

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

Mount Rushmore National Memorial

AND/OR COMMON

N/A**2 LOCATION**

STREET & NUMBER

Mount Rushmore National MemorialN/A NOT FOR PUBLICATION

CITY, TOWN

Keystone, west ofX VICINITY OF

CONGRESSIONAL DISTRICT

01

STATE

South Dakota

CODE

046

COUNTY

Pennington

CODE

103**2 CLASSIFICATION****CATEGORY**X DISTRICT— BUILDING(S)— STRUCTURE— SITE— OBJECT**OWNERSHIP**X PUBLIC— PRIVATE— BOTH**PUBLIC ACQUISITION**N/A IN PROCESS— BEING CONSIDERED**STATUS**— OCCUPIEDX UNOCCUPIED— WORK IN PROGRESS**ACCESSIBLE**X YES: RESTRICTEDX YES: UNRESTRICTED— NO**PRESENT USE**— AGRICULTURE— MUSEUM— COMMERCIALX PARK— EDUCATIONAL— PRIVATE RESIDENCE— ENTERTAINMENT— RELIGIOUSX GOVERNMENT— SCIENTIFIC— INDUSTRIAL— TRANSPORTATION— MILITARY— OTHER:**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet, Box 25287

CITY, TOWN

DenverN/A VICINITY OF

STATE

Colorado**5 LOCATION OF LEGAL DESCRIPTION**COURTHOUSE,
REGISTRY OF DEEDS, ETC.Pennington County Courthouse

STREET & NUMBER

315 St. Joseph Street

CITY, TOWN

Rapid City

STATE

South Dakota 57701**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

List of Classified Structures Inventory

DATE

1976X FEDERAL — STATE — COUNTY — LOCALDEPOSITORY FOR
SURVEY RECORDSNational Park Service--Rocky Mountain Regional Office

CITY, TOWN

Denver

STATE

Colorado

7 DESCRIPTION

CONDITION

☒ EXCELLENT
☒ GOOD
☐ FAIR

☐ DETERIORATED
☐ RUINS
☐ UNEXPOSED

CHECK ONE

☒ UNALTERED
☒ ALTERED

CHECK ONE

☒ ORIGINAL SITE
☐ MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Mount Rushmore National Memorial, established October 1, 1925, is near the center summit of the Black Hills in southwest South Dakota. The sculpture, known as the Shrine of Democracy, is carved into the southwest face of Mount Rushmore, a solid granite ridge in the Harney Range. The 1,300-acre area around the sculpture constitutes the Memorial Park and is characterized by rugged terrain interspersed with level areas. Stands of Ponderosa pine, spruce, aspen, white birch, and bur oak provide a good contrast to the starkness of the sculpture.

The boundary of the historic district includes 40 acres of the 1,300-acre memorial.

INVENTORY OF MOUNT RUSHMORE NATIONAL MEMORIAL HISTORIC RESOURCES

The contributing buildings and structures:

HS-100 Shrine of Democracy Sculpture: The busts of United States Presidents George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt are carved into the southeast face of Mount Rushmore. The mountain itself is 5,725 feet in elevation and is formed of granite pegmatite. Each of the heads is approximately 60 feet in height and all four extend along the crest approximately 250 feet.

Doane Robinson, State Historian of South Dakota, was the originator of the idea. Gutzon Borglum, famous American painter and sculptor, designed it and supervised the carving of it. Initial planning and measuring work was done in August 1925. Actual drilling began on October 4, 1927, and continued off and on until October 31, 1941.

In addition to the sculpture itself, the area surrounding it is of importance to the overall character of the memorial. Directly beneath the busts and extending down to the ground is the talus slope of 45,000 tons of rock carved away during the carving. Stands of pines on the surrounding slopes provide a contrasting background to the sculpture.

HS-097 Hall of Records Entrance: This massive entryway and tunnel is drilled into the north wall of a small V-shaped canyon behind the heads. The entryway opening is 20' x 12'. The tunnel extends into the canyon wall for a distance of 80 feet. This was the extent of the work carried out on the Hall of Records. Today it is off limits to the general public and is used for storage.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
☐ PREHISTORIC	☐ ARCHEOLOGY-PREHISTORIC	☐ COMMUNITY PLANNING	☐ LANDSCAPE ARCHITECTURE	☐ RELIGION	
☐ 1400-1499	☐ ARCHEOLOGY-HISTORIC	☐ CONSERVATION	☐ LAW	☐ SCIENCE	
☐ 1500-1599	☐ AGRICULTURE	☐ ECONOMICS	☐ LITERATURE	☒ SCULPTURE	
☐ 1600-1699	☐ ARCHITECTURE	☐ EDUCATION	☐ MILITARY	☐ SOCIAL/HUMANITARIAN	
☐ 1700-1799	☒ ART	☒ ENGINEERING	☐ MUSIC	☐ THEATER	
☐ 1800-1899	☐ COMMERCE	☐ EXPLORATION/SETTLEMENT	☐ PHILOSOPHY	☐ TRANSPORTATION	
☒ 1900-	☐ COMMUNICATIONS	☐ INDUSTRY	☐ POLITICS/GOVERNMENT	☐ OTHER (SPECIFY)	
		☐ INVENTION		National Park	
				X Service Develop.	

SPECIFIC DATES 1927-41 Mount Rushmore BUILDER/ARCHITECT Gutzon Borglum
1930-40 Structures/Buildings National Park Service

STATEMENT OF SIGNIFICANCE

Mount Rushmore National Memorial was established on October 1, 1925, to commemorate and "symbolize the spirit and ideals of the westward expansion of America and the growth of democratic ideals and institutions."¹

The Mount Rushmore National Memorial Shrine of Democracy sculpture derives its historic significance on the national level from: 1) its illustration of an important theme in our nation's history; 2) its important association with the lives of the four presidents represented; and 3) it represents the work of a master and possesses artistic value.

The sculpture also illustrates the importance of the four presidents represented to the forming and growth of our nation. The park's other historical resources relate to the artist Borglum and to the construction and administration of the memorial and are significant at a State level under Criterion A.

The idea for a massive sculpture in the Black Hills was that of Doane Robinson, the State Historian of South Dakota. He had long been interested in opening up this region to tourists, and realized the commercial value of such a project.

Robinson's first choice for an artist to carve the sculpture was Lorado Taft. He had contacted Taft in December 1923, but was disappointed to hear that Taft could not come to the Black Hills because of poor health. It was not until after Robinson had enlisted the support of South Dakota Senator Peter Norbeck and publically announced the project that he contacted Gutzon Borglum. He wrote Borglum, who was working on the Stone Mountain Confederate Memorial near Atlanta, telling him that the Black Hills "offered unique opportunities for heroic sculpture of unusual character."² Things were not going well for Borglum in Atlanta due to disagreements over fund raising, thus he responded enthusiastically to this invitation.

Initially, Borglum and Robinson did not agree on the subject of the sculpture, Borglum did not like Robinson's idea of a strictly western figure. He felt that the sculpture must be of national importance. Immediately, George Washington and Abraham Lincoln were suggested, and for a short time this was to the the extent of the project. However, as

¹ Gilbert Fite, Mount Rushmore, (Norman: University of Oklahoma Press, 1952), p. 6

² Ibid, p. 12.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See continuation sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 40 acres

UTM REFERENCES

A 1,3 6,2,3,8,4,0 4,8,5,9,3,4,0

ZONE EASTING

NORTHING

C 1,3 6,2,4,2,8,0 4,8,5,9,1,2,0

B 1,3 6,2,3,8,4,0 4,8,5,9,2,6,0

ZONE EASTING

NORTHING

D 1,3 6,2,4,3,2,0 4,8,5,9,2,6,0

VERBAL BOUNDARY DESCRIPTION

(See continuation sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE

CODE

COUNTY

CODE

N/A

N/A

N/A

N/A

STATE

CODE

COUNTY

CODE

N/A

N/A

N/A

N/A

11 FORM PREPARED BY

NAME / TITLE

Michael S. Lindberg

November 1984

ORGANIZATION

DATE

National Park Service, Rocky Mountain Regional Office

(303) 236-8675

STREET & NUMBER

TELEPHONE

655 Parfet, Box 25287

CITY OR TOWN

STATE

Denver

Colorado 80225-0297

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES ☒

NO ☐

NONE ☐

[Signature]
STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is ☒ National ☐ State ☐ Local.

FEDERAL REPRESENTATIVE SIGNATURE [Signature]

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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CONTINUATION SHEET DESCRIPTION ITEM NUMBER 7 PAGE 1

The original plan, as conceived by Borglum, was to construct a room measuring 100' x 80'32" inside the mountain. This was to be reached by a granite stairway leading from the studio area. This great room, according to Borglum, would contain "The records of our Republic, its successful creation; the record of its westward movement to the Pacific; its presidents; how the monument was built; and frankly why."

HS-004

The Sculptor's Studio: This L-shaped building, north of the present Visitor Center at the end of a service road, was built by the National Park Service in 1939 as a new studio for Borglum. Upon completion of the sculpture it was used as a Visitor Center until 1963. Since then it is has been used as a museum and office.

The studio is built on a hillside; the front elevation (south) is one story and the north elevation is two stories. The walls are light green stucco with vertical log pilasters approximately 10 feet on center. The north side basement level walls are stone masonry with buttressed corners.

The building, 80' x 50', has a gabled cedar shingle roof over the main part of the building and shed type roof over the office area in back. The south front has six large window openings centered with double doorway. A sign over this door identifies the building as the "Sculptors Studio." An 8-foot sunken stone walkway within a stone retaining wall extends across the south elevation. Two stone steps lead up to the door as does a handicap ramp. On the north elevation are three windows on each story and three garage-type doors at the basement level. In the middle is a large stone chimney. The east elevation, two-stories high, has a large window flanked by two smaller ones on the main level. Three smaller windows are at the basement level. The west elevation, one-story high, has a large view window toward the sculpture. A 5-foot wide stone stairway extends down this side to the basement level from a door on the southwest corner. The main studio room interior consists of a large, open log trussed space and an office wing to the north with two doors leading into it. There is a massive stone fireplace on the north wall of the main room. Several of Borglum's original plaster models of the sculpture and the ✓ Hall of Records are on display. The basement level is used for park maintenance, storage, and shops.

HS-002

Residence: This single-story house, just to the east of the Sculptor's Studio, was built in 1939-40 by the National Park Service. It was used by Borglum as a residence and office for a short time. It has since been used by the National Park Service for housing park employees.

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CONTINUATION SHEET DESCRIPTION ITEM NUMBER 7 PAGE 2

The original rectangular stuccoed structure measuring 40' x 20' with a gabled roof, cedar shingled, contained a bedroom and a living room with a stone fireplace. Two windows flanking a center front door and a stone porch extending across the front (west) side define the original construction.

During the 1940s (exact date not stated on records) there were two additions onto the structure. A kitchen and bedroom were added to the south side and a furnace installed. On the north side another bedroom was added. The additions architecturally matched the original section. In 1950 further remodeling was done including construction of a wooden deck on the east side and a combination wood-chain link fence put up around the south end. The interior of the residence is not considered significant and the spaces are not considered to be contributing elements.

The numerous additions to the artist's residence have not damaged the integrity of the building. All of the additions to the building are in keeping with the historic appearance of the residence. In addition, the living room space possesses significance due to the retention of the stone fireplace. Furthermore, the artists' residence remains a vital component of the historic district by representing the close association between the sculptor and his work, and between the National Park Service, Federal government and the sculptor.

Lift Platform: This rectangular stone platform is near the southwest corner of the sculptor's studio. It measures 33' x 26' and is enclosed on two sides, and by stone steps leading up to it on the south end. There was a small stucco building on this platform, which has been removed, that probably housed equipment for the lift.

HS-099

Compressor: This is one of two original belt driven compressors used to power pneumatic drills used in carving the sculpture. It is to the west of the sculptor's studio. It has been enclosed by a collapsible frame shed measuring 12' x 6'. During the construction of the monument this compressor pumped air up to the drills through metal pipes, many of which are still on the mountain.

HS-098

Water Reservoir: This 25' x 20' reservoir, is northeast of the concession center, as built in 1940 to serve the studio and residence north of it. Originally it consisted of two vertical sandstone and mortar exposed walls on the north and west and the walls on the south and east were set into the grade. A stone floor was added and it has been buttressed on the north and west sides. A low stone wall around the platform has been extended upwards and a wood railing has been added.

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CONTINUATION SHEET DESCRIPTION ITEM NUMBER 7 PAGE 3

Stairway: A 10-foot wide stone stairway extends up from the lift platform for a distance of 175 feet to the Borglum Memorial Viewing Terrace. It then continues up another 150 feet to the water reservoir viewing platform. Except for a 12-foot section which has been filled in with asphalt due to deterioration and a metal handrail placed in the middle of the walkway, it is in original condition.

This stairway was built around 1933. It did and still serves as a path down to the studio.

Noncontributing structures and buildings:

Garage: Built in the 1950s, this semi-L-shaped single-story structure to the north of the studio is used as a garage by the National Park Service. It is constructed of cement walls and measures approximately 50' x 20'. It has a flat gravel roof and is in good repair.

Because of the age of this building and its lack of association with the carving of the sculpture, it is not deemed as a contributing structure.

Amphitheater: This structure is southeast of the sculpture at the bottom of Doane Mountain. It was built in 1957 by the National Park Service as a place to give interpretive talks to visitors. It is a semi-circular raised stage. Three separate sections of seats radiate out from the stage. There are aisles between these sections. A stone wall encloses this area. A small wood projection booth stands behind the center section of seats.

Because of the age of this area and its lack of association with the construction of the memorial it is not considered a contributing structure.

Adjacent to the district are a visitor center, gift shop, restaurant, and concession employee housing built in the late 1950s and possessing no architectural significance.

HS-057

Borglum Memorial Viewing Terrace: This open air stone terrace is on the site of Borglum's studio built in 1929-30. It was constructed of logs on a stone cement foundation. The studio also served as an area for greeting visitors. There was a large window on the north wall which gave the artist a clear view of the mountain side so he could supervise the work in progress.

This building was razed in 1963 and the masonry foundations were incorporated into the stone terrace measuring 80' x 40'. Two fireplaces remain. The largest is on the south wall, and is constructed of thin red mudstone slabs flecked with mica. It is 12 feet across and 7 feet tall and has a recessed mantel. The chimney is sandstone. The smaller fireplace, also a keystone arched firebox, is on the east side. It is constructed of sandstone and has two recessed stepped alcoves and a concrete mantel shelf. It also has a sandstone chimney stack.

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There is a partial redwood beam pergola roof over the terrace supported at the middle on a stone masonry wall. On the north side of the wall is a bronze bust of Gutzon Borglum flanked by two gold plaques. On the south side is a large gold plaque with the nine great events in United States history that Borglum had originally intended to carve as an inscription on the mountain.

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CONTINUATION SHEET SIGNIFICANCE

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Borglum's image of the sculpture progresses, two basic ideas emerged. First, it must be big. He was impressed with the bigness of America and felt that this should be reflected in its art. Second, the memorial must represent the spirit and ideals of American geographical expansion and political development. It was on this theme that he based his final decision of Presidents George Washington, Abraham Lincoln, Thomas Jefferson and Theodore Roosevelt.

Borglum's grand idea for the memorial also was to include an inscription. The entablature intended to be carved on the west side of the monument was to include the nine most important events relating to the geographical expansion of the United States. He asked President Calvin Coolidge to write the text. But, upon receiving Coolidge's manuscript, Borglum drastically altered it. A controversy resulted, and the entablature was never carved.

Borglum also intended to carve out a large room inside the mountain. This Hall of Records was to be a giant time capsule containing the records and artifacts related to the American Republic and its expansion to the Pacific. Because of a lack of interest by anyone other than Borglum, it was abandoned.

By employing the theme of the spirit and ideals of American geographical expansion and political development, Borglum wanted to choose subjects that he thought contributed to this spirit and development. He chose Washington because he had contributed so much to independence, the establishment of government, and the Constitutional Convention. Jefferson's purchase of the Louisiana Territory typified the spirit of American continental growth. Lincoln could lay claim to having preserved the Union during the Civil War. Roosevelt preeminently reflected the restless Anglo-Saxon spirit that made the ocean to ocean republic inevitable. It was these men that significantly contributed to the theme of American geographical expansion and political development.

Before work could begin, the matter of securing funds had to be solved. Borglum favored donations from within South Dakota. Senator Norbeck and Robinson used their influence, but the results were not encouraging. The people of South Dakota did not support the idea and failed to realize the potential economic benefits of such a project. The failure of local funding caused Norbeck and his friend and colleague Senator William Williamson of South Dakota to introduce a bill in Congress for Federal funding. Under this act the government agreed to provide up to \$250,000 to match funds raised elsewhere. While this allowed work to proceed, the project was plagued by funding problems until the matching provision was dropped and the Federal government took over full funding.

Administration was another ongoing problem. At the time the Federal appropriations bill was passed, the Mount Rushmore National Memorial Commission was established. It was charged with administering the project. Borglum and the commission were constantly at odds over financial as well as artistic matters. Eventually, this would lead to the establishment of a second commission directed by Borglum himself. The National Park Service was given control of the memorial in 1933 and finally took over control of its administration in 1941.

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Actual work on the massive sculpture began in October 1927. Borglum employed a work force of 16 former Black Hills gold miners who had experience in drilling and blasting, but knew nothing of mountain sculpting. As time went on, however, Borglum trained these men into a highly skilled force that numbered more than 300 men by the time the sculpture was complete.

Although "The Shrine of Democracy" memorializes presidents George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt along with their places in American history, Mount Rushmore is most significant as an excellent example of American cultural values between 1927 and 1941. The sculptured presidents typify the ideals, attitudes, values, dreams, and spirit of Americans during that period of time as well as today.

The Washington bust was the first to be started and the first to be unveiled, being dedicated on July 4, 1930. Though there was still much work to be done, definite progress could be seen by the public and Congress. Work on Jefferson was begun that same year. As work progressed, it became apparent that there would not be enough rock on the left side of Washington to finish Jefferson, so the outline was dynamited away in 1934 and began anew to the right of Washington. Jefferson was finally dedicated on August 30, 1936. Lincoln, originally to have been placed directly to the right of Jefferson, was moved further to the right to make more room for Washington and Jefferson. Work continued on Lincoln until dedication on September 17, 1938. The Roosevelt figure, the last to be started, presented a problem. The only logical place was between Jefferson and Lincoln, but it had been doubted for a time that enough suitable rock existed there. It was only after granite had been penetrated some 120 feet from the original surface that reliable stone was found. Roosevelt was finally dedicated on July 2, 1939. Although all of the figures had been dedicated, there still remained a great deal of finishing work before the sculpture reached its final form. This work was carried out by Lincoln Borglum, after his father's death in March 1941.

John Gutzon de la Mothe Borglum (Gutzon Borglum) was a master artist before his epic undertaking at Mount Rushmore. Born in 1867, near Bear Lake, Idaho, the oldest child of a Danish immigrant doctor, he went to California in 1884 to study painting. Later he traveled to England, France, and Spain where his skill and reputation grew. While in Europe, sculpturing began to dominate his artist endeavors. Among Borglum's other works which brought him high honors before "The Shrine of Democracy," are the "Dying Nero; Ruskin; the Old Boer Warrior; and Mares of Diomedes."

Gutzon Borglum was also an eloquent and prolific writer, an inventor, an engineer, and an orator with a knack for politics. He was active in civic beautification, parks, and conservation. The works of Gutzon Borglum best describe his and his philosophy of life. These works have been summarized by Rupert Hughes.³

³"The Mighty Works of Gutzon Borglum" by Robert Hughes, in Mount Rushmore National Memorial, "The Shrine of Democracy," published by the Mount Rushmore National Memorial Society of the Blackhills, pp. 7. Date unknown.

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CONTINUATION SHEET SIGNIFICANCE ITEM NUMBER 8 PAGE 3

As man and as sculptor he was passionately American and he has not only given his country monuments of art that equal the greatness of other nations, but he has given artistic expression to the ideals that make America America.

Gilbert Fite, has analyzed Gutzon Borglum and "The Shrine of Democracy" at Mount Rushmore with this description of the sculpture as such:

Only history can determine Mount Rushmore's true significance. For present generations, William Williamson made its importance clear in the early days of the memorial. "The whole project," he told his congressional colleagues in 1928, "is symbolical and allegorical. Washington symbolizes the founding of our country and the stability of our institutions; Jefferson our idealism, expansion, and love of liberty; Lincoln our altruism and sense of inseparable unity; while Roosevelt typifies the soul of America-its restless energy, rugged morality, and progressive spirit. The memorial, as a whole, will idealize all that is best in our national traditions, principles, and form of government. It will symbolize maturity, stability, noble purpose, and liberty of thought and action."⁴

⁴Fite, p. 238.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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MAJOR
BIBLIOGRAPHICAL
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National Park Service**

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Continuation sheet GEOGRAPHICAL DATA

Item number 10

Page 1

Verbal Boundary Description

The boundary begins at Point A which is 120 feet northwest of the northwest end of the sculpture and proceeds south for 420 feet to Point B which is 60 feet west of the south end of the sculpture. From there it proceeds at an angle southeast for 1,635 feet to Point C which is 45 feet northeast of the Visitors Center and then turns north for 780 feet to Point D which is 39 feet northeast of the northeast corner of the Residence. From this point the boundary turns northwest for 1,550 feet and stops at Point A. The boundary was drawn to include the shrine, the contributing buildings, and the area surrounding the shrine which is of importance to the overall character of the memorial (directly beneath the heads and extending down to the ground is the talus slope of 45,000 tons of rock carved away during the carving.) Included within the boundary are ten noncontributing structures, the amphitheater, and garage. The northeast boundary at Point D was drawn to follow the natural contour of the land behind the garage. The length of the district encompasses that area traversed by construction cables, trams, and compressor lines from the support buildings to the sculpture face.



NAME: Shrine of Democracy

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking northwest from east
slope



NAME: Shrine of Democracy Sculpture

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: . Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking north from studio area



NAME: Lincoln Bust, Shrine of Democracy

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: From top of sculpture



NAME: Winch on top of sculpture

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking northeast



NAME: View from top of sculpture showing
studio area and the amphitheater

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park Service,
Denver, Colorado

VIEW: Looking east



NAME: View of water reservoir viewing
platform from on top of sculpture

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking south



NAME: Pipe leading up to top of sculpture
for air lines

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

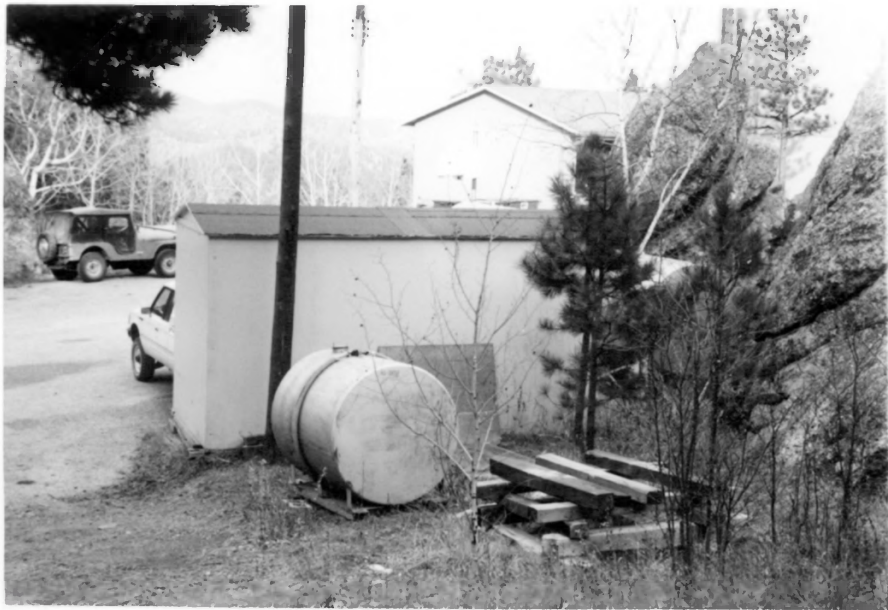
PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking southwest



NAME: Stairs and pipes leading up to sculpture top
LOCATION: Mount Rushmore National Memorial, SD
DATE: October 1984
PHOTOGRAPHER: Michael S. Lindberg
LOCATION OF NEGATIVE: Rocky Mountain Regional Office
National Park Service, Denver, Colorado
VIEW: West



NAME: Air Compressor Shack

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAHPER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain

Regional Office, National Park

Service, Denver, Colorado

VIEW: Looking east



NAME: Borglum Memorial Viewing Terrace
LOCATION: Mount Rushmore National Memorial, SD
DATE: October 1984
PHOTOGRAPHER: Michael S. Lindberg
LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO
VIEW: Looking east



NAME: Borglum Bust, Borglum Memorial
Viewing Terrace

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking south



NAME: Borglum Memorial Viewing Terrace

LOCATION: Mount Rushmore National

Memorial, South Dakota

DATE: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain

Regional Office, National Park

Service, Denver, Colorado

VIEW: Looking east



NAME: Large Fireplace (South end-Borglum
Memorial Viewing Terrace)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking south



NAME: Small fireplace (east end--Borglum
Memorial Viewing Terrace)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking east



NAME: Borglum Residence (back side showing deck
add on)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking southwest



NAME: Borglum Residence (north end)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional Office,
National Park Service, Denver, Colorado

VIEW: Looking southeast



NAME: Borglum Residence (south end and wooded
deck additon on rear)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking northeast



NAME: Borglum Residence (front view)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking northeast



NAME: Borglum Residence (front view)

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking east



NAME: Borglum Residence (south end)

LOCATION: Mount Rushmore National Memorial, SE

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain

Regional Office, National Park

Service, Denver, Colorado

VIEW: Looking north



NAME: Stone steps leading from
Sculptors Studio area to Borglum
Memorial Veiwing Terrace

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

VIEW: Looking southeast

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park Service,
Denver, Colorado



NAME: Sculptor's Studio

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking north



NAME: Sculptor's Studio (Front)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking north



NAME: Sculptor's Studio (east end)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking northwest



NAME: Sculptor's Studio (back or north side
of building-west side)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking south



NAME: Sculptor's studio (west end)

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

LOCATION OF NEGATIVE, Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking southeast



NAME: Sculptor;s Studio (back or north side
of building, east side)

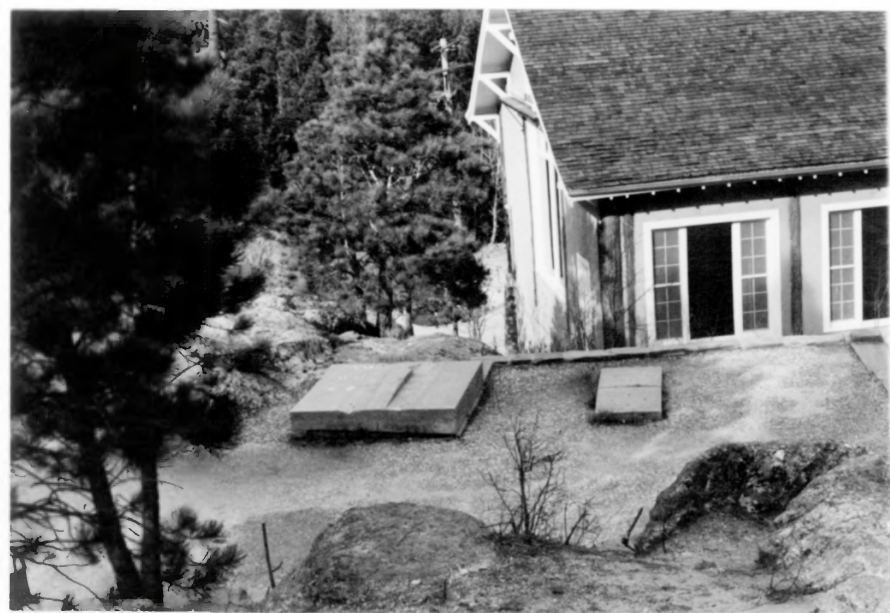
LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking south



NAME: Lift platform (near sculptor's studio)
LOCATION: Mount Rushmore National Memorial, SD
DATE: October 1984
PHOTOGRAPHER: Michael S. Lindberg
LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO
VIEW: Looking south



NAME: Air Compressor near Sculptors Studio
LOCATION: Mount Rushmore National Memorial, SI
DATE: October 1984
PHOTOGRAPHER: Michael S. Lindberg
LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado
VIEW: West



NAME: National Park Service Garage
(behind sculptor's studio)

LOCATION: Mount Rushmore National
Memorial, South Dakota

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain
Regional Office, National Park
Service, Denver, Colorado

VIEW: Looking north



NAME: National Park Service Garage
(Behind Sculptor's Studio)

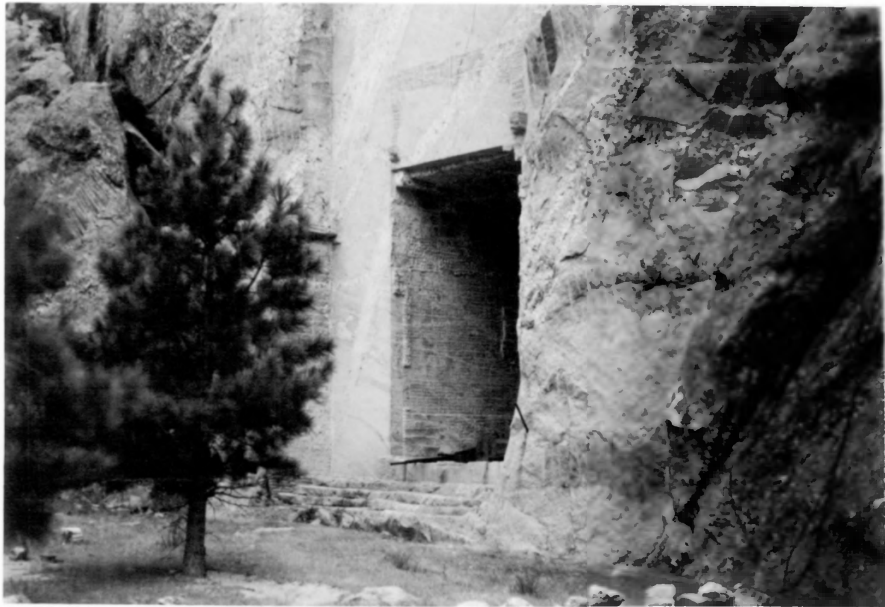
LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking east



NAME: Hall of Records (Entrance)

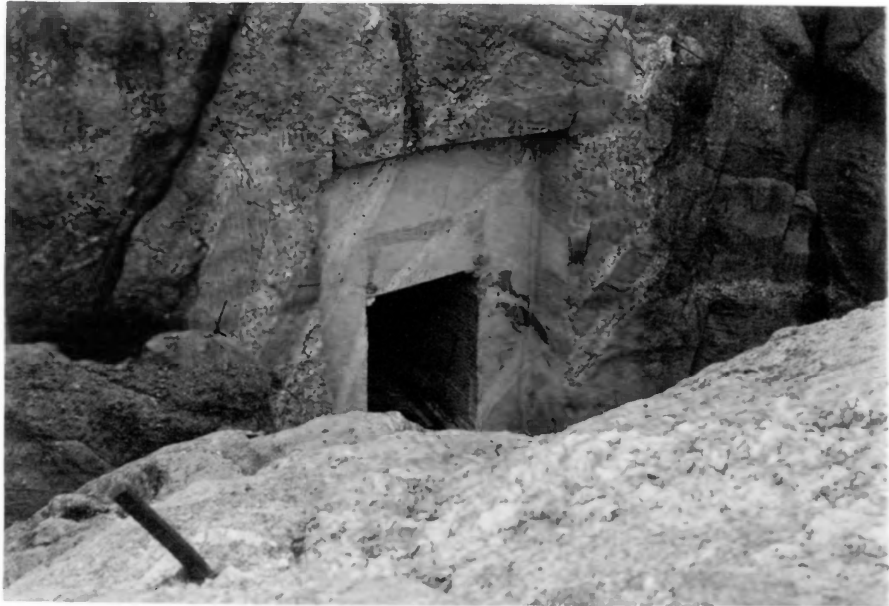
LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional Office
National Park Service, Denver, Colorado

VIEW: From east end of canyon behind the sculpture



NAME: Hall of Records Entrance

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: South



NAME: Amphitheater (stage area)

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking northwest



NAME: Amphitheater--seating area and
projection booth

LOCATION: Mount Rushmore National Memorial, SD

DATE: October 1984

PHOTOGRAPHER: Michael S. Lindberg

LOCATION OF NEGATIVE: Rocky Mountain Regional
Office, National Park Service, Denver, CO

VIEW: Looking south