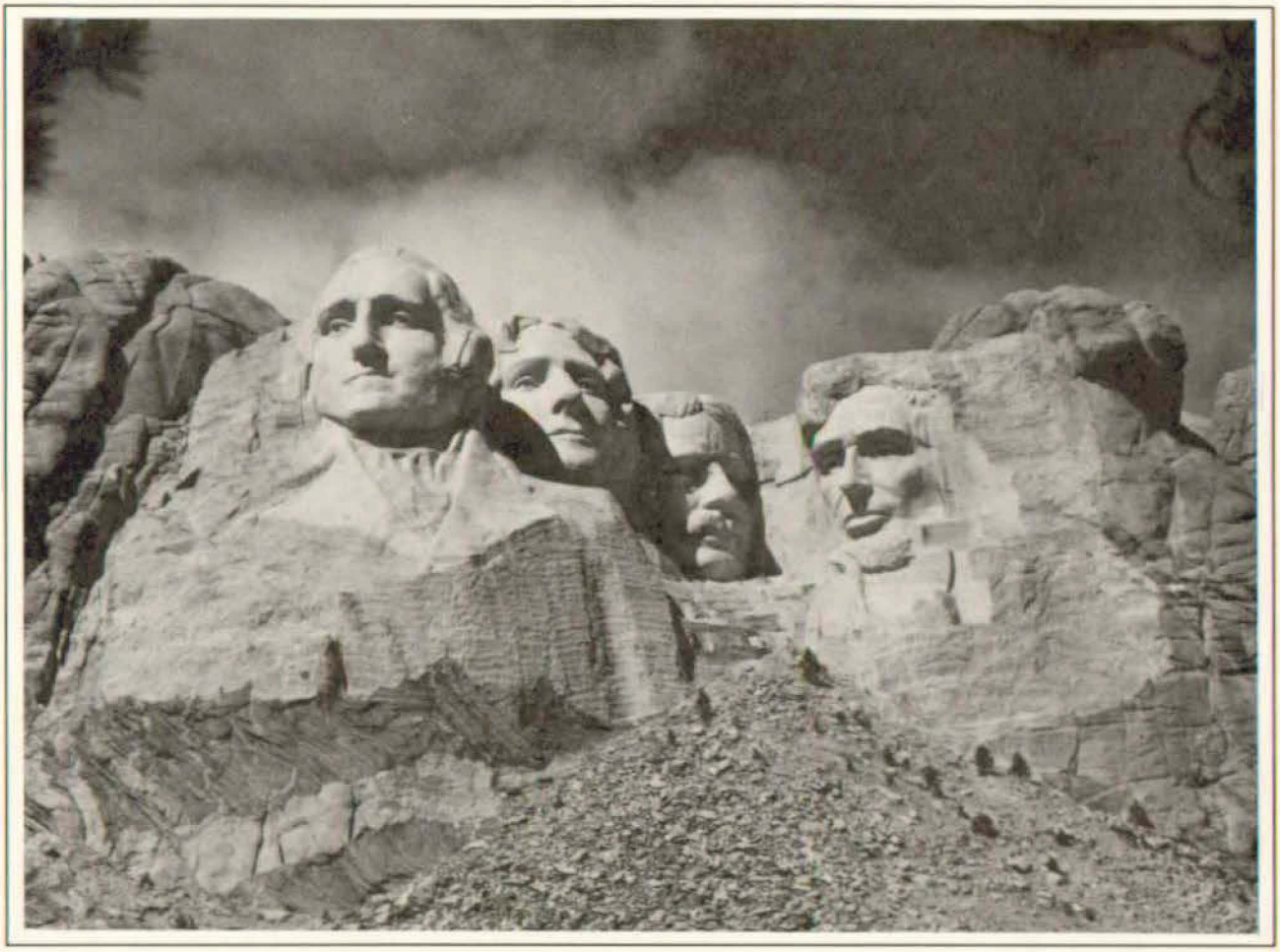
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Interpretive Prospectus

MOUNT RUSHMORE
National Memorial / South Dakota

ON MICROFILM

PLEASE RETURN TO:
TECHNICAL INFORMATION CENTER
DENVER SERVICE CENTER
NATIONAL PARK SERVICE

SCANNED
2/13/2002

INTERPRETIVE PROSPECTUS

MOUNT RUSHMORE NATIONAL MEMORIAL
SOUTH DAKOTA

Prepared by
Division of Interpretive Planning
Harpers Ferry Center

April, 1992

Approved March 26, 1992
by Acting Regional Director
Ronald E. Everhart,
Rocky Mountain Region

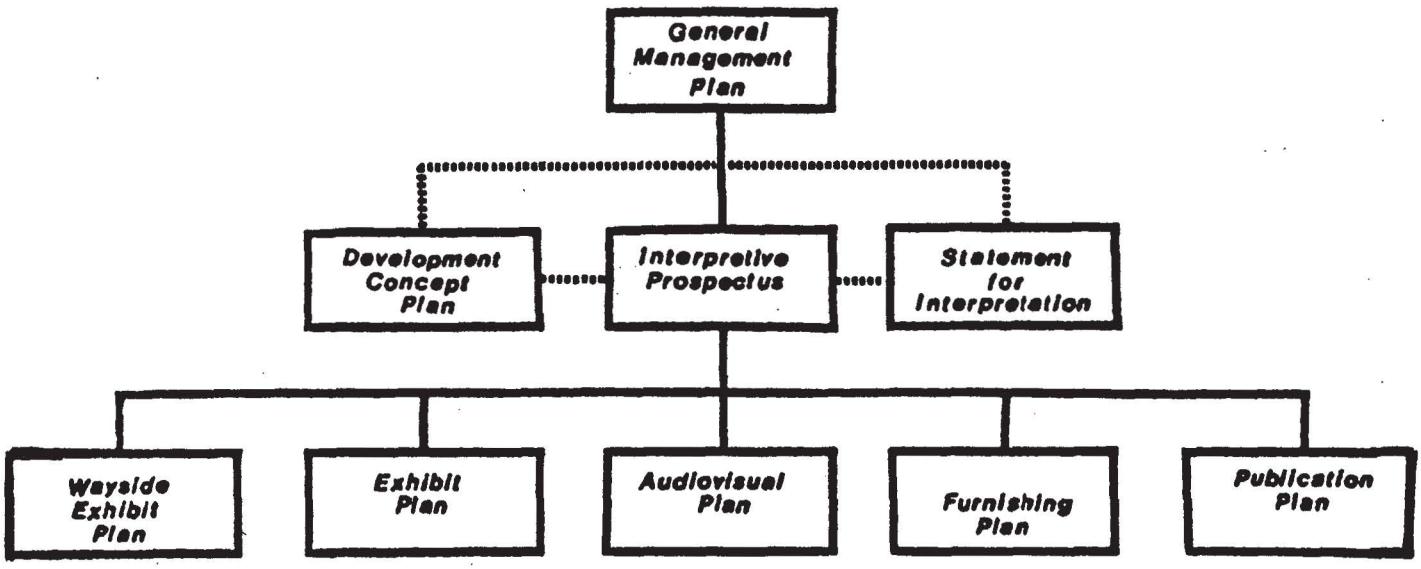
FOREWORD

The interpretive prospectus is the key to interpretive planning. It takes its direction from other comprehensive planning documents that have been prepared previously to guide a major redevelopment of visitor facilities at the national memorial.

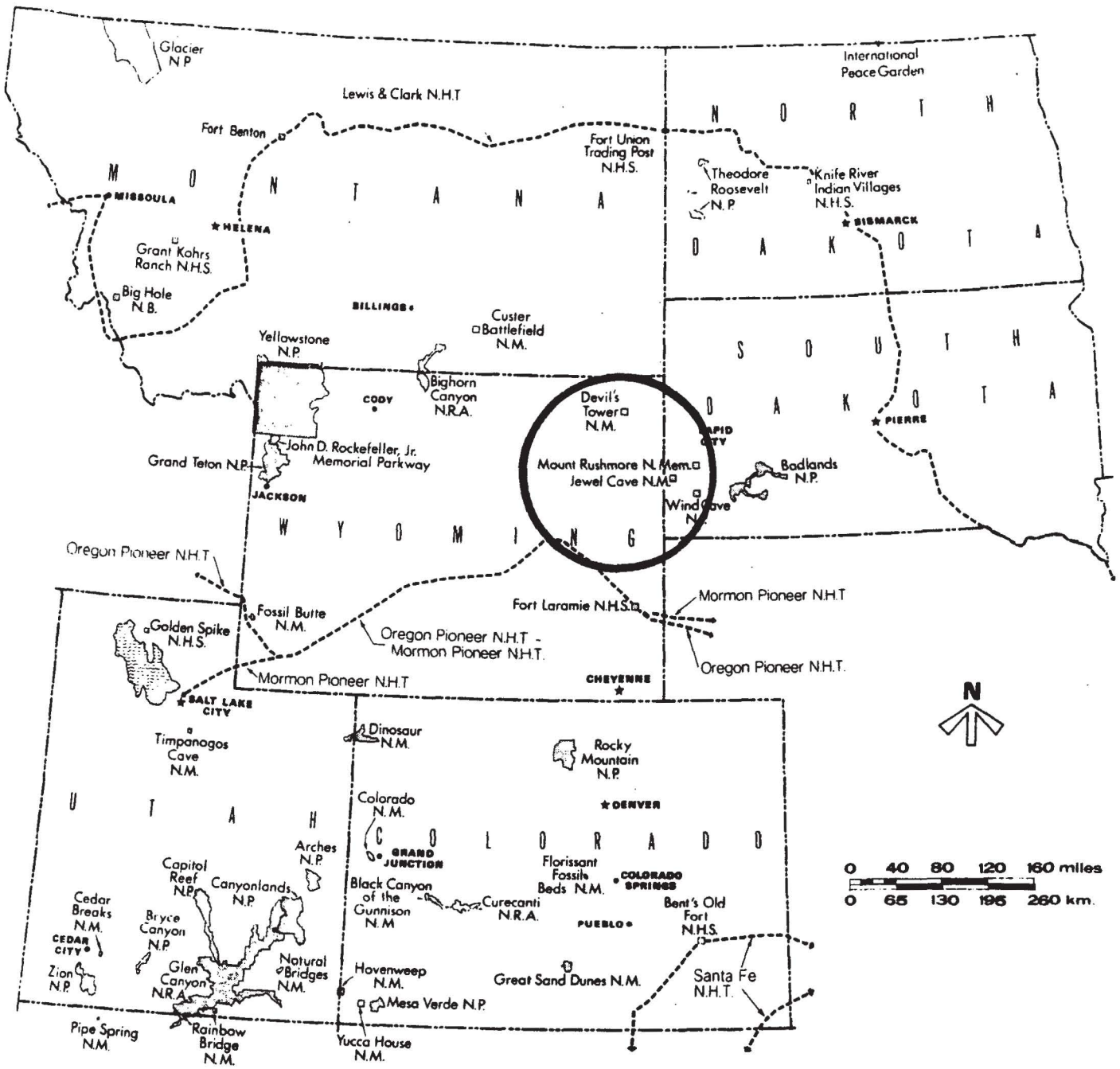
The prospectus is primarily a media prescription. It establishes themes and selects the media that are best suited for the interpretation of those themes. It deals with wayside exhibits, audiovisual programs, museum exhibits, publications, and personal services.

The prospectus is a concept plan. Subsequent media planning stages provide more detail, select artifacts and graphics, provide text labels, prepare script treatments, and so on. In addition, drawings are prepared to illustrate the appearance of exhibits and their arrangement within the exhibit space.

Cost estimates in the prospectus are based on formulas derived from planning and production of similar facilities; these estimates are refined as subsequent media planning progresses.



LEVELS OF INTERPRETIVE PLANNING



Legend

- Locations of Major Cities
- Locations of State Capitals
- State Boundary Lines
- National Park Service Areas
- National Park Service Historical Trails

ROCKY MOUNTAIN REGION

National Park Service

United States Department of the Interior

955 | 80,000 D
Nov '88 | RMRO

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INTRODUCTION

Among comments recorded on the occasion of the unveiling of the Washington bust on July 4, 1930, one observer noted that it was "the first occasion in history to equal the day when the Pharoah Ptolemy completed the sphinx of Egypt."

It was not the first time, nor would it be the last, that Mount Rushmore invited comparison with other colossal monuments. Gutzon Borglum consciously set out to create a memorial that would surpass in scale the Great Sphinx, the Persian Behistun Relief of Darius, the twin Memnon Colossi of Amenophis III, and Abu Simbel.

There is a fundamental difference between those relics of past civilizations and Mount Rushmore. The monuments of the old world glorified the egos of the tyrants who commanded them and were constructed with slave labor. The four faces in the Black Hills are of men who asked for no memorial other than to be remembered for their championship of human rights; and the sculpture was conceived, financed, and executed in a manner which is in itself a demonstration of the principles symbolized.

The original interest in a mountain sculpture in the Black Hills was along the lines of a memorial to local heroes which would serve to attract attention to South Dakota. Gutzon Borglum, however, seized upon an opportunity to realize a long-harbored dream: to build a monument for the ages reflecting the principles upon which America was founded.

One of the functions of an artist is to give his client more than he bargained for, articulating otherwise dimly-perceived ideals. The few dollars and vague commitments assembled at the outset of the project by an irascible artist, some businessmen, promoters, and historians illustrate the peculiarly American symbiosis of interests which, somehow, gets things done. It began a long struggle that eventually involved donations of nickels and dimes by schoolchildren, more businessmen, and finally the Federal Government.

Lincoln Borglum, who completed work on the mountain after his father's death, said in an interview: "The hardest part of the project was convincing people that it should be done."

The four presidents carved on Mount Rushmore led the nation in times of trial. Much of the work on the memorial was carried out during another time of trial for the principles of democracy--the depression of the 1930s. While the nation was beset by dust bowls and massive unemployment, the faith and energy of Borglum and those who shared his vision overcame obstacles of indifference. Herman Oliphant, one-time secretary-treasurer of the Mount Rushmore National Memorial Society, was quoted by Lincoln Borglum as saying: "I never realized how something so unnecessary could become so important to the country." It became important because enough people realized that, in difficult times, America needed more than ever a restatement of the ideals on which the country was founded.

That there will be other periods of trial, it may be confidently assumed. A form of government is constantly on trial, as measured against the needs of the people. The principles enunciated by the four presidents, and symbolized in granite, are a great deal more, therefore, than commentary on the first 150 years of our history. The revolution is not complete. It is not complete for the nation that pronounced certain principles of human rights, and it has just begun in most of the world.

The four presidents memorialized at Mount Rushmore posed the basic questions of human affairs. The serene visage of George Washington surveys past and future to ask whether a self-determined people, pursuing their own vision of human rights, can successfully separate themselves from despotism.

With Thomas Jefferson, we wonder whether that same people can construct, from the chaos of revolution, a system of government that will ensure the freedom won.

In the spirit of Abraham Lincoln, we question whether the nation so founded must inevitably disintegrate because of internal differences.

Theodore Roosevelt pursued the question of whether the benefits of freedom can really be extended to all citizens, and what responsibility the government has in ensuring social as well as political equality.

The permanence of institutions depends upon a proper balance between stability and change, which in turn depends

upon adherence to ideals as opposed to enthronement of the institutions themselves. Similarly, the four figures bespeak the viability of the principles represented as much as the greatness of the men, and of the people whom they led. The very permanence of the granite causes one to ponder what sort of world the faces will look down upon in the centuries they are expected to endure.

Gutzon Borglum wrote: "I want, somewhere on or near the Rockies, the backbone of the continent, so far removed from succeeding, selfish, coveting civilizations, a few feet of stone that bears witness, carries the likenesses, the dates, a word or two of the great things we accomplished as a nation, placed so high it won't pay to pull down for lesser purposes."

Only a few years after these words were recorded, one cannot help reflecting that if what we regard as our civilization were indeed challenged by another selfish, coveting one, Mount Rushmore could easily be dispatched by one of the smaller of today's bombs. Why would this ever be done? Pure human cussedness will do for an answer. At the battle of the Pyramids, Napoleon is said to have exhorted his men, saying, "Soldiers, from this pyramid, forty centuries look down upon you."

The pyramids were a little solid for the armament of the time, but Napoleon's artillery used the Great Sphinx for target practice, thus disfiguring it.

But the tearing down of memorials is prompted by more than mere vandalism. The proudest monuments of a culture are the greatest challenge, both to external enemies, and to those within who feel themselves excluded from the principles symbolized. The armed world camp of these turbulent times may be a passing phase; one is inclined to think that Borglum's work will last as long as the ideals which inspired it.

Clifford Soubier, 1973

LEGISLATIVE HISTORY

Legislation pertaining to Mount Rushmore extended over a period of years--from 1925 to 1943. Initially, an act specified the establishment of a memorial commemorative of our national history and progress. Subsequently, a commission was authorized whose purpose was "to complete the carving of Mount Rushmore National Memorial to consist of heroic figures of Washington, Jefferson, Lincoln, and Roosevelt, together with an entablature upon which there shall be cut a suitable inscription to be indited by Calvin Coolidge, and to landscape the contiguous grounds and construct the entrances thereto. Such memorial is to be constructed according to designs and models by Gutzon Borglum..." It further instructed that no charge would ever be made for admission to the memorial grounds or for viewing the memorial.

Subsequent acts amended, authorized appropriations, transferred functions to the National Park Service, terminated the commission, revived the commission, and authorized construction of a burial crypt for Gutzon and Mary Borglum.

THE RESOURCES

THE CARVING

Mt. Rushmore National Memorial consists of 1238 acres in the Black Hills of South Dakota. The major feature is the carving of four presidents on the face of a granite upthrust. The outsize figures (Washington's head is 60 feet tall, his nose 20 feet long) were as much an engineering feat as an artistic accomplishment.

The technology had to be created for the job and involved a unique pointing system, a scale model, and materials not normally associated with art, such as dynamite and jackhammers. Drilling and blasting removed excess rock. The finishing work was done by a process called honeycombing: a series of holes was drilled, the drilled surface was wedged off, the surface was "bumped" with a pneumatic tool. Then the surface was smoothed. The usual sequence was measuring, drilling, blasting, drilling, wedging and bumping. The early stages were done with the men suspended in bosun chairs; then they worked on scaffolding; the last stage took place with workers in a wooden cage. The work went on in all kinds of weather.

Sculptor Gutzon Borglum and a crew of several hundred men, mostly unemployed hardrock miners, created the carving during the period from 1927 to 1941. Borglum's son did some finishing work after the sculptor died in 1941, but parts of the original plan remain unfinished. Only the entry hall of the Hall of Records was roughed in; no records were placed in it. The grand stairway, entablature, and removal of stone debris were not completed. The figures, originally intended to be carved to the waist, are busts instead.

The carving is amazingly lifelike. In the opinion of one author, they project the character and dynamic power of these four presidents. Frank Lloyd Wright said, "The noble countenances emerge from Rushmore as though the spirit of the mountain heard a human plan and itself became a human countenance." Another individual opined, "You can't stand there and have a small thought." This is the art of Mt. Rushmore.

Borglum was 60 years old when he began this work. An established artist, he had mastered painting and then

switched to sculpture. He studied under Rodin in Paris, won awards, and was hired for commissions in this country and abroad. He had learned the beginnings of how to carve mountains on the unfinished Stone Mountain project, located near Atlanta, Georgia.

CULTURAL RESOURCES

The cultural resources consist of the carving, the Hall of Records, and structures remaining from the carving era--the sculptor's studio, the residence, the compressor, the water reservoir, the stairway, and the lift platform.

These compose a National Register historic district. The primary historic structure is a two-story stucco and wood building, which served Borglum as his third studio (the second on site) during the project. He moved from a studio just uphill because, according to one source, he needed more room to work, leaving the older building for the many visitors who flocked to the site. That older log structure, used for a number of years for souvenir sales and food service, was removed by the NPS in 1963. All that remains now is a reconstructed terrace, called the Borglum View Terrace, and two fireplaces. After the building was removed, a stone and beam framework was constructed, incorporating the fireplaces. The purpose of the framework is unclear and the design somewhat incongruous.

Other cultural resources in the district include a former residence (building 2) now used for administrative/storage functions and the site where the tram car to the carving originated. A non-historic shed has been added for the purpose of protecting the compressor used during construction. A small storage shed on top of the mountain is also considered to be part of the historic district. A number of other structures from the construction era, no longer extant, included the hoist house, bunkhouse and restaurant, blacksmith's shop, and the original compressor shed. On the top of the mountain were winch houses and numerous other support buildings which have also been removed.

NATURAL RESOURCES

Important to the sculpture is the natural scene surrounding and framing it. Rolling mountainous terrain, evergreen forests and a semi-arid climate characterize the Black Hills.

The scenery, recreation, and wildlife draw large numbers of people to the region. The memorial is one of a number of attractions and, as it happens, the one with the highest visitation. It is largely encircled by the Black Hills National Forest, Norbeck Wildlife Preserve, Custer State Park, and Black Elk Wilderness. Camping and outdoor recreation are popular in the national forest, with more than 50 campgrounds and picnic areas.

EXISTING CONDITIONS

DEVELOPMENT

Visitor use is focused on a 20-acre parcel of the memorial. Facilities for public use and administrative use include the headquarters/visitor center building, a concession building, housing for concession and park personnel, a large parking lot, a paved walkway lined with flags, an amphitheater with projection booth and equipment, and two restroom buildings. These date from the Mission-66 program, a major development effort of the National Park Service that took place from 1956 to 1966.

The existing facilities were built for visitation levels of one million people per year. The memorial has reached two million or more for the last two decades. On average days in summer, more than 20,000 people may visit. This has overwhelmed the facilities.

Planning and fund raising for redevelopment is now underway to meet these needs:
--preserve the sculpture
--complete the Hall of Records
--protect historic features, primarily the studio and artifacts
--provide more extensive interpretive programs and facilities
--enlarge the amphitheater and improve the projection and program capabilities
--improve visitor access for the elderly and disabled
--increase security.

Existing concession facilities, visitor center, and parking will be removed and replaced with new structures. Visitor flow will be redesigned and improved. Administrative and maintenance functions will be relocated. Construction will be phased over the next five years, with a target completion date of 1996.

INTERPRETATION

Interpretive activities now take place in the visitor center, the amphitheater, the sculptor's studio, and the Borglum View Terrace.

The public spaces in the existing visitor center are the lobby and "view room." The lobby has an information desk and minimal exhibitry. At busy times of the summer, the lobby becomes jammed with people. The view room houses 13 video monitors and some seating for visitors. Produced in 1986, a 13-minute film is simultaneously screened on all the monitors. This film is narrated by a South Dakota native son, TV news anchorman Tom Brokaw. It is the third film used at the memorial; the earliest dates from 1964. The view room is also used to provide an evening program for elderly and disabled visitors who are unable or prefer not to negotiate the lengthy flight of steps or the sloping pathway to the amphitheater.

The amphitheater, designed in 1957, seats 850 persons, but frequently the evening audience far exceeds that number, spilling over onto the treed slope above. The evening program consists of an introduction by an interpreter, screening of a 20-minute movie, and culminates with the sculpture lighting and singing of the national anthem. The lighting is the main attraction and people may linger in the area and on the terrace until an hour after the program. Then the lights are turned off. The staff states that those who attend the evening program have already visited the memorial during the daytime or will return the following day, suggesting the need for a different kind of experience rather than repetition of the daytime offerings.

The sound system and projection system in the existing amphitheater are outdated and inadequate for basic programs as well as more sophisticated live music events or other special events which often precede the evening program.

The sculptor's studio has the most extensive exhibit assemblage at the memorial. For lack of any other space, this building has been used to tell many stories and display artifacts and historic photographs. Scheduled interpretive programs use the large sculptor's model and Hall of Records model as focus points. Visitors sit on benches or stand while the interpreter describes the purpose of the model, the carving techniques, and demonstrates the use of tools. These talks work best when the numbers of visitors are less than peak. At very busy times, continual through-traffic distracts the audience and prevents the interpreter from being heard well.

About a half million visitors come to the sculptor's studio, a fraction of the total annual visitation but still a very large number of people. Even a big room like this one will become crowded at some point, especially when several outsize objects occupy a significant amount of space. When the new development is completed and an elevator installed, a larger proportion of visitors may find it. At present, it is out of sight of the main visitor pathways and requires navigating a long flight of steps. Rather than lack of interest, these factors probably account for such a large proportion of people not visiting the studio.

A few wayside exhibits are scattered around the developed area. Four bronze plaques display presidential quotes and are located where they can be viewed from the terrace adjoining the visitor center. A bust of Borglum and a bronze entablature with a 500 word history of the United States are located on the terrace that is the site of a former studio building. Two natural history exhibits are located on the nature trail. Several other panels providing regional orientation are affixed to a wall on the visitor center view terrace.

PLANNING

Park-produced documents include -

- **1990 Statement for Management.** It provides an up-to-date inventory of the park's condition and an analysis of its problems. It does not involve any prescriptive decisions on future management and use of the park, but it provides a format for evaluating conditions and identifying major issues and information voids.

- **1991 Statement for Interpretation.** It focuses on the personal services program. It contains themes and objectives, a description of a base interpretive program, program schedules, and a bibliography. It also graphs funding and personnel services, showing productivity and costs for each activity as a way to evaluate effectiveness.

Contractor-produced documents include -

- **1989 Interpretive Plan.** Produced by Good Show! Inc. of Denver, Colorado, in association with a consortium of firms

with landscaping, architectural, civil engineering, and other expertise.

•**1990 Environmental Assessment for Visitor Services Area Redevelopment.** The assessment evaluated four alternatives for development. It found no significant impacts on natural resources but did identify a degree of impact on visual quality and local economic conditions. The report was prepared by DHM, Inc. and Anderson Mason Dale of Denver.

•**1991 Comprehensive Design Report for the Visitor Services Area Redevelopment** also prepared by DHM, Inc. and Anderson Mason Dale. This document contains goals and objectives; conceptual design ideas; a program of facilities, functions, and space requirements; cost estimates; and twenty drawings. This report suggests a total of 30,000 square feet for the new museum. The total cost of the redevelopment is estimated at $40 million. The interpretive media cost estimates included in this plan are incomplete, with categories omitted: conservation of objects, AV program planning and production, and exhibit planning among them.

•An undated report prepared by the contract design team which describes "program areas and requirements for the amphitheater and visitor center presentation areas."

Regional Office-produced documents include -

•**A 1982 Interpretive Prospectus** based on the premise of continuation of existing conditions.

•**1992 Collections Management Plan**

Denver Service Center-produced documents include -

•**1991 Comprehensive Design Plan drawings for the visitor contact station.**

THE VISITORS

When Doane Robinson first proposed commemorating aspects of American history in the Black Hills, one of his

motives was to attract visitors to the region, to improve the economy through tourism. He succeeded, probably beyond all expectations. The carving attracted people even before it was completed--300,000 in 1939. By 1991, the annual visitation of 2.7 million far surpassed the state's resident population. This is impressive. Large numbers of people visiting another national icon, the Statue of Liberty, are understandable with its proximity to a major urban population. Mt. Rushmore has no nearby large population, but still draws millions.

A 1987 study provides a wealth of useful information about the visitors to this national memorial. Here is an outline of some pertinent facts-

--the majority come in the months of April, May, June, July, August, and September. The three summer months are the busiest.

--average length of stay is one and a half hours.

--the vast majority are traveling in family groups, with tour groups only 4.4% of the total.

--the main reason given for visiting was to see the sculpture. Only 15% cited other reasons, such as learning how it was created. This may be a reflection of lack of knowledge about what else could be found at the memorial besides the carving.

--as befits a national icon, the majority of its visitors said they came "because they had always wanted to." A lesser number came because they were in the area.

--more than half used motel accommodations.

--63.4% were visiting for the first time.

--the most frequent party size was two persons. Other party sizes (three to seven) accounted for 47% of the visitors.

--68% of the visitors had no children in their party.

--they don't complain much about crowds, traffic, or parking conditions. They support the park's programs even though they may not use all of them. For example, many don't bring children, but 78% think that children's programs are important. Tours of the historic district are deemed

important by 86% of visitors but only 36% actually go to the studio. In short, it is an appreciative and easy to please group of people.

--78% spend three days or less in the Black Hills. In addition to Mount Rushmore, they visit Wind Cave, Jewel Cave, Badlands, Custer State Park, the Crazy Horse Memorial, and other areas. Only 12% reported no visits to other area attractions. This is not surprising because the Black Hills offers so much in the way of recreation.

In a recent year at the memorial, vehicles were observed from all 50 states, 8 out of 10 Canadian provinces, and Mexico. The states of South Dakota and Minnesota accounted for about one-quarter of the vehicles.

INTERPRETIVE OBJECTIVES

To increase appreciation for the value of the resources--cultural and natural.

To inform visitors about the various stages of construction.

To acquaint visitors with the major achievements of the four presidents.

To encourage an understanding of the people who played a part in the creation of the carving.

To place the monumental carving at Mt. Rushmore into an artistic framework.

To enable visitors to understand the origin and nature of the carving medium--the granite.

To inspire visitors to draw strength from the achievement of goals in the face of great obstacles as exemplified by the presidents, by the creators of the carving, and by democratic institutions.

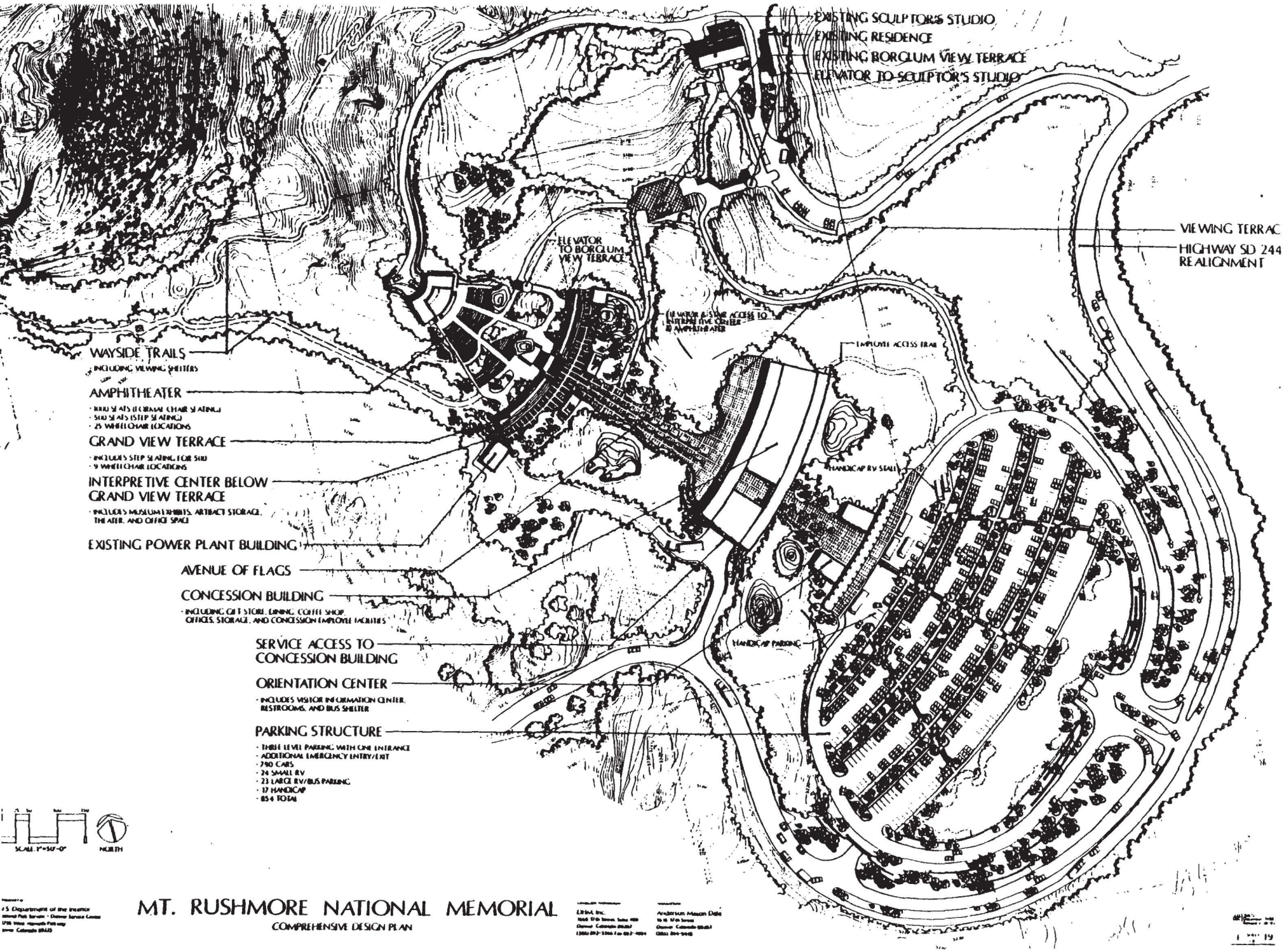
INTERPRETIVE THEMES

Mount Rushmore symbolizes the principles of liberty and freedom during the first 150 years of America's development. Four presidents were selected for the carving for their accomplishments during crucial periods of U.S. history.

Mount Rushmore should be valued as a great work of art and as a marvelous engineering achievement.

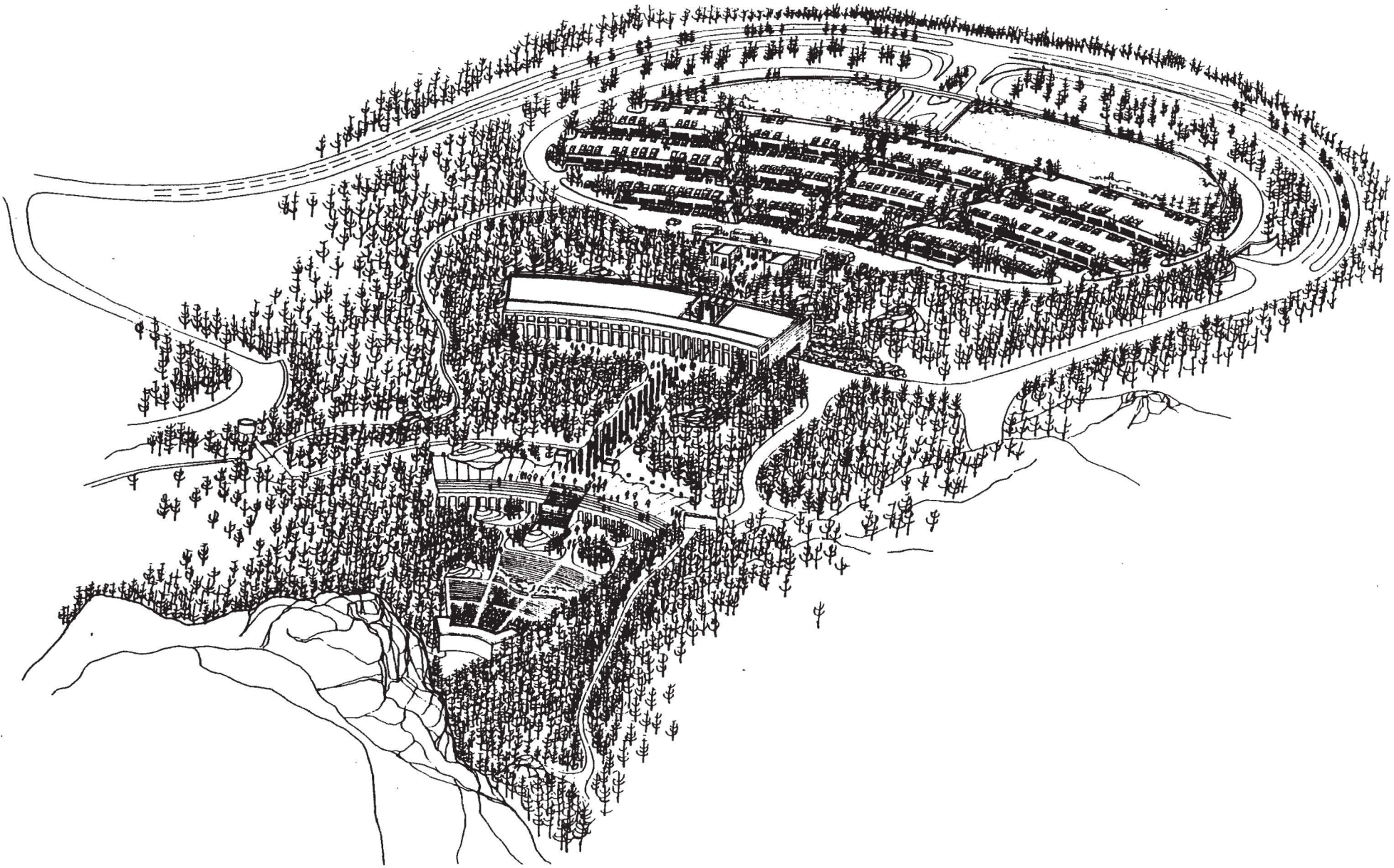
The geologic features and natural setting play a role in the visitor's experience and understanding of Mt. Rushmore.

The following two pages illustrate
the design concept for visitor services redevelopment.
It was prepared by
DHM Inc. and Anderson Mason Dale
to guide fundraising efforts and is
subject to change in later design stages.



MT. RUSHMORE NATIONAL MEMORIAL

COMPREHENSIVE DESIGN PLAN



Prepared for
U.S. Department of the Interior
National Park Service - Denver Service Center
12795 West Alameda Parkway
Denver, Colorado 80225

MT. RUSHMORE NATIONAL MEMORIAL

AERIAL VIEW LOOKING SOUTH

Landscape Architecture
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1660 17th Street, Suite 400
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(303) 892-5566 fax 892-9984

Architecture
Anderson Mason Dale
1673 17th Street
Denver, Colorado 80202
(303) 294-9448

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THE PLAN

THE VISITOR EXPERIENCE

When the redevelopment is completed, visitors will arrive at the parking garage, park their cars, and then proceed on foot to the entrance of the new complex. An impressive archway is reached, followed immediately by two small buildings flanking each side of a wide walkway. Orientation to the region and to the park, and public restrooms are housed in the two buildings. A walkway leads to the concession area; beyond is the beginning of the Avenue of Flags, leading straight to the best and closest view of the carving.

The new pedestrian route responds to the motivations and psychology of the visit, in contrast to the existing meandering route that disappoints and misleads visitors by seeming to go where it does not, resulting in an anticlimax and some confused milling about. At present, visitors try to find the best view of the carving, to get as close as possible. They arrive at the concession building where the wide pathway ends. Here the view is obstructed. Some keep going down the long stairway through the woods to the amphitheater in the clear expectation that they will be getting closer and achieving the ultimate viewing experience.

In the redevelopment, the Avenue of Flags will have what it does not have now--a destination. The avenue will lead to a large plaza called, appropriately, the Grand View Terrace. This terrace will accommodate crowds of people and give them all a first-class view.

After taking their photographs and admiring and discussing the carving, visitors can proceed down a wide stairway or an elevator to gain access to the museum situated directly below the terrace. The terrace is, in fact, the roof of the building. Within the museum will be large spaces devoted to exhibits, dual theaters, and sales of educational material.

Those who wish to can proceed afterwards to the historic district for more interpretation, walk the Presidential Trail for private views of the carving, or return in the evening for an amphitheater program and the lighting of the carving.

The new facility design will much improve visitor flow, accommodate more people, add interpretive devices and programs that tell more of the story, and generally place the park in a good position to serve visitors for the next several decades.

But what will the visitor experience be? It will not be the same for all people because it is possible to respond to Mount Rushmore on several levels. One can be impressed by the size of the carving, its beautiful natural setting, and the skill that it took to create the sculpture. Visitors may be moved to think about American history. They may wonder about where our historical pathway will lead us--will democracy last as long as the carving? They may think about cycles in history and the divided nature of mankind. People may also have patriotic feelings or draw some personal conclusions about their own lives.

Some of these visitor experiences are aided by interpretive media and programs. Others are not; they are more of a private and personal reaction. No attempt will be made to standardize the visitor experience. Democracy does not mean that everyone must have the same thoughts; rather, people must be free to respond in their own ways, assisted when appropriate by our facilities and services.

THE INFORMATION CENTER, WALKWAY, AND AVENUE OF FLAGS

The information center will be a control point in conjunction with the desk in the museum building. This is a place where people can count on finding an official--a National Park Service representative. It will also deal with special needs, lost children, and requests for regional orientation as visitors leave the memorial. It will not be necessary for everyone to enter this building for instructions about how to visit the memorial. Directional signing and facility design will have the primary job of channeling visitor movements from the entrance onward, with support from the staff and the exhibits in the information center.

Programs may be announced from here. A park map and a regional map would be used by visitors and by staff for orientation purposes. Also, free literature will be dispensed here, such as the regional tear-off map. Large graphics may be used. The display areas will be situated on both ends of

the building, flanking the information desk. It would be logical to do park-related exhibits on one end, regional orientation on the opposite.

Outside, near the entry point from the parking lot, changeable signage should indicate the hours that facilities are open and the time of the evening program. A changeable board will display official messages, attempts to locate certain visitors for important communications or emergency information.

The Avenue of Flags will be primarily a pedestrian pathway but will be visually interesting because of the flags that are displayed. It is also planned to display a bust of the sculptor in a wall niche along the walkway between the entrance and the concession area.

Provisions for a high quality sound system should be designed into the walkways and information center. The system would be used for announcements on occasions, and could also provide music in the evenings as part of the amphitheater program, if desired.

GRAND VIEW TERRACE

This is the one place that everyone will visit for a grand view of the carving. Located here will be-
--binocular viewing devices
--a few wayside exhibits
--clear directional signage to the museum (which is not in view and may be missed otherwise)
--steps and elevators to the museum
--access to the amphitheater
--a skylight with a peek-in view at the major museum exhibit below (subject to a feasibility determination at the design stage).

The terrace will also provide an overflow site for the evening program.

An idea that should be further considered is creation of a representation of some element of the sculpture. It would be placed on the terrace and used for informal seating or play by children. Alternately, the surface of the terrace might carry a design element that alluded to the carving.

This would be for purposes of understanding scale and as a discovery element that might appeal particularly to children.

MUSEUM AND THEATER

Museum:
An extensive and sophisticated exhibit assemblage will be located in the museum beneath the Grand View Terrace. Exhibits will utilize artifacts, photographs, and documents from the park collection and from other collections. The construction process was extensively documented in photographs and documents. Archival materials include worker records, financial papers, newspapers, and so on. Please consult the chapter on research and collections for further detail about collections to support the exhibit concepts outlined here.

Exhibits may also include AV elements in the form of video monitors that are integral parts of the exhibitry.

Several factors will influence the space needs of interpretive media in the museum. Not only will there be large numbers of people in the building at one time, large objects and supergraphics will be an important part of the contents. The whole redevelopment project is grand in scale and individual elements must match that scale.

The space needs of these exhibits will be specified at the exhibit planning and design stage. If the building size is to be based on plan requirements for space, the exhibit plan should be funded and completed in a timely way to coordinate with the architectural design schedule. Another important consideration that will affect architecture is vehicle access/service elevator for exhibit installation, artifact delivery, emergencies, and service.

- -

The purpose of the exhibits will be to illustrate and explain how and why Mount Rushmore was created. It is anticipated that the greater part of the floor space will be dedicated to the "how" exhibits, because the artifacts available will more readily lend themselves to this function. The more abstract "why" story will be covered to some extent, but will receive effective coverage in the theater and in publications. Exhibits will also touch on the "who" story by identifying and describing the significance of the four

presidents, the sculptor, the noted promoters of the memorial, the workers, and the donors.

Listed below are potential subjects and purposes for the museum exhibits, with suggested graphics, artifacts, or devices that might be included. These are preliminary ideas and may change somewhat as the project develops.

Part 1 - The Story of Mt. Rushmore

The Original Concept

Describe Doane Robinson's original idea to create a monumental sculpture in the Black Hills to promote tourism and perpetuate regional history.
--Photographs of Robinson, documents outlining proposal, letters from Robinson to potential sculptors, personal effects.

Promoters and Detractors

Identify and describe individuals like Norbeck, Williamson, and Boland who supported the project, as well as those who argued against it.
--Photographs or film of promoters, copies of legislation, newspaper articles for and against the project.

The Context

Identify other important events of that time period, to place the project in a national context. Fund raising was hampered by the Depression. Funding was terminated because of the start of World War II.

Gutzon Borglum

Identify and provide background information on the artist who conceived and directed the execution of the sculpture. This will not duplicate the extensive treatment of Borglum's life already provided in the privately-operated Rushmore-Borglum Story Museum in Keystone. It will, rather, give the necessary information that establishes Borglum as a sculptor of distinction prior to his acceptance of the job at Mt. Rushmore.
--Photographs and/or film of Borglum and family, personal effects
--Examples of painting and other sculpture
--Photographs of Stone Mountain work with related artifacts.

Borglum's Concept

Illustrate Borglum's vision of a memorial on a more national theme, first at the Needles, and then on Mount Rushmore.
--Borglum's first sketch of Washington and Jefferson carved on the Needles, subsequent sketches and models.

Donors and Fund Raising

Identify and recognize those who made and continue to make the memorial possible through their donations and taxes. Describe fund raising methods and campaigns from the beginning to the present.
--Book of donors, fund raising posters and promotional materials, small plaster heads cast and signed by Borglum, promotional photos signed by Borglum, commemorative coins, photos of school children making donations, Christmas cards, etc.
--"Ribbon" of major donors, a linear inscription of names on a band of stone in the wall of the museum's gallery.

Cost of the Memorial

Briefly outline the total cost of the project.
--Table with cost breakdown, federal and private. Might include information that puts the cost into perspective (pay scale differences between then and now, examples that illustrate the buying power of the dollar then).

Models and Pointing

An introduction to the methods used by Borglum. Further detail will be provided at the sculptor's studio.

The Site During Construction

Describe how the Mount Rushmore site appeared during the design and construction period, and identify the locations of significant structures used by Borglum and his crews. This exhibit will help visitors to visualize the historic scene here.
--Relief model of Mount Rushmore and the valley below during the construction period including the partially carved sculpture, rubble pile, Hall of Records tunnel, the tram, hoist house, sculptor's studio, winches, bunkhouse, blacksmith shop, compressor shed, winch house, stairs up the cliff, etc.

Mount Rushmore Rock

Identify and describe mountain and rock types from which Mount Rushmore was carved, and explain their properties as a medium for monumental sculpture.

--Samples of granite, schist, and other rock types. Geologic diagram of mountain.

Blasting and Rubble Pile

Describe the use of precision blasting to remove rock from the mountain, and try to give visitors a concept of the weight and volume of rock removed. Identify and describe the massive rubble pile or talus slope at the base of the sculpture.

--Dynamite boxes with dynamite, blasting caps, and related equipment, photos and/or film of blasting, audio of blasting, full-scale cutaway model of a typical blasting site showing an area that has just been blasted and a series of holes being loaded.

--Simulated section of the rubble pile with actual blocks bearing tool marks and a supergraphic of the pile. Some of the blocks would be touchable.

Carving Mount Rushmore

This will be a centerpiece in the museum and more than likely the most popular exhibit.

Describe and illustrate all the drilling, wedging, chiseling, and bumping techniques and tools used to carve the sculpture. Describe and illustrate how the men worked on the sheer cliff face, and the conditions they faced. Help visitors to visualize the actual size, mass and texture of the emerging sculpture. Point out significant sculptural details.

--Major, expansive, full-scale model of a section of the sculpture under construction, based on a historic photo. A distinctive part of a face would be included for scale, such as an eye/nose/mouth. Historic artifacts in the scene would include drills, bits, bosun's chairs, and winches. Other items would include models of workers, compressed air lines, cables, scaffolds, ladders, and various tools and equipment. An excavated floor below and skylight above the rock face would allow expanded vertical space and make a more dramatic exhibition. If feasible to build, the skylight would also allow natural lighting on the sculpture and permit visitors to view the exhibit from above.

The exhibit may include video units which show the various techniques. A touchable puzzle-type device, along the lines of a Rubik's cube, could have pieces of soft plastic that

represented the stages of construction. Children might enjoy assembling and disassembling the pieces.

A small exhibit associated with the major unit would allow visitors to view and touch drills and bits and to test their weight and action in a controlled manner. Since the collection contains many duplicates, it would be desirable if several of these pieces could be designated for consumptive use.

This proposed exhibit is being discussed in some detail because the building designs now in progress will need to take into account some of the unique needs of this exhibit. The proposed location for the exhibit is the northeast wall of the museum where preliminary plans show an exposed rock wall. It may be possible to utilize some of this actual rock in the exhibit, although it will probably be more cost-effective to artificially replicate most of the sculptured areas.

Moving Rock

Describe how rock was moved on the mountaintop, and Borglum's unfinished plan to remove the rubble pile.
--Old wheelbarrow, ore car rails, ore car, shovels, photo of trucks.

The Workers

Identify and describe the laborers who did the work on the mountain and the support people below.
--List of names
--Graphic piece explaining types of workers (drillers, call boys, pointer, etc.)
--Historic photos of workers
--Film or audio of workers
--Personal effects of workers
--Profiles, interviews.

Stationary Equipment

Identify and describe the use of stationary equipment which supported the work on the rock face.
--Air compressor, historic photo of compressor house, historic photo of the steel pipe containing compressed air, forge with implements, drill sharpener with bits, historic photo of Keystone powerhouse, historic photo of tramway.

Mount Rushmore Chronology

Through the use of graphics and/or film, outline the major events in the history of Mount Rushmore on three levels: (1) stages of completion of the sculpture, (2) planning and

construction events, and (3) Presidential visits/dedications/ceremonies. The timeline will cover the period from 1923 to 1991.
--Photos of the cliff face showing stages of completion
--Photos related to planning/construction events
--Photos/film of dedications/ceremonies.

Comparison with Other Monumental Sculptures
Compare Mount Rushmore with other monumental sculptures or massive memorials such as the Sphinx, Statue of Liberty, and others.
--Supergraphic comparison display/dimensional information.

The Unfinished Dream
Describe the unfinished status of the memorial and Borglum's plans for additional work. Explain the current status of these projects, and NPS policy.
--Model of Lincoln's hand and other models/plans of unfinished sculpture
--Plans/models/photo of entablature
--Bronze plaque of Burkett's "History of the U.S."
--Plans/models of the Grand Stairway
--Plans of the Hall of Records.

The Hall of Records
If the hall is completed and therefore not appropriate to treat as part of the "unfinished dream" subject, it would be handled in a separate exhibit. Plans, models, replicas of some of the contents, and other items would be included.

Preserving Mount Rushmore
Explain the mission of the National Park Service to preserve the memorial and describe some of the monitoring and preservation techniques employed.
--Model of a joint on the sculpture with reference pins and measuring equipment, monitoring records, photo of Bob Crisman patching cracks, video documentary recently completed by a contractor evaluating the condition of the carving.

Part II - The Spirit of Mount Rushmore

A National Memorial
Briefly describe the evolution of Mount Rushmore from a tourist attraction honoring Western heroes to a truly national memorial commemorating the highest ideals of the United States.

--Large United States flag used at dedication of the four heads with historic photos of its use
--Patriotic music.

The Meaning of Mount Rushmore
Briefly state the purpose of Mount Rushmore as a memorial to the founding, preservation, and expansion of the United States.
--Engraved text.

The Four Presidents
Identify and briefly describe Washington, Jefferson, Lincoln, and Roosevelt and explain their significance with respect to the founding, preservation, and expansion of the U.S.
--Full scale models of the presidents in period clothing with graphics and/or objects representative of their periods and accomplishments.

Special Document/Artifact Display
This exhibit would display on a rotating basis objects or documents associated with the four presidents, pertaining to the founding, preservation, or expansion of the United States. It might also include personal items associated with these men. It might, on occasion, have an international dimension; pieces that reflect significant developments in democratic government might be suitable. This display will have special lighting and security requirements.

Mount Rushmore in Popular Culture
As a national icon, Mt. Rushmore has inspired a host of items: souvenirs, cartoons, films. Some of these will be selected for display. This exhibit should be changeable.

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Cooperating Association Publications Display and Sale:
Offer visitors a full range of books and other educational items pertaining to Mount Rushmore; the founding, preservation, and expansion of the United States; regional history and natural history; and the national park system.

Information Desk:
Answer visitor questions and distribute handout information. This desk will supplement the one in the Information

Center. It will need telephone, park radio, and public address system links with other areas of the developed zone.

Theater:
A 12-to-15 minute film will knit together the story of the construction with the four presidents--who they were and why they were selected. The abstractions--the memorial's significance and the shrine of democracy idea--will be mentioned.

There are good reasons for this kind of audiovisual program. Most people have studied American history in school and are already familiar with these presidents so they probably would not choose to watch a film that dealt only with the presidents. Few people know much about the construction of the sculpture and would flock to see a program on this subject. Instead of two audiovisual programs, what is needed is a single one that ties both subjects together. Visitors will probably take time for one film, and this is the one they should see.

Dual theaters will allow the film to be alternated so that no visitor has to wait very long for the program to begin. Each theater will accommodate approximately 125 persons, will be raked, and have comfortable fixed seating.

Captioning for hearing-impaired visitors and provision of a system designed to serve foreign visitors should be incorporated in the theater installation.

16mm film will be the format used for the primary program because it employs equipment that can be operated and maintained by the park staff, without the need to hire a full-time projectionist. Also, the size of these theaters is such that an image of good quality and size can be produced by 16mm film.

To assure that future technological improvements can be taken advantage of, the projection booth should be sized for 35mm film. In the event that the equipment for this format or for high definition video becomes less expensive, easier to operate, and/or of higher quality, the space would then be flexible enough to change formats.

For special groups or on special occasions one of the theaters could be used for other programs, including live presentations or already-produced films on these presidents.

A full range of AV equipment should be provided for times when a theater is used for special groups, training, etc.

AMPHITHEATER

A different atmosphere pervades the memorial in the evening. Darkness seems to bring different rules and interests. If the daytime interpretive facilities and programs can be characterized as primarily educational, then the evening could be described as experiential. Since nearly all visitors who attend evening programs have already or will later take in the day time activities, it is appropriate to make these quite different in content and character.

The new amphitheater should be designed to be patriotic in appearance, perhaps with red, white, and blue decor as part of the permanent design. The attractive but temporary Fourth of July decoration used during the 50th anniversary celebrations could be used as a starting point for designers, who might use some elements but would probably not create something quite as elaborate as was done in 1991.

The evening event will consist of a large image audiovisual program which is experiential, rather than a repeat of the theater's film. Several different themes will be used to guide selection of visuals. These can be mixed to achieve the aims of the interpreter, used as a package, with or without narration, and incorporating patriotic music both in the program and along the Avenue of Flags as people arrive and depart. The lighting of the carving will continue to be the high point of the program. If possible, the lighting should be improved to increase 3-dimensionality of the faces, to light faces individually, or to incorporate a restrained fireworks effect. A holiday feeling and cheerful audience are the goals of the evening program.

The program visuals will be Hasselblad slides. These can depict the Black Hills region and survey national parks. They can incorporate historic photos of the construction of the carving to enhance the appreciation for the human accomplishment rather than to chronologically and factually document the project. They can range over the U.S.A.--a day in the life sort of approach, etc. The themes, say three in all, will be further defined at the audiovisual planning stage. At that time, all of the program elements will be integrated and the equipment specified in detail.

A previous planning document, mentioned on page 11, has already made good progress in defining voice amplification needs and requirements such as those needed for the variety of programs presented by public groups. These groups reserve the amphitheater for time slots in advance of the NPS nightly program. Live music, taped music, drama, speakers, and a mix of all of these elements are sometimes involved.

The design of the amphitheater stage and screening apparatus should achieve a large screen for large format slide presentations. It is suggested that rather than one oversize surface which would be subject to wind gusts and difficult to handle, that three smaller screens be installed. These would be situated at the back when the stage was being used. When needed, they would be moved, probably on some kind of wheel/track device, to the front of the stage and closer to the audience, and aligned to create a single screening surface. They would be locked into place to prevent movement during the program.

The projection booth will house Hasselblad projectors, locked into position so the images will stay correctly aligned. This program will be reliable, flexible, and can be operated easily by park seasonal interpreters. The equipment can be maintained by the HFC depot system.

Design of the amphitheater and its equipment must take into account that it is outside, open to the elements, and not used during the off-season. This will be the largest amphitheater in the national park system and therefore without precedent in design terms. New paths are being trodden and some innovation is needed in design. Designers should also consider making allowance for changes in technology that may occur in the future.

Implementation of the program concept described above is dependent on solving unique problems. Feasibility will be determined when funding allows the planning stage to proceed to the next level. The most difficult problem to solve will be the audiovisual program component: producing a high quality bright image of a reasonable size for an audience of such magnitude.

HISTORIC DISTRICT

Structures remaining from the construction period compose a historic district, placed on the National Register of Historic Places in 1986. These include the sculptor's studio, the carving, the rubble pile, building 2, and other sites and structures.

Sculptor's Studio:
The studio was the third used by Borglum on the project. The second one, used during the most active period of carving, has been removed. Though the materials used in these two buildings were different--log for the earlier one, stucco and timber for the later one--they had similarities. Both incorporated a large picture window view of the mountain to enable the sculptor to look directly from model to mountain. Both were outsize, not only because of the large model, but because access by the public was commonplace. In fact, Borglum left the earlier studio to be used by visitors, moving to get more space for the actual work. That being the case, the third studio must interpret the studio function rather than only activities associated with this building, in use for only the last two years.

Not many people have ever been in an artist's studio and sculpture is arguably the least understood of the studio arts. Private homes with original or reproduction artwork are most likely to have paintings rather than sculpture. School children in art classes more often paint than model objects. Art study for all students diminishes after the lower grade levels. Patronage of sculpture by corporations and public programs has somewhat ameliorated this lack in recent years, but on the whole not much reduced the challenge of interpreting art in general and sculpture in particular. Most visitors will arrive at the studio not only lacking an understanding of the specifics of this sculpture but knowing little of art and sculpture generally.

In order to interpret the activities that occurred historically in the two on-site studios, more information is needed. The daily routine, the activities of the sculptor and his crew in relation to the studio, and the ways in which the space was used--this is the type of information required for accurate interpretation. So far, few photographs have been located which depict the interior of the studio. Several show Borglum posed in a working attitude with the model, or show earlier configurations of the model over time. These are thought to have been taken in the second studio

rather than the extant building. Little documentation is available to tell us what else besides the large model was in the buildings. It is known that Borglum created plaster copies of the faces on the model for use on the mountain by the workmen. He also made smaller plaster copies of the presidential faces from molds. The copies were presented to certain visitors as souvenirs, sometimes signed by the sculptor. So, it can be deduced that, at a minimum, work on the large model and on these other plaster pieces occurred in the studio.

It is recommended that a historic furnishings report be completed to fill in voids in our knowledge, even though a full furnishing will not be installed. This report should deal with both on-site studios and with sculptors studios in general. It will provide information that will be very useful to interpreters and to exhibit planners.

The redevelopment plan calls for changing functions and themes from the existing situation. This will affect the studio because the museum will take over the interpretation of many story elements now done in the studio. The studio's function will be redefined, more narrowly focused than it has been in the past.

The space on the upper floor of the studio will be occupied by several plaster objects, interpretive exhibits, and throngs of visitors. The plaster pieces will include the large one inch equals one foot scale model of the carving, one or more plaster models of the heads as they were used during the pointing process, and the model of the Hall of Records prepared by Lincoln Borglum after his father died.

The carving model, the most important object, will remain in its current position to take advantage of the window view of the mountain. It will be flanked by exhibits that illustrate the artist with the model and earlier configurations of the model. Other exhibits will introduce sculpture as an art form, explain plaster techniques, and demonstrate the pointing process.

Pointing--measuring angles and distances on the three-dimensional relief of the model--allowed the mountain crew to determine how much rock to remove in order to rough in a figure before the finishing work could take place. This is not the kind of process imagined by the lay person with only a passing acquaintance of sculpting. The typical stereotype is of a sculptor standing in front of a block of solid stone

with hammer and chisel in hand. Molds, plaster models, and casting are probably less understood, although equally used techniques.

The Hall of Records model will be shifted toward the back wall of the studio to allow visitors to see the interior better. Exhibits will illustrate Borglum's drawings of the hall and demonstrate the actual or planned contents of the hall, in place on the scale model if feasible.

Interpretive talks may be scheduled around visitation levels to ensure a good environment for successful programs. Unobtrusive and high-quality voice amplification devices, such as wireless microphones, should be provided. It is anticipated that easier access in the future and growing visitation totals will result in larger numbers of people visiting the studio. At some point, the interpreter, even with voice amplification, will find it counterproductive to present scheduled talks because of the competition with constant movement and noise levels.

Interpretive talks in the building should focus on sculpture as an art form and the techniques used by Borglum on this carving, in particular as they involved the model. It would also be appropriate to comment on the creative spirit in Borglum--and in all of us. Talks, along with the exhibits, should place the carving into an artistic framework. As Borglum himself said: "I did not, and don't intend that it shall be just a damn big thing, a three day tourist wonder." It is, instead, an art object on a grand scale.

Plastering techniques would make a good interpretive demonstration, either on this floor of the building, or on the lower floor if it proves to be too messy.

Other uses of the lower floor include (1) visible storage for large objects and tools not exhibited in the museum, (2) the sculptor-in-residence program. The final decision on space use will be made when the exhibit plan has determined how much of the collection will be exhibited in the museum and, therefore, how much remains to be stored elsewhere.

If possible, larger scale sculpting projects could be demonstrated as an alternative to the smaller pieces that are now created by the sculptor in residence. This might be done through affiliation with the art department of a major university.

To enable visitors to use the studio facilities, public restrooms and an elevator should be installed in the building. This should be done in a way that minimizes the impact on the historic fabric of the building. Feasibility will be explored in more depth at a subsequent stage of planning and design.

Environmental conditions in the studio will also need to be considered. Please refer to the chapter on research and collections for further discussion.

Borglum View Terrace:
The terrace will primarily be used as a place for viewing the carving, in this case from the same perspective as the sculptor. A wayside exhibit will illustrate the studio Borglum used from 1927 to 1939. Interpretive walks/talks may continue to use the terrace as a gathering point if it does not obstruct through-traffic. A voice amplification device may be needed here as well. Management may want to consider altering or removing the stone and timber framework that has replaced the studio, leaving the historic fireplaces that are the only remnants of the building.

A few benches may be added to the terrace.

Other Sites/Structures:
Most of the other structures extant during construction, such as the bunkhouse, have been removed. Building 2, used by the custodian as a residence, still remains. The tram landing is still identifiable although the tram itself and related structures are gone. The compressor still exists but the small shed which houses it is a more recent addition. Wayside exhibits will interpret the construction era--illustrating the physical components (extant and removed), their locations, and explaining their functions.

THE PRESIDENTIAL TRAIL

The Presidential Trail will loop around from the side of the studio in the historic district to the side of the museum. Part of it will be accessible to wheelchair-bound visitors. The intention is to identify several places along the trail, at least four, where the view of one of the presidents is especially good. These places would have a rustic bench and minimal interpretation.

The trail will be low-key, probably used by only a fraction of the visitors--those who want a quiet place to contemplate the carving from various angles. Since it is intended to be a personal experience, the interpretation of the presidents, in quote format on unobtrusive pieces of stone, will focus on statements that reveal the personal side of each man. They would show something of his character or motivations, rather than more public pronouncements on government or democracy.

Two shelters will be provided for inclement weather--those occasions when a thunderstorm or hailstorm occur without sufficient warning or time to return to a building. These shelters will be open-air, roofed structures, containing a few wayside exhibits.

Further detail about the wayside panels on the trail can be found in the chapter on that subject in the plan.

PARKWIDE WAYSIDE EXHIBITS

Wayside exhibits will be used at various locations throughout the park's developed area to provide information, orientation, and to interpret specific features.

Directional signing is also needed, but will not be a part of the wayside exhibit package. It should, instead, be an integral component of the facility design and not an afterthought. Text carved in stone or simple colorful graphic panels with only a few words might indicate the various services and facilities. The purpose of the signing will be to reassure visitors that they are headed in the right direction and to remind them of what is available. Affixed at eye level or higher to structures--buildings, light poles, etc.--the directional elements will appear to be part of the design. Also needed will be building identification signs and information signs. Changeable signage will indicate the hours of operation, the time of the amphitheater program, etc. Interpreters should be involved in the sign planning process.

The waysides will have a family resemblance, contain text and illustrations, will be weather and vandal resistant, and easily replaced. Some will be vertical, high-profile devices, while others will be oblique-mounted, lower profile panels. All will have site preparation requirements.

Already in place are several panels which will be removed. Some temporary waysides may be used during the redevelopment construction to provide orientation. Because these exhibits will change frequently over the next five years, they should be done by the park staff with assistance from the regional office. The exhibit carriers could be either the NPS standard aluminum bulletin cases (ordered through the HFC metal fabricator) or wood (designed and built by the park's maintenance staff); the temporary exhibits could be screen-printed on polystyrene (ordered through an HFC production contractor) or printed on paper or heavier stock material at a local printer.

The new wayside exhibits will consist of 24 original interpretive and orientation panels (plus duplicates) to be installed during the last phase of the multi-year construction program. The system will include nine standard, low profile interpretive waysides, four wall-mounted interpretive panels,

ten upright trailhead or orientation exhibits, and one bulletin case.

All panels will be full-color, unigrid layout exhibits. All new panels will incorporate current NPS media accessibility standards to ensure basic interpretation to impaired visitors. All exhibits will be placed on hard-surface pads at the proper height and angle to serve visitors using wheelchairs. All type faces, sizes, and colors will be selected so that they can be easily read. Panels will rely heavily on easy-to-understand graphics to interpret the park resources for all visitors, including those with learning and hearing impairments.

Exhibit hardware, locations, and subjects for the proposed waysides include:

Four low profile exhibits surface-mounted on the Grand View Terrace-
--Black Hills Granite, interpreting the geology of the mountains
--Carving the Mountain, picturing the sculpture under construction
--Mount Rushmore Today, telling basic facts about the memorial
--Preserving the Sculpture, describing modern preservation techniques.

The panels on Grand View Terrace will be repeated at more than one location on this terrace and the one adjoining the current visitor center, because of the size of the terraces and the large number of people that will be present.

Although the current visitor center will be removed, the adjacent terrace will continue to function, in the future as part of the concession building.

One low profile exhibit on the current Borglum View Terrace-
--Mount Rushmore Today (a duplicate of the exhibit described above).

Five low profile exhibits in the historic district near the studio-
--Old Studio, illustrating the building Borglum used during most of the construction of the carving
--Last Studio, interpreting Borglum's studio during his last two years

--Tram Landing, picturing the tram that ran from here to the sculpture; Hoist House, describing the mechanism that powered the tram line
--Bunkhouse and Restaurant, showing where the workers lived and ate
--Air Compressor, depicting how air was transported to the mountain to power tools.

Two upright trailhead exhibits at either end of the Presidential Trail-
--West of museum
--West of studio.

The purpose of trailhead exhibits is to illustrate the route and describe the length and features of the trail.

Two upright exhibits wall-mounted in the two trail shelters-
--Talus Slope, interpreting the pile of rock blasted during construction
--Mountain Life, describing the flora and fauna around Mount Rushmore
--Safety.

Along the **Presidential Trail,** interpretation of the sculpture's four presidents is needed. Quotes would be carved into granite blocks near benches that will be placed along the trail. These places will feature different vistas of the presidents being quoted. The granite blocks should look natural in their setting (not tombstone-like) and the inscriptions subtle enough to catch a visitor's attention, yet not intrude on the scene. Design and production of these blocks should be part of the landscape/architectural package rather than the media package, although selection of quotes could be part of the wayside planning package if desired.

Seven upright exhibits for orientation to all parkwide trails and structures-
--West of museum (in back-to-back hardware frame at Presidential Trail)
--West of studio (in back-to-back hardware frame at Presidential Trail)
--East of museum
--Old studio terrace
--Grand View Terrace
--Information Center/parking lot
--Nature trail (trailhead).

Two upright exhibits located off Highway 244 outside the park's core area-
--Washington Profile, interpreting the view at the highway 244 turnout
--Norbeck Wilderness Trailhead: orientation to the park's backcountry, Starling Basin, and Centennial Trail.

HALL OF RECORDS

In Borglum's opinion, one important component of the Mt. Rushmore project was an explanation of the carving. This was to take the form of records which would be stored in a room excavated in solid rock, behind the carving. Over the years the sculptor's ideas of what should be included varied considerably; they were conceived at a time before the National Archives in Washington and today's impressive array of museums at the Smithsonian and elsewhere. He specified important documents of American history, significant inventions, and an ambitious collection of other items.

An environmental assessment is being developed for completion of the hall and the nature of its contents is now being discussed again, in connection with the park's major redevelopment effort. A Hall of Records committee has submitted proposals for review.

The Interpretive Prospectus makes no recommendation; media will respond to whatever decision is made by management. The Hall of Records can be interpreted as a concept, if unfinished, or as a reality, if finished. The committee has suggested that elements of the hall could be selectively duplicated for the museum. This would be appropriate to do since people will not have access to the hall itself and will be interested in its contents.

A few suggestions are offered here, however. As far as the contents of the hall's records are concerned, it would seem that since there are other repositories for much of the material suggested by Borglum, the scope should be scaled back to something more modest. At a minimum, an explanation of the carving would be needed, if the carving is to have meaning for the ages. Borglum's sentiments on this subject were clear: "You might as well drop a letter into the world's postal service without an address or signature, as to send that carved mountain into history without identification." He was motivated by the controversies and mystery surrounding other monumental construction of earlier civilizations, such as the Easter Island statues.

In the past, bronze and similar long-lived materials have been suggested for the records. A newer material, porcelain enamel baked onto a non-rusting metal, offers promise to better duplicate in color or black and white high quality

photographs and paintings that do not duplicate well in bronze. If people in the future are to understand the carving, photographs of its construction, artwork that depicts the presidents and similar visuals would help (such as Washington's farewell to the troops, Jefferson's meeting with Lewis and Clark, etc.). In addition to porcelain enamel, other modern materials should be explored also.

If a time line is included in the hall, it should begin farther back than the Revolutionary War. In particular, the indigenous peoples should be represented.

If the Hall of Records is not completed, an alternative of a smaller scale would be a time capsule. It could include newspapers, books, and assorted memorabilia that give a flavor of the times and the diversity of American experience. A sealed box could be placed into a museum wall and opened every 25 years or so. New material would then be placed in the box. It would not be difficult or expensive, would not require imperishable materials, and would give current visitors a measure of time and change.

TERMINOLOGY

Names of parts of the developed area should be clear and descriptive and uniformly used throughout plans, signage, and printed literature. The following names are recommended:

Information Center

Avenue of Flags

Grand View Terrace

Museum
Theater

Gifts
Restaurant

Sculptor's Studio

Borglum View Terrace

Presidential Trail

Historic District

Amphitheater

INTERIM MEASURES

Construction will continue for a period of five years. Work is scheduled on various parts of the project in phases. In this way the whole site will not be off-limits for the entire period.

Accordingly, the exact scenario for each year should be mapped out by management to determine precisely what will be open to visitors each year as well as the circulation routes and access to be used. At a minimum, a view or views of the carving must be provided to accommodate many people. Information about the construction schedule, components, ultimate configuration, and status of facilities at that time must be made available to every visitor. Part of this information will change from year to year. It must be up-to-date each year. Here are suggestions for interpretive devices to consider using during the interim period:

1. Folder/information sheet/site map - distributed to visitors as they enter the parking lot. Updated each year. Inexpensive to produce in large quantities.

2. Temporary wayside exhibits near the entrance and elsewhere.

3. Temporary location for short video presentation (existing film or edited version of it). The new information center could be used for this purpose off-season. It might also be worth trying it during the main visitor season at this location, putting the information staff in outdoor kiosks so that there was no sound competition. If it turns out that the building becomes overcrowded, the experiment could be terminated.

4. Temporary exhibits in the new information center, to interpret the construction project's goals and elements, to include a model, photographs, site plan, and the preservation fund idea. Existing exhibits might also be usable temporarily.

5. Selection of a few sales items to be provided at the new information center and/or in an outside kiosk in a temporary location.

During the interim period, the goal is to provide the best possible visitor experience under the conditions, keep everyone fully informed, and help them understand that the result of the construction project will be worth the temporary inconvenience. Many of these visitors will be making their one and only trip to the memorial during this time and they deserve to be treated well.

LIST OF PRODUCTS AND COST ESTIMATES

Information Center exhibits	
Planning (51)	$60,000
Production (52)	$270,000
Parkwide wayside exhibits	
Planning (54)	$38,000
Production (55)	$172,000
Museum exhibits	
Planning (51)	$750,000
Production (52)	$2,250,000
Audiovisual devices in museum exhibit area	
Planning (61)	$15,000
Production (62)	$180,000
Equipment (63)	$62,000
Exhibits in Sculptor's studio	
Planning (51)	$95,000
Production (52)	$450,000
Historic Furnishing Report	$45,000
Conservation of objects (53)	$300,000
Theater program	
Planning (61)	$30,000
Production (62)	$300,000
Equipment (63)	$137,000
Amphitheater program	
Planning (61)	$30,000
Production (62)	$150,000
Equipment (63)	$80,000*

* Includes only HFC AV equipment, not sound system, lighting, etc. which should be part of the amphitheater contract.

TOTAL $5,414,000

Class C estimates such as these are based on similar facilities and are subject to refinement as subsequent planning and design stages provide more detail.

These estimates include technical support costs. If only donated funds are used, support costs are omitted (subtract 33%).

PUBLICATIONS

Publications and related items are an important part of the interpretive program. The print medium offers depth, extends the experience beyond the site visit, and can be self-selected by the visitors to match their wallets and interests.

At present, educational publications, videos, and related material are made available to the public by the concessioner since there is no cooperating association. The concessioner also carries a wide selection of souvenir-type items and provides food service. So, the educational material is only one facet of a larger operation.

Material now offered for sale includes items ranging in price and depth. Hardback volumes that describe in great detail the creation of the carving contrast with popular short publications that include many color photographs. The large format 48-page booklet in the story-behind-the-scenery series, authored by Lincoln Borglum, falls into the latter category, along with the newly issued pictorial history published by the Mt. Rushmore National Memorial Society in 1990.

It has been suggested that a cooperating association be established to carry out the traditional function of sales of educational material as well as to support a variety of interpretive efforts through its status as a non-profit organization. New items could be developed as a result of having a reliable source of financial support. The association could fund special programs, such as the off-site distribution of education packages being prepared for wide use throughout the U.S. It could also support the sculptor-in-residence program.

Accordingly, space for sales material display and storage should be provided in the new museum for the cooperating association. The display area should be designed to accommodate large numbers of people at a time, with multiple places to show the best-selling items. A video monitor should provide for silent viewing of sales videos. Space for large format posters will be needed. At busy times it would be desirable to have a separate sales desk with cash register, possibly even two registers. During the off-season, the information desk personnel may be able to handle sales purchases.

Since a number of sales items are already available, these will compose the initial material to be handled by a new cooperating association. Later, new items may be developed.

Beyond sales material, free items are distributed to the public. Already the park folder has been converted to the full-color unigrid format. It needs revision to focus more on the park, rather than the region. A revised folder, concentrating on unchanging information, could be used for the life of the construction project, 4 or 5 years at least. It will be supplemented by a park-produced interim sheet/site map/folder which changes each year to reflect the progress of the construction project. The latter should be specific about the situation that visitor season, and be produced in a form that is easily updated.

In addition to the park folder, a variety of site bulletins has been prepared by the park staff. These offer further detail about such topics as the Hall of Records, U.S. presidents, dimensions of the carving, natural history, Borglum history, the workers in Borglum's crew, as well as foreign language translations of the park folder text.

Another free item that would be helpful to have available is a regional map in pad form, with tear off sheets to be used at information desks for orientation purposes.

RESEARCH AND COLLECTIONS

CONTENTS OF PARK COLLECTIONS

The Mount Rushmore museum collection is comprised of tools and equipment used during the construction of the memorial; numerous functional models, varying from hand-sized to room-sized; archival materials from a variety of sources; and historic photographic prints and negatives from different sources. The total number of items in the museum collection, including all seven cultural and natural resource categories is approximately 45,000. This includes approximately 40,000 archival items, 3,500 construction tool and equipment items, and 1,500 historic photographs and negatives. The library contains 750 volumes and 300 periodicals. Oral histories of workers and others have been recorded. A small number of art objects and a small number of natural history specimens are also included in the collection.

History Collection

The following list identifies, by classification, object types appropriate to the collection, and notes the current contents of the collection.

1. Tools and Equipment: Tools and equipment actually used in the construction of the memorial from 1927 to 1941 (jackhammers, plug drills, hand facers and drill bits for each; power and hand-operated winches and hoists; hand tools for stone, masonry and iron work; equipment used in direct support of sculpting activities, such as sharpening and shaping tools, and measuring and pointing equipment). Worker's tools are the best represented category in the collection. Hand tools and equipment used by the sculptor on the models are appropriate to the collection but none are now owned.

2. Communication Artifacts: This category includes archival materials such as letters, maps, photographs, telegrams, financial and personnel records, operations reports, newspaper and magazine articles and other papers directly relating to the planning and construction of the memorial. Many records are

contained in the collection but a large gap exists in the early years because of transfer of some archival materials to the Library of Congress. Information and artifacts relating to the four presidents depicted on the memorial, particularly that which explains their selection by the sculptor, fit into this area. This portion of the collection also includes several large (two very large) models actually used during the design and construction of the memorial, as well as numerous hand-sized models, originally crafted to assist in fund raising efforts. The smaller models, mostly recovered on site, are in varying stages of damage or deterioration due to prolonged burial. The souvenir models set is incomplete. Examples of Borglum's artwork would be appropriate to the collection but few are presently owned. Commemorative artifacts related to the history of the memorial will be added to the collection as appropriate.

3. Personal Items: A few personal artifacts relating to the sculptor are included in the museum collection to assist in assessing and understanding his desire and motivation in attempting the mountain carving. Examples are personal correspondence, literature pertaining to his other works and personal momentos illustrative of his attitudes and beliefs. Although appropriate to the collection, personal items belonging to workers are lacking.

Natural History Collection

This collection is divided into two disciplines: biology and geology. The following list identifies the categories of specimens to be included in the collection.

1. Biology:

a. Approximately 164 specimens of plants indigenous to the park area, field collected from the grounds. All records and data associated with collection and identification of biological specimens are retained as a part of the museum collection.
b. Specimens and associated field data, records, and reports which are part of non-NPS research projects in the monument.

2. Geology:

a. Hand specimens of each rock formation exposed within the memorial and/or which relates to the Mount Rushmore story. This includes specimens which illustrate the unique geological make-up of the mountain and explain its selection as the site for the memorial. Objects in this category are totally lacking at this time. Emphasis will be placed on completion of a geological survey of the entire park area, and field collection of appropriate samples along with appropriate records and data.
b. Specimens and associated field data, records, and reports which are part of non-NPS research projects in the monument.

CONTENTS OF OTHER COLLECTIONS

The Rushmore Borglum Story Museum in Keystone contains many objects related to his life and work. Some are original, others are replicas.

Original Borglum works, as might be expected of a major artist, are widely distributed in the United States and in Europe.

Various photograph collections are owned and maintained privately:

1. The Bell Studio Collection - Bill Groethe
2. The Boland Collection - John Boland
3. The Lincoln Borglum Collection - Mary Ellis Powers, James Borglum, Robin Carter Borglum
4. The Rapid City Journal
5. The State of South Dakota

Not all of these collections have been cataloged. The Bell Studio collection is very large and its contents not entirely determined. Also, the Borglum family may have non-photographic historic objects, of an undetermined nature.

One of the research projects that would be very useful is an accurate and exhaustive listing of resource materials in various categories in non-park collections. All of the media

specialists will have need for this information. Without having a coordinated research effort precede media planning, all of these individuals will be contacting sources, sorting material, and generally duplicating effort, which is clearly not the most effective method.

RESEARCH/COLLECTIONS PROJECTS

1. Collections Management Plan - funded and underway

2. Historic Structures Report - funded, schedule not yet known

3. Duplicate the park's 250 nitrate negatives - underway

4. Complete curatorial project to organize, catalog, and accession archival materials left on site after construction and those donated by the Mt. Rushmore National Memorial Society. This material is presently stored in building 2 in the historic district.

5. Gather information about similar equipment in collections of the Western Museum of Mining and Industry in Colorado Springs (some of it still in working condition).

6. Determine the physical condition of and appropriate environmental regime for the large carving model in the sculptor's studio.

For the record, here is a synopsis of the situation with regard to the large model. The piece has numerous weak areas and cracks. These are due primarily to its composition and are compounded by structural changes made by the sculptor as his concepts developed. Created from the materials at hand, the model consists of a wooden framework covered by a plaster coating. Burlap, excelsior, pine needles, and straw are among the materials used for filler. The materials respond and deteriorate at different rates in response to temperature, humidity, and gravity. The sculptor obviously never intended for it to last.

The model has been in place for more than fifty years. It was retained for several reasons; not the least of these was for its interpretive value. Presumably it has now acclimated to some degree to the semi-arid Black Hills climate. The studio building has a heating system but no air conditioning.

What improvements are possible? Natural light pervades the interior because of the large amount of wall space occupied by windows. These have been treated with a UV-filtering film. Newer and better film could replace the existing treatment. Curtains might be applied on certain windows or during the off-season. The track lighting could be filtered. A recent survey by a historic architect in the regional office suggested that all studio windows, except possibly the large end ones, should be replaced with specialized glass; a report is forthcoming.

Cracks have appeared over time in the plaster, and been patched. These may be due to variable expansion of disparate elements, to vibration from maintenance activities on the floor below (which will be removed to another location in the redevelopment project), to the weight of the large mass, to fluctuating temperatures and humidity, or to a combination of all of these factors. Among the remedies that have been proposed over the years are these: installing climate control in the building and enclosing the model partially or completely in its own case. Neither of the proposals is without undesirable consequences. Adding air conditioning to a historic structure can adversely affect the fabric, if not carefully controlled. Cases around the model separate visitors from it, a less satisfactory situation from the interpretive point of view. A case around the large model does not protect other plaster in the room. The services of a regional historical architect would be useful to provide further documentation and advice before decisions are made about climate control.

It may be that more research is not needed at this point, since the model has been evaluated, treated, and discussed exhaustively. HFC conservation staff members have visited on several occasions and written reports; the Rocky Mountain Regional Conservation Center (University of Denver) has sent conservators; personnel from the Shidoni Gallery in New Mexico will also visit and make recommendations. Historical architects and others have good information on the consequences of and techniques for introducing new climate control devices into historic structures. Information is available about the area's climatic conditions.

Consolidating the existing information and making a management decision may be in order at this point. Before management determines a course of action, a statement of

the problem should be clearly elucidated. What damage is occurring? How serious is it? How fast is it happening? Solutions should be based on the problem, not generalized from situations and objects elsewhere, according to the National Park Service's Museum Handbook. The problem is twofold, actually. How should the model be exhibited? What precautions should be taken to ensure that it could be re-created if a disaster claimed the original?

Based on the problem statement and the museum handbook's guidelines, a range of solutions should be proposed to management, beginning with the least intrusive. Most feasible are actions such as scheduled conservation treatments to fill cracks and monitor condition, curtaining the window behind the model, installing better solar control film on the west bank of windows, removing maintenance activities from the building, and better control of the existing heating system. (In this regard, long-term recording of temperature and humidity should be continued, perhaps as part of the historic structures report.) Visitor access and circulation must be factored in. With an air conditioning system, it would no longer be practical to leave the studio doors open in summer as is the current practice. This will have consequences for visitor movement.

The second part of the model dilemma is planning for disaster. Naturally everything possible should be done to ensure that no disaster, such as structural fire and collapse of the floor, would ever occur. However, it could still happen despite all precautions. The park staff is exploring the feasibility of making a mold, which would then be stored in sections. A replica of the model could be re-created from this mold. Since a disaster would probably affect both floors of the studio, the mold should not be stored here. A Bally building or separate storage may be needed.

Dealing with outsize plaster objects is without much precedent in the National Park System. The model is discussed here in some detail because of its importance as an interpretive tool, as the main focus of the studio building, and because of the potential to affect the architectural treatment in the redevelopment project.

7. In 1989, General Electric upgraded the sculpture lighting system. It was an improvement over the previous situation. However, it may be worth taking another look at lighting, by way of a feasibility study. It would evaluate changes in the existing system to improve the three-dimensional effect of

the carving and to determine the possibilities for lighting each head separately, with the grand finale being the lighting of the whole carving. Special effects might also be explored. The goal is a dramatic program.

This lighting is an integral part of the evening program, the highlight for the visitors, and must be controlled in synchronization with other program elements.

8. Before objects from the collection can be used in the new exhibits, many of them will need conservation treatment. A number of pieces require particular environmental conditions for preservation of the historic fabric; this must be considered during the exhibit planning and design stage.

Artifacts treated some time before exhibit installation will need to be housed for their protection during the interim period. A temporary building may be needed.

9. A recent structural stability study of the carving by Research Specialists Inc. produced a series of aerial photographs and mapping that could have interpretive media applications.

SPECIAL POPULATIONS

Provisions will be made to accommodate the needs of special populations who visit the site. Special populations are identified as those with sight, hearing, mental, and mobility impairments; visitors who do not speak English; and the elderly and young children.

Accommodations will be made for access to the site as well as to most of the interpretive media. Guidelines are available to assist park staff and media designers in increasing their sensitivity to the special needs of these groups. A number of such accommodations will benefit all visitors.

Some specific suggestions are listed here; others will be developed during later operational and design stages and will reflect the state of the art and standard procedures at the time of implementation.

PHYSICALLY IMPAIRED

According to the park staff, 5% of the visitors are handicapped by physical, sensory, or mental impairments. A number of accommodations have been made for this group. The present visitor center video program is closed-captioned for those with a hearing impairment. The park brochure is available in large print and Braille. For those unable to attend the evening amphitheater program, another program is given simultaneously in the visitor center. Wheelchairs are available for loan. Limited access is permitted to the amphitheater and sculptor's studio by automobile. A shuttle service operated by volunteers ferries visitors from the parking lot to the visitor center. In one summer season, 106 volunteers transported 50,301 people. Curbs, ramps, restroom stalls, and other facilities have been redesigned to increase accessibility.

For the future, various pieces of legislation provide guidance. Public Law 90-480, the Architectural Barriers Act, and the 1990 Americans with Disabilities Act establish certain standards for physical access. Any new buildings constructed will, as a matter of course, be designed for accessibility for the physically handicapped, both by visitors and employees.

The new amphitheater will improve the accessibility situation, with elevators from the Grand View Terrace. The trail to the studio, likewise, will incorporate a new elevator. The new museum will be reached by elevator. Part of the new Presidential Trail will be usable by visitors in wheelchairs. Also recommended is the installation of an elevator in the studio so that all visitors will have access to the lower level.

Programmatic access will also be emphasized in the redevelopment project. To the maximum extent possible, special populations should have access to media and programs in a way that mainstreams them. For example, closed-captioning will be provided on all video programs that have narration. Caption boards will be used in the museum theaters. Enhanced tape description should be considered as well. Some exhibit elements will be designed to be touchable; a small model of the sculpture would be especially desirable.

NON-ENGLISH-SPEAKING

The staff estimates that 4% of the visitors are of international origin. They feel that this type of visitor is increasing. The largest proportion comes from Canada, followed by Germany, Japan, France, and all others in that order. There are typically 45 to 50 different countries or cultures that are represented in annual visitation. The park provides its brochure in several languages: French, German, Japanese, Spanish, Italian, and Dutch. The visitor center film is translated into French, Spanish, German, Japanese, Chinese, Norwegian, Italian, and Dutch.

When media are prepared for the new facilities, international visitors who do not speak English should be considered. Some of those of foreign origin will, of course, speak English. A listening device is probably indicated for the museum theater program because it is not practical to install many caption boards with translations. This system might be of the type that employs a radio transmitter. Since it is also not practical to translate exhibit text labels into so many languages, the exhibit planners might compensate to some degree by maximizing graphic elements and objects since these will speak to people of all languages without translation.

SPECIAL AGE GROUPS

Senior citizens vary in their capacity for strenuous activities, just as other age groups do. They probably do not need special programs designed for them. Some of those who avail themselves of the shuttle system and the alternate evening program now fall into this age group.

Children will appreciate touchable items incorporated in the new exhibit design for the museum. Sales items that appeal to younger visitors should also be available. Children will be reached off-site in the school curriculum program now being developed for distribution to thousands of schools in the country. This consists of units dealing with the artistic, engineering, historic, and mathematical aspects of the Mt. Rushmore sculpture. Since the initial free distribution of the packets will not reach every classroom at the targeted age level, there will be a continuing need to supply and distribute the material to schools--a job for the cooperating association to be established.

PERSONAL SERVICES AND STAFFING

It is an interesting fact that personal interpretation of the carving began while the work was still in progress. Borglum and his crew answered questions and stirred up support among the many people who came to watch. In the early 1940s, efforts were made to provide visitor services and facilities in a more organized way, but lack of staff and traffic control duties prevented the development of a full interpretive program. It was not until 1954 that the first seasonal historians were hired.

At present, the services provided by the interpretive personnel at Mount Rushmore include staffing the visitor center information desk; providing talks on a frequently scheduled basis at the sculptor's studio and the amphitheater on summer evenings; leading guided walks in the studio area, and contacting visitors on a roving basis. A sculptor-in-residence is also hired for the summer season to demonstrate the art and discuss the carving of the monument from the perspective of an artist. Off-site programs are presented when time allows (primarily spring).

The staff now consists of 3 permanent employees, 9 seasonal employees, 3 student conservation aids, and 110 volunteers. The volunteers mostly operate a shuttle service from the parking area to the visitor center for the elderly and disabled.

Long hours are characteristic of the personal services program. During the summer, interpreters can be found on duty from 7 a.m. to as late as 10 p.m. In winter, the hours are not quite as long and the studio is closed, but the staff shrinks to only 3 permanent interpreters.

The staff contacts 80% of the visitors. On top of their own program, they also assist with training concession employees in interpretive techniques, and scheduling and coordinating the many requests for special programs that groups wish to present in the amphitheater.

It has only been since 1985 that this park has had a Chief of Interpretation. In prior years an interpretive specialist worked in an I&RM division. Having the position devoted entirely to interpretive concerns has resulted in some long-

deferred projects being accomplished and in general has had a beneficial effect on the program.

A permanent staff increase is recommended for the future. The likely increase in visitation, in combination with planned construction of new facilities, will not permit staffing of an appropriate visitor services program under the current manpower structure. Planned facilities will require continued operation of a visitor center and the sculptor's studio, and will add a new visitor contact station. Although assistance from the cooperating association can be anticipated during the summer months, the new contact station will be staffed by permanent park personnel during the off-season.

Anticipated developments in interpretive media may well necessitate the hiring of an interpretive specialist to provide information, conduct research, and coordinate special visits and requests for the duration of interpretive media planning and production as part of the redevelopment construction project.

A full-time curator is needed to handle an increasing curatorial workload. The memorial has a large museum collection and plans to make much more of it accessible to the public. Curatorial input will be required for exhibit design and media development. Planned improvements in museum facilities will result in at least two wholesale movements of the museum collection in the next five years. Curatorial expertise will be essential in both interim and long-term planning.

PARTICIPANTS IN THE PLANNING PROCESS (in alphabetical order)

CORE TEAM

Woody Davies, Chief, Branch of Equipment Services, Harpers Ferry Center

David Dunatchik, Interpretive Specialist, Rocky Mountain Regional Office

Linda Finn, Interpretive Planner and Team Captain, Harpers Ferry Center

David Guiney, Exhibit Planner, Harpers Ferry Center

Sarah Olson, Chief, Division of Historic Furnishings, Harpers Ferry Center

Jim Popovich, Chief of Interpretation, Mount Rushmore National Memorial

Jack Spinnler, Wayside Exhibit Planner, Harpers Ferry Center

Kip Stowell, Planner, Harpers Ferry Center

Faye Walmsley, Interpreter, Mount Rushmore National Memorial

Jerry Ward, Chief, Division of Audiovisual Arts, Harpers Ferry Center

CONSULTANTS

Greg Byrne, Conservator, Division of Conservation, Harpers Ferry Center

Carolyn Mollers, President, Mount Rushmore National Memorial Society

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APPENDICES

A HISTORIC CARVING

August 1924	Doane Robinson contacts renowned sculptor Gutzon Borglum to carve heroic figures like Buffalo Bill and Louis and Clark in the Black Hills of South Dakota. Borglum agrees, but insists on carving national figures instead of regional heroes.
March 1925	After lengthy debate, U.S. Senator Peter Norbeck and U.S. Representative William Williamson push through legislation permitting a mountain sculpture in the Black Hills.
August 1927	Facing serious fund raising problems, the project receives a boost when President Calvin Coolidge visits the site. During dedication ceremonies, Coolidge gives Borglum four drill bits, which the artist puts to work immediately. Two months later, work on Mount Rushmore begins in earnest.
February 1929	Congress, at the urging of Coolidge, takes over financial responsibility for the monument. The Mount Rushmore National Memorial Commission is created and $250,000 is appropriated for the project.
July 4, 1930	Dedication of the Washington figure.
1934	Removal of the Jefferson figure, first on the left of Washington, to present location.
August 1935	Senator Norbeck obtains another $200,000 from Congress for the carving.
August 1936	President Franklin Roosevelt visits Mount Rushmore to dedicate the Jefferson figure.
September 1937	Lincoln figure dedicated.
June 1938	"Mount Rushmore law" passed giving Borglum control of the project. Another $300,000 is appropriated to the project.
July 1939	Formal dedication of the Roosevelt figure.
August 1940	Final appropriation by Congress of $86,000 for Mount Rushmore. Total cost of the project is $989,992.32.
March 1941	Gutzon Borglum dies in Chicago.
October 1941	Last day of drilling at Mount Rushmore.



MOUNT RUSHMORE
PRESERVATION FUND

A MAN AND A MOUNTAIN

South Dakota historian Doane Robinson is credited with the first proposal to carve colossal sculptures from the granite outcroppings of the Black Hills of South Dakota. Robinson's suggestion was not an idle dream back in 1923. A highly credible figure in his native state, he was then secretary and superintendent of the South Dakota State Historical Society. Robinson envisioned massive depictions of Buffalo Bill Cody, Lewis and Clark and notable Indian leaders chiseled from the ragged spires known locally as the "Needles." His underlying motive was to attract tourism, a means of diversifying the state's economic base which relied totally on agriculture. The concept had enough merit to draw support from the U.S. Senator Peter Norbeck. Encouraged by the powerful Senator's interest, Robinson took the initiative in writing a letter proposing the idea to Gutzon Borglum, a nationally prominent sculptor.

Borglum was by then a man of many facets. Patriotic, romantic, irascible and exceptionally stubborn, this talented genius gained fame first as a painter before turning to sculpture as his medium. One of Borglum's works, the "Mares of Diomedes" was, in fact, the first American-made sculpture bought for the collections of The New York Metropolitan Museum of Art. Borglum's art possessed a refined realism after he studied in Europe,

-more-

directly under Auguste Rodin. He was an excellent candidate for a work of such heroic scale. Robinson had approached Borglum at an ideal time. The sculptor was embroiled in a controversy surrounding his dismissal from the commission to create a large-scale work commemorating the Confederacy on Georgia's Stone Mountain. Borglum quickly saw the South Dakota project as an opportunity to earn his vindication. Equally important, he saw it as a chance to produce a work of art that could outlast succeeding civilizations.

Upon visiting the Black Hills in August 1925, Borglum quickly concluded: "I know of no grouping of rock formations that equals those found in the Black Hills, nor any that is so suitable to sculpture."

Borglum promptly rejected Robinson's concept in favor of a series of presidential faces constituting a national memorial to democracy. Instead of carving pioneer figures from the granite spires known as "The Needles", Borglum settled on Mount Rushmore. This monolith had a southeast exposure that played to better lighting and possessed a mass large enough to accommodate his proposed array of presidential portraits. "Here is the place!" he reportedly exclaimed. "American history shall march along that skyline."

Three organizations and the federal government would play a role in the project. Inadequate funding and weather permitted only six and one-half years of actual work over a fourteen-year period. The Mount Harney Memorial Association, established by the Legislature in 1925, was the entity that first entered a formal contract with Borglum. It was succeeded in 1929 by the Mount Rushmore National Memorial Commission and thereafter

by the Mount Rushmore National Memorial Society a year later. The project sputtered along until the federal government opened its coffers to the project. That fulfilled an interest expressed by President Calvin Coolidge when he dedicated the site during a three-month retreat in the Black Hills in 1927.

"We have come here to dedicate a cornerstone laid by the hand of the Almighty," Coolidge said that day. He eloquently saluted the undertaking as a "national shrine" deserving federal support. Three years later, when Borglum unveiled the 60-foot high image of Washington across the mountainside, the vision became reality. An artwork of unprecedented scale was taking shape above the emerald sea of pine-cloaked hills.

Jefferson's visage was next in line, but was originally attempted to the immediate left of Washington. Inherent flaws in the stone at that location scuttled 18 months of wasted effort. Borglum's crew then blasted it off and restarted Jefferson to the right of Washington where it was dedicated in 1936. Lincoln's face would follow in September 1937, culminating in Roosevelt's dedication on July 2, 1939. The final work to the last figure was not completed by the hand of Gutzon Borglum, however. He died unexpectedly on March 6, 1941, in Chicago. His son, Lincoln, who had worked with him from the project's inception, closed down the work and became the memorial's first superintendent. Since 1941, many have suggested that Mount Rushmore be hailed as the Eighth Wonder of the World.

Borglum's dream didn't end with the carved faces of the four presidents. Borglum wanted future civilizations to understand the exact purpose behind his creation. He

envisioned an 800-step Grand Stairway leading to the Hall of Records, carved into the granite in a canyon behind the figures. It was to hold the nation's most treasured artifacts, including the Bill of Rights, the Constitution, busts of 24 prominent Americans and documents explaining the purpose behind the memorial. Work that began in July, 1938 produced a manmade cavern measuring 14 feet wide by 20 feet high by 68 feet deep. A shortage of funds finally forced Borglum's crews to stop work on the vault. It still remains there, a stoic reminder of another man's unfinished dream.

Hailed by Franklin D. Roosevelt as the Shrine of Democracy, the world's largest sculpture remains an inspiration and marvel of engineering. Efforts are now under way to raise $40 million to preserve the carvings, expand visitor facilities, and help fulfill Borglum's dream.

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MOUNT RUSHMORE
PRESERVATION FUND

GUTZON BORGLUM
March 25, 1867-March 6, 1941

THE MAN WHO CARVED THE MOUNTAIN

Few artists ever leave a legacy as enduring and endearing as John Gutzon de la Mothe Borglum. This son of Danish immigrants was the sculptor behind Mount Rushmore's "Shrine of Democracy," the gigantic montage of four U.S. presidents cut into the granite of the Black Hills of South Dakota. The work spanned the last 14 years of Borglum's life and represented the culmination of a career as one of America's more prominent and controversial artists.

Although Borglum produced an extensive portfolio of admirable works, they are all overshadowed by his magnificent rendition of George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt in what ranks as the world's largest sculpture. The fervently patriotic Borglum selected these subjects for their contributions to the nation's heritage. As the father of our country, Washington became an obvious first choice. Jefferson's authorship of the Declaration of Independence and his vision in buying the Louisiana Territory clearly deserved a niche on the mountainside. A brooding Lincoln, the Great Emancipator, became Borglum's third candidate. Theodore Roosevelt was chiseled into the cliff because of his vigor, rugged individualism and role in the construction of the Panama Canal.

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Born in Ovid, Idaho to a Mormon family that eventually included nine children,Gutzon and his brother, Solon, another noted artist, drew little parental encouragement for their artistic abilities. His father, James, was a homeopathic physician who would eventually renounce the Mormon faith and relocate his family to St. Louis, Missouri, Omaha and later Fremont, Nebraska. In his youth, Gutzon was a rebellious, even troubled, son who ran away from home on several occasions. His years in a Catholic boarding school are when Gutzon first displayed his innate talent in fine arts. Gutzon was 17 when he traveled to California. It was there that Gutzon began honing his talents under the tutelage of Lisa Putnam. Eighteen years his senior, Lisa would influence and share his life for 21 years as mentor, wife, and career manager.

Gutzon refined his talents both in the United States and in Europe. Lisa was well connected socially and Gutzon began receiving enviable commissions. Positive reviews of his work suggest that he was already making his mark by the time he first went to Europe where he met and studied under Auguste Rodin in Paris. Although he went on to earn a comfortable living as a portrait painter and muralist, Borglum's realistic style easily translated into monumental sculpture. It became his favored medium by the time his career reached its zenith. Soon after the turn of the century Borglum focused mostly on monumental-size sculpture.

After his marriage to Lisa ended in 1908, Borglum married Mary Montgomery a year later. Their marriage produced a son, James Lincoln, and a daughter, Mary Ellis. The

son would play a direct role in completing Mount Rushmore after his father's death.

Borglum was receiving steady commissions and acclaim by the time the Stone Mountain Confederate Monumental Association engaged him in 1915 to produce a memorial to the Army of the Confederacy on a Georgia mountainside. The proposed tableau would span a quarter-mile face of the mountain and Borglum already had completed elements of Generals Robert E. Lee and Stonewall Jackson in 1924 when a bitter feud arose between the artist and the president of the sponsoring association. After being summarily dismissed from the work, Borglum ordered the destruction of his models to prevent another sculptor from completing the project. In the highly-publicized aftermath, a letter arrived from Doane Robinson, a noted South Dakota historian. It contained a proposal that Borglum carve a monumental sculpture to attract tourists to the Black Hills.

For lack of sufficient funding, the endeavor sputtered along at a slow pace after its dedication in 1925. After the debacle at Stone Mountain, Gutzon insisted on total control over the content and context, even directly promoting it in his travels and speaking engagements across the nation. The project gained a big boost in 1927 when President Calvin Coolidge dedicated the effort during a three-month stay in the Black Hills. By then U.S. Senator Peter Norbeck and Congressman William Williamson were fully behind the project in their home state. The first federal funds were appropriated in 1929. The stream of matching funds flowing to the Black Hills from Washington, D.C., finally made the effort a reality. Washington's portrait was unveiled to a 21-gun salute on July 4, 1930. All told,

the memorial would eventually cost $989,993.32. The federal government's share accounted for $836,000.Gutzon died in Chicago on March 6, 1941. On October 31, 1941, seven months after Gutzon's death, the crews, led by his son Lincoln, set down their jackhammers and walked away from Gutzon Borglum's unfinished dream.

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DEMOCRACY

President Franklin Roosevelt called Mount Rushmore a "shrine of democracy." Others have pointed out an interesting parallel in the unfinished dream of Borglum (the sculpture was intended for more carving than was actually accomplished, and the hall of records was not completed) with the unfinished dream of the great democratic experiment. For democracy is indeed an unfinished dream. How else could it be for a form of government with visionary ideals that must operate in an imperfect world? In the case of both the Mt. Rushmore sculpture and democracy as a form of government, the reality is impressive, the dream even more so.

Here is a variety of opinions and ideas about democracy, expressed by a variety of people.

"It is evident to all alike that a great democratic revolution is going on amongst us; but all do not look at it in the same light.. To some it appears to be novel but accidental, and as such, they hope it may still be checked; to others it seems irresistible, because it is the most uniform, the most ancient, and the most permanent tendency which is to be found in history."

"It is not, then, merely to satisfy a legitimate curiosity that I have examined America; my wish has been to find there instruction by which we may ourselves profit. Whoever should imagine that I have intended to write a panegyric would be strangely mistaken, and on reading this book, he will perceive that such was not my design: nor has it been by object to advocate any form of government in particular, for I am of the opinion that absolute excellence is rarely to be found in any system of laws....I confess that, in America, I saw more than America; I sought there the image of democracy itself, with its inclinations, its character, its prejudices, and its passions, in order to learn what we have to fear or to hope from its progress."

Alexis de Toqueville

"All of us have to draw serious lessons from the past. Once again we have seen how fragile freedom is in our society, and how vulnerable democracy and glasnost are. Once

again we have seen that reforms being carried out in the country have not yet become irreversible. This is a lesson for us all....At the same time, it has again been shown how great are the powers of the people."

Boris Yeltsin

"The worth of our great experiment depends upon its being in good faith an experiment--the first that has ever been tried--in true democracy on the scale of a continent, on a scale as vast as that of the mightiest empires of the Old World. Surely this is a noble ideal, an ideal for which it is worth while to strive...

The fate of the twentieth century as it bears on the world will in no small degree depend upon the type of citizenship developed on this continent. Surely such a thought must thrill us with the resolute purpose so to bear ourselves that the name American shall stand as the symbol of just, generous, and fearless treatment of all men and all nations.

Succeed? Of course we shall succeed!

No nation as great as ours can expect to escape the penalty of greatness, for greatness does not come without trouble and labor....We do not shrink from them.

Probably the best test of true love of liberty in any country is the way in which minorities are treated in that country.

Be practical as well as generous in your ideals. Keep your eyes on the stars, but remember to keep your feet on the ground."

Theodore Roosevelt

"Democracy is the worst possible form of government, except all the others that have been tried."

Winston Churchill

"Democracy is a form of government in which the major decisions of government--or the direction of policy behind these decisions--rest directly or indirectly on the freely given consent of a majority of the adults governed.

What can be expected is that the ideals of freedom in flourishing democratic cultures, which are on their way to

solving the problems of poverty and unemployment, will always function as an inspiration to the subjects of totalitarian societies....Freedom is infectious....And once the process of liberalization begins, there is no telling where it will end.

Encyclopedia Americana

United States Department of the Interior

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TAKE PRIDE IN AMERICA

IN REPLY REFER TO:

K18 (RMR-MI)

MAR 20 1992

Memorandum

MAR 26 1992

To: Chief, Division of Interpretive Planning, Harpers Ferry Center

From: Acting Regional Director, Rocky Mountain Region

Subject: Interpretive Prospectus, Mount Rushmore National Memorial

The draft Interpretive Prospectus for Mount Rushmore has been reviewed by the regional office staff. It is approved, subject to the comments below.

Page five of the EXISTING CONDITIONS, discussed only one of the cultural resources present in the park. The Sculpture is part of a National Register District that is comprised of additional structures that should also be mentioned: The Hall of Records, The Sculpture's Studio, The Residence, the Compressor, the Water Reservoir, and the Stairway and Lift Platform.

Page six of the DEVELOPMENT section should refer to the historic structures as cultural resources.

A Collections Management Plan will be finalized in August 1992 and you may want to add this to your list of Regional Office Documents on page 10.

Consider indenting the second line of item three of the photograph collections on page 49.

Thank you for the opportunity to participate in the development and review of this document.

for Robert M. Baker

cc:
Supt., Mount Rushmore NMem.