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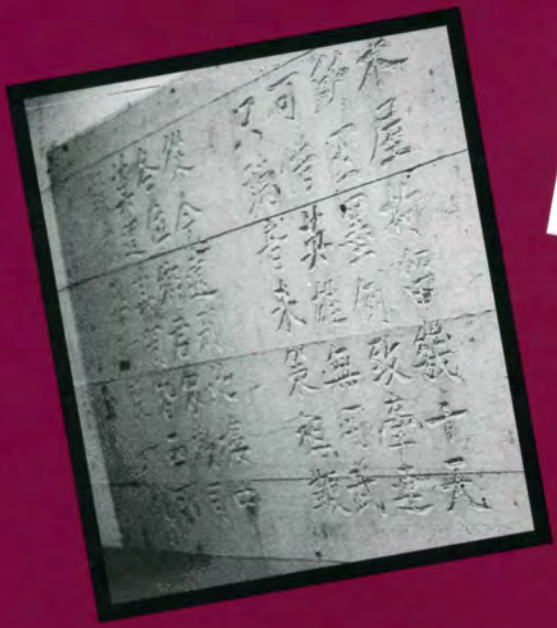

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Information for parks, federal agencies, Indian tribes, states, local governments, and the private sector that promotes and maintains high standards for preserving and managing cultural resources

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Contents

VOLUME 22 NO. 8 1999
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Diversity and Cultural Resources

Foreword 3
Robert Stanton

Imagining a Richer Tapestry 4
Katherine H. Stevenson

Enlivening the Study of History — Teaching With Historic Places 5
Beth Boland

Heritage, History, and Hurston—Eatonville within the Preservation Movement 6
N. Y. Nathiri

The Alamo's Selected Past 9
Holly Beachley Brear

In the Cradle of Creole Culture 12
Carla F. Cowles

"To Follow Truth Wherever it May Lead"—Dealing with the DNA Controversy at Monticello 13
Daniel P. Jordan

The National Association of Colored Women's Clubs 15
Doug Stover

Angel Island Immigration Station—Immigration History in the Middle of San Francisco Bay 16
Daniel Quan

Stonewall—An Icon in Gay History—Recognized by the National Register . . .19
Stephen A. Morris

Planning for Jazz 20
John Paige and Mary McVeigh

Port Gamble, Washington—Managing Cultural Diversity on Puget Sound 23
Jan Eakins

A Multicultural Melting Pot in Ketchikan, Alaska 27

Making a Difference, Making It Happen 28
Louretta C. Wimberly

Booker T. Washington—The Man and His Landscape 31
Cari Goetcheus

Recording Decorative Artwork at the Aquatic Park Bathhouse, San Francisco Maritime NHP 34
Dana Lockett

Sargent Johnson (1887–1967) 35
Ted Miles

Climbing Jacob's Ladder—Creating a Professional Museum Partnership 36
William W. Gwaltney

NPS Diversity Web Page 38
Harry A. Butowsky

Preserving HBCUs for Future Generations 39
Cecil N. McKithan

Helping Grassroots Preservationists Emerge in the Field 41
Sierra Neal and Jonathan Sanchez

Jazz Club at Rossonian Hotel in Denver, Colorado 44

Understanding Diversity in the National Park Service—Point of View . . .45
Moriba N. McDonald

Diversifying the Cultural Resources Profession 47
Antoinette J. Lee

Cover: Left, poems carved by Chinese detainees in detention barracks on Angel Island, see story p.16; top right, the Rossonian Hotel welcomed a racially-mixed clientele of music performers and audiences, photo courtesy Black American West Museum, see story p. 44; bottom right, señoritas on a balcony illustrate the cover of Teaching with Historic Places, *see story p. 5.*

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Foreword

The National Park Service holds in trust many of the nation's preeminent natural, cultural, and recreational treasures. We manage nearly 380 units of the national park system and cooperate with partners to preserve resources beyond park boundaries. The National Park Service is pleased and honored to have assisted thousands of communities in their efforts to preserve their cultural heritage through our cultural resources partnership programs.

In the management of the national parks and national programs, we are everyday reminded of the role of so many cultural groups that made their mark on the nation's history. This human story spans the living traditions of today's Native Americans to those who came to America from Africa, Europe, Asia, and other parts of the world. It encompasses the places associated with great national leaders, such as Frederick Douglass and Martin Luther King, Jr., as well as important surviving communities, such as the Nicodemus National Historic Site and places such as Manzanar National Historic Site, where we can contemplate the fragility of constitutional rights when society's fabric is stressed.

In order to do our important job for this and future generations, our staff must represent all segments of American society. Our parks and programs also must reflect and serve all of the American people. To achieve these goals, the National Park Service has adopted a Diversity Action Plan. This holistic plan is directed at increasing diversity within our workforce; improving our interpretive programs and materials; educating our employees, partners, and members of communities adjacent to our parks; and integrating diversity into the daily operations of the National Park Service.

The workplace is a key component in fostering diversity. Diversity focuses on inclusion of employees, not exclusion. It encompasses more than the differences in race, national origin, handicapping conditions, age, gender, religion, and sexual orientation. It includes the different values, cultures, and perspectives that individuals in different groups pose. Fostering a positive work environment with opportunities for advancement, training, and challenges will enhance the mission of the Service, benefit the employees, and enrich our parks and programs. Without a diverse workforce, our national heritage will suffer from a lack of broad perspectives.

As part of our educational efforts in this area, we are pleased to publish this special issue of *CRM* on diversity in cultural resources work. Cultural resources programs are a powerful force for attracting diverse persons to participate in the protection of our nation's heritage. The essays in this issue illustrate some of the creative and challenging work that is taking place in our national parks and in our communities nationwide. We are proud of the Service's role and that of its partnership organizations in transforming the narrative of American history.

Robert Stanton
Director
National Park Service

Katherine H. Stevenson

Imagining a Richer Tapestry

The historic preservation/cultural resources field in America is unique in the world for many reasons. One of its most distinctive facets is the prominent role that cultural diversity plays in many aspects of heritage preservation work. This is because of the way in which the United States was, and continues to be, settled and developed—creating a rich tapestry of buildings, settlements, and art forms. Nearly everywhere, one can see and interpret the imprint of America's ethnic and cultural groups on the landscape.

The National Park Service is proud of the role that its national parks and national historic preservation programs plays in preserving and interpreting ethnic history. We list traditional cultural properties associated with American Indians in the National Register of Historic Places. We administer the federal Historic Preservation Tax Incentives that produce housing in rehabilitated historic buildings in many ethnic neighborhoods. We document ethnic-related historic properties through the Historic American Buildings Survey/Historic American Engineering Record, the National Historic Landmarks Survey Program, and the Archeology and Ethnography program. We develop lesson plans and travel itineraries to teach young people and adults about important events, places, and themes associated with the nation's cultural groups.

While we can be pleased with the tremendous advances that the national historic preservation program has made in this area, there are still additional challenges before us. We hope to enlist your support and involvement in them. Without your interest, the field will not capture the imagination of the American people, and consequently, we will not be as successful in preserving the nation's cultural heritage as we have been in the past.

The Underground Railroad Preservation and Education Initiative is now underway, thanks to seed funds from the U.S. Congress. Through this Initiative, the National Park Service is coordinating preservation and education efforts nationwide and integrating local historic places associated with the Underground Railroad into a mosaic of community, regional, and national stories. We offer technical assistance on documenting Underground Railroad sites, will provide distinctive plaques to identify properties related to this historical theme, and have developed a web site and travel itinerary on the topic.

The demographics of the historic preservation/cultural resources profession is another challenge. The professions that work in this area—historians, archeologists, architects, curators, and others—are woefully lacking in minorities who can greatly enrich decision-making about our cultural heritage. Without a greater participation of diverse professionals, our field will become marginalized because the increasingly diverse population will view it as unrelated to their cultural heritage needs. To meet this challenge, the National Park Service's Cultural Resources Diversity Initiative was established in late 1998. The Diversity Initiative is described elsewhere in this publication.

The last challenge I wish to address here is the need to uncover and interpret the many untold stories associated with historic places, including units of the national park system. When we interpret a Civil War battlefield site, we should do more than talk about military strategy. We ought to address the institution of slavery as the root cause of this war. When we look at a plantation house, we need to cover more than the role of the state's "leading families" and the life they led. We need to include the role of African American slaves and servants who built and maintained the property. When we look at an immigration station on the West Coast, we should talk about more than monumental government architecture. We need to talk about the Asian immigrants who came to America to seek a better life. We know that there are many more examples of these interpretation needs. We are taking steps to update and upgrade the stories associated with units of the national park system.

The sum total of our efforts in cultural diversity is a richer understanding of our national heritage. We will reach a much larger audience with cultural heritage needs. We will preserve places that are important to the nation's cultural groups in ways that are in keeping with their cultural values. With this broader framework, we will be able to weave a richer national tapestry that strengthens all of us as a nation.

Katherine H. Stevenson is Associate Director, Cultural Resource Stewardship and Partnerships, National Park Service.

Enlivening the Study of History
Teaching With Historic Places

The National Register's Teaching with Historic Places program promotes places as effective tools for enlivening the study of history, social studies, geography, and other topics taught in schools. The program has produced a series of classroom-ready lesson plans, each of which contains a variety of documents about historic places and engages students in the work historians do to decipher the past. Many Teaching with Historic Places lesson plans—including those honoring the contributions of African Americans, women, and Hispanic Americans—are available on the National Register web site at <www.cr.nps.gov/nr>.

In *Chicago's Black Metropolis: Understanding History Through a Historic Place,* students trace the history of a prosperous "city within a city" from its establishment in the mid-19th century by African Americans fleeing oppression in the South through the 1920s. After examining evidence of the national impact the area gained as a model of black achievement, students construct a process for investing places with historical meaning and look for places in their own community that deserve recognition.

Adeline Hornbek and the Homestead Act provides "a Colorado Success Story" of a single mother who defied stereotypical gender roles to create a successful ranch under the 1862 Homestead Act. The lesson plan includes maps and photographs of the ranch and surrounding area, a copy of Hornbek's original Testimony of Claimant form, and activities that ask students to research the impact of the Homestead Act on various states and the lives of influential women in their home communities.

Students explore *Ybor City: Cigar Capital of the World* to discover why and when Cubans brought their cigar businesses to Florida; how immigrants retained their cultural identity in their new country; and how the economic, ethnic, and social development of their own communities compares with that of Tampa's.

This photo of señoritas on a balcony, Ybor City, 1928, illustrates the cover of Teaching with Historic Places *lesson plan,* Ybor City: Cigar Capitol of the World. *Photo courtesy Burgert Brothers Collection.*

Beth Boland
Historian
National Register of Historic Places

N. Y. Nathiri

Heritage, History, and Hurston
Eatonville within the Preservation Movement

"I was born in a Negro town. I do not mean by that the black back-side of an average town. Eatonville, Florida is, and was at the time of my birth, a pure Negro town—charter, mayor, council, town marshal and all. It was not the first Negro community in America, but is was the first to be incorporated, the first attempt at organized self-government on the part of Negroes in America..."

—*Zora Neale Hurston*
Dust Tracks on a Road

The historic Town of Eatonville is a community known around the world because of the magnificent prose of charismatic 20th-century writer/folklorist/anthropologist Zora Neale Hurston (1891–1960). Probably, the most significant collector and interpreter of southern, rural, Africa-descended folk life, Hurston is acknowledged as having single-handedly preserved this culture for future generations. It was she who introduced readers to Eatonville, her "native village"; the place she believed to be the cultural prototype for her people's traditions.

To appreciate Eatonville's present-day prominence, a quick history lesson is in order. Established in 1887, about 10 miles northeast of Orlando, the town is an example of a "race colony," an independent, planned community, intentionally populated by people of African descent. Though Eatonville's founding came as a result of amicable circumstances—white men were willing to sell land to black men who had the money to buy it, in most other cases, "race colonies" emerged as a result of extreme racial hostility and violence.

Recall that during Reconstruction (1865–1876), federal troops served as guarantors of safety for newly-emancipated and enfranchised blacks living in the South. However, with the election in 1876 of Rutherford B. Hayes to the presidency, federal troops were withdrawn. Subsequently, the black population experienced a societal-wide effort at resubjugation—southern legislatures passed a series of laws known collectively as the Black Codes: former slaves who had acquired land lost it due to actions taken by unscrupulous whites; and the Ku Klux Klan, a white supremacist, terrorist organization became the dominant force of intimidation throughout the region.

In this environment, a number of thoughtful blacks believed that the only way their people could realize full enfranchisement and protection under the law was to establish their own communities and become self-governing. Thus, between 1887 and 1914, literally hundreds of these settlements sprang up, scattered throughout the South, Southwest, and West. Mt. Bayou, Mississippi; Nicodemus, Kansas; Boley, Oklahoma; Allensworth, California are all towns whose existence came as a result of race colonists' efforts.

Today, only a handful of these 19th-century black towns exist. By the end of World War I, most had succumbed to the triple threat of lack of sufficient water to sustain agriculture, no viable means of maintaining a local economy, and hostile conduct on the part of encroaching development.

Eatonville, on the other hand, not only survived, but became, for those familiar with the writings of Zora Neale Hurston, "sacred ground." For them, Eatonville, like New York's Ellis Island, evoked a broad range of emotions and attachments because "the place" had become a repository of historical experiences.

This record notwithstanding, the tiny town of 2,500 had fallen upon hard times. In 1960, the interstate highway system (I-4) had cut the town in half, separating neighbors on the east side of town from those on the west side. In 1967, Eatonville received another blow with the loss of its high school. Like its counterparts throughout the South, Orange County Public Schools district downgraded Eatonville's academic high school to a vocational/alternative education center, busing into the community unsuccessful students from around the district, while

busing Eatonville's students to another city's high school. This action was particularly hurtful.

Since 1895, Eatonville had been home to the Hungerford Normal and Industrial School. A private boarding facility, Hungerford received its first teachers from Booker T. Washington's Tuskegee Institute in Alabama and had been modeled on that school: students received training in industrial and liberal arts as well as the social graces. The curriculum insured that graduates would become productive citizens, able to earn a living, while at the same time, prepared with the necessary social skills. Hungerford graduates had become doctors, teachers, preachers, bricklayers, and cabinetmakers, but with the new "alternative education" approach, Eatonville would be forced to house a school where students were not actually expected to graduate.

Finally, in 1987, the Orange County Board of County Commission administered what seemed to be the town's *coup de grâce*—in a unanimous decision, the five-member body passed a resolution authorizing the five-laning of Kennedy Boulevard, the two-lane road which is Eatonville's main street. By the spring of 1989, the road improvement project was to have been completed. Had this governmental action not been contested, Eatonville would have lost its historic character and would have suffered the fate of countless other traditional African-American communities.

Looking back on the past decade, there is little to doubt that Eatonville has faced major challenges, significant among them being its efforts to attain "standing" within the mainstream preservation movement. Those persons who came together in 1987 to form The Association to Preserve the Eatonville Community, Inc. (P.E.C.), though accomplished in their professions/various walks-of-life were, when it came to historic preservation, a part of "the great unwashed;" the uninitiated. Reflecting on that period, it is equally clear that Eatonville preservationists became activists during the time when turbulent discussions were taking place within the mainstream preservation community. How, for example, in practical terms, was historic preservation going to treasure the many "...[properties that] are associated with events that have made significant contribution to the broad pattern of our history?" If, in another instance, worthy historic preservation projects are defined as those where there remains existing built environment, does this mean, ipso facto, that those projects where there is no/little built environment remaining are unworthy?

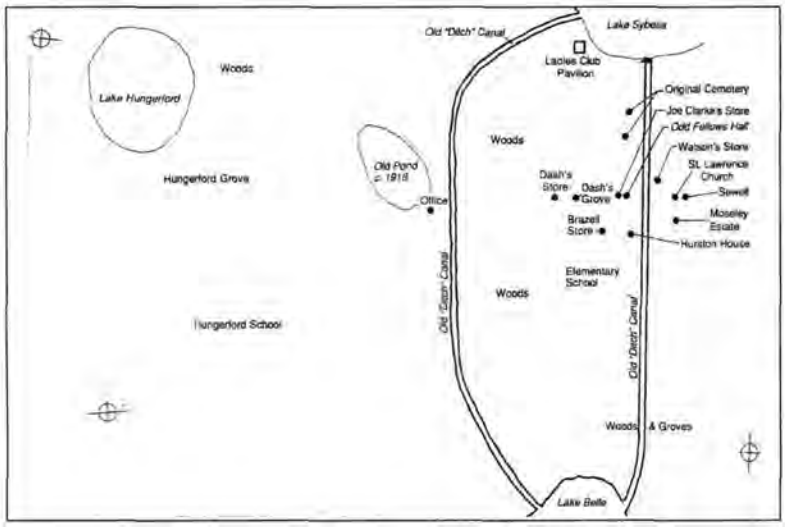
Such questions have not been idle speculation. For Eatonville, where almost all of its 19th-century structures no longer exist, the "significant = built environment" formula would not provide a mechanism to validate the community's place in America's history.

Though today Eatonville has a historic district listed on the National Register of Historic Places; is now a Certified Local Government; has a functioning historic preservation board; and will have had installed, by the publication of this article, an "Eatonville Heritage Trail"—all initiatives possible only with the full support of the State's Division of Historical Resources, the fact remains that these accomplishments could not have taken place 10 years ago.

Over time, changes, some subtle, others more obvious, have paved the way for Eatonville to assume its rightful place within the preservation movement.

Several of these changes deserve recognition. Certainly, the constant critical attention which Zora Neale Hurston receives is a circumstance in Eatonville's favor. Hurston has become "required reading" in undergraduate curricula around the nation; and, increasingly, high school students are exposed to her, not only in advanced placement and international baccalaureate programs, but also in standard 11th and 12th grade English classes. What Eatonville's daughter has brought to her hometown, then, is an "instant recognition" factor: Eatonville has become a permanent feature of our intellectual psyche.

This 1950s-era photograph of Eatonville reflects an organized business community and civic pride. Photo courtesy Louise M. Franklin.



The Eatonville Heritage Trail represents the most recent evolution of historic preservation activities in Eatonville, where tourists are attracted to the arts, humanities, and heritage issues. Photo courtesy the Association to Preserve the Eatonville Community, Inc.

Another Hurston-related benefit to preservation efforts in Eatonville has been the annual Zora Neale Hurston Festival of the Arts and Humanities. Organized by The Association to Preserve the Eatonville Community and first presented in 1990, the Hurston Festival has three objectives:

- to celebrate the life and work of Hurston;
- to celebrate the historic significance of Eatonville;
- to celebrate the cultural contributions Africa-descended persons have made to the United States and to world culture.

This three-and-a-half day, multi-disciplinary event, featuring public talks, cultural arts events, curriculum-based/hands-on activities for students, pre-K to grade 12, theater productions, juried arts exhibitions, a street festival of the arts, and more has attracted some 500,000 visitors in its 10 years of existence. Because the festival has been developed in five-year cycles, there is an organizing principle at work, which allows for a systematic consideration of each festival's theme, thereby providing visitors with an opportunity to explore the subject matter from a multi-disciplinary vantage.

Though Eatonville preservationists decided to present the festival in order to educate the public about Historic Eatonville and the then little-known (in central Florida) author; as fate would have it, their initiative would enjoy perfect timing. Within five years of the festival's start, the travel and tourism industry would identify and begin to focus upon a phenomenon it called "eco-tourism," "cultural tourism," and more recently, "heritage tourism." Eatonville could demonstrate already its ability to attract the tourist interested in the arts and humanities and in heritage issues. If, by the year 2000, the travel and tourism industry would be the largest industry in the United States, and if the travelers identified as this niche market would account for the greatest increase of dollars spent, then certainly the Eatonville preservationists could advocate, more forcefully still, that for Historic Eatonville, "Preservation = $$$."

A third key change which has taken place over the past decade and which has allowed for the establishing of an environment whereby Eatonville's history could be valued is the "changing of the guard" within the ranks of preservation professionals. What this has meant, pragmatically, is that better informed, enlightened professionals have assumed key management positions. This new class has had the ability to ascertain, for example, if an Eatonville district could be eligible for listing on the National Register of Historic Places. During earlier times, it would not have been uncommon for an Eatonville preservationist to be told, "You people don't have anything worth preserving in Eatonville anyway." Such a statement, issuing forth from the smiling lips of a kindly "preservation professional" produces a chilling effect. This pronouncement becomes especially reprehensible, however, when it is recognized that had the codger kept up with his research, he could have responded to his own spurious comment.

Yes, changing times have meant a marked improvement in Eatonville's position within the mainstream preservation movement. After a decade of work, the foundation had been laid for serious and exhaustive study of this community and its traditions. There is tremendous promise for this small town. The way is actually open for the world to see a model at work: an Africa-descended community using its rich heritage and literary resources to revitalize its economy, rebuild its educational infrastructure, and demonstrate the universal appeal that culture holds.

When The Association to Preservation the Eatonville Community incorporated in 1987, it proclaimed itself a "21st century model for historic preservation and civic involvement." Now, 12 years later, after having accomplished almost all of it initial objectives, P.E.C. looks to its next decade and rolls up its organizational sleeves, declaring it is "working to develop Historic Eatonville into one of America's premier heritage communities."

N.Y. Nathiri is the Executive Director of The Association to Preserve the Eatonville Community. *©1999, N. Y. Nathiri*

Holly Beachley Brear

The Alamo's Selected Past

Each historic site in the United States claims its place within the time line of American history via uniqueness. Similarities to other sites are downplayed or ignored to allow the site to project its individual contribution in the creation of the United States. Although such a focus creates a unique character for a site, it necessarily denies other facets of the site's heritage and thus diminishes its appeal to visitors in a more complete history.

This single-focus approach to presenting the past at historic sites is part of a long-standing policy of non-duplication employed by the National Park Service. Each park/historic site has its own focus developed around its unique contribution to the entire park system. Historical information or structures not supporting that focus can be ignored or, in some cases, eliminated. For example, the grotto at San Antonio's Mission Nuestra Señora de la Purisma Concepción, a structure built in the early part of the 20th century, was destroyed by the NPS (despite protests from the Texas Historical Commission) because it did not pertain to the mission period.

According to James Steely, the chief historian at the Texas Historical Commission, Texas adopted the NPS policy of non-duplication in its approach to the state parks system.[1]

Steely explains that a policy which allows the elimination of some facets from the history of a site, such as the destruction of the grotto, stems from viewing history as static. Steely suggests that an alternative approach of offering the full range of each site would greatly enrich the visitors' understanding of history as a process by which each site evolves.[2] Steely is one of several people within the Texas Historical Commission who feel that opening the presentation of the past at state-owned historic sites to a more comprehensive history would allow visitors to see each site in a broader context. Such a history would enable visitors to better understand the site's relationship with other sites over time and through transitions in the region and the world.

A more inclusive history would certainly benefit and broaden the audience for the most famous historic site in Texas, the Alamo. The Alamo is an excellent example of the narrow focus, which highlights one point in history to the exclusion of others. For the last 90 years, the state-appointed custodians of the Alamo, the Daughters of the Republic of Texas (DRT), have selected from the Alamo's 300-year history a 13-day period in 1836 as their primary focus. During these 13 days, a small group of men under the leadership of William B. Travis attempted to defend the Alamo compound against the much larger Mexican army led by Santa Ana; on the 13th day, the Mexican army stormed the Alamo, and all its defenders died.

A drill team performs in front of the Alamo during Fiesta Week.

Although the Alamo has great significance as the first of five Spanish missions built in the San Antonio area during the 18th century, the past presented within the famous church walls focuses almost exclusively on the "thirteen days to glory" of 1836. The mission period is but a footnote in comparison. Visitors wishing substantial information about the mission period

must visit nearby mission sites administered by the National Park Service. The Alamo, from the Daughter's perspective, is a shrine to men who worked to free Texas from Mexico's control. Many Hispanic community members and visitors to the Alamo have expressed frustration with this focus, for they feel their cultural ancestry has been greatly diminished at the site. Thus, the Alamo has become a primary social target for people protesting ethnic division within the city of San Antonio, the state of Texas, and the country.

By extension, the separation becomes, for many in San Antonio, between Catholics and Protestants because the vast majority of the Hispanics in San Antonio are Catholic. The churches in the mission compounds administered by the National Park Service remain the property of the Catholic Church, and church officials still conduct services at these missions whenever they choose to do so. However, Catholic officials are not allowed to conduct religious services at the Alamo. As one DRT member explained, the only ceremonies allowed in the Alamo are those showing respect for the Alamo heroes.[3] Furthermore, any group conducting ceremonies or performing on the state-owned property in front of the Alamo must reinforce the military/memorial focus the DRT has established for the site.

The Daughters carefully control who may use the state-owned property and how it is used. The Daughters hold a memorial serivce on the anniversary of the 1836 battle (March 6), and they allow only two other groups to use the site on an annual, pre-approved basis: The Texas Cavaliers and the Order of the Alamo. The members of both groups are wealthy businessmen in San Antonio, and both groups are exclusively Anglo, with considerable cross-over membership. By permission of the DRT, the Alamo has served as a staging group for these groups' ceremonies since the early 1900s. Thus, the site has come to represent for many in the San Antonio community wealthy Anglos within the city.

Within the last three decades, protest to the Alamo's Anglo orientation has been steadily gaining strength, and the Daughters are now listening to the protestors' demands that the Alamo's public history be more inclusive. Recently, the DRT commissioned the design and construction of the "Alamo Wall of History" consisting of six free-standing panels outlining the history of the Alamo compound from the mission period to the present. This structure stands outside and to the left of the church, deep within state-owned property. It is not visible from Alamo Plaza, the city-owned portion of the Alamo compound. No study has yet been done on how many visitors go back to where the wall stands, but a docent at the Alamo said that many visitors do see the wall and that several have complimented the addition.[4]

The Daughters added the Alamo Wall of History in an effort to show that they recognize the Alamo's extensive past. But the focal point of any trip to the Alamo still is, of course, the church, and there is no question that the interior of the church receives many more visitors than does this new addition. The atmosphere within the church walls remains that of a sacred memorial to military heroes. The sign inside the entrance instructs visitors to remain silent and men to remove their hats. Visitors desiring a tour gather at the designated time around a diorama depicting the Alamo compound during the 1836 battle, and here they receive the DRT-composed history of the site focused on the famous battle. Situated by the entrance and the exit are clear donation boxes where visitors can see how others

A horse-drawn carriage stops in front of the Alamo during the Centennial Battle of Flowers Parade.

The Texas Cavaliers prepare to crown their King Antonio.

have shown with money their respect and appreciation for the Alamo. A DRT member explained that these boxes bring in over $90,000 each year.[5]

However, the major source of income at the Alamo is the Alamo Gift Shop where the atmosphere is much more relaxed. But the focus remains on the 1836 battle and its most famous participants. In both the Alamo church and the gift shop, the Daughters undoubtedly feel that they are offering visitors what they want, and the financial success of the Alamo as it is run by the DRT would seem to validate this assumption. The Alamo operates at a sizable profit, whereas many of the state-run historic sites operate at a deficit.

The argument of providing what Alamo visitors desire is a circular one. The presentation of the past at the state-owned part of the Alamo compound is perfect for tourists wishing to "experience" the famous Alamo battle, so the site attracts such visitors. The Daughters have created within the church an atmosphere of awe for military sacrifice as they showcase artifacts of the lives of the Alamo's heroes, with special emphasis on William B. Travis, James Bowie, and David Crockett. The diorama here holds no figurines, for this is not a place of toy soldiers but of spirited men. Visitors must wait until they enter the gift shop to relive the Disney and John Wayne images of the Alamo. Here the diorama does have figurines fighting, and here tourists can relax into a vacation mode as they entertain themselves with props for reliving the 1836 battle.

The DRT's emphasis on the siege and battle suggests a segregation of visitors, with Hispanics steered toward the other mission sites and Anglos to the Alamo. If Hispanics want to receive a significant amount of history prior to 1836 and if they wish to receive a positive sense of ancestry in San Antonio, they are much more likely to find both at the other San Antonio-area missions.

However, as mentioned above, the Daughters are beginning to listen to suggestions from the public that the Alamo's history needs to be more fully developed and, hopefully, they will continue to open the site to a more inclusive interpretation. The past offered at the Alamo should examine the site's position in the development of missions in what is now the United States, especially in relation to the other missions developed later in San Antonio. The comparison with the four "sister missions," as they are known locally, could include design, purpose, and congregations of each. The military and commercial uses of the Alamo after the 1836 battle offer more fertile ground for an extended history. And this extended history should be offered in oral and written form inside the church walls with an emphasis equal to that given the 1836 siege and battle. Only then will the vast majority of the Alamo's past—occurring before and after those revered 13 days—receive adequate recognition. The history of the Alamo is and should be a shared heritage.

Notes

1. James Wright Steely, *Parks for Texas: Enduring Landscapes of the New Deal* (Austin: University of Texas Press, 1999).
2. Personal communication, 1999.
3. Personal communication with DRT member, 1990.
4. Personal communication, 1999.
5. Personal communication, 1990.

Holly Beachley Brear is a consultant in symbolic anthropology in Culpeper, Virginia.

Photos courtesy the author.

In the Cradle of Creole Culture

Along a quiet bend of Cane River Lake, created by a dam on a finger of the Red River in 1835, lay a cluster of antebellum plantations. Plantations with names that echo provincial France or the tranquility of seasonal beauty for which this region of north central Louisiana is well known. Near the historic town of Natchitoches (pronounced nack-a-tosh), the first French colonial settlement in Louisiana, plantations such as "Oakland" and "Magnolia," now known as Cane River Creole National Historical Park, provide a picturesque invitation, opening the pathway into a unique insight on antebellum Louisiana lifestyle and culture. These plantation titles, however, belie a controversial, yet piquant topic in historical multiculturalism.

The economic growth of 18th-century French colonial Louisiana was based on the fertility of alluvial river bottoms, built up from millions of years of soil deposits. But the agricultural wealth produced from sugar cane, cotton, corn, and indigo was not a short-term development. Labor was the critical element throughout the agricultural experiments with various crops in the region...and labor was provided by slavery. The historical apologia for the introduction of Africans into slavery in the French colony is much the same as that given a century earlier at Jamestown, Virginia, or two centuries earlier by the Portuguese and the Spaniards. This was the need to produce crops in quantity for export and to conquer the challenges of a severe climate. The region of West Africa known collectively as the Senegambia, provided the regional source of native Africans for bondage in Louisiana. By the early 19th century, the Atlantic slave trade began to gradually give way to an interregional trade in lives that extended from the Eastern seaboard of the United States to Spanish Texas. However, in Louisiana, a continual influx of native Africans produced a strong culture of religious practices and belief that often challenged their condition of servitude.

The French enslavers began to intermix Africans from other regions on their plantations by way of the interregional slave trade and identify first-generation Africans born in Louisiana as "Creole." The colonial Portuguese of Brazil used the term "crioulo" to similarly distinguish native Africans from those born in the Western hemisphere and presumably more accustomed to the culture of slavery. On the sugar plantations of the Caribbean colony of St. Dominique, the French planters had attempted to thereby reduce the threat of uprisings from native Africans by depending more on the "Creole" whose identifier increasingly became more racial as the product of interracial liaisons with African women in bondage increased. After the freedom uprising of 1793 on St. Dominique, which the victors renamed Haiti, many French planters fled to Louisiana intending to recreate their empires. Seeking a distinction from native French and other European nationalities in Louisiana, the planters began to refer to themselves as "Creole" or second-generation French colonials. Such a lilting, poetic moniker appealed to the planters who continued their unique reference into the African occupation of the territory.

Today, between the descendants of those enslaved and those enslavers there is an age-old insistence upon the rights to the name "Creole." The racial and social-elitist overtones, which accompany this ideal today, are products of the institution of slavery and the forced system of caste, which developed ante- and post bellum in Louisiana. With the title goes the credit for a unique architecture of wrought iron and cupolas constructed from native soils and foliage, the distinctively tantalizing cuisine of local seafood and spices...and the music for which the world has come to know Louisiana. But who will account for the bondage of thousands of Africans who were first labeled "Creole" and who lived their lives and died in anonymity, so that others would someday claim the now respectable distinction, "I am Creole"?

Carla F. Cowles
Interpretive Park Ranger
Cane River Creole National Historical Park

Daniel P. Jordan

"To Follow Truth Wherever it May Lead"
Dealing with the DNA Controversy at Monticello

"Know anything about DNA?" That's been my standard opening line for conversations and presentations for the past 10 months. In the time since DNA tests suggested that a Jefferson male chromosome was linked to at least one child of the slave Sally Hemings, I've learned a lot about DNA. And we at Monticello, Thomas Jefferson's home near Charlottesville, Virginia, have also learned a lot about the handling of controversial issues.

Monticello's controversial issue—the question of Thomas Jefferson's paternity of slave children—was broadcast internationally over every prominent media outlet—television, newspapers, magazines, radio, and popular journals. The frenzied attention surrounding our controversy may be exceptional, but complex and emotional interpretive issues are not.

The larger context of "the Sally Hemings question," however, is the story of slavery at Monticello. The issues of slavery and race, though prominent in American history, are often difficult to discuss and understand in any circumstance. But these topics are especially tough at Monticello. A large enslaved population lived and worked at the home of the author of the Declaration of Independence. Thomas Jefferson penned the immortal words "...all men are created equal" and was a critic of slavery. But he was also a slave owner who wrote about perceived racial differences between blacks and whites, and who was pessimistic about the potential for racial harmony within a free society. Jefferson summarized his conflicted attitudes towards slavery in a letter written in 1820: "But as it is, we have the wolf by the ear, and we can neither hold him, nor safely let him go. Justice is in one scale, and self preservation in the other."

Monticello is at the center of the DNA controversy. Photo courtesy Thomas Jefferson Memorial Foundation/L. Swank.

The question facing cultural resource managers is not whether one's institution has a controversial issue, but **how** the staff will deal with that issue.

The Thomas Jefferson Memorial Foundation is the private, nonprofit organization that has owned and operated Monticello since 1923. Until the mid-1980s, slavery was the "S" word among interpreters at the Foundation. The African-American community was invisible, leaving visitors with the impression that Jefferson lived and worked alone on his majestic mountaintop.

In the mid-1980s, the staff developed a master plan that made commitments for presenting an accurate, scholarly, and, consequently, **inclusive** portrait of life at Monticello. Our premise was straightforward: Jefferson cannot be understood without understanding slavery, and Monticello cannot be understood without understanding its African-American community. Undergirding this premise was a commitment to vigorous, comprehensive research. Since then, the Monticello staff has delved into documentary evidence such as Jefferson's voluminous writings and local records; physical evidence such as archeology and a systematic analysis of the house's original fabric; and oral traditions, such as those recorded in interviews with over 100 descendants of Monticello slaves through our "Getting Word" project.

This research and our ongoing findings manifest themselves in various ways at Monticello and beyond. The 550,000 individuals who visit Monticello each year now learn about slavery at Monticello as an integral part of their tours of the

Thomas Jefferson's life and career is memorialized at the Jefferson Memorial in Washington, DC. Photo courtesy National Park Service/Terry J. Adams.

house and gardens, and many of them take a special tour of slave-related sites. We also teach our visitors about the plantation through signage and marked foundations highlighting slave sites, and through exhibits, brochures, and the availability of related scholarly books and products in our museum shops, catalog, and Web site. Further, driven by an even more recent master plan and our ongoing commitment to scholarship, we expect ultimately to recreate some of the slave quarters and workshops along Mulberry Row, which was the center of African-American plantation life during Jefferson's time. Beyond the mountaintop, we have published scholarly monographs on the topic, hosted four conferences, and developed curricula and school programs.

The latest scholarship about slavery at Monticello appears in our numerous course offerings, public programs, lectures, and Web site, as well as on films and videos, including several public television offerings focusing specifically on Jefferson and race. In addition, we have formed and strengthened relationships with people of all races with direct connections to Monticello. In 1992 and again in 1997, the Foundation hosted large homecomings of descendants of Jefferson's slaves, most of whom had never been to Monticello. In short, driven by scholarly research, our understanding of slavery and the Monticello plantation has enriched all of our programs, and the African-American presence and heritage are conspicuously established at Monticello, leading to a more complete picture of life at Jefferson's home.

Fifteen years of increased attention to interpreting slavery at Monticello, however, never received a frenzy of media attention. That changed on the evening of October 31,1998, with the release of the DNA story in *Nature* magazine. Within 24 hours, Monticello hosted a press conference with Dr. Eugene Foster, the scientist who designed and executed the DNA test; released a statement to the press on the study; posted on our Web site the statement and an online resource to information about the controversy; and prepared our guides to initiate discussion of the issue with our visitors.

What followed was a media blitz, which by Monticello standards was unprecedented, with 61 legitimate requests from journalists—to visit, film, and interview—in the next four days alone. Our goal for this period was to be supportive of all serious queries. We are not *naïve:* we are well aware that members of the media have varying agendas. But we believed—and still believe—that our best chance for getting the facts straight was to be honest, straightforward, proactive, and cooperative. We provided all the information we could, and overall, were pleased with the results.

After the initial rush to conclusions ("Jefferson Fathered Slave's Last Child," read the original, misleading headline) came another round of articles explaining that the study's results were less conclusive than had earlier been reported. In any case, once the media turned their attention elsewhere, we at Monticello rolled up our sleeves and got to work on an independent assessment of the issue. Our premise was to treat the DNA story as a research question, applying the tenets of scholarship to it, and making it a part of our ongoing commitment to getting our history right through scholarly research.

We formed a diverse staff committee, including not only scholarly researchers and archeologists, but also hands-on interpreters. They were charged with evaluating the DNA story and **all** relevant evidence, to assess its impact on historic interpretation at Monticello, and to recommend a course of action. Their work was to be methodical, critical, scholarly, and comprehensive. We identified seven categories of information or evidence, including primary sources, oral history, archeology, and the DNA test itself. The committee conferred with DNA experts from Yale, MIT, Berkeley, the Cold Spring Harbor Laboratory, and other institutions, as well as with outside experts in history and with two advisory groups that counsel us regularly on scholarly and African-American matters. In the meantime, we have participated in academic forums on the topic at the University of Virginia, Yale, and elsewhere.

The final phase of the process lies in sharing our information and insights. What will follow is a plan to communicate our findings with multiple audiences, including our own staff, visitors, schol-

ars, and the media as well as to revise our interpretive programs at Monticello.

Allow me to conclude with a few observations about how to deal with interpretive controversies:

Remind yourself that interpretation is a work in progress. At Monticello, we learn as we go from our own mistakes and from the accomplishments of other programs. Research drives interpretation, and research will bring new information and insights.

Be scholarly! Our staff-developed, board-approved master plan charges us to base our interpretation on sound research. Presently, we have eight Ph.D.s at Monticello and six colleagues who have published one or more books with a university press. Doing academic research is not foolproof, but it offers the best chance to get your history right.

Be proactive, not reactive, about your difficult issues. To be passive or silent on a controversy is to lose—and to lose big and quickly.

Take a broad view and develop a comprehensive program. Establish a larger context.

Get help. At Monticello, we have long benefited from the advice and perspective of our African-American Interpretation Advisory Committee. Our staff also meets one-on-one with individuals or small groups of people who have an informed opinion or a vested interest in specific issues. We seek out models elsewhere and try to glean the "best practices" from sister organizations. And, be grateful for informed critics—I can name several feisty individuals who have helped push Monticello in the right direction over the last decade.

Don't expect a smooth ride. Controversial issues bring heavy baggage. You can expect unpleasant experiences and painful times, **not** a happy consensus. Controversy is a part of accurate history.

Get on with it. Take the plunge! It's better to tackle your issue now rather than later. If you raise a difficult subject for the purpose of getting your history right, and ground yourself with a scholarly approach, the results will be positive.

We don't claim to have "resolved" this issue, or to have smoothed over its emotional impact, or to have found the "right" way to discuss it with our visitors. We have plenty of critics who will tell us just the opposite. But we have learned much from the "DNA" controversy, and we already knew that difficult issues are a part of historical integrity. We will have other controversies to face. But, to quote Thomas Jefferson, "...we are not afraid to follow truth wherever it may lead."

Daniel P. Jordan is the President of the Thomas Jefferson Memorial Foundation.

The National Association of Colored Women's Clubs

A vibrant movement of African-American women activists emerged out of the late-19th century's climate of increased racial tension and violence. The National Association of Colored Women's Clubs (NACWC) resulted in the merger of two organizations, the National Federation of Afro-American Women (NFAAW) and the National League of Colored Women (NLCW). In 1896, to more effectively accomplish their goals, these two organizations decided to unite their voices and create the NACWC, a single national network that could focus on the concerns of African American women. Through this forum, women working on similar issues in different regions of the country could share information and learn from each other's experiences.

Throughout the 100 years of its existence the NACWC has worked steadily to fulfill the mandate of its motto, "Lifting As We Climb." In the early years, the national program included establishing schooling and housing. The NACWC was an early advocate for the preservation of African-American history. One of its more significant contributions was its 1916 campaign to restore the home of Frederick Douglass. Additionally, political involvement in campaigning for anti-lynching legislation and women's rights set the NACWC apart from earlier African-American women's organizations which had focused on charitable and religious work. Through these contributions, the NACWC has significantly influenced the lives of many Americans.

Doug Stover
Chief, Resource Management
C & O National Historical Park

Daniel Quan

Angel Island Immigration Station

Immigration History in the Middle of San Francisco Bay

A tourist's visit to San Francisco is not complete without a ferry ride on the bay to Alcatraz, the historic island penitentiary. But Alcatraz is not the only famous island in San Francisco Bay. Situated just northeast of the Golden Gate Bridge lies Angel Island, a lesser-known spot of land with its own similar but unique historical lineage. Like Alcatraz, Angel Island was occupied during the Civil War by the U.S. military as part of a coastal defense network. Like Alcatraz, it once housed federal prisoners. But unique to this island is its use as a United States immigration station. From 1910 until 1940, Angel Island Immigration Station operated as a primary gateway for immigration from the Pacific. It was a counterpart to Ellis Island Immigration Station on the eastern seaboard.

The significance of Ellis Island as a symbol of European immigration into the United States has been well documented and equally well supported as a prominent place of historical interest. The 1997 nomination of Angel Island Immigration Station as a National Historic Landmark speaks clearly of its equal significance as a West Coast symbol of immigration.

History of the Immigration Station

In 1905, local architect Walter J. Mathews was commissioned by the Bureau of Immigration to design a new processing station on Angel Island. The immigration station emerged from a 15-acre hillside site on the northeastern coast of the island in 1908. It consisted of three large wood frame structures, a concrete power plant, and a wooden pier. Outbuildings and underground water tanks were constructed the following year, and in 1910, it's opening year, 12 employee cottages designed by architect Julia Morgan were built.

With the onset of World War I, European immigration to the West Coast via the Panama Canal all but ceased, and the immigration station became the portal through which people from China, Japan, Korea, the Philippines, South America, and Russia immigrated. From 1910 until 1940, some one million immigrants were processed at Angel Island. Less than one half of those immigrants actually set foot on the island, but a large number of those who did were detained and held there pending their immigration hearings. Almost exclusively, those detained for long periods were Chinese. In its 30 years of operation, 175,000 to 200,000 Chinese immigrants passed through the station.

The discriminatory Exclusion Act of 1882, which barred Chinese laborers from immigrating, resulted in a "paper son" system designed to circumvent the law. Despite the exclusion policy, Chinese residents of the United States could legally bring blood relatives into the country. In this system, a person wishing to immigrate could purchase papers from a legal Chinese resident claiming that he was a blood relative. Because of the "paper son" system, immigrating Chinese were viewed with suspicion and subject to rigorous and detailed interrogations designed to stymie even true blood relatives. Those who answered incorrectly were subject to detainment and further hearings, or deportation. To exasperate matters, detainees often waited many weeks or months, and sometimes years, for their immigration hearings.

The station was overcrowded from the beginning, with operations further complicated by its segregated facilities. Caucasian and Oriental eating and living quarters were segregated and also divided by gender, with the Oriental facilities further subdivided between Chinese and Japanese. For a brief time, the second floor of the barracks doubled as a detention facility for World War I POWs and in the 1920s for Federal prisoners.

In 1940, fire destroyed the administration building, spelling the end for the immigration station. By the end of that year, a new station had been established within San Francisco proper.

Building 317, the detention barracks, is one of the three major structures remaining at Angel Island Immigration Station. Photo courtesy the Angel Island Immigration Station Foundation.

The site reverted back to the U.S. Army, and when the United States entered World War II, it became a Prisoner of War Processing Station. Between 1942 and 1946 it functioned as an intake and transfer station for German and Japanese prisoners and enemy aliens bound for inland POW camps. At war's end it was as an outgoing port for prisoners being returned to Japan.

The Discovery and The Save

After the war, the Army decommissioned the site and turned the site over to the State of California. From 1946 until 1963, it languished in obscurity, with the wood frame buildings deteriorating with each succeeding year. In 1963, Angel Island was established as a state park and the California Department of Parks and Recreation assumed stewardship of the immigration site. Overgrown with brush and in a shambles, the area was initially cleared. The administration building ruins were bulldozed, the wooden pier removed, and the employee cottages razed. Also slated for demolition were the detention barracks. Fortunately, a state park ranger exploring the barracks discovered a wealth of Asian inscriptions carved on its interior walls. With the help of a college professor and a local photographer, the trio recorded their discovery and reported it to park officials and the local Asian-American community. A small cadre of historians, professionals, and concerned citizens soon took on the preservation challenge.

The inscriptions turned out to be poems written in a classical Chinese style, each by a different author. Translated, they expressed the emotional heartbreak, sorrow, and anguish felt by the immigrating Chinese detained on Angel Island. Historians estimated that over 100 poems had been written. Repainting of the walls and more recent weathering had left only a portion of them visible though. These poems, first-person accounts of the immigration experience, were clearly significant historical treasures.

Community groups lobbied state government about the importance of the discovery, which ultimately led to a 1976 appropriation of $250,000 for repair and preservation of the detention barracks. Roof repair, foundation stabilization, seismic bracing, building access, exterior patching and painting, and installation of a sprinkler system were completed in 1981. The restoration was designed to bring the detention barracks back to its last occupied period as a POW camp.

With a cash-strapped state park system, no further restoration or preservation has proceeded. An urgency now exists to complete the stabilization and restoration of the immigration station. Over the years, volunteer organizations have actively trained and maintained a dedicated docent staff and have sought public and private support for planning and implementation. Sponsorship of a bill by Senator Daniel K. Akaka (D-Hawaii) has resulted in a $100,000 federal appropriation to study the feasibility of a major West Coast immigration museum center, of which Angel Island Immigration Station would play a pivotal role.

The Resource

The major standing features from the immigration station period (1910–1940) are the detention barracks, the hospital, and the power plant. A barn and a small carpentry shop also remain, as do the partial foundations of the employee cottages and the administration building. The most significant of all the features is the detention barracks with its inscribed Chinese poems. Also, on the second floor of the barracks can be found carvings in Japanese, Russian, and Arabic, establishing the presence of other immigrating groups.

A number of structures were added to the site during the World War II POW camp period (1942–1946). A mess hall, two guard towers, and a set of army barracks were built during the war

Poems carved by Chinese detainees were discovered throughout the detention barracks. Photo courtesy the Angel Island Immigration Foundation.

years. The mess hall remains intact, as do two of the military barracks and the remains of one guard tower. Related to this period and located on the second floor of the detention barracks are several inscriptions written by Japanese and German POWs.

The value that these buildings hold is not in their individual architectural merits, as they are neither unique nor distinguished in that way, but in their collective symbolism as a processing station and in the valuable carved inscriptions contained within them. The immigration station site as a whole is the only one of its kind existing on the West Coast.

Protection and Preservation

During the barracks restoration, great care was taken to protect the carvings. After completing the restoration, park officials decided to leave the carvings largely untouched, determining also that no mechanical systems were to be added to the barracks. Any change in temperature and humidity could potentially produce irreversible changes to the walls, thus further degrading the carvings. A minimum of interior lighting was added to allow some of the carvings to be read, but no surface protection was provided. Guided docent tours, an alarm system, and limited hours of operation have served well to limit the amount of touching or vandalism occurring in the barracks, but a long-term solution is now needed.

The carved poems were actually the second generation of wall inscriptions. In the early station years, Chinese immigrants were said to have written on the walls with ink brushes. The staff immediately painted the barracks walls, but succeeding groups of detainees simply carved their inscriptions into the redwood paneling instead. Time and again, the carvings were covered with layers of paint until many of the lower relief carvings filled in. Now, only the more deeply inscribed poems are visible. The challenge that this poses for preservationists today is that of recovery. Can layers of paint be stripped away to reveal the more delicately carved poems? Can oil-based paint be stripped to expose the water-based, ink brush painted inscriptions without destroying them? Are there ways to read and record the inscriptions on the walls without having to actually remove paint? And finally, can a long-term solution for both protection and display be found?

Next Steps

An in-depth study of the inscriptions is currently proposed that will analyze the historic paint and the Chinese writing ink, determine the probability for successful recovery of written inscriptions, and explore alternative safe recovery techniques. Mapping and photographing the poems and translation of all other inscriptions in the building will also be completed. Historical research will be conducted concurrently to access known historical translations and references that may provide additional clues to the locations and ages of the carvings.

Alternative methods of protection and security for the carvings will also be studied. Different lighting techniques could be explored that would enhance the visibility of the carvings while generating less heat and ultraviolet radiation. Security alternatives such as clear protective coatings, glass covers, railing systems, or area alarms may also be considered.

Conditions assessments of the hospital and power plant will also be conducted to establish benchmarks for their restoration. Unchanged in use and untouched since 1946, both structures are badly in need of basic repair. The assessments will determine the level of effort required for restoration and adaptive re-use of the buildings. In addition, a cultural landscape study will be completed in order to restore much of the site to its former appearance.

Summary

The greatest benefit that can be offered to the visiting public from this work is the ability to share the rich history of this valuable resource.

The site provides the foil against which the hardships of immigration and the ramifications of political realities such as exclusion can be presented and discussed. The carved inscriptions provide the personal insight that humanizes these issues and relates them to the visitor. It is a great accomplishment to preserve the carved poems, but it is not enough if they are not available for public view and interpretation. Likewise, restoration of the buildings and grounds combined with a good interpretative program will give visitors a greater sense of the physical presence of the station, the power of the governing authority behind it, and the feelings of those it affected.

Daniel Quan is an architect, interpretive exhibit designer, and past president of the Angel Island Immigration Station Foundation.

Stonewall—An Icon in Gay History—Recognized by the National Register

It was a spontaneous uprising by a rag-tag group fiercely resisting arrest for the simple act of gathering in a local tavern, the Stonewall Inn, a semi-underground, Mafia-run watering hole in New York's Greenwich Village neighborhood, that catered to a predominantly gay male clientele. None of the participants—not the policemen nor the patrons of the bar nor those who joined in when the fight moved out into the street—could have imagined that the rioting they precipitated would come to be an international symbol for the struggle for gay and lesbian civil rights. What started out as an ordinary bar raid by police but turned into a pitched battle in the streets that stretched over three nights now, 30 years later, has been recognized by the federal government as a site worthy of preservation. On May 27, 1999, Stonewall Inn was listed in the National Register of Historic Places. It is considered to be the first property listed in the National Register specifically for its association with gay history.

An outgrowth of the revolutionary spirit of the late 1960s, Stonewall is historically significant because it marked a sharp turn in the tactics of the gay rights movement—from an attitude of politely requesting respect and tolerance to one of vocally asserting that gays should have the same civil rights as the "straight" population. It is this defiant stance that is celebrated in hundreds of gay rights parades and festivals around the world, many held in June to commemorate the Stonewall event. The listing is a testament not only to the increased acceptance of gays and lesbians in contemporary society but also to the still young but growing field of scholarship in gay history. Also, it is another example of how, in recent years, the National Register, and historic preservation in general, have become more inclusive of a broader spectrum of human experience than in the past.

Stephen A. Morris
Conservation Planner
National Center for Recreation and Conservation
National Park Service

The Stonewall Inn was listed in the National Register of Historic Places on May 27, 1999. Photo courtesy the New York State Office of Parks, Recreation and Historic Preservation/Andrew Dollart.

John Paige and Mary McVeigh

Planning for Jazz

"Jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated."

Concurrent Resolution 57, 100th U.S. Congress, 1987.

The above resolution expressed congressional interest in jazz. This interest in jazz by Congress was followed in 1994, when Public Law 103-433 in 1994 was passed establishing the New Orleans Jazz National Historical Park after a special resource study was conducted by the National Park Service regarding ways to preserve and commemorate New Orleans Jazz. The park legislation required the National Park Service to prepare a *General Management Plan* for the new park. This plan provides general guidance for NPS managers for a period of 10 to 15 years regarding how to protect the park's cultural and natural resources while providing opportunities for visitors to understand, enjoy, and appreciate the park.

One of the greatest challenges of the planning effort was to encourage the various diverse groups that contributed to jazz to tell their stories. To understand the complex story of jazz, it is important to go back to the colonial period in Louisiana history. New Orleans was founded by the French in 1718, ceded to the Spanish in 1763, returned to the French in 1803 and almost immediately sold to the United States in the Louisiana Purchase. This resulted in a rich amalgam of cultures being formed in the city. The Creole culture was Catholic and both French- and Spanish-speaking. The American culture was Protestant and English-speaking. During the colonial period, enslaved West Africans were brought to the city so that at the beginning of the period of American dominion nearly 50 percent of the city's population was of varied African descent, both free and enslaved.

After the Louisiana Purchase, English-speaking Anglo- and African-Americans moved into New Orleans. The newcomers began settling upriver from Canal Street away from the already populated Vieux Carre. These settlements extended the city boundaries and created the "uptown" American sector.

In the early-19th century various African and African-American elements routinely began to be incorporated into the musical culture of the city and accepted as an integral part of the culture. Likewise, many African Americans, especially the educated free people of color, participated in musical activities considered European in origin, thereby blurring many of the cultural differences that existed in other southern cities.

Also, during the 19th century German and Irish immigrants came to the city in greater numbers. The more affluent settled in and adjacent to the central business district, while the less prosperous settled in working class areas along both upriver (Irish Channel) and downriver (Lower Marigny and Bywater) portions of New Orleans. After the Civil War, and especially at the turn of the century, large numbers of Italians and other southern European immigrants arrived in New Orleans and moved into the lower Vieux Carre. Many of these immigrants also settled upriver and downriver working-class neighborhoods and some newer ones being developed in "back-of-town" areas away from the river, interspersed with existing African-American neighborhoods.

Each ethnic group contributed to the very active musical environment in the city, and before the 20th-century African Americans mas-

Odd Fellows and Masonic Dance Hall/Eagle Saloon (South Rampart & Perdido Streets) illustrates an early jazz site associated with Louis Armstrong and other early jazz musicians.

A jazz parade sponsored by a Social Aid and Pleasure Club features a member of the Jet Setter parading to the music of the Little Rascals Brass Band.

querading as Indians during the Carnival season, and especially on Mardi Gras Day, began to appear in the neighborhoods. Their demonstrations included drumming and call-and-response chanting that was strongly reminiscent of West African and Caribbean music.

New Orleans music was greatly influenced by the popular musical forms that proliferated throughout the United States following the Civil War, and marching bands expanded their already enormous popularity in the late 1880s. There was a growing national interest in syncopated musical styles influenced by African-American-inspired forms such as the cakewalk and minstrel tunes as well as the syncopated rhythms of Gypsy, Jewish, Celtic, Viennese, Mexican, and Cuban music. By the 1890s syncopated piano compositions, called ragtime, created a popular musical sensation, and brass bands began supplementing the standard march repertoire with syncopated "ragtime" marches.

While many organizations in New Orleans used brass bands in parades, concerts, political rallies, and funerals, African-American mutual aid and benevolent societies had their own expressive approach to funeral processions and parades, which continue to the present. Sometime before 1900, African-American neighborhood organizations known as social aid and pleasure clubs also began to spring up in the city. Similar in their neighborhood orientation to the mutual aid and benevolent societies, the purposes of social and pleasure clubs were to provide a social outlet for its members, provide community service, and parade as an expression of community pride. This parading provided dependable work for musicians and became an important training ground for young musical talent.

By this time, New Orleans dance music was becoming more distinctive with its use of improvisation and instruments associated with brass bands. This music of the people became jazz and in 1917, the original Dixieland Jazz Band cut the first commercial jazz recording and jazz New Orleans style became a national craze. New Orleans is still deeply associated with jazz and traditional as well as many other forms of jazz can be found in the city.

National Park Service involvement with jazz began in 1990 when Congress directed the National Park Service to conduct a special resource study on the "origins and history of early jazz" in New Orleans. The legislation for this

study recommended that "the unique contributions" made by neighborhood social and pleasure clubs and support for second line bands be incorporated into the study. As a result of this legislative direction, research and information gathering was done not only on the history of the music, but also about the history of the neighborhoods and the ongoing jazz-related activities. The results of this research demonstrated the link between the historic importance of mutual aid and benevolent societies, brass bands, and the Mardi Gras Indians in the evolution of jazz and their ongoing activities today. These communities and organizations continue the parade tradition today much the same as they did 100 years ago. The special resource study identified many of these communities, clubs and organizations. Public involvement for this study was very formal and held in public hotels, libraries, universities, and complexes.

The legislation for creating the New Orleans Jazz National Historical Park directed that the new park provide the visitor with live jazz interpretive and educational information about jazz-related programs held in the metropolitan area. It also permits the park to provide tech-

A jazz class at the New Orleans Center for Creative Arts illustrates the ways in which the New Orleans Jazz National Historical Park provides jazz education programs.

nical assistance and grants, enter into cooperative agreements, and promote a broad range of education activities relating to the history of early jazz. In order to begin formulating the plan, it was felt that the best approach would be to meet individually with the various communities, clubs, societies, Indian tribes, bands and organizations. At each meeting, individual groups were asked how they would like their particular contribution to the origins of jazz related to visitors and if their group wanted to be involved in any of the new park's programs. If the responses were affirmative, the groups were asked what the park could do to assist them in continuing their historic jazz-related activities.

These communities take great pride in their particular area's contributions to the origins of jazz. Several communities claim their particular area actually "birthed" jazz, and that their particular area contained the most well-known, frequented, and famous jazz historic sites and that their community is the most historic site. The culture of many neighborhoods is very close knit, extremely stable, and self-reliant. There is a strong mistrust for outsiders. Residents can be uncomfortable at a formal meeting, unwilling to travel to a location outside of the community, and be reluctant to express their ideas openly. Therefore, the team, with assistance from the superintendent and staff, and members of the New Orleans Jazz Commission began to identify community leaders who could serve as hosts and liaisons for the Park Service. Information on the most appropriate locations, times, and circumstances that would induce residents to attend meetings was gathered. As a result, one meeting was held at a senior center, another was held at a local fraternal lodge. Meetings were held at community colleges, throughout the city with individual groups, and one meeting was held specifically for brass bands, and social aid and pleasure clubs.

All of these meetings were very informal. The superintendent and planning team sat down with the attendees in a discussion format. No one from the audience was expected to walk to a microphone (although it was available if they chose to). This information approach became a lively discussion after the first 30 minutes or so, with members of the audience interjecting not only their ideas and concerns, but providing the interjection on the people, places, incidents, and stories of "jazz greats."

The study team also pursued very broad strategies to reach the communities—press releases, hand carried meeting notices, requests for distribution to the commission, revisiting and re-acquainting the new team with previous meeting site managers, question/answer sessions on the local jazz radio station, meetings at historically black colleges and universities, and placing information on the study and the draft alternatives in 12 libraries throughout the city.

All of these efforts paid dividends. The park now has a better understanding of the what jazz stories are important to tell, which neighborhoods are more supportive of the park, and the visiting public will gain a greater understanding and appreciation of the stories behind jazz music. The General Management Plan for New Orleans Jazz National Historical Park will be completed this summer and the park will begin taking actions to protect the jazz resources of New Orleans and providing the visitor with a better understanding of the music.

John Paige and Mary McVeigh served on both the special resource study for New Orleans Jazz as well as the New Orleans Jazz National Historical Park General Management Plan projects.

Photos courtesy National Park Service/N. Kuykendell.

Jan Eakins

Port Gamble, Washington

Managing Cultural Diversity on Puget Sound

Between 1852 and 1855, timbermen from the East erected 16 steam-powered sawmills on the shores of Washington Territory's Puget Sound. Harbors there were secure, and timber was plentiful and easy to harvest. Trees grew so large a two-room house could be hollowed out of a stump. They stood so close to the shore they could be felled into the water and floated to a mill where they were sawed and shipped to San Francisco or abroad. Men from Maine, well versed in the ways of the woods and the sea, led this emerging industry. Men from across the globe labored to fell the trees and mill the lumber.

Three men from East Machias, Maine established Puget Mill Company on Gamble Bay in 1853. Their venture prospered despite a showdown between the United States Navy and Haida warriors across the bay two years later and the Fraser River gold rush of 1858 which enticed woodsmen and sailors to abandon their jobs and head north.

In 1889, Puget Mill was second in production among the 310 mills whose combined annual output of $17.4 million helped Washington Territory gain statehood that year. The company had slipped into eighth place by the turn of the century, its output dwarfed by new mills established to exploit the potential of rail transport. While competition and economic downturns eventually bankrupted other early mills, sound business practices enabled Puget Mill to operate on Gamble Bay through 1995. Re-named Pope & Talbot in 1938, the company continues to mill lumber in Oregon and elsewhere.

The founders of Puget Mill sought men from Maine to captain their ships, balance the books, file the saws, and mend the boilers. They established the town of Port Gamble in 1858 to attract and retain these skilled men and their families. The town's amenities and the company's practice of prepaying passage to Port Gamble in exchange for a commitment to work there for at least six months paid off. Two years later, 57 percent of the 202 inhabitants living in or near the town were from Maine or had parents from Maine. These men and women re-created at Port Gamble the culture they left behind: a Masonic lodge, free library, free school, amateur dramatic club, and steeple-topped Congregational church. Their front-gabled clapboard buildings with steeply pitched roofs, picket fences, and tree-lined streets replicated those of New England. Even the food served at the company's cookhouse recalled Maine. George Hoyt remembered, "We liked baked beans, johnnie cake, and cod fish. We had them at Port Gamble just the way we did at East Machias."[1]

In this c.1950 photograph, the Port Gamble mill and wharves [demolished] dominate the shoreline to the east.

"Clan Machias," as those from Maine came to be called, topped the town's social hierarchy. Other New Englanders and employees of English descent equaled or were close behind in status. Much lower on the social scale were members of the local S'Klallam tribe, Kanakas from the Sandwich Islands, immi-

The house on the right survives to show how mill workers and their families lived at Port Gamble. Puget Mill Company built the house in 1901 in the new neighborhood on the western edge of town and rented it for $6.00 per month.

grants from Northern and Central Europe, and first-generation Americans who labored in or near the mill. The Chinese workers remained at the bottom of the social ladder throughout their 65 years at Port Gamble.

The company provided the S'Klallam with land across the bay for a separate town, but the remainder of this diverse workforce lived within the confines of Port Gamble. Like other owners of company towns, Puget Mill promoted high production by minimizing conflict among employees of diverse cultures. Rich documentary evidence coupled with Port Gamble's well-preserved town plan and more than half its primary buildings reveal that it accomplished this by establishing rules and assigning housing according to ethnic and racial background or class.

Port Gamble did not follow the popular plan of the 1820s that blanketed New England and the Upper Midwest with churches and commercial buildings clustered around a village green. It instead took a linear form and its church stood in the residential district, a common pattern in sawmill towns in Maine.[2] By 1880 the church, school, Masonic lodge, park, and more than three dozen houses stood along the top of the bluff overlooking Gamble Bay. The mill, office, store, market, cookhouse, dance hall, and most of the housing for single men stood on the shore below, an arrangement that insulated families from dirt, noise, and disorder.

White families, united by language, culture, and race, at first lived intermixed with little distinction by class, a typical New England pattern. The main street, Rainier Avenue, is still lined with a combination of relatively elaborate houses built by Maine natives and rental cottages built by Puget Mill.

During the 1880s, the nucleus of white families shifted as the company hired Northern European immigrants brought to Puget Sound by the newly completed transcontinental railroad. By 1889, so many Scandinavians worked for Puget Mill to earn money to buy farms that they constituted approximately 20 percent of the population in and around Port Gamble, an enormous increase over the .05 percent they represented a decade earlier. At the turn of the century, Scandinavians, other European immigrants, and first-generation European-Americans constituted the majority of the town's inhabitants.

Children of these families attended the Port Gamble school, and all were invited to the company's elaborate Christmas and Fourth of July festivities. But mill owners scorned the immigrants, so it is not surprising that beginning in 1892 Puget Mill erected simple rental cottages in a new neighborhood to the west of town while it continued to construct more elaborate dwellings along Rainier Avenue in the original residential district. The seven surviving houses built in the newly formed "New England" neighborhood between 1892 and 1904 reflect the company's philosophy of providing houses "comfortable and suitable for the purpose for which they are built."[3]

The town plan underwent further change in the early-20th century when everything but the mill was rebuilt on the bluff to accommodate expanded milling operations. An elaborate store, community hall, and hotel were erected at the north end of Rainier Avenue. Housing for single laborers was constructed to the west, as close to the mill as possible without impinging on the finest family homes on Rainier Avenue.

Most of the single men who worked at Port Gamble and other mills were unskilled laborers who stayed for a few weeks or months and moved on. Puget Mill required them to live in town so it could monitor their behavior. Kanakas, State of Mainers, Virginians, Russians, Cubans, Australians, Germans, Scots, Finns, and men from other cultures lived side by side in the accommodations the company provided. They slept on their own bedrolls and ate at the company cookhouse where plentiful, well-cooked food was served "family style" and the tale was

told that men ate so quickly that if the lights went out for a moment a man's hand might be speared by four forks reaching for a piece of meat. No housing for these men survives, but construction records from the turn of the century do. They show the bunkhouse, the most basic accommodation, was built in 1903 by employees, dozens of cabins were solidly and simply built by a Seattle contractor, and that the rooming house was designed by a leading architect.[4]

There is no evidence the Chinese workers roomed with men of other races at any time. They always lived apart, first in "quarters" on the beach near the cookhouse, later in a laundry on the edge of town, and finally in a dormitory originally built for female hotel workers. The dormitory survives, surrounded by acres of park that suggest it was a suitable location for protecting young women and for insulating the Chinese from other inhabitants.

Shunned for their foreign ways, the Chinese were especially unpopular during times of high unemployment because they endured unpleasant work for low pay, one reason mill owners employed them. Faced with high turnover among laborers, mill owners likewise benefited from the contract system through which they hired fixed numbers of Chinese workers from a single agent for a specified period of time.

Nearly all the Chinese who entered the United States between 1849 and 1882 were men. Those women who did come to America were commonly from destitute families, sold as servants or prostitutes. Thirteen Chinese lived at Port Gamble in 1870, the first year they appeared in the federal or territorial census. One was a woman housekeeper, 18-year-old Theong Wine. She was likely one of the first Chinese women in Washington Territory since the federal census lists just two in 1860 and two in 1870. She probably lived in the Chinese quarters on the beach.

During the 1870s and 1880s, the Chinese were driven out of towns throughout the region, sometimes killed. Overt friction at Port Gamble was minimized by Puget Mill which protected the Chinese who worked not only as laborers, but as servants, laundrymen, cooks, and timekeepers in the mill. During the mid-1880s the Knights of Labor forced many Puget Sound mill owners to fire Chinese workers, but failed to remove them permanently from Port Gamble according to resident Ethel Eames.

> [The union] wanted white cooks to replace the Chinese. Cyrus Walker [the manager] told [the] Chinese cooks to go to their house, which was a little ways away, 'to stay there and keep quiet.' The white cooks arrived, and Yeates who had charge of the cookhouse told them to make 100 pies. The new cooks did not know how to make 100 pies, 'and you call yourself cooks,' said Yeates. He showed them. They lasted about a week. The men kicked about the food, and the Chinese cooks returned.[5]

Animosity toward the Chinese on Puget Sound ebbed after their numbers declined during the 1880s. If not assimilated, they were tolerated. In 1920, for example, Yut Kong Eng, 14-year old son of a laundryman at Port Gamble, apparently attended school there since he is included in a class picture of the period. Hostility again flared up during the 1930s, and the American Federation of Labor forced the Chinese out of their jobs shortly after the company recognized the union in 1935. The 15 Chinese reportedly offered to remain if they were hired as a unit by the company's owners, but no work could be found for so many so they returned to China.[6]

The separate town the S'Klallam lived in across the bay and the separate entrance in the cookhouse-market built in 1895 for their use indicates they too were segregated from the rest of the community. But even the

This 1907 photo shows how the S'Klallam adapted New England-style architecture while siting their houses close to the water according to traditional practice (right foreground). The Port Gamble mill and wharves are visible in the background. The town above the mill is obscured by smoke arising from the sawdust pile that burned at every mill town 24 hours a day.

Indian hostilities of the mid-1850s failed to generate the level of ill will the Chinese suffered.

The S'Klallam lived on or near Gamble Bay when the sawmill was established in 1853. When the federal government assigned them to a distant reservation with their enemies the Skokomish two years later, only eight S'Klallam moved there. The rest squatted on land owned by the mills surrounding the Sound. In 1858 the S'Klallam lived on Puget Mill land across the bay from Port Gamble in a village of longhouses and small dwellings.[7] By 1884 they had New England-style houses and a church led by a native Catholic priest.[8] Photographs show narrow, front-gabled buildings with milled siding strung in a row along the beach in traditional S'Klallam fashion. The town, named Boston, lacked many of the amenities Port Gamble residents enjoyed. While every dwelling at Port Gamble apparently had running water by 1880 and electricity by the turn of the century, those at Boston had neither although the S'Klallam lived there until the federal government purchased the land in 1935 and rebuilt the village further inland.[9]

Long after Boston was founded, the S'Klallam held week-long potlatches, the ritual redistribution of goods that reinforced the tribal hierarchy, but they soon adopted the ways of the whites. Indian Agent Myron Eells described their habits in 1887, noting their use of brooms, chairs, dishes, and lamps. He further stated that many had abandoned the traditional way of smoking salmon in favor of the New England style of salting it and that, "Potatoes, flour, and sugar are almost as indispensable to them as to the whites."[10]

The S'Klallam reportedly began performing tasks around the mill and selling the dogfish oil that lighted it soon after its construction. They helped keep the mill running during the late 1850s as white men joined the gold rush on the Fraser River. Special Indian Agent Charles E. Roblin reported in 1919 that Puget Mill found them to be good workers, while a foreman interviewed in 1948 described the S'Klallam as "wonderful sawyers and good edgermen and trimmer men."[11] When the mill closed in 1995, S'Klallam still worked there—Lloyd Fulton, a third generation employee, was among the men who fed the last log up the chute.

Port Gamble is no longer the living town it was before the mill closed, but its intact plan, surviving architectural resources, and landscape convey its historic character and reveal how it functioned as a company town for more than a century. A National Historic Landmark since 1967, it is the only early community on Puget Sound that is so unaltered. The town is presently operated by Olympic Resource Management, a company whose major stockholders are descendants of Puget Mill founder Andrew Jackson Pope. Rental income only partially offsets the cost to maintain the town, a situation the company seeks to rectify through a mixture of tourism and development. The family's appreciation of the town's historic ties and its prestige as a National Historic Landmark, widespread affection for the community throughout the region, and the evolving working relationship between the National Park Service's Columbia Cascade Support Office and Olympic Resource Management auger well for a cooperative effort that ensures that Port Gamble continues to tell the story of its cultural diversity.

Notes

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11 *Extract from Report of Charles E. Roblin, Special Indian Agent, Jan. 31, 1919, On Non-Reservation Indians of Western Washington. Various Tribes,* National Archives, Pacific Northwest Region, unpaginated. William Haller, interview by Edwin Coman or Helen Gibbs, typed notes, February 1948, Pope & Talbot Archives, Port Gamble.

Jan Eakins, an independent consultant in historic preservation, served as project historian for the recent HAER documentation on Port Gamble.

Photos courtesy Pope & Talbot Archives.

A Multicultural Melting Pot in Ketchikan, Alaska

Located in the City of Ketchikan in southern southeast Alaska, the Stedman-Thomas Historic District developed from the social segregation of American Indian and other ethnic groups from the rest of the village. Members of the Tlingit tribe established fishing camps at the mouth of the Ketchikan Creek to trap the abundant supply of salmon. In the 1880s, the salmon supply drew the first European Americans to Ketchikan. As the population grew, the whites lived to the north of Ketchikan Creek, while the American Indian population settled on the southern shore in what is currently known as the Stedman-Thomas Historic District.

By first decade of the 20th century, other groups migrated to Ketchikan, including Japanese, Chinese, and Filipinos, who settled in Indian Town. Later, they were joined by Koreans, Mexicans, South Americans, some European immigrants, and African Americans. Living in geographic isolation from the dominant white community, the groups coalesced in the area that became known as Stedman-Thomas, named for two businessmen. Although they lived in isolation from the rest of the village, many residents engaged in commercial and organizational activities that would have been more unlikely in the lower 48 States.

By the mid-20th century, the social isolation eased; and the white and multicultural communities began to patronize each other's businesses. Gradually, ethnic minorities took up residence in other parts of town. Today, the buildings of Stedman-Thomas illuminate the diverse community that once inhabited the area. Many of the half-million tourists who visit Ketchikan annually travel through the neighborhood.

This c. 1925 view of the Stedman-Thomas community was taken during the height of the neighborhood's role as a multicultural melting pot. In February 1996, the Stedman-Thomas Historic District was listed in the National Register of Historic Places in recognition of its role in the history of commerce and ethnic groups in Ketchikan. Photo courtesy Tongass Historical Society.

Louretta C. Wimberly

Making a Difference, Making It Happen

On May 2, 1978, before the break of day, a tornado almost demolished my church as it roared through Selma causing much destruction and damage in the area. At the same time, I was blessed with a vision—"that the church must be restored." This was the church of my birth and foreparents, the place that nurtured my religious belief, fueled my racial pride and culture, inspired my educational aspirations, and cultivated the love for my people and country.

Although the building looked "lost" and members of the congregation talked about bulldozing the remaining structure, I knew in my heart and believed the voice in my dream that the church could and must be saved not just for me, but for future generations. Our successors must see these stones and learn the great history of their fore parents and be inspired to make their contributions to the community and their country. I speak of the First Colored Baptist Church of Selma, Alabama, chartered in 1845. In 1894, the congregation constructed a new building constructed on Sylvan Street (Martin Luther King Street), designed and built by Dave West, the son of an ex-slave and church member. On its completion, the church was hailed a "the finest colored church edifice in Alabama."

It was not easy convincing the congregation to restore and preserve our great church. Almost none of them had knowledge of the Alabama Historical Commission (AHC) and what it meant to be listed in a state register and/or National Register of Historic Places. A week later, the congregation met to decide what to do. Filled with passion and intensity, I pleaded for the church because it was too important to our history to let go. The congregation agreed to hire a construction engineer/architectural firm with experience in preservation to evaluate the damaged building. If the firm was negative about the building's prospects, I would give up my plea. If the firm was positive, we would begin plans for restoration. The firm's answer was not only yes, but the employees were amazed at how well the church was constructed and impressed by the design and fine interior and the remaining stain glass windows. This firm also referred to the church as one of the finest church edifices they had surveyed.

I became the Preservation Officer for the church restoration. The congregation initiated the pledge card method to raise the building fund. Peoples Bank and Trust Company established a First Baptist Church tornado fund for public donations and a Small Business Administration loan was made available. In June 1978, I went to the Alabama Historical Commission and was assigned to Ellen Mertins, a staff member, to get technical assistance and advice needed to complete the National Register nomination. In 1979, the church was listed in the National Register of Historic Places. This site possesses national significance in that it was the first black church in the free black neighborhood, and played a role in the history of the National Voting Rights Bill of 1965 and the Civil Rights Movement for the black belt counties in Alabama. It was the exclusive venue for mass meetings and training conducted by the Dallas County Voters League, Student Nonviolent Coordinating Committee (SNCC) and the local distribution for food and clothing of the unemployed. Because of the preponderance of activities related to the voting rights struggle, First Baptist Church became known throughout the region as "The Movement Church." It marks the beginning of the National Historic Selma to Montgomery Voters Rights Trail. During this time, I met several black people working to preserve places they thought too important to let go as well. We came together as a "Black Caucus" to speak for the preservation of more black sites in the State of Alabama.

Early in 1980, Larry Oakes was hired as the Executive Director/SHPO of AHC. He listened to our concerns and being a visionary leader, in 1983, invited a few key African-American preservationists to hold a workshop at the AHC's annual preservation conference. Out of that meeting, a task force headed by Richard Dozier, the first chairperson, voted to form a council to advise the AHC. The commission, which is an

The First Annual Conference of the SRAAPA in Birmingham, AL, was hosted by the Black Heritage Council-Alabama Historical Commission. From left to right are Louretta Wimberly, BHC chairperson, J. White Sykes, Georgia Black Heritage Council, and Sierra Neal, State Coordinator, National Trust for Historic Preservation, Southeast Regional Office, Charleston, SC. Photo courtesy the author.

independent state agency, has a number of councils to advise it on a wide variety of issues.

Once we were organized, with bylaws and officers, the interested group was chartered in 1984 as the Black Heritage Council (BHC) of the AHC in order to ensure that the buildings, sites, and districts associated with the history of African Americans are preserved for future generations. What did we do? We went around the state and met with local groups, providing them with advice and assistance in organizing local preservation efforts. The best example of grassroots preservationists' success was hearing it first hand from the BHC, the first of its kind to be established by a state historic preservation office.

At the request of the BHC, the commission immediately employed an African-American preservation professional, Shirley Quallis Range, as a National Register Coordinator from 1983 to 1988. Because historic preservation is not a field that has attracted African-American students, the BHC worked with AHC to create an internship program to provide black students with exposure to historic preservation. In the years that followed eight students have participated in paid opportunities to learn about historic preservation by working with preservationists in the work place. Dorothy Taylor, who worked two summers as an intern, has returned as a full-time employee appointed the Black Heritage Coordinator. She coordinates all the BHC activities, programs, including all other office administrative services, and internship supervision.

Projects of the Council are educational programs designed to promote awareness in communities and among groups who want to preserve landmarks associated with the history of African Americans. They include producing calendars featuring historically black churches, a poster about Alabama's historical black colleges and universities, three slide shows, and the Selma to Montgomery Historic Trail study booklet. We also sponsored traveling exhibits on black historic churches and Spider Martin's photos that chronicled the Voting Rights march in 1965. We partnered with the Honorable John Lewis to exhibit Spider Martin's Selma to Montgomery Historic March photos in Washington DC.

Board members of the Black Heritage Council do more than just have meetings. Members are asked to speak at local and state preservation meetings, assist with formation of similar groups in other states, appear at national forums as panelists and presenters, and sponsor the annual BHC Conference. In 1999, we sponsored our first State District Forum and hosted the first Southeast Region African American Preservation Alliance conference (SRAAPA).

As the BHC chairperson, I have spoken to the Association for the Study of African American Life and testified before Congress for the designation of the Selma to Montgomery Trail as a National Historic Trail. I was a legislative lobbyist for the 1996 Omnibus Bill that provided for the designation of the trail and for the HBCU Preservation Initiative program. I served as a grassroots community representative at a national scenic byway workshop, a panelist/consultant at the first National Conference on Historic Roads, and worked with the SRAAPA as the point person for nomination of the 103 HBCU's on the National Trust list of Eleven Most Endangered Properties in 1998. These examples demonstrate that grassroots preservationists are key to a good quality and well planned preservation program.

The founders of the BHC believed in proactive efforts and in working with others. And it's true, when we collaborate we get more done. This belief is reflected in our partnerships with a wide range of groups. We serve on local, state, and national preservation committees like the Montgomery Improvement Association's Greyhound Bus Station 1961 Freedom Riders project, partnering with the Alabama Governor and the Alabama Department of Transportation

to seek ISTEA grants for the bus station and the Selma to Montgomery Historic March Trail.

We have developed a working partnership with the State Tourism Office, co-sponsored book lectures, such as the one by David Halberstam on the Nashville students role in the freedom rides, and helped promote preservation activities of many more groups and societies. Membership on the BHC helps us to get involved and help with projects under consideration statewide or nationally and provide responsible leadership.

The BHC founders' "vision" in 1983 is like a single wave turning into a swelling tide of interest and proactive efforts to include all peoples contributions in the preservation system today. The National Trust's and National Park Service's initiatives on race and diversity in preservation are a fitting tribute to the memory of my friends and co-founders who are no longer with us; and that one individual expression of love of "place" in action can be the key to providing equal opportunities for all groups' voices of history and culture to be heard, saved, and interpreted to show how this nation's greatness is directly related to the contributions of all its citizens.

All of the opportunities I have had to represent the BHC in the state, region, and nation is an extension of the founders' vision. It was through God's blessings that we came together and delighted in the privileges to share with others the works of the BHC-AHC as living witnesses to how working together and sharing ideas can become the proving ground for the healing and reconciliation among the races. We bask in the joy afforded all who work to save our historic landmarks and rewrite the history to reflect the totality of the diverse contributors...the legacy of this great nation.

Step by step and day by day we are developing a black heritage network, forming partnerships, and working together with preservation organizations so that when we are gone there will be others to take our place. For more information about our organization, our web page is <www.preserveala.org>. Look us up!

Louretta C. Wimberly is the chairperson of the Black Heritage Council of the Alabama Historical Commission.

Africanisms in America

A Conference on the Shared Heritage of Two Continents

"Africanisms in America" is a conference to be held in New Orleans, LA, September 26-30, 2000. Conference sessions and events will explore myriad ways people of African descent have helped shape America. Topics to be covered include African influences on aspects of America's material and social history, and the impact of African traditions on American culture and humanities. One track of the conference will be devoted to how Africans and their traditions shaped the American-built environment. The goal of this track is to assist in the fuller identification, evaluation, documentation, and preservation of buildings, sites, districts, structures, and objects. The conference is expected to draw some 600 to 700 attendees, including preservationists, arts leaders, historians, educators, policy makers, and community leaders from the public and private sectors.

"Africanisms in America" is being organized by the National Association for African American Historic Preservation (NAAAHP) in partnership with the National Park Service, the National Endowment for the Humanities, the Association of African American Museums, the National Conference of Mayors, the George Wright Society, and the African Studies Program at Indiana University. The built environment track is a collaborative effort of the National Park Foundation, the National Park Service, NAAAHP, the U.S. Committee of the International Council on Monuments and Sites, Howard University, the Smithsonian Institution, and the Slave Route Project of UNESCO.

For information on this conference, call toll-free 1-888-358-8388 or visit the web site <www.africanismsinamerica.com>.

Cari Goetcheus

Booker T. Washington
The Man and His Landscape

The Oaks, home of Booker T. Washington at Tuskegee Institute, was a three-story Queen Anne style house. The property included a conservatory and a well-house. Photo courtesy the Alabama Collection, Detroit Publishing Company.

The Oaks served as the residence of Booker T. Washington, president of Tuskegee Institute during its formative years. The house and its grounds provide important insight into the life of Washington as an educator, a national spokesman for African Americans, and a family member. The Oaks is incorporated into the historic campus of Tuskegee Institute, which was designated a National Historic Landmark in 1965 and was established as the Tuskegee Institute National Historic Site in 1974.

While much of the work on The Oaks has focused on the residence itself, more recently a Cultural Landscape Inventory (CLI) was undertaken to provide information on the location and historical development of the landscape surrounding the house. The CLI survey consisted of a site visit as well as review of existing narrative, graphic, and photographic records. Additionally, Mr. Edward Pryce, landscape architect and former grounds supervisor for the University, participated in the project. Mr. Pryce's input was important, for as a student at Tuskegee, he worked directly under David A. Williston, one of the first African-American landscape architects who was integrally involved in the development of the campus including The Oaks.

Development of Tuskegee Institute

In the Black Belt of Alabama during Reconstruction, virtually no state legislature representative could be elected without the support of the black vote.[1] With this kind of leverage, "the accounts say, Colonel W.F. Foster, a Confederate Army veteran, and the democratic contender to the Alabama Senate, approached Louis Adams, a former slave and a highly regarded man in the Tuskegee community" concerning support for his election.[2] An accomplished tradesman and educator in trade skills, Adams pledged the black vote to Foster, if he would support a proposal to establish a "Negro Normal School" at Tuskegee.[3]

Upon his election to the state legislature, Foster kept his word and on February 21, 1881, Alabama established the Normal School for colored teachers at Tuskegee. Although passage of the legislation was quite an accomplishment, it afforded a mere $2,000 per annum for teachers' salaries with no provisions for acquiring a physical plant or equipment.[4] The Normal School for colored teachers at Tuskegee in Macon County, Alabama opened in an abandoned cotton plantation populated with a cabin, old kitchen, stable, and old hen house on the property.[5]

Arriving at Tuskegee as principal, Booker T. Washington, a graduate of Hampton Institute in Virginia, opened the Tuskegee Normal School's first class on July 4, 1881. The first permanent building was constructed in 1882, designed by instructors and built by the students.[6] By 1893, the Tuskegee Normal School was incorporated as the Tuskegee Normal and Industrial Institute.

Washington had three objectives for Tuskegee. The first was to train teachers to return to the plantation districts and to show the people there how to put new energy and new ideas into farming as well as into the intellectual, moral, and religious life of the people. The second was to develop crafts and occupational skills to equip students for jobs in the trades and agriculture. The last was to make Tuskegee a complete educational facility that would encompass not only the classroom and workshop, but also training in high moral character and absolute cleanliness.[7]

Tuskegee prospered in part because Washington won widespread support in both the

North and South, and was recognized as one of the leaders of the black race after his speech at the Cotton States and International Exposition in 1895. He traveled extensively and spoke convincingly, making the Institute known and respected among people of wealth and influence.

True to the Tuskegee vision of an all-black institution, Washington brought some of the brightest black talent of the day to Tuskegee. George Washington Carver arrived in 1898 from Iowa State University where he was already a renowned botanist. The first black architect to graduate from Massachusetts Institute of Technology, Robert Taylor, came in 1892 to head the Mechanical Trades Department and ultimately designed many of the campus buildings. Finally, David A. Williston, considered the first black professional landscape architect, arrived at Tuskegee in 1902, and after 1910 served as superintendent of buildings and grounds.[8]

The Oaks, 1899–1925

When he first arrived in Tuskegee, Booker T. Washington, his wife Margaret and children lived in a house that belonged to Tuskegee Institute. Between 1889 and 1893, Washington purchased two parcels of land along Old Montgomery Road, the main road that fronted the campus, for a residence. Using student labor, the construction of the house served as a learning tool for the students. By 1899, construction of the house was underway and the family moved in by August of 1900.

The three-story brick Queen Anne style house was located at the front of the two-acre lot along Old Montgomery Road. Paid student labor, using shovel and pick, likely excavated the site, as this was then the practice of earning and learning at the Institute.

Much of the work of Williston, the landscape architect of Washington's house, still survives at the Oaks. A graduate of Cornell University in 1898, Williston served as Professor of Horticulture and Landscape Gardener at Tuskegee from 1902 to 1906 and then Superintendent of Buildings and Grounds from 1910 to 1929, in charge of building maintenance as well as all landscape planning, construction and maintenance. He oversaw the landscape development of the campus directly until 1929, when he moved to Washington, DC, to enter full-time private practice. From 1929 to 1948, Williston guided the development of the Tuskegee campus as a consultant.

By 1906, Williston's plans for Washington's residence were implemented, including a picket fence on the perimeter of the front and side yards, tree plantings along Old Montgomery Road, numerous tree and shrub plantings, as well as a small line of trees on the eastern property boundary. At the rear of the house were a vegetable garden, cold frames, carriage house, wellhouse, and a gazebo. Adjacent to the gazebo on the house side were young shade trees. Except for the pecans and fruit trees, all the other trees were probably native species transplanted from the surrounding woods into the yard as was the fashion at that time.

During Williston's four-year absence from the campus, it appears Washington relied on George W. Carver for landscape advice. In 1908 he asked Carver:

> I want you to go through my yard and garden carefully and arrange to put out in the yard and in the garden together about two dozen trees or pieces of shrubbery. I want you to make a careful study of the whole situation and put out such trees and shrubbery as will be suitable for that climate. You can get a good many ideas from the various magazines and outdoor life as well as from the catalogues. I want some trees and shrubbery also to put in my chicken yard.[9]

According to the c. 1911 map prepared for the *Historic Landscape Report,* a carriage drive and walkway, both of chert, accessed the lot. The circular carriage drive, located east of the house, circled under the *porte-cochère* and back to the street with a spur leading to the carriage house in the backyard, southwest of the house. The carriage house and barn appear to have been placed in between the flower and vegetable garden. On the largest portion of the backyard, Washington indulged in vegetable gardening and animal husbandry, which gave him the satisfaction of being self sufficient while maintaining his health through exercise. It is unknown whether any of this layout was developed by Williston. However at some point Williston planted a Macartney Rose, which still exists on the western boundary of the site.

Little is known about the fencing and outbuildings at the rear of The Oaks associated with Washington's chickens and livestock. However, a photograph c. 1915 indicates a picket fence edging the side yard, with both low and high board fences around the functional gardens. The location of the chicken yard was also confirmed through an oral history interview of a neighbor.

Booker T. Washington died in November 1915; however, his family remained at The Oaks until 1925, when Margaret J. Washington, Booker T.'s wife, died.

The Oaks, 1925–1974

After Margaret's death in June 1925, the Tuskegee Institute Board of Trustees bought The Oaks from Washington's children. The furniture was sold at auction, except those pieces in the den and in some of the bedrooms, and the den was kept in the same order Washington had given it during his lifetime. For almost 10 years, the rest of the house was maintained by the Women's Club of Tuskegee Institute as a meeting space. Eventually, The Oaks became a student services building and alumni office, and was remodeled in the 1950s for administrative offices. The den, where Booker T. Washington based his operations of Tuskegee for years, was always kept as museum space in honor of Washington.

There is little known about landscape changes during Tuskegee's tenure of The Oaks. A photograph, c. 1934, indicates that the picket fence was replaced with a low brick wall, and simple grass panels and mature trees composed the landscape instead of the numerous trees, shrubs, and benches of earlier photographs. The circular drive was asphalt paved in 1958. Over time the former vegetable garden and area to the south was allowed to go to weeds and trees, such that by the late 1950s when multipurpose courts were constructed on the site, numerous large trees were removed indicating the land had been fallow for some time.

The Oaks, 1974– present

Since 1974, when Congress authorized the Tuskegee Institute National Historic Site, NPS tenure of The Oaks has primarily focused on preservation and stabilization of the resource including the landscape. In 1978, the historic landscape of The Oaks was researched with the information compiled into a Historic Landscape Report.

Although a thorough study of plant materials did not occur, there appears to be a combination of historic plant material and new introductions on site. Several extant pecans, cedars, and magnolias have been identified through maps and historic photographs as having existed during the Washington family tenure. Hurricane Opal (1991) did the most damage to the vegetative integrity of the site with the loss of at least two to three large (20-30") pecan trees, and damage to others. Because two of the pecans had been acting as an effective screen between the adjacent parking lot and the house, their loss is highly noticeable. The third pecan was located on the western side of the house. A Macartney Rose hedge (planted by David Williston) and the combination yaupon holly and privet hedges on the east and west edges of the lot were used historically, while some of the foundation planting has been revamped using non-historic ornamental plants. An irrigation system has also been installed. A recently established yucca bed under one of the older red cedars has precedent as seen in historic photographs.

Summary

The cultural landscape of The Oaks offers not only insight into period plantings and uses of The Oaks from its beginnings with the Institute, but also an understanding of the importance of the site as the home of Booker T. Washington, president of Tuskegee Institute. Many of the historic landscape features have been retained since the house was first constructed over 100 years ago, as well as being a showplace for black talent in the fields of architecture, landscape architecture, horticulture, and social and political history.

Notes

1 The Black Belt is a region in Alabama where historically the fertile soils and mild climate were conducive for the growth of cotton. By the 1850s, so many enslaved Africans had been brought to the area, that blacks outnumbered whites by 60 percent to 90 percent. Because of this ratio, the black majority possessed political power by virtue of its superior size.

2 Grandison, Kenrick Ian, "From Plantation to Campus: Progress, Community, and the lay of the Land in shaping the Early Tuskegee Campus." *Landscape Journal*, p. 8.

3 Ibid.

4 Ibid., p. 9.

5 Ibid., p. 6.

6 Ibid., p. 13 .

7 Thompson, Cathy. Booker T. Washington/Tuskegee Institute: Background Research.

8 Grandison, pp. 14-15.

9 Williams-Russell and Associates, Edward L. Pryce, R.L.A. Tuskegee Institute National Historic Site, Tuskegee, Alabama. *Historic Landscape Report.*

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Recording Decorative Artwork at the Aquatic Park Bathhouse, San Francisco Maritime NHP

Time magazine described San Francisco's Aquatic Park as "one of the most sophisticated WPA building jobs in the U.S."* One of California's largest construction projects comissioned by the Works Progress Administration, the bathhouse is the most notable structure in the complex and exemplifies the streamlined Moderne style of architecture. Strong nautical elements in the design were inspired by such luxury liners as *Normandie* and *Nieuw Amsterdam*, and several distinguished artists were responsible for the adornment of the exterior and interior. While the artwork of the Aquatic Park Complex is notable for its quality, it is also significant for its surreal and abstract forms not commonly found in WPA projects.

The work of one artist, Sargent Johnson, is represented in the entrance and back porch of the bathhouse. Johnson was a nationally recognized sculptor and one of only two black artists in California to participate in the WPA program. Under the direction of Hilaire Hiler, an internationally recognized muralist, Johnson depicted abstract and stylized forms of sea life and nautical references by incising lines into green slate panels that surround the main entrance into the building. The design for the back porch continues with the use of maritime motifs rendered in multi-colored tile mosaics. Begun in 1936, by mid-1938 work on the murals and tile mosaics still was not complete. Provisions for the artists to work beyond the official termination date of January 22, 1939, were never implemented due to difficulties that arose with the concessionaire. Hiler was not permitted back on the premises to complete his murals and Johnson, angered at what he considered a misuse of the public facilities, refused to complete the tile mosaics. The mosaics remain, to this day, unfinished. The public and critics were overwhelmingly impressed with the artists' work when the building was officially opened on January 22, 1939.

* *Time,* February 6, 1939, page 41.

Reference

Historical background of Aquatic Park Bathhouse based on the *National Register of Historic Places Nomination Form,* Dec. 12, 1983.

Dana Lockett
Historical Architect
Historic American Engineering Record

Sargent Johnson (1887–1967)

Sargent Johnson was among the San Francisco Bay Area artists commissioned by the WPA in the late 1930s to provide decorative artwork for public building projects.

In his personal work Johnson produced an art expressive of black people.

> It is the pure American Negro I am concerned with, aiming to show the natural beauty and dignity in that characteristic lip and that characteristic hair, bearing and manner; and I wish to show that beauty not so much to the white man as to the Negro himself.

Over the course of his long career, Johnson worked with many different materials, including clay and cast stone, lithographs and drawings on paper, wood for reliefs and sculpture, metals, both cast and welded, and enamel on metal. His style, evolving and changing over the years, was influenced by art deco and synthetic cubism as well as African

tribal art and Mexican forms studied during his travels in that country. A lover of materials and craft, Johnson constantly experimented with the potential of new techniques and the perfection of his work in a traditional media.

Although of mixed Swedish, Native American, and black ancestry, Johnson identified himself as a Negro throughout his life. Arriving in the Bay Area from Boston in 1915, he attended the A.W. Best School of Art. He later studied at the California School of Fine Art where he worked with Ralph Stackpole and Benny Bufano. Beginning in 1925 his work appeared in numerous exhibitions, both here and on the East Coast. He was honored following his death by retrospective exhibitions at the Oakland museum in 1971 and at the San Francisco Art Commission in 1977.

Ted Miles
Park Historian
San Francisco Maritime
National Historical Park

Photos this page and page 34 courtesy Historic American Buildings Survey.

William W. Gwaltney

Climbing Jacob's Ladder
Creating a Professional Museum Partnership

My interest in museum work predated my joining the National Park Service. It led me to my first museum position as a museum technician and later as museum curator at Bent's Old Fort National Historic Site in Colorado and as site manager at the Frederick Douglass National Historic Site in Washington, DC. It was while I was at the Douglass Home that I became acquainted with the African American Museum Association (AAMA). My supervisor at the time, Dorothy Benton, encouraged my participation in the AAMA.

I became active with the AAMA through membership after I decided to try to link the National Association for Interpretation (NAI) with the AAMA. In 1991, when I was stationed in Santa Fe, New Mexico as an interpretive specialist, I applied for and received an Albright-Wirth Employee Development Grant from the National Park Service. This grant allowed me to attend a AAMA meeting. My objective was to create a three-way partnership between the National Park Service, the NAI, and the AAMA to diversify all three organizations and to create a synergy that would normalize the interpretation of African-American issues in parks and museums.

When I arrived at the AAMA meeting in Roanoke, Virginia, I found that almost every type and size of museum with an African American focus was represented, from Colonial Williamsburg to the Smithsonian's Anacostia Neighborhood Museum, regional civil rights museums in big cities, and storefront museums in the rural South.

The mission of the AAMA was to assist its membership by providing the highest level of service in educating museum professionals and protecting collections. The mission of the NAI is to provide professional services, training, and standards for those working as professional interpreters, tour guides, nature guides, and docents. Many NPS interpreters are members of NAI.

Seeing the potential for long term relationship between NPS and AAMA, I approached Chief Historian Dwight Pitcaithley about continued funding for my connection with this organization. The following year, I attended the AAMA annual meeting at Tampa, Florida. In order to stimulate interest in the NAI, I asked for a tabletop exhibit to be shipped from NAI headquarters in Ft. Collins, Colorado. My plan was to use the exhibit to help AAMA members better understand what interpretation was and how the NAI could assist the AAMA.

When the exhibit arrived at the hotel, I unpacked it and began to set it up. The exhibit failed to show a single non-white face. Disappointed, I took the exhibit down and packed it back up and shipped it back to NAI headquarters. I later wrote an article for the NAI newsletter in which I addressed the need for NAI to rethink the way in which the organization represented itself and recruited members.

At the Tampa AAMA meeting, I was approached by then president of AAMA, Dr. John Fleming, who at the time also served as the Director of the National Afro-American Museum at Wilberforce, Ohio. Dr. Fleming had numerous past and present connections with NPS. When he asked me if I would be interested in serving on the Board of Directors for the AAMA, I accepted.

For a variety of reasons, the original organization, the AAMA, later dissolved and the successor association, the Association of African American Museums (AAAM), was established.

In 1997, I facilitated a NPS-sponsored preconference workshop that focused on the issues of museum interpretation. The instructors for the course were arranged by the Stephen T. Mather Employee Development Center. Mike Watson, superintendent of Mather provided assistance in putting together this training in Baltimore, Maryland. The topics covered were varied but followed the interpretive development strategy and included visitor characteristics, the interpretive equation, tangible and intangible values, and interpretation in the museum environment. Interpretive park ranger Melinda Day spoke about the exhibit entitled "Black Voices from

Harper's Ferry" and furnishing curator Bill Brown discussed historic clothing worn by African Americans in the 19th century. Interpretive park ranger Walt McDowney covered natural history for urban audiences, and interpretive historian David Larsen performed his powerful interpretive program about John Brown's raid on Harpers Ferry. Park ranger Mike Dixon also was part of the training team.

While we only had seating for 45, we crammed 60 participants into the hotel auditorium due to the popularity of the program. Because of the high level of enthusiasm for this pre-conference workshop, when the AAAM's Board of Directors met again in Birmingham, Alabama to plan the 1998 annual meeting, the subject of National Park Service sponsored training came up again. I recommended a training session focusing on object conservation and mounting museum objects in exhibits because I observed that many of the members of the association were struggling to preserve and exhibit objects related to African-American art, history, and culture.

In August of 1998, the annual meeting was held in Birmingham, Alabama, in cooperation with the Birmingham Civil Rights Institute. This well-attended function included presentations by NPS interpreters and volunteers as well as featuring a keynote presentation by National Park Service Director Robert Stanton.

I felt that Harpers Ferry would be an excellent location to train the AAAM's members for several reasons. First, the relative proximity of National and Dulles Airports made travel easy, Harpers Ferry is served by Amtrak, and the National Park Service's team of professional conservators is headquartered at a new facility in nearby Charlestown, West Virginia. Moreover, the participants would stay in the renovated dorms once a part of historic Storer College, one of the earliest of the historically black colleges in the United States. Participants would also have the opportunity to visit Harpers Ferry National Historic Park and experience interpretive programs. Once again, the Stephen T. Mather Employee Development Center and the Harpers Ferry Center (HFC) staff could not have been more supportive. Magaly Green at HFC made it possible for two participants to attend the training on scholarships.

Martin Burke, chief of the conservation laboratory at HFC, took a key role in organizing the course agenda with the bulk of the coordination being ably handled by Mary Robinson of the Stephen T. Mather Employee Development Center.

In September, the workshop participants came together to make object conservation their focus. As might be expected, the real stars of the show were the HFC's conservators.

The purpose of the course was to help participants protect and conserve the artifacts in their museums for the future. Understanding what conservators do and knowing when and how to utilize the services of conservators was an important message for participants to take home. The first day was devoted to helping participants understand where to obtain information, services, and supplies relating to conservation. A tour of the HFC followed, which included publications, collections care, and collections storage. The afternoon dealt with developing "scope of collections statements" and collecting objects to tell a specific story. Discussions focused on how participants could obtain museum services and assistance from other organizations and agencies. The evening event was a discussion and artifact display with a distinguished graduate of Storer College.

Day two had the participants meeting with Martin Burke and his team of conservators. Participants visited the various workshops of conservators working in a number of different specific disciplines. Participants learned some of the fine points of conserving wood, cloth, ceramics, and metal objects. Participants spent much of the day learning methods of mounting exhibits without damaging the object. On day three, the participants learned about other NPS training opportunities and the options for obtaining curatorial advice, training, and supplies using the Internet.

William Billingsley, executive director of AAAM and 1997–1998 Association President Juanita Moore, then curator of the Memphis Civil Rights Museum, expressed interest in another pre-conference workshop. At the 1999 winter meeting, newly elected Association president Rita Organ, curator at the Charles Wright Civil Rights Museum in Detroit, presided over a discussion of what the 1999 pre-conference workshop would be.

The group decided to attempt a one-day version of the conservation workshop. The pre-conference workshop will be held the day before

the annual conference begins in Detroit, Michigan. Under the leadership of Gary Cummins, a team of conservators led by Martin Burke will help even more members of the AAAM to preserve and protect relics of the past that are a part of our collective history.

This partnership is an example of how people working together can create and maintain continuing connections between federal agencies and non-profit organizations with similar goals. In his keynote speech at the AAAM meeting last summer in Birmingham, Director Stanton challenged the NPS to commit itself to greater participation in AAAM events. He urged NPS to assist the AAAM and its mission while creating relationships that can help the National Park Service better accomplish its mission as well.

Given the growing relationship between Harpers Ferry Center, the Stephen T. Mather Employee Development Center, NAI and the Association of African American Museums, we are on our way to meeting that challenge.

William W. Gwaltney is Chief of Interpretation, Rocky Mountain National Park.

NPS Diversity Web Page

In 1998, as part of my work for the Diversity Advisory Committee of the National Park Service, I was asked to create a National Park Service web page to assist the committee in its efforts to communicate service wide recommendations, strategies, and investigations of issues pertaining to the full implementation of workforce diversity in the National Park Service. Although the work of the Diversity Committee continues, the Diversity Web Page is now up and the information on this page can be accessed by any interested person.

The Diversity Web Page can be found at <http://www.cr.nps.gov/history/divst.htm> and begins with a statement by Robert Stanton, Director of the National Park Service. At the end of Mr. Stanton's statement is a link to the next page, Visit Our List of National Park Service Diversity Web Sites <http://www.cr.nps.gov/history/1divst.htm>. This page contains a list of all National Park Service Diversity efforts organized by a common theme. The categories are:

- National Parks That Illustrate Diversity
- National Park Web Sites That Illustrate Diversity
- National Park Service Diversity Publications
- National Park Service Diversity Programs and Partners
- National Park Service Diversity Announcements
- Historically Black Colleges and Universities
- Jobs
- Department of the Interior
- Other Diversity Web Pages

Although more than 50 sites are listed on the Diversity Web Page, the page is not complete. I will continue to add new sites and information as our efforts to meet Director Stanton's goal "... to preserve and maintain the nation's treasures entrusted in our care, to the highest levels of quality possible, and to accomplish this through a highly skilled, dedicated workforce that exemplifies the rich diversity of our national parks and our nation..."

Any suggestions for new material or comments on how to improve the National Park Service Diversity Web Page should be sent to Harry_Butowsky@nps.gov.

Harry A. Butowsky
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Cecil N. McKithan

Preserving HBCUs for Future Generations

Many people wonder why Historically Black Colleges and Universities (HBCUs) are important and relevant in today's society. Historically, HBCUs were virtually the only institutions of higher learning available to African Americans students. During a time when there were few facilities that welcomed large gatherings of African Americans, HBCUs also provided buildings for this purpose. Thus, historically, HBCUs were cornerstones and focal points of their community. For these reasons, HBCUs are important resources in depicting the history of black Americans throughout much of the 19th and 20th centuries.

Active preservation efforts directed at HBCUs date back at least to 1986, when Fisk University in Nashville, Tennessee received a Congressional appropriation of $161,000 for much needed repairs on Jubilee Hall, a National Historic Landmark. This small appropriation set into motion programs that have garnered tremendous support and attention and was the first of its kind given to a historically black college to aid in the preservation of one of its historical resources. Since then upwards of $10,000,000 has been appropriated to various HBCUs for preservation efforts.

Funds have been distributed through two programs. The first is the Secretary of the Interior's HBCU Preservation Initiative. It grew out of discussions between the Department of the Interior, the United Negro College Fund, and the presidents of colleges and universities worried about the fate of some of their most historic buildings. Several of these buildings were in such a deteriorated state, that if work were not done soon, they would be in danger of collapse. Schools proposed a total of 130 buildings for funding. Eleven were selected and arranged in priority order according to their historic significance, architectural integrity, and level of threat. With funds appropriated from fiscal year 1995 to fiscal year 1999, all of the 11 HBCU buildings selected for this initiative have been funded. The second HBCU program resulted from the guidance of Congressman James Clyburn of South Carolina. Twelve more schools became eligible for funding assistance through the Omnibus Parks Bill of 1996. For both programs, amounts awarded required a 50 percent non-federal match by the school.

Obtaining appropriations and raising the match were only the beginning of the challenge. When funded schools were able to match their grant, they then had serious preservation nightmares associated with each building. One of the major problems to be confronted was assault from environmental contaminants. The most deadly of these contaminants are pigeon droppings, which can cause a disease known as histoplasmosis. The organism that causes this disease grows in soil that has been enriched with bat or pigeon droppings. It produces spores that can

The McCoy Administration Building at Rust College in Holly Springs, Mississippi, was the subject of a condition assessment study. Photo courtesy National Park Service.

become airborne if disturbed, and inhalation of these spores may cause infection, primarily of the lungs, which can result in death. All vacant HBCU buildings that have received funding are dealing with this problem. The removal of these droppings is an expensive process and must be done according to EPA regulations.

Asbestos is a second preservation nightmare for HBCUs. Asbestos fibers can cause serious health problems if inhaled because they disrupt the normal functioning of the lungs. Again, all funded HBCU buildings have this problem, and it must be addressed prior to any rehabilitation work occurring. Like the removal of pigeon droppings, asbestos abatement is an expensive process and must be done according to EPA regulations.

Perhaps the most difficult preservation nightmare to deal with is termites, and particularly the Formosan termite. This menace, which originated in south China, is thought to have arrived in New Orleans in wood crates in the 1940s. The Formosan termite is a much more aggressive species than native termites. They bring in everything they need to survive, and are eating through trees, bridges, telephone poles, and entire houses throughout Louisiana, Florida, Texas, Georgia, Mississippi, North and South Carolina, Alabama, and Tennessee, just to name a few states. This termite has threatened about 500 buildings in the City of New Orleans alone. All of the vacant eligible HBCU buildings have termite damage to some degree.

A final hazard is lead paint, a toxic material widely used in the United States on both interiors and exteriors. If a building has attained an age of 50 years, this means that it contains some lead paint. All of the buildings in the HBCU programs are over 50 years old and lead paint has been detected in each of them. When it deteriorates, lead paint produces paint chips and lead-laden dust particles that are a known heath hazard. Lead paint abatement is expensive and closely regulated by EPA, and there are also worker safety standards established by OSHA.

Even with all these nightmares, the HBCU program reaps significant benefits. During the late 1970s and early 1980s, Fisk University fell on hard times and for a second time in its existence, came close to closing. It was difficult to convince potential donors and grantors to provide funding for an institution whose future was in doubt. The emergency repair work done to Jubilee Hall was the first visible and positive signal that Fisk was beginning to address campus problems. With the completion of the campus preservation project, support for Fisk has improved. Enrollment has shown a steady increase and donors are helping to increase the endowment. In addition, alumni are again willing to contribute generously. As surroundings have improved, so have student and faculty attitudes about Fisk and its future.

Today, all HBCUs with preserved historic buildings enjoy a renewed sense of tradition and appreciation for their long and distinguished records. The schools are benefiting from a greater understanding of their cultural history. While preservation efforts cannot be credited solely for the rejuvenation of these institutions, they certainly were at the heart of the preservation initiatives. Students can now pay greater attention to academic pursuits without being distracted by the decay of their school buildings and cultural heritage.

Readers should be mindful of the evolving role of HBCUs in American life. While they still serve a student body that is predominantly African American, the enrollment in many of these schools are much more diverse. HBCUs enroll white, Asian, and Hispanic students in greater numbers. They are places where their small size allows all students to get to know each other, not as stereotypes but as real people with shared interests. The student bodies of HBCUs increasingly reflect the multicultural demographics of the 21st century. That is why the preservation of HBCUs represents the preservation not just of African American heritage, but of our national heritage.

Cecil N. McKithan is Chief, National Register Programs Division, Southeast Regional Office, National Park Service.

Sierra Neal and Jonathan Sanchez

Helping Grassroots Preservationists Emerge in the Field

In 1986, after 30 years of teaching state history in the public schools, Willie Lee Gay retired and began working to preserve historic places in her hometown of Houston, Texas. She took a particular interest in saving a Victorian mansion built by Benjamin Covington, a prominent African-American doctor. "It was where people like (opera singers) Paul Robeson and Marion Anderson would stay when they visited Houston, since they couldn't stay in hotels," Gay said. "It was truly a historic home. A church wanted to move it to put in a parking lot, but we couldn't get the money raised, so it was just torn down."

Then Gay went to the 1992 National Preservation Conference in Miami, Fla., with assistance from the Emerging Preservation Leaders Scholarship Program. It was the first year the National Trust for Historic Preservation had made a comprehensive effort to include minorities in the conference. "It was one of the most enlivening, enriching experiences I've ever had," Gay said. "Before going, I only knew of local resources for preservation. If I'd known of the different avenues of approaching fund-raising, the foundations and such that I learned about in Miami, I'm sure we could've preserved the Covington House."

One piece of black history is lost, but since that Miami conference, many more pieces of African-, Asian-, Hispanic-, Native and rural American history have likely been spared the wrecking ball, thanks to a better representation of America coming together each year at the conference. In the seven years since its inception, the Emerging Preservation Leaders Program has helped to bring more than 649 preservationists from 47 states, the District of Columbia, Puerto Rico and the Virgin Islands.

The issue of including minorities in the historic preservation movement goes back much further than the early nineties. Carl Westmoreland of Ohio drew attention towards it with an inspiring address about community preservation at the 1971 National Preservation Conference. In 1988, a $5,000 grant by the Louise Semple Taft Foundation brought community leaders to the Cincinnati conference, and there was an educational track on cultural diversity at the Charleston, SC., conference in 1990. The final thrust was the 1991 conference, held in one of America's most diverse cities, San Francisco.

"There were two talks there that I've always remembered," said Peter Brink, National Trust vice president for programs. "One was by historian David McCullough, who said, "Our picture of the past is no longer just a spotlight focused on a few people. The lights on the stage are coming up and those people that have been on the stage all the time are in the light." The other talk was by Henry Cisneros. "He described our nation as two Americas," Brink said. "One of well-educated, well-off persons at ease with the quickly changing technologies of the future...the other an America of inadequate education...made up largely of older Americans and minorities. The conference culminated with an open-mike session, and we realized that about 97% of us were white. We pledged in that closing session that the next National Preservation Conference would be different. Not much later we realized that just invitations were not enough, we needed to provide some scholarship assistance if we were serious."

The Getty Grant Program kick-started the scholarship with $30,000, and over the years, continued support from Getty, the Sara Lee Foundation and the National Park Service has kept the program funded well enough to transform the face of subsequent conferences.

Originally the Cultural Diversity Scholarship, the program is now called the Emerging Preservation Leaders Scholarship, a move away from what some past winners had seen as patronizing. It better fits these preservationists, who, in some cases, emerge in the field just by attending the conference.

"The (1995) conference in Fort Worth is when I realized that I was a preservationist," said Kevin Cottrell of Buffalo, N.Y. "Although I do it

Recipient of the Emerging Preservation Leaders Scholarship, Connie Hart Yellowman, discusses restoration plans for Fort Reno in El Reno, Oklahoma, with local architect Darren Miller. In the background is the Field Officers' House.

every day, and have been doing it for 10 years, after I went there and saw people who looked like me, I came back and it just sort of launched me." Cottrell is the founder of the Michigan Street Preservation Corporation, a group that preserves Underground Railroad historical sites. Since catching "the bug" in Fort Worth, his work has led to a state law that requires the history of the Underground Railroad be taught in every New York school system, the first such law in the country.

Lifting Voices

High school teacher Floyd Butler is a former Chicago Bears running back and a former Emerging Preservation Leader. He works with students in Chicago to restore buildings, while teaching them about the history and the communities the buildings represent. Butler was inspired after vandals destroyed an old limestone mansion that he was painstakingly restoring. "My students didn't understand why a black man would want to waste time and money restoring one of those broken down buildings," he said.

Minorities in preservation often feel alone in their work, and they run into similar ignorance, apathy and inertia, whether they live out on the spacious prairie, in cozy New England, or on the hard streets of the inner city. Attending the conference is a chance to have their voices heard, and to hear others. "Nobody knows there are black people in New Hampshire," Valerie Cunningham of Portsmouth said. "When I tell them there's 350 years of history here, their mouths fall open."

Nebraska's Nancy Haney went to the Santa Fe conference in 1997. She considers herself a minority in the sense that only two percent of Americans live in rural areas. "The rural population needs to be considered in the preservation movement," she said. "You see the same problems here as in the cities. Money is being invested in new construction, and we're facing that same kind of encroachment all the time."

An archivist with Winston-Salem (North Carolina) State University, Carter Cue attended the 1998 conference in Savannah, and, while he was easily able to recall specific sessions which he thought were beneficial he, half-joking, described what would be his ideal conference. "Everyone who attended would find solutions to their own problems, without moderators, without panels," Cue said. "Instead, we have a series of picnics, and we all get together and we shoot the breeze."

"There's an exposure that you get just walking around the conference," said Connie Hart Yellowman. The director of the Fort Reno Visitor Center in El Reno, Oklahoma, she first attended the conference in 1996. "It's what helped to give me a comprehension of my work. I had done a lot of law-related things with cultural preservation issues, but after going to the conference I started to expand my focus to include structural preservation."

Another common problem past recipients run into is common to all preservationists: funding. Yellowman has developed restoration plans for three buildings at Fort Reno. Established as a military post in 1874, over the years the fort headquartered Indians, white settlers, and the black Buffalo Soldiers. "There has been a move to bring tourists to this location, and to develop an interpretation of the place," Yellowman said. "We know that we have to have some kind of revenue generating activity within the buildings, since for us to restore all of the buildings it's going to cost maybe $12 million." It's easy to see how meeting at the conference can be so supportive. For instance, Cottrell is a few steps ahead of Yellowman in setting up a visitor-friendly historic district in Buffalo. "The byproduct today of what we do as historians is tourism," Cottrell said. "People want to see what it is that we do. So, as a not-for-profit, you have to market yourself. Work with the visitors' bureau, get in the trade shows, do the bus tours, do the whole bit, don't wait for governmental subsidies."

The Conference Itself

The conference can be overwhelming for a first-time attendee. "You feel like a kindergartner in a group of high school seniors," Yellowman said. "But at the same time, it's not like you feel inferior to other people." To insure this, all Emerging Preservation Leaders first meet at an orientation session with an inspirational speaker. Carl Westmoreland and Pittsburgh's Stanley Lowe have spoken in the past about heritage, pride and preserving communities, with a strong emotional response. Last year, W.W. Law of Savannah closed the session by leading participants in singing a spiritual.

For the first time, at the Savannah conference, Emerging Preservation Leaders were paired with a mentor from their area. Some recipients complained that they never saw theirs, and this is one aspect organizers hope to improve in 1999. Nancy Haney was so impressed by the sessions and the general structure of the conference that she came back to Nebraska and started her own, patterned after the National Trust's. About 100 people have come to each of the conferences run by Panhandle Landmarks, an organization Haney started in 1997. "When we started, local government officials weren't interested in historic preservation," Haney said. "We just didn't have enough local people informed, so we started to promote the education of the general public as well as our educators. Now, preservation is something they listen to."

Connie Hart Yellowman shows a wagon-wheel pulley lift to architect Darren Miller, in the commissary building of Fort Reno in El Reno, Oklahoma. She plans to turn the two-story, 1886 commissary into a museum.

Taking a more active role in the conference and other aspects of preservation is something the National Trust would like to see out of the recipients. Black participants claimed that there wasn't much relevant to them at the Chicago conference in 1996. But the next year, in Santa Fe, Hispanic preservationists made sure to have relevant sessions on the program. If past winners want to see that future winners get as much out of the conference as they did, it seems they have to get involved: take the initiative and submit session proposals.

Off-Shoots

In 1995 the Trustees' Committee on Cultural Diversity reviewed the National Trust's efforts to broaden itself and its work. It strongly endorsed the scholarship program and recommended that Trust programs work more extensively with minority neighborhoods and constituencies. The Trust then redoubled its efforts in the newly created Community Partners Program, which integrates preservation rehab standards and affordable housing in six urban neighborhoods, including Atlanta, San Antonio, and Los Angeles. It also provides sophisticated real estate services for inner city rehab projects, and gap financing from an $8 million loan fund.

The National Trust Main Street Center has initiated major services to urban neighborhoods, commencing with a citywide Main Street program in Boston and extending to neighborhoods in Baltimore, Chicago, and San Diego. Main Street is also partnering with the Local Initiatives Support Corporation to initiate Main Street programs with six Community Development Corporations.

The Preservation Leadership Training Institute is an intensive, week-long course held by the National Trust, some call it preservation "boot camp." As a spin-off from the Emerging Preservation Leaders Program, in 1997 the PLT was able to defray for the first time some of the travel expenses for minority participants.

State and local scholarships to the national conference started for the Fort Worth conference in 1995. Local partnerships funded tuition for 125 Fort Worth neighborhood activists, business leaders, non-profit workers, and youth. The local programs have increased every year, with more than 200 Georgians getting assistance to attend the 1998 conference. Meetings before and after

the conference expand upon the discussions of that one-week in October.

Grassroots

The Emerging Preservation Leaders are a testament to the concept of "grassroots activism," showing on the ground level how preservation simply makes sense. For instance, Nancy Haney likens the preservation movement to environmentalism: "It's really just another recycling issue, you know? Why should these buildings end up in landfills?"

When Eugenia Woo attended the Boston conference in 1994, she was a graduate student at the University of Washington. Now she works for the city of Seattle's department of neighborhoods, bridging the gap between the practical and the historical, specifically in two ethnic, historic neighborhoods. "Having been to several different conferences, local, statewide and national, it's clear that preservation is still a very white-dominated field," Woo said. "To have this (scholarship) program, to reach out to certain segments of the population, is really good. People who are working in community or economic development, a lot of times they think preservation would hinder those things, but it doesn't. People think preservation is just to keep everything the same but that's not necessarily true."

If anything, thanks to the program, perceptions have changed in and about the National Trust and its work. "When I first heard about the National Trust, I just thought it was some rich white folks who liked to save buildings," said Valerie Cunningham, who kept an open mind and attended the Boston conference. "It was there I discovered a vocabulary for what I was doing. I know what I am. I'm a historic preservationist." "At the Miami conference," said Peter Brink of the National Trust. "We white attendees realized we had at least as much to gain from having the scholarship attendees with us as they did."

This year more than 5,000 applications have been sent out for the scholarship program. The National Preservation Conference will be in Washington, DC, from October 19 to 24. The theme is "Saving America's Treasures."

Established in 1949, the Trust provides leadership, education, and advocacy to save America's diverse historic places and revitalize communities. It has six regional offices, 20 museum properties, and 275,000 members across the country.

Sierra Neal is Program Associate and Jonathan Sanchez is Scholarship Assistant at the Southern Office of the National Trust for Historic Preservation in Charleston, South Carolina.

Photos courtesy National Trust for Historic Preservation.

Jazz Club at Rossonian Hotel in Denver, Colorado

Located in the Five Points neighborhood in Denver, Colorado, the Rossonian Hotel was constructed in 1912 as the Baxter Hotel. Renamed in 1929 in honor of Mr. A. W. L. Ross, who managed the building with a group of African American men, the Rossonian enjoyed the reputation as one of the most important jazz clubs between St. Louis and Los Angeles from the late 1930s to the early 1960s. It hosted jazz greats such as Duke Ellington, Louis Armstrong, Count Basie, Nat King Cole, and Dinah Washington at a time when they performed at white-owned Denver hotels, but were denied lodging at the same hotels. When the legal and de facto racial segregation was reduced following World War II, the need for alternative lodging provided by the Rossonian lessened.

Today, the Rossonian building is leased to a variety of tenants. Photo by Nancy Lyons, Preservation Partnership, Denver.

Moriba N. McDonald

Understanding Diversity in the National Park Service—Point of View

January 13–16, 1999, marked a milestone in the history of the National Park Service. In cooperation with the National Park Service and other partners, the National Parks and Conservation Association (NPCA) held the conference, "America's Parks—America's People: A Mosaic in Motion," at the Golden Gate National Recreation Area in San Francisco. The conference theme was the challenges of race and diversity facing America and the national parks as we approach the 21st century. The goal of the conference was to develop ways in which the National Park Service's parks and programs can become more relevant to all Americans.

National census projections estimate that America's minorities will soon become America's majority. Given this future reality, the NPCA, under the leadership of Cultural Diversity Manager Iantha Gantt-Wright, inaugurated discussions on diversity and how it will affect the National Park Service in its approach to visitor services, park history and interpretation, hiring and retention of employees, and outreach programs with communities. The discussions culminated in the conference.

I attended the Mosaic in Motion conference and was surprised not at how many minorities attended but at the large number of non-minority persons in attendance. The conference attendance totaled over 600 participants of all colors and backgrounds. And, it wasn't just a conference for National Park Service employees. There were representatives from federal, state, and local agencies; tribal governments and organizations; community groups; colleges and universities; friends' groups; youth organizations; and environmental groups.

This article focuses not just on the conference but the reasoning, philosophy, and reality of diversity and why this conference was needed. "Diversity" is not and should not be viewed as a negative word, as another form of "affirmative action," or as a backlash against white people. We live in a society where unfortunately race matters and discrimination still exists. However, improvements are possible.

I have been with the National Park Service for seven years starting as a co-op student from Hampton University and was later selected for the NPS Intake Training program. In the two-and-a-half years as a trainee, I worked with a variety of NPS employees on different projects and visited many parks. I was struck by the small number of visitors and employees who are minorities. Urban parks are the exception because of highly diverse populations surrounding them. In western parks, where there are large numbers of American Indians, Latinos, and Hispanics, there are few employees representing these groups.

Many bureau employees have perceptions that discourage broader minority participation in national parks. They presume that minorities travel infrequently, the cost of park visitation deters visitors of diverse background, and, most disturbing, that there are few, if any, qualified minority candidates available for employment at the National Park Service. As an agency we have to rethink these misconceptions. Minorities enjoy traveling as much as anyone else. If they can afford entry to an amusement park at a cost of over 50 dollars, I am quite sure they can afford a ten-dollar park entrance fee.

In addressing the perception of a lack of qualified minorities for employment, I have to say that this is the most hurtful. I have on more than one occasion heard firsthand these remarks that attest to this belief. The most frequent excuse given for why parks, regional offices, and the support offices don't hire many minorities is they can't find candidates who are capable of doing the required workload, whether they are students or permanent employees. I cannot stress how incorrect and insensitive these statements are. I agree with Professor Dorceta Taylor from the University of Michigan, who drew on the history of the National Park Service and the envi-

ronmental movement and urged all parties to change their attitudes if we together are to reach the goal of inclusion.

Based on the conference discussions, NPCA recently issued a report on issues and potential solutions for improving diversity in national parks. The recommendations included:

- The National Park Service, in cooperation with minority organizations, should conduct a national park education campaign through all forms of media.
- Community task forces should be established that would consist of representatives from the NPS and from diverse national, state, and local organizations.
- The NPS must confront its history and ideological foundations if it is to become more relevant to America's ever-changing population.
- National park-related organizations, such as NPCA and the National Park Foundation, must also come to the table with NPS and diverse communities to encourage the necessary changes.

These recommendations show the importance of establishing strong partnership ties with community groups, states, local agencies, and park groups. Why? Simply put, we cannot reach everyone by ourselves; we need and should ask for help. Many minority groups are eager to work jointly with NPS to establish grassroots cooperation. For example, African-American communities seek help with researching the Underground Railroad. Hispanic and Latino groups seek assistance in restoring their historic neighborhoods. Many conference attendees NPS and outside were surprised at what we as an agency have to offer from our Washington and regional offices. I informed colleagues about the different cultural resources partnership programs, which can be used to enhance the objectives of community revitalization and preservation.

The cultural resources programs of the park service have a new initiative oriented toward reaching minority schools and organizations, while working closely with NPCA and the National Park Foundation. October 1, 1998, Kate Stevenson along with Pat Tiller and Toni Lee established the Cultural Resources Diversity Initiative. Under the guidance of Toni Lee, the Initiative developed a mailing list of diverse schools and groups who previously had no ties to the National Park Service. Also, we are helping organizations with technical assistance on how they can use cultural resources programs and tools to protect their cultural heritage. The Initiative sponsored three minority interns this summer and will sponsor more next year to undertake projects related to cultural resources in NPS administrative offices, partnership organizations, and national park units. The creation of this Initiative is exactly the kind of approach that people have been talking about at the conference. By including communities, organizations, and schools we can broaden the role of the National Park Service and make its parks and programs more accessible to all people.

We all are aware of the changing demographics in this country and around the world. This agency's mandate is to protect and preserve for future generations, but when the next generation becomes disinterested, where do we stand? The survival of our agency and our mission depends on our willingness to be inclusive of different cultures and their history. The history of this country is as diverse as its populations.

The Mosaic in Motion conference was more successful than expected not just because of sheer number of attendees, but because of the content, debate, and discussion. It helped participants realize that diversity is not a passing fad but a very real reality. Despite this conference, I continue to read and hear how an "affirmative action plan" for minority employees or visitors is neither desirable nor necessary. I am concerned about these statements. I also am aware that the journey toward inclusion will be difficult, yet not impossible. We need more provocative discussions, training workshops, and more people with open minds if we expect to be important players in the future.

The National Park Service should be willing to reach out to diverse groups not because the Director directed us to do so, but because we want to. After all, aren't we the protectors of America's history? If we are, then we do ourselves a grave injustice as advocates for history and preservation by ignoring those who helped shape and continue to shape America.

Moriba N. McDonald is a historian with the Cultural Resources Diversity Initiative, Heritage Preservation Services, National Park Service.

Antoinette J. Lee

Diversifying the Cultural Resources Profession

When I visited with a group of students enrolled in the Historic Preservation Program at the University of Oregon last year, several students expressed their concern about the demographics of their preservation classes and the professional preservation conferences they attended. The field was doing so much to preserve the historic places associated with minority and ethnic groups, but nearly everyone they met in the field could be described as European-American. The students were mystified about why this was the case and wanted to know what could be done about it.

There are no easy answers to these concerns. The experience of ethnic and minority groups in the United States is a vast and growing one in the scholarly and popular literature. While many groups that are considered "minority" have been in the United States for centuries, others are relatively new arrivals and are still addressing basic living requirements. The well-known professions of law, medicine, and computer science are seen as major avenues toward the American dream and have become more diverse in the past few decades. The academic world of history is increasingly diverse, while diversity is less apparent in academic departments of anthropology, museum studies, and architecture.[1] However, like many cultural professions in the world of museums and historical societies, historic preservation is a relatively unknown and seemingly exotic field of endeavor. The field does not employ large numbers of people and it is very possible that many citizens have never met a preservation professional.

On one side of the coin, the cultural resources world has made tremendous strides in addressing the heritage of diverse cultural groups in the United States. State Historic Preservation Offices are conducting surveys of African American historic places. Historic rehabilitation projects are upgrading and increasing the supply of housing in historic buildings in ethnic neighborhoods. Organizations representing diverse cultural heritage are increasing in number, as are minority and diversity committees and councils within established historic preservation organizations. Heritage tourism that addresses ethnic and minority history has become a very big business.

Even with these important advances, the members of the professions that participate in historic preservation—historians, archeologists, historic architects, curators, and others—have remained remarkably non-diverse.

Today, when I look back at my 1987 essay, "Discovering Old Cultures in the New World: The Role of Ethnicity," in *The American Mosaic,* I note that little has changed in the demographics of ethnic participation in the preservation professions.[2] In that essay, I described the paucity of minority professionals in the field and suggested a number of remedies. I recommended that minority based schools offer training or career counseling in historic preservation in order to provide an introduction to the field. Colleges and universities that offer degree programs should recruit more vigorously ethnic and minority students. Preservation organizations should devote more time to developing preservation programs for elementary and secondary students as a way to introduce them to the preservation field.

Nearly a year ago, the National Park Service's cultural resources programs established the Cultural Resources Diversity Initiative to address the need to increase the number of minorities in the historic preservation/cultural resources field at all levels of government, including the National Park Service, and in the private sector. The Diversity Initiative is a long-term capital investment effort that seeks to transform the demographics of preservation practitioners. It will build on the progress made in increasing the profession's work on culturally diverse historic places. Because of the relatively large commitment to education and experience needed in order to work in historic preservation, the complexion of the field will not change markedly in the near future. The challenge is to lay the foundation for signifi-

cant change in the demographics of the field over a decade or two.

One of the Diversity Initiative's major purposes is to reach out to diverse groups and bring them into the national historic preservation program through the use of existing NPS cultural resources programs and tools. To this end, we are working with minority-based universities and organizations to develop training programs for their constituencies. We are working with others to develop curriculum materials for a basic semester-long undergraduate course in historic preservation/cultural resource stewardship that can be used by any college or university. We have established a Cultural Resources Diversity Initiative web site <www2.cr.nps.gov/diversity/index.htm> and plan to produce a diversity newsletter later this year. At some time in the near future, we hope to develop a system of professional exchanges to introduce diverse professionals in related fields to cultural resources work and to send cultural resources professionals to work with minority schools and organizations.

This summer, the National Park Service welcomed the first three Cultural Resources Diversity Interns to our cultural resources offices in Washington, DC. We anticipate that this will serve as the beginning of a larger diversity internship program that, in future years, will place diverse students in NPS administrative offices, partnership organizations at all levels of government and in the private sector, and units of the National Park System. Having administered a similar cooperative internship program at the National Trust for Historic Preservation in the late 1970s, I know the importance of internship opportunities in introducing young people to this field of work.

What will constitute success in diversity in the historic preservation/cultural resources field? That day will arrive when the professionals who make the decisions about the nation's cultural heritage reflect the diverse nature and views of our country. We will know we are successful when the diverse young people now in our colleges and universities consider historic preservation/cultural resources work as a life-long professional endeavor. The historic preservation field that many of us knew in the 1970s and 1980s will not be the same. It will be stronger because of whole nation's knowledge of and support for the task of preserving and interpreting the nation's diverse cultural heritage.

Notes

1 Maurice D. Cox, "Rebuilding Bayview: Community Design as Catalyst for Social Change," Sites of Memory Conference, University of Virginia, March 25-27, 1999, described the hiring of African Americans on the faculty of the University of Virginia's School of Architecture beginning in the 1980s.

2 Antoinette J. Lee, "Discovering Old Cultures in the New World: The Role of Ethnicity," in Robert E. Stipe and Antoinette J. Lee, eds., *The American Mosaic: Preserving a Nation's Heritage,* (Washington, DC: US/ICOMOS, 1987), pp. 180-205.

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