Chapter 2
Evaluation and Documentation

Longview Farm Bandstand, constructed 1916, Lee's Summit, Missouri (HABS photograph from the collection of the Kansas City Museum of History and Science)

America at Play

Documenting Recreation and Leisure with the National Register of Historic Places

Shannon Davis
Historian
National Register of Historic Places
Washington, D.C.

Since its inception, the National Register of Historic Places has recognized the significance of recreation in American life. When established in 1966, the National Register consisted of the 862 previously designated National Historic Landmarks, thirty-nine of which were recreational in nature. "Entertainment/Recreation" and "Performing Arts" were established as two of the areas of significance under which properties could be nominated to the National Register. To improve the context within which we recognize these sites, the National Historic Landmarks Theme Study on Recreation was prepared in 1987, resulting in thirty-nine new National Historic Landmark designations. Today, more than 9,000 of nearly 79,000 listings (or 12 percent) are historic places of entertainment and leisure. These recreational resources encompass all four of the National Register criteria for evaluation—representing broad patterns of American history, significant people, architectural distinction, and archaeology—although the predominant number of listings represents the first three. Examples from the National Register collection illustrate the breadth of places Americans have created for amusement, diversion, and relaxation.

Places to stay while at play include resort hotels, spas, summer camps, great camps, vacation homes, ski lodges, dude ranches, auto camps, and motels.

One of America's most beautiful beach resorts is the Hotel Del Coronado, located on a peninsula off San Diego, California (Figure 1). Built in 1887, the Spanish-influenced Victorian Hotel Del Coronado has been a favorite resort of Hollywood's elite, ten U.S. presidents, and the setting of numerous films including *Some Like it Hot.* Michigan's Mackinac Island is a major resort attraction, where cars are prohibited and guests still travel by bicycle or horse and carriage. The entire island, including the Grand Hotel and the Island House, is listed in the National Register. Bathhouse Row, part of Hot Springs National Park in Arkansas, is the largest nineteenth-century spa facility remaining in the United States. The hot springs have long been known as a place of healing, and today the spa includes eight closely-spaced bathhouses, fountains, and promenades. Timberline Lodge, east of Portland, Oregon, is a rustic ski lodge in Mount Hood National Forest widely regarded as the finest example of Works Progress Administration (WPA) "mountain architecture."

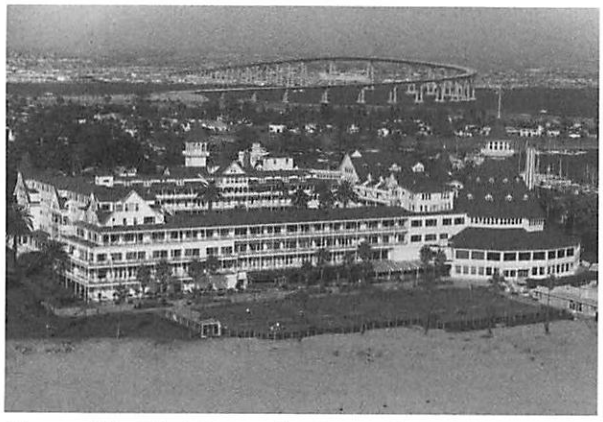

Figure 1. Hotel Del Coronado, Coronado, California—one of America's most beautiful beach resorts (Photograph by Don Sallee, National Register collection)

In the era of segregation, America's ethnic minorities established their own vacation retreats. First and second generation Japanese Americans regarded the Gilroy Hot Springs, in northern California, as a "spiritual hometown" in the 1930s and 1940s, a place where they could put on traditional clothing and partake of the resort's social and cultural amenities in a relaxed atmosphere. On Amelia Island, Florida, American Beach was an oceanfront resort developed in 1935 for African Americans and frequented by notables such as Cab Calloway and Joe Louis. Fox Lake, developed contemporaneously in Angola, Indiana, also served as a place for black families to escape the heat of the cities.

Children's summer camps have played a significant role in outdoor education and recreation ever since camps were established on Lake Champlain in the 1890s. Four camps—Aloha, Aloha Hive, Lanakila, and Camp Wyoda—were nominated as a Multiple Property Submission (MPS) under the Organized Summer Camping in Vermont MPS. These camps reflect the influence of military architecture and the Bungalow and Adirondack Rustic styles during the periods in which the camps were founded. Also notable is Camp Juliette Low in Cloudland, Georgia, created and designed in 1922 by the founder of the Girl Scouts.

The history of dude ranching in Wyoming during the first half of the twentieth century is documented in the Dude Ranches along the Yellowstone Highway in the Shoshone National Forest MPS. These complexes provided a Western experience to the traveling public, taking advantage of their proximity to Yellowstone, America's first National Park. The Glacier National Park MPS documents a different type of lodging—auto camps. The rustic cabins of Rising Sun and Swiftcurrent Auto Camps in Montana were designed in the 1930s for the auto tourist looking for inexpensive lodging. As the automobile proved its staying power in the tourism market, an explosion of motels sprang up along the roadside. Wigwam Village on Route 66 in Holbrook, Arizona, was one of seven such motels in a teepee theme meant to capture the attention and patronage of the passing driver (Figure 2).

Vacation homes of varying sizes and design are well represented in the National Register. In New York, William West Durant's Sagamore established the Adirondack camp as a new type of retreat in the 1890s. The elaborate wilderness estate was inspired by the vernacular building traditions of the Adirondacks. The Vanderbilt family purchased and enlarged Sagamore to include a main lodge, sleeping cabins, dining room, recreation hall, and bowling alley. In a completely different recreation environment, Thomas Edison and Henry Ford constructed neighboring winter homes in Fort Myers, Florida. Edison built one of the first winter estates in the area in 1886 and Ford, after visiting his friend, built his own home in 1916. In Illinois, State Park Lodges and Cabins, another MPS, are typical unhewn log and stone structures built by the Civilian Conservation Corps (CCC) in the 1930s.

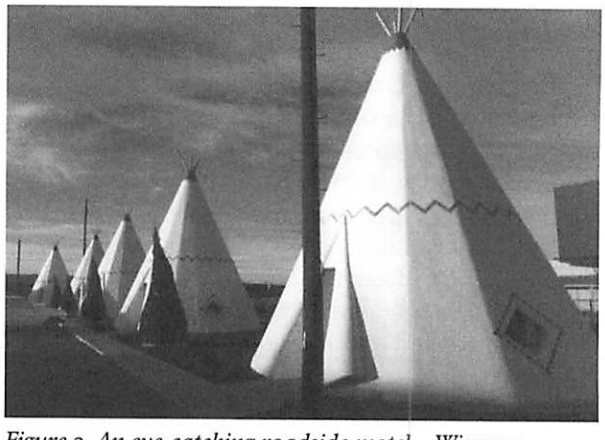

Figure 2. An eye-catching roadside motel—Wigwam Village #6, Holbrook, Arizona (National Register collection)

Recreation destinations include parks, fairgrounds, circuses, amusement parks, carousels, roller coasters, racetracks, performing arts venues, and movie theaters.

Early parks were simply designated green spaces with little planning. New Haven Green in Connecticut served as the social gathering place for the community. In the mid-nineteenth century, New York City's Central Park was the first large-scale park designed and constructed according to a plan. Designed by landscape architects Frederick Law Olmsted and Calvert Vaux, Central Park was the impetus for a nationwide park movement. Lithia Park in Ashland, Oregon, exemplifies this movement on a smaller scale. Landscape architect John McLaren developed its natural canyon topography and included a Japanese garden, duck ponds, and waterfall.

Chicago's Jackson Park and Midway Plaisance nomination documents what remains of the World's Columbian Exposition of 1893, a pinnacle in the evolution of American architecture and landscape design. The nomination includes significant landscape features—notably the Wooded Island—and the only surviving structure, the Fine Arts Building. One of the country's great agricultural fairs, the Iowa State Fair and Exhibition Grounds, was established in Des Moines, Iowa, in 1886. The grounds were carefully planned to incorporate long-term growth, designed landscapes, and unified architecture. Many of the fair's historic buildings date to its most prosperous years from 1900 to 1940.

The first American to showcase exotic animals for public entertainment was Hachaliah Bailey. He toured with an African elephant, named Old Bet, in 1805, and then added other wild animals to his collection creating what was known as a traveling "menagerie." In 1820, Bailey built the Elephant Hotel, which served as a meeting place and symbolic center of menagerie promoters in Sommers, New York. At the turn of the twentieth century, the Ringling Brothers operated one of the largest circuses; with their purchase of the Barnum and Bailey Circus in 1907, they became the largest in history. From 1884 until 1918, the Ringling Brothers Circus Winter Quarters were located in Baraboo, Wisconsin. Today, their headquarters are part of the Circus World Museum complex.

Figure 3. An early wooden roller coaster, Leap the Dips in Altoona, Pennsylvania, is still a central attraction at Lakemont Park (Photograph by Tom Halterman, National Register collection)

Several early amusement parks are included in the National Register. Touted as "America's greatest traditional amusement park," Kennywood in West Mifflin, Pennsylvania, was established in 1899 by a streetcar company hoping to increase ridership on its lines leading to the park. Playland in Rye, New York, opened in 1928 and was specifically designed to accommodate automobile travelers. The layout and landscaping of the park served as a model for many other amusement parks. Several of Playland's Art Deco and Spanish Revival style attractions remain unaltered, including the Whip, Dragon Coaster, and Derby Racer.

Often the main attractions at amusement parks—carousels and roller coasters—developed in the late nineteenth and early twentieth centuries. America's pioneer carousel builder was Gustav Dentzel, who began producing carousels in the 1860s. The Grand Carousel at Libertyland in Memphis, Tennessee, built in 1923, is an excellent example of the Dentzel Company's craftsmanship and elaborate ornamentation. Charles I. D. Looff was another important early carousel designer. The Crescent Park Looff Carousel, in East Providence, Rhode Island (circa 1895), is the oldest of only six Looff carousels remaining in the United States and is the most elaborate and probably best-preserved. Leap the Dips in Altoona, Pennsylvania, was constructed in 1902 at Lakemont Park and is the last known example in the country of a side-friction figure eight roller coaster—a design that allowed for higher speeds without a brake man

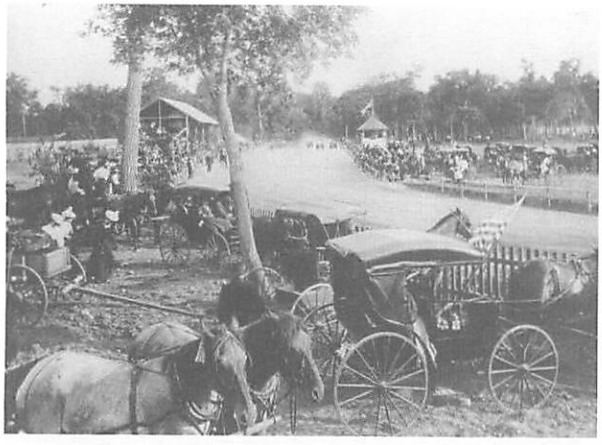

Figure 4. Late nineteenth-century photo of the historic track in Goshen, New York (National Register collection)

(Figure 3). The Santa Cruz Beach Boardwalk is home to both the Giant Dipper, the oldest wooden scaffold roller coaster on the West Coast, built in 1924, and a Looff carousel that dates to 1911. Patterned after New York's Coney Island with its National Register-listed Cyclone roller coaster, the Santa Cruz Beach Boardwalk was one of the first amusement parks in the West.

Early harness races developed as a sport on the main streets of American cities and towns like Goshen, New York (Figure 4). Goshen's historic track is one of the oldest (if not the oldest) active trotting track in the country. The first race occurred there in 1838, and the half-mile oval track, grandstand, and judges' platform were all established by 1911. Kentucky is home to two famous horse-racing tracks. Since 1875, Churchill Downs in Louisville has been home to the Kentucky Derby, the internationally renowned race of three-year-old thoroughbred horses and the first phase of the Triple Crown. Keeneland Racetrack opened in 1936 and was one of the most successful tracks in the country by the 1940s. Since its founding, the track has hosted the Blue Grass Stakes—precursor to the Kentucky Derby.

Almost as soon as the automobile was developed, Americans were inclined to race them. The Indianapolis Motor Speedway in Indiana, constructed in 1909, is the world's oldest continuously operating automobile race course. Since 1911, it has hosted the Indianapolis 500, one of the largest single-day sporting events in the world. Less well-known is the Occoneechee Speedway in Hillsborough, North Carolina, one of several East Coast race tracks that hosted the first season of races for the newly established NASCAR (National Association of Stock Car Automobile Racing) in 1948. Today Occoneechee Speedway is the only intact historic NASCAR dirt track in the country.

Performing arts theaters are among the oldest and most numerous recreational resources in America. Constructed in 1891 and named for its principal investor, Andrew Carnegie, New York City's Carnegie Hall is one of America's best-known musical venues, a space renowned for its near-perfect acoustics. Many midwestern towns in the late nineteenth century invested in opera houses to attract traveling theatrical companies so they could enjoy the type of professional entertainment available in the cities. The Opera Houses of Nebraska MPS documents twenty-three such venues. Ryman Auditorium in Nashville, Tennessee, housed the world-famous Grand Ole Opry from 1943 to 1974 and embodies our country music heritage. The Victory Grill in Austin, Texas, was an important jazz and blues venue from the 1940s through the 1960s. It was a stop on the "Chitlin Circuit," a route that African American musicians followed from the North to the South that encompassed the only venues where they could play during segregation. American Bandstand propelled rock and roll through television sets across the country; the National Register includes the WFIL Studio in Philadelphia where Dick Clark launched his program and the careers of many musicians.

Motion picture theatres, from the palatial to the modest, are well represented in the National Register. The theaters lining Hollywood Boulevard are listed as part of a historic district that includes the Hollywood Theater (the oldest in the city, built in 1913) the Art Deco Pantages Theater from 1930, and one of the primary examples of fantasy architecture, the world-famous 1928 Chinese Theater. In contrast, the understated design of the Cine El Rey in McAllen, Texas, is a good example of a small-town movie theater from the 1940s. The El Rey also symbolizes the significance of the Spanish language theater to Hispanic Americans and was a cultural focal point for the city's Hispanic community.

Drive-in theaters are a uniquely American building type that emerged in the 1930s as a marriage between Americans' love for the movies and their automobiles. At their peak in the 1950s, there were more than 4,000 drive-in theaters; today less than

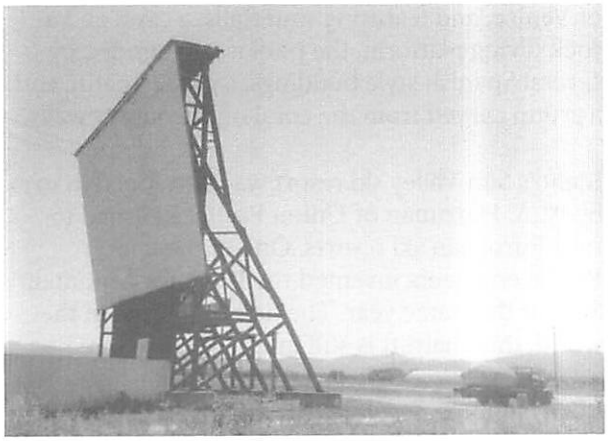

Figure 5. A potato-bearing truck parked along the highway establishes the theme of the Spud Drive-in Theater in Driggs, Idaho. (National Register collection)

Figure 6. Rickwood Field, Birmingham, Alabama, is one of the many ethnically diverse recreational places listed in the National Register. (National Register collection)

600 exist. Two rare survivors have been listed in the National Register. The Route 66 Drive-in in Carthage, Missouri, is one of only nine theaters now operating on this historic cross-county highway at the time of its listing. Its screen tower, ticket booth, highway sign, and operations building were restored in the 1990s. The Spud Drive-in Theater in Driggs, Idaho, illustrates a regional theme or motif, in this case drawn from Idaho's potato industry (Figure 5).

Americans play hard at stadiums, athletic clubs, YMCAs, swimming pools, golf courses, dance halls, and rock climbing facilities.

Numerous athletic facilities have been listed in the National Register. Typical of these is the Union Pacific Athletic Club, in Laramie, Wyoming. Railroad employees formed the club to further their athletic ability and physical welfare, and compete with other clubs along Union Pacific routes. Designed by club members, the rustic log building was constructed in 1929 and quickly became a community institution because of the wide variety of activities offered there.

The YMCA (Young Men's Christian Association) was instrumental in providing recreational opportunities to young men, and later with the establishment of the Young Women's Christian Association (YWCA), for young women as well. Typical of those listed in the National Register is the Cumberland YMCA in Maryland. Completed in 1925, this "Y" contained the only indoor swimming pool in the area, a cafeteria, reading rooms, library, dormitory rooms, gymnasium, and social rooms.

One of the nation's first prominent female architects, Julia Morgan, was particularly well known for designing facilities for women's organizations including seventeen YWCAs. The 1929 Mediterranean Revival-style YWCA in Riverside, California, is typical of her designs for these buildings, which incorporated practicality, convenience, and elegant simplicity.

The Los Angeles Memorial Coliseum was built from 1921 to 1923 to seat 75,000. The elliptical Art Moderne stadium hosted the 1932 Olympic games. (It was at these games that the Olympic Village and victory podium, now standard features of the games, were first introduced.) Rickwood Field is the oldest baseball park in the nation, built in 1910 in Birmingham, Alabama. Home to both the minor league Birmingham Barons and Negro League Birmingham Black Barons from their formation in the 1920s until the abolition of the Negro League in the 1930s, Rickwood is an example of the ethnically diverse recreational places listed in the National Register (Figure 6).

America's equivalent to Wimbledon's All England Tennis Club is the Newport Casino in Rhode Island. Built as a private gentlemen's club in 1880, its grass tennis courts hosted the first U.S. Lawn Tennis Championship the following year. The Newport Casino's Shingle Style design by McKim, Mead & White is an example of a recreational resource that is also architecturally significant.

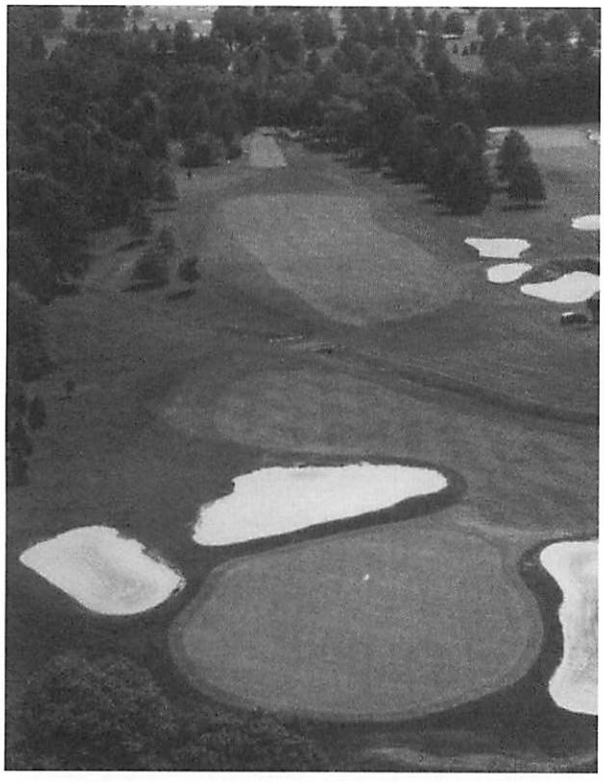

Figure 7. Hole 11 of the Oakmont Country Club, Oakmont, Pennsylvania, is more than 100 years old yet still one of the most difficult golf courses in the world. (Photograph by R. Nelson, National Register collection)

In 1903, a pasture northeast of Pittsburgh, Pennsylvania, was transformed into a series of narrow fairways and large greens known as the Oakmont Country Club. A prototype of golf course design when first constructed, the original layout remains virtually intact. It is the oldest top-ranked golf course in the United States and one of the most challenging courses in the world (Figure 7). On a more diminutive scale, two mini-golf courses are listed in the National Register. The Tall-Maples Miniature Golf Course in Sea Breeze, New York, and the East Potomac Park Miniature Golf Course in Washington, D.C., were constructed in 1930 and 1931 respectively. They represent the boom period for this sport when an estimated 25,000 to 30,000 such courses were built. Both National Register courses contain eighteen holes of a variety of shapes and complexity, with some fanciful obstacles.

Perhaps the most opulent swimming pool listed in the National Register is the Venetian Pool in Coral Gables, Florida. Originally a rock quarry worked during the city's early years, the site was turned into a public pool in 1924. Inspired by the lagoons of Venice, and featuring waterfalls, a cave, and a rock diving platform, the pool is surrounded by several Spanish style buildings, a garden patio, and a grotto carved from the coral of the quarry walls.

Idaho's Sun Valley ski resort was developed in 1936 by W. A. Harriman of Union Pacific Railroad to rival European ski resorts. One of the Union Pacific engineers invented the Procotor Mountain Ski Lift that same year. The first of its type in the world, this chairlift is still in use today.

Rock climbing developed as a sport in the twentieth century, and California's Yosemite Valley became the international center of the evolution of climbing techniques and technology. The campground known as Camp 4 served as the intellectual and social arena for Yosemite's expert climbers and innovators while a boulder field within the campground played a key role in training activities. The site evolved from an informal location where climber's congregated in the 1940s to a more formal camping area in the 1970s.

This sampling of National Register listings illustrates the scope of what has been recognized to date. It also demonstrates where there are gaps in the federal documentation of recreation sites. Those gaps can only be filled with the nomination of places like Santa's Villages, A-frame vacation homes, bowling alleys, ice rinks, and other recreational building types not included in this paper.

Shannon Davis is a historian with the National Park Service, working for the National Register of Historic Places and the Maritime Heritage Program. She has a Bachelor of Arts in History from the University of Southern California, and a Master of Arts in American Studies/Historic Preservation from the George Washington University, where she wrote her master's thesis on the history of drive-in theaters. Ms. Davis is one of the founders of the Recent Past Preservation Network and recently served as chair of her local preservation advocacy group, the Arlington Heritage Alliance.

HABS/HAER/HALS
Documenting How America Builds . . . and Plays

Christopher H. Marston
HAER Architect
National Park Service, Heritage Documentation Services Division
Washington, D.C.

A glance at the Preserve and Play conference brochure's list of fun and whimsical recreational building types reveals how many of these were in the HABS/HAER/HALS Collection. A division of the National Park Service, the Historic American Buildings Survey (HABS) and its sister programs, the Historic American Engineering Record (HAER) and the Historic American Landscapes Survey (HALS), have been documenting the special places where Americans live, work, and play since 1933. A temporary exhibit of recreational sites in the collection was displayed at the Intercontinental Hotel in Chicago during the Preserve and Play conference. The author prepared this exhibit, enlisting the aid of the HABS collections manager, Martin Perschler, who facilitated the search of the collection; intern Priscila Ruiz of Montgomery College, who helped compile the database of sites; and Charu Chaudhry, a US/ICOMOS intern from India, who helped produce graphic design for the exhibition panels.[1]

The sites depicted in the panels and others found in the collection portray a window into the history of the American desire to "get away from it all," whether for the whole summer or just a brief respite from the nine to five grind. These structures range from nineteenth-century gazebos, antebellum mountain spring resorts, and Victorian beach hotels to high school gymnasiums and massive stadiums, from public picnic pavilions and bandstands to grand rustic lodges. While some of these sites have been lost or become outdated due to changes in transportation and technology, many remain popular destinations as new generations are reintroduced to time-honored pleasures once enjoyed by their ancestors.

Assembling the Exhibit

The Preserve and Play conference challenged participants to focus their preservation energies on the wide variety of important, but often overlooked, historic recreational buildings and sites that have been built in this country over the past 150 or so years. As a life-long sports enthusiast, the author was always interested in sports facilities and wanted to find out more about the stadiums and other recreation sites that the HABS/HAER programs might have recorded in the past. The conference supplied the incentive for the HABS/HAER team to delve into the collection for documentation on stadiums and other recreational sites. Advanced computer technologies and good old-fashioned subject cataloging provided the means for a thorough and accurate search.

Figure 1. HABS team measuring Angelina Plantation Doll House (circa 1840) in Louisiana in 1934. Photograph by Paul Koch. HABS/HAER/HALS continues to employ student interns do complete fieldwork on project sites around the country. (All illustrations from the HABS/HAER/HALS collection)

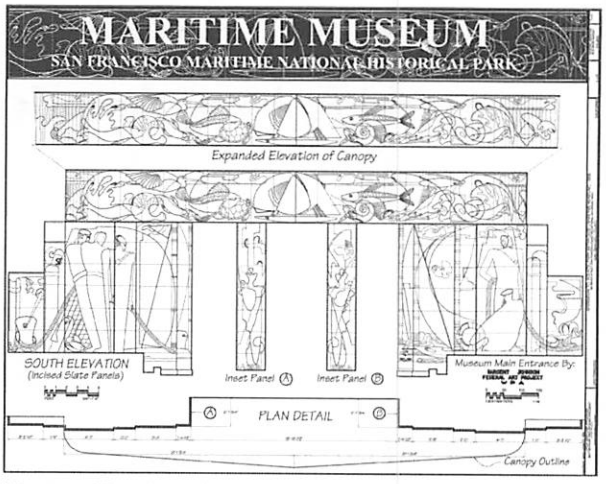

Figure 2. HABS used a Linhof Metrika photogrammetric camera to record Sargent Johnson's bas-relief sculptures at the Aquatic Park Bathhouse (1939), now the San Francisco Maritime Museum. Drawing by Dana Lockett, 1999.

Since the beginning of the HABS program in 1933, the HABS/HAER/HALS Collection at the Library of Congress has grown to over 300,000 drawings, large-format photographs, and historical reports, making it one of the largest collections of its kind in the world and an incredible resource for anyone interested in the history of the built environment.[2] Despite its size and prestige, the collection has eluded scholars and other researchers interested in specific building types because of a lack of searchable subject terms and other data describing a recorded building or site. While researchers could search the collection for sites located in a certain state, county, or city, or even by site name or address, they could not search for gazebos or picnic shelters, for example, with any assurance that they were getting complete and accurate results.

Beginning in 2000, HABS/HAER collections manger Martin Perschler launched a multi-year initiative to catalog all the documentation in the collection using a controlled vocabulary list of architectural terms and other key words. Although the programs have yet to pass the halfway mark in terms of sites cataloged, the sustained cataloging effort has already borne some useful fruit, among which was a list of recreation sites arranged according to function and type that could be put to good use in an exhibit.

The Preserve and Play conference in Chicago was an opportunity to showcase the wide variety of recorded recreational sites that had largely come to light because of these cataloging activities. As a first step HABS/HAER staff ran the list of recreational building types included in the conference brochure against its collection of cataloged sites. By doing so, the staff identified 250 documented buildings and sites matching the Preserve and Play list, which were then grouped into a five-panel recreation theme-based exhibit.

The following sections provide background for the five panels displayed in Chicago, from the introductory panel to the four subsequent theme-based panels of amusements, water, sports, and park related recreational sites.

Evolution of the Documentation Process

HABS began in the 1930s as a program to put unemployed architects to work documenting endangered buildings from grand houses to everyday buildings representing "a complete resume of the builder's art," including "public buildings, churches, residences, bridges, forts, barns, mills, shops, rural outbuildings," and others.[3] State survey teams were organized to identify sites worthy of inclusion. While several grand houses were documented, the teams in-

cluded ancillary buildings such as stables and springhouses and a few buildings built for leisure, such as summer houses or gazebos. The survey expanded in 1969 with the establishment of HAER to record engineering, industrial, and transportation sites. Recently, HALS was formed to study historic landscapes. All three divisions, which vary in their methodologies, work together to produce documentation in accordance with the Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation.

In 1934, the Louisiana survey team found a distinct group of outbuildings at Angelina Plantation, including a dollhouse featuring wooden pilasters dating from circa 1830 (Figure 1). The team at work in the photograph typifies the early HABS process. Three architects—one measuring, one writing down measurements, and one sketching—worked quickly to gather plan, section, elevation, and detail dimensions. A photographer, Paul Koch, took large format photographs of the various outbuildings on the grounds, and a short historical report was prepared. All of these records were later transmitted to the Library of Congress. The report summarizes the history of the property and describes its "ruinous" condition, noting that it was lost soon after documentation and emphasizing the importance of HABS in capturing these types of sites. One team member lamented, "It is unfortunate that practically all of this interesting group of outbuildings is gone, as they were of the best of their type in the state."[4]

While most of the documentation reviewed for the exhibit was produced by traditional large format photography and hand measured and hand drawn drawings, recently recorded sites have utilized state of the art technology. The Aquatic Park Bathhouse in San Francisco, a Streamlined Moderne Works Progress Administration (WPA) project completed in 1939, features bas relief sculptures of nautical motifs by artist Sargent Johnson. The sculptures' intricate details were recorded with a combination of hand measuring and computer-rectified photogrammetric techniques, using a Linhof Metrika camera (Figure 2).[5]

HAER has recorded industrial sites from grist mills to steel mills, documenting not only the structure but the industrial processes used. HAER documentation of bridges includes the completed bridge in situ, as well as three-dimensional CAD drawings that reveal hidden structure and details of how the bridge was built, including its connections and the engineering concepts and forces behind it. A HALS team, led by Dana Lockett, used a Leica scanner to record a 700 year-old "heiau" or lava temple site in Maui. By shooting points on the ancient mound and assembling a data cloud of digital points, three-dimensional CAD drawings could be produced as an accurate record of the large landscape site.

Figure 3. The Crystal Palace Saloon (1881) in Tombstone, Arizona. A combination bar/theatre/casino, the saloon promoted "the coldest beer" and "none but square gambling allowed." Photograph by Frederick Nichols, 1937.

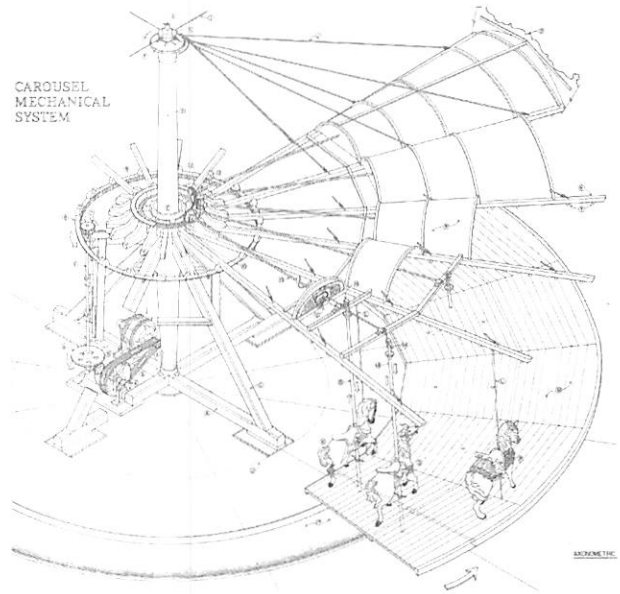

Figure 4. Dentzel Carousel (1921) at Glen Echo Park, Maryland. The isometric drawing reveals the mechanical jumping mechanism, by Doug Anderson and Virginia Carter, 1994.

Scanning technology is being used for other sites, such as the Statue of Liberty, which is being documented by a team from Texas Tech using a Cyrax scanner, and Bodie Island Lighthouse off the North Carolina coast, which is being documented with Lydar Technologies digital laser scanning.[6]

Fun for the Whole Family

Americans have an incredible appetite for family fun, and our amusement parks and pleasure gardens seldom disappoint. From midway attractions and rides, fairground exhibits, and live music under a bandstand, to time spent together under gazebos on breezy summer days, these memories remain as alive today as they were generations ago. Although the rides and games have become more sophisticated and commercial, the music louder, and the casino stakes higher, many of our historic amusement sites have retained their wonder over the years. They still bring out the child in all of us.

The HABS/HAER/HALS Collection includes a great variety of amusement sites, from the last remaining cast-iron storefronts of the 1893 Columbian Exhibition in Chicago (which stood until 1963) to WPA-funded farm exhibition buildings on state and county fairgrounds.

Casinos range from Newport's Gilded Age Shingle Style version to Asbury Park's Neoclassical example to a stuccoed relic of the days of the Wild West (Figure 3). Dentzel carousels at Glen Echo Park (Figure 4) and Seaside are classic remnants of the heyday of trolley-era amusement parks featuring superb craftsmanship. The 1921 Glen Echo Carousel features hand-carved Cherni horses and menagerie animals, which jump to the music of a 1926 Wurlitzer 165 Military Band Organ. The carousel is now preserved as part of Glen Echo National Historical Park.[7]

Gazebos and bandstands exhibit a wide variety of styles and construction, from Neoclassical to Gothic Revival to Victorian to Craftsman to Southwestern. While many are found on country estates, some are also located in public parks, offering the privileged and poor alike a quiet place to enjoy leisure time and entertainment programs.

Down by the Sea

For generations, Americans have traveled in droves to seaside and lakeside parks and resorts, built modest waterside cottages and luxurious bathhouses, engineered elaborate fountains and pools, and established entire vacation communities for the sole purpose of drawing closer to water's calming and exhilarating powers. This love of the water and shore, spanning countless generations, has left an architectural and recreational legacy that endures to this day.

Water related sites include public and private swimming pools, boardwalks, and bathhouses. Art Moderne examples are found from San Francisco's Aquatic Park Bathhouse to the Belmar Boardwalk ladies' room (Figure 6). Beach resort hotels range in style from Victorian in Cape May to Art Deco in the South Beach district in Miami. Spas are another significant resort typology, beginning with early nineteenth-century resorts featuring restorative warm springs in western Virginia to Gilded Age fountains along Bathhouse Row in Hot Springs, Arkansas. Public water parks range from the preserved Philadelphia Waterworks of 1815, converted to Fairmount Park in 1909, to John J. Earley's exposed aggregate concrete masterpiece at Meridian Hill Park in Washington, D.C., opened in 1936.[8]

Athleticism Comes of Age

Stadiums, arenas, courts, courses, and other sports facilities have provided the backdrops for much of America's recreation history as well as some of the most memorable moments in American sports. At the same time, these temples to athleticism tell a story all their own, a story about technological innovation, commercialization, architectural design, and the pursuit of the perfect sporting venue.

Spectator sports such as baseball and football played a key role in shaping community identity and sense of pride.[9] As sports grew in popularity, larger venues were required to hold the throngs of fans intent on supporting the local nine or eleven against those of a rival city. This new generation of ballparks was typified by Shibe Park (1909–1976), home of the Philadelphia Athletics, "the first reinforced concrete stadium in the nation," a two-story edifice featuring elaborate exterior decora-

Figure 5. San Francisco's Fleischhacker Pool and Bath House was the largest swimming pool in the world when built in 1925. Photograph courtesy San Francisco Library.

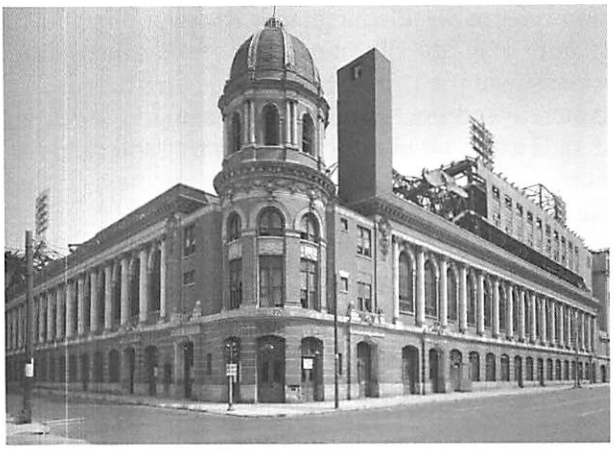

Figure 8. Philadelphia's Shibe Park (1909) predated Fenway Park and Wrigley Field, surviving until 1976. Photograph by Jack Boucher, 1973.

Figure 6. The ladies' bathroom on the Belmar, New Jersey, boardwalk is a classic Art Deco artifact. Photograph by David Ames, 1991.

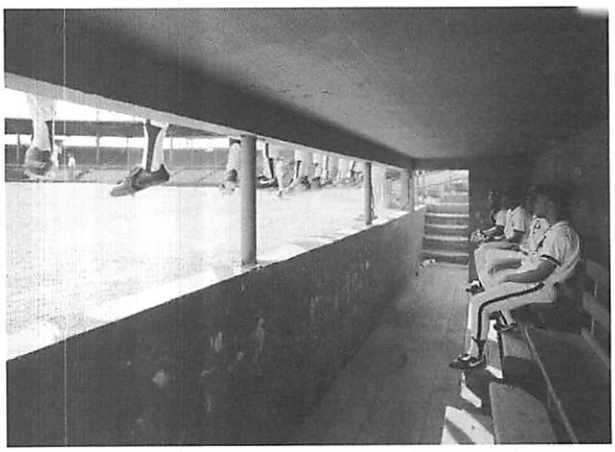

Figure 9. Looking out from the dugout of Birmingham's Rickwood Field (1910), home to local minor and Negro league teams. Rickwood also hosted several barnstorming teams featuring Hall of Famers from Babe Ruth to Satchel Paige and Henry Aaron. Photograph by Jet Lowe, 1993.

Figure 7. Paradise Row at White Sulphur Springs, West Virginia, has invited guests to enjoy the mountain air and water since before the Civil War. Photograph by Richard Cheek, 1974.

Figure 10. Baltimore's multipurpose Memorial Stadium (1953) was once called "the world's largest outdoor insane asylum." It was replaced by two separate stadiums for baseball and football in the 1990s. Photographs by James Rosenthal, 2000, prior to demolition; panorama stitched by Charu Chaudhry.

tion (Figure 8).[10] Birmingham's Rickwood Field (Figure 9) is "the oldest baseball grandstand on the same site in the United States." The one-tiered concrete and steel structure with Mission Style details was built in 1910. The ballpark "still carries a human scale that creates a sense of coziness . . . that allows a certain level of social interaction."[11] Featured at the Preserve and Play conference, the Friends of Rickwood Field continues to host baseball games to keep the park alive as a living history museum.

While the HABS/HAER/HALS Collection is thin on football stadiums, it does feature thorough documentation on "the granddaddy of them all," the Rose Bowl, built in Pasadena in 1922. A true elliptical concrete bowl built into the valley along the Arroyo Seco, the Rose Bowl has hosted several national and international events, from its namesake football game, the oldest New Year's Day bowl game in the country, to two Olympics and men's and women's World Cup finals.[12]

Gymnasiums in the collection include those affiliated with the Young Men's Christian Association (YMCA) as well as colleges, lower schools, the military, and athletic clubs. One interesting example is the Chinatown YMCA in Philadelphia, housed in an 1831 townhouse that was remodeled into a rare example of the Peking Mandarin style. University facilities include Vanderbilt's 1880 Victorian towered gymnasium, which is the oldest in the south, to the service academies. The Naval Academy's monumental McDonough and Dahlgren Halls (Figure 11) were designed by Ernest Flagg in 1898, and West Point's Gymnasium by Cram, Goodhue, and Ferguson features Guastavino vaulted ceilings. Vernacular style can be found in the Darrah Building on St. Helena Island, South Carolina, part of a complex of one of the first black schools in the South.[13]

The collection includes two of the most significant racetracks of the twentieth century. Churchill Downs in Louisville, Kentucky, host of the nation's most prestigious race, the Kentucky Derby, dates to 1875 and was recently remodeled. Hialeah Park (1925–1932) in Hialeah, Florida, with its French Chateau-inspired grandstand and clubhouse and palm-laden grounds, was a prominent racing destination until it closed in 1989.[14]

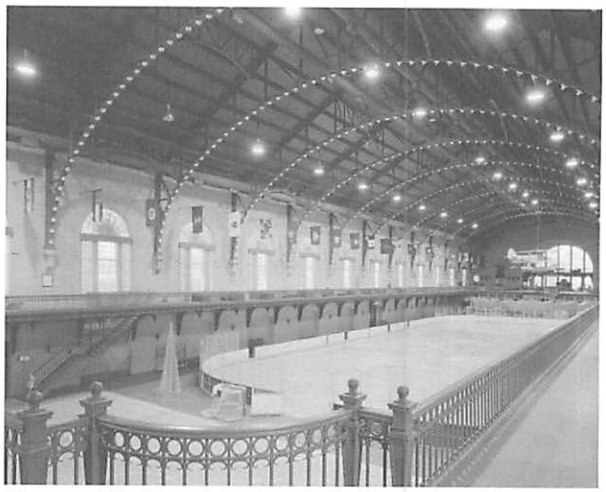

Figure 11. The Naval Academy's Dahlgren Hall (1898) was first designed as a boathouse before being used as an assembly and athletic facility. Photograph by Jet Lowe, 1981.

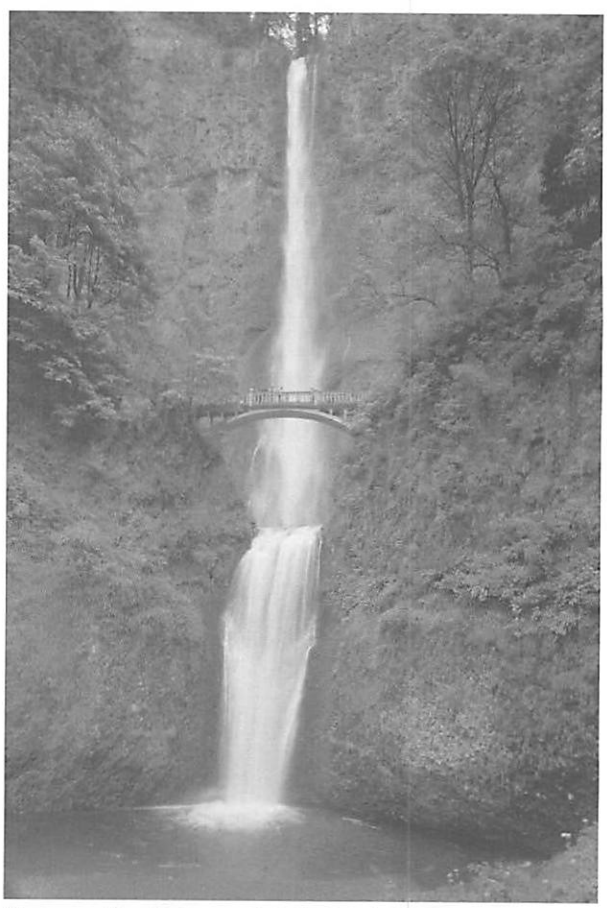

Figure 12. The Multnomah Falls Footbridge spans a 45-foot chasm, 135 feet above its base along the Historic Columbia River Highway. Proclaimed engineer Samuel Lancaster, "The setting is ideal. It is pleasing to look upon; and in every mood, it charms like magic; it woos like an ardent lover; it refreshes the soul; and invites to loftier, purer things."

Back to Nature

America's parks are special places. For generations, park stewards at all levels and in all regions of the country have worked to accommodate our recreational needs and interests while at the same time preserving and protecting the very things that draw us out of doors and into nature. Rustic lodges and picnic shelters, scenic trails and parkways, overlooks, and even cast-iron bridges and pavilions are among the architectural legacies of the effort to provide opportunities for enjoyment and rejuvenation for all.

The wealth of bridges recorded by HAER over the last thirty years includes several created for recreational use in parks. Pedestrian bridges range from Frederick Law Olmsted and Calvert Vaux's romantic cast-iron confections in Central Park to rustic stone covered concrete arches in natural settings, such as the dramatic footbridge at Multnomah Falls off the Historic Columbia River Highway (Figure 12).[15] Dramatic trail facilities can be found from snow-capped meadows at Glacier National Park, to awe-inspiring views from Rainbow Point Shelter in Bryce Canyon, Utah. There is a great collection of rustic lodges in the "parkitecture" style, such as historic lodges at national parks, from Yellowstone's Old Faithful Inn (Figure 13) to Shenandoah's Massanutten Lodge (Figure 14). Shelters vary from an 1849 rustic wooden shelter at Cave Hill Cemetery to cast-iron picnic pavilions in Baltimore's Druid Hill Park, to 1930s pavilions off scenic roads such as Blue Ridge Parkway.[16]

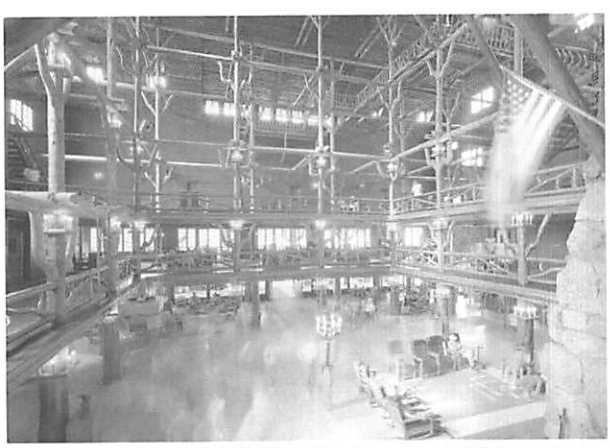

Figure 13. The majestic lobby of Yellowstone's Old Faithful Inn, crafted from lodge pole pine for the Northern Pacific Railroad in 1904. Photograph by Jet Lowe, 1989.

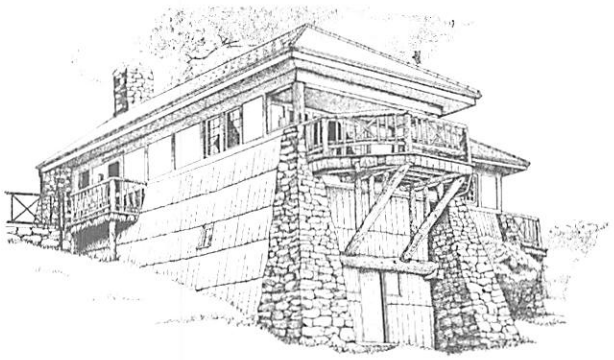

Figure 14. Shenandoah National Park's Massanutten Lodge at Skyland was built in 1911 in the Adirondack style. Drawing by Shane P. Wirth, 1996.

Recreation, in whatever form, helps us rediscover our past and ourselves. The exhibit developed for the Preserve and Play conference shows just some of the many sites enjoyed by Americans over the years. It is hoped that this project will inspire the identification and preservation of others. The exhibit also salutes those who have helped the efforts of HABS/HAER/HALS to create a lasting architectural record of America's tremendous recreation heritage.

Since 1989, **Christopher H. Marston** has been an architect with the Historic American Engineering Record (HAER) of the Historic Documentation Programs division of the National Park Service in Washington, D.C. He is co-editor of the award-winning book, *America's National Park Roads and Parkways*, published by Johns Hopkins University Press, and associate curator of the traveling exhibition, "Covered Bridges: Spanning the American Landscape," developed in collaboration with the Smithsonian Institution. He has degrees in architecture from the University of Virginia and Carnegie-Mellon University.

Notes

1. HABS/HAER/HALS is now known as the Heritage Documentation Services Division. The panels are currently displayed on the sixth floor of the NPS Office at 1201 Eye Street, NW, Washington, D.C.

2. You can search the collection online at the "Built in America" homepage on the Library of Congress's "American Memory" website: http://memory.loc.gov/ammem/collections/habs_haer/

3. HABS Circular No. I, December 12, 1933, Entry II, Bulletins and Circulars, 1933-38, RG 515, National Archives, quoted in Lisa Pfueller Davidson and Martin J.

Perschler, "The Historic American Buildings Survey during the New Deal Era," *CRM Journal* 1, no. 1 (Fall 2003), 49–73.

4. Samuel Wilson, Jr., "Angelina Plantation (Dove Coat and Doll House)," HABS LA-18-14, Historic American Buildings Survey (HABS), National Park Service, U.S. Department of the Interior, 1935.

5. Dana Lockett, "Aquatic Park Bathhouse," *CRM* 22, no. 8 (1999), 34.

6. For more on HAER's documentation methods, see Eric DeLony, Dana Lockett, Todd Croteau, Christopher H. Marston, "Modern Techniques for Recording Historic Industrial Structures," *TICCIH Bulletin* 29 (Spring 2005), 1–5.

7. The Wild West casino is "Crystal Palace Saloon," HABS No. AZ-7. For more on carousels, see Laura Sparks, "Dentzel Carousel and Building," HABS No. MD-1080-A, 1994.

8. "Meridian Hill Park," HABS No. DC-532.

9. David M. Brewer, "Take Me Out to the Ballpark," Paper given at Preserve and Play Conference in Chicago, 5 May 2005.

10. Susan McCown, "Shibe Park," HABS No. PA-1738, 1973.

11. Hemant S. Damle, "Rickwood Field," HABS No. AL-897, 1993.

12. Historic Resources Group, "Rose Bowl Stadium," HABS No. CA-2667, 1996.

13. Gymansiums cited include: "Chinatown YMCA," HABS No. PA-1498; "Vanderbilt University, Gymnasium," HABS No. TN-11; "U.S. Naval Academy, McDonough and Dahlgren Halls," HABS Nos. MD-329-3&4; "U.S. Military Academy, Gymnasium," HABS No. NY-5708-43; "Penn School Historic District, Darrah Building," HABS No. SC-588-I.

14. "Hialeah Park Race Track," HABS No. FL-389.

15. Robert Hadlow, "Historic Columbia River Highway, Multnomah Falls Footbridge," HAER No. OR-36-I, 1995.

16. Rustic buildings cited include Massanutten Lodge, found in "Skyline Drive," HAER No. VA-119: sheet 15 of 18; "Old Faithful Inn," HABS No. WY-87; "Rustic Shelter," HABS No. KY-123.

Bibliography

Brown, Bob, Editor. *The House of Magic: 70 Years of Thrills and Excitement on 33rd Street.* Baltimore, Maryland: The Orioles, Inc., 1991.

Cohen, Stan. *Historic Springs of the Virginias.* Rev. ed. Charleston, West Virginia: Pictorial Histories Publishing Company, 1994.

Davidson, Lisa Pfueller and Perschler, Martin J. "The Historic American Buildings Survey during the New Deal Era," *CRM Journal* 1, no. 1, (Fall 2003): 49–73.

Davis, Tim, Todd Croteau and Christopher H. Marston, eds. *America's National Park Roads and Parkways: Drawings from the Historic American Engineering Record.* Baltimore, Maryland: Johns Hopkins University Press, 2004.

DeLony, Eric, Dana Lockett, Todd Croteau, Christopher H. Marston. "Modern Techniques for Recording Historic Industrial Structures" *TICCIH Bulletin* 29 (Spring 2005), 1–5.

Historic American Buildings Survey (HABS), National Park Service, U.S. Department of the Interior. "Rickwood Field." HABS No. AL-897. Prints & Photographs Division, Library of Congress.

———. "Crystal Palace Saloon." HABS No. AZ-7.

———. "Rose Bowl Stadium." HABS No. CA-2667.

———. "Meridian Hill Park." HABS No. DC-532.

———. "Hialeah Park Race Track." HABS No. FL-389.

———. "Rustic Shelter." HABS No. KY-123.

———. "Angelina Plantation (Dove Coat and Doll House)." HABS LA-18-14.

———. "U.S. Naval Academy, McDonough Hall." HABS No. MD-329-3.

———. "U.S. Naval Academy, Dahlgren Hall." HABS No. MD-329-4.

———. "Dentzel Carousel and Building." HABS No. MD-1080-A.

———. "U.S. Military Academy, Gymnasium." HABS No. NY-5708-43.

———. "Shibe Park." HABS No. PA-1738

———. "Penn School Historic District, Darrah Building." HABS No. SC-588-I.

———. "Vanderbilt University, Gymnasium." HABS No. TN-11.

———. "Old Faithful Inn." HABS No. WY-87.

Historic American Engineering Record (HAER), U.S. Department of the Interior. "Historic Columbia River Highway, Multnomah Falls Footbridge," HAER No. OR-36-I. Prints & Photographs Division, Library of Congress.

———. "Skyline Drive." HAER No. VA-119.

Lockett, Dana. "Aquatic Park Bathhouse," *CRM* 22, no. 8 (1999), 34.

Metro Parks Tacoma

A Study in the Development of Recognition and Appreciation for the Importance of Historic Preservation and Documentation

Melissa S. McGinnis
Historic Assets Manager
Metro Parks Tacoma
Tacoma, Washington

Doreen Beard Simpkins
Assistant to the Dean
School of Arts and Communication, Pacific Lutheran University
Tacoma, Washington

Awareness and Strategic Planning

The Metropolitan Park District of Tacoma, Washington, was established as a junior taxing authority independent from city government in 1907 when the city of Tacoma realized the need for an independent, elected board of commissioners to manage and operate the city's growing park system. Today the park district (now referred to as Metro Parks Tacoma) manages 2,600 acres of parks and open space, seven community centers, five swimming pools, three sports complexes, zoological facilities, a golf course, boathouse marina, and several historic structures, including Fort Nisqually Living History Museum.

Until quite recently, whenever people talked about historic preservation at Metro Parks Tacoma, the only thing that came to mind was Fort Nisqually. Fort Nisqually interprets the Hudson's Bay Company on Puget Sound from 1832 through 1869. Even though most of the buildings are reconstructions, the 1851 Granary is a National Historic Landmark and the 1855 Factor's House is in the National Register of Historic Places and the only remaining domestic residence of a Hudson's Bay Company officer in the United States. It was the restoration of the Factor's House in 2002 and 2003 that got the momentum started for the changing attitudes toward historic preservation and heritage within Metro Parks Tacoma. The Factor's House restoration was funded by grants from several local foundations, state, and federal agencies, including the Save America's Treasures program and private individuals. The completed project won awards of excellence from the Washington Museum Association and the American Association of State and Local History.

This recognition was a reminder to the local, state, and regional heritage community that Metro Parks Tacoma is the guardian of significant historic properties. Within the organization, this recognition also illustrated that Metro Parks Tacoma staff possessed the needed expertise for historical research, strategic planning, master plan research, developing inventories, conducting oral interviews, and more.

Shortly after the Factor's House restoration was complete Metro Parks Tacoma undertook major repairs on the 1908 W.W. Seymour Botanical Conservatory. Both of these projects garnered significant community interest and support. Simultaneously, Metro Parks Tacoma began a strategic plan initiative that identified a detailed analysis of Metro Parks Tacoma's existing assets, including a Cultural and Historic Assets Inventory,

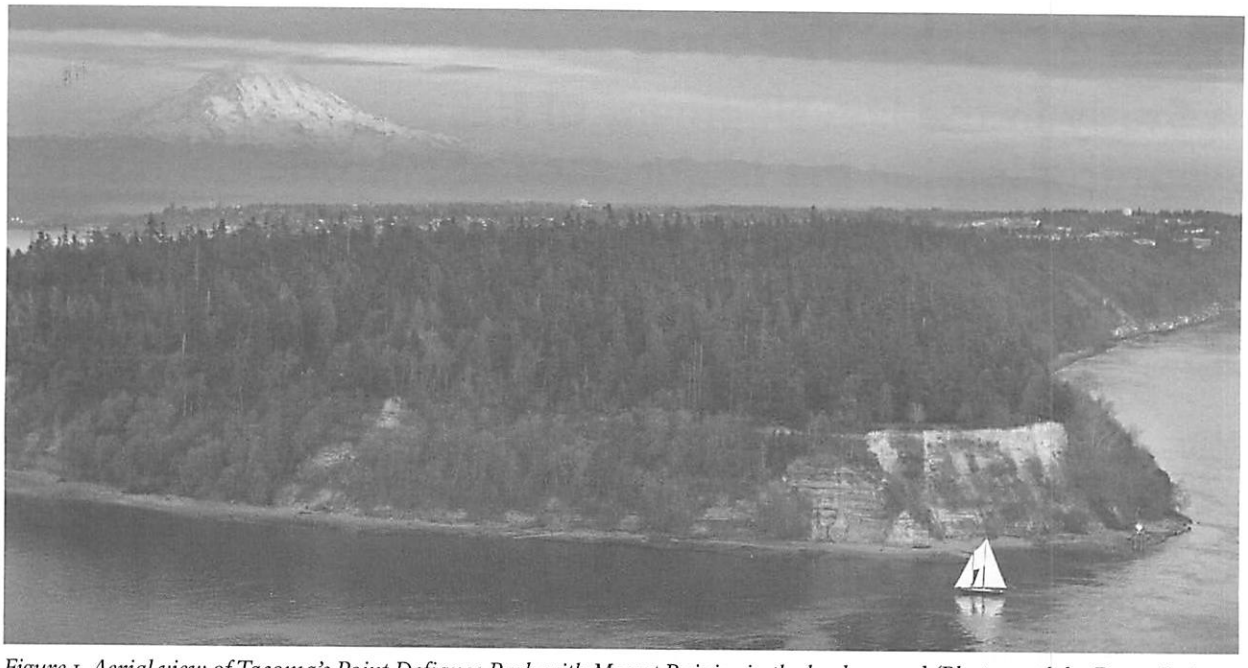

Figure 1. Aerial view of Tacoma's Point Defiance Park with Mount Rainier in the background (Photograph by Drew Perine, Tacoma News Tribune*)*

as the first step in the planning process. Since they had demonstrated their ability to research and interpret the information for the Factor's House project, the professional staff at Fort Nisqually was given the responsibility of performing this inventory. And, since having complete and accurate data on cultural and historic resources is fundamental to sound preservation practice, the Fort Nisqually staff involved in the inventory developed a thorough and detailed system to record the information. The fort staff also recognized that Metro Parks Tacoma's historic and cultural assets went beyond Fort Nisqually and the Seymour Botanical Conservatory to include items such as Works Progress Administration (WPA) shelters spread throughout the park system, statuary, and memorials large and small. The planning department was very supportive of these efforts, as they believe that a community's arts, culture, and heritage are key components to understanding a city and shaping its future growth and development. The results and scope of the inventory enlightened many Metro Parks Tacoma staff members to the depth and breadth of the organization's collection. Over 400 cultural and historic assets were identified, not including Fort Nisqually's more than 5,000 artifacts.

The reaction of Metro Parks Tacoma departments to the initial inventory was overwhelming. The first response was a request for more details and information on almost every item on the inventory. Detailed histories of each park were requested. The Fort Nisqually staff came to realize just how often members of our customer service, communications, and maintenance staff are asked historical questions about parks and items in them. Staff historians also realized the need for thorough documentation to be assured that the information that is provided to the public is correct.

As the strategic planning process continued, Metro Parks Tacoma developed a new Mission Statement—"creating healthy opportunities to play, learn and grow"—and specific goals for ways to fulfill the mission. One of those goals is to foster stewardship of community assets and historical/cultural assets. Within the organization's list of three mission-led program areas, an important area of focus is heritage, including heritage education, historic preservation, and cultural tourism. The high level of recognition of historic preservation and heritage began with the awareness resulting from the detailed Cultural and Historic Assets Inventory.

In addition to the awareness of heritage in the strategic planning process, Metro Parks Tacoma established a Historic Assets Division with one full-time and one part-time employee dedicated to historic preservation. Initial goals are to organize a central historic records area, to write histories for

Figure 2. W.W. Seymour Botanical Conservatory built in Tacoma's Wright Park in 1908 (Metro Parks Tacoma)

Figure 3. WPA Picnic Shelter in Lincoln-Eldridge Park (Metro Parks Tacoma)

Figure 4. One of two statues at the entrance to Wright Park, affectionately named Annie and Fannie in honor of the park's donor Charles Wright (Metro Parks Tacoma)

each of Metro Parks Tacoma's parks and collect information on the items listed on the inventory. The Historic Assets Division is also working with other departments to develop a collection policy for the organization and a memorial policy to ensure that records on the many individuals, groups, and organizations memorialized in the parks on benches, statues, and other items are available. Since so few of Metro Parks Tacoma's historic structures are listed in the National Register, the Historic Assets division will prepare nominations as well as researching and planning for 2007—the centennial of Metro Parks Tacoma.

Metro Parks Tacoma has come to realize that historic preservation does indeed instill significant civic pride and community spirit while serving a vital role in the planning process.

To borrow from the Washington State Office of Archaeology and Historic Preservation's Vision Statement:

> the cultural and historic resources of a community tell the story of its past, a past that makes any single community distinct from all other places. From lumber mills to schools, from sacred landscapes to archeological sites, rustic cabins to office towers, our cultural and historic resources provide everyone with a tangible link to persons and events that have shaped our communities and ourselves. Preserving these physical reminders of our past creates a sense of place, the result being an environment that instills civic pride and community spirit.[1]

Designing the Historic and Cultural Assets Inventory

In creating the Historic and Cultural Assets Inventory as a component of the Metro Parks Tacoma strategic plan initiative, historic asset planners deliberately considered a wide range of cultural, historic, and artistic properties in their jurisdiction as worthy of inclusion. Fort Nisqually and the Seymour Conservatory naturally were recognized as significant historic properties by Metro Parks Tacoma. Initially less obvious to the agency as a whole were other features of the parks, ranging from WPA culvert systems, United Service Organizations (USO) dishes dating from World War II, monuments, and engravings on drinking fountains, to remnants of turn-of-the-twentieth century zoological enclosures and poetry engraved in concrete waterfront walkways. By casting such a

Table 1. Sample page of MPT Cultural and Historic Assets Inventory

Site Visit Date	I.D. Code	Park Name	Ownership	Cultural/Historic Assets	Location Within Park	#
3/24/2003	520	Old Town Park	MPD	Job Carr Cabin	west side	1
3/24/2003	520	Old Town Park	MPD	Interpretive Sign-Job Carr	street sidewalk - edge	1
3/24/2003	520	Old Town Park	MPD	Contributors' names pavers	cabin foreground	1
3/24/2003	520	Old Town Park	MPD	Thea Foss plaque	street sidewalk - east	1
3/20/2003	810	China Lake	MPD	NONE		
3/24/2003	552	Puget Park	MPD	NONE		
3/24/2003	515	Garfield Park	MPD	cannon - no information	east side footpath	1
3/24/2003	510	Garfield Gulch	City of Tacoma	NONE		
3/24/2003	585	Ursich Park	City of Tacoma	Sign/Monument	entry	1
3/24/2003	551	Puget Gulch	City of Tacoma?	NONE		
3/24/2003	no #	Puget Gardens	City of Tacoma?	NONE		
3/24/2003	533	Jefferson Park	MPD	Park Bench memorial	next to Comm. Center	1
3/24/2003	525	Jane Clark Park	MPD	NONE		
3/27/2003	301	Fireman's Park	City of Tacoma	A.W. Fawcett fountain	at Pacific Ave end	1
3/27/2003	301	Fireman's Park	City of Tacoma	Bronze sculpture	near Court A	1
3/27/2003	301	Fireman's Park	City of Tacoma	Totem Pole	near S. 9th St. end	1
3/27/2003	301	Fireman's Park	City of Tacoma	Unspecified stone circle	central area of park	1
3/27/2003	301	Fireman's Park	City of Tacoma	WA State Register plaque	corner S. 9th & A Sts.	1
3/31/2003	101	DeLong Park	MPD	NONE		
3/31/2003	105	Ferry Park	MPD	Bronze placque	central retaining wall	1
3/31/2003	110	Franklin Park	MPD	NONE		
3/31/2003	120	Heidelberg Park	MPD	NONE		
3/31/2003	125	Irving Park	MPD	NONE		
3/31/2003	130	McCarver Park	MPD	NONE		
3/31/2003	121	Skate Park	MPD	NONE		
3/31/2003	160	Stanley Park	MPD	NONE		
4/1/2003	801	Baltimore	City of Tacoma	NONE		
4/1/2003	815	Kandle	MPD	Plaque	E of wading pool	1
4/1/2003	820	Optimist	MPD	NONE		
4/1/2003	870	Titlow Park	MPD	WPA drinking fountain	at Lodge east door	1
4/1/2003	870	Titlow Park	MPD	Rock cairn	near Lodge south end	1
4/1/2003	870	Titlow Park	MPD	Plaque	near Lodge south end	1
4/1/2003	870	Titlow Park	MPD	Memorial bench	TOA roadside	1
4/1/2003	880	Vassault Park	MPD	NONE		
4/7/2003	401	Brown's Point Park	MPD	Lighthouse and plaque	beachfront	1
4/7/2003	401	Brown's Point Park	MPD	Pumphouse/bell & plaque	rear of cottage	1
4/7/2003	401	Brown's Point Park	MPD	Oil House	adjacent lighthouse	1
4/7/2003	401	Brown's Point Park	MPD	Boathouse	N beachfront	1
4/7/2003	401	Brown's Point Park	MPD	Lighthouse Cottage	uphill from lighthouse	1
4/7/2003	401	Brown's Point Park	MPD	Plaque	Cottage flagpole base	1
4/7/2003	405	Brown's Pt Plyfld	MPD	NONE		
4/7/2003	411	Norpoint Centre	MPD	Bronze plaque	Rear of reception area	1
4/7/2003	415	Dash Point Park	MPD	Pier foundation & plaque	beachfront	1

Approximate Size	MPD CONDITION (PROJECT 6/04) Above	Standard	Below	NPS Code (Current)	Remarks
20'x30"	X			COM/EX	MPD asset?
6Hx3W		X		COM/EX	
30'x30'	X			COM/EX	
18"x18"	X			COM/EX	
6'Lx3H		X			
3Hx4W			X	COM/FR	paint letters fading, actual park address is N 29th & White
4'x8"			X	COM/FR	no separate I.D. code for location plaque "In Memory of Marlene Smith, Friend of Parks",
12'Hx6'diameter			X	INC/PR	"AW Fawcett, March 6, 1908" – MPD asset?
77"x24"x27"		X		COM/GD	"Clearing the Way" logger statue, for 1884-1984 city centennial, Cheney Found., photo 301-2; further information in MPD "Art in the Parks" report by Linda Arrington (?)
82' above ground		X		COM/GD	1903 -- condition verifiable only to 8' high, photo 301-3; further information available in MPD "Art in the Parks" report by Linda Arrington (?)
30" high x 12' dia		X		COM/GD	unsigned -- artwork? Purpose?
2'x2'x1"	X			COM/EX	historic register plaque for Totem Pole
1'x1'		X		COM/GD	"Ferry Park Kiwanis Club 1928 Metropolitan Park District of Tacoma"
1'x1'		X		COM/GD	"George B. Kandle Playfield 1961"
2'x2'x4'	X			INC/PR	stone-engraved "WPA"
2'x2'x4'	X			INC/PR	"Built by WPA 1936-37"
4'x4'x2'		X		COM/GD	Hotel Hesperides interpretive information
8'x4'x4'			X	COM/EX	"Dexter Villa 1973-1998"
		X		COM/GD	Lighthouse sub-location code 402. Interpretive sign. Nat'l Register of Hist. Places
		X		COM/GD	Interpretive sign, National Register of Historic Places
		X		COM/GD	National Register of Historic Places
		X		COM/GD	National Register of Historic Places
		X		COM/GD	National Register of Historic Places
1'x1'		X		COM/GD	
3'x3'			X	COM/EX	Centre Dedication 1994
		X		COM/GD	1917 concrete pier remnant, interpretive plaque

wide net, advocating for and including such components on the inventory, the Fort Nisqually staff was able to deliver to the planning department a more complete record of properties and their condition in 2004, which now provides valuable assistance in evaluating and prioritizing assets.

Determining what information to record in any inventory is subjective. In developing the spreadsheet for the Cultural and Historic Assets Inventory, staff created simple categories that would be of optimal benefit to the agency (Table 1). The categories consist of column headings entitled: Site Visit Date, I. D. Code, Park Name, Ownership, Cultural/Historic Asset(s), Location Within Park, Number, Approximate Size, Condition (Above, Standard, Below), NPS Code, and Remarks.

- **I.D. Code.** This number is an internal Metro Parks Tacoma location code used by Metro Parks Tacoma Maintenance. This system dovetailed with a system already in use, which facilitates information retrieval by a variety of other Metro Parks Tacoma departments.
- **Condition.** Standard, Above Standard, and Below Standard were sub-categories used in other inventory sections of the strategic plan. To remain consistent with these other inventory sections, inventory planners retained these same sub-categories. However, since condition assessment and reporting of cultural, historic, and artistic property require further refinement than picnic tables or play structures, planners incorporated a condition code system used by the National Park Service.
- **NPS Code.** This condition reporting code allows for greater detail than the broader "Standard," "Above Standard," and "Below Standard," categories and provides a more complete listing in the Metro Parks Tacoma Cultural and Historic Asset Inventory. The first part of the NPS Code records whether the component under review is complete, incomplete, or fragmentary; the second part indicates excellent, good, fair, or poor condition.
- **Remarks.** This column allows for the recording of miscellaneous information, such as additional description, simple inscriptions, notes for follow-up, etc. This has since been used to add details on digital photographs taken of the asset(s), and cross-references to addenda such as recording of lengthy inscriptions as well as supporting documentation from additional sources.

Figure 5. The Leaf *by sculptor Larry Anderson in Wright Park (Metro Parks Tacoma)*

Figure 6. 1855 Factor's House at Fort Nisqually Living History Museum (Metro Parks Tacoma)

Figure 7. 1922 picnic in Point Defiance Park (Washington State Historical Society)

The Metro Parks Tacoma Cultural and Historic Asset Inventory gathers information from across the agency into one *evolving* document and has benefited other departments' need for information for interdepartmental projects. Beyond the agency, it has earned tremendous goodwill with citizens, who have in turn contributed information on various inventory properties not previously included in public repositories. Last but certainly not least, the Cultural and Historic Assets Inventory has inspired community partnerships with school districts, Rotary Clubs, municipal television, regional museums, libraries and newspapers, and other groups, highlighting the very real presence of heritage and the value of historic preservation in Tacoma's public parks.

Using the Inventory to Commemorate Civic Heritage

An immediate application of Metro Parks Tacoma's commitment to the Cultural and Historic Assets Inventory is the commemoration of the 1905-2005 Centennial of Point Defiance Park, which was well underway at the time of the Preserve and Play conference. With 700 forested acres, surrounded on three sides by the waters of Puget Sound, Point Defiance Park is the largest single property in the Metro Parks Tacoma system. It is known regionally and proudly regarded as a magnificent piece of civic real estate. Many of the listings on the Inventory are located in this major park, from the aforementioned WPA culvert system to the 1898 Superintendent's Lodge. Additionally, there is a rich history of waterfront pavilions, beaches, fishing and boating facilities, a riding academy, an amusement park, an accredited zoo and aquarium, stately gardens of many varieties, historic sites and monuments, hiking trails, and a treasured several hundred-acre reserve of old-growth forest. When work began on the creation of the Cultural and Historic Assets Inventory in the summer of 2003, inventory planners were immediately reminded of the fact that the centennial of Point Defiance Park was rapidly approaching in 2005. Having the Cultural and Historic Assets Inventory and growing community interest well in hand, Metro Parks Tacoma embarked on plans for a fitting centennial celebration for the city's "front yard."

Again, Metro Parks Tacoma asked the historian staff of the nascent Historic Assets Division, to work closely with a committee comprised of interdepartmental colleagues in Communications, Recreation, Planning, Education, and Maintenance, as well as interested citizens, to supply the vital foundation of accurate historical documentation and analysis for a noteworthy centennial to highlight the heritage of a beloved park. In researching the history of Point Defiance Park, the new Historic Assets Division certainly built on the effort of preceding staff. However, most of the existing Metro Parks Tacoma file information was un-cited and anecdotal. The current project was held up to a higher standard, with a goal of unprecedented documentation of primary and secondary sources. The Historic Assets Division researched agency records and archives, interviewed long-term employees, retirees, and volunteers, and consulted local and state historical repositories as well as university and corporate collections. Staff engaged the interest of local and regional newspapers encouraging them to feature Historic Assets Division research a full year ahead of the Centennial, which resulted in positive reader response and additional private photographic and oral history documentation far exceeding initial expectations; it also fostered community interest that continues to benefit the agency.

Applications for Historic Assets Division research and the resultant extensive documentation of Point Defiance Park are many. A representative sample:

- The unfolding and fascinating research on the park was included in bi-monthly issues of the Metro Parks Tacoma employee newsletter over the course of the past year, information that was particularly appreciated by maintenance, parks, and customer service staff, who frequently field interpretive-type questions from the public.
- A detailed historical narrative of Point Defiance Park was written, with full reference citations, available to the public on the Metro Parks Tacoma website at www.metroparkstacoma.org.
- An electronic archive of approximately 1,000 historic images of the park was created, including maps, photographs, postcards from all eras, ephemera such as placemats, old city directory advertisements, etc.
- The Historic Assets Division can now provide much more comprehensive and useful historical information to other Metro Parks

Tacoma departments, to assist in the master planning process, rental facility policies, cyclical maintenance, etc.

Numerous partnerships also have emerged from the historical research on Point Defiance Park. Among the highlights:

- Metro Parks Tacoma and the municipal television station TV Tacoma co-produced a one-hour historical documentary on the park's centennial, scripted from the historical narrative authored by the Historic Assets Division, which is airing throughout the Puget Sound region during this commemorative year.
- Metro Parks Tacoma and the Tacoma Historical Society cooperated in featuring the park's 1898 Superintendent's Lodge on the annual sold-out tour of historic homes, helping to highlight Metro Parks Tacoma's commitment to preserving historical and cultural resources in its care.
- Faculty in geology and architecture from the University of Washington and the University of Puget Sound gave professional and technical assistance to the historical interpretation and were featured speakers in a very popular seven-week-long Centennial Lecture Series.

Public events to commemorate the Point Defiance Park 1905–2005 Centennial, (all based on historical precedents), continue through the remainder of the year, including outdoor John Philip Sousa band concerts, fishing derbies, salmon bakes (a Pacific Northwest community picnic tradition!), garden shows, and the return visit of a restored WWII crash rescue boat to its wartime moorage. While all these events are celebratory and popular, they are, after all, transitory. The real importance of the Point Defiance Park 1905–2005 Centennial observation is in its value as a case study of Metro Parks Tacoma's recognition of the central role that heritage stewardship plays in the many properties under its care. The process of creating the Cultural and Historic Assets Inventory in 2003 as part of the strategic plan, and building on a portion of that initial gathering of information to formulate a successful centennial celebration of a beloved park in 2005, demonstrated to Metro Parks Tacoma that the assets and memories existing in a community's parks are of central value to the citizenry it serves. The Historic Assets Division looks forward to working within its agency, as well as with related constituencies, to ensure that fostering heritage stewardship remains a goal of Metro Parks Tacoma.

Melissa McGinnis is the Historic Assets Manager for Metro Parks Tacoma. She has also worked for the National Park Service, Alabama Historical Commission, and Historic St. Marys City. She holds a Bachelor of Arts in History from the University of West Florida.

Doreen Beard Simpkins served as Curator of Fort Nisqually Living History Museum, Tacoma, Washington, and as Parks Historian for Metro Parks Tacoma from 1983 to 2005. She currently works in university arts administration as Assistant to the Dean of the School of Arts and Communication at Pacific Lutheran University in Tacoma, Washington.

Notes

1. "Strengthening Communities through Historic Preservation: The Washington State Historic Preservation Plan – 2004," Office of Archaeology and Historic Preservation, State of Washington Department of Community, Trade and Economic Development, January 2004.

Bibliography

Gay, Gordon V. "Describing the Condition of Museum Objects." *National Park Service Conserve-o-Gram* 20, no. 3 (July 1980).

State of Washington Department of Community, Trade and Economic Development, Office of Archaeology and Historic Preservation. "Strengthening Communities through Historic Preservation – The Washington State Historic Preservation Plan 2004." January 2004.

Racing History
The Watkins Glen Street Course 1948–1952

James Warren
Historic Sites Restoration Coordinator
New York State Historic Preservation Office
Albany, New York

On an otherwise ordinary late February day in 2002 the New York State Historic Preservation Office (SHPO) received an application to list the original route of the Watkins Glen Grand Prix on the State and National Registers of Historic Places. The voice of the puzzled staff member who received the application rose above the cubicles in a plaintive cry: "Anybody want to try putting six miles of roads on the National Register?" "Where?" I asked. "Watkins Glen." I scrambled over the partitions to grab it.

The resource proposed for listing is a closed loop of village streets and country roads 6.6 miles in length starting in Watkins Glen and climbing the west side of the Catharine Valley, turning westward through rolling farmlands, through the gorge of Watkins Glen State Park and returning in a dramatic sweep to the streets of the village.

This was the course of the Watkins Glen Grand Prix, a single-day event held once a year between 1948 and 1952. The race winners in those years averaged well over 60 mph with one winning driver in 1951 reaching an average of nearly 78 mph . . . this on a route that included sections of unpaved gravel roads.

On a map drawn for promotional purposes you will see some of the pet names given to various features: White House Esses, School House Turn, Big Bend, and Milliken's Corner, where Bill Milliken rolled his Bugatti in the opening race. Missing is Cornett's Bridge, where Denver Cornett slid and ended up in the stream bed. As with most road courses, the race was run in a clockwise direction, unlike the "left-turn-only" tradition of oval track racing.

History

Information about the course's history is housed in the International Motor Racing Research Center archives, a Watkins Glen-based repository that includes photographs, movies, personal papers, and memorabilia documenting motor racing worldwide. The greatest gift to the nomination process was the recently published *Watkins Glen 1948–1952: The Definitive Illustrated History* by Phillipe Defechereux, which laid out in fully illustrated detail the significance of these early races and, by association, the course of the races.

Racing on public roads was an established European tradition and flourished before and after the Second World War. In the United States racing on public roads also occurred early in the twentieth century (some say with the construction of the *second* automobile) but here racing on

small oval courses grew more popular among promoters and spectators. With many fairgrounds across the country already having oval tracks for horse races and with the convenience of seeing all the action from one spot, oval racing became dominant, as the continued growth of NASCAR stock car racing attests today. The crowd control offered by a small oval course was double-edged: easier to secure the track for safety of the spectators and easier to charge admission as those spectators were funneled to bleachers and viewing areas. Racing on public roads, on the other hand, raised immediate problems with managing spectators. Photographs and motion pictures of pre-World War I Vanderbilt Cup races on Long Island showed pressing crowds parting only moments before a speeding car passed by.

Popular lore says that dashing young American men of means returned from Europe after World War II smitten by the nimble sports cars and twisty narrow roads of England, eager to participate in the test of man and machine on the open road. Indeed, ex-fighter pilots were among the early figures in post-World War II road racing. For whatever reason, there was interest among a small group to bring the excitement of road racing back to America. The idea to stage races at Watkins Glen was sparked by Cameron Argetsinger and was sponsored by the fledgling Sports Car Club of America and by village leaders who saw the event as a boost to tourism.

The first race at Watkins Glen was held in the fall of 1948 and continued to be held one day each fall until an accident at the 1952 race caused the death of a seven-year-old boy and the injury of several other spectators. This accident effectively ended competitive events on public roads throughout the state and in many other states. Racing continued in the following years at a temporary course west of the village and thereafter at a dedicated racing circuit that remains in very active use.

Significance and Integrity

National Register Criterion A addresses properties "that are associated with events that have made a significant contribution to the broad patterns of our history." The Watkins Glen Grand Prix was the first event of the postwar road racing revival. It was soon followed by similar races at other locations, including the streets of Bridgehampton, New York, and Elkhart Lake, Wisconsin. Both of these evolved to dedicated racecourses near the streets raced on in the early years. The popularity of the sport grew, as expressed in numerous circuits built anew through the 1950s. A history that can be found in numerous publications.

What about Criterion C, which addresses properties "that embody the distinctive characterization of a type, period or method of construction . . . or that represent a significant and distinguishable entity whose components may lack individual distinction"? The circuit of village, county, and state roads predated the races and is still in use by the public. Though not designed as a racecourse, the curves and the changes in elevation became the reason for the choice of this course and are the features that if lost or compromised would result in a loss of eligibility. The SHPO decided to view the racecourse as a linear battlefield of sorts, where historic events occurred in a setting that predated the event. The office was relatively confident with Criterion A, so the linear battlefield idea seemed appropriate.

The integrity of the old Watkins Glen course fortunately is very high. The SHPO looked at several factors:

Alignment: The right-of-way had been altered or adjusted slightly in three areas in the fifty-plus years since the last race. At turn one, the turn off Franklin Street and up the hill on the Old Corning Road, turning lanes have been added. The second location involved the easing of the curves at the Whitehouse Esses, a right-left-right sequence with what the highway engineers call "substandard geometry." Finally, there has been a smoothing of the descent of what was known as Big Bend, the sweeping curve back down into the village.

The SHPO considered those changes minor in comparison with what was unchanged, perhaps the equivalent of a building having its original slate roof replaced by asphalt shingles.

Materials: The original course was a sequence from fully-paved village streets to state routes with gravel shoulders, to county routes with narrow or no shoulders, to gravel roads and then back to county roads, state roads, and back again to village streets.

Although all surfaces have been paved or repaved since 1952 and paved shoulders have been added or widened in many areas, a similar experiential sequence remains, with village streets yielding to state highways to country roads and back in a rhythm that must be thought of in terms of ten or fifteen laps around the course rather than just a casual tour.

Setting: There have been changes in the setting, primarily in properties adjacent to the course. In Watkins Glen, various buildings along Franklin Street have been demolished with new infill, as has occurred in countless villages in the past five decades. Yet it remains a small town Main Street with a mix of commercial and civic activity as it was in 1948 through 1952. Many historic buildings do remain, such as the National Register-listed Schuyler County Courthouse, the original start and finish line.

More houses have been built along the course of the Grand Prix, but no grossly intrusive commercial centers or industrial parks have appeared. The experience remains that of exiting a village, passing through scattered residences and into farmlands, through the Watkins Glen State Park, and then the reverse as the village is approached again. Even the railroad tracks that crossed the old course remain, crossing once by an overpass on the south and by a grade crossing on the north, an exciting feature that drew spectators who wanted to see who went airborne at the crossing. (Should you wish to do so, you may still go airborne at the crossing.)

Documentation

Documentation of the course for the National Register was fairly straightforward. It did seem a bit of a challenge for the GIS staff members who had to plot a boundary that consisted of two parallel lines that returned to their respective starting points. The system wanted to include everything within the loop but was finally wrestled into compliance. Photographs were taken and duly noted in the nomination, but with an added column giving the UTM coordinates of the spot from which they were taken. Coordinates were extracted later from the SHPO's GIS system, although a hand-held GPS unit would have allowed identifying coordinates in the field.

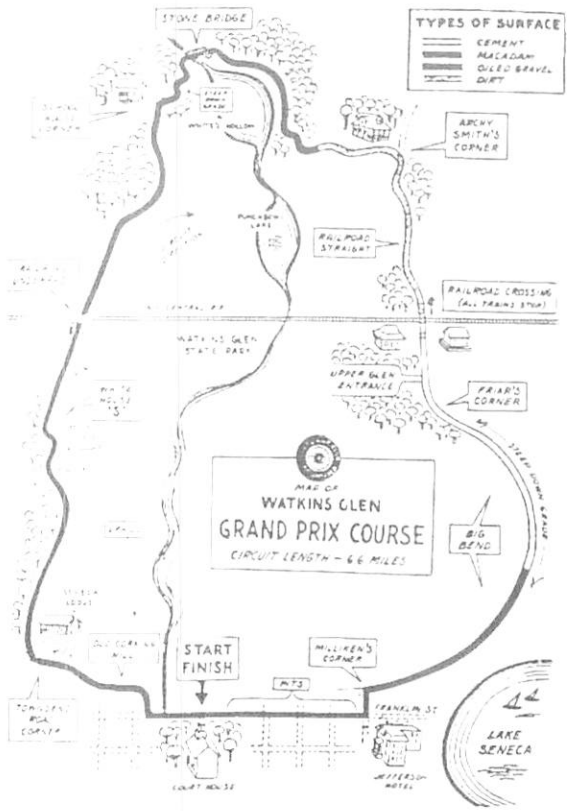

Figure 1. Map of the original Watkins Glen circuit (International Motorsport Research Library, Watkins Glen, New York)

Mapping was straightforward but tedious in that a number of tax maps from the village of Watkins Glen and two towns were needed. In addition, the entire course fell at the intersection of four United States Geological Survey (USGS) maps.

Conclusion

Once a year in conjunction with an annual vintage racing weekend, the village of Watkins Glen puts on a festival attended by hundreds of vintage racers and tens of thousands of spectators. The focal event for the spectators is a re-enactment of the early races, in which the vintage racecars are escorted from the new track back to the streets of the Glen.

With streets lined with hay bales and waving crowds, the cars set off for two ceremonial laps around the old course closed to mere motorists for

the event. The event showcases a wide variety of vintage racecars including several that were participants in the 1948 to 1952 races. A handful of drivers and cars from those early years appear at these events to the applause of the crowd. For the drivers privileged to participate, it is an experience that makes the historic photos come alive.

Recreation and sports are not passive activities. We can appreciate great examples of architecture and engineering in a detached and scholarly manner, listing their static qualities. And we can still experience a roller coaster, a bob sled run, a historic bowling alley, and, limited only by a respect for the laws of man and of physics, still get a taste of the excitement of driving the old Watkins Glen course in a condition very much as it was in 1948 or 1952. In the National Register process, historic resources are evaluated for integrity of location, design, setting, materials, workmanship, feeling, and association. The author proposes that another category be added for sports and recreation sites: integrity of *experience*.

The significance of the old Watkins Glen course was not conferred by listing in the National Register, it was only *confirmed*. The resource was well documented in books, articles, and even a PBS documentary. Other similar resources are equally known and even celebrated. Discovery is not the question; it is simply a matter of recognizing the resource as a candidate for the National Register.

In Bridgehampton, New York, a circuit of public roads was the setting for the Bridgehampton Cup, beginning in June 1949. Those original roads are intact and celebrated during an annual re-enactment of the early races.

In 1950 a Chicago-based group of drivers set out to find a location for a course they hoped would be the "Watkins Glen" of the Midwest. From their chartered plane they cruised the countryside north of Madison, Wisconsin, and found the terrain and picturesque village of Elkhart Lake, Wisconsin. The cooperation of village officials was obtained and the first races were held there on 23 July 1950. Today, the Elkhart Lake circuit is also intact and celebrated, but is threatened by proposed highway "improvements."

At both Bridgehampton and Elkhart Lake, consideration for safety led to the construction of dedicated courses nearby. The Bridgehampton track, the Bridge, was recently lost to development, while the Elkhart Lake track is still in active use and warrants evaluation.

One of the most historically significant and intact second-generation tracks is hiding in the northwest corner of Connecticut and is approaching the fifty-year mark: Lime Rock Park. An excellent documentary program about the history of this track is available, providing a wealth of photographic and other materials. It would be a great start for a National Register nomination.

For any of these resources, the tracks may be physically durable but the race organizers and drivers are less so. There is a rich history associated with postwar racing but the ranks of those who lived it are thinning. Talk to the drivers and spectators of the period and you will know this is a significant chapter in our history that deserves documentation and preservation.

James Warren is a Historic Sites Restoration Coordinator in the New York State Historic Preservation Office, where he has worked for the past thirteen years in both the National Register and Technical Review units. He holds a Master of Arts in Historic Preservation Planning from Cornell University, where he was also admitted to doctoral candidacy in architectural history. Mr. Warren relaxes by racing his 1957 MGA at various vintage racing events, including Watkins Glen.

Bibliography

Defechereaux, Phillipe. *Watkins Glen: 1948–1952, The Definitive Years*. Indianapolis, Indiana: Beeman Jorgenson, Inc., 1998.

O'Malley, J.J., and Bill Green. *Watkins Glen: From Griswold to Gordon, Fifty Years of Competition at the Home of American Road Racing*. Watkins Glen, New York: International Motorsports Research Library, 2000.

Szwedo, Chris. *Lime Rock Park: The Secret Valley of Racing*. Public Broadcasting System documentary, 2001.

Watkins Glen: The Street Years 1948–1952. Video history of the Watkins Glen Grand Prix. Binghamton, New York: WSKG Public Television, 1999.

Jones Beach
Preserving the Everyman's Riviera

Alexandra Parsons Wolfe
Preservation Consultant
Society for the Preservation of Long Island Antiquities
Cold Spring Harbor, New York

Significance

Jones Beach State Park is a national treasure. It was conceived in the early 1920s by New York state and municipal planner Robert Moses, as the highlight of an extensive and unprecedented park and parkway system that introduced a new heroic scale in the creation of outdoor public recreational facilities. In order to realize this vision, Moses became the major force in the establishment of several new municipal agencies that included the Long Island State Parks Commission, the New York State Council of Parks, and numerous local transportation authorities. Through the power invested in these entities, Moses aggressively acquired land and revenue to execute and maintain a truly remarkable public works project that consisted of exurban public parks and a means for city dwellers to reach them. When Moses began work in 1924 (the year the Long Island State Park Commission was created), there was only one state park in Long Island, an isolated rudimentary facility on 200 acres at Fire Island. When Moses resigned from his posts at the commission and the council in 1963, the Long Island region had fourteen state parks comprising thousands of acres, all connected to each other and to New York City by ribbons of unobstructed and interconnected automotive parkways. The system's crowning jewel and catalyzing agent was Jones Beach, the project Moses considered his greatest achievement.[1]

When Jones Beach opened to the public in 1929 it was described as "what a public beach should be."[2] Seventy-five years later it remains a vibrant, well-attended recreational facility that has become a highly important piece of our nation's heritage. It was the first public seaside facility in the country executed on a grand civic scale and the first to provide resort-type activities to the general population. The park's fundamental purpose was to encourage healthful recreation in a quiet, clean, safe, and aesthetically uplifting environment. To ensure this quality, the structures at Jones Beach were designed and arranged to elicit a sense of beauty, order, and grandeur. As a controlled civic entity, Jones Beach was thoroughly modern in its services, conveniences, and planning, but was intentionally devoid of privately run concessions. It was the first public beach facility to incorporate automotive transport and parking into its design. Conceived and executed at a time when large-scale municipal undertakings were a fairly new idea, Jones Beach was (and remains) an extraordinary synthesis of planning, architecture, landscape architecture, and engineering.

Figure 1. View of the East Bathhouse south facade, showing lush landscaping, tower clock, and second floor viewing deck with wooden balustrade and striped canvas awning, 1935 (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

History, Design, Planning

Jones Beach State Park is composed of 2,413 acres located on a narrow barrier island off the southern coast of Long Island. Its primary attraction was, and continues to be, the water and the sand: six miles of beach made of fine white sand facing the Atlantic Ocean and another half-mile beach of calmer water facing the Long Island mainland at Zach's Bay. In addition to its beaches, Jones Beach provided, "for the price of [admission and] a locker," a wide variety of recreational activities that made a day at the beach truly special for a general public that was not yet accustomed to receiving such services from a municipal agency.[3] Not only were there facilities for water and sunbathing, there were also sports fields, game courts, fine and casual dining, picnic facilities, music and theater, fitness classes, various children's activities, and even day care.[4] All this was developed for the urban everyman at a time when open space located at a reasonable distance from New York City was by and large the domain of millionaire estate owners.

At the time Jones Beach was planned, there were two types of public beaches in the United States: those that were minimally developed and rustic (generally used by a local ex-urban or resorting population), and those accessed by railways, which had yielded to the erratic development and tawdry atmosphere of amusement park concessions.[5] Jones Beach was envisioned as something radically different. It was premised on a more mobile population with access to automobiles, and was created within the framework of a comprehensive and singular vision. Large in scale and conceived as an integrated recreational complex, Jones Beach represents city planning applied to a beach addressing transportation, circulation, infrastructure, and design all at the same time.[6] To achieve this remarkable undertaking, the scope of engineering at Jones Beach was enormous. In addition to addressing the facility's unprecedented scale, park engineers had to deal with the fact that they were entering largely uncharted structural territory by erecting large buildings and roadways on what was actually a sandbar.

The first building phase at Jones Beach began in 1927 and included construction of a large bathhouse, two parking lots, and the Wantagh causeway that connected the Jones Beach barrier island to the Long Island mainland (Figures 1 and 2). Such ambitious work required that the beach's topography be radically altered. According to Robert Moses's biographer, Robert Caro, between 1927 and 1928 about forty million cubic yards of fine grain sand was pumped from the ocean floor to raise the entire park area and the seventeen-mile causeway area fourteen feet above sea level. Added to this, millions of small sea grass clumps were planted by hand along the park's dunes to prevent the freshly excavated fine sand from blowing away, a feat described by Caro as akin to building the pyramids in Egypt.[7] Initial construction was completed in 1929 and the park opened to the public on the fourth of August that year. Work on additional planned structures continued into the late 1930s during the off-season, with the majority of historic structures reaching completion by 1936. Aside from buildings and landscape features, completed work included another north-south causeway (known as the Meadowbrook) located west of the Wantagh, and the scenic Ocean Boulevard (later extended and renamed Ocean Parkway) that ran west to east bisecting the linear park.[8]

Figure 2. Aerial view of Jones Beach State Park looking west showing the Wantagh Parkway (running right to left) terminating at the water tower with Central Mall to its left, 1939. The East Bathhouse (the first building completed) is not visible in this photograph however the first parking lots are seen located on either side of the Wantagh Parkway. Taken after the completion of the park's major construction, this photograph also shows Ocean Boulevard (running top to bottom passing through the water tower turning circle), the West Bathhouse (the second and larger bathhouse visible above the central tower), a boulevard traffic bypass at the northern edge of the park (vertically, right), and the Meadowbrook Parkway with causeway visible at the top right. (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

The park's major historic structures include the East and West Bathhouses, the Water Tower, the Central Mall area (composed of a cafeteria, a large central lawn panel, and a restaurant that is no longer extant), the Boardwalk, and the Marine Theater (now significantly altered). In addition, Jones Beach incorporated a highly developed landscape plan and numerous secondary structures that stylistically and programmatically coordinated with the major structures to create an expression of excellence. When the main buildings at Jones Beach were completed, they were unlike any beach structures in the world (Figure 3). Designed and built on a grand scale likened to courthouses and college campuses, the site exhibits as much concern for symbolically communicating an ideal about civic life as providing well-functioning modern recreational buildings. Paul Goldberger, in a 1979 *New York Times* article, aptly described the architecture of the Jones Beach buildings as a composite style and identified influences from the Art Deco and Collegiate Gothic styles that were common in the late 1920s.[9]

Figure 3. View of the West Bathhouse south facade showing a newly constructed substantial three-story masonry structure made of high-quality materials and exhibiting fine architectural details and landscaping, 1931 (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

Figure 4. Aerial view of the Water Tower looking west, showing an oval-shaped reflecting pool at the Ocean Parkway median and traffic flow around the turning circle, 1938. A pedestrian pathway is also visible running under the reflecting pool of ocean Parkway. (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

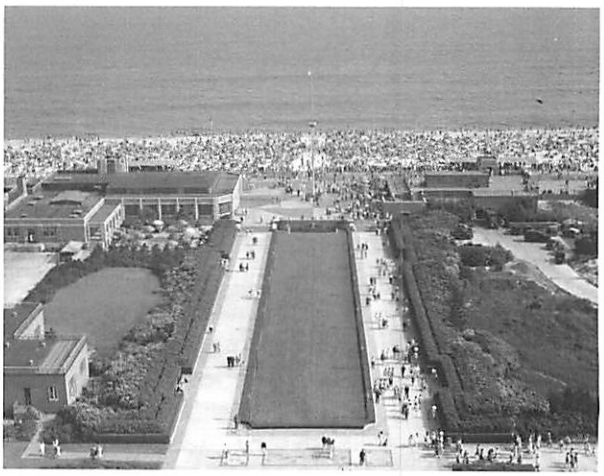

Figure 5. Aerial view of the Central Mall looking south, showing the central lawn panel flanked by paths and landscaping, and the main boardwalk and flagpole with the restaurant on the left and the main cafeteria on the right, 1937. (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

Another stylistic influence, identified in an essay by R. Marc Fasanella in 1995, is the organic architectural aesthetic of Frank Lloyd Wright.[10]

The choice of materials used at Jones Beach was unique in the regional New York state park system. Whereas most state park buildings relied on local materials and designs that were meant to recede into the landscape, the materials used at Jones Beach were selected for aesthetics and durability, and the buildings were meant to complement the vast setting with an equally impressive architectural expression.[11] The main building materials at Jones Beach were Ohio sandstone, Barbizon brick (a random colored brick laid in a running bond pattern), cast stone, copper, and wood, all used in combinations that enhanced the overall forms of the structures. A wide variety of decorative materials was also used to add another layer of aesthetic texture to the site. This included terrazzo tiles, bluestone paving and stairways, brick pathways, slate and concrete floor mosaics, custom cast-iron hardware and rails, metal window frames and light fixtures, cut metal signs, and fabric awnings. Such decorative elements were finely crafted and encapsulated a truly noble civic gesture toward the public. Furthermore, many are works of art, playfully expressing nautical themes and communicating in a very direct way that Jones Beach is a grand place in which to have civilized fun.

The original Jones Beach State Park site (which excluded the later West End beaches) is based on the formal planning of the Beaux Arts aesthetic, which incorporates a symmetrical scheme and grand axial views. The park's center is marked by the water tower, the site's tallest structure. Visible for miles, the tower (which is essentially an embellished functional building) serves as the park's beacon and identifies its central hub of transportation exchange: a large turning circle at the T-intersection of the Wantagh and Ocean Parkways. For dramatic effect, a reflecting pool (now removed) was placed on either side of the tower, within the medians of the Ocean Parkway (Figure 4). Directly beyond the tower on the south side of Ocean Parkway is the large rectangular lawn panel of the Central Mall, which leads to the center of the park's boardwalk. This area completes the axial composition with the ocean as a background and is identified by the main flagpole with nautical colors that mirror the Water Tower on a lesser scale (Figure 5).

Most of the park's recreational structures are located between the boardwalk and Ocean Parkway on either side of the central mall, with the Cafeteria and West Bathhouse lying to the west, and the Boardwalk Restaurant (now razed and soon to be replaced) and East Bathhouse lying to the east. The park's playing fields and secondary structures are located between these four main

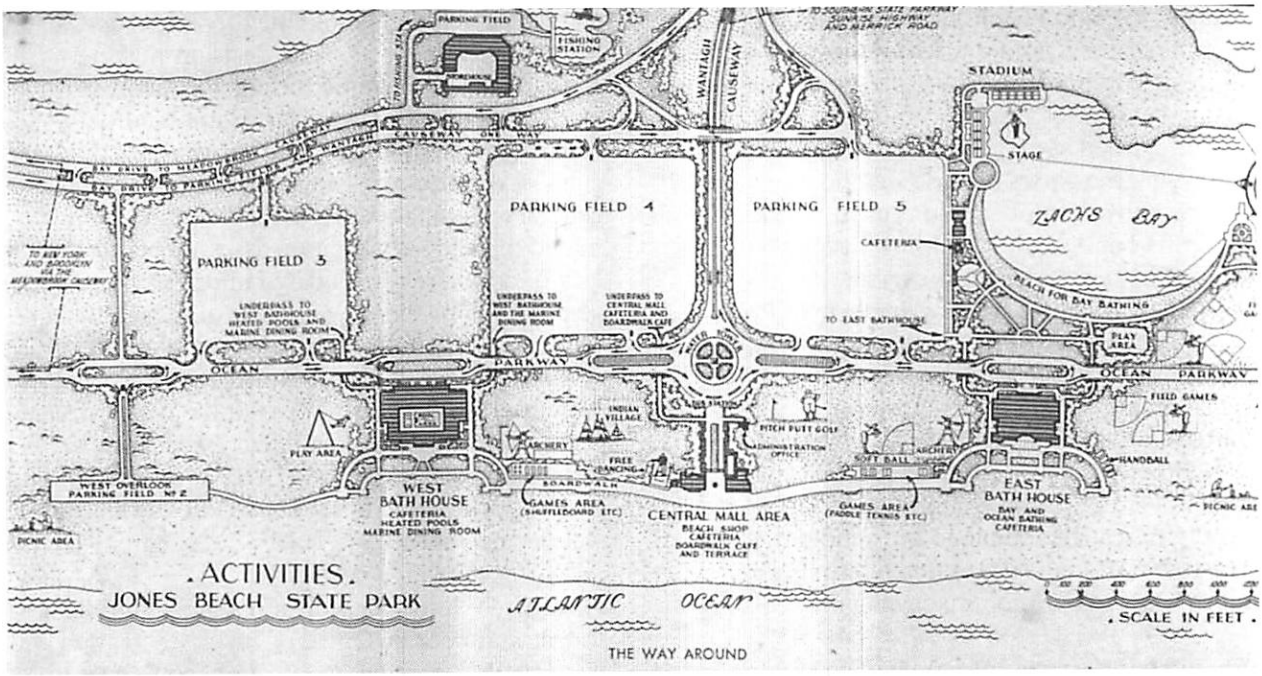

Figure 6. Detail of Jones Beach Activities Map produced by the Long Island State Parks Commission, 1937. This detail of the park's central two miles illustrates how recreational activities and circulation (both pedestrian and automotive) were programmed at the Jones Beach. (Long Island Region Photographic Archive, New York State Office of Parks, Recreation and Historic Preservation)

buildings. On the north side of Ocean Parkway are the Marine Theater and a small comfort station and café at Zach's Bay, as well as most of the park's service structures. This arrangement provides patrons with an optimum aesthetic experience of the park, ensuring that they rarely encounter infrastructure. Parking lots were also originally limited to the north side of Ocean Parkway. Still extant, the parking lots access the seaside facilities through pedestrian tunnels beneath the parkway. Increased demand for parking has led to subsequent expansions, resulting in the location of parking fields on the south side of the parkway. The original separation of the parking lots from the recreational facilities not only addressed safety, it enhanced the relaxing qualities of the park. Once patrons arrived and shifted to a pedestrian mode, they were free to enjoy strolling between recreational buildings without encountering automotive traffic (Figures 4 and 6).

Along with some of the other early parks developed by Robert Moses through the Long Island State Park Commission, Jones Beach is one of the first recreational sites to incorporate automobile use into its design. The park's main connector to New York City and other parts of Long Island is not the railroad, as was the case in the previous era, but the parkway and its over-water causeway that were used exclusively by automobiles. Both were physically and conceptually connected to the park, designed to enhance the pleasure of driving and contribute to the recreational experience. The routes provided spectacular views of the wetlands and bays between the mainland and the barrier island, and where there was no naturally occurring view Moses had one created through extensive landscaping at the road's edge and median. Drama was created by the slow approach to the water tower and climaxed with the ritualized circling of the grand beacon, signaling one's official entrance into the park's heart of activity.

Report and Findings

While Jones Beach is well appreciated as a recreational facility, its importance as an achievement of design and planning has been undervalued for many years. Historic features and characteristics that made the park special have slowly and insidiously disappeared due to maintenance and improvement procedures that failed to recognize fully the numerous components that contribute to the park's significance. This problem is particularly apparent in the cumulative loss of architectural and landscape details as expressed through material

changes, the simplification and alteration of defining features, and outright removals that have seriously compromised the park's fundamental character (Figures 1 and 7). While these changes were identified as early as 1988, concerns over preserving the park's historic significance have only recently developed and remain essentially uncodified and vague.[12] As Jones Beach State Park reached its seventy-fifth anniversary on 4 August 2004, the Society for the Preservation of Long Island Antiquities (SPLIA), a not-for-profit regional preservation advocacy group, investigated the park's seemingly underappreciated historic and cultural value to call attention to the need for a truly effective preservation maintenance plan. To that end, a report was prepared that established the site's significance, evaluated the condition of its structures, and made recommendations for improving preservation management.

When the report was undertaken in the spring of 2004, Jones Beach State Park had not achieved the most basic official acknowledgement of historic significance: listing in the State and National Register of Historic Places. As of 1997, it was only designated *eligible* for the National Register and this was simply not enough for such an important and extensive resource as Jones Beach. Such a status, though requiring a similar state level review process as National Register listing, lacked dedicated research that would identify important historic elements and guide decision-making.[13] Jones Beach also had no formal document to identify its specific significant features, and no master plan to provide long-term preservation goals or detailed guidelines for restoration and general maintenance. The SPLIA report determined through its condition assessments that the lack of any such consolidated information was responsible for the vague nature of the regulatory criteria used to assess the impact of proposed work on historically significant features at Jones Beach. It was observed that this status left the park's structures vulnerable to changes that affected their historic character especially when proposed work was not required to enter a state level review but was decided at the park level.

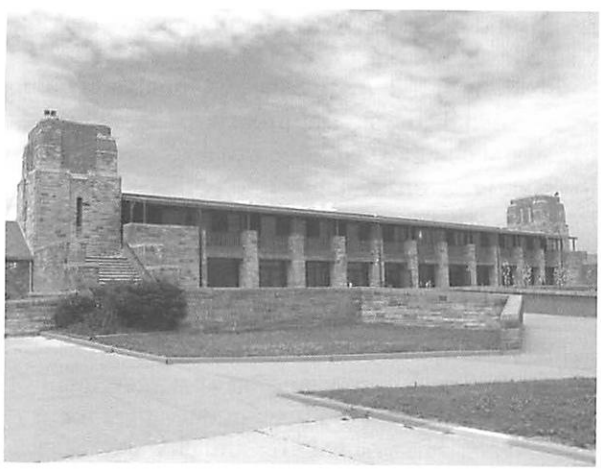

Figure 7. View of the East Bathhouse south facade, 2004. This is one of many photographs of Jones Beach taken for the SPLIA report from the vantage point of an historic original (refer to figure 1). When compared, the two images tell a compelling before and after story. In this image, the clock face is gone, the landscape is bare, and canvas awning and wooden support members are replaced by aluminum and fiberglass. (A. Parsons Wolfe)

Fortunately, both the state and regional heads of the New York State Office of Parks, Recreation and Historic Preservation had greater concern than previous administrations for the recognition and preservation of historic properties. This led to a few, highly visible restoration projects that were completed for the park's seventy-fifth anniversary as well as some earlier projects to interpret the park's history. While these initiatives have been steps in the right direction and helped increase public awareness, the report determined that the restoration projects failed to address directly the larger preservation issues affecting the park, such as the continuation of maintenance and improvement procedures that ignored some of the site's character-defining features. More broadly, the report recognized that without proper documentation and designation, the efficacy of all preservation efforts would remain largely dependent on the sensibilities and knowledge of the individuals involved in a project's development and its review process. Without standardized guidelines, it would be impossible to guarantee a sustained and consistent level of appropriate management.

Recommendations

After evaluating the status and condition of Jones Beach State Park, the SPLIA report asserted that the only way to begin properly maintaining the quality and historic value of the site was to assign a historic designation that would adequately recognize the park's high degree of significance. To this end, the report recommended that Jones Beach be listed in the National Register of Historic Places to

formally identify its historic importance and significant features, and make it eligible for state and federal preservation grants as well as possible designation at the higher honorary status of National Historic Landmark. The report also recommended that Jones Beach be designated as a State Historic Park in order to gain the greater stewardship services and technical support of the Bureau of Historic Sites. Unique to New York state, this bureau provides the necessary research and technical advice and services for maintaining historic structures. Established in 1972 and extended to parks in 1996, the bureau's services include building, landscape, and objects conservation; collections management; curating; interpretive research; exhibition design; and the preparation of protection and maintenance plans. It is through this bureau that the special needs of Jones Beach would be addressed, whether by supplying research assistance for preparing a landscape restoration plan, or providing custom architectural replacement materials.

Finally, the SPLIA report asserted that a Jones Beach master plan was essential to preserving the character-defining features of Jones Beach State Park. A master plan would specifically document the park's significant architectural and landscape features and provide a foundation for establishing guidelines for their appropriate conservation. The master plan would also provide a historical framework to encourage and guide public education (another important component of successful preservation), increase interest, and assist in realizing long term restoration projects by establishing a phased series of preservation goals. As a written document, the master plan limits the occurrence of misdirected decision-making by providing stewardship goals and work procedures that are specific to Jones Beach and clearly outlined for the future.

Results

At the end of July 2004 (shortly before the park's seventy-fifth anniversary celebration), the SPLIA report on Jones Beach was released to the New York State Office of Parks, Recreation and Historic Preservation and to *Newsday* (the major newspaper of the Long Island region). The report and its findings were submitted to the state to serve as a starting point for action. The report also became part of a lead newspaper story that ran the day before the anniversary celebration. Combined with the report's clear and comprehensive content, the timing and publicity of its release yielded an immediate response. On the day of the park's anniversary, the New York State Commissioner of Parks announced that Jones Beach would be placed in the National Register by the end of the year, and that plans would soon be initiated to prepare a master plan for its proper preservation. In addition, the commissioner stated that the feasibility of the report's other recommendations would also be considered.

In sum, Jones Beach may be headed for a happy ending. The first draft of a National Register nomination was completed by February 2005, only six months after the report was released. As a well-attended facility, Jones Beach does not face the daunting task of revitalization. It is still alive and well, and its main problems come from the lack of comprehensive preservation planning and maintenance. While much has been compromised at Jones Beach, there is still a great deal remaining of what makes the park special: the site plan is largely unaltered and most of the early structures remain, although diminished from their earlier grandeur. A good deal of architectural detail also survives along with many embellishing ornamental features. These are indications that Jones Beach does not need a resurrection. With enough attention, determination, and cooperation, Jones Beach can gradually regain the full expression of its former self: the magnificent realization of a great public undertaking that was never before attempted and never again achieved in the United States during the twentieth century.

Alexandra Parsons Wolfe is the Executive Director of the Bartow-Pell Mansion Museum in New York City. She has also worked extensively with the Society for the Preservation of Long Island Antiquities to advocate on behalf of historic Long Island properties, particularly those held in public ownership. Ms. Wolfe holds a Master of Science in Historic Preservation from the Graduate School of Architecture, Planning, and Historic Preservation at Columbia University as well as a Bachelor of Fine Arts from the Cooper Union for the Advancement of Science and Art.

Notes

1. New York State Office of Parks, Recreation and Historic Preservation, "Greeting From Jones Beach," *The New York State Preservationist* 7, no. 2 (Fall/Winter 2003), 15.

2. "New Beach at Jones Park Planned as a Place of Rest," *New York Times* (4 August 1929), xxii.

3. Meyer Berger, "Jones Beach, One of the World's Best, an Ideal Place for Family Outings," *New York Times* (3 July 1947), 23.

4. Ibid.

5. Robert Caro, *The Power Broker: Robert Moses and the Fall of New York* (New York: Vintage Books, 1975), 221.

6. New York State Office of Parks, Recreation and Historic Preservation, 17.

7. Caro, 232.

8. Both the Wantagh and Meadowbrook Causeways were soon integrated into the Long Island region's parkway system and are now primarily referred to as parkways.

9. Paul Goldberger, "Design Notebook: After 50 Years, the design of Jones beach Still Inspires Awe." *New York Times* (12 July 1979), C12.

10. R. Marc Fasanella, "Robert Moses and the Making of Jones Beach State Park, Part II: The Grand Design," *Long Island History Journal* 7, no. 2 (Spring 1995), 207.

11. Ibid., 218.

12. Ibid., quoting Laura Rosen, "Robert Moses and New York: The Early Years," *Livable City* 12 (December 1988), 7.

13. As described by Ronald Foley, former head of the Long Island Region of the State Office of Parks, Recreation and Historic Preservation (interviewed June 22, 2004), the Resource Management Group is composed of members from various state offices who coordinate to review the feasibility and impact of proposed projects. The group is led by a member of the finance office and addresses issues of compliance with general policy, environmental impact, and historic preservation.

Finding, Evaluating, and Listing 'Em
The Iowa Experience with Team Sports Sites

Ralph J. Christian
Historian
State Historical Society of Iowa, Historic Preservation Office
Des Moines, Iowa

While Iowans have a well-earned reputation for being hardworking and industrious beyond the national norm, their ability to enjoy themselves through recreational and sports activities largely has been neglected by historians and observers of the national scene. Although the Iowa State Fair in recent years has achieved a great deal of national attention and recognition, the national spotlight has been more focused on the "butter cow" and events like the "husband calling contest" than the fact that the fairgrounds and its buildings and structures are listed in the National Register of Historic Places. The State Historic Preservation Office has opened the door to a larger "Iowa Learns to Play" theme with the preparation of lengthy historic context documents on opera houses and theaters and the development of state and municipal parks, which in turn have spurred the nomination of numerous examples of these resource types to the National Register. In the meantime, the subject of team sports and Iowa's contribution to their development and evolution, both individually and collectively, has been largely ignored. A few properties like the circular-shaped New Providence School Gymnasium and the former Three-I Baseball League Office in Des Moines are in the National Register, but were listed either for their architectural design or educational and commercial significance. The only property nominated solely in the team sports category is the Bob Feller Farmstead, listed because of its direct and long term association with the Hall of Famer's baseball career (Figure 1).[1]

In 2002, the Iowa State Historic Preservation Office (ISHPO) initiated a targeted intensive survey of buildings, sites, structures, objects, and districts related to the development of team sports in the state from 1850 to 1960. Due to time and money constraints, and to keep the project manageable, team sports were limited to baseball, football, basketball, wrestling, swimming, and track and field. ISHPO's objectives were the preparation of a historic context report in the format of a draft Multiple Property Documentation Form, and an intensive survey of sixty historic resources targeted toward providing the greatest variety of team sports resource types. Special attention was to be given to integrity issues for athletic facilities and fields, and to the roles of women and minorities in Iowa team sports. ISHPO contracted with Tallgrass Historians of Iowa City to carry out the project with Leah D. Rogers as Principal Investigator. The author served as the Project Manager on behalf of ISHPO.[2]

Researching the histories of six team sports in Iowa and selecting the sixty resources for the intensive survey component posed the first challenge to the survey team. Each sport received attention in the

Figure 1. Placed on the National Register in 1999, the Feller Farmstead District consists of the architect designed house pitching sensation Bob Feller erected for his family in 1940 and this 1886 barn where "Rapid Robert" honed the pitching skills that took him to the major leagues at the age of seventeen and eventual enshrinement in the Baseball Hall of Fame. (Photograph by Leah Rogers, 1999, State Historical Society of Iowa National Register file)

Figure 2. This early twentieth century photograph of what appears to be a rather impromptu baseball game in progress near Clinton, Iowa, was typical of the sports and recreation activities engaged in by the vast majority of Iowans of the era. (Photographer unknown, circa 1900, author's personal collection)

broadest sense from amateur and high school to college and professional as appropriate within the framework of the Iowa experience. Historic contexts that would be revised and refined throughout the course of the project were developed by conducting extensive research in both primary and secondary sources and in consultation with individuals and organizations possessing expertise on particular sports (Figure 2).[3]

The properties selected for field survey were identified through consultation with ISHPO staff and historic preservation professionals; suggestions from more than one hundred state preservation commissions, whose assistance had been requested; extensive research into the history of the subject sports; contacts made through articles in various newspapers and newsletters; and by attending meetings of organizations like the Field of Dreams Chapter of the Society for American Baseball Research. In conducting the field survey, the original intention had been to survey ten properties from each sport, however, it quickly became apparent that such a hard and fast approach was unnecessary because wrestling, swimming, and track and field rarely had their own separate facilities but often shared the same facilities as football and basketball. As a result, the number of properties on the study list increased.[4]

As field work proceeded, some properties like the Western League Park in Des Moines, site of the first night game in professional baseball, had to be dropped because a new football facility erected within its confines destroyed its remaining integrity. In the case of Keokuk's Perry Park, home of Iowa's only major league baseball team, changes to the landscape made it impossible to identify the facility's 1875 location with any degree of certainty. Despite such setbacks, there was no difficulty finding sixty properties worthy of survey, and field work proceeded rather smoothly. Thanks to the fact that several properties were multiple purpose facilities, the surveyors actually evaluated a total of seventy-five resources. Breaking down the facilities by sport, twenty-one were basketball facilities, thirteen baseball, twelve football, eleven track, nine wrestling, and nine swimming.[5]

Two of the greatest challenges were in applying of the National Register of Historic Places criteria for evaluating historic significance and determining whether or not a particular property retained sufficient integrity for Register listing. Never an easy task under the best of circumstances, the fact that so few sports properties had been surveyed or evaluated—and an initial limited knowledge and understanding of how sports facilities developed and evolved over time—made this task particularly difficult. After much angst, registration require-

Figure 3. The false-fronted Westgate Opera House, dating from 1911, is typical of the first generation of buildings that housed high school and town basketball games and wrestling events, as well as various types of entertainment and community activities. This example has a high level of interior integrity including one basketball goal. (Photograph by Lisa Randolph, 2003, State Historical Society of Iowa Inventory file)

Figure 4. The Seymour School Gymnasium, constructed with FERA funds in 1935, is a fitting monument to Iowa's tradition of Six-on-Six women's basketball, which lasted until 1984, longer than any other state. Iowa is the only state to have held a state championship basketball tournament for girls since 1926, and is the only state boasting a secondary school sports association solely for girls' athletics. (Photograph by Marie A. Neubauer, 2002, State Historical Society of Iowa Inventory file)

ments were developed that explained how each of the four National Register criteria could be applied specifically to a particular team sport. In addition, integrity considerations or guidelines were created and tailored to the particular circumstances of the development and evolution of each team sport property type.[6]

Of the sixty team sports properties surveyed and evaluated, fifty-two were determined to meet National Register eligibility requirements. Two were recommended for further survey and analysis because they required archeological surveys to make final determinations of eligibility or ineligibility. In terms of breakdown by team sport, basketball led by a wide margin with twenty-one eligible properties, football came in second with twelve, track and field with eleven, baseball with ten, and wrestling and swimming with nine each.[7]

These numbers, however, barely scratch the surface of this project's significance. The survey expands the knowledge of a largely ignored aspect of Iowa's history and highlights the significant and colorful groups and individuals who contributed to the team sports story. It also encourages a greater understanding of and appreciation for the buildings, sites, and districts where the teams and athletes performed and where Iowans of all ages and sexes observed and cheered on their favorites.

One must keep in mind that "story" is the engine that powers "history," and this project wove a rich tapestry in this regard. For example, one gets a strong sense of how facilities for playing basketball evolved over time by comparing the Westgate Opera House, a pre-World War I multipurpose building (Figure 3) and the utilitarian Jane Bussey Gymnasium to the Art Deco Darby Gymnasium at Grinnell College designed by Proudfoot, Rawson, Brooks, and Borg of Des Moines. The Seymour School Gymnasium, constructed with Federal Emergency Relief Administration funds in 1935, calls attention to Iowa's rich tradition of women's basketball. Between 1936 and 1960, this site was the home court for a girl's basketball dynasty that went to the state tournament fifteen times. These teams featured the seven Cole sisters, who played between 1938 and 1951, posting a 341-41-2 mark (Figure 4). In 1926, the Hampton High School Gymnasium hosted the first Iowa Girl's High School State Championship Tournament. A few years later the tournament shifted to Des Moines and the Drake Field House where it and the boys' basketball and wrestling state tournaments remained until the construction of Veterans Memorial Auditorium in 1955.[8]

As already noted, Iowa's architectural profession has made notable contributions to team sports facility design. Proudfoot, Rawson, and Souers

designed both Iowa Stadium and the Iowa Field House at the University of Iowa. The former, built in 1929, is a classic football facility significant for its association with Nile Kinnick, Jr., who won fame and the 1939 Heisman Trophy while playing there. The Iowa Field House has a swimming pool that was one of the world's largest when built in 1926. The property is also significant for its association with legendary swimming coach Dave Armbruster, who is credited with inventing the butterfly swimming stroke. The Proudfoot firm also designed Drake University's Stadium and Field House in a vaguely Gothic Revival style in 1925 and 1926, respectively. In addition to basketball and football, both facilities are best known as the staging ground for the Drake Relays, an internationally significant track and field event (Figure 5).[9]

Iowa even has its own Dodger Stadium—a football/baseball stadium constructed by the Works Progress Administration in 1940 that predates the current major league stadium with the same name by over twenty years. Davenport's Municipal Stadium, constructed in 1930–1931, is the state's oldest baseball park; its red brick facade gives it a character often missing in minor league ball parks (Figure 6). At one time, Iowa had a large number of semi-professional and town league baseball teams. Although their numbers have dwindled, the tradition of town league ball remains strong in southeast Iowa, and semipro ball appears to be making a gradual comeback. The Bancroft Memorial Baseball Park is one of the better preserved examples of this genre. Constructed in 1948, it was used for Iowa State League games between 1949 and 1955 and has hosted amateur baseball games ever since. Major leaguers Joe Hatten and Denis Menke got their start here.[10]

Although the survey focused on team sports facilities, significant individuals also received attention, especially when the places where they had won renown no longer survive. Cases in point are the homes of Frank Gotch in Humboldt and J.L. Wilkinson in Des Moines. From 1908 to 1915, Gotch held the world heavyweight wrestling championship, and his fame played a major role in popularizing wrestling at the high school and college levels in Iowa. Wilkinson made his mark in baseball, first with his Hopkins Brothers Ladies Team and then with his All Nations Team, composed of African Americans, Cubans, Mexicans, Japanese, Hawaiians, and Native Americans. After Wilkinson moved to Kansas City, the All Nations Team evolved into the Kansas City Monarchs, one of the leading teams in the Negro Leagues from the

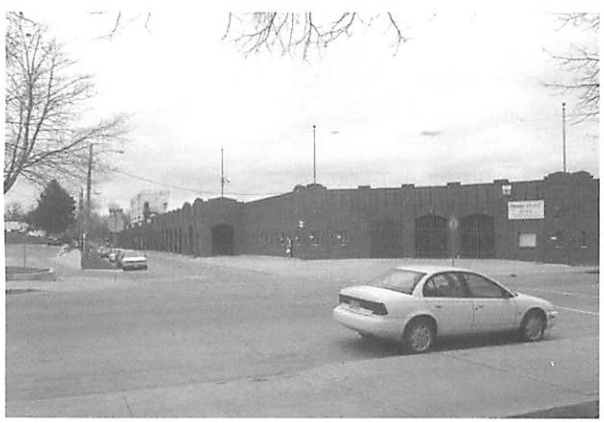

Figure 5. Drake Stadium, erected in 1925, is the oldest of three major Iowa stadiums designed in the 1920s by Proudfoot, Rawson and Souers, the state's leading architectural firm of that era. Drake University helped pioneer night football, and it is claimed that the first night football game west of the Mississippi River was played here in 1928. As the sign shown in the photo indicates, however, the stadium is best known as the site of the world famous Drake Relays. Future Olympian Jesse Owens competed here as a high schooler in 1935, one year before his triumph in the 1936 Berlin Olympics. (Photograph by Eileen Heideman, 2002, State Historical Society of Iowa Inventory file)

Figure 6. Davenport's John O'Donnell Stadium, called Municipal Stadium when completed in 1931, not only presents the look of a "grand old ballpark," but is sited in a breathtaking location along the west bank of the Mississippi River. Future Baseball Hall of Famer and United States Senator Jim Bunning pitched here for the Davenport Tigers in 1951. Recently refurbished, the stadium houses the Swing of the Quad Cities, a team name selected to honor the contributions made to American jazz by local native Bix Beiderbecke. (Photograph by Marie A. Neubauer, 2002, State Historical Society of Iowa Inventory file)

Figure 7. J.L. Wilkinson owned and occupied this residence on Des Moines's north side in 1912, the year he formed his All Nations baseball team, composed of African Americans, Cubans, Mexicans, Japanese, Hawaiians, Native Americans, and a woman who played under the name of "Carrie Nation." A barnstorming outfit, Wilkinson and his charges played few games in Des Moines, and by 1915, he had shifted his operations to Kansas City. In due time, the All Nations evolved into the Kansas City Monarchs, one of the most successful teams in the Negro Leagues.(Photograph by Eileen Heideman, 2002, State Historical Society of Iowa Inventory file)

1920s to the late 1940s (Figure 7). Not all the individuals identified exerted a positive influence on the sports scene. David Zelcer, whose residence stands at 1706 Sixth Avenue in Des Moines, was a major gambler on sporting events. His involvement in the 1919 Black Sox scandal led to Zelcer's indictment and trial with the White Sox ballplayers accused of throwing games. Although he and the players were acquitted in their famous 1921 trial in Chicago, some of the strongest evidence presented in the trial seemed to implicate Zelcer.[11]

Due to time constraints and lack of sufficient funding, the project did not include the preparation of a Multiple Property Documentation Form or National Register nominations. The 242-page survey report was prepared in the format of a multiple property document. However, because of more pressing priorities for Iowa's historic preservation program, no steps have been taken to finalize it and prepare the National Register nominations. The survey of Iowa's historic team sports sites has helped generate interest in nominating athletic facilities in order to take advantage of state and federal historic tax credits and grant programs like the Historic Resource Development Program (HRDP) and Historic Sites Preservation Grants (HSPG). It is hoped that others will follow this lead.

Ralph J. Christian currently serves as historian for the Historic Preservation Office of the State Historical Society of Iowa, where he has worked in every aspect of the program for more than twenty-six years. Prior to moving to Iowa, he worked as a historian for the American Association for State and Local History (AASLH), conducting National Historic Landmark theme studies under contract to the National Park Service. An active member of the Society for American Baseball Research (SABR), Mr. Christian has made numerous presentations on various aspects of Iowa's fascinating baseball history. The Spring 2006 issue of *Iowa Heritage Illustrated* features his articles on Bud Fowler, the first African American baseball player, and J.L Wilkinson, the only white team owner in the Negro National League and a recent inductee to the Baseball Hall of Fame.

Notes

1. The Iowa State Fair and Exposition Grounds, located in Des Moines and placed in the National Register in 1987, features what is probably the widest variety of fairgrounds/exposition type buildings anywhere in the United States, dating from the early 1890s to the present. The most complete historic context documents to date are "CCC Properties in Iowa State Parks MPS," "Conservation Movement in Iowa MPS" and "Footlights in Farm Country: Iowa Opera Houses MPS," all of which are available online from the National Register. The Three-I League Office was evaluated as contributing to the Highland Park Historic Business District at Euclid and Sixth Avenue in Des Moines. This district also included the apartment building where the league president and Iowa baseball pioneer Tom Fairweather resided for many years.

2. Sports were selected on the basis of the length of time played in the state and overall participation at the professional, local, and secondary school levels. Some sports like ice hockey were played at the high school level or local level in the early twentieth century and even professionally in the latter part of the century but never became widespread among the general populace. Others like softball and tennis had great popularity at all levels and should receive consideration for future survey and evaluation.

3. Leah D. Rogers and Clare L. Kernek with contributions by Lisa Randolph, "Survey of Buildings, Sites, Structures, Objects, and Districts Related to the Development of Team Sports in Iowa, 1850–1960, Statewide Survey for Draft MPDF," unpublished report,

Tallgrass Historians, L.C., Iowa City, Iowa, July 2003. Hereinafter cited as Rogers and Kernek, "Development of Team Sports in Iowa."

4. One of the more interesting "finds" from this search was the World War II-era pre-flight school at the University of Iowa, which was the first of five established by the Navy for intense physical and mental training. Team sports were a major emphasis in preparing pilots for the rigors of combat. The 1943 pre-flight school at Iowa fielded a football team called the "Seahawks," which ranked second in the nation in the football polls. Two properties associated with this program, Kinnick Stadium and the University of Iowa Field House, were identified and evaluated as National Register eligible. See Rogers and Kernek, "Development of Team Sports in Iowa," 184–187.

5. Rogers and Kernek, "Development of Team Sports in Iowa," 77–78. The lack of geographic specificity, maps, or useful photographs made it extremely difficult to pin down the precise locations of baseball fields in small towns and rural areas.

6. Ibid., 188–212.

7. Ibid., 215–233.

8. Ibid.

9. Ibid.

10. Ibid.

11. Ibid; Ralph J. Christian, "James Leslie Wilkinson: The Iowa Years, 1874–1915," paper for the Society for American Baseball Research Negro League Committee Annual Meeting, Harrisburg, Pennsylvania, August 2000; Ralph J. Christian, "Beyond Eight Men Out: The Des Moines Connection to the Black Sox Scandal," paper for the Society for American Baseball Research National Convention, Denver, Colorado, July 2003.