



## George C. Marshall Returns to the White House

by Sharon Ritenour Stevens

In a White House ceremony on July 23, 1998, representatives of the George C. Marshall Foundation, the National Historical Publications and Records Commission (NHPRC), and the German Embassy presented to President Bill Clinton the initial four volumes of *The Papers of George Catlett Marshall*. Edited by Larry I. Bland and Sharon Ritenour Stevens at the Marshall Foundation in Lexington, Virginia, and published by Johns Hopkins University Press, these volumes cover the period from December 1880 to December 1944. The ceremony commemorated the 50th anniversary of the Marshall Plan, for which the soldier-statesman George C. Marshall is most remembered. Marshall was awarded the Nobel Peace Prize in 1953 for his role in proposing, supporting, and gaining legislative approval for the European Recovery Program (the Marshall Plan), which was instrumental in rebuilding war-torn Western Europe.

Although the documents thus far published concentrate on Marshall's career as U.S. Army Chief of Staff during World War II, the remaining volumes will include his career during Harry S. Truman's presidency. Following Marshall's retirement as Army Chief of Staff, President Truman called on him to serve his country as its Special Representative to China, as Secretary of State, and as Secretary of Defense. Before anyone jumps to conclusions as to Marshall's political party affiliation, he had none. "As to my political faith," Marshall wrote in 1941, "I have never

voted, my father was a Democrat, my mother a Republican, and I am an Episcopalian." Thus he exerted much influence during World War II and the postwar years as U.S. presidents and members of Congress, as well as world leaders, listened to Marshall because of his trustworthiness, honesty, and fairness.

Truman and Marshall's mutual respect and friendship is well-known. We recall another presidential ceremony involving a

documentary publication. On May 17, 1950, President Truman was presented the first copy of the first volume of *The Papers of Thomas Jefferson*, edited under the direction of Julian P. Boyd and published by Princeton University Press. President Truman praised the endeavor and expressed his hope that the Jefferson Papers project would "inspire educational institutions, learned societies, and civic-minded groups to plan the publication of the works of other great national figures." Truman directed the National Historical Publications Commission to prepare for him a report on "what can be done—and should be done—to make available to our people the public and private writings of men whose contributions to our history are now inadequately represented by published works." The President believed that "we need to collect and publish the writings of men and women who have made major contributions to the development of our democracy." Thus were launched modern documentary editions.



*Editors Larry I. Bland and Sharon Ritenour Stevens present President Clinton with the initial four volumes of The Papers of George Catlett Marshall, covering the years 1880-1944. Photo courtesy of the White House.*

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# From the Editor

## ANNOTATION

ISSN 0160-8460

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Material accepted for publication will be edited to conform to style and space limitations of *Annotation*, but authors will be consulted should substantive questions arise. The editor is final arbiter in matters regarding length and grammar. Published material does not necessarily represent the views of the Commission or of the National Archives and Records Administration; indeed, some material may challenge policies and practices of those institutions.

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You may recall that this newsletter is now a quarterly, and that the Commission does not meet four times a year. For that reason, this issue is the first ever not to include an account of a Commission meeting. However, we've managed to pack plenty of information on Commission business into these 20 pages.

In addition to our coverage of current Commission events, this issue is devoted to the NHPRC's efforts to preserve and make available to the public records relating to the nation's artistic and architectural heritage. Through its grants for archival preservation and publication, the Commission has helped save, preserve, and make accessible a number of valuable documentary collections in this area. While textual records comprise an important part of such collections, especially in terms of artists' records, the presence of drawings, plats, plans, and other record types among architectural records necessitates a more specialized approach to the preservation process and to the manner in which such records are presented to the public. The Commission has supported a number of projects to stabilize architectural records, to arrange and describe them, to produce appropriate finding aids, and to reproduce them in a publicly accessible format. It has also supported projects to collect, edit, and publish microform and book editions of the papers of prominent artists and architects. By providing new information and insights regarding artistic and architectural aspects of our nation's past, such Commission-supported projects foster greater appreciation for the accomplishments of the nation's artists and architects, increase opportunities for cultural enrichment at all levels of our society, and make possible an increased understanding of America's past.

We begin this issue with an account of a White House ceremony commemorating the 50th anniversary of the Marshall Plan. During the ceremony, Larry I. Bland and Sharon Ritenour Stevens, editors of *The Papers of George Catlett Marshall*, presented copies of the initial four volumes to President Clinton. Marshall was present when President Truman received the first copy of the first volume of *The Papers of Thomas Jefferson* during a similar ceremony in 1950.

Following the Executive Director's column is Sidney Hart's article on editing the Peale Family Papers. We then have a piece on The Art Institute of Chicago's efforts to preserve and make accessible through microfilming the papers of architect and city planner Edward H. Bennett, Sr., and to arrange and describe the papers of architect David Adler. Next we have Charles E. Beveridge's article on the use of the Frederick Law Olmsted Papers in the restoration of Olmsted's parks.

We then introduce you to Mark Conrad, our new Director for Technology Initiatives, and congratulate Dick Cameron, our Director for State Programs, on having been made a Fellow of the Society of American Archivists. Next comes a piece on the microfilm edition of the Papers of Robert Mills, the architect who designed the Washington Monument. After reviewing staff activities thus far in 1998, we turn to Tawny Ryan Nelb's article on the Documenting Michigan Architecture Project, the impact of which continues to be felt through the work of the Michigan Committee for the Preservation of Architectural Records (Mich COPAR). We then explore efforts to preserve the plans of the Nebraska State Capitol. Our back-page photograph reproduces Charles Willson Peale's *The Exhumation of the Mastodon*.

# The Executive Director's Column

by Ann C. Newhall

The last issue of *Annotation* included the announcement of my appointment, but I thought it might be useful to begin my first column by providing additional information about my background. Like so many other professional women (and men), my career has been driven by family concerns, in my case the chronic illness of a member of my immediate family. As a consequence, over the years I have accepted—and left—a number of different posts in many different places.

I began my career at Yale University Library's Manuscripts and Archives Department, where I worked as a processing archivist and as a very junior member of an NHPRC-funded documentary editing project, the "Microfiche Edition of the Diary of Colonel Edward M. House." I served as Archivist of the Ford Foundation from 1980 until 1987, when I left the Foundation to take up archival consulting for several years. After a two-year period in which I put my career "on hold" in order to function as primary caregiver, I returned to work as a consultant. In 1993, I moved to Europe to head the Records and Archives Unit of the Food and Agriculture Organization of the United Nations (FAO) in Rome, Italy; and in 1995 I became Head of the Archives, Records, and Communications Unit for the United Nations High Commissioner for Refugees (UNHCR) in Geneva, Switzerland.

Along the way, I have had the privilege of establishing archives and/or records management programs for some of the most influential organizations of our time, worked extensively with electronic records, been a "lone arranger" within a local historical society, and headed large multi-national staffs. My mainstays have been my education (masters degrees in American Studies from Yale University and in American History from Southern Connecticut State University); the training I received on-the-job, from Ruth Helmuth's program in Archives Administration at Case Western Reserve University, and from countless workshops and sessions at professional meetings; and the lessons I learned by observing my supervisors and colleagues all over the world. I have loved every minute of every post I've held, but I had come to believe that I would never find a position in which *everything* I've done would prove useful. Until now.

My first weeks in Washington were extremely hectic. Not only was I new to the NHPRC, I also was new to NARA, new to Washington, and newly returned to the United States of America, to the North American continent, and to the Western Hemisphere. The only constant was the planet Earth! Living abroad gives one a unique perspective on the United States of America. In my case, it served to deepen my appreciation for my native land, its institutions, and its history. Despite a few cultural glitches (U.S. currency is all the same color!), it is wonderful to be back, and especially wonderful to return as Executive Director of the NHPRC.

As Executive Director, my initial goals have been to get to know the staff; to "learn the ropes" at NHPRC; to prepare for my first Commission meeting in November; and to meet as many Commissioners, grantees, archivists, documentary editors,



electronic records people, historians, and relevant educators as possible. To that end, I have attended the meetings of the Society of American Archivists, the American Association for State and Local History, and the Association for Documentary Editing. Future trips will include the annual meetings of the American Historical Association, the Organization of American Historians, and the National Association of Government Archives and Records Administrators. I'm looking forward to the opportunity to meet and talk with more of you. As I scramble up the learning curve,

I have had a tremendous amount of assistance and support from the Commission's excellent staff; from the Commission's Chairman, Archivist of the United States John Carlin; from other members of the Commission; and from the National Archives and Records Administration staff, including Jerry George, my predecessor as Executive Director.

In all I do, I am conscious of the Commission's glorious achievements. To paraphrase Winston Churchill, it is my belief that never in the history of philanthropy has so much of this nation's documentary heritage been saved and made accessible with so little money (as someone remarked recently, our annual budget for grants barely constitutes "the tip for dinner" when considered in the context of the Federal budget!) with the assistance of so experienced and accomplished a staff.

NHPRC was officially established as the National Historical Publications Commission in 1934, by a separate section of the same Act of Congress that created the National Archives. In 1974, the "R" was added: National Historical Publications *and Records* Commission. NHPRC has done much to make possible the production of documentary editions of the papers, not only of the Founding Fathers, but also of a wide range of men (e.g., John C. Calhoun, General George C. Marshall, ), women (e.g., Isabella Beecher Hooker, Jessie Fremont, Emma Goldman), and groups (e.g., the Freedmen's Bureau, the Women's Trade Union League) who have influenced events and policy in these United States.

Most states now have active State Historical Records Advisory Boards (SHRABs). Thanks to projects funded throughout the nation by NHPRC grants, many SHRABs are active partners in planning and carrying out jointly funded programs to strengthen the nation's archival infrastructure and expand the range of records that are protected and accessible. The papers and photographs of thousands of men, women and groups who played significant roles in our history have been identified, saved, and made intellectually accessible. NHPRC fellowships for archivists and documentary editors have strengthened these professions. Each year, additional documentary editions, finding aids, books, guidelines, curriculum guides, etc., which have resulted from our projects, consultancies, and conferences continue to swell NHPRC's amazing harvest.

As the Commission heads into a new millennium, there is a definite sense of renewal here as we continue our activities with the states and the documentary editions while tackling our third—

# NHPRC Application Deadlines

The Commission's meetings follow the fiscal year of October 1 to September 30. Consequently, the first meeting of the fiscal year is in November and the second is in February.

## June 1 (for the November meeting)

Proposals addressing the following top priorities:

- The NHPRC will provide the American public with widespread access to the papers of the founders of our democratic republic and its institutions by ensuring the timely completion of eight projects now in progress to publish the papers of George Washington, John Adams, Benjamin Franklin, Thomas Jefferson, James Madison, and papers that document the Ratification of the Constitution, the First Federal Congress, and the early Supreme Court.
- The NHPRC will promote broad public participation in historical documentation by collaborating with State Historical Records Advisory Boards to plan and carry out jointly funded programs to strengthen the nation's archival infrastructure and expand the range of records that are protected and accessible.
- The NHPRC will enable the nation's archivists, records managers, and documentary editors to overcome the obstacles and take advantage of the opportunities posed by electronic technologies by continuing to provide leadership in funding research and development on appraising, preserving, disseminating, and providing access to important documentary sources in electronic form.

## October 1 (for the February meeting)

Proposals not addressing the above priorities, but focusing on an activity authorized in the NHPRC statute as follows:

- collecting, describing, preserving, compiling, and publishing (including microfilming and other forms of reproduction) of documentary sources significant to the history of the United States.
- conducting institutes, training and educational courses, and fellowships related to the activities of the Commission.
- disseminating information about documentary sources through guides, directories, and other technical publications.
- or, more specifically, documentary editing and publishing; archival preservation and processing of records for access; developing or updating descriptive systems; creation and development of archival and records management programs; development of standards, tools, and techniques to advance the work of archivists, records managers, and documentary editors; and promotion of the use of records by teachers, students, and the public.

**Application guidelines and forms may be requested from NHPRC, National Archives and Records Administration, 700 Pennsylvania Avenue NW, Room 111, Washington, DC 20408-0001, (202) 501-5610 (voice), (202) 501-5601 (fax), <nhprc@arch1.nara.gov> (e-mail), or by accessing our Web site at <<http://www.nara.gov/nara/nhprc/>>.**

and perhaps most challenging—strategic goal: that of enabling the nation's archivists, records managers, and documentary editors to overcome the obstacles and take advantage of the opportunities posed by electronic technologies. This challenge is not a new, isolated area of interest replacing all that has gone before. Rather, it is the key to sustaining the success of the Commission's longtime, ongoing commitment to ensuring our understanding of the nation's past by promoting—nationwide—the identification, preservation, and dissemination of essential historical documentation.

What, for instance, is the best way to make documentary editions available electronically—and in a manner in which they still will be available five, ten, or a hundred years from now? How do we solve the problem posed by the fact that software and hardware are “upgraded” with such alarming frequency? An ever-increasing amount of the materials that form *our* time's documentary heritage—

the correspondence, the diaries, the databases, the Web sites, the email messages, the spreadsheets, the bulletin boards—is created digitally. Anyone who has ever attempted to migrate a document from one word-processing software to another will testify that, at best, re-formatting must be done in order to make the document appear the way it was intended. At worst, it simply cannot be done.

NHPRC is uniquely positioned to lead in the search for solutions. Our focus—first, foremost, and always—remains unswervingly on maintaining and making accessible the nation's historical documentation. And the combination of the knowledge and skill of Mark Conrad, the Commission's new Director for Technology Initiatives, with the experience and perspective of NHPRC's program staff is proving to be an exciting formula for innovation and investigation.

These are exciting times. There is much to do.

# Editing the Papers of a Remarkable Family

by Sidney Hart

The Charles Willson Peale Family Papers, a historical editing project established in 1974 by Lillian B. Miller, is housed at the National Portrait Gallery, Smithsonian Institution. The project has collected copies of over six thousand documents, spanning three generations of the Peale family, from the 1730s to the 1880s. The American Philosophical Society, the repository for most of the original documents, agreed to make their collection available for publication. In their entirety, the papers provide a history of one of the most talented families in early America.

At the project's outset in the mid-1970s, financial considerations led many editors to debate the form and extent of publication. Should documents be published in a microform edition? Should letterpress editions be selective? The Peale Papers decided on a middle course—publication of all manuscripts in microform, and a selected letterpress edition. A desire to make the collection available to scholars as soon as possible led us to publish first a complete microfiche edition, *The Collected Papers of Charles Willson Peale and His Family* (Kraus Microform, 1980). Besides early circulation and availability, this course had many advantages, not the least of which was to begin editing the letterpress volumes with an organized and partially indexed collection. A major drawback, however, is that the microform edition does not benefit from subsequent research on the

letterpress edition, research which inevitably reveals errors and omissions in the former.

Seven large and liberally illustrated volumes were planned for the *Selected Papers* letterpress edition. An agreement was reached with Yale University Press to co-publish the volumes in conjunction with the Smithsonian Institution. To date, four volumes, including a two-part second volume, have been published, with a fifth volume in press (Yale University Press, 1983-96). The Peale Family Papers has had the immense good fortune to be housed and largely supported by the Smithsonian Institution. However, the project has also received publication subventions from the National Historical Publications and Records Commission and the National Endowment for the Humanities, as well as an initial grant from the Andrew W. Mellon Foundation.

The Peale Family Papers is usually characterized as an “art” project, a documentary history of a talented family of artists. Charles Willson Peale (1741-1827) painted more than one thousand portraits of the elite figures in colonial America and the early republic, in many cases providing us with our only likenesses of these individuals. Two of his seven sons were artists—Raphaelle (1774-1825) and Rembrandt (1778-1860). His brother James (1749-1831) was a noted miniature painter in Philadelphia. Two of James’



The Peale Family, by Charles Willson Peale, ca. 1770-73 and 1808, oil on canvas.  
© Collection of The New-York Historical Society.

daughters, Anna Claypoole (1791-1878) and Sarah Miriam (1800-1885), were among the earliest professional women painters in America. The “art” label thus does reflect a significant part of the family’s history.

However, it is a label which obscures as much as it reveals about the Peale family in early America. Charles Willson Peale, the patriarch of the family, was not only an artist but a multi-faceted man of the American Enlightenment, who engaged in American society and culture in a wide variety of ways. His papers, as well as his children’s, contain materials of a highly diverse nature, reflecting the varied interests and pursuits of the family. Completely edited and published, the material in the Peale Family Papers will add a rich vein to American cultural and social history.

The papers of Charles Willson Peale form the core of the collection. Born in Maryland, the son of a convicted felon who had been transported to Britain’s North American colonies, Peale was apprenticed at age 13 to a saddle maker, a situation he described as “abject servitude.” Not successful in this trade, Peale tried his hand at other skills such as upholstering, metal-working, clock and watch repair, and, almost by chance, portrait painting. Peale displayed initial aptitude as a painter, and in 1767, several wealthy and generous Maryland planters sent him to London to study with Benjamin West. He returned to Maryland in 1769, and rapidly established himself as the preeminent painter of the middle colonies.

In June 1776, Peale moved his family to Philadelphia, right into the maelstrom of the revolutionary crisis which engulfed the city. Both Charles Willson and his brother James became active Whigs and fought in the American Revolution. Charles Willson was a member of a Philadelphia militia unit; he was present during part of the fighting in Trenton, and at the Battle of Princeton. His diary as a militiaman is published in volume 1 of the *Selected Papers*. James, in the Continental Army, also fought in several battles. Charles Willson also became active in Philadelphia’s radical republican organizations, and was drawn into Philadelphia’s tumultuous revolutionary politics. After the British army’s withdrawal from Philadelphia, he served as an agent for the confiscation of estates, and in 1779, as a representative in the Pennsylvania Assembly. All of Peale’s revolutionary activities are fully documented in volume one of the *Selected Papers*.

After the Revolution, Peale was never able to regain preeminence as an artist. Perhaps it was his insatiable curiosity, his many interests or “hobby horses,” as he referred to them, that precluded his focusing on any single area, including portrait painting. What was lost, however, for Peale as an artist, was more than compensated for in his many other accomplishments and achievements. For the historical editor or biographer, the

diversified patterns and rhythms of Peale’s life prove to be far more interesting than any single activity. Peale would pursue many careers—as a naturalist and museologist, inventor, agricultural reformer, and even as a dentist at the end of his long life. At first, his other activities coexisted with his vocation as an artist, but by the second volume of the *Selected Papers*, entitled *The Artist as Museum Keeper, 1791-1810*, art no longer dominates his papers.

In the mid-1780s, Peale established his Philadelphia museum of natural history and art, which in little over a decade became the most successful institution of its type in early America. In

1794, with his museum absorbing most of his time and energy, Peale formally retired as a professional artist, painting portraits only for relatives, friends, and his museum. In 1801, Peale, with the assistance of the American Philosophical Society and his friend, President Thomas Jefferson, organized an expedition to upstate New York to exhume the bones of an American mastodon, an important event in the history of American science. Assisted by his son Rembrandt, Peale mounted the skeleton in his museum. It was an immediate sensation and became a huge popular attraction and a scientific achievement recognized by both American and European scientists. The mastodon exhibit was a spectacular example of what Peale had accomplished with his museum—a synthesis of serious science, popular appeal, and democratic access within the context of a private proprietary institution.

By the second decade of the 19th century, Peale had increased the museum’s collections to over 100,000 objects, including 269 paintings, 1,894 birds, 250 quadrupeds, 650 fishes, and over 1,000 shells, with 313 books in its library. During these creative years (when he was in his 40s, 50s, and 60s) besides expending his major efforts on his museum, Peale devoted himself to another of his favorite “hobby horses,” mechanics and invention. He obtained patents for an innovative bridge design, fireplace improvements, and a portable vapor bath. Peale also co-invented a writing machine called the polygraph, which made copies of letters and documents. While not commercially successful, the polygraph was a remarkably precise instrument, and was responsible for preserving three important collections of documents. Peale used it to copy all of his own letters and made similar models for two of his friends, Thomas Jefferson and Benjamin Henry Latrobe. Jefferson had previously used a letterpress to make barely legible copies of his correspondence. He purchased one of Peale’s polygraphs while serving his first term as president, and used it until his death in 1826, providing grateful historians and editors with clear identical copies of his letters. Latrobe also used

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*Self-portrait in uniform, by Charles Willson Peale, 1777-78, oil on canvas. From the collections of the American Philosophical Society.*

# Preserving Architectural Collections at The Art Institute of Chicago

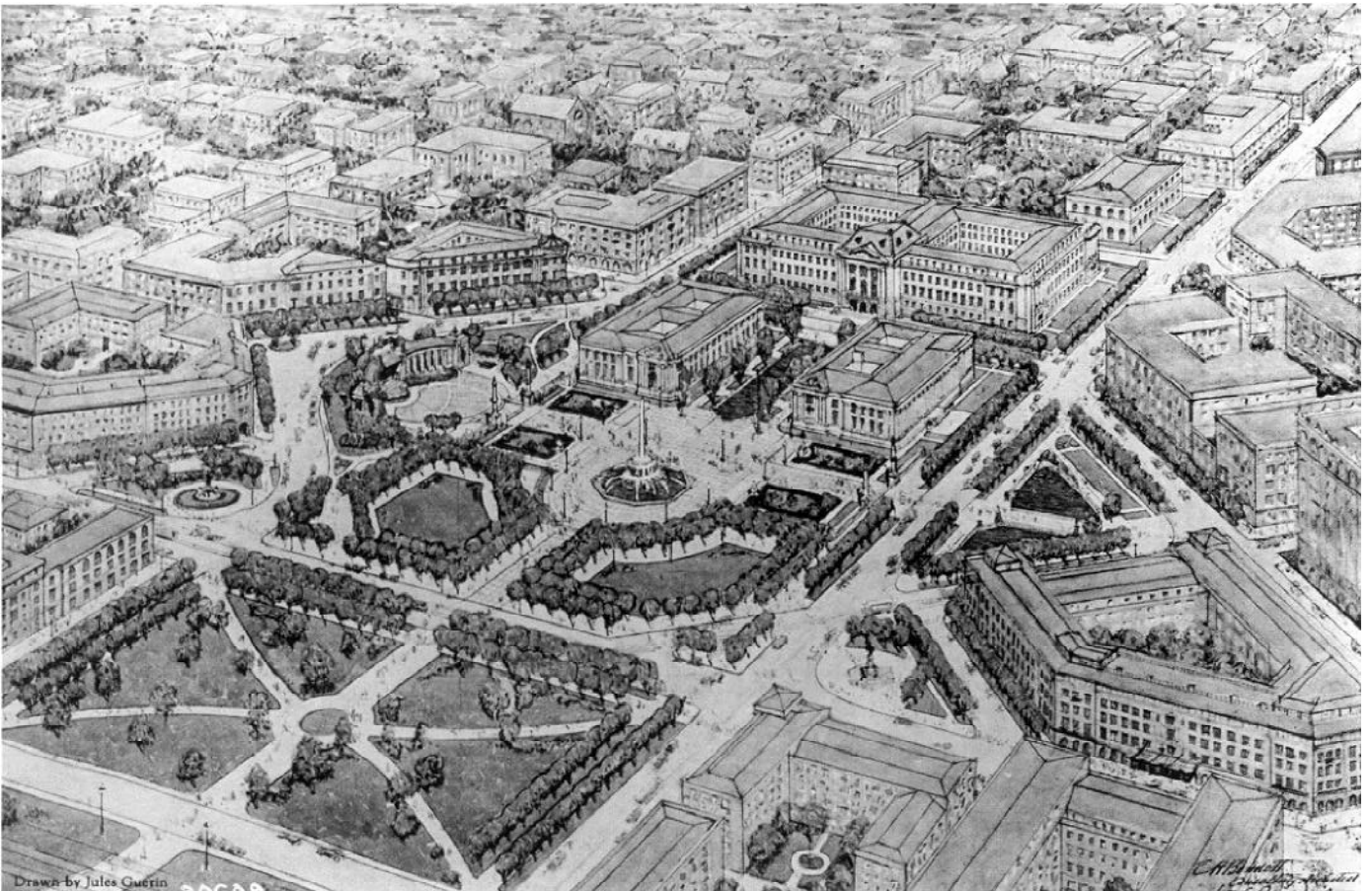
Work was recently begun at The Art Institute of Chicago on an NHPRC-funded project to preserve, through microfilming, the papers of architect and city planner Edward H. Bennett, Sr. (1874-1954). One of the early practitioners of city planning in the United States, Bennett was an important figure in the City Beautiful movement, and had a broad, nation-wide professional practice in this field during the period 1900-1940. In its present state, on acidic paper stock, as much as 20% of the manuscript material in Bennett's papers cannot be handled without risk of its disintegrating, and the balance of the collection is only slightly more durable. The creation of a preservation microfilm master and film copies will ensure the continued availability of this extremely fragile manuscript material and will permit greater use of it by researchers.

Born in England, Edward H. Bennett, Sr., was educated at the École des Beaux-Arts in Paris from 1895 to 1902, thanks to the generosity of Phoebe Apperson Hearst. The training and friendships he made at the École shaped his entire career. After a short time in New York with architect George B. Post, Bennett moved to Chicago to assist architect Daniel H. Burnham in preparing a plan for the military academy at West Point. Burnham found Bennett's work highly satisfactory and took him on to do

the field work for the comprehensive plan for San Francisco begun in 1904. Although this completed plan was not implemented in the aftermath of the 1906 earthquake, Burnham hired Bennett full-time to work on his plan for Chicago.

Bennett, who co-authored the *Plan of Chicago* (1909), made Chicago his personal and professional headquarters for the rest of his career. He served on the Chicago Plan Commission in various capacities into the 1930s and developed a substantial private practice and a national reputation as a city planner. Burnham, who largely retired from active practice after 1905, other than for his work in Chicago, directed applicants to Bennett, who, with partners William E. Parsons (1872-1939) and Harry T. Frost (1886-1943), served as a planning consultant to many cities large and small. In the plan for Chicago, Burnham and Bennett created a working document giving substance to the City Beautiful philosophy. From this prototype Bennett developed comparable plans for numerous American cities, including Minneapolis, Detroit, and Portland, Oregon.

Usually serving on a consultant basis, frequently for quasi-public or commercial interests such as the Commercial Club of Chicago, the firm was a pioneer in the creation of zoning ordinances and the study of transportation and regional planning



*Denver Civic Center Plan, from the Bennett Collection, The Art Institute of Chicago.*

as urban design tools. His vision of the city was formed in the application of Beaux-Arts design principles of axiality and the incorporation of monumental public buildings as civic markers, coupled with a systematic ordering of functions for efficiency. Bennett's ideas about the marriage of technical and aesthetic ideals are important examples of urban utility and beauty in a democratic society. Bennett was concerned with both the regional organization of a city's services and the individual citizen's enjoyment of his city. He realized the importance of transportation planning, the placement of government and civic structures, zoning, and the creation of parks and public spaces for public enjoyment.

After World War I, the nature of planning work changed. Fully three-quarters of the Bennett firm's work done in the 1920s was for official city planning agencies rather than for independent business or civic groups. With the Depression, Bennett's volume of work declined. From the late 1920's, he was involved in planning for the 1933 Chicago Century of Progress Exposition, and designed a number of structures for it. From 1927 until 1937, Bennett served as Chairman of the Board of Architects responsible for the development of the Federal Triangle in Washington, DC, a large complex of government buildings between the White House and the Capitol built to house a number of Federal agencies, including what is now the National Archives and Records Administration.

After the retirement and death of his partners, Bennett closed his practice in 1944 and spent the final decade of his life in retirement. In the course of his career, Bennett had worked in nearly 20 states, from California to Florida, as well as in Puerto Rico and Canada. He presented his papers to The Art Institute of Chicago in 1953, and these were supplemented by additional gifts and bequests from his architect son, Edward H. Bennett, Jr., over the following two decades. The collection comprises the complete archival holdings of Bennett's work, consisting of manuscript materials, daily diaries, photographs, drawings, newspaper clippings, and published plans for a number of cities. This collection, used in conjunction with the institute's Daniel H. Burnham Collection, provides an important resource for the study and documentation of the development of American's urban form during the period 1880-1940.

At the same time that the Bennett papers project is beginning, a second NHPRC-funded project relating to architectural records at The Art Institute of Chicago is nearing completion. This project involves the arrangement and description of the David Adler Archive.

David Adler (1882-1949) was the architect of more than 50 important houses located throughout 13 states. Adler can be situated within the large group of professionals who designed homes and estates from the turn of the century through the 1930s—the period of the Great American House—along with other great architects such as Richard Morris Hunt, John Russell Pope, Julia Morgan, and William Delano. His architecture must

be defined as eclectic. Looking to history for his inspiration, Adler was extremely knowledgeable and skillful in his ability to understand and employ several architectural techniques. His designs, like those of other classicists such as McKim, Mead, and White, treated building and landscape as an integrated whole and expanded the architectural space beyond the dwelling. Garden, land, and house—exterior and interior—were all considered part of the overall architectural design.

Born in Milwaukee, Adler's architectural education took place at Princeton, the Polytechnikum in Munich, and the École des Beaux-Arts in Paris. His extensive studies and travels in Europe gave him the vast knowledge of architectural vocabularies and the understanding of scale, siting, and materials that would allow him to undertake projects with exceptional skill. These varying

vocabularies led to the Crane House on Jekyll Island, Georgia, which resembles an Italian palazzo; the Clark residence in San Mateo, California, using English half timber construction; and the Blair House in Lake Bluff, Illinois, designed in the style of a Colonial New Netherlands farmhouse.

Along with the traditionally inspired vocabularies, Adler developed interior organizations which were attuned to modern living, using materials in fresh new ways to reflect the time, or original elements and pieces of furniture brought from his many trips to Europe. Likewise, consideration of exterior garden and courtyard layouts and designs completed a unified architecture. Adler was also particularly skilled in the siting of buildings. A case in point is the Crane House in Ipswich, Massachusetts, which commands a striking view of the sea created by the well-defined *allée* of groomed shrubs leading down to the Atlantic.

Although the collection includes photographs and correspondence with various clients, the bulk of the collection is made up of over 5,000 drawings, including site plans, elevations, floor plans, and shop drawings. As part of the project, site visits have been made to learn more about the status of several

of the homes designed by Adler and to interview some current residents.

The well-known architect Robert A.M. Stern has written that "David Adler is one of this century's great stylists: a superb interpreter of the past, his architecture is truly timeless and an inspiration to very many of us today." Another famous architect, Stanley Tigerman, has also expressed praise for Adler, writing that his work "has made a tremendous contribution to American architectural history. It is of significant importance that Adler's work be given the suitable notoriety it so richly deserves." By arranging and describing this important body of work, The Art Institute of Chicago will be better able to assist architectural historians, architects, students, and members of allied professions in their research, and increase awareness of David Adler's place in the nation's architectural history.



*Entrance to the home of Katherine and David Adler, Libertyville, Illinois, 1923, from the David Adler Archive, The Art Institute of Chicago.*



# The Frederick Law Olmsted Papers and the Restoration of Olmsted's Parks

by Charles E. Beveridge

Editing the Frederick Law Olmsted Papers has been a continually fascinating enterprise, in part because of the range of social, political, and aesthetic issues addressed in Olmsted's writings, and in part because of the existence on the ground today of scores of landscapes designed by Olmsted and his partners. Of special significance is his legacy of park planning, constituting some one hundred projects by Olmsted himself and nearly one thousand additional public parks, recreation areas, and scenic reservations planned by his sons after his retirement in 1895. This article focusses on efforts by the editors of the Olmsted Papers to assist in the revival and preservation of that legacy.

The editing of the Frederick Law Olmsted Papers series has coincided with a national revival of interest in Olmsted and his career as a landscape architect. This process began in 1972 with observances of the sesquicentennial of his birth that included articles in several national journals and major exhibitions at the National Gallery of Art in Washington and the Whitney Museum in New York. The following year saw the beginning of continuous funding of the Olmsted Papers project, under the editorship of Charles C. McLaughlin, by both the National Historical Publications and Records Commission and the National Endowment for the Humanities (NEH). Soon thereafter, this funding began to be supplemented by grants from private foundations and individuals, most notably the Andrew W. Mellon Foundation.

By the time we published Volume 2 of the series, *Slavery and the South, 1852-1857* (1980), dealing with Olmsted's southern travels and involvement in the sectional controversies of the mid-1850s, and were beginning work on Volume 3, *Creating Central Park, 1857-1861*, a period of revival and restoration of Olmsted's parks was underway. The first center of this activity was New York City, which has devoted many millions of dollars over the past two decades to master-planning and restoration in Olmsted's major parks there—Central Park, Riverside Park, and Morningside Park in Manhattan, and Prospect Park and Fort Greene Park in

Brooklyn. The appointment in 1979 of Elizabeth Barlow Rogers as administrator of Central Park provided a vital focus for activity in the first park that Olmsted designed, leading to the creation of the Central Park Conservancy, the best funded and most successful such public-private parks organization in the country.

Volume 3 of the Olmsted Papers (1983) provided the Central

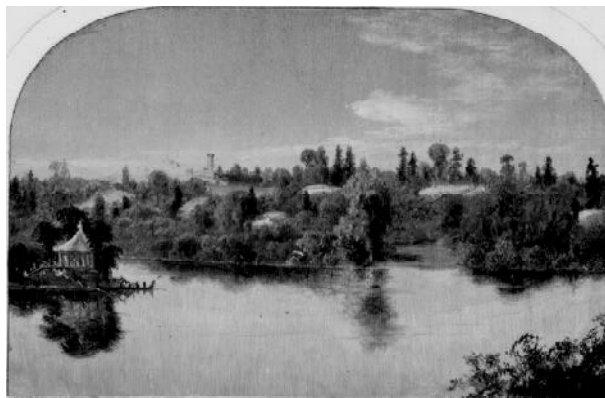
Park staff with Olmsted's key documents concerning the design and construction of the park, as well as the most significant excerpts from other relevant documents written by Olmsted and Calvert Vaux, the co-designer of the park. The volume also provided ready reference to the nine "present condition" and "effect proposed" sketches that the designers submitted in the 1858 Central Park design competition, providing a visual supplement to the text of their proposal. In addition, the

volume included a "tour" through Central Park during the first five years of its construction, the time that Olmsted had greatest control over the shape it would take.

The 63 photographs in this section, mostly stereographs taken in 1863, are a particularly valuable source for studying the "Olmsted idiom." Indeed, the extensive private collection of photographs of Central Park from which this section was primarily taken, material from which the Olmsted Papers were the first to publish, has been a unique and frequently consulted source for the Central Park staff in the ensuing years. The photographs were accompanied in the volume by a plan of Central Park showing the position and direction of view of each of the photographs.

As for the other major Olmsted park in New York City, Prospect Park in Brooklyn, the Olmsted Papers editors have been closely associated with the restoration process there

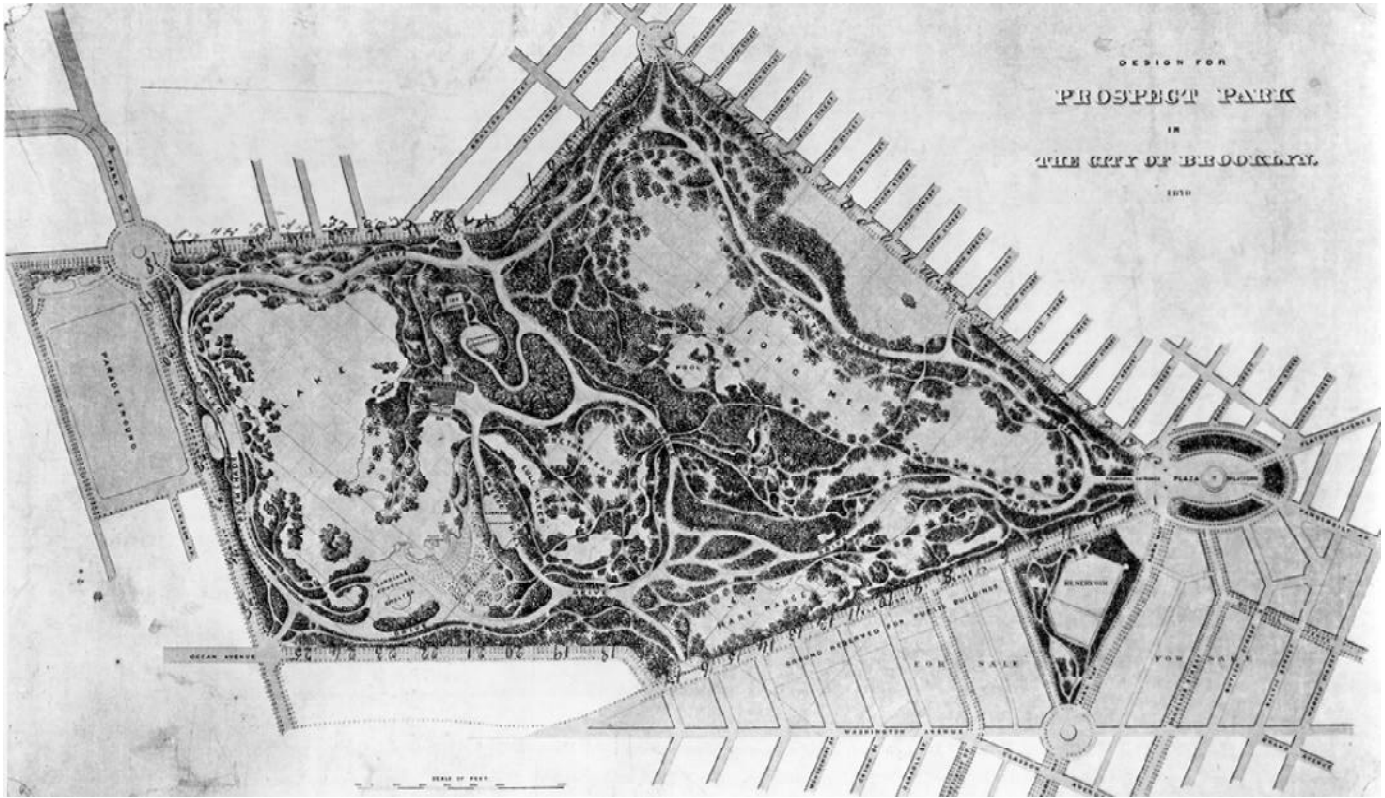
since the appointment of Tupper Thomas as administrator in 1980. We have met several times with the staff, reviewing plans for restoration of the Long Meadow, the Ravine, and the Woods, and guiding them to relevant documents and photographs. In the process there have been unexpected discoveries of material in the archives of the Olmsted National Historic Site in Brookline, Massachusetts, administered by the National Park Service.



*"Present Condition" (top) and "Effect Proposed" (bottom) sketches of a section of Central Park, part of the "Greensward" plan submitted by Olmsted and Calvert Vaux in the 1858 design competition. Courtesy Municipal Archives of the City of New York.*

At one point we discovered a dozen unidentified photographs that show, as we recognized, the original appearance of the Prospect Park site and early stages of construction. They were filed with photographs of Audubon Park in New Orleans, a twentieth-century design by the firm. We also found the manuscript of a crucially important document concerning the “pastoral” landscape of the park’s Long Meadow section, which was rolled up with Olmsted’s plans of the mid-1870s for the street system of the 23rd and 24th wards (the Bronx). This 1868 document, “Address to the Prospect Park Scientific Association,” was published in Volume 1 of the Olmsted Papers Supplementary

By the mid-1980s there was still no reliable listing of the design projects of Olmsted’s own career, or of the extensive work of the successor firm between 1895 and 1950 under the direction of his stepson and partner, John Charles Olmsted, and his son, Frederick Law Olmsted, Jr. In 1987 the National Association for Olmsted Parks (NAOP) and the Massachusetts Association for Olmsted Parks (which had been very influential in the launching of the statewide Olmsted historic landscape program there) provided a grant to the Olmsted Papers, at a time when we needed additional private funds to continue payment of salaries, to create a national list of the work of the Olmsted firm. Drawing from the



1870 Plan for Prospect Park in Brooklyn. Courtesy National Park Service, Frederick Law Olmsted National Historic Site.

Series, *Writings on Public Parks, Parkways, and Park Systems* (1997), edited by Carolyn F. Hoffman and myself.

The second major stage of the Olmsted parks revival took place in Massachusetts, where Olmsted moved from New York around 1880. In 1984 the Massachusetts Department of Environmental Management created the Olmsted Historic Landscape Preservation Program, which dedicated one million dollars to the development of historic landscape and structures reports, the collecting of copies of historic plans and photographs, and the preparation of long-term master plans, as well as to pilot construction projects in each of a dozen Olmsted-firm parks in the Commonwealth. Half of the parks selected were elements of Boston’s “Emerald Necklace,” while the others were in smaller cities throughout the state. I served as program-wide historical advisor, overseeing the work of a dozen landscape historians, while advising master planners on the Olmsted idiom and directing them to relevant visual and documentary materials in the historical record of other parks than the one for which they were responsible.

firm’s records in the possession of the National Park Service and the records we had compiled, Carolyn Hoffman and I prepared *The Master List of Design Projects of the Olmsted Firm, 1857-1950*, a compendium of 6,000 landscape commissions. This publication has been a valuable starting-point for inventory and restoration projects throughout the country, and is now being installed as the first major element of the expanded Web site of the Olmsted National Historic Site, <<http://www.nps.gov/firla>>.

The master list project is one of several ways in which the editors have remained closely connected with the NAOP, which we helped to found in 1980. There are also numerous state and city Olmsted associations that serve as regional extensions of the NAOP. These groups have been the vital center for Olmsted park restoration in Massachusetts, Maine, New York, and Maryland, as well as Louisville, Atlanta, and Seattle. The Olmsted Papers editors have addressed numerous national conferences of the organization, and serve as advisors to several of the regional groups. In return, the NAOP is becoming an increasingly important source for funding of the Olmsted Papers project.

*Continued on page 18*

## Mark Conrad Joins Commission Staff

Mark Conrad is the NHPRC's new Director for Technology Initiatives. He brings to the Commission staff considerable knowledge of the challenges which electronic records and information pose for the archival profession.

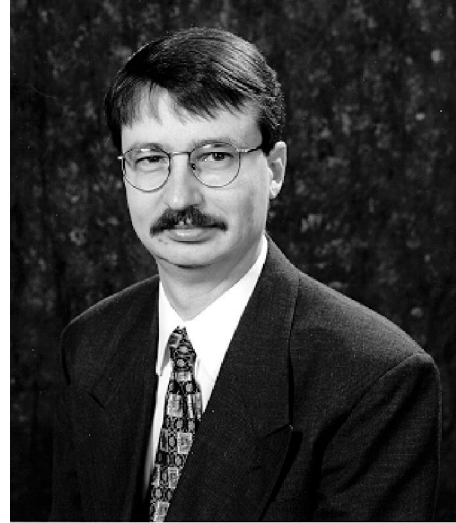
Mark's previous position was with the Life Cycle Management Division of the National Archives and Records Administration (NARA), prior to which he was an appraisal and accessioning archivist in NARA's Center for Electronic Records. His assignments in these capacities included the appraisal and accessioning of e-mail and other electronic records from the Executive Office of the President (EOP) for the Reagan, Bush, and Clinton Administrations. Mark also participated in negotiations with the Department of State for the first transfer of its Electronic Central Files to NARA.

From September 1995 to June 1996, Mark was a Visiting Fulbright Scholar in the Archives Department of University College, Dublin, Ireland, where he taught courses on electronic records issues. The classes included students in the Diploma in Archival Studies Program, as well as working archivists. Mark received an Inter-Country Fulbright grant to deliver lectures at two universities and at the National Archives in Finland, and participated in a working meeting on the long-term preservation of electronic records co-sponsored by the National Archives of Sweden and Astra AB.

Mark has been involved with two NHPRC grant projects during his archival career. He served as the project archivist on an electronic records project at the Pennsylvania State University Archives, and as assistant project archivist and later acting

project archivist on another endeavor at the Rhode Island State Archives.

To contact Mark, telephone 202-501-5610, extension 233; write to him at NHPRC, NARA, 700 Pennsylvania Avenue, NW, Room 111, Washington, DC 20408-0001; or e-mail him at <mark.conrad@arch1.nara.gov>.



*Photograph by Earl McDonald, NARA*

## Staff Member Dick Cameron Named SAA Fellow

At an awards ceremony held during its 1998 annual meeting, the Society of American Archivists inducted Richard A. Cameron, NHPRC's Director for State Programs, as a Fellow of the Society. Established in 1957 and conferred annually, the distinction of Fellow—the highest individual honor bestowed by the SAA—is awarded to a limited number of individuals for their outstanding contributions to the archival profession.

The Society's Committee for the Selection of SAA Fellows evaluates nominees on the basis of the following criteria: appropriate academic education and professional and technical training; a minimum of seven years of professional experience in any of the fields encompassed in the archival profession; writing of superior quality and usefulness in advancing the SAA's objectives; and contributions to the archival profession through work in and for the SAA. As specified in the SAA constitution, election as a Fellow is by a 75 percent vote of the Committee, which consists of the five immediate past presidents and three Fellows selected by the SAA Council.

Presenting the award to Cameron was the SAA's immediate past president, Nicholas C. Burckel, currently a member of the Commission, who made special note of several of the new Fellow's contributions to the profession during an archival career of nearly 25 years. Burckel's remarks were as follows:

"In his first professional position as University Archivist and Curator of the Area Research Center at the University of Wisconsin-Eau Claire, Dick distinguished himself as the University's first full-time archivist, where he developed a model records management program. He also led the embryonic University of Wisconsin System

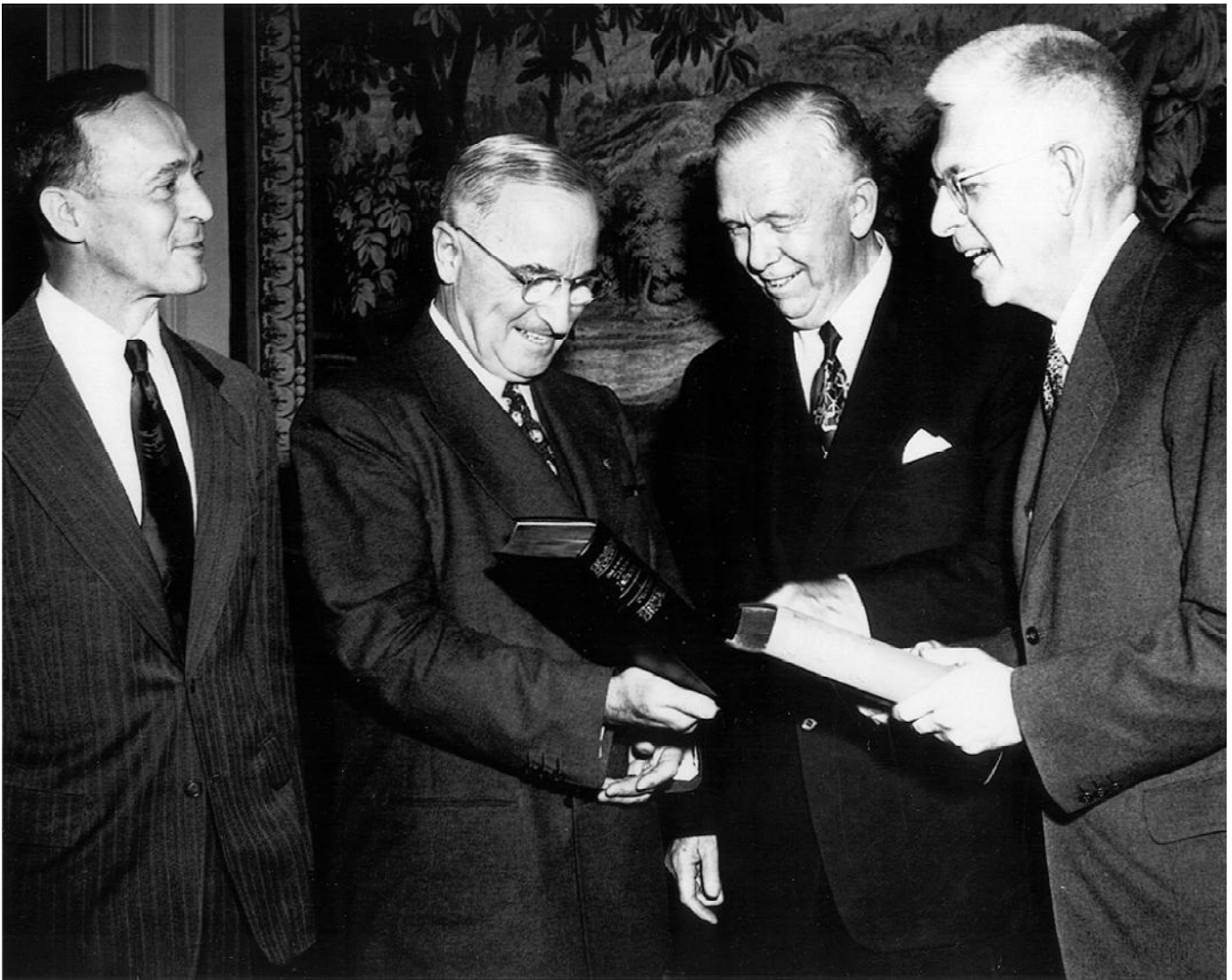
Archives Council in developing a "Core Mission and Minimum Standards" for University Archives, a prototype of what became one of SAA's first set of standards—the SAA College and University Archives Guidelines.

"As Field Director in the Division of Archives and Manuscripts, Dick not only revised operations of the eight regional centers throughout the state, but also initiated major new collecting programs. He also helped conceptualize the highly successful National Conference on Regional Archival Networks.

"His year as program officer for the National Endowment for the Humanities came at a time of organizational change at the Endowment, the consequence of which was a more prominent role for Dick than was typical of these rotating positions.

"Dick is, however, probably best known to most of you as Assistant Program Director for State Programs at NHPRC. Under Dick's patient guidance, the Council of State Historical Records Coordinators and the State Historical Records Advisory Boards have evolved into effective vehicles for intra- and interstate planning, cooperation, and coordination. They are productive partners in the Commission's national program.

"Those who have worked with Dick understand and appreciate his quiet leadership, his high standards, his integrity, his sense of humor, his diplomatic skills, and his commitment to improving the profession. Although his position in a grant-funding program precludes him from election to a major leadership position in the Society, we are fortunate that he has found so many other ways to contribute. For these reasons and many more, we welcome Richard Cameron as Fellow of the Society."



*The presentation of the first volume of The Papers of Thomas Jefferson, May 17, 1950. Left to right: V.W. Clapp, acting Librarian of Congress, President Harry S. Truman, George C. Marshall, and H.W. Dodds, president of Princeton University.*

At the same ceremony, George C. Marshall was presented the second copy of the first volume of the Jefferson Papers. Princeton University President Harold Dodds invited Marshall (at that time President of the American Red Cross) for several reasons. "One is that your life and thoughts have been in the Jeffersonian tradition," wrote Dodds. "However, the chief reason is that in my private book you are America's number one citizen measured by standards of wise and self-denying public service."

Marshall spoke briefly about the relative youth of Jefferson and his immediate associates when they held such great power. He appreciated the value of history, but, unfortunately, Marshall did not comment on the value of documentary editions as Truman did following Marshall's remarks. Harry Truman not only encouraged the documentary editing profession, he was instrumental in founding the George C. Marshall Foundation and providing a repository for Marshall's papers and preserving his place in history. Concerned that the self-effacing General Marshall

refused to write his memoirs, in September 1951 President Truman called the superintendent of Virginia Military Institute to the White House and presented his ideas for collecting and properly preserving the personal and official papers of George Marshall.

One of Truman's last official acts as President in January 1953 was to direct the Department of State, the Department of Defense, and the National Archives to cooperate with the Marshall Foundation in procuring documentary material and providing access to records. Truman requested the government agencies to bring his directive to the attention of their successors in office to support the efforts "to provide suitable recognition to one of the greatest Americans of our age." President Truman would be pleased to know that George Marshall, who was so often in the Oval office to help make important decisions, is now the subject of a documentary edition.

*(Sharon Ritenour Stevens is Associate Editor of The Papers of George Catlett Marshall.)*

# Documenting the Career of Architect Robert Mills

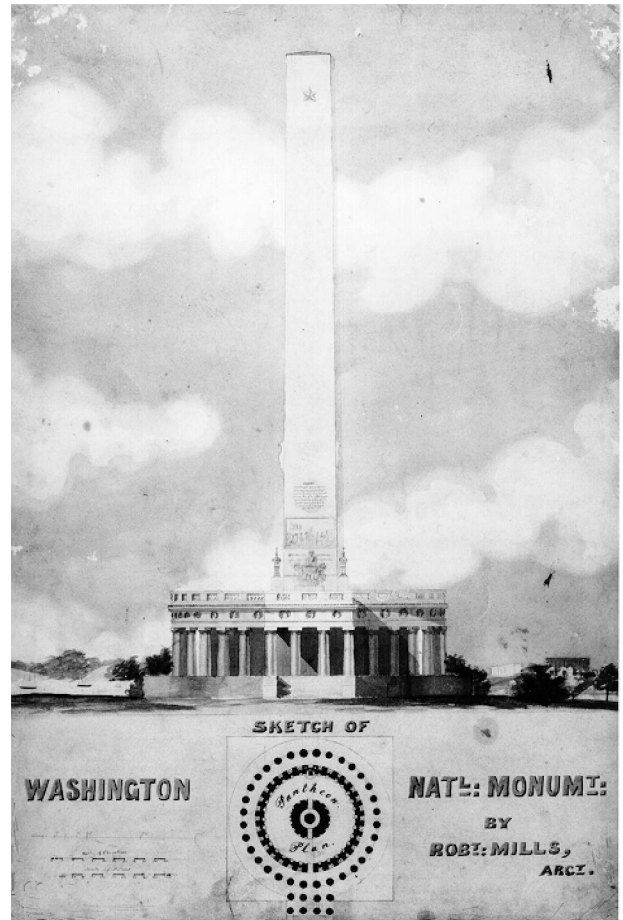
Robert Mills (1781-1855), an early American-born architect who explored the possibilities of reviving several historical styles of architecture on this continent, was unique among his peers in having trained with James Hoban, Thomas Jefferson, and Benjamin H. Latrobe. His first independent works were built in South Carolina while he was still working as draftsman and clerk in Latrobe's Washington office. From 1808 to 1815, he was in practice in Philadelphia, designing and helping to engineer structures there and in Richmond, Virginia. From 1815 to 1820, he was in Baltimore, where he built that city's monument to George Washington. He served on the South Carolina Board of Public Works intermittently between 1820 and 1830, during which period he worked on road, river, and canal development, as well as the Fireproof Records Building in Charleston.

In 1830 Mills returned to Washington, where he received a number of commissions through his ties with the Jackson administration. He was appointed architect of the Patent Office and the Treasury Building in July 1836, and subsequently styled himself Architect of Public Buildings, also designing the Post Office. He is perhaps best known for his design of the capital's Washington Monument, on which work proceeded slowly because of a lack of funds. The monument had reached a height of 152 feet when Mills died in 1855; only in 1878 did Congress appropriate money to complete the structure, which was finished in 1884.

The Papers of Robert Mills project was established at the Smithsonian Institution's National Museum of American History in 1984, following a conference at the Henry Francis du Pont Winterthur Museum on "Robert Mills: The Years of Growth," organized by Robert L. Alexander, Professor of Art History, University of Iowa. Douglas E. Evelyn of the National Museum of American History served as project director, while Professor Alexander held the position of senior editor. John M. Bryan, then Associate Professor of Art History at the University of South Carolina, and Pamela J. Scott, then Visiting Lecturer at Cornell University, joined the project as associate editors, with Ms. Scott also serving as editor of the microfilm edition.

The project's principal objective was to make the widely scattered papers of Robert Mills accessible to scholars through the publication of a definitive microfilm edition. Early advice came from Charles Montgomery Harris, editor of the Papers of William Thornton, and from Mary A. Giunta of the NHPRC staff. The Commission provided initial funding for the project, while the National Museum of American History provided office space and administrative support. Ms. Scott was the project's only full-time professional employee, and was responsible for the guide to the edition, which was published in 1990. The editorial process was supported by a grant from the National Endowment for the Humanities. In a concurrent project, the National Endowment for the Arts provided a grant for the professional treatment and conservation of many of Mills' drawings.

The editors defined the papers of Robert Mills to include correspondence to and from Mills, as well as documents produced by him, including his published books, pamphlets, articles in newspapers and journals, drawings, manuscript books, journals,



*Sketch of Washington National Monument, by Robert Mills. From National Archives Record Group 42.*

and diaries. In addition, they endeavored to include known documents mentioning Mills that were produced during his lifetime. The latter included correspondence as well as miscellaneous private and public accounts of Mills and his work.

Government printed documents were the single most important source for study of Mills' career as Federal architect. They include a wide range of related documents about the design and erection of the Treasury, Patent Office, and Post Office buildings and other structures. These documents were made a separate series in the microfilm edition; those that mention Mills were included, while those that mention his buildings but not the architect were not.

The editors included photographs, both historical and contemporary, for reference purposes, particularly regarding details of Mills' architecture. However, the photographs were not intended to document all existing architecture or all aspects of existing buildings. They also did not include photographs of buildings when they lacked the textual records to support attributions to Mills, whether made on stylistic grounds or based upon assumptions about his contemporaneous employment. The editors included known newspaper citations wherever possible, but did not undertake an exhaustive search of newspapers.

This edition of the Robert Mills papers consists of 15 rolls of microfilm, and is comprised of five series of records. Large-scale



*Photograph of the Washington Monument by Earl McDonald, NARA.*

numbers were used so that readers can quickly identify individual documents. The series are (1) general correspondence (0001 through the 3000s), (2) Mills' unpublished works (4000s), (3) Mills' published works (5000s), (4) drawings and photographs (6000s), and government printed documents (7000s). With the exception of the drawings and photographs, which are arranged alphabetically by state and city, the arrangement is chronological within each series. Each document is identified by a four-digit number, occasionally followed by a letter ranging from A to K. A slash separates the four-digit number from page numbers within the document.

For the most part, the microfilm edition reproduces electrostatic copies of the original documents. However, in hundreds of instances, transcriptions are provided of documents which manifest poor penmanship, or of which the electrostatic copy is of poor quality. Transcriptions replicate the manuscript as exactly as machinery would allow, with some characteristics that could not be produced with machinery, such as cross hatching, entered manually. Interventions in the original text by the editors always appear within brackets.

To permit maximum use of the documents regardless of what aspect of Mills' career is of interest, indexing was by people, place, and subject. Family correspondence was generally indexed by author and recipient, except when a business relationship was discerned. Subseries were established for every aspect of Mills' professional life. Individuals who interacted with Mills were identified when possible. The names of buildings were used, except when reference to the type of building would cause ambiguity; in such cases, the building was identified by location.

*(This article was prepared with the kind assistance of architectural historian Pamela Scott.)*

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## Staff Activities

Laurie A. Baty completed the Women's Executive Leadership Program, a 12-month program that provides management and leadership training. As part of this program, she had two temporary details, one to the office of NARA's Web pagemaster, the other to the Smithsonian Institution's National Museum of American History as development coordinator for the Scurlock Collection, which consists of images produced by a 20th-century African-American photographic studio in Washington, DC. Laurie completed a two-year tenure as chair of the Society of American Archivists' Committee on the Status of Women, and oversaw the Committee's transformation into the Women's Professional Archival Interests Roundtable. She continues to edit *Views*, the newsletter of the SAA's Visual Materials Section, and to serve on the SAA Publications Board and the Academy of Certified Archivists' Exam Development Committee.

Mary A. Giunta served as panel coordinator and chair of a session entitled "An Emerging Nation in World Affairs: The Visions of John Adams, Thomas Jefferson, and John Jay,

1781-1789," at the annual meeting of the Organization of American Historians, held in Indianapolis, Indiana, in April 1998. She served as panel coordinator and presented a paper entitled "The Development of Statecraft in the Emerging Nation, 1775-1778," at the annual meeting of the Society for Historians of American Foreign Relations, held in College Park, MD, in June 1998. Mary also served as panel coordinator and chair of a session entitled "James Monroe and John Quincy Adams: Restrained Nationalists," at the annual meeting of the Society for Historians of the Early American Republic, held in Harpers Ferry, West Virginia, in July 1998.

J. Dane Hartgrove served as commentator for a session entitled "An Emerging Nation in World Affairs: The Visions of John Adams, Thomas Jefferson, and John Jay," at the annual meeting of the Organization of American Historians, held in Indianapolis, Indiana, in April 1998. He also presented a paper entitled "The Role of Commerce in the Anglo-American Peace Negotiations of 1782-1783," at the annual meeting of the Society for Historians of American Foreign Relations, held in College Park, Maryland, in June 1998.

# The Documenting Michigan Architecture Project

by Tawny Ryan Nelb

Michigan has a tremendous diversity of terrain, livelihoods, and lifestyles. That diversity is reflected in the state's architectural heritage. Through the entire course of Michigan's history, from the days dominated by native Americans, through its settlement by Europeans, to the present-day mix of heavy industry and productive farms, our architecture reflects our work, our play, and the development of the state.

We have architecture reflecting the once thriving lumbering industry, including magnificent mansions built by lumber barons. The architecture of transportation and navigation aids, which were critical to the development of Michigan, given that the state is surrounded by Lakes Superior, Huron, and Michigan, is represented by the lighthouses that were built to avert shipwrecks and by the Life Saving Stations that provided assistance to mariners when disasters did in fact take place.

Mining for both copper and iron prompted the development of the beautiful but wild Upper Peninsula. Mining towns grew up around this work, and numerous architectural remnants of this once flourishing industry still remain. Many areas in Michigan, especially those along the lakes and rivers, were developed as the result of land sales campaigns by the railway interests. Religious groups bought large parcels of

land on which they constructed retreats, a practice which spread to individual summer vacationers from Chicago and downstate areas. As a result, such areas contain many fabulous examples of resort architecture.

The automobile industry created its own architecture for its factories and research and development facilities. Automobile barons also hired well-known architects to create great mansions that celebrated their success, although those same structures also performed a more prosaic task as secure homes in which to raise families.

While many hundreds of farmers leave the land every year across America, agriculture is still an important part of Michigan life. Fields of sugar beets, cucumbers, corn, and soybeans, not to mention fruit orchards, cover the state outside our major metropolitan areas.

Although there has been an active movement to preserve architectural and engineering structures themselves throughout the United States and Michigan for the past 20 years, little has been done (except in a few pockets) to actively seek out and preserve the records that document the built and natural environment. In 1994, the Michigan State Historical Records Advisory Board, under the direction of Sandra Clark, undertook



*Point Iroquois Lighthouse. Photograph courtesy of the Michigan State Historic Preservation Office.*



*Workshop taught at Giffels Association, an architectural firm in Detroit. Photograph courtesy of Tawny Ryan Nelb.*

a planning project aimed at ensuring the documentation of Michigan's architectural heritage.

The project's goals were the statewide assessment of architectural records practices and holdings, the formulation of guidelines with which to appraise the records, and the development of educational materials to facilitate discussion of the need to preserve architectural records, as well as the convocation of meetings at which such discussions could take place. The NHPRC provided a grant of \$12,900 for this project, with most of the funds being used for consultant fees and travel. Archivists, coordinators, surveyors, and college and university professors also put much time and effort into the endeavor.

The Documenting Michigan Architecture Project first set up an advisory board to build a collaborative relationship among repositories in the state, to identify appraisal strategies for state repositories, and to select a group of significant design firms or structures whose records should be preserved. Repositories were surveyed for their collection policies on architectural records, and lectures were given to all ten of the American Institute of Architects-Michigan Regional Chapters about the project and about what measures their members could take to preserve architectural records in their firms.

Graduate students from Eastern Michigan University's Historic Preservation Program, under the direction of Professor Ted Ligibel, developed a survey model for design firms and tested it within a region of the state. For many of the EMU students, this was their first exposure to such records, and they realized for the first time

what impact documents can have on historic preservation efforts. The exercise also put them into "real life situations" in which access to records was sometimes difficult to achieve. In the end, the students all became ambassadors for the preservation of architectural records.

Workshops on preservation and management of architectural records were held in five locations (Detroit, Kalamazoo, Marquette, Lansing, and Mackinac Island), with a total of 66 archivists and records care givers in attendance. At the close of the project, the Michigan Committee for the Preservation of Architectural Records (Mich COPAR) was formed to implement some of the recommendations that emerged from the project.

Every fall, EMU students conduct a new survey of design firms under Mich COPAR sponsorship. The students learn about the architectural design process, the types of records created during each phase of the process, and the preservation problems that affect these specialized materials. The design firm survey has become an integral part of course work for Professor Ligibel's students. The completed surveys are housed in the EMU archives, and will be mounted on a Web page in the future. Mich COPAR continues to meet twice a year to share resources among colleagues and to help find homes for orphan records. State institutions are now much more aware of the value of these records for research, and they have begun to accession new architectural collections.

*(Tawny Ryan Nelb, who served as the director of the Documenting Michigan Architecture Project, runs an archival consulting firm based in Midland, Michigan.)*



# Preserving the Plans of the Nebraska State Capitol

It certainly doesn't look like your typical state capitol building. Where's the big dome? Although the Nebraska State Capitol does indeed have a dome, it happens to sit atop a 400-foot tower. Designed by Bertram Grosvenor Goodhue of New York City and constructed on a pay-as-you-build basis between the years 1922 and 1932, the capitol building in Lincoln serves as an example of efforts to bring the innovative building technology of the early 20th century to the design of public buildings.

The architectural styling of the Nebraska State Capitol has been described as vernacular and eclectic, borrowing from Art Deco and Neoclassical styles. The base of the building is a cross within a square which results in the formation of a series of four courtyards. The prominent central tower is topped with a 19½-foot statue called the Sower standing upon a 12½-foot pedestal of wheat and corn motifs.

Bertram Goodhue was born in Pomfret, Connecticut in 1869 and began his architectural career at the age of 15, working in the New York office of Renwick, Aspinwall, and Russell. By 1898 he was a partner in the firm of Cram, Goodhue and Ferguson and became known for his designs of churches, houses, and public buildings. When it became clear that a new state capitol was needed for Nebraska, a design competition was held and Goodhue's entry was selected.

Complementing Goodhue's monumental design of Indiana limestone, the talents of a number of artisans contributed to the uniqueness and beauty of the building. The building includes bronze and steel windows from David Lupton & Sons of Philadelphia, Gustavino tile vaults, mosaic marble flooring by Hildret Meiere, inlay woodwork containing 31 different wood species, polychrome wood doors, silk tapestries, angora mohair rugs, pigskin leather doors, sculpture by Lee Lawrie, and murals created by Augustus Tack. Illustrations in a variety of materials provide representations of Socrates and Hammurabi, Native Americans and pioneers, the Mayflower Compact and the Emancipation Proclamation. In all, over 100 firms were contracted to help with the design, construction, and decoration of the new capitol.

As the Nebraska State Capitol has aged, maintenance and preservation have become increasingly important. Many building owners have discovered—often through costly lessons they do not wish to repeat—that access to building drawings is vital if maintenance and preservation are to be carried out effectively and efficiently.

For over 60 years, the drawings used to create the state capitol were stored in a vault, some rolled and some folded, with no temperature or humidity controls. Although the climate in the vault was fairly constant over the decades, low humidity caused the drawings to become brittle and difficult to handle safely. Tears along folds in the drawings, as well as damage caused by removing individual drawings from rolls, led to restrictions on use. Despite interest in the capitol due to its national historic landmark status and the importance of its architect, the drawings could not be made available to researchers and were used only when required to address the maintenance needs of the building. Even if the drawings had been made available to researchers, the

lack of adequate descriptive tools would have made their use difficult.

In 1990, the Capitol Collections Program was created as part of the Nebraska State Building Division in order to care for materials relating to the building. Through this program, it was hoped that these valuable holdings could be arranged, described, and preserved for use by those interested in architecture, historic preservation, the decorative arts, and related topics. A full-time archivist was hired in 1991 to help develop policies to carry out this mission, and a conservation assessment was undertaken in 1993. In 1995, the holdings of the Nebraska State Archives relating to the construction of the capitol were transferred to the Nebraska State Building Division. At its February 1997 meeting, the National Historical Publications and Records Commission became a part of this important effort by providing a grant to flatten, arrange, and describe nearly 5,000 drawings dating from 1919 to 1934.

These drawings, measuring as large as 44" x 72", document the work of nearly every firm involved in the project, many of which no longer exist. Included are drawings ranging from elevations of the building and landscaping plans, to details of gilded chandeliers and marble floors. In order to make these records available to researchers and preserve them for the future, the drawings have now been flattened utilizing a humidification process. Once flattened, descriptive information was collected using a catalog worksheet, and entered into a database.

For additional information about this project, contact Karen Wagner, Capitol Archivist, Nebraska State Building Division-Capitol Archives, 521 South 14th Street, Suite 500, Lincoln, NE 68508; (402)471-0444.



*A view of the Nebraska State Capitol shortly after its completion. Photograph courtesy of the Nebraska State Building Division-Capitol Archives.*

Centennial observances of Olmsted's parks have also provided opportunity for the editors to promote restoration and preservation of Olmsted's legacy. The first instance was the centennial of the Niagara Reservation, for which Olmsted was a leading campaigner, and for which he and Vaux prepared the overall plan in 1887. Commissioner Orin Lehmann of the New York State Department of Parks, Recreation, and Historic Preservation asked me to organize a scholars' symposium for the centennial of the day in 1885 that the state legislature established the Niagara Reservation. In addition, Vaux's recent biographer Francis Kowsky and I prepared an exhibition and catalog, *The Distinctive Charms of Niagara Scenery: Frederick Law Olmsted and the Niagara Reservation*. These activities, and the attention they received from the press, led to formation of a citizens' advisory group to oversee the administration of the reservation.

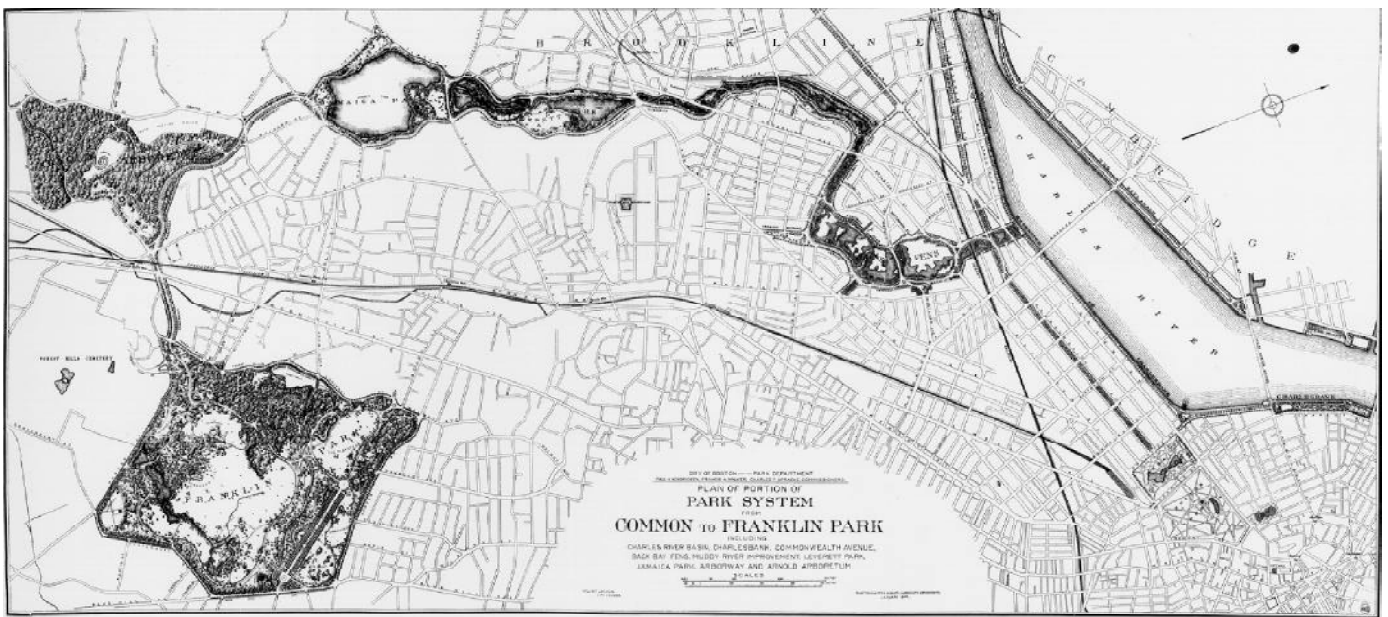
The centennial observances for Yosemite National Park came in 1990. Victoria Post Ranney, principal editor of Volume 5, *The California Frontier, 1863-1865* (1990), and I both addressed the plenary session of the centennial conference. We emphasized the principles for managing the scenery of Yosemite that Olmsted set forth in his report of 1865 while serving as first chairman of the commission in charge of the original grant (consisting of Yosemite Valley and the Mariposa Big Tree Grove). We also established a working relationship with the landscape architect at Yosemite, Don Fox. A further result of the centennial was the publication by the Yosemite Association of Olmsted's report, using the text established by the Olmsted Papers and making it widely available at a time when a major debate concerning the future of that historic scenic resource is under way.

Other centennials have been those of the park systems of Rochester, New York, in 1988 and Louisville, Kentucky, in 1991. Both led to ambitious master-planning and restoration programs costing several million dollars. For these programs the Olmsted Papers editors, in collaboration with other Olmsted scholars, were

able to provide a full set of images of landscape plans and a set of significant historic photographs. We also assisted in preparation of transcriptions, arranged by topic, of the key design statements in the correspondence of the Olmsted firm. This approach appears to be the most effective way that the Olmsted Papers project has been able to promote long-term awareness of Olmsted's design concepts on the part of those responsible for the ongoing maintenance of the parks, thereby securing the preservation of their distinctive historical character. In Louisville, continuing contact with the staff of Metroparks and the Louisville Olmsted Parks Conservancy provides a means for occasional review of the construction and planting that is taking place based (at least in part) on the historical record that we provided.

More recently, we have supplied the same kind of documentation—images of plans and photographs, copies of planting lists, and topically arranged excerpts of documents—to landscape architects engaged in work on the Midway Plaisance in Chicago, Patterson Park in Baltimore, Cadwalader Park in Trenton, New Jersey, and the linear parks of the Druid Hills section of Atlanta. For the city officials involved in restoration work on Olmsted's park on Mount Royal in Montreal, we supplied on diskette the text of Olmsted's eloquent report of 1881 and our transcription of forty letters that Olmsted wrote concerning the design and construction of the park. In this way, the material that we collect and organize in the process of preparing our selected letterpress edition is utilized by those responsible for planning the restoration and preservation of the Olmsted legacy of public design. The coinciding of the preparation of the Olmsted Papers series and the revival of concern for his parks has been a fortuitous one, giving the editors an opportunity for direct influence on the future of those landscapes that we would not otherwise have had.

(*Charles E. Beveridge is Series Editor of The Frederick Law Olmsted Papers.*)



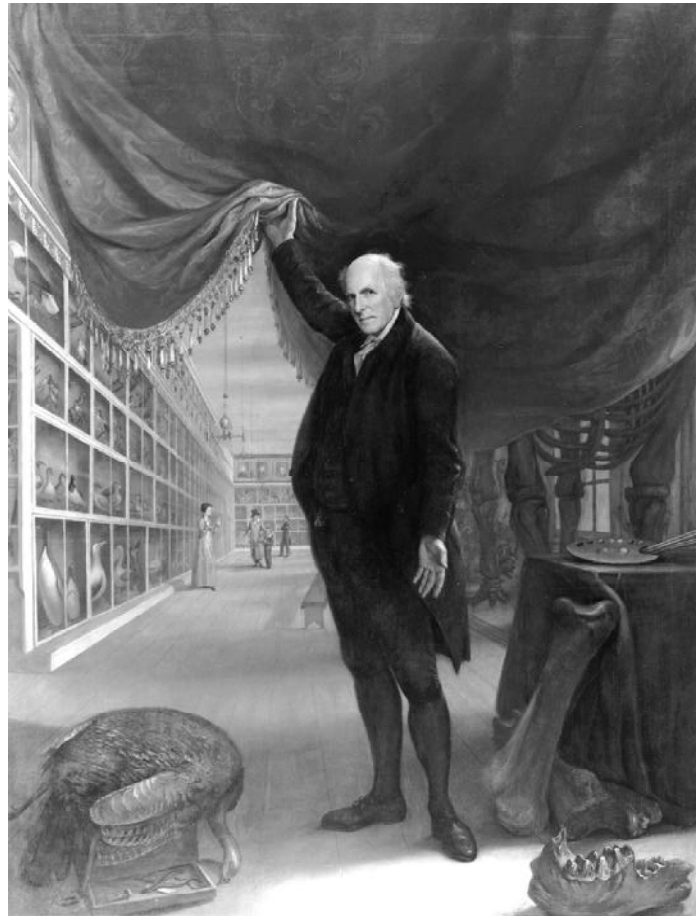
Section of Boston's "Emerald Necklace" (Boston Common to Franklin Park), 1894. Courtesy National Park Service, Frederick Law Olmsted National Historic Site.

the polygraph for his correspondence, with similarly beneficial results for the editors of the Latrobe Papers.

Scholars utilizing the Peale collections will also be rewarded by the quantity and richness of their materials on the inner workings of the American family. Soon after his father's early death, Charles Willson Peale assumed the role of family patriarch with great earnestness, and this is reflected in the collection. His letters and diaries explicitly touch on issues of parenting, gender relations, family structure, and kinship. When completed, the volumes of the Peale family papers should take their place as one of the major collections of family history for the 18th and 19th centuries.

Materials of this richness and variety has been published in the first four volumes of the *Selected Papers*, which are largely devoted to Charles Willson Peale. A fifth volume in press will contain Charles Willson Peale's autobiography. Almost a thousand pages in manuscript, when published, Peale's work will compare favorably with Benjamin Franklin's as one of the most important early autobiographies in American letters. The final two volumes of the *Selected Papers* will be devoted to Peale's children. Rembrandt Peale's papers not only document his work as a portrait painter; but contain material on his quest for government patronage, his European travels, and his attempt to market a book on penmanship in America's newly established public high schools. Rubens Peale documents are filled with material about his art and science museums in Baltimore and New York. Titian Ramsay Peale's collection includes his participation in one of the major voyages of exploration and science in 19th-century America, the Wilkes Expedition. Benjamin Franklin Peale's papers contain material on the new tools and machinery of 19th-century America, and on his position as chief coiner of the United States Mint. The letters of Charles Willson Peale's daughter, Sophonisba, which are valuable both for their information on the Peales and as documents of family life in 19th-century America, will also be included.

The methodology of the Charles Willson Peale Family Papers occupies a middle ground in modern editing between the more highly technical literary editions and those meant for a more popular audience. The editors have published complete Peale documents, not excerpts. The selection process for the four published volumes on Charles Willson Peale has been based on two criteria—the document had to refer to an event or subject of



The Artist in His Museum, by Charles Willson Peale, 1822, oil on canvas. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr., Collection).

historical interest and significance, or it had to maintain the continuity of the Peale family narrative. Volume five, Charles Willson Peale's autobiography, will be published in its entirety. Selection for volumes six and seven will be a more complex process. The sheer number of documents for Charles Willson Peale's children precludes a straight narrative or chronological approach. Instead, as indicated above, the editors will select certain thematic lines for several of the Peale children.

Transcriptions published in the letterpress volumes retain original spelling and grammar. However, crossouts are only printed if they are judged to be significant; slips of the pen and simple mistakes are omitted. Interlineations are silently inserted, and superscripts are brought down to economize on printing costs. Scholars who need to study the actual manuscript may consult the *Collected Papers*, but they can be assured that the transcriptions in the *Selected Papers* are reliable and readable.

Annotation in the *Selected Papers* has been kept to a minimum, but is still on the full side. There are no 10- or 20-page editorial essays, but the volumes contain a liberal number of headnotes and chapter introductions to provide context for the diverse interests and pursuits of the Peales. For example, a headnote discussing the development of taxidermy in Europe and America accompanies the document in which Charles Willson Peale describes his own method of preserving museum specimens. With Peale's autobiography, the editors have been more reluctant to interfere with the narrative, and have restricted footnotes to brief identifications and explanations. Still, because Peale was involved in so many activities, the editors have been compelled to cast a wide research net in the annotation process.

On November 27, 1997, while we were working on Peale's autobiography, Lillian Miller died unexpectedly. This was a personal and professional loss, and her presence and leadership will be missed. Sidney Hart was appointed Editor, and David C. Ward, Senior Associate Editor. The staff is determined to complete the project and publish the full seven-volume letterpress edition. These volumes will not only add a great deal to our knowledge of American art history, but because of their unique cross-disciplinary character will be extremely valuable to scholars and researchers in cultural and social history.

(Sidney Hart is Editor of The Selected Papers of Charles Willson Peale and His Family.)

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*The Exhumation of the Mastodon, by Charles Willson Peale, 1805-08, oil on canvas.  
From the Collections of The Maryland Historical Society, Baltimore, Maryland. A  
story on the Peale Family Papers Project begins on page 5.*