

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.

Cultural Landscapes Western United States

Day One

04 October 2011

segment 1 **Protecting Cultural Landscapes**

1	Overview of Cultural Landscapes and the National Register	Barbar Wyatt	National Park Service
2	Section 106 Compliance and Cultural Landscapes	Amy Pallante	CO SHPO
3	Threats to Cultural Landscapes, The National Trust as a Landscape Advocate	Rebecca Schwendler	NTHP

segment 2 **Linear Landscapes**

4	The Work of the National Trails Office	Michael Elliot	National Park Service
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segment 3 **The Hispanic/ Latino Landscape Legacy**

5	An Overview of Hispanic American/ Latino Landscapes	Maria Mondragon-Valdez	Valdez & Associates
6	Cultural Landscapes Barrio Logan, San Diego, California	Melanie Lytle	URS Corporation

segment 4 **Nominating Designed Landscapes to The National Register**

7	Denver Civic Center	Tina Bishop	Mundus Bishop Design, Inc.
8 & 9	CCC Landscapes	Ann Komara	University Colorado Denver

segment 5 **Innovations in Landscape Surveys**

10	Historic American Landscape Survey (HALS)	Ann Mullins	WJM Design
11	BLM Landscape Inventory Initiatives	Don Bruns	Bureau Land Management
12	Cultural Landscape Inventory	Roberta Young	National Park Service

C.L.W.U.S. AGENDA, Tuesday, October 4, 2011 P.M.

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**

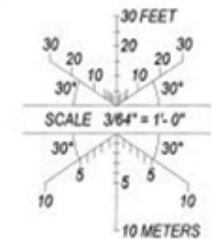
ISOMETRIC VIEW

HALS

Historic American Landscape Survey

10 Years Old

70 Years of Work to Get
There



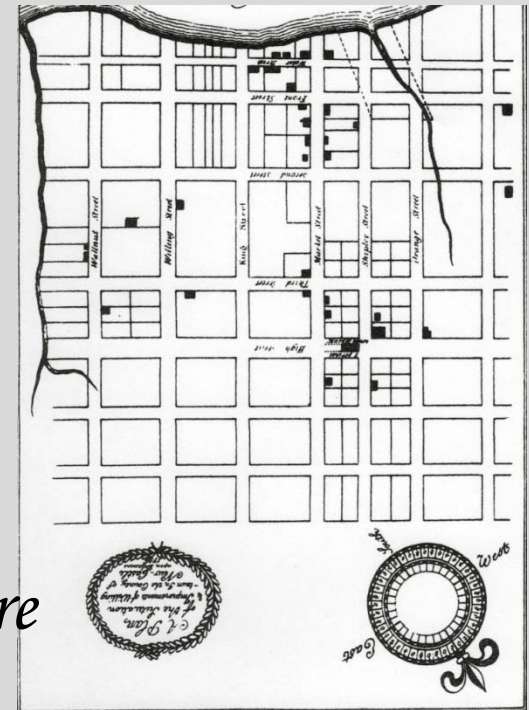
Before HALS

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

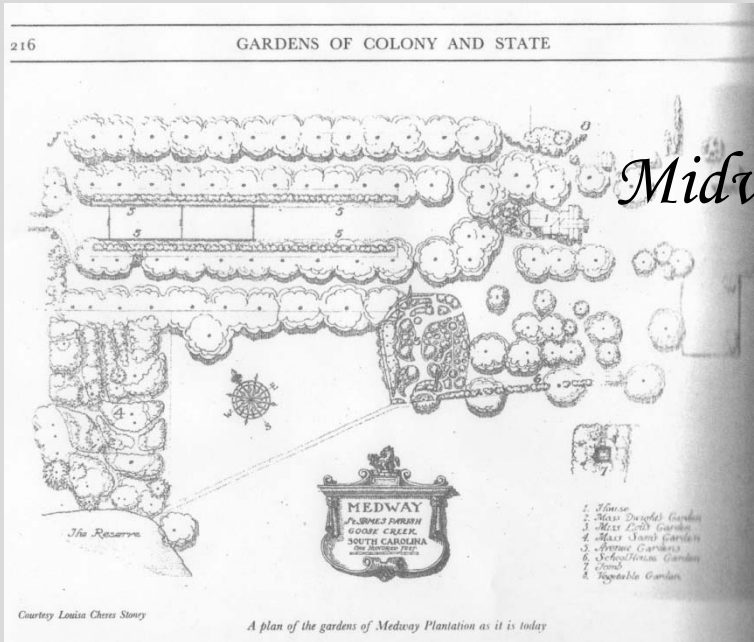
documenting:

*'gardens and gardeners of the
American colonies and
the Republic before 1840'*

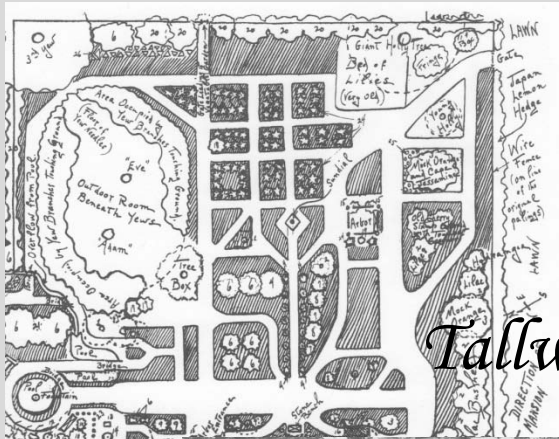
Wilmington, Delaware



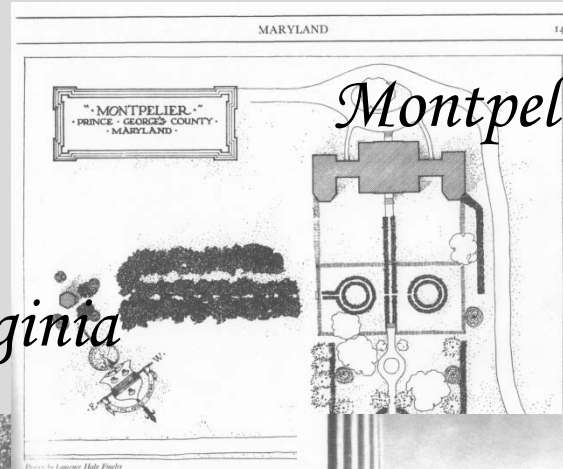
Before HALS



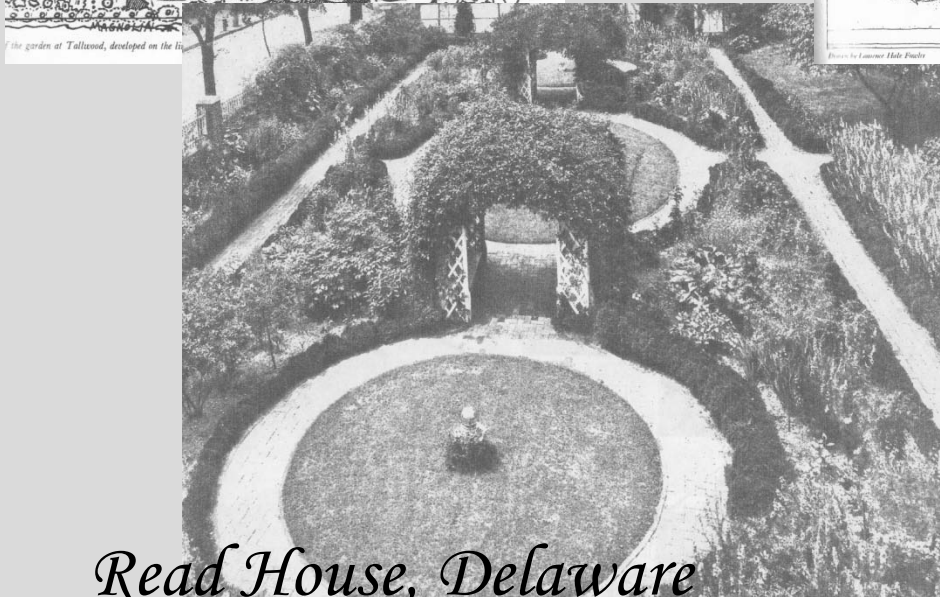
Before HALS



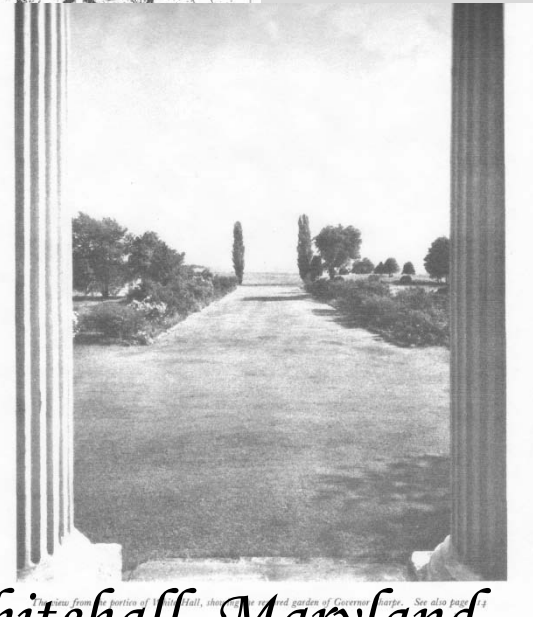
Tallwood, Virginia



Montpelier, Maryland



Read House, Delaware



Whitehall, Maryland

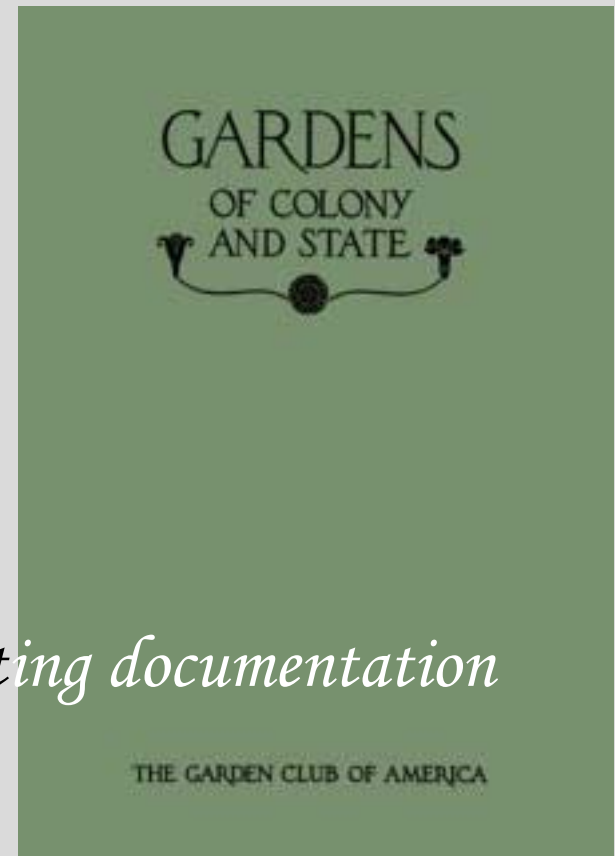
Before HALS

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)

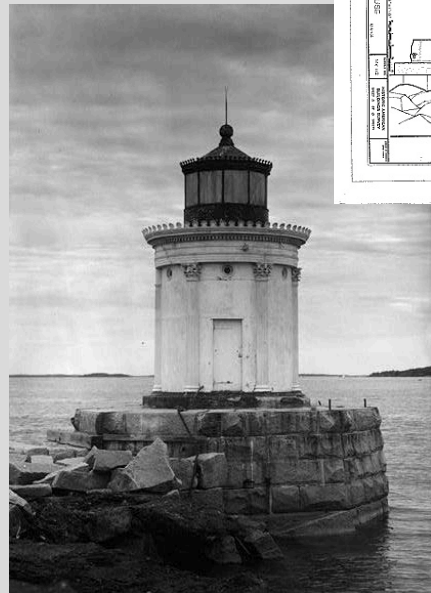
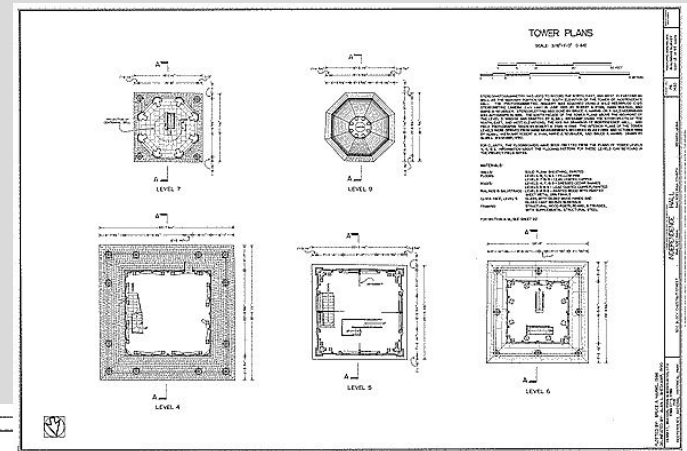
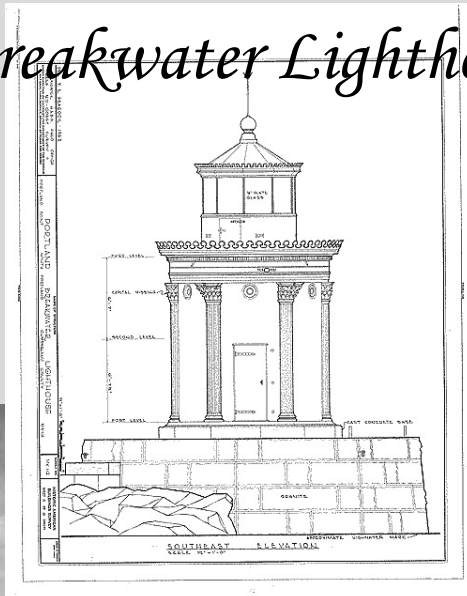
documenting:

a sample of American's architectural heritage

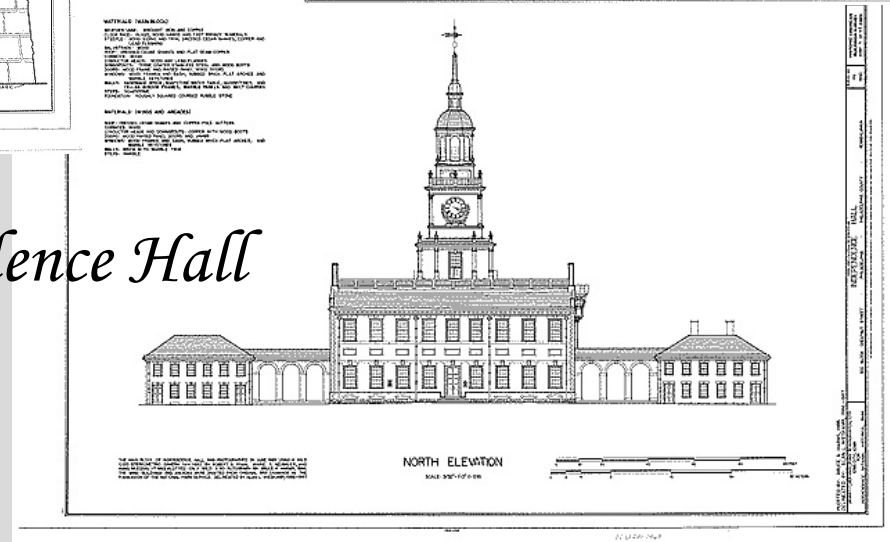


Before HALS

Portland Breakwater Lighthouse



Independence Hall



Before HALS

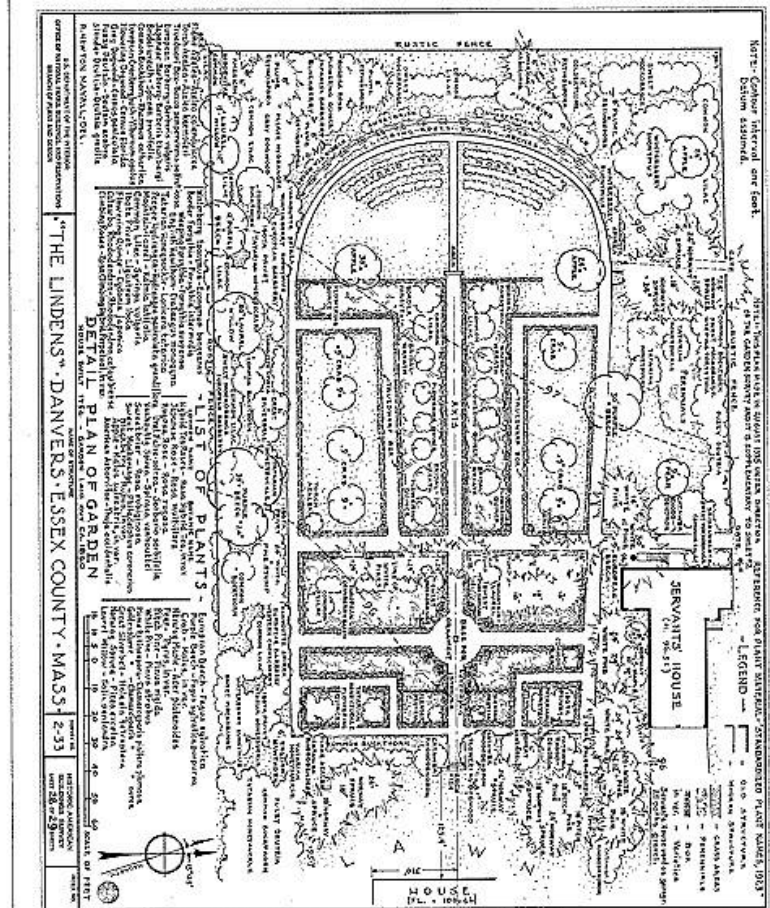
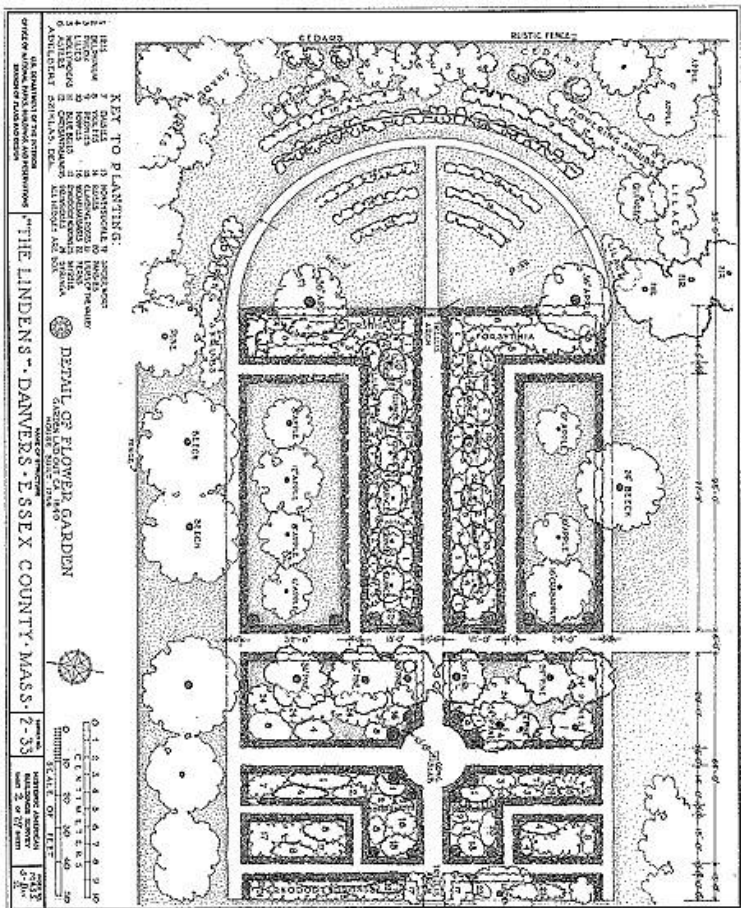
- 1930 Garden Club of America (GCA): 'Gardens of Colony and State'
- 1933 Historic American Building Survey Established (HABS)
- 1934 Historic American Landscape and Garden Project (HALGP)

documenting:

48 historic gardens in Massachusetts

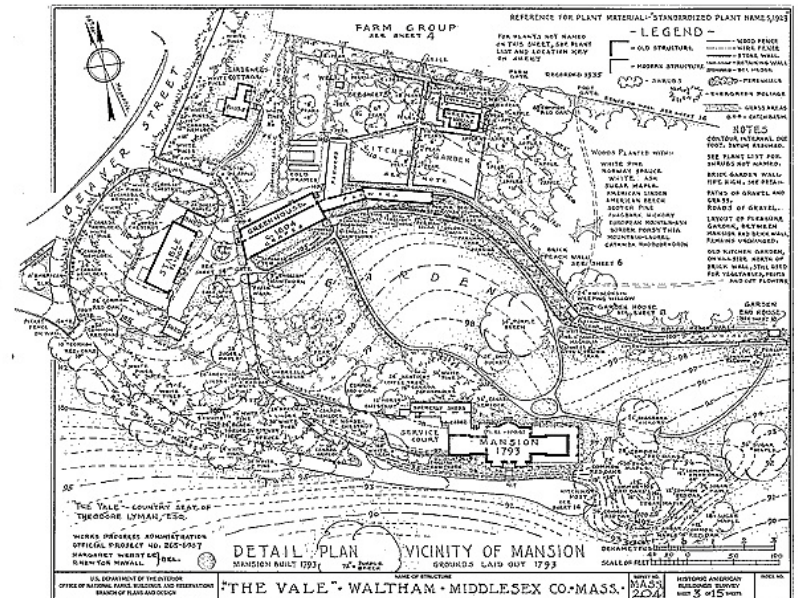
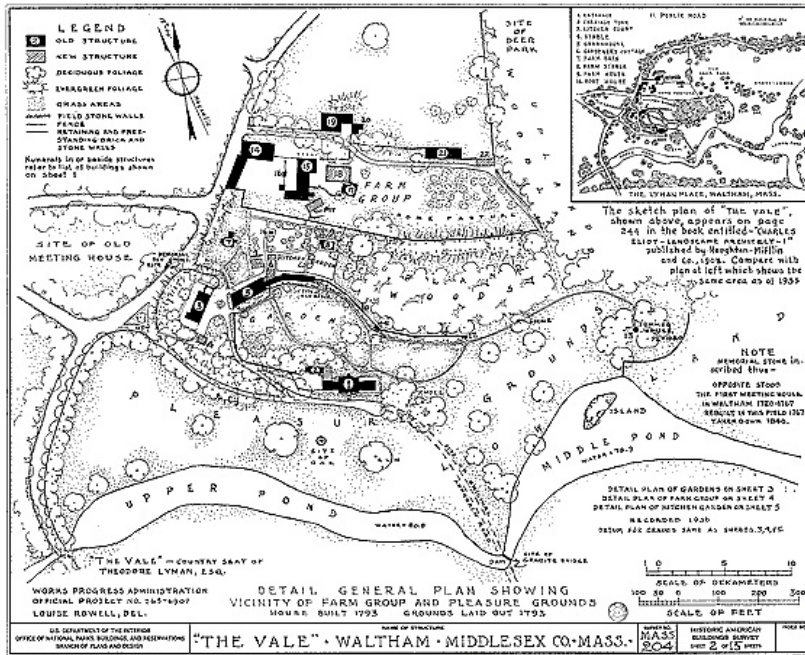
Before HALS

The Lindens. MA



Before HALS

The Vale. MA



Before HALS



The Great Depression

WWII



Before HALS



Before HALS

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



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

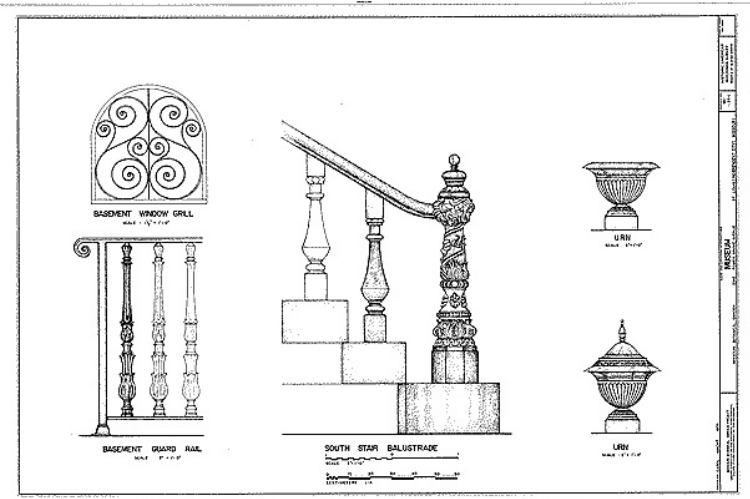
1966 National Historic Preservation Act of 1966 (NHAP)

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

Before HALS



Missouri Botanic Garden



Before HALS

PLAN OF MERIDIAN HILL PARK WASHINGTON D.C.

Designed by the Office of Public Buildings and Grounds, Columbia University, and C. E. Bayley, respectively in charge, by Kersey W. Pease, Architect, with Planning Consultants by Vitale, Johnson-Hill and Gilbert, Landscape Architects and According to the Recommendations of the Commission of Fine Arts, Developed from the Original Design of George Towne.



Meridian Hill Park



1914
DESIGNED BY C. E. BAYLEY, ARCHT. IN CHARGE
KERSEY W. PEASE, ARCHT.
VITALE, JOHNSON-HILL & GILBERT, LANDSCAPE ARCHTS.
COMMISSION OF FINE ARTS
OFFICE OF PUBLIC BUILDINGS AND GROUNDWORKS
COLUMBIA UNIVERSITY

Before HALS

DUMBARTON OAKS

PARK

GARDEN

TON D.C.



Dumbarton Oaks



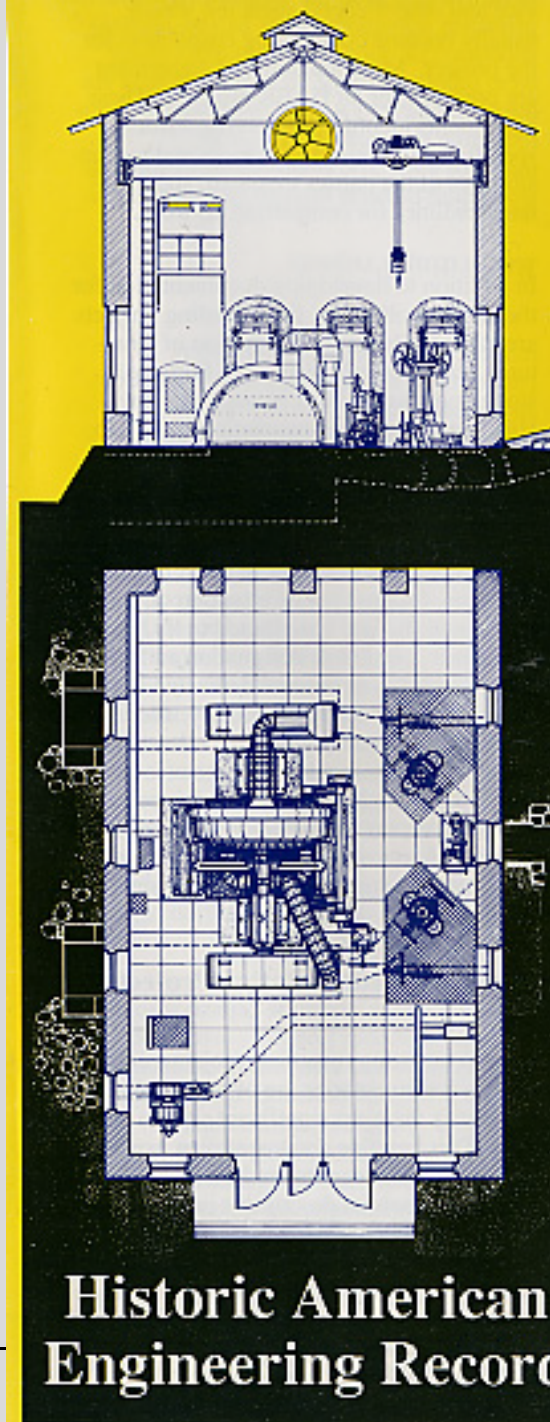
Before HALS

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

GOING-TO-THE-SUN-ROAD GLACIER NATIONAL PARK

Going to the Sun Road is a landmark in the history of National Park road construction. The spectacular 31-mile-long route through the heart of Glacier National Park is regarded as one of the most scenic and technologically impressive mountain roads in the world.

When Congress authorized Glacier National Park in 1910, there were no roads connecting the east and west sides of the park. The road cut in a spectacularly rugged and remote area of the park, and its construction was a monumental task. The road was built by the U.S. Army Corps of Engineers, and it was the only road to connect the east and west sides of the park for many years.

The U.S. Army Corps of Engineers, led by Chief Engineer George Goheen, selected the route to cut the east and west sides of the park. The route was a 31-mile-long road through the heart of the park, and it was the only road to connect the east and west sides of the park for many years.

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1933



VISTA DESIGN

Working on Going to the Sun Road requires a careful, integrated series of design views and engineering studies. This design is a study of landscape architecture in a rugged, mountainous area. The design is a study of landscape architecture in a rugged, mountainous area. The design is a study of landscape architecture in a rugged, mountainous area.

PANORAMAS

These views along the Going to the Sun Road show the expansive views of the distant mountains and valleys. The views are designed to provide a sense of scale and perspective, showing the road's location in the context of the surrounding landscape.

VISTA MANAGEMENT

Interior View, Filtered View, French Cut, Canopy Cut

These views show different ways to manage the landscape along the road. Interior View shows a view through a window, Filtered View shows a view through a screen, French Cut shows a view through a cut, and Canopy Cut shows a view through a canopy.

ROCK LEDGES

Alignments in the course of the road are designed to take advantage of the natural rock ledges. The road is designed to follow the natural contours of the landscape, using the rock ledges as a natural support for the road.

AXIAL VIEWS

These views show the road's alignment in the context of the surrounding landscape. The road is designed to follow the natural contours of the landscape, using the rock ledges as a natural support for the road.

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 irreplaceable legacy
of cultural landscapes*

Before HALS

1980's Historic Landscape Initiative (HLI)
preservation of: *America's irreplaceable legacy
of cultural landscapes*

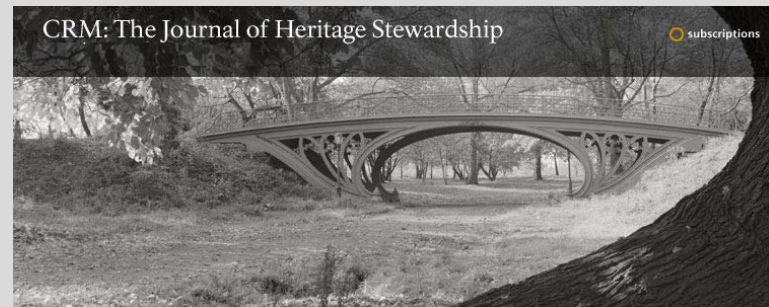
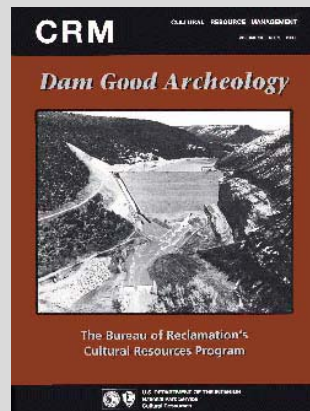


Before HALS

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)

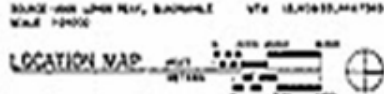
*identify & inventory: historically significant
landscapes in the 386 parks of the National
Park System*

HALS!!!!!!!!!!!!

1930	GCA
1933	HABS
1934	HALGP
1966	NHPA
1969	HAER
1980	PkRd&Pkwy
1980	HLI
1990	CLI
2000	Historic American Landscape Survey Established (HALS)

Cultural and Historic Landscapes

WILLIAM ALLEN WHITE CABINS



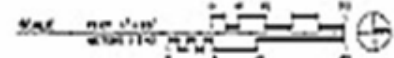
WILLIAM ALLEN WHITE, A NEWSPAPER PUBLISHER OF GREAT TALENT, A WRITER, A NOVELIST, AN ADVOCATE OF PRESIDENTS, REFORMER, POLITICAL LEADER, AND A PRIME MOVER IN THEODORE ROOSEVELT'S PROGRESSIVE PARTY, HE FIRST CAME TO ESTES PARK AREA AS A YOUNG MAN IN 1890 AND HERE, ACCORDING TO HIM, HE "GREW UP AND BECAME A MAN". THROUGHOUT HIS LIFE HE CAME BACK TO THE AREA YEAR AFTER YEAR, FOR THE SUMMERS HERE REFRESHED HIM AND REVEALED THE WELLSPRING OF THIS GREAT MAN.

HE ACQUIRED THE CABIN, APPARENTLY IN 1902 AND IN THE FOLLOWING YEAR ADDED THE PORCH, THE SLEEPING PORCH AND THE STUDY. HERE THE GREAT AND NEAR GREAT VETTED HIM, INCLUDING PRESIDENTIAL CANDIDATE CHARLES EVANS HUGHES, SOCIAL WORKER JANE ADAMS, WILLIAM JENNINGS BRYAN AND CLARENCE DARROW. DURING THE SUMMER HE WORKED HIS SMALL WORK-CABIN AND WROTE PARTS OF HIS NOVELS AND MAGAZINE ARTICLES.

THESE STRUCTURES TODAY SYMBOLIZE THE IMPORTANCE OF NATURE TO MAN AND THE ROLE IT PLAYS IN RESTORING JADED SPIRITS AND RENEWING DETERMINATION. BUT THEIR SIGNIFICANCE LIES PRIMARILY IN THEIR ASSOCIATION WITH WILLIAM ALLEN WHITE AND HIS PROMINENT PLACE IN THE AMERICAN SCENE.

MEASURED DRAWINGS OF THE WILLIAM ALLEN WHITE CABINS WERE PREPARED BY THE HISTORIC AMERICAN BUILDINGS SURVEY OFFICE, THE ROCKY MOUNTAIN REGIONAL OFFICE OF THE NATIONAL PARK SERVICE, AND THOMAS B. MUMFIS AND ASSOCIATES, ARCHITECTS IN 1977. THE PROJECT WAS UNDER THE DIRECTION OF ROO L. WHEATON, REGIONAL HISTORICAL ARCHITECT, F. ROSS HOLLAND, JR., HISTORIAN, OF THE DENVER SERVICE CENTER, AND PETER ANDERSON, HISTORICAL ARCHITECT, OF THOMAS B. MUMFIS AND ASSOCIATES, ARCHITECTS. DURING THE SUMMER OF 1992, THE SITE PLAN WAS MEASURED UNDER THE DIRECTION OF HOWARD J. CHICKENBOWER, HISTORICAL ARCHITECT, AND JEFFREY K. JACOBSON, GRADUATE HISTORICAL ARCHITECT, UNIVERSITY OF VIRGINIA.

SITE PLAN



What is an historic and cultural landscape?

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WILLIAM ALLEN WHITE CABINS
ESTES PARK, COLORADO
NATIONAL PARK SERVICE
ROCKY MOUNTAIN REGIONAL OFFICE
1000 W. SPRING STREET, DENVER, CO 80202

Cultural and Historic Landscapes



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 NPS/HALS
- 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

TCLF

- 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

TCLF

designed landscapes



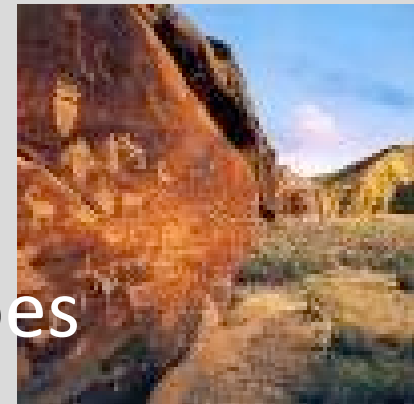
vernacular landscapes



historic sites



ethnographic landscapes



Cultural and Historic Landscapes

AHLP

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

World Heritage Committee

Cultural and Historic Landscapes

AHLP

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

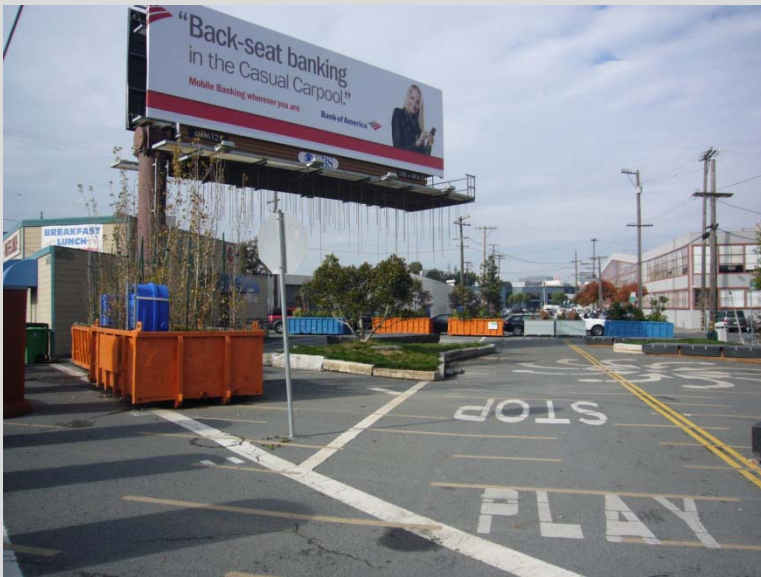
Commonalities: Landscapes

- 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



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

Visual Resource Management



“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.

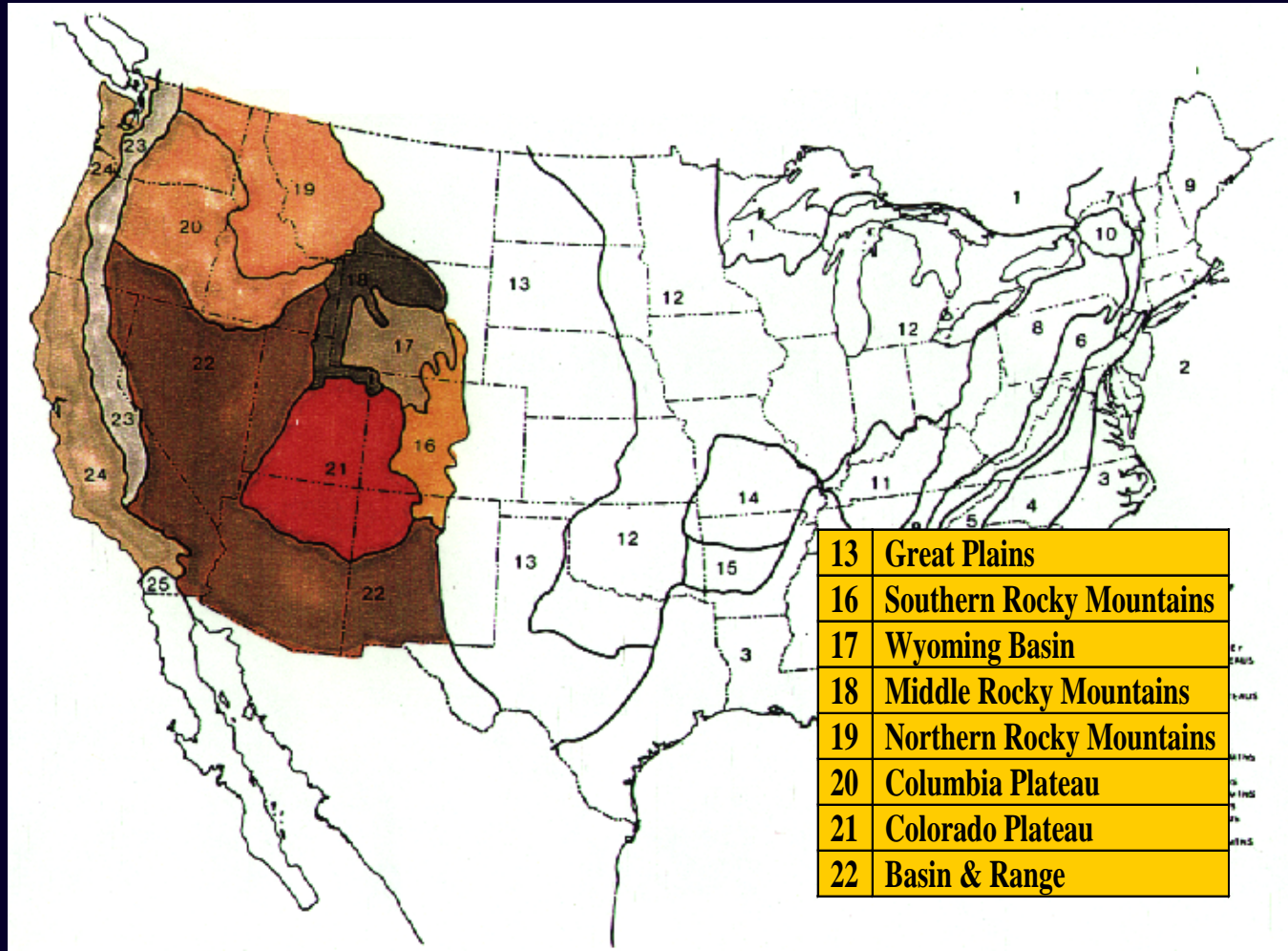
Scenic Quality Rating Units:

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

Key Factors	Rating Criteria and Score		
Landform	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. 5	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. 3	Low rolling hills, foothills, or flat valley bottoms, or few or no interesting landscape features. 1
Vegetation	Variety of vegetative types as expressed in interesting forms, textures, and patterns 5	Some variety of vegetation but only one or two major types 3	Little or no variety or contrast in vegetation. 1
Water	Clear and clean appearing, still or cascading white water, any of which are a dominant factor in the landscape. 5	Flowing or still, but not dominant in the landscape. 3	Absent, or present but not noticeable. 0
Color	Rich color combinations, variety or vivid color, or pleasing contrasts in the soil, rock, vegetation, water, or snowfields. 5	Some intensity or variety in colors and contrast of the soil, rock, and vegetation, but not a dominant scenic element. 3	Subtle color variations, contrast, or interest, generally mute tones. 1
Influence of Adjacent Scenery	Adjacent scenery greatly enhances visual quality. 5	Adjacent scenery moderately enhances overall visual quality. 3	Adjacent scenery has little or no influence on overall visual quality. 0
Scarcity	One of a kind, or unusually memorable, or very rare within the region. Consistent chance for exceptional wildlife or wildflower viewing. 5+	Distinctive, though somewhat similar to others within region. 3	Interesting within setting, but fairly common within the region. 1
Cultural Modifications	Modifications add favorably to visual variety while promoting visual harmony 2	Modifications add little or no visual variety to the area, and introduce no discordant elements. 0	Modifications add variety but are very discordant and promote strong disharmony. -4

Scenic Quality: A = 19 or more, B = 12-18, C = 11 or fewer

SCENIC QUALITY Inventory & Evaluation

SCENIC QUALITY INVENTORY AND EVALUATION CHART

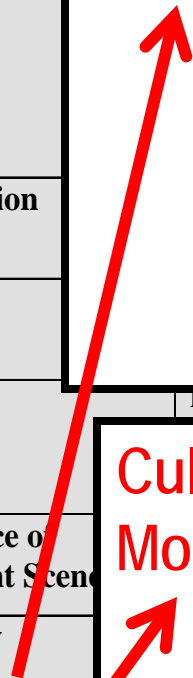
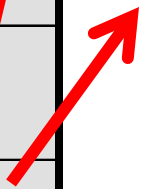
Key Factors	Rating Criteria and Score		
Landform	High vertical relief as expressed in prominent cliffs, spires, or massive rock outcrops; or severe surface variation or high mountains; or detail of exposed surfaces.	Steep canyons, mesas, buttes, cinder cones, and drumlins; or interesting erosional patterns or features.	Low rolling hills, foothills, or flat valley bottoms, or few or no interesting landscape features.
Vegetation	Vegetation is diverse and shows contrast in color and texture.	Vegetation is diverse and shows contrast in color and texture.	Vegetation is uniform and shows little or no contrast in color and texture.
Water	Clear, calm, and scenic.	Clear, calm, and scenic.	Not noticeable.
Color	Rich, vibrant, and varied.	Rich, vibrant, and varied.	Uniform, contrast, or dull tones.
Influence of Adjacent Scenery	Adjacent scenery adds to the visual quality.	Adjacent scenery adds to the visual quality.	Adjacent scenery detracts from the visual quality.
Scarcity	One of a kind or rare.	One of a kind or rare.	Common or widespread.
Cultural Modifications	Modifications add favorably to visual variety while promoting visual harmony.	Modifications add little or no visual variety to the area, and introduce no discordant elements.	Modifications add variety but are very discordant and promote strong disharmony.

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

Scenic Quality: A = 19 or more, B = 12-18, C = 11 or fewer

SCENIC QUALITY Inventory & Evaluation

SCENIC QUALITY INVENTORY AND EVALUATION CHART

Key Factors	Rating Criteria and Score			
Landform	<p>Scarcity</p> 	One of a kind, or unusually memorable, or very rare within the region. Consistent chance for exceptional wildlife or wildflower viewing	Distinctive, though somewhat similar to others within region.	Interesting within setting, but fairly common within the region.
Vegetation		5+	3	1
Water				
Color	Rich color combinations, variety or	Some intensity or variety in colors	Subtle color variations, contrast, or	
Influence of Adjacent Scenery	<p>Cultural Modifications</p> 	Modifications add favorably to visual variety while promoting visual harmony	Modifications add little or no visual variety to the area, and introduce no discordant elements	Modifications add variety but are discordant and promote strong disharmony
Scarcity		2	0	-4
Cultural Modifications				
		2	0	-4

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

Public Lands are Assigned:

- ✓ High Sensitivity,
- ✓ Medium Sensitivity,
or
- ✓ Low Sensitivity

Factors to Consider:

- Types of Users
- Amount of Use
- Public Interest
- Adjacent Land Uses
- Special Areas

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.



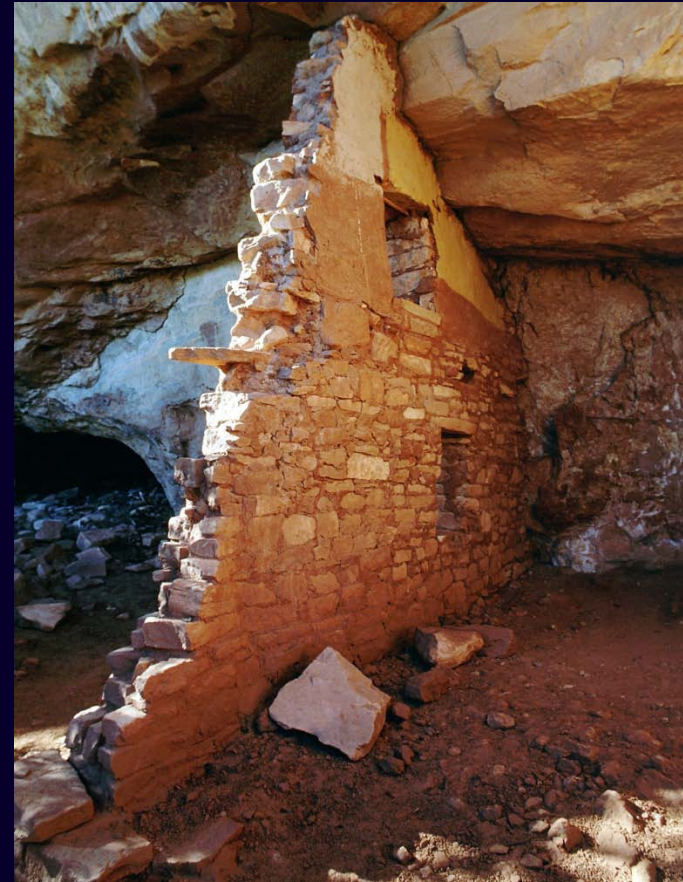
Special Areas

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



UNITED STATES
DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT

Date *Aug. 15, 1985*

District *Moab*

Resource Area *Grand*

SENSITIVITY LEVEL RATING SHEET

1. Evaluators (*names*)

Bob Tumwater, Russ Grimes, Pete Jordan

SENSITIVITY LEVEL RATING UNIT (1)	Type of User (2)	Amount of Use (3)	Public Interest (4)	Adjacent Land Uses (5)	Special Areas (6)	Other Factors (7)	Overall Rating (8)	EXPLANATION (9)
<i>001</i>	<i>H</i>	<i>H</i>	<i>H</i>	<i>H</i>	<i>H</i>	<i>-</i>	<i>H</i>	<i>within f/m zone of i-70 & u163</i>
<i>002</i>	<i>H</i>	<i>L</i>	<i>M</i>	<i>L</i>	<i>H</i>	<i>-</i>	<i>H</i>	<i>visible from river & floatboat users.</i>
<i>003</i>	<i>L</i>	<i>L</i>	<i>L</i>	<i>L</i>	<i>L</i>	<i>-</i>	<i>L</i>	<i>isolated area with low scenic values</i>
<i>004</i>	<i>H</i>	<i>M</i>	<i>H</i>	<i>M</i>	<i>M</i>	<i>-</i>	<i>H</i>	<i>f/m zone for state park entrance road.</i>

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**
- or**
- **Class I* – Most valued visually**

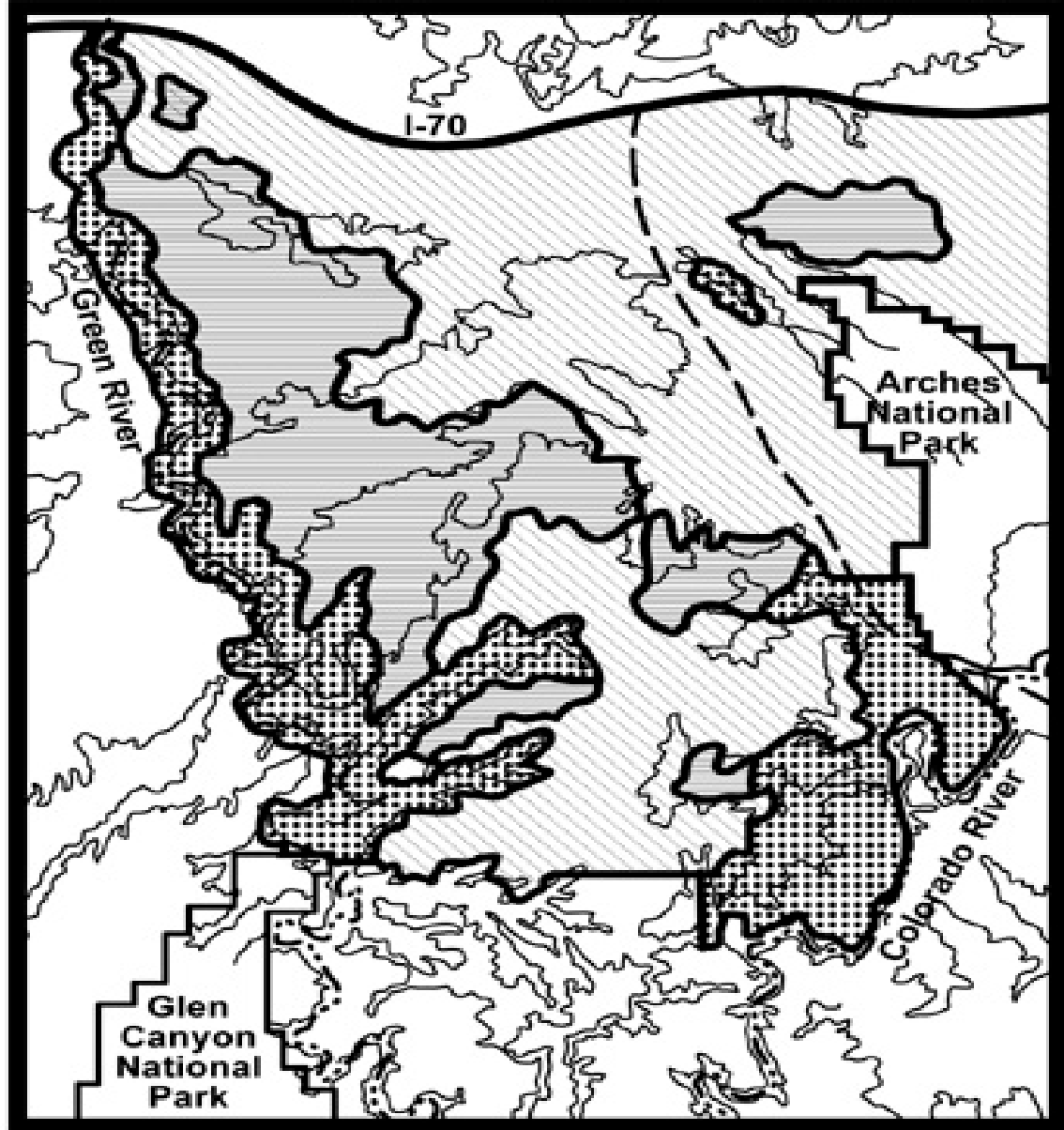
** Assigned to special areas*

Basis for Determining Visual Resource Inventory Classes

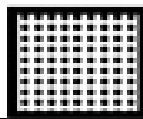
		Visual Sensitivity Levels					
		High		Medium		Low	
Special Areas		I	I	I	I	I	I
Scenic Quality	A	II	II	II	II	II	II
	B	II	III	III ^{IV*}	III	IV	IV
	C	III	IV	IV	IV	IV	IV
		f/m	b	s/s	f/m	b	s/s
		Distance Zones					

* if adjacent area is Class III or lower, (ie - Class II) assign Class III, if higher, (ie. Class IV) Class IV

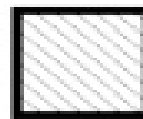
Visual Resource Inventory Class Overlay



0 miles 5 miles 10



Class II



Class III



Class IV

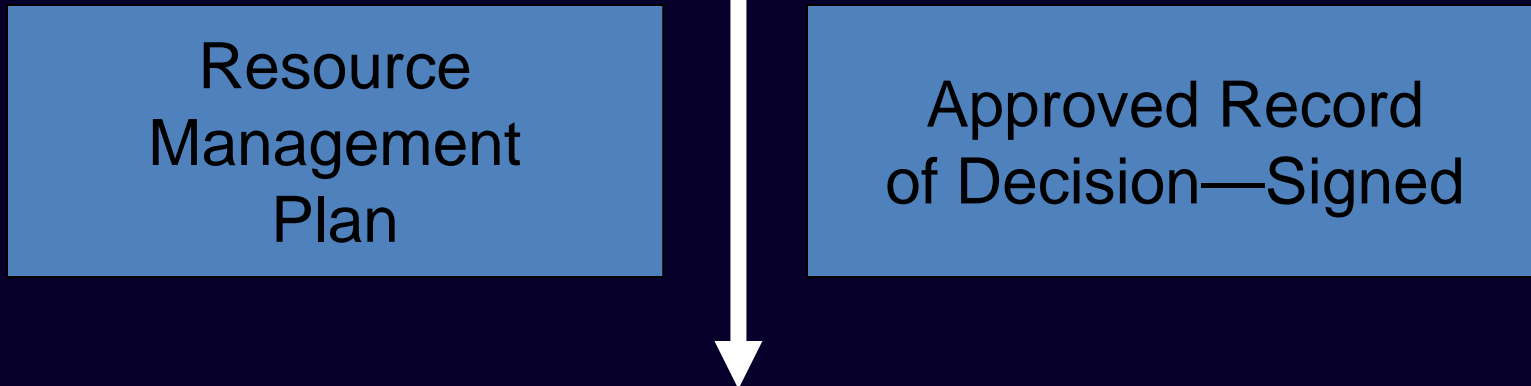
Part 2 - Establishing Visual Resource Management Classes



Visual Resource

Inventory Classes to Management Classes

- Inventory Classes – baseline inventory assessment data



- Management Classes – management decisions

Visual Resource

Inventory Classes → Management Classes

Class	Inventory Value	Management Objective
I	Highly valued visually	Preserve the existing character of the landscape
II	Moderately valued visually	Retain the existing character of the landscape
III	Less valued visually	Partially retain the existing character of the landscape
IV	Most valued visually	Accommodate activities requiring major landscape modification

Recreation Inventory Assessments

Simplified:

Identify:

A. Demand &

B. Supply, in terms of:

1) Desired Opportunities & Outcomes

2) Essential Setting & Service Environments



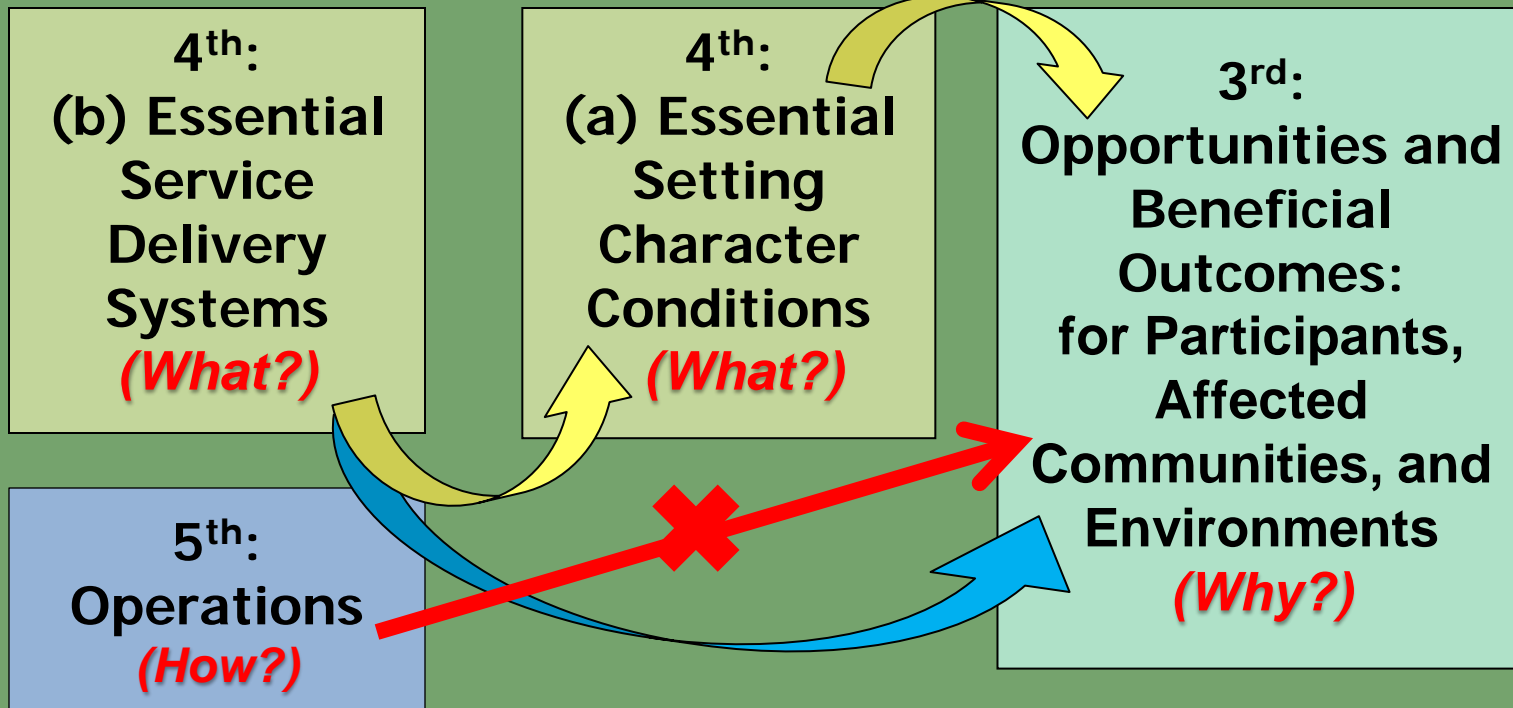
In Terms of Cause-and Effect:

It Looks Like This...

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

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

Primary Recreation-Tourism Product Components



Essential Setting Character Conditions

Setting Classes

↙ Setting Components
↙ Setting Attributes



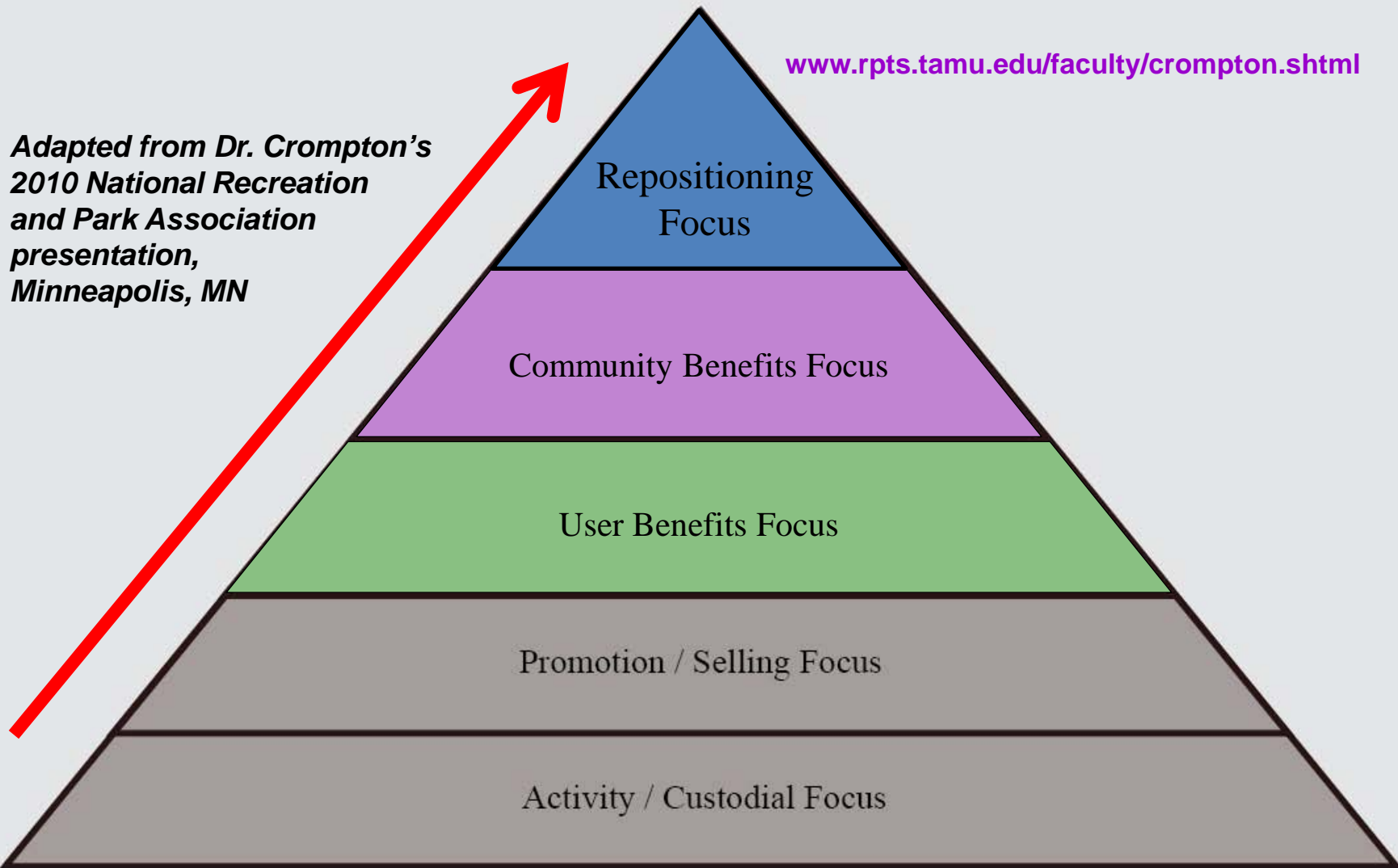
Primitive	Back Country	Middle Country	Front Country	Rural	Urban
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Bio-Physical	Remoteness						
	Naturalness						
	Facilities						
	Cultural Features	<i>N</i>	<i>o</i>	<i>t</i>	<i>Y</i>	<i>e</i>	<i>t</i>
Social	Group Size						
	Contacts						
	Types of Encounters		<i>O p</i>	<i>t i</i>	<i>o n</i>	<i>a l</i>	
	Gear & Equipment		<i>O p</i>	<i>t i</i>	<i>o n</i>	<i>a l</i>	
	Evidence of Use						
Operational	Visitor Services						
	Management Controls						
	Domestic Animals		<i>O p</i>	<i>t i</i>	<i>o n</i>	<i>a l</i>	
	Individual User Fees		<i>O p</i>	<i>t i</i>	<i>o n</i>	<i>a l</i>	
	Use Restrictions		<i>O p</i>	<i>t i</i>	<i>o n</i>	<i>a l</i>	
	Travel Mode						

The Point? *We provide Essential Services & Benefits*

www.rpts.tamu.edu/faculty/crompton.shtml

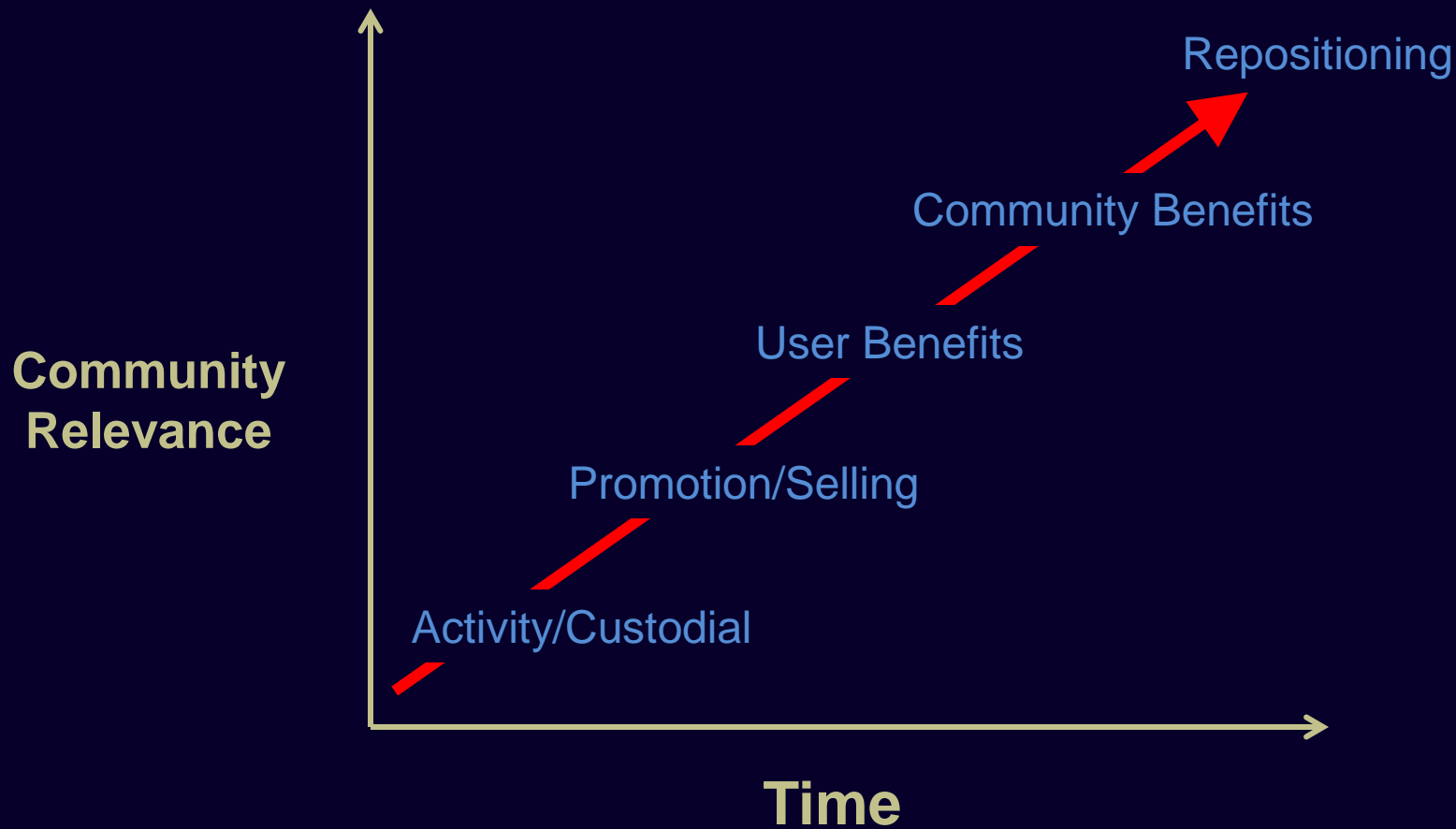
*Adapted from Dr. Crompton's
2010 National Recreation
and Park Association
presentation,
Minneapolis, MN*



**Repositioning Parks and Recreation
to Ensure a Viable Future**

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

Progression of Providers' Viability



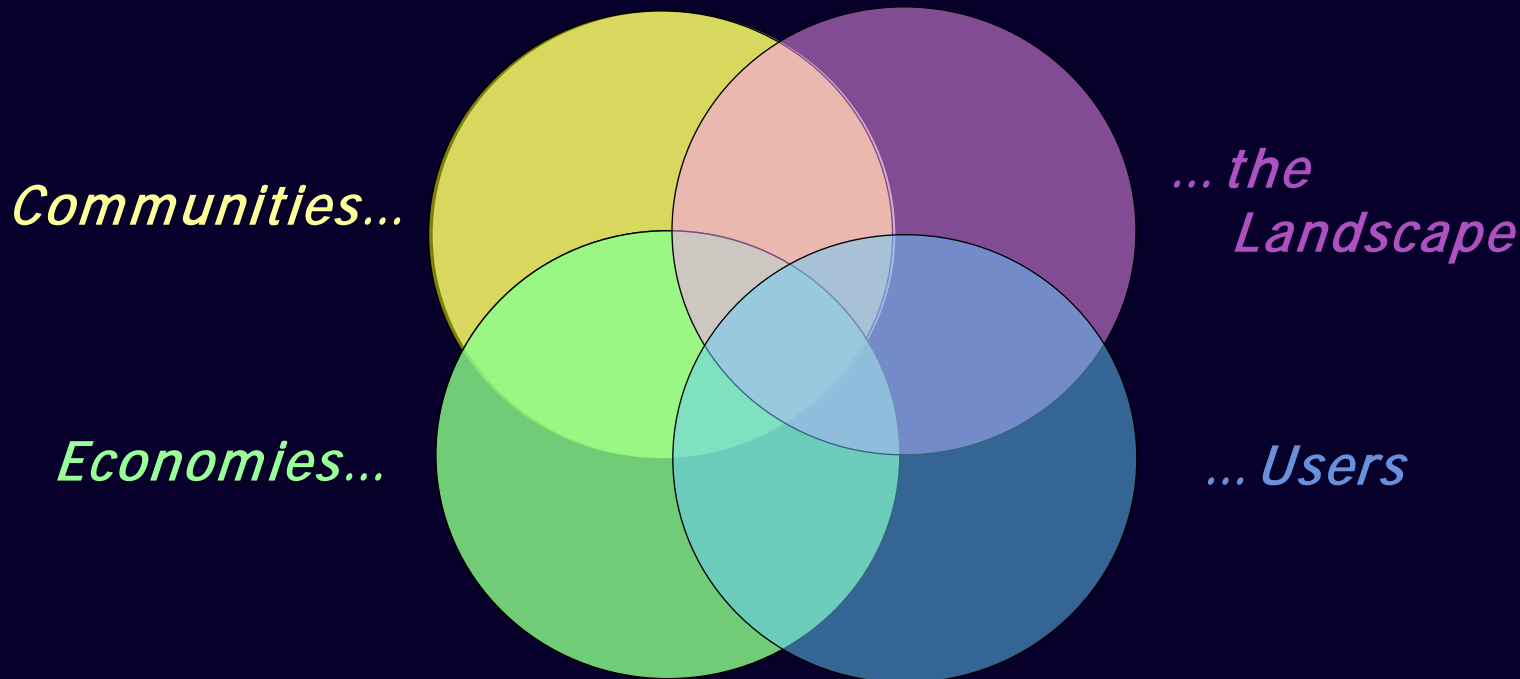
Adapted from:
**Repositioning Parks and Recreation
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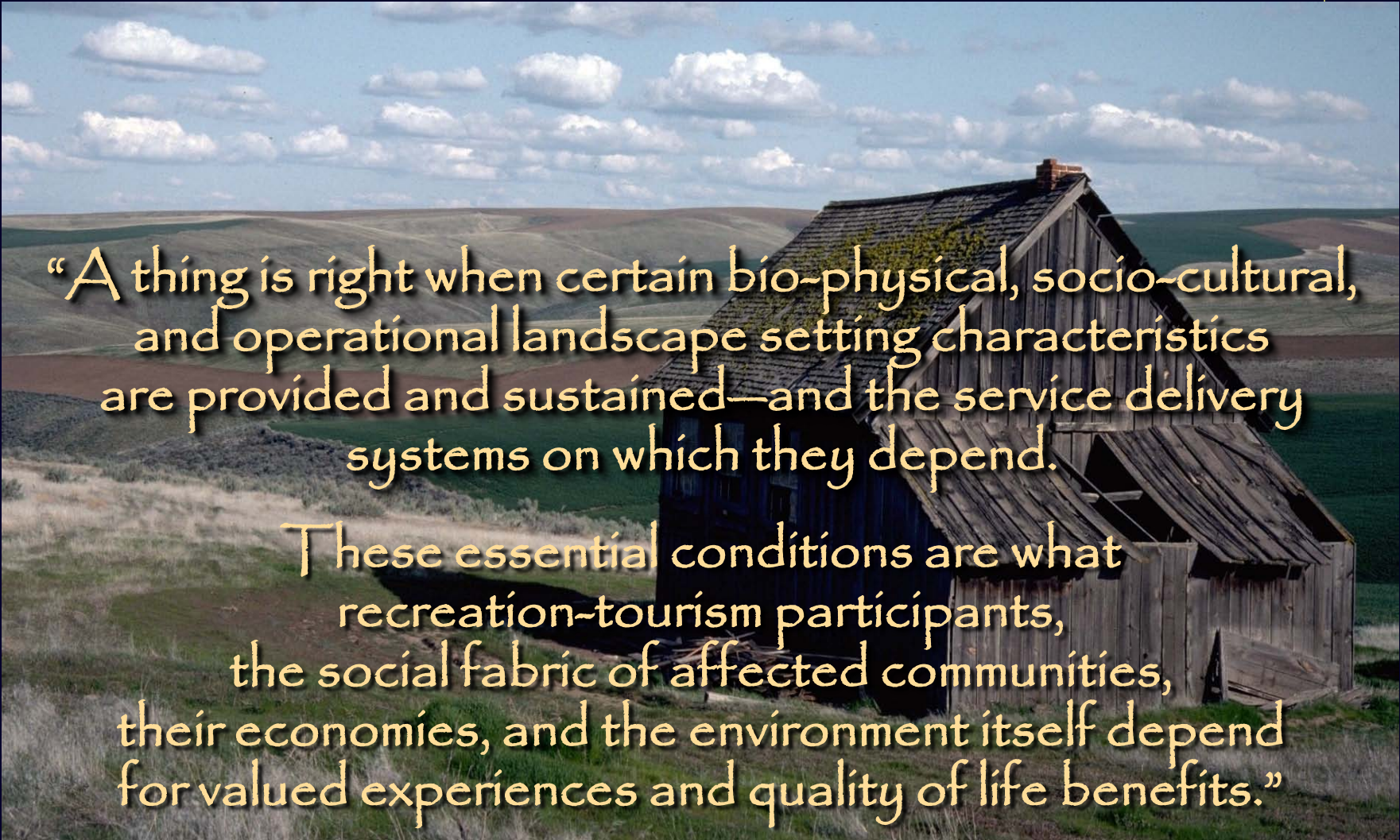
Making Two Essential Connections:

*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...*



Visual Resource & Recreation Management



“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 in the Western United States

Roberta Young – National Park Service

Innovations in
Landscape Surveys

**CULTURAL LANDSCAPE
INVENTORY**



Cultural Landscapes

preserving places important to people





Grant-Kohrs Ranch National Historic Site – vernacular landscape

How to accommodate increased
visitor access and interpretation?



Little Bighorn Battlefield National Monument

How to preserve a balanced view of
historic significance?



Painted Desert Community Complex
Petrified Forest National Park



How to apply NPS sustainability goals to a Mission 66 historic designed landscape?



Santa Fe Trail ruts within Fort Union National Monument

How to preserve integrated natural and cultural resources of a linear landscape ?

a cultural landscape:

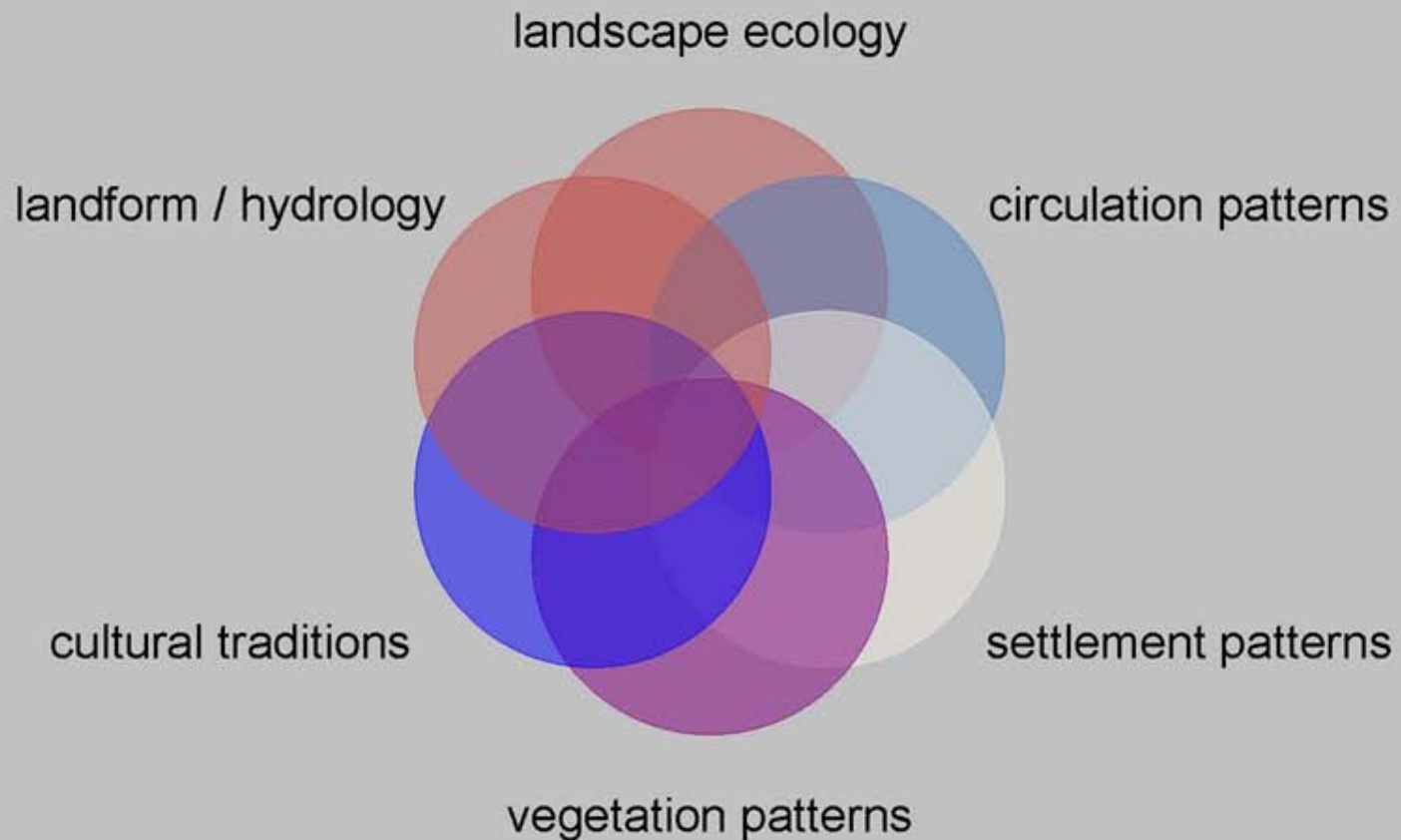


- a geographic area that has meaning for people
- shows influence of human beliefs and actions on the natural environment, over time
- integrates cultural and natural resource SYSTEMS
- does not need evidence of human manipulation (e.g. structures)

a cultural landscapes approach
is a holistic way of seeing



cultural landscapes are integrated systems



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



historic site

- 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



high



low



Physical History - graphic chronologies



16th – 17th century



19th century



20th century



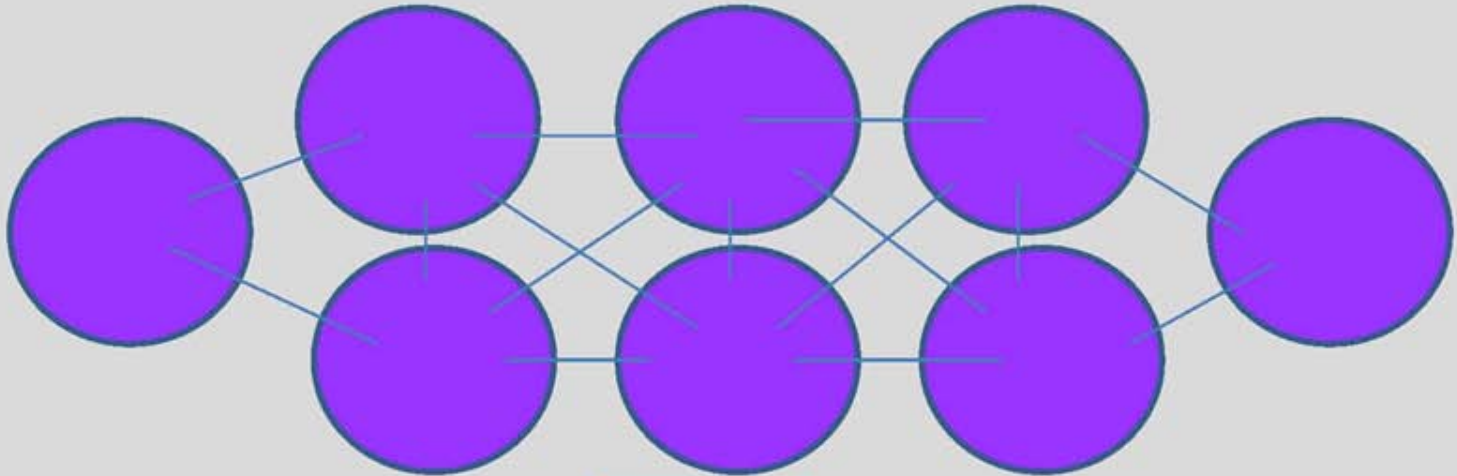
Existing conditions (2010)

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

- Don't relate to significance
- Date from outside the period of significance
- Can be removed or changed without reducing integrity

Non-contributing, compatible

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



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



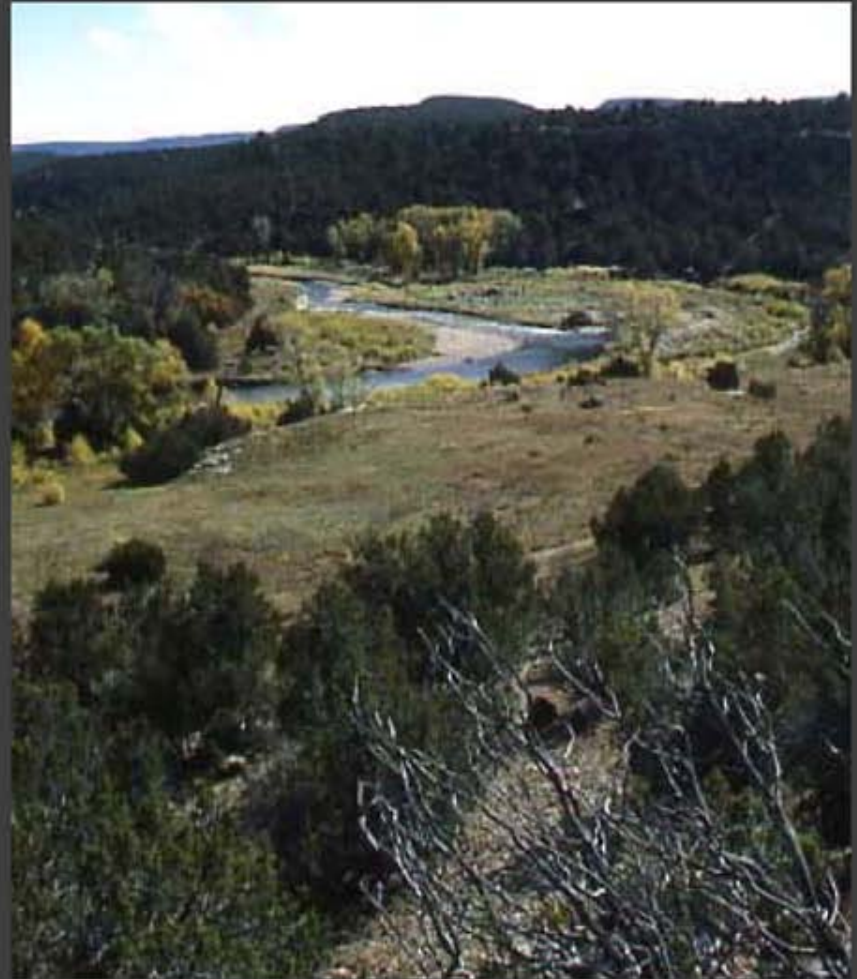
Analysis - compare historic and contemporary



- photo comparison - same viewpoint as historic photo
- compare spatial organization, vegetation and structure condition and layout, overall landscape character

Integrity evaluation – biotic elements

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



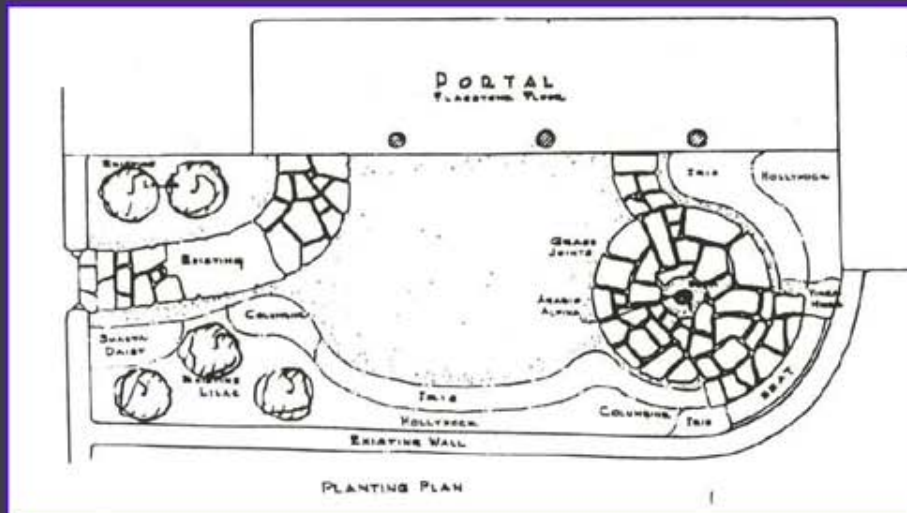
Why Rehabilitation?



- 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

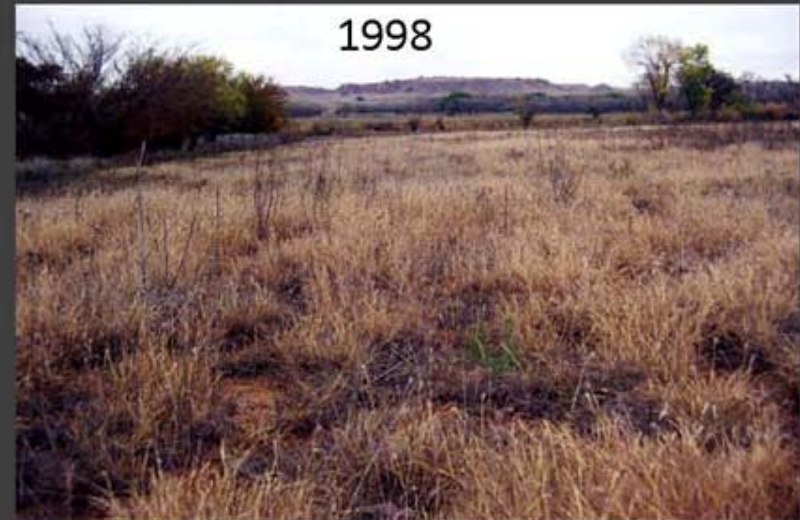


- Historic district and protected riparian area
- Cultural and natural **desired future conditions not the same**



Integrating natural and cultural resources management

- WASHITA NHS – prairie landscape restoration
- Cultural and natural landscape **desired futures conditions the same**





Grant-Kohrs Ranch National Historic Site – vernacular landscape

CLR addresses how to accommodate
increased visitor access and interpretation



Little Bighorn Battlefield National Monument

CLI and Interpretation program address how to preserve a balanced view of historic significance



Painted Desert Community Complex
Petrified Forest National Park



CLR addresses how to apply NPS sustainability goals to a Mission 66 historic designed landscape



Santa Fe Trail ruts within Fort Union National Monument

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