while the latter, being completely unaware of the special character of the place, still respected it. The stewardship of both agencies probably can be attributed in part to the spiritual power of the genius loci! As a result, maintenance operations during this time perpetuated many of the original "park landscape" components and values. This is apparent in many areas: extant old trees that

have not been taken down, park roads have been used and maintained, most meadows and glades have not become wooded, large fields of the ornamental tree farm remained open and undivided, horse chestnut avenues and oak groves have survived, and very few areas have been developed.

However, the process designed and initiated by Pueckler has, over time, been brutally broken. It appears that the reason for this was a fracturing of the ties that were the foundation for Pueckler's concept of a park landscape. After WWII, the park disintegrated into separate entities of town, forest, and farm. New residents, relocated to the town from eastern Poland, were strangers to the place and, as such, were not interested in, or even conscious of the park's cultural values. To make matters worse, all municipal functions were taken over by a former suburban settlement, Łęknica, thus shifting the town center (and the attention of its inhabitants) to the south.

Further political divisions of the park continued. A woodland within the park was taken over by the state forestry administration, while the ornamental tree farm was taken over by the state farm of Pustków. The subdivision of the park proved to be even more detrimental because the park lost its former identity and significance as a local center and, at the same time, became on the geographical and economic periphery of current events. These destructive efforts were completed by the ideology of a new political system which not only allowed for, but very often encouraged, people to destroy values officially associated with reactionism and hostility. Fortunately, the latter problem is now in the past, but hostility still hinders the preservation planning efforts today.

Preservation Planning and Treatment Actions

The first and most important step in this process is the reunification of the significant components of the park landscape. To this end, it is proposed that the whole eastern part of the park will obtain a special legal status, appropriate to preserve its cultural values. The Center for the Preservation of Historic Landscapes (formerly The Board for the Preservation of Historic Gardens and Palaces) has already taken steps to organize a specialized branch in Łęknica with the aim of founding its first cultural reserve and historic preservation zone. The zone is a newly established legal designation for the preservation of cultural landscapes in Poland. As part of this action, the Muskau Park Cultural Reserve would be established in Łęknica and it would be designated the special status of historic monument. Around 700 acres of the park have been taken over by the Center from the state forestry administration, with another 100 acres from municipal and state lands to be included in the near future. Together with the park land, privately and municipally-owned lands within the zone will adhere to special guidelines for proposed use and development.

The next step will be the "revival" of the park through an implementation of preservation planning and treatment projects. This stage is especially important because of the need to establish links between the park and local communities, which could be a catalyst for the creation of new jobs. Unfortunately, this important step will be onerous to achieve since it requires a relatively high capital investment, far beyond the financial abilities of the Center and the town of Łęknica. However, in context, financial difficulties occurred at the very beginning of the park's construction, although the economic climate was far more conducive to park management in the 19th century than it appears to be today. In order to raise the necessary funds to begin the park's "revival," a specialized foundation can be established solely for the park's planning and management needs. The newly established Prince Pueckler Foundation may be the vehicle for such an initiative.

The park's revival is expected to generate community interest which, in turn, will increase outside tourism. The interpretation of the park's history and significance to the visiting public is considered to be an essential tool for the park's revival after decades of neglect.

(*Zwiech—continued on page 34*)

Present view from the Pueckler Stone site to the castles. Photo by author.

(*Zwiech—continued from page 33*)

A new tourism industry could provide the necessary catalyst for associated small businesses and employment opportunities in Bad Muskau, Germany and Łęknica, Poland. This economic stimulus could tie local communities' interests together with park preservation goals, which would bring back the sense of mutual interdependence expressed in Pueckler's ecological ideals. There are several obstacles to capturing local interest in the park: for adults, there is still a very superficial tie between the community and its land and the immense advantage of border trade as a result of different price structures in Poland and Germany. Although, to date, there is limited support for such visitors, it is recognized that a boundless potential exists based on an ever-increasing number of visitors.

The final step in the revival of the park's spiritual sphere, will be to develop the necessary interpretive tools to communicate Pueckler's ideas of ecology, i.e., human responsibility for maintaining a balance between nature, culture, and spirit, and to elevate this relationship between the community and the park to a level beyond economics. It seems that the only way to achieve this step is to start with education and outreach to all affected local communities, authorities, and visitors in order to let them know about the historic significance of the place in which they work, live, or visit. A program of interpretation for Muskau Park is currently being developed at the Center for the Preservation of Historic Landscapes. To date, the outreach program consists of the following parts: (1) produce and distribute information on the park's history and significance (brochures, leaflets, user guides, maps, etc.); (2) educate local communities and authorities about the park history (reports, slide shows, etc.); (3) develop site- specific interpretive stations; (4) develop off-site signage.

To date, the educational outreach program has been most successful with neighboring young adults and children. Most recently, the "Łęknica Days" has been initiated as a local holiday at the end of April. As part of these festivities, there have been several events scheduled as part of The Muskau Park Holiday. These have been organized with the help of local elementary school teachers, involving children of Łęknica and nearby villages in various activities associated with park issues. Examples include lectures delivered by the Center staff; an ecological parade in which children dressed in thematic park t-shirts, carrying banners and playing various musical instruments while distributing leaflets and brochures about the park; various contests on park issues involving living history; a ceremonial coming together of children from both countries atop the bridge over the Neisse River which runs along the countries' border; and the founding of The Friends of the Park organization. These efforts have already launched an "ecological" petition to the local authorities.

Overall, the younger generation has responded wonderfully and has proved to be an excellent link between the park and their parents. The next generation has become the park's strongest hope for success, as testified by a 10-year old's recent statement, "I thought I would leave Łęknica when I grown up since there is nothing special here that I am interested in except the market. But now I think that there is a reason to stay."

Elementary school in Łęknica: a lecture on history of the Muskau Park being delivered by Dorota Pate-Siliwonczuk, staff of the Studio for the Muskau Park Restoration Project.

The Muskau Park Holiday children's parade. The banner in the center photo reads: "We love our park."

Project Credit: Project work was undertaken by the studio for the Muskau Park in Łęknica Restoration Project under the Center for the Preservation of Historic Landscapes. The project team included Jozef Brachun, Lidia Klupsz, Anna Marconi-Betka, Dorota Pape, Renata Stachanczyk, Jakub Zemla and Tomasz Zwiech.

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Visual Simulation as a Tool for Interpretation

Menelaos Triantafillou

Cultural landscapes are special physical settings which reveal aspects of a place's origins and development, its culture, and use. A cultural landscape encompasses a much broader scope than aesthetics to include the social and ecological significance of the place, past beliefs, technology, and attitudes toward nature. It is because of this broader scope that interpreting the history of a landscape can be somewhat intimidating. However, there is a variety of techniques which can be employed to effectively communicate both existing and non-existing landscape features.

This article addresses the use of computer-generated visual simulations as a tool for cultural landscape treatment and interpretation. In particular, the use of visual simulation to visualize the reconstruction of a cultural landscape is discussed as a means of enhancing the public's understanding of the landscape's history.

Through the medium of computer simulation, a set of photorealistic visual reconstructions can be prepared depicting the landscape during significant periods of its development. These simulations can then be referenced and interpreted (indoors, hand held, discrete signage, etc.). Visitors can be instructed to stop at designated locations to view the existing situation and, simultaneously, to look at simulations of the same views. The key to the success of this process is the selection of important views—fortunately, these are often part of the historic record.

Benefits of Visual Simulation

Computer-generated visual simulations are a powerful tool for the treatment and interpretation of cultural landscapes. Specifically, the benefits of using photorealistic computer-generated visual simulations in landscape preservation efforts are:

Evaluating and Determining Treatment of a Landscape. Visualization of specific treatments, such as the removal of inappropriate additions and restoration and reconstruction of selected character-defining features, can assist in determining the appropriateness of an action prior to implementation. Additionally, planning and design controls for adjacent lands, maintenance, and security issues can be evaluated through simulations.

Visual Contract of Proposed Action. A series of visual simulation records can be used as contractual documents for treatment actions or to guide project implementation.

Support for Funding and Consensus Building Tool. The use of the simulations can assist decision makers and constituent groups in building consensus and garnering political and financial support for a project.

Understand the Landscape Chronology and Continuum—How did we Get to Here? Simulations installed in the landscape itself may be used to depict how the property has changed over time, in addition to, or in lieu of, physical intervention.

Visual Simulation As a Tool for Landscape Reconstruction

The use of visual simulation to illustrate a landscape reconstruction involves "editing" a contemporary viewshed to reveal its historic or past visibilia. It is the visual editing of an image, not an actual physical reconstruction. The term "viewshed" is defined as a selected area of the cultural landscape visible from a given viewpoint. Visibilia are the physical elements seen, related to the landscape's origins and development, which contain a visible record of human activity rooted in the use of the place.

When a landscape is seen through a series of identical viewsheds, our cognitive connection to its specific physical elements is strengthened. Through careful visual reconstruction of images, selected on the basis of historic research, it is possible to portray the same landscape at a different period of culture and human activity. This process assists in uncovering the living memory of the place—the continuum of experience through time. Exhibits using visual simulation for landscape reconstruction help a visitor to interpret information about the landscape's origin, development, and context—thus making this information more accessible.

Case Study: Olympian Cultural Landscape

A demonstration project at the Temple of the Olympian Zeus site adjacent to the Acropolis illustrates how visual simulations can be used in the interpretation of cultural landscapes. Through visual simulation the landscape has been visually reconstructed to portray its character during three historic periods.

The selected view in figure 1 is from the northeastern side of the Acropolis. Views from this particular location are often photographed by visitors because they offer good vantage points of the Temple of the Olympian Zeus, its relation to the Acropolis and the modern city, and the city's expansion up the slopes of Mount Hymettus. The Temple site extends between the Acropolis and the Illisos River to the southeast. The ancient river bed has been enclosed and paved over to serve as a major transportation artery and sewer line. This area, together with the Acropolis, was part of Athens before the time of Theseus. The land adjacent to the river had lush vegetation and an abundance of fresh water from the Kalliroe Springs. Several important sanctuaries were built in the area, including the Olympian, the Pytheion, and the sanctuary of Aphrodite.

The Temple of Olympian Zeus began as an enormous Doric statue in 515 B.C. by the tyrant Peisistratos, and was completed in the second century A.D. by the Roman emperor Hadrian. In its final form, the Temple was in the Corinthian order with a double column peri-

*(**Triantafillou**—continued on page 36)*

(*Triantafillou—continued from page 35*)

style, and was surrounded by a large rectangular space. The Temple was much taller and larger than the Parthenon.

Constructing the Simulations

A three-dimensional wire frame model, assembled in the computer software program AutoCAD, was inserted into the scanned image of the selected view. Next, the composite image was rendered using paint software to visually reconstruct the Temple and its setting, ensuring compatibility with color, light, shadows, and texture. Beginning with the existing landscape, two historic periods were simulated, one from 408-565 A.D. and the other from 1870 A.D. Each image was edited based on historic research of written and visual records, including extant literary descriptions, archeological resources, as well as contemporary folklore.

The 1870 A.D. image shows the compact urban settlement extending out from the Acropolis, and the use of the landscape by its inhabitants. This area served as the gateway to the city. Through successive cutting of trees, sparse vegetation had remained. The landscape was used for agriculture and pasture. Its significance was of little interest to the inhabitants of the new capital of Greece after their liberation from Ottoman rule.

The 408-565 A.D. Imperial Roman image was chosen based on available information and illustrates the spatial configuration of Athens and its environs. The simulation depicts a visual reconstruction of the cultural landscape as it would have appeared during this period based on the available physical and archival documentation. Conjecture is minimized excluding features that are not substantiated by the limited archival material for this period. As illustrated in figure 6, the Illisos River was free-flowing, flanked by lush bottom lands with plane trees, fruit trees, cypress, and pines.

Case Study: Elmhurst Estate, Perintown, OH

The Elmhurst garden site is located just outside of Cincinnati, OH. Recently, much interest has been generated regarding the site because it was the first of three known American commissions of Gertrude Jekyll. Ms. Jekyll was commissioned in 1914 by the owner of the estate, Grace Groesbeck, to prepare a design for an elaborate garden on a wooded site with a steep terrain. Jekyll designed the garden without visiting the site, and it is believed that it was not implemented because of the steepness of the terrain. Mrs. Groesbeck eventually constructed an estate building and a garden at a different location, using several of the garden design elements from the Jekyll plans.

To enrich the interpretation of the site today for garden enthusiasts, and to protect the integrity of the landscape that was constructed by Mrs. Groesbeck, visual simulations can be used to construct the Jekyll garden and compare it to the site today.

Fig. 1. View for visual reconstruction taken from the northeastern side of the Acropolis. Photo by author.

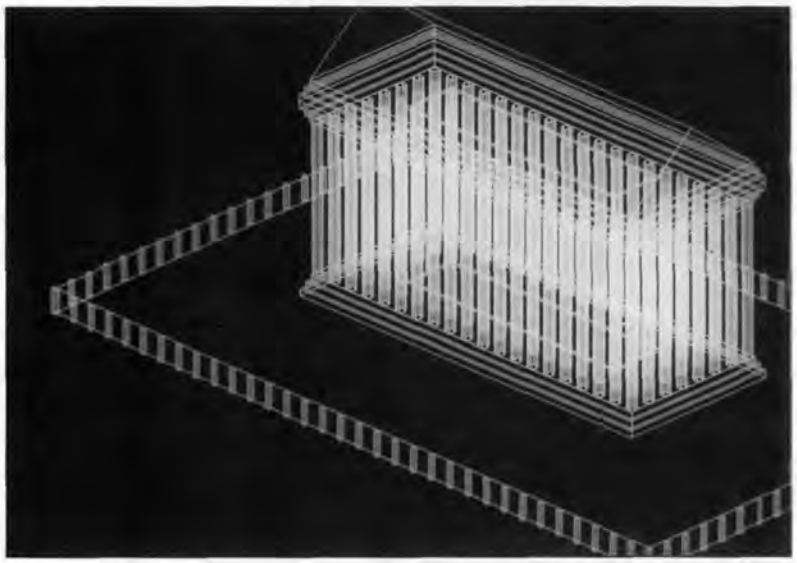

Fig. 2. Wire frame model of the Olympian Zeus temple generated on AutoCad. Photo by author.

Fig. 3. Composite image overlaying wire frame model of the temple on the image. Photo by author.

Fig. 4. Temple is rendered with compatible color, light, shadows and texture. Photo by author.

Fig. 5. Visual reconstruction ca. 1870 A.D. with compact urban settlement. Photo by author.

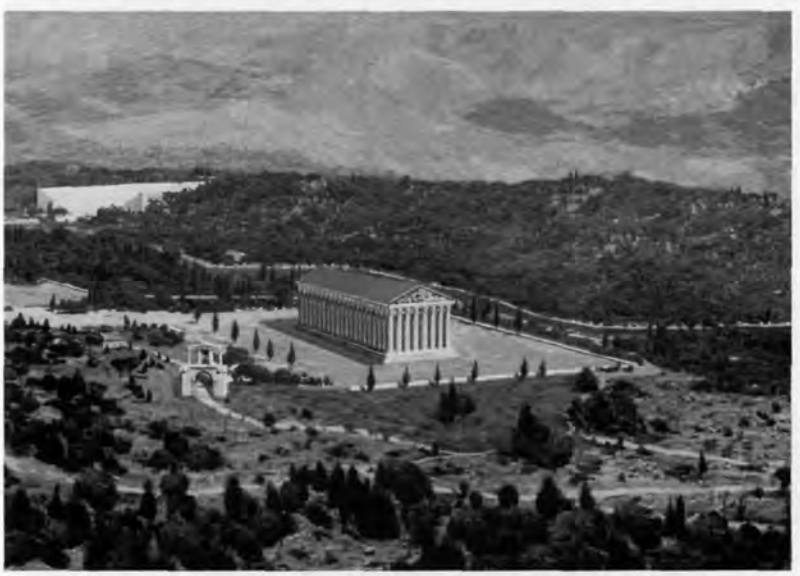

Fig. 6. Visual reconstruction ca. 1870 A.D., based on available documentation with the Illisos River free flowing and lush foreground landscape. Photo by author

Conclusions

Computer-generated visual simulations can play a very important role in cultural landscape interpretation. Simulations can depict landscape reconstructions or, in the case of designs not implemented, constructions, and, as such, assist visitors in understanding the evolution and existing historic features of a landscape. Beyond interpretation, the use and application of visual simulations is being expanded and it appears evident that there it can be a useful tool for professionals involved in preservation planning and treatment. Archeologists, historians, paleobotanists, historical architects, historical landscape architects, etc., can assist in providing the necessary historic research and existing conditions inventory information for composing the simulations, along with using the simulations to analyze the history of a site, evaluate proposed physical interventions.

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Interpreting A Painful Past

Birmingham's Kelly Ingram Park

Catherine Howett

It is a very rare thing for nations or cities to commemorate painful episodes in their history. A spirit of patriotism, or the desire to keep the record of heroic personal sacrifice alive in the public memory, moves us to create memorials to wars, natural disasters, or other tragic events. But these are largely unencumbered by any sense of guilt or shame. When Maya Lin's entry in the design competition for the Vietnam Veterans' Memorial in Washington was selected, conservative voices argued that black stone and the partially sunken nature of the v-shaped retaining wall deliberately suggested "the color of shame" and an American defeat in the war. In the end, however, the abstraction of the form and the simple poetry of the memorial's chronology of war dead diffused such efforts to attach literal meanings to the work. To some extent, the very power of the Vietnam Memorial derives from the ambiguity of its symbolic intentions and meanings.

The new design for the Kelly Ingram Park in downtown Birmingham, AL, is all the more remarkable, therefore, because it represents an honest public engagement with what must certainly be the most troubling, as well as tragic, period in the city's history. The whole effort of rehabilitating the historic park was directed toward making the landscape a carrier of explicit meaning, investing it with a narrative theme that affirms a judgment on past history and a renewed commitment to social changes hard won by many who suffered and others who died, innocent victims of ruthless violence.

Rally in Kelly Ingram Park, Birmingham, AL, September 1963.

Remarkable too, because the events that took place in Birmingham do not belong to a distant past, but to the time early in the 1960s—still vivid in the memory of many living today—when that city was the seething center of civil rights protests. Kelly Ingram Park existed then as a pleasant, one-block-square, civic green diagonally across the street from the 16th Street Baptist Church, where the Rev. Martin Luther King, Jr. joined Birmingham's Rev. Fred Shuttleworth in leading a series of rallies and marches to protest racial segregation. In September 1963, a bomb planted in the church took the lives of four young girls attending Sunday school. With the church, the "whites only" park became a symbolic locus for the action in the streets; marchers moving from the church into the park were dispersed by the firehoses and police dogs of the infamous Police Commissioner Eugene "Bull" Connor. The substitution of children for adults in several marches resulted in the imprisonment of the children, not in the hoped-for curtailment of police brutality. National television news coverage

Kelly Ingram Park before recent project work.

of these events brought home to many Americans for the first time the reality of a social system that effectively denied black citizens equal protection under the law; this exposure to international censure hastened progress toward passage of landmark civil rights legislation in 1965.

Thirty years later, there must have been many citizens of Birmingham, black as well as white, who would have preferred, if not to suppress entirely any public acknowledgement of those historic events, at least to document and interpret them primarily through the archives and exhibitions of the new Civil Rights Institute, which opened in 1992, and through walking tours of the city's Civil Rights Historic District. Instead, the rehabilitation of Kelly Ingram Park, located directly across the street from the institute, has literally brought out into the open—into the green "common" that is the archetypal form of such urban spaces—vivid reminders of what took place there.

An essential part of the force of the historic narrative given physical expression in the park is the identity—in name and in essential character—between the historic park and the park today. Kelly Ingram was a white sailor who was the first of Birmingham's native sons to die in World War I. The decision not to re-name the park as part of the rehabilitation undertaken in 1991-92 was one of many enlightened decisions of the city administration under African American Mayor Richard Arrington, Jr. The mayor also played an active role in developing the conceptual program for the park, including authorship of its central theme, the park as "A Place of Revolution and Reconciliation." The Birmingham landscape architectural firm of Grover Harrison Harrison were given the commission for the design work. However, the degree to which the evolution of the design grew out of a lively discourse and review process within the city administration and the larger community, resulted in a "from the bottom up" planning process which was as open, creative, and sophisticated as it was practical and effective.

Arts consultant Grover Mouton, for example, was hired to help with the selection of artists whose work would be incorporated into the thematic structure of the design. The eventual choice of artist James Drake for the major public art commission reflected a willingness to take risks that most municipal administrators would have assiduously avoided. Drake's sculptures frequently explore images associated with violence and death. His design for the park includes a series of three monumental steel-and-bronze sculptural groups commemorating the fire-hosing of the demonstrators, the jailing of the children, and the police dogs being used to attack marchers—powerful evocations of horror and terror, emotions not normally encountered in an urban park. Moreover, figural sculptures, like Raymond Kasky's *Kneeling Ministers* which recreates the gesture of passive resistance embraced by clergymen who led the marchers, physically occupy their places on paths within the park in a way that heightens the visitor's sense of personal and physical encounter with the reality of these events from the past.

It may seem surprising that the addition of these dramatic sculptures has not overwhelmed the important experience of historic continuity between the original park, which is the actual setting for many of the events being commemorated, and the park of today. The designers guaranteed a clear identity between the old and the new by reinforcing such distinguishing formal features of the older park as the geometric ordering of the ground plane and the irregular composition of canopy trees in open lawn areas formed by the lines of paths intersecting at a central water feature. The geometry has been simplified by eliminating the paths that originated at the mid-point of each side of the square; the diagonal paths are given new importance, particularly the axis on the line of sight that extends from the park to the Sixteenth Street Baptist Church. A new design feature, an elegantly simple central fountain consisting of a water parterre with four arched triangular basins that include seating walls, recalls the ancient four-fold "cosmic plan" of the garden intersected by sacred rivers, a symbol of paradise. Concentrically, related to this place of literal and metaphorical reflection is the Freedom Walk, a wide circular path with bluestone paving that crosses the diagonal

*(**Howett**—continued on page 40)*

Kelly Ingram Park after recent project work.

(*Howett—continued from page 39*)

paths leading to the fountain. The sculptures by James Drake, which are sited along the walk, interpret the historic actions belonging to the narrative of revolution, even as the brimming pools at the center invite a movement inward toward reconciliation.

Park entrance bearing the park's theme, "Place of Revolution and Reconciliation," 1992. Photo by author.

Raymond Kasky's *Kneeling Ministers* sculpture suggests a passive resistance embraced by clergy who led the marchers, 1992. Photo by author.

Several sculptures were by artist James Drake. All of the above pieces explore images associated with death and violence, 1992. Photo by author.

It is important too, that the new plan allowed a number of the old trees to be preserved, although additional plantings of trees within the park and on its perimeter streets have added richness. The old trees, however, are surviving witnesses; marchers sought them out for protection during police attacks, clung to them against the force of the fire hoses.

Edah Grover of Grover Harrison Harrison observed that her firm was "committed to designing a park that looked like it belonged in Birmingham and was 'of the place'; not Boston, Atlanta, Cincinnati, or Paris." This recognition of the importance of contextuality guided the choice of materials: the low stone entrance walls inscribed with the name of the park and its theme "Revolution and Reconciliation" are made of the same kind of limestone blocks as the foundations of many of Birmingham's 19th-century churches; the major walks are locally manufactured bricks of the buff, ocher, and red colors one sees everywhere in the city, although the paving patterns were inspired by African American basketry and textiles. Tree and other plant selections strive for the look of the familiar.

If ever proof is needed that an embrace of honest and unpretentious, essentially vernacular forms and materials can be the occasion of outstanding design, the treatment of Kelly Ingram Park should suffice. There is nothing particularly modest or ordinary about the art that has gone into the park, but neither is its visual or interpretive language indifferent to the expectations of the men, women, and children who come here to remember, to reflect, to rest, to play, or to gather for music around a new pavilion that was another of Mayor Arrington's inspired additions to the program for the park.

Here is an example of an important place made new, its meaning enlarged not only by the events that took place within and around it, but by the interpretation of those events that the City of Birmingham has chosen to inscribe in the very fabric of the park. The message of this place is that heroic pain and struggle can bring good out of evil; forgiving, not forgetting, can give rise to reconciliation. A city park can bring people together, helping to form the bonds of genuine community.

In our everyday speech we offer a compliment by saying that a person or thing "means a lot" to us. For years to come, Kelly Ingram Park will mean a lot to the people of Birmingham, and perhaps to others half a world away.

Project Credits

Client: City of Birmingham, Mayor and City Council, Mayor Richard Arrington, Jr., Ms Virginia Williams, C.E.O. **Landscape Architects:** Grover Harrison Harrison, P.C. Edah B. Grover (Principal-in-Charge, Lois S. Harrison, Project Designer) **Lighting Designers:** Theo Kondos Associates, NYC, NY; **Architects:** Giattina Fisher & Co., Birmingham; **Engineers:** Walter Schoel Engineering Co., Inc., Birmingham (Civil); Cater Hays Staub, Inc., Birmingham (Electrical); Heery Engineering, Inc., Atlanta (Mechanical); Ball, Marlin, Bridges & Associates, Birmingham (Structural); **Public Art Consultant:** Grover E. Mouton, III, New Orleans; **Historic Research:** Dr. Horace Huntley, Professor, U.A.B., Birmingham, Marvin Whiting, City Archivist, Birmingham.

Catherine Howett is a professor at the School of Environmental Design, University of Georgia. Ms. Howett teaches in both the historic preservation and landscape architecture programs.

Interpreting Ebey's Landing National Historical Reserve

Gretchen Luxenberg

The interpretation of cultural landscapes is a challenge not many are prepared to deal with just yet in most national parks. The whole concept of a cultural landscape as a type of cultural resource still remains elusive for many professional land managers, and the idea of presenting the cultural values of a specific landscape to the general public in an attractive and comprehensible manner can be intimidating. We can easily understand a historic building that stands before us, and perhaps visualize the now-imaginary military troops marching across a field in preparation for a battle, but getting a grasp on historic land use or settlement patterns, or the relationships and associations between the diverse natural and constructed components of a landscape, is a bit more esoteric for the average visitor. Additionally, since change is inherent in cultural landscapes, interpreting change is an important component of explaining the character of a landscape to the public. Add to these factors, a cultural landscape almost entirely under private ownership in which the National Park Service (NPS) must provide an interpretive program, and you have the challenge in interpreting Ebey's Landing National Historical Reserve.

At Ebey's Landing, an important accord exists between the four partners administering and managing the Reserve and an open-minded citizenry in the community, that allows for such a successful and harmonious program to be underway in the nation's first historical reserve. In spite of the numerous issues and challenges facing the interpretation of this remarkable landscape, a cultural landscape message is getting out to the community and park visitor. This article describes the various ways in which the NPS is fulfilling its role of providing interpretation at Ebey's Landing, and the specific means by which the cultural landscape is being interpreted.

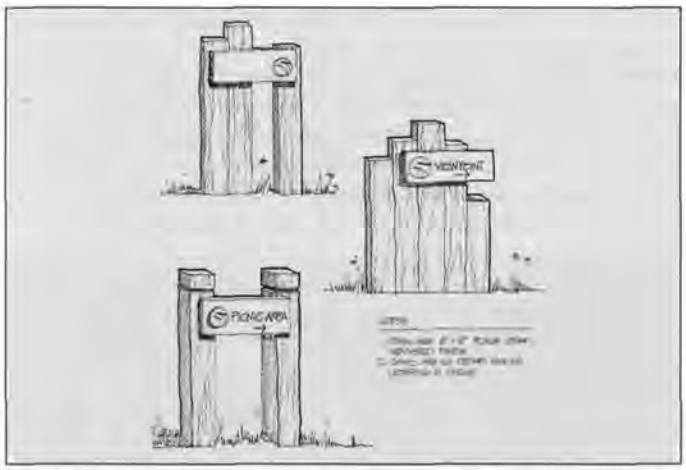
Ebey's Landing National Historical Reserve is a nontraditional unit in the national park system that was established in 1978. It is located on central Whidbey Island in Washington State's scenic Puget Sound region. The Reserve is managed by a Trust Board, a group of dedicated individuals representing the four parties of the partnership—the Town of Coupeville, Island County government, Washington State Parks and Recreation Commission, and the NPS.

The Reserve encompasses 17,400 acres, replete with dramatic coastal bluffs and beaches, dense evergreen forests, wetlands teeming with wildlife, and agricultural fields that transform prairies into a patchwork that sweeps into gently rolling uplands. All of that is embellished with a small town, historic buildings, structures, roads, thick hedgerows, and other signs that the open, rural landscape has been shaped by humans for many years. It is a visually rich landscape, one that reflects the story of human exploration, land use, settlement, and development in the Pacific Northwest for centuries. It is not frozen in time, nor was it ever intended for this landscape to remain stagnant from the time of its inception as a national park unit. The Reserve was established to preserve and protect a valuable cultural landscape while allowing for a viable community with a distinct lifestyle to continue to grow and develop while respecting what remains of its past. The process by which that is achieved captures the essence of the Reserve's interpretive program's message.

The absence of a traditional NPS interpretive program at the Reserve provided a forum for a more creative approach to interpretation. A citizens' planning committee was convened shortly after the establishment of the Reserve by the four partners as a means of providing recommendations for interpretation (among other things). Early on in the planning process it was determined that

*(**Luxenberg**—continued on page 42)*

Ebey's Landing (left) and Ebey's Prairie (right). Photos by author.



Graphic from *Visual Compatibility Guidelines* illustrating the proposed character of the prairie interpretive facilities.

Prairie Overlook, located on a ridge overlooking Ebey's Prairie, illustrates the interpretive facilities as implemented. Photo by author.

*(**Luxenberg**—continued from page 41)*

the NPS would install a system of wayside pull-offs and exhibits. However, there would not be a NPS visitor center built, nor would there be NPS staff stationed daily at the Reserve. It was agreed that NPS would install the interpretive exhibits, in cooperation with the other Reserve partners and, when necessary and feasible, purchase land outright for a pull-off if an easement or agreement could not be worked out with the property owner.

Based on recommendations by the committee, NPS staff prepared an **Interpretive Prospectus** and a **Wayside Exhibit Plan** with a passive or non-personal approach programmed for interpretation at the Reserve. The interpretive message is disseminated in several ways, all of which seem familiar to those working in the NPS, but which have been adapted to "fit" into the Reserve to minimize the impact imposed upon the landscape. In order to accomplish an appropriate "fit" in the landscape, it was decided that there would be no standard design applied to waysides and exhibits across the Reserve; beach locations would receive different treatment from farmland or woodland interpretive locations. Local citizens made it clear to the NPS that they did not want their home to become littered with visual intrusions, even if those intrusions were deemed useful tools for interpreting the area to the public. So, for example, standard, low profile mounts were used in several locations, but a standard NPS-designed kiosk was modified for use in the Reserve to be more sensitive to the character of the landscape and concerns of the community. In order to minimize the visual presence of the exhibits and ensure compatibility with the character of the landscape, *Visual Compatibility Guidelines* were prepared specifically for the Reserve, and these have become important instructions for the installation of interpretive facilities.

There are a total of 12 facilities or sites within the Reserve wherein interpretation takes place. Most are in place through cooperative agreements primarily with Island County and Washington State governmental agencies. How these interpretive "packages" were compiled and "sold" to the land owners varies greatly from site-to-site. For example, through a scenic easement placed over the eastern quarter of the Island County Historical Society's property in downtown Coupeville, an open vista to Penn Cove is protected in perpetuity and the NPS has interpretive messages discussing the historic importance of the cove on the Island County Historical Society Museum's porch (the easement devalued the property, allowing the Society to purchase the site and build the museum). Nearby, at the entrance to Coupeville's historic wharf, a 50-year lease with the local port authority provides space for a three-sided kiosk with maps and messages on the Reserve.

Another example of a joint effort between the NPS, local government, and a private landowner to interpret the Reserve is the interpretive wayside at Monroe's Landing, located on the north side of Penn Cove. Flanked by private ownership, a small, narrow parcel owned by the county (a road end to be exact), provided rare public beach and boat access. The area is also an archeological site, a shell midden from historic Salish Indian use and occupation. Although there was a parking lot on the site, it was undefined, its use was informal, and cars parked haphazardly. Cars also went "off road" and drove helter-skelter through adjacent beach grassland, causing significant impact to the archeological site. The NPS, with the blessing of the property owner and county, designed a sensitive bollard-and-chain boundary fence cordoning off the grassy beach area to protect the archeological resources, while providing definition to the parking lot. Other improvements included a bench, log parking stops, a garbage receptacle, and a low mount interpretive message that discusses the Indian use of the area.

Through a cooperative agreement with Washington State Parks, there are interpretive exhibits sited in Fort Casey and Fort Ebey state parks and on state park land at Ebey's Landing beach. At Fort Ebey, a three-sided kiosk, designed specifically for the Reserve, has two Reserve-oriented panels while the third side accommodates special messages the state park ranger needs to announce. At Ebey's Landing beach, deteriorated state park signage was replaced with the specially designed kiosk, followed by general parking lot and trail improvements. Through a cooperative agreement with the State Department of Transportation (DOT), there is a three-sided kiosk sited at the Whidbey Island-Port Townsend ferry terminal that orients visitors to the Reserve and discusses DOT ferry history. A low mount panel at the historic Crockett Blockhouse property (owned by Island County and maintained by a local chapter of the Lions Club) replaced

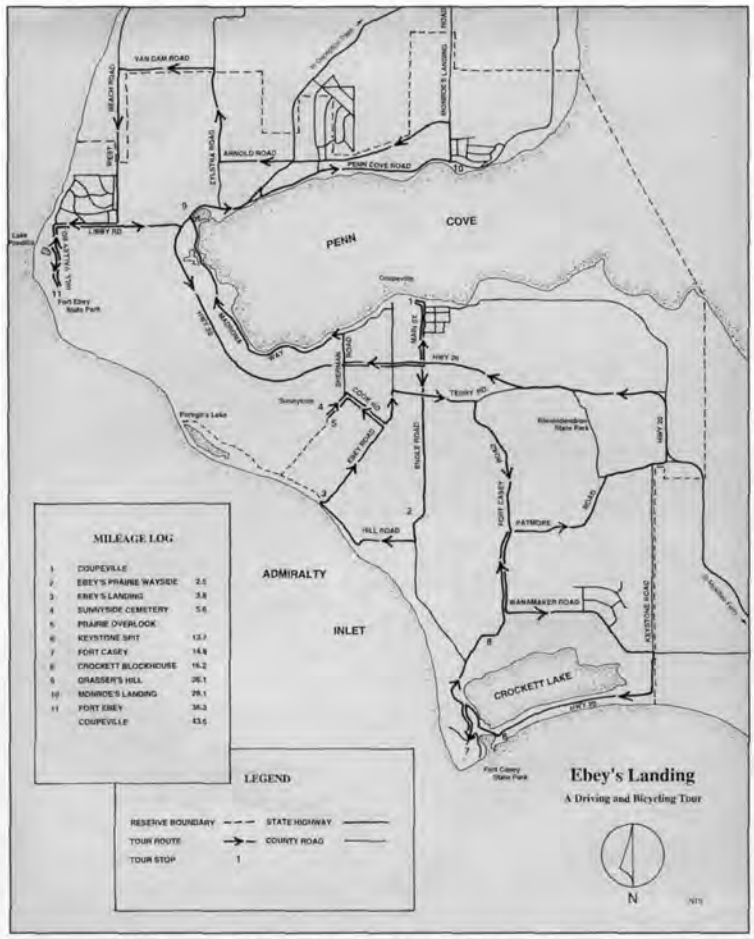
Three-sided kiosk located on state park land at Ebey's Landing Beach designed specifically for the Reserve. Photo by author.

Ebey's Prairie Wayside, one of two NPS-owned sites. Photo by author.

a deteriorated, "home-made" message board; the new panel is consistent with the design of signs and panels located elsewhere in the Reserve.

In nearly all cases, through the use of cooperative agreements or a lease, the NPS was able to make much needed physical improvements to sites and provide interpretive messages for residents and visitors alike, while a property owner provided the land at little or no cost to the government. There are only two interpretive waysides that resulted in the NPS purchasing land in fee simple title: the Ebey's Prairie Wayside along Engle Road (approximately 2.25 acres) and the Prairie Overlook (approximately 4 acres), up on a ridge overlooking the historic Ebey's Prairie. Each interpretive wayside, while specially designed to be in harmony with the character of that landscape (i.e., beach vs. prairie), has elements that are consistent (e.g., the Reserve's logo) and provide continuity from one site to the next.

What do the messages say on all of these boards and panels? Four themes were identified by the NPS to be an essential part of the interpretive message at the Reserve: 1) the human history of the area, from Indian use and occupation up to the present time; 2) the natural history of the area, beginning with what the glaciers left behind; 3) the architecture of the Reserve (Ebey's Landing is a National Register historic district); and 4) the visual resources of the area which create the character of the rural historic district. In addition, the interpretive message of how the Reserve was established, how it is managed, and how land is protected are concepts that were identified by the Trust Board as being valuable messages to publicize. Finally, the notion of respecting private property as a visitor travels throughout the Reserve was an important statement to make. This particular message is especially germane in the case of the Reserve hiking trail that runs, with the permission of a private landowner, along private farm fields before meeting up with public land.



Driving and bicycling tour of Ebey's Landing NHR which introduces the visitor to the Reserve's scenery, recreational opportunities, and history. Illustration courtesy of Ebey's Landing NHR.

The concept of a cultural landscape is perhaps the most difficult one to address in the amount of space one is permitted to use in these panels, in light of the size constraints and the educational level for which the information on these panels is intended. In this regard, the text on the exhibits is limited, but speaks to "landscapes of heritage," "places that we look at every day but never really see," and landscapes as "historical documents" that reveal the work and accomplishments of those who came before us. The notions of timelessness, patterns, and delicate change are only implied, as one reads about farms that have been farmed since the 1800s and are still being farmed today by

*(**Luxenberg**—continued on page 46)*

Interpreting Historic Burying Grounds

Boston's Initiative

Kathy Kottaridis

Jokes about old cemeteries abound in city government, the most popular connecting the care of the dead with a vote. In truth, historic burying grounds are a quiet constituency, a matter which underscores the difficulties many communities face in trying to preserve and maintain small publicly-owned historic burial grounds with no family interests and no perpetual care fund in the face of other social and political priorities. Maintenance is down, vandalism is up, and deterioration is omnipresent.

Such was the impetus for the City of Boston's Historic Burying Grounds Initiative which grew out of an awareness voiced after the American Bicentennial by several Boston preservation agencies saying that the effects of age, environment, and deferred maintenance posed an imminent threat of loss to the city's historic burying grounds and thus to the heritage of the city, New England, and the nation. Acknowledging the historical and artistic importance of these sites in Boston's landscape, the Boston Parks Department, the Boston Landmarks Commission, and the Bostonian Society began a collaborative effort to inventory over 15,000 burial markers. In addition, the effort involved the preparation of a preservation master plan addressing structural landscape and masonry conservation measures in each of the historic cemeteries, assessed by professionals with extensive experience with historic resources. *The Master Plan for Boston's Historic Burying Grounds*, completed in 1985, guided capital improvements, fundraising, and partnerships over the past nine years, and continues to set objectives for their ongoing treatment and management. Over half of the estimated $6.1 million cost attached to comprehensive rehabilitation has been raised and expended, including public and private funding, a feat which makes it the largest cemetery preservation program in the United States. A regular maintenance program has been instituted by the Parks Department and a full-time preservation planner manages the program, which has been bolstered by the overall rehabilitation of the city's historic park system in the last decade.

Bunker Hill Cemetery. One of 19 historic cemeteries and burial grounds under the Boston Park's Historic Burying Ground Initiative. View overlooking Mystic River and Charlestown, MA. Photo by Cheryl Wagner.

Boston's historic burying grounds are important examples of the city's early landscape history, linking contemporary Boston with a rich cultural legacy. The Parks Department has 16 historic burying grounds and 3 larger garden-style cemeteries under its jurisdiction which dates between 1630 and 1892, and are located in 13 Boston neighborhoods. Gravemarkers honor founders of Boston's communities, Revolutionary heroes such as Paul Revere, John Hancock, and Samuel Adams, and many more historical figures important to the city's development. The carving methods and motifs used on the historic gravemarkers reflect Puritan and Colonial culture in Boston and offer a glimpse of the 17th- and 18th-centuries stone cutter's art from a period where little else remains in context. Combined with representing relatively unchanged early city landscapes, historic burying grounds also serve as important open spaces in Boston's neighborhoods, often in areas that are densely built.

Recognizing the need for specialized planning services for these unique cultural resources, a first-step inventory provided the necessary foundation of information for interpreting these landscapes, as well as a commitment to achieve creative approaches to their appreciation and appropriate use.

As part of its Historic Burying Grounds Initiative, the Parks Department has worked through its staff of planners and park rangers, and a steadily growing network of community residents, local historical societies, and city educators in developing innovative and site-specific tours, activities, and awareness programs around the history of Boston's burying grounds, the people buried there, and the rationale behind their preservation.

For the initiative, telling the history and significance of a particular cemetery, by a variety of means, reinforces its preservation mission and stresses the need for community-based involvement. Four of Boston's burying grounds are located along Boston's Freedom Trail sites, such as the Granary Burying Ground (1660), and have no shortage of regular and immediate audiences of students and tourists. This is not the case with the remaining dozen historic burying grounds in the city's neighborhoods. Reaching audiences of school groups, neighborhood and business associations, youth and elderly organizations, abutters, educators, descendants, and even in-house maintenance crews has required a combination of public programs, community organizing, information distribution, and public relations. This has yielded a network of "friends" organizations and school programs that inform the broader community, but also generate advocacy and funds for the Initiative's ongoing preservation efforts.

Interpretive programs and activities at Boston's historic burying grounds typically take place on a site-by-site basis with the Parks Department as a clearinghouse for program

support. However, the Department's activities also emphasize the overall system of burying grounds in the city and has actively carried out programs to enlighten area residents to the collection of sites. The initiative has developed a manual for the preservation of these historic burying grounds called *The Boston Experience,* as well as illustrative brochures, fact sheets, and newsletters which give background information on the overall city-wide endeavor.

The interdisciplinary nature of a historic cemetery resource allows the initiative to place the history of sites into a variety of contexts: tree planting and seasonal community clean-ups typically include burying grounds in overall Earth Arbor Day programs; birdwatching has taken place in the larger well-forested cemeteries; art programs that stress sculpture or symbolism as teaching tools are encouraged; and there are straightforward interpretive tours about community history or the site in particular. At all times, within these contexts, the history of the burying grounds and the Historic Burying Grounds Initiative message about the care and preservation of Boston's cemeteries, are emphasized.

For the many thousands of visitors to the Granary Burying Ground in downtown Boston, a pilot interpretive signage program delineates the resting places of historically significant people and the site's development. Reinforced with periodic tours and programs offered by the Parks Department, interpretive signage provides an ongoing basic level of information for the visitor and is the prototype for future installations in other sites. The Granary is also the site for a new program by the city's park rangers, the Parks Department's interpretive unit, called "Granary Ghosts." It uses a team of costumed actors in the roles of Mother Goose, Paul Revere, Samuel Sewell, and Samuel Adams who perform an amusing (and accurate) hour-long program introducing visitors to the burying ground and its "contemporaries."

For several years the Boston park rangers have conducted a school program called "Haunt Jaunts" which are done in many of Boston's historic cemeteries with elementary-level school groups or afternoon school programs. Haunt Jaunts are scavenger hunts of historic burying grounds where children are given a set of questions to pursue such as the oldest and most recent stones, the types of stone to be found at the site, famous people, tree types, etc. Although popular around Halloween, Haunt Jaunts are offered year-round by request or through direct outreach to nearby schools and community centers. Pre- and post-visit materials are available.

Schools and teachers are, indeed, a desirable audience for educational materials and interpretive programs, particularly since the interdisciplinary nature of historic burying grounds compliments a similar approach to learning and instruction in contemporary schools. Parks Department staff participates with the Boston National Historical Park and Freedom Trail Foundation in a series of Teaching With Historic Resources seminars for Boston public and parochial school teachers. Teachers are given tours of burying grounds, slide presentations on gravemarker art and symbolism, and historical information about the burying grounds in the city so that they may use them as part of their own classroom activities.

For neighborhood associations and business districts, an attractive, well-maintained public site is as important to the perception of a neighborhood as the site's history. As large-scale projects (e.g. new paths and furnishings at the Granary) are implemented through the Initiative, Parks Department staff and consultants meet with neighborhood residents to provide background information on the site, and reasons for certain construction methods, conservation techniques, or plant materials used. As an example, the Parks Department has encouraged the formation of support groups such as the Friends of Bennington Street Cemetery (1841) in East Boston—a group which came together to review plans for a new cemetery fence. They have, in turn, secured neighborhood contributions of more than 20 large trees, and facilitated an adopt-a-grave program for neighborhood boy scouts to research a community ancestor and care for the immediate site. Memorial Day services have also returned to a cemetery which saw its last burial more than 40 years ago.

Since 1990, the Boston Parks Department Tour de Graves, a 40-mile, one-day bicycle tour of the entire system of city cemeteries, has been a popular Halloween activity. This self-guiding tour takes advantage of a very popular mode of transportation—the bicycle—and doubles as an

*(**Kottaridis**—continued on page 46)*

Pedestrian circulation was badly eroded and threatening the integrity of the Granary Burial Ground. Walks were paved and edged with a post and chain fence to control visitor overflow and soil compaction. This recent rehabilitation project included a new interpretive signage system. Photo courtesy of Boston Parks Department.

"Logo" for Tour de Grave, the self-guiding bicycle tour of Boston's Burial Grounds (left). Burial Ground Initiative staff provides background information on the history, craftsmanship, and preservation treatment of cemeteries and burial markers (right). Illustration courtesy of Boston Parks Department. Photo by author.

*(**Kottaridis**—continued from page 45)*

annual fundraiser and awareness builder. The Parks Department publicizes the event, and generates promotional and educational materials (e.g., guide booklets with maps and basic site information) all of which are given to each registrant. The Tour de Graves is a means by which the entire system of burying grounds in Boston is interpreted. It is an opportunity to learn not only where these significant landscapes are, but why they have been sited in these locations, and their relationship to the growth of the city around them. It has engendered so much interest that parish cemeteries and private garden cemeteries have become involved.

The history of preservation with Boston's 16 historic burying grounds will hopefully be a story in itself for future visitors to Boston's burying grounds. While education and outreach should be an end in itself, the Parks Department's efforts in programming historic cemeteries rounds out the initiative's overall plan.

Public involvement is an attractive element of a program which seeks private funding to achieve the preservation of these cultural landscapes. By identifying and implementing treatment and interpretive options for cemeteries as cultural landscapes, including a community outreach component, it is hoped that such a public-private endeavor will produce future stewards for these irreplaceable landscapes—thus ensuring a true long-term strategy of investment in a quiet constituency.

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*(**Luxenberg**—continued from page 43)*

descendants of early white settlers, or enduring patterns of community life.

The interpretive message addressing how these significant heritage lands are protected is a much easier concept to express. Language regarding the preservation of prairie land through the purchase of scenic easements that limit the development and use of property is understandable. The idea of cooperative efforts between property owners and the NPS to ensure protection of these historic agricultural lands is also not difficult to grasp, but there is never enough room to say what is needed other than the basic premise for the protection and management of the Reserve.

Other means of interpreting the Reserve, some of which are currently in place and others which are merely aspirations, include: a self-guided walking tour; an automobile/driving tour; beach/bluff hike; audio tours; scenic overlooks; and diverse publications, including brochures, a guidebook/handbook, or photographic essays or narrative histories of the area. While some interpretive facilities identified in the Interpretive Prospectus and Wayside Exhibit Plan have not been realized because circumstances have changed since the original plans were devised, other opportunities have become available. With limited funding and staff, the Trust Board has had to take a "go slow" approach in its interpretive program. Ironically, or fortuitously, depending upon one's perspective, this has resulted in higher quality interpretive messages being relayed to the public. Given the unique character of Ebey's Landing National Historical Reserve, the type of resources within its boundaries, and its management structure, creative approaches to interpretation within the context of public/private cooperative ventures has been the key to success. To date, the feedback from residents of the Reserve community on the interpretive program has been positive; time will tell whether park visitors are enjoying and learning about the Reserve from the diverse manner in which the interpretive message is disseminated.

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(Birnbaum and Page—continued from page 4)

Interpretation has progressed substantially since that time. As illustrated in this Thematic Issue, the techniques and methods of interpretation are diverse, ranging from guided tours to self-guiding brochures, to bike and auto routes, to visual simulations. However, in the past it has been such theatrical "oohs" and "ahs" that have been the focus of interpretive efforts. In fact, the goal of creating an "ooh" has resulted in significant alterations to a property, including many period reconstructions, during the past half century. Today, we recognize that in order to make educated decisions for interpreting landscapes we must commit to rigorous research, inventory, and analysis which can inspire and enrich the story told.

Research, inventory, and analysis garners an understanding of what is extant from the historic period(s), along with what has been lost. According to O'Donnell, "Selecting an approach to interpreting a landscape is related to several factors, but is most closely linked to the level of integrity of the landscape, and therefore, its ability to convey the historic character and character-defining features of the past." Rabinowitz's philosophy would endorse such an approach. He suggests three forms of interpretation, each of which provide evidence for discovery by way of preserving and revealing, or by introducing anew—"interpretation placed on," "carried into," and "built out" of the cultural landscape. Depending on the desired level of intervention, this can include hand-held illustrated brochures, maps, or wayside stations. Additionally, "found" or embedded objects such as a book or glove cast in bronze and left behind on a bench, an information kiosk reflecting a regional character, or a ground-laid trail marker or text panel along a tour route may be part of the discovery experience.

Management and Culture

Inescapable in our management of a cultural landscape, or any cultural resource, is the tendency to impose our own cultural values. This is inherent in our initial decision to preserve a particular site, as well as in our decisions about how it should be treated and interpreted. We must, however, be extremely cautious to avoid altering the character of the site in response to our cultural biases and not presenting a sanitized version of history to the public—illustrating "what they (the people who produced these places) would have done had they known better." One of the most poignant examples of such a bias may be America's love affair with green, weed-free, evenly mowed lawn—a characteristic of many "well-maintained" historic properties but one not often representative of historic conditions. According to Friedman "If our purpose is to help our visitors understand the patterns and connections of history, ...the thinking patterns of the people who created those landscapes, then we must provide them with the physical evidence of those landscapes as close to reality as possible. Each time we substitute...we are altering history." Obviously, certain management decisions need to be made to accommodate contemporary use of the landscape and address visitation, but the historic character and values must be weighed accordingly.

In addition to the history, design, and cultural traditions associated with and physically represented in the landscape. Interpretation can address how the landscape was historically maintained, how it has matured, and how it continues to evolve today. This may include issues of balancing natural and cultural resource values (e.g., the introduction of exotic plants that have since proven invasive in an estate landscape); the challenges of replacing historic plant material (e.g., finding and propagating early 19th century fruit trees for an orchard), and historic landscape maintenance techniques (e.g., the sound of walking over a path of crushed shells). The narrative behind these management decisions has the ability to increase the visitor's understanding of the importance of the landscape and its features and the difficulties of preservation faced by management.

Innovation and Inspiration

One of the goals of telling the story of a place is to inspire the imagination of people. An analogy can be made here with the current situation in the theater. In this age of multi-million dollar spectacles, when few appear to believe that less is more, the director George C. Wolf recently stated in a *New Yorker* interview, "The more you make an audience work, the more involved they become. If you give them enough of a line, they'll fill it in with color."[5]

In facing the challenges of interpreting the landscape we need to take advantage of new technologies to tell the story of a place in a manner which inspires the imagination of people. Visitors to a property are often not given enough credit for what they are capable of comprehending or appreciating. Until recently, the approach to interpretation has tended to be extremely literal—in order to understand a building, landscape, or a monument, it must be there in front of us intact, frozen in time, no questions.

Contemporary interpretation projects are exploring new approaches—a three-dimensional ghost of Benjamin Franklin's home in Philadelphia, PA; a proposal to interpret the ruins of Sutro Baths through holograms in San Francisco, CA; or visual simulations to "visually reconstruct" three historic periods of the Temple of the Olympian Zeus in Athens, Greece. In all of these cases, the cultural resource has been preserved and protected, the visitor has been informed, and there is an opportunity for substantial interaction.

The types of places being identified as cultural resources are also less "literal" by nature, such as parkways, historic trails, and "natural" landscapes associated with art and literature. An example of the latter is the landscape near Abiqui, NM. In an effort to commemorate the significance of Georgia O'Keeffe's contribution to the history of American painting, the National Park Service has evaluated a number of landscapes associated with the artist's work. In the absence of public access to the two houses in which she worked and lived, the New Mexico landscapes she painted have been the nucleus of a study. As a result,

(Birnbaum and Page—continued on back page)

(*Birnbaum and Page—continued from page 47*)

O'Keeffe's intense relationship with the landscape will be the primary focus of interpretation, rather than the relationship with her home. As Jill Cowley states, "The O'Keeffe landscape can be thought of as not so much a particular place as a certain approach to and relationship with the landscape."

It is worth noting that Friedman's article was first published in 1988 in *History News*, yet the message is valid today. We are just beginning to expand the interpretation at many sites to address the landscape and develop new methods and techniques to best tell the story. More work is needed in forging alliances between the variety of disciplines involved in landscape preservation and organizations such as the National Association of Interpreters in order to work collectively toward the most comprehensive and effective interpretation possible. New information gleaned through ongoing research, treatment projects proposed or underway, and new technologies for interpretation all provide vast opportunities to reveal the value of cultural landscapes to our history and enliven and enrich the visitor's experience.

Notes

1 Machlis, Gary E. ed. *Interpretive Views*, National Parks and Conservation Association, Washington, DC, 1986.

2 Zaitzevsky, Cynthia, "The Historian and the Landscape: Focusing New Emphasis on Documentation and Synthesis." *Preservation Forum*, (May/June 1993): 16-25.

3 *The New York Times*. Letter from Diane Berkeley to the Editor, May 31, 1993.

4 Machlis, *Interpretive Views*, 1.

5 Lubow, Arthur. "George Wolfe in Progress." *The New Yorker* (September 20, 1993): 48-52.

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