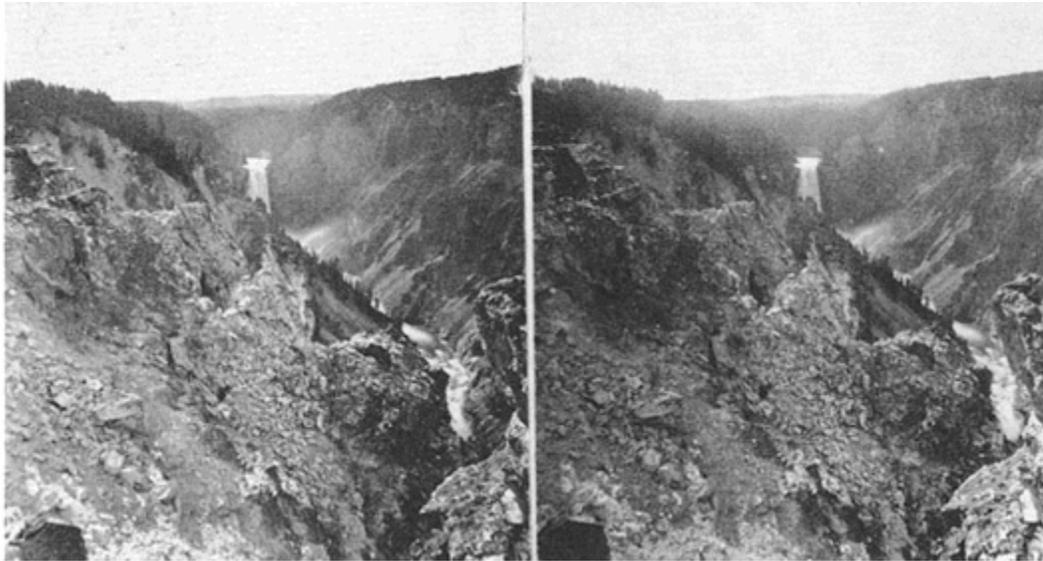

National Park Service
Cultural Landscapes Inventory
2006



Artist Point
Yellowstone National Park

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Inventory Summary

The Cultural Landscapes Inventory Overview:

CLI General Information:

Purpose and Goals of the CLI

The Cultural Landscapes Inventory (CLI), a comprehensive inventory of all cultural landscapes in the national park system, is one of the most ambitious initiatives of the National Park Service (NPS) Park Cultural Landscapes Program. The CLI is an evaluated inventory of all landscapes having historical significance that are listed on or eligible for listing on the National Register of Historic Places, or are otherwise managed as cultural resources through a public planning process and in which the NPS has or plans to acquire any legal interest. The CLI identifies and documents each landscape's location, size, physical development, condition, landscape characteristics, character-defining features, as well as other valuable information useful to park management. Cultural landscapes become approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into a national database. In addition, for landscapes that are not currently listed on the National Register and/or do not have adequate documentation, concurrence is required from the State Historic Preservation Officer or the Keeper of the National Register.

The CLI, like the List of Classified Structures, assists the NPS in its efforts to fulfill the identification and management requirements associated with Section 110(a) of the National Historic Preservation Act, National Park Service Management Policies (2006), and Director's Order #28: Cultural Resource Management. Since launching the CLI nationwide, the NPS, in response to the Government Performance and Results Act (GPRA), is required to report information that respond to NPS strategic plan accomplishments. Two GPRA goals are associated with the CLI: bringing certified cultural landscapes into good condition (Goal 1a7) and increasing the number of CLI records that have complete, accurate, and reliable information (Goal 1b2B).

Scope of the CLI

The information contained within the CLI is gathered from existing secondary sources found in park libraries and archives and at NPS regional offices and centers, as well as through on-site reconnaissance of the existing landscape. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape, placing it in context of the site's overall significance. Documentation and analysis of the existing landscape identifies character-defining characteristics and features, and allows for an evaluation of the landscape's overall integrity and an assessment of the landscape's overall condition. The CLI also provides an illustrative site plan that indicates major features within the inventory unit. Unlike cultural landscape reports, the CLI does not provide management recommendations or

treatment guidelines for the cultural landscape.

Inventory Unit Description:

Artist Point is located on the south rim of the Grand Canyon of the Yellowstone River in Yellowstone National Park. Artist Point is a popular destination in the Park, where visitors come to view the spectacular Canyon scenery. The inventory unit includes a vehicular parking area, a pedestrian path system, a lower viewing platform area, and an elevated overlook.

The significance of landscape views from the rims of the Grand Canyon of the Yellowstone grew in 1871 when artists Thomas Moran and William Henry Jackson, visited the Grand Canyon as members of Ferdinand Hayden's U.S. Geological Survey. Invited to document the natural features of the Yellowstone Region, Moran was particularly inspired by the Canyon scenery. Moran's watercolor sketches captured views from several Canyon overlooks. Upon Hayden's return to Washington, he presented Moran's renderings and Jackson's photographs to Congress as testaments of the natural splendor of the Yellowstone Region. Influenced by Hayden's survey report and Moran and Jackson's artwork, Congress passed the Yellowstone Park Act in 1872 that designated Yellowstone a national park. The Canyon area's association with events leading to the establishment of Yellowstone National Park, gave rise to Artist Point's Canyon Exploration & Park Establishment (1871-1902) period of significance.

Prior to 1903, the south rim of the Grand Canyon was only accessible to daring visitors that were willing to traverse the Yellowstone River by boat or on foot across the frozen water surface during the winter months. Following the construction of the Yellowstone River Bridge and Artist Point Road in 1903, the site became accessible to many more park visitors. Horse stages, and later auto stages, transported visitors across the bridge and along the short drive to the rock outcropping that would later undergo development as the Artist Point. In the early 1920s the first viewing platform, a simple wooded structure, was constructed. Throughout the 1920s, the Artist Point road extended all the way to the base of the elevated platform.

Two construction phases (1930 and 1938-39), both informed by the National Park Service Rustic architectural style (NPS Rustic style), mark another period of significance for Artist Point, the NPS Rustic Style Construction Era (1930-39). The NPS Rustic style influence is evidenced by the inventory unit's naturalistic landscape characteristics. For example, stonemasonry features fabricated with rock indigenous to the Canyon area are signature design elements from the 1930s period of significance.

During the 1930 construction phase, the Artist Point Road was retracted from the base of the overlook, requiring visitors to walk along a scenic promenade to access the viewing platform. This change redefined the site's spatial organization and circulation patterns (both vehicular and pedestrian). Construction during the Rustic era period is characterized by the use of rough-hewn natural materials (stone and timbers) and simple, handcrafted construction techniques to build walls, benches and stairs that blend with their natural surroundings. In 1938-39, the extant stone parapet wall was constructed to replace the original wooden viewing platform (c. 1920). Given the NPS Rustic style's emphasis on preserving natural conditions, few modifications were made to the site's topography and vegetation during the Rustic era period of construction.

Artist Point

Yellowstone National Park

In the 1940s, funding and staff were redirected to the war effort and construction and development slowed in Yellowstone. No improvements were made to the Artist Point overlook site until the Mission '66 era reconstruction phase (1965-67). The reconstruction efforts were concentrated on enlarging and reconfiguring the parking area. The Mission '66 era reconstruction was followed by slight modifications to the parking area in 1970.

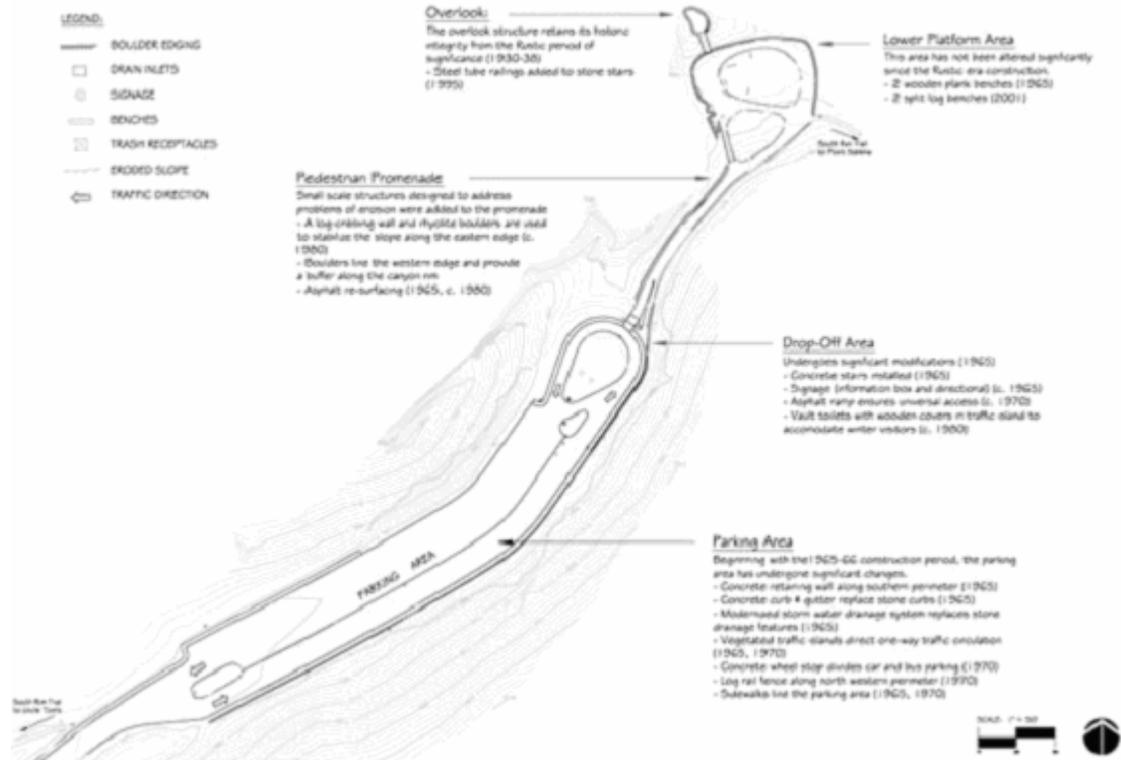
UNIT CONDITION SUMMARY

The majority of the landscape features at Artist Point continue to retain historic integrity from the 1930s period of significance. Though the Mission '66 era reconstruction (1965-67) compromised the historic use of materials, workmanship and primitive feeling of the parking area, the remainder of the Artist Point site -- the promenade, lower platform area, and overlook -- have undergone few modifications and remain representative of 1930s era park design. The materials and workmanship of small-scale features (benches, stone walls, stone stairs, boulder edging) as well as the treatment of the pedestrian circulation system (asphalt promenade, accented Canyon views) are evocative of the NPS Rustic design style and philosophy from the 1930-39 period of significance.

Overall the inventory unit is in good condition and continues to function well as a popular destination point in the Park. The combination of deferred maintenance and very high volumes of visitor traffic, however, have resulted in some damaging impacts to the landscape and the visitor experience. Gaps in the boulder edging along the promenade pose a safety hazard and need to be filled in. Similarly, eroding slopes along the promenade have become a persistent maintenance problem and the barren slopes detract from the scenic quality of the entrance to the lower platform. The overlook itself also requires some rehabilitation due to issues of crowding, erosion, vegetation loss and drainage. Improper drainage of stormwater collected from the parking area and routed over the canyon edge is causing erosion and discoloration of the canyon wall. This impact to the very scenery that makes the Canyon overlooks significant and so attractive to visitors merits attention quickly.

Crowding in pedestrian and vehicular circulation routes is another condition that adversely affects the visitor experience. The parking area at Artist Point fills regularly, and is often a chaotic, and at times dangerous place for visitors to navigate. The passage from vehicle to the promenade is particularly crowded and there is little separation from vehicles and pedestrians.

Site Plan



Existing conditions map of Artist Point. Modifications made to the site after 1940 are noted. (95% CLI Report, Shapins Assoc., 2003)

Unregistered.



The Artist Point boundary includes the parking area, promenade, lower platform and the overlook as well as a buffer around the developed areas of the site. (95% CLI Report, Shapins Assoc., 2003)

Property Level and CLI Numbers

Inventory Unit Name:	Artist Point
Property Level:	Component Landscape
CLI Identification Number:	890215
Parent Landscape:	890220

Park Information

Park Name and Alpha Code:	Yellowstone National Park -YELL
Park Organization Code:	1570
Park Administrative Unit:	Yellowstone National Park

CLI Hierarchy Description

Artist Point is a component landscape of the Yellowstone National Park landscape.

Concurrence Status

Inventory Status: Complete

Concurrence Status:

Park Superintendent Concurrence:	Yes
Park Superintendent Date of Concurrence:	01/17/2006
National Register Concurrence:	Eligible -- SHPO Consensus Determination
Date of Concurrence Determination:	02/13/2006

Concurrence Graphic Information:

Artist Point
Yellowstone National Park

HISTORY.

Wyoming Department of State Parks and Cultural Resources

WYOMING STATE HISTORIC PRESERVATION OFFICE
BARRETT BUILDING, 2301 CENTRAL AVE., CHEYENNE, WY 82002
(307) 777-7697

RECEIVED

FEB 21 2006

STATE HISTORIC PRESERVATION OFFICE

February 13, 2006

Suzanne Lewis, Superintendent
National Park Service
Yellowstone National Park
Wyoming 82190

Re: Yellowstone National Park Determination of Eligibility and Effect for the
Preliminary Treatment Plan for the Rehabilitation of the Artist Point Overlook
and Cultural Landscape. (SHPO File # 1003PAH006)

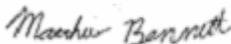
Dear Ms. Lewis:

Thank you for consulting with the Wyoming State Historic Preservation Office (SHPO) regarding the above referenced project. Our staff has reviewed the determination of eligibility documentation, the 2005 revised "National Park Service Cultural Landscape Inventory" and the "Preliminary Treatment Plan for the Rehabilitation Plan for the Artist Point Overlook and Cultural Landscape." Following our review, we concur with your finding that the Artist Point Cultural Landscape (48YE1671) is eligible for listing in the National Register of Historic Places under Criteria A and C. Furthermore, we concur with your findings in the revised 2005 "National Park Service Cultural Landscape Inventory."

However, following our review of the 30 % design phase, we are unable to determine the proposed Treatment plan's potential to adversely affect the Artist Point Cultural Landscape. We request that you submit detailed construction documents and scaled schematics of all planned improvements and work to done at Artist Point.

This letter should be retained in your files as documentation of SHPO comment regarding your request for SHPO concurrence on eligibility and project effect. Please refer to SHPO project # 1003PAH006 on any future correspondence regarding this project. If you have any questions, please contact Matthew Bennett at 307-777-6179.

Sincerely,



Matthew Bennett
Historian / Review and Federal Consultation



Dave Frodenrath, Governor
Phil Noble, Director

WY SHPO concurrence YELL: Artist Point CLI, 2/13/2006.



IN REPLY REFER TO

D18(YELL)

JAN 17 2006

United States Department of the Interior

NATIONAL PARK SERVICE
PO Box 168
Yellowstone National Park
Wyoming 82190

MEMORANDUM

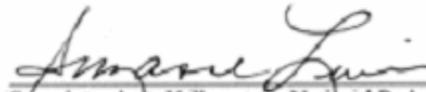
To: IMR Deputy Associate Regional Director, Cultural Resources
Box 728
Santa Fe, New Mexico 87504-0728

From: Superintendent, Yellowstone National Park

Subject: Artist Point, Cultural Landscape Inventory (CLI)

I hereby concur with the content and the assessment of the cultural landscape for the Artist Point.

1. The CLI identifies the Artist Point as a "Historic Designed Landscape," (in the Chronology and History section of the CLI database).
2. The CLI rates the condition as "Good" (in the Condition section of the CLI database) and the Management Category is listed as "Must be Preserved and Maintained" (in the Management Information section of the database).
3. The period of significance for the Artist Point is 1871-1872 for Criterion A, and 1930-1939 for Criterion C (in National Register section in the CLI database).
4. The contributing features that are listed in the "Analysis and Evaluation" section in the CLI database.



Superintendent, Yellowstone National Park

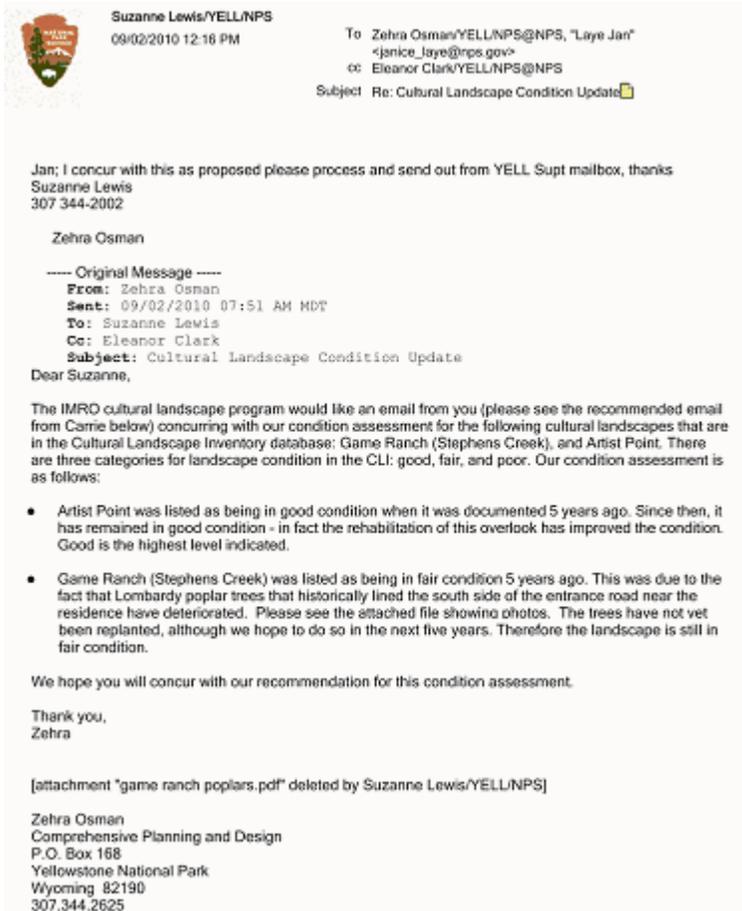
1.17.06

Date

cc:
Jill Cowley, IMR, Historical Landscape Architect
Michele Curran, IMR, CLI Coordinator

YELL Superintendent concurrence Artist Point CLI, 1/17/2006.

Artist Point
Yellowstone National Park



Superintendent concurrence on updated condition, 9/2/2010.

Revisions Impacting Change in Concurrence: Other

Revision Date: 06/27/2005

Revision Narrative:

In order to incorporate new information as well as other revisions, the CLI has been revised in June 2005. Tom Gibney, Shapins Assoc. entered the changes to the revised CLI on 6/27/2005. Park Superintendent concurrence: 1/17/2006
SHPO concurrence: 2/13/2006

Data Collection Date: 06/06/2003

Recorder: Mimi Mather

Data Entry Date: 09/05/2003

Recorder: Mimi Mather, Shapins Assoc

Geographic Information & Location Map

Inventory Unit Boundary Description:

The boundary for the Artist Point inventory unit encompasses the parking area, promenade and the

Artist Point
Yellowstone National Park

overlook and maintains an appropriately scaled buffer around the developed areas of the site. The buffer ensures that the Canyon edge and the surrounding lodgepole forests, both of which are integral to the character of the site, are include in the boundary. Beginning at a point 30 meters north of the intersection between Uncle Tom’s trail and the south rim road (Artist Point Road), the boundary extends east. The boundary line runs parallel to the parking area’s northern perimeter at a distance of about 30 meters. The boundary line continues to extend east, now following the alignment of the promenade at a distance of approximately 50 meters. The boundary line then encloses the overlook and lower platform, maintaining a 30-meter buffer around the site’s developed zones. From the northeastern corner of the boundary, the line follows the alignment of the promenade and parking area (maintaining the respective 50 feet and 30 feet buffers) and terminates at a point 85 meters outside the traffic island that marks the western terminus of the parking area.

State and County:

State: WY

County: Park County

Size (Acres): 7.00

Boundary UTMS:

Source: GPS-Differentially Corrected
Type of Point: Area
Datum: Other Datum
UTM Zone: 12
UTM Easting: 541,222
UTM Northing: 4,952,158
Boundary Datum Other: UTM - 1983

Source: GPS-Differentially Corrected
Type of Point: Area
Datum: Other Datum
UTM Zone: 12
UTM Easting: 541,308
UTM Northing: 4,952,103
Boundary Datum Other: UTM - 1983

Source: GPS-Differentially Corrected
Type of Point: Area
Datum: Other Datum
UTM Zone: 12
UTM Easting: 540,985
UTM Northing: 4,951,866
Boundary Datum Other: UTM - 1983

Source: GPS-Differentially Corrected
Type of Point: Area
Datum: Other Datum

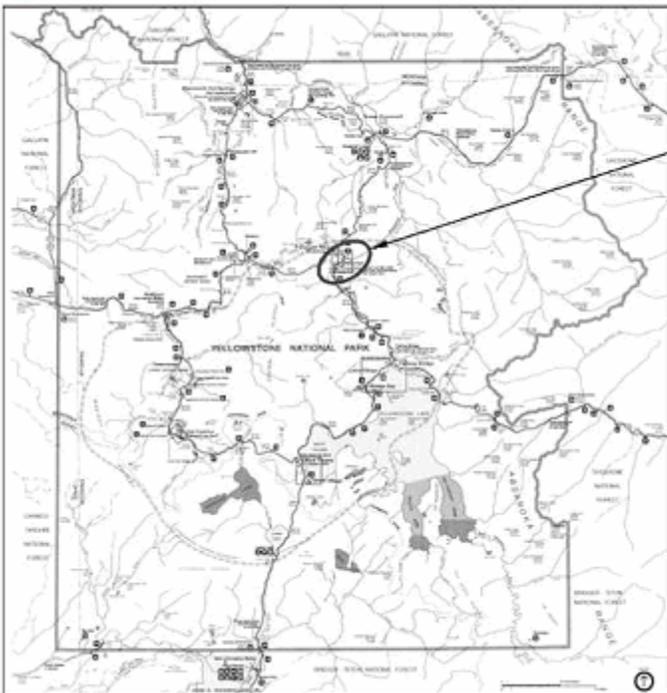
UTM Zone:	12
UTM Easting:	541,018
UTM Northing:	4,951,810
Boundary Datum Other:	UTM - 1983
Source:	GPS-Differentially Corrected
Type of Point:	Area
Datum:	Other Datum
UTM Zone:	12
UTM Easting:	541,132
UTM Northing:	4,951,946
Boundary Datum Other:	UTM - 1983
Source:	GPS-Differentially Corrected
Type of Point:	Area
Datum:	Other Datum
UTM Zone:	12
UTM Easting:	541,190
UTM Northing:	4,952,109
Boundary Datum Other:	UTM - 1983
Source:	GPS-Differentially Corrected
Type of Point:	Area
Datum:	Other Datum
UTM Zone:	12
UTM Easting:	541,210
UTM Northing:	4,952,069
Boundary Datum Other:	UTM - 1983

Artist Point
Yellowstone National Park

Source:	GPS-Differentially Corrected
Type of Point:	Area
Datum:	Other Datum
UTM Zone:	12
UTM Easting:	541,178
UTM Northing:	4,951,899
Boundary Datum Other:	UTM - 1983

Location Map:

Unregistered.



Artist Point Overlook is located in the Canyon District of Yellowstone National Park. The inventory unit is situated on the south rim of the Grand Canyon of the Yellowstone River.

Centrally located in Yellowstone National Park, Artist Point is perched above the Grand Canyon of the Yellowstone River. (Yellowstone National Park Map, 2002)

Regional Context:

Type of Context: Cultural

Description:

Yellowstone National Park was founded in 1872 when Congress passed the Yellowstone Park Act. The Congressional act set aside 2.1 million acres of the Yellowstone Region to serve as the country's first national park. According to the Act, Yellowstone was to serve as a "pleasuring-ground for the benefit and enjoyment of the people."

The south rim of the Canyon, however, was not easily accessible until 1903, following the construction of the Yellowstone River Bridge and the Artist Point Road. The design and development of Artist Point was guided by the design philosophy known as NPS Rustic. The NPS Rustic design style espouses a close relationship between man-made structures and the environment and promotes the use of natural materials and handcrafted workmanship. The Rustic construction era at Artist Point spanned from 1930 to 1939. The site underwent further construction in 1965 and 1970. A new design for the site is currently being developed and construction is anticipated to begin in 2005.

Type of Context: Physiographic

Description:

Artist Point is located in Yellowstone National Park and perched on the south rim of the Grand Canyon. The overlook facility is constructed on top of a rock outcrop that protrudes from the Canyon wall. The Yellowstone River is the primary visual attraction from the overlook, as it spills 300 feet over Lower Falls upon entering the Canyon. Other notable natural features that may be observed in the vicinity of Artist Point include the geologic substrate and vegetation. The geology of the Canyon consists of Rhyolite that has been exposed to hot liquids and steam percolating from the Yellowstone Caldera. The unique red, orange and purple hues of the Canyon walls and the eroded rock formations (hoodoos and spires) are results of the hydrothermal alteration process. The dense Lodgepole Pine forest of the Canyon plateau abuts the rim of the sparsely vegetated chasm.

Type of Context: Political

Description:

The inventory unit is located in Yellowstone National Park which is owned and administered by the National Park Service. Artist Point lies within the Canyon District of the Park. The site is located within the political boundaries of Park County, Wyoming.

Management Unit: Canyon District

Tract Numbers: n/a

GIS File Name: n/a

Artist Point
Yellowstone National Park

GIS File Description: n/a

Management Information

General Management Information

Management Category: Must Be Preserved And Maintained

Management Category Date: 09/20/2002

Management Category Explanatory Narrative:

Artist Point qualifies for Category A because the inventory unit meets National Register criteria. The unit is also related to the park's legislated significance and continues to provide park visitors with a unique vantage of the Canyon scenery.

Maintenance Location Code: n/a

NPS Legal Interest:

Type of Interest: Fee Simple

Public Access:

Type of Access: Unrestricted

Explanatory Narrative:

Artist Point is accessible year-round.

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Description:

The chasm of the Grand Canyon of the Yellowstone River borders the site's northern edge. To the east, west and south, the site is bordered by Lodgepole pine and Englemann spruce forests. Views down to the Yellowstone River, to Lower Falls and across the canyon are particularly significant.

National Register Information

Existing National Register Status

National Register Landscape Documentation:

SHPO Documented

National Register Explanatory Narrative:

Nomination form has not been completed.

National Register Eligibility

National Register Concurrence: Eligible -- SHPO Consensus Determination

Contributing/Individual: Individual

National Register Classification: Site

Significance Level: National

Significance Criteria: C - Embodies distinctive construction, work of master, or high artistic values

Significance Criteria: A - Associated with events significant to broad patterns of our history

Period of Significance:

Time Period: 1930 BC - AD 1939

Historic Context Theme: Expressing Cultural Values

Subtheme: Landscape Architecture

Facet: Protection Of Natural And Cultural Resources

Other Facet: None

Time Period: AD 1871 - 1872

Historic Context Theme: Transforming the Environment

Subtheme: Conservation of Natural Resources

Facet: Formation Of The Conservation Movement, 1870-1908

Other Facet: None

Time Period: AD 1871 - 1872

Historic Context Theme: Transforming the Environment

Subtheme: Conservation of Natural Resources

Facet: Origin And Development Of The National Park Service

Other Facet: None

Area of Significance:

Area of Significance Category: Landscape Architecture

Area of Significance Subcategory: None

Area of Significance Category: Conservation

Area of Significance Subcategory: None

Area of Significance Category: Art

Area of Significance Subcategory: None

Area of Significance Category: Politics - Government

Area of Significance Subcategory: None

Statement of Significance:

Linked to the preservation of Yellowstone National Park and representative of the cultural traditions of the National Park Services' Rustic architectural style (NPS Rustic), Artist Point is a historically significant site that qualifies for the Historic Register under Criteria A and C. The site meets the historic register criteria because it is associated with events that have made significant contributions to the broad patterns of our history (Criterion A) and because it embodies the distinctive characteristics of a type and period of construction (Criterion C).

As a component landscape of the greater, nationally significant landscape -- the Grand Canyon of the Yellowstone -- Artist Point's diverse significance is directly linked to its broader context. In 1871, the views from the rim of the Grand Canyon gained significance when the painter Thomas Moran and the photographer William Henry Jackson recorded them. Works that were generated by these artists were instrumental in persuading Congress to preserve the Yellowstone Region as the country's first national park. In addition, landscape features constructed at Artist Point during the NPS Rustic Style Construction Era (1916 – 1941) remain historically significant as records of the handcrafted workmanship and the use of natural materials that characterize the NPS Rustic style.

CRITERION A:

THE CANYON EXPLORATION & PARK ESTABLISHMENT PERIOD (1871-1872)

Artist Point

Yellowstone National Park

Artist Point is associated with historic events that occurred in the period from 1871 to 1872 and that led to the preservation of the Yellowstone region. The 1872 establishment of Yellowstone as the world's first national park was a pivotal event in the history of the United States and in the conservation movement. For this reason, Artist Point is eligible to the National Register under Criterion A. Artist Point's historical significance under Criterion A is bolstered by the greater Canyon landscape's contribution to art and conservation.

The site that would become Artist Point was one of many barren rock outcrops that protruded from the south rim of the Grand Canyon of the Yellowstone. From such outcrops, unobstructed views of the inner Canyon landscape allowed visual inspection of the scenic qualities and dynamic erosional processes – features that commanded the attention of explorers to the Yellowstone Region during the mid to late 19th century. Thomas Moran, a guest artist on the 1871 Hayden U.S. Geological Survey team, was one such explorer who was captivated by the Grand Canyon of Yellowstone. Moran worked in tandem with photographer William Henry Jackson to provide visual documentation of the expedition's findings. Jackson's prints and Moran's watercolors, woodblock prints and sketches were used to illustrate the Hayden survey reports.

Of the members that comprised the Hayden survey team, Moran lingered longest at the Canyon. Jackson confirmed Moran's affinity for the Canyon area when he wrote that "Moran's enthusiasm was greater here than anywhere else (Wilkins, 1966). With the Grand Canyon and other Yellowstone natural wonders as inspiration, Moran created artwork that was exhibited in Washington during the winter of 1871 – 72. Since no member of Congress had visited the Yellowstone Region, Hayden and his colleagues circulated Moran's watercolors and Jackson's photographs at Capitol Hill as testament of the area's grandeur and uniqueness. Moran and Jackson's Yellowstone depictions were instrumental in persuading Congress to approve the Yellowstone Park Act 1872, legislation that designated the Yellowstone region as a national park.

Following Congress' appropriation of funds to purchase his immense oil painting, "Grand Canyon of the Yellowstone" (1872), Moran was established as one of the country's leading landscape painters. Moran continued to capture the sublime beauty of other western landscapes including the Grand Canyon in Arizona, Zion Canyon in Utah, and the Teton Mountains in Wyoming. Though Moran was never personally involved in the Conservation Movement's ongoing campaigns for the preservation of wildlands, his canvases are testament to the significant role that visual arts played in introducing Americans to the physical landscape of the newly discovered West. Likewise, Jackson's photographic depictions propelled him to fame. Publishers in New York and Washington used Jackson's Yellowstone photographs as models for illustrations they published in their newspapers and magazines. Moran and Jackson's Yellowstone depictions and their subsequent landscape paintings and photographs impressed upon the national public the breadth of America's natural heritage and helped inspire support for land preservation. Because the scenic views from Artist Point and other vantages in the canyon figured prominently in the historic developments of this period (1871-1872), they are important features that should be preserved.

NOTE:

Artist Point Yellowstone National Park

While it is commonly believed that the Artist Point site is directly associated with Thomas Moran, all Canyon overlooks are significant to the establishment of Yellowstone Park. It was the collective power of the Canyon views that captured the attention of Moran and Jackson, whose images, in turn, served as tangible proof of Yellowstone's splendor and supported the conservationists' argument to preserve the Region's natural resources.

It is important to clarify that Artist Point was not the location where Moran made preliminary sketches for his famous painting, "Grand Canyon of the Yellowstone." Chronicles of Artist Point's history have erroneously tied Moran and his epic 1872 painting to the overlook. The "Artist Point" place name has also contributed to the confusion about Moran's association with the overlook. It is believed that park photographer, F. Jay Haynes named the overlook in 1883 and it is possible that he believed Artist Point was the vantage where Moran created his famous painting. Since Haynes was a photographer – an "artistic" profession -- it is also possible that Haynes named Artist Point for himself (Whittlesey, 1988).

The exact location where Moran made his sketches for the Grand Canyon painting is still being debated. Some contend that Moran made his sketches from the north rim at a place called "Moran Point." Art historian and Moran scholar, Joni Kinsey, argues that Moran's famous painting was actually a compilation of Canyon viewpoints. Kinsey contends that Moran used Jackson's Canyon photographs and his own field sketches and watercolors to construct the image. "Like a surveyor, however, Moran was attempting a visual appropriation; by compiling a series of views into a single image, he was imparting a sense of place" (Kinsey 1992). If the painting does represent a composite vista of the Canyon, it is possible that Artist Point was one of the influential vantages.

CRITERION C:

NPS RUSTIC STYLE CONSTRUCTION ERA (1930-1939)

Artist Point embodies the distinctive characteristics of the National Park Service (NPS) Rustic style that was embraced by landscape architects from 1917 through the 1940s. In particular, the landscape features built at Artist Point during the 1930 and 1938 reconstruction periods are representative of the aesthetic preferences and design philosophy of these Rustic Era landscape architects. Therefore, the primary period of significance for Artist Point is 1930-1939. The design, materials and workmanship of the stone masonry and other landscape features at Artist Point uphold identifiable standards of the NPS Rustic style that characterize the site's contribution to the field of landscape architecture. The historic integrity of the landscape architecture details, land use distinctions, spatial organization, archetypical "overlook" site plan, and expression of the naturalistic feel and character of the NPS Rustic style qualify Artist Point for eligibility under Criterion C of the National Register.

The Rustic Style is noteworthy because it informed the first design standards adopted by the NPS upon its formation in 1917. The following policy statement, drafted by the newly established NPS in 1918, reflects the agency's commitment to the Rustic design approach: "In the construction of roads, trails, buildings and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape" (Report of the Director of the NPS, 1918). In his seminal book on exemplary park architecture, *Park Structures and Facilities*, editor Albert Good defined NPS

Artist Point

Yellowstone National Park

Rustic as a style that “through the use of native materials in proper scale, and through the avoidance of rigid, straight lines, and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings and with the past” (Good, 1938).

The 1930 and 1938 reconstruction periods marked the introduction of Rustic style materials, workmanship, and design approach to Artist Point. The use of stone and timber materials gathered from park resources, the blending of built and natural features, and the reliance on handcrafted construction techniques characterize the Rustic elements at Artist Point. As is evident in the stonework at Artist Point, sensitivity to a site’s natural context governed the Rustic Era landscape architect’s design philosophy.

In addition to the general layout of the site, the stone masonry work at Artist Point is the site’s most notable expression of the NPS Rustic design principles that has survived. The use of rhyolite, a stone indigenous to the Canyon area used in the fabrication of all masonry features at Artist Point, unifies the site design. The native stones also lend the site’s masonry features an inconspicuous quality. For example, the irregular lines and patterns of the rough cut rhyolite used to construct the overlook’s parapet wall allow the structures to harmonize with the natural rock outcropping from which it subtly extends.

Scale of materials also played an important role in material selection. Large, coarsely shaped boulders were selected for the overlook’s parapet wall and to line the promenade. The large boulders embedded in the earth represent a design choice of scale that is more fitting for the expansive Canyon setting than the use of small stacked stones to construct a barrier. This attention to contextual fit is also evidenced by the 1930s era benches made from large split log that relate to the scale of the mature conifers in the forests surrounding the site as well as the non-extant wood kiosk that provided visitor information at the entry to the pedestrian promenade.

While Mission ’66 era and modern reconstruction efforts have introduced new materials to Artist Point, the integrity of the majority of the site’s NPS Rustic style elements remains intact. The use of hand-tooled natural materials (stones and timbers) throughout the promenade, lower platform and overlook areas of Artist Point continue to serve as an identifiable standard of the NPS Rustic style. Despite modern improvements and alterations, the NPS Rustic style features at Artist Point continue to enrich the visitor experience by accentuating the site’s natural splendor.

HISTORIC INTEGRITY:

Overall, the Artist Point site has retained historic integrity. The extant landscape features at Artist Point articulate clearly the distinct design, materials, workmanship and feeling of the NPS Rustic Style Era (1916-14). Similarly, the site’s location and setting evoke an appreciation for the Canyon’s association with legendary figures in Native American cultures as well as an understanding for how the Canyon scenery inspired the preservation of the Yellowstone Region.

National Historic Landmark Information

Artist Point
Yellowstone National Park

National Historic Landmark Status: No

World Heritage Site Information

World Heritage Site Status: Yes

Date Determined Site: 09/08/1978

World Heritage Category: Natural

Chronology & Physical History

Cultural Landscape Type and Use

Cultural Landscape Type: Ethnographic/Traditional
Designed

Current and Historic Names:

Name	Type of Name
Artist Point	Both Current And Historic
Artist's Point	Historic

Ethnographic Study Conducted: No Survey Conducted

Associated Group:

Name of Group:	Crow Tribe
Type of Association:	Both Current And Historic
Name of Group:	Shoshone - Bannock Tribes
Type of Association:	Both Current And Historic
Name of Group:	*Note: There is a possibility that additional associations with the greater Grand Canyon of the Yellowstone area may exist and have not yet been identified and documented.
Type of Association:	Both Current And Historic

Ethnographic Significance Description:

(Ethnographic Survey in Progress)

Artist Point is a historic designed landscape. Nevertheless, park personnel believe that the Grand Canyon of the Yellowstone, which is the parent landscape of the Artist Point overlook inventory unit, possesses ethnographic significance. This possibility is currently being studied and will be addressed in the ERI. In particular, the Grand Canyon of the Yellowstone is potentially significant to the Crow Tribe and the Shoshone-Bannock Tribes. The Canyon is one of several places within current park boundaries at which a legendary Crow hero combated and subdued the powerful and potentially dangerous forces of nature, making the lands safe for the Mountain Crow to occupy. The Canyon area is also recorded in Bannock legends. Some traditional Bannocks believe that Coyote, caretaker of the Shoshonean people such as the Bannocks, created the Grand Canyon of the Yellowstone.

Given that the Grand Canyon of the Yellowstone remains significant to the both the cultures, histories, and traditions of certain Mountain Crow and Shoshone-Bannock people, the area has the potential to be designated eligible for the National Register under criterion B. At this time, there is no ethnographic information on the significance of the Canyon area to other Native American tribes, but Yellowstone

National Park is continuing to research additional associations.

Chronology:

Year	Event	Annotation
10000 BC - AD 1878	Inhabited	Native American cultures inhabited the Grand Canyon of the Yellowstone long before it was explored by Euro-Americans. Tradition suggests human use of the area as early as the Paleo-Indian Period (9500-8000 B.C.), but some archeology suggests 1000 A.D. Crow and Shoshone-Bannock peoples
AD 1871	Explored	Dr. Ferdinand Hayden's U.S. Geological Survey (USGS) expedition tours Yellowstone area. Artists Thomas Moran and W. H. Jackson are members of the survey team artwork is influential in persuading Congress to preserve the Yellowstone Region. Ferdinand Hayden
AD 1872	Preserved	Congress passes the Yellowstone Park Act, making Yellowstone the nation's first national park. U.S. Congress
AD 1903	Built	Hiram Chittenden oversees the Army Corps of Engineers' construction of the Yellowstone River Bridge (also known as the Chittenden Bridge). The Melan Arch design consisted of filled spandrel concrete arch with 10 steel arch girders. Army Corp of Engineers
	Built	Artist Point Road (known today as South Rim Drive) is constructed. The road extends from the Chittenden Bridge and terminates in a looped cul-de-sac at the base of the Artist Point Overlook. Army Corp of Engineers
AD 1906	Graded	The Army Corp of Engineers re-grades and widens Artist Point Road to 18 feet. A turn-around for horse-drawn coaches is also constructed at road's terminus, below the overlook (McClure, 2003 in draft). Army Corp of Engineers

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AD 1907	Built	<p>A wooden overlook platform elevated by scaffolding is constructed at Artist Point. Wooden stairs are built to access the platform (McClure, 2003 in draft).</p> <p>Army Corp of Engineers</p>
AD 1919	Graded	<p>Artist Point Road, including the parking area, is re-graded and re-surfaced (gravel and oil).</p> <p>Army Corp of Engineers</p>
AD 1927	Designed	<p>NPS landscape architect, Ernest A. Davidson, drafts preliminary designs for the replacement of the wooden overlook with masonry parapets of native stone. Davidson's plans are not implemented (McClelland, 1998).</p> <p>NPS</p>
AD 1929 - 1930	Designed	<p>The Bureau of Public Roads completes final plans for reconstructing Artist Point Road. The design includes the creation of a larger parking area and a pedestrian promenade linking the parking area and the overlook.</p> <p>Bureau of Public Roads</p>
AD 1930	Reconstructed	<p>New road constructed, including the Artist Point parking area. The parking area extends 900 feet in length and 75 feet in width and accommodates 250 vehicles. The looped cul-de-sac at the base of the overlook is adapted as a pedestrian access zone.</p> <p>Morrison-Knudsen Company, Boise Idaho</p>
AD 1933	Maintained	<p>The National Park Service resurfaces and oils (with an asphalt mix) the Artist Point Road and parking areas.</p> <p>NPS</p>
AD 1938 - 1939	Built	<p>A stone parapet wall is built to replace the unstable wooden platform. Two sets of stone stairways, split log benches and boulder edging along the promenade and lower platform area are also installed during this period of construction.</p> <p>NPS</p>

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AD 1956	Designed	Preliminary plans for the reconstruction of the Artist Point Parking Area for the Bureau of Public Roads are drafted. Though the plans are never realized, suggested improvements were adopted in the Mission '66 era reconstruction (1965-67).
		NPS
AD 1961 - 1963	Built	The Chittenden Memorial Bridge replaces the deteriorated bridge from 1903. The bridge is located on the same site with only a slight variation in direction. The new open spandrel reinforced concrete arch bridge extends 750 feet across the river.
		Bureau of Public Roads
AD 1965 - 1967	Reconstructed	The NPS supervises Cave Construction, Inc.'s (Great Falls, MT)reconstruction of the Artist Point Road. The road is re-graded, widened and resurfaced. Drainage infrastructure is also updated.
		Cave Construction, Inc.
		NPS
	Reconstructed	Impovements made to the parking area include a log rail fence, a large concrete retaining wall and concrete steps that lead to the pedestrian promenade (Superintendents Report, 1966).
		Cave Construction Inc.
		NPS
AD 1970	Reconstructed	The parking lot undergoes its final reconstruction. Modifications includes a one way-traffic pattern, a vegetated traffic island at the east end of the parking lot, the separation of parking areas for buses and cars and new sidewalks (Whitacre, 2000).
		NPS
	Expanded	The combination of snowmobile use (first permitted in 1963-64) and winter grooming opens Artist Point to winter visitor use. The overlook is cleared regularly, to allow safe winter access.
		NPS

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AD 1977	Built	An asphalt ramp is constructed beside the concrete stairs to provide universal access to the promenade. A log-cribbing wall is installed to stabilize the eroding slope along the ramp and the promenade's eastern edge.
		NPS
AD 1980	Built	A log-cribbing wall is constructed to retain eroding slopes along the eastern edge of the promenade.
		NPS
AD 1995	Built	A wayside placard is installed in the lower platform area. The exhibit interprets the natural processes that led to the formation of the Canyon.
		NPS
	Altered	Steel tube hand railings are added to the overlook and lower platform stairs. The guardrails are added as a safety measure following a lawsuit concerning an accidental death at another Canyon overlook.
		NPS
AD 2001	Designed	The Yellowstone Park Foundation sponsors a design competition among three landscape architecture firms for Artist Point. Design Workshop (Jackson, WY) was retained for the final Artist Point design project (anticipated for 2005).
		Design Workshop
		NPS

Physical History:

Park Establishment and Canyon Exploration Prior to the Chittenden Bridge (1871 – 1902)

Artist Point's early history is significant because it ties the Canyon overlook to pivotal events that led to the establishment of Yellowstone National Park. Specifically, these events occurred in 1871 to 1872, in connection with Dr. Ferdinand Hayden's 1871 U.S. Geological Survey of the Canyon.

Prior to construction of the Chittenden Bridge in 1903, the south rim of the Grand Canyon of the Yellowstone was difficult to access because no bridge spanned the Yellowstone River. Though the north rim provided for easy access to numerous viewing points, daring travelers ventured across the river by ferry boat in search of alternative views of the Lower Falls and the Canyon (Whitacre 2000). Maps from the 1871 survey suggest that Dr. Hayden's expedition explored the south side of the canyon (U.S.G.S., 1878). In addition to mapping geologic features and collecting specimens, Hayden and members of his expedition wrote descriptively about the Canyon's beauty:

"But the objects of the deepest interest in this region are the falls and the Grand Canyon... No language can do justice to the wonderful grandeur of the Canyon below the lower falls; the very nearly vertical wall, slightly sloping down to the water's edge on either side, so that from the summit the river appears like a thread of silver foaming over its rocky bottom...the Gothic columns of every form standing out from the sides of the walls with greater variety and more striking colors than ever adorned a work of human art" (NPS, 1978).

Thomas Moran, a landscape painter, was a guest of the Hayden expedition. In the days before color photography, artists provided visual documentation of survey expedition's findings. Moran and expedition photographer, William Henry Jackson, created images that Hayden used to convey the richness of the Yellowstone Region's natural resources to Congress and the public.

While several of Jackson's photographs appear to have been taken from the south rim of the Canyon, there is no evidence that Moran actually traversed the south rim. It is speculative whether or not Jackson viewed the canyon from the south rim and enjoyed the vantages from the Artist Point rock outcropping. Moran did, however, study Jackson's photographs and used them as a base for his artwork (Kinsey, 1992). Moran was particularly inspired by the Grand Canyon of the Yellowstone River and spent considerably more time there than in any other area in the Yellowstone Region.

Moran's artistic renditions of the Canyon vistas and Jackson's photographs served as tangible proof of the Region's splendor. Moran and Jackson's artwork attested to the validity of the conservationists' argument to preserve the Yellowstone Region as a "pleasuring-ground for the benefit and enjoyment of the people" (Yellowstone National Park Act, 1872). The artists' depictions of the Canyon scenery and other Yellowstone wonders were influential in persuading Congress to preserve the Region. With the Hayden's survey report and Moran and Jackson's artwork as compelling evidence, Montana Territory's Congressional Delegate, William H. Clagett, introduced legislation to preserve the Yellowstone Region in December of 1871. The

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Yellowstone National Park Act was swiftly approved and on March 1, 1872, Congress set aside 2.1 million acres of the Yellowstone Region to serve as the country's first national park (Schullery, 1997). Following the establishment of the national park, visitation to Yellowstone increased, and by the turn of the century, visitor pressure to tour the Canyon's south side had mounted considerably. In 1900, Hiram Chittenden, the U.S. Army Corp of Engineers' officer in charge of Yellowstone road construction, lobbied Congress to fund the construction of a bridge across the Yellowstone River. Chittenden intended to make the south rim's views accessible to all park visitors.



William Henry Jackson stereograph allegedly taken from the south rim of the Canyon in 1871. Entitled "Yellowstone Canyon (from Artist Point)." (USGS Photographic Library)

Bridge & Road Construction (1903 - 1929)

Congress approved appropriations for Chittenden's bridge proposal and by 1903, construction of the Yellowstone River Bridge, a 120-foot arch of steel and concrete spanning the Canyon, was completed. In addition to providing vehicular access to the south rim of the Canyon, the Yellowstone River Bridge was significant because it was one of the first reinforced concrete bridges of the Melan Arch design to be constructed in the United States (Culpins, 1994). Chittenden, who took over responsibility for Yellowstone road improvements and construction in 1891, is credited with guiding the development of such an impressive structure. Chittenden felt that the dramatic location at the mouth of the Canyon and straddling the rapids of the Yellowstone River, merited an artistic design (Culpins, 1994).

Later in 1903, Chittenden and the Army Corps of Engineers built the Artist Point Road. The road extended from the bridge and terminated at the Artist Point rock outcrop. During early infrastructure construction in Yellowstone, park landscape architects concentrated on designing roads and bridges that did not detract from the visitor's experience of Yellowstone's natural beauty. The following quote from a senior engineer from the Bureau of Public Roads in 1929,

attests to the early road designers' conservation focus:

"In all the work done, close attention is given to the preservation of the landscape. The Park Service sees to that... The existing tree growth is saved whenever possible. Bridges, faced with native stone, are designed to blend harmoniously with the natural surroundings and highways are designed in every respect to develop and give access to the natural beauty spots and to detract as little as possible from the undisturbed beauty of reservations" (quoted in Culpins, 1994).

In 1906, the Artist Point Road was widened to 18 feet and certain sections were resurfaced with oil and gravel. At Artist Point, considerable circulation improvements were implemented to create sufficient room for horse-drawn stages to turn around at the base of the outcrop and park along the road. According to the Annual Report of the Chief of Engineers for 1906, there "was enough graded ground to park upward of 30 coaches." Sections of the Artist Point road underwent further re-grading and re-surfacing in 1919.

The Army Corps of Engineers constructed the first overlook structure, a wooden platform, at Artist Point in 1906-7. There is no documentation recording the exact date of construction; however the wooden platform is typical of other platforms built in the Canyon area between 1906 and 1907. In 1906, First Lieutenant Ernest D. Peek, Chittenden's successor, aspired to improve pedestrian access viewing points along the Canyon. Peek's improvement included the addition and replacement of stairways and platforms. The wooden structures built at Artist Point were typical of Peek's improvements. The wooden platform was accessed by a stairway built of 2" x 4' wooden planks. The platform was approximately 40 square feet and was enclosed by guard railing and included several benches. The Army Corps stained the wood at Artist Point to blend in with the natural environment (McClure, 2003). The Artist Point Road extended along the Canyon edge to a drop-off and turn-around area at the base of the platform stairs. A wooden structure that was constructed along the roadway at the base of the overlook stairs served as a stepping platform for visitors dismounting from coaches.

In 1926, while visiting Yellowstone National Park, landscape architect, Harold Caparn, recommended that the wooden stairways, ramps, railings that had been installed at several Canyon overlooks be replaced with earthen paths and masonry parapets of native stone (Caparn, 1926). The following year, NPS landscape architect Ernest A. Davidson worked in collaboration with Ansel Hall, NPS's Chief Naturalist and Director of the Educational Division, to sketch plans and elevations for the replacement of the wooden lookout platforms at Artist Point with rock masonry structures. Hall had also hoped to build an interpretive structure at Artist Point; however a kiosk was not installed until the 1930s. Reconstruction of the Artist Point platform did not take place until 1938; nevertheless, Davison's preliminary designs for the overlooks in 1927 are significant because they represent the first time the Canyon area received attention from a landscape design perspective (Davidson, 1927).

During the period between 1903 and 1929, transportation methods for accessing Artist Point changed dramatically. Initially, visitors traveled to the point by horse or horse-drawn stages. The year 1915 marked the first time automobiles were officially permitted in Yellowstone and

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resulted in greater volumes of traffic and horse and automobile conflicts. In 1916, the National Park Service was established and all national parks were open to motor travel. In this year, the Yellowstone Park Transportation Company replaced its horse drawn stages with “auto stages” manufactured by White Motor Company of Cleveland, Ohio.

The narrow Canyon-side stretch of Artist Point Road and the overlook terminus, designed prior to 1915, were incapable of accommodating the auto stages and the annually increasing number of automobiles. In 1927, Bureau of Public Roads highway engineer, Worth D. Ross, surveyed Artist Point Road and reported on its inadequacies:

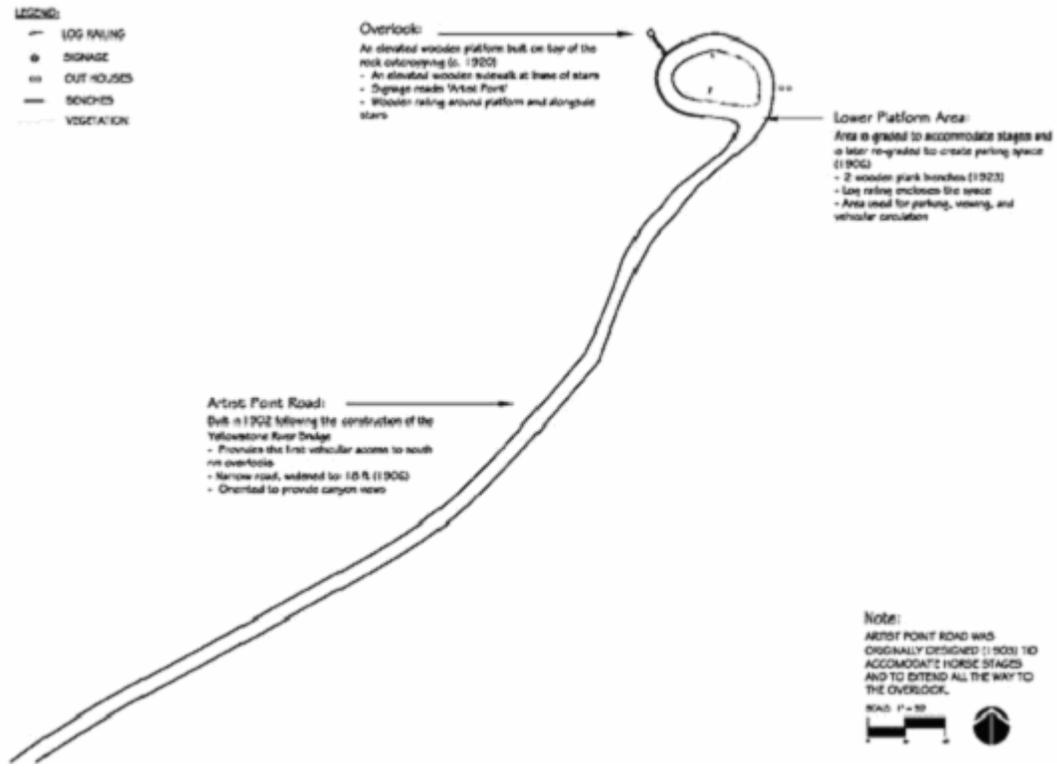
"Owing to the popularity of this view from Artists Point, the present road is entirely inadequate. Traffic is forced to go and return over the same road, a small loop of approximately 50-foot radius being provided at Artists Point for both parking and turning around. The present road is approximately 18 feet shoulder to shoulder with short stretches of excessive grade (reaching 12%) and poor alinement [sic]" (Ross, 1927).

While engineers called for the expansion of roads to accommodate increasing traffic volumes, designers and park management were apprehensive about the automobile jeopardizing the Yellowstone “experience.” Stephen Mather, then Director of the National Park Service, shared these concerns:

"The automobile should revolutionize the park tour, just as it changed travel conditions everywhere and turned into memories cherished methods of seeing and doing things. However, the old atmosphere of the Yellowstone is still to be enjoyed, not perhaps on roads, certainly, only a few hundred yards distant, where trails take their windy course through the forest" (Mather, 1919).

In 1928, C.F. Capes, an engineer for the Bureau of Public Roads, surveyed the road again and proposed a design alternative that would truncate the Artist Point Road short of the overlook, thereby creating a separate parking area and requiring visitors to walk out to the overlook to view the Canyon (Whitacre, 2000). Cape’s suggestion attempted to resolve the problem of increasing vehicular congestion at the base of the overlook. By limiting car access and creating a pedestrian route to the overlook, Capes’ design echoed Mather’s idea of maintaining the old atmosphere of Yellowstone a short distance from roads and parking areas. Ross and Cape’s surveys were the impetus for the 1930 construction phase at Artist Point.

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Site map depicting the early development of Artist Point, 1903 - 1929. (95% CLI Report, Shapins Assoc., 2003)



Prior to 1930, the Artist Point Road extended along the Canyon rim to the base of the elevated platform. (YELL 96222).

NPS Rustic Style Construction (1930 - 1939)

In 1930, Morrison-Knudsen Company of Boise, Idaho completed construction of the new Artist Point Road and parking area. At this time, the Artist Point road was reconfigured to terminate approximately 350 feet short of the overlook. The modifications included the construction of a sizeable parking area at the new terminus of the road. The oblong parking area extended 900 feet in length and 75 feet in width and accommodated 250 vehicles (Whitacre, 2000). Stone curbing delineated the parking area's edges and was used to prevent cars from continuing down the road to the base of the overlook. Closure of the final stretch of Artist Point Road to vehicular traffic led to the development of a pedestrian walkway or "promenade." The Artist Point promenade adhered to the road's original alignment and provided a pleasant entryway to the overlook. A kiosk containing information about the site and built from large, rough-hewn logs was placed at the beginning of the new promenade and helped mark the transition from the vehicular to the pedestrian zone.

The NPS Rustic architectural style influenced the 1930 and 1938 reconstruction periods at Artist Point. The NPS Rustic style was adopted by park designers between 1916 – 1941 and was characterized by the use of native materials and simple hand-tooled construction methods. "Harmony with nature" was the design philosophy that governed the NPS Rustic Style. Rustic designers preferred locally harvested or quarried timbers and rocks, in a rough or natural condition because they allowed built structures to blend with their natural environment. The utilization of indigenous materials to fabricate landscape features at Artist Point is representative of rustic era material selection.

In 1927, Thomas Vint assumed position as the chief landscape architect of the National Park Service and played a major role in the physical development of the national parks during his nearly forty year tenure. Early in his career, Vint established a uniform design standards based on the rustic style and emphasized to his staff the importance of harmonizing buildings and structures with the natural environment. The influences of the design standards are evident in the stone masonry work built during the NPS Rustic construction era at Artist Point. Committed to the Rustic style principle of "harmonization," park landscape architects selected stones for their variegated natural colors, random patterns and irregular lines so that they would match the geological features of the site (McClellan, 1998). Rhyolite, the stone that constitutes the Canyon's walls, was used in the masonry work and retaining walls at Artist Point.

The 1932 Yellowstone National Park Master Plan called for the redevelopment of Artist Point Overlook and recommended a rustic style for the new construction including stonemasonry features designed to blend into the natural setting (McClellan, 1998). A 1935 letter from acting superintendent, J. W. Emmert, to Hall, Chief Naturalist and Director of the Educational Division, Ansel Hall, expressed similar sentiments for the contextually sensitive reconstruction of Canyon's overlooks:

"It is desirable to replace the unsightly, flimsy and somewhat dangerous timber platforms and stairways with a good type of permanent construction suitable to the surroundings of Canyon... There should be no buildings or prominent structures on the Canyon rim, [and that] structures

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should be of stone and masonry... It is not desired to have pretentious or conspicuous structures, but the work should be kept simple and as inconspicuous as possible" (Emmert, 1935).

In 1938, the assistant superintendent, J. W. Emmert, circulated a memorandum requesting the inspection of all wooden structures used for lookout points around the Canyon. Emmert wanted an engineer to file a written report about the safety of the structures. This call for inspections was likely precipitated by the demolition of the wooden steps and viewing platform at Upper Falls as a result of a heavy snow and rockslide (Emmert, 1936).

In the 1930s the Civilian Conservation Corps (CCC) were working on projects in Yellowstone National Park; however, they were not involved in the 1938 construction of the Artist Point Overlook. Men who served in the CCC at Yellowstone National Park, did however, report that they visited the overlook in their free time (Bolhuis, 2002). The Rustic era construction at Artist Point was likely completed by crews from the Park under the supervision of landscape architect Hill and Chief Engineer C.A. Lord (Rogers, 1938).

The extant stone parapet wall and stone steps at Artist Point were built to replace the wooden overlook in 1938. The 1938 stonework was constructed in the NPS Rustic style with the harmonization of the structure and the natural scenery as the guiding design principle. In positioning the overlook on the rock outcropping, the designers were careful to site the structure on a stable foundation and to minimize disturbances to the Canyon scenery. The parapet was built to extend in a natural manner from the geologic features of the outcropping. In accordance with the NPS Rustic style, tremendous emphasis was placed on matching materials to the surrounding landscape.

In August of 1938, Park Naturalist Max Bauer met with landscape architect Hill and Chief Engineer C.A. Lord, to inspect the overlook construction. The following excerpts from Bauer's inspection report to the Superintendent reveal the Artist Point design team's commitment to the principles of NPS Rustic design:

"I am especially interested in seeing the structure appear wholly natural from the far side of the Canyon and also do not want to see any large pieces of rock dumped into the Canyon at this point, for they will be sure to scar the Canyon walls or uproot some trees down below" (Bauer, 1938).

"The rock used in the wall has been obtained from near Norris at the Virginia Cascades and is not very suitable for this structure. It is believed that better rock can be obtained from the talus slope on the south side of Elephant Back Mountain at the rear of the Lake Hotel, or at least some natural looking rock that is not too dark and does not have a stratified appearance" (Bauer, 1938).

Following Bauer's inspection report, Park Superintendent, E.B. Rogers, submitted a request to the Bureau of Public Roads for the use of some of their stockpiled rock for the construction of the Artist Point overlook. The Bureau honored Rogers' request and allocated the "large

light-colored boulders” they had recovered from road cuts as part of the Artist Point construction project (Matteson, 1938). Rocks excavated during construction were also reused on site to define the edges of the lower platform.

Though the following summary from Chief Engineer Lord refers to the observation platform at the Upper Falls, it echoes the sentiments of the designers of the Artist Point overlook. The Upper Falls reconstruction preceded the Artist Point overlook construction and provided a model for replacing the dilapidated wooden structure with a stone observation platform.

"In carrying out the work, the principal aim was to provide a structure that would blend with the Canyon rim and wall. Considerable difficulty was experienced in obtaining rock and boulders that were well weathered and that would simulate the natural structural form of the localities. Such stone was finally found... Quantities handled were comparatively small, but the work as a whole was a matter of trial and error, placing and replacing the rockwork until a satisfactory blending was obtained" (Lord, 1937).

Achieving a naturalistic appearance governed the construction of the stone stairs descending from the overlook to the lower platform. Rhyolite stones were roughly cut to form slab steps. The slabs were not neatly trimmed on the ends and widths varied significantly. Large boulders embedded in the slope flanked the stairs. The following are design recommendations by District Landscape Architect, Howard Baker, for the stone stairs leading to the Upper Falls Platform. These comments reflect the design principles that were adopted two years later for the NPS Rustic style stair construction at Artist Point:

"I believe it would be well to refrain from holding a definite six-foot width of the stairs, allowing enough variation to break the straight line. Sufficient boulders should be used on the side of the stairs to avoid the lined boulder effect along the sides" (Baker, 1936).

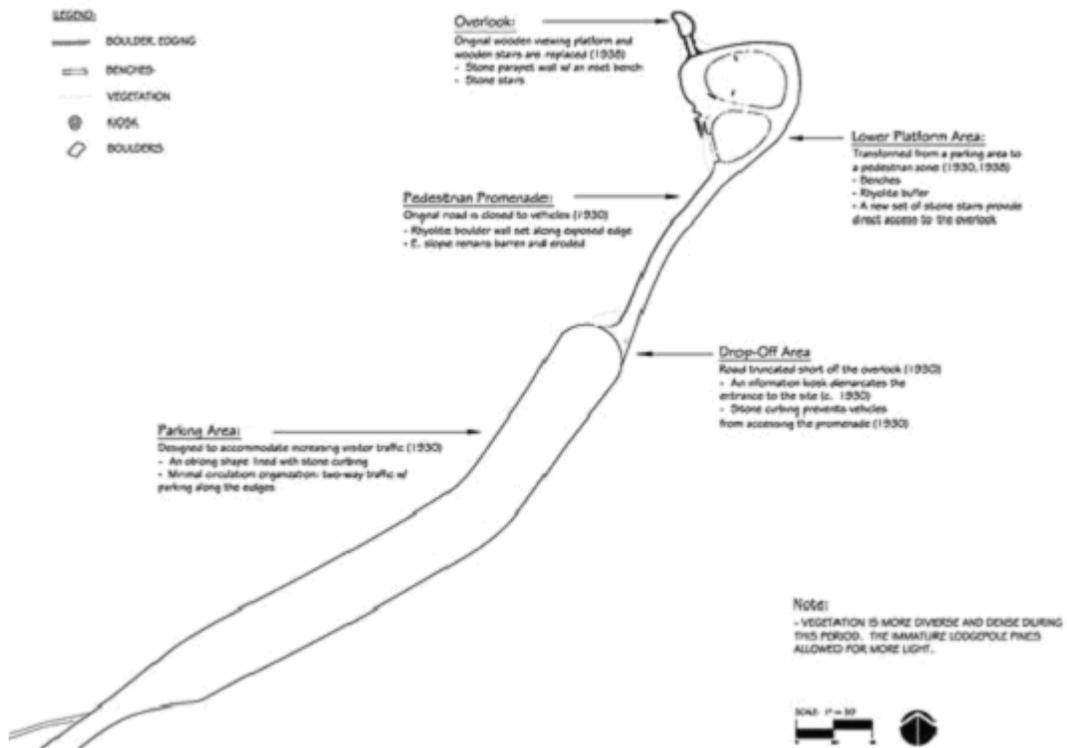
Other landscape features added to Artist Point during the 1938–39 NPS Rustic style construction included a second set of stone stairs descending from the promenade to the lower platform and the rhyolite boulder edging (1.5-3 feet tall) along the lower platform and the promenade. The boulders used to define spaces and edges were collected on site or from nearby Park stockpiles.

After 1939, the attention of park designers was drawn to the Artist Point parking area. By 1953, parking area reconstruction plans were drafted. In a 1956 proposed plan, the eastern edge of the parking area was to be reduced in length by 100 feet so that parked cars would not be visible from the Canyon’s north rim. Reconstruction was not scheduled at this time and the parking area was never truncated; however, the 1956 plan had several other proposed improvements including sidewalks and a bus-loading zone that were later adopted.

In 1962, the original 14.5-foot-wide Chittenden Bridge was replaced with the Memorial Chittenden Bridge. The new bridge, designed to accommodate two lanes of traffic and safely bear the weight of modern vehicles, was a marked improvement. By 1962, it was also clear that the Artist Point parking area was ill suited to accommodate the increasing number of

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visitors and larger vehicles. In 1963, following the construction of the Memorial Chittenden Bridge, engineers conducted surveys and preliminary reports for the Artist Point Road reconstruction. The reconstruction was deemed essential to accommodate the increasing volume of traffic on the road and the growing percentage of large vehicles



Map depicting the NPS Rustic Era site development of Artist Point, 1930 - 1939. (95% CLI Report, Shapins Assoc., 2003)



The overlook wall was built from locally harvested stones. The rhyolite boulders were intended to blend in to the Canyon setting. (YELL 20574-11)

Mission '66 Era Reconstruction and Later Construction (1965 - present)

The 1966-67 reconstruction of the Artist Point parking area marked a radical departure from the construction methods, material use, and design philosophy of the previous design era. The design concept for reconstruction adhered to tenets of the Mission '66 era. In order to address the problems arising from a steady increase in park visitors, the National Park Service initiated its Mission '66 program in 1956. The multi-million dollar improvements program was devised to protect and enhance the parks' natural resources while providing additional visitor facilities. In contrast to the NPS Rustic style, Mission '66 era designs were "modern," utilizing prefabricated materials and employing construction techniques that had been developed during World War II.

Following the construction of the Chittenden Memorial Bridge, the next major improvements to the Artist Point Road occurred between 1965 – 67. During this period, the Bureau of Public Roads administered the re-grading, widening and bituminous surfacing of the Artist Point Road. This Park Service Road Program project also involved the expansion of the Artist Point parking area. Typical of the Mission '66 design approach, the project was utilitarian in scope and did not conform to the romantic aesthetic conventions of the NPS Rustic style. The primary objective of the reconstruction was to increase the capacity and safety of the roadway and parking area (Final Construction Report, 1967).

The reconstruction of the parking area did not dramatically alter the configuration of the space. The parking area retained its oblong shape that resulted from the 1930 modification. The most substantial change to the 1930 design was the construction of a large concrete retaining wall along the southern perimeter. In 1966, the contractor began building the wall. Construction was delayed by continual slides that had to be controlled with timber shores. Cutting further

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into the sloping Canyon plateau (east) and constructing the retaining wall allowed designers to create more space for vehicular circulation and, in particular, meet the need for bus and large vehicle parking.

During the Mission '66 era reconstruction, many landscape features crafted from modern materials were added to the site. Concrete steps with a steel pipe handrail were built at the terminus of the parking area in 1967. Concrete curb and gutters replaced the stone curbing. The new surface drainage system installed during the reconstruction period featured corrugated metal piping and steel grate inlets. Traffic islands on either end of the parking area were installed in order to develop a more organized vehicular circulation system.

The final reconstruction of the Artist Point site took place in 1970. The project reconfigured the parking area to accommodate a one-way traffic pattern and separate parking for buses and cars. In order to expand the drop-off area, the circular traffic island at the eastern terminus of the parking area was reconfigured. At the time, the traffic island was planted with grass. New concrete sidewalks were also added to the site during the 1970 reconstruction.

The configuration of the Artist Point parking area has not changed since the 1970 reconstruction. The only additions to the parking area include signage, bear-proof trash receptacles and an asphalt ramp. The addition of warning signage along the parking lot's Canyon edge has reduced the amount of visitors trampling vegetation in the site's undeveloped areas; however the slopes along the parking area's northern perimeter remain fairly denuded. A log-cribbing wall was installed after the 1970 reconstruction in an attempt to control the erosion of the steep slope along the promenade's southern edge. The spatial organization and design features of the other site elements-the promenade, lower platform and overlook- remain true to their 1938 design. Modern improvements to these areas of the site included the square tube hand railings on the two sets of stone stairs and two new Rustic Revival-style benches in the lower platform. The railings were a safety measure added c. 1995 and the Yellowstone Park Foundation donated the benches to the Park in 2001. Artist Point, however, is slated to undergo further reconstruction in the near future. A landscape architecture firm has been retained to create a new design for the site, and construction is anticipated to begin in 2005.



*The Mission '66 era reconstruction of the parking area utilized modern materials and included the construction of a large concrete retaining wall and concrete curb, gutters and sidewalks.
(YELL 95086)*

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

The landscape characteristics at Artist Point embody the distinct design, materials, workmanship, and feeling of the NPS Rustic Style era (1916-1941). The integrity of site's natural features, spatial organization, land use distinctions, cultural traditions, topography, vegetation, circulation, views, and small-scale features contribute substantially to Artist Point's historic significance.

Perched on the edge of the Grand Canyon of the Yellowstone River, the inventory unit's location exhibits a sublime quality. The location offers unobstructed views of the Canyon and the Lower Falls that have inspired visitors for over a century. Artist Point's setting retains its integrity and the NPS Rustic era landscape architects respect for the natural systems and features that define the location is apparent in the design of the overlook. In particular, the use of stone and timber materials gathered from park resources and the handcrafted workmanship that allows built structures to blend with their surroundings articulate the Rustic design principle of subtly complementing the natural environment and enhancing the visitor's experience of natural features.

Artist Point and the other Canyon overlooks' association with Thomas Moran and Native American tribes also contribute to the significance of the inventory unit. The historic integrity of the setting, location and feeling of Artist Point convey how the Canyon overlooks would have impacted a landscape painter and the earliest inhabitants of the Yellowstone region. These associations, however, are not readily apparent to many visitors who are unfamiliar with the sites' history and prehistory. The site presents the opportunity to interpret the tribal cultural traditions and Moran's artwork, both of which focus on the location, setting and feeling of the Canyon overlooks.

HISTORIC INTEGRITY

Overall, the Artist Point site has retained historic integrity. The extant landscape features at Artist Point articulate clearly the distinct design, materials, workmanship, feeling and association of the NPS Rustic Style Era (1916-1941). Similarly, the site's location and setting evoke an appreciation for the Canyon's association with legendary figures in Native American cultures as well as an understanding of how the Canyon scenery inspired the preservation of the Yellowstone Region.

CONTRIBUTING FEATURES BY LANDSCAPE CHARACTERISTIC

NATURAL SYSTEMS AND FEATURES

Natural processes that continue to shape the larger context of the Grand Canyon of the Yellowstone

SPATIAL ORGANIZATION

Identifiable vehicular and pedestrian zones and sub-zones within each of these larger spatially separate areas

LAND USE

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Yellowstone National Park

Distinct transportation and passive recreational land uses

CULTURAL TRADITIONS

NPS-Rustic Design Style and Native American events and persons associated with the canyon

TOPOGRAPHY

Elevated overlook and drop to Canyon bottom
Stone retaining features around stairs and overlook

VEGETATION

Conifer groves in the lower platform area
Trees framing views in lower platform area
Vegetative buffer screening views from opposing Canyon rim

CIRCULATION

Pedestrian promenade
South rim trailhead
Stone stairs (to overlook, to lower platform)

VIEWS AND VISTAS

Promenade views
Lower platform and overlook
Obscured view from other side

SMALL-SCALE FEATURES

Overlook parapet wall
Overlook bench
Rhyolite edge (along promenade and lower platform)
Split-log benches

Landscape Characteristic:

Archeological Sites

A Class III Cultural Resource Inventory of the North and South Rim Roads of the Grand Canyon of the Yellowstone in Yellowstone National Park, Wyoming, was conducted in 2003, and is documented in Paul Sanders 2000 report. The report concludes that the Artist Point viewing area is a historic archeological site.

Buildings and Structures

The historic integrity of the structures at Artist Point has been compromised by the Mission '66 era site improvements. The modern era reconstruction replaced the historic storm water drainage system and none of the stone rubble features from the 1930s are extant. Similarly, the building technologies and materials employed in the construction of the concrete retaining wall detract from the simple design vocabulary and the rustic character of the site.

The workmanship and natural materials used to construct the timber retaining feature are noteworthy because they are representative of the design philosophy of the period of significance. Though they are modern additions to the site, the hand hewn timbers used in conjunction with uncut stones to fabricate the log cribbing wall adhere to NPS Rustic design principles. Nonetheless, the construction method and isolated use of this style of retaining wall does not convey a sense of historic design to the same degree as masonry work that may be observed at Artist Point.

Significant structures at Artist Point include the site's storm water drainage and structural engineering systems. The steep topography at Artist Point established the need for both of these functional elements. First installed during the Rustic style construction period, the storm water drainage system collects water from the parking area and surrounding landscape and conducts it off the site. During the Mission '66 era reconstruction period, retaining wall structures were built to address problems of erosion and allow for the reconfiguration of the parking area.

STORM WATER DRAINAGE SYSTEM

The Mission '66 era reconstruction phase included improvements to the storm water drainage system originally constructed in the 1930s. The reconstruction required the removal of stone rubble masonry drainage infrastructure that was installed during the 1930s period of significance. The historic system was noteworthy because it utilized native materials and visually blended with the environment.

The extant Mission '66 storm water drainage system marked a substantial shift from the original system in that it featured modern materials and utilized mechanized construction techniques. Drainage features in the original system contained more design details. Cement rubble masonry work decorated the manholes, headwalls and intakes and helped to bind the design features of the drainage system to other masonry landscape features. Portions of the historic drainage system still remain. The system installed in 1965-67 includes concrete curb and gutters that channel water into seven steel-grate drop inlets within the parking area. Behind the retaining wall a two-foot wide concrete channel also directs water into drop inlets. Corrugated metal pipe conducts the water underground and ultimately disposes of the water through an 18" by 29" corrugated metal pipe arch culvert on the Canyon edge (Whitacre, 2000). The positioning of the culvert is problematic because the storm water runoff from the site has resulted in the discoloring and erosion of the Canyon wall. This drainage outlet could also have an impact of water quality in the river below. With the expansion of the parking lot during the Mission '66 era reconstruction and the increase in the amount impervious surface, the volume of storm water run-off also increased and has begun to scar the Canyon wall below the outlet. The dark stains left by the water are visible from the lookouts on the north side of the Canyon.

RETAINING WALL

Whereas the Rustic era design features and structural elements at Artist Point harmonize with their surrounding landscape, the concrete retaining wall that was installed along the south edge of the parking area during the Mission '66 era reconstruction phase is conspicuous. The retaining wall is approximately 75 feet long and spans the majority of the parking area's southern perimeter. Due to its size, the wall visually dominates the parking area. The structure allowed for the expansion of the parking area for accommodating more vehicles. Though structurally sound, the wall appears dilapidated with peeling paint, vertical cracks and deteriorated expansion joints.

Interestingly, a 1964 working drawing for the Mission '66 era reconstruction calls for "masonry retaining walls" on both the north and south edges of the parking area. A stone retaining wall would have helped to visually bind the parking area with NPS Rustic style design elements found elsewhere at the site. Given the Mission '66 era design approach and commitment to the use of modern construction techniques, contemporary materials, and cost effective alternatives, it is logical that a concrete wall was constructed.

Subsequent site improvements to the structural engineering system are more congruous with the historic character of the site. For example, a log-cribbing wall and large rhyolite boulders inset into eroding slopes along the promenade were built after the 1970 reconstruction period. While the scale of the log-cribbing wall does not mirror the large size of the 1930s era log features nor Rustic-era construction techniques that are found elsewhere on the site, the use of natural materials to build a retaining structure is in keeping with the NPS Rustic style design approach.

NON-EXTANT STRUCTURES

In the 1930s, a large wooden kiosk was constructed at Artist Point and situated at the entrance to the promenade. The kiosk likely exhibited information about Artist Point and the Canyon area's natural features. Sketches from 1942 for a replacement trailside exhibit depict a stone structure that visually replicates the existing stonework on site. The proposed stone exhibit was never constructed. The only extant interpretive signage structure at Artist Point is a small wayside exhibit in the lower platform area (see small-scale features).

Additionally, two separate vault toilets ("WCs") were installed prior to 1931 near the present-day juncture of the pedestrian promenade and unpaved footpath that leads to Sublime Point. Sited approximately 40 feet in a wooded area east of the extant paved promenade, these "one-seater" toilets were never considered integral to the overall site plan.

Character-defining Features:

Feature: Stone retaining features (rhyolite boulders) around lower promenade and overlook stairways.

Feature Identification Number: 100273

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



In 1947, a wooden kiosk provided information about the Artist Point site. Also of note is the stone curbing lining the parking area. The kiosk and stone curbing were removed during Mission '66 era reconstruction. (YELL 890215)

Circulation

The alignment and configuration of the pedestrian circulation system essentially remains unaltered from the 1930s period of significance. Features constructed with natural materials such as rhyolite boulders walls and stone stairs continue to define the pedestrian flows and are significant reminders of Rustic era workmanship. Similarly, the asphalt paving represents a “signature” material from 1930’s park design traditions. The pedestrian path leading from the parking area to the overlook retains the feel of the Rustic era “promenade” design and remains an inviting setting.

The Mission '66 era Artist Point reconstruction detracted from the historic integrity of the parking area. It is no longer representative of the NPS Rustic design style of the 1930s. In reconfiguring the parking area to accommodate more and larger vehicles, little attention was paid to preserving the feel of the Rustic era design. Removal of the stone curbing and the introduction of modern materials and design elements such as the concrete retaining wall compromised the historic character of the parking area. Unlike the Rustic Era design approach that blended materials with their surroundings, the Mission '66 designers built features like the large concrete retaining wall that contrasts abruptly with the area’s natural environment. A 1964 working drawing for the Artist Point parking area specified a “stone masonry retaining wall,” so perhaps budgetary restrictions forced the designers to utilize more cost efficient materials such as concrete. The Mission '66 era designers did not, however, alter the alignment of the parking area and were careful to retain the parking area’s vegetative and topographical screen along the northern edge.

Artist Point's original circulation system was designed in 1903 to accommodate horse-drawn stages. As modes of transportation evolved and visitor numbers escalated, the circulation system has undergone considerable alterations. Following a 1930s design decision to restrict all vehicles to a developed hard-surfaced parking area, a separate pedestrian circulation system was developed. The pedestrian circulation system was designed as a transition zone between the overlook and the parking area and capitalizes on Canyon views.

PEDESTRIAN CIRCULATION

During the Mission '66 era reconstruction, sidewalks were built on the southern edges of the parking area to direct pedestrian traffic. The sidewalk collects passengers unloading from buses and leads them along the periphery of the parking area to the promenade. Another sidewalk, along the north side of the parking lot is obscured by erosion debris. Despite the sidewalks, most visitors leave their parked cars and choose the most direct route to the promenade by walking down the central aisle of the parking area and across the barren traffic island to the stairs or ramp. Due to the number of cars and buses routinely passing through the site, pedestrian travel from the cars to the promenade is oftentimes a chaotic and unsafe experience.

The pedestrian promenade provides a connection between the parking area and the overlook. The 11-foot wide entryway extends from the concrete steps in the drop-off area to the lower platform. The oval configuration of the lower platform was established by the 1903 road construction. In order to create a drop-off point and parking area, a loop cul-de-sac was designed at the road's terminus. Today the former road serves as a pedestrian pathway and viewing area. A set of stone stairs added to the site in 1938 provide the most direct route to the base of the overlook. Alternatively, a visitor could bypass the stairs and gradually descend to the lower platform by taking a longer route along the asphalt pathway. This secondary route passes a trailhead from which a secluded trail leads to Sublime Point (and on to Ribbon and Wapiti Lakes). Both the stairs and the pathway terminate at the lower platform. Since the pathway leads to the quiet, underutilized eastern side of the lower platform, it is the more peaceful of the two routes to the overlook.

The surfacing of the promenade and lower platform is bituminous asphalt. This material was the preferred surfacing material of the NPS Rustic era and was introduced at Artist Point during the 1930 construction period. Asphalt was used to pave the dirt and gravel parking area, promenade, and lower platform. Bituminous surfacing was widely used on pedestrian pathways in the national parks prior to WWII because it was economical and required relatively little sub-base preparation. Bituminous asphalt was also preferable because its black color reduced glare and allowed it to recede visually. Moreover, the plasticity of asphalt appealed to the NPS Rustic era designers because the surfacing material conforms to the landscape's contours.

To access Artist Point's ultimate destination-the overlook-visitors must ascend a set of stone

stairs. Given the stairs, the overlook is not universally accessible. A recent accessibility study reported that retrofitting the overlook to be universally accessible would necessitate the construction of a large ramp along the eastern shoulder of the rock outcrop. The structure would likely be visible from across the Canyon and would have considerable impact on the character of the site. An alternative option to retrofitting the overlook is to improve the viewing areas of the lower platform. The lower platform is already universally accessible and provides impressive views of the Lower Falls and the Canyon's dramatic scenery.

VEHICULAR CIRCULATION

Artist Point is accessed by Artist Point Road, a road spur of Yellowstone's primary vehicular artery, the Grand Loop. The majority of visitors arrive by automobile, though recreational vehicles and tour buses are other popular means of transportation in the Park. The South Rim Drive extends north 1.53 miles from the east end of the Chittenden Bridge to the terminus of the Artist Point parking area. The road is open to general tourist travel during the summer and is open to snowmobiles and other tracked vehicles in the winter. The visitor circulation pattern at Artist Point typically involves navigating the parking lot by car and then walking to the overlook. Artist Point is, however, linked to the Uncle Tom parking area via a trail so visitors may elect to enter the site on foot. The trailhead for this wooded footpath between the two overlooks is located on the northwestern edge of the parking area.

Although the parking lot is included within the boundary for Artist Point, changes that date to the Mission '66 period and later render this parking lot noncontributing. The extant vehicular circulation flows were established during the 1970 reconstruction. Vehicular traffic follows a one-way pattern, traveling in a counter-clockwise direction around the parking area. Islands and a concrete wheel stop help direct the traffic through the parking area and signage designates different parking zones (i.e. cars, buses or handicap parking). Drivers can choose to drop-off their passengers at the concrete stairs leading to the promenade or they can bypass the drop-off area and park.

Prior to the Mission '66 era and 1970 reconstruction periods, the circulation system was less structured. During the 1930s period of significance, stone curbing lined a "dead-end" parking area. Cars were parked haphazardly, mainly along the edges of the lot. Although current circulation patterns are clearly defined by signage, islands and painted parking spaces, the volume of cars and pedestrians within the space make it difficult, and at times dangerous to navigate. Cars backing out of parking spaces are particularly vulnerable to conflicts with other motorists or the multitudes of visitors that pass through the middle of the parking area en route to the overlook.

FUTURE CIRCULATION PATTERNS

Park landscape architects and engineers are currently considering the development of a shuttle service that would transport visitors to Artist Point. Proponents of increased public

transportation in the Park favor the shuttle service because it could potentially eliminate, or at least reduce, the number of personal vehicles driven to the site. Reducing vehicular congestion would make for safer and more pleasant pedestrian circulation system at Artist Point. It is likely that a shuttle alternative will be reviewed during the upcoming redesign of Artist Point.

Character-defining Features:

Feature: Pedestrian promenade

Feature Identification Number: 100275

Type of Feature Contribution: Contributing

Feature: South rim trailhead

Feature Identification Number: 100276

Type of Feature Contribution: Contributing

Feature: 2 sets of stone stairs (descending to the lower platform and ascending to the overlook)

Feature Identification Number: 100274

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



The promenade traverses the Canyon rim and offers visitors their first views of the falls the colorful canyon walls. (Shapins Assoc., 2003)



The rough-cut stone stairs are evocative of NPS Rustic style as they blend into their surrounding landscape.

(YELL 87404-2)

Cluster Arrangement

See Spatial Organization

Constructed Water Features

N/A

Cultural Traditions

NATIVE AMERICAN TRADITIONS

The relationship between the ERI-defined place and the CLI inventory reflects the multiple meanings ascribed by different social groups, through time, to the same place. Native American cultural traditions are relevant to the broader context of the Grand Canyon of the Yellowstone that is viewed from Artist Point. Prior to the development of Artist Point and the establishment of Yellowstone National Park, at least two contemporary tribes have documented association with the Grand Canyon through their oral traditions. These are the Crow Tribe in

Montana and the Shoshone-Bannock Tribes in Idaho.

To date, it is known that a division of the Crow Tribe, referred to as the “Mountain Crow,” occupied the area of the Grand Canyon before the NPS became custodians. While inhabiting the Yellowstone environment, members of the Mountain Crow generated their histories and traditions associated with the same land the NPS now manages and which created its own history and traditions associated with the Grand Canyon. The Shoshone-Bannocks, like the Crow and the NPS, engendered their own historical associations with the Grand Canyon of the Yellowstone.

The Bannock oral account documents the manner in which “Coyote created topographic features of the Canyon and the Falls” while the account of the Mountain Crow relays how a heroic Crow figure tamed the natural and potentially dangerous forces of the Canyon to make it safe for the Mountain Crow.

On a yearly basis, the Mountain Crow once inhabited the Yellowstone Region from the late spring through the early fall. This yearly migration to the park and the activities that occurred while the Crow seasonally lived in the Park from approximately the late 1500s through the mid-nineteenth century are documented in a set of videotapes produced in the fall of 2002. A debate exists about the period of time during which ancestors to the Shoshone-Bannock Tribes were in the area. Oral tradition and some archeological evidence place their progenitors in the areas as early as the Paleoindian period (9500 - 8000 B.C.). However, some archeological evidence suggests that it may have been later, approximately 1000 A.D. (Sucec, 2003).

While the Park is fortunate to have these oral narratives that portray the significance of the Grand Canyon area to two tribes, other accounts may exist of which we are unaware. The Park will continue to consult with affected tribes and hopes to learn more about the meaning and significance of Canyon area to them.

The cultural traditions of the Mountain Crow and Shoshone Bannock tribes are not represented in the design or landscape features at Artist Point, and have not directly influenced the development of Artist Point in terms of workmanship, patterns of land division, or stylistic preferences. However, historic and prehistoric ties to the Mountain Crow and the Shoshone-Bannocks to the larger landscape of the Grand Canyon are another notable element of the site’s cultural heritage.

An opportunity exists to provide an interpretation of tribal cultural traditions and archeological information that focus on the overlook’s location, setting and feeling. Such an addition would be in keeping with the Park’s goal of integrating information about native heritage into current exhibits and other visitor education materials (Long Range Interpretive Plan for YNP, 2002).

NPS RUSTIC and MISSION 66 TRADITIONS

Cultural traditions that have influenced methods of construction at Artist Point include the “NPS Rustic” and the “Mission ’66” design styles. The NPS Rustic design style, embraced by the

National Park Service from the 1910s to 1940s, is evidenced in the stone masonry and log craftsmanship at Artist Point. The Mission '66 cultural tradition, dating from 1956 – 1966, is characterized by the use of modern materials and machine-driven methods of construction.

Given the preservation of the design, natural materials and handcrafted features at Artist Point, the NPS Rustic style continues to define the site's character. Since the NPS Rustic style is a cultural tradition directly tied to the 1930's period of significance, the integrity of the site's Rustic design elements contributes substantially to Artist Point's historic importance. The NPS Rustic cultural tradition is evidenced clearly by design features in the promenade, lower platform and overlooks areas of Artist Point.

The aim of the NPS Rustic style was to minimize the intrusiveness of built structures within a natural setting. The style is especially noted for handcraftsmanship and the use of native materials. Stone utilized in the fabrication of landscape features and buildings continues to serve as an identifiable and standard design element representative of the NPS Rustic style. The use of native materials and asphalt along the promenade, overlook and lower platform results in a unified design that lends the site a naturalistic character and historic feel.

At Artist Point, rhyolite, a stone material indigenous to the Canyon area, was selected as the primary construction material. Most vertical built features, such as walls, stairs and curbs were originally crafted from stone, although the treatment varies as required by specific function. Natural use of stone, such as rhyolite boulders that line the lower platform and promenade, are typical of the Rustic design tradition. The variety of boulder shapes and their irregular spacing emphasizes the informality and naturalistic feel of the stonework. The scale of the boulders, ranging between 1.5 to 3 feet high, is appropriate to the large-scale setting of the Canyon. The stone stairs that lead to and from the lower platform are fashioned from rhyolite as well. However, the need for consistent detailing and safety required that the stone material be mitered. Nonetheless, the individual treads vary in length, thereby forming an irregular edge that contributes to their primitive visual appearance.

Additionally, bituminous concrete (asphalt) represents a commonly used construction material that has become a trademark of NPS Rustic design. Although processed from aggregates and crude oils, the unobtrusive qualities of asphalt materials such as the dark color, resistance to sun glare, and ability to conform to natural contours are consistent with design ideals asserted during NPS Rustic era of construction.

The split log benches at Artist Point are also representative of the rustic design tradition. The logs utilized in the benches are knotted. The rough-hewn appearance was intentional and represents a conscious use of materials in their natural, unfinished state. The construction techniques used to build the log features were typical of the NPS Rustic style tradition, employing simple joinery carpentry techniques.

MISSION '66

The Mission '66 era design philosophy favored modern materials, simple or mass-manufactured forms, and technologically advanced construction methods. With the aim of meeting the needs of increasing numbers of visitors at Artist Point, the Mission '66 era reconstruction of Artist Point utilized both manufactured materials and efficient means of construction implementation to enlarge the parking area and improve vehicular circulation at the site. In contrast to the picturesque prototype of the NPS Rustic style, Mission '66 era improvements at Artist Point are strictly utilitarian in nature and provide for a stark contrast to the natural landscape or preexisting landscape features.

New structural forms and modern materials, such as concrete, characterize the Mission '66 era improvements at Artist Point. The majority of the modifications have occurred in the parking area where the use of concrete is most notable in the retaining wall and concrete curbing. Concrete headwalls, steel grate inlets and corrugated metal piping are evidence of the refurbished storm water drainage system from this era of construction.

The Mission '66 era and the 1970 construction projects have compromised the historic character of the parking area that originally reflected Rustic style design. Removal of historic features such as stone curbing and stone rubble masonry headwalls and the substitution of modern materials and structures during the Mission 66 era construction was particularly destructive to the historic character of the parking area.

Character-defining Features:

Feature: Native American events and persons assoc

Feature Identification Number: 91803

Type of Feature Contribution: Contributing

ERI ID Number: YELL0002

ERI Name: Grand Canyon of the Yellowstone

Feature: NPS Rustic Design Style

Feature Identification Number: 92177

Type of Feature Contribution: Contributing

ERI ID Number: YELL0002

ERI Name: Grand Canyon of the Yellowstone

Land Use

The principle human pursuit at Artist Point is focused on viewing Canyon scenery from a natural setting. All developed features at Artist Point serve to accommodate park visitors and guide their experience of the Canyon's remarkable surroundings. Land uses at Artist Point serve specific human activities and may be classified as (1) transportation use and (2) passive recreational use.

TRANSPORTATION USE

Since public visitation to Artist Point was made possible in 1903, the historic designs for the site have addressed the increasing number of seasonal visitors. When the Artist Point Road was first constructed, horses were the primary means of touring Yellowstone. The introduction of the car to Yellowstone in 1915 required park engineers and landscape architects to design for larger vehicles and greater volumes of visitors. In 1927, an average of 350 vehicles traveled to Artist Point daily; by 1960 the average had increased to 2,000.

The 1930 decision to prohibit vehicular access to the base of the Artist Point overlook was in response to the increasing number of vehicles crowding the lower platform area, thereby diminishing the tranquility of the visitor experience. Similarly, the Mission '66 and 1970 era construction phases required the reconfiguration of the parking area to accommodate more cars and separate parking for automobiles and buses. Transportation uses continue to influence the development of Artist Point, as park landscape architects and engineers consider the potential of using public transportation as the primary means of site access.

PASSIVE RECREATION USE

Passive recreation is the dominant activity at Artist Point and the layout of the pedestrian area reflects this designated use. In particular the 1938 site overhaul helped to spatially separate vehicular from pedestrian recreational uses. Passive recreation – primarily viewing scenery – is made possible at several locations within the pedestrian zone and affords subtle variations in the manner in which landscape views are experienced.

Natural Systems and Features

The public's desire to view the extraordinary natural features of the Grand Canyon of the Yellowstone River guided the site selection, design layout and subsequent development of Artist Point. The Artist Point setting is significant because it provides an opportunity for visitors to witness the dynamic processes of erosion that formed the Canyon and continue to shape the physical landscape.

HYDROTHERMAL ACTIVITY

The walls of the Grand Canyon consist of rhyolite, a geologic material that formed when lava from Yellowstone's great volcanic cataclysm cooled some 275,000 years ago. Over time, the rhyolite has been altered through exposure to chemicals, hot water and steam. The rhyolite viewed from Artist Point is characterized by its unique coloration and susceptibility to erosion. The erosional development of the Grand Canyon has occurred within the past 150,000 – 125,000 years, a remarkably short period in terms of "geologic time." The accelerated headward stream erosion is due, in part, to the fact that the Canyon overlies one of the fracture zones of the Yellowstone Caldera. The deep fracture zone provides a conduit for the flow of hot fluids and steam rising from the molten rock 3 – 8 miles below the surface. As hot liquids have percolated to the surface, they caused severe chemical and physical changes

(hydrothermal alteration) in the rhyolite lava flows. The bright yellows, reds and orange hues of the hydrothermally altered rhyolite are a result of the reactions between the rock and the rising hot fluids and steam. The percolating fluids also weakened the rhyolite making it more susceptible to erosion (William, 1971). Unusual geologic structures such as tall spires and hoodoos that may be observed from Artist Point are a product of stream erosion. The force of the Yellowstone River cut the hydrothermally altered Canyon rock with relative ease and thereby managed to carve the dramatic Grand Canyon at a relatively rapid rate.

CANYON FORMATION

Yellowstone Lake provides the reservoir of water that fuels the powerful Yellowstone River. The lake was formed when water filled a portion of the Yellowstone Caldera. Initially, the lake drained to the south and only a small stream flowed north along the course of the Yellowstone River. Over time, the headwaters of the diminutive north flowing stream eroded in the direction of the Lake and managed to reverse the drainage course. By tapping the huge source of water, the small stream was quickly transformed to a mighty river that flowed forcefully northward and began carving the weakened rhyolite. As the riverbed steepened, the erosion escalated. The water's flow increased and the river carried larger quantities of grinding agents (silt and stones).

Despite the fact that both sides of the Canyon and the entire plateau were glaciated during the Ice Ages, the Canyon is not a steep-walled glacial trough and shows no signs of being carved by the ice masses. The Yellowstone River is solely responsible for the Canyon formation.

The waterfall viewed from Artist Point, named Lower Falls, drops 308 feet from an upper pool. The falls formed where the river flows over resistant, unaltered rhyolite lava rock. From the Lower Falls, the river flows through the narrow Canyon bottom at a forceful rate. Plumes of water rising from geysers alongside the river attest to the ongoing thermal activity lying below the Canyon surface.

Rock outcroppings are natural features at Artist Point that serve as the site's original viewing platform. The thermally altered rhyolite of the overlook area are covered with loose soils, and are sparsely vegetated by Lodgepole pines. Patches of Lodgepole pine also line the Canyon walls on faces that are more geologically stable and not completely sheer.

Landscape Characteristic Graphics:



Views from the Artist Point Overlook reveal the natural processes of erosion and hydrothermal alteration that shaped the Canyon. (YELL 95085)

Small Scale Features

A variety of small-scale features add to the character and feeling of Artist Point. The small scale features constructed during the 1930s period of significance in the promenade, lower platform, and overlook areas retain a high degree of historic integrity in terms of materials, workmanship, design and feeling. These design features are representative of the NPS Rustic style.

Stone and wood utilized in the fabrication of many of the small scale features serve as identifiable and signature design standards of the NPS Rustic style from the 1930s period of significance. Features such as the boulder edging and benches are simple structures, appropriately scaled to their natural context. The use of indigenous stone at Artist Point reflects the aesthetic preference of the NPS Rustic era designers to incorporate locally available materials into their designs.

Workmanship is another distinguishing characteristic of the small scale features. Hand hewn timbers and hand cut stones represent simple building techniques of the NPS Rustic era. In particular, the rough cut stone stairs and irregular patterning of rhyolite boulders in the parapet wall are evocative of the romantic design influences of the period of significance as they intentionally blend into their surrounding landscape. Similarly, the historic split log benches in the lower platform represent simple and utilitarian building traditions of the 1930s that were designed to be subtle, non intrusive additions to a space.

The natural materials and workmanship of many small scale features dating from the 1930s express the rustic and romantic feel representative of design traditions of the NPS Rustic style. Modern “improvements” to these features such as the steel tube railing on the stone stairs compromise the historic character of the design elements. The steel railing contrasts with the native stonework and adds rigidity to the stairs that jeopardizes the harmonization of the feature with its natural surrounding.

The removal of stone curbing and the introduction of modern materials like concrete and steel have resulted in the loss of the historic integrity of small scale features in the parking area. The concrete stairs and curbing, steel handrails, and metal signage in the parking area do not adhere to the NPS Rustic style design approach from the 1930s period of significance. It appears that no attempts were made to bind the modern design elements with existing features. As a result the workmanship and materials of the Mission ’66 modifications completely contrast with the NPS Rustic style.

As a result of considerable reconstruction of the site that has occurred since 1903, few unifying characteristics exist among the small-scale features. Nonetheless, extant NPS Rustic style small-scale features that date from the 1930s exhibit shared characteristics of materials and craftsmanship, and help unify the Artist Point site design. The small-scale features listed below are inventoried by type in order to illustrate the variety of design styles at Artist Point.

SIGNAGE

Signage at Artist Point provides information to direct visitors, protect park resources and interpret the Canyon scenery. Directional signage within the parking area varies in style. The signs for the South Rim Trail and winter travel represent rustic park design. The sign uprights are timber posts and the plaques are wooden boards. This rustic style signage is painted dark brown and the carved lettering is painted white. Historic photos from the 1920s reveal a similar sign used to mark the site as Artist Point. The metal signs fastened to brown timber posts represent another signage style. These signs were likely installed after the 1967 reconstruction. The steel black box containing information brochures about the Canyon area mounted on a steel pipe and the “bus/no car parking” metal sign mounted on the retaining wall are additional Mission ’66 style signs.

Beyond the confines of the parking area the only signage features are a trail sign and a wayside exhibit. The brown plastic plaque marking the trailhead at the edge of the lower platform is mounted on a timber post and is in keeping with the NPS Rustic style character. The wayside exhibit entitled “Canyon Colors” at the lower platform is a black metal structure that frames a display explaining the geological process of the Canyon’s formation.

STONE WORK

Stonework at Artist Point is characterized by the use of rhyolite, the geologic material that comprises the sheer face of the Canyon walls. Stone for the NPS Rustic style construction work at Artist Point was gathered from various stockpiles in the Park and some was recovered from the site itself. In a 1938 memorandum to the superintendent, Park Naturalist, C. Max Bauer, stresses that loose rock on site be “carefully recovered and not allowed to slide down into the Canyon.” The rationale behind this memorandum was likely twofold: (1) to prevent scarring of the Canyon walls due to geologic materials that would potentially become dislodged during construction and (2) to utilize geologic materials that were salvaged on the site as a result of demolition or grading.

Rhyolite boulders line the promenade and the lower platform at Artist Point and form a safety buffer that also directs pedestrian traffic. Historic photos from the 1930s suggest that the boulder barrier predates the 1938 reconstruction period and may have been installed when the original Artist Point Road was constructed. Masonry guardrails were applied as early as 1920 to curvilinear paths along the south rim of the Grand Canyon and the boulders were likely applied to the Artist Point site during the 1930s construction. The boulders along the promenade range from 1-3' tall. The large scale of the boulders ensures a contextual fit with the expansive natural setting surrounding Artist Point. The boulders are not mortared; instead they are bedded slightly in the ground. The boulders form a consistent edge with few gaps wider than 8". The irregular shapes of the boulders and their varying sizes lend the feature a naturalistic and informal character.

The stone barrier along the eastern edge of the lower platform differs from other sections of the edging because the boulders are mortared and have a smooth cut face. The boulders vary greatly in size and occasional small boulders (1.5'x1') are stacked vertically. Unlike the other stone barriers along the promenade and other sections of the lower platform, the boulders on the eastern edge were mortared in order to provide a more secure safety barrier along the Canyon edge. This section of the platform's wall was likely to have been installed later than the original stone barrier. Boulders at the base of the overlook and flanking the overlook stairway also take on a different appearance because they are deeply embedded into the hillside. The stones' lichen covering and their subtle protrusion out of the hillside accentuates the feature's naturalistic feel.

Some of the original stone features of Artist Point are no longer extant and their replacement with fabricated materials has compromised the historical design integrity of the area. Originally, curbing in the parking area was made with coarsely cut stone blocks. During the 1966-67 construction period, concrete curb and gutter replaced the original stone curbs. The drainage system installed by the Bureau of Public Roads during the 1930 reconstruction of the parking area included stone masonry features such as cement rubble headwalls, intakes and manholes. These drainage features were also replaced with concrete alternatives during the Mission '66 era reconstruction.

OVERLOOK

In an effort to construct a safe and naturalistic overlook platform that subtly rises from the rock outcrop at Artist Point, the 1938 design team built a stone parapet wall. The parapet wall was constructed with native stone, collected from within the Park. The parapet wall is a valuable example of NPS Rustic style masonry. Singular boulders and occasional stacked stones encircle the concrete-surfaced overlook base. The uncut rhyolite boulders range from 2 1/2' – 3' high. The stones and their placement are characteristic of the NPS Rustic style in that they have a naturally ragged appearance with few straight edges. The coarse mortar (made from cement and obsidian sand) joints blend with the native rock's coloration. In typical NPS Rustic fashion, native materials were selected because they artfully blend with the Canyon setting. The ultimate goal of NPS Rustic style masonry is the harmonization of the man-made with nature. In keeping with the design standards of the NPS Rustic era, the overlook, when viewed from afar, appears as a natural extension of the rock outcrop.

A unique feature of the overlook is a stone bench inset in the parapet wall. The bench stones were rough-cut to create a 2' high x 2' wide bench nestled within the rounded wall. Designed as part of the wall, the 11.5' long bench is completely unobtrusive and provides an interesting detail to the overlook.

STAIRS & RAMP

The stairs at Artist Point date from the 1938 and the 1966 construction periods. The two stairways at Artist Point built during the 1938 construction periods are representative of NPS Rustic style stone masonry details. One stairway descends from the promenade to the lower platform and the other climbs from the lower platform to the overlook. Both are constructed of rhyolite. The indigenous stones are roughly cut and the edges of the treads are left uneven resulting in an irregular edge. Coarse obsidian mortar joints bind the masonry and are typical of the stone masonry techniques from the 1930s period of historic significance. The stones were collected from local sources for the stair projects and were roughly mitered to the following dimensions: (1) thickness of 6" (riser height), (2) depth of 14" (tread width), and (3) length of approximately 36". The rough treatment of the stones and the irregularity of the stairway edges lend them an informal appearance and natural character.

The stairway connecting the promenade and lower platform was installed in 1939 to provide direct access to the overlook. The stairs replaced a steep "social trail" that had been formed through the forest (Baker, 1938). The stairway is characterized by two sections (12 risers and 12 treads each) separated by a 7'2" x 12' long landing. The first set of stairs tapers in width from 9'8" at the top tread to 7'2" at the landing and creates a funneling effect.

The stairway ascending the overlook is distinguished by 24 treads and 24 risers and further delineated by boulders that flank lengthy span of the stairway. At the top of the stairway, two disproportionately large boulders mark the entrance to the overlook structure. In the mid 1990s, steel tube hand railings were added to both stairways.

The concrete stairs in the drop-off area that descend to the promenade date from the Mission '66 reconstruction period. The stairway is 12 feet wide and is marked by 10 - 6" risers and 9 - 12" treads. Two concrete landings at the upper and lower area of the stairway lead to an asphalt sidewalk. Steel pipe handrails (2'9" high) that flank the stairway edge provide for safe pedestrian movement, but are poorly maintained in regards to visual appearance.

The drop-off stairway is complemented to the east by an asphalt ramp that provides universal access to the promenade. The ramp, built in the late 1970s, is 5'6" wide and spans 61'6" with a 9 percent slope. Logs secured by rebar serve as a retaining feature and edge for the ramp's eastern side. Working drawings from the 1970s reconstruction phase called for a native stone retaining wall to stabilize the slope, but such a structure was never built. On the uphill slope, boulders and a log-cribbing feature line the ramp. Though the ramp and log retaining features are modern improvements (after 1976) and have fallen into disrepair, the materials such as asphalt and timbers are in keeping with the historic character of Artist Point's NPS Rustic style features.

TRASH RECEPTACLES

There are three trash receptacles at Artist Point, all located at the eastern end of the parking area. They are typical metal, bear-proof features most likely added to the site in the 1970s.

LOG FENCE

A log rail fence extends nearly 300 feet from the South Rim trailhead along the northern edge of the parking area. The fence buffers the concrete sidewalk and directs traffic toward the promenade as opposed to directly out to the Canyon edge. The fence design is simple and rustic with two levels of jointed log rails bolted to log uprights. The knotted logs of the fence rails and posts were painted brown.

BENCHES

Benches at Artist Point enhance the visitor experience and are strategically located to provide shady resting spots or offer views of the Canyon scenery. No other small scale-feature demonstrates the diversity of design styles at Artist Point more clearly than the benches.

There are four styles of benches within the lower platform. The oldest benches are primitive and consist of a board nailed to two trees. Though there is no record of when the benches were constructed, a 1923 photograph documenting the simple seats is evidence that they pre-date the NPS Rustic period of significance. There are two of these benches within the vegetated grove in the lower platform. The location is significant because the treed island represented a safe harbor during the period when horses and vehicles (1903 – 1929) drove to the overlook (Heil, 1997).

Two styles of split log benches, representing distinct historic periods but similar design styles, enhance the lower platform's setting. Both benches reflect a simple rustic design constructed with natural materials. The historic, 1930s era bench uses joinery construction to fasten a 7' x 1' split log to 2 wooden supports. In 2001, the Yellowstone Park Foundation funded the addition of two other benches. The Foundation's benches were built in the Rustic Revival style. These benches differ from the 1930s NPS Rustic style models because they have a log back support and the timbers used are considerably larger (18"). In contrast to the wooden plank benches from the 1920s, the large scale of the logs used in the two split log benches result in a ruggedness that is more in keeping with the overall character of the NPS Rustic style design approach and the natural character of the Artist Point site.

The two benches representative of the Mission '66 era are both 12' x 15". Their construction is simple; however, the materials do not express the rustic character of the split log benches. The bench construction consists of two 2" x 8" x 12' boards fastened to four flat iron posts that are bolted to a concrete base. One of these benches is positioned 2' from the Canyon edge and provides seating for a number of people to view the falls. The other Mission '66 era bench also offers views of the falls, but it is tucked in the shade at the edge of the lower platform conifer grove.

Character-defining Features:

Feature: Overlook wall

Feature Identification Number: 100278

Type of Feature Contribution: Contributing

Feature: Overlook bench

Feature Identification Number: 100277

Type of Feature Contribution: Contributing

Feature: Rhyolite boulder edging (along promenade and lower platform)

Feature Identification Number: 100279

Type of Feature Contribution: Contributing

Feature: Split log benches

Feature Identification Number: 100280

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



The 1938 construction of the stone overlook included the fabrication of a stone bench inset in the wall. The obsidian sand and cement mortar joints are coarse and match the coloration of the rhyolite boulders. (Shapins Assoc., 2003)

Spatial Organization

As the site evolved to accommodate more visitors and multiple transportation types, the spatial organization of Artist Point became more complex. Despite modifications to the parking area, the layout of the extant site retains the historical character of the original site design. The location and setting of the overlook, lower platform, and the two sets of stone stairs have been retained from the period of historic significance. The promenade, designed to draw people from their cars and extend the “natural experience,” continues to evoke feelings of anticipation and excitement visitors traverse the site. The NPS rustic style design features such as the boulder edging, the stone parapet wall, and the stone stairs continue to define spaces and augment the site’s natural character.

Two primary zones categorize the spatial organization of Artist Point: (1) the vehicular zone and (2) the pedestrian zone. The vehicular zone is subdivided into (a) parking area and (b) vehicular drop-off area. Likewise, the pedestrian zone consists of several subareas: (a) the pedestrian promenade, (b) a lower platform area and (c) the overlook.

Historically, the spatial organization of the site was less defined than is currently observed. Prior to the 1930s construction period, only two zones of use comprised the organization of the site: (1) the parking area and (2) the overlook. The Artist Point road hugged the Canyon edge and terminated in a looped cul-de-sac at the base of the rock outcrop that was eventually developed as a formal overlook structure. Vehicles (horses, stages and automobiles) turned around and parked in a small graded area at the base of the overlook. In the 1920s, a viewing platform was built on wooden scaffolding and a wooden stairway created a formal transition from the road to the overlook.

A 1930s design decision resulted in the creation of an intermediary pedestrian zone, or promenade, to separate the cars from the overlook area. After this 1930 design revision, the base of the overlook no longer served as a parking area and became a separate pedestrian zone -- the lower platform. During the 1966 reconstruction, the parking area was reconfigured to include the vehicular drop-off area.

PEDESTRIAN ZONE

Pedestrian Promenade:

The pedestrian promenade follows the route of the earliest roadbed that led to the upper overlook at Artist Point, and was redesignated as a footpath during the 1930 redesign of the site. The establishment of a formal parking area approximately 300 to 350 feet to the south of the overlook feature created a more “natural” access experience by foot along a pedestrian walkway. Furthermore, modifications to the vehicular zone layout afforded opportunities for visitors to experience the precipitous edge and forested slopes of the Canyon, and to approach the overlook destination without the visual and aural distraction of automobile and bus traffic.

Occasional breaks in the Lodgepole pine and Engelmann spruce trees along the walk award glimpses of the falls and down the steep Canyon walls. Large boulders approximately 1-3’ high and wide and embedded in the earth, line the walk. The boulder barrier helps to define the linear zone and provides a sense of security for the visitor traversing the Canyon rim.

Lower Platform Area:

The lower viewing platform may be accessed from two routes: (1) a gently sloping asphalt-surfaced grade that follows the alignment of the former roadbed and (2) a set of stone stairs that diverges from the asphalt path. Stone stairs descend from the promenade to the lower platform. Two groves of conifers and singular Lodgepole pines precariously balanced on the Canyon rim frame the lower platform. The vertical and horizontal planes of the lower platform created by the trees encompass the space and accentuate the views across the Canyon.

Overlook:

The elevated overlook is perched on a rock outcrop and is accessed by a set of stone stairs. The elevated overlook is exposed, with no overhead plane and very little vegetation surrounding the structure. The stone parapet wall encloses the overlook platform and provides a sense of security.

Transitional Features between Pedestrian Subzones:

Three distinct sets of stairs accommodate changes in grade between the pedestrian subzones: (1) concrete stairs (c. 1967), (2) stone stairs that descend to the lower platform (1938), and (3) stone stairs that ascend to the overlook (1938). As vertical landscape features, the stairs serve to distinguish the spatial organization of the pedestrian zone.

The concrete stairs serve as an entryway to the promenade, thereby marking the passage from the vehicular zone to the pedestrian zone. In the 1970's, a ramp was added to the site and provided universal access to the promenade and lower platform. Mission '66 parking area modifications including the concrete stairs and the drop-off area created a transition zone through which visitors progress from their cars or tour bus to the promenade.

As the asphalt-surfaced promenade begins to descend a gentle grade to the lower platform, a second set of stone stairs diverges from the asphalt path and provides an alternate and more direct route to the lower platform area. The stone treads decrease between the upper and lower landing (the first tread is approximately 9'8" wide and the twelfth is 7'2"), thereby funneling visitors down the forested hillside and onto the lower platform. A third set of stone stairs aligned with the second group creates another transition area between the lower platform and overlook.

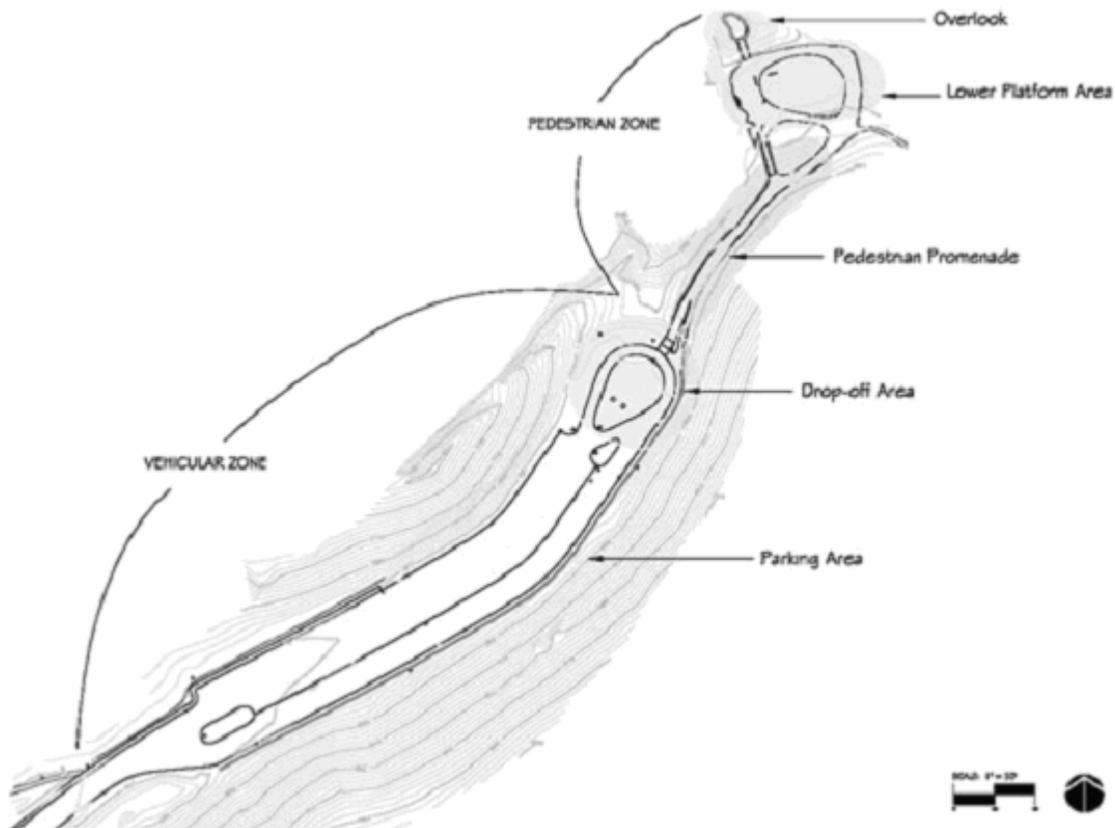
VEHICULAR ZONE

Parking and Drop-off Area:

The vehicular zone has undergone the most intensive levels of modification since Artist Point was developed as an "official" park destination. Redevelopment of this zone has focused on the need to provide greater levels of vehicular parking and safe vehicular movement. Expansion of the vehicular zone has resulted in an increased amount of paved surfaces, retaining walls and stormwater runoff infrastructure.

The extant spatial organization of the Artist Point parking area was developed during the Mission '66 era reconstruction and further expanded in 1966 to include a traffic island and concrete loading platform (drop-off area). The transition zone created by the drop-off area is oftentimes crowded and unsafe, with numerous visitors walking in the path of tour buses and cars dropping off passengers. Pedestrians frequently walk across the traffic island en route to the stairs and are forced to evade vehicles dropping off passengers or looping around the island.

Landscape Characteristic Graphics:



A map illustrating the spatial organization of the Artist Point site and the distinct pedestrian and vehicular circulation zones. (95% CLI Report, Shapins Assoc., 2003)

Topography

The challenges of combating erosion at Artist Point and enlarging the parking area led to alterations in the topographical setting of the site. During the 1930s period of significance, stone was employed to retain the site's eroding slopes alongside the two sets of stone stairs and at the base of the slope that rises to the overlook. The Mission' 66 era construction of the large concrete retaining wall introduced new means of erosion control that departed from the historic character and design principles of the NPS Rustic period.

The topographic features of the promenade, lower platform and overlook along the Canyon's edge have not undergone modification since the 1930s period of significance and, therefore, retains its historic integrity to a high degree. The dramatic topography of the Grand Canyon that informed the site selection along the Canyon rim continues to enhance visitors' experience of Artist Point.

The linear configuration of the site design at Artist Point is a consequence of limited areas of level grade along the southern rim (7670 feet) of the Grand Canyon of Yellowstone. Development of the site as a visitor destination has required grading and modification of the natural landform, thereby resulting in areas of level grade that accommodate vehicles and

pedestrians. However, topographic alterations are confined to a limited area near the Canyon precipice and do not impose a significant visual impacts within the Canyon landscape.

ROAD CONSTRUCTION

The 1903 construction of the Artist Point Road established the location for development of the extant site and dictated the topographical modifications required for construction. In 1903, the Army Corps of Engineers built a road that gradually sloped down from the current parking area to the base of the rock outcrop. Today, a rusted I-beam support that may date from the original Artist Point road is exposed and marks an impressive viewpoint along the promenade. During the NPS Rustic era reconstruction the original road alignment was preserved. The NPS Rustic style improvements of 1938 also involved the construction of two sets of stone stairs to accommodate the changes in grade between the promenade and the lower platform and between the lower platform and the overlook structure. Boulders (1.5' – 3') inset into slopes on either side of the stairs serve as an erosion control measures taken during the 1938 reconstruction.

OVERLOOK

The 1920s era wooden overlook and the extant structure were constructed on top of rock outcrops and were therefore elevated substantially from the lower platform. The extant overlook rises 12 feet above the lower platform and overhangs a 700 feet drop to the Canyon bottom. The overlook is positioned to provide 180-degree views of the Canyon landscape.

TOPOGRAPHIC MODIFICATIONS

The terrain at Artist Point was further modified during the Mission '66 era reconstruction to remediate erosion concerns in the parking area and to accommodate more vehicles. During this period, a concrete retaining wall was constructed along the parking area's southern edge. The wall allowed for additional parking spaces and reduced the amount of erosion on the parking area's southern edge. Working drawings from the 1966 construction phase called for an additional retaining wall along the north edge of the parking area. However, such a structure was never built.

The Mission '66 reconstruction also addressed storm water drainage in the parking area. As a result of the reconstruction, storm water flowing from South Rim Road, the parking area and the uphill slope are collected in drain inlets in the parking area. The underground drainage system directs water towards the Canyon where it is released over the edge from a culvert several feet below the promenade at the base of the drop-off stairway.

Sometime after 1976, a log-cribbing wall was installed along the promenade's eastern edge. Despite the log wall and the use of additional rhyolite boulders to retain the highly erodible soil along the promenade remains unstable and the hillside is completely void of vegetation.

Character-defining Features:

Feature: Elevated overlook
Feature Identification Number: 100281
Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



The precipitous canyon edge adds drama to the south rim traverse. The dramatic topography also poses safety hazards and erosion control challenges. (Shapins Assoc., 2003)

Vegetation

The landscape at Artist Point is characterized by the screening, shading and framing effects of native conifers. This continued reliance on existing vegetation to shape spaces at Artist Point represents the NPS Rustic style design approach and attests to the historic integrity of the site’s vegetation. The preservation of native vegetation at Artist Point enhances the design and setting of the site. Today, young saplings and other evidence of the natural processes of revegetation at Artist Point serve as reminders of the park designers’ commitment to native vegetation and conservation.

Vegetation at Artist Point is indigenous to the Canyon area. The predominant species is Lodgepole Pine with Engelmann Spruce, Subalpine Fir, woodland forbs and grasses comprising the remainder of the site’s limited vegetative cover. The use of planted or transplanted flora and retention of native vegetation at Artist Point reflects the basic principles of the NPS Rustic style. National park planners from the 1920s and 1930s were intent on tempering park development that encroached on the Park’s wilderness areas and were committed to protecting the natural landscape. Evidence of this philosophy is observed in the 1929 Yellowstone “planning outline” that designated the north and south rims of the Grand Canyon as “sacred areas.” Selected for their pristine condition, the “sacred areas” were small zones, usually near major visitor attractions that needed protection from over-development (Carr, 1998). The intent of the land use designation was the conservation and the restoration of the Canyon’s natural resources and this approach is suggested by the dominance of native vegetation at Artist Point.

From the earliest construction periods at Artist Point, efforts were made to preserve vegetation on the site. As a result of such care, historic trees within the lower platform continue to frame the Canyon views and enclose the space. During road construction in 1903, the trees in the lower platform were likely preserved in order to create a shaded picnic and seating area. Later during the 1938 reconstruction, the lower platform trees along the Canyon rim were again preserved in order to frame views of the falls. The vegetation continues to serve these same functions at the present day.

BARREN AREAS

Despite efforts at preservation, the combination of high visitor traffic and erodable slopes at Artist Point has resulted in a landscape sparsely vegetated by conifers with sparse understory. However, the current recreational use of Artist Point and movement through the site is more controlled and less damaging to the surrounding vegetation than it was historically. Photos of the site from the 1920s and more recent images from the 1970s reveal a denuded landscape along the Canyon edge of the Artist Point parking area and lower platform. The lack of vegetation can be attributed to visitors regularly walking onto surrounding outcroppings and ledges in search of additional Canyon views. In a 1968 memorandum to the park superintendent, the assistant superintendent suggested that signage be fastened to the log railing fence to warn visitors about the dangers of climbing out onto the Canyon edge. Today, signage on the railing at Artist Point reduces visitor traffic in natural areas of the site. As a result of directing visitors to developed and hard-surfaced viewing areas, vegetation has recovered substantially in formerly denuded areas.

The highly eroded slopes of the Canyon landscape proved a constant challenge to the NPS Rustic era park designers who were committed to quickly reverting deteriorated landscapes surrounding developed areas to their natural conditions. A tree survey from the 1930s depicts a denuded slope below the overlook. Similarly, photo documentation spanning from 1930 to the present reveal barren slopes along the promenade and the parking area which suggests that revegetation has been a design challenge since the Artist Point Road was carved through the Canyon plateau in 1903. The steep and unstable slopes have not responded to traditional revegetation techniques such as planting or sodding.

VEGETATED BUFFER

Vegetation at Artist Point is also significant because it serves as a screen that limits exposure from the overlooks on the Canyon's north rim. Conifers such as Engelmann Spruce and Lodgepole Pine screen the site. Today, the parking area is barely visible from the opposing Canyon rim. Since there is no evidence of intentional plantings to create the vegetative screen, the obscurity can likely be attributed to the natural revegetation along the north side of the parking area.

Character-defining Features:

Feature: Conifer groves in the lower platform

Feature Identification Number: 100282

Type of Feature Contribution: Contributing

Feature: Trees framing views in the lower platform

Feature Identification Number: 100283

Type of Feature Contribution: Contributing

Feature: Vegetative buffer screening views from opposing Canyon rim

Feature Identification Number: 100921

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Vegetation helps obscure the Artist Point site from view. (Shapins Assoc., 2003)

Views and Vistas

The views at Artist Point were a primary design consideration in the development of the site. As intended, the views continue to dominate the visitor experience of the site. The views at Artist Point retain a high degree of historic integrity as it pertains to location, setting, design and association.

The location and setting of the overlook have not undergone any modifications since the structure was built in 1938. Similarly, today's views from the lower platform mirror those of the 1920s. The setting of the overlook and the lower platform viewpoints reflects the NPS Rustic era design approach of engendering wilderness experiences and highlighting an area's natural wonders. The use of stone and existing vegetation to frame views and delineate viewing areas evoke the rustic feel of the period of significance.

For visitors familiar with the landscape paintings of Thomas Moran, the views of Artist Point carry associations with the artist. The views at Artist Point are evocative of Moran's Grand Canyon of the Yellowstone painting and serve as a reminder of how the Canyon scenery inspired Congress to preserve Yellowstone in 1872.

From its first construction phase in 1903, Artist Point was developed to award visitors dramatic Canyon views. The Artist Point visitor experiences a series of views along the promenade to the lower platform area. A "crescendo effect" that results from the increasing breadth of the views builds anticipation and draws visitors to the overlook terminus.

PROMENADE VIEWS

Along the promenade, visitors experience their first glimpses of the Canyon and the falls. These viewpoints, located approximately one hundred feet and one hundred and fifty feet from the base of the concrete stairs, are not overtly designed lookout points and do not date from a specific design period. The first viewpoint is subtle, a seemingly natural opening in the vegetation along the promenade's western edge. This viewpoint reveals the Canyon's walls and their unique coloration. Here, the falls are not visible; however they are audible. Further down the promenade, another opening in vegetation along the Canyon edge controls the second viewpoint. Marked by a rusted I-beam support that possibly dates from the original Artist Point road, this viewpoint is more dramatic than the first as it is perched on the exposed Canyon edge. It reveals the Canyon's precipitously steep wall and awards the first glimpse of the Lower Falls.

LOWER PLATFORM VIEWS

In the lower platform, rhyolite boulders, benches, and direct views of the Lower Falls characterize three designed viewpoints. The first two lower platform viewpoints are located at the base of the stone stairs that descend from the promenade and are enclosed by large boulders. These viewpoint are oriented towards the falls, framed by vegetation, and are complemented by small benches. The two viewing "rooms" have a private feel in the lower platform's busy setting and were most likely installed during the 1938 construction period. The third viewpoint is the largest and most open of the three with no vegetation obscuring the vantage. A long bench, a "Canyon Colors" wayside exhibit, and boulders lining the Canyon edge define the space. Even before the construction of the bench during the Mission '66 era, this space was utilized as a viewing area in the early 1920s. At all three viewpoints, the visual splendor of the view is enhanced by the roar of the falls. Though it was originally designed as a parking and turn-around area, the lower platform and view orientation date to the 1920s.

The backside, or eastern edge of the lower platform, reveals impressive downriver views of the Canyon and the Yellowstone River at its base. There are no designed viewpoints in this less utilized area of the lower platform. Obstructions and breaches created as a result of vegetation are the only features that control views.

OVERLOOK VIEWS

The view from the overlook represents the climax of the Artist Point visitor experience. The parapet wall framing the raised platform was built on a rock outcropping in order to provide commanding views of the Lower Falls and the Yellowstone River winding through the Canyon. With a sheer drop of nearly 700 feet to the bottom of the Canyon, the position of the overlook accentuates the poignancy of the views. Upriver, water crashes over the Lower Falls and forcefully spills into the Canyon. Downriver, the scene is more sinuous as the Canyon widens and deepens to a maximum of 1540 feet. Steaming thermal features, the intricately colored Canyon walls, and wildlife such as osprey enhance the view from the platform.

In addition to its sublime beauty, the view is compelling because it vivifies the natural processes that contributed to the formation of the Canyon. The cascade, spray and sound of the Lower Falls reveal the volume and force of the Yellowstone River and elucidate the process by which the Canyon was carved by the water. The geysers and unique Canyon wall hues are telling signatures of geo-thermal processes that have shaped so many of Yellowstone's natural features. These processes are made explicit by the "Canyon Colors" wayside exhibit located in the lower platform.

Overall the Artist Point site is well obscured from view from the lookout points on the north side of the Canyon. Lodgepole pines along the Canyon rim screen the lower platform, promenade and parking area from view, and rhyolite used to fabricate the overlook wall blends with the rock outcrops from a distance.

SACRED AREAS

The formal protection of views and scenery in national parks dates to 1916 with the adoption of the Organic Act by Congress. This directive was implemented at Yellowstone National Park in 1927, when park planners, under the direction of Thomas Vint, designated a "sacred area" along the two rims of the Grand Canyon. The acreage, a linear corridor that included a buffer zone along the upper plateau of the Canyon, was delineated sacred for the purpose of preserving and protecting the extraordinary scenic qualities from future park development. The 1927 Master Plan also identified scenic detractions and threats to natural conditions within the "sacred area" that had resulted from Canyon area development and emphasized the importance of preserving and restoring natural conditions so that vegetation would effectively screen existing development. Following the designation, all development except for trails and observation points were removed from the Canyon edge. The views from Artist Point are within the Canyon rim sacred area and are, therefore, dominated by natural scenery.

Character-defining Features:

Feature: Promenade views (to Lower Falls and the Canyon)
Feature Identification Number: 101019
Type of Feature Contribution: Contributing

Feature: Lower platform views (to Lower Falls and the Canyon)

Feature Identification Number: 101017

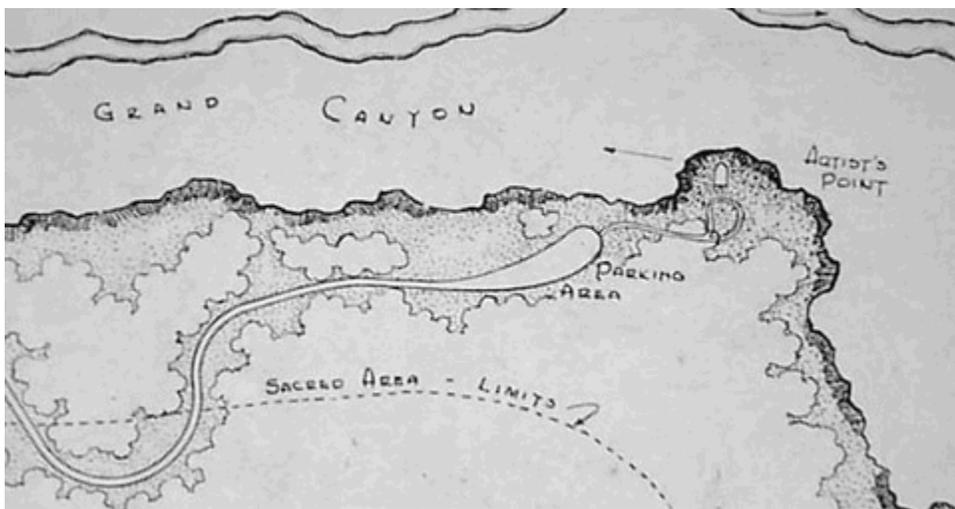
Type of Feature Contribution: Contributing

Feature: Obscured view of Artist Point from north rim of the Canyon

Feature Identification Number: 101018

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Historic drawing depicting the area south of Artist Point as a "Sacred Area." The designation acknowledges the high quality of the Canyon area's natural resources and limits further development. (1941 Yellowstone Master Plan, YNP archives)

Condition

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 06/04/2002

Condition Assessment Explanatory Narrative:

Assessment was made during a site visit in June 2002.

Condition Assessment: Good

Assessment Date: 06/27/2005

Condition Assessment Explanatory Narrative:

Superintendent Concurrence 1/17/2006.

Condition Assessment: Good

Assessment Date: 09/02/2010

Condition Assessment Explanatory Narrative:

The Artist Point landscape remains in good condition. The recent rehabilitation of the overlook has improved the condition. Superintendent concurred on 9/2/2010.

Impacts

Type of Impact: Deferred Maintenance

External or Internal: Internal

Impact Description: Failure to maintain the boulder edging along the promenade has resulted in gaps in the natural barrier that pose a threat to visitor safety. Filling the gaps with rhyolite boulders will resolve the safety problem.

Type of Impact: Erosion

External or Internal: Internal

Impact Description: The aesthetic preference of Rustic designers was to restore surrounding landscapes to the natural condition. However, the barren, erodible slopes surrounding Artist Point detract from this aspect of the site's historic integrity. Once the soil is stabilized, the slopes could be seeded or planted with native vegetation.

Type of Impact: Improper Drainage

External or Internal:	Internal
Impact Description:	Storm water collected from the parking area is currently routed over the Canyon edge. The water is causing erosion and discoloration of the Canyon wall. The water should be redirected to areas not prone to erosion and where infiltration is likely to occur.
Type of Impact:	Vegetation/Invasive Plants
External or Internal:	Internal
Impact Description:	Loss of trees due to natural causes or resulting from complications with soil erosion will impact the character of the site. Trees that frame views, provide shade, screen, or otherwise contribute to the site design should be cared for and replaced as needed.

Stabilization Costs

Landscape Stabilization Cost: 1,000,000.00

Cost Date: 01/04/2002

Level of Estimate: C - Similar Facilities

Cost Estimator: Park/FMSS

Landscape Stabilization Cost Explanatory Description:

The above stabilization cost is a preliminary estimate of what the Park anticipates spending on the stabilization of Artist Point.

Treatment

Treatment

Approved Treatment: Undetermined

Approved Treatment Document Explanatory Narrative:

Prior to this CLI, Yellowstone and the Yellowstone Park Foundation hosted a design competition in order to generate ideas for the rehabilitation of Artist Point and to determine what design team to retain for the design work. Artist Point will undergo rehabilitation following the completion of the CLI. The design will be sensitive to the site's historic features. Construction work is anticipated to begin in 2005.

There is no approved treatment document for the rehabilitation of Artist Point. The decision to rehabilitate the Artist Point parking area was made while developing the program for the Federal Lands Highways Program (FLHP) road-paving overlay for the south rim drive of the Grand Canyon of the Yellowstone. It was determined that simply re-paving the existing Artist Point parking area was not appropriate due to some functional, structural, aesthetic, crowding and vehicle-type issues. It was determined that the overlook itself required some rehabilitation, due to issues of crowding, erosion, vegetation loss and drainage. Subsequently, the Yellowstone Park Foundation provided funding to re-design the Artist Point overlook and parking area as a design competition, which was won by Design Workshop, Inc. The Foundation agreed to fund the construction of the overlook, while the FLHP will fund the parking lot rehabilitation. It is anticipated that an Environmental Assessment will be developed to address the overlay of the north and south rim road, Artist Point parking area and overlook rehabilitation.

Approved Treatment Completed: No

Approved Treatment Costs

Landscape Treatment Cost: 700,000.00

Level of Estimate: C - Similar Facilities

Cost Estimator: Park/FMSS

Landscape Approved Treatment Cost Explanatory Description:

At the time of publication of this CLI, the design firm completing the rehabilitation work is in the concept/schematic stage and a final cost estimate for site treatment has not yet been developed. Therefore, the above treatment cost is a preliminary estimate of what the Park anticipates spending on the rehabilitation of Artist Point.

Bibliography and Supplemental Information

Bibliography

Citation Author: Heil, R.
Citation Title: Benches at Artist Point
Year of Publication: 1997
Source Name: Other
Citation Type: Narrative
Citation Location: Box D-125, File 2

Citation Author: Hennesay, V.R.
Citation Title: Sign at Artist Point
Year of Publication: 1968
Source Name: Other
Citation Type: Narrative
Citation Location: Box D-49, File D66

Citation Author: NPS
Citation Title: Design & Constriction - Annual Report
Year of Publication: 1966
Source Name: Other

Citation Author: NPS
Citation Title: Final Construction Report on YNP Project 160 - Chittenden Memorial Bridge
Source Name: Other

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Year of Publication: 1953
Source Name: Other

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Source Name: Other
Citation Type: Narrative
Citation Location: Box D-17, File 4

Citation Author: Matteson, B.W.
Citation Title: Letter to E.B. Rogers
Year of Publication: 1938
Source Name: Other
Citation Type: Narrative
Citation Location: Box D-17, File 4

Citation Author: Baker, H.W.
Citation Title: Memo to Regional Director
Year of Publication: 1938
Source Name: Other
Citation Type: Narrative
Citation Location: Box D-17, File 4

Citation Author: Baker, H.W.
Citation Title: Letter to Thomas Vint
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Citation Location: Box D-1, Roads

Citation Author: Woodring, S.T.
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Year of Publication: 2002
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Year of Publication: 1968
Source Name: DSC/TIC
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Year of Publication: 1931
Source Name: DSC/TIC
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Year of Publication: 1976
Source Name: Other
Citation Number: YEL 95088

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Year of Publication: 1976
Source Name: Other
Citation Number: YEL 95087

Citation Title: Artist Point Parking Area
Year of Publication: 1976
Source Name: Other
Citation Number: YEL 95086

Citation Title: Artist Point and Lower Falls
Year of Publication: 1976
Source Name: Other
Citation Number: YEL 95085

Citation Title: Artist Point
Year of Publication: 1968
Source Name: Other
Citation Type: Graphic
Citation Location: Box D-49, Dile D66

Citation Title: Artist Point2
Year of Publication: 1968
Source Name: Other
Citation Type: Graphic
Citation Location: Box D-49, File D66

Citation Title: Bears eating cookies, Artist Point parking area
Year of Publication: 1950
Source Name: Other
Citation Number: YEL 27339

Citation Title: Parking Areas
Year of Publication: 1947
Source Name: Other
Citation Number: YEL 19881-22

Citation Title: Artist Point Parking Area- 2
Year of Publication: 1947
Source Name: Other
Citation Number: YEL 19880

Citation Title: Parking Lot at Artist Point
Year of Publication: 1947
Source Name: Other
Citation Number: YEL 38932-1
Citation Title: Parking Lot at Artist Point2
Year of Publication: 1940
Source Name: Other
Citation Number: YEL 38932-2
Citation Title: Observation Point Walkway
Year of Publication: 1940
Source Name: Other
Citation Number: YEL 87404-2
Citation Title: Artist Point Parking Lot, aerial
Year of Publication: 1940
Source Name: Other
Citation Number: YEL 27123
Citation Title: Artist Point, various views
Year of Publication: 1940
Source Name: Other
Citation Number: YEL 87404-9, 87404-1
Citation Title: Parking Lot at Artist Point3
Year of Publication: 1947
Source Name: Other
Citation Number: YEL 38924
Citation Title: Tourist Standing in Observation Point
Year of Publication: 1930
Source Name: Other
Citation Number: YEL 87396
Citation Type: Graphic
Citation Location: W-14

Citation Title: Artist Point Parking
Year of Publication: 1946
Source Name: Other
Citation Number: YEL 38918

Citation Title: Aerial of artist Point
Year of Publication: 1939
Source Name: Other
Citation Number: YEL 27123

Citation Title: 1939 Construction Drawings
Year of Publication: 1937
Source Name: Other
Citation Number: YEL 20575-1,2,3

Citation Title: 1938 Construction Drawings
Year of Publication: 1938
Source Name: Other
Citation Number: YEL 20574-1,2,4,7,8,9,10,11,12

Citation Title: Artist Point3
Year of Publication: 1931
Source Name: Other
Citation Number: YEL 96222

Citation Title: Artist Point (1930s)
Year of Publication: 1930
Source Name: Other
Citation Number: YEL 19718-1,3,5,6

Citation Title: Artist Point4
Year of Publication: 1923
Source Name: Other
Citation Number: YEL 118380

Citation Title: Road to Observation Point
Year of Publication: 1930
Source Name: Other
Citation Number: YEL 87399

Citation Title: Canyon at Artist Point
Year of Publication: 1923
Source Name: Other
Citation Number: YEL 42316-1,2,3,4

Citation Title: President Harding
Year of Publication: 1923
Source Name: Other
Citation Number: YEL 142393

Citation Title: Lower Falls from Moran Point, 308 ft, YNP (postcard)
Year of Publication: 1920
Source Name: Other
Citation Number: YEL 38258
Citation Location: Box-11, Folder accession #10038

Citation Title: Chittenden Bridge, YNP (postcard)
Year of Publication: 1920
Citation Publisher: Bloom Brothers
Source Name: Other
Citation Number: A-91059
Citation Location: Box-11, Folder accession #98-251

Citation Title: Grand Canyon from Artist Point (postcard)
Year of Publication: 1920
Source Name: Other
Citation Number: A-910138
Citation Location: Box-11, Folder accession #98-251

Citation Title: Artist Point5

Year of Publication: 1930

Source Name: Other

Citation Number: YEL 96222

Citation Author: Jackson, W.H.

Citation Title: Yellowstone Canyon (from Artist Point)

Year of Publication: 1871

Source Name: Other

Citation Number: Jackson 1521

Citation Location: Denver Public Library (western collection)

Citation Author: Jackson, W.H.

Citation Title: Yellowstone Canon (from above the falls)

Year of Publication: 1871

Source Name: Other

Citation Number: Jackson 88

Citation Location: Denver Public Library (western collection)