

## COLLECTIONS

The functions that characterize a museum normally center on acquiring, preserving, studying, exhibiting, and interpreting its collections. Collections thus constitute the heart of a museum. For national parks, museum collections often provide the only practicable means to preserve some of their important resources. Park collections also contain information essential to sound management decisions and contribute especially to accurate, effective interpretation. They consequently form a significant aspect of National Park Service curatorial history, although one that is hard to deal with as an entity because of their dispersion throughout the national park system, the great variety of objects they contain, and the sheer quantity involved.

Guidelines on the proper scope of collections for parks appeared almost from the beginning and underwent continual refinement. It was thought that such guidance would keep collections in focus and under control, but their growth outpaced efforts of the director's staff to keep track. The Museum Division and its successors tried repeatedly to obtain an accurate Service-wide picture to achieve accountability, justify appropriations, and develop sound programs for collection management and care. The survey of park museums undertaken in 1939-40 did well to count how many museums existed in the parks without attempting to quantify collections, although Ocmulgee National Monument reported that it had 1,138,290 cataloged archeological specimens. In 1959 the new regional curators estimated that the 135 parks maintaining collections had a total of 2,338,630 objects, but less than a third of the collections were fully cataloged. In 1964 the regional curators raised the estimated total to 2,838,021, which largely represented progress in cataloging. Data gathered by the Division of Museums in 1970 seemed to justify a new estimate of 3,000,000. In 1976 Special Assistant to the Director Jack Pound asked every park to submit an inventory of its museum collections, resulting in a surprising total of 9,701,959 specimens. The parks reported less than half of them cataloged, so the figures still failed to carry conviction.<sup>1</sup>

In 1961 the Southwest Archeological Center undertook an inventory of collections within its purview that significantly increased their practical accessibility. The first part of the inventory described the collections from 24 southwestern parks, pointing out their strengths and weaknesses, their approximate numbers of objects, and the state of the records accompanying them. It also evaluated their importance and potential use.<sup>2</sup> The second part contained similar information on other collections at the center. A third section grouped the collections under period and subject to facilitate scholarly reference. Archeologists, managers, and interpreters could make

efficient and profitable use of these collections thanks to the inventory. Unfortunately no other centers or parks developed comparable analytical guides.

Authorization of the National Catalog in 1977 turned the long groping for collection accountability into a sustained drive that soon passed beyond the scope of this study.<sup>3</sup> Work on the catalog revealed the collections to be much larger and growing faster than previously estimated. Although the problem proved bigger than anticipated, the proposed computerization of the National Catalog promised not only to establish accountability at last but also to enable effective access to the wealth of information the collections embody. In the meantime selected examples of individual collections may offer a useful, if sketchy, overview of the whole.

### **Natural Resource Collections**

Park museums generally followed the common practice of dividing their collections conceptually into an exhibit series and a study series. In natural history collections the study series often took precedence. Parks created to preserve outstanding natural features already had in these features their prime exhibits. At the same time, park management required much detailed information about the biological and geological features it was responsible for preserving. This sufficiently justified the study series, although it served additional purposes. As a distinguished scientist warned one park superintendent, "observations on species without collections to back them (which other people may check and use) are worthless and frequently unreliable."<sup>4</sup> The natural resource study series at Great Smoky Mountains National Park, the subject of this remark, became one of the best examples of such collections.

Congress authorized establishment of Great Smoky Mountains in 1926, but the park had little staff or facilities until the Civilian Conservation Corps was inaugurated in 1933. Hundreds of enrollees were put to work building trails, roads, and other improvements. Such work needed guidance to minimize environmental damage, for which purpose the CCC complement included wildlife technicians. The field data they gathered helped shape the direction development projects took. Being schooled in the natural sciences, they generally understood the necessity and techniques of collecting specimens to ensure accurate identification and confirm other information.

Aaron J. Sharp's report for August 1934 illustrates the nature of their duties.<sup>5</sup> Sharp, a botanist on the faculty of the University of Tennessee, set up a temporary laboratory in a CCC building using equipment largely borrowed from the university. He spent long days afield studying various habitats in the park, taking notes on his observations, and collecting

specimens, which he carefully pressed, dried, mounted, and labeled. He made a practice of collecting each specimen in triplicate: one for the park, another for the university, and the third for exchange. His month of work supplied more than four hundred specimens still in the park collection. T. G. Harbison, a 72-year-old botanist from North Carolina and a recognized authority on southeastern trees, collaborated with Sharp and added more than a hundred specimens to the collection. Another University of Tennessee botanist, Henry Milliken Jennison, served as a park wildlife technician from 1935 to 1937. More than 2,200 specimens of vascular plants in the park collection record his work, as do his field notebooks, reports, and publications.

Other wildlife technicians were zoologists. Willis King, who served through much of the CCC program in the park, had a special interest in cold-blooded vertebrates. The scope of his work is illustrated by a preliminary checklist of the park's reptiles and amphibians, a scientific paper on two species of trout found in park streams, and the description of a new species of salamander.<sup>6</sup> King deposited the type specimens of this species in the United States National Museum and the Cincinnati Society of Natural History. (Placing type specimens in the National Museum for safety and accessibility rather than retaining them in park collections later became stated Service policy.) Well over a thousand specimens King collected remained in the park collection as verification of his observations.

When World War II terminated CCC operations, the collections made by the technicians became the responsibility of the park naturalist, Arthur Stupka. Stupka had earned bachelor's and master's degrees in zoology at Ohio State University, attended the Yosemite Field School, and begun work with the Park Service in 1932 as a naturalist at Acadia National Park. In 1935 Harold C. Bryant, assistant director for research and education, persuaded him to transfer to Great Smoky Mountains, where he would serve with distinction for a quarter of a century. Superintendent J. Ross Eakin, who did not believe the park was ready to attract and serve the public with interpretive programs, had not asked for a naturalist and gave Stupka unexpected instructions.<sup>7</sup> For the next three and a half years he studied intensively the area he would later interpret. With notebook and altimeter constantly at hand, he probed particularly how the animals and plants of the park related in distribution and life histories to the varied topography. He continued such observations during the ensuing years of active interpretation. His carefully organized field notes represented an especially valuable contribution to the study series.

Stupka did not engage extensively in field collecting himself, but he oversaw a staff of seasonal naturalists well qualified in the collection and preparation of scientific study specimens. They included mammalogists R. Van Dorp (1936) and E. R. Cady (1937) and botanists Henry Jennison

(1938, 1939) and Aaron Sharp (1940, 1941, 1942), who had returned to the University of Tennessee after serving in the park as wildlife technicians. Later Stupka selected some of his seasonal staff to combine such expertise with their primary duties as interpreters. Donald W. Pfitzer (1950), Clay L. Gifford (1957), and Hugh Bell Muller with R. M. Schiele (1959) strengthened the series of authoritatively determined birds and mammals. The naturalist staff also undoubtedly contributed much to collection care under Stupka's direction. Assistant park naturalist Henry Lix and others spent many hours in the late 1950s cataloging specimens to meet new Service standards.

Stupka had still another effective way to nurture the study collection: "One of the most important phases of my job was to influence competent scientists to come in and help us," he recalled.<sup>8</sup> He probably established closest relationships with the University of Tennessee, forty miles from park headquarters. In addition to the botanists already mentioned, L. R. Hesler continued studying the fungi of the park for at least fifty years. Royal E. Shanks, an ecologist, collaborated in sustained research on plants replacing the diseased chestnuts. Stanley A. Cain, later chairman of the Service's advisory board and assistant secretary of the interior, published several important ecological papers based on work in the park. A zoologist from the university, James T. Tanner, made an extended investigation of chickadees and juncos critical to understanding effects of the mountain topography. Scientists from other institutions such as botanist W. H. Camp and ecologist R. H. Whittaker found Stupka equally supportive. In most cases visiting scientists deposited in the park collection at least some specimens that documented their findings.<sup>9</sup> By 1960, when Stupka relinquished his duties as chief park naturalist, the natural history study series had become a resource of scientific importance.

Stupka passed on to his successors a herbarium that exceeded 6,000 mounted specimens of vascular plants as well as specimens of algae and other lower plants. The collection also contained about 375 mammal study skins and skulls with a few whole specimens preserved in fluid and some skeletal material. The study series included only 55 bird skins and about twenty whole specimens in fluid because the superintendent had asked that the collecting of birds be kept to a minimum. The reptile series comprised approximately three hundred snakes, 34 turtles, and 73 lizards, probably all preserved in fluid. The amphibian collection included more than 1,400 salamanders, 163 frogs, and 136 toads, all in fluid. Among invertebrate animals the series of pinned insects was growing toward a total of at least 10,000. Altogether the study series provided a significant record of the park's biota. Its value depended less on its size than on its highly localized provenance and the scientific data associated with the specimens. In general each specimen bore a label detailing where, when, and by whom collected;

the scientific name as identified by a recognized expert; and in many cases accurate measurements or other pertinent information. The geological component of the Great Smoky Mountains collection awaited cataloging.

Visiting scientists normally operated under permits that let them retain specimens at universities or other research centers more conveniently located for continued study. This made good sense if the park chose the depository institutions wisely, knew what specimens went where, and made sure they continued to receive proper care. The difficulties inherent in monitoring such arrangements, on the other hand, led the Service to issue cautionary instructions to all parks on keeping records and making checks on the collections deposited elsewhere. These admonitions in turn proved insufficient.<sup>10</sup>

Even providing for the specimens kept in the park posed problems. The wildlife technicians at Great Smoky Mountains began collecting before the park had any but makeshift storage facilities. A park headquarters building completed in 1940 included no museum provisions beyond a spacious lobby housing a large topographic model of the park and a few display cases. Arthur Stupka secured space in the attic to store the growing collection of natural history specimens. By no means ideal from an environmental standpoint, the attic at least kept the study series reasonably secure, and its proximity to the naturalist office downstairs enabled routine care and convenient use of the specimens. Twenty more years would elapse before the park got a building for its natural history museum with a proper collection storage area: the Sugarlands Visitor Center erected under Mission 66.<sup>11</sup>

Not all of Stupka's successors inherited his concern for the scientific study series. Ross Bender thought the space it occupied could better be used by his naturalist staff to print interpretive notices, fabricate temporary signs, and organize their campfire slide talks. Beginning in late 1967 much of it left the park on indefinite loan to several institutions. The fish collection, not yet cataloged, went to the University of North Carolina. Amphibians and reptiles were placed in the custody of Hiwassee College. The University of Tennessee received the bird skins and most of the mammal skins and skulls. A few of the mammal specimens were lent to Michigan Technical University and Tennessee Technical University. In the process Bender discarded as worthless bird and mammal specimens preserved in fluid as well as some skeletal material. When Arthur Allen inspected the museum in 1973 as assistant chief of the Branch of Museum Operations, he found the remaining herbarium and insect collection well cared for but staff members bemoaning to a degree the absence of the rest of the study series.<sup>12</sup>

In 1976 UNESCO recognized Great Smoky Mountains National Park as one of a world network of biosphere reserves. Under the Man and the

Biosphere Program the Park Service assumed an obligation to monitor its environmental conditions and ecological changes. Biosphere reserve status appeared to underline the importance of the existing collection and necessitate its growth as a basis for measuring change. About the same time, the Service's Southeast Region established the Uplands Field Research Laboratory at Great Smoky Mountains to support the biosphere program and address priority management problems. The laboratory staff, physically and philosophically discrete from the park's interpretive staff, represented a generation schooled in the creation and use of computerized data bases. Other aspects of research almost completely overshadowed the curation of collections.

The park's herpetological study specimens afford an example. Not long after Allen's 1973 visit to the museum an Uplands Laboratory staff member requested use of the herpetological collection lent to Hiwassee College. The park recalled it and assigned custody to the laboratory. When Allen revisited the park in 1982 with a curatorial team, they found this segment of the study series stowed in a damp section of the laboratory basement. "The collection of several hundred bottles was in horrible condition," Allen reported. "Mold was actually growing on the outside of the bottles! Many of the specimens were without preserving fluids." When the team learned that the laboratory was on the verge of throwing out the whole collection, it obtained a stop order. A year later Chief Curator Ann Hitchcock found the bottles still in the same substandard storage and urged their belated return to the park museum.<sup>13</sup>

The park reclaimed the herpetological collection and with help from the Service's natural history objects conservator restored the specimens insofar as possible. It also upgraded the collection storage area in the Sugarlands Visitor Center, increasing its capacity. In 1985 the park retrieved its bird, mammal, and fish collections. The Great Smoky Mountains scientific study series continued as an essentially irreplaceable asset documenting fifty years of research and undergirding the park's interpretation.

Grand Canyon National Park also has prime significance as a scientific resource, and its natural history study collection grew to importance accordingly. Because the canyon is preeminent as a geological exposure, rocks with their accompanying fossils and minerals took precedence in the park's scientific collecting. Acquisition of specimens began under the discerning eye of John C. Merriam, the paleontologist who oversaw the planning and development of the Yavapai Observation Station Museum beginning in 1926 (Chapter Two). As president of the Carnegie Institution in Washington, Merriam had a concurrent research program underway in the canyon involving three paleontologists. He entrusted the park naturalist, Edwin D. McKee, with much of the development work for the museum and guided him to a deep appreciation of the canyon's role in extending the

boundaries of scientific knowledge. Undoubtedly he encouraged McKee to adopt high standards in preparing, labeling, recording, and caring for study specimens, a legacy McKee passed on to his assistant and successor, Louis Schellbach.

The versatile Schellbach, assistant park naturalist from 1936 to 1941 and park naturalist from 1941 to 1957, brought considerable curatorial experience to the job. "Arguing that accurate interpretation depended upon sound and complete basic knowledge of park values, without favoritism for any one field, Louie collected, identified, recorded, preserved, and systematically stored an amazingly complete series of significant specimens of the rocks, plants, birds, mammals, insects, and historical items of the park," his staff supervisor in the regional office recalled.<sup>14</sup> Seasonal ranger naturalists, visiting scientists, and others no doubt broadened the collection. Its good preservation certainly benefited from the concern of Louise Hinchcliffe, park librarian, who helped with collection care during and long after Schellbach's tenure.

A curatorial management review in 1980 showed the extent to which Grand Canyon's study series had developed. Natural history study specimens then totaled more than 25,000, at least forty percent of which documented the park's geology. These included 7,700 fossils of prehistoric plants, invertebrate animals, and vertebrates and 3,900 rock specimens forming two sets, one representing lithology of the many exposed strata, the other concerning aspects of structural geology. About 675 mineral samples established their local occurrence. The herbarium contained an estimated 5,000 specimens. Perhaps 6,000 specimens sampled the insect population of the canyon with emphasis on more conspicuous species. Among the vertebrates about eight hundred specimens documented park birds. This section included study skins supplemented by a few skeletons and quite a number of nests. Mammals were represented by about 750 study skins and skulls along with a selection of horns, antlers, and a few mounted specimens. Some 325 snakes and lizards, 150 amphibians, and 100 fish preserved in fluid provided a good reference to the park's cold-blooded vertebrates. A register recorded visits to the study series by scientists from near and far; other records covered the loan of specimens to investigators engaged in sustained research.<sup>15</sup>

Among the many natural history study series in park museums, herbaria seem most common and most often consulted. For this Walter B. McDougall bears considerable credit. McDougall obtained his doctorate from the University of Michigan in 1913, taught for 16 years at the University of Illinois, where he produced the first American general textbook on plant ecology, and became a full professor at the University of Southern California in 1929. He spent the next several summers as a ranger-naturalist in Yellowstone, where he added to the herbarium started a few

years earlier by Henry S. Conard. He left the university to become a wildlife technician with the CCC, providing vegetational research and advice in a succession of parks. During the war he filled in at parks with depleted staffs, working then and later at Acadia, Big Bend, Grand Canyon, and Yellowstone national parks, Death Valley National Monument, and Natchez Trace Parkway.<sup>16</sup> In each he must have initiated or enriched the herbarium, developed checklists of the flora, and labored to increase public appreciation of park vegetation. After joining the scientific staff of the Museum of Northern Arizona in 1955, he wrote guides to the flora of Grand Canyon National Park and Montezuma Castle, Wupatki, and Sunset Crater national monuments that depended on herbarium specimens, many of which he would have collected and mounted himself.

National parks can point to other distinguished scientists who have contributed significantly to their herbaria. Frank C. Craighead, a forest entomologist by profession, worked diligently after retirement on the herbaria for Everglades and Virgin Islands national parks, for example. Numerous park herbaria have not only synoptic collections of the park flora but also series of voucher specimens documenting special research projects. Examples include sets of seedlings and sprouts collected in a fire ecology study for Everglades, an extensive series of slime mold specimens at Crater Lake National Park, and a thesis collection of mosses at Olympic National Park.

By 1982 the Service had received custody of seven national monuments established primarily to protect important concentrations of fossils.<sup>17</sup> On the heels of the paleontologists who discovered them, commercial collectors continued to quarry fossils for sale. Their activity and that of visitors seeking souvenirs threatened to destroy the considerable scientific values that remained. After commercial collectors began to dynamite petrified logs in Arizona Territory, Petrified Forest National Monument was created to protect them. Later a park museum provided facilities for a study series intended to represent all the species of Triassic trees found there. Comparative samples of petrified wood from elsewhere supplemented the main series, as did fossils of associated plants and animals from within the park.

Another paleontological area underlined the need for site protection. A small site in South Dakota held a deposit of well-preserved fossils that appeared transitional between ferns and the more highly evolved flowering plants. Paleobotanists collected and studied them with intense interest. In 1922 the area received protection as Fossil Cycad National Monument. Collection continued, and a 1938 park leaflet warned visitors that no fossils remained visible. "The edge of the frontal mesa of the Monument had yielded a fabulous burden . . . ," a scientist ruefully reported in 1944. "In all the collection that went to the State University of Iowa, the U.S.



National Museum and elsewhere aggregated many tons."<sup>18</sup> Congress abolished Fossil Cycad as a national monument in 1957 with the proviso that any fossils recovered from the site in future mining operations would still be federal property.

The principal concentration of fossils at Dinosaur National Monument occupied part of a steeply tilted lens of sandstone in an outcrop of the Morrison Formation. This lens, some 350-400 feet long by about 50 feet wide and barely 12 feet thick, had evidently been a sandbar laid down in a Jurassic river. Paleontologists from the Carnegie Museum of Natural History, having spotted a row of bones at the surface, began to quarry dinosaur fossils in 1909 under an Antiquities Act permit. During 13 years the museum removed fossilized parts of about three hundred dinosaurs and shipped them to Pittsburgh. In 1923 the U.S. National Museum worked the quarry to obtain the skeleton of a large dinosaur for exhibition. In 1924 the University of Utah dug out the bones of another species, also intended for display. The quarry had yielded fossil evidence of more than a dozen species, an exceptional proportion of skeletons complete enough to mount for exhibition, an unusual number of good skulls, and a relative abundance of immature individuals. From this wealth of material other museums enriched their collections for study or exhibit.<sup>19</sup>

After responsibility for Dinosaur National Monument's quarry reverted to the Park Service in 1924, a few paleontologists and Service officials dreamed of exposing and exhibiting in place some of the leftover dinosaur bones, but no one knew whether enough remained to make a worthwhile display. In 1953 the Service employed Theodore E. White, an experienced vertebrate paleontologist who had worked for the Smithsonian Institution and Harvard University, to find the answer. Erecting a temporary shelter over the quarry face, he led a small, skilled crew armed with power and hand tools to locate and uncover fossil remains without removing them. This meticulous labor soon proved that the sandstone lens still held enough fossils to justify exhibiting permanently in situ. The Service had a unique visitor center designed with 150 feet of the sloping quarry face forming one long wall. Two observation levels provided visitors fine views of the fossils and the workers painstakingly exposing them. Relieving of the fossils continued as the building underwent construction in 1957-58 and through the years that followed.

By 1982, after 29 years of this process, the Service's quarry staff had uncovered and left in place some 2,200 fossils. While most were the remains of dinosaurs, they included several other kinds of reptiles and associated life forms that had shared the ancient valley. Although a quarter of the rock wall within the visitor center still awaited development, the exposed fossils constituted more than a striking and instructive exhibit. They formed a scientific study collection of at least equal significance.

Each specimen, identified and cataloged in place, preserved evidence not only of an individual organism but also of its association with an assemblage of other organisms and environmental factors.

The in-situ collection was supplemented by specimens kept in the collection storage area, with adjoining laboratory, provided as part of the visitor center. Sent here were individual specimens of particular significance that could not be studied adequately in place on the wall and others removed because they obscured more important specimens embedded beneath them. Fossils from other outcrops in the park, especially those jeopardized by erosion, would also be brought here. Finally, this supplemental study series contained casts of critical specimens from the quarry held by other museums and some fossils from earlier work at the quarry returned by museums no longer needing them.

Study collections grew in size and significance at other paleontological parks as well, their scope and rate of growth differing with the nature of the deposits. At John Day Fossil Beds National Monument, for example, most of the fossils occur in beds largely composed of volcanic ash. The outcropping surfaces of these beds form a protective crust when exposed to the air, but heavy rains break the crust and tend to wash it away along with some of the softer ash beneath it. This erosive process continually exposes fossils. Before they too are washed away, the park makes provision for paleontologists to collect and study them. In the process they become part of the scientific study series in the park's museum collection. The collection will need to grow at this gradual rate for the foreseeable future to preserve the park's prime resource.

Many natural history study collections represent the work of amateur scientists. Two donated private collections form the principal part of an important study series at Everglades National Park.

Colorful snails that lived in trees attracted the attention of early travelers to the tropical tip of Florida. In 1825 Thomas Say described and named the first species of these mollusks, but few collectors penetrated their haunts until railroad and highway construction increased the region's accessibility after 1900. Two aspects of these animals rekindled interest: they revealed a considerable range of color patterns, and the bearers of the patterned shells appeared to have quite limited distributions. Evident variation associated with restricted habitats raised evolutionary questions close to the mainstream of biological research.

In 1912 Henry A. Pilsbury of the Academy of Natural Sciences in Philadelphia recognized three species and 15 subspecies of the Florida tree snail. After other systematists had described more and more variations, Pilsbury decided in 1946 that they all belonged to one species that comprised eight subspecies divided in turn into 16 forms and 31 varieties. Professional and amateur scientists kept on collecting and describing color

variations until there were at least 58 recognized varieties. Shell collectors naturally hoped to obtain specimens of every known kind and to search for new ones. Collecting seriously diminished the supply of rarer forms, and destruction of the snails' habitats during southern Florida's booming development threatened their extinction.

In 1957 four amateur collectors obtained permission to transplant critically endangered varieties of tree snails to isolated tropical hardwood hammocks in Everglades National Park unoccupied by tree snail populations. One of the four, Florida sculptor Ralph H. Humes, donated part of his personal collection to the park in 1959. In describing the gift he referred to approximately 850 lots comprising some 4,000 shells collected over a 25-year period. "The Florida *Liguus* collection is fairly complete," he stated. "It is especially selected, comprising many paratypes and locotypes that are now extinct . . . each locotype has now become very important."<sup>20</sup> About 1965 Humes persuaded Richard Deckert, who had begun collecting *Liguus* in the 1920s, to donate his notable collection of some 12,000 specimens, also taxonomically rich in paratypes and locotypes. Another of the four amateurs, Archie Jones, published the descriptions of six new color forms of *Liguus* in 1979. Paratypes of these six forms, totaling 38 specimens, were donated to the Everglades collection and helped increase its coverage of types.

The study series of tree snails in the park museum had not been fully quantified at the time of this account. A 1972 inventory estimated 14,200 *Liguus* specimens, 2,000 of them representing rare varieties. In 1983 malacologist Ed Petuch estimated that they would fill 150-200 drawers in standard specimen cabinets. "The collection of *Liguus* tree snails represents an exceptionally valuable resource," he reported. "It is very likely the largest and most complete collection of these animals in the world. These specimens should remain in the Park museum since the animals are endemic to southern Florida."<sup>21</sup>

### **Cultural Resource Collections**

Park museums preserve cultural collections of unquestionable importance. These contain a great variety of objects but share one characteristic: each collection relates to and enriches understanding of a place whose national significance has warranted its inclusion in the national park system. The core of each consists as a rule of the "historic objects" referred to in the 1916 act creating the National Park Service. Some of them are fixed features such as buildings, roads, and trails, but many more require the special protection provided by a museum collection. To their initial inheritance most parks have added other specimens obtained elsewhere to

help interpret the persons, events, or cultural aspects that justify or enhance national park status.

Cultural collections in park museums fit the traditional use categories of study series and exhibit series. Specimens and data acquired through archeological procedures document past research and provide the material basis for further research. Their prime function therefore lies in the study series, although individual objects may find important use in exhibits. Archival and manuscript collections also constitute study series as historical documentation and raw material for research. Selected specimens may be exhibited, but only temporarily as a rule because they are so vulnerable to damage from light. Together archeological and archival-manuscript materials add up to an estimated 92.5 percent of museum collections in Park Service custody.<sup>22</sup> Most of the remaining cultural objects serve principally in the exhibit series, both because of their value for interpretive purposes and because such material culture specimens have been subject to little academic research interest or support.

Archeology and ethnology collections both contain objects also studied in the field of history. The archeological component predominates, as noted above. During the period under review, Park Service practices in archeological collecting evolved with those of the archeological profession. Archeologists initially dug for artifacts to study and exhibit. As objectives and techniques developed, excavations aimed to extract and record as much information as the site could reveal. More and more data came from analysis of site features than from artifacts alone, meaning that excavation would destroy what was most important about a site. The Service therefore moved toward policies making excavation a last resort. Site surveys using nondestructive methods would take precedence, and surveyed sites would remain undisturbed until circumstances made excavation essential. Specimens recovered would undergo carefully restricted cleaning or repair to preserve any additional data discoverable from surface deposits, tool marks, signs of wear, or chemical and physical composition.<sup>23</sup>

The archeological collection at Mesa Verde National Park illustrates some of the steps in this development. The archeologists who first took specimens from the Mesa Verde ruins barely scratched the surface of the mesa's complex human story and unavoidably blurred the remaining evidence at the sites they probed. Amateur collectors who removed from the ruins whatever artifacts looked valuable with no understanding of their context did far more harm. The park, created to stem such destruction, lacked adequate means to do so until archeologist Jesse Nusbaum became superintendent in 1921 (Chapter One).

The museum Nusbaum launched began with few scientifically valid specimens. To remedy this lack John D. Rockefeller, Jr., donated enough money for Nusbaum to excavate a trash heap in a far corner of Spruce Tree

House during the winter of 1923-24. This small project brought the museum some significant objects backed by solid research data. With Rockefeller support the park continued such off-season ventures, excavating a Basketmaker site at Step House with good results in 1926 and reworking several previously dug sites over the next three years. Staff members managed to reassemble a considerable number of vessels from the pottery fragments they yielded. When construction projects threatened three unexamined sites at the end of the 1930s, the staff performed salvage archeology on them.<sup>24</sup>

The archeological collection grew faster after the war. A Gila Pueblo Archeological Foundation project under permit in 1947-48 enriched the park's holdings with artifacts and data from three more sites. Maintenance and development of park facilities required archeological salvage operations by the park staff in 1948, almost every year during the 1950s, and again in 1963 and 1964. During four summers in the mid-1950s also the University of Colorado's Department of Anthropology conducted an archeological field school that contributed specimens to the growing collection.<sup>25</sup>

Meanwhile, swelling numbers of park visitors threatened to wear out both the ruins featured in the park tour and the aging provisions for visitor access and accommodation. In response the Service adopted a plan designed to disperse visitors over a wider area of the park. Its key element involved opening to visitation several undeveloped ruins on Wetherill Mesa. A special Wetherill Mesa Archeological Project was organized in 1958 and during the next five years carried out intensive field work, including the excavation of three important cliff dwellings. The tens of thousands of documented specimens and the wealth of data from the project became part of the park's archeological collection. This accession in particular made the park museum one of the prime repositories of knowledge concerning the vanished inhabitants of these highlands and a basic source for future research.

The archeological collection at Ocmulgee National Monument illustrates a different growth pattern. When Smithsonian anthropologist Frank Setzler began excavating an Indian mound site in Louisiana in August 1933, administrators of the state's Depression relief program provided him with a hundred helpers. This example led the newly organized federal Civil Works Administration to suggest similar work-generating projects, especially in hard-hit southeastern states. Setzler had the Smithsonian propose eleven archeological sites that warranted excavation, and from December 15, 1933, to February 15, 1934, the short-lived CWA supported 1,500 laborers at them. Other emergency funding extended the work until April 15, when ten of the projects ended. The eleventh project, at Ocmulgee on the outskirts of Macon, Georgia, continued.

The Smithsonian had placed Harvard archeologist Arthur R. Kelly in charge there, and CWA had provided him with fifty skilled and 150 unskilled workers. Only 17 days after excavation of Ocmulgee's mounds started, the Park Service responded to strong local interest with the suggestion that the area become a national monument. Congress moved swiftly, authorizing the creation of Ocmulgee National Monument in June 1934. The Federal Emergency Relief Administration and the Works Progress Administration kept Kelly supplied with manpower. By 1936 enough land had been acquired to establish the park, and Kelly became a Service employee. In 1937 the CCC added some two hundred enrollees to his work force.<sup>26</sup>

Kelly's field work, aided by the largest crew engaged at any American site, demonstrated that Ocmulgee had been the scene of human occupancy for some 10,000 years. After the initial excavation phase ended in 1938, the project shifted to laboratory analysis and compilation of the data. The archeologists set up a laboratory in the Macon municipal auditorium, where they cataloged the million-plus specimens from the excavations assisted by three dozen clerical workers supplied by various relief agencies. The laboratory also cleaned and treated objects, analyzed pottery by types, and restored pots. Work continued until America entered World War II, by which time the specimens were moved to storage in the partially completed park museum building.<sup>27</sup> Ocmulgee National Monument thus obtained its basic collection through one exceptionally concentrated, amply staffed program of field and laboratory research.

Scientific excavations as at Ocmulgee and Mesa Verde produced most of the significant park archeological collections, but not all of them. Site surveys became an increasingly frequent source of specimens. In Grand Canyon National Park, for example, the resident archeologist spent several years in a systematic examination of the park terrain. While locating and mapping a large number of sites that revealed evidence of Indian occupancy, he collected, numbered, and recorded exposed samples of potsherds and other diagnostic specimens. Having bagged the specimens by site and packed the bags in boxes, he deposited them in the park museum.<sup>28</sup>

Christiansted National Historic Site illustrates still another type of archeological collection. The Folmer Andersen Collection, an estimated 15,000 or more artifacts left by the pre-Columbian inhabitants of St. Croix Island, was gathered by an acknowledged amateur as a hobby. Although most such assemblages lack scientific value because information about the specimens is too slight or uncertain, the circumstances surrounding this collection justified its acquisition. All the objects were found on the island, a limited area with definite boundaries. Andersen had combed much of it thoroughly and recorded the objects with considerable care, noting at least the approximate places where many were found.<sup>29</sup> When it received

custody of the collection, the Service installed it in the park museum at Christiansted. The choicest objects went on exhibit as a supplement to the central park story; the remainder were filed as a study series. Acceptance of the collection with a condition that it could not leave the island unfortunately impeded its professional study.

In contrast to the Service's abundant archeological collections, park museums preserve much less representing contemporary Native American groups. Two factors account for most of the Service's ethnographical collections. First, American Indians played substantial roles in the historic events commemorated by some national parklands, making related Indian artifacts appropriate interpretive media there. Second, park visitors have long shared a somewhat romantic interest in Indian life and material culture, prompting the collection of ethnographic materials not always related to primary park themes. The Indian baskets in the Yosemite Museum afford an early example (Chapter One).

Material culture specimens collected in the field by ethnologists have a wealth of associated data about their manufacture, use, and meaning that greatly enhances their scientific value. In contrast, ethnographic objects to satisfy interpretive purposes ordinarily came from private collectors or dealers in relics, who usually recorded little more than their source of an artifact and its tribal origin. Because of this and the absence of a strong Service ethnological research tradition, such materials in park museums have tended to receive more admiration than study. The display of ethnographic artifacts as art objects rather than aids to cognitive understanding bears out the observation of an astute curator at the Metropolitan Museum of Art: When a museum does not know enough about an object, it exhibits it aesthetically.<sup>30</sup>

Two collections that do not quite fit this pattern warrant mention. Agate Fossil Beds National Monument preserves several hundred fine objects of Sioux provenance. Chief Red Cloud gave these to his trusted friend and neighbor, the owner of the ranch containing the fossil beds, whose family passed them on to the Park Service. The patriarchal home and store at Hubbell Trading Post National Historic Site also came to the Service with numerous choice objects characteristic of nearby tribes. Four other examples illustrate the general quality and character of park ethnographical collections.

Mesa Verde National Park acquired a notable collection of this kind from Mary Elizabeth Jane Colter. Colter's career as an architectural and interior designer for the Fred Harvey Company and the Santa Fe Railway in the Southwest gave her unusual qualifications and opportunities as a collector and brought her into contact with Park Service staff. In 1945 she wrote the Mesa Verde park naturalist of her intention to bequeath to the park her outstanding collection of Indian jewelry. Two years later, when

she sold her home near Los Angeles in preparation for retirement, she sent her fine collection of Indian pots and baskets to Mesa Verde. She had owned the 36 pots, which well represented most Hopi types and their principal makers, for more than forty years and knew the date and place of each acquisition.<sup>31</sup>

In 1952 the Laboratory of Anthropology in Santa Fe staged a special exhibition of Colter's Indian jewelry collection. After the exhibition Don Watson, park naturalist at Mesa Verde, helped her catalog and expand it. During 1956 and 1957 she turned parts of the collection over to the park. Upon her death in 1958, her bequest completed the donation. The 530 objects covered by the bequest were not to be treated as a "collection," she firmly stated, but should "be displayed to emphasize the culture . . . of the Indians of the Southwest, from prehistoric times to the most modern developments."<sup>32</sup> They continue to constitute nearly half Mesa Verde's ethnographical specimens.

A quite different sort of ethnographical collection enriched the museum at Pipestone National Monument. In this case ethnological significance justified the monument's establishment. Generations of Indians of numerous tribes had come here to quarry the fine-grained red rock, called catlinite, to make ceremonial smoking pipes. When the park museum opened in 1958, the collection lacked an adequate representation of these key specimens. Six years later the Pipestone Indian Shrine Association, the park's cooperating association, purchased the Butts Collection of pipes from a dealer in Indian relics and donated it to the Service. This action brought the museum about 75 specimens.<sup>33</sup>

The dealer characterized the Butts Collection as "the largest collection of catlinite pipes I have ever encountered and the finest."<sup>34</sup> In fact, not all the pipes Edward Butts had collected were of catlinite. Spanning the continent in provenance, they ranged from prehistoric examples dug out of ancient mounds to steel pipe tomahawks supplied by fur traders. The array considerably stretched the proper scope of park interpretation. Like many private collections, moreover, this one lacked thorough documentation. The dealer supplied what information he could, including some helpful old labels, but many of Butts' attributions to famous chiefs and other specific individuals could not be confirmed.

The scope of collections statement for Nez Perce National Historical Park emphasizes preservation for study and interpretation of objects illustrating all aspects of Nez Perce culture. The core of the existing collection, nearly two hundred specimens of traditional apparel and equipment, came directly from the tribe when the park was authorized in 1965. Several subsequent gifts and loans increased the size of the ethnological collection to more than 3,000 items. In 1967 the Washington State University Museum lent the Lucullus V. McWhorter Collection of about



ninety specimens representing the 1877 Nez Perce War and the tribe's way of life. The Ohio Historical Society loaned about 25 objects collected by Henry H. Spalding, missionary to the Nez Perce, in 1836-45. A dozen more good Nez Perce objects came to the park on loan from the Idaho State Historical Society. The Field Museum of Natural History in Chicago lent a few objects illustrating Nez Perce fishing technology. Much of the borrowed material served initially to enrich the park museum exhibits and was returned when no longer needed for this purpose.

A final example of ethnography in park museums is found at Grand Teton National Park. The park's significance lies primarily in its natural resources, with its historic human occupancy a secondary interpretive theme. The acquisition of an ethnographical collection whose scope transcends park boundaries, contrary to normal Park Service museum practice, bears witness to the importance of the Vernon Collection.

David T. Vernon, a commercial artist, was a well-informed, discriminating collector of Indian artifacts to whom museums turned when seeking outstanding specimens. Late in life he sold his collection to Jackson Hole Preserve, Inc., the non-profit organization headed by Laurance S. Rockefeller that channeled Rockefeller family support to the national parks. The corporation deposited the collection temporarily in the Museum of the American Indian in New York, which provided safe storage and curatorial care, expert cataloging, and a division of the specimens into four categories. The finest were to be exhibited at Jackson Hole. The museum would retain a selection of the second best. Items more useful for study than display would constitute a third group, and what remained might become available for preservation elsewhere.<sup>35</sup>

In 1967 Laurance Rockefeller proposed that the Park Service accept the Vernon Collection as a five-year loan from Jackson Hole Preserve and exhibit it at Grand Teton National Park. The Service accordingly set out to remodel and enlarge the Colter Bay Visitor Center for the purpose. Retaining only the second category items, the Museum of the American Indian shipped the collection to Harpers Ferry, where the Branch of Museum Operations took over its curatorial care. Staff members unpacked, photographed, and carefully repacked for safe storage some 1,400 artifacts. With outside help the Service designed an exhibition that would serve the lender's desire to foster appreciation of the aesthetic quality of Native American material culture.

The Colter Bay museum opened in June 1972 with more than half the collection on attractive display. Jackson Hole Preserve extended the loan five more years, and the Service made important improvements in environmental conditions, security, and refinement of the exhibits at the museum. In December 1976 the corporation transferred ownership of the Vernon Collection to the Service as a gift. The specimens retained at

Harpers Ferry were sent to the park, where the entire collection remains for ethnological study and interpretation.

All other cultural resource collections in the parks fall under the broad category of history. They include archival and manuscript collections, works of art, firearms, historic furnishings, maritime artifacts, and a few individual items treasured for their symbolic importance.

First in numbers and very likely in research potential are the specimens obtained from historical archeology, as at Colonial National Historical Park. Jean (Pinky) Harrington's pioneering excavations at Jamestown established the nucleus of this distinguished collection (Chapter One). Before World War II interrupted his field work, the park obtained from his digs by far the most material evidence then available of the 17th-century English colonies in America. The virtually empty fields where Jamestown had stood continued to yield many artifacts and vital information after the war. In 1948-49 Harrington explored the outlying area where the colonists had manufactured glass in 1608, thoroughly documenting the unrecorded technical aspects of the enterprise.<sup>36</sup> On the townsite itself archeologists John L. Cotter and Joel Shiner expanded the earlier investigations, spurred on by the approaching 350th anniversary. Louis R. Caywood, another Service archeologist, was called in to excavate additional critical areas. When field research gave way to interpretive development in 1956, many thousands of specimens from recent projects swelled the Jamestown collection.

During and after the Jamestown research, similar problems required archeological study in the Yorktown section of the park. Before World War II reconstruction of earthworks from the Revolutionary siege and several 18th-century Yorktown buildings involved in park development demanded archeological investigation. Impressive quantities of military and civilian artifacts resulted. After the war C. Malcolm Watkins, a Smithsonian curator, and Ivor Noel Hume, Colonial Williamsburg's archeologist, collaborated to relate some of the pottery fragments to a significant aspect of colonial economics and administration. Coincidental with publication of their conclusions in 1967, accidental discovery of an 18th-century waste pit threw new light on the same problem. The discovery led to five years of excavation and subsequent years of study while increasing the Yorktown segment of Colonial National Historical Park's vast archeological collection by an estimated quarter-million specimens.<sup>37</sup>

This was not the only park that had to preserve and interpret historic sites where little or no physical evidence remained above ground. Fort Vancouver, western base for the Canadian and British fur trade, burned to the ground in 1866. When the land it occupied came under consideration for park status in 1947, Louis Caywood began exploratory excavation to confirm its exact location. Several weeks of work enabled him to determine

the four corners of the stockade, find remnants of stockade posts along the side facing the Columbia River, and discover the foundations of the powder magazine. During further digging in 1948, 1950, and 1952 he had time to examine only a fraction of the site but located forty structures and recovered an "almost unbelievable quantity of historic objects."<sup>38</sup>

From 1960 through 1974 Julia Butler Hansen represented the district containing Fort Vancouver in Congress. Upon her ascent to the chairmanship of the House subcommittee responsible for Park Service appropriations in 1970, her interest in the fort was translated into dollars for reconstructing its stockade and principal buildings. Intensive excavation for the purpose resumed under John J. Hoffman from 1970 to 1974, uncovering great numbers of artifacts left by the fort's occupants. The sheer volume of specimens and data created concomitant curatorial problems, reinforcing theoretical concerns that tended to postpone massive site excavation projects not driven by political pressure.<sup>39</sup>

Fuller recognition that continual refinement of recovery and analysis techniques promised even more fruitful results from sites left to future archeologists influenced policy. "All archeological resources within park areas should be treated with utmost care and concern," the Service's *Cultural Resources Management Guideline* of 1981 stated. "It must be remembered that these are irreplaceable resources which cannot be duplicated elsewhere, and that the park is a sanctuary for the protection of these archeological sites."<sup>40</sup> Archeological surveys triggered by proposed development became the principal focus of park archeological programs, followed by the careful recovery of data including artifacts whenever park development or maintenance threatened the archeological context of historic or prehistoric sites. This resulted in significant additions to park collections.

Independence National Historical Park offers one example. In defining its scope of collections the park cites data recovery excavations within Independence Square, Franklin Court, Carpenters' Court, and other feature areas. These yielded an estimated quarter-million artifacts, which the park preserved in special archeological storage and study space at Franklin Court. Later salvage excavations in Area F resulted in approximately 250,000 more specimens, which remained in the care of Temple University until the park could provide satisfactory facilities for their safe and accessible storage. The continuing need to recover evidence threatened by development and maintenance activities means that practically every park has a growing collection of this kind. Although few are as large as those at Independence, they preserve in the aggregate much important documentation and form a considerable resource for future research.

A second group of historical collections primarily for study consists of archives and manuscripts. The Park Service as a rule approached the

collection of archival and manuscript materials with cautious restraint. According to the *Museum Handbook*: "Manuscripts and historic photographs are especially important specimens for an historical study series when they clearly relate to the park story. Large collections of manuscripts and photographs, however, require special facilities and staffing for their preservation and proper utilization. These provisions are beyond the proper functions of the Service. Therefore, extensive manuscript and photographic collections will normally be deposited in archives or libraries outside the park."<sup>41</sup>

When the Adams Memorial Society donated the Old House with its furnishings, outbuildings, and grounds in 1946 to become Adams National Historic Site, the Service was properly content to have the magnificent collection of Adams papers in the Massachusetts Historical Society. This institution possessed the facilities and staffing needed for their care and use, as the scholarly editing and publication of the papers attest. Similarly, Saint-Gaudens National Historic Site took over the house, studios, and gardens at Aspet from the Trustees of Saint-Gaudens Memorial but concurred in the trustees' gift of the family papers to the Dartmouth College Libraries. The park's museum accession policy calls for transferring any gifts of manuscripts relating to Saint-Gaudens to Dartmouth. In 1970 members of the Hubbell family gave the Service an important archival and manuscript collection relating directly to Hubbell Trading Post National Historic Site. The Service deposited the collection on loan in the University of Arizona Library under an agreement calling for the library to conserve, catalog, and classify the collection and to provide for its use in research.

Rarely a Park Service historian let his appreciation of original documents outweigh policy. A great friend of Morristown National Historical Park, Lloyd W. Smith, collected manuscripts related to family genealogy, New Jersey history, George Washington, and the Revolution. Upon his death in 1955 his collection filled 140 boxes and 111 bound volumes. He planned to bequeath it to Princeton University, but Superintendent Francis Ronalds, a historian, persuaded him to leave it to the park instead. To change Smith's mind Ronalds agreed to accept as well his collection of Indian artifacts, which were of New Jersey provenance but lacked scientific documentation and had no relation to the park's theme. Smith's will made the bequest contingent upon the construction of facilities to house and display his collections properly. The Service acquiesced to the costly conditions, and Congress appropriated funds to build a library wing for the park museum. The park hired a librarian to care for the manuscript collection and took additional steps to preserve the manuscripts and make them accessible to scholars.<sup>42</sup>

Ronalds also represented the Service in negotiations leading to establishment of Edison National Historic Site, which would come under

Morristown's superintendency. Within the precincts of Edison's laboratory lay an archival vault containing an estimated three and a half million items, mostly business records including some 3,400 laboratory notebooks documenting experimental work. Although significantly related to the park story, these papers might well have gone to an institution particularly qualified to manage them.<sup>43</sup> In his negotiations with the Edison family, however, Ronalds readily accepted the transfer of the vault and its contents to the Service.

The Service's involvement with archives remained somewhat tentative, as indicated by the act establishing Frederick Law Olmsted National Historic Site in 1979. Most of the Olmsted manuscripts had been acquired previously by the Library of Congress, but the site still held many thousands of photographs and plans documenting the historic Olmsted contribution to landscape architecture. The legislation authorized the Service to "enter into a cooperative agreement with an appropriate entity for the management of the archival collection."<sup>44</sup> Although major conservation problems were involved, the Service elected to exercise full responsibility for these historic records. A few years later, beyond the time limits of this study, the Service reconsidered its policy on archival and manuscript collections and issued new guidelines for their acquisition under specified conditions.<sup>45</sup>

Paintings, prints, drawings, and sculpture are usually treated by museums as works of art, but the Service's legal mandates cause it to view them from a historical standpoint. They constitute more than a minor segment of numerous park collections. When the Smithsonian's National Collection of Fine Arts (now National Museum of American Art) undertook a nationwide inventory of American paintings as a Bicentennial project, David Wallace spearheaded a thorough effort to report the ones in park museums. The resulting inventory recorded 2,763 oil paintings, watercolors, and pastels in Service custody.<sup>46</sup>

Among the paintings, the portraits at Independence National Historical Park take pride of place. About 1781 Charles Willson Peale began to paint the military and civilian leaders of the new nation. He spent much of 27 years creating more than two hundred portraits. His brother and a son, also artists, added to the total. Peale exhibited the pictures as part of his museum in Philadelphia, housed for a time in Independence Hall. When his grandson had to sell the collection in 1854, the city acquired 106 of the portraits. The number of pictures in the city's collection ultimately rose well above 350, including 46 pastels by James Sharpies, Sr., and members of his family who worked in America in the late 18th and early 19th centuries.<sup>47</sup> Although Philadelphia still holds title to almost all the paintings in this remarkable historical record, it entrusted them to the Park Service upon establishment of the national historical park. Peale's and the

city's hopes seem well fulfilled in the portrait gallery that now occupies the notable historic building originally erected for the Second Bank of the United States.

Painters also had a role in the national park movement. Early in his career Thomas Moran joined the 1871 Hayden expedition to the Yellowstone country and made numerous watercolor sketches in the field. Returning home, he executed *The Grand Canyon of the Yellowstone*. Congress bought the large painting for \$10,000 and hung it in the Capitol after making Yellowstone the first national park. In 1873 Moran traveled to the Colorado River region with the Powell Survey, which approached Grand Canyon through the area that would later become Zion National Park. From field sketches he painted the equally large *Chasm of the Colorado*, which Congress purchased for the same price and hung also in the Capitol. Later expeditions familiarized Moran with the Grand Tetons and Yosemite. He continued to paint western scenes, some 125 in all, that became widely distributed and reproduced. One student has argued that "the most famous of the western national parks owe their existence in a large part to the attention focused on these areas by the works of Thomas Moran," although this may exaggerate his influence.<sup>48</sup>

Not surprisingly, park collections contain examples from Moran's brush. Yellowstone has 22 of his watercolors and one oil. In the late 1920s Director Mather and two of his friends bought and donated 16 of the watercolors—field sketches the artist had made in his earliest Yellowstone visits. In 1935 Ruth B. Moran, the artist's daughter, gave the Service more than three hundred items as The Thomas Moran Art Collection of the National Parks. The gift included pencil, pen-and-ink, and watercolor sketches, etchings, lithographs, and equipment Moran had used in the field. The Service has since placed these in the appropriate park collections. In 1953 executors for the estate of Charles R. Morley of Ohio informed the Service that Morley had bequeathed ten Moran paintings to Yosemite.<sup>49</sup> Because only one of the paintings pertained to that park, the executors allowed the Service to distribute the others elsewhere.

Other artists found Yosemite strongly attractive. Thomas Hill, an English-born landscapist, settled in California soon after it became a state and set up a studio in Yosemite Valley. The park's collection includes 15 of his paintings. Another California artist, Christian Jorgensen, first visited the park in 1899. He soon built a home and studio beside the Merced River in the heart of the valley and continued working there for about twenty years. Jorgensen's widow bequeathed a large number of his oil and watercolor paintings to the Yosemite Museum in 1936. The park retained 63 of particular interest and gave the rest—twenty oils and 69 watercolors mostly depicting California scenes outside the national parks—to the

Western Museum Laboratory. In 1958 the Service deposited these on loan to the Archives of California Art in the Oakland Museum.<sup>50</sup>

William Henry Jackson contributed significantly to the visual images that awoke appreciation of America's western scenic treasures during the late 19th century, but as a photographer rather than a painter. He served as official photographer on the 1871 Hayden Yellowstone expedition and on later Hayden surveys. Mostly during the 1930s while he was in his late eighties and nineties, he drew on his vivid recollections, reinforced by field sketches he had made decades earlier, for a series of watercolors depicting the Oregon Trail. As a young Civil War veteran he had driven freight wagons over the trail, so his paintings revealed authentic details about which younger artists could only guess. The American Pioneer Trails Association reproduced 31 of the watercolors for *Westward America*, published in 1942—the year Jackson died at the age of 99. Five years later the association donated to the Park Service these and more than fifty additional Jackson paintings, together with funds to construct a William H. Jackson Wing for the park museum at Scotts Bluff National Monument.<sup>51</sup> There were exhibited the paintings best illustrating the Oregon Trail, on which Scotts Bluff was a prominent landmark.

Painting collections illustrating the interests and tastes of notable people came to the Park Service among the historic furnishings of homes preserved as house museums. Adams National Historic Site has 61 paintings, including works by John Singleton Copley, Chester Harding, William Morris Hunt, Charles Bird King, Charles Willson Peale, and Edward Savage. The Home of Franklin D. Roosevelt National Historic Site reported 102 paintings to the National Collection of Fine Arts inventory, among them the naval scenes that Roosevelt collected and works by Thomas Birch, Henry Inman, Eastman Johnson, Gilbert Stuart, and Thomas Sully. The Hubbell family transferred 84 paintings that hung in their enclave at Hubbell Trading Post National Historic Site. Reflecting the artistic heritage of the Southwest, this collection contains paintings of and by Indians and ones by Elbridge Burbank, Maynard Dixon, William R. Leigh, and Orozco.

Quite another class of historic objects—firearms—tended to come to park museums in collection lots. Military history became a subject of special importance to park museums with the Service's acquisition of Yorktown Battlefield in 1930 and Morristown and more than twenty War Department battle sites in 1933. Because firearms collections seemed pertinent to these areas, four such accessions occurred before the museum program set adequate guidelines for them.

The highly regarded E. Berkley Bowie Firearms Collection in Baltimore contained more than four hundred items, mostly military shoulder arms. The Society of the War of 1812 in Maryland obtained this collection and donated it to Fort McHenry National Monument and Historic

Shrine, where the Service would preserve and exhibit it. Hardly half a dozen of the shoulder arms in fact dated from the fort's primary period of national significance. Carl Russell was sent to help during the donation process, but his task consisted primarily in getting the guns on display in the fort quickly. The park did its best for more than forty years to comply with the conditions of the gift, keeping about half the specimens on exhibit in one of the fort's barracks and the rest at hand in study storage, but environmental conditions at the edge of tidewater made curatorial care especially burdensome. Finally in the late 1970s the park renegotiated terms of the donation and installed the specimens as a study series in the greater security and controlled environment of its newly adapted museum storage facility.<sup>52</sup>

The Stephen C. Wolcott Collection consisted of some 118 guns ranging in date from the 18th century to post-World War I. Alfred Hopkins, curator at Colonial National Historical Park, was interested in weapons and probably persuaded the historical society of Gloucester County, Virginia, to give the collection to the park in 1937.<sup>53</sup> The park selected the fraction of the collection that fitted its limited scope and transferred the numerous remaining arms to the new Eastern Museum Laboratory in Washington. There they created a persistent storage problem but doubtless helped engender the eventual development of the Service's museum clearinghouse.

Another arms collection acquired in 1937 did not relate to the interpretive needs of military sites. Arthur I. Kendall, professor emeritus at Northwestern University Medical School, was interested in the folk culture of the southern Appalachians and the manufacture of hunting rifles by local gunsmiths. He gathered examples of their rifles and homemade tools and donated the small but highly relevant collection to Great Smoky Mountains National Park. The Service supplemented the gift by publishing his well-illustrated description of the craft.<sup>54</sup>

The fourth firearms collection obtained in the 1930s resembled the first two in being large and military, but its narrower scope better fitted the needs of the park concerned, and it came as a loan rather than a gift. Because Fredericksburg and Spotsylvania County Battlefields Memorial National Military Park lacked specimens for its museum on the Fredericksburg battlefield, the Fredericksburg City Council purchased R. W. Johnson's collection of about 185 Civil War weapons and lent it to the park in 1939.<sup>55</sup> The guns remained on exhibition there for more than thirty years. Eventually new interpretive facilities became necessary, causing the park to return the collection to the city in 1973.

By the 1950s the Service's accession policies emphasized keeping within sharply defined scopes and its military parks sought examples of particular arms rather than whole collections. Acceptance in 1954 of the Claud E. and Zenada O. Fuller Collection marked a carefully considered



exception. Fuller pioneered in intensive study of both specimens and documents to trace in detail the development of American military shoulder arms. He sought to gather key examples representing each advance and modification, obtaining when possible pattern weapons on which armories had based production. His scholarly studies culminated in a collection that Harold Peterson described as the "finest and most complete . . . in the world" for its special field. As donated to the Service, it contained at least 320 shoulder arms supplemented by nearly a hundred separate lock plates and other gun parts, about fifty bayonets, cartridges and associated equipment, and Fuller's voluminous notes. In scope it outreached any single military park in the system, but its potential value in setting standards and undergirding accurate interpretation in all the parks of this category justified its acceptance. Locating it in a new wing of the Chickamauga Battlefield museum at Chickamauga and Chattanooga National Military Park complied with the donor's wishes.<sup>56</sup>

Following authorization in 1974 of Springfield Armory National Historic Site, the Park Service received yet another arms collection paralleling Fuller's in scope and far exceeding it in size. From its founding in 1794 until its termination in 1968 the United States armory at Springfield, Massachusetts, was a principal center for the design, development, and production of infantry weapons. About 1870 the armory began a study collection originally aimed to include an example of every military shoulder arm used by the world's armies. This collection along with many stands of Springfield rifles occupied the main arsenal building when the armory closed. The Department of the Army agreed to lend the collection to a local organization formed to operate the arsenal building as a museum. This group borrowed an additional arms collection from Tufts University and some material from private collectors. When its means proved unequal to the task, establishment of the national historic site provided an alternative solution.

The collection was estimated to contain about 6,200 shoulder arms, 1,600 handguns, 825 crew-operated guns, and 1,500 edged weapons when title to the arsenal and other portions of the site passed to the Service in 1977. Years of overcrowding and insufficient care had left specimens in much need of curatorial and conservation work. New loan agreements with the Army and Tufts in 1978 facilitated setting guidelines for collection management. Then the long process of inventorying, cataloging, treating, storage provision, and exhibit planning gained momentum.<sup>57</sup> The firearms preserved at Springfield Armory National Historic Site will doubtless assume first place in significance as well as size among park museum collections of this subcategory.

The furnishings of furnished historic structure museums compose more numerous and varied collections. There are nearly two hundred such

museums in the national parks, and the Service has aimed to make each of their collections an accurate record of the physical environment of specific persons, events, or circumstances. A furnishings collection consists of all the objects, or surrogates for them, that thorough research has determined were in the exhibited space at the time of its historically significant use. This requirement has two corollaries.

First, it makes these collections exceptionally varied in content. Spanning more than 250 years of American history, furnished structure museums include homes, schools, churches, commercial and industrial enterprises, professional offices, legislative chambers, military posts, and more. The collections thus preserve an especially broad spectrum of American material culture. Second, because many of the objects actually used by the historic occupants of the structures are no longer available, they must be replaced with examples of the same kind. The collections range from those retaining essentially all the original furnishings of a building to those largely of specimens substituting for the originals. Most substitutes date from the period and cultural context of the historic occupants while resembling the missing pieces as closely as possible; others are reproductions faithfully copied from unobtainable originals or from carefully selected prototypes. Wherever a collection lies in this continuum, it possesses the scholarly integrity with which documented research has endowed it.

Furnishings of the Old House at Adams National Historic Site well illustrate one end of the spectrum. Members of the eminent Adams family occupied the house for 139 years, from 1788 when John and Abigail returned from diplomatic missions abroad until 1927 when their great-grandson Brooks Adams died. The Adamses brought home cherished pieces from their posts in Boston, Washington, London, Paris, The Hague, Berlin, and St. Petersburg, and their wives contributed favorite furniture from their family homes. Each succeeding generation left its mark on the furnishings while holding in respect what it had inherited. The family's Adams Memorial Society kept the house and its contents just as Brooks left them for nearly twenty years, then donated house, grounds, and furnishings in 1946 to the Park Service. The furnishings comprise some 9,500 cataloged items, all used in the house by family members. Origins and associations of most items are matters of record.<sup>58</sup>

Several other Park Service furnished historic structure museums have all or most of the authentic furnishings in place. The 7,700 cataloged items at Home of Franklin D. Roosevelt National Historic Site were all part of the original property donation. A substantial proportion of the 6,600 objects at Sagamore Hill National Historic Site were used there by Theodore Roosevelt and his family. Virtually all the furnishings at Longfellow National Historic Site, the poet's home for 45 years, came to the Service

with the house from the Longfellow Trust. Nearly all the 38,000 cataloged documents, furniture, and accessories at Carl Sandburg Home National Historic Site occupied the farmhouse where Sandburg spent the last 22 years of his life. Furnishings at Hubbell Trading Post National Historic Site, Thomas Edison's home and much of his laboratory at Edison National Historic Site, the ranch house at Lyndon B. Johnson National Historical Park, Saint-Gaudens National Historic Site, and Vanderbilt Mansion National Historic Site match these examples in authenticity.

At the other end of the spectrum stand furnishings collections consisting principally of reproductions. At Independence National Historical Park, the desks and chairs used by the U.S. Senate and House of Representatives from 1790 to 1800 had largely disappeared during the century and a half before the Service restored Congress Hall. A fraction of the chairs remained in the Independence Hall collection under a mistaken belief that they came from the Assembly Room. Following exhaustive research, the park had the balance of the chairs and the curving rows of desks painstakingly reproduced.<sup>59</sup> For barracks at Fort Davis and Fort Lamed national historic sites, the Service reproduced multiple furnishings of the correct issue too numerous to obtain as originals. In the surrender room of the reconstructed McLean House at Appomattox Court House National Historical Park, reproductions replaced originals unobtainable from the collections of other museums.

Most Park Service furnishings collections lie somewhere between these extremes. The Assembly Room in Independence Hall illustrates the studied combination of originals, comparable period pieces, and reproductions. A few items in the collection saw use in the room during the Continental Congress or the Constitutional Convention. Appropriate 18th-century furniture, some of it made by the same craftsman who supplied the originals, provides much of the rest. The park had the remaining needed items faithfully copied from selected period specimens. A furnishing plan documents the years of expert research by historians and curators that supports the accuracy of this composite.<sup>60</sup> Other noteworthy collections of this sort include those of Arlington House, The Robert E. Lee Memorial; the refurnished structures at Fort Laramie National Historic Site; and the 1851-75 home of Andrew Johnson at Andrew Johnson National Historic Site.

The many parks on America's seashores and lakeshores have caused elements of maritime history and technology to be widely represented in Service museum collections. The Sawtelle Collection in the Islesford Museum at Acadia National Park largely relates to coastal shipping, fisheries, and the ancillary trades that infused life on the Maine islands where the park is located. Salem Maritime National Historic Site includes numerous artifacts and documents as well as significant structures redolent

of Salem's great shipping era. Boston National Historical Park preserves the Charlestown Navy Yard, hosting USS *Constitution* and other historic vessels along with an active non-governmental maritime museum. Cape Hatteras National Seashore overlooks the "graveyard of the Atlantic" and exhibits specimens pertaining to the lighthouses and life-saving stations preserved within park boundaries. At Fort Caroline National Memorial, where two great 16th-century mariners clashed, the park museum contains important material on navigation in their time.<sup>61</sup>

Even some inland parks have collections pertinent to this subject. River boats in the Grand Canyon National Park museum illustrate developments to cope with the hazards of the Colorado. Vicksburg National Military Park has as a prime specimen the remains of USS *Cairo*, an ironclad gunboat that sank during the Federal campaign to capture the city, and some 6,800 objects that went down with the vessel, including weapons, supplies, and the personal gear of the 174-man crew. The recovery of *Cairo* was a long, complex, costly process spurred on by Park Service historian Edwin C. Bearss and other concerned individuals who enlisted volunteer help and intermittent funding from state, local, and private sources.<sup>62</sup> Such measures accomplished the salvage but could not provide the ongoing attention the collection demanded. The Service stored many of the artifacts and afforded what interim curatorial and conservation care it could until 1972, when the boat and its contents came into full park custody. The park exhibits several hundred of the specimens and actively cares for the rest in study storage.

Golden Gate National Recreation Area, established in 1972, embraced two distinct but related maritime institutions with significant collections. The San Francisco Maritime State Historic Park had rescued a three-masted schooner, a steam schooner, a bay scow schooner, a ferryboat, and a steam tug along with a modest collection of related artifacts. The San Francisco Maritime Museum had restored a three-masted ship moored at a nearby pier and operated a museum showing a fraction of its extensive artifact collection and the largest maritime research library on the Pacific Coast. The two institutions had outstripped the financial resources at their command, and Congress assented to their merger under Park Service administration as the National Maritime Museum, San Francisco. Park management clearly defined the museum's purpose and scope of collections as focusing on San Francisco commercial shipping, then organized the cataloging and safe storage of its estimated 15,000 to 25,000 artifacts.<sup>63</sup>

Park collections hold a few individual specimens of exceptional significance. Under a 1950 agreement the city of Philadelphia gave Independence National Historical Park custody of the Liberty Bell, arguably the most symbolic movable object in the United States from a national and international standpoint. Since then the park has expended much thought

and effort on its protection, conservation, exhibition, and interpretation. During Cold War tensions it made precautionary provisions to remove the bell quickly to secure hiding. It also enlisted expert help to analyze the physical condition of the bell, leading to careful internal reinforcement of the yoke. As the numbers of people who thronged to see and touch this potent symbol grew ever larger, the park developed means to maximize its accessibility without endangering its security. In 1976 it moved the bell to a new pavilion designed specifically for its protection and display.

Among numerous flags in park museum collections, two tattered and fragile specimens at Fort Sumter National Monument have a special aura. The fort's garrison flag, originally 20 x 36 feet, and its storm flag, 10 x 20 feet, marked the target of the Civil War's first shot. The storm flag was probably flown during the bombardment, and Major Robert Anderson raised the garrison flag for the final salute. He carried both away in honor.

Visitors to Independence Hall admire the handsome silver inkstand Philip Syng fabricated for the Pennsylvania colonial assembly in 1752 that stood at hand 24 years later when members of the Continental Congress dipped their quills to sign the Declaration of Independence. Close by on the dais sits the speaker's chair made for the state assembly by John Folwell in 1779 to replace furniture lost during the British occupation of Philadelphia. George Washington used this large armchair with half a sunburst carved in its crest rail as he presided over the Constitutional Convention. During the heated debates Benjamin Franklin wondered whether the sun was rising or setting; upon their successful conclusion he proclaimed it rising. Elsewhere in Independence National Historical Park visitors see a desk owned and used by Franklin.

Federal Hall National Memorial displays a man's suit given the Park Service by the Washington Association of New Jersey. Available evidence supports the belief that Washington wore it for his first presidential inauguration at that site. Ford's Theatre National Historic Site exhibits the suit Abraham Lincoln wore the night of his assassination, together with the assassin's pistol, the diary he kept during his flight, and the boot cut from his broken leg. The Yorktown Museum at Colonial National Historical Park preserves inner portions of two tents used by Washington during the Revolutionary War, one for personal shelter and the other for dining with his staff and guests. Valley Forge National Historical Park exhibits more of the sleeping marquee, while Arlington House, where George Washington Parke Custis preserved the tents for years, retains one of their carrying cases.

The collections of the National Park Service entail an endless responsibility for their management and care. These tasks concern the next chapter.

## NOTES

1. *Museum News* 19, no. 7 (Oct. 15, 1941): 10-12; *Park Service Bulletin* 9, no. 7 (August-September 1939): 17; reports of the Conferences of Regional Museum Curators, Feb. 9-20, 1959, and Sept. 13-18, 1964, Regional Curators Conference 1964 folder, Curatorial Services Division files, Harpers Ferry; Artifact management Survey folder, *ibid.*; Planning-IssuePaper 1970 folder, Old WML Files storage box, NPS History Collection, Harpers Ferry Center Library.
2. Inventories of Property (Collections) box, NPS History Collection. Appendix C of Ralph H. Lewis's *Manual for Museums* (Washington: National Park Service, 1976) reproduces a sample entry.
3. See Chapter Five.
4. Letter, Stanley A. Cain to J. Ross Eakin, May 22, 1934, Great Smoky Mountains NP box (4), NPS History Collection.
5. Great Smoky Mountains NP folder, Great Smoky Mountains NP box (1), *ibid.*
6. King, "A New Salamander (*Desmognathus*) from the Southern Appalachians," *Herpetologica* 1, no. 2 (Dec. 30, 1936); King, "Notes on the Distribution of Native Speckled and Rainbow Trout in the Streams at Great Smoky Mountains National Park," *Journal of the Tennessee Academy of Science* 12, no. 4 (October 1937).
7. Stupka interview by Herbert S. Evison, May 19, 1972, reels 137-38, NPS History Collection. As Stupka recalled it, Eakin told him, "The thing for you to do, since you're here, . . . instead of putting on a program, you get acquainted with the park—it's a big park—and work up the study collection, a lot of things need to be collected."
8. *Ibid.*
9. See, for example, John Thornton Wood, "Juveniles of *Plethodon jordani* Blatchley," *Herpetologica* 3, no. 6 (July 15, 1947), and memorandum, Superintendent, Great Smoky Mountains, to Director, June 20, 1960, Great Smoky Mountains NP folder, Great Smoky Mountains NP box (1), NPS History Collection.
10. NPS *Museum Handbook*, Part I, ch. 1, pp. 6-7 (1967). Revised Part II, ch. 4, p.
11. Museum Branch monthly report, August 1960, Monthly Reports Museum Division box, NPS History Collection.
12. Memorandum to Chief, Branch of Museum Operations, May 4, 1973, Great Smoky Mountains NP folder, Curatorial Services Division files, Harpers Ferry.
13. Memorandum, Allen to Regional Director, Southeast Region, July 19, 1982, *ibid.*; memorandum, Hitchcock to Associate Director, Cultural Resources Management, Mar. 3, 1983, *ibid.*
14. Natt N. Dodge, "Mister Grand Canyon," *National Parks Magazine* 33, no. 147 (December 1959): 2-5.

15. Ralph H. Lewis, "Collection Preservation Guide for Grand Canyon National Park," duplicated NPS report, 1980.
16. McDougall interview by Herbert S. Evison, Mar. 11, 1973, reel 169, NPS History Collection.
17. Petrified Forest (1906, made a national park 1962), Dinosaur (1915), Fossil Cycad (1922, abolished 1957), Agate Fossil Beds (1965), Florissant Fossil Beds (1969), Fossil Butte (1972), John Day Fossil Beds (1974).
18. G. R. Wieland, "Fossil Cycad National Monument," *The Living Wilderness* 9, no. 11 (September 1944): 20.
19. John M. Good et al., *The Dinosaur Quarry* (Washington: National Park Service, 1958), pp. 32-37. Having taken considerably more material than it could use, the Carnegie Museum obtained permission to distribute excess fossils among a number of qualifying institutions.
20. Archie L. Jones et al., *The Status of Florida Tree Snails (Liguus fasciatus) Introduced to Everglades National Park*, Report T-622, South Florida Research Center, Everglades National Park, April 1981; donor's statement of gift, Jan. 1, 1959, Museum Accession Files, Everglades NP. The rescue project continued with considerable success into the 1980s.
21. Memorandum, Chief, Division of Museum Services, to Regional Director, Southeast Region, July 14, 1982, Everglades NP folder, Curatorial Services Division files, Harpers Ferry; memorandum, Biologist, Division of Biological Resources, to Regional Director, Southeast Region, May 26, 1983, *ibid.*
22. "Description of National Park Service Collections," data reported to House Appropriations Subcommittee on Interior and Related Agencies, 1987, Curatorial Services Division files, Harpers Ferry. The Artifacts Management Survey of 1976 provided less complete estimates showing this ratio at about 76 percent.
23. See standards for archeological research in NPS-28, *Cultural Resources Management Guideline*, December 1981, ch. 2, p. 17.
24. Ricardo Torres-Reyes, *Mesa Verde National Park: An Administrative History, 1906-1970* (Washington: National Park Service, 1970), pp. 166-74, 294-96.
25. *Ibid.*, pp. 303-12.
26. Charles H. Fairbanks, *Archeology of the Funeral Mound, Ocmulgee National Monument, Georgia* (Washington: National Park Service, 1956), pp. 1-2; Alan Marsh, "Ocmulgee National Monument: An Administrative History" (typescript), 1986, pp. 7-8, 20-24.
27. Charles H. Fairbanks, "Indoor Archeology," *Regional Review* 3, no. 3 (September 1939): 9-13. The collection received a substantial addition from salvage archeology in the park in advance of anticipated highway construction in 1961-62. The archeologists revived a proposal advocated by Kelly that led to establishment of the Southeast Archeological Center, which became custodian for most of the Ocmulgee collection.

28. Lewis, "Collection Preservation Guide for Grand Canyon National Park," pp. 19-21.
29. Ralph H. Lewis, "Collection Management Plan: Christiansted National Historic Site," duplicated NPS report, 1977, p. 18.
30. William M. Ivins conversation with Rockefeller interns (including the writer), Jan. 25, 1938.
31. Virginia L. Grattan, *Mary Colter: Builder upon the Red Earth* (Flagstaff, AZ: Northland Press, 1980); letter, Colter to Kenneth Ross, July 31, 1945, folder 333, Mesa Verde NP Museum Accession File; letter, Colter to Don Watson, Apr. 12, 1947, *ibid.* At Grand Canyon National Park Colter designed Hopi House, the shelter at Hermits Rest, the Watchtower at Desert View, and interiors for Bright Angel Lodge and Phantom Ranch.
32. Letter, Colter to C. G. Wallace, Feb. 13, 1955, folder 333, Mesa Verde NP Museum Accession File; letter, Colter to Oscar W. Carlson, Nov. 1, 1957, *ibid.*
33. Midwest Regional Curator Newell Joyner probably initiated the deal; see memorandum, Joyner to Superintendent, Pipestone NM, Nov. 10, 1964, in folder 89, Pipestone NM Museum Accession File.
34. Letter, Willis G. Tilton to Carl R. Stoddard, n.d., *ibid.*
35. *Colter Bay Visitor Center Indian Arts Museum, Grand Teton National Park, Wyoming*, folder in Grand Teton NP folder, Curatorial Services Division files, Harpers Ferry; letter, Ellenda Wulfestieg to Fonda Thomsen, Mar. 20, 1974, *ibid.*
36. Harrington, *Glassmaking at Jamestown* (Richmond: Dietz Press, 1952).
37. Watkins and Hume, *The "Poor Potter" of Yorktown*, Contributions from the Museum of History and Technology, Paper 54 (Washington: Smithsonian Institution Press, 1969); Norman F. Barka, "The Kiln and Ceramics of the 'Poor Potter' of Yorktown: A Preliminary Report," *Ceramics in America*, Winterthur Conference Report, 1972 (Charlottesville: University Press of Virginia, 1973), p. 291.
38. Caywood, "Final Report: Fort Vancouver Excavations," 1955, p. 71.
39. Diana R. Pardue, "Collection Preservation Guide, Fort Vancouver National Historic Site," 1980, pp. 29-30, Curatorial Services Division files, Harpers Ferry. Lacking staff to catalog and file all the specimens for study, the park sealed an estimated 750,000 objects in airtight metal cans.
40. NPS-28, Release No. 2, ch. 2. p. 18.
41. Release No. 1, 1967, Part I, ch. 1, p. 11.
42. Bruce W. Stewart and Hans Mayer, *A Guide to the Manuscript Collection, Morristown National Historical Park* (Morristown: National Historical Publications Commission Microfilm Publication Program, n.d.).



43. In his 1954 "Historic Site Survey, Edison House (Glenmont) and Laboratory, West Orange, New Jersey," Frank Barnes stated that "the Edison archives (of fundamental importance in themselves) should, ideally, be a National Archives project similar to the Roosevelt Library development at Hyde Park" (Part III, p. 27, copy in NPS History Collection).
44. Public Law 96-87, Oct. 12, 1979, U.S. *Statutes at Large* 93: 665.
45. *Cultural Resources Management Guideline*, NPS-28, Release No. 3, August 1985, Technical Supplement, ch. 8, pp. 2-5.
46. National Collection of Fine Arts, *Inventory of American Paintings* (Washington: Smithsonian Institution, 1976). The Harpers Ferry Center Library has a printout of Park Service paintings in the inventory arranged by park and by artist.
47. David H. Wallace, "The Independence National Historical Park Collection of Historical Portraits: A Brief History," mimeographed report, 1959, NPS History Collection.
48. James B. Wilson, "The Significance of Thomas Moran as an American Landscape Painter," Ph.D. dissertation, Ohio State University, 1955, p. ix. Aubrey L. Haines minimizes Moran's role in the establishment of Yellowstone (*Yellowstone National Park: Its Exploration and Establishment* [Washington: National Park Service, 1974], p. 115).
49. Robert Shankland, *Steve Mather of the National Parks* (New York: Alfred A. Knopf, 1970), p. 109; Fritiof M. Fryxell introduction in Amy O. Bassford, ed., *Home Thoughts, From Afar: Letters of Thomas Moran to Mary Nimmo Moran* (East Hampton, NY: East Hampton Free Library, 1967), p. 5; memorandum, Ralph H. Lewis to John M. Kauffmann, Dec. 10, 1965, Branch of Museums Dailies storage box, NPS History Collection.
50. Museum Branch monthly reports, July 1957 and March 1958, Monthly Reports, Museum Division box, NPS History Collection. Jorgensen's home/studio housed the park's first museum (Chapter One) and became the park's principal exhibit building for the painting collection after being moved to Wawona. The Jorgensen and Hill paintings lent to the Oakland Museum later returned to the park.
51. Howard R. Driggs, *Westward America* (New York: Somerset Books, 1942), p. v; NPS press release, July 28, 1947, in folder 433, box 74, Carl P. Russell Papers, Washington State University Library.
52. Memorandum, Regional Curator to Regional Director, Mid-Atlantic Region, May 27, 1975, Fort McHenry NM folder, Curatorial Services Division files, Harpers Ferry; memorandum, Chief, Division of Museum Services to Park Technician, Fort Sumter NM, Mar. 8, 1978, *ibid*.
53. *Park Service Bulletin* 7, no. 5 (June 1937): 24.
54. *Park Service Bulletin* 7, no. 10 (November 1937): 7; Kendall, *Rifle Making in the Great Smoky Mountains*, National Park Service Popular Study Series, History No. 13 (Washington: National Park Service, 1941).
55. *Park Service Bulletin* 9, no. 3 (April 1939): 18.

56. Peterson, *The Fuller Collection of American Firearms* (Philadelphia: Eastern National Park and Monument Assn., 1967), p. 4. Fuller, a retired engineer and brick manufacturer, lived in Chattanooga and was able to participate in the installation of his collection at the park before his death in 1957.
57. Springfield Armory NHS folder, Curatorial Services Division files, Harpers Ferry.
58. Wilhelmina S. Harris, *Adams National Historic Site, A Family's Legacy to America* (Washington: National Park Service, 1983); Wilhelmina S. Harris, "Furnishings Report of the Old House, Adams National Historic Site," typescript, 10 vols., 1966-68.
59. "Furnishing Plan for the First Floor of Congress Hall," Independence NHP, October 1965.
60. "Furnishing Plan for the Assembly Room," Independence NHP, February 1970.
61. The Fort Caroline museum has a collection of exceptional quality thanks to the generosity of U.S. Representative Charles E. Bennett, who used his military disability pension to purchase rare objects in consultation with Harold Peterson.
62. Bearss, *Hardluck Ironclad: The Sinking and Salvage of the Cairo* (Baton Rouge: Louisiana State University Press, 1966); Virgil Carrington Jones and Harold L. Peterson, *The Story of a Civil War Gunboat: U.S.S. Cairo* (Washington: National Park Service, 1971). Bearss and his wife, Margy, unquestionably were primarily responsible for saving *Cairo* and its contents as a rich document of maritime history.
63. Golden Gate NRA folder, Curatorial Services Division files, Harpers Ferry. The museum became San Francisco Maritime National Historical Park, a discrete unit of the national park system, in 1988.