



Study of Alternatives

Georgia O'Keeffe

study of alternatives
environmental assessment

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GEORGIA O'KEEFE

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SUMMARY

Georgia O’Keeffe was a major 20th century artist – one of the first American modernists, and one of the few women artists who have achieved recognition in the art world and from the public at large. She has been called one of the best painters America has yet produced. She has long been cherished as a symbol of the American ideals of individualism, personal strength, solitary freedom, and a rugged pioneering spirit. Her life and work represent a major contribution to the American consciousness.

The landscapes of northern New Mexico were O’Keeffe’s greatest inspiration. From the moment she first saw them, in her early 40s, until her death almost 60 years later, she spent as much time as she possibly could exploring and interpreting their shapes and colors. The relationship between O’Keeffe and the northern New Mexico landscape was so close that her work there became a consummate expression of them both.

This study, prepared by the National Park Service at the request of Congress, considers three alternatives based on a growing consensus that interpreting O’Keeffe’s unusually strong connections with the landscapes she painted might be the most appropriate way of interpreting and commemorating her significant contributions.

Although O’Keeffe wandered widely over northern New Mexico, the area that most strongly attracted her was a section of the Rio Chama valley from a few miles south of Abiquiu to the Echo Amphitheater just north of Ghost Ranch. Both of her homes are within this area, and she produced a great body of work depicting the landscapes around Abiquiu and Ghost Ranch. This section of the lower Rio Chama valley

is considered the core study area and appears to meet the criteria for national significance based on its exceptionally important association with the life and work of Georgia O’Keeffe.

The National Park Service does not manage any of the lands included in the study area. One of the purposes of this study is to determine if any lands within the study area would meet the criteria for creation of a new unit of the national park system, or if they might more appropriately be marked and interpreted by other public agencies or private organizations. The following alternatives were determined in consultation with agencies and private landowners in the study area:

Alternative 1 would make it possible for the public to visit or view some of the painting sites where O’Keeffe worked. In some cases, it would be possible to compare actual scenes with specific paintings; other viewpoints would present landscapes and features that appear in numerous O’Keeffe paintings. In all cases, visitors could learn how O’Keeffe translated the landscape through her art. To date the study team has found specific views and landscape features associated with at least 30 paintings within the core study area. Additional painting viewpoints exist at Taos, Alcalde, and Nageezi, all within a 100-mile radius of the core study area.

Alternative 2 would honor O’Keeffe and her artistic spirit by providing a contemplative place in a landscape closely associated with her. Structures and programs would be minimal in the spirit of the value O’Keeffe placed on naturalness and solitude. The preferred site for the

contemplative space would be an area of approximately 1,000 acres between US 84 and the cliffs northwest of Ghost Ranch, on lands currently owned by the U.S. Forest Service and the University of New Mexico.

Alternative 3 would interpret O’Keeffe’s relationship with the northern New Mexico landscape within the context of her complete life and work. People could get a comprehensive overview at a visitor center, then follow an interpretive trail system into a landscape closely associated with her life and work. The same site identified for alternative 2 would also be the best site for this alternative; however, the visitor experience would be more informative, more structured, and less contemplative. The feasibility of exhibiting a small number of original O’Keeffe landscape paintings would be determined as part of the specific planning required for the interpretive center.

Each of these alternatives was analyzed to determine the feasibility of management by the federal government (U.S. Forest Service or National Park Service), the state government, or the private sector. Management could also be through interagency and private/public sector partnerships. Although any of the alternatives could theoretically be managed by any of these entities, certain combinations appeared more logical than others.

The most feasible management option for alternative 1 appears to be management by the U.S. Forest Service. The Forest Service already administers and protects most of the landscapes painted by O’Keeffe in the core study area, and it would be more efficient to keep management responsibilities under a single agency. Congress could fund the Forest Service to oversee the preparation of planning studies, the production of interpretive media, the

construction of highway pulloffs at the painting viewpoints, and the management of the landscape views to ensure that they retained their integrity.

The most feasible means of implementing alternative 2 appears to be through the private art community. In discussions of alternative 2, members of the art community have repeatedly expressed concern that the contemplative site would work only if it was sensitively designed to reflect O’Keeffe’s artistic values. To ensure this, it has been proposed that the site receive the attention of a panel of nationally recognized artists and designers, preferably in conjunction with a national design competition. A private foundation with appropriate authority could sponsor the competition and oversee the development and maintenance of the contemplative site. Long-term federal or state government involvement would not be needed. Although the National Park Service manages some contemplative sites, NPS management for alternative 2 is less logical because of the limited scope and public appeal of the operation.

The most feasible manager for alternative 3 would be the federal government. Either the National Park Service or the U.S. Forest Service could develop and manage an interpretive program and visitor center dedicated to the life and artistic career of Georgia O’Keeffe. As the current land manager of the proposed site, the Forest Service could integrate the O’Keeffe center into its ongoing operations at the Ghost Ranch Living Museum/Chama Gateway complex. As a manager with a more singular purpose in the region, the National Park Service would acquire and manage the land base for this alternative as a site dedicated solely to O’Keeffe.

Each of these options would have advantages and disadvantages for visitors. The alternatives would generally have minor effects on the natural and cultural environments. The principal differences are summarized in the following table.

The concept of interpreting O’Keeffe through her relationship with the New Mexico landscape is only one of several possible ways of honoring O’Keeffe. Some of the other options are summarized in the Appendix to provide an idea of the range of actions that might be taken in consort with, or in lieu of, the landscape-based alternatives presented in this study. The Appendix also includes a summary of certain landscape-based options that have been determined to be infeasible or undesirable at this time.

Based on the information provided in this study, Congress could choose to enact legislation and appropriate federal funding to help implement one or more of the ideas presented here; however, this study does not commit Congress to any action. Action by Congress would be required to authorize and fund ideas that would be implemented by the National Park Service or the U.S. Forest Service, but some of the ideas could be implemented by the state of New Mexico or the private sector. This study outlines three reasonable alternatives, but they are not exclusive, and other combinations or other options are also possible.

SUMMARY COMPARISON OF ALTERNATIVES

	ALTERNATIVE 1	ALTERNATIVE 2	ALTERNATIVE 3
IMPACTS ON VISITORS			
Interpretive Potential	Narrow interpretive focus on O’Keeffe’s New Mexico landscape art	Minimal interpretation	Comprehensive interpretation of O’Keeffe’s life and work
Visitor Experience	Largely self-directed educational experience emphasizing form, color, and other landscape qualities related to O’Keeffe’s artistic technique	Self-directed contemplative experience emphasizing seclusion, quiet, simplicity, and other landscape qualities related to O’Keeffe’s New Mexico lifestyle	Structured educational and contemplative experiences addressing a range of interpretive themes
Public Appeal	Appeal to general public as well as devotees	Narrowest public appeal	Widest public appeal

	ALTERNATIVE 1	ALTERNATIVE 2	ALTERNATIVE 3
IMPACTS ON NATURAL ENVIRONMENT			
Soils and Vegetation	Minor effect—potential for damage to sensitive resources at the White Place mitigated through design	Minor effect—potential for reintroduction of nonnative species at the contemplative site	Minor effect
Wildlife	Minor effect on invertebrates and small vertebrates	Minor effect on invertebrates and small vertebrates	Minor effect on invertebrates and small vertebrates
Threatened and Endangered Species	No effect	No effect	No effect
Water Quality	No effect	Potential for minor, short-term effect associated with possible bridge construction	Potential for minor, short-term effect associated with possible bridge construction
Floodplains and Wetlands	No effect	Potential for impact on floodplain mitigated through bridge design	Potential for impact on floodplain mitigated through bridge design
Air Quality	No effect	No effect	No effect
Paleontological Resources	No effect	No effect expected—potential for effect mitigated by on-site survey, avoidance, and salvage	No effect expected—potential for effect mitigated by on-site survey, avoidance, and salvage
IMPACTS ON CULTURAL ENVIRONMENT			
Historic Structures	No effect	No effect	No effect
Archeological Sites	No effect expected—potential for effect mitigated by on-site survey, avoidance, and salvage	No effect expected—potential for effect mitigated by on-site survey, avoidance, and salvage	No effect expected—potential for effect mitigated by on-site survey, avoidance, and salvage
Painting Viewpoints and Views	Character of viewpoints changed by development; views protected	No effect on viewpoints or views—many views already protected	No effect on viewpoints or views—many views already protected

	ALTERNATIVE 1	ALTERNATIVE 2	ALTERNATIVE 3
IMPACTS ON SOCIOECONOMIC ENVIRONMENT			
Economic Impacts	Minor economic benefit from increased tourism	Minor economic benefit from increased tourism	Minor economic benefit from increased tourism and visitor center operations
Impacts on Local Residents	Continued potential for trespass	Possible reduction in potential for trespass	Reduction in the potential for trespass
	Minor increase in highway traffic	Minor increase in highway traffic	Minor increase in highway traffic
	Possible increase in traffic on local road to White Place	Possible increase in traffic on local road to White Place	No effect on local road to White Place
ESTIMATED DEVELOPMENT COSTS	\$315,000 - \$630,000	\$2,900,000 - \$4,100,000	\$3,825,000 - \$5,325,000 (additional security for art would add \$275,000)

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BACKGROUND AND PURPOSE OF THIS STUDY

In 1980 Congress authorized the establishment of the Georgia O'Keeffe National Historic Site at O'Keeffe's home and studio in Abiquiu, New Mexico. In 1983, at O'Keeffe's request, the authorization for the national historic site was repealed in response to concerns of the Abiquiu community about adverse impacts from increased visitation and tourism.

Since O'Keeffe's death in 1986 several new proposals have been made for appropriate ways of recognizing, commemorating, and interpreting her contributions to the art world. In 1988 a task force established by New Mexico Senator Pete V. Domenici suggested seven possible ways of honoring O'Keeffe: (1) rename the National Endowment for the Arts museum grant program as the Georgia O'Keeffe Museum Grant Program, (2) rename the National Endowment for the Arts as the Georgia O'Keeffe National Endowment for the Arts, (3) rename the Forest Service's Chama River Canyon wilderness areas as the Georgia O'Keeffe Wilderness, (4) rename Cerro Pedernal as Georgia O'Keeffe-Pedernal Peak, (5) establish a Georgia O'Keeffe endowed chair in art at the University of New Mexico, (6) establish a Georgia O'Keeffe Trail, and (7) establish a Georgia O'Keeffe museum at Ghost Ranch. These proposals were developed and analyzed in consultation with O'Keeffe's long-time friend Juan Hamilton, her niece June O'Keeffe Sebring, the U.S. Forest Service, the National Endowment for the Arts, and representatives of the art community in New Mexico. During the review of the work of this task force, two additional proposals were developed: (1) federal assistance to the Museum of New Mexico for the addition of a Georgia O'Keeffe exhibit to the Museum of Fine Arts, and (2) a "landscape museum" featuring the

terrain of northern New Mexico depicted in O'Keeffe's paintings.

In October 1988 Congress again formally recognized Georgia O'Keeffe's significant influence on the world of art and directed the National Park Service to study possible ways of interpreting her nationally significant contributions (Public Law 100-559, reprinted in appendix A). The idea of a landscape museum had received support from several sources, including representatives of O'Keeffe's estate, so Congress specifically requested that the study include an evaluation of the feasibility of marking and interpreting the landscapes from which O'Keeffe drew much of her inspiration.

No National Park Service precedent exists for the concept of preserving and interpreting landscapes as the subject of art. However, this concept is receiving attention. The National Park Service is undertaking a nationwide study to identify the most important resources associated with the theme of painting and sculpture. In 1991 a workshop of experts was sponsored by the National Park Service. Those experts considered the idea of preserving and interpreting landscapes as the subject of art appropriate, noting the particular importance of landscape painting to American art traditions. The theme study work group considered landscapes most valuable in association with an artist's home or studio, but added that in a few instances it might be valid to preserve and interpret a landscape by itself, if it was connected with a significant body of work or a significant artist or school, expressed the personality and values of the artist and helped illustrate his or her individual approach or technique, and could be identified

in the art and retained integrity to the work. The lower Rio Chama valley in northern New Mexico was singled out as an example of a potentially significant landscape based on the exceptionally strong association between this landscape and the life and work of Georgia O'Keeffe.

In keeping with a growing consensus that interpreting O'Keeffe's unusually strong connections with the landscapes she painted might be the most appropriate way of interpreting and commemorating her work for the American people, the National Park Service has developed three alternatives based on this concept. Relying heavily on the works of art historians and consultations with knowledgeable persons, the study team has identified a study area that was central to O'Keeffe's life and art. The team focused on northern New Mexico because O'Keeffe considered it the center of her universe. ("I have been around the world one and a half times. I don't know anywhere I would rather live than here.") However, O'Keeffe lived, visited, and painted in many different places, and future coordination or cooperation with other O'Keeffe-related sites might eventually enhance this project.

The National Park Service does not manage any of the lands included in the study area. One of the purposes of

this study is to determine if any lands within the study area would meet the criteria for creation of a new unit of the national park system, or if they might more appropriately be marked and interpreted by other public agencies or private organizations. The National Park Service has consulted with agencies and private landowners in the study area to determine the range of feasible alternatives for commemorating and interpreting O'Keeffe (see "Study Team and Consultants").

As indicated by the range of options already proposed, the concept of interpreting O'Keeffe through her relationship with the New Mexico landscape is only one of several possible ways of honoring O'Keeffe. Some of the other options are summarized in the Appendix to provide an idea of the range of actions that might be taken in consort with, or in lieu of, the landscape-based alternatives presented in this study. The Appendix also includes a summary of certain landscape-based options that have been determined to be infeasible or undesirable at this time.

Based on the information provided in this study, Congress could choose to enact legislation and appropriate federal funding to help implement one or more of the ideas presented here; however, this study does not commit Congress to any action.



The Grey Hills, 1942
Collection of the Indianapolis Museum of Fine Arts
Gift of Mr. and Mrs. James W. Fesler
Courtesy of the Georgia O'Keeffe Foundation

RESOURCE ANALYSIS

STATEMENT OF RESOURCE SIGNIFICANCE

SIGNIFICANCE OF GEORGIA O'KEEFFE

In July 1990 the National Park Service and the Georgia O'Keeffe Foundation cosponsored a symposium to discuss Georgia O'Keeffe's nationally significant contributions. The group of experts participating in the symposium (listed under "Study Participants" at the end of this document) recognized O'Keeffe as a major 20th century artist, one of the first American modernists, and one of the few women artists who have achieved recognition in the art world and from the public at large. She has been called one of the best painters America has yet produced. She has long been cherished as a symbol of the American ideals of individualism, personal strength, solitary freedom, and a rugged pioneering spirit. Her life and work, including her powerful images of the northern New Mexico landscape, represent a major contribution to the American consciousness.

O'Keeffe's work and influence in American art spanned seven decades. In 1916 she became a member of the group of artists surrounding photographer and art dealer, Alfred Stieglitz, who since 1907 had presided over a revolution in American art. Stieglitz used his New York art gallery to introduce the latest European developments in composition (including the works of Cezanne, Toulouse-Lautrec, Rodin, and Matisse) to the attention of American artists and to a generally hostile public. Meanwhile, Stieglitz was forming a brilliant circle of young American painters that included Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, and Georgia O'Keeffe. The Stieglitz Circle helped bridge the gap between American and European art by

adopting new styles and changing the way artists saw the world. For a time the development of American painting was felt to rest upon the triumvirate of Marin, Dove, and O'Keeffe.

While O'Keeffe drew inspiration from the avant-garde on both sides of the Atlantic, she contributed her particular imagery and her distinctly 20th century American point of reference to the art of her time. While most of the other 19th and 20th century artists painting in New Mexico and other parts of the Southwest followed the conventions of accepted academic or modern artistic styles, O'Keeffe rejected these conventions. Instead, she chose to view landscapes in a new and different way, letting the inherent components of the landscape determine her design. A source of the power of O'Keeffe's paintings is the fact that she lived in the landscape, tirelessly explored it, and acquired an intimacy with the rocks, hills, and bones she painted. Her choice of the word "portrait" to describe a painting of an inanimate object conveys the very personal quality of her relationships with these subjects. Doris Bry recounts that O'Keeffe once told her that when she painted trees, she *was* trees.¹ This personal identification made what she saw and painted hers, which she then gave to her public as paintings that captured and shared the spiritual power of the land.

O'Keeffe was included in the Metropolitan Museum of Art's 1958 exposition entitled "Fourteen American Masters, Paintings from Colonial Times to Today," and it was written of her that the purity of her style helped create a

love of disciplined line and clean proportion that has since permeated the arts of applied design and architecture.

In this country, O'Keeffe excites an interest exceeding that of any other pre-World-War-II American artist, and rivaling that of most postwar artists as well. The 900-some canvases and works on paper she left behind have been studied and enjoyed by admirers of abstract art and figurative painting alike. The 1987-89 retrospective exhibition of her work, organized by Washington's National Gallery of Art and also shown at the Art Institute of Chicago, the Dallas Museum of Art, the Los Angeles County Museum of Art, and New York's Metropolitan Museum of Art, proved to be among the most popular shows those institutions ever held.

As an artist and as a public figure O'Keeffe has captured America's imagination and has come to be the stuff of legend. Photographic studies of her by Stieglitz and other masters have made her one of the most famous subjects in the history of photography. All manner of magazine and newspaper profiles have been written about her, and the cumulative effect of 60 years of art criticism and exhibitions of her art has been the creation of a personage larger than life. She is to many of the art world and the American public a heroic figure.

O'KEEFFE'S RELATIONSHIP WITH THE NORTHERN NEW MEXICO LANDSCAPE

The landscapes of northern New Mexico became O'Keeffe's greatest inspiration. She had painted landscapes in Texas and New York, but she said, "When I got to New Mexico, that was mine...it fitted to me exactly."² The smooth shapes of the arid mesa tops and eroding hills, and the

clean, clear colors of the badlands mirrored the shapes and colors she had been seeing in her mind.³ The relationship between O'Keeffe and the northern New Mexico landscape was so close that her work there would become a consummate expression of them both.

For almost 60 years, beginning in 1929, O'Keeffe spent as much time as she could in New Mexico. At first it was only the summers, briefly in Taos and Alcalde, then after 1934 at Ghost Ranch in the Rio Chama valley. During the winters she returned to Stieglitz, whom she had married in 1924, and New York. However, the summers at Ghost Ranch became so important to O'Keeffe that she determined she had to go there if she was to continue to live and paint. She confided to a friend that "when the time comes to go East each fall, I wished I could take the whole country back East with me."⁴ After Stieglitz died in 1946, she moved permanently to New Mexico. For the first few years she lived year-round at Ghost Ranch, then in 1949 she moved into a house with a garden at Abiquiu, still spending much of each summer at Ghost Ranch.

O'Keeffe ranged widely among the cliffs and badlands of the Rio Chama. She studied and interpreted the Cerro Pedernal (the distinctive flat-topped peak that dominates the valley), the sedimentary cliff formations with their horizontal bands of color, the hills she described as looking soft and gentle but actually being so steep and stubborn that they could be climbed in only a few places, and all the other natural variations in color and form inherent in the landscape. She found and painted the "white place," the "black place," and the "red hills," distilling the strong lines and colors of her subjects. She sometimes used trees, masses of grass and soil, and lines of clay outwash to accentuate and counterpoint the primary geologic features. She witnessed the ever-changing qualities of light and

atmosphere and revisited her special places at different times of day and year, sometimes capturing flat, shadowless images in blazing sunlight, and sometimes forms in deep shadows so richly saturated in color that they seemed to glow from within. In her choice of subjects and illumination, and in her rendering of bare rock as vital form, O'Keeffe created a distinctly recognizable landscape aesthetic. She made the earth come alive.

O'Keeffe tried to explain her feelings for New Mexico to her New York associates in the text she wrote for the exhibition catalog for the 1939 showing at An American Place:

A red hill doesn't touch everyone's heart as it touches mine and I suppose there is no reason why it should. The red hill is a piece of the badlands where even the grass is gone. Badlands roll away outside my door—hill after hill—red hills of apparently the same sort of earth that you mix with oil to make paint. All the earth colors of the painter's palette are out there in the many miles of badlands. The light Naples yellow through the ochres—orange and red and purple earth—even the soft earth greens. You have no associations with those hills—our waste land—I think our most beautiful country.⁵

Some of O'Keeffe's contemporaries knew very well what she was talking about. The particular magic of New Mexico was attracting numerous artists, primarily to Taos and Santa Fe. The earliest of them were the romantic illustrators of the West, attracted by cowboys and Indians. They were followed after about 1913 by the modernists, who were interested more in the landscape itself.⁶ The

rich cultural heritage and natural beauty combined to give the New Mexico art colonies an unrivaled status among other American art centers.⁷ In the words of Charles Eldredge,

Some came for a lifetime, others for a single season; yet nearly all were touched by what D. H. Lawrence called the "spirit of the place," and they sought to capture its picturesque drama with burin, brush, camera, or pen.⁸

O'Keeffe stood out in this distinguished group of artists. Many art historians agree that her relationship with the northern New Mexico landscape was uniquely personal and intimate. While most other artists traveled in search of scenes they could use as subject matter for their paintings, O'Keeffe lived in the landscape, drew personal inspiration from it, and continually reinterpreted it. While other painters often depicted domesticated landscapes with people and farmsteads, or used the natural landscape as a backdrop for colorful and dramatic human scenes of life on the frontier, O'Keeffe focused on the essential forms of the land.

Comparing the special quality of O'Keeffe's communion with the New Mexico landscape to that of other painters who came and left as tourists, Doris Bry writes,

Alone among them, O'Keeffe's life and art were radically changed forever after her first stay....The major themes of her paintings would be derived from her life in New Mexico, and her art in turn changed the way the public would thereafter see the Southwest.⁹

ANALYSIS OF THE STUDY AREA

Study Area Boundary

Although O’Keeffe wandered widely over northern New Mexico, the area that most strongly attracted her was a section of the Rio Chama valley from a few miles south of Abiquiu to the Echo Amphitheater just north of Ghost Ranch. Both of her homes are within this area, and she produced a great body of work depicting the landscapes around Abiquiu and Ghost Ranch. This section of the Rio Chama valley is considered the core study area (see the Study Area map).

Other areas important to O’Keeffe’s life and work are the vicinities of Taos and Alcalde, where she lived when she first came to New Mexico, and the outlying Black Place, near Nageezi, where she frequently traveled to paint. These sites have been included in the study because of their potential for enhancing the interpretation of O’Keeffe, but they are not considered part of the core study area.

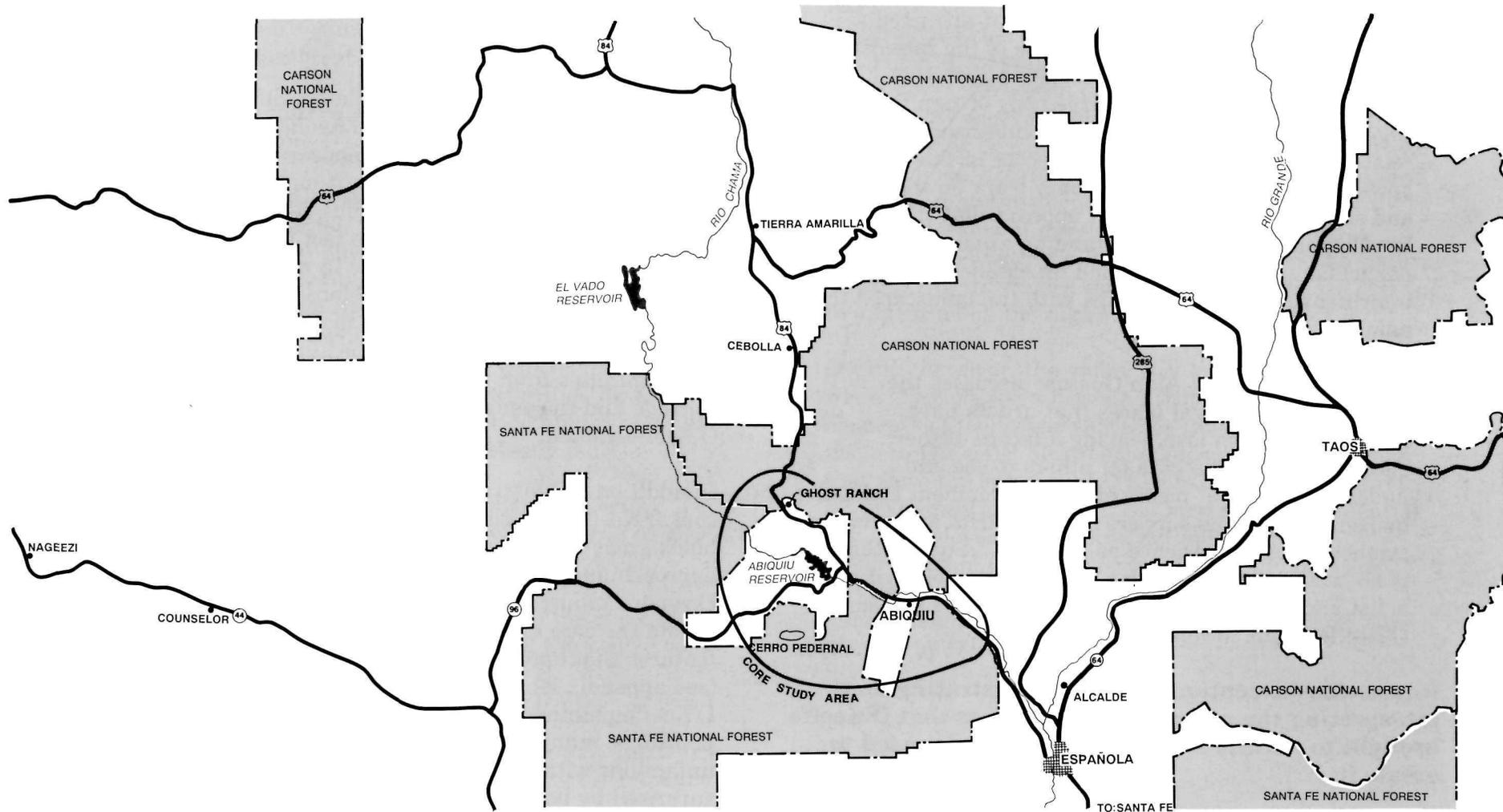
Criteria of National Significance

The core study area appears to meet the criteria for national significance outlined in the National Park Service *Management Policies*, based on its exceptionally important association with the life and work of Georgia O’Keeffe. The major considerations leading to this determination are as follows.

It is an outstanding example of a resource that inspired and influenced an artist who is widely recognized as having exceptional importance in American history and culture:

The section of the Rio Chama valley between Abiquiu and Ghost Ranch was the center of O’Keeffe’s world. This corridor contains the homes and studios where she chose to live and work for the last half of her long life, views of landscape features directly related to specific paintings, and perhaps most important, the essence of a landscape—a distinctive combination of form and texture, light and color—that drew O’Keeffe to New Mexico and ultimately to this exact location. Few artists were as passionate about where they lived and worked as O’Keeffe, and few areas are known to be so closely and richly associated with an American artist as the Rio Chama valley.

As stated above, this area was identified by the participants in the painting and sculpture theme study workshop as an example of a landscape they would consider nationally significant. Although the theme study is not yet complete, it was suspected at the workshop that a handful of landscapes would meet the criteria of national significance. Landscapes that have been mentioned in this context include the portion of northern New Mexico centered around Taos and Santa Fe, the Hudson River valley, the Atlantic coast of Maine, Cape Cod, the Adirondacks and Lake George, the Pacific coast around Carmel, and the Brandywine area of Pennsylvania. Most of these areas are associated with the works of a number of artists over a period of time. The lower Rio Chama valley is associated with the work of a single painter; however, it is part of the larger



STUDY AREA

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landscape of northern New Mexico that attracted a large number of artists, and because of the intensity and longevity of O'Keeffe's association with this landscape, a comparatively large body of significant art was produced there. A definitive comparison of art-related landscapes is outside the scope of this document; however, based on the preliminary work on the painting and sculpture theme study, it appears that the lower Rio Chama valley is an outstanding example of this particular type of resource and an excellent place to interpret artists' relationships with the landscapes they paint.

The American artist Alan Gussow discusses the importance of natural places that artists have responded to with love, leaving a record of their encounters with the land for others to see and understand. These "pieces of the environment claimed by feelings" give us support for our spirits and serve as symbols of our experience as a people.¹⁰ Surely, there is no better record of such a relationship between an artist and the land than the work produced by Georgia O'Keeffe in the lower Rio Chama valley.

It possesses exceptional value in illustrating and interpreting the personality and values that O'Keeffe brought to her art and the techniques she used to create it:

The values O'Keeffe placed on simplicity and solitude are readily apparent in the surroundings she chose—in the stark, simple lines of the hills and mesas, the spareness of any vegetative embellishment, the vast spaces, and the pervading quiet. These qualities of simplicity, spareness, and tranquility also pervade her

houses and studios—and they are reflected in the art she created there.

The Rio Chama valley was an isolated, difficult place for a solitary woman to live, but to O'Keeffe, who personified independence and a pioneering spirit for several generations of Americans, it meant freedom, not hardship.¹¹ She loved this "beautiful, untouched lonely-feeling place"¹² and reveled in the fact that she could "go out of my back door and walk 15 minutes and I am someplace that I've never been before, where it seems that no one has ever been before me."¹³ Today it is still possible in many places within the study area to walk for 15 minutes from the road and experience the solitude and the sense of wideness and wonder that O'Keeffe valued.

In addition to illustrating the personality and values that O'Keeffe brought to her art, the study area also holds great potential for interpreting O'Keeffe's artistic approach and technique. With the assistance of Jane Downer Collins, the study team was able to identify within the core study area specific views and landscape features that appear in at least 30 O'Keeffe paintings (see appendix B). By looking at the same views that O'Keeffe painted, and comparing them with the paintings, many visitors, particularly those previously unfamiliar with northern New Mexico, might be surprised by how much of a realist O'Keeffe was. Many of the abstract qualities of her paintings are inherent in the landscape itself. For all of its realism, however, there is something about O'Keeffe's work that freely and effectively transforms the natural world, intensifying its spirit. By seeing how O'Keeffe chose to focus on a particular part of a scene, how she framed it, how she emphasized some elements over others, and the many

other considerations involved in capturing the essence of the landscape, visitors could better understand and appreciate her great contributions as an artist.

It offers superlative opportunities for public use and enjoyment:

The major landscape features of the core study area—the Pedernal, the colorful hills and cliffs, the distinctive white place—are visible from US 84, and many of the views painted by O’Keeffe can also be seen from the highway corridor. Several areas, including a portion of the colorful cliffs behind Ghost Ranch (within Carson National Forest) and the White Place (in private ownership) offer superlative opportunities for entering the landscape and experiencing it on a more intimate level and in solitude, much as O’Keeffe did.

It retains a high degree of integrity as a true, accurate, and relatively unspoiled example of the resource:

Change has come slowly but surely to the Rio Chama valley. Although the rural lifestyle of the people who

have lived here for generations has maintained the undeveloped character of much of the valley, the area is no longer as insulated as it once was from the outside world. Over the period of 50 years that O’Keeffe lived here, US 84 was realigned twice and paved, the Ghost Ranch Living Museum was built, and the Chama River was dammed, creating Abiquiu Reservoir. Private land subdivision and residential development are now creating pockets of development, some of which is inharmonious with the historic architecture and natural character of the valley, and tourist facilities are starting to appear along the highway.

Overall, however, the valley still looks much as it did when O’Keeffe lived here and still retains the essential elements of landscape character that attracted and inspired O’Keeffe. Most of the known landscape views that were the subjects of O’Keeffe’s paintings still retain a high degree of integrity. The incremental residential and other development does not appear in the foregrounds of the views or intrude on the painting viewpoints in the core study area. More specific information about the integrity of the landscape views painted by O’Keeffe is included in appendix B.

REGIONAL CONTEXT

NATURAL LANDSCAPE

The northern New Mexico landscapes that O’Keeffe explored and painted derive from multicolored layers of sedimentary rocks laid down over a period of almost 100 million years. The sediments comprising these layers were deposited by streams and in lakes between 220 and 100 million years ago, during the great Mesozoic era of Earth’s history—the "age of reptiles." At the end of the Mesozoic, the layers were folded and faulted, forming the margins of the Chama Basin. Almost everywhere in the basin the rocks fractured, creating zones of weakness still followed by erosion in cutting the side canyons and escarpments that border the Rio Chama valley. The cliffs and stony benches, such as the cliffs near Ghost Ranch, at the White Place, and at Echo Amphitheater, are protected by resistant layers of sandstone, while the low, rounded red hills and other features of the badlands are the remnants of softer shales and clays that seem to melt into flowing shapes.

The Chinle formation in the vicinity of Ghost Ranch contains significant paleontological resources dating from the late Triassic period of the Mesozoic, when the earliest dinosaurs and other major life forms were evolving. The bone beds at Ghost Ranch are world-famous for producing an extremely large number of exceptionally well-preserved skeletons of the small carnivorous dinosaur *Coelophysis*. The quarry has been designated a national natural landmark for its great importance in establishing the population characteristics and probable ancestral position of this primitive dinosaur.

The Cerro Pedernal is a source of chert, a rock resembling flint (called *pedernal* in Spanish). The mountain has been mined since the earliest occupation of New Mexico, 11,000 years ago. The mountain is also referred to by local residents as a source of water and land, and as a sanctuary.

The Rio Chama valley is a dry, ecologically fragile land, receiving only 10 inches of rainfall yearly. The vegetation near Ghost Ranch is mostly piñon/juniper woodland. The trees are sparse and small, even though some of them are old. Stones and bones, not plants, are the groundcover of the badlands. Near the river, cottonwoods create a green and welcome oasis.

Vistas extend for miles though the thin, dry desert air, across the expansive open badlands to distant mountains in the background. The sun is bright and the light is blanching. The effect can be a changed perception of scale and distance that makes large distant objects appear smaller and nearer. O’Keeffe called this "the faraway nearby."

CULTURAL TRADITIONS

People have lived in the valley of the Rio Chama and its tributaries for 11,000 years, and hundreds of prehistoric and historic resources exist on the public lands in this region. Many of the prehistoric cultural sites may be nationally significant, including some 2,000-room prehistoric villages that are among the largest in the Southwest. The most significant of the known prehistoric

archeological sites are outside the core study area; however, prehistoric Tewa pueblo ruins exist in the Abiquiu area.

Modern pueblos exist at Taos, San Juan (near Alcalde), and San Lorenzo (on the High Road to Taos). These are the northernmost surviving pueblos in New Mexico. The Pueblo Indian cultures have endured despite acculturation of Spanish and American influences. Although Pueblo life has been affected by colonization and by modern socioeconomic influences, it remains remarkably unchanged considering the changes occurring elsewhere in the region. The Pueblo Indians retain strong traditional ties to the natural forces and features of the landscape.

Spanish cultural traditions are also strong. Spanish colonists moved into New Mexico in 1598, almost a decade before the first permanent English settlement was established at Jamestown, beginning more than two centuries of dominion and enculturation that has indelibly marked the character of the American Southwest. Many northern New Mexico families trace their ancestry back to the first Spanish colonists in New Mexico, who were also the first European colonists in what would become the United States. Several sites believed to be among the best surviving representations of Spanish colonization in New Mexico are near the core study area: The San Francisco de Asís mission church is at Ranchos de Taos, and San Gabriel (the location of the first Spanish colony ever established in the United States) is just across the Rio Grande from San Juan Pueblo. Another major concentration of Spanish colonial sites extends along the High Road to Taos. As a result of its isolation, northern New Mexico still retains many remnants of Spanish colonial customs and attitudes.

The distinctive multiethnic culture of New Mexico, manifested in its languages, religions, architecture, music, and foods, reflects centuries of adaptation and accommodation of native American and Hispanic traditions overlain by a more recent and still relatively thin veneer of Anglo cultural elements.

As stated above, the rich natural and cultural fabric of northern New Mexico, coupled with an invigorating climate and an inexpensive lifestyle, attracted a large number of artists and writers to Taos and Santa Fe beginning in the late 1800s. Today the region's renown as a traditional art center is one of its main tourist attractions, increasing in importance as the general public becomes increasingly interested in American art and artists.

In recognition of the outstanding cultural resources of the region, coupled with its scenic beauty and recreational potential, Congress designated the Chama River Gateway to the Past, to be managed by the U.S. Forest Service and the Bureau of Land Management, for the purposes of providing interpretation and visitor education regarding the area's rich cultural heritage. Also at Congress's request, the National Park Service has completed a study of alternatives for commemorating Spanish colonization in New Mexico.

LAND USE

Approximately half the core study area is in public ownership, mostly in sections of both Carson and Santa Fe national forests (see the Landownership map). The U.S. Forest Service manages many of the prominent landscape features of the Rio Chama valley, including the Pedernal and the Ghost Ranch cliffs, to preserve their scenic quality.

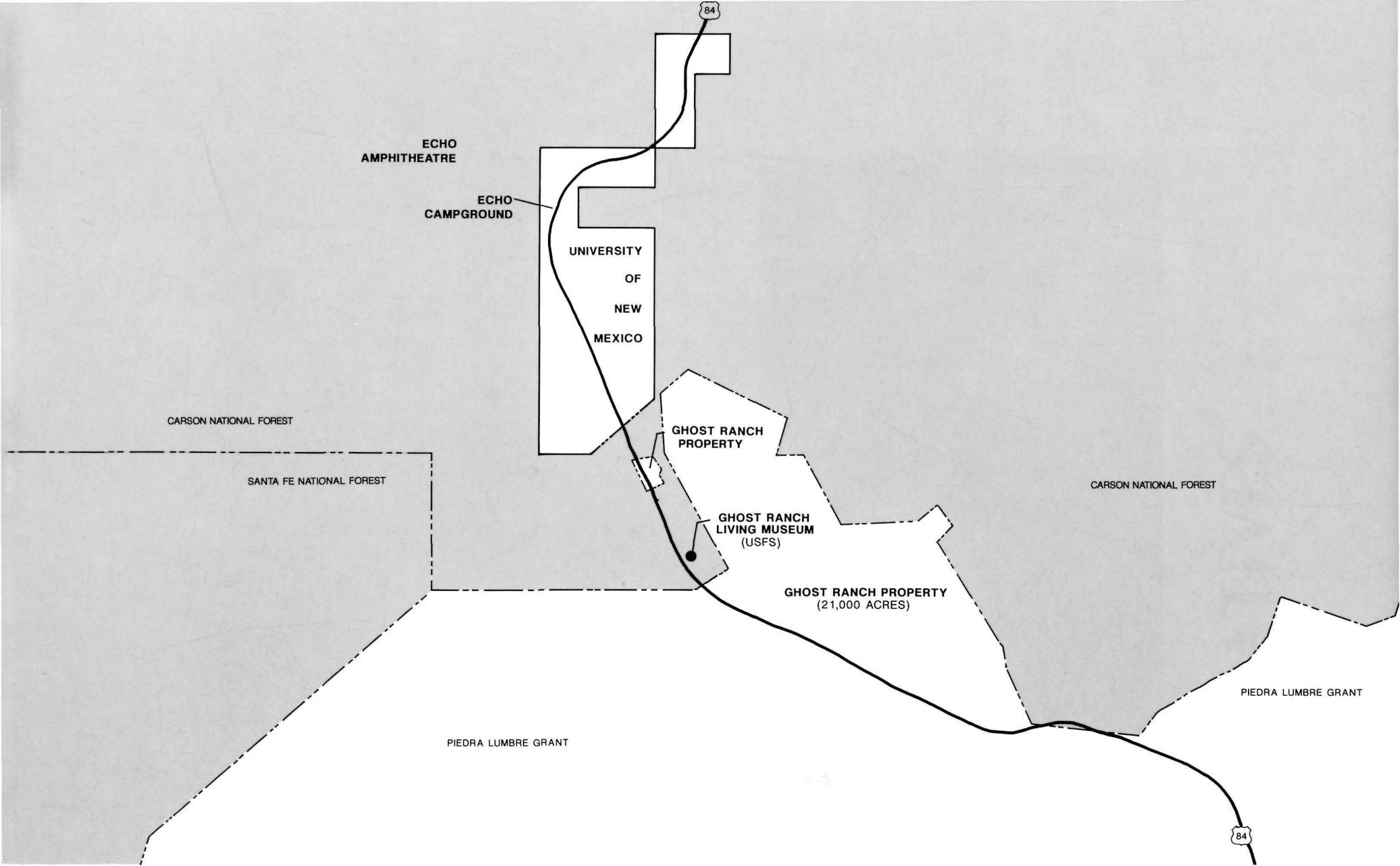
The service also operates visitor programs in the core study area (see below). The University of New Mexico owns 1,000 acres adjacent to the Echo Amphitheater, just inside the northwestern corner of the core study area. The parcel, which was donated to the university, is widely separated from other university lands and is currently leased for grazing. The U.S. Army Corps of Engineers administers Abiquiu Reservoir.

Private lands include portions of the Piedra Lumbre, Plaza Colorada, Plaza Blanca, and Abiquiu grants. Small farms and ranches extend along the river bottoms and onto the arid hillsides and mesas. Some residential development is occurring in the area, particularly around the reservoir. The only town in the core study area is Abiquiu, which in 1990 had a population of 1,131. Public and commercial facilities include an elementary school, a combination store/gas station/post office, and the Abiquiu Inn, a small inn and restaurant operated by the Dar Al-Islam community. Full services are available in Española, approximately 18 miles southeast of Abiquiu.

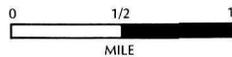
US 84 parallels the Rio Chama from Española to a point just below the reservoir, then angles north toward Tierra Amarilla and Chama. The highway is becoming a major

travel route between Colorado and New Mexico and carries increasing amounts of tourist traffic.

The valley is becoming increasingly known for its interpretive and recreational resources. Ghost Ranch Living Museum, located just west of Ghost Ranch, is operated by the U.S. Forest Service. The museum, which contains exhibits on the history, geology, and animal and plant life of the local area, is visited by approximately 100,000 people per year. A new visitor center for the Chama Gateway project is under construction adjacent to the museum. The Ghost Ranch Conference Center, north of Abiquiu, sponsors a wide variety of educational programs and seminars and maintains two museums: The Florence Hawley Ellis Museum of Anthropology illustrates 12,000 years of life in the Rio Grande-Chama-Gallina valleys. The Ruth Hall Museum of Paleontology displays the remains of *Coelophysis* and a contemporary phytosaur and educates visitors about their place in Earth history. A 25-mile segment of the Rio Chama south of Ghost Ranch has been designated a wild and scenic river. It preserves an outstanding canyon offering excellent opportunities for fishing, float trips, and hiking. Abiquiu Reservoir offers boating, water skiing, and fishing.



NORTH

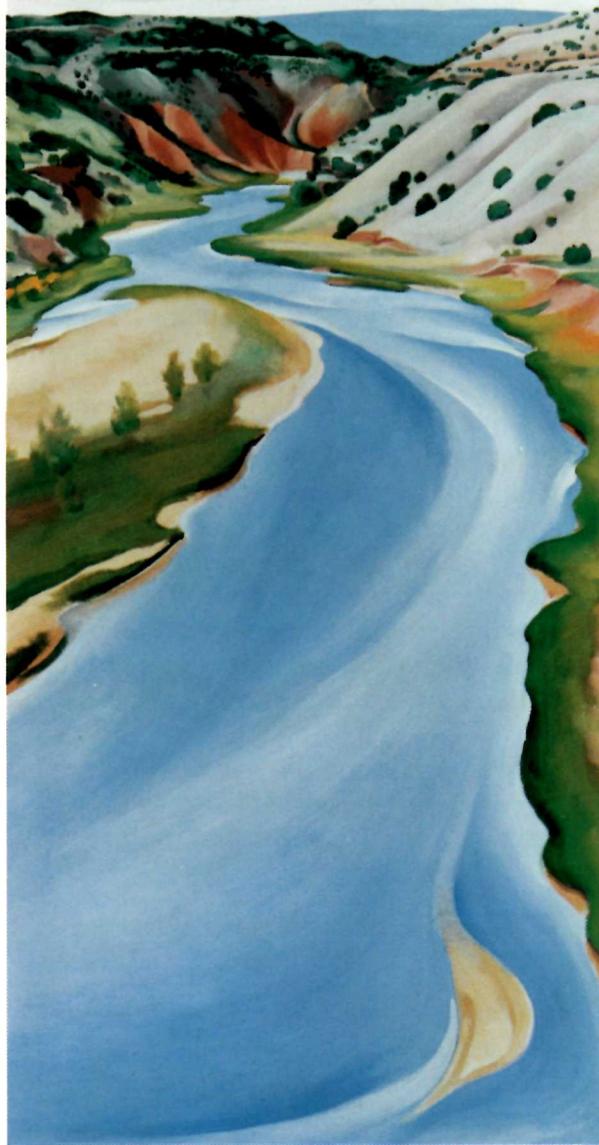


LANDOWNERSHIP

GHOST RANCH AREA

GEORGIA O'KEEFFE STUDY

UNITED STATES DEPARTMENT OF THE INTERIOR • NATIONAL PARK SERVICE
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Blue River, 1935
Collection of Museum of Fine Arts, Museum of New Mexico
From the estate of Georgia O'Keeffe
Courtesy of the Georgia O'Keeffe Foundation

ALTERNATIVES

ALTERNATIVES

This section describes three alternative approaches to creating a "landscape museum" to honor and interpret Georgia O'Keeffe. Other options that are not landscape based or that are considered infeasible or undesirable at this time are summarized in appendix C.

The alternatives/options are not mutually exclusive. Each could stand on its own, or their elements could be combined or implemented in phases. No recommendations are included. The purpose of this document is to provide ideas and an analysis of benefits and tradeoffs for further consideration by Congress and the public.

ALTERNATIVE 1: INTERPRET O'KEEFFE'S LANDSCAPE PAINTINGS AT THE PAINTING VIEWPOINTS

The goal of alternative 1 would be to interpret certain important aspects of O'Keeffe's art, specifically how she translated the northern New Mexico landscape through her art. The public could visit or view some of the painting viewpoints where O'Keeffe worked, and there they could compare the actual scenes with her paintings, learning about the creative process.

Visitor Experience/Facilities

Visitors would be encouraged to tour northern New Mexico to visit landscapes painted by O'Keeffe. They would be able to get information about O'Keeffe's New Mexico landscape paintings and the areas where they were painted through

a guidebook prepared for this purpose. The book could be sold at selected welcome centers, visitor centers, and shops throughout New Mexico. The publication could combine reproductions of some of O'Keeffe's paintings, photographs of the actual landscapes they depict, and text describing how O'Keeffe translated natural landscapes into art. The guidebook would describe an auto tour route to some of the painting viewpoints, where visitors could make comparisons on their own. At these viewpoints visitors could pull off the road as O'Keeffe did and view scenes included in one or more of O'Keeffe's paintings. Some viewpoints would allow for close comparison of specific paintings with portions of landscapes; the comparisons from other viewpoints would be more general.

Each interpretive viewpoint would be marked in a way that would allow for some interpretation for travelers who did not have the guidebook. The guidebook would provide more in-depth information. An interpretation plan would be prepared to identify the most appropriate media and messages. Wherever the land base allowed, opportunities would also be provided for visitors to move away from their cars to explore and experience the landscape on their own.

Land Base

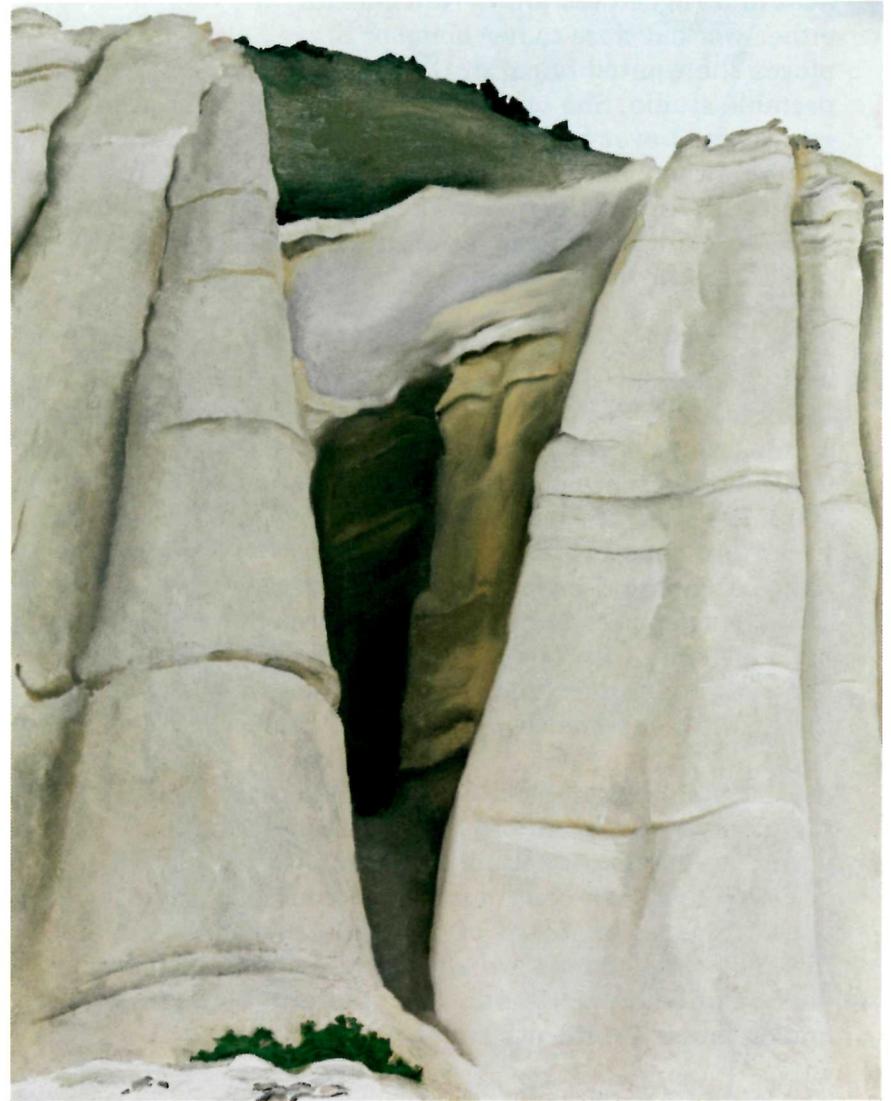
Most of the sites where O'Keeffe painted were on or near roads or accessible overland by automobile. She painted most of her New Mexico landscapes in oil, and her use of this medium influenced her choice of painting sites, since the canvases, brushes, and tubes of paint were heavy and awkward and could not be carried very far by hand in the

The guidebook could combine photographs of landscape views with reproductions of the paintings they inspired—



Photograph of the view depicted in *From the White Place*

The photograph of the place painted in From the White Place makes it clear that O'Keeffe studied the site with great care. She approximated the actual colors closely and included in her painting the main features of the scene in front of her. But, characteristically, she eliminated most of the texture of the fractured rock surfaces and emphasized the curved shapes of the two vertical columns on either side of the dark V-shaped opening in the center. By making these columns appear smoother and more rounded than they are in reality, she increased their monumentality and also made them more abstract and mysterious. In other words, she modified nature for the sake of a more dramatic and powerful composition.



From the White Place, 1940
The Phillips Collection, Washington, D.C.
Courtesy of the Georgia O'Keeffe Foundation

heat and rugged terrain of New Mexico. She therefore either worked close to her home or drove her car to the places she wanted to paint. O'Keeffe's car was the perfect portable studio. She praised her Model A Ford as "the easiest car I ever had to work in. The windows were high so there was plenty of light. I could take out the right-hand front seat, unbolt the driver's seat, turn it around and sit there to paint with a canvas on the back seats. I could work on a canvas as large as 30"x40"."

To date the study team knows of 11 painting viewpoints with 39 associated paintings. Six of these viewpoints are in the core study area in the US 84 corridor beginning about 5 miles south of Abiquiu and extending to Ghost Ranch. Other known viewpoints exist at the Black Place (about 100 miles west of Abiquiu) and near Taos and Alcalde. The viewpoints found to date are described in appendix B. This alternative would have to include a strategy for protecting the views depicted in the paintings through cooperative arrangements with other agencies and owners to ensure the integrity of the resource and the quality of the interpretive experience.

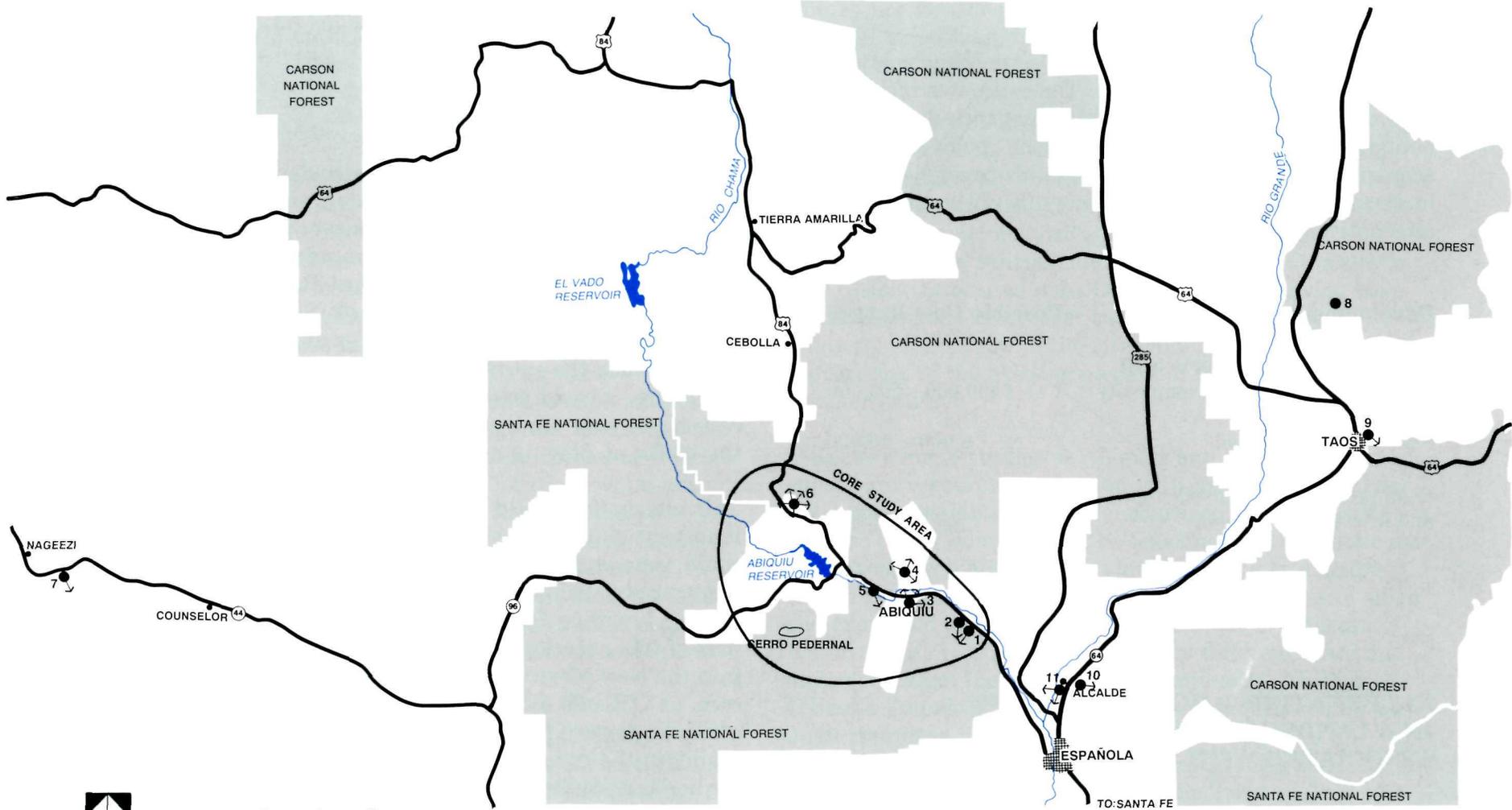
A basic visitor experience could include stops at several of the painting viewpoints in the core study area, three of which are currently in public ownership, and visitors desiring a more in-depth experience could visit additional sites in the region. Many of the landscapes painted from the known viewpoints are also adequately protected in public ownership. However, some preservation agreements and/or access easements might be required.

The research and planning necessary for preparing the guidebook would be expected to identify more painting viewpoints, some of which might well be valuable for meeting the goals of this alternative. The expectation of

finding additional painting sites is based in part on the anticipated publication by the O'Keeffe Foundation of a complete catalog of O'Keeffe's works, many of which have never before been published. Once the complete body of O'Keeffe's work was known, research could be undertaken to identify painting viewpoints in the core study area and surrounding region. An advisory group of experts would be asked to help with this undertaking. As part of the planning for this alternative, interpretive viewpoints would be selected for their value in illustrating important aspects of O'Keeffe's art, their accessibility to the public, the feasibility of protecting the scene painted by O'Keeffe, and operational costs.

It would be possible to place auto pulloffs at or near most of the known painting viewpoints. In some cases, the pulloffs could be accommodated within the existing highway right-of-way. In other cases, some additional land might have to be acquired to allow for designs that would better insulate visitors from the sights and sounds of the road corridor. One of the viewpoints (number 11, the White Place, in appendix B) is not near any potential public access point. Painting viewpoint 6, Ghost Ranch, is approximately 2 miles from the home and studio where she did most of the painting, but it offers good views of the red cliffs and hills and of the Pedernal.

A good opportunity for trail development exists at the White Place painting viewpoints near Abiquiu. This location is part of the several-thousand-acre, mostly undeveloped Plaza Colorada Grant owned by the Dar Al-Islam community. Additional opportunities to develop trails at other sites might also exist. Any trail development would require the acquisition of lands or easements or willing participation by the existing landowners.



NORTH



- ➔ DIRECTION OF LANDSCAPE VIEWS
- 1 EAST OF ABIQUIU ("Mountains in the West")
- 2 EAST OF ABIQUIU ("New Mexico Landscape")
- 3 VIEWS FROM ABIQUIU
- 4 "THE WHITE PLACE"
- 5 WEST OF ABIQUIU
- 6 GHOST RANCH AREA
- 7 "THE BLACK PLACE"
- 8 D.H. LAWRENCE RANCH
- 9 TAOS
- 10 ALCALDE EAST OF HIGHWAY 64
- 11 WEST SIDE OF ALCALDE



ALTERNATIVE 1

PAINING SITES GEORGIA O'KEEFFE STUDY

UNITED STATES DEPARTMENT OF THE INTERIOR • NATIONAL PARK SERVICE

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Estimated Development Costs

The cost estimates are very approximate because of the conceptual nature of this study. The estimates include one-time development costs only and do not include yearly management and operations costs. Any required acquisition of lands or interest in lands could significantly increase the costs of implementing any of the three alternatives.

Development Items	Possible Cost Ranges
Highway pullouts (assume 5-10 with varying sizes and complexity)	\$300,000 - 600,000
Short trails (unpaved)	6,000 - 10,000
Signing (includes highway signs and interpretive signs)	<u>9,000 - 20,000</u>
Total	\$315,000 - 630,000

ALTERNATIVE 2: HONOR O'KEEFFE IN A LANDSCAPE CLOSELY ASSOCIATED WITH HER

The goal of alternative 2 would be to honor O'Keeffe and her artistic spirit by providing a contemplative place in a landscape closely associated with her. Visitors could spend quiet time reflecting upon the art and life of this remarkable woman and experiencing the landscape she loved. Structures and programs would be minimal in the

spirit of the value O'Keeffe placed on naturalness and solitude.

Visitor Experience/Facilities

Many visitors to northern New Mexico demonstrate strong desires to experience places associated with Georgia O'Keeffe. Although none of her homes or studios are open to the public, many people still come up to the wall of her house at Abiquiu or trespass at Ghost Ranch. Many come simply to be where O'Keeffe has been. Some sit and read poetry; some bring offerings of stones and bones. If this need to touch the spirit of Georgia O'Keeffe's can be met elsewhere, it could provide people with the kind of experience they are looking for and might relieve some of the traffic at Abiquiu and Ghost Ranch.

This alternative would provide a contemplative place in a landscape closely associated with O'Keeffe, where visitors could come and share the natural beauty, read poetry, take photographs, paint or sketch, or just rest and enjoy the setting, honoring O'Keeffe in their own way. An important part of this experience would be a chance to wander freely into the New Mexico landscape, discovering it on one's own, as O'Keeffe did. The site would reflect O'Keeffe's attitudes toward form, space, spareness, and simplicity and maintain the rare and treasured quiet that O'Keeffe chose for her surroundings. The contemplative character of the site would not be compromised by conflicting activities such as interpretive programs, picnicking, or active recreation.

Advance planning and design work of the highest quality would be required to create a space that would meet the goals of this alternative. The project could be guided by an

advisory group including experts on O’Keeffe and a nationally prominent landscape architect, or a national competition could be held to solicit design proposals.

Land Base

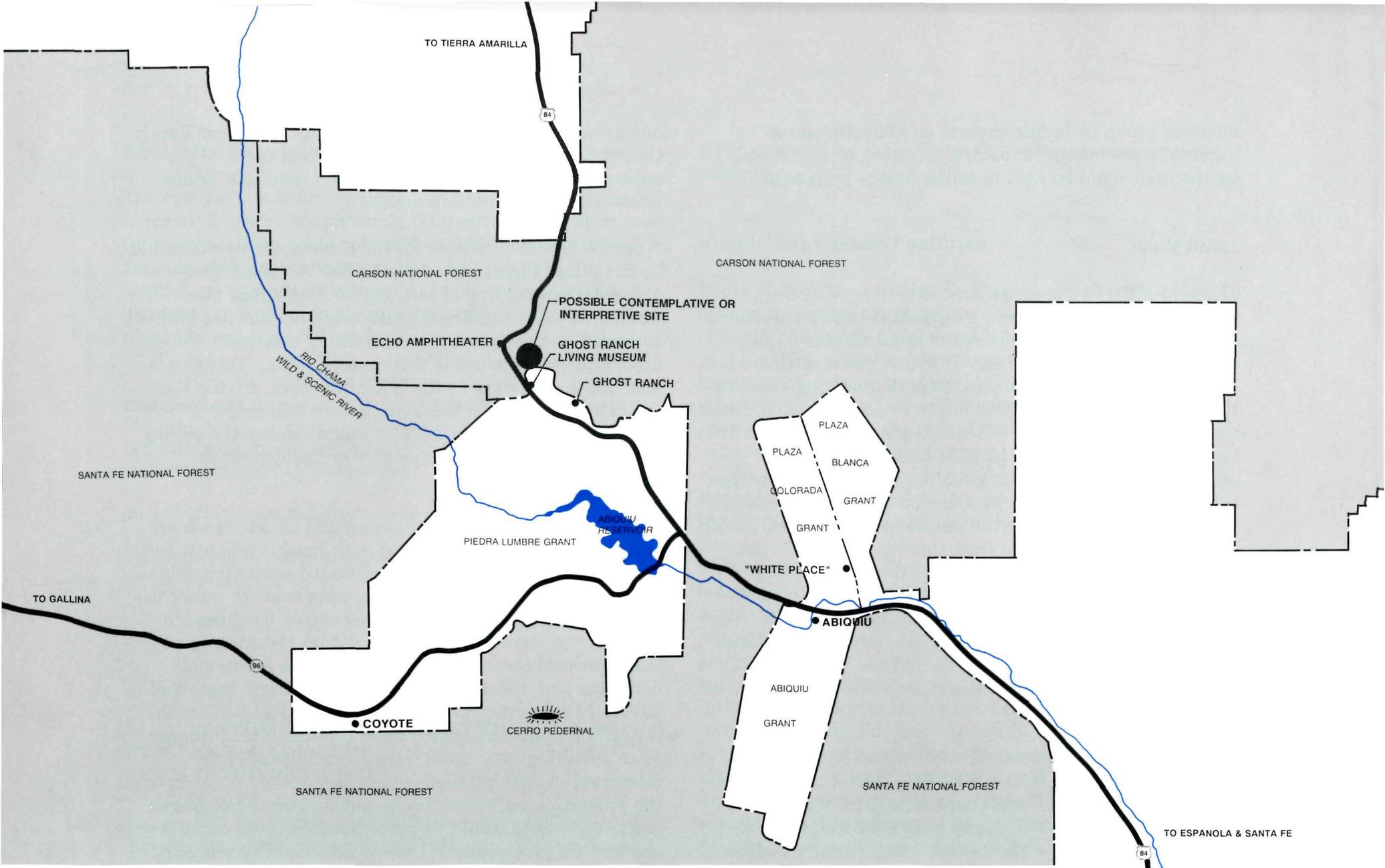
The best place in the core study area to provide a contemplative experience in a landscape closely associated with O’Keeffe would be an area of approximately 1,000 acres between US 84 and the cliffs northwest of Ghost Ranch. This highly scenic site offers outstanding views of the pink and white cliffs and of the Pedernal, both of which were frequent themes in O’Keeffe’s paintings. A series of alcoves near the base of the cliffs offer excellent opportunities for visitors to explore and to experience the solitude, the quiet, the light, the elemental forms, and the other qualities that made the landscape special to O’Keeffe. The views of the Pedernal from this location, while not exactly the same as from her Ghost Ranch home and studio, are spectacular. An area of approximately 1,000 acres would be required to protect the key vistas, to adequately buffer the contemplative spaces from the sites and sounds of traffic along US 84 and the visitor access road, and to provide opportunities for visitors to disperse and find solitude.

The site is in public ownership and would be easily accessible to visitors from US 84. Portions of the cliffs are managed by the U.S. Forest Service as part of Carson National Forest, while the land near US 84 is owned by the University of New Mexico (see the Existing Conditions map). Two options exist for vehicle access: one from the Ghost Ranch Living Museum, which would require a right-

of-way across the northwestern corner of the Ghost Ranch Conference Center property, and one from north of the national forest boundary, which would require a bridge across the Canjilon Creek drainage.

A second possible location for the contemplative site would be the White Place, owned by the Dar Al-Islam. This extensive outcropping of soft, gray volcanic rock has weathered into imposing vertical columns that peacefully surround and encircle visitors, creating excellent opportunities for solitude and contemplation. This site is also closely associated with O’Keeffe’s work, having been the painting site of at least two known landscape paintings. Public use of the site would require the willing cooperation of the existing owners or acquisition by another entity.

O’Keeffe’s home-studios at Abiquiu and Ghost Ranch are significant resources associated with her life and art, and their preservation should be encouraged where possible. Neither of her homes would be feasible sites for public use in the foreseeable future. As stated above, her house in Abiquiu was deauthorized as a national historic site when she expressed concern that once it became a national historical site it would become a very different place and adversely affect the surrounding community. Neither the O’Keeffe Foundation, which owns the Abiquiu house, nor Juan Hamilton, who owns Ghost Ranch house, is interested in opening these properties to the public. Even if the properties were open to the public, large-scale public use of the homes would be problematic because of their size and fragile nature. If the homes should ever become available to the public, use would have to be limited to small, guided tours.



ALTERNATIVES 2&3

GHOST RANCH / ABIQUIIU AREA
 GEORGIA O'KEEFFE STUDY

UNITED STATES DEPARTMENT OF THE INTERIOR • NATIONAL PARK SERVICE

GO • 20007A • DSC • MAR 92

Estimated Development Costs

Development Items	Possible Cost Ranges
Contemplative designed space	\$ 475,000 - 800,000
Parking (25 cars, Rvs)	85,000
Access road (depends on length and need for bridge)	<u>2,340,000 - 3,200,000</u>
Total	\$2,900,000 - 4,100,000

ALTERNATIVE 3: INTERPRET O'KEEFFE'S LIFE AND WORK, EMPHASIZING HER RELATIONSHIP WITH THE NORTHERN NEW MEXICO LANDSCAPE

The goal of alternative 3 would be to interpret O'Keeffe's life and work in the context of her time and her place in American art, emphasizing the importance of her relationship with the New Mexico landscape. Visitors could learn about O'Keeffe and her art at an interpretive center, then follow an interpretive trail system into a landscape closely associated with her life and work. The same site identified for alternative 2 would also be the best site for this alternative; however, the visitor experience would be more informative, more structured, and less contemplative.

Visitor Experience/Facilities

An interpretive center would provide the opportunity to use exhibits and audiovisual media to provide visitors with a broader and more comprehensive view of O'Keeffe's life and work than would be possible under the other alternatives. O'Keeffe's role in American art, including her participation in the Stieglitz Circle and her relationship to other artists, could be interpreted to provide a broader context for more specific information about her life and work in New Mexico. Interpretation would focus on the inspiration O'Keeffe found in northern New Mexico and the significance of her work there to American landscape art. Examples of her New Mexico landscape paintings would be used to interpret her individual style and creative process and to help visitors see the landscape through her artist's eyes.

The interpretive center would be designed to reflect O'Keeffe's desire for simplicity and quiet as exhibited in her Ghost Ranch and Abiquiu homes. From the center, a system of trails would disperse visitors into the landscape, where they could experience the qualities that were important to O'Keeffe: the brilliant colors and stark forms, the blanching light, and the pervading quiet and solitude. The artist's own words could be used to describe her relationship to the landscape: "the beautiful, untouched lonely-feeling place....I call the Far Away," the sense of "having more sky than earth in one's world." People who were willing and able to walk a ways could find opportunities for solitude and personal exploration in the alcoves at the base of the cliffs.

The feasibility of exhibiting a small number of original O'Keeffe landscape paintings would be determined as part of the specific planning required for the interpretive center.

If feasible, the opportunity to view original paintings would be an important experience for visitors, since original works have a scale, texture, and points of view impossible to duplicate in reproductions. Combining an opportunity to see original works with an opportunity to enter a piece of the natural landscape that inspired them would give visitors a sensory-rich experience and a good basis for understanding and appreciating O’Keeffe’s life and work.

Land Base

Same as alternative 2.

Estimated Development Costs

The following estimate does not include the cost of administering the design competition.

Development Items	Possible Cost Ranges
Visitor center (3,000-5,000 sq ft)	\$ 1,000,000 - 1,650,000
Parking (50 cars, Rvs, buses)	170,000
Trails	20,000
Interpretive trail media	10,000
Access road (depends on length and need for bridge)	<u>2,350,000 - 3,200,000</u>
Total	\$3,550,000 - 5,050,000
Additional cost for security if visitor center contains original art	
Security system	20,000
Staff residence	<u>255,000</u>
	275,000
Grand Total	\$3,825,000 - 5,325,000

MANAGEMENT FEASIBILITY ANALYSIS

ALTERNATIVE 1: INTERPRET O'KEEFFE'S LANDSCAPE PAINTINGS AT THE PAINTING VIEWPOINTS

This alternative would involve two kinds of management issues: management of the painting viewpoints (maintaining the auto pulloffs, parking lots, interpretive signs, and trails) and management of the landscapes related to O'Keeffe's paintings. In some instances the existing landowner would be the same, but in others the subject matter is a great distance from the painting viewpoint, and multiple land managers could be involved. If the integrity of the subject of a painting was degraded, that could affect the interpretive value of the painting viewpoint. Therefore, management of the subject landscapes to retain their character would be critical to the success of this alternative. Regardless of which management option was selected, the Georgia O'Keeffe Foundation or another expert advisory group should be consulted regarding the identification and interpretation of the painting viewpoints.

Most Feasible Management Option

The most feasible option appears to be Forest Service management. The Forest Service may offer greater efficiency since they already administer and protect most of the landscapes painted by O'Keeffe in the core study area. It would not be necessary to transfer scattered landscape views to another agency if a cooperative management strategy could be developed. Congress could fund the Forest Service to oversee the preparation of

planning studies, the production of interpretive media (including a guidebook), the construction of highway pulloffs at the painting viewpoints, and the management of the landscape views to ensure that they retained their integrity.

The Forest Service could coordinate and cooperate with other landowners, particularly with the state, which administers a number of potential pulloff sites, and it might acquire additional lands or interests in lands to carry out the purposes of this alternative. If such lands were outside the existing national forest boundaries, their acquisition would require a congressional authorization.

In addition, the Forest Service could cooperate or contract with other agencies or private organizations for activities such as media production, site development, or maintenance services.

The guidebook could be available at the service's Ghost Ranch Living Museum/Chama Gateway visitor center, which is inside the core study area, and it could be distributed to commercial outlets through the USFS-affiliated Southwest Natural and Cultural Heritage Association.

The long-term staffing commitment required to coordinate with other landowners and to ensure that the painting viewpoints were adequately maintained could be handled through the administrative structure of Carson and Santa Fe national forests.

Other Options

Another possible option would be for the state government to develop the interpretive viewpoints and guidebook as part of the state highway tour program. The state would have to work closely with the Forest Service and other landowners to ensure that the landscapes to be viewed from the viewpoints were managed to preserve their integrity. This option of state management is considered less feasible than the option of Forest Service management because the state is not a major landowner in the study area, as the Forest Service is, and it does not have a base of operations already established there, as the Forest Service does.

Yet another possible option would be management by the National Park Service. However, the Park Service does not currently administer any of the painting viewpoints or landscapes, and the transfer of jurisdiction over these scattered sites from the Forest Service to the Park Service would create unnecessary management problems for both agencies. If the sites were transferred to the Park Service, they would probably be administered from another park or from the Southwest Regional Office. A more appropriate role for the Park Service might be to assist the existing landowners with preparation of planning studies, the production of interpretive media, and the construction of highway pulloffs at the painting viewpoints. Under this alternative, the O’Keeffe sites could be authorized by Congress to be an affiliated area of the national park system, although they would be managed by others.

No existing private organization active in the area seems to be capable of implementing this alternative.

ALTERNATIVE 2: HONOR O’KEEFFE IN A LANDSCAPE CLOSELY ASSOCIATED WITH HER

Most Feasible Management Option

The most feasible means of implementing this alternative appears to be through the private art community. In discussions of alternative 2, members of the art community have repeatedly expressed concern that the contemplative site would work only if it was sensitively designed to reflect O’Keeffe’s artistic values. To ensure this, it has been proposed that the site receive the attention of a panel of nationally recognized artists and designers, preferably in conjunction with a national design competition. A private foundation with appropriate authority could sponsor the competition and oversee the development and maintenance of the contemplative site. Long-term federal or state government involvement would not be needed. The organization could seek to acquire lands or interests in lands either on the University of New Mexico property near Ghost Ranch or on the White Place property near Abiquiu, which is currently in private ownership. Use of the area at the base of the Ghost Ranch cliffs to provide opportunities for enjoying natural solitude, as described in the alternative, would require a permit from the U.S. Forest Service, since that property could not be transferred to private ownership.

Other Options

The Forest Service is a possible manager. However, because of the relatively low level of operations, federal or state government involvement would not be necessary over the long term. Technical assistance from the federal

government might be appropriate, and there are possibilities for partnerships, especially with the proximity of U.S. Forest Service operations.

ALTERNATIVE 3: INTERPRET O'KEEFFE'S LIFE AND WORK, EMPHASIZING HER RELATIONSHIP WITH THE NORTHERN NEW MEXICO LANDSCAPE

Most Feasible Management Options

Either the National Park Service or the U.S. Forest Service could develop and manage an interpretive program and visitor center dedicated to the life and artistic career of Georgia O'Keeffe on federal land encompassing part of the Ghost Ranch cliffs (the land base described for alternatives 2 and 3). Such an operation would be most closely tied to the mandate and traditions of the National Park Service; however, the Forest Service also provides interpretive programs as part of its multiple use mission. Regardless of which management option was selected, the O'Keeffe Foundation or another expert advisory group should be consulted regarding the interpretive program.

As the current land manager in the area, the Forest Service could integrate the O'Keeffe center into its ongoing operations at the Ghost Ranch Living Museum/Chama Gateway complex. This would result in the most consolidated and cost efficient development and management. However, it might be difficult to achieve one of the important goals of the project—a site that reflected the values O'Keeffe placed on simplicity and quiet—in the midst of the ongoing and highly popular living museum operation. On the one hand, some visitors would benefit from expanded interpretive opportunities at a single stop. On the other hand, people most interested in a focused

presentation of O'Keeffe's work and values might be distracted by peripheral activities associated with the living museum and Chama Gateway programs.

As a manager with a more singular purpose in the region, the National Park Service would acquire and manage the land base for this alternative as a site dedicated solely to O'Keeffe. The O'Keeffe visitor center would be a separate facility with its own access off US 84, making it easier to control and design a setting in keeping with the simplicity and quiet valued by O'Keeffe. In a land transfer with potential benefits for all three agencies, the National Park Service could acquire the 1,000 acres owned by the University of New Mexico and trade the portion of that property outside the desired boundary of this alternative for the Forest Service property inside the desired boundary. This transfer would allow the Forest Service to consolidate its management around Echo Amphitheater, allow the University of New Mexico to vacate a property remote from its other holdings, and provide the Park Service an excellent land base for this alternative.

Other Options

The state of New Mexico could implement this alternative, constructing the visitor center on the land currently owned by the University of New Mexico and arranging with the Forest Service for public access to the Ghost Ranch cliffs. This would be a relatively expensive undertaking for the state, which in the past has transferred state park lands to the federal government.

It is doubtful the private sector would fund and manage a visitor center and interpretive program. The private sector is considered a more feasible manager for alternative 2.

SUMMARY OF FEASIBLE MANAGEMENT

	ALTERNATIVE 1	ALTERNATIVE 2	ALTERNATIVE 3
U.S. FOREST SERVICE	Most feasible	Possible	Possible
NATIONAL PARK SERVICE	Possible	Possible	Most feasible
STATE OF NEW MEXICO	Possible	Doubtful	Doubtful
PRIVATE ORGANIZATION	Doubtful	Most Feasible	Doubtful

ENVIRONMENTAL ASSESSMENT

This section generally analyzes the impacts that could result from implementation of the alternatives described in this study. Impact categories include visitors (interpretive potential, visitor experience, and public appeal), natural environment (soils, vegetation, wildlife, threatened and endangered species, water quality, floodplains and wetlands, and air quality), cultural environment (historic sites, archeological resources, and painting viewpoints and views), and socioeconomic environment (local economy and local residents). The three alternatives are compared under each impact category. Existing conditions in the study area are also described earlier in this document under "Regional Context."

VISITORS

Interpretive Potential and Visitor Experience

Alternative 1. Alternative 1 would focus narrowly on the way O’Keeffe translated New Mexico landscape elements in her paintings. The depth of the experience would vary widely depending on visitors’ interest and prior knowledge, their supplementation of the guidebook by additional materials, and the number of viewpoints they visited. People with the time to visit several viewpoints would see a much larger and more varied portion of "O’Keeffe country" than they would see in the other alternatives, and the tie between the art and the actual landscapes O’Keeffe painted would be the most direct. People who were knowledgeable about the complete body of O’Keeffe’s New Mexico landscapes might be frustrated that they would not

have access to the major painting viewpoints at Ghost Ranch and Abiquiu.

Although there could be some opportunity for visitors to leave their cars and walk at the White Place and other locations, the experience in this alternative would be primarily vehicle-based. Providing berms and some spatial separation between the highway and the pulloffs might reduce some of the impacts of high-speed highway traffic; however, the noise might still be distracting to some visitors.

Alternative 2. The experience in alternative 2 would be primarily contemplative, rather than interpretive, and would depend largely on visitor self-motivation and discovery. O’Keeffe’s values of quiet, solitude, and simplicity would be communicated to visitors through design of the area and through minimal interpretation. Any learning about O’Keeffe’s life and art would be up to the visitors themselves. As opposed to the vehicle-oriented experience in alternative 1, this experience would involve walking or hiking out-of-doors, could be more physically demanding, and would be less structured.

The area chosen for this alternative is clearly visible from O’Keeffe’s Ghost Ranch house and appears in at least one O’Keeffe painting. It is approximately 1 mile from the house. There are striking views of the Pedernal and an opportunity to directly experience the red hills and colorful cliffs that inspired so many of O’Keeffe’s paintings by walking among them as O’Keeffe did. Visitors could spend time experiencing the forms, colors, light, atmosphere, remoteness, and solitude that attracted O’Keeffe to the Rio

Chama valley. However, as far as is known, they would not be able to compare a specific painting with a specific portion of the landscape as is possible from some of the painting viewpoints in alternative 1. The site would be well removed from the highway; however, because of the openness of the New Mexico landscape, vehicles on US 84 could be seen and heard from much of the site, which might affect some visitors' sense of solitude.

Alternative 3. Interpretation in alternative 3, as compared to that in alternative 1, would be much more comprehensive of her life and work. The entire scope of O'Keeffe's art could be interpreted, rather than just the New Mexico paintings. As in alternative 2, elements included in many of her paintings, such as the Pedernal, red hills, and the Ghost Ranch cliffs could be not only viewed but also directly experienced; however, as far as is known, comparisons between a specific painting and a portion of the landscape would not be possible as in alternative 1. Because the area is so close to the Ghost Ranch house and reachable overland by automobile, there is a chance that future research will provide this opportunity. This alternative would combine indoor and outdoor experiences and would allow visitors to choose a relaxing or a more strenuous experience. The interpretive programming would make more information available to visitors with less effort on their part than in the other two alternatives. The walking trails could offer a contemplative experience similar to alternative 2.

Public Appeal

Alternative 1. It is expected that the self-guiding educational experience provided by this alternative would appeal to the general public and also to visitors with some

prior interest in art, particularly in the more technical aspects of painting, and some prior knowledge about O'Keeffe.

Alternative 2. Most visitors who would be attracted to the contemplative site described in this alternative would be already informed about O'Keeffe and devotees of her work and life. Some members of the general public might be disappointed in their visit to the area if their expectations were not consistent with the contemplative, self-directed experience that would be offered. Large groups of visitors, such as bus tours or school classes, could not be accommodated in this alternative.

Alternative 3. It is anticipated that this alternative would attract the largest visitation and would appeal to the broadest audience. Visitors with little knowledge of art or of O'Keeffe could be introduced to both through the interpretation at the facility, while more in-depth material could be offered for visitors with greater knowledge.

NATURAL ENVIRONMENT

Soils and Vegetation

Alternative 1. The estimated area disturbed by access roads, parking areas, and trails at each pulloff site would range from 150 square yards to 0.4 acre, assuming that some sites would require a setback from the highway to minimize the intrusion of automobile traffic and that some of these sites would provide opportunities for trail development. Construction would be restricted to the minimum area required for building. With the possible exception of the White Place, the impacts of development

would be minimal because of the small sizes of the areas involved and their locations adjacent to a disturbed road corridor. A greater potential for impact would exist at the White Place. This currently undisturbed area is more fragile than the other painting viewpoints because of the presence of sensitive resources, such as microbiotic crust (soils inhabited by microscopic plants, giving it a distinctive crusty texture). The sensitive resources, combined with more extensive opportunities for trail development would increase the potential for adverse effects on that site. The general kinds of impacts to soils and vegetation that might accompany development and use at any site are described below.

Site preparation (leveling) for roads, parking areas, and trails would result in either removal or addition of earth, destroying the soil structure, and soils would be compacted either deliberately (as in the case for roads) or as a result of settling. Vegetation would be destroyed where structures were built and disturbed on areas adjacent to construction sites.

Any construction site where soil and vegetation was disturbed would undergo accelerated erosion, at least temporarily, until drainage structures were fully operable and vegetation recovered. Disturbed areas would be reseeded with native species to speed the rate of recovery and to minimize the encroachment of invading species. During the recovery period, the artificially seeded or replanted native vegetation would not be identical in composition to vegetation in adjacent areas. A reduction in organic content of the soil would cause a slight change in species composition for several years. Topsoil would be retained and replaced where possible to conserve available organic matter and minimize this effect.

Precipitation falling on roads and other impervious structures would not be absorbed. To the maximum extent possible, this water runoff would be directed to natural drainages. To the extent that this runoff was not efficiently collected and diverted to natural drainages, it would pour into adjacent vegetated areas, altering the natural composition of the vegetation. The increased runoff in these areas would also increase localized erosion.

Paved trails would be provided where heavy foot traffic was anticipated, and visitors would be encouraged to stay on maintained trails. Fragile areas, such as the White Place, could be subjected to damage from visitor foot traffic or increased vandalism. Trails in these areas would be specially designed and constructed to avoid adverse impacts on sensitive resources, such as microbiotic crusts. The access road and parking for this site could use an existing, already disturbed, road corridor. This existing road would need to be improved.

Alternative 2. The kinds of impacts on soils and vegetation would be similar to those described for alternative 1, but they would be concentrated within one larger area rather than being dispersed to several smaller areas. The designed space would be expected to occupy approximately 2 acres and might introduce nonnative plants or an unnatural distribution of plants in this area. The access road and parking area would disturb up to 5.5 acres, assuming a maximum road length of 2 miles.

Visitors would be allowed to wander freely through the undesigned portion of the 1,000-acre site so long as no unacceptable damage to soils or vegetation occurred. However, if heavy foot traffic began to produce visible trailing and soil compaction, trails would be provided to control this impact. If the contemplative site was developed

at the White Place, trails would be specially designed and constructed to avoid adverse impacts on sensitive resources, such as microbiotic crusts.

Alternative 3. The visitor center building would be expected to occupy approximately 1 to 2 acres. Five miles of trails would disturb a total of approximately 2.5 acres. Slightly more than 5.5 acres would be disturbed for the access road and parking (more than alternative 2 because twice as much parking would be provided). The kinds of impacts on soils and vegetation would be the same as described for alternative 1. Only native plants would be used for landscaping around the visitor center; however, the plantings might not reflect the existing distribution of plants in the area.

Wildlife

All Alternatives. Vegetative alterations caused by construction activities would displace and destroy resident invertebrates and small vertebrates and might also disrupt activities of small mammals and birds. Road kills of rodents, larger mammals, and birds would continue, but would not be expected to increase.

Threatened and Endangered Species

All Alternatives. The U.S. Fish and Wildlife Service has no records of the federally listed peregrine falcon (*Falco peregrinus*) nesting in either the White Place or the area around Ghost Ranch; however, there is a remote possibility peregrine falcons may nest in the cliffs of the White Place. Before any trail development in the White Place, the area would be surveyed for peregrine falcons. There are no state

listed threatened or endangered animal species in either the White Place or the Ghost Ranch area.

No federally listed threatened or endangered plants are found in the potential development areas in the core study area. The New Mexico endangered grama grass cactus (*Toumeyia papyracantha*) is known to occur in both the White Place and the area surrounding Ghost Ranch. This species is also a candidate for federal listing. It is found on steep hillsides and should not be affected by trail development. There is also a remote chance that the state-listed Wright's fish hook cactus (*Mammillaria wrightii*) could also occur at both locations.

Other plant species that are not listed as endangered, but are rare and considered "sensitive" by the state of New Mexico are also likely to occur at both locations. These include

Abronia bigelovii (Tufted sand verbena)
Aletes sessiliflorus (Sessile-flower false carrot)
Astragalus micromerius (chaco milkvetch)
Astragalus puniceus var. *gertrudis* (Taos milkvetch)
Oenothera caespitosa ssp. *navajoensis* (navajo evening primrose)
Townsendia fendleri (Fendler's aster)

Potential development would not affect either federally or state-listed species.

Water Quality

Alternative 1. No effects on water quality would be expected.

Alternatives 2 and 3. If future planning for the site determined that vehicular crossing of the Canjilon Creek drainage was necessary, the potential would exist for short-term impacts on water quality during the construction period.

Floodplains and Wetlands

Alternative 1. No floodplains or wetlands would be affected at the known painting viewpoints.

Alternatives 2 and 3. If future planning for the site determined that vehicular crossing of the Canjilon Creek drainage was necessary, the potential would exist for minor impacts on the floodplain. Although the arroyo is dry most of the season, occasional periods of high water occur. The bridge would have to be designed to avoid restricting the flow of water during those times.

Air Quality

All Alternatives. Increases in visitation and the number of cars in an area would increase auto emissions. The actual amount of pollutants emitted per car is being reduced steadily through the installation of emission-control systems on new vehicles and the gradual phasing out of older vehicles nationwide.

Although road improvements might reduce dust emissions on unpaved roads (such as the access road to the White Place), this effect would tend to be offset in future years by increased traffic.

Air quality would be temporarily adversely affected in the project area by emissions and particulates generated by heavy equipment operation, excavation of aggregate material, material crushing and processing, and asphalt production. Operations would be conducted under state and federal permits and would comply with air quality standards. No measurable effect outside the construction corridor would be anticipated. Construction activities would temporarily increase the amount of particulates in the area. Construction dust could be controlled with the application of water or other approved dust palliatives.

Noise levels would temporarily increase at the construction sites.

Paleontological Resources

Alternative 1. No effect on paleontological resources would be anticipated at any of the known painting viewpoints.

Alternatives 2 and 3. Significant paleontological remains have been discovered in the general Ghost Ranch area, but it is unknown whether or not they occur in the area anticipated for development. Prior to any land-disturbing activity, a qualified professional paleontologist would inspect the site and immediate vicinity for the presence of resources. If any resources might be disturbed by development, mitigation such as redesign of the facilities or salvage of the remains would be necessary.

CULTURAL ENVIRONMENT

Historic Structures

All Alternatives. No historic structures would be affected under any of the alternatives.

Archeological Sites

All Alternatives. No archeological resources on or eligible for the National Register of Historic Places are located within the areas anticipated for development. Prior to any land-disturbing activity, a qualified professional archeologist would inspect the proposed development sites for the presence of cultural remains, both prehistoric and historic. In those areas where subsurface remains appeared likely, an archeologist would be on hand to monitor land-disturbing actions. In instances where resources might be impacted by development, mitigation such as redesign of the facilities or salvage of the remains would be necessary. Should newly discovered or previously unrecorded cultural remains be located, additional investigations would be accomplished prior to land-disturbing activities.

Painting Viewpoints and Views

Alternative 1. Development of the painting viewpoints with parking pulloffs and interpretive signs would change their character from what it was in O’Keeffe’s time. Many of the known views painted by O’Keeffe are now protected by various agencies and designations. Some views not currently protected could receive additional protection as a result of this alternative.

Alternatives 2 and 3. The character of the painting viewpoints would not be directly affected by these alternatives. However, future development by others might change the character of these sites. Many of the known views painted by O’Keeffe would continue to be protected. However, those views that are currently threatened would not receive protection under either of these alternatives.

SOCIOECONOMIC ENVIRONMENT

Economic Impacts

Alternative 1. Construction activities worth \$440,000-\$626,000 would have minimal short-term effects on the local economy. Increased tourism could provide minor economic benefits to local communities.

Alternative 2. Construction activities worth \$2,894,000-\$3,986,000 would have minor short-term effects on the local economy. Increased tourism could provide minor economic benefits to local communities. Acquisition of University of New Mexico lands by a private organization could result in termination of an existing grazing lease on that parcel, but because only publicly owned lands would be acquired, no lands would be removed from the local tax base.

Alternative 3. Construction activities worth \$3,549,000-\$4,953,000 would have minor short-term effects on the local economy. Increased tourism resulting from a new unit of the national park system could stimulate development of additional visitor service facilities in the area. Acquisition of University of New Mexico lands by the National Park Service could result in termination of an existing grazing lease on that parcel, but because only publicly owned lands

would be acquired, no lands would be removed from the local tax base.

Impacts on Local Residents

All Alternatives. Northern New Mexico generally, including the study area, is undergoing economic and cultural change. Population growth, especially the influx of newcomers to the area, and increased recreational travel have raised concern among local residents about the changing character of the Rio Chama valley. Many of the local residents are descendants of families that have lived in the valley since the 18th century, and they are deeply committed to its rural cultural traditions. The insensitivity of some tourists, coupled with the lack of any tourist-management techniques on the part of the communities, has resulted in cases of unwelcome trespass onto private property. Public and private spaces are not as clearly defined and are more integrated in traditional Hispanic communities than they are in most Anglo towns, and tourists occasionally intrude on the privacy of local residents.

Travelers seeking to visit O’Keeffe’s two former homes have added to the problem. People drive through part of the small, traditional community of Abiquiu to the O’Keeffe home, even though the approach road to the home is a narrow private road over private property. Trespass at O’Keeffe’s Ghost Ranch home is a continual problem, and on a nice weekend, the staff at the Ghost Ranch Conference Center (which surrounds the home) have turned away as many as 20 people. The impacts of tourism on local communities would continue regardless of which alternative was implemented; however, some differences

might be noticeable as described below. In any of these alternatives an interpretive program could include information that would help sensitize visitors to the privacy issue. This information might best be conveyed in alternative 3, where there would be more staffing and a more structured interpretive program.

Alternative 1. No major new effects on local communities would be anticipated. Most of the increase in tourism associated with this alternative would occur within the US 84 corridor, where it is occurring already. If the White Place was selected as an interpretive viewpoint, traffic would increase on a currently unimproved access road serving a small local population. Visitation to some viewpoints could result in trespass onto private properties.

The experience offered in this alternative might not decrease the number of visitors trespassing at Abiquiu and Ghost Ranch to look at O’Keeffe’s homes.

Alternative 2. As in alternative 1, some increased tourism would result from this alternative, but it would occur in an area that already receives visitation. By focusing O’Keeffe-related tourism on a single area, this alternative might relieve pressure on Ghost Ranch and Abiquiu. However, since the contemplative site would be adjacent to Ghost Ranch, some visitors might still trespass on that property.

Alternative 3. While alternative 3 would result in the greatest increase in area tourism, much of this increase would occur in a focused area that already receives visitation. The structured nature of the visitor experience might reduce the potential for trespass on adjacent properties.

APPENDIX A: LEGISLATION

(copy)
Public Law 100-559
October 28, 1988

102 Stat. 2801
Title VII

Section 701. GEORGIA O'KEEFFE STUDY

(a) In recognition of the significant impact Georgia O'Keeffe has on the world of art, the Secretary of the Interior is authorized and directed to conduct a study of the most appropriate way to interpret these nationally significant contributions. The study shall include but not be limited to an evaluation of the feasibility of marking and interpreting the landscapes consisting of the scenes and physical features from which Georgia O'Keeffe drew much of her inspiration.

(b) The study shall be completed and transmitted to the Committee on Interior and Insular Affairs of the House of Representatives and the Committee on Energy and Natural Resources of the United States Senate within one year of the date on which funds are appropriated for the study.

Section 702. AUTHORIZATION OF APPROPRIATIONS

There are authorized to be appropriated such sums as may be necessary to carry out the purposes of this section.

APPENDIX B: KNOWN PAINTING VIEWPOINTS

The 11 known painting viewpoints are listed below and are located by number on the Alternative 1 map. The arrows indicate the directions of the landscape views illustrated in the paintings that have been matched with these viewpoints to date. Additional paintings may be matched with these and other viewpoints in the future.

Landownership and other pertinent information are provided for both the painting viewpoints and the landscapes depicted in the paintings. This information is preliminary and would need to be further researched and confirmed before any action was taken.

Inside the Core Study Area

1. 3.5 miles east of Abiquiu on US 84

Paintings: *Near Abiquiu, New Mexico, No. 2* (1930)
Mountains in the West (1930)

This painting viewpoint is located in the US 84 right-of-way, where a pulloff could be provided.

The landscape seen in the paintings is managed by the U.S. Forest Service as part of Santa Fe National Forest. It does not appear to have changed from the time O’Keeffe painted it. Because of lighting, early morning is the best time to compare this view to the paintings.

2. 3.0 miles east of Abiquiu on US 84

Paintings: *New Mexico Landscape*

This painting viewpoint is located in the US 84 right-of-way, where a pulloff could be provided.

The landscape seen in the paintings is managed by the U.S. Forest Service as part of Santa Fe National Forest. Some tree growth appears to be the only change from the time O’Keeffe painted the scene.

3. O’Keeffe’s Abiquiu home

Paintings: *Spring Tree, No. 1* (1945)
Winter Trees, Abiquiu II (1950)
Mesa and Road to the East, No. I (1952)
Mesa and Road to the East II (1952)
Easter Sunrise (1953)
The Winter Road (1953)
Road Past the View I (1964)
Road Past the View II (1964)

This painting viewpoint is in private ownership and not accessible to the public; however, visitors might be able to obtain somewhat similar perspectives on some of the landscapes painted from this location from pulloffs along the highway right-of-way.

The road depicted in the paintings was recently reconstructed. The view has been slightly changed due to road widening and a cut into the hill. The mesa and cottonwood trees are located in the Abiquiu and Plaza Colorada land grants. Some of the cottonwood stand was removed when the Abiquiu Inn and adjoining facilities were constructed. Future plans for this area are unknown.

4. The White Place, across the Rio Chama from Abiquiu

Paintings: *White Place in Shadow* (1940)
White Place in Shadow (1942)

The White Place includes approximately 500 acres of the several-thousand-acre Plaza Colorada Grant purchased in 1979 by the Muslim community of Dar Al-Islam. This painting viewpoint is not currently accessible to the general public; however, the owners have expressed an interest in providing public access or transferring the property to a government agency. The area receives little use, and attempts have been made to restrict unauthorized vehicular access to the property by blocking the unimproved dirt road. The highly erodible soils and the presence of microbiotic crust would require careful design, construction, and management of trails.

5. West of Abiquiu on US 84

Paintings: *Abiquiu Country, New Mexico* (1944)

This painting viewpoint is located in the US 84 right-of-way, where a pulloff could be provided.

The landscape painted from this viewpoint includes private land in the Abiquiu Land Grant and federal land managed by the U.S. Forest Service as part of Santa Fe National Forest. It does not seem to have changed since O’Keeffe painted it in 1944.

6. Ghost Ranch, 12 miles northwest of Abiquiu on US 84

Paintings: *Small Purple Hills* (1934)

Yellow Cliffs—Ghost Ranch (1934)
Hills—Lavender, Ghost Ranch, New Mexico II (1935)
Red Hills and Pedernal (1936)
Cedar Tree with Lavender Hills (1937)
The House I Live In (1937)
Cliff Chimneys (1938)
Red and Yellow Cliffs (1940)
Red Hills and Bones (1941)
My Front Yard, Summer (1941)
Near Abiquiu, New Mexico (1941)
Cliffs beyond Abiquiu—Dry Waterfall (1943)
Cliffs beyond Abiquiu (1943)
Pelvis with Moon (1943)
Pedernal (1945)
Part of the Cliff (1946)

O’Keeffe painted from many locations at Ghost Ranch, but primarily from her home and studio, which are on private land she willed to Juan Hamilton and not open to the public. Many views that inspired O’Keeffe are visible although they are quite distant; it may require binoculars to see the dry waterfall and the complexity and variety of the cliff formations from the highway right-of-way and from the Forest Service’s Ghost Ranch Living Museum.

O’Keeffe’s Ghost Ranch house is surrounded by the 21,000-acre Ghost Ranch Conference Center, owned by the Presbyterian Church. The conference facilities and two museums are open to the public, but people are discouraged from looking for O’Keeffe sites, to reduce trespass on the neighboring Hamilton property. Range lands belonging to the conference center are leased for cattle grazing. The cliffs behind Ghost Ranch are managed by the U.S. Forest Service as part of Carson National Forest. The area surrounding the Cerro Pedernal is managed by the U.S. Forest Service as part of Santa Fe National Forest. These areas remain much as O’Keeffe depicted them in her paintings.

Outside the Core Study Area

7. The Black Place, located between Counselor and Nageezi on New Mexico 44 approximately 100 miles west of Abiquiu

Paintings: *Grey Hills II* (1936)
The Grey Hills (1942)
Black Place I, II, III (1944)

O'Keeffe painted from several locations within this area, but a good perspective may be obtained from the highway right-of-way, where a pulloff could be provided.

The Black Place is managed by the Bureau of Land Management. It is immediately adjacent to the highway right-of-way with an operating oil pump and grazing in the area. A power line intrudes somewhat on the scene.

8. D.H. Lawrence Ranch, Taos

Paintings: *The Lawrence Tree* (1929)

This painting viewpoint is owned by the University of New Mexico and used for educational purposes; public visitation is not encouraged.

The tree is located near a small cabin where O'Keeffe stayed during her visits to the ranch and is currently protected. Some growth in the tree has resulted in subtle changes in the scene.

9. Taos Pueblo

Paintings: *Hills Before Taos* (1930)
Taos Pueblo (1929)

Public access to the painting viewpoint is discouraged; however, similar perspectives of the Taos hills may be obtained from other locations in Taos.

The hills in the painting include Taos Pueblo lands and federal lands managed by the U.S. Forest Service as part of Carson National Forest. Some logging and development have occurred, but the scene has not changed significantly since O'Keeffe painted it.

10. Alcalde near New Mexico 64

Paintings: *Soft Gray, Alcalde Hill* (1929-30)

This painting viewpoint is part of the Sebastian Martin Grant and not open to the public; however, a similar perspective may be gained from the highway.

Portions of the hill have been used to supply fill material for a dam constructed nearby. Large water storage tanks have been placed on the hills, and the integrity of this viewpoint is significantly reduced.

11. Alcalde West Side

Paintings: *New Mexico Near Taos* (1929)
Out Back of Marie's (1930)
Back of Marie's No. 4 (1931)

This painting viewpoint was on Marie Garland's H & M Ranch near Alcalde, now owned by the state of New Mexico and operated as an agricultural experiment station. The area is not open for public viewing, and the perspective would be difficult to match from the road. Area ownership is a mixture of state, private, and federal land in the Carson National Forest. The landscape appears to remain much as O'Keeffe depicted it.

APPENDIX C: OTHER OPTIONS

Many options were discussed during the course of this study. The landscape-based alternatives that appear to be feasible at this time are included in the main body of the report. Other options, which either are not landscape based or do not appear to be feasible at this time, are summarized below.

CONSTRUCT A GEORGIA O'KEEFFE WING OF AN EXISTING ART MUSEUM

This option would involve construction of a museum wing dedicated to the works of Georgia O'Keeffe. The facility could be either an add-on to an existing structure or in a separate location from the main building. Visitors to this facility would be able to see a full range of O'Keeffe's work, including her early charcoals and watercolors, abstract pieces, flowers, and landscapes. Visitors would be able to see both the changes and consistencies in her artwork throughout her career.

DEVELOP A NEW MEXICO LANDSCAPE ART CENTER

This option would involve the development of a place where the public could view New Mexico landscape art and learn something about the artists who created it, the creative artistic process, the attraction and inspirational qualities of the New Mexico landscape, and the influence of this body of work on 20th century American art. The center could be in a new or existing facility. It should not be a visitor attraction in itself, but a complementary part of a community's resources; therefore, it should be located in an area that has an existing residential and tourist community interested in the arts. The purpose would be to interpret the relationship between the New Mexico landscape and 20th century American art. O'Keeffe and her particular response to

the New Mexico landscape are only part of this larger story. However, she is probably the best known of the New Mexico artists, and public recognition and response to her name and works could provide an entrance for leading people into a broader context of art appreciation.

ACADEMIC ENDOWMENT

This option would establish a Georgia O'Keeffe endowed chair in art or a Georgia O'Keeffe lecture series at a major university. O'Keeffe had a strong academic training in the arts and taught art at both the high school and university levels. This endowment might help future artists as they struggled to find their own way to "fill space in a beautiful way."

ARTIST-IN-RESIDENCE PROGRAM

The Georgia O'Keeffe Foundation might wish to keep the artistic spirit of O'Keeffe's home and studio alive through an artist-in-residence program. The purpose of the program would be to allow artists (musical and literary, as well as visual) to apply for an opportunity to live and work in O'Keeffe's home and studio.

DESIGNATE A NATIONAL LANDSCAPE

The goal of this alternative would be to perpetuate the character of the core study area that captivated O'Keeffe and to help visitors experience it, both as it relates to O'Keeffe's life and work and for its other values. The perpetuation and interpretation of landscape character would be accomplished through coordinated management by existing landowners and

others with jurisdiction in this area. The designation of this area would give greater recognition to the importance of preserving its essential cultural and natural qualities.

The success of this alternative would rely upon a grassroots effort by local citizens and landowners to coordinate future planning and development in the area. Based upon a series of meetings with some of the agencies and landowners in the area, it was felt that this approach would not be acceptable to many of the area's residents at this time.

RENAME A LOCAL FEATURE TO COMMEMORATE O'KEEFFE

Prior to the initiation of this study, a suggestion was made to rename the Cerro Pedernal (a prominent landmark that appears in many of O'Keeffe's New Mexico paintings) after O'Keeffe. Local residents responded with petitions and letters strongly opposing what they saw as a minimization of their traditions and heritage. A flier circulated to solicit petition signatures stated:

Long, long time ago, El Cerro Pedernal provided the resources for us humans to survive. It gave us flint so that we could have tools. It also provided us with water and land, so that we could farm. The canyon lands that surround its base offered us protection; but more

importantly, it gave us a sanctuary, a place of refuge, so that we could seek our own God.

In the interest of not overshadowing other significant aspects of the landscape and the region to honor O'Keeffe, the renaming of local features or regional areas is no longer being considered.

DESIGNATE A GEORGIA O'KEEFFE SCENIC ROAD

Consideration was also given to renaming the section of US 84 through the Rio Chama valley as the Georgia O'Keeffe Scenic Road and incorporating it into the New Mexico Historic Trail System. The scenic road designation could extend along US 64 to Taos. This alternative might understate the many other significant natural, historical, and cultural resources along these routes. While Georgia O'Keeffe's life and art are synonymous with New Mexico and the Southwest in the minds of many Americans, the landscapes and features of northern New Mexico have their own inherent significance separate from any association with O'Keeffe. American Indian, Hispanic, and Anglo cultures have long histories in the region, and local residents are understandably concerned about keeping O'Keeffe's association with the region in perspective. While designation of a scenic road in the area has much merit, it is not considered appropriate to name it after O'Keeffe.

ENDNOTES

1. Doris Bry and Nicholas Callaway, *Georgia O'Keeffe in the West* (New York: Knopf in association with Nicholas Callaway, 1989), no page number.
2. WNET, "Georgia O'Keeffe," (final transcript of a documentary film made for television), p. 1. Quoted in Jane Downer Collins, "Georgia O'Keeffe and the New Mexico Landscape," MA thesis, George Washington University, 1980.
3. "I have things in my head that are not like what anyone has taught me—shapes and ideas so near to me—so natural to my way of being and thinking that it hasn't occurred to me to put them down." "The clean clear colors were in my head." Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Penguin, 1977), no page number. Collins, on p. 2, notes that "the New Mexico desert offered a variety of concrete topographical features that in themselves exhibited many abstract characteristics to which she was particularly sensitive and which were to influence her style."
4. Anita Pollitzer, *A Woman on Paper: Georgia O'Keeffe* (New York: Simon and Schuster, 1988), p. 209.
5. O'Keeffe, no page number.
6. Collins, p. 60.
7. Charles C. Eldredge, "The Faraway Nearby: New Mexico and the Modern Landscape," *Art in New Mexico, 1900-1945: Paths to Taos and Santa Fe* (New York: Abeville Press), p. 13. Eldredge identified the other colonies as Shinnecock (Long Island); Connecticut's Cos Cob and Old Lyme; Massachusetts' Provincetown, Gloucester, and Cape Ann; Woodstock, NY; Ogunquit, Maine; and Pennsylvania's New Hope and the Brandywine region. Carmel and the Monterey Peninsula in California; Brown County, Indiana; Taos and Santa Fe in NM—all were built on the Hudson River School tradition of artistic rambles. Common to each was an abundance of unspoiled scenery, and inexpensive existence, and a critical mass of artists.
8. Eldredge, pp. 12-13.
9. Bry and Callaway, no page number.
10. Alan Gussow, *A Sense of Place (San Francisco: Friends of the Earth, 1972)*.
11. Collins, p.36.
12. O'Keeffe, no page number.
13. Collins, p. 18, quoting from Carol Taylor, "Miss O'Keeffe, Noted Artist, is a Feminist," *New York World-Telegram*, March 13, 1945.

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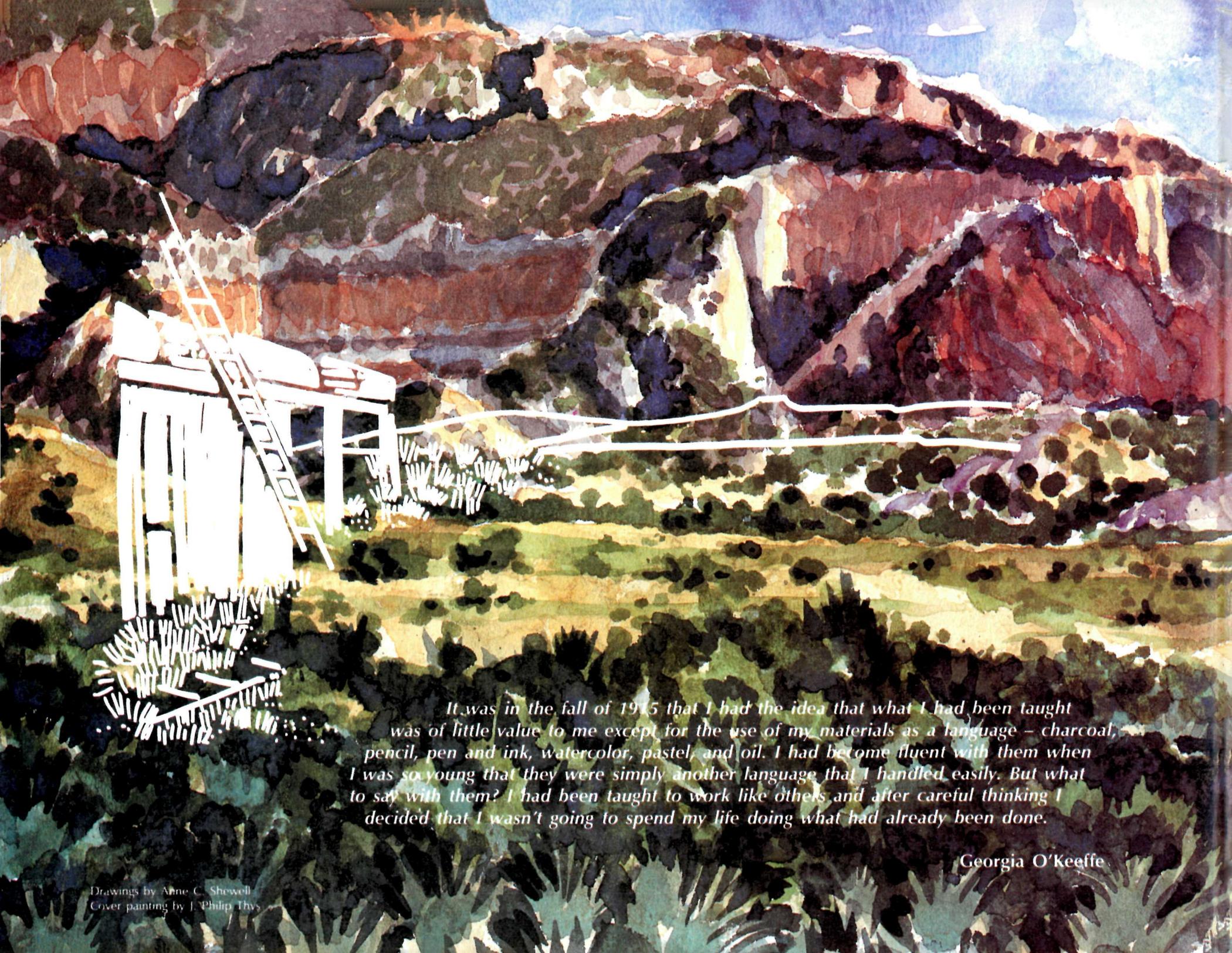


As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural and cultural resources. This includes fostering wise use of our land and water resources, protecting our fish and wildlife, preserving the environmental and cultural values of our national parks and historical places, and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people. The department also promotes the goals of the Take Pride in America campaign by encouraging stewardship



and citizen responsibility for the public lands and promoting citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

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It was in the fall of 1915 that I had the idea that what I had been taught was of little value to me except for the use of my materials as a language – charcoal, pencil, pen and ink, watercolor, pastel, and oil. I had become fluent with them when I was so young that they were simply another language that I handled easily. But what to say with them? I had been taught to work like others and after careful thinking I decided that I wasn't going to spend my life doing what had already been done.

Georgia O'Keeffe