

0010-130-JL  
CRBIB#011796  
333/130614

A Prospectus  
for the Interpretation of Yorktown Battlefield  
Colonial National Historical Park

by

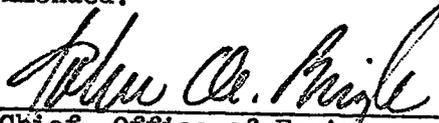
Nan V. Rickey

National Service  
Division of Interpretive Planning

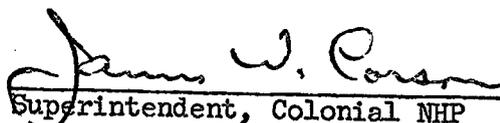
1970

A Prospectus  
for the Interpretation of Yorktown Battlefield  
Colonial National Historical Park

Recommended:

  
\_\_\_\_\_  
Chief, Office of Environmental  
Planning & Design

6.8.70  
Date

  
\_\_\_\_\_  
Superintendent, Colonial NHP

7/10/70  
Date

Approved:

  
\_\_\_\_\_  
Regional Director, Southeast  
Region

6.8.70  
Date

From October 7 - 17, 1781, General George Washington, commanding the allied armies of France and America, laid siege to the Town of York, fortified by an army of British and German soldiers commanded by Lord Charles Cornwallis. Relief and escape both cut off by a French naval victory at the mouth of the York River, this army of King George III surrendered on October 19, 1781.

Occasionally, in man's time, there comes a moment when ideas, actions, and attitudes gather, crystallize, and mark, thereby, a change. Few who witness such moments comprehend them fully; it is the gift of time to know that from that day the future of all men was different; irretrievably set in a new direction, cast in a new concept.

Yorktown was such a moment.

But only one step in the always emerging phenomenon of man.

TABLE OF CONTENTS

I.	THE RESOURCES.....	1
II.	INTERPRETIVE THEMES.....	2
III.	ABSTRACT OF THE VISITOR EXPERIENCE.....	7
IV.	THE PLAN FOR INTERPRETATION.....	10
	The Visitor Center.....	10
	Information-Orientation.....	11
	Lobby-Theme Statement.....	12
	Gallery-Anteroom.....	13
	Theatre.....	15
	The Battlefield Tours.....	27
	The Siege Tour.....	29
	The Washington Headquarters Tour.....	43
	The Town and Port of York.....	46
	The Town.....	46
	The Thomas Nelson House.....	46
	The Waterfront.....	47
V.	SUPPORTING INTERPRETATION.....	54
	Publications.....	54
	Sales and Souvenirs.....	58
	School Programs.....	60
VI.	SCOPE OF COLLECTIONS.....	62
VII.	RESEARCH STATUS.....	66
VIII.	STAFFING REQUIREMENTS.....	67
IX.	COST ESTIMATES.....	68

I. THE RESOURCES

Historical resources compelling interpretation at the park are, in priority order:

The Battlefield, including the British and Allied siege lines, together with sites of events significant in the prosecution of the siege and the final capitulation of the British army.

The Town of York, as the community which Cornwallis fortified, awaiting reinforcements from New York.

The Waterfront, as the facility required for both reinforcement, or escape.

All three are inseparably the scene and locale for the Battle of Yorktown.

The latter two resources can, needless to say, speak to subjects additional to those described. The Town of York can, for example, interpret colonial life, and the waterfront can identify the character of the colonial economy, particularly that of tide-water Virginia. These themes are not, however, at the heart of the raison d'etre for the park. Interpretation of the resources may suggest these subjects, incidentally, or in passing, but they have not been major goals for interpretive planning.

## II. INTERPRETIVE THEMES

The interpretive programs at Yorktown Battlefield should provide the visitor with information about and understanding of:

1. The Siege of Yorktown as the final battle in the prolonged agony of the Revolutionary War.

A desperately needed victory; the battle should be placed in context with the military events of the whole six year long struggle. Visitors should know that the Americans had been able to eke out pitifully few victories; that the war had dissipated almost entirely their shallow resources, and, by 1780, had put a serious dent in even the French treasury. More than this, visitors should understand the truly fragile spirit of the American army--best defined perhaps as individualistic. These things were a part of the military events that led up to Yorktown, and should be revealed by the construction of an interpretive frame of reference for them. Yorktown was a battle Americans had to win; the fact that they did win seems now a near miracle.

2. The events of the Siege of Yorktown, itself.

The tactical story of Yorktown begins with an explanation of Lord Charles Cornwallis' retirement to the coast, following the failure of his effort to mount a decisive campaign in Virginia. His orders, his military situation, his expectations--all should be made clear. The operations of the British army at the towns of York and Gloucester were defensive, and this, as well as the physical aspects of their fortifications, must be revealed.

The scent of vulnerability inherent in a defensive maneuver brought the allied French and American armies swarming to the York peninsula. The French fleet corked the York River with their victory in the Battle of the Virginia Capes--a defeat the British owed, in great measure, to both bad luck and mismanagement.

The gathering allied forces; the formal and sequential operations of the Siege itself, the few dramatic events of the Siege that were vital to American success, and the final episodes that marked the British defeat and surrender, all should find a proper place in interpretation.

The Siege was fought by people: by townspeople, by French sailors, by American, French, British and German soldiers, and by famous men whose names still ring the sound of victory or defeat in this war, this battle, that changed the world. The human elements of the event must also be revealed.

3. The significance of the Revolution and the victory at Yorktown; as events in their own time--and in ours.

Deeply underlying the American Revolution and the victory at Yorktown were the new-old concepts of social and political order that were finding expression through such Frenchmen as Diderot, Voltaire, Rousseau and Descartes. Few, indeed, were the Americans who either knew or acknowledged their philosophic debt to these men of their time who had brought new meaning, new relevance to some of the best and oldest ideas of mankind having to do with how men should regard and live with one another. But the debt was there, endowing pragmatic colonial grievances with a high virtue, and the ideas themselves caused at least a few Frenchmen to champion

the American cause from a higher motive than international politics. The force of these ideas in the Revolution must be included in our interpretation--they were a potent factor then--and they are still so today.

To Englishmen, the Revolutionary War was a civil war, and this fact was painfully true for many colonists as well. Yet much time and great distances had, by 1776, separated the new world settlers from their English brothers. The new continent had exacted change in the men who lived here; they grew in different ways from the inhabitants of the British Isle, in response to the dynamics and the environment of America. The two societies had grown apart, unaware, until their responses to quite specific events sharply delineated the distance between their points of view. These differences, when thus revealed, made the conflict inevitable.

As the powerful bond of common heritage must be understood, so also must this disparity of values and points of view be comprehended. Englishmen saw the colonists as integral to the political and

economic body of England; saw them as committed and bound to the welfare of the mother country as a first priority. Americans, breathless with the sense of the unbelievably rich continental experience awaiting them, intuitively sought the social tools to expedite their opportunity. The continent would yield too slowly to a regulated and orderly advance; the freedom of self-determination was the irresistible choice for Americans poised on the brink of their splendid land. American's priorities had become themselves and the new world; the mother country, England, had drifted from the warm inner circle of their concern.

At Yorktown this right of men to social and economic self-determination was endorsed by victory.

For our culture, for our time, Yorktown stands as an event that says to all men, it can be so.

### III. ABSTRACT OF THE VISITOR EXPERIENCE

Visitors to Yorktown Battlefield should be offered interpretive experiences of the character described herein, although the sequence used in this outline, while desirable, cannot be forced. Visitors to Yorktown, as to other parks, will vary and they should have a variety of options from which to select their park experience.

Visitors will arrive at the park primarily via the Colonial Parkway, and will be required to leave their vehicles in the parking facility. From this point, they will use the park conveyed either by a park transportation system, or their own feet. It is neither practical nor desirable to attempt a colonial experience that will reconcile with a multitude of automobiles in motion.

Visitors should go first to the Visitor Center, where an information-orientation area will provide them with all necessary materials and data for using and enjoying the park. After this service, visitors will enter a lobby area, which should function as a theme statement for all of Yorktown Battlefield. This space will flow into a gallery-ante-room, designed for the sole purpose of appropriately exhibiting choice objects in the park's collection. From here, visitors will find entrance to one of two theatres,

where a motion picture film will place the event of Yorktown in context with the whole of the Revolution (Theme 1); and suggest the importance of the victory to men then and today (Theme 3).

Following the film experience, visitors will take the Siege Tour using park operated interpretive conveyances. On this tour the tactics and specific events of the siege, as well as the Battle of the Virginia Capes, will be described (Theme 2). The tour will take them to the actual siege lines, to the sites of important events in the siege where program intervals will interpret the subject at hand, and finally to Surrender Field itself. A final stop on the route of the interpretive conveyance can be in the Town of York, where visitors may wander among the restored structures and environment; may shop at any of a number of import shops specializing in merchandise similar to that imported during the town's period of mercantile ascendancy, and may go to special interpretive programs in the restored Thomas Nelson house, which will be designed to personalize the events leading to the Revolution, the war and the siege, and to bring life to the historic Town of York.

Visitors may return to their cars in the parking lot on foot, or they may pick up the interpretive conveyance again, which will run from the town directly to the Visitor Center.

For those visitors whose interest is deep, a separate tour road will be maintained leading to Washington's Headquarters. Visitors will be able to drive this very pleasant interpretive route in their own vehicles.

Visitors may walk to the waterfront from either the town or the Visitor Center. There a suggestion of the historic town wharf will serve to remind visitors of the mercantile roots of the community, and will also invite them to experience the river. The beach itself will be restored to its natural state-- and will serve the simple function of natural beauty: a place where people may walk, duck and gull watch; where children may kick off their shoes and run; where people may sit, or look, or think. A picnic area will exist at the end of the beach.

#### IV. THE PLAN FOR INTERPRETATION

A significant portion of the visitor's experience at Yorktown will take place at the Visitor Center. The structure here will serve in the traditional fashion as a place where basic services, information, and orientation may be obtained.

Space in the present structure for any of these functions is not adequate, and the building will require enlargement. Design plans to this end should reflect interpretive needs outlined here. The location of the present structure is satisfactory for interpretive purposes.

The Visitor Center will contain the following interpretive facilities:

1. Information-orientation area
2. Lobby-theme-statement area
3. Gallery-anteroom housing exhibits
4. Two motion picture theatres, one with flexibility to adapt to special uses.
5. Staging - departure area for battlefield tours with an adjacent sales facility

Facilities required in this building for visitor comfort, safety, and park management will be in addition to the above list.

The enlarged visitor center structure at Yorktown should adhere to the design principles laid down by the existing structure: respect for the site, and a functional point of view. The structure should be frankly contemporary, and it would be a plus if, in its revision, the structure could become a positive aesthetic and thematic statement.

The Information-Orientation area will be the first facility encountered by the visitor. Here, Park Service personnel will tell the visitor where they are, what there is to do here, and how to do it. The area will function as a visitor service in every way: it should be capable of answering every question and solving almost every problem--at least those connected with visiting Yorktown!

The area need not be elaborate, nor larger than necessary to accommodate the appropriate number of projected visitors during any given 15-minute period (the maximum amount of time that should be necessary for the service). It should be functional, first of all, and should be capable of providing identical service from two locations at periods of maximum visitation. Desks or counters may be desirable, but some flexibility should also be allowed. No visitor seating should be planned. The space should be architecturally handsome, but need not be related in any way to the historic theme of the park.

Attendants in this area should be equipped with all literature necessary to explain the park's opportunities for visitor use, with schedules of activities, as well as with tickets and change-making capabilities for any fee activity. They should also have on hand a full supply of information about other visitor interests in the vicinity (not only Colonial Williamsburg and Jamestown, but also Newport News, the Norfolk Tour, etc.), as well as about travel routes. The facility should provide information about restaurant and motel accommodations available in Yorktown, only, but should refrain from becoming too involved in this aspect of visitor service.

The chief tool of personnel stationed in this area will be revised park publications. These new publications should be done for Yorktown Battlefield only, and should not include any material on Jamestown beyond a reference on how to get there. Publications are discussed in greater detail in Section VI.

When visitors have completed planning for their visit to Yorktown, they should enter an interpretive space which will briefly state the theme of the park. This Lobby-Theme Statement area will provide visitors with primary basic data about the event that made this land a National Park for the purpose of building a frame of reference in which the important objects from the park collections to be seen in the next interpretive area can be understood and appreciated. The facility may be a walk-through

and might conceivably be combined with the Information-Orientation area in some fashion. The message to be conveyed here must be terse--almost journalistic. It may be the paragraph which appears as an introduction to this prospectus, or it may be a rewritten version of the same information. In any event, this message should be presented to the visitor in textual form--as printed words which they read. The words may be inlaid in the floor, walls or ceiling; they may be grouped on slides and flashed on screens; they may be strung like beads on a tape film and run through an illuminator; they could be grouped in relief sculptural forms suspended in the air, or poised on pedestals. The important media for interpretation is the written word, in this case. The "how" of the writing may be determined by aesthetic and architectural considerations.

The Theme-Statement area should be architecturally neutral, in order to ensure full visitor attention on the word message. This is not to say the space should lack aesthetic value; it is only to say that the space should be recessive.

The Lobby-Theme Statement area should dissolve into the Gallery-Anteroom, an area which will serve as a showcase for exhibition of the park's truly significant and important objects, and which will also provide a spacious area in which visitors may

wait for the beginning of the next program in the theatre. The theatre entrances will be from this room and it should also contain access to the loading area for the interpretive Siege Tour conveyances.

The room should be viewed as a holding area for people, with some seating, and as a gallery for objects of considerable historic importance and beauty. It must be spacious, both horizontally and vertically, because of the nature of some of these objects.

Objects in the park collections which should be exhibited here include: the Brandenburg Eagle flag; the budge barrel; the British three-pounder cannon; the model of the Ville de Paris; the Swan Tavern mug; the large assortment of battlefield and sea archeological finds; and the Washington tents.

Time and association have given these objects value far beyond their physical forms. They are the real stuff of the Battle of Yorktown--of the victory won. They were there, and to us they are the delicate bridges over which we too can pass to touch the past. They should be exhibited in a fashion and

spirit that regards them primarily for this value, and not as vehicles to assist in telling the story of Yorktown, they should be exhibited as are works of art, rather than as historic documents.

The word content of the Theme-Statement area should make clear the relationship of these objects to the event, making further interpretation of them unnecessary. It may be that simple labels will prove useful, and dramatic lighting, perhaps changing to direct or lead visitor attention, might be employed, but nothing more should be allowed to interfere with the purpose of riveting the visitor's attention on these real things of his nation's moment of triumph.

The Gallery-Anteroom should be, needless to say, handsome. It should be a setting for the objects, and for the people using them. It should be open (valuable objects can be protected in other ways than by putting them behind glass in cases); and should be visually exciting. Visitors in this room should know, from the communication of its architecture and exhibit installation, that they are looking at hallowed things.

The theatres for basic visitor interpretive orientation will open off the Gallery. They should be designed to show a film, and should not have any architectural character beyond this.

The film, itself, should be a motion picture, in color. While it need not be an ultra wide screen, it should not be projected on a postage stamp. It should be approximately 28 minutes in length. Film makers might consider approaching this production with the view of ending up with two films: the 28-minute version for use during the peak visitor season and for television, and a longer, expanded, version for park use during the slack visitor months and in school programs. The subject certainly would admit of a longer treatment, and the park could find good use for it.

The theatre and its film should provide visitors with information relating to the first and third interpretive themes. The facility should provide a Revolutionary War frame of reference for the Battle of Yorktown, from both the military and civil points of view; it should reveal something of the quality of the battle itself from the standpoint of the human beings involved in it; and it should suggest that the victory at Yorktown was a great one, not only for this country, but for many, then still-to-be-born, countries.

Or, to say it again, the Yorktown film should:

1. Treat the ideas that were responsible for the Revolution;
2. Reveal the individual man's role in the sieges;
3. Reflect upon the victory, upon its meaning to the involved parties of the 18th Century--the Americans, the French, the English, and upon its legacy to us.

One suitable dramatic technique for the film might be that of reverie-flashback, using a single central figure as the access element, or perhaps several such figures.

For the goals of the film outlined here, the Marquis de Lafayette might be appropriate for a single access role. Another alternative might be the Marquis or some other Frenchman, an American, and a civilian. Or, again employing the single figure, a character from the 20th Century might provide a useful bridge. Or, again, perhaps even an abstract futurist human--a symbol of all men. All of these figures offer advantages. Lafayette, a young man, was moved by the idealism and humanism of the Enlightenment to offer his services to the young American colonies--he came because he shared and fervently espoused the ideas that were responsible for the Revolution. His service in the war was sufficiently extensive and of high position to permit his having wide and intimate knowledge of its vicissitudes. He had been with Washington at Monmouth and Valley Forge; had chased Cornwallis through Virginia; and was the confidant of many of the men most deeply involved in the prosecution of the war. He played a valiant and colorful role during the Siege of Yorktown; he was present at its opening, at the storming of the redoubts, and at the surrender. Beyond this, the young Marquis saw the import of the ideological victory won at Yorktown; he returned

to France and was active in the cause of the same ideals during the Revolution there. The fact that these ideals did not then take root in France, while a personal tragedy for men like Lafayette, did not alter their conviction that this was the wave of the future--as, indeed, it was.

The addition of an American and a civilian to the cast would have the advantage of greatly broadening the opportunities for dialogue, and for points of view. The Frenchman in the triumvirate could serve all of the opportunities presented for LaFayette; an American officer (perhaps patterned after Washington's trusted aide, Colonel John Laurens) would provide access to the more pragmatic colonial view of the Revolution--to the nuts and bolts dissatisfactions of men who had lived too long and labored too hard for a sovereign whom they did not know, and with whom they shared no common view of the present nor mutual hope for the future. The Revolution, for Americans, was not idealism, it was hard fact rebellion--what the Enlightenment brought forth in the substance of idea and ideal; the colonies in America, without conscious thought, gave reality in action and event.

In this instance, then, with a Frenchman and an American reflecting the theory and reality of the Revolution, the addition of a citizen would provide a vehicle for the interpretation of the war and the siege in simple human terms. The

citizen, who might share equally the idealism and the hard set of rebellion, could speak for the common man who then, as now, endures and fights wars for reasons he sometimes understands but slightly; who dies sometimes, without really knowing why; who lives sometimes to witness in half-surprise the new world he shared in creating; and who, in the long circling passage of years, comes again and again to the world; the real inheritor of all that is dreamt and done.

Different opportunities might be offered by placing a contemporary, 20th century man, in the central role for the film. Such a figure would provide great overview potential, as well as offering a vehicle for the wisdom of hindsight. A contemporary American, for example, would bring to the film a full intellectual comprehension of the ideas responsible for, and at work in the Revolution; he would further afford a dispassionate point of comprehension for the colonial attitudes--a great advantage for the diplomacy the subject still requires. But most of all a 20th century figure can see the ongoing nature of the revolution begun at Yorktown, and could speak to other 20th century men of this with authority.

A figure from the future, who might not be just that, but rather a Man for All Time, would carry these advantages of overview and

dispassion to the furthest limit. Such a figure could, conceivably, wander through the film assuming various characteristics, as the plot and narrative required. He could, for example, add bits of various identifying costume through the action, to take up a role associated with that costume, doffing these and blending back into the overview character as the action progressed.

To illustrate this film concept: it might begin, after the theatre had been darkened, with a blinding flash of light throughout the entire room, accompanied by a substantial crack of thunder. An image would appear on the screen simultaneously with the flash of light, but seen, of course, first by the audience only after the light had passed. The image would just suddenly be there--a figure approaching the audience over the littered battlefield, deserted now, but only a day removed from the actual fighting.

A wide variety of activities are available to occupy the central character throughout the dramatic narrative: he might dismount to pick his way through a totally destroyed gun emplacement and talk to the ruined gun; he might stop in a redoubt to kindle a fire and warm himself; he might pick up litter from the battlefield; he might stop to mourn and cover a casualty; he might stand, wraithlike, outside the lighted Moore House; he might toss an idle bit of battlefield debris over the cliff into the York River; he might ride back toward the lighted ruins of the Town of York.

The central figure need not be silent, with his thought given voice, but should speak. He may speak to inanimate objects, address himself, and he may also talk to the audience--to men of the 20th century, directly during these portions of the film in which the character serves the overview function.

To illustrate his reverie and the interpretive message the film might use fully realistic flashbacks of significant story elements: of the ideas behind the American cause; of the desperate condition of that cause during the winter at Valley Forge and before Yorktown; of the great moments of the siege: the opening of the First Parallel, the storming of the redoubts, the offer to surrender; of the struggles of the soldiers; of the form, the festivities, the frivolity of some parts of the siege; and of course, of its political and ideological outcome and repercussions, both in the near future (in France) and in the more distant future of our time--and beyond.

Transitions to these flashbacks might be handled in a fashion that suggests the return to realism from extra-reality, or abruptly, repeating the staccato emphasis of the idea suggested for the film beginning and in keeping with the historic significance of the event.

The film might also be handled as an allegory, using the three symbol characters suggested also for the flashback technique: the Frenchman, American, and citizen, plus a fourth--a spit and polish British regular soldier. This character would add the element of conflict to the film and he should speak for the adversary, and for the English point of view. He would be cast as a complete monarchist and advocate of the empire. His uniform should be elegant, bright, and shiny. He should look like a representative of royalty, and entrenched authority.

In an allegory structure these three figures need have no absolute identity, but they can take direct part in action which symbolizes all of the story elements we wish to communicate. The advantage of this technique would be that it would permit more action in the film, without lessening the philosophic content.

To illustrate: the American, a New England or Virginia patriot-zealot of the stamp of Patrick Henry or Sam Adams, would be picked up on the road to Yorktown, burning with righteousness and zeal, seeking the opportunity to fight the minions of tyranny, to free himself from the oppressive hand of a "foreign" law giver and tax collector, to win for himself the right to do as he pleases. On the road to Yorktown, he might pass a frontier farm, and there gather up a reluctant citizen, a militia type whose main concern is his own immediate future in the land, and who cares more about his family than about the principles and theories of politics.

Convinced by the passion of the patriot that he, too, somehow has a stake in the fight, this man takes his gun and grudgingly goes off to Yorktown also. Further along the road, the two might encounter a Frenchman, a true intellectual, landing a small boat on the York River. He might have come from the French fleet, inspired to fight at Yorktown too, and he would speak with the tongue of Rousseau, of Diderot, of Voltair--putting the luminous blessing of pure idealism upon the pragmatic zeal of the patriot, and the reluctant but instinctive self-interest of the citizen.

As the trio proceeds their way might be challenged by the British soldier. The confrontation should be verbal, at first, with each man speaking to his point of view, his grievances, his aspirations. The discussions should become more and more passionate, so that ultimately the patriot, sensing the futility of words in the face of the absolute convictions of the soldier, and aware of his determination to prevent their further journey to the battle--the fulfillment of their self-determined destiny--attempts to kill him. The ensuing fight should be a draw--the will and training of the soldier too much for the personal fighting skills of a patriot, a civilian and an intellectual. The four part with respect, each now more set in their previously held convictions--but recognizing that each man must listen to his own heart beat--must find his own way, must live in the consequences of his own choices.

Traveling on, the patriot, the citizen, and the intellectual arrive at the battle in time for the climax action at the redoubts. Joining the melee, each in his characteristic way, they play a fundamental role in securing the victory: the Frenchman by fearlessly cresting the top of one redoubt, alone, to inspire the struggling masses of troops below him, their spirits unequal to the task until they were so inspired. He falls, mortally wounded, and his place is taken by the patriot, an organizer who marshalls the hordes of men now cresting the redoubt so that their energies tell in tactically significant ways. The reluctant citizen, whose animal sharp eye and quick reflex serve him well in the ranks, counts for many adversaries, is wounded, fights on, in the shadow of the patriot. The British soldier, defending the redoubt should fight ferociously, and emerge badly mauled but still fighting.

The redoubt taken, the Americans rally cheering about the patriot, the leader of the new world. The citizen, nursing his wound, but proud of his part, looks at the triumph, savors it from the sidelines, and turns away to start alone for home. As he turns, he should look the British soldier square in the face. No words need be spoken: both men should tentatively reach out to one another in simple recognition of their mutual pain and humanity. But the face of the citizen should reveal the hard will of rebellious men who will fight to be their own masters, and the face of the Britisher

should reflect the dawn of uncertainty about beliefs not questioned before this moment, together with evidence of premonitory horror at this fissuring in his stable world.

They part, and the citizen starts again for home. He walks a bit, slowly at first, then faster. Then he turns to look back at Yorktown, and his comments begin on a note of exuberant triumph, "By gum, we done it! We beat the King." Turning again, he hops a jog-step or two of joy and walks further. Stopping again, he looks more soberly at Yorktown (in the direction of the audience by now), and says, parroting the patriot but speaking also for himself, "Nobody should try to tell a man how he's gonna be; or where he's gonna take his people. A man's gotta right to decide for himself." He turns again and walks on before stopping once more to look at Yorktown (by now directly at the audience), saying--again in jubilant triumph with overtones of seriousness--"Bet there's lots of folks who'd like to done what we done today." Now he stands still, but the camera swings to an angle below his face, with a light directly behind his head, so his face becomes a symbol face, without individual characteristics, and with an aura of unreality. He then says, no longer in the accent of the colonial frontiersman, but in a newly deep and distinct voice, "And many men will."

In any event, no matter how the film is structured, when the visitor leaves it he should harbor no lingering doubts about why the Revolutionary War was fought; about at least some of its cost in human terms; about the fact that we won it by the skin of our teeth; or about the fact that we did win, thereby adding a heady yeast to human affairs--which hasn't stopped rising yet.

The film must not do violence to historical authenticity, but may take liberties with reality. For example, in the allegory concept, the film must adhere to the fact that the redoubts were stormed at night, but it need not attempt to faithfully duplicate details of the historical action. Or, again, the equipment and costumes of the characters must be completely authentic, but the setting need not be the real one (it might, in fact, take place in a wholly designed and synthetic symbol landscape).

The film should be sensitively and delicately drawn, showing the sure hand of the skilled draftsman rather than the bold strokes of the emotional artist. It should be a film of conflict and of people, and not a film of unalloyed triumph. It should be intellectual and carefully constructed to build the background of information and mood needed by the visitor to both understand and enjoy the resources of the battlefield and the town.

In terms of the whole park experience, the film should be a sub-climax, building to the climax adventure at Surrender Field.

While, as has been said, the film should not be boldly emotional, it must have a distinct and intense quality of mood.

### The Battlefield Tours

Two separate battlefield tour routes are planned: the Siege Tour and the Washington Headquarters Tour. The Siege Tour will include all sites of compelling importance to the Battle of Yorktown, while the Washington Headquarters Tour will include the many related sites previously accessible on the so-called Long Tour.

The purpose of both tours will be to provide interpretation of the battle tactics, the people involved, and of the events the battle spawned. In historical terms, the function of the battlefield tours should be narrative history and biography. The Siege Tour, terminating at Surrender Field, should be the interpretive climax of the visitor experience at Yorktown.

The Siege Tour will be managed on a conducted basis, using interpretive conveyances to transport visitors over the battlefield. No automobiles will be permitted on the loop road serving this tour. The tour conveyances should be owned and operated by the Service. They should not be run by a concessioner.

Tour conveyances should be small, and the elephant train concept might be investigated for use here. In any event, the transportation should be electrical if possible, must be low to the ground, and should be open to permit visitors to step on and off easily from their seats. Some provision may need to be made for side curtains, so that they may be comfortable in hostile weather. The conveyances should be attractive, and might even be decorative.

The vehicles should be equipped with an audio capability, and will be used not only as a means of transporting visitors around the battlefield, but also as an interpretive device in their own right.

The conveyances should run on a schedule responsive to visitor pressure at the park staff's discretion. Adjustment to accommodate a greater number of visitors during the heavy visitor season can also be accomplished by adding units to the basic system--as has been suggested above. The schedule could be adjusted during the off season, if visitation permits, providing only a certain number of tours running at scheduled times each day.

The Siege Tour should be planned to take no longer than one hour.

Visitors should board the conveyances at the rear of the redesigned visitor center, when they have completed their experience there.

This means that the tour vehicles will not run either through or to the parking lot. Visitors returning from the tour will disembark at the loading area at the rear of the visitor center, and may walk, on walks provided around the building, to their automobiles in the parking lot.

A covered staging area will need to be provided for visitors to get on and off the tour conveyances. It should have benches for waiting, as well as dispenser units for the park folders, in the event people have failed to obtain copies of these at the Information area. The area will also accommodate the park sales facility, operated by Eastern National Parks and Monuments Association.

The Seige Tour will have stops scheduled, beginning at the rear of the Visitor Center, to:

1. A bluff view of the Town of York and its historic waterfront;
2. The mouth of the York River where the Battle of the Virginia Capes was fought;
3. Along the British inner works;
4. To the Grand French Battery;
5. Along the First Allied Parallel;
6. To the site of the First Shot;
7. To Redoubts 9 and 10 and the Second Allied Parallel;

8. To the Moore House;
9. To Surrender Field;
10. To a stop in the Town of York near Main and Read Streets;
11. To the loading area at the rear of the Visitor Center.

Not all of these "stops" will be actual stops. Some will involve only pauses on the part of the vehicle. At the Grand French, the First Shot, Redoubts 9 and 10, the Moore House, and Surrender Field visitors will need to get off the bus to experience the interpretive program. During periods of extremely heavy visitation, people can be dropped by the vehicle delivering them to each of these stops, and can pick up the next vehicle that comes along. At times of slack visitor use, the conveyances may wait for visitors until the program at each of the sites has concluded.

The sequence of stops for the Siege Tour does not reflect the layout of the present short-tour route. It has been generally conceded that this route should be reworked, and the above sequence has been carefully thought out to guide designers in planning a new road, which should be entirely separate and distinct from the Washington Headquarters Tour road.

The road itself should be a simple one. No special surfaces will be needed, nor will parking areas be required. Simple pull-outs for the conveyances will suffice, and the present

tradition of rough surface roads of a single lane character should be retained.

The earthworks on the battlefield are to be restored, and the designers should plan to cross these earthworks, when this is necessary, by taking the road over the works, if feasible, rather than through them. This is an important point, for one of the most valuable impressions visitors should have on this battlefield is that of the impregnability of such earthworks, and of the protection they afforded, and, consequently, of the essential character and military problem inherent in a siege. This impression is immediately destroyed when a breach appears in the work.

Interpretation on The Siege Tour will consist of programs at the five stops of primary importance, with interpretation of the other sites and continuity provided by an audio presentation on the vehicle.

In sequence, the tour should work this way:

Visitors, upon boarding, will have in hand a Siege Tour pamphlet which will preview the experience for them, telling them just how the tour works, what they should do when, what they may expect from the tour, and how long it will take. The remainder of the

pamphlet should be a sort of abstract of the sound portions of the programmed tour stops, a kind of reprise, with illustrations, of the tour. Seated on the conveyance, the audio will welcome tour-takers, stating the general character of the experience they are about to have, together with a suggestion of its historic importance to them.

As the vehicle pauses at the bluff overlooking the Town of York, the narrator will describe and characterize the 18th century town, and speak of Cornwallis' occupation. At this point a dramatic narrative would take over, and voices of townspeople and British or German soldiers, speaking in snatches against the background sounds of the port or the gathering army will tell of their occupation of the town, of their work in fortifying it, of their General's plan and strategy. The sequence might end with an exchange between a townsman and a British soldier in a grog shop on the waterfront (against a background of revelry and sea chanties) speaking of Cornwallis' interest in keeping his back to the sea, and of the expected relief being sent even then from New York.

The vehicle now eases away from this overlook, moving slowly to the one providing a vista of the mouth of the York River. With the sea chanty providing transition, the audio should gradually

fade to the muffled sounds of a naval battle, picking up volume. The narrator then speaks of the appearance of the French fleet, and of the British vessels sailing down to do battle. Against the new louder sounds of splintering masts, rolling shot, and dying men, sailors on a British vessel can recount the essentials of the battle in dramatic form, the sequence ending on an ominous note evaluating losses, the situation, and the need, now, for the expected relief from New York to fight their way into the York if Cornwallis' army is to be relieved. The sound of burning ships can bleed into period British military music, against which a sound track of men digging the British works, and bringing up guns can emerge as the conveyance swings out along the British inner works.

Moving along inside the British line, where flags of the engaged regiments should be flown interspersed with period British flags, period music of the British regiments should be interspersed with a dramatic narrative utilizing voices of the soldiers engaged in preparing the works, and of their officers discussing technical and tactical details. The latter group should introduce intelligence of the gathering Allied army, and, on this, an ominous note, the tour vehicle should suddenly swing up and over the British works, and out across the Battlefield to the Grand French Battery.

This section of the Allied line should be substantially restored, and should reflect the gathering mass of artillery. Some guns should be in place--enough to suggest the massively superior fire-power added by the French to the American cause--while other guns may be disassembled, in the process of being brought into the line. The audio tour will have provided transition to this point by introducing French and American military music and voices--at first far off, but growing in volume as the tour leaves the bridge over the British works. Swinging past the Grand French, and along the American First Parallel, the narrative should evoke the variety of the Allied Army, (militia, regulars, French and German officers, elite French legions, etc.), it should introduce significant officers: von Steuben, Washington, Lafayette, etc., at the same time it should reveal the Allied location and strategy, but, most of all, it should convey the haste, the sense of ultimate urgency, the almost certain knowledge on the part of all of these men that this was the time--the time when all could be won, or might well be lost forever. This heightening tension should build until the vehicle arrives at the pull-out for the First Shot.

By a relayed signal, a cannon should be fired the moment the tour stops at the First Shot. This, an element of surprise, should be a kind of relief to the tension build-up of the audio tour on the vehicle. The audio should have communicated, through the description of the frantic preparations for the siege, that this was the First Shot. Visitors, at this point, may pile off the

conveyance (it will be the first time it has actually halted, but a further indication that this is a stop may be required--perhaps a sign going on similar to the No Smoking signs in aircraft, or perhaps a note in the tour folder).

The site of the First Shot will be fully restored and refurnished, and will be manned by a costumed gun crew adequate to fire a piece. They will have actually fired the shot heard by visitors aboard the tour conveyance, and when the visitors have gathered around the emplacement, they will demonstrate the firing of another shot, discussing the technical aspects of 18th century artillery, tactics, and effectiveness. The function of this demonstration will be to create visitor understanding of the destructive force available at the Siege of Yorktown, its effect, and its role in securing the outcome of the battle. A costumed interpreter, a member of the gun crew, will provide interpretation. Ideally, two guns should be used in order to permit a rapid sequence of firing which could convey something of the noise, smoke and fury that was a part of the height of the siege.

At the close of this event, visitors will return to the boarding area, and pick up the tour. The audio should then reflect the Siege at its height, and American officers and men should, in snatches of dramatic dialogue, recount its progress, and the need to capture the two forward British redoubts if the Allied line

is to successfully move forward, tighten the noose, and point big guns directly down the throats of their adversaries. The background of the assaults on Redoubts 9 and 10 should be laid by the audio, and visitors should be aware of the reasons for the attack, the stakes, and the nature of the men who made the assault, by the time they arrive at a pull-out below and on the Allied side of the redoubts. Visitors will disembark here, and will approach the redoubts from the same position as did the American and French soldiers who took them. Visitors will be kept below and between the redoubts. They should look up at them.

The restored redoubts should both have a solidly emplaced, short stout flagpole, on which a small British flag of the period is flown. They should also each have a quite tall, slender flagpole, erected at an angle to suggest a flag plunged in victory on the crest of the redoubt, its shaft in front of, and crossing, the British poles. One of these poles, on Redoubt 10, should fly an American flag of the period; the other the French.

An audio program, from equipment concealed in the fraises on one of the redoubts, activated by a relay signal from the tour vehicle, should recount the storming of these fortifications, drawing a vivid picture of both the valor and the sacrifice made here, and ensuring that visitors understand that the taking of these two points made certain the Allied victory on the field. The narrator should draw,

then, the visitors attention to the line of sight along the Second Parallel, and speak of the so short distance between the Allied guns and the British lines, and the town of York. The program should end with a cannonade, and a commentary on the dwindling number of answering British guns, and on the fading British hopes.

Reboarding the vehicle, the audio should immediately pick up a dramatic narrative of the British offer to parley. As the tour moves toward the Moore House, the voices of men in the Allied forces might recount the rumors of surrender terms, the conditions prevailing behind British lines, and the status of the British relief. The mood should again be one of waiting and suspense, until the conveyance arrives at the pull-out for the Moore House, where visitors will again disembark.

Visitors will enter the Moore House, which should be well lighted with electrified candles, and entirely free of barriers (A curatorial review of the furnishings should be made to adjust them for this open situation). Visitors will without a doubt fan out into all of the rooms on the first floor. When they are all in, a costumed interpreter should descend the stairs, talking to the group in a loud voice from a prepared script. The interpreter, a young man, should be costumed as an aide to the American general staff. He should be in field garb, should be somewhat bedraggled, but full of spirit and enthusiasm. He should wear boots, and they should clomp.

Once downstairs, he should proceed to the rear of the house, picking up wood, fresh candles, or some other supply there, talking all the time. He should proceed through the various first floor rooms, amidst the visitors and drawing their attention with him, to the room in which the Articles of Concilliation were signed. The setting is conceived as a moment near the end of the drafting of the Articles. The negotiations were long and drawn out, and the major discussants might be just off for a break, a meal, or some such thing. The house should reflect the labors of four men, hacking out an agreement over details of the surrender. The young aide (interpreter) should talk of the event, the participants, and the terms, only slightly concealing his pleasure and pride. His occupation should always be the busy work of making things ready for a renewal of the discussion.

The function of this format will be to accommodate a large number of people in the house, to keep the visit or group fluid and moving so that all will have an opportunity to see parts of the action and the Articles of Concilliation room, and to provide thorough interpretation of this important event for every visitor--no matter what they happen to be looking at inside this very historic place. The interpreters voice should have authority and projection (he should be an actor), he must keep busy and moving (stirring fires,

replacing candles, straightening furniture, and generally tidying), and his script must be brief (no more than 3-4 minutes).

An alternative plan should be developed for this program to be used in the front yard of the house when the interpreter determines the tour group is too large to be accommodated inside the house (30-40 people should be the maximum inside). The script should be essentially the same, but the action would need to be modified. In this situation, the program would conclude with the interpreter opening the front door of the house to permit visitors to file through.

The second floor of the Moore House will not ordinarily be available to the average Yorktown visitor. In recognition of the fact that the entire structure has been refurnished by an interested outside group, however, it is suggested that the park set aside special times and days for complete tours of the Moore House, operated as a special event. Such tours would require scheduling a special conveyance, and would need to be carefully timed to avoid their conflicting with the standard interpretive use of the house. They might be set up on a reservation system on days that coincide with the anniversary of the signing of the Articles, or other local dates of importance, or for special groups by arrangement, such as those attending the Antiques Seminars at Colonial Williamsburg. In any event, tours of the

whole house should be planned to interpret the furnishings, the Moore family, the event of significance, and the character of life in 18th century Yorktown in some detail.

As has been mentioned, the Moore House furnishings should be reviewed for the purposes of interpretation outlined here. A furnishings plan should be prepared that will permit the whole house to more accurately and spontaneously reflect its appearance on the important day that was responsible for its preservation.

At the conclusion of the dramatic presentation in the Moore House visitors will be escorted to the rear door by the aide, and will return to their tour vehicle.

On board, the audio will pick up with the voices of Americans, militia in this case, discussing the terms of Surrender, getting ready for the Surrender ceremony, talking of their role in it, and of their understanding of what was about to happen, all communicating their ebullience and rollicking boyish disbelief that they did it! By the time visitors arrive at Surrender Field, the tone of the program should have built a sense of heightened excitement and anticipation and they should have been provided with a word picture of the event: of the lines of French and American troops, of the British marching out from Yorktown, of the bands, the officers, the stacked arms. With the vista from

the general vicinity of the present interpretive area to the town of York restored, visitors will get off the conveyance and stand in an area defined by landscaping, looking down Surrender Road toward the town. In the Field should stand a soaring flagpole set in a sculpture appropriate to the theme. This installation will serve as a focus for visitor attention, and the problem should be a specially commissioned work. Eagles would be especially appropriate subject matter for this purpose; a number of them in different flight and dive positions, with a flagpole set in their midst. (Imagine the U.S. Navy and Marine Memorial on the George Washington Parkway in Washington, D. C., with a flagpole set in it.)

In any event, the sculpture need not be colorful, nor realistic. It need not tell a story. It must speak in terms that can be understood by all of man's struggle to decree his own future. and of his triumph, in this instance, in that fight. It must say that here, in this field, Americans vanquished an authority of substance that had sought to tell them how and where they would be, what they would become.

It must say that here that incredible quality of men--their conscious spirit of individualism and the concomitant thrust for that individualism to be free, to find autonomous expression

burned so brightly that it swept aside the dark shadow of authoritarianism, still reaching out from the Middle ages and beyond.

History has written the script for the program at Surrender Field. The moment the first visitor steps from the vehicle, the entire field should begin to tremble with the roll of drums. As visitors gather in the interpretive area, the sounds of the British band playing, "The World Turned Upside Down", should advance from the distance toward the visitor. At this point, an American fife and drum band should swoop into Yankee Doodle, overriding the sound of the British band. The score of Yankee Doodle should be authentic, at first, but should evolve into a full and triumphant symphonic statement, trailing off to permit a narrator a two or three sentence summation. The message here should be that on this field Americans and Frenchmen won a victory for themselves, and for a lot of men--some of them yet to be born. Here, for the first time, rebellion overturned colonialism--the rule of men by a foreign power.

The narrator should suggest that this is an activity of man that is still going on--fires burning today kindled by the spark of the victory won on that field. The program should end with music that speaks to the contemporary vision of this issue: perhaps a score composed especially for the function, or perhaps something

similar to Aaron Copeland's "Requiem for a Common man".

At the end of the program, visitors will return to the conveyance. There will be no further interpretation, although the audio may play reprise segments of the music used during the program. The bus will head directly for the stop in the town of York.

The Washington Headquarter's Tour should be developed to provide access to other sites of significance on the battlefield for those visitors who desire a fuller experience. The tour road to these sites should be retained in its present spirit (narrow, rough surface), and should be routed to visit the British Original Outer Works, the French Artillery Park, the French Cemetary, the American Artillery Park, the site of Washington's Headquarters, the sites of Baron von Steuben and Lafayette's Headquarters, and the Fusilier's Redoubt and French Trench, if possible. The road must be entirely separate from the closed interpretive conveyance tour road, as it will be open to private vehicles. It should, if possible, also be kept separate from the road to the group camping and picnic areas inasmuch as it may someday be necessary or desirable to close it too, to private vehicles. At the present time visitors should be able to take this tour in their own automobiles, guided by a tour folder provided at the Visitor Center and at the interpretive conveyance boarding area.

The tour route should, thus, begin and end at the visitor parking lot.

No special sequence of stops is interpretively necessary, but the road's exact route will require careful study and may impel a sequence.

Interpretation at the sites of significance will consist of way-side signs explaining the site, and perhaps depicting the appearance

of the site during the period of the Siege. The exception to this treatment will be the French Cemetery. Here no sign should intrude on the simple cross set in the forest opening. If further memorialization is required, it should take the form of marble slabs, set flush in the ground near the road, in a pattern which visitors may follow, bearing whatever memorial inscription is desired. The theme and style of our tribute to these men should be simple and pristine in its eloquence.

Should this tour route become heavily used in the future, its pattern of use should be adjusted, instead of altering the quality of experience it offers. If automobile traffic becomes too dense, the tour road should be closed to such traffic, and the tour offered, through a concessioner, as a ride in a horse-drawn conveyance. Army wagons might be used as a carrier, but consideration could also be given to using horse-drawn artillery carriages for the more adventurous visitor. A special facility would be needed for this kind of experience, and a stable could be constructed for this purpose somewhere along the route of the interpretive conveyance returning from Surrender Field, or, perhaps, inside the Town of York itself. In any event, inasmuch as the interpretive value of this tour is tangential to the main theme of the park, it should never be offered as another conducted

tour. There is simply not enough material of significance to merit this treatment. It should be offered, rather, always within the framework of an experience that offers numerous rural delights, together with the opportunity to visit several sites of historic association in an atmosphere of serenity.

## The Town and Port of York

The selectively restored portions of the town of York and its historic waterfront will serve as a background for the battlefield, and should, for interpretive purposes, communicate a strong sensory impression of the 18th century community, of its port and commercial character, as well as of the character of life in it. In so doing, it will convey, in part at least, the major reason why the name of the battle was Yorktown.

The town and the waterfront will serve also as a place for visitors to relax, and to enjoy themselves in this rather unique river-oriented environment. It will also provide facilities for the exercise of a major American recreational activity: shopping.

The town, according to the Master Plan, is to be restored, in essence, to its appearance in the late 18th century. Much of this work, where it relates to structures, has been accomplished. One major structure (the Thomas Nelson House) remains to be restored, while a great deal of work must still be done to achieve the historic landscape of the town. No additional reconstruction within the town is contemplated by this plan. The Secretary Nelson House should be investigated as an archeological site, its evidence stabilized and exhibited as such, employing at most a small wayside sign.

This plan proposes that the Yorktown waterfront be "restored" not to its historic character, but to its natural state. So little remains of the once busy street here that there is little point in trying to recreate it, particularly considering the poverty of evidence to document its reality. The entire beach area, then, should be stabilized, and closed to automobile traffic.

A single structural "restoration" is recommended: a portion of the historic town wharf. Placed at the original location, this facility should be conceived as a totally accurate restoration, but it should stop short in length from duplicating the original wharf. It should simply peter out, drifting from the realistic and substantial, to a scattered trail of pilings tracing the full extent of the historic structure. This suggestion will convey to visitors a substantive impression of the fact that large ships could and did land here.

Visitors will experience the Town and the Port of York on foot, having been conveyed to the general vicinity by the Siege Tour conveyance. Visitors, may, of course, visit the town without taking the Siege Tour, for there will be parking areas outside the historic zone in addition to the one serving the Visitor Center. In general, however, the average visitor coming to Yorktown will explore the town as a terminal experience in his visit after the Siege Tour.

A folder will provide a self-guiding architectural tour of the town, the waterfront, and their historic features.

While the self-guiding tour folder will emphasize the history and architecture of the community, the town itself will, in its contemporary use, emphasize the commercial, port character of 18th century Yorktown. With the exception of the Thomas Nelson House, and at the discretion of the Superintendent and the housing needs of the park staff, all of the restored historic structures along Main Street will be used by concessioners as shops offering quality imported merchandise for sale, in the tradition of the historic seaport. A portion of this plan is already operative. An excellent shop dealing in English and American antique furniture is located in the restored Swan Tavern. Nearby, but located in a non-historic structure, is a fine shop dealing in high quality English and American pewter. The Superintendent has been approached by other interested individuals who wish to undertake similar ventures, and a street of fine specialty shops would be both fascinating for the visitor, and abundantly meaningful in terms of the historic tradition of the town.

Concession arrangements should take care to ensure that all such enterprises would offer materials linked to the colonial period, although their wares need not be restricted to reproduction or authentic original goods. Yorktown imported cloth, china, glass-ware, etc., and these general lines of goods should be offered.

Similarly, the shops should offer goods only from countries that shipped to Yorktown in colonial times. Mexican wares, for example, would not be in keeping with the spirit of this plan.

Agreements should be worked out to assure that all goods offered for sale are of a quality and dignity becoming a national shrine. No general line of souvenirs should be considered, no matter how discrete their design. The street should be one of import specialty shops, offering goods as rare and inviting as did their 18th century forerunners.

Since quality control will be a major factor in ensuring the success of this interpretive use of the town, a thorough concessions management study is recommended to initiate the development.

The following kinds of shops would be desirable occupants of the historic market street in Yorktown (in addition to the already mentioned antique and pewter shops):

Firearms (English and perhaps Italian or French reproductions and originals);

Books, prints and stationery goods (English, French, rare and contemporary);

China (English and Oriental, contemporary and antique);

Silver (English, contemporary and antique);

Crystal and glass (English and Irish, contemporary and antique);

Fabrics (English, Scottish, Irish, Oriental, wollens, silks, linens, laces, knits, etc.);

Tobacco, wines and spices (American and from all over the world);

Gourmet Shop and a tavern, serving light refreshments (not meals).

The latter might pose an interesting research problem, for it should not be developed as a restaurant, but as a snack shop. Appropriate dishes would need to be identified -- those which would appeal to contemporary tastes, and fulfill the mission of quick foods, but still maintain the spirit of the historical town and create an appeal because of uniqueness. A variety of drinks come readily to mind: cider, lemonade, fruit shrubs, etc., but more substantial foods are elusive. Meat pies might be developed that would fill in for sandwiches and, of course, hot soups would be appropriate.

In any event, the Town of York would be a place for visitors to walk, to enjoy colonial architecture in an authentic setting, and to shop for a variety of objects uncommon to their customary commercial experience in both character and quality.

One development in the Town of York will depart from the mercantile theme. The Thomas Nelson house will be architecturally restored, and will house a living history program designed to communicate the quality of life in the community during the colonial period, the Revolution, and the Siege.

This program, frankly experimental, will be open to visitors by ticket only (tickets will be available at the Visitor Center Information area when visitors plan their Yorktown experience)

on a scheduled basis. Programs should be offered three times a day, probably in the morning, early and late afternoon. Attendance will be limited to approximately fifty persons at each performance, although park experience may indicate modification in this number.

At the outset, this plan should be operated only during the summer visitor season. Its expansion should be determined by its success, and by the number of park visitors.

A series of such living interpretive programs should be designed for cyclical presentation. A number of suggested plot ideas are included in the appendix of the prospectus.

The programs should be frankly dramatic presentations.

Performance would be presented "in the round" using the first floor of the house as the theatre. Action might move among the audience, who would be standing or seated inside the historic house "set", and the audience might also be required to follow the action, trailing it from room to room. Members of the audience might, in some instances, be invited to play a role in the performance.

These bare concepts will require the services of professional playwrights, directors, stage designers, and actors--among others. the project might be approached in one of two ways--either by a

contract with a private theatrical production company, or by a similar contract with a university drama department that might have an interest in establishing a kind of practicum in all phases of the theatre arts for their advanced students. The program is sufficiently experimental to attract interest and talent. Its value to the visitor would be substantial both as an emotional and physical experience, and as a means of developing insight into the quality and character of the lives of 18th century men and women who lived the travail and triumph of Yorktown.

Along the waterfront the visitor experience will consist solely of environmental enjoyment. Visitors may walk out along the restored wharf and speculate about the past of that particular small piece of space. The Archer cottage might be included in the mercantile development of the town, housing perhaps a shop dealing in hemp, bamboo, rice matting, or other sea-associated wares. The chief offering of the waterfront, however, should be the environment, and substantial efforts should be made to maintain and improve it. Here visitors should be able to walk the hard packed sand, free of broken bottles and other debris born there by any force save the river; here they should be able to hear the sounds of naval vessels down the river--a strong link with the naval past of the area despite the fact that

the sounds are modern. Here visitors should be free to watch the ducks dive, the gulls wheel, and smell the smells.

At the far end of the beach, the picnic area should be redesigned to afford an interesting picnic experience. The ubiquitous Service picnic tables, benches, and trash receptacles should disappear. Designers should be given the task of planning minimum picnic facilities for Yorktown: perhaps sunken covered trash receptacles, round tables low to the ground, in the Georgian or Classical Revival spirit. Or, perhaps a well-designed coin-operated dispenser that would vend, for 25 cents or so, a plastic ground cover. These could be conceived as not only a facility to expedite family picnics, but also as objects of either decorative or interpretive value. For example, picnic ground cloths at Yorktown could be printed with a brightly colored stylized map of the battlefield and the action there. They would be something a family could enjoy and use at the park, and for at least a little while (as long as it lasted) on other picnics, on other picnic grounds or tables, after they got home.

## V. SUPPORTING INTERPRETATION

### Publications

Yorktown will need, as has been indicated earlier in this prospectus, an entirely new series of free folders. These will be vital to the visitor's use of the park and its facilities while he is there, and should also be of interest as stimuli to recall his visit. The basic package will consist of three folders. They may be of any size deemed suitable for active use by visitors while walking or riding in an interpretive conveyance. It would be extremely desirable if the three could be packaged in their own slip case -- as a single unit for the visitor to carry and draw upon. Certainly their design should be interrelated.

The folder package will be given to visitors as they stop at the Information-Orientation area on their way into the Visitor Center, as a part of the service of visit-planning performed by personnel stationed at the desk. The whole package should also be available in dispensers at the loading area for the interpretive conveyance at the rear of the Visitor Center for those individuals who may have lost or missed getting the package as they entered the park. The full package should

also be available at the conveyance stop in the Town of York for still other visitors who may have gone adrift through their own, or our, neglect, or for those visitors who park and enter the town before going to the Visitor Center.

The basic Yorktown folder should be a small one that contains little interpretation of the park, beyond a statement of its significance and an itemization of its resources. This folder should, instead, contain all of the information the visitor needs to see and do all of the things there are to see and do at the park. Needless to say, it will require a map, or maps. It should outline the basic visitor experience, describe the optional resources available, state hours, times, tickets needed, tour stops, etc., etc. The folder should, in short, be a recipe book for making a fulfilling park visit.

The second folder should be devoted to the two battlefield tours: the Siege Tour and the Washington Headquarters Tour. This folder will serve interpretive functions, as well as utilitarian purposes. It should tell visitors how, and when, to use the tours, and it should also trace the tour route for them. The Siege Tour section should, for example, have illustrations of the important sites that make up the tour, both as they are today, and as they appeared during their

individual moments of importance in 1781. The text should describe the event and summarize its importance. Above all, the folder should have a large and fully comprehensible map of the Siege and of the tour route through the battlefield.

The Washington Headquarters Tour section of this folder should follow the Siege Tour section in both function and content. It should be kept clearly separate from the Siege Tour, however, so that visitors will not become confused about the content or condition or use of either tour.

The third folder should be designed to be a self-guiding device for touring the Town of York. The folder should, again, tell visitors how they may use the Town of York -- what optional resources are here, etc. But chiefly, the folder should provide visitors with a historical and architectural tour of the town. All structures of importance should be included, together with sites deemed to have visitor interest (Cornwallis' Cave; the Victory Monument; the site of the Secretary Nelson House, etc.). The folder should trace the history of Yorktown, delineate its sufferings during the Siege, and then should concentrate on telling people about the houses they will see as they walk along the restored streets; who owned them; when they were built, etc. The folder should be lavishly illustrated, in order that

the structures may be self-identifying, and that the leaflet itself may have residual value to the visitor after he leaves the park.

Only one further publication is needed for interpretive support at Yorktown, where the subject has been blessed with an abundance of concern among scholars of all sorts over the years. The National Park Service historical handbook is a publication that does serve a need for visitors and school children who do not wish to spend larger amounts of money for books. The Yorktown handbook, however, is seriously out of date both in format and content. It contains some information which would now be omitted (visitor services), and other material (maps, appendices, etc.) that has definite value. In short, the handbook needs to be reevaluated, revised, and redesigned. Its reissue should have a high priority.

### Sales and Souvenirs

Yorktown Battlefield has an agency of Eastern National Parks and Monuments Association, and, consequently, an excellent sales facility at the present time. Its offerings include a fine selection of books for both adults and children (the latter are even blessed with the opportunity to choose from more than one title!), postcards, miniature cannon and long arms, and uniform button replicas.

The parks present sales facility is housed in the entrance to the Visitor Center--a situation which the plan proposed by this prospectus will render impossible. In the enlarged Visitor Center, the function of the Information-Orientation area must be just that. Neither visitor nor personnel should be diverted from their respective missions in the Visitor Center by the lure of souvenirs, or the need to make change.

It is recommended that a new sales facility be provided in the enlarged Visitor Center at a location convenient and/or adjacent to the staging and loading area for the interpretive tour conveyances.

It is also recommended that the Association expand its souvenir offerings, particularly in items of small scale and cost. The

souvenir cannon, firearms and buttons, might be joined, for the sake of youngsters, particularly by picture puzzles (developed from historic paintings of the battle), quill pens, packets of powdered ink with mixing instructions, replica miniatures of the flags of the Siege, model kits of the ships of the line that fought off the Virginia Capes, 45-rpm records cut from either the narrative or the musical portions of the Siege Tour, etc.

The present stock is excellent, but offers insufficient choice or selection for visitors whose hobby is not reading. A well developed line of other items, which emphasize the involvement of the buyer would be an important addition to a quality park experience.

### School Programs

The park staff should, of course, continue and expand its present program relating the park to school groups through special lectures and tours. Continuing efforts need to be made to insure that school groups are well prepared for their visit before they come to the park, in order that the day have a greater residual than just a holiday. Similarly, efforts need to be made to better time school visits so that they take place at meaningful points in the curriculum. The new interpretive developments at the park will permit school groups to have a wider choice of specialized subject tours (they can have a Siege Tour, for example, or a Washington at Yorktown tour or a history tour of the Town of York) and these new opportunities should be kept in mind.

Thought should be given also to the development of special day programs for school use and interest. Anniversary dates associated with the town itself, with certain of its prominent citizens, and with the battle, offer good opportunities for the park to plan specialized in-depth interpretation for local and regional schools.

For example, the anniversary of the birth or death of Thomas Nelson would afford a fine opportunity for the park

to develop a school program consisting, perhaps, of a film program, tour, learning game, etc., around the theme of "The Nelson Family: What Good Citizenship Means". Or, again, the anniversary of the battle might be the subject of a program entitled "What is a Revolution?", in which students might discuss this and other revolutions, and their results.

The park has numerous excellent subject opportunities to relate its historic significance to the school work of today's children, and to create an understanding of how that significance has relationship to the lives of these youngsters, today and tomorrow. The staff is urged to work aggressively toward these ends.

#### IV SCOPE OF COLLECTIONS

In addition to several objects of exceptional integrity and interest, the park collections are ornamented by over 20 cannons actually used by the British during the Siege of Yorktown, surrendered there by them, and so marked. The park also owns a collection of fine period furniture, donated by various patriotic organizations to furnish the Moore House. Beyond this, the collections consist chiefly of archeological materials recovered from the battlefield (largely military items), the river (objects of naval association), and the restoration sites in the Town of York (social and cultural artifacts). A small collection of weapons contemporary to the Siege also exists, although this group of objects is in poor condition.

Some objects of considerable merit presently used at the park (the replic room model of the gun deck of the Charon, for example) have found no interpretive function in this plan.

Such objects should not be disposed of--they should be removed and stored in an orderly fashion at the park. No plan is forever--and these good objects may well find use in the minds of planners fifty years from now.

The primary consideration in any discussion of the present Yorktown collections is their location. Presently housed at

Jamestown, the study collections, at least, have little use to the park because of their inaccessibility.

The enlarged visitor Center should provide for the care and storage of all Yorktown collections at Yorktown. They should be housed in such a manner that they may be drawn upon to satisfy the interest of casual visitors, and used to add dimension to school related programs.

In the future the park should collect:

- 1 - Any object which has documentable association with any phase of the Siege of Yorktown, including objects from the Town of York, itself.
- 2 - Any object which has documentable association with any phase of the Battle of the Virginia Capes
- 3 - Objects which have association with the 18th Century community of Yorktown, and its port.
- 4 - Objects associated with individuals who participated in any phase of the land or sea actions. Such materials should, as much as possible, be limited to materials which relate to the person's role in the Revolutionary War, and particularly in the Battle of Yorktown.
- 5 - Archeological materials recovered from park lands that relate to other significant periods and uses in the history of that land.
- 6 - Archeological materials recovered from the battlefield, the town and the sea, as these relate to the above three major subject areas (Nos. 1-3).
- 7 - Period furnishings as needed to revise the furnishings of the Moore House, as these will be specified by an approved Furnishings Plan.
- 8 - Properties or artifacts, original or reproduction, as needed to implement the interpretive programs described in this prospectus, particularly those projected for the Nelson House and the Battlefield.

The park library, already excellent, should be expanded as opportunity permits, and should be routinely supported by annually programmed funds for maintenance. Additions to it should include both primary and secondary source material relevant to the Battle of Yorktown, the Revolutionary War, the Age of Enlightenment, and

those 18th century individuals whose influence was reflected in the events of Yorktown and the American Revolution. It is particularly important that the park built a collection of materials dealing with the significance of the Revolution, both in historic and contemporary terms.

There need be no limit on the types of materials included in the library: books, manuscripts, tapes, microfilm--all would be appropriate.

The library is presently housed in a pleasant area, rather easily made available to interested visitors. This situation should be maintained and expanded in the enlarged Visitor Center, where a generously proportioned room should be planned with special accommodations for visitor research. The area should be attractive and quiet, as well as useful.

## VII RESEARCH STATUS

A great deal of research has been accomplished at Yorktown. Perhaps the most lustrous achievement in this line has been the archeological research associated with the battlefield and the York River.

The park has a recent Research Management Plan, although this document predates the Master Plan and, of course, this prospectus. It is recommended that the Research Management Plan be revised to reflect research needed for the developments proposed in this prospectus and the Master Plan.

As a general rule, priorities for research needed for development should be established in the following sequence:

- 1 - Developments housed in and associated with the Visitor Center.
- 2 - Restoration and developments of and associated with the Battlefield.
- 3 - Restoration and developments of and associated with the Town of York.

A single exception should be made to these priorities. Research required for the restoration of the Thomas Nelson house should proceed with all possible dispatch because of preservation and public relations considerations.

## VIII STAFFING REQUIREMENTS

The present interpretive staff serving Yorktown Battlefield consists of:

Chief, Division of Interpretation & Visitor Service	- GS 12
Assistant Chief	- GS 11
Museum Curator (half-time, shared with Jamestown)	- GS 11
Supervisory Historian	- GS 9
Historian	- GS 7
Park Guide (Technician)	- GS 6
Park Guide (Technician)	- GS 6
Park Guide (Technician)	- GS 5
Seasonals (5)	

The implementation of this plan will require restructuring the interpretive staff at Yorktown. Supervisory positions (the first five in the above list) will not be increased.

The following personnel will be required for this plan, in lieu of and in addition to the last four itemizations above:

Visitor Center Desk	- 2.8 MY
Interpretive Conveyance Operations 2 permanent; 7 seasonal	- 4.0 MY
Nelson House Interpretive Program Performers dependant on management method Attendants (2)	- 2.0 MY
Moore House Interpretive Program	- 2.8 MY
First Shot Battery (8)	- 12 MY
Audiovisual Technicians	- 3.0 MY

The above list must be considered as a guide only.

IX COST ESTIMATES

	<u>Cost</u>	<u>Index</u>
<u>Eastern Service Center</u>		
Visitor Center Expansion		pp. 10-16; 28-29
Tour Roads		pp. 27-31; 43-45
Interpretive Conveyances	\$ 35,000 (ea.)	pp. 27-28
Battlefield Equipment Housing (Surrender Field & Redoubts)		pp. 36-37; 41-42
Conveyance Stop, Town of York		pp. 43; 47
Town of York Wharf Restoration		p. 47
Beach Restoration		pp. 52-53
Picnic Area Development		p. 53
<u>Division of Museums</u>		
Lobby Theme Statement	\$ 15,000	pp. 12-13
Gallery Exhibits	\$ 15,000	pp. 13-15
Battlefield Refurnishing	\$ 5,000	pp. 33-34
Refurnishing First Shot Battery		pp. 34-35
Furnishing Plan	\$ 1,500	
Equipment	\$ 2,500	
Costumes	\$ 2,500	
Redoubts 9 & 10 Exhibits	\$ 5,000	p. 36
Moore House		pp. 37-40
Furnishing Plan	\$ 2,500	
Furnishings & Costume	\$ 5,000	

Surrender Field Exhibit	\$ 15,000	pp. 41-42
	\$ 3,000	
Washington Headquarters Tour Signs (7)	\$ 7,000	pp. 43-44
Secretary Nelson House Sign	\$ 1,000	p. 46
Thomas Nelson House Set Furnishings and Costumes	\$ 10,000	pp. 50-52

Division of Audiovisual Arts

Motion Picture		pp. 16-27
Production	\$ 67,200	
Equipment	\$ 32,000	
Interpretive Conveyance Audio		pp. 27-42
Production	\$ 3,000	
Equipment (per unit)	\$ 2,500	
Redoubt Audio		pp. 36-37
Production	\$ 700	
Equipment	\$ 10,000	
Moore House Script	\$ 200	pp. 37-39
Surrender Field Audio		pp. 41-43
Production	\$ 30,000	
Equipment	\$150,000	
Thomas Nelson House Playlets		pp. 50-52
Scripts (each)	\$ 1,200	
Production	(to be determined)	

Division of Publications

Folder Packet		pp. 54-57
Design & Production	\$ 4,000	
Manufacture (3/200 M per year)	\$ 24,000	

Revision Yorktown Handbook

p. 57

Design & Production  
Manufacture

\$ 5,000  
\$ 4,000

Special Items

Concessions Management Planning

pp. 46-50

Special School Programs (annual)

\$ 1,000

pp. 60-61

Beach Picnic Area Ground Cloth  
& Dispenser

\$ 6,000

p. 53

YORKTOWN BATTLEFIELD

Interpretive Planning Team

James W. Corson  
Carl G. Degen, Jr.  
James N. Haskett  
Nan V. Rickey, Team Captain  
Marc Sagan  
Charles E. Shedd, Jr.

Consultants

Peter A. G. Brown  
John W. Harbour, Jr.  
Gordon Hilker

Consultants' Coordinator

Walter Roth

A P P E N D I X

Plot situations for 1775 could relate to the Virginia Convention of March 1775 during which Nelson made an important speech, or Lord Dunmore's flight from Williamsburg to the Fowey anchored at Yorktown, or Nelson's election to and attendance at the Continental Congress.

The Plot situation for 1776 would be Nelson's successful motion at the May 1776 Virginia Convention of that year for independence from Great Britain. His work at the Continental Congress and his signing of the Declaration of Independence might also be used.

**Subject:** Building Yorktown, The Early Days

**Host:** "Scotch Tom" Nelson (1677-1745) or a domestic servant

**Furnishings:** Symbolic furnishing would include a prop relating to "Scotch Tom's" business.

**Presentation:** Emphasis would be mainly upon "Scotch Tom's" businesses (a general store, trade with England, farming, a ferry, a mill, a tavern) and the economic progress of Yorktown. The direct relationship of hard work to material prosperity would be evident here, but the price in human values (slavery, long hours, unsafe working conditions, mental and physical abuse) or in environmental values (poor farming practices, sanitary conditions, litter, etc.) could also be subtlety presented.

**Subjects:** The Coming of the Revolution, 1774, 1775, 1776

**Host:** Thomas Nelson, Jr.

or

**Hostess:** Lucy Nelson

or

**Host:** A domestic servant with Thomas Nelson, Jr., acting out various scenes on cue from the servant.

**Furnishings:** Limited furnishings to suggest living conditions before the revolution.

**Presentation:** By experiencing this presentation, visitors should receive an understanding of Nelson's thinking and his feelings about the coming of the Revolution. Before the main portion of this presentation, someone should introduce Thomas Nelson, Jr., as a flesh and blood character by relating stories of his boyhood and marriage.

Plot situations for the year 1774 could relate to the May 1774 protest meeting of the Burgesses with Nelson present at the Raleigh Tavern in Williamsburg, the July 1774 meeting of freeholders in York Court during which Nelson made a heated speech for liberty, the August 1774 Virginia Convention which Nelson attended, or the letter which Nelson wrote to an English merchant listing the British Acts he disliked. Perhaps the Yorktown Tea Party of 1774 could be mentioned.

**Subject:** During the Revolution - 1777, 1778, 1779, 1780

**Hostess:** Lucy Nelson

**Furnishings:** Limited furnishings to suggest living conditions during the revolution

**Presentation:** A different presentation could be made during 1777, 1778, 1779, and 1780 to describe what happened to Thomas Nelson, Jr., and his family during each of those years.

**Subject:** Family Life

**Host:** A domestic servant who served both "Scotch Tom" and Thomas Nelson, Jr.

**Presentation:** Emphasis would be upon growing up, education, love and marriage, religion, social functions, etc.

**Furnishings:** Symbolic furnishings with a prop relating to family life.

**Subject:** Yorktown, October 1781 - An English Point of View

**Host:** An English Soldier

**Furnishings:** Symbolic furnishings would appear in disarray to suggest the condition of the house in 1781.

**Presentation:** The English soldier would talk about his motives, his hopes, his fears, the military activity before and during the siege, the surrender and what happened to him after the surrender.

**Subject:** Yorktown, October 1781 - A loyalist point of view

**Host:** A Loyalist

**Presantation:** The loyalist would talk about his motives, his hopes, his fears, the military activity before and during the siege, the provision regarded loyalists in the Articles of Capitulation, and what happened to him.

**Furnishings:** Limited furnishings would appear in disarray to suggest condition of the house in October 1781.

**Subject:** Yorktown, October 19, 1781 - The Price of Liberty

**Host:** Thomas Nelson, Jr.

**Furnishings:** Symbolic furnishings would include a prop to suggest the condition of the house in 1781

**Presentation:** Thomas Nelson, Jr., would tell the visitors what he thought and what he felt when he walked through his house after the British surrender. He would recall briefly his boyhood days, his family life in the house, the economic and political vitality of Yorktown. He would comment briefly upon the coming of the war. Then talk at greater length about the hardships imposed by the war. He would convey genuine sadness at seeing the destruction and death in Yorktown. His concluding remarks would indicate a hope that the victory at Yorktown would bring an end to the war.