

# COMMON Ground

PRESERVING OUR NATION'S HERITAGE SUMMER 2006



## Landmark Legislation

Looking Back and Looking  
Forward on the Anniversaries of Two  
Pillars of Preservation



## A Century of Preservation

| BY JANET SNYDER MATTHEWS |

**ANNIVERSARIES TRIGGER REFLECTION**, offering a chance to celebrate, to grieve, to reflect on the past while pondering the future. This year marks the 100th anniversary of the Antiquities Act and the 40th anniversary of the National Historic Preservation Act—a time for both rejoicing and assessing. **THESE LEGISLATIVE BENCHMARKS** mandate our efforts to identify, value, and benefit historic places, both public and private. The best known section of the Antiquities Act authorizes the President to proclaim national monuments encompassing historic landmarks, structures, and other objects of historic or scientific interest on lands owned or controlled by the federal government. Since 1906, Presidents have designated more than 100 monuments, starting with Wyoming’s Devils Tower. The most recent is the Northwestern Hawaiian Islands, just designated. Many are units of the National Park Service. **THE ANTIQUITIES ACT RESONATES WITH THE CLEAR INTENT** of a nation, in the face of great loss, determined to know itself through protection of its irreplaceable cultural heritage. The act provides for penalties for the damage of cultural resources on lands owned or controlled by the United States and permits for investigations of archeological properties. This century-old foundation established the baseline for scientific and educational management still apparent today. The Native American Graves Protection and Repatriation Act (1990), Archaeological Resources Protection Act (1979), Sunken Military Craft Act (2005), and current drafts of fossil protection legislation are all rooted in the fertile soil of the Antiquities Act. In 1949, Congress established the National Trust for Historic Preservation. **IN 1966, THE LOSS OF HERITAGE AS A CONSEQUENCE** of postwar development led to the passage of the National Historic Preservation Act, creating the tools that connect all levels of government in identifying and protecting properties significant to the nation’s heritage. It expanded the National Register of Historic Places, established the Advisory Council on Historic Preservation, and authorized grants and other financial aid to state and local preservation programs. Later amendments articulated the participation of local and tribal governments. Related legislation addressed tax incentives, archeological resources, shipwrecks, battlefields, and Native

American cultural items. States implemented programs promoting official recognition, grants, tax incentives, and protections; local ordinances also provided for site designation, preservation design review, and economic development. In the private sector, a network of nonprofits emerged to advocate and educate. Private firms provided contract services for surveys, nominations, and development projects. **THE NATIONAL PARK SERVICE CONTINUES TO PLAY A KEY ROLE** in the use and evolution of the federal tools for preservation. Federal standards and criteria appear in statutes, ordinances, and corporate charters. New technologies and “on the ground” experience bring the information revolution to bear on documenting our shared heritage—such as the 80,000 properties listed in the National Register, incorporating 1.4 million resources that contribute to those properties—while making the data accessi-

**/// An impressive and ever-growing body of knowledge illuminates our diverse history. The rehabilitation and reuse of historic places have become powerful engines for economic revitalization and livable environments. ///**

ble online. The National Park Service relies upon partners at all levels of government and the private sector to administer the tools and address the challenges. That is the essence of partnership—close cooperation between parties having joint rights and responsibilities. Today, the preservation pioneers of the 1960s are both amazed and gratified at the progress over the last 40 years. An impressive and ever-growing body of knowledge illuminates our diverse history. The rehabilitation and reuse of historic places have become powerful engines for economic revitalization and livable environments. **THESE ANNIVERSARIES GIVE US** an opportunity to celebrate the successes and identify the goals to take us forward into the 21st century. Together, we address the challenges and embrace the scholarship to understand our nation and its empowering shared heritage. Together, we work to bequeath to future generations a legacy of vision, conviction, and achievement.

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G. NORDENSKJOLD

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**Above:** Interior of Long House Cave at Colorado's Mesa Verde, pictured in the late 1800s. Now a national park, the site was key to the passage of the Antiquities Act.

**Cover:** Gunston Hall, home of Revolutionary War statesman George Mason and now a national historic landmark, Fairfax, Virginia.

JACK BOUCHER/NPS/HABS

ELVIS ABODE HONORED WITH NATIONAL LANDMARK DESIGNATION

**It is no small task to quantify Elvis Presley's impact on music and popular culture. But Graceland, designated a national historic landmark in March, is ground zero of the Elvis phenomenon, a symbol not only of the rock and roll legend but of the cult that has grown around him.**

Presley bought the white-columned, classical-style house in 1957, with royalties from his first hit, "Heartbreak Hotel." It stands in a grove of oak trees, surrounded by rolling pastures, though the place is now surrounded by sprawl. But the house and its 14-acre property—located south of Memphis—still maintain much of their original character.

Every year, 600,000 people come to Graceland. Jack Soden, CEO of Elvis Presley Enterprises, calls it the second most famous home in America, after the White House. "You go to the far corners of the Earth and they don't really know what Mount Vernon or Monticello or Hearst Castle are, but they know what Graceland is," he says.

While the place is sometimes seen as a monument to kitsch, the landmark nomination prepared by Jody Cook—NHL program manager for the southeast region of the National Park Service—takes pains to cut through the clutter, identifying Graceland's, and Presley's, extraordinary significance to America's music and culture. From his spare recordings at Sun Records in downtown Memphis, to his jumpsuited Vegas days, the Presley leg-

Gold," Presley's collection of gold and silver records. Today, Graceland also has a meditation garden, where Presley is buried along with his parents and grandmother. On the anniversary of his death, thousands file in the gates, past the gravesite, and out again.

Last year, Presley's daughter Lisa Marie

**GRACELAND IS ABOUT MUCH MORE THAN MUSIC. LIKE PRESLEY HIMSELF, THE PLACE HAS EXPANDED IN THE NATIONAL FIRMAMENT OF MYTH. A VISIT TAKES ON ASPECTS OF A RELIGIOUS PILGRIMAGE. WHILE THE REVERENT WAIT IN LINE TO VIEW THE ETERNAL FLAME—IN AN OCTAGONAL GLASS CASE THAT MARKS THE KING'S GRAVE—OTHERS COME TO GAWK AT THE JUNGLE ROOM, DEVOUT AND SKEPTICS SIDE BY SIDE.**

end was continuously evolving. "Along the way," writes Cook, the image "completely overwhelmed any true or common understanding of the man himself."

The nomination acknowledges the Presley gospel while pointing out the Presley myth. Cook focuses on his underappreciated natural talent—as a musician and performer—offering evidence of his vocal prowess and why he was a true musical prodigy. She also makes the case for Presley as a catalyst for the changes that gripped mid-century America, reformulating its values and constraints while breaching barriers of race, class, and gender.

However, Graceland is about much more than music. Like Presley himself, the place has expanded in the national firmament of myth. A visit takes on aspects of a religious pilgrimage. While the reverent wait in line to view the eternal flame—in an octagonal glass case that marks the King's grave—others come to gawk at the Jungle Room, devout and skeptics side by side.

Academics have been grappling with the subject. *Graceland: Going Home With Elvis* fleshes out the man via the places he knew, from the shotgun shack to the pillared house, a point of departure for a rumination on consumer excess and notions of home. Another scholarly offering, *Elvis After Elvis: The Posthumous Career of a Living Legend*, dissects Presley's cultural omnipresence. Graceland is telling us something, scholars say, but what is it?

Presley started changing the place soon after its purchase from a prominent Memphis family. In the early days, his father—also his business manager—set up an office in a small one-story building that likely housed servants. Presley used an old smokehouse for target practice. In the mid-'60s, he built a big wing as a slot-car track. Eventually that was converted to a trophy room—for memorabilia, stage costumes, and "The Hall of

sold 85 percent of the estate to CKX, Inc., an entertainment company. She retains ownership of the house and its furnishings as well the original acreage purchased by her father.

For more information, email Jody Cook at [jody\\_cook@nps.gov](mailto:jody_cook@nps.gov). The nomination is at [www.cr.nps.gov/nhl/designations/samples/tn/graceland.pdf](http://www.cr.nps.gov/nhl/designations/samples/tn/graceland.pdf).

**Right: Elvis Presley in Graceland's driveway.**



ELVIS PRESLEY ENTERPRISES, INC.

# GAUGE OF ALLEGIANCE

JAPANESE AMERICAN INTERNMENT CAMP TESTED THE LIMITS OF LOYALTY

As a relic of the fear and prejudice that prevailed in the wake of Pearl Harbor, the internment camp at Tule Lake has no equal. Of the 10 camps built during WWII, the sprawling northern California complex was the focal point of dissent and a stage where the consequences of internment played out. For that reason—and because of its exceptional state of preservation—Tule Lake was recently designated a national historic landmark, placing it among the most revered places in America.



**DEMONSTRATIONS AND STRIKES BECAME ROUTINE. FIGHTS BROKE OUT BETWEEN INTERNEES AND GUARDS.** THE CAMP'S AUTHORITIES DECLARED MARTIAL LAW, AND THE STOCKADE WAS BUILT—A 250- BY 350-FOOT ENCLOSURE WITH ITS OWN GUARD TOWERS.

**LITTLE HAS CHANGED SINCE THE END OF THE WAR.** BARBED WIRE FENCES still trail through the open fields. The foundations of the guard towers are visible in the tall grass, and many structures remain, including the most potent symbol of the camp's history, the stockade. This "jail within a jail," as described in the NHL nomination, was where authorities kept detainees deemed troublesome. Tule Lake was the only camp to have one.

Like the other camps, Tule Lake was designed as a self-contained community with its own schools, hospital, and post office. The first detainees arrived in 1942, when 120,000 Japanese Americans were forcibly moved inland from the West Coast in the interests of national security. The internment was overseen by the newly formed War Relocation Authority.

The Bureau of Reclamation had drained the lake during the Depression, hoping to convert the acreage to agriculture, but the project stalled. With the sudden surplus of labor, many of the internees were put to work in the fields, soon to become a focal point of strife.

**AS IN ALL THE CAMPS, THE TRANSITION FROM FREEDOM TO LIFE BEHIND** barbed wire was a shock. Communal bathrooms, crowded mess halls, and barracks with little privacy disrupted traditional family life. Parents felt that they were losing control of their children. Many of the people working in the fields were unaccustomed to the work, having been trained in different professions.

Within five months of the camp's opening, there was a strike to protest the food. This was followed by other strikes over work arrangements and living conditions. Trouble escalated when the overseers produced a questionnaire intended to gauge the loyalty of detainees and their suitability for the draft. Two questions had an unintended impact. One asked if respondents were willing to serve in combat. The other asked for "unqualified allegiance" to the United States and a repudiation of Japan. Those who answered no to both questions—or didn't answer at all—were deemed disloyal.

**Above, left to right: Internee at Tule Lake; checking IDs at the camp gate; young detainees. Right: Mass-produced Army shelters in a sea of mud.**



LEFT AND BELOW UNIVERSITY OF UTAH/J. WILLARD MARRIOTT LIBRARY; RIGHT NATIONAL ARCHIVES



**FIRST GENERATION IMMIGRANTS COULD NOT BECOME CITIZENS AT THE TIME,** and they feared that a “yes” answer to the allegiance question would leave them without a country. All the internees saw it as a trick, since forswearing allegiance to Japan implied loyalty to the emperor.

Many answered no about military service to keep their families together. Some said no to both questions simply to protest the treatment. Internees could not understand why years of law-abiding residence weren’t enough to prove loyalty. As authorities began arresting “disloyals,” some requested to be repatriated to Japan or deported elsewhere.

With the questionnaire as a measure, Tule Lake had the highest percentage of disloyal internees—42 percent compared to an average of 10 percent at the other camps. In 1943, disloyals from all the camps were sent to Tule Lake, which was transformed into a maximum-security prison. Its population grew to over 18,000. Army troops arrived, accompanied by eight tanks. Higher fences went up, along with more barbed wire and guard towers.

In late 1943, an underage driver bringing workers back from the fields flipped his truck over, killing an internee. The prisoners held a large funeral—without permission—and when they found that the man’s widow was only going to receive about two-thirds of his \$16 monthly wage, the agricultural workers went on strike. Authorities brought in strike breakers to work the fields—detainees from other camps who didn’t know they were being used as scabs. They were paid about ten times what the Tule Lake workers got. The prisoners sent a delegation to camp headquarters to negotiate, while a crowd of

**Above:** Japanese-American internees harvest spinach at Tule Lake. Their labor was used to realize an agricultural project that had never gotten off the ground, begun when the Bureau of Reclamation drained the lake during the Depression. **Opposite:** Young detainees, far right, take in the prize-winning float in Tule Lake’s Labor Day parade.

5,000 gathered in a peaceful demonstration. But a series of violent incidents followed. Demonstrations and strikes became routine. Fights broke out between internees and guards. The camp’s authorities declared martial law, and the stockade was built—a 250- by 350-foot enclosure with its own guard towers. The side of the stockade facing the main camp was covered with boards to prevent communication. The structure’s existence created more strife, triggering demonstrations and work stoppages to express solidarity with the imprisoned.

**IN 1944, PRESIDENT ROOSEVELT SIGNED THE “DENATIONALIZATION BILL,”** which allowed internees to renounce their U.S. citizenship. Many did, seeing it as the only way to avoid the draft and the breakup of their families. They also believed that, as Japanese citizens, they would be protected under the Geneva Convention and that this would get the prisoners in the stockade released.

In time, a nationalist subculture took root at Tule Lake. Those who wished to repatriate to Japan banded together, requesting to be moved to their own part of the camp, away from the other internees. Known as the Saikakuri Seigan, the group taught Japanese language, history, religion, and songs. On short-wave radios smuggled into camp, they listened to propaganda about Japanese victories in the Pacific while





preparing for a life in their homeland when the war was over. They also began wearing uniforms and performing military drills, which the Army tolerated at first. The Saikakuri Seigan bred tension and mistrust among the internees, using physical intimidation to force others to renounce their citizenship and join them.

Eventually, the authorities disbanded the group. In the interim, however, many became convinced that they could never live outside the barbed wire. Though they were assured of their safety at the camp, the prisoners feared going back into hostile American communities with no jobs and no money.

Though few wanted to give up their citizenship, says a report by a group working to commemorate Tule Lake, many who did wound up in detention camps at the end of the war, with the Department of Justice preparing to deport them. The irony was that those who had chosen America as their home now faced the prospect of starting over in a devastated Japan.

**A CIVIL RIGHTS ATTORNEY, WAYNE MORTIMER COLLINS, TOOK UP THE CAUSE, ENGAGING THE DEPARTMENT** in a long fight to restore the internees' citizenship. He argued that the prisoners had renounced under duress, and that they had been given false information in an environment of fear. After a 20-year battle, his argument finally won out.

Today, the California Department of Transportation shares responsibility for the site with the Bureau of Reclamation. The National Park Service is working with the two agencies to protect the remaining buildings. The camp is a unique example of a WWII-era police encampment, standing on the arid landscape as though frozen in time. While there are no plans for exhibits or visitation, Craig Dorman, a National Park Service historian who worked on the landmark nomination, says, "There's a lot of local interest to see something happen there."

Former internees and community activists began organizing pilgrimages in 1974, partly as a way to educate a public that seemed to have forgotten. The pilgrimages continue today.

For more information, contact Craig Dorman, email [craig\\_dorman@nps.gov](mailto:craig_dorman@nps.gov).

**INTERNEES COULD NOT UNDERSTAND WHY YEARS OF LAW-ABIDING RESIDENCE WEREN'T ENOUGH TO PROVE LOYALTY. AS AUTHORITIES BEGAN ARRESTING "DISLOYALS," SOME REQUESTED TO BE REPATRIATED TO JAPAN OR DEPORTED ELSEWHERE.**

# A Legacy Left Behind

Rehab of Signature Warehouse Keys Revitalization in Former Tobacco Town

**NOT FAR FROM NORTH CAROLINA'S BORDER, SOUTH BOSTON, VIRGINIA WAS A** quiet stop on the railway to Richmond. The location—in one of the nation's most prolific tobacco regions—transformed the little town into a major commercial hub. With the railroad and the Dan River, the area was an attractive place for tobacco barons, whose brick warehouses, factories, and auction houses began going up around 1870.

The town's warehouse district is the legacy left behind. Its vacant red brick structures were, for many years, a reminder of better times. Now, as part of the Virginia Main Street Program—which aims to revitalize small towns—the place has undergone a renaissance. The most prominent of the buildings, known as the Prizery, recently underwent a complete rehab, taking full advantage of the tax incentives program administered by the National Park Service and state preservation offices, with federal tax credits up to 20 percent of cost. Buildings must be income-producing (apartments, retail, etc.) and the work must conform to Department of the Interior standards.

**THE PRIZERY—ERECTED AROUND THE END OF THE 19TH CENTURY AND** operated by the R. J. Reynolds Company—is notable for its four-

to the town. It sat empty for the better part of three decades. “You could actually stand in the basement and see all the way through the roof at one point,” says Chris Jones, executive director of the Community Arts Center Foundation, now the building's occupant.

**THE REHAB COST \$6 MILLION, MOST FROM THE STATE'S DEPARTMENT OF** transportation by way of the Intermodal Surface Transportation Efficiency Act, which encourages preservation and environmental improvement around roads and railways. Located on the defunct Norfolk & Southern, the district qualified for the funds.

The Prizery, now in the National Register of Historic Places, was donated to the foundation in 1996. Today, it's an art gallery, meeting place, and performance center. The foundation worked with the Virginia Museum of Fine Arts to design the spaces, lighting, and environmental controls. The first floor houses a welcome center, along with an exhibit on the regional role of tobacco. Many original details remain, including windows, arched doors, ceramic electrical resistors, and a freight elevator that once hauled 1,000-pound barrels of tobacco. Jones says the project keyed the revital-



**Left to right: Before renovation; exterior view; performance hall. Right: The dance studio.**

ALL PHOTOS MATT WARGO

**WITH THE RAILROAD AND THE DAN RIVER, THE AREA WAS AN ATTRACTIVE PLACE FOR TOBACCO BARONS, WHOSE BRICK WAREHOUSES, FACTORIES, AND AUCTION HOUSES BEGAN GOING UP AROUND 1870.**

story tower and Italianate detail, the most ornate of the 15 tobacco buildings. The name derives from the practice of pressing—or “prizing,” in the language of the time—layer on layer of leaves into large barrels, to be taken to the river or railroad for shipment.

By the 1960s, tobacco was being produced around the world, and American growers were struggling. The company sold the Prizery

ization of the entire district: “You talk to anybody and they’ll tell you this project is a huge benefit for the community.” Plans include linking with an 1840s plantation via trails along the old rail bed.

For more information, contact Chris Jones, (434) 572-8339, email [prizery@pure.net](mailto:prizery@pure.net), or go to [www.prizery.com](http://www.prizery.com).



## Bernard Maybeck's Berkeley Masterwork to Get Critical Repairs

**The First Church of Christ Scientist, built in 1911, is considered Bernard Maybeck's masterpiece, a seminal work that has remained largely intact for almost a century. Designated a national historic landmark in 1977, it is one of the latest recipients of a Save America's Treasures grant, which will not only help repair a deteriorated and leaking roof, but brace the structure against earthquakes.**

The grant program, administered by the National Park Service, will give \$550,000 to the project. Matching funds will be raised by the nonprofit Friends of First Church, which is managing the rehabilitation. The Getty Foundation funded a thorough assessment of the building's condition; full restoration is expected to take \$5.8 million.

Maybeck designed every last detail, from the gilded cast plaster to the paint and furniture. The ornate interior, which critics say creates an atmosphere of "amazement and delight," has suffered considerable water damage. Structural beams have rotted as well, and have to be replaced.

The First Church was an eye-opening innovation in its time. The structure was like no other church in the nation, writes Sally Woodbridge in *Bernard Maybeck: Visionary Architect*. "It fused Gothic elements with

section of the church—will be reinforced.

The structure is only four blocks from the University of California, which houses the Maybeck archives. Architects, scholars, and students from around the world visit every year, as do thousands of visitors. The American Institute



**THE STRUCTURE WAS LIKE NO OTHER CHURCH IN THE NATION, WRITES SALLY WOODBRIDGE IN *BERNARD MAYBECK: VISIONARY ARCHITECT*. "IT FUSED GOTHIC ELEMENTS WITH BYZANTINE MASSING AND MEDITERRANEAN PERGOLAS TO PRODUCE A BUILDING SO FRANKLY ECLECTIC THAT ONLY A WIZARD LIKE MAYBECK COULD HAVE KEPT IT FROM BEING VISUALLY CHAOTIC."**

**Left and right: Two views of Maybeck's masterwork, photographed in 1955.**

Byzantine massing and Mediterranean pergolas to produce a building so frankly eclectic that only a wizard like Maybeck could have kept it from being visually chaotic." While Maybeck made a nod to the past by using traditional medieval building techniques—which one might expect in a church—he incorporated the latest materials available to architects in 1911. Reinforced concrete, commercial sash windows, and a new cement-asbestos siding called Transite had not been seen in places of worship before. Maybeck pushed the limits of what a church could look like, combining Old World gravity with brilliant colors and homey California craftsman elements. From the street, the shallow-pitched roof lines and the wisteria-covered trellises suggest a domestic sanctuary from the early part of the century. Inside, the plainly religious blends with classical touches, an allusion to the rational principles of Christian Science.

Maybeck's creation was hugely influential, inspiring many architects who followed. The church was an early example of the First Bay Region Style, characterized by a mélange of European and western elements.

The seismic strengthening is as essential as the roof work. The church is less than a mile from the Hayward Fault; seismologists believe that Berkeley will eventually experience a major quake. Steel plates and straps will be used to secure parts of the structure. Chimneys will be braced too, and concrete piers—which already support a

of Architects ranked the church among its top three in the United States, alongside Frank Lloyd Wright's Unity Temple in Chicago and H. H. Richardson's Trinity Church in Boston.

**For more information on Save America's Treasures grants, go to [www.saveamericatreasures.org](http://www.saveamericatreasures.org) or email [NPS\\_treasures@nps.gov](mailto:NPS_treasures@nps.gov).**



LEFT AND RIGHT ONLINE ARCHIVE OF CALIFORNIA



LEFT A. R. HROMATKA, RIGHT GEORGE GRANT, BOTH NPS HISTORIC PHOTOGRAPH COLLECTION



## monumental *endeavor*

**THE LIFE AND TIMES OF THE ANTIQUITIES ACT BY JOE BAKER**

Every April, the spring wind from the southwest howls across the Colorado Plateau. This particular evening, at an overlook in Mesa Verde National Park, it carries dust that softens the famous view of the great Anasazi pueblo at Cliff Palace. It also shakes my tripod, forcing me to keep my thumb poised on the camera's cable release, waiting for the short lulls between gusts. The lulls are rare, and there is ample time for reflection. There is the inevitable speculation about the day-to-day lives of the people who built the enormous sandstone pueblo beneath the soaring cliff, but my thoughts also turn to five brothers from Pennsylvania who came here in the late 19th century to homestead in the vicinity of modern Mancos, Colorado. The family name was Wetherhill.

**Left:** Montezuma's Castle, in Arizona, was designated a national monument in 1906, under authority of the just-passed Antiquities Act. **Above:** Chaco Canyon, New Mexico, at the foot of a large kiva. Chaco was one of the first archeological sites set aside for posterity under the act, in 1907. Today it is a world heritage site as well as a national park.

Their Ute neighbors led them to some of the ruins, explaining that no one knew who'd built them, or when. The Wetherhills began exploring and casually collecting a few mementos. Then on the afternoon of December 8, 1888, from somewhere very close to where I'm standing, Richard Wetherhill and his brother-in-law saw the set of ruins they eventually named Cliff Palace.

The Wetherhills and some of their neighbors spent most of that winter camped there, digging. They packed their treasures on long mule trains: intact painted pots and jars, baskets, sandals, leather goods, stone tools, wooden objects; the entire material culture of the pueblo's residents. They also packed up the desiccated remains of an unknown number of inhabitants. The Wetherhills eventually sold the hoard to the Colorado Historical Society for a very tidy sum.

At the abandoned pueblo, the silence of the plateau returned in the wake of the last departing mule train. Spring came, and the wind blew over the tumbled walls, empty graves, and trash piles left by the Wetherhills, gradually covering everything with tumbleweeds and dust.

## A Shared Heritage

At the turn of the century, the way America viewed itself was changing. The mysterious, terrifying wilderness was nearly explored, railroads connected the coasts, and the aboriginal people were no longer a feared enemy. The America of the early 20th century was a confident young giant. Its vast expanses, its natural and historic wonders, set it apart from the stodgy Old World across the Atlantic. The Antiquities Act was born in this changing America, a child of the growing interest in the past and the natural world, and a response to the growing alarm over its destruction.

What the Wetherhills were up to was by no means an isolated incident. The excavation and sale of antiquities was rampant in the late 19th century. What was new was how Americans were viewing it. The Progressive Movement influenced opinion about the exploitation of both workers and natural resources. Concern over looting had its roots in the notion that the nation's past and natural riches belonged to all of us, and were vital to our future. There was a growing sense of shared heritage; anything that threatened it was to be taken seriously.

The era figures prominently in the birth of American anthropology and archeology. In 1879, John Wesley Powell founded the Bureau of American Ethnology, and the American Association for the Advancement of Science elected an anthropologist as president. What became the American Anthropological Association was formed, along with the Archaeological Institute of America. New perspectives began to influence what people thought of Native Americans, promoting the idea that the value of places like Mesa Verde transcended what its baskets would fetch on the antiquities market.

The best time to photograph Cliff Palace is at sunset, when the sun slants in below the overhang, producing the chiaroscuro that has

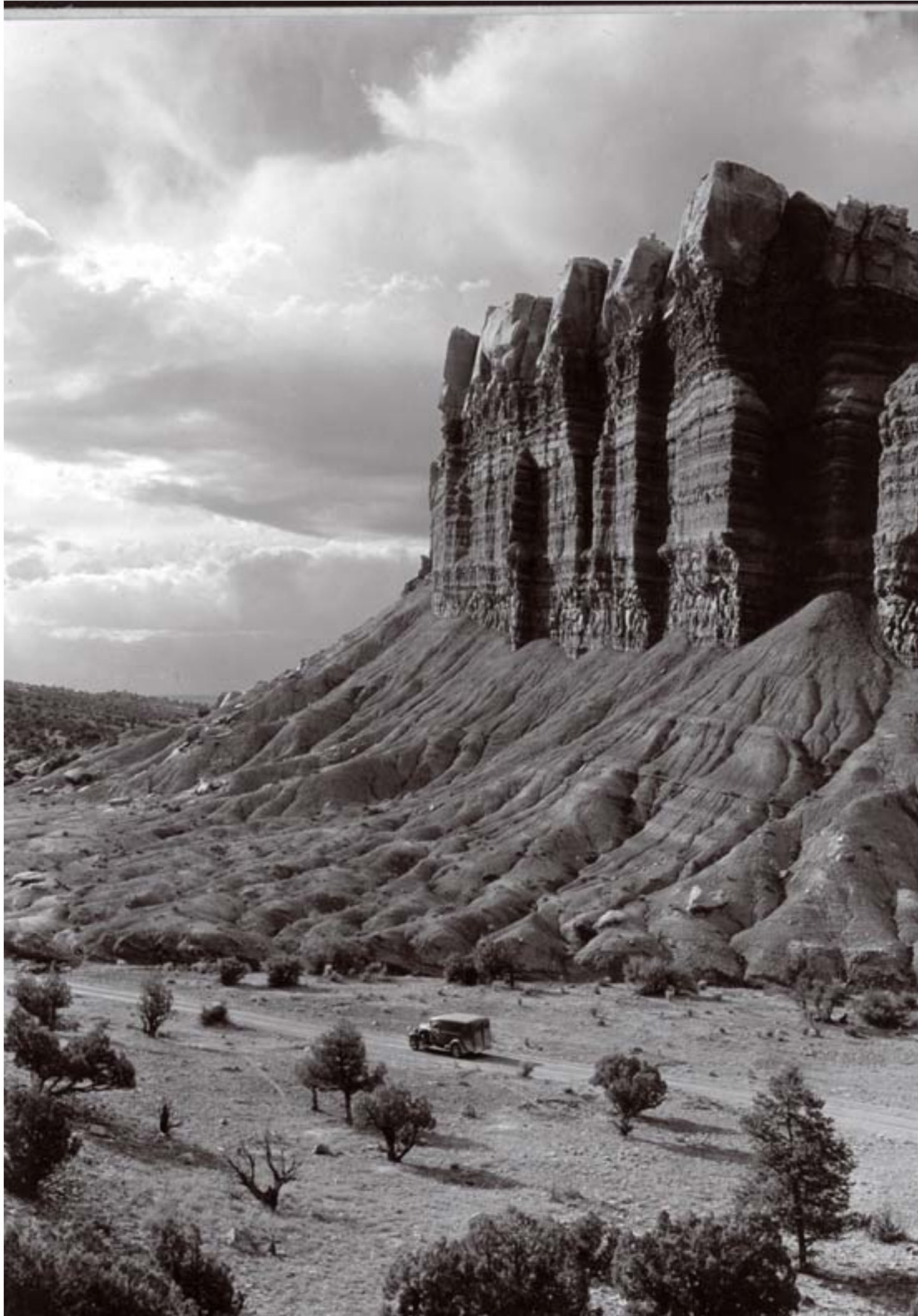
*“THE AMERICA OF THE EARLY 20TH CENTURY WAS A CONFIDENT YOUNG GIANT. ITS VAST EXPANSES, ITS NATURAL AND HISTORIC WONDERS, SET IT APART FROM THE STODGY OLD WORLD ACROSS THE ATLANTIC. THE ANTIQUITIES ACT WAS BORN IN THIS CHANGING AMERICA, A CHILD OF THE GROWING INTEREST IN THE PAST AND THE NATURAL WORLD, AND A RESPONSE TO THE GROWING ALARM OVER ITS DESTRUCTION.”*

**Below:** Charcoal kilns from the mining days at Death Valley, declared a monument in 1933. The Antiquities Act arose with the sea change in attitudes toward nature and the past at the end of the 19th century. People listened when John Muir spoke for the wilderness, when Gifford Pinchot spoke for the forests, when John Wesley Powell spoke for the legacy of the first Americans. **Right:** The act's sweep encompassed geologic wonders too, like the formations at Utah's Capitol Reef National Park, designated a monument in 1937.



captivated generations of photographers. Shortly before the last light, as I squeeze off a couple of shots, a few cars pull up and I am surrounded by families. Kids squeal and point, their parents and grandparents gasp at the architecture and landscape. They are from Iowa and Washington State, from Cape Hatteras and Zuni Pueblo. There is excited chatter, quiet amazement, the full range of human wonder. The early advocates for these places, flush with awe and reverence, had it exactly right. They knew the past belonged to everyone and acted to preserve this record of who we are. All of us at this overlook are in their debt.





**Below:** Arizona's Casa Grande National Monument—shown here in 1934—protected the ruins left by the ancient Hohokam, "those who are gone," who survived the arid landscape using innovative agricultural practices like irrigation. The site's establishment was seminal, set aside through executive order by President Harrison in 1892. Though the protection was intended as temporary—a way around the cumbersome process of legislating a national park—the practice bought time for other sites, too. Here, the wife of custodian Hilding Palmer accompanies the daughter of Frank "Boss" Pinkley. Pinkley, an early advocate of preservation, was a dynamic force in the early days of the Antiquities Act. Beginning his career living in a tent beside this ruin, he eventually found himself in charge of a slew of monuments.





**Above:** Spanish mission at Arizona's Tumacacori National Historical Park, declared a monument in 1908. The park has 360 acres of protected land, preserving three missions, the oldest in the state. As a young nation awakened to the legacy of its past, spectacular southwestern sites such as this one fueled the passion for preservation. The movement eventually embraced places from coast to coast.

## The Dawn of Ancient Things

In 1880, a geologist named Adolph Bandelier appeared before the ruins at Pecos Pueblo near Santa Fe. He was both impressed and shocked by what he found.

The pueblo, visited by Coronado in 1540, was large, intricate, and beautiful, a tribute to the skills and aesthetic sense of the builders. It was also being shamelessly abused. Bandelier had been sent by the Archaeological Institute of America to record the ruins. In his report, he noted: "Mrs. Kozlowski [who lived two miles south on the arroyo] informed me that in 1858 . . . the roof of the church was still in existence. Her husband tore it down, and used it for building out-houses. In general the vandalism committed in this venerable relic of antiquity defies all description . . . All the beams of the old structure are quaintly [carved with] much scroll work . . . Most of this was taken away, chipped into uncouth boxes, and sold, to be scattered everywhere. Not content with this, treasure hunters [have] ruthlessly disturbed the abodes of the dead."

Bandelier's report caused great concern. Some members of the Archaeological Institute, influential New Englanders, voiced that concern to their elected representatives.

The Pecos project, and the Wetherhill discoveries, led to further archeological investigations in the Southwest. Swedish archeologist Gustav Nordenskjöld conducted state-of-the-art excavations at Mesa Verde in 1891, shipping a substantial collection back to Stockholm, where it remains to this day. A few years later, the American Museum of Natural History, with financing from wealthy New York collectors, excavated the spectacular Anasazi ruins at Chaco Canyon in northern New Mexico. A large quantity of artifacts wound up in New York. The foreman at these excavations, Richard Wetherhill, had by this time filed a homestead claim at Chaco Canyon, an attempt to corner the market on antiquities coming out of there. Homestead claims were being filed specifically for archeological sites. A lucrative antiquities market sprang up almost overnight.

The cumulative effect of the excavating and pillaging was heightened public concern. The two reports—by Bandelier and Nordenskjöld—opened eyes to the wonders of American archeology. Packing artifacts from the Four Corners region off to the homes of

the wealthy or to museums in New York and Sweden was seen as a violation of the public heritage.

In 1892, to protect Arizona's Casa Grande ruin from looting, President Harrison issued an executive order declaring it off limits to homesteading. The order set two standards. One, it was the earliest example of the government intervening to save archeological sites, and two, it was the President acting, not Congress, significant in the chain of events leading to the Antiquities Act.

It was also a reflection of the limited preservation tools available to government at the time. Congress could create a national park, but that took a major legislative effort, and only worked for large, well-known places like Yellowstone. Declaring a reserve for places like Casa Grande, while expedient, was only temporary. Between 1891 and 1906 the General Land Office—part of the Department of the Interior that managed federal lands in the West—pushed through reserves at Mesa Verde, Chaco Canyon, and other sites in the Southwest. It was the best the government could do.

In 1891, Congress gave the President authority to declare permanent timber reserves. The land office used this as a model for ancient sites, drafting legislation that would allow the President to set aside scenic and scientifically important places, too. This was more than many

western congressmen were willing to give, particularly after Theodore Roosevelt established enormous forest reserves.

In 1904, in order to bolster the argument, the land office directed Edgar Lee Hewitt, a young archeologist who was gaining a reputation in the Southwest, to prepare a report on sites in the region. He drew on his contacts and the reports at the time to compile a

list including what would be many of the first national monuments. Representative John Lacey of Iowa, with input from the anthropological community, shepherded a bill through Congress, which Roosevelt signed on June 8, 1906.

## Spirits in the Canyon

Lynne Sebastian exits the low doorway of a tiny masonry room at Pueblo Bonito, the monumental multistory 12th century Anasazi ruin at Chaco Canyon, then turns to watch with some amusement as I squeeze my considerable bulk through the same small opening. I find we are standing at the edge of the great plaza, the heart of an immense desert community that dates back to before the arrival of Europeans. As I look back at the maze of rooms, walls, subterranean kivas, and windows, Lynne employs her flair for the dramatic to give me a little perspective. "Until sometime in the early 20th century," she says, "this was the largest building in North America."

There are few people who know more about this place than Lynne. She wrote her doctoral dissertation on Chaco and served as New Mexico's preservation officer for a dozen years. Long familiarity has, if anything, sharpened her enthusiasm.

**"WHILE THE FIRST MONUMENTS WERE ALMOST ENTIRELY IN THE WESTERN STATES, THAT SOON CHANGED . . .**

**OTHERS FOLLOWED INCLUDING MOUND CITY IN OHIO (1923), FORT WOOD, SITE OF THE STATUE OF LIBERTY, IN NEW YORK (1924), AND FORTS MARION AND MATANZAS IN FLORIDA (1924)."**

For me, this is my first visit, something of a dream come true. Chaco Culture National Historical Park is a world heritage site, set aside as a national monument in 1907. It is one of the first archeological complexes so designated under the Antiquities Act. Splendidly isolated, it requires a long drive, some of it on primitive roads, to reach. The isolation helps protect it from being loved to death. In the course of a leisurely, six-hour ramble, Lynne leads me through some of the ruins, and we explore the silent remains of what must have been bustling and lively communities between 800 and 1200 AD. The magical names flood back to me from an undergraduate class almost 30 years ago: Chetro Kettle, Pueblo Del Arroyo.

Despite decades of excavations and thousands of scholarly reports, Chaco is still a place full of unanswered questions. What led bands of families to build in one of the world's most austere and unforgiving environments? How did they organize? In whom did authority rest? What led to the sudden abandonment of these communities in the 13th century? We discuss this at length, and before we know it, it's



**Left: Remnants of earthen architecture at Iowa's Effigy Mounds National Monument, designated in 1949. The mysterious mounds, reminders of a long-past culture, were the focus of some of the earliest ruminations on ancient America. Particularly numerous and visible around the Mississippi Delta, the enigmatic earthworks begged questions about the continent's original population. In 1849, the American Ethnological Society commissioned a study—published by the newly formed Smithsonian—presaging the interest in the past that later led to the Antiquities Act. Right: A view down the corridors of Fort Jefferson National Monument, a 19th century redoubt off the Florida Keys, designated in 1935.**

LEFT NPS HISTORIC PHOTOGRAPH COLLECTION, RIGHT JACK E. BOUCHER/NPS/HABS







ABOVE M. WOODBRIDGE/NPS HISTORIC PHOTOGRAPH COLLECTION, RIGHT JACK E. BOUCHER/NPS/HABS

time for me to settle in to a tent at Chaco's tiny campground. Before Lynne leaves, I ask a final question: It's obvious why this place matters to archeologists, and it's clearly of great importance to Native Americans, but what about the rest of the world?

She ponders the question for a moment. "I think the most haunting and compelling thing about this place is its permanence. They built for the ages, with an eye to eternity. Just like us, these people were certain of their future. They believed they needed to build places that would last a thousand years, yet after only a couple hundred years, they were gone. There is something so moving, so sobering about that . . . maybe we see ourselves here."

## A Movement Gathers Steam

Things happened quickly after the passage of the Antiquities Act. Between 1906 and 1908, President Roosevelt established 16 national monuments, all in the western states. Ten, including the first at Wyoming's Devil's Tower, were designated primarily for their scenic and scientific value rather than for archeological or historic preservation.

The act had three precedent-setting provisions. The first made it illegal to damage archeological sites on federal land, criminalizing looting. The second got rid of the world "parks"—a word that gave western legislators cold feet—replacing it with "national monuments," areas limited to just enough acreage to protect a site. The act gave the President sole authority to establish the monuments by proclamation. The third provision required a permit for excavations on federal land, demanding professional rigor.

Part of the act's legacy is its role in preserving environmentally and geologically important places. While the first monuments were almost entirely in the western states, that soon changed. In 1916 Woodrow Wilson established Maine's Sieur de' Monts, which eventually became Acadia National Park. Others followed including Mound City in Ohio (1923), Fort Wood, site of the Statue of Liberty, in New York (1924), and Forts Marion and Matanzas in Florida (1924). In total over a hundred monuments have been established,



**Left: A picnic at the Great Falls Tavern along Maryland's C & O Canal, once a major route to the interior and a critical connection to the markets of the East Coast. The canal, a lifeline to the rapidly expanding frontier, played a prominent role in the development of the nation's capital. The 184-mile-long waterway was designated a monument in 1961, the same year this photograph was taken. Above: A young visitor examines a lighthouse lantern at California's Cabrillo National Monument, designated in 1913.**

BELOW NATT N. DODGE, RIGHT GEORGE GRANT, BOTH NPS HISTORIC PHOTOGRAPH COLLECTION



although some have been absorbed by other sites or redesignated as parks or state properties. While most are in the West, there are now monuments in 25 states. Every President has designated or expanded at least one monument.

The net effect is the protection of an enormous swath of heritage. Hopewell burial mounds, vast cave networks, numerous southwestern pueblos, gigantic redwoods, and 19th century forts are all part of the act's legacy. And that goes well beyond the monuments themselves. Says Frank McManamon, chief archeologist of the National Park Service, "The act defined a basic public concern for sites on public land, and asserted a fundamental right to how they were to be treated." That concern formed a foundation for all the laws that followed.

The accomplishment is breathtaking. Protected lands have preserved literally millions of acres of priceless cultural and environmental treasures. The statute is part of the legal foundation for preserving wild places, too. Several of the iconic parks—jewels like the Grand Canyon—began life as monuments in the early days of the Antiquities Act. They are a reminder that historic and environmental preservation were born more or less together.

*“SEVERAL OF THE ICONIC PARKS—JEWELS LIKE THE GRAND CANYON—BEGAN LIFE AS MONUMENTS IN THE EARLY DAYS OF THE ANTIQUITIES ACT. THEY ARE A REMINDER THAT HISTORIC AND ENVIRONMENTAL PRESERVATION WERE BORN MORE OR LESS TOGETHER.”*

## A Timeless Idea

A few weeks after my visit to Chaco, I board the Port Authority train in Newark for the short hop across the river to New York, disembarking at the World Trade Center Station. The sight hits me like a punch in the stomach. The last time I was here, the towers still stood. I proceed up Broadway for a few blocks to the new federal building. It's not the building that brings me here, but a small plot surrounded by a cyclone fence immediately adjacent. A national monument is under construction, one of the newest, established by President Bush in March. Three years ago, 419 individuals were interred on this spot, moved from their original resting place beneath the building. I am at the site of the African Burial Ground.

Among the residents of colonial New York was a substantial population of African descent. Some were free and some were not. Some arrived with the Dutch, others on British slavers from Africa or the Indies. Very little is known about day-to-day life in the community. Certainly life was harsh and segregated. So was death.

Persons of color could not be buried with Euro-Americans. Instead, their burial was relegated to a seven-acre plot on a ravine at the edge of the settlement. In the 1790s, the plot was filled with rubble to level the area for building sites. That fill, some 15 to 30 feet deep, protected the occupants for two centuries.

In 1991, during construction of the building, workers encountered the remains, touching off an emotional response from city residents. While the property was known to be within the old cemetery, planners assumed that generations of buildings had obliterated it.

Archeologists were called in, and uncovered hundreds of burials. The decoration of coffins and small things interred suggested connections to African customs. Chemical analysis revealed that most adults were born in Africa, although many children were born either here or in the Caribbean. Signs of stress and injury—from heavy labor and poor nutrition, even among the very young—were common. So was evidence of strong families, like women buried with infants and children. Slowly, during a decade of research, the details

**Left:** Observation deck at Arizona's Grand Canyon, declared a monument in 1908. **Right:** A solitary visitor at Colorado's Great Sand Dunes National Park, designated in 1932. While many of the earliest monuments were arresting reminders of a long human presence, some were set aside for their sheer beauty. The idea mirrored a deepening sense of national identity at the dawn of the 20th century, one where past and place and nature joined in a greater intangible whole.







LEFT GEORGE GRANTINIS HISTORIC PHOTOGRAPH COLLECTION, RIGHT BRIAN GROOMPSHAER

**Left:** California's Muir Woods National Monument, designated in 1908. As the 19th century drew to a close, the idea of protecting places broached questions both philosophical and practical. Why is the past important? Which past do we save? Does it mean taking from people who've used the land for generations? Who will care for the sites? **Right:** Remnants of a mining past at California's Joshua Tree National Park, an 800,000-acre preserve whose human history goes back at least 5,000 years. Declared a monument in 1936, Joshua Tree boasts a remarkably intact record of southern California's mining history, from the 1800s to the "second gold rush" of the Great Depression.

came into focus. These were lives of hardship and brutality, of stubborn devotion to family and tradition.

The African Burial Ground is a reminder that the Antiquities Act is hardly an anachronism. And there are new challenges ahead.

The National Park Service is not the only agency with national monuments. The Bureau of Land Management is the largest federal landowner in the West, with long experience managing wilderness areas and places with historic value. But much of its focus has been on the practical use, such as grazing leases and oil, gas, and mineral claims. With a number of monuments established in the 1990s, the agency faced some new and complex issues. Local sentiment was decidedly negative. Some feared that grazing, timbering, and other traditional activities were threatened.

BLM responded with the National Landscape Conservation System, an approach that allows for conservation in the context of the multiple-use mandate. BLM developed management plans for 15 of its monuments, with intensive involvement by local stakeholders. The result is, in a way, a new kind of monument. The plans are flexible enough to address grazing allotments and mineral extraction, while providing protection for resources ranging from cliff dwellings to old growth forests. There is still a lot of learning and adapting ahead, but the approach shows great promise.

The act faces another frontier at the shoreline. There are national monuments underwater, places rich in aquatic life, geological wonders, shipwrecks, and other historic remains. They are all exceedingly fragile. The traditional protection—a marine sanctuary—can take years. Establishing a monument can save the day with just the stroke of a pen.

Of course it's much more complicated than that. There are complex issues of ownership and control. Protecting submerged sites can be costly, and law enforcement next to impossible. There are jurisdictional issues, too.

In 2003, the 419 individuals disinterred from the site of New York's new federal building—along with all the small objects that accompanied them into the hereafter—were reburied in the plot behind the chain link fence that I now look through. Public art commemorating the burial ground adorns the lobby of the building. National Park Service exhibits will interpret the site and the history of the community. The monument will not only explain how these residents were buried, but who they were, how they lived their lives, and why they matter. One of the artworks is a mosaic of the city skyline on a foundation of human skulls, a metaphor of how modern New York, and modern America, rests on the lives and work of those who came before.



Certain places, like this one, are a palpable reminder of our predecessors, and what they left us. That's ultimately what produced the Antiquities Act and what keeps it relevant. It is based on the simple yet powerful proposition that we should remember these people, so that we know who we are and where we came from. The lesson stays with me as I walk back toward where the great towers once stood.

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# Pillar

photographs by jack e. boucher and jet lowe

O F P R E S E R V A T I O N

## celebrating four decades of the national historic preservation act

"I was dismayed to learn from reading this report that almost half of the 12,000 structures listed in the Historic American Buildings Survey of the National Park Service have already been destroyed," writes Lady Bird Johnson in the foreword to *With Heritage So Rich*, the call to arms published in tandem with the passage of the National Historic Preservation Act of 1966. Urban renewal seemed unstoppable in the early '60s. Pennsylvania Avenue, deemed dowdy by President Kennedy during his inaugural parade, was slated for a makeover by modernist architects. "The champions of modern architecture seldom missed an opportunity to ridicule the past," historian Richard Longstreth wrote in these pages a few years ago, reassessing the era. "Buildings and cities created since the rise of industrialization were charged with having nearly ruined the planet. The legacy of one's parents, grandparents, and great-grandparents was not only visually meaningless and degenerate, but socially and spiritually repressive as well." Against this tide, a generation rose up, giving birth to a populist movement. Here, *Common Ground* salutes what was saved, and what was lost. **Right: The National Archives, along Pennsylvania Avenue.**







The National Historic Preservation Act—embracing the full breadth of sites integral to the nation's story—reflects a dynamic vision of the past and the ingredients that make it matter. **Above: Local effort saved Alabama's Sloss Furnace from demolition in the 1970s; now a national historic landmark, the ruin offers a rare glimpse of the steel industry in the South.** Historian Alex Lichtenstein shared his impressions in the summer 1994 issue of *Federal Archeology*, this magazine's predecessor: "Gary Kulik, who was a consulting historian on Sloss for the *Historic American Engineering Record*, has suggested that the furnace company's failure to adopt modern technology can in large part be attributed to the ample supply of cheap black labor." **Left: Scrap metal outside an abandoned recycling shed in the copper town of Anaconda, Montana.** "The richest hill on earth," Anaconda was the dream of Marcus Daly, whose company once dominated the state's press and politics, employing most of Montana's wage earners by the time he died in 1900. The town was a hotbed of unionism—the most working class conscious in the state—until the changes of the late 20<sup>th</sup> century spelled the end for the company and many others like it. Much of the town has been commemorated in the National Register of Historic Places. **Right: Symbols of the land of plenty, grain elevators in Illinois.**



**Above: The Brooklyn Bridge.** Rising behind, the World Trade Center before the tragedy of September 11, 2001.









**Far left: The Hardaway-Nelson House, built in 1840.** Home of noted southern author Augusta Evans Wilson, the structure is an example of Alabama's Creole architecture. **Above left: Antietam, in rural Maryland.** The place is best known as a deadly killing field during the Civil War, but barns like this attest to a longstanding agricultural history and parallel narratives of immigration and architecture. **Above right: Historic advertising in a western town.**

LEFT AND ABOVE: JACK E. BOUCHER/NPS/HABS, RIGHT: JET LOWE/NPS/HAER



**Above left: The last windmill factory in the United States, still standing on the plains of Nebraska. The Kregel Company ran from 1879 until World War II, when rationing ground operations to a halt. Above right: Engine of the Saturn One rocket on a test stand. Several stands are listed in the National Register of Historic Places. Right: The Colgate Palmolive Company, in Jersey City, New Jersey, just before the wrecking ball swung in 1988. A nation "can lose the memories of what it was, and thereby lose the sense of what it is," wrote Sidney Hyman in the era that yielded the National Historic Preservation Act, mirroring a concern that postwar prosperity was running roughshod over the country's heritage.**



Colgate





THIS SPREAD JACK E. BOUCHER/NPS/HABS



**Left: Frank Lloyd Wright's Fallingwater, built in 1937.** A summer home for a Pittsburgh millionaire, it has been called the most famous modern house in the world, preserved today as a national historic landmark. Fallingwater still retains the furnishings that Wright designed. **Above left: Puerto Rico's Castillo de San Felipe del Morro.** Built by the Spanish in the late 16th century, today it is a national park, recognized by the United Nations as a world heritage site. **Above right: The Congressional Cemetery.** The final resting place of many historical figures, it started out as plots at Washington, DC's Christ Church in 1816. The cemetery, whose cenotaphs are shown here, has been called "our unknown shrine of Americana."





# THE FUTURE IS PRESENT

LEFT: EVIDENCING THE UNION OF CARS AND COMMERCE DURING THE URBAN RENEWAL ERA: A BANK NEAR DENVER BY ARCHITECT CHARLES DEATON.

a chat with preservation's new generation

**Heather MacIntosh** President, Preservation Action

**Tomika Hughey** Deputy Project Manager, Urban Planning, Washington Metropolitan Area Transit Authority

In the last four decades, preservation has gone from a passion to a profession, and today looks to encompass the very flashpoints of '60s activism that sparked the rise of the movement—the remains of urban renewal. Now preservation *is* the establishment, with its own rules and regulations, institutions and infrastructure. With the fights fought and the laws passed, what's left? Here two young leaders, Heather MacIntosh and Tomika Hughey, offer an answer, with views on the field's future and what moves them as preservationists. Though they don't profess to speak for their cohorts, they do give a glimpse of the road ahead. *Interviewed by Catherine Lavoie* Acting Chief, Historic American Buildings Survey and *Jamie Jacobs* Historian, Historic American Buildings Survey/National Historic Landmarks Program

ALL PHOTOS DAVID ANDREWS/NPS EXCEPT AS NOTED

**RIGHT: ARAPAHOE ACRES, COLORADO, THE FIRST MODERNIST SUBDIVISION ON THE NATIONAL REGISTER OF HISTORIC PLACES, EMBRACES NATURE IN THE SPIRIT OF FRANK LLOYD WRIGHT.**

**“YOUNGER PEOPLE ARE VERY KEEN ON THE MODERN AESTHETIC. GROWING UP IN THE '80S, WHEN IT WAS IN OUR ROOMS AND DORMS, THE STUFF SEEMED KITSCHY AND FUN AND FUNKY. NOW WE'RE PROFESSIONALS, WE HAVE MONEY, BUT WE CARRY THE SAME AESTHETIC SENSE.”**

*Catherine: Do you think preservation is seen as lacking diversity, and if so, how can we change that?*

**TOMIKA:** Oh, yes, I agree. A lot of people in African American communities are doing preservation work, but they don't call it that. They call it community outreach, or let's save this building because it's important.

In urban planning, you want planners who understand the needs of the people you're planning for, and in preservation, the same is true. To get more people into preservation, you need to identify those who are doing things that are preservation-related, and ask them, "Can you be the champion?"

The academic institutions are important, too. As I watched slides in my classes, I'd be thinking, if I were Asian, why aren't the internment camps being represented? It goes to the idea that if you don't know about it, you don't talk about it. I don't blame anyone. It's just not part of the reality. To represent a heritage, you have to have people with that heritage in the preservation programs at the universities.

*Jamie: What's the best way of getting more minorities from academia into preservation?*

**TOMIKA:** Go where the black people are. Go where the Latin people are. Go to the complementary programs like history. Everybody's trying to be a historic district these days; sell preservation as a viable field.

At Florida State, where I got my masters, the chairman asked us how to recruit more African Americans. We said go to the historically black colleges. So they sent us to Howard, Florida A&M, and Alcorn State. Preservationists have to do that, too. At my first American Planning Association conference, the keynote speaker, Bette Midler, said something that resonates with me to this day. She said you don't toot your horn. You're important to our cities and our neighborhoods, but people don't know it. And it's the same with preservation.

*Catherine: Heather, what drew you to the field?*

**HEATHER:** I was going to be a professor of German art and architecture. I decided that wasn't a good thing for me—that I could only talk to about six people about what I was working on. I was an only child brought up by a single mom, and spending a lot of money on my education. It was important to talk to her about what I did, and with anyone for that matter. Preservation was a way to bring together my education in art and architectural history in a way that was community-building, that was inspiring.

People glow about preservation, they're really proud of what they accomplish. They get passionate when places are threatened. That's





**LEFT: THE RUINS OF THE BETHLEHEM STEEL WORKS, ONCE THE VORTEX OF A ROLLICKING BOOMTOWN, A WILD WEST OF THE EAST. WORKER HOUSING AND A CEMETERY RISE UP THE HILL AT THE TOP OF THE PHOTO, JUST OUT OF VIEW.**

**“THERE WAS A CONGRESSIONAL HEARING LAST YEAR ON THE DEVELOPMENT OF BROWNFIELD SITES, NOT IN DC, BUT IN PENNSYLVANIA—AT THE BETHLEHEM STEEL WORKS. THIS TREND WILL LIKELY CONTINUE, ESPECIALLY IN THE RUST BELT AND OTHER PLACES WHERE INDUSTRIAL BUILDINGS ARE PART OF THE LOCAL IDENTITY.”**

something I wanted in my life. And I believe that preservation plays a key role in creating a civil society. I think people are nicer to each other if they have a sense that where they're walking has depth.

*Jamie: What's your take on perceptions of preservation?*

**HEATHER:** A lot depends on the place, the history, the people. In Seattle, where I spent six years, there's a legacy of activism, so many in their 20s and 30s are politically engaged. That translates not just into preservation, but into perceptions of what preservation can accomplish.

I've had conversations with people my age all around the country. Leadership is on their minds. We're seeing older leaders retire, and others move on. There's change afoot. Though we haven't laid it on the table as a group, we're definitely thinking about it. Not just the work to be done, but reshaping the public's view, rethinking our image.

*Jamie: What are the big ideas, the big pressures today?*

**TOMIKA:** Here in Washington, a lot of communities want to be historic districts, to block the McMansions. They're trying to use the designation as a NIMBY tool, without the architecture to support it.

In a rapidly developing area near Capitol Hill is an arena where the Beatles played and Malcolm X spoke. The residents are trying to keep it from being torn down. Yes, the Beatles were a pop culture phenomenon, and Malcolm X was important. But is the place really that significant? What's the best use? I could easily see 400 units of affordable housing or a nice retail store.

*Jamie: Community building and preservation are at odds?*

**HEATHER:** I think it's a case of trying to protect everything, compared with a big-picture approach thinking about smart growth and the community's best interest. The first way gives ammunition to the other side—the idea that preservationists are a bunch of reactionary kooks. Preservationists need to break out of the property rights issue when they can, because they will not win that fight.

*Jamie: Any other issues preservation needs to address?*

**HEATHER:** I'd really like to see a lot more sophistication on the web. If your website looks like something you did at home, how can you be taken seriously? How can you raise money? You might as well not have a site at all.

**TOMIKA:** You can be grassroots, but you don't have to look grassroots.

*Jamie: Who's got a good website in your opinion?*

**HEATHER:** The L.A. Conservancy has one of the best. And it has a spinoff site on midcentury modern with its own distinctive look. If you want a poster child for preservation advocacy, that's it.

*Jamie: What makes the site good?*

**HEATHER:** Strong graphic design. They put new information right on the home page—you get issues and events up front, so you know

immediately what the organization's about, without having to read a bland description. Image is a big part of that community, and the conservancy realizes its importance—they have Diane Keaton and Ben Stiller as advocates. The site has quite a bit of content, too. There are lots of layers, and it's updated frequently, not a cobweb.

*Jamie: Is the recent past getting bigger now?*

**HEATHER:** Yes, largely through mainstreaming in magazines like *Dwell*. Younger people are very keen on the modern aesthetic. Growing up in the '80s, when it was in our rooms and dorms, the stuff seemed kitschy and fun and funky. Now we're professionals, we have money, but we carry the same aesthetic sense. At least, that's the way it is for me.

*Jamie: So we're talking midcentury in terms of time. Do different types of buildings catch your eye these days?*

**HEATHER:** Preservationists, because we don't have the big money, buy places that others devalue. Like bungalows a decade ago, midcentury modern is now the thing. In Seattle, the Northwest version is probably as ubiquitous as craftsman. You have a view from many homes in Puget Sound; having a lot of window is beautiful. And there's something about the tech community and the identity of the place as progressive that fits well with the midcentury aesthetic. Los Angeles and areas around San Francisco feel somewhat the same.

*Jamie: What about the split-levels and faux colonials?*

**TOMIKA:** There's a nostalgia associated with them, too.

*Catherine: And the buildings of dying industries?*

**HEATHER:** White elephant structures provide some interesting opportunities. The Massachusetts Museum of Contemporary Art, in North Adams, is a vibrant art community in what was once the teenage pregnancy capital of the United States. Look at how Congress is responding. There was a congressional hearing last year



**ABOVE LEFT: CLOSE UP ON THE FURNACE COMPLEX AT BETHLEHEM STEEL, ONCE THE MOST DANGEROUS PLACE IN THE WORKS. ABOVE RIGHT: A VACANT HULK LOOKS DOWN ON TRAFFIC FROM INSIDE THE FENCE ENCIRCLING THE RUINS.**

on the development of brownfield sites, not in DC, but in Pennsylvania—at the Bethlehem Steel Works. This trend will likely continue, especially in the Rust Belt and other places where industrial buildings are part of the local identity.

**Jamie:** *Let's talk about developers a bit. They're savvy these days, often coming to the table with preservation in mind. Do preservationists give up too much as a result?*

**HEATHER:** I think alliances with developers are going to help preservation get to the next level all around—with our image, our voice in Congress, the kinds of projects we do. When developers started getting into adaptive reuse, a lot of the designs were really clunky. There just wasn't a lot of sophistication in responding to historic forms. Today the architectural community is talking about it a lot more. I just wish more people making calls on additions had a design background or at least could see what the Europeans are doing.

**Jamie:** *Could you elaborate?*

**HEATHER:** In varying ways, preservation is not preservation over there.

**BELOW LEFT:** ROMAN RUIN, NIMES, FRANCE, WITH THE CARRE D'ART BY FOSTER & PARTNERS. **BELOW RIGHT:** APARTMENT BUILDING GASOMETER B, BY COOP HIMMELB(L)AU, IN VIENNA. **RIGHT:** EDUCATIONAL INSTITUTE, ZAMORA, SPAIN, ADDITION BY MANUEL DE LAS CASAS.

In Germany and the Netherlands, you see this old building, older than I don't know how many generations of my family, and people still use it. It's remarkable, and next to it is a McDonald's. They make it work.

**Jamie:** *Are Europeans more concerned with community than with looks?*

**HEATHER:** Europe has a history of wars and destruction. When you have countries constantly being bombarded by their neighbors, there's a symbolism in adding something new to something old. Until recently we didn't have to think about defending our assets.

**Catherine:** *Is creating strong public schools crucial to keeping the middle class in metropolitan areas?*

**HEATHER:** On the West Coast at least, people are having fewer kids,

**"I WISH THAT MORE PEOPLE MAKING CALLS ON ADDITIONS HAD A DESIGN BACKGROUND OR AT LEAST COULD SEE**

**WHAT THE EUROPEANS ARE DOING . . . I'VE SEEN SITES IN SPAIN AND ITALY WHERE A VERY CONTEMPORARY DESIGN IS ATTACHED TO SOMETHING THAT'S NEARLY A RUIN, AND THEY'RE REALLY WELL INTEGRATED. THERE'S LESS TIMIDITY."**



It's just continuing a tradition. I've seen sites in Spain and Italy where a very contemporary design is attached to something that's nearly a ruin, and they're really well integrated. There's less timidity. I'm not going to win a lot of friends saying this, but it's a peeve of mine.

**TOMIKA:** I'll be your friend, Heather. What we do here is compartmentalize. We don't see the story that's told when good design of the current period is next to good design of 100 years ago. That's something that needs to be eliminated for the field to attract more people with broader views of architecture.

**Jamie:** *Tomika, what's your experience with developers?*

**TOMIKA:** Here in the Washington, because the market is so hot, they go where people would never be caught dead. Former light-industrial areas are now commodities—you get a great floor plate and the architecture to make lofts or what have you. But preservation loses an opportunity when developers do a shoddy job. They want to get in and out quickly, often altering so much that what was valuable is no longer valuable. So in that regard, I think we follow the developers, instead of being out front.

or none at all. The cities are having a depopulation of people under 18. San Francisco is the least-kidded and Seattle after that.

What's critical are the amenities—a grocery store, a decent coffee shop, a dry cleaner, take-out places, neighborhood restaurants—so a professional who works 40 or more hours a week doesn't have to drive around everywhere to get their act together.

**TOMIKA:** When you look at the resurgence of downtowns, most moving here don't have kids. In the District, we're paying for a new baseball stadium while some of our schools are about to close.

**HEATHER:** Many of us want to make a statement by living downtown with our families. We're pro-city living, pro-urban density.

**TOMIKA:** My suburban friends bring me their kids for the city experience. I put them on the Metro and we go to the museums and the Mall. One colleague, when we brought his kid to U Street, explained, "Now, son, this is the 'hood." It puts a value system on a different neighborhood and lifestyle. That starts to polarize views of urban life.

The resurgence has been good for downtowns, but people are trying to build them into suburbs. Like the New Urbanist communities, creating nostalgia for a false past.

PAR LEFT OFFICE DE TOURISME DE NIMESILIAN MARTORELL, NEAR LEFT GERALD ZUGMAN, RIGHT HISAO SUZUKI







**Jamie:** *Do you think preservationists need to market historic communities?*

**TOMIKA:** Any religious group promotes itself. In preservation, we don't do that. It's like what I do here in community planning; in order for people to come out to a hearing, they have to know what's going on. And often we have to go to them instead of waiting for them to come to us.

**HEATHER:** It has to do with the age of a place, too. Communities that look like nothing are hard for residents—not modern, sort of traditional, the ramblers of the world. People think oh, a Brady Brunch house. I have no compunction about ripping that down.

**Jamie:** *Will that change over time?*

**HEATHER:** I assume so, but the same community in a relatively young place, say Salt Lake City, might feel more historic.

**LEFT:** SPRINGHILL LAKE, A SLICE OF MARYLAND MODERN SLATED FOR DEMOLITION, WILL BE REPLACED WITH A COMMUNITY BY NEW URBANISTS DUANY PLATER-ZYBERK & COMPANY. **BELOW:** "BELAIR AT BOWIE," A PLANNED SUBURB BY LEVITT AND SONS FROM THE LATE 1950S, IS CATCHING THE EYE OF YOUNG PRESERVATIONISTS WITH ITS WINDING, PICTURESQUE STREETS AND MINIMALIST TAKE ON TRADITION.

**Jamie:** *Ideas about the future of preservation?*

**HEATHER:** Green. Preservation is green. From a tax standpoint, I'm hoping for connections with green incentives in the same way that the low-income-housing tax credit has been coupled with preservation.

**TOMIKA:** The challenge is identifying the profit to the developer. They're not so much concerned with the end user and the benefit to the environment.



**"COMMUNITIES THAT LOOK LIKE NOTHING ARE HARD FOR RESIDENTS—NOT MODERN, SORT OF TRADITIONAL, THE RAMBLERS OF THE WORLD. PEOPLE THINK OH, A BRADY BRUNCH HOUSE. I HAVE NO COMPUNCTION ABOUT RIPPING THAT DOWN."**

**Jamie:** *Let's touch on gentrification.*

**TOMIKA:** We're all gentrifiers.

**HEATHER:** That's our rap. If it were easy to reconcile gentrification, it would've been done already.

**TOMIKA:** Black people, Hispanic people, Asian people, we're all gentrifiers if we move to an area that's depressed, buy a home, and the median income changes. We contribute, too, if we shop at a store in a gentrified neighborhood.

We talked earlier about race and diversity in preservation. People say oh, it's white people moving in. But it's a class thing.

**Jamie:** *Class is downplayed.*

**HEATHER:** It's a topic we don't talk about much. We ask people to rehabilitate a place sensitively, but what we're asking is to spend 25, 40 percent more than they would for the special down at the big-box store. Often a person's sensibility is tied to how much money they make, how much money they came from. They shift their spending to go with that. Whereas a family of four without that sensibility thinks it's ridiculous. They get angry having to conform to a standard imposed by someone else.

**TOMIKA:** Your class determines your choices, clearly. If you're of a certain economic scale, you can choose between the authentic casement windows and the box store special. Whereas if you're a family of four, the last thing you worry about is how it looks from the outside as long as it's warm on the inside.

**Catherine:** *Is the interest in green a marketing opportunity for preservation?*

**HEATHER:** It would help politically, and help get rid of the image issues. But it's a another matter to have the public understand it—that not only is preserving your house green, but rehabbing it can be, too.

**Catherine:** *Sounds like a media campaign.*

**TOMIKA:** Yes, like the National Trust getting on HGTV. Now if we could get the National Association of Realtors to partner with preservation, that would be a marriage.

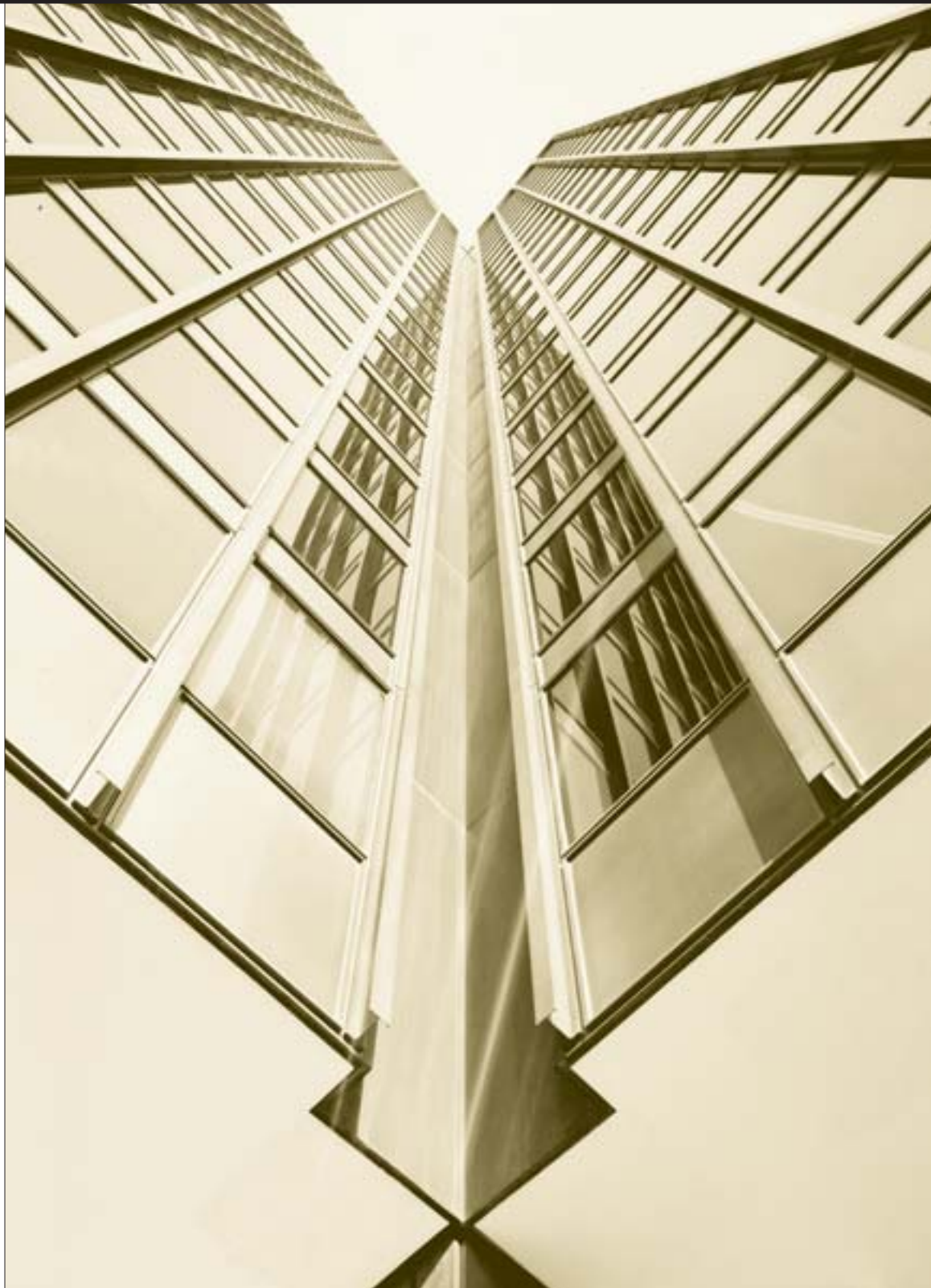
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**WHEN THE SHIPS THAT USED TO PULL INTO BALTIMORE HARBOR** went elsewhere for deeper water, the city fell into a long decline. But by the heady 1950s, a new phrase was on the tongue: urban renewal. While strip malls and office parks spread throughout the suburbs, planners resolved to reclaim the heart of the city. This tinted glass and steel tower was the signature of Charles Center, an office complex erected between the city's financial and retail districts in the hopes of creating "a natural economic valley."

**BUILT IN 1962, THE CENTER WAS DESIGNED BY MIES VAN DER ROHE**, famed luminary of the international school of architecture. The 22-story structure—now in the National Register of Historic Places—was stark and daring for its place and time. The eight-sided form rose above a landscaped plaza, perched on a series of supports. Planners decided not to tear down several turn-of-the-century buildings already on the site. Though the motive was financial—demolition was too expensive—the effect was to set the old fashioned against the sleek futurism of the go-go '60s.

**RECENTLY, THE HISTORIC AMERICAN BUILDINGS SURVEY** of the National Park Service photographed Maryland's modernist architecture in a project with the state preservation office and the University of Maryland. The effort illustrates the style's flourishing between 1930 and 1970, and how today the state's survivors serve as a microcosm of the movement. Charles Center, say researchers, is "a rich monument to Maryland's post-war modernism and the particular historical moment that invested so much faith in progress and the physical renewal of the environment."

**FOR MORE INFORMATION, GO TO [WWW.MARYLANDHISTORICALTRUST.NET](http://WWW.MARYLANDHISTORICALTRUST.NET).**



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*“The accomplishment is breathtaking.  
Protected lands have preserved literally  
millions of acres of priceless cultural and  
environmental treasures.” —from “Monumental  
Endeavor: The Life and Times of the Antiquities Act,” page 14*

