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NATIONAL REGISTER OF HISTORIC PLACES

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Property Name: Additional Documentation: Mount Rushmore National Monument

State: South Dakota

County: Pennington

Reference Number: AD_66000718_03_20_2014

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Mount Rushmore National Memorial Historic District (Additional Documentation and Boundary Increase)

Other names/site number:

Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & Number: 13000 South Dakota Highway 244

City or town: Keystone State: South Dakota County: Pennington

Not for publication [X] Vicinity [ ]

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [ ] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property [X] meets [ ] does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: [X] **national** [X] **statewide** [X] **local**

Applicable National Register Criteria: [ ] **A** [ ] **B** [ ] **C** [ ] **D**

Signature of certifying official/Title: Deputy FPO

National Park Service

State or Federal agency/bureau or Tribal Government

February 3, 2014
Date

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria.

Signature of Commenting Official

08-12-2013
Date

SHPO/Director
Title

South Dakota State Historical Society
State of Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

[ ] entered in the National Register.
[ ] determined eligible for the National Register.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register.
[X] other, (explain): **Additional Documentation Approved**

Edson H. Beall
Keeper

3-20-14

Signature of Keeper | **Date of Action**

5. Classification

Ownership of Property (Check as many boxes as apply)

- [] Private
- [] Public-local
- [] Public-state
- [x] Public-federal

Category of Property (Check only **one** box)

- [] Building(s)
- [x] District
- [] Site
- [] Structure
- [] Object

Number of Resources within Property (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
7	12	Buildings
11		Sites
12	12	Structures
3		Objects
33	24	Total

Number of contributing resources previously listed in the National Register 8

6. Function or Use

Historic Functions (Enter categories from instructions.)	**Current Functions** (Enter categories from instructions.)
DOMESTIC: single dwelling, institutional housing, secondary structure	DOMESTIC: single dwelling, institutional housing, secondary structure
COMMERCE/TRADE: business, professional	COMMERCE/TRADE: business, professional
RECREATION & CULTURE: museum, monument, work of art	RECREATION & CULTURE: museum, monument, work of art
LANDSCAPE: parking lot, natural feature	LANDSCAPE: park, parking lot, natural feature
TRANSPORTATION: road-related	TRANSPORTATION: road-related
OTHER: viewing terrace, water reservoir	OTHER: viewing terrace, water reservoir, amphitheater

7. Description

Architectural Classification (Enter categories from instructions.)

LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman

MODERN MOVEMENT: Mission 66 Housing

Materials (enter categories from instructions.)

Principal exterior materials of the property: WOOD: shingle, STONE, CONCRETE, STUCCO

Description

Summary Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary

Mount Rushmore National Memorial Historic District is a designed historic landscape that features one of America's most iconographic works of artistry: the Shrine of Democracy sculpture. The sculpture features busts of four American presidents—George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt—carved from the enduring granite cliffs of Mount Rushmore between 1927 and 1941 under the direction of noted Danish-American sculptor Gutzon Borglum. The sculpture became the centerpiece of Mount Rushmore National Memorial, a unit of the National Park System, in 1933.

Mount Rushmore National Memorial extends over 1,278 acres of rugged terrain within the central Black Hills, in Pennington County, South Dakota. The park protects the landscape setting for the Shrine of Democracy, and addresses the needs of visitors and park administration. It also highlights and interprets the features that survive from the carving operations base camp, including Gutzon Borglum's studios and residence while on site, and the remains of an aerial tram system used to convey workers to the mountain summit and other equipment that facilitated necessary communications, transportation, and administration of the carving operation. Many of these features were adapted by the National Park Service beginning in the late 1930s to accommodate access and interpretation and provide services for the throngs of visitors who traveled to the area to witness the work and its results, as well as living quarters and offices for park staff.

To facilitate visitor access to the park and enhance sculpture viewing opportunities, the National Park Service built roads, parking areas, and trails; addressed water and sewer needs; and created viewing platforms, museum exhibits, and food service venues and other amenities during the late 1930s and early 1940s. The majority of the park facilities were sited to form a tightly grouped cluster, while retaining and protecting as much of the natural character of the sculpture and its setting as possible. Construction of many of the park's features during the mid to late 1930s and early 1940s was undertaken with the assistance of the Civilian Conservation Corps (CCC).

These features complemented the efforts conducted by the state of South Dakota to establish scenic highways that would encourage tourism to the region. These efforts were spearheaded by Senator Peter Norbeck in the late 1920s and early 1930s. Two routes—the Horse Thief Lake Road and the Iron Mountain Road—were carefully orchestrated to offer designed views of the emerging Shrine of Democracy sculpture.

Mount Rushmore was administratively listed in the National Register of Historic Places under the National Historic Preservation Act of 1966. At this time, the Memorial was listed under the areas of Art and Engineering, with two contributing buildings, four contributing structures, and two contributing objects. National Register documentation was prepared for the property in 1984 that was accepted by the Keeper in 1986. The 1984 nomination reduced the area listed in 1966 from 400 acres to a 40 acre visitor core area that encompasses the sculpture, the complex where Borglum worked—his studios, the landing for the aerial tram, and the compressor sites—and the service and viewing areas developed for the park's early visitors. The nomination identified eight buildings and structures as contributing to the Mount Rushmore National Memorial Historic District. These included the Shrine of Democracy sculpture, Hall of Records entrance, Sculptor's Studio, Office/Residence, lift platform, compressor, stairway leading to the water reservoir, and water reservoir. Three buildings and structures were identified as non-contributing. These included a maintenance garage, amphitheater, and the Borglum Memorial Viewing Terrace constructed as part of the Mission 66 program between 1956 and 1966. Since 1984, the amphitheater has been demolished. The maintenance garage and Borglum Memorial Viewing Terrace have now reached the 50-year age consideration, and are addressed herein as contributing based on evaluation of Mission 66 era developments.

Thirty-three historic resources, including the Shrine of Democracy sculpture, related Hall of Records, Borglum's studio and residence, sculpting operations features, park infrastructure resources constructed by the CCC, scenic highway access roads, internal park access and service roads, parking areas, trails, and Mission 66-era restrooms, infrastructure, and park housing features contribute to the significance of the historic district. Additional elements of the property that support historic areas of significance include archeological sites that relate to American Indian occupation, early tourism, pre-park mineral extraction and homestead sites, and the sculpture carving and early park development period. The period of significance associated with Mount Rushmore National Memorial extends between circa 3,500 B.P. for evidence of pre-park American Indian occupation, and completion of Mission 66-era park improvements in 1967. The period of significance encompasses the work completed on the Shrine of Democracy sculpture between 1927 and 1941.

Another change to previous assessments suggested by this Additional Documentation nomination is an increase in the area of the designated historic district to encompass the 1,278 acre park in its entirety, based on the boundary as formalized by Congress by 1949. The park boundary encompasses all of the resources that contribute to the significance of the historic district, including the Black Hills setting for the sculpture and several designed viewpoints.

Of particular importance to the park's setting is the juxtaposition of the rugged gray granite outcroppings of the Black Hills and the mature and old growth ponderosa pine forest that cloaks the lower slopes of the mountainous terrain. The evergreen forests that surround the peaks of the Black Hills are a response to the humid microclimate

created by the isolated mountain range. It stands in stark contrast to the arid and treeless plains of western South Dakota. This unusual landscape has served as a central focus of traditional American Indian cultural practices for thousands of years. The dark forest of ponderosa pine suggested the name Black Hills (or "Paha Sapa") to the American Indian tribes traditionally associated with the region. Today, the mature forest that surrounds Mount Rushmore is an unusual vestige of the pre-European-American settlement character of the Black Hills, which were extensively logged during the late nineteenth and early twentieth centuries. The land that is included within Mount Rushmore National Memorial was first protected from logging by President Grover Cleveland in 1897 as part of a larger reservation and further excluded from development and logging when the park was established in 1933.

Following World War II, as the economy began to improve and Americans increasingly found leisure time for travel, visitation to Mount Rushmore National Memorial began to increase exponentially. The Shrine of Democracy quickly emerged as one of the iconographic parks within the American West, particularly during the Cold War years when American patriotism was high. To accommodate the increasing number of visitors to Mount Rushmore, the National Park Service sought to update and enhance the amenities and services available to visitors, and address deficiencies in park administration and housing facilities, during Mission 66, a nationwide program that provided funding for National Park System improvements over a ten year period between 1956 and 1966.

A third period of extensive visitor access and services improvements followed preparation of a redevelopment master plan initiated in the mid-1990s, and completed in 1998. These developments removed some of the features that had formed the basis of Mission 66 improvements, and altered the park entrance and viewing terrace approach sequence for visitors through the construction of a new parking deck, visitor services buildings, and a monumental walkway leading to an expansive viewing terrace.

Diminishing the integrity of the historic property are the loss of several features historically associated with the Sculptor's Studio, and post 1967 developments, including the construction in 1998 of the new visitor center, parking area, and monumental walk and central viewing terrace that replaced a Mission 66 visitor center that formed the centerpiece of visitor improvements made in the 1950s and 1960s. The district includes 24 non-contributing resources, comprised primarily of these later features, in addition to several historic resources that have lost integrity due to changes associated with adaptive reuse. While the recent changes associated with redevelopment of the visitor services and viewing terrace have diminished the property's integrity of design, feeling, and association, Mount Rushmore National Memorial continues to convey its important associations with the historic carving and park development periods, as well as Mission 66-era improvements, while the Shrine of Democracy sculpture remains an impressive work of art and landscape architecture that affords a deep connection with the beauty and splendor of the Black Hills and local conditions and materials as conceived and constructed

by Gutzon Borglum and his crew of skilled stone carvers.

Portions of this document are printed in **bold underlined** type. These passages contain information about the location of sensitive security or archeological sites and, under the authority of Section 304 of the National Historic Preservation Act, should be redacted before public distribution. They are generally grouped together in the Section 7 resource description sections, although there are also several entries in the resource table that should be removed from the version of the nomination that is made available to the public. Separate maps have been created to accompany the version of this nomination for public distribution, and the version that contains sensitive information.

Setting and Overview Property Description

Mount Rushmore National Memorial Historic District falls within South Dakota's Black Hills, an anomalous uplift of granite more than 85 miles long from north to south and 40 miles wide from east to west. The Black Hills were formed as a part of an intrusion of limestone and granite in the Great Plains that occurred over 60 million years ago. The granite mass bulged into a dome, while the surrounding formations of softer rocks, such as limestone, eroded away over millions of years. Today, the granite core formation, which contains mica, schists, and quartzite deposits, emerges suddenly at the edge of the High Plains of western South Dakota, forming an elliptical prominence, set at approximately 4,000 feet above mean sea level, that represents the easternmost component of the Rocky Mountains. The rugged terrain of the Black Hills features dramatic craggy peaks, granite outcroppings, ridges, and valleys formed by stream corridors. The upper elevations of the formation are characterized by dense evergreen forests composed of ponderosa pine (*Pinus ponderosa*) and Black Hills spruce (*Picea glauca densata*), while the lower lying regions and stream valleys feature deciduous glens of aspen (*Populus tremuloides*), white birch (*Betula papyrifera*), and bur oak (*Quercus macrocarpa*) interspersed with grasslands. The dense forests are the result of the unique humid environment created by the vertical mountain range, which contrasts with the very droughty condition of the adjacent High Plains prairie to the east.

Notable peaks within the region include Mount Rushmore, at 5,725 feet above mean sea level; Harney Peak, located three miles to its north, which is the highest summit in the region at 7,242 feet above mean sea level; the Needles, which rises 6,024 feet above mean sea level; and Thunderhead Mountain, located approximately eight miles to the southwest, at 6,532 feet above mean sea level. Thunderhead Mountain is the site of an ongoing sculptural carving effort to honor Chief Crazy Horse.

Also associated with the park are creeks and stream valleys. Three watersheds form within the core of the park. These include Starling Basin, which is oriented north/south to the west and south of Mount Rushmore; Lafferty Gulch Basin, which divides Mount Rushmore and Doane Mountain; and the East Boundary Basin, which lies in

the far northeastern section of the park.[1] The primary creeks that flow through the park include Lafferty Gulch, Grizzly Bear, and Battle Creek. These creeks generally flow in an easterly direction, eventually emptying into tributaries of the Missouri River. The Starling and Lafferty Gulch basins feature springs and seeps that are the result of Black Hills geology involving groundwater pools that form within subterranean basins underlain by mica schist.[2] These water sources have traditionally served as an important natural resource for American Indian tribes as well as migrating animals in an otherwise droughty environment.

The landform and topography of the Black Hills played an integral part in the design of the visitor experience at Mount Rushmore. The landscape of the park is comprised predominately of exposed granite outcroppings and knobs surrounded by forested slopes of more moderate relief. Within the vicinity of the Shrine of Democracy sculpture, the topography is rugged, with elevations ranging from 5,000 to 5,700 feet above mean sea level. Borglum and his crew addressed their needs for access, living, and the sculpture operations through creative construction solutions within the challenging terrain. These same conditions have influenced park facility development. The majority of the cultural features that have supported access to the mountain for sculptural work and visitors alike are clustered along a ridge set at an elevation of between 5,180 and 5,250 feet above mean sea level known as Doane Mountain that faces the sculpture and an adjacent knoll known as Monkey Island. These areas afford both buildable land and expansive views of the sculpture atop nearby Mount Rushmore. Doane Mountain is named for South Dakota historian Doane Robinson, the first person to suggest the idea of carving a patriotic sculpture from South Dakota granite.

As the sculpture began to emerge in the early 1930s, efforts to accommodate visitors and encourage tourism conducted by Senator Peter Norbeck and the State of South Dakota, as well as the National Park Service, involved the purposeful design of views of the monument to direct and control what should be seen by visitors, reinforced by the orientation of visitor amenities toward the sculpture. Borglum sited the sculpture on the southeast face of the mountain to maximize sun exposure to illuminate the Presidential faces. Prior to Borglum's carving of the sculpture, there were no roads leading to Mount Rushmore. During the 1920s and 1930s, the State of South Dakota constructed Horse Thief Lake Road and the Iron Mountain Road to facilitate access to the region. These roads were carefully designed, on the advice of Senator Peter Norbeck, to provide maximum viewing opportunities as part of the approach to the Memorial that would increase its visibility and associated drama. Consciously created and carefully framed views along the approach route, and those afforded from the visitor core area on Doane Mountain, reinforce Borglum's intention of representing the grandiosity and the spirit of a nation.

Views remain an important part of the arrival sequence today. As visitors approach from the east along South

[1] J.E. Powell, J.J. Norton, and D.G. Adolphson, "Water Resources and Geology, Mount Rushmore National Memorial, South Dakota." Geological Survey Water Supply Paper 1865 (Washington, D.C.: U.S. Government Printing Office, 1973), 25.
[2] Powell et al., 27.

Dakota Highway 244, the road rises dramatically toward the visitor parking area, affording spectacular views of the sculpture from several designed viewpoints. Visitors approaching from the west are afforded a designed view of the profile of the Washington bust, framed between granite outcroppings and pine forest. This view has been accentuated through development of a parking pull-off for visitors. The Iron Mountain Road was also designed to incorporate views of the sculpture. For instance, the scenic highway, which includes three tunnels carved directly through the granite formations southeast of Mount Rushmore, frames several views of the sculpture atop Mount Rushmore.

Since the 1930s, the level knoll atop Doane Mountain has been used to establish a dramatic arrival sequence, focusing on an axial approach to the sculpture. Today, that sequence terminates at the Grand View Terrace, completed in 1998, that replaced an earlier Mission 66-era terrace. Views are also a designed element of the Presidential Trail completed in 1998 between the Grand View Terrace, the talus slope, and the Sculptor's Studio. View terraces and waysides associated with the trail frame views of the sculpture.

Vegetation has also played an important role in the design of the Memorial landscape. In addition to protecting the existing evergreen forest and its contribution to the setting for the Memorial, the National Park Service planted ponderosa pines along the lower slopes of Mount Rushmore in the 1960s to accentuate views upwards toward the Shrine of Democracy sculpture and screen a portion of the expansive talus slope below the carved busts. These trees have matured and provide a critical backdrop to the design of the sculpture and its desired aesthetic. Vegetation within the visitor core of the park is generally carefully maintained to preserve views of the sculpture.

Other examples of culturally-derived plantings at Mount Rushmore include lawn and shrub plantings around housing and administration buildings, and scattered clumps of yellow irises along the Presidential Trail that were likely planted by one of the carving families that lived in one of the cabins or worker camp bunkhouses located at the base of the mountain during the sculpture period. The clumps of irises likely mark the general footprint of a former building.

The historic features that contribute to the significance of the Mount Rushmore National Memorial Historic District are individually described below.

Resource Descriptions

Contributing Buildings

1. Sculptor's Studio (National Park Service List of Classified Structures (LCS) 10768; Mount Rushmore National Memorial Historic Structure (HS) number HS-04) (one contributing building)

The Sculptor's Studio (HS-04) is a rectangular, one-story building set into a granite hillside located directly east of Mount Rushmore and approximately 500 feet north and east of the visitor center and viewing terrace complex. It is accessed either by a walking path from the visitor center environs or from a paved access drive that leads from South Dakota Highway 244 to an adjacent parking area. The studio is set into a rocky site that drops approximately 12 feet from the south to north, allowing for at-grade entrances into the building's main level on the south, and the basement level to the north. The Sculptor's Studio was constructed in 1939–1940 to serve as a new space from which Gutzon Borglum could direct and supervise carving activities on the mountain once high levels of visitation to his original studio, located on the hillside above, began to interfere with his work.[3]

The Sculptor's Studio measures 80 by 40 feet in plan, with a rear extension that measures 36 by 16 feet. The studio includes a main level and a full daylight basement. Constructed of stone, concrete, stucco, and log timbers, the building features a combination of stylistic influences. The rustic style of architecture and landscape architecture employed by the National Park Service and the CCC during the 1920s and 1930s in parks throughout the United States is referenced through the use of native materials, such as exterior vertical log columns, interior log trusses, a stone foundation, and a massive stone chimney. However, the Sculptor's Studio also employs elements of the Craftsman style, such as a low-pitched gable roof and eave detailing, that convey a more urban and residential appearance than is typical of rustic buildings.

The main portion of the gabled structure is supported by log trusses, which are visible on the interior. The gable is oriented roughly on an east/west axis. The roof is covered in sawn cedar shingles with exposed rafter tails at the eaves. Triangular brackets support the gable end eaves. On the north side there is a shed roof extension for an office area. At the intersection between the primary building massing and the office extension, a massive sandstone chimney of regular coursed rubble extends the full height of the building. Near the eave line, the chimney is slightly battered; above the eaves it is divided into two sections. On the west wall exterior, a 5-foot-wide stone stairway at the southwest corner connects an entrance into the lower basement level with the plaza

[3] Portions of the information included in this section has been derived from Michael Lindberg, National Register nomination "Mount Rushmore National Memorial" (Denver, Colorado: National Park Service, November 1984); and Bahr Vermeer Haecker Architects, "Mount Rushmore Historic Studio (HS-04) and Historic Residence (HS-02); Mount Rushmore National Memorial, Pennington County, South Dakota, Historic Structures Report" (Keystone, South Dakota: National Park Service, December 2008).

along the principal façade.

The exterior walls are covered with grey-green stucco, while the exterior wood trim is painted white. The walls are detailed with vertical log pilasters set approximately every 10 feet. The logs are set on simple block plinths. A double door centered in the south-facing wall serves as the main public entrance, which is set below the grade of the parking area. Above the door is a sign inscribed with the words "Sculptor's Studio." Two stone steps lead down to a landing in front of the door. Another single step up leads to the building interior. A ramp edged by metal handrails has been added to bridge the elevational difference between the entrance and the plaza in order to afford universal accessibility to the studio interior. The door faces a concrete and stone plaza that mediates between the building and the adjacent parking area. An 8-foot-wide stone walkway, edged by a stone retaining wall, parallels the south façade at the entry elevation of the studio. The walkway sits below the finished floor elevation of the building. It includes two sets of stone steps that follow the descending grade, connecting the path to the road that follows the eastern edge of the building to the basement level entrances on its north side.

There are three exterior entrances to the lower basement level set in the north façade of the studio. Two of the entrances are paneled overhead garage doors with a band of six lights, and are located at the west end of the wall. The third entrance is a garage door converted into a personnel entrance that faces west. The lower level foundation walls at the eastern and western ends of the building are concrete covered by painted concrete parging. The foundation walls at the north side below the first floor level are clad in rubble stone. All corners of the building contain buttressed stone piers below the plinths.[4]

To provide daylight to the interior, the studio walls are pierced by large windows on all sides. On the south wall, six sets of compound windows flank the entrance. These windows consist of one large, fixed-pane flanked by six-over-six-light windows. The north wall has a similar window at the west end. On the gable ends, large fixed panes are set in the center of each wall. The panes have a center dividing mullion, and an upper horizontal band of four lights. An additional large window above the center window in the west wall extends to the gable. It allows a clear view to the sculpture atop of Mount Rushmore. The east wall fixed pane is flanked by doubled units of twelve-light windows, and topped by a horizontal band of six lights. Windows illuminating the office and basement are not as elaborate; office fenestration on the north wall is composed of three sets of tripartite eight- and six-light windows; basement windows consist primarily of groupings of six-lighted fixed casement units.

The first floor interior is one large, open room, edged by a small office wing. The office wing includes two office spaces on the first floor, and a staircase to the basement. Below the staircase are two restrooms. A large stone fireplace and chimney are located at the center of the north wall of the main room. Finishes include paneled and stained walls and a hardwood floor. Within this space, several of Borglum's original plaster scale models of the

[4] Bahr Vermeer Haecker Architects, 3-17.

sculpture and a Hall of Records model, built by Lincoln Borglum, are on display. The studio was designed to house the models used by Borglum to direct the work on the mountain.

The Sculptor's Studio was designed in 1939 by Black Hills resident C.C. Gideon, with some minor modifications by Borglum. Gideon prepared designs for the studio at Borglum's request after the artist rejected plans prepared on his behalf by the National Park Service. Construction began in 1939 under the oversight of Lloyd "Lively" Virtue, Borglum's sculpture construction assistant, and was completed in 1940. After Borglum's death in 1941, the National Park Service, which owned the building, converted it into the park's visitor contact facility. A portion of the building was adapted for use as administrative offices for park personnel after World War II. To serve administrative needs, a private office was created by adding an interior wall in the southeast corner of the main floor. Some adjustments were made to accommodate these new uses. For example, by 1960 the National Park Service had covered the floor with linoleum. The building continued in this role until these functions were replaced by the visitor center and administration building constructed as part of the park's Mission 66 program improvements, in 1962.[5]

Between 1963 and 1977, the main floor served as office and storage space, while the lower floor accommodated vehicle and tool storage and a maintenance workshop. In 1977, the park restored the upper floor interior, and reopened the studio to the public as a museum and interpretive center. The office wall was removed in 1982, and the original large open space restored. Repairs to the stucco exterior, stone foundation, and exterior columns were made in 1983. Between 1984 and 1985, the electrical wiring was renovated to bring the building up to code, the roof was reshingled, and an alarm system and a fire suppression system were installed. In the spring of 1988, repairs were made to the flagstone walk that edges the front (south) wall of the building. As part of the work, the existing sidewalk was overlaid with new materials and the direction of the slope reversed. The original gutters were replaced in 1991 with a seamless product designed to replicate the original in character.[6] The original garage doors were double outward-swinging doors of diagonally braced vertical boards. In 1988, the garage door accessing the basement level of the office wing was replaced with a double personnel-type door unit.[7] In 1998, intrusion alarms were installed for the main floor.

The majority of the main floor continues to serve as an interpretive space where visitors can view Borglum's plaster models and experience the physical and visual connections between the models and the mountain. Mount Rushmore National Memorial maintenance staff personnel are housed in two office spaces in the northeast corner.

[5] National Park Service, "Borglum Studio," Mount Rushmore National Memorial Individual Building Report Form 10-768, Region Two (August 1960), Mount Rushmore National Memorial archives, Box 5, Folder 6.
[6] Richard Cronenberger, "Condition Assessment Report, Sculptures [sic] Studio – HS-4, Mount Rushmore" (National Park Service, 9 August 1994); unnumbered pages 1-4, copy on file at Mount Rushmore National Memorial, office of Chief of Interpretation and Visitor Services; Superintendent Edwin Rothfuss memorandum to Division Chiefs, 26 August 1982, Mount Rushmore National Memorial archives, Box 51, folder 7.
[7] Mount Rushmore photograph #3144, Lincoln Borglum Collection, Mount Rushmore National Memorial archives.

The basement level of the building is used exclusively by the maintenance staff for shop space and the storage of tools and equipment.

Despite the evolving use of the building, alterations to the studio have remained relatively minor. The studio retains integrity of the exterior and interior form, physical location and proximity to the carvings, and historical association with the construction and early administration of Mount Rushmore National Memorial.

The Sculptor's Studio is significant for its historic associations with Gutzon Borglum and the construction and administration of Mount Rushmore National Memorial and contributes to the historic district. The building was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

2. Office/Residence (LCS 10769; HS-02) (one contributing building)

The Office/Residence is a narrow rectangular, one-story building, with an offset addition, set into a granite outcropping adjacent and perpendicular to the Sculptor's Studio. Like the Sculptor's Studio, the Office/Residence is accessed via a walking path from the visitor center environs or from the access drive that leads from South Dakota Highway 244 to an adjacent parking area. The Office/Residence is located on a level terrace punctuated by rock outcroppings that closely edge the building to the west and north. To the southeast of the building, the land falls away sharply.

The Office/Residence was constructed in 1939 by the National Park Service for use by Gutzon Borglum, although the sculptor never used it as living quarters. More recently, the residence has been used as the park superintendent residence and housing for park employees, but currently serves as office and archival storage.

The Office/Residence measures 40 by 20 feet in plan, and is composed of an original section to the north, and additions built to its south in 1950 and 1952 that were designed to match the earlier structure in terms of massing and materials. A stone terrace along the western façade defines the extent of the original construction, while a wood deck attached to the east side of the residence is a later addition. The Office/Residence features a cedar shingled gable roof, stucco walls, and a stone and concrete foundation. In design and materials, the residence echoes aspects of the Sculptor's Studio, including combinations of rustic and Craftsman stylistic components, the roof trim, exposed rafter tails, triangular brackets in the gable ends, and multi-light windows.

Two entrances arise within the principal, west-facing façade. One leads into the original section of the house, located to the north, while the second affords access to the addition located to its south. There are several window types, including sets of tripartite eight-light units on the west wall of the original section; tripartite six-light units on the south end; and one-over-one and a double set of six-light windows in the east-facing facade.

The original residence contained a bedroom and a living room divided by a massive interior stone fireplace. The fireplace featured hearths for both rooms. The room spaces remain, but the fireplace has been closed off. Circa 1950, the addition constructed to the south consisted of a dining room, kitchen, and utility room, and installation of a furnace. At this time, the wooden deck was also added to the east side of the building. A combination wood and chain link fence was constructed on the south end that was later removed. In 1952, a room at the building's northeast corner was expanded to create a second bedroom, a new bathroom, and a hall that led from the center of the original section, while the windows in the living room were replaced with a picture window. Additional work was reportedly undertaken in 1954, but little documentation appears to exist to indicate the changes made to the building. In 2001, the building received a new roof. In 2007, the Mount Rushmore Society funded rehabilitation of the building to accommodate its offices.

Despite evolving use and adaptation of the Office/Residence, alterations to the exterior since 1952 have been relatively minor. The majority of the interior surfaces have been rehabilitated or replaced, however. The Office/Residence retains integrity of the exterior and interior form, physical location and proximity to the carvings, and historical association with the construction and early administration of Mount Rushmore National Memorial.

The Office/Residence is significant for its historic associations with Gutzon Borglum and the construction and administration of Mount Rushmore National Memorial, and contributes to the historic district. The building was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

3. Apartment building (HS-043) (one contributing building)

A complex of park personnel housing, comprised of five single-family residences and an apartment building, was developed during Mission 66 south of South Dakota Highway 244 to the southeast of the visitor viewing area. The apartment building is a two-story wood frame structure that faces west toward the access road that links the highway and housing area features. A parking area edges the access road in front of the apartment building. Set below the grade of the adjacent parking area, the building is accessed via two flights of concrete steps leading toward the building that connect to a concrete walk. Play equipment, part of the original site development, is located behind the building.

The apartment building measures 142-5/8 by 21-/12 feet in plan. Completed in 1959, the building contains ten apartment units, six of which are located on the lower floor. The building features a shed roof, clad with asphalt shingles, vertical board and batten siding painted a rust red color, and fenestration that include fixed pane picture windows often flanked or edged by one-over-one windows. Two stairwells, located on axis with the steps leading toward the building from the parking area, provide access to the second floor, which is edged by an open porch

and wood plank railing system. The stairwells open to the principal façade. They edge interior storage facilities and spaces that house the building's HVAC systems, as well as laundry facilities.

The individual apartment units are of different configurations, ranging from approximately 300 to 450 square feet in size. Some are studio spaces where the living room doubles as a bedroom. Others include a separate bedroom area. Otherwise each apartment unit includes a living room, kitchen, dining area, closet, and bath.

Since its original construction, the apartment building has undergone several modest changes. Approximately 30 percent of the external doors and several of the windows have been replaced with contemporary materials. Many of the floor tiles in the interior have also been replaced. The kitchens are typically original, while some of the baths have been upgraded. Much of the interior lighting has been replaced.

Despite these modifications to the building interior, and some window and door replacements, the apartment building generally retains sufficient integrity of location, setting, feeling, association, design, and workmanship to convey its historic associations, although the integrity of materials has been diminished.

The apartment building is significant for its historic associations with the Mission 66 period of park development that addressed many of the needs of the emerging park between 1956 and 1966 as visitation to the iconic American site began to increase exponentially. It contributes to the historic district.

4. Maintenance garage/utility building (HS-038) (one contributing building)

The maintenance garage is located directly north of and behind the Sculptor's Studio's basement entrances. Constructed in 1963 as part of the Mission 66 program, the maintenance garage is a one-story, gabled structure composed of two three-bay rectangular wings connected at the corner to form an open V shape. An asphalt-paved access and service road sits at the center of the V. The wings measure 59 by 26 feet, 4 inches and 40 feet by 32 feet. The principal façade faces southwest. The eastern wing features a single door, a loading dock with a sliding oversized door, and an overhead garage door with three rows of horizontal slit windows. The western wing is similar, but features two single doors and three overhead garage doors. The roof of each wing is clad with asphalt shingles. A vent pierces the roof of the eastern wing. A gas-pump station edges the western wing. The primary change that has occurred since construction was the addition of new windows in 2012. The building nonetheless retains all aspects of integrity. It is significant for its historic associations with the Mission 66 period of park development that addressed many of the needs of the emerging park after visitation began to increase substantially during the mid-1950s. The garage was identified as non-contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation due to age considerations, but is now assessed as contributing.

5. Doane Flank restroom (HS-039) (one contributing building)

Completed in 1960 as part of the park's Mission 66 program, the Doane Flank restroom is a modest concrete block structure built into the side of a sloping hill northwest of the Borglum Memorial View Terrace. The one-story structure is approximately 12 by 16 feet in plan. It features a wood-frame clerestory window system under the eaves of the unequally sized gable roof. The roof is low-pitched with wide overhangs, and is surfaced with pebbled tar paper. The women's entrance, set into the western gable end, is edged by mortared stone retaining walls. A concrete walk leads to the entrance, along the side of the building, and beyond to the men's entrance, which is set within the eastern gable end. The principal façade includes a central door. The concrete walls are painted a salmon color, while the wood detailing around the doors and clerestory windows is lime green. The roof is a deep red color. The restroom building appears to have changed little since its original construction and possesses all aspects of integrity. It is significant for its historic associations with the Mission 66 period of park development, and contributes to the historic district.

6. Residence area garage (one contributing building)

Located to the north of the apartment building along the residence complex access road is a garage built to support the parking needs of residents as part of the Mission 66 era development of the area in 1962. The garage is a rectangular, one story, gable-roofed structure that includes two, two-car garage door openings. The building walls are covered with wood horizontal clapboard siding, while the roof is clad with asphalt shingles. The garage does not include any windows. The building survives with integrity and is significant for its historic associations with the Mission 66 period of park development. It contributes to the historic district.

Contributing Sites

7. Shrine of Democracy Sculpture (LCS 10763; HS-100) (one contributing site)

The Shrine of Democracy sculpture features the busts of four American presidents carved into the southeast facing granite outcrop of Mount Rushmore. The name "Shrine of Democracy" was introduced by the first president of the Mount Rushmore National Memorial Commission, J.S. Cullinan, at the 1930 dedication of George Washington's bust. During his oration, he described the work as "America's Shrine for Political Democracy." From this evolved "Shrine of Democracy."[8]

Carved between 1927 and 1941, the sculpture is a patriotic portrayal of the four men who were considered by the sculptor, Gutzon Borglum, to best represent the ideals of American geographical expansion and political

[8] Gilbert C. Fite, "The History of Mount Rushmore National Memorial" (prepared for the Mount Rushmore Society, July 1951), 123.

development at the time: United States presidents George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt. The idea for the monument was first proposed by state historian Doane Robinson, and supported by Senator Peter Norbeck, who championed efforts to attract tourists to South Dakota's Black Hills for many years.

Each three-dimensional face measures approximately 60 feet in height, and together they span approximately 185 feet in length. The busts are set more than 500 feet above the adjacent viewing area atop Doane Mountain. The southeastern orientation of the sculpture allows for direct sunlight on the busts for most of the day. While from a distance the stone appears a uniform white, there are actually a variety of minerals present in the rock that are visible when standing on the Grand View Terrace that fronts the sculpture. The minerals result in diagonal lines of varying textures and colors across the sculpture. Also visible when standing in close proximity to the sculpture is the honeycomb pattern on the surface of the rock that resulted from the carving technique used by sculptor Gutzon Borglum.

Borglum's carving of the sculpture, which was funded in part by private citizens and groups and later by the federal government, was overseen by the Mount Rushmore National Memorial Commission authorized by U.S. Congress on March 3, 1925. While initial planning and measuring began in 1925, drilling did not start on the first figure—George Washington—until October 4, 1927. Blasting was halted in 1928 due to lack of funds, but resumed the following year. The presidential busts emerged between 1930 and 1939, with George Washington dedicated in July 1930; Thomas Jefferson unveiled in August 1936; Abraham Lincoln revealed in September 1937; and Theodore Roosevelt presented in July 1939. Borglum continued to work on finishing touches until his death in March 1941. Borglum's son Lincoln was able to complete the remaining work on the sculpture later that year, and then served as the park's first superintendent.

Washington is the largest and most prominent sculpture, and extends forward on the far left side of the mountain. Borglum believed this position befitted Washington's prominent role in American history, although his original plan was for Jefferson to anchor the left side of the composition. The sculptor and his crew blasted away 30 feet of rock before finding a sufficiently hard, undamaged surface upon which to begin carving the bust.[9] Washington's likeness projects dignity and strength. His head is set squarely above his shoulders, and his chest is roughed out to the point where Borglum encountered a band of twisted, uncarvable schist. Borglum studied portraits by Rembrandt Peale and Gilbert Stuart, and a life mask by Antoine Houdon before beginning his work on the sculpture.[10] Washington's likeness was dedicated on July 4, 1930. In describing Washington's face,

[9] Robert Joseph Casey and Mary Borglum, *Give the Man Room: The Story of Gutzon Borglum* (Indianapolis: Bobbs-Merrill, 1952) 295.
[10] "The Making of Mount Rushmore," *Mount Rushmore Magazine,* 6th ed. (Des Moines, Iowa: American Park Network, 2000), 26.

Borglum later noted that the nose was a foot longer than originally indicated in the model. Confident in his creation, he is reported to have declared that it was better that way: "We are slowly approaching perfection. It will erode enough to be exactly right in 10,000 years."[11]

The second head carved by Borglum was Thomas Jefferson. Borglum's original plan was to place Jefferson's bust to the left of Washington. After the workers had completed approximately half of Jefferson's bust, however, they realized that the rock was too weak to complete the sculpture. Borglum and the workers subsequently blasted the half-finished bust from the mountain, and began to carve the head to the right of Washington during the summer of 1934. Borglum depicts Jefferson as a young man gazing to the heavens, emphasizing his reputation as a visionary and philosopher. In designing the bust, Borglum referenced the life mask by John H.I. Browere.[12] Once again, 60 feet of flawed rock were removed until carvable stone was found. During his work on Jefferson, Borglum adjusted the head by turning it slightly so that the poor stone fell within the hollow between his cheek and nose, and could be removed. Repositioning Jefferson also required "rotating" Washington by rechiseling the shoulders. The benefit of this work was that light passed behind Washington and illuminated Jefferson's face.[13] At the August 30, 1936 dedication, Franklin D. Roosevelt was moved to state: "I had seen the photographs and the drawings of this great work, and yet, until about 10 minutes ago, I had no conception of its magnitude, its permanent beauty, and its importance."[14]

The changes to the position of Jefferson's bust required Borglum to reposition Lincoln's head in his design. Borglum eventually decided to carve Lincoln from the eastern end of the mountain where the rock was most stable. The site was roughed out in 1935, with work beginning in earnest on the carving in 1936. To address deficiencies in the stone, the Lincoln and Roosevelt busts are set slightly lower than Washington and Jefferson on the mountain. Borglum used descriptions, paintings, photographs, and life masks, and his previous work sculpting a bust of Lincoln in 1908 to interpret Lincoln. While the 1908 sculpture featured heavily-lidded eyes, and a less chiseled face, as well as a missing right ear, the Lincoln head carved atop Mount Rushmore was more idealized. Lincoln's face conveys compassion and introspection, his chin tucked into his collar. The knuckles of his left hand hold his coat collar close. Before unveiling the sculpture, Borglum debated whether to present Lincoln with or without his beard. He finally concluded that a beard added strength to the face, and was more familiar to the public, so decided to include it.[15] The September 17, 1937 dedication of Lincoln's bust occurred on the 150th anniversary of the signing of the U.S. Constitution.[16]

[11] Ibid., 315.
[12] "The Making of Mount Rushmore," 28.
[13] Casey and Borglum, 303–309.
[14] As quoted in T.D. Griffith, *America's Shrine of Democracy: A Pictorial History* (Rapid City, South Dakota: Mount Rushmore Society, Rapid City, 1990).
[15] Philadelphia *Ledger*, August 19, 1937.
[16] Casey and Borglum, 311.

Also roughed in during the 1935 season was the bust of Theodore Roosevelt, which is recessed behind and to the east of Jefferson. Eighty feet of rock were ultimately removed to accommodate the head.[17] Borglum based his work on a 1918 bust of President Roosevelt commissioned during his lifetime. One of the distinguishing features of Roosevelt's bust is his spectacles. Rather than attempting to create the delicate and disengaged outer eyeglass frames, Borglum achieved Roosevelt's bespectacled image by carving a nosepiece and small ridges along his eyebrows, inner eye, and cheeks. Completed over a four-year period, the Roosevelt bust was dedicated on July 2, 1939, a date which coincided with the 50th anniversary of South Dakota statehood.

A striking feature of each presidential bust is the lifelike quality of the eyes. Borglum created the highlighted pupils by carving a ring into the center of each eye deep enough so that it would always be in shadow. The stone center of the ring was then reduced and shaped to be a slightly rectangular, horizontal shaft measuring about 1-½ feet vertically and slightly less horizontally, that projected from the back of the hole to a point just beyond the surface of the eye.[18]

The Presidential likenesses were originally intended to be extended to the waist while Borglum had recommended removal of the waste rock below the sculpture. Although Lincoln Borglum continued his father's work after his death, hoping to meet these objectives, he and the Commission determined in October 1941 that no further work to extend the sculpture was needed to ensure its impact and effect Gutzon Borglum's vision. Lincoln Borglum and the Commission also left the tailings as evidence of the carving process; the talus slope has since become an important part of the sculpture, exhibiting the extent of the work that went into the carving.

The Shrine of Democracy retains integrity of location, setting, feeling, association, design, workmanship, and materials. **Although several features have been added in the vicinity of the sculpture to address access, storage, and security, they are generally small and not visible from primary viewing locations.**

The Shrine of Democracy sculpture is a significant work of art that has taken on iconic stature in American culture. It is the primary resource justifying the establishment of the park, the focus of all other cultural features, and a contributing resource of the historic district. The Shrine of Democracy sculpture was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

8. Talus slope (LCS 732726, one contributing site)

Directly below the Shrine of Democracy sculpture is a talus slope composed of 450,000 tons of waste rock produced by the carving process over the fourteen year construction period. Within the talus are fragments of

[17] Ibid., 312.
[18] Rex Allen Smith, *The Carving of Mount Rushmore* (New York, New York: Abbeville Press, 1985), 329.

metal tools used during the carving. Several proposals were made at the time the Shrine of Democracy sculpture was completed to remove the talus slope as had been recommended by Gutzon Borglum. However, many felt that the talus added to the impressive nature of the sculpture; by 1951 public opinion strongly favored retaining the waste rock remain as a reminder of the effort that had gone into the large work of public art.

When work halted on the sculpture in 1941, no vegetation had been able to establish itself on the talus slope. During the Mission 66 period of park development, young ponderosa pine were planted at the top of the talus slope to create a false sense of perspective from the viewing platform that suggested the sculpture was even larger in size. The tallest trees at the top of the slope are the remainders of those plantings, while younger specimens are self-seeded volunteers. As the trees have matured, the National Park Service has removed some of the larger specimens to prevent their encroaching on views of the sculpture.[19]

Today, the talus slope itself retains all aspects of integrity. The addition of trees during the Mission 66 period as a design element has diminished the integrity of setting and feeling that existed in 1941, but was part of the evolving park development story and the significant improvements that were made between 1956 and 1966. The talus slope is significant for its historic associations with the carving period, and contributes to the historic district.

9. Lift platform (LCS 10764; HS-107) (one contributing site)

Located near the southwest corner of the Sculptor's Studio is a rectangular concrete platform that formerly served as part of the aerial tram system designed to convey workers to the site of the carving beginning in 1936. The lift platform is physically connected to the plaza in front of the studio. It is composed of a rectangular stone and concrete structure that measures 33 by 26 feet in plan. The platform area is defined on two sides by a low stone wall, while a large outcropping of rock edges it to the west. Stone steps lead to up to the platform from the south end.

During work on the sculpture, a wood platform and a small, shingled frame building—the hoist house—were associated with, and located adjacent to, the lift platform. The frame building sheltered the tramway lift equipment. A large window on its north wall allowed for a clear line of sight along the tramway. The hoist house, which was adaptively reused for several functions after 1941, was later moved and then demolished in 1963.

The lift platform and hoist house served as the lower anchor point for the aerial tramway that terminated at an "A frame" on the top of Mount Rushmore, above what would become Roosevelt's head. The tramway consisted of a 1,300 feet long cable from which a steel mine bucket was suspended on a trolley. The tramway was intended to carry supplies primarily, and had a 500 pound load limit. Prior to 1936, the crew ascended to the top of Mount Rushmore via a 506 step wood stairway (the former worker's trail) that featured forty-five inclined ramps.

[19] Bob Crimson, Mount Rushmore Maintenance Division, to Dena Sanford, July 18, 2001.

Workers climbed the stairs—the equivalent of a forty-story building—everyday to reach the work site. In 1936, the aerial tramway was installed to help carry workmen to the top of the mountain. The men returned to camp via the stairs.

At the top of the mountain was a temporary village that featured buildings to house winches, a workshop, storage sheds, shelters, a lunch room, a small office and studio, and scaffolding. One of these buildings housed 5-foot plaster reproductions of the master models located in the Sculptor's Studio used to guide the carving work.[20]

Today, the concrete pad of the lift platform survives, although many of the structure's other features are no longer extant. The lift platform is a ruinous site that possesses diminished integrity of setting, feeling, design, workmanship, and materials but conveys sufficient associations with the carving period that it contributes to the historic district. The lift platform was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

10. Sculpture tools and equipment (one contributing site)

A variety of tool fragments, cable, sections of steel pipe, spikes, and other supporting construction fragments are found within the vicinity of the Shrine of Democracy sculpture. Numerous pitons driven into the granite to support scaffolding and crew remain imbedded in the canyon walls, and in the stone opening to the canyon. Other fragments of support materials include piles of cable, and two pieces of turned wood nailed high into a ponderosa pine. These wood pieces once supported the telegraph cable that was strung up to the top of the sculpture. Most of these fragments are fixed, in some fashion, to the mountain, and are rusted and weathered from over sixty years of exposure. This collection of objects possesses integrity and contributes to the historic district as a site. Some of the objects are in storage.

11. Observation Point (one contributing site)

Observation Point is a clearing and viewing platform set atop an elevated knoll on Doane Mountain that faces the Shrine of Democracy sculpture. Observation Point is approached by a hard-packed earth path that winds up the hill from a former parking area east of the contemporary Carver's Café restaurant. The path is lined with low, dry-stacked stone retaining walls and stone paving constructed by the CCC between 1935 and 1941. The Observation Point clearing is surrounded by an outcropping of granite and a circle of ponderosa pine. The trees have grown since the Observation Point viewing area was established and currently threaten to obscure evidence of the clearing. Observation Point was first used by early tourists and visitors to gain views of the emerging sculpture, possibly as early as 1930. Observation Point was formalized as part of early park development, and remained an integral part of the visitor experience until new viewing areas were developed during the Mission 66 era. Also

[20] National Park Service, List of Classified Structures, Mount Rushmore National Memorial.

formerly associated with Observation Point was a Photo Shop where visitors could purchase film.

With the exception of the maturation of the ponderosa pine trees, which has partially obscured the view of the sculpture, Observation Point, the site possesses integrity of location, association, workmanship, and materials, and diminished integrity of setting, feeling, and design. Observation Point contributes to the historic district.

Contributing Structures

12. Hall of Records (LCS 10767; HS-097) (one contributing structure)

Behind the Shrine of Democracy sculpture is a small stone canyon with a sandy floor created from deposits associated with the process of rock removal during carving. Located within one wall of this canyon is the entrance to the Hall of Records, an unfinished room carved out of the mountain. The Hall of Records was proposed by Gutzon Borglum as a national archive to house information on the establishment and growth of the country, presidential history, and the history of the memorial.

The canyon measures approximately 80 feet deep by 30 feet wide. The entrance opening measures 20 feet by 12 feet, and is set within a smoothed off section of the canyon wall. The rear of the tunnel constricts upward as the walls, ceiling, and floor converge. Four large, roughly cut steps lead to the entrance. Above the upper corners of the entrance are two square projections of stone; between these projections, drill holes form a rectangular pattern.

The unfinished interior is largely as it was left in 1939, and documents the technique used to finish the granite surface. Some walls show the roughly 2-inch-deep, 1-inch-diameter drill holes that created a honeycomb pattern on the presidential faces, while other surfaces exhibit the step that often followed when the stone between the drill holes was chiseled out.

In 1998, the National Park Service installed a repository in the floor of the tunnel and inserted a capsule. The capsule is composed of an outer titanium box that contains a mahogany box, inside of which are sixteen porcelain enamel panels depicting the first 150 years of American history, information about the sculptor, and documents important to each of the presidents. Above this is a black marble marker inscribed with the words spoken by Borglum at the July 4, 1930, dedication of Washington's bust:

> Hence, let us place there, carved high, as close to heaven as we can, the words of our leaders, their faces, to show posterity what matters of men they were. Then breathe a prayer that these records will endure until the wind and the rain alone shall wear them away.

Both the sculpture and the Hall of Records are inaccessible to the general public.

Borglum proposed the Hall of Records in 1937. The structure interior was designed as a great room within the

mountain that was to measure 100 by 80 feet in plan, accessible by a 15-foot-wide grand, granite stairway that was to commence from the studio area and meet the canyon mouth about 100 feet north of Lincoln's head. Borglum envisioned polished granite floors, vast ceilings, and a doorway inset with lapis lazuli and gold mosaic. Above the door would be an eagle with a 38-foot wingspan; flanking the entrance would be two 49-foot-tall pylons surmounted by Colonial torches. The interior walls would be paneled, with 30-inch-deep, 16-foot-tall recesses fitted with illuminated glass and bronze cabinets. He intended for them to hold "the records of the West World accomplishments, the political effect of its philosophy of government, its adventure in science, art, literature, invention, medicine, harmony—typed upon aluminum sheets rolled and protected in tubes."[21] A bronze and gold plated bas-relief at the top of the wall was to depict discovery and settlement of the continent. The hall would contain twenty-five large busts of significant men, and women. Borglum began blasting on the Hall of Records in August 1938, but only the entrance and a 75 to 80-foot drift were created before the federal government ordered work stopped in July 1939.

The Hall of Records as it currently exists possesses all aspects of integrity and contributes to the historic district. The Hall of Records entrance was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

13. Iron Mountain Road (State Highway 16A) (one contributing structure)

A short segment of the Iron Mountain Road (State Highway 16a) traverses the northeastern corner of the park in a 40-acre quarter section currently administered by the state of South Dakota. The two-lane asphalt-paved road intersects South Dakota Highway 244 in the eastern portion of the park. The Iron Mountain Road is a scenic byway that links Keystone and Custer, South Dakota, traversing the Norbeck Wildlife Refuge, Mount Rushmore National Memorial, and Custer State Park. The Iron Mountain Road is known for its design and engineering features that include tunnels through rock formations, and specially-designed "Pigtail" bridges that facilitate elevation changes. The tunnels were aligned to frame views of the carvings of Mount Rushmore. The Iron Mountain Road was designed and laid out under the guidance of South Dakota Senator Peter Norbeck between 1930 and 1933 as part of his effort to attract and support tourism in the region. Norbeck is credited with the concept and layout of the highway. In the late 1920s, it is thought that Norbeck repeatedly walked and rode across the Iron Mountain landscape, working out a scenic route that would entice travelers and introduce them to the emerging memorial. Borglum approved of the highway, suggesting that the road would become an indispensable part of the experience of visiting the memorial, "a part of the sculptured art." Construction of the highway was an engineering marvel. The road retains all aspects of integrity. The section of the road that passes through the park contributes to the historic district.

[21] As quoted in the National Park Service, List of Classified Structures, Mount Rushmore National Memorial.

14. South Dakota Highway 244 (one contributing structure)

South Dakota Highway 244 is a 12-mile-long asphalt-paved state highway that links U.S. Highway 16A at Keystone to the east with U.S. Highway 16 to the west near its intersection with U.S. Highway 385 south of Hill City. The road is known as the Borglum Memorial Highway, and is part of a larger road system known as the Peter Norbeck Scenic Byway. The road follows much of the route of an earlier road known as the Horse Thief Lake Road that was laid out under the guidance of Senator Norbeck in the late 1920s and early 1930s as part of tourism improvements. The state turned over the road to the federal government for "use and construction and control" in 1957.[22] The highway as it currently exists was completed in 1967 using funding associated with the Mission 66 program. It became a segment of South Dakota Highway 87 in 1971, but was renamed South Dakota Highway 244 in 1977. Since its initial construction, the two-lane curvilinear mountain road has been widened between the Iron Mountain Road and the park's memorial parking area entrance to three lanes to accommodate increased visitation. Today, Mount Rushmore National Memorial is one of the most popular parks in the National Park System, and is visited by more than 2.5 million people annually, the majority of which arrive during the summer months. The shoulder of the two-lane section was also improved and paved in several locations to accommodate visitors who pull over where views of the Shrine of Democracy are afforded. Park signage and guard rails have also been added along the road since its original construction.

Despite the widening of the road corridor, South Dakota Highway 244 possesses integrity of location, setting, association, design, workmanship, and materials, with diminished integrity of feeling. The curvilinear design of the road, the intentional viewpoints that offer visitors enticing glimpses of the Shrine of Democracy sculpture, and the general alignment of the corridor that provides a carefully orchestrated approach to the park survive to convey its historic associations. South Dakota Highway 244 contributes to the historic district.

15. Profile view pull-off (one contributing structure)

The profile of George Washington's bust can be viewed from a scenic pull-off located west of the park visitor core area associated with the 1967 design of South Dakota Highway 244. The pull-off features a parking area and elevated viewing area. The pull-off was repaved and interpretive signage was added in the 1990s. Despite the updates to the pull-off constructed in the 1990s, it possesses integrity of location, setting, feeling, and association, with diminished integrity of design, workmanship, and materials, and contributes to the historic district.

16. Access road and parking (one contributing structure)

[22] Paul Zanger, Draft "Administrative History of Mount Rushmore National Memorial" (National Park Service, 1986), 15; information derived from Letter to Regional Director from Assistant Attorney General of South Dakota, July 25, 1957. Historic File D-30.

The Sculptor's Studio and Office/Residence are accessible via an 800-foot-long curving road leads west from South Dakota Highway 244 near the visitor core area. The access road was formerly connected to the Horse Thief Lake Road, and was in place by 1936. The access road and parking area appears on a 1939 map of the studio area. It was most likely improved around that time to support the proposed new Office/Residence and Sculptor's Studio. Stone retaining walls, culverts, steps, and plaza features associated with the road were constructed by the CCC. This road served as the main visitor entrance road when the area operated as the park headquarters between 1941 and 1962.

The access road is a narrow, approximately 20-foot-wide, two-lane asphalt-paved corridor, edged on either side by steeply sloped topography. To the east, the ground drops away steeply, while to the west, the ground rises toward Doane Mountain. The road is edged by an asphalt curb on the downhill side, while stacked stone walls constructed by the CCC edge portions of the road on the uphill side. It widens to accommodate parking near the Office/Residence and Sculptor's Studio.

The access road, its associated retaining walls, stone curbing, and culvert appear little changed since construction. Between 1948 and 1951, a stone-walled circular planter was installed in the east side of the parking area near the Office/Residence, presumably to control traffic flow, that was later removed. The west side of the parking area in front of the Sculptor's Studio has been surfaced for use as a pedestrian plaza, with stone curbing defining the roadbed. A wood flagpole once stood in front of the east end of the studio that is no longer extant. In 1953, a narrow sidewalk with a drain was installed at the south end of the parking area.

The road and parking lot possess all aspects of integrity. They are significant as elements that retain associations with both the sculpture period as well as early park development, including construction of storm water management and erosion control features by the CCC, and contribute to the historic district.

17. Water reservoir, 1940 (LCS 010766, HS-098) (one contributing structure)

A water reservoir is located at the Monkey Island area of Doane Mountain east of the contemporary Grand View Terrace. The reservoir was built in 1940 to supply water for the Sculptor's Studio, Office/Residence, and the park's planned visitor facilities. The mortared sandstone structure measures 25 by 20 feet in plan and is approximately 20 feet in height. It was constructed with exposed walls on the north and west, while the south and east walls are set into the grade of the hillside. During the Mission 66 era, the top of the reservoir was converted into a viewing platform through construction of a stone floor and perimeter walls and installation of telescopic viewing machines; from the top of the reservoir, dramatic views of the sculpture are afforded. The water reservoir itself possesses all aspects of integrity, with additions made during the significant Mission 66 period falling within the extended period of significance. The water reservoir contributes to the historic district. The water reservoir was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984

National Register documentation.

18. Service roads (one contributing structure)

There are many partially extant secondary service roads visible within the visitor core area that formerly supported work on the sculpture. Two examples include a service road that extended from the access road to the old studio, and Lafferty Gulch Road. The service road to the old studio started near the drainage area, climbed for about 150 feet to the southwest, and then curved north to the old studio for another 100 feet. While the southern half of this service road was closed and revegetated sometime between 1962 and 1984, the north half has been incorporated into the current Nature Trail. Lafferty Gulch Road is a hard-packed earth and gravel road used to move materials during the sculpture period that was abandoned after completion of work on the monument. These roads have diminished integrity due to their abandonment, but continue to convey their historic associations with the carving of the sculpture and contribute to the historic district.

19. Stone culverts (LCS 50281; HS-103) (one contributing structure)

Stone culverts are present in association with the access road and path system associated with the Sculptor's Studio and Office/Residence area and Monkey Island. These culverts were constructed by the CCC between 1939 and 1941 as part of early park development projects intended to facilitate visitor access to key attractions. The culverts are composed of pipes that extend beneath road and trail systems to convey storm water beneath the circulation route surfaces. The pipes are edged by 2-foot high and 3-foot wide stacked native fieldstone headwalls. The headwalls were built in the rustic style and incorporate native materials in their natural condition to help them blend in with their surroundings. One of the culverts is associated with a drainageway located along the access road approximately 500 feet from the intersection with South Dakota Highway 244. South of the road, the drainage empties into a channel lined with stone bedding to prevent erosion problems. The culverts present in association with the access road and path system possess all aspects of integrity and contribute to the historic district.

20. Stone retaining walls, curbing, and steps (LCS 50299; HS-104) (one contributing structure)

Stone retaining walls and curbing are located along the access road leading to the Sculptor's Studio and Office/Residence area. The road closely follows the contours of Doane Mountain as it connects South Dakota Highway 244 to the Sculptor's Studio area, curving first southwest then northeast along its roughly 800 foot length. It is edged in three places by stone retaining walls constructed by the CCC. A 50-foot-long wall is located along the south side of the road approximately 300 feet from its intersection with South Dakota Highway 244. A much longer wall supports the downhill side of the road to its north. The third stone wall edges the east side of the road near the Office/Residence. Nearby, two sets of stone steps lead down to a level area where a 1938 comfort

station, removed in 1963, was once located. The stone retaining walls, stone curbing, and steps appear little changed since construction and possess all aspects of integrity. However, some sections of the stone retaining wall on the upslope of the road are slumping and one approximately 8 foot wide section has been washed out. The walls otherwise contribute to the historic district.

21. Stone stairways and walkways (one contributing structure) (LCS 50591)

Connecting the Sculptor's Studio, the lift platform, and the viewing platform atop the 1940 water reservoir is a system of stone trails and staircases that was likely adapted from earlier worker trails by the CCC. The trails exhibit design elements of the rustic style. The trails and staircases are built of local materials, follow natural contours, and incorporate large stone outcroppings in some places. The trail system appears in historic photographs that date from the late 1930s, while a 1939 map indicates the current trail system in place in its entirety. The trail was modified, with additional stone walks installed in 1941, to accommodate use of the area as the park's visitor contact facility. The trail and stair surfaces are irregular, due to the size and wear of the individual stone units. Low, dry-stacked stone retaining walls of irregularly coursed random rubble sandstone are found along sections of the trail. While some modifications have been made to the system to protect visitor safety, the system's original rustic design aesthetic is still evident, and complements the natural setting and built environment.

The eastern end of the system is located at the plaza in front of the Sculptor's Studio below the lift platform. From the plaza, a 10-foot-wide stone staircase draws pedestrians southwest, up the slope of Doane Mountain. The staircase narrows and turns west as it climbs. This section is about 175 feet long, and connects to the Borglum Memorial View Terrace. This section of the trail originally served as a connection between Borglum's old and new studios. Missing today is a 50-foot-long section that approached and passed south of the old studio. This section was no longer needed once the Borglum Memorial View Terrace was constructed on the site of Borglum's original studio. Its outline remains suggested by dry-stack retaining walls behind the terrace. At the southeast corner of the Borglum Memorial View Terrace, the trail system reappears, and continues for another 160 feet up a steeper section of the hill toward the summit of Doane Mountain. A small trail branches to the northwest, leading to the view platform set atop the 1940 water reservoir. Another 40 feet beyond the viewing platform, the trail connects to the 1998 Grand View Terrace.

The stone stairs and walkway possess all aspects of integrity. Detracting from the integrity of the stone stairway is a metal railing that was added to the length of the stone stairs above the Sculptor's Studio in 1998 for safety purposes, and the loss of a portion of the system as described above. With the exception of a 12-foot section of the trail surface that has been filled in with asphalt and sections of stone wall that have been mortared, repairs appear to match the existing materials and design. The stone stairway contributes to the historic district. It was also

identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

22. Borglum Memorial View Terrace (LCS 10765; HS-057) (one contributing structure)

The Borglum Memorial View Terrace is a stone paved plaza located on the hill above the new Sculptor's Studio. The terrace was created in 1963 based on designs prepared by Lincoln Borglum. The terrace marks and commemorates the location of Gutzon Borglum's original studio, a large one-story log building constructed in 1929 and removed before the terrace was constructed in 1963. Borglum used the studio, which featured skylights and large glass windows in the north wall that allowed a view of the sculpture, until the second studio was completed in 1940. The original studio subsequently served as a temporary museum and a concession stand for visitors. As part of the transition to visitor use, the CCC constructed stacked stone retaining walls behind the studio, and stone pathways and a staircase leading uphill from the later Sculptor's Studio and the access road below. To support museum use, the National Park Service rehabilitated the original studio twice, once in 1948, and again in 1958. Circa 1962, the National Park Service determined that the original studio was infested with termites and determined to demolish the building.[23] Lincoln Borglum was not in favor of tearing down the old studio, but agreed to its removal after the National Park Service described its deteriorated condition.

The terrace measures 80 by 40 feet in plan. It is composed of elements of the old studio, including two large stone fireplaces, portions of the tall north basement wall that had supported an observation porch, and the stone floor. The 1963 additions include a new superstructure of steel beams and a protective roof that covers half of the terrace. There are several bronze plaques set into the stonework that supports the steel frame, and a bronze bust of Borglum set on a stone base in front of the wall where the plaques are inset. The plaques include a chronology of the history of the Memorial, and a history of the United States of America.

The Borglum View Terrace retains all aspects of integrity as constructed during the Mission 66 period of park development and contributes to the historic district.

Contributing Objects

23. Historic compressor (HS-099) (one contributing object)

While nearly all of structures built to support work on the carving were removed by 1963, one compressor remains. The compressor is one of four machines used historically to power the jackhammers in use on the mountain nearly ½-mile away. The park possesses a second historic compressor, which is in storage. The compressors were belt-driven machines that pumped compressed air through a network of metal pipes. The extant

[23] Zanger, 16, from Lincoln Borglum Oral History interview Transcript, SDOHP 2224, 9.

compressor is stamped with manufacturer information:

> Ingersoll-Rand Co., 11 Broadway, New York, New York/ Imperial Type 10 Air Compressor/the size on each side of the compressor is 16 x 12/right side no. 18141 pp, left side no. 18140 pp/patented Dec. 10, 1901-Feb. 10, 1902-July 5.

The compressor machine is approximately 4 feet, 6 inches tall and 6 feet long, and is set on a concrete pad. It is located to the west and down slope from the Sculptor's Studio. The original circa 1930 frame compressor building that sheltered the equipment was removed in 1963. A new protective shelter structure was built to house the compressor in 1991. The compressor possesses integrity and contributes to the historic district. The compressor was also identified as contributing to the Mount Rushmore National Memorial Historic District in the 1984 National Register documentation.

24. Searchlights

Located on the hillside in front of Monkey Island near Observation Point and the viewing terrace atop the reservoir is a set of searchlights used to illuminate the Shrine of Democracy sculpture at night. A temporary system of lights was set up in 1948. Due to the success of the endeavor, two more permanent banks of searchlights, each of which included 27 lamps, were installed to illuminate the sculpture in 1949. A third bank was installed in 1951 to provide cross lighting. The searchlights were manufactured by Crouse-Hinds and Westinghouse. One of these banks was located east of the present-day administrative offices building, the second was installed at Monkey Island, and the third was located near the Presidential Trail below the Sculptor's Studio. The bank of searchlights near the administrative offices building was removed in 1999. The other two survive with integrity as a system and contribute to the historic district.

25. Telephone poles (one contributing object)

Telephone poles and lines were established to support communication between the staging area and the top of the mountain during the carving period. Several of the original poles survive on site today, with elements of the original lines still present. Despite the loss of some elements of the system, the telephone poles retain sufficient integrity to convey their historic association with the sculpture period. They constitute a system that counts as a single contributing object to the historic district.

Sensitive Contributing Resources for Redaction

26. [redacted]

[redacted]

[redacted]

27. [redacted]

[redacted]

28. [redacted]

[redacted]

[redacted]

[redacted]

[redacted]

29. [redacted]

[redacted]

30. [redacted]

[redacted]

[redacted]

31. [redacted]

[redacted]

[redacted]

[redacted]

[redacted]

32. [redacted]

[redacted]

[redacted]

[redacted]

33. [redacted]

[redacted]

[redacted]

- [redacted]

[redacted]

The non-contributing features of the Mount Rushmore National Memorial Historic District are individually described below.

Non-contributing Buildings

1. Administrative offices building (one non-contributing building)

The park's administrative office building was originally completed in May of 1956 as a dormitory to support park concession operations. It was constructed based on negotiations between the Mount Rushmore Society and the National Park Service. The Society donated $80,000 toward the construction, and additional monies for architectural fees to the firm of Ewing and Forrette, Architects of Rapid City. The firm engaged Niggli and Gustafson of Austin, Texas to furnish a design for the building. Although their design was followed, the construction documents were prepared by the National Park Service Eastern Office, Division of Design and Construction.[30]

The building was originally designed as an L-shaped structure that included a three-story main block and a long rectangular extension. The main block, constructed of concrete with stone facing, measures 66 feet, 4 inches by 44 feet, and includes a southeasterly projection. The center is punctuated by a large stone chimney. Referred to as the apartment wing, the main block faces southeast and is sited at the edge of a steep slope. The lower level features glass doors and picture windows. A concrete terrace, which today is framed by a railing, edges the first floor. The walls of the upper two stories also feature large two-over-five-light windows set within board and batten siding. Stairwells are lit with smaller, two-over-three light windows. Stone projections frame each of the three bays. The second story also features a full length porch, edged by a railing. The roof is clad with built up material. The railings associated with the main block were constructed by the park in 2011.

[29] Ibid., 185.
[30] National Park Service, "Completion Report, Contract No. 14-10-232-78, Construction of Concessioner's Employees Dormitory, Building No. 31, Mount Rushmore National Memorial, Keystone, South Dakota" (Keystone, U.S. Department of the Interior, April 1958), 3.

The rectangular extension measures 101 by 38 feet. It was designed to house concession employees within a series of bedrooms accessed from a central hallway. The extension is composed of a lower level of stone, and an upper level of vertical board and batten siding inset with several three-over-four light windows.

An extension "wing" was added to the building in January of 1963 with a drive-through cut-out on the first floor linking two parking areas. This extension was later removed and a new extension built in 1994 based on the park's redevelopment master plan. At the time, the building was renovated to accommodate office use and the park's administrative functions were relocated to the former dormitory. The interior of the building went through extensive changes in order to convert the dormitory rooms into office spaces. With the exception of the 1994 addition, the exterior of the original building remains relatively intact. Changes were made to the north elevation where doorways, windows, and open spaces were altered to address the attachment of the extension wing. The exterior parking areas, walkways, and plazas have also been extensively altered throughout the years and do not resemble the original layout. The setting for the building has also been completely modified due to the removal of the complex of Mission 66 buildings that formerly surrounded the dormitory, including a visitor center and concessions building, and their replacement with new visitor service features in the mid- to late 1990s.

In 2011, the administrative offices building was individually evaluated for its eligibility for listing in the National Register of Historic Places. Based on review and evaluation of the building's chronology of development, the South Dakota State Historic Preservation Office determined that the administrative offices building has lost historic integrity, specifically due to the shift in the configuration of the building from an L-plan to a T-plan with the construction of the new extension in 1994, and is not therefore eligible for listing.[31] It is therefore assessed as a non-contributing resource of the historic district.

2. through 7. Information/visitor center & bookstore, restrooms, Gift Shop, Carver's Café restaurant, Lincoln Borglum Museum, and amphitheater (five non-contributing buildings, one non-contributing structure)

During the mid-1990s, the firm of AndersonMasonDale Architects prepared a master plan for redeveloping and improving the visitor arrival, services, and viewing area at Mount Rushmore The plan developed by AndersonMasonDale, implemented by 1998, revolves around accentuation of the view of the sculpture through construction of a monumental, axial approach walk leading from a parking structure to an enlarged viewing terrace. The design incorporates several elements that frame the central walk, including an entrance pergola, paired buildings, an avenue of flags, an open court, and the Grand View Terrace. All of the built features, constructed primarily of granite, serve to frame views of the Shrine of Democracy sculpture, and encourage

[31] Paul Porter, Restoration Specialist, letter to Cheryl A. Schreier, Superintendent, Mount Rushmore National Memorial, February 14, 2011.

visitors to move forward through the space until they arrive at the Grand View Terrace.

After leaving the parking deck, visitors pass beneath a granite entrance pergola as they begin their journey along the central walk. The first buildings experienced by visitors is a pair of one-story pavilions that edge the central walk to either side just northwest of the entrance pergola. The pavilion to the north of the walk is the information/visitor center and bookstore. To the south of the walk is a restroom facility. These modest rectangular structures, which have flat roofs, measure approximately 50 by 35 feet in plan.

Visitors subsequently pass between a second pair of buildings, composed of the gift shop to the south of the walk and the Carver's Café restaurant complex to the north of the walk. The restaurant is larger, approximately 100 by 40 feet in plan, with a gently curved profile. The gift shop is approximately 35 by 40 feet in plan, and also gently curved. West of the gift shop, a road leads to the administrative offices building that connects to South Dakota Highway 24, and also provides loading access to the gift shop.

The walk continues to the Grand View Terrace, passing through the Borglum Court outdoor space, and the Avenue of Flags. The Lincoln Borglum Museum, which also contains a bookstore, restrooms, and theaters, is located below the Grand View Terrace. The museum is accessed via stone stairs and elevators located in pavilions on the terrace. The museum, as well as the Grand View Terrace, fronts the amphitheater, which features 2,000 seats in a series of stepped rows that face a stage and backstage structure. The sculpture is prominently featured in views from the amphitheater. This complex of buildings and structures post-dates the period of significance, and thus does not contribute to the historic district.

8. Concessionaire dormitory (one non-contributing building)

The concessionaire dormitory is located along the utility access road that arises from South Dakota Highway 244 northeast of the visitor core area. The building was constructed in 1998. It is a large, three-story structure built in two sections joined near the center to form a wide V. The gable roof is clad with metal. The building is wood sided with bands of four windows in each bay on each level. The concessionaire dormitory post-dates the period of significance, and thus does not contribute to the historic district.

9. through 13. Mission 66 Residences (HS-044, 045, 046, 047, and 051) (five non-contributing buildings)

Five single-family dwellings are part of a National Park Service housing complex that includes the apartment building described above. The complex is accessed via a paved road that leads east from South Dakota Highway 244 and connects to driveways and parking areas associated with each building. Recreational features, such as horse shoe pits and grills, are located in the central common space between the residences. There are also drainage structures, such as culverts, with concrete or stacked-stone headwalls and stone-lined channels, that convey storm

water through the central lawn and beneath the access road and driveways. Concrete walks lead to the front doors of the dwellings, and paths and stairs link some of the buildings.

Completed in 1959 and 1960 from standard plans developed by National Park Service architects as part of the nationwide Mission 66 program applied to parks between 1956 and 1966, the residences are one-story ranch style dwellings that measure approximately 72 by 24 feet, 8 inches in plan. The wood-frame structures feature wood clapboards, a gable roof clad with asphalt shingles, and concrete foundations. They each include a garage, kitchen, dining room, living room, three bedrooms, and laundry area and bathroom. Many also feature a fenced yard. The residences have lost integrity due to the numerous changes that have been made to both the building interiors and exteriors since their original construction. The original wood siding has been replaced with aluminum, while most of the mechanical systems have been replaced, as have the roofs. Many of the original interior finishes have also been replaced. The residences are thus assessed as non-contributing resources of the historic district.

Non-contributing Structures

14. Nature Trail (one non-contributing structure)

In 2008, the park completed a path that links the northern edge of the visitor parking area with the Borglum View Terrace. Known as the Nature Trail, the 6-foot-wide concrete path follows a portion of the alignment of a historic service road that connected the access road to the old studio. While a portion of the Nature Trail follows an alignment established by 1930, the contemporary path post-dates the period of significance and is a non-contributing resource of the historic district.

15. Presidential Trail (one non-contributing structure)

The Presidential Trail is a pedestrian walk system constructed in 1998 that provides access to the lower slopes of Mount Rushmore from the western end of the Grand View Terrace. The portion of the trail that connects the terrace environs with the talus slope is universally accessible. It is constructed variously of concrete and boardwalk, and is 6 feet wide. The path is edged by handrails for much of its length. It passes directly below the monument, following the contour of the talus slope. The eastern half of the trail incorporates several stair sections in order to navigate the challenging terrain at the base of the mountain, and also offers several and viewing platforms. The trail continues to the compressor house and the Sculptor's Studio area. The Presidential Trail post-dates the period of significance and thus does not contribute to the historic district.

16. Worker's trail (one non-contributing structure)

The worker's trail was the route that connected the Sculptor's Studio environs with the carving area on top of the

mountain. It consisted primarily of a wooden staircase that started near the contemporary compressor shed and continued to the sculpting site on top of Mount Rushmore. Borglum's sculptors and workers used the trail to access the summit and sculpting site during the construction period of 1927–1941. The staircase was removed by the National Park Service in 1946 for safety purposes. The alignment of the trail continues to be used by authorized personnel to access the mountain. Although there is little evidence of the circulation path, there are several artifacts visible along the route of the worker's trail. These include large, square rebar set within the ground used to stabilize the staircase, 3 to 6-inch diameter steel pipes associated with the air compressor lines, and remnants of wood and steel scaffolding. The worker's trail has lost integrity of feeling, association, design, materials, and workmanship due to the removal of the staircase, and thus does not contribute to the historic district. The trail site does fall within an archeological site that encompasses the historic sculpture development zone east of the visitor services and viewing terrace complex. As such, any information potential relating to the trail contributes to that site.

17. Compressor shelter (one non-contributing structure)

In 1991, the National Park Service constructed a contemporary structure to shelter the historic surviving compressor used by Gutzon Borglum and his workers to construct the Shrine to Democracy sculpture. This contemporary structure replaced an earlier structure used for the same purpose. The compressor shelter is a gable roofed wood-frame building clad with vertical boards. Large picture windows on the northeast and northwest façades permit visitors to view the historic compressor. An interpretive panel is affixed to the northeast façade of the structure. The roof is clad with asphalt shingles. It is approximately 12 by 6 feet in size and one story in height. The compressor shelter post-dates the period of significance and does not contribute to the historic district.

18. Visitor parking including the Lincoln and Washington parking ramps (one non-contributing structure)

In 1998, the visitor parking area was completely reworked as part of the park Redevelopment Master Plan. The new design, which replaced a Mission 66-era parking lot, features a pair of concrete structures referred to as the Washington and Lincoln parking ramps, and concrete parking decks. These are located to the southeast of the visitor core area and monumental walk that leads to the Grand View Terrace. The parking complex also includes access roads, universally-accessible parking spaces near the information/visitor center, and a booth and gate used by a concessioner to collect parking fees. The parking facility post-dates the period of significance, and thus does not contribute to the historic district.

19. Pedestrian walk, Borglum Court, Avenue of Flags, and Grand View Terrace (one non-contributing structure)

Also designed as part of the Redevelopment Master Plan prepared by AndersonMasonDale Architects is the

monumental pedestrian walk system that connects the parking area with the Grand View Terrace. The path includes a wide granite walkway that passes several thresholds before reaching the terrace. The first is a granite pergola, which is followed by a pair of pavilion buildings. A short distance further to the northwest, the path passes between the restaurant and gift shop. Beyond these two buildings, the path widens to form Borglum Court, a large gathering area. Northwest of Borglum Court is the Avenue of Flags where the walkway is overhung by flags from each of the fifty states. The flags frame the axial view of the Shrine of Democracy sculpture. Beyond the Avenue of Flags to the northwest is the Grand View Terrace, composed of a large granite plaza edged by a granite wall, inset with elevator towers to convey visitors to the museum and amphitheater below. The Grand View Terrace provides a large expanse of open space for visitors to view the sculpture. The walk and related developments replaced similar features constructed as part of Mission 66, considered insufficient to accommodate the park's numerous visitors. The walk post-dates the period of significance, and does not contribute to the historic district.

20. Energy center (one non-contributing structure)

Located near the administrative offices building along the northern edge of the associated parking area is a small shed built in 1988. It is edged to one side by a concrete slab set atop a stacked stone wall. The structure houses utility functions. There are electrical boxes and other utility elements located around the building. The rectangular structure is constructed of colored concrete block with extruded horizontal slabs irregularly placed in the walls. The building post-dates the period of significance, and thus does not contribute to the historic district.

21. Storage shed, residential area (one non-contributing structure)

Located adjacent to the garage within the employee residence complex is a pre-fabricated wooden storage shed structure with double doors set in the gable end. The building was likely installed circa 2000. It post-dates the period of significance, and thus does not contribute to the historic district.

Sensitive Non-contributing Resources for Redaction

22. [redacted]

23. [redacted]

[redacted]

24. [redacted]

[redacted]

MOUNT RUSHMORE NATIONAL MEMORIAL HISTORIC DISTRICT DATA SHEET

Contributing Resources

RESOURCE NAME	LCS ID	Bldg No./ Archeol. site reference	CONTEXT	DATE	PHOTO #
BUILDINGS – 7					
Sculptor's Studio	010768	HS-04	Sculpture	1940	3-5
Office/Residence	010769	HS-02	Sculpture	1939	6
Apartment building	None	HS-043	Mission 66	1959	21-24
Maintenance garage/utility building	None	HS-038	Mission 66	1963	7
Doane Flank restroom	None	HS-039	Mission 66	1960	12
Residential area garage	None	None	Mission 66	1962	None
Guard shack	**None**	**None**	**Park Devt.**	**1950**	**None**
SITES – 11					
Shrine of Democracy sculpture	010763	HS-100	Sculpture	1927–1941	1
Talus slope	732726	None	Sculpture; Mission 66	1927–1941; late 1950s, early 1960s	None
Lift platform	010764	HS-107	Sculpture	1936	None
Sculpture tools and equipment	None	None	Sculpture	1927-1941	None
Observation Point	743518	HS-108	CCC	1930	None

RESOURCE NAME	LCS ID	Bldg No./ Archeol. site reference	CONTEXT	DATE	PHOTO #
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
[redacted]	[redacted]	[redacted]	[redacted]	[redacted]	None
STRUCTURES – 12					
Hall of Records	010767	HS-097	Sculpture	1927–1941	2
Iron Mountain Road (Route 16A)	None	None	Park Devt.	1931–1933	None
South Dakota Highway 244	None	None	Mission 66	1967	19
Profile view pull-off	None	None	Mission 66	1967	20
Access road and parking	None	None	Park Devt.	By 1936	3, 6, 15
Water reservoir, 1940	010766	HS-098	Park Devt.	1940	13
[redacted]					None
Service roads	None	None	Park Devt.	1927–1941	None
Stone culverts	050281	HS-103	CCC	1935–1941	None
Stone retaining walls	050299	HS-104	CCC	1935–1941	15
Stone stairways and walkways	050591	HS-105	CCC	1935–1941	9
Borglum Memorial View Terrace	010765	HS-057	Mission 66	1929–1930; 1963	10-11
OBJECTS – 3					
Historic compressor	051254	HS-099	Sculpture	1927–1941	8
Searchlights	None	None	Park Devt.	1949–1951	14
Telephone poles	None	None	Sculpture	1927-1941	None

RESOURCE NAME	LCS ID	Bldg No./ Archeol. site reference	CONTEXT	DATE	PHOTO #
TOTAL CONTRIBUTING RESOURCES = 33					

Non-Contributing Resources

RESOURCE NAME	LCS ID	Bldg No./ Archeol. site reference	CONTEXT	DATE	PHOTO #
BUILDINGS – 12					
Administrative offices building	None	None	Mission 66	1960	28
Information/visitor center & bookstore	None	None	Contemporary devt.	1998	None
Restrooms	None	None	Contemporary devt.	1998	None
Gift Shop	None	None	Contemporary devt.	1998	None
Carver's Café restaurant	None	None	Contemporary devt.	1998	None
Lincoln Borglum Museum	None	None	Contemporary devt.	1998	None
Concessionaire dormitory	None	None	Contemporary devt.	1998	26
Mission 66 residence	None	HS-044	Mission 66	1959	25
Mission 66 residence	None	HS-045	Mission 66	1959	None
Mission 66 residence	None	HS-046	Mission 66	1960	None
Mission 66 residence	None	HS-047	Mission 66	1960	None

RESOURCE NAME	LCS ID	Bldg No./ Archeol. site reference	CONTEXT	DATE	PHOTO #
Mission 66 residence	None	HS-051	Mission 66	1960	None
SITES - 0					
STRUCTURES - 12					
Amphitheater	None	None	Contemporary devt.	1998	None
Nature Trail	None	None	Contemporary devt.	2008	None
Presidential Trail	None	None	Contemporary devt.	1998	27
Worker's trail	None	None	Sculpture	1927-1941; 1946	None
Compressor shelter	None	None	Contemporary devt.	1991	8
Lincoln and Washington parking ramps and decks	None	None	Contemporary devt.	1998	None
Pedestrian Walk, Borglum Court, Avenue of Flags, and Grand View Terrace	None	None	Contemporary devt.	1998	17
Energy Center	None	None	Contemporary devt.	1988	None
Storage shed, residential area	None	None	Contemporary devt.	Circa 2000	None
Metal staircase	**None**	**None**	**Contemporary devt.**	**1998**	**None**
Chain-link fence	**None**	**None**	**Contemporary devt.**	**1998**	**None**
Security shed	**None**	**None**	**Contemporary devt.**	**1998**	**None**
OBJECTS - 0					
None					
TOTAL NON-CONTRIBUTING RESOURCES = 24					

Mount Rushmore National Memorial Historic District | Pennington, SD
Name of Property | **County and State**

8. Statement of Significance

Applicable National Register Criteria
(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- x **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- x **B** Property is associated with the lives of persons significant in our past.
- x **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- x **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

- **A** Owned by a religious institution or used for religious purposes.
- **B** Removed from its original location.
- **C** A birthplace or a grave.
- **D** A cemetery.
- **E** A reconstructed building, object, or structure.
- x **F** A commemorative property.
- **G** Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Architecture
Archeology (Prehistoric Aboriginal and Historic)
Art
Conservation
Engineering
Entertainment/Recreation
Landscape Architecture
Transportation
Politics/Government
Social History

Period of Significance
3,500 B.P.-1967

Significant Dates
1930 (Washington bust) , 1934 (Jefferson bust), 1938 (Lincoln bust), 1939 (Roosevelt bust)

Significant Person
(Complete if Criterion B is marked above.)
Gutzon Borglum

Cultural Affiliation
Plains Archaic and Late Prehistoric

Architect/Builder
Gutzon Borglum
Lincoln Borglum

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Summary of Significance

Mount Rushmore National Memorial Historic District is nationally significant under National Register Criteria A, B, C, and D as a designed historic landscape that dramatically focuses attention one of America's and greatest and most enduring monuments—the Shrine of Democracy sculpture. The work represents "American cultural values between 1927 and 1941."[32] The massive sculpture of four United States presidents, carved from the resilient granite of Mount Rushmore in South Dakota's Black Hills quickly achieved international renown as it emerged during the 1930s, and is a work of art that has become a beloved American icon. In fact, few places in the United States are more closely associated with American concepts of freedom and democracy than Mount Rushmore. The Shrine of Democracy reflects a tumultuous era in American history. First conceived during a period of economic prosperity and national pride, work on the sculpture spanned years of devastating financial decline during the Great Depression, and the darkening clouds of war in Europe. Federal support allowed for the completion of the Memorial, further supporting the artist's message of American strength.

The Shrine of Democracy sculpture is also significant as the most recognized work of master artist Gutzon Borglum. The sculpture is an accomplished creation imbued with Borglum's personal belief in the superiority of American art and his nationalistic outlook. Borglum was highly influential in the site selection and content of the Memorial, including the idea of presenting a heroic statement recognizing America's influence and power, monumentality, patriotism, and self-determinism.

Construction of the Shrine of Democracy sculpture between 1927 and 1941 was supported by a small village of living and work quarters, equipment, and mechanics. Southeast of the sculpture is a collection of cultural and natural features that played an integral role in the creation and administration of the monument. This staging area served Borglum and his crew for fourteen years, while also evolving to accommodate the visitors who soon flocked to Mount Rushmore by the thousands. The surviving evidence of the village, and its later adaptive reuse and augmentation by the National Park Service as an early visitor contact, education, and viewing complex is also significant for its association with the carving of the presidents' busts on the mountain, and with park development. As a popular draw for tourists from its inception and a highly visited destination, the site was developed to accommodate visitors with the support of significant federal programs, such as the WPA using CCC labor. The popularity of the Memorial continued to increase following World War II. By the 1950s, the small visitor contact facility located on the site of Borglum's work camp was overrun by visitors. Under the National Park Service's nationwide park improvement program known as Mission 66, Mount Rushmore was imbued with

[32] Lindberg, Section 8, page 2.

a collection of modern facilities that included a visitor center, parking areas, a large viewing terrace, restrooms, and park administrative and personnel living quarters. The road providing access to the Memorial was also improved to efficiently transport visitors to the site. Mount Rushmore National Memorial Historic District possesses significance at the state and local level for these site developments that reflect larger national trends in park design and administration.

Evidence of pre-park cultural activities has been discovered through archeological investigations. Several sites have been determined eligible for listing in the National Register of Historic Places. The earliest dated site is a lithic scatter from the Plains Archaic period. There are also sites that reflect early settlement and mining during the late nineteenth and early twentieth centuries, and others associated with the carving and early park development.

The period of significance for the Mount Rushmore National Memorial Historic District extends from 3,500 B.P. to 1967. This period of significance incorporates all contributing resources within the historic district. The extended period to 1967 (beyond the recommended 50 year age consideration for listing) encompasses the completion of planned improvements under the Mission 66 program. Because the efforts conducted under the program began during the mid- to late 1950s, which falls within the 50 year recommended age consideration, Criterion Consideration G is not applicable.

The Memorial is significant in the areas of archeology both prehistoric aboriginal and historic, architecture, art, conservation, engineering, entertainment/recreation, landscape architecture, politics/government, social history, and transportation. These areas of significance are supported through the historic contexts of Gutzon Borglum's career as an artist, the Good Roads movement, New Deal-era CCC program, Mission 66, and prehistoric and historic archeology. These contexts are summarized and developed below.

Criterion A Significance

Under Criterion A, Mount Rushmore National Memorial Historic District is a nationally significant example of American cultural values during the years between the world wars that was characterized by a significant surge of patriotism and national pride that resulted in the commissioning of the sculpture and the establishment of a national memorial. The park is also significant for its association with two federal programs—the Works Progress Administration that oversaw the organization of the Civilian Conservation Corps, and Mission 66—that resulted in substantial improvements to the physical environment experienced by visitors and park administrators. Both programs provided much needed funding and expertise at a time when national parks were challenged to meet the spirit of their missions. For these associations, the park is significant in the areas of Conservation, Politics/Government, and Social History.

Mount Rushmore National Memorial is also significant at the state level for its association with efforts conducted by Senator Peter Norbeck and state historian Doane Robinson to attract tourism to the region by commissioning the Shrine of Democracy sculpture and developing scenic road corridors to convey visitors to the area's natural attractions. Tourism as a means of economic development was key to South Dakota's economy. Efforts to attract tourism resulted in support for such notable works as the Iron Mountain Road, the sculpture, and the Horse Thief Lake Road. For this association, Mount Rushmore National Memorial is significant in the area of Entertainment/Recreation and Transportation.

Criterion B Significance

Under Criterion B, Mount Rushmore is significant at the national level as the premier example of the life work of artist Gutzon Borglum. Borglum was born in 1867 and died in 1941 at a hospital in Chicago after dedicating the last 14 years of his life to the work at Mount Rushmore. His sculptures are represented in major museums and as public works across the country. Mount Rushmore idealizes his staunch patriotic views, his belief that America's significance should be represented on the monumental scale, and the fact that the men represented on the carving also signify the ideals of American history, democracy, and self-determination.

Criterion C Significance

Under Criterion C, Mount Rushmore National Memorial Historic District is significant at the national level for the artistic merit of the Shrine of Democracy sculpture, an internationally recognized work of monumental scale and iconic content. This masterful work was developed under the direction of a recognized master utilizing innovative techniques and is significant in the areas of Art, Engineering, and Landscape Architecture. Mount Rushmore National Memorial is also significant at the state level for the design of several park features, including the Sculptor's Studio, the Office/Residence, and the Borglum Memorial Viewing Terrace. The two buildings represent unusual examples of the rustic architectural style employed by the National Park Service during the 1920s and 1930s that integrate elements of the Craftsman style. The Borglum Memorial Viewing Terrace exhibits a streamlined, planar character, and use of modern materials that is representative of the Mission 66 era. Designed by Lincoln Borglum, the terrace also suggests the important role that historic preservation played in the Mission 66 initiative through the incorporation of the original stone fireplaces of Gutzon Borglum's first studio in its design.

Criterion D Significance

Under Criterion D, Mount Rushmore is significant at the local level for the information potential afforded by six identified archeological sites assessed as eligible for listing in the National Register of Historic Places. Two of

these sites reflect prehistoric cultural activity represented through stone tools. Two additional sites are associated with mining and prospecting during the late nineteenth and early twentieth centuries, activities that preceded and coincided with the carving of the sculpture and park development. The final two sites exhibit evidence of the carving operations conducted at Mount Rushmore beginning in 1927, for which many aboveground resources have been lost, as well as efforts conducted to accommodate visitors during the 1930s, including traces of Horse Thief Lake Road.

Overview of the Evolution of the Property

Originally known as Six Grandfathers by the Lakota Indians, Mount Rushmore was later named for Charles E. Rushmore, a noted New York lawyer who visited the site in 1885 as part of an expedition to the region on behalf of the New York-based Harney Peak Tin Mining Company to handle the acquisition of tin mining claims. The idea of carving busts of recognizable heroes of the West was first proposed by South Dakota state historian Doane Robinson in the 1920s as part of a larger effort to attract tourists to the region. The idea was also promoted by State Senator Peter Norbeck. Robinson's initial proposal recommended that American Indians and pioneers be represented in the carving, and that it be located atop the Needles, a recognizable landform of South Dakota's Black Hills. In support of the idea, Robinson noted "Tourists soon get fed up on scenery unless it has something of special interest connected with it to make it impressive."[33] Robinson first contacted sculptor Lorado Taft in December 1923 to discuss the project. Although poor health prevented Taft from accepting the commission, he suggested that Robinson consider the work of Gutzon Borglum, whose work had increasingly moved toward large-scale projects involving patriotic themes.

In 1925, Robinson enlisted the support of South Dakota Senator Peter Norbeck to secure funding for a large scale carving. Together, they convinced Congress to fund the concept, which passed the Mount Harney Bill on March 3, 1925, that allowed for the carving of giant statues in the Harney National Forest.[34] It did not name Borglum as sculptor, specify the figures to be carved, or contain any other limiting restrictions, but did reference the Needles as a possible site for the sculpture. The South Dakota state legislature passed a similar bill on March 5, 1925, but with provisions that carving be supervised by an executive committee, the governor, and two appointees.

After he received the commission, Borglum rejected the Needles site because of the poor quality of the granite, and opposition by American Indian tribes and environmentalists. During a guided tour to scout possible sites during his second visit to the Black Hills in August 1925, Borglum recognized the opportunities afforded by the

[33] As quoted in The Smithsonian Institution, "The Making of Mount Rushmore" available online at http://www.smithsonianmag.com/history-archaeology/The-Making-of-Mount-Rushmore.html (accessed January 16, 2012).
[34] H.R. 11726/ S. 4189. "An Act to authorize the creation of a national memorial in the Harney National Forest," March 3, 1925.

400-foot-wide, 100-foot-tall cliffs of Mount Rushmore. Mount Rushmore also offered the advantage of a southeast-facing orientation, which would afford maximum sun exposure on the sculpture throughout the day. Because Mount Rushmore was located within the Harney National Forest, and was part of the Custer State Game Sanctuary, a South Dakota state park, the change in proposed location was consistent with the existing federal and state legislation, and the project was allowed the project to proceed. It was also Borglum who suggested that the carving highlight American presidents in capturing the spirit and ideals of American geographical expansion and political development.

On October 1, 1925, Mount Rushmore was dedicated as a national memorial that would commemorate and "symbolize the spirit and ideals of the westward expansion of America and the growth of democratic ideals and institutions."[35] Carving began on October 4, 1927, but was soon halted for two years beginning in 1928 due to lack of appropriated funding. Work resumed in 1930, and quickly progressed, with the first bust—of George Washington—dedicated on July 4th of that year. The busts of three additional presidents—Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt—followed over the ensuing decade. In 1933, the site became a unit of the National Park System. Although Gutzon Borglum died in March 1941 before he could complete the Shrine of Democracy, his son Lincoln carried on his father's work. The carving was considered completed later that year, with the last day of drilling occurring on October 31, 1941.

In order to carve the presidential busts into the granite of Mount Rushmore, Borglum employed a work force of sixteen former Black Hills gold miners with experience in drilling and blasting. Over the ensuing fourteen years, Borglum trained a highly skilled force that numbered more than 400 men by the time the sculpture was complete. Supplies for the project traveled over a wagon trail for part of the way from Keystone, South Dakota, but had to be hand carried for the last part of the journey. Numerous trees had to be felled to clear the route to the mountain. Almost immediately, Borglum began to suggest construction of a road to Mount Rushmore, and was supported in this view by Senator Norbeck, who envisioned building a scenic highway to the mountain to attract tourists. At the base of the mountain, the work required construction of a semi-permanent camp to house and feed the workers during the carving season, and to address the functional needs of the work. The camp included Borglum's studio, housing facilities and a kitchen, compressors protected from the elements, and tool and equipment storage structures. Various features were built to move men and materials up and down the mountain, including trails, stairs, and an aerial tramway. The structures of the staging area that was used to set up transport of men and material up and down the mountain were concentrated in a low spot northwest of the Sculptor's Studio. The air compressors were cooled by a nearby dammed brook. A diesel generating plant located in Keystone, two miles to the northeast, provided electricity.

[35] National Park Service, "Mount Rushmore National Memorial," available online at http://www.nps.gov/history/cultural_landscapes/snp/501080.html (accessed January 16, 2012).

A lift platform and hoist house served as the lower anchor point for the aerial tram, a key element of the camp beginning in 1936. The tram had a 500 pound load limit and was used to move supplies up and down from the staging area to the top of the sculpture. The tramway terminated at an A frame structure constructed atop Mount Rushmore on the later site of Theodore Roosevelt's bust. The tram consisted of a 1,300 foot long cable from which a steel bucket was suspended on a trolley. Prior to 1936, the crew ascended to the top of Mount Rushmore via a 506 step wood stairway, interspersed with forty-five inclined ramps, which was the equivalent of climbing a forty-story building. The tram could ultimately carry five workmen per load to the top of the mountain. The men returned to camp via the existing stairs. At the top of the mountain was another temporary village that included buildings for six winches, a workshop, storage sheds and shelters, a lunch room, a small office and studio, and scaffolding. The winch buildings housed 5–foot-tall plaster reproductions of the master models located in the sculptor's studio. Buildings were moved around the site as needed.

Borglum developed his own techniques for carving the mountain. His knowledge and experience in carving a Civil War memorial in Georgia provided him unprecedented opportunity to experiment with large scale blasting and carving techniques. His ability to remove massive amounts of stone to facilitate the more detailed carving resulted in the ability to train his crew and complete the carving efficiently.

Borglum chose to carve one head at a time, observing the relationship of figure to mountain before deciding where to place the next one. He also had to contend with the vagaries of the granite's content and quality. Four main fissures cut through the mountain at an angle of about 45 degrees, 70 feet apart. Determining a specific location for each head could not be established ahead of time as the fissures did not follow straight planes of cleavage.

The Washington bust was the first worked and the first unveiled. It was dedicated in a ceremony held on July 4, 1930. Work on the Jefferson bust began later that year, although Borglum was forced to adjust the proposed position of the bust from left of Washington to the right. The Jefferson bust was dedicated on August 30, 1936. Lincoln, originally to have been placed directly to the right of Jefferson, was moved further to the right than planned to avoid crowding the other heads. Lincoln's dedication occurred on September 17, 1937. The Roosevelt figure, the last to be started, was dedicated on July 2, 1939. Even though all of the figures had been dedicated, finishing work continued up to and after Borglum's death on March 6, 1941. His son, Lincoln, carried on the work until October 31, 1941.

Borglum's vision for the memorial included an entablature and a Hall of Records. The entablature, which would have been carved east of the figures in the form of the Louisiana Purchase, was initiated but never completed due to a dispute between Borglum and ex-President Coolidge on the text for the entablature. The entablature was also

affected by Borglum's decision to move Thomas Jefferson's head from his original intended location due to the unsuitability of the rock found there. The repositioning of Jefferson's head eliminated the available space for the entablature. The Hall of Records, however, was initiated behind the heads within a small V-shaped canyon but left incomplete when work stopped in 1939.

As the sculpture progressed, so too did park development. Prior to National Park Service involvement in the project, work on the sculpture and on physical improvements in the headquarters area was executed haphazardly with no overall plan. Federal funding targeting site improvements began to change the character and configuration of the camp area after 1933. The funding was in the form of New Deal-era federal relief money. It was used to provide better tourist facilities around Borglum's original studio, including improvements to the landscape, the building of roads and paths, and the addition of parking spaces.

As the number of curious visitors rose from about 100,000 to more than 135,000 between 1931 and 1933, the state of South Dakota began to fund highway improvement projects that afforded access to the remote region. These included graveling U.S. Highway 16 from Rapid City to Mount Rushmore. Under the direction of Senator Peter Norbeck, the scenic Iron Mountain Road was built between 1931 and 1933, and designed as a tourist attraction that would convey visitors between Custer State Park and Mount Rushmore National Memorial. Several designed view points along the road focused attention on the sculpture. Borglum approved of the highway, stating that "Senator Norbeck's Iron Mountain Road promises to be an indispensable part of the Memorial itself, a part of the sculptured art."[36]

As visitation increased, the National Park Service enhanced their maintenance regime by cleaning up the grounds, repairing buildings, and painting of the Sculptor's Studio interior. To accommodate visitors, improvements were directed towards improving infrastructure and parking. Landscape modifications to accommodate both the workers and visitors at the remote location were also undertaken. These focused primarily on infrastructure improvements, such as road, trail, storm water management system, and water supply feature construction, implemented by crews of CCC enrollees. The CCC was also involved in waste removal and tree clearing.

The largest changes to the headquarters area occurred after 1939, when administrative control over Mount Rushmore was conferred to the Department of Interior. During 1939, large-scale improvements to the landscape included work on two new residences, a new studio, two comfort stations, two concrete 40,000 gallon water tanks, access roads, and parking facilities. One of the residences was built for a park superintendent. A much smaller residence was constructed to house maintenance personnel.

[36] Fite, "The History of Mount Rushmore National Memorial," 152.

These efforts followed legislation that sought to formalize the park's boundaries. On June 15, 1938, Congress passed the Mount Rushmore Memorial Act "to designate and describe by metes and bounds an area of not more than fifteen hundred acres of the public lands of the United States within the Harney National Forest, State of South Dakota, immediately surrounding the Mount Rushmore National Memorial. Upon such designation such area is hereby reserved for and declared to be part of the Mount Rushmore National Memorial, and withdrawn from location or entry under the mining or other laws of the United Sates."[37] Boundary considerations were addressed over the following decades as survey and title assessments suggested slight modifications of the original proposed reservation. In 1940, the "Act to Amend the Mount Rushmore Memorial Act of 1938" suggested expansion of the reservation to include up to 1,800 acres.[38] In 1949, 525 of these acres were transferred to the Harney National Forest, which was renamed the Norbeck Wildlife Reserve, and the current boundary of the Memorial was formalized.[39]

A second key period of park development followed in the 1950s and 1960s using funding afforded by the national Mission 66 program. As part of the Mission 66 initiative, the park received a new visitor center, viewing terrace, parking facilities, park personnel housing facilities, a concessionaire dormitory, visitor restroom facilities, and various utility improvements. The road connecting the memorial to larger highways was also modified, forming a modern engineered highway from the previous alignment of Horse Thief Lake Road. While many of the features established during Mission 66 survive today, the visitor center, parking facilities, and viewing terrace have been replaced, and several other buildings and structures have been substantially altered.

During the 1990s, the firm of AndersonMasonDale Architects was engaged to prepare a five year master plan for redevelopment and improvement of the visitor arrival, services, and viewing area at Mount Rushmore based on a Visitor Services Area Redevelopment Plan prepared by the National Park Service in 1990.[40] The focus of the master plan was the relatively level part of Doane Mountain where the existing Mission 66-era visitor center, amphitheater, parking area, and viewing terrace had become insufficient in size to accommodate the large number of visitors to the park. The plan, implemented by 1998, revolves around accentuation of the view of the sculpture through construction of a monumental, axial approach walk leading from a parking structure to an enlarged viewing terrace. Construction of these features required demolition of many Mission 66 era resources.

While numerous features survive today to help convey the historic associations of the sculpture, early park

[37] H.R. 10462 "Mount Rushmore Memorial Act of 1938," June 15, 1938.
[38] H.R. 8357 "An Act to Amend the Mount Rushmore Memorial Act of 1938," May 22, 1940.
[39] H.R. 3926 "To Rename a game sanctuary in the Harney National Forest as the 'Norbeck Wildlife Preserve,' and for all other purposes," October 11, 1949.
[40] National Park Service, "Environmental Assessment for Visitor Services Area Redevelopment" (Keystone, South Dakota: U.S. Department of the Interior, 1990). This document constituted an amendment to the park's 1980 General Management Plan.

development, and Mission 66 periods of development, several changes have occurred to affect the appearance of the visitor core area. Many of the staging area structures and buildings that supported the work of the sculpture crew have been removed. Missing are a blacksmith shop that was built in 1927 and removed in 1963, the wooden staircase that served as the worker's trail to the mountain top, which was removed in 1946, a bunkhouse and a restaurant that were removed in 1942, a residence built in 1935 that was removed in 1963, a restroom built in 1938 that was likely removed in 1960, the 1939 hoist house that was later moved and used as an oil house in 1950, and the original studio that was built in 1929 and razed in 1963. The compressor building that housed three compressors was built in 1931 and removed in 1963. The present day compressor shelter was built in 1991 and is non-contributing. It is smaller than the original shelter and displays one compressor viewed though a glass window on the north and west sides. The location of the hoist house is now marked by a concrete pad that served as the lift platform southwest of the Sculptor's Studio. As noted, several Mission 66 features within the visitor core area were replaced in 1998. There have been few other additions to the park since Mission 66. One of these is a concessionaire dormitory built north of South Dakota Highway 244 and east of the visitor core in the mid-1990s.

Mount Rushmore Site History

Lakota Indians and the Black Hills, prehistory to the present

Mount Rushmore is located in the Harney Range of the Black Hills of South Dakota. The Black Hills retain ancient geological resources with core granite dating back more than 2 billion years. The Black Hills extend over an area roughly 125 miles by 60 miles in size that is oval shaped. The distinctive appearance of the landscape comes from their significant age. The stark shafts of granite seen in the Needles and many other peaks represent the inner core of broad mountain ranges that have been significantly eroded over millions of years. The name Black Hills is derived from a Lakota term "Paha Sapa" which literally translates to hills of black. The dense cover of coniferous trees over the hills gives the appearance of a black landscape from a distance.

Mount Rushmore stands as one of the highest peaks at approximately 5,720 feet, nearly 500 feet higher than most other peaks nearby. Mount Rushmore, along with many neighboring peaks such as Harney, Mt. Coolidge, and the Needles, are composed of a very hard granite that erodes so slowly that many geological estimates suggest that the landscape will retain its current appearance two million years from now.

Archeological evidence suggests that Native peoples have occupied this area since as early as 7,000 years B.P. although early hunter-gatherers may have passed through without leaving much evidence of their presence. Tribes present in the area included the Arrickaras, Cheyenne, Pawnee, Crow, Sioux, and Kiowa. These tribes utilized the

natural resources in the area of the upper Great Plains, which was home to complex tribal organizations that encompassed the broad identity of the Sioux.

The term "Sioux" is a French Canadian derivative that is applied to tribal organizations throughout various regions of the Great Plains. These organizations have been divided as Dakota, Nakota, or Lakota with each pronunciation applied to a region of the Great Plains associated with the specific group. The Dakotas were often referred to as Santee Sioux and lived generally in present day Minnesota, the Nakotas generally occupied the area in and around the Missouri River, and the Lakotas were the largest group and occupied the western parts of South Dakota most closely associated with the Black Hills.[41] The Lakotas were further divided into seven distinct bands with the Oglalas and the Sicangus the two with the closest affiliations to the Black Hills. These bands were not strictly territorial or isolated, and interacted with each other with familial relations connecting the different bands throughout time.

Mark David Spence in *Passages through Many Worlds: Historic Resource Study of Wind Cave National Park* describes the significance of the area of the Black Hills to the Lakotas, information that is conveyed in the paragraphs that follow.

Situated at a rough midpoint between the seven Lakota bands, the Black Hills were like a meeting lodge or sacred dance area in the midst of a great camp circle. As such, they served as the unifying center of the Lakota world. They were the preferred locale for the various Lakota bands to congregate in the summer for social exchange, collective decision-making, and the performance of the Sun Dance. Indeed, in making their great summer encampments, the Lakota bands would be arranged in a great circle that mirrored their relative positions around the Black Hills. At the center was the Sun Dance area, and in the middle of that was the sacred pole. In this arrangement of people and ceremony, the Black Hills were, as the Lakotas called them, "The Center of Everything That Is."[42] In 1776 the Lakota defeated the Cheyenne for primary control of the territory in and around the Black Hills resulting in a single tribal organization claiming the land. The Lakota continued to be the primary American Indian tribe present in the Black Hills for nearly 100 years.

The Lakota's sophisticated trade and open access to the resources of the plains resulted in their dominance as a power in the region. Throughout the 1700s the Lakota occupied the territory between the Missouri River and the Black Hills. Their use of equestrian travel as well as their knowledge of the Missouri River and its tributaries provided them with the ability to build and participate increasingly in trade with Americans. Evidence of their extensive trade was noted by William Clark, noted explorer and partner of Meriwether Lewis who embarked on

[41] Mark David Spence, *Passages Through Many Worlds: Historic Resource Study of Wind Cave National Park* (Omaha, Nebraska: National Park Service, Midwest Regional Office, 2011). 81–83.
[42] Ibid., 91.

the Corps of Discovery expedition to explore the Louisiana Territory and west to the Pacific Coast following the Missouri River under the authority of President Thomas Jefferson. In 1806, Clark documented that the Lakota represented an "especially serious 'source of inconvenience' to American expansion onto the Plains, and would remain so 'until some effectual measures be taken to render them pacific.'"[43] By the 1830s the bison hide trade, which focused around the hunting grounds in the Black Hills, was a major contributor to the economy for the Lakotas. After a severe smallpox epidemic weakened neighboring tribes, the Lakota dominance led other tribes such as the Crow, Pawnee, Shoshone, and Blackfeet to recognize the Black Hills as the "Heart of Lakota Territory."[44]

By the 1850s the Lakota had reached the peak of their population and territorial claims. Severe drought conditions in the 1850s and 1860s resulted in a significant decline in bison, while an increase of human and livestock traffic along emigrant trails imposed a demand on regional resources, diminishing the previous abundance in the area. During this period, U.S. military troops began to form alliances with Crows, Pawnees, Shoshones, and Arrickaras, posing a territorial challenge to the Lakotas.[45]

The federal government entered into the first Treaty of Fort Laramie with the Sioux, Cheyennes, Arapahoes, Crows, Assinaboines, Gros-Ventre Mandans, and Arrickaras on September 17, 1851. Article 5 of the treaty identified boundaries of territory belonging to each tribe. Monetary payment was promised to the tribes in exchange for safe passage of American emigrants along established trails. However, the United States failed to enforce the treaty, allowing massive numbers of emigrants, including those heading to Colorado and California during the gold rush era, to use the trails without reparation.[46] The treaty was instrumental in beginning to identify the territorial lands of the tribes, which eventually led to reservation designation.

The 1868 Treaty of Fort Laramie between the United States and the Lakota guaranteed the land in and around the Black Hills to the Lakota. This treaty also prohibited European settlement in the Black Hills in perpetuity, resulting in the Lakota retaining full government recognized control of the Black Hills. The federal government believed this a good compromise to end the violence among settlers and American Indians, and they saw little value in the land given its difficult terrain. However, when General George Armstrong Custer's Black Hills Expedition discovered gold in 1874, the area was flooded with prospectors.[47]

[43] Ibid., 101.
[44] Ibid., 86–88.
[45] Ibid., 89.
[46] Red Road, Inc., "Treaty of Fort Laramie," http://www.canku-luta.org/PineRidge/laramie_treaty.html, (accessed May 15, 2013).
[47] Jeffrey Ostler, *The Lakotas and The Black Hills; The Struggle for Sacred Ground* (New York, New York: The Penguin Library, 2010), 58-60.

This influx of gold seekers caused significant conflict with the Lakota and the government relocated the tribe to reservations located on the high plains east of the Black Hills. The resulting Black Hills Wars of the 1870s, and the Great Sioux War of 1876, ultimately saw the defeat of the Lakota and their allies the Cheyenne and Arapahoe by the U.S. government, culminating in the most prominent action of the war—Custer's defeat at the Little Big Horn in June of 1876. The government taking over the land in the Black Hills directly violated the 1868 Treaty of Fort Laramie. The Lakota clung to their beliefs and their attachments to the Black Hills despite government efforts, their relocation to reservations, and the influx of permanent European settlers. The massive increase of people, transportation routes such as new rail lines which enabled new forms of trade, and political subdivisions such as state and territory boundaries resulted in the geo-political reorganization of the entire region. During the latter half of the nineteenth century, the Black Hills and the Great Plains were integrated into the standardized American systems of trade, transportation, and politics as the land became the focus of prospecting, ranching and other agricultural pursuits, and speculation.[48]

The Wounded Knee massacre occurred on December 29, 1890, on the Lakota Pine Ridge Indian reservation. The massacre effectively ended the American Indian Wars that had begun in the 1870s. The majority of those who lost their lives were Lakota Indians. Estimates range from 150 to 300 killed, including men, women, and children. In addition, some 25 soldiers were killed. Despite the massacre at the hand of the U.S. military, and their removal to reservations, the Lakota maintain their strong connection to the land and consider the Black Hills to be the "Center of Everything That Is."

Throughout the twentieth century, the Lakota remained assigned to their reservation lands. The Rosebud and Pine Ridge reservations located in south central South Dakota became the primary home for most of the Lakota in the Black Hills area. South Dakota suffered greatly during the drought and dust bowl years of the Great Depression. The reservations received public assistance like the rest of the state through allocations of beef and grain, but continued to file claims for the Black Hills.[49]

Significant conflict arose again in the 1970s with protests and the revolt and occupation at Wounded Knee. Members of the American Indian Movement (AIM) occupied the town of Wounded Knee for 71 days when the Ogala Civil Rights Organization failed to remove Richard Wilson, the tribal president. Wounded Knee was chosen because of its symbolic connection to the past. During the occupation a U.S. Marshall and two American Indians were killed and one man disappeared, believed also to have been killed. After the occupation, Dennis Banks and Russell Means, who were both pivotal spokesmen during the occupation, were brought to trial for their involvement in the incident, but charges were dropped against both because of prosecutorial misconduct.

[48] Spence, 102.
[49] Edward Lazarus, *Black Hills White Justice: The Sioux Nation versus the United States, 1775 to the Present* (New York, New York: Harper Collins, 1991), 161.

The aftermath of the Wounded Knee occupation was devastating to the Pine Ridge Indian Reservation. Violence continued and the reservation had the highest murder rate in the United States. After the reservation violence diminished, the Lakota Nation took to the courts. In 1980, the Supreme Court ruled in the United States versus the Lakota Nation of Indians that the U.S. did violate the Treaty and they paid the Lakota the value of the land in the 1870s plus interest for an amount totaling approximately $106 million. The Lakota never accepted the settlement, choosing to instead maintain their claim on the land. To date the money, plus accumulated interest, remains in an account belonging to the Lakota.[50]

The Carving, 1923–1941

Mount Rushmore received its name from a New York attorney, Charles Rushmore, who came to the area to do legal work for a mining company and wanted to know the name of the mountain. Members of his party said that they did not know but they might as well call it Mount Rushmore after him. The idea stuck; Rushmore himself eventually became a donor to Borglum's carving project on the mountain that bears his name.

The concept for creating a massive monument to the American West within the Black Hills was first proposed by South Dakota State Historian, Doane Robinson, in 1923. Robinson heard about and was inspired by Borglum's work at Stone Mountain near Atlanta, Georgia, which featured a massive carving of Gen. Robert E. Lee and his troops on the side of a rock face as part of a Confederate Civil War memorial. The carving process was rife with problems and personality conflicts between Borglum and his client, the United Daughters of the Confederacy. At the height of his discontent, Borglum was contacted by Doane Robinson, who extended an invitation to visit South Dakota and discuss a carving at the Needles in Custer State Park.

Borglum arrived in South Dakota with his wife Mary and son Lincoln in 1924 for his first visit and tour of the area. When Robinson proposed the idea of western figures carved in the Needles, Borglum replied that they would look like, "misplaced totem poles."[51] Robinson and Borglum were committed to finding an appropriate location for their vision, and given the availability of their support from the state and local organizations, they continued their search. Borglum returned the following year, 1925, and formed a search party with Robinson, guides, and other experts to help find a site. The party spent two weeks trekking through the Harney Range searching for a peak higher than its neighbors, made of solid granite, and preferably facing southeast for the best lighting. When they climbed to the top of Mount Rushmore, Borglum was immediately enamored of the site. The party planted an American flag on the top rock to mark their location.[52]

[50] Lazarus, 401-402.
[51] June Culp Zeitner and Lincoln Borglum, *Borglum's Unfinished Dream: Mount Rushmore* (Aberdeen, South Carolina: North Plains Press, 1976), 28.
[52] Ibid., 25.

Others in the party were not as convinced that they had found the ideal site for the proposed carving. Concerns included the remoteness of the site and lack of access, with no major roads nearby. They worried that the sculpture would never be visited. However, once Borglum and Robinson received word from geologists that the mountain offered a canvas of extremely hard granite, with long term durability, they decided to move ahead with the project at Mount Rushmore. With the strong support of South Dakota Senator Peter Norbeck, they initiated discussions about the composition of the carving. Robinson was in favor of featuring notable western icons such as Lewis and Clark or chief Red Cloud, but Borglum argued in favor of a scene that represented the ideals of the patriotic nation that he loved.[53]

As planning began, Borglum was placed under contract by the Mount Harney Association, a group of prominent South Dakota businessmen and politicians. The artist selected what he considered to be three major figures in American history whose personal history was surpassed by their contributions to the country: Presidents George Washington, Thomas Jefferson, and Abraham Lincoln. He chose Washington to represent the infancy and birth of the country, Jefferson to represent the inspiration and innovation through the Declaration of Independence and his foresight in acquiring the Louisiana Territory of which South Dakota was a part, and Lincoln to represent the turmoil and unity of the country as well as his strength and humility. He meant for the carving to be a memorial to the ideals of the individuals portrayed rather than the men themselves. He was often noted as saying he was "motivated by love of country."[54] Borglum created his first model for the carving in his winter studio in San Antonio, Texas. The model was then driven to South Dakota by Borglum's son Lincoln to present to the Association and for public display. Borglum quickly realized that his proposed carving of three significant American presidents was not big enough and there was sufficient space on the mountain for a fourth figure. Borglum chose Theodore Roosevelt as that final figure. However, Roosevelt's likeness was not without controversy. Roosevelt had been dead only eight years and was responsible for splitting the Republican party. Further fueling the controversy was the fact that Borglum was a personal friend of Roosevelt's. Borglum believed that Roosevelt's contribution to history met the important contributions of the other presidents depicted, but it was not until he received the support of President Calvin Coolidge for the Roosevelt likeness that the choice was secured. Coolidge supported the addition because of Roosevelt's staunch support to preserve the nation's natural beauty as well as his efforts to link east and west through the completion of the Panama Canal.[55]

[53] Ibid., 30.
[54] Zeitner and Borglum, 32.
[55] Ibid., 33–34.

Borglum stated that, "Regardless of what biased people may think of these four human beings, they were the ones at hand when our destiny as a people was shaped. They were the ones who personified certain basic elements crucial to our survival and growth as a nation."[56]

Borglum and the Mount Harney Association quickly raised $50,000 to begin the project. Borglum's first contract was for $250 for three years of consultation beginning in 1927.[57] Borglum began to organize his team, insisting that his manager from Stone Mountain, Georgia, Major Jesse Tucker be brought in to supervise daily stone removal and management, thus freeing Borglum up for broader planning efforts. Borglum gave up 10 percent of his own commission to guarantee Tucker a $10,000 annual salary. He also gave him land in the Black Hills to try to cement his commitment to the project. Unfortunately, a mere two years later, in 1929, Tucker abandoned the project, leaving Borglum to oversee day-to-day operations.[58]

Although Borglum, Robinson, and Norbeck were convinced of the success and necessity of the massive carving it was not universally accepted. Borglum had run into difficulties with his Stone Mountain project in Georgia. Though a successful artist with works in collections and museums across the country, the press focused on his reputation for being difficult based on his work at Stone Mountain. Many environmentalists believed that the natural features of the Black Hills should be preserved, and that the presence of a project like this would mar its inherent beauty. The *Rapid City Journal* wrote that "The Black Hills can sell themselves without any alteration of nature's handiwork." A newspaper in Georgia stated that "Borglum is about to destroy another mountain. Thank God it is in South Dakota where no one will ever see it."[59]

Money was a constant problem in the early stages of the project. Borglum estimated that each figure would cost approximately $200,000. With most of the work completed during the Great Depression years of the 1930s in a farm state suffering from serious drought, the project was constantly under scrutiny for spending funds that might be better put to use feeding Americans. Borglum believed that, for the project to be a success, the public must have a sense of ownership and be involved in the raising of funds.

The tides changed when, in 1927, Senator Norbeck invited President Coolidge to visit the area to show him the project and gain his support. Coolidge stayed at the State Game Lodge in Custer State Park and declared it the 1927 Summer White House. Coolidge was so excited about the prospect of the memorial that he referred to the site as a "National Shrine" and invited Borglum to Washington, D.C. to meet with Secretary of the Treasury Andrew Mellon to discuss federal funding for the project. With the publicity from the presidential visit, donations

[56] Ibid., 34.
[57] Ibid., 31.
[58] Robert J. Dean, *Living Granite: The Story of Borglum and the Mount Rushmore Memorial* (New York, New York: Viking Press, 1949).
[59] Ibid.

began to pour in. Charles Rushmore himself donated $5,000 upon learning about the project at his namesake mountain. Other sizable donations came from the Homestake Gold Mine, the *Dakota Farmer* of Aberdeen and relatives of Theodore Roosevelt. Borglum, Robinson, and Norbeck were determined to start work on the carving while Coolidge was still in the area, and using these early donations and a diesel engine from Samuel Insull of Chicago they began blasting.

As part of these early efforts, Borglum used four commemorative drills that he later presented to several key individuals. The first went to President Coolidge, the second to Doane Robinson, and the third to Senator Norbeck. Borglum kept the fourth, and it is on display today in the park museum. This display and President Coolidge's support contributed to Congress passing Public Law 805, "An Act Creating the Mount Rushmore National Memorial Commission and defining its purposes and powers" on February 25, 1929. The bill designated the site as a National Memorial and appropriated funding for up to half of the estimated $500,000 cost of the project. The funds were to be provided on a matching basis as Borglum believed that local fundraising was vitally important to the project.

Provision of federal funding, coupled with renewed private donations, resulted in a flurry of activity at the site. Borglum completed Washington's bust by the summer of 1930. Most of the workers employed in the project were miners who knew blasting, as well as local lumbermen and ranchers, all of whom were trained on site by Borglum himself.[60] Borglum worked closely with miners and engineers to develop exacting methods of blasting and drilling to remove rock from Mount Rushmore's southeast face. After his site manager, Jesse Tucker, left in 1929, Borglum brought in his son Lincoln to work on the project. Gutzon trusted Lincoln's work, and because of tight budgets, brought him on without pay. Lincoln was well suited to the work. He became the chief pointer at the site in 1931. Gutzon was also forced to take a more active role in the daily routine at the site. As a result he bought a ranch for his family nearby as a permanent home.

Borglum was ever conscious of the lasting presence of his project and would often view the progress of work from various points of view across the Black Hills. To ensure he achieved the look he had envisioned, Borglum, with the help of his son Lincoln, completed the finishing work on the face himself. Borglum chose to leave Washington's nose one foot longer than the scaled proportions called for. The sheer size of the image meant that the extra length would be unnoticeable to the casual observer. Moreover, geologists estimated that the extra foot of length could add up to 100,000 years to the lifespan of the carving.[61]

Washington's bust was dedicated on July 4, 1930, in a dramatic ceremony where the bust was covered by a massive American flag that was dropped to reveal the carving. This format was retained for the unveiling of each

[60] Ibid., 46.
[61] Ibid., 46–47.

subsequent figure. It was during the dedication that the Commission President first referred to the site as a Shrine of Democracy.

Work slowed significantly due to a funding shortage after Washington's bust was revealed. Borglum reached out to every potential source he could imagine, including asking school children to save their nickels, dimes, and quarters to donate to the work of completing the Lincoln bust.

Despite the slow-down, related projects continued to move forward. Senator Norbeck supported the project by lobbying heavily for the construction of roads that visitors could use to reach the monument. He considered the Memorial an important tourist draw to the region, and tourism to offer a solution to the economic woes of his constituents. Two roads resulted from Norbeck's influence—the Iron Mountain Road and the Horse Thief Lake Road. The Iron Mountain Road was designed to connect the emerging Memorial with Custer State Park. It was a scenic highway that traversed the dramatic formations of the Black Hills, and took full advantage of views and vistas of Mount Rushmore. The Horse Thief Lake Road provided direct access to the sculpture carving and viewing area, connecting to the Iron Mountain Road, as well as other area attractions. Borglum fully supported Norbeck and the construction of the new roads, completed by 1933. In 1932, Norbeck also secured $100,000 in federal public works money to improve the carving camp and viewing area by constructing steps, walls, walkways, and landings.[62]

Given the site improvements and improved access, the number of people traveling to see Mount Rushmore increased significantly, with visitors arriving from all forty-eight states and many foreign countries.

In 1933, President Roosevelt issued two executive orders on August 10, 1933, that reorganized the administration of national monuments and historic sites, transferring the responsibility for these sites to the Department of the Interior under the auspices of the National Park Service. Mount Rushmore thus became a unit of the burgeoning National Park System. The act effectively eliminated the requirement for matching funds to be raised to complete the project. Roosevelt claimed that he chose the National Park Service to protect the integrity of Mount Rushmore and to "preserve the balance of nature which made the site inspirational and Borglum insisted that no campgrounds, tourist traps or billboards be close to his work."[63] While transfer of the Memorial to the National Park Service resulted in an important increase in funding, the federal guidelines and procedures imposed on site operations were difficult for Borglum to accept. Borglum considered National Park Service regulations as nothing more than government red tape. He regularly clashed with the National Park Service administration, demanding complete control over his workers and their methods of completing the project.

[62] Ibid., 55.
[63] Ibid., 60.

Once relieved of responsibility of raising funds, Borglum focused most of his attention on the carvings in 1934. He officially placed his son Lincoln on the payroll, and together they made great progress on the Jefferson bust. After completing nearly half of Jefferson's bust, the rock to the left of Washington was found to be too flawed to complete the work. Borglum redesigned the sculpture, placing Jefferson to Washington's right. The crew was forced to blast away a great deal of work.

At the same time, the National Park Service funded several notable site improvements, including construction of a new water reservoir, modern sanitary facilities, new machinery and equipment, and installation of electrical lines. These efforts allowed work to continue nearly year round.

In 1936, the National Park Service sent Julian Spotts to manage the site and to relieve Borglum from daily administration. Borglum welcomed the opportunity to focus on his creative enterprises. The government involvement also appears to have reduced tensions among the workers. The National Park Service presence also helped to address the distractions associated with the fact that thousands of people were visiting the site daily.

The Jefferson bust was dedicated on August 30, 1936, by President Roosevelt with great fanfare. Roosevelt was late to the site, upsetting Borglum who desired optimal sun for the unveiling. Roosevelt did not plan to speak but was so moved by the site and Borglum's words that he gave an impromptu speech from his car, praising the patriotism of the site and the work of Borglum. On September 17, 1937, the Lincoln bust was dedicated on the 150th anniversary of the adoption of the United States Constitution. This was a more somber occasion as taps was played to recognize the passing of Senator Norbeck from cancer.[64]

Ongoing conflicts with National Park Service personnel and federal administrative processes led Borglum to seek a new arrangement from Congress. With the support of South Dakota Senator Francis Case, Borglum drafted a bill to reorganize the Mount Rushmore Commission and project oversight. The bill, which successfully passed, gave Borglum control of the project and identified a commission. It provided an additional $300,000 to complete the project and increased the size of the Memorial to 1,000 acres. Julian Spotts left the site and Borglum regained management control. Financial administration was then funneled directly through the U.S. Treasury Department, which eased what Borglum saw as some of the significant bureaucracy at the site. This also freed him to begin work on his proposed Hall of Records to be located behind the busts at the top of the mountain. Borglum saw the Hall of Records as a significant feature of the site. It was meant to be an elaborately decorated and formal space within which to store artistic renderings of famous historical events, carved tablets of important documents, and busts of great men in history. The Hall of Records, however, was never completed to Borglum's satisfaction or original intent, after the project was ordered stopped by the federal government in 1939.

[64] Ibid., 72.

Roosevelt's bust was dedicated on July 2, 1939. The date was chosen to coincide with the 50th anniversary of South Dakota's statehood. Doane Robinson at 83 years old, Chief Standing Bear and a group of Pine Ridge Lakota in full regalia, as well as thousands of individuals came together to celebrate the milestone.[65]

President Roosevelt returned control of Mount Rushmore to the National Park Service in 1938. John Nagle, Superintendent of Memorials for the National Park Service, was detailed to the site to administer the project. Roosevelt ordered the construction on the Hall of Records stopped, and the National Park Service began to require review of all plans and drawings associated with planned activities at the site.

In 1941, Gutzon Borglum decided to take a trip around the country as a publicity tour to raise funds and awareness of the site. He left Lincoln in charge of the carving, which continued after the dedication of the last bust. He believed that Lincoln, better than any other man, understood his vision and the effort required to maintain his design's integrity. During the trip, Borglum was admitted to a hospital in Chicago for surgery and died on March 6, 1941, at the age of 74 from a heart attack as a result of surgical complications.[66]

Lincoln Borglum took over administration of the project. On October 31, 1941, the work was declared completed and Lincoln turned the Memorial over to the National Park Service. The carvings had cost just under one million dollars, nearly twice the original estimate.

Mount Rushmore National Memorial Administration, 1941–1956

Lincoln Borglum stayed on as the Memorial's first superintendent. Due to the labor shortage caused by the war, Lincoln Borglum worked alone at the site. After the war, the National Park Service began to complete additional improvements intended to support visitor access and park administration. The wooden stairs installed to access the top of the memorial were removed in 1946 to prevent public access to the carving itself. Significant increases in traffic and visitation occurred almost immediately after the war. In 1946, a Highway Patrol was required to direct the heavy flow of traffic along the road leading to the Memorial. In an effort to raise funds to support this Memorial, the government produced two million fifty cent coins with the image of Mount Rushmore. Funds raised from the sale of these coins were meant to improve the site, including the addition of enlarged parking facilities and lighting. The Memorial was first lighted for evening viewing in 1948. In 1949, two permanent banks of searchlights, each of which included 27 lamps, were installed to illuminate the sculpture. A third bank was installed in 1951 to provide cross lighting. Lincoln remained in his post through 1949, when he returned to his family home in Connecticut with his wife and family.

[65] Ibid., 77.
[66] Gilbert C. Fite, *Mount Rushmore* (Norman: University of Oklahoma Press, 1952), 240.

Mission 66, 1956–1966

The decade of the 1950s saw a significant increase in visitation and major changes to the site as a result of Mission 66. National Park Service facilities planning efforts conducted in 1954 identified the need for improving the approach road from Keystone, a new parking lot, concessions building and dormitory, visitor center, restrooms, amphitheater, concession dormitory, and personnel housing units. These improvements were funded and completed due to the nationwide park improvement program known as Mission 66 that occurred between 1956 and 1966. Many of these new facilities were dedicated in 1962, including the concession area and the amphitheater. In 1963, Borglum's first studio was demolished, and a commemorative viewing terrace, designed by Lincoln Borglum, constructed on the site. Lincoln incorporated the studio's impressive stone fireplaces into the new design. Also during 1963, a maintenance and garage facility behind the Sculptor's Studio was completed. Finally, the new visitor center, complete with fallout shelter, was opened to the public in 1963.[67]

Accompanying the extensive new construction during Mission 66 was the demolition of many of the buildings associated with the carving period, including the blacksmith shop, the compressor house, and, as noted above, Borglum's first studio. The decision to demolish the old studio was not well received, but when Lincoln Borglum was presented with information indicating that the building was significantly deteriorated and infested with termites, he accepted the determination.

Post 1966 Site History

During the 1970s, Mount Rushmore became the focus of a controversy between the federal governmental and local American Indian tribes. The American Indian Movement (AIM), which was formed in 1968 in Minneapolis, Minnesota, to address issues of concern to Indian people, centered their protests at Mount Rushmore, occupying the site for several days in June 1971 to raise awareness about their demand that the United States honor the 1868 Fort Laramie Treaty. Although the protests were non-violent and the protesters were removed by the National Park Service and charged with trespassing, violence later erupted in the Black Hills and neighboring communities and the South Dakota National Guard was called to Custer State Park to provide security. Additional patrols and rangers were also brought in to provide protection to the Memorial. On February 27, 1973, AIM members occupied the town of Wounded Knee on the Pine Ridge Reservation in southwest South Dakota, demanding return of all lands in the area. The town was quickly blockaded by U.S. Marshalls and FBI agents. The occupation, which lasted for 71 days, ended in violence. A bomb discharged at the main view terrace destroyed eleven windows in the visitor center. After key members of AIM were arrested and tried, the movement became less confrontational nationally. In order to protect the Memorial and visitors, the National Park Service closed the

[67] Zanger, 15.

park for four days until the threat of additional AIM demonstrations had passed. A period of relative calm followed. America's bicentennial was celebrated at Mount Rushmore with great fanfare in summer 1976.

The patriotic roots of the sculpture were reinforced when Fourth of July celebrations were made an important annual event at the park in 1980. As part of the first annual celebration, the park sponsored bands and speakers and special programs that included a sculptor-in-residence initiative.

Major changes to the site occurred in the 1990s when the Mission 66 visitor center and parking area was demolished to make way for a new visitor center, museum, gift shop, amphitheater, parking deck, and Avenue of Flags. Though critical to the daily operations of the site, these structures are non-contributing resources within the historic district.

Throughout the history of the Memorial many groups and individuals have continued to lobby for completion of the Hall of Records, or made proposals to introduce additional busts to the carving. Neither of these ideas has come to fruition, and the Memorial remains as designed by Borglum, with the exception of the unfinished Hall of Records. Today the Mount Rushmore National Memorial is enjoyed by more than two million visitors per year and remains an internationally recognized work of art and American icon.

Historic Contexts

Mount Rushmore, the Role of Tourism and Good Roads in its Early Development, 1925–1933

Mount Rushmore National Memorial Historic District is significant at the state level for its association with efforts conducted by Senator Peter Norbeck and state historian Doane Robinson to attract tourism to the region by commissioning the Shrine of Democracy sculpture and developing scenic road corridors to convey visitors to the area's natural attractions. Tourism as a means of economic development was key to the development of South Dakota's Black Hills and environs beginning in the early twentieth century. The advent of the railroad, and later the private automobile, provided the opportunity for visitors to reach the region. Individuals such as Peter Norbeck were instrumental in developing good roads to facilitate travel by tourists. The idea of carving images of popular American heroes on the region's granite mountains was championed by Norbeck and eventually became a federal project. These efforts were successful in establishing a robust tourism industry in western South Dakota by the mid twentieth century. Surviving evidence of early tourism associated with the park include the Iron Mountain Road, traces of the Horse Thief Lake Road, and the Shrine of Democracy sculpture. The park is significant in the areas of Entertainment/Recreation and Transportation for its association with this context.

Development of the Shrine of Democracy sculpture occurred within a broader context of attracting tourists to South Dakota's Black Hills. Although the state was slowly settled by pioneers during the mid to late nineteenth

century, the far western part of the state was not well suited to agriculture. Early settlement centered on small homesteading farms where immigrants from the eastern United States and Europe struggled with extreme weather conditions, poor soils, and rough terrain in their attempts to establish a living based on growing crops such as corn, wheat, and milo, and pasturing livestock that included cattle, sheep, and horses. The discovery of gold by the Black Hills expedition by the U.S. Army in 1874 under the leadership of Lt. Col. George Custer had led to the establishment of mining towns within the region. Later, to meet the national demand for timber, the pine forests of the Black Hills were subject to large scale lumber harvesting. With timber reserves quickly depleted by the beginning of the twentieth century, despite the poor tilth of the soils, agriculture formed the basis for South Dakota's economy.

With the advent of railroads to the western part of the state in 1907, a new impetus for economic development had arrived in the form of travelers who were drawn to the area by published images of spectacular scenery and adventure. The imagery was conjured by artists and writers who traveled to the area, celebrating the Western landscape in their paintings and written narratives. Artists also often evoked a spiritual sense of the sublime beauty that was unique to the American landscape, and elevated it to a higher plane, further serving to attract visitors.

By the late nineteenth century, wilderness had become one of America's most distinctive features, and the envy of Western Europe. Romantic- and Enlightenment-era concepts of nature expressed as part of the artistic movements of the late eighteenth and nineteenth centuries had fueled an interest in the natural world and sparked a conservation movement. Romanticism, as represented by authors such as Henry David Thoreau and Ralph Waldo Emerson, suggested that man could find the divine manifested in natural beauty. These beliefs contributed to the establishment of national parks such as Yellowstone in 1872. The growing interest in the natural world that characterized America in the mid- and late nineteenth century was also a reaction to the unhealthful conditions in the Eastern United States caused by the industrial revolution and rapid urbanization. As Americans sought relief from overcrowding and unhealthful conditions, the natural wonders depicted by artists and writers during the nineteenth century, places like Niagara Falls, Mammoth Cave, Yellowstone, and Yosemite, became prime tourist destinations. At the same time, an interest in outdoor recreation grew. Similarly, scientific expeditions to places like the Badlands in South Dakota suggested that the West offered attractions of national importance.

In addition to artists and authors, tourist guidebooks promoted travel to the West and had a profound influence on the travel habits of Americans as well as Western Europeans and the British. Part of the appeal of the Western United States was its wild and untamed character and reputation. The West was a place defined by myths and illusions, by incomprehensible extremes of weather, grand mountains and geologic formations, and seemingly unending expanses and emptiness. No matter what sentiments the region might conjure in the minds of visitors,

the life and atmosphere of America's 'Wild West' was unique. This was often featured in guidebooks and articles published in popular magazines of the day.

In addition to opening up these places to exploration and discovery, the railroad companies sought to promote ridership by identifying them as tourist attractions. While riding on the train, visitors could glimpse evocative scenery from the windows of their coaches that could be explored further by disembarking at local towns. Advertisements placed by rail companies in newspapers and journals praised the virtues and qualities of scenery, described recommended travel routes, and identified special points of interest. Such promotional material was available in railroad land offices and depots across the country.

South Dakota's Black Hills were made accessible by rail via Rapid City by the late 1880s, and had become a popular tourist destination by the 1890s. Rail line development as part of the Milwaukee Road—officially the Chicago, Milwaukee, St. Paul and Pacific Railroad—through the White River valley in 1907 offered a model for tourism employed later in the Black Hills. The train became a means for travelers to visit the unusual formations of the Badlands, first described in the 1870s by paleontologists and fur traders passing through the area. Development of the rail line led to the establishment of several towns, such as Kadoka, Weta, Interior, Conata, Imlay, and Scenic, spaced approximately twenty miles apart where the trains would stop to take on water. With its proximity to the Badlands and accessibility via the railroad, the town of Interior in particular became a natural stopping place for tourists. The town soon boasted two hotels, two cafés, five saloons, a bank, a Ford dealer, a livery stable, and a newspaper.

In reality, it was only the wealthy who could afford to travel by rail to experience the sights they had enjoyed in paintings and through literature. Thus, while the railroads laid a foundation for tourism within the region, it was not until the automobile became available through mass production after World War I that large numbers of visitors began to travel to the Black Hills. In fact, mass production of affordable cars revolutionized the way Americans viewed travel. No longer was travel to the exotic wonders of the West the province of the wealthy, or a sentimental and philosophical exercise, the joy in experiencing the outdoors was now open to all. Even then, it took foresight and promotion to make the Black Hills region attractive and accessible to a broad cross section of travelers. A new concept of outdoor recreation as a goal of leisure time activity, and thus tourism, was formed with the help of the automobile.

Travel to remote and challenging regions, such as the Black Hills, required the availability of good roads. In fact, automobile tourism and good roads were mutually dependent on one another. South Dakota was one of the earliest and most aggressive states in promoting and encouraging automobile tourism in the 1920s through the

development of good roads. The state's scenic roads and tourist lodges precede some of the earliest automobile parkways in the eastern United States. Many survive today, and continue to serve the needs of travelers.

Development of good roads required legislation and the support of a dedicated political advocate. In South Dakota, this individual existed in Peter Norbeck. A South Dakota native who was born in the southeastern part of the state to a Norwegian immigrant family in 1870, Norbeck was first elected to the state senate in 1905, where he served until being appointed Lieutenant Governor in 1915. Norbeck served as Governor of South Dakota from 1917 to 1921. He spent the remainder of his career in the U.S. Senate from his election in 1920 until his death in 1936. Throughout his political career, Norbeck championed the needs of South Dakota, in particular promoting tourism as a means to provide his constituents with economic opportunity. Norbeck was instrumental in promoting the idea of the Mount Rushmore project, which also was in part conceived as a way of attracting tourists to the region. He also promoted other scenic attractions, such as the Badlands and Custer State Park, and designed and promoted the development of scenic roads and highways representative of the Good Roads movement.

Early on during his first term as governor, Norbeck made his first automobile trip from Pierre to the Black Hills by means of the Deadwood Trail. Norbeck described the challenging road conditions, revealing how difficult it was to travel to remote areas, even those that were already becoming popular tourist destinations. Where dirt roads existed, determined travelers are known to have persevered to visit the sights they had heard and read about. But for most, the trip was too strenuous. A federally supported road improvement program was needed before travelers would come in large numbers to the scenic wonders of remote parts of South Dakota. As the number of registered vehicles in South Dakota increased from fewer than 15,000 in 1913 to more than 100,000 in 1919, the state legislature began to recognize the need for improved road conditions. One notable figure that helped raise awareness about the value of visiting the Black Hills was architect Frank Lloyd Wright.[68] Wright wrote about South Dakota's natural wonders in several of his works, and was convinced that the only way to visit them was by automobile. He also wrote about the Shine of Democracy sculpture as it came to life at Mount Rushmore: "The noble countenances emerge from Rushmore, as though the spirit of the mountain heard a human plan and itself became a human countenance."

Peter Norbeck was instrumental in developing roads to connect scenic features such as the Black Hills formations and Custer State Park to towns and locales offering fuel, food, and lodging. Along with the Needles Highway that extends in part through Custer State Park, Senator Peter Norbeck promoted tourism within the region by supporting construction of the Iron Mountain Road and the Horse Thief Lake Road to connect visitors to the

[68] American architect Frank Lloyd Wright (1867–1959) is internationally renowned for such works as the Fallingwater Guggenheim Museum, and Unity Temple.

emerging visages at Mount Rushmore. These scenic drives were designed to bring visitors into close contact with the beautiful and bucolic scenery of the region and its famous attractions.

These scenic drives were linked to the development of arterials by the state of South Dakota, as well as federal highways. In 1927 as work began on the Mount Rushmore memorial, the state developed a gravel highway from Rapid City, through Keystone, to Custer State Park, and an extension of the highway from the town of Custer to Wyoming, to provide access to Mount Rushmore from the east and the west.

South Dakota took great pride in providing quality roads to travel destinations. In 1942, a brochure advertising tourism in South Dakota indicated an image with roads surfaced in gravel with safety poles at the corners. The wording of the brochure indicated:

> Good Roads: Two hard surfaced dustless highways reach from the eastern border to the western boundary. Along their routes are many places of historic interest and scenic features unique to the state. Widely traveled visitors frequently state that they are able to make more miles with safety over South Dakota Roads than anywhere else. The higher altitude aids visibility and the long stretches of straight road make it possible to keep going at a steady pace. Without slackening for frequent curves. Stretches of 25 miles without a deviating curve are common, and 50 miles in a beeline are not unusual. South Dakota highways have gained a national reputation for safety. In 1940 they were given the best safety record in the United States.[69]

With improved roads and lodging for the vacationer, the State of South Dakota worked diligently to promote tourism as a major source of income. Recreation was seen as a key component of the region's attractiveness as a tourist destination, and sites such as Mount Rushmore were promoted in connection to locations offering sports such as hiking, hunting, and swimming.

Construction of highway facilities for the newly mobile millions was a necessary byproduct of increased travel that also resulted in the creation of new sources of employment. The increase in tourism thus began to profoundly affect the region's economy. Cars and people needed services. Filling stations with visitor facilities such as cafés, restaurants, and restrooms, as well as curio stores, began to line the highways that led to tourist destinations. By 1939, there were 51 gas stations, 24 of which fronted U.S. Highway 16, within Pennington County alone.

The large increase in recreational travel soon overtook the South Dakotan manufacturing industry in terms of annual income and dollar volume. In 1958, South Dakota boasted approximately 600 motels with 7,000 units that generated an income representing a large share of the state's service industry. The number of motels in South Dakota exceeded the number of those in the neighboring states of Nebraska by 150 and North Dakota by 400. South Dakota motels were considered uniquely positioned geographically to serve the nation's touring public. With attractions such as the Black Hills, the Badlands, and Custer State Park, and highways well-suited to reach

[69] Brochure from the South Dakota Tourist Agency, in South Dakota Historical Society vertical files, Pierre, South Dakota.

them, South Dakota was able to develop a successful tourism industry. Thus the natural and cultural resources of South Dakota, in particular the Badlands and the Black Hills, have long supported South Dakota's economy through the accommodation and promotion of tourism.

The Career of Gutzon Borglum

Mount Rushmore National Memorial is nationally significant as the premier example of the work of master artist Gutzon Borglum. The monumental carving is Borglum's best-known work. The Shrine of Democracy sculpture idealizes Borglum's belief in American superiority and is a reflection of his strong sense of nationalism. It is significant in the areas of Art and Engineering. At Mount Rushmore, Borglum envisioned a heroic monument to America, using American ingenuity. He designed features of the monument to express his personal interpretation of the nation's history, its power, monumentality, sense of patriotism, and self-determination. Borglum's work reflects his belief that only a gigantic work of art could adequately express the concepts he wished to celebrate. Mount Rushmore remains unique in its vision, scope, and expression.

Borglum was born to Danish immigrant parents in Idaho in 1867. His artistic career began in California in the 1880s where he produced works primarily western in nature. In 1889 when the artist was in his 20s, he and his wife traveled to Europe where Borglum met French sculptor Auguste Rodin and studied in Paris at the Academie Julian. Borglum was influenced by Rodin's ability to present work representing the spirit and ideals of a person or subject above and beyond the actual physical representation of the figure. Throughout his European travels Borglum began to realize the importance of expressing American symbolism and history on a monumental scale. He believed the need for gigantic art expressed on a scale more massive than the pyramids in Egypt and European colossal buildings was the best way to idealize the expanding role of America's significance on the world stage. Borglum's sculptures began to reflect his belief in American superiority in their themes.

Borglum returned to the United States in 1900 and quickly set about immersing himself in a community of artists and sculptors. Rather than joining societies and organizations supporting the arts, Borglum participated in the newly formed Association of American Painters and Sculptors. This society was meant to replace the National Sculpture Society with a more modern approach to the craft.[70] A departure from his early commissions included religious sculptures for the New York City Cathedral of St. John the Divine in 1901. Here he began to explore non-traditional expression in the faces of the saints represented. In 1906, the Metropolitan Museum of Art purchased his Mares of Diomedes sculpture for their permanent collection, marking the first time a sculpture had been purchased from a living artist for the collection. He later won the Logan Medal of the Arts, an arts prize associated with the Art Institute of Chicago.

[70] Rosa Portell, "Out of Rushmore's Shadow: The Artistic Development of Gutzon Borglum, "Stamford Museum and Nature Center" (Available online at www.tfaoi.com/newsm1/n1m582.htm. (accessed January 10, 2013).

During the first decade of the twentieth century and prior to World War I, Borglum benefitted from an increasing demand for public sculptures. One of his favorite historical figures was Abraham Lincoln. In 1907, Borglum received a commission to sculpt a massive bust of Lincoln out of a six-ton block of marble. The bust was later displayed at the White House and eventually became part of the United States Capitol collection. It solidified Borglum's reputation as not only a significant sculptor, but a monumental sculptor.[71]

Prior to the Mount Rushmore commission Borglum was prolific in his production of significant American works of art. Some of his notable public commissions include:

- Statue of Civil War General Philip Sheridan, Washington, D.C. (1908)
- Statue of John William McKay, University of Nevada, Reno (1908)
- Rabboni sculpture at Rock Creek Cemetery, Washington, D.C. (1909)
- Nathaniel Wheeler Memorial Fountain, Bridgeport, Connecticut (1912)
- Aviator sculpture, University of Virginia, Charlottesville (1919)
- North Carolina Monument on Seminary Ridge, Gettysburg National Military Park, Pennsylvania (1929)

One of his more notable efforts was an unfinished work at Stone Mountain, Georgia. Commissioned by the United Daughters of the Confederacy to produce a Civil War monument on the north face of the mountain, Borglum eventually designed a bust of General Robert E. Lee in front of military personnel, including mounted soldiers after a lengthy period of discussion and concept review. Although his design was approved in 1915, the project was put on hold for several years because of World War I. Once the work recommenced, conflicts between Borglum and his patrons resulted in the work never being completed. His work at Mount Rushmore closely followed the failed commission.

In undertaking this novel project at Mount Rushmore, Borglum developed his own techniques for carving the granite face of the mountain, and applied a technology previously used only for rough construction. This strategy incorporated lessons learned during work on the unfinished project on the face of Stone Mountain near Atlanta, Georgia. Borglum had discovered in Georgia that he could safely adapt dynamite blasting to the needs of sculpture, quickly and effectively removing tons of unwanted stone. Borglum also designed a new carving tool expressly for Mount Rushmore.

[71] Ibid.

At Mount Rushmore, he overcame the difficulty of transferring his sculptural forms from a three-dimensional model to the mountain through the design of a "pointing machine." This equipment could precisely locate a point on either the model or mountain in terms of horizontal distance, vertical distance, and angle from a fixed "master point." The master point was set at the center of the top of the head of the figure being measured. Once the points were transferred, the work crews removed rock through the use of pneumatic drills, dynamite, hammers and chisels. Crews hung over the face of the cliff, suspended in sling seats developed by Borglum and attached to a winch at the top of the mountain via a cable. Using jackhammers, the crews drilled holes from 2 to 6 feet deep, filled the holes with charges of dynamite and damp sand, and lit the charges. Tons of rock were quickly removed in this fashion. The result was a rough egg-shaped mass that allowed shifting of the face position if inferior rock was found. Borglum had initially thought the use of dynamite on the cliff was too dangerous, but after successful experiments, its use became a daily occurrence. Generally, blasting was not carried on closer than 6 inches to what would be the finished face. Carvers removed the final layers of granite by drilling holes 2 to 3 inches deep and 3 inches to 1 foot apart in a "honeycomb" pattern. They then hammered and chiseled out the "membranes" between the holes, creating an almost finished surface. The final smoothing of the surface was done by "bumping" high spots off with a pneumatic tool and four-point bit.

Despite the controversy over the Stone Mountain project, Borglum's reputation as a skilled and talented artist was recognized at the national level through the acquisition of his works into major museum collections, public art projects, and commissions from major universities and governmental bodies. Mount Rushmore National Memorial represents the culmination of his years of experience and his grand visions expressing the role of the United States on the world stage. The carving represents his premier, and most publicly recognized, work of art.

The Civilian Conservation Corps, 1933–1942

Mount Rushmore National Memorial Historic District is significant at the state level for its association with the Civilian Conservation Corps (CCC), a federally-administered relief program that conducted land conservation and park development projects during the New Deal era, including Mount Rushmore National Memorial in the late 1930s and early 1940s. The CCC were active throughout South Dakota's Black Hills during this period, completing several important projects associated with Custer State Park, the Black Hills National Forest, the Iron Mountain Road, and Wind Cave National Park, and Mount Rushmore. As noted in a 2008 archeological survey of Mount Rushmore, "The role of the ECW (Emergency Conservation Work program) and Civilian Conservation Corps between circa 1935 and 1942 is crucial to an understanding of the modern state of the Memorial."[72] Surviving evidence of the work of the CCC at Mount Rushmore includes steps, landings, platforms and plazas, retaining walls, culverts, drainage beds, stone paving, curbs, and utility structures that convey the historic

[72] Molyneaux et al., 7.

associations with the national program. These features were built in the rustic style and reflect a national aesthetic of constructed features that were intended to blend with the natural environment. Unskilled workers from all part of the United States were trained to complete projects according to designs developed by agencies such as the National Park Service to improve state and federal park lands. Mount Rushmore benefitted from these efforts, which enhanced the existing carving base camp and Sculptor's Studio areas to accommodate a curious public.

The CCC provided jobs for some of the many unemployed Americans while benefiting the nation's park system by providing much needed labor for the construction of infrastructure and for maintenance. Approximately 26,000 South Dakotans were employed by the CCC over the course of the program. This work is significant in the areas of Conservation, Landscape Architecture, Politics/Government, and Social History. The physical form that resulted from efforts to establish the park and render it accessible to the visitor is representative of a national context of similar efforts during the New Deal era. The CCC was a federally-administered program. The work of the CCC, in conjunction with the National Park Service at Mount Rushmore National Memorial, served as a successful model for inter-agency cooperation in implementing statutes approved by the legislative and executive branches of the government.

The CCC provided unskilled manual labor jobs related to the conservation and development of natural and cultural resources in rural lands owned by federal, state, and local governments. The contributions of the CCC and the men who formed it were critical to rebuilding both the nation's work force and good land management practices, both of which were in poor condition by the early 1930s. As part of the work of the CCC hundreds of thousands of acres of forest were planted where logging, overgrazing, and poor cultivation practices had contributed to extensive soil erosion. Other forests were preserved by their labor in the area of forest fire management. The CCC today is recognized as one of the single greatest conservation programs in American history, which helped establish a foundation for modern conservation. The work of the CCC dramatically changed the character and direction of public land management, producing a legacy of natural and cultural resource treasures that remain in evidence today in our shared American landscape of national forests, national parks, and state parks. Over the nine years that the program operated, 2.5 million young men participated in the CCC. The enrollees planted nearly 3 billion trees for reforestation of the heavily timbered American woodlands, constructed access and recreational features in more than 800 parks nationwide, and upgraded many state parks. The Soil Conservation Service was one of the beneficiaries of the program, overseeing 500 camps of CCC enrollees involved in erosion control. The CCC was also active in range management on behalf of the Grazing Service, and in protecting and enhancing the natural habitats of wildlife, involving stream improvement, fish stocking, and dam building for water conservation. The CCC advanced forest-fire fighting methods, and built a network of service buildings and public roadways in remote areas. The work of the CCC contributed to a greater public awareness and appreciation of the outdoors and the nation's natural resources and the need for their protection and

development. The CCC also served in the area of disaster aid, fighting fires, and stemming floods. The CCC built roads, firebreaks, trails, dams, bridges, buildings, drained swamps, and many other public facilities. Many of the works completed by the CCC survive today in our national forests, national and state parks, and other public areas. The CCC contributed greatly to the land conservation and accessibility of the nation's parks. Their work became a model for conservation programs that were implemented in the period after World War II, furthering their legacy.

Many regions of the country, including South Dakota's Black Hills, benefitted from the federally funded CCC public work relief program administered between 1933 and 1942. Several CCC camps were established in the Black Hills of South Dakota and engaged in efforts at several state and national parks, including Wind Cave, the Badlands, Black Hills National Forest, and Custer State Park, in addition to Mount Rushmore. At Mount Rushmore, the CCC constructed finely-made access improvements such as the stone paving, curbs, and steps around the Sculptor's Studio and the Office/Residence; the stone paths, landings, mortared and dry-laid walls, culvert headwalls, and stone drainage beds between the Sculptor's Studio access road and Observation Point; the sign mounts that surround the remaining historic buildings and the walkways to the original studio level and the Monkey Island viewing platform; small sections of dry-laid stone wall and mortared stone culverts associated with utility roads within the park; the access road south of the Lafferty springhead, a little-travelled spur off the main utility road, has several features that appear to be of CCC origin; as well as trails and guard rails. The work of the CCC enhanced and formalized visitor access to the emerging national park unit, contributing an important legacy that continues to be exhibited in the developed area to the northeast of the new visitor center developments.

The CCC is thought to have been involved in land management and park development at Mount Rushmore by 1935. The facility nearest Mount Rushmore was Camp Pine Creek (SP-1) located in Lafferty Gulch near Keystone one mile north and one mile west of Mount Rushmore. It housed Company 1793. In addition to work on the Pine Creek dam, which established Horse Thief Lake nearby, and associated trails and stone picnic shelters, enrollees of Camp Pine Creek are likely to have been involved in the work conducted at Mount Rushmore.

According to a CCC member, Leo V. Williams:

> In October 1935 our company moved to Camp Pine Creek, Company 1793, SP-1 located near Mt. Rushmore. The faces were being carved out at this time and our company built trails, guard rails, picnic shelters, et cetera.[73]

[73] "Biography of Leo V. Williams," from an oral history archived at the James F. Justin Civilian Conservation Corps Museum. Available online at http://www.justinmuseum.com/oralbio/lvwilliamsbio.html (accessed June 26, 2013).

The camp also built improvements such as a shelter, comfort station, and well house at Grizzly Bear Campground, a nearby recreation area that was once part of the Mount Rushmore reservation but is now administered by the U.S. Forest Service as part of the Black Hills National Forest. Other local projects of note are located within Custer State Park and along the Iron Mountain Road. The enrollees of Camp Lodge and Camp Narrows for example helped build the Pigtail bridges of the Iron Mountain Road and the building that now houses the Custer State Park Museum, which is individually listed in the National Register of Historic Places. Camp Narrows was noted across the Black Hills for its skillful firefighters. In addition to their involvement in firefighting, the group constructed the Mount Coolidge Fire Tower. The craftsmanship of the project remains in evidence today; the tower continues to be used as a fire lookout, as well as a scenic overlook for Custer State Park visitors. The men of Camp Narrows changed the tower from metal to the more rustic rock and log structure reflective of the rustic style. CCC enrollees are known to have quarried rock for their projects in Custer. Logs from tree clearing projects, some of which were intended to prevent the spread of pine bark beetle infestations, were also used in the construction of local features, such as bridges, signs, guardrails, and shelters.

The National Park Service's Mission 66 Initiative, 1956–1966

Mount Rushmore National Memorial Historic District is significant at the state level for its association with the National Park Service's Mission 66 initiative that enhanced the appearance, efficiency, and functionality of national park units throughout the National Park System. Funding provided by the program was used to create visitor services and amenities, as well as National Park Service administrative and housing facilities that improved the ability of the parks to function as visitation burgeoned. The popularity of the sculpture and the efforts conducted in the 1930s to attract tourists to the region had put a strain on the park's capacity to manage crowds using the features established during the New Deal era. Surviving evidence of Mission 66 improvements within the park are considered contributing to the historic district at the statewide level in the area of Architecture. Recommendations for resource assessment provided in a draft Multiple Property Document (MPD), *National Park Service Mission 66 Resources* prepared in 2006 by the National Park Service and other evaluations have suggested that only major buildings within park units should be considered individually eligible. However, given the relative rarity of this resource type within the state of South Dakota, this nomination assesses the two story park seasonal personnel apartment building, nearby garage, Doane Flank restroom, maintenance garage, the Borglum Memorial View Terrace, South Dakota Highway 244 as it passes through the park and the associated Washington profile view pull-off as contributing to the historic district. Mission 66-era transportation resources are significant as a system that contributes to the enhanced design intended to facilitate maximum access and viewsheds of the carving.

Mission 66 was a federally-sponsored program initiated to improve the deteriorated and underserved conditions present in the national parks resulting from a major visitor boom after World War II. National parks suffered from a lack of funding beginning in 1942 and continuing into the mid-1950s. The Mission 66 program began in 1956 and ended in 1966 with more than one billion dollars spent on infrastructure and other park improvements. It was one of the largest federal funding efforts under one specific program in the twentieth century.

Mission 66 was conceived by Conrad Wirth, Director of the National Park Service between 1951 and 1964. Wirth's plan was designed to regenerate and modernize the National Park System over the course of a ten year period that would end on the 50th anniversary of the establishment of the National Park Service in 1966. During the prosperous decade of the 1950s many families drove to national parks to vacation. The limited infrastructure present in many parks resulted in overcrowding and traffic congestion. Natural and cultural resources declined in their condition due to the overcrowding and a lack of visitor oversight and education. Many park units relied on New Deal era buildings such as CCC-constructed museums and nature centers to house interpretive programs and visitor contact facilities. These buildings were generally designed to blend with the environment and to cause as little visual or physical impact on the landscape as possible, often making them difficult to find. Mission 66, a product of the Modern age, sought to streamline and standardize travel and other activities within the park, increase efficiency, and enhance interpretation and appreciation for the resources. One of the essential design elements of the Mission 66 program was the visitor center, envisioned a central to the visitor experience with a direct connection to the park's most important resources. The program would also address all pressing needs of the park operations including housing and administration.

After years of planning and preparation, and in order to appeal to the background of President Dwight D. Eisenhower, Wirth presented his concept as if it were a military endeavor, thus the name Mission 66. He proposed the effort as a goal-oriented undertaking to be fully completed by 1966. He described the program as a fresh start that built upon the assumption that annual park visitation would continue to grow to 80 million by 1966, that the increased pressure from these visitors must be absorbed without causing additional harm to the parks, and that the plan would include using all existing resources where appropriate. He also recognized that appropriations would have to be presented in manageable sums as early as possible. Wirth relied heavily on the vision and direction of Thomas Vint, National Park Service Chief of Design and Construction, to implement the plans for Mission 66. Wirth's proposal was so compelling that the Eisenhower administration quickly presented the first appropriation request for $66 million to the Senate in 1955. The Senate not only accepted the proposal, but increased the amount of the first year's funding to $68 million. Annual appropriations would increase slightly each year. Over the course of ten years the federal government would invest over $787 million, with approximately $75 million being used for construction. The remainder of the funds contributed to management, plans, and protection of park resources. When Mission 66 was introduced to the parks, the program was explained as a conservation effort that

would provide, "facilities and adequate staffing to permit proper protection, interpretation, maintenance, and administration" for the parks.[74] The program was not well received by all park units, however. Some argued that the philosophy of designing roads, trails, and buildings to take the greatest advantage of natural and historic resources posed a threat to those very resources.

The national crisis that Mission 66 was meant to address resulted in a mobilization to meet the needs of the public while taking full advantage of the natural resources of each park unit. Wirth and Vint would rearrange the patterns of travel and public use to preserve park resources and to accommodate increased visitation. An important part of the program was modernizing park roads to allow for increased traffic flow at higher speeds. This involved straightening curves and widening formerly quaint winding routes, resurfacing gravel surfaces, and replacing bridges. This resulted in concerns and questions regarding impacts to park resources, particularly with Vint's convictions that the National Park Service had a responsibility to share their significant natural resources. To enhance visitor understanding and appreciation of the park's primary resource, visitor centers were constructed within view of these significant features. Probably one of the most well-known examples of this approach was the Gettysburg visitor center and Cyclorama building, located immediately adjacent to the central point of the battlefield in Ziegler's Grove in 1962.[75]

Visitor centers were to become a focus of the public experience and the "hub of park interpretive programs," staffed by "trained personnel to help the visitor understand the meaning of the park and its features, and how best to protect, use and appreciate them."[76] The Mission 66 visitor center was designed in direct contrast to New Deal era visitor contact facilities and interpretive centers. They were also designed to be new and innovative, referencing Modern architecture principles, but also reflecting regional influences. They were intended to be located in prominent areas of each park unit to accommodate the largest number of visitors and ensure the greatest visibility of the park's most important resources, particularly given Thomas Vint's belief that the National Park Service had a responsibility to provide direct access to the scenic or historic significance of a park.

Also emphasized under the Mission 66 program were improved circulation patterns through the construction of new park roads, hiking trails, and parking lots. All of these efforts were meant to maximize the visitor experience.

The goals addressed by Mission 66 were established in part through solicitation of input from the public and National Park Service personnel. A survey conducted with the public completed in 1955 suggested many of the priorities for Mission 66, although the results also reinforced the preconceived beliefs and convictions of Mission

[74] Susan Rhoades Neel. "Irreconcilable Differences: Reclamation, Preservation, and the Origins of the Echo Park Controversy." Ph.D. dissertation, University of California, Los Angeles, 1990.
[75] Ibid., E43.
[76] Ibid.

66 planners. They learned that most visitors spent one day or less at a time in the parks, and virtually all traveled there by car. Visitors complained of the problems associated with overcrowding, and a lack of accommodations and other amenities such as restaurants and other concessions as their biggest concerns. To address National Park Service personnel needs, input was sought from park staff as well and their families. In 1952, a group of employee wives formed the National Park Service Women's Organization to address the need for suitable housing for staff. This group identified the need for more housing, particularly single family residences with two or three bedrooms.[77]

As part of Mission 66, the National Park Service prepared standard designs for a variety of housing units to be constructed in parks throughout the nation. These ranged from the single-family ranch-style houses resulting from interviews with park personnel, to apartment buildings used to house seasonal employees. These were presented in documents, such as *Standard Plans for Employee Housing* prepared by the National Park Service circa 1956. Housing was designed for streamlined construction, such as the use of stock standard kitchen cabinets and linoleum flooring in the kitchen and bath.

The Mission 66 program resulted in the construction of 584 comfort stations, 221 administrative buildings, 36 service buildings, 1239 employee housing units, and 100 visitor centers. Seventy-eight new park units were added to the system during the initiative, which constituted a 40 percent increase over the 180 parks administered by the National Park Service in 1956.

As noted above, a significant number of resources were constructed at Mount Rushmore as part of the Mission 66 program. Although the visitor center, parking area, and viewing terrace were demolished in 1994 to accommodate construction of new facilities, the resources remaining on the site are considered significant at a statewide level as relatively rare examples of these building types in the state, representing the Mission 66 program. Among the more notable Mission 66 resources remaining in the historic district is the two story apartment building. The building follows the established standard plans in design and style, but is unusual as a two-story building. No plans for two-story buildings have been observed in other park units. The apartment building represents an in situ interpretation of the standard Mission 66 plans formed to meet the needs of the site.

Other examples of Mission 66 features within South Dakota exist at Jewel Cave National Monument and Cedar Pass Developed Area within Badlands National Park. At Jewel Cave, a Mission 66 visitor center was constructed to replace a log visitor contact facility constructed by the CCC. Although designed as part of Mission 66, the Jewel Cave visitor center was not completed until 1972, after several years of consideration and modification of

[77] Ethan Carr, DRAFT "The Mission 66 Era of National Park Development" Multiple Property Documentation form (Oakland, California: National Park Service, January 2006), E16.

the original plans.[78] At Cedar Pass, a visitor center and other visitor-oriented facilities were completed in the 1950s and 1960s. The Ben Reifel Visitor Center was completed based on plans prepared by Cecil Doty in 1958. That same year, five park personnel residences were also completed. In 1959, three seasonal apartment buildings, and a utility shop were completed. A campground, amphitheater, and trails were later added. Many of these features survive today.

Although the Mission 66 visitor center at Mount Rushmore has been removed, the remaining resources present, including the apartment building, garage, restrooms, garage, Borglum Memorial Viewing Terrace, access road system, and pine tree plantings represent the mission of the program to improve visitor access to and experience of a site. These buildings, along with the visitor center at Jewel Cave, and concentration of visitor and park administration features at Cedar Pass within the Badlands, represent the extent of Mission 66 resources within South Dakota, and represent the significant period of development established by the program. The relative rarity of these properties in the state supports their state wide significance under criteria A and C. The collection of surviving features at Mount Rushmore reflects the holistic view of the significance of transportation systems, view sheds, and directed visitor experience expressed through the built environment as part of the Mission 66 program.

Archeological Resources

Mount Rushmore National Memorial Historic District is significant at the local level for having provided important archeological and cultural information about Indian and non-Indian peoples and their activities in the region during the period of significance, and the archeological sites that have yielded and may continue to yield important information about history and prehistory. Six sites within the park have been identified as eligible for listing in the National Register of Historic Places. They include two prehistoric North American Indian and four historic sites.

The sites were identified as part of a comprehensive reconnaissance level survey conducted at Mount Rushmore National Memorial in 2006–2007, with a report summarizing the findings completed in 2008. The survey was conducted by principal investigator Dr. Brian L. Molyneaux of the University of South Dakota in Vermillion. The investigations addressed three priorities for the park: a Class III, or intensive field survey of a proposed recreational trail alignment, evaluation of two controlled burn areas, and reconnaissance-level survey of the remainder of the park property. The goals of the survey were to locate, record, and evaluate all cultural resources within the park in compliance with Sections 106 and 110 of the National Historic Preservation Act of 1966, as amended by 36 CFR Part 800, Protection of Historic Properties.

[78] Gail Evans-Hch, "Historic Resource Study, Jewel Cave National Monument"(Omaha, Nebraska: National Park Service, Midwest Regional Office, January 15, 2007), 226.

Prehistoric sites are associated with both the Archaic and Late Prehistoric periods. The Archaic period (8,000 to 2,000 B.P.) was one of changing climatic conditions. Over the period, there was a gradual increase in moisture levels and improved climatic conditions. During the period, Archaic people intensified their use of Black Hills resources and environment, in part through their widespread adaptation of hunting and gathering practices. With an enhanced use of resources came more concentrated and longer-term occupations. Two of the sites identified as part of Molyneaux's survey—39PN03188 and 39PN03184—represent ephemeral occupations dating to the plains Archaic and Late Prehistoric periods between 3,500 and 1,100 B.P. A base of a corner-notched project point was used as a diagnostic artifact at Site 39PN03184, and its small size indicates that it was used as an arrow tip and dates to the end of the Late Plains Archaic, or Late Prehistoric period that followed the Archaic in the Northern Plains. Both of these sites retain lithic scatters in locations that suggest that hunters and gatherers camped here periodically while foraging in the basin. These would have been ideal places from which to observe wildlife, as well as to forage for plants and foods in the wetlands.

The key features of these sites meet National Register of Historic Places criteria for eligibility because of their location in the higher elevations of the central core of the Black Hills, their rarity in the vicinity of the Mount Rushmore massif, their surface and subsurface integrity and the prospect that cultural deposits extend beyond the small areas investigated. These sites afford information potential that is expected to enhance significantly the understanding of prehistoric activity in the high elevation Harney Range.[79]

The Molyneaux investigations also yielded evidence of four historic sites eligible for listing in the National Register of Historic Places. These include evidence of twentieth century mining, and remains of the carving operations at the base of Mount Rushmore as well as traces of the Horse Thief Lake Road built to provide access to the site in the late 1920s and early 1930s.

Site 39PN03194 features evidence of a large-scale mining project area, consisting of an elevated mine face, the shaft of which is now collapsed, perhaps intentionally, accessed by an inclined stone and earth ramp running along the edge of a rock outcrop. Holes developed using a rock drill are visible in parts of the collapsed rock and in the outcrop. Several piles of rotting lumber are visible above the duff, some of which have wire nails. The site exhibits extensive archeological evidence of late nineteenth to early twentieth century prospecting and mining along the southeastern footslopes of Mount Rushmore. It possesses good integrity and has the potential to yield important information about the context of mining in the region.[80]

Site 39PN03196 is a mining prospect site. Associated with the site is a tunnel that extends 23 feet horizontally into a rock outcrop in an irregular shaft 5 feet wide at the entrance and 12 feet high. While this small mining

[79] Information derived from Molyneaux et al.
[80] Ibid.

prospect was clearly unsuccessful, it is almost fully preserved, with an exploratory prospect pit and an adit and mineshaft, all intact. This site has the potential to enhance the understanding of the nature of small-scale late-nineteenth- to early-twentieth-century prospecting and mining in a highly accessible way. This scatter of relatively modest mining features reflects the aspirations of the ordinary people who moved into Western boom towns and searched the hills for valuable metals in the quest for a better life. The documentation of these lives and pursuits most accurately reflects the historic cultural landscape of the region.[81]

Many rich mining resources have been extracted from the Black Hills over the years including gold, copper, silver, lead, uranium, lithium, and tin. It was Gen. George Armstrong Custer's expedition of 1874 that opened the area, and contributed to a gold rush that culminated in the creation of the Homestake Gold Mine in Lead, South Dakota. Homestake was the nation's leading gold producer for many years. While Homestake operated on a massive scale, there were many other gold mines in operation near the site of Mount Rushmore, including the Holy Terror gold mine in nearby Keystone. Keystone became a base and distribution center for many mining and logging operations within the region, including those located in the historic district. Logging operations were a necessary accompaniment to mining that provided the timber necessary to structurally support the mines. Evidence of mines can be found in the form of holes, pits, and tunnels drilled into the veins of the granite of the Keystone area and the park. Mica and other mineral mining also occurred within the region during the twentieth century. Evidence of these activities occurs in the form of excavated pits on exposed slopes, as well as drill holes and tunnels.

Site 39PN02252 consists of four remnants of Horse Thief Lake Road, a gravel road constructed with the support of Senator Peter Norbeck in the late 1920s and early 1930s and eventually preserved when a new highway alignment was completed in 1967 and these sections were omitted. As these remnants were abandoned during the highway realignment and had no other use, they retain considerable surface and subsurface integrity.

These surviving road trace segments are significant as remnants of the original route conceived and constructed by the state to attract tourism to the region in support of economic development. Senator Norbeck was instrumental in recognizing the role that tourism could play in South Dakota's economy. The significant efforts conducted by Norbeck to attract visitors to the region during the early twentieth century, including the establishment of the Iron Mountain Road and the Horse Thief Lake Road and support of the carving of the Shrine of Democracy memorial, has been honored by the establishment of a scenic byway in his name.

The traces of the Horse Thief Lake Road have the potential to enhance the understanding of the history surrounding the development of Mount Rushmore National Memorial, particularly the crucial role that the scenic

[81] Ibid.

transportation infrastructure played in attracting visitors to the remote and topographically challenging region during the early twentieth century.[82]

State site 39PN00076 encompasses the area within which the primary administrative and tourist infrastructures for Mount Rushmore National Memorial were established after 1925. With a concentration of activity over more than eighty years, including a succession of major and minor redevelopments, the archeology of this built environment requires a highly detailed and specifically focused follow-up study, incorporating environmental and historical forensics to identify, record, and elucidate the developmental evolution of the Memorial. Indeed, redevelopment did not always take into account the historic value of earlier installations. Many early park features have thus been obliterated. However, there remain many scattered examples of infrastructure—steps and platforms, mortared and dry-laid stone walls, culverts, and old visitor facilities—that have survived by either fitting into architectural planning, or not being in the way. The Molyneaux survey provides an inventory of pre-1960 features, some of which survive intact. As assessed in the study, the visitor core area of the Memorial has the potential to yield important information regarding the carving period and early park development of the site.

[82] Ibid.

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Mount Rushmore National Memorial Historic District | Pennington, SD
Name of Property | **County and State**

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Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67 has been requested)
x previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey #
___ recorded by Historic American Engineering Record #
___ recorded by Historic American Landscape Survey #

Primary location of additional data:

___ State Historic Preservation Office
___ Other State agency
x Federal agency
___ Local government
___ University
___ Other (Name of repository)

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of property 1,278 USGS Quadrangle Mount Rushmore, SD

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

1. Latitude _____ Longitude _____
2. Latitude _____ Longitude _____
3. Latitude _____ Longitude _____
4. Latitude _____ Longitude _____

OR

UTM References

Datum (indicated on USGS map): NAD27

x NAD 1927 or ___ NAD 1983

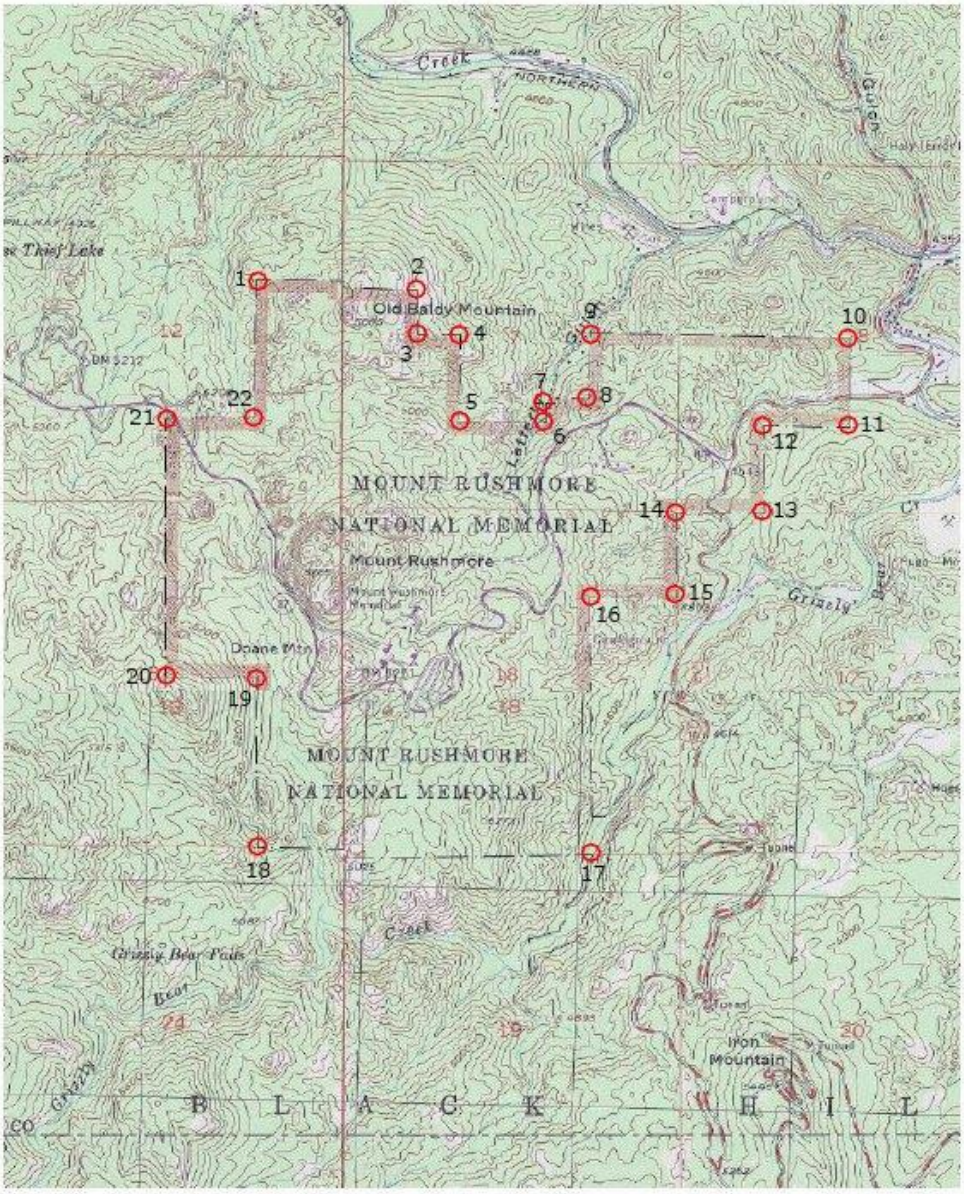
1. Zone 13 Easting 623391 Northing 4860845
2. Zone 13 Easting 624143 Northing 4860797
3. Zone 13 Easting 624151 Northing 4860629
4. Zone 13 Easting 624379 Northing 4860601

5. Easting 624391 Northing 4860209
6. Easting 624783 Northing 4860217
7. Easting 624827 Northing 4860322
8. Easting 624967 Northing 4860330
9. Easting 624975 Northing 4860633
10. Easting 626174 Northing 4860645
11. Easting 626190 Northing 4860225
12. Easting 625786 Northing 4860230

Mount Rushmore National Memorial Historic District | Pennington, SD

Name of Property | **County and State**

13. Easting 625806 Northing 4859826
14. Easting 625394 Northing 4859813
15. Easting 625409 Northing 4859409
16. Easting 625005 Northing 4859402
17. Easting 625056 Northing 4858186
18. Easting 623496 Northing 4858179
19. Easting 623472 Northing 4858995
20. Easting 623052 Northing 4858987
21. Easting 623025 Northing 4860179
22.Easting 623437 Northing 4860203



Mount Rushmore National Memorial Historic District | Pennington, SD
Name of Property | **County and State**

Verbal Boundary Description (Describe the boundaries of the property.)

T. 2 S., R. 5 E.
Sec. 12: S½SE¼NE¼, NE¼SE¼, and S½SE¼
Sec. 13: NE¼, and E½SE¼

T. 2 S., R. 6 E.
Sec. 7: S½ Government Lot 5, Government Lots 6 and 7, W½NE¼SW¼, SE¼SW¼, E½SE¼, S½SE¼NW¼SE¼ excepting therefrom the north 135 feet of the west 145 feet, and SW¼SE¼
Sec. 8: NE¼SW¼, and W½SW¼
Sec. 18: All of Section 18 excepting therefrom SE¼NE¼, and E½SE¼

This boundary description is based on the National Park Service land status map, Mount Rushmore National Memorial, Segment 01, Drawing Number 323/92,002, on file at the National Park Service Midwest Regional Office Land Resources Program Center. It is also based on General Land Office (GLO) Surveys dated 1899 for T. 2 S., R. 5 E. found at http://www.glorecords.blm.gov/details/survey/default.aspx?dm_id=238890&sid=emzuaenz.5mj#surveyDetailsTabIndex=1 and for T. 2 S., R. 6 E. found at http://www.glorecords.blm.gov/details/survey/default.aspx?dm_id=239129&sid=fugp4jwe.w5o#surveyDetailsTabIndex=1.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries for the Mount Rushmore National Memorial Historic District encompass the congressionally authorized National Park unit property.

11. Form Prepared By

name/title Melissa Dirr Gengler and Liz Sargent
Organization Historic Resources Group, Inc. date July 2013
street & number 442 South 28th Street telephone 402-770-5877
city or town Lincoln state NE zip code 68510
Email Melissa@hrg-nebraska.com

Mount Rushmore National Memorial Historic District | Pennington, SD
Name of Property | **County and State**

Additional Documentation

Submit the following items with the completed form:

Maps: A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to map.

Additional items: (Check with the SHPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log
The following information is the same for all images.
Name of Property: Mount Rushmore National Memorial Historic District
City or Vicinity: Keystone
County: Pennington
State: South Dakota

1.
Photographer: Liz Sargent
Photo Date: September 2012
Description: View northwest toward the Shrine of Democracy sculpture from the Grand View Terrace.
Photo: 1 of 28

2.
Photographer: National Park Service
Date Photographed: September 2011
Description of Photograph: View northwest of the Hall of Records
Photo: 2 of 28

3.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View north toward the principal façade of the Sculptor's Studio from the adjacent parking area
Photo: 3 of 28

4.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of the side and rear elevation of the Sculptor's Studio from the maintenance yard parking area, with the Shrine of Democracy sculpture visible beyond.
Photo: 4 of 28

5.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View of the Sculptor's Studio interior
Photo: 5 of 28

6.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View northeast of the principal façade and side elevation of the Office/Residence from the adjacent parking area.
Photo: 6 of 28

7.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View east along the principal façade of the maintenance garage structures north of the Sculptor's Studio
Photo: 7 of 28

8.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View southwest toward the principal façade of the compressor house.
Photo: 8 of 28

9.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View southwest of the stone stairway and paths leading from the Sculptor's Studio to the Borglum Memorial Viewing Terrace.
Photo: 9 of 28

10.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View southeast of the Borglum Memorial View Terrace

Photo: 10 of 28

11.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View south of the two native stone hearths preserved from the original Sculptor's Studio at the Borglum Memorial View Terrace.
Photo: 11 of 28

12.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of the Doane Flank restroom near the Borglum Memorial View Terrace.
Photo: 12 of 28

13.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View southeast of the water reservoir with viewing terrace above.
Photo: 13 of 28

14.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of floodlights that are used to illuminate the Shrine of Democracy sculpture at night.
Photo: 14 of 28

15.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View east of a stone retaining wall constructed by the Civilian Conservation Corps.
Photo: 15 of 28

16.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of Borglum Court and the Avenue of Flags with the Shrine of Democracy sculpture beyond.
Photo: 16 of 28

17.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View northwest from the Grand View Terrace toward the Shrine of Democracy sculpture
Photo: 17 of 28

18.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View looking northwest over the amphitheater
Photo: 18 of 28

19.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: One of the designed views toward the Shrine of Democracy sculpture from South Dakota Highway 244, facing west.
Photo: 19 of 28

20.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View northeast from the designed viewpoint of the profile view; Shrine of Democracy sculpture.
Photo: 20 of 28

21.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View southeast of the Mission 66 apartment building, principal façade.
Photo: 21 of 28

22.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of the Mission 66 apartment building, side view.
Photo: 22 of 28

23.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View east of the Mission 66 apartment building, principal façade.
Photo: 23 of 28

24.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View east, interior of a unit of the Mission 66 apartment building.
Photo: 24 of 28

25.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View northwest of one of the Mission 66 residences.
Photo: 25 of 28

26.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View northeast of the concessionaire housing complex.
Photo: 26 of 28

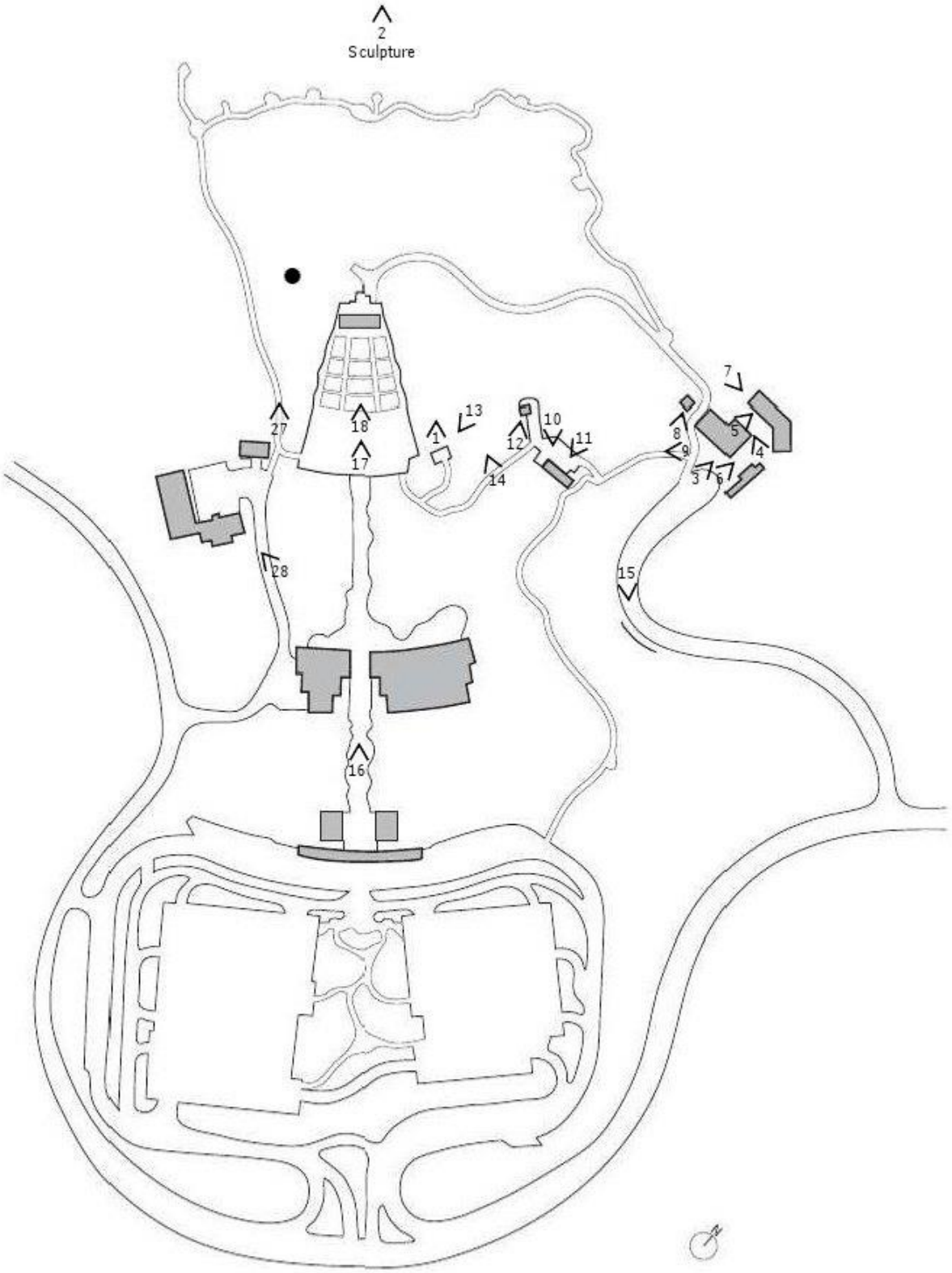
27.
Photographer: Liz Sargent
Date Photographed: September 2012
Description of Photograph: View north along the Presidential Trail.
Photo: 27 of 28

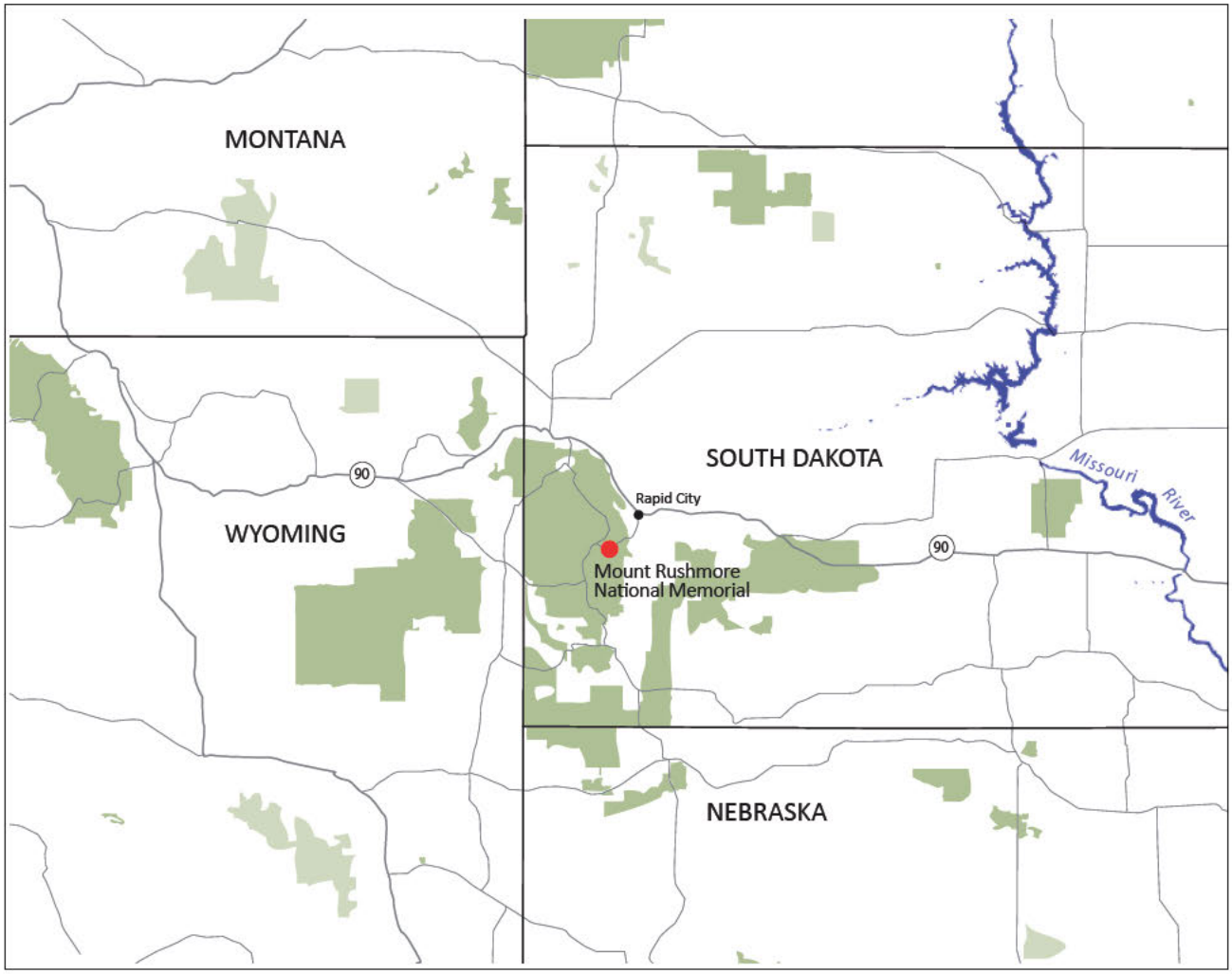
28.
Photographer: Melissa Dirr Gengler
Date Photographed: September 2012
Description of Photograph: View west toward the administrative offices building.
Photo: 28 of 28

Mount Rushmore National Memorial Historic District | Pennington, SD

Name of Property | **County and State**

Photo Key

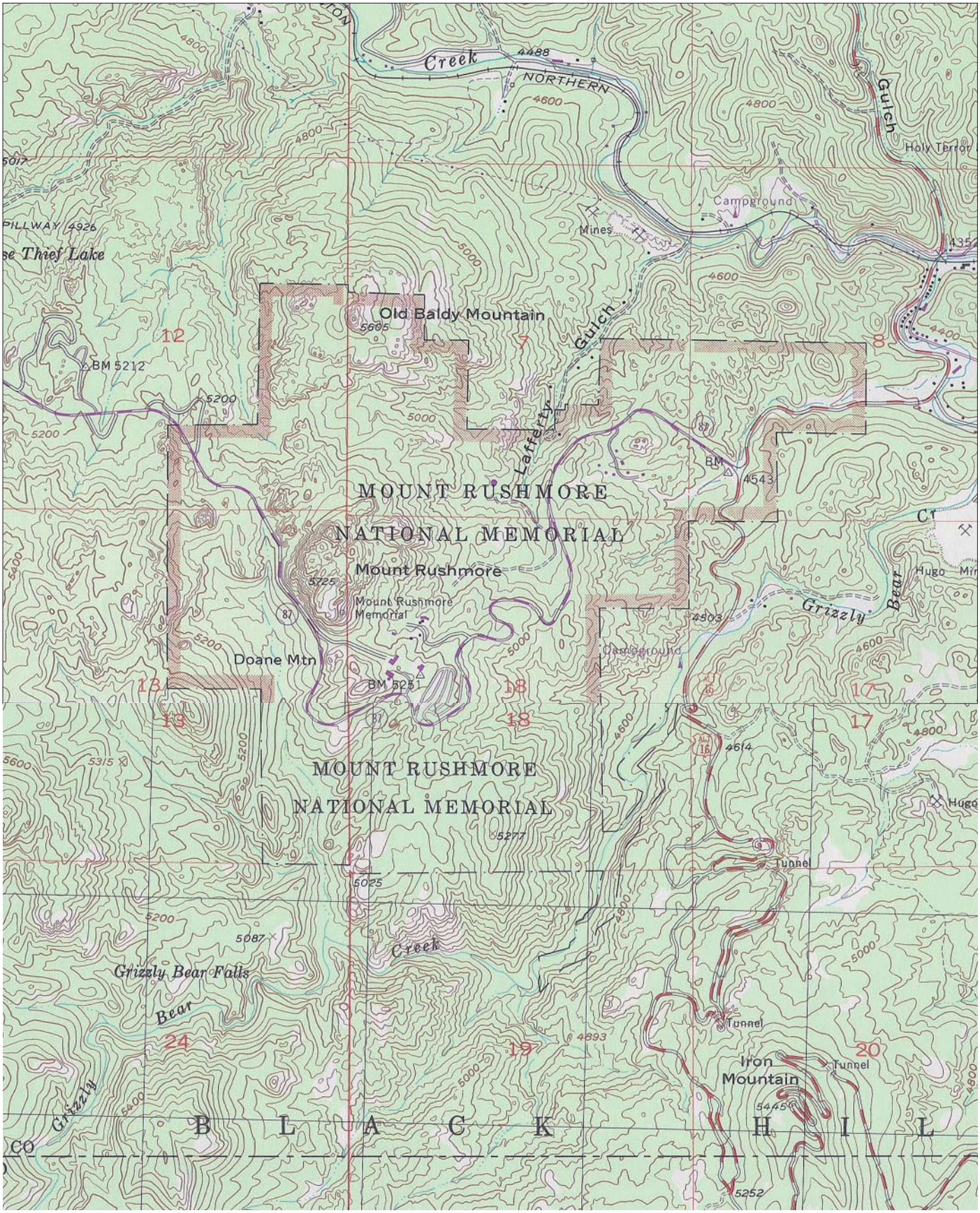




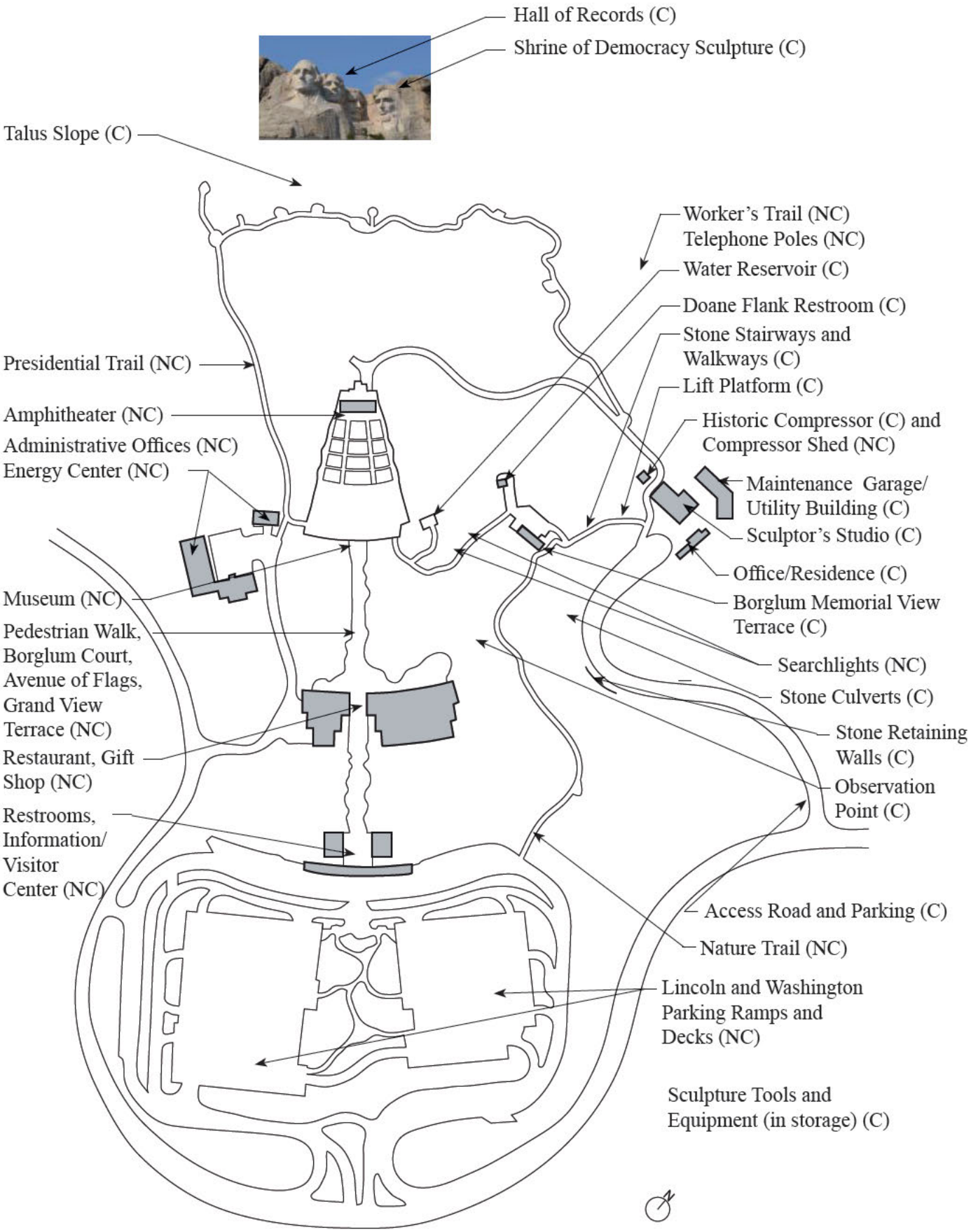
Mount Rushmore National Memorial within its regional context. (Source: Liz Sargent HLA)



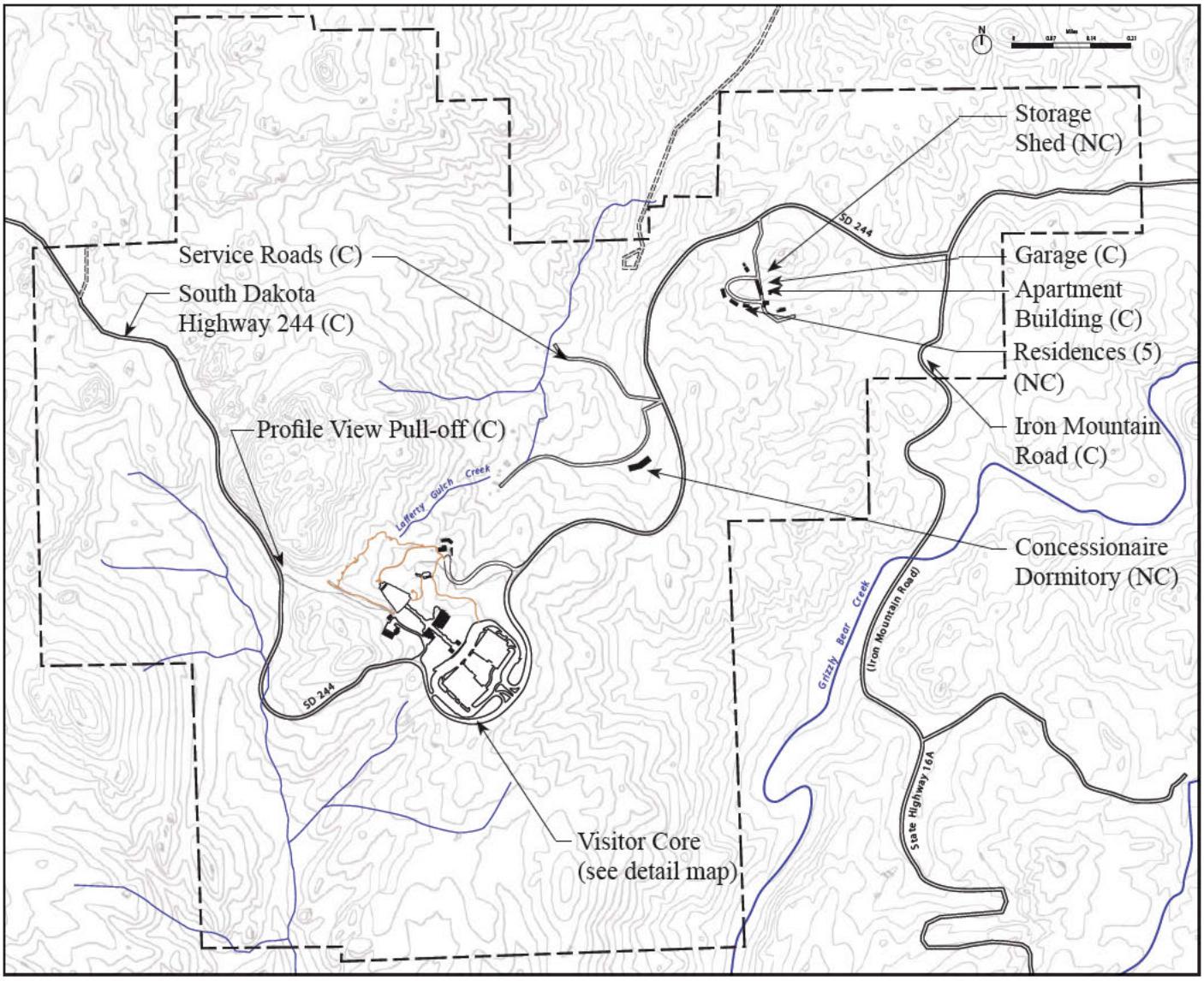
Mount Rushmore National Memorial and other area parks. (Source: Liz Sargent HLA)



Mount Rushmore National Memorial as indicated on the Mount Rushmore and Iron Mountain, South Dakota USGS 7.5 minute series quadrangle maps. (Source: USGS)

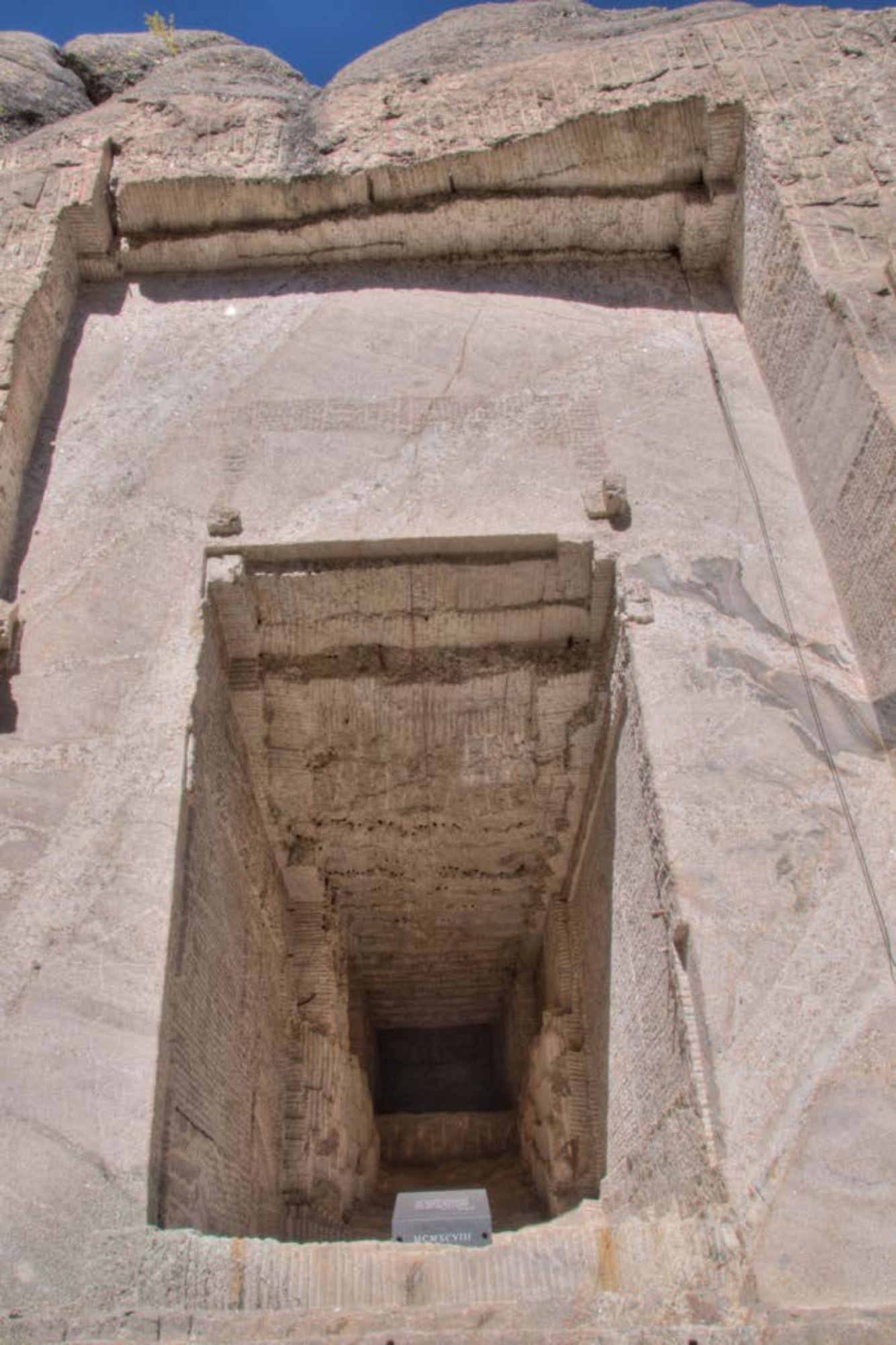


Mount Rushmore National Memorial Historic District. Contributing and Non-Contributing Resources, Visitor Core Detail Map. (Source: Liz Sargent HLA)



Mount Rushmore National Memorial Historic District. Contributing and Non-Contributing Resources, Park-wide Map. (Source: Liz Sargent HLA)




MCMXCVIII


SCULPTOR'S
STUDIO
SERVICE AREA
EMPLOYEES ONLY




LINCOLN MASK




SPILL KIT LOCATED INSIDE
NOTICE


The Power to Carve a Mountain




PLEASE
Glass
Plastic




WOMEN






GIFT SHOP
FOOD SERVICES
LINCOLN BORGLUM MUSEUM
AMPHITHEATER
PRESIDENTIAL TRAIL
SCULPTOR'S STUDIO
GIFT SHOP
FOOD SERVICES
LINCOLN BORGLUM MUSEUM
AMPHITHEATER
PRESIDENTIAL TRAIL
SCULPTOR'S STUDIO






FIRE DANGER!
No Smoking or Open Flames
Within Boundary of
Mount Rushmore National Memorial


FIRE DANGER!






8
3
24280 #43

FIRE
ESCAPE LADDER


24290
24290 #47






LE POV