Cultural Landscapes in the Western United States

A Workshop Cosponsored by the Colorado Office of Archaeology and Historic Preservation and the U.S. National Park Service

Trinity United Methodist Church
Denver, Colorado
October 4 – 5, 2011
Cultural Landscapes in the Western United States

Part 5 of 9

Innovations in Landscape Surveys

This is an automated presentation of the speakers’ PowerPoint slides with their notes, if provided, and some video (mostly from the second day) of the presentations. Due to the file size of the October 4 & 5, 2011 presentations the workshop has been uploaded in nine thematic segments. The viewer can pause, advance forward or return to any slide by clicking on the index at any time.
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<td>Don Bruns</td>
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<td>12 Cultural Landscape Inventory</td>
<td>Roberta Young</td>
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3:00  Segment 5: **Innovations in Landscape Surveys**

10.) **Historic American Landscape Survey (HALS)**
    Ann Mullins  (WJM Design) – slide 5

11.) **BLM Landscape Inventory Initiatives**, Don Bruns (BLM)
    - slide 60

12.) **Cultural Landscape Inventory (CLI)**,
    Rebecca Young  (NPS) - slide 104

4:30  Open Discussion

5:00  Organ Concert, Trinity United Methodist Church

5:15  Close of First Day Sessions
Cultural Landscapes in the Western United States

Ann Mullins – WJM Design

Innovations in Landscape surveys

HISTORIC AMERICAN LANDSCAPE SURVEYS
HALS
Historic American Landscape Survey

10 Years Old
70 Years of Work to Get There

12/13/2013 Cultural Landscapes in the Western US 6
Before HALS

1930 Garden Club of America (GCA): ‘Gardens of Colony and State’

documenting:
‘gardens and gardeners of the American colonies and the Republic before 1840’

Wilmington, Delaware
Before HALS

Midway Plantation, South Carolina

Longwood Arboretum, Delaware
Before HALS

Montpelier, Maryland

Tallwood, Virginia

Read House, Delaware

Whitehall, Maryland
Before HALS

1930 Garden Club of America (GCA): ‘Gardens of Colony and State’
documenting: ‘gardens and gardeners of the American colonies and the Republic before 1840’

2 volume, 900 page precedent setting documentation
Before HALS

1930  Garden Club of America (GCA): ‘Gardens of Colony and State’

1933  Historic American Building Survey Established (HABS)

documenting:

a sample of American’s architectural heritage
Before HALS

Portland Breakwater Lighthouse

Independence Hall
Before HALS

1930  Garden Club of America (GCA): ‘Gardens of Colony and State’

1933  Historic American Building Survey Established (HABS)

1934  Historic American Landscape and Garden Project (HALGP)

documenting:  
48 historic gardens in Massachusetts
Before HALS

The Lindens. MA
Before HALS

The Vale. MA
Before HALS

The Great Depression

WWII
Before HALS

1930  GCA
1933  HABS
1934  HALGP
1951  J. B. Jackson *Landscape* magazine

The 1958 Penn-Rockefeller Conference on Urban Design Criticism
Before HALS

"The older I grow and the longer I look at landscapes and seek to understand them, the more convinced I am that their beauty is not simply an aspect but their very essence and that that beauty derives from the human presence."

J.B. Jackson
Before HALS

1930  GCA
1933  HABS
1934  HALGP
1951  J.B. Jackson *Landscape* magazine
1966  National Historic Preservation Act of 1966 (NHAP)

*the most far-reaching preservation legislation ever enacted in the United States.*
Before HALS

1966 National Historic Preservation Act of 1966 (NHAP)

- Advisory Council on Historic Preservation
- State Historic Preservation Office (SHPO)
- National Register of Historic Places
- Section 106 Review
Before HALS

Missouri Botanic Gardens
Meridian Hill Park

Before HALS
Before HALS

1966 NHAP
1969 Historic American Engineering Record (HAER)
documenting: historic mechanical and engineering artifacts
Before HALS

1966  National Historic Preservation Act of 1966 (NHAP)
1969  Historic American Engineering Record (HAER)
1976  Landscape Architecture Magazine (LAM) and Grady Clay

supporting:

preservation
Before HALS
Before HALS

1966  National Historic Preservation Act of 1966 (NHAP)
1969  Historic American Engineering Record (HAER)
1976  (LAM) and Grady Clay
1980’s Park Roads & Parkways Program
documenting:

National Park Roads and Parkways
Before HALS

1966  (NHAP)
1969  (HAER)
1976  (LAM) and Grady Clay
1980’s  Park Roads & Parkways Project
1980’s  Historic Landscape Initiative (HLI)

preservation of:  *America’s irrereplaceable legacy of cultural landscapes*
Before HALS

1980’s Historic Landscape Initiative (HLI)

preservation of: *America’s irreplaceable legacy of cultural landscapes*
Before HALS

1980’s Historic Landscape Initiative (HLI)
1980’s Cultural Resource Management magazine (CRM)

devoted to: research about and management of America’s cultural resources
Before HALS

1980’s Historic Landscape Initiative (HLI)
1980’s Cultural Resource Management magazine (CRM)
1990’s Cultural Landscape Inventory (CLI)

*identify & inventory: historically significant landscapes in the 386 parks of the National Park System*
<table>
<thead>
<tr>
<th>Year</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>GCA</td>
</tr>
<tr>
<td>1933</td>
<td>HABS</td>
</tr>
<tr>
<td>1934</td>
<td>HALGP</td>
</tr>
<tr>
<td>1966</td>
<td>NHPA</td>
</tr>
<tr>
<td>1969</td>
<td>HAER</td>
</tr>
<tr>
<td>1980</td>
<td>PkRd&amp;Pkwy</td>
</tr>
<tr>
<td>1980</td>
<td>HLI</td>
</tr>
<tr>
<td>1990</td>
<td>CLI</td>
</tr>
<tr>
<td>2000</td>
<td><strong>Historic American Landscape Survey Established (HALS)</strong></td>
</tr>
</tbody>
</table>
What is an historic and cultural landscape?
Herbert Bayer, Kent WA Earthwork

Oregon Trail Ruts
Cultural and Historic Landscapes

Thames Barrier Park

Kentucky Horse Farm
Cultural and Historic Landscapes

Cache Valley, Utah

Toronto Brickworks
Cultural and Historic Landscapes

Crazy Horse Monument

Acoma Pueblo
Cultural and Historic Landscapes

Denver, CO Civic Center

Frankfort, KY Civic Center
Cultural and Historic Landscapes

Mesa Verde

MOMA Garden
Cultural and Historic Landscapes

• are special Places
• are touchstones of national, regional, local identity
• foster a sense of community and place
• vary in size from a small garden to a several thousand acre national park
• range from designed to vernacular, rural to urban, agricultural to industrial
Cultural and Historic Landscapes

• are sites associated with a significant event, activity, person, or group of people
• range in size from thousands of acres of rural land to historic homesteads
• can be grand estates, farmlands, public gardens and parks, campuses, cemeteries, roads and highways, industrial sites
• are works of art, narratives, expressions of identity
Cultural and Historic Landscapes

designed landscapes

TCLF

vernacular landscapes

historic sites

ethnographic landscapes
Cultural and Historic Landscapes

• cultural landscapes represent the combined works of nature and of man

World Heritage Committee
Cultural and Historic Landscapes

3 TYPES OF CULTURAL LANDSCAPES

- clearly defined landscape designed and created intentionally by man
- organically evolved landscape
- associative cultural landscape

UNESCO
Cultural and Historic Landscapes

Landscape implies far more than high-style aesthetics; it is a document of the shared aspirations, ingenuity, memories, and culture of its builders.

J.B. Jackson
Cultural and Historic Landscapes

Commonalities: Landscapes

• which create identity
• of any size
• altered from human intervention
• associated with significant event or person(s)

Distinction between an historic and a cultural landscape is becoming blurred

A significant landscape is one that we have shaped or one that has shaped us.
Cultural and Historic Landscapes
Cultural and Historic Landscapes
Partnerships

Garden Club of America (GCA)

to coordinate, protect, conserve, promote, educate & partner

National Park Service (NPS)

the primary federal agency with landscape preservation expertise
Partnerships

Works Progress Administration (WPA)
the largest and most ambitious New Deal agency
employing millions of unskilled workers to carry out public works projects

American Society of Landscape Architects (ASLA)
lead, educate, participate in the stewardship, planning, and design of our cultural and natural environments.
Partnerships

American Society of Civil Engineers (ASCE)

*a network of civil engineers dedicated to improving society's infrastructure*

State Historic Preservation Office (SHPO)

*to coordinate inventory of historic properties, assist, advise, & educate*
Partnerships

Landscape Architecture Magazine (LAM)
the magazine of the American Society of Landscape Architects

Cultural Resource Management (CRM)
publication of the National Park Service.
Partnerships

Universities and Students

research, innovation, and documentation
HALS today

2000  Historic American Landscape Survey Established (HALS)
2002  Guidelines Developed (ASLA/NPS)
2002  First HALS Project – Marsh-Billing-Rockefeller Historical Park VT
2003  Call for State Liaisons
2010  MOU between NPS/ASLA/LOC reaffirms permanence of HALS
HALS today

55 Chapter Liaisons, representing 46 states
Virginia is the all time winner with 26 HALS documentations completed
Colorado has 3 HALS, starting with HALS CO-1 Skyline Park
To date over 200 HALS Documentations have been completed in 37 states
Short form developed to facilitate documentation
HALS 10 Years Old & Growing
Cultural Landscapes in the Western United States

Don Bruns – U.S. Bureau Land Management

Innovations in Landscape Surveys

BLM LANDSCAPE INVENTORY INITIATIVES
Cultural Landscapes in the Western US

BLM Visual Resource & Recreation Inventory Assessments

Denver, Colorado

October 4, 2011
“A thing is right when it tends to preserve the integrity, stability and beauty of the biotic community.”

Aldo Leopold
Visual Resource Inventories

To determine visual values on the public lands
Visual Resource Inventories

Have 3 Components:

A. Scenic Quality Evaluation
B. Sensitivity Level Analysis
C. Delineation of Distance Zones
A. Scenic Quality Evaluation

All lands have scenic value, but those having greater visual variety & are more visually harmonious have greater scenic value.
A. Scenic Quality Evaluation

Scenic Quality evaluations are done in relationship to the natural landscape.

This does not mean that man-made features are necessarily regarded as detractions!
A. Scenic Quality Evaluation

Scenic Quality evaluations are done in relationship to the natural landscape.

This does not mean that man-made features are necessarily regarded as detractions!
A. Scenic Quality Evaluation

Scenic Quality is a measure of the visual appeal of a tract of land.

Public lands are assigned an A, B, or C Rating based on apparent Scenic Quality.
Scenic Quality Rating Units:
Landscape units having similar characteristics for accurate landscape descriptions and ratings.
Scenic Quality Evaluation Context:

Physiographic Provinces of the United States
A. Scenic Quality Evaluation

**Determined Using 7 Key Factors**

- **Land Form** – Steep & massive - more interest
- **Vegetation** – Variety of pattern, form, texture
- **Water** – Adds movement, serenity
- **Color** – Season, high use period
- **Adjacent Scenery** – Enhances overall impression
- **Scarcity** – Relatively unique
- **Cultural Modifications** – Detract, compliment, or Improve
Cultural Modifications

• May detract, compliment, or improve an area’s scenic quality
Class A Scenery
Class B Scenery
Class C Scenery
## SCENIC QUALITY Inventory & Evaluation

### SCENIC QUALITY INVENTORY AND EVALUATION CHART

<table>
<thead>
<tr>
<th>Key Factors</th>
<th>Rating Criteria and Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Landform</strong></td>
<td>High vertical relief as expressed in prominent cliffs, spires, or massive rock outcrops; or severe surface variation or highly eroded formations including major badlands or dune systems; or detail features dominant and exceptionally striking and intriguing such as glaciers.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Steep canyons, mesas, buttes, cinder cones, and drumlins; or interesting erosional patterns or variety in shape and size of landforms; or detail features which are interesting though not dominant or exceptional.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Low rolling hills, foothills, or flat valley bottoms, or few or no interesting landscape features.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Vegetation</strong></td>
<td>Variety of vegetative types as expressed in interesting forms, textures, and patterns</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Some variety of vegetation but only one or two major types</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Little or no variety or contrast in vegetation.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Water</strong></td>
<td>Clear and clean appearing, still or cascading white water, any of which are a dominant factor in the landscape.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Flowing or still, but not dominant in the landscape.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Absent, or present but not noticeable.</td>
<td>0</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>Rich color combinations, variety or vivid color, or pleasing contrasts in the soil, rock, vegetation, water, or snowfields.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Some intensity or variety in colors and contrast of the soil, rock, and vegetation, but not a dominant scenic element.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Subtle color variations, contrast, or interest, generally mute tones.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Influence of Adjacent Scenery</strong></td>
<td>Adjacent scenery greatly enhances visual quality.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Adjacent scenery moderately enhances overall visual quality.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Adjacent scenery has little or no influence on overall visual quality.</td>
<td>0</td>
</tr>
<tr>
<td><strong>Scarcity</strong></td>
<td>One of a kind, or unusually memorable, or very rare within the region. Consistent chance for exceptional wildlife or wildflower viewing.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Distinctive, though somewhat similar to others within region.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Interesting within setting, but fairly common within the region.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Cultural Modifications</strong></td>
<td>Modifications add favorably to visual variety while promoting visual harmony</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Modifications add little or no visual variety to the area, and introduce no discordant elements.</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Modifications add variety but are very discordant and promote strong disharmony.</td>
<td>-4</td>
</tr>
</tbody>
</table>

Scenic Quality: A = 19 or more, B = 12-18, C = 11 or fewer
**SCENIC QUALITY Inventory & Evaluation**

### SCENIC QUALITY INVENTORY AND EVALUATION CHART

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<tr>
<td><strong>Cultural Modifications</strong></td>
<td>Modifications add favorably to visual variety while promoting visual harmony</td>
</tr>
</tbody>
</table>

**Key Factors**

- **Landform**
  - Rating Points Possible: 5 — 1
- **Vegetation**
  - Rating Points Possible: 5 — 1
- **Water**
  - Rating Points Possible: 5 — 0
- **Color**
  - Rating Points Possible: 5 — 1
- **Influence of Adjacent Scenery**
  - Rating Points Possible: 5 — 0
- **Scarcity**
  - Rating Points Possible: 5+ — 1
- **Cultural Modifications**
  - Rating Points Possible: 2 — -4

**Scenic Quality:** A = 19 or more, B = 12-18, C = 11 or fewer
<table>
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<th>Rating Criteria and Score</th>
<th>Scarcity</th>
<th>Cultural Modifications</th>
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<td>5+</td>
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</tr>
<tr>
<td>Vegetation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Water</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Color</td>
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<td>Scarcity</td>
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<td>Cultural Modifications</td>
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<td></td>
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</table>

Scenic Quality: A = 19 or more, B = 12-18, C = 11 or fewer
B. Visual Sensitivity Level Analysis:

**A Measure of Public Concern for Visual Aesthetics**

**Key Issue:** The visual landscape is consistently identified as a significant public concern related to oil and gas development, renewable energy, wildfire management, forest/vegetative treatment, recreation and tourism development, cultural resources, community integrity and economic well-being, etc.

- 87% of one’s experience is perceived through sense of sight
- First impressions mold and hold public opinion
- Increasing public sensitivity
- Visible resource stewardship matters
### B. Sensitivity Level Analysis

<table>
<thead>
<tr>
<th>Public Lands are Assigned:</th>
<th>Factors to Consider:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ High Sensitivity,</td>
<td>▪ Types of Users</td>
</tr>
<tr>
<td>✓ Medium Sensitivity,</td>
<td>▪ Amount of Use</td>
</tr>
<tr>
<td>or</td>
<td>▪ Public Interest</td>
</tr>
<tr>
<td>✓ Low Sensitivity</td>
<td>▪ Adjacent Land Uses</td>
</tr>
<tr>
<td></td>
<td>▪ Special Areas</td>
</tr>
</tbody>
</table>
Types of Users

- Sensitivity Varies by Types of Users
- Examples: Industry, Recreation, and Heritage Visitors
Amount of Use

Areas seen by large numbers of people may be more sensitive.
Public Interest

Visual Quality is often a concern of Local, State, & National groups.
Adjacent Land Uses

Interrelationships with users of adjoining lands can affect Visual Sensitivity levels.
Special Areas

Highly sensitive areas often require special management considerations to maintain a preferred visual setting.
Common Sensitivity Level Rating Units

- Highway corridors
- Historic Trail corridors
- Scenic Areas
- Unique areas
- Recreational attractions
- Cultural sites
- Back Country Byway corridors
- Historic landmarks
- Areas publics identify as important for scenic quality maintenance
1. Evaluators *(names)*

Bob Turnwater, Russ Grimes, Pete Jordan

<table>
<thead>
<tr>
<th>SENSITIVITY LEVEL RATING UNIT (1)</th>
<th>Type of User (2)</th>
<th>Amount of Use (3)</th>
<th>Public Interest (4)</th>
<th>Adjacent Land Uses (5)</th>
<th>Special Areas (6)</th>
<th>Other Factors (7)</th>
<th>Overall Rating (8)</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>001</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>H</td>
<td>–</td>
<td>H</td>
<td>within f/m zone of i-70 &amp; u163</td>
</tr>
<tr>
<td>002</td>
<td>H</td>
<td>L</td>
<td>M</td>
<td>L</td>
<td>H</td>
<td>–</td>
<td>H</td>
<td>visible from river &amp; floatboat users.</td>
</tr>
<tr>
<td>003</td>
<td>L</td>
<td>L</td>
<td>L</td>
<td>L</td>
<td>L</td>
<td>–</td>
<td>L</td>
<td>isolated area with low scenic values</td>
</tr>
<tr>
<td>004</td>
<td>H</td>
<td>M</td>
<td>H</td>
<td>M</td>
<td>M</td>
<td>–</td>
<td>H</td>
<td>f/m zone for state park entrance road.</td>
</tr>
</tbody>
</table>
C. Distance Zones

- **Relative Visibility** - from Travel Routes & Observation Points

- **Three Distance Zones**
  - Foreground/middle-ground: 0 – 5 miles
  - Background: 5 – 15 miles
  - Seldom Seen: beyond background or can’t see

- **Closer to Viewer** - Larger Scale Means More Details are Visible
Based on these Three Factors...

BLM lands are placed in one of four inventory classes:

- **Class II** – Highly valued visually
- **Class III** – Moderately valued
- **Class IV** – Less valued visually
- **Class I** – Most valued visually

*Assigned to special areas*
## Basis for Determining Visual Resource Inventory Classes

### Visual Sensitivity Levels

<table>
<thead>
<tr>
<th>Special Areas</th>
<th>High</th>
<th>Medium</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>A</td>
<td>II</td>
<td>II</td>
<td>II</td>
</tr>
<tr>
<td>B</td>
<td>III</td>
<td>III*</td>
<td>IV</td>
</tr>
<tr>
<td>C</td>
<td>IV</td>
<td>IV</td>
<td>IV</td>
</tr>
</tbody>
</table>

### Scenic Quality

<table>
<thead>
<tr>
<th>f/m</th>
<th>b</th>
<th>s/s</th>
<th>f/m</th>
<th>b</th>
<th>s/s</th>
<th>s/s</th>
</tr>
</thead>
</table>

### Distance Zones

* If adjacent area is Class III or lower, (i.e., Class II) assign Class III, if higher, (i.e., Class IV) Class IV
Visual Resource Inventory Class Overlay
Part 2 - Establishing
Visual Resource Management Classes
Visual Resource

Inventory Classes to Management Classes

- Inventory Classes – baseline inventory assessment data

- Management Classes – management decisions

- Resource Management Plan

- Approved Record of Decision—Signed
## Visual Resource

### Inventory Classes ➔ Management Classes

<table>
<thead>
<tr>
<th>Class</th>
<th>Inventory Value</th>
<th>Management Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Highly valued visually</td>
<td>Preserve the existing character of the landscape</td>
</tr>
<tr>
<td>II</td>
<td>Moderately valued visually</td>
<td>Retain the existing character of the landscape</td>
</tr>
<tr>
<td>III</td>
<td>Less valued visually</td>
<td>Partially retain the existing character of the landscape</td>
</tr>
<tr>
<td>IV</td>
<td>Most valued visually</td>
<td>Accommodate activities requiring major landscape modification</td>
</tr>
</tbody>
</table>
Recreation Inventory Assessments

Simplified:

Identify:

A. Demand &

B. Supply, in terms of:

1) Desired Opportunities & Outcomes
2) Essential Setting & Service Environments
In Terms of Cause-and Effect:

It Looks Like This...

1st: Customer Segment(s) *(Who?)*

2nd: Recreation Areas & Management Units *(Where?)*

Primary Recreation-Tourism Product Components

4th: (b) Essential Service Delivery Systems *(What?)*

4th: (a) Essential Setting Character Conditions *(What?)*

3rd: Opportunities and Beneficial Outcomes: for Participants, Affected Communities, and Environments *(Why?)*

5th: Operations *(How?)*
**Essential Setting Character Conditions**

*Landscape Character May be Described by Variation that Exists Among its Various Components*

### Landscape Variation

<table>
<thead>
<tr>
<th>Setting Components</th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
## Essential Setting Character Conditions

### Setting Classes

<table>
<thead>
<tr>
<th>Setting Components</th>
<th>Setting Attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remoteness</td>
<td>No</td>
</tr>
<tr>
<td>Naturalness</td>
<td>Yet</td>
</tr>
<tr>
<td>Facilities</td>
<td></td>
</tr>
<tr>
<td>Cultural Features</td>
<td>N o t</td>
</tr>
<tr>
<td>Group Size</td>
<td></td>
</tr>
<tr>
<td>Contacts</td>
<td></td>
</tr>
<tr>
<td>Types of Encounters</td>
<td>O p t i o n a l</td>
</tr>
<tr>
<td>Gear &amp; Equipment</td>
<td>O p t i o n a l</td>
</tr>
<tr>
<td>Evidence of Use</td>
<td></td>
</tr>
<tr>
<td>Visitor Services</td>
<td></td>
</tr>
<tr>
<td>Management Controls</td>
<td></td>
</tr>
<tr>
<td>Domestic Animals</td>
<td>O p t i o n a l</td>
</tr>
<tr>
<td>Individual User Fees</td>
<td>O p t i o n a l</td>
</tr>
<tr>
<td>Use Restrictions</td>
<td>O p t i o n a l</td>
</tr>
<tr>
<td>Travel Mode</td>
<td></td>
</tr>
</tbody>
</table>

### Setting Classes

<table>
<thead>
<tr>
<th>Primitive</th>
<th>Back Country</th>
<th>Middle Country</th>
<th>Front Country</th>
<th>Rural</th>
<th>Urban</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Travel Mode
- Primitive: Country 
- Back: Middle 
- Front: Country 
- Rural: Urban
The Point? *We provide Essential Services & Benefits*

Adapted from Dr. Crompton’s 2010 National Recreation and Park Association presentation, Minneapolis, MN

Repositioning Parks and Recreation to Ensure a Viable Future

John L. Crompton
Distinguished Professor and Regents Professor
Texas A&M University

www.rpts.tamu.edu/faculty/crompton.shtml
Progression of Providers’ Viability

Adapted from: Repositioning Parks and Recreation to Ensure a Viable Future

John L. Crompton
Distinguished Professor and Regents Professor
Texas A&M University
Making Two Essential Connections:

1st: Private Sector, Local Governments, Land Managing Agencies & Cooperating Non-Profits Repositioned as...

2nd: Essential Providers of Cultural Landscape Settings and Services For Sustained Benefits to...

- Communities...
- Economies...
- ...the Landscape
- ...Users
“A thing is right when certain bio-physical, socio-cultural, and operational landscape setting characteristics are provided and sustained—and the service delivery systems on which they depend. These essential conditions are what recreation-tourism participants, the social fabric of affected communities, their economies, and the environment itself depend for valued experiences and quality of life benefits.”
Cultural Landscapes
preserving places important to people
How to accommodate increased visitor access and interpretation?
How to preserve a balanced view of historic significance?

Little Bighorn Battlefield National Monument
How to apply NPS sustainability goals to a Mission 66 historic designed landscape?
How to preserve integrated natural and cultural resources of a linear landscape?
a cultural landscape:

-- a geographic area that has meaning for people
-- shows influence of human beliefs and actions on the natural environment, over time
-- integrates cultural and natural resource SYSTEMS
-- does not need evidence of human manipulation (e.g. structures)
a cultural landscapes approach is a holistic way of seeing
cultural landscapes are integrated systems

landscape ecology
landform / hydrology
circulation patterns

cultural traditions
settlement patterns

vegetation patterns
networks of social and material relationships
cultural landscape types:

- designed
- vernacular
- ethnographic
- historic site
designed landscape

- design or work of art;
- designed by landscape professional, or
- according to recognized style or tradition
- historic or prehistoric - can date to pre-contact period (e.g. Chaco)
vernacular landscape

- physical layout and use reflects everyday traditions and values
- evolves over time
- examples: ranches, farms, mines
- can be in wilderness
ethnographic landscape

- defined by traditionally-associated community
- may have pre-contact and historic use
- may be rural or urban
- may relate to subsistence, ceremony, community values
- specific association with historic event or person
National Register Property types and landscapes

- Historic properties = district, site, building, structure, and object; traditional cultural place
- Landscapes are nominated as districts, sites, or traditional cultural places
- Contributing landscape elements may need to be added to existing nominations
Process

Landscape history
Historic context
Significance
Analysis of landscape characteristics
Integrity evaluation
Boundary
Eligibility

Overall treatment
Management Objectives
Area-specific treatments
Preservation Maintenance
Significance

• Based on *historic context*
  – historic theme
  – place
  – time period

• Meet one or more *significance criteria* \((A,B,C,D)\)
• Retain *historic integrity*

• **Period of Significance**
  – period during which landscape acquired characteristics that make it eligible
  – may be more than one
  – may extend beyond 50 year rule if historic activity started more than 50 years ago
Integrity

- Ability of the landscape to convey its significance
- Physical elements, use, and meaning
  - **National Register Criteria**: location, setting, design, materials, workmanship, feeling, association
  - **Criteria for biotic resources**:
    - Community organization/structure (design)
    - Species composition (materials)
    - Land management techniques (workmanship)
historic integrity

low

high
Physical History - graphic chronologies

16th - 17th century
19th century
20th century

Existing conditions (2010)
consultation / oral histories / interviews
Landscape Analysis

whole landscape

whole landscape
Contributing / non-contributing elements

**Contributing**
- Relate directly to significance
- Date from period of significance and have integrity
- Elements that need to be preserved to retain integrity and landscape character

**Non-contributing, compatible**
- Date from outside period of significance but are compatible with contributing elements

**Non-contributing**
- Don’t relate to significance
- Date from outside the period of significance
- Can be removed or changed without reducing integrity
natural systems and features
landform / topography
natural or modified
spatial organization
land use
circulation
auto / pedestrian / wagon / livestock
vegetation

native and introduced; patterns and individuals; ornamental, agricultural, medicinal, ceremonial
buildings and structures
cluster arrangement

- small-scale spatial organization
- structures, vegetation, small-scale features
constructed water features
small-scale features
views and vistas

View = expansive / broad, designed or natural
Vista = close-range, designed or natural
night sky
fauna – domestic and wild
cultural traditions
aesthetic / sensory elements

seasonal vegetation color

sounds, smells, activities
archeological resources

- important to recognize pre-contact uses and meanings
- cross-reference only
- no location information
Analysis - compare historic and contemporary

- photo comparison - same viewpoint as historic photo
- compare spatial organization, vegetation and structure condition and layout, overall landscape character
Community organization/structure (design) – are size (e.g. acres), structure (e.g. age), and distribution (e.g. layout) of plant and animal populations similar to the historic period? Are cyclical patterns similar?
Integrity evaluation – biotic elements

Species composition (materials): are the plant and animal species present (native and introduced) similar to the historic period?
Integrity evaluation – biotic elements

Land management techniques (workmanship): are current land management techniques (e.g. growing crops, livestock grazing, irrigation, type of equipment used) similar to the historic period?
Integrity and Condition

Not the same thing

Condition
– what shape it’s in,
how well maintained

Integrity
– how well historic
significance is conveyed
– based on surviving physical
elements and current use
Treatment

- based on documentation, analysis, and evaluation
- address park management objectives and meet historic preservation objectives (Secretary Standards)
- determined within a Cultural Landscape Report
- maintain or enhance historic integrity
Secretary’s Standards

Secretary of the Interior’s Standards for the Treatment of Historic Properties

Preservation
Rehabilitation
Restoration
Reconstruction
Preservation

- maintain existing conditions and integrity
- protect / stabilize / repair
- avoid new elements
- maintain historic use, or compatible new use
Why Preservation?

- Materials/features/spaces intact and convey historic significance
- Depiction at particular period/time is not appropriate
- Continuing or new use does not require additions or extensive alterations
Rehabilitation

adapt for compatible use and preserve contributing elements

compatible repair, alterations, minor additions
Why Rehabilitation?

- Repair/replacement of deteriorated features is necessary
- Alterations or additions planned for new or continued use
- Depiction at particular period/time is not critical
Restoration

- target specific time period
- reintroduce historic features
- remove non-historic features
- based on accurate historical information
Why Restoration?

- Significance during particular period outweighs loss of materials/features/spaces from other historic periods
- Evidence of historic conditions is available
- Alterations/additions not planned
Historic Compatibility

- **Materials** – wood / metal / wire
  - scale / visibility
- **Location / land use**
  - different appearance but same location and use as historic
  - what is being fenced in / out
Integrating cultural and natural resources management

- Historic district and protected riparian area
- Cultural and natural desired future conditions not the same
Integrating natural and cultural resources management

- WASHITA NHS – prairie landscape restoration

- Cultural and natural landscape *desired futures conditions the same*
CLR addresses how to accommodate increased visitor access and interpretation.
CLI and Interpretation program address how to preserve a balanced view of historic significance.
CLR addresses how to apply NPS sustainability goals to a Mission 66 historic designed landscape

Painted Desert Community Complex
Petrified Forest National Park
CLI addresses integrated natural and cultural resources of a linear landscape.
Cultural Landscapes - cooperative, collaborative
Cultural Landscapes in the Western United States

Barbara Wyatt- Open Discussion