



CULTURAL

National Park Service
U.S. Department of the Interior

LANDSCAPES



Herbert Hoover National Historic Site, IA
Birthplace of Herber Hoover, 1931 | Grant Wood

Cultural Landscapes are geographic areas that represent the combined works of nature and people. Nearly **1000** cultural landscapes are preserved across the national park system. **#FindYourPark** landscape in a park near you. Share with us your experience. Learn more at nps.gov/culturallandscapes

FIND YOUR LANDSCAPE | CENTENNIAL POSTER SERIES



This series encompasses all seven regions of the national park system and a variety of cultural landscapes through landscape art.



The Old House at Peacefield | Adams National Historical Park, MA

Portrait of the Old House in 1849 | Godfrey N. Frankenstein | From the Adams National Historical Park museum collection [ADAM 8451]

Godfrey Frankenstein's oil painting of the Old House in Quincy, Massachusetts captures the appearance of the presidential home, outbuildings, and landscape at mid-century, a year after the death of the sixth president of the United States, John Quincy Adams. The property was home to four generations of the Adams family from 1787 to 1927. During 140 years of Adams family ownership, the site evolved from a working farm of cultivated fields, fruit orchards, meadows, marshlands, and woodlands to a country estate with ornamental plantings, manicured lawns, and clusters of shade trees.

Today, nearly fourteen acres of the Adams' property in Quincy are preserved by the National Park Service.

Painter Godfrey Frankenstein (1820–73) came from a gifted family of German immigrants. He became the first president of the Cincinnati Academy of Arts in 1841 and gained notoriety for his depictions of Niagara Falls. Frankenstein's *Portrait of the Old House in 1849* is on display in the Old House at Adams National Historical Park opposite his 1849 *Birthplaces of the Presidents John Adams and John Quincy Adams*.



Peacefield, Adams National Historical Park, showing the painter's position with the red star (NPS).



Indian River Park | Sitka National Historical Park, AK
Totem Walk at Sitka | Emily Carr

Courtesy of Art Gallery of Greater Victoria [1994.055.004]

The 57-acre Totem Unit of Sitka National Historical Park is widely known for its iconic Totem Walk. To commemorate the significance of the 1804 battle between the Kiks.adi Tlingit and Russian colonists and following the lead of the 19th-century public park movement, President Benjamin Harrison designated it the first federal park of the Territory of Alaska in 1890. From 1900 to 1903, Alaska Governor John Brady collected totem poles from around southeast Alaska to be displayed at the park and at the Saint Louis World's Fair in 1904, as well as the Lewis and Clark Centennial Exposition in Portland, Oregon, in 1905.

When the totem poles returned to Sitka in 1906, they were arranged in a "Totem Walk" along Sitka Sound to enhance the visitor experience. The totem poles have been re-carved when deteriorated – both during the Civilian Conservation Corps period (1933-1940) and on an ongoing basis. They represent the continuity and vitality of SE Alaska native culture and the public park movement.

Emily Carr (1871-1945) was a Canadian artist and writer. She was one of Canada's first painters to adopt a Modernist and Post-Impressionist style and was inspired by the indigenous peoples of the Pacific Northwest Coast.



Totems have served as focal points for personal portraits and social events throughout the park's history (E.W. Merrill Collection, Sitka NHP).



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John Brown's Fort at the Murphy Farm Harpers Ferry National Historical Park, WV *Marching to a Monument for Freedom* | Richard Fitzhugh

Courtesy of Richard Fitzhugh

This painting by Richard Fitzhugh portrays a procession of the Niagara Movement delegates as they made their pilgrimage to John Brown's Fort on August 17, 1906. Here, ceremonies were devoted to the memory of the well-known abolitionist John Brown.

Originally constructed as the Harpers Ferry Armory's guard and fire engine house, Brown made it famous when he and his followers took refuge inside the structure during their failed 1859 raid on the armory. John Brown's Fort, as the structure became known, was sold and shipped to Chicago to the 1891 World's Columbian Exposition. In 1895, the fort returned to Harpers Ferry when it was rebuilt in a field on Murphy's farm that overlooked the Shenandoah River. The fort moved to its present location near its original site at the armory in 1968.

As a resident of Shanghai, WVA at the time, arts and illustrator Richard Fitzhugh was commissioned by the Harpers Ferry Historical Association and the West Virginia Branch of the NAACP to prepare this painting to accompany an exhibit at Harpers Ferry National Historical Park.

The caption on this illustration which appeared in 'Harper's Weekly' in November 1859 reads: "The Harper's Ferry Insurrection. The U.S. Marines storming the Engine-House. Insurgents firing through holes in the wall" (Historic Photo Collection, Harpers Ferry NHP).





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Frijoles Canyon Historic District Bandelier National Monument, NM

***View of Talus House* | Helmut Naumer, Sr.**

From the Bandelier National Monument museum collection [BAND 1437]

In the early 1930s, Bandelier National Monument commissioned several artists to complete paintings of the Bandelier landscape as part of the Works Progress Administration's art program. German-born artist Helmut Naumer was one of those who contributed their artistic vision and interpretation of this landscape.

The Monument, located within the rugged canyon and mesa landscape of northern New Mexico, protects and preserves the physical evidence of thousands of years of human occupation of and association with the landscape, most notably the Ancestral Pueblo people occupation between 1325 and 1600 CE. Naumer completed a series of images of Bandelier landscapes and buildings, using pastels in order to capture "the fleeting effects of the sky and water . . . with fast changing colors." Naumer's 1935-36 painting "View of Talus House" depicts a restored Puebloan cliff dwelling within Frijoles Canyon at the park.



The restored cliff dwelling depicted by Naumer is located within the Frijoles Canyon Historic District at Bandelier NM, shown in this mid-20th century photograph. (Bandelier National Monument Archives)



Aquatic Park | San Francisco Maritime National Historical Park, CA *Sternwheeler, Sailing Ship, SF Bay and Angel Island, 1949* Hubert Buel | From the San Francisco Maritime NHP museum collection [SAFR 14665]

Aquatic Park is a designed historic landscape in San Francisco's waterfront, located west of Fisherman's Wharf. In the 1930s and '40s, the Federal Works Progress Administration and the City of San Francisco Department of Public Works collaborated on developing this area. It included three buildings designed in the streamline moderne style, ten structures, the Sea Scouts Building, the Municipal Pier and seawall. Significant planning and construction of Aquatic Park took place between 1920 and 1945. The Aquatic Park Bathhouse, constructed between 1936 and 1939, is the focal point of the historic district. The landscape is composed of complex circulation patterns, large open grassy areas, a bathing beach, a lagoon, and some of the best views of San Francisco Bay, Golden Gate Bridge, and Alcatraz Island. Hubert Buel (1915 - 1984), was a prolific California watercolor artist for more than 50 years. The majority of his works were painted with transparent watercolors. The watercolor shown here shows a portion of the park and an early proposal for exhibiting the historic ships.

Characteristic of the streamline moderne style, an emphasis on clean lines required maintenance of clipped hedges, trimmed lawn, and edging along the walkways. View looking east from the Bathhouse, 1953 (San Francisco Maritime NHP, Historic Documents, Photograph Collection, A12.17,547.1).





A 1995 photograph of the Plains Train Depot, showing the relatively unchanged scene. The photograph was taken during fieldwork for the Cultural Landscape Inventory.

The Plains Train Depot Jimmy Carter National Historic Site, GA

Plains Train Depot | Kenneth P. Craig | From the Jimmy Carter NHS museum collection [JICA 6927]

The Plains Train Depot - a wood-framed building with both board and batten, and lap siding - served the Seaboard Coast Line Railroad from 1888 to 1951. When Plains, GA native Jimmy Carter ran for governor, and then for president in the 1970s, the depot became his campaign headquarters. The depot served as the central meeting point for the Carter family, volunteers and tourists. The building was used as the backdrop for campaign announcements and press conferences. To the voting public, the depot represented the southern, small-town background of Jimmy Carter. When Carter won the election for President in 1976, he celebrated the victory at the Plains Train Depot and when he lost the 1980 re-election, he returned to the depot to thank his supporters.

This watercolor was painted by Kenneth P. Craig, an artist and retired Presbyterian minister from Huntersville, NC. Reverend Craig finds inspiration in Jimmy Carter, and in the National Historic Site, particularly the Boyhood Home and the Depot.





Old Oregon Trail | Scotts Bluff National Monument, NE

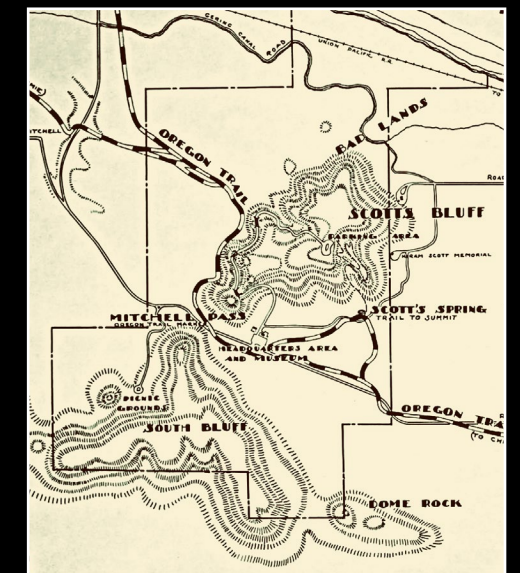
Wagon Train | William Henry Jackson | From the Scotts Bluff National Monument museum collection [SCBL 53]

In the mid-1800s emigrants began travelling the Oregon Trail for over 2,000 miles from Missouri to the Oregon Territory along routes first established by Native Americans and fur traders. The first organized party of emigrants traveled across the west in 1841, and soon were followed by thousands of pioneers headed west to settle new lands. By 1848, word of gold found in California dramatically increased the number of emigrants headed west along the route. Eventually over a quarter million individuals followed the trail. The Oregon and California Trails followed the same route until they reached Idaho, where the trail split into one heading toward Oregon and the other toward California.

Chimney Rock, shown center-left in the painting, is the most frequently mentioned landmark in the emigrants' diaries and journals. The area between Scotts Bluff and South Bluff further beyond was also known as Mitchell Pass

or "The Gap." The early route of the trail followed the south side of the North Platte River, until it approached the badlands area of New Scotts Bluff. At that point, the travelers were forced to make a wide swing through Robidoux Pass, as the terrain through Mitchell Pass would not accommodate wagons. Beginning in 1850, the pioneers excavated the most treacherous segments through the Pass, significantly shortening the distance traveled by approximately eight miles. This eliminated a day's travel time along the trails. Emigrants reaching these landmarks and successfully navigating the Pass would have completed one-third of their journey to Oregon.

William Henry Jackson (1843-1942) was an American painter, Civil War veteran, geological survey photographer, and an explorer famous for his images of the American West.



Scotts Bluff National Monument area map showing Oregon Trail passing through Mitchell Pass between Scotts Bluff and South Bluff (c. 1936) (SCBL Archives).