

study of alternatives

new area
may 1979

GEORGIA O'KEEFFE



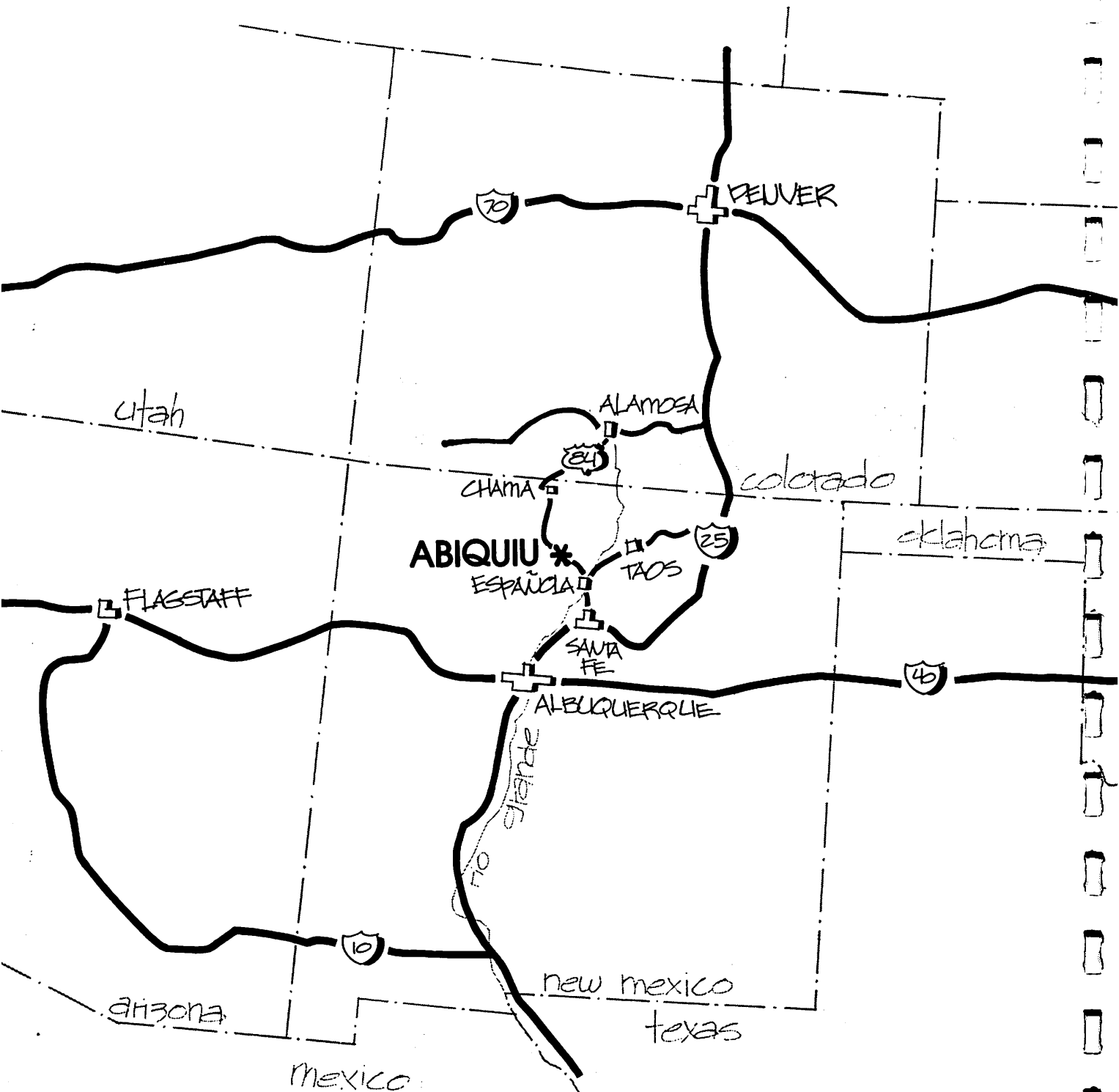
NEW MEXICO

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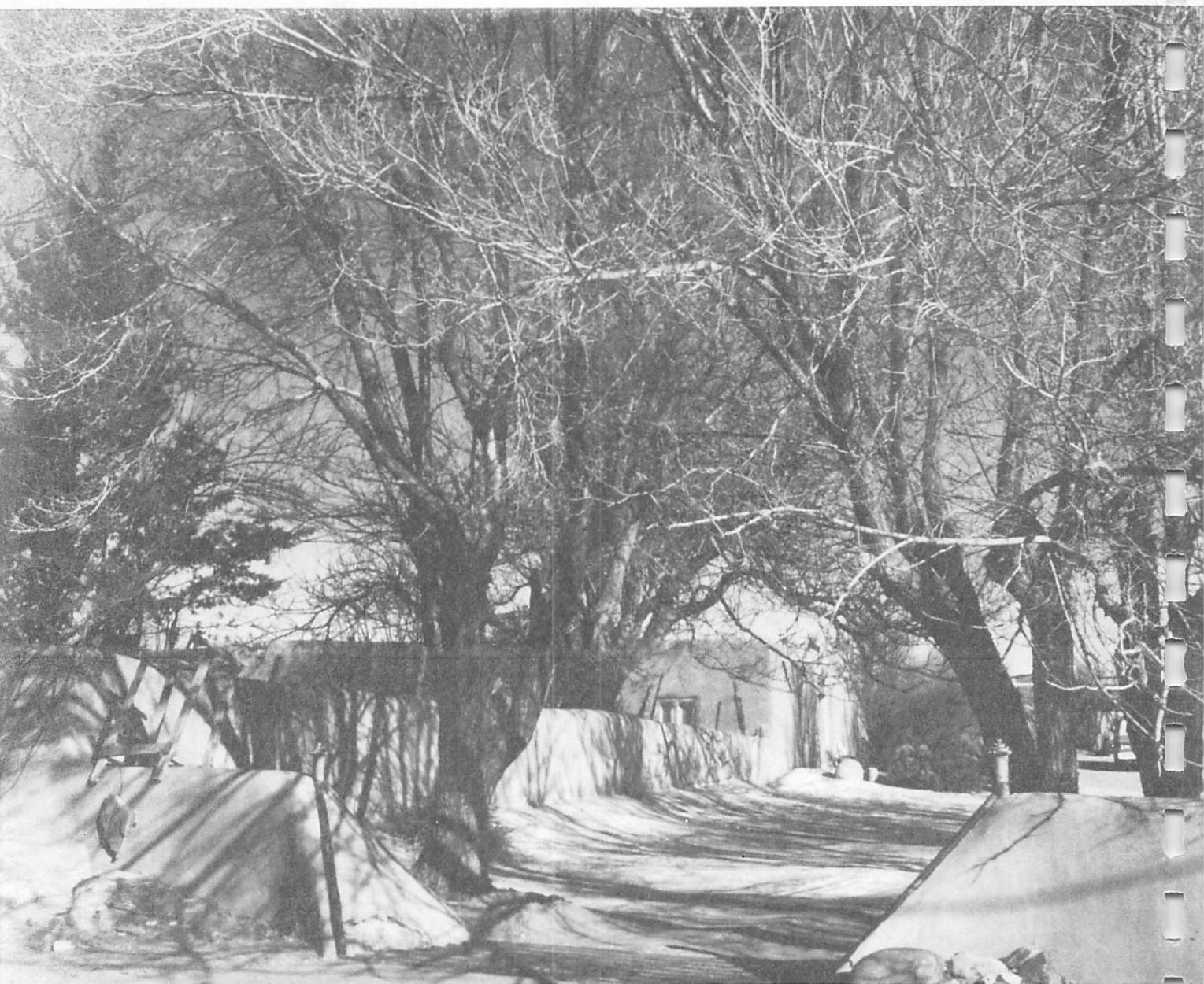
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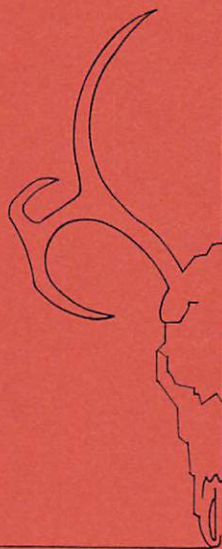
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*When I found the beautiful white bones
on the desert I picked them up
and took them home too
I have used these things to say
what is to me
the wideness and wonder of the world
as I live in it.*



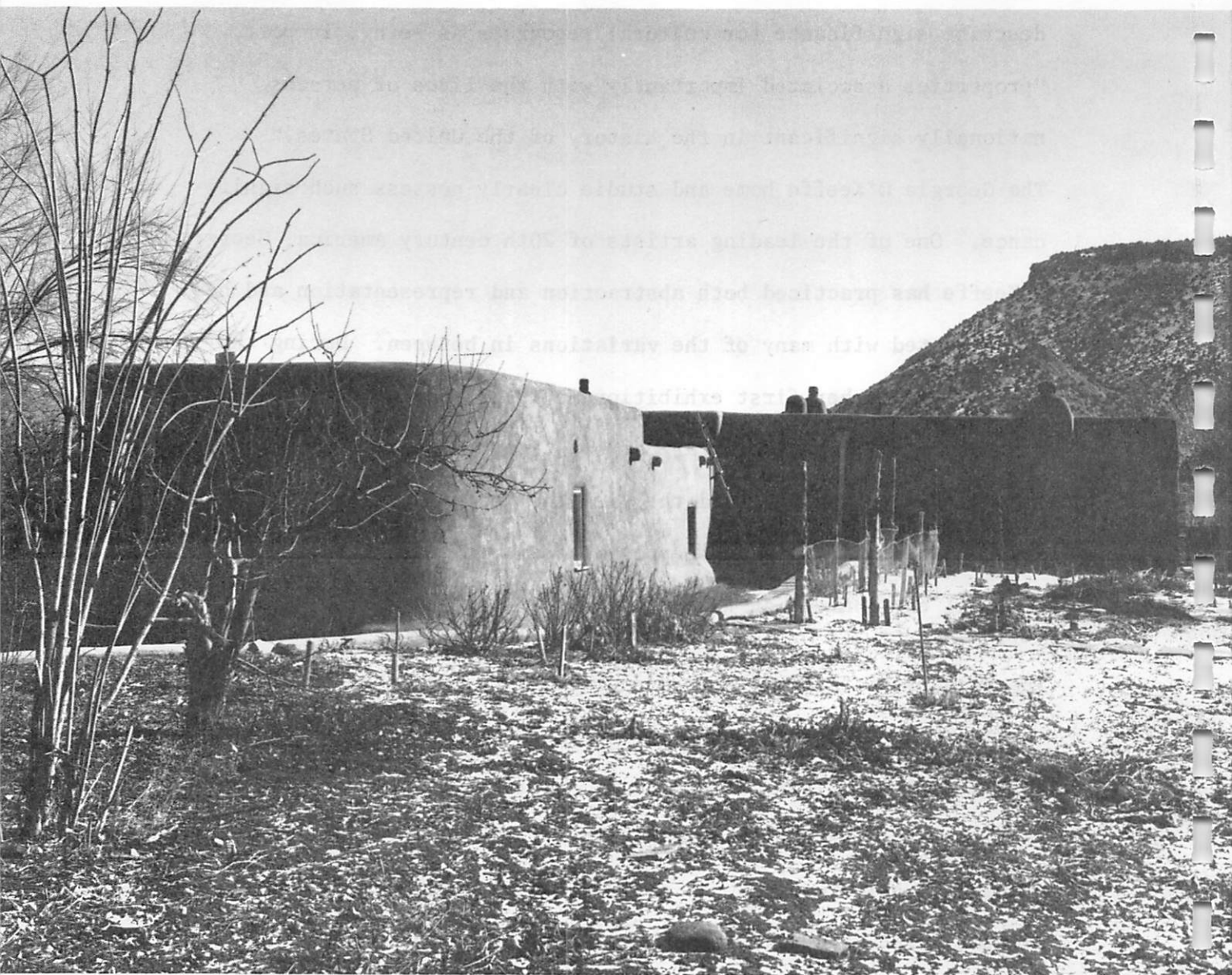
SUMMARY

The Significance of the Resource

The current Management Policies for the National Park Service describe significance for cultural resources as being, in part, "properties associated importantly with the lives of persons nationally significant in the history of the United States."

The Georgia O'Keeffe home and studio clearly possess such significance. One of the leading artists of 20th century America, Georgia O'Keeffe has practiced both abstraction and representation and has experimented with many of the variations in between. During the 60 years since her first exhibition in 1916, she has made significant contributions to the "art of our time." The buildings, their immediate surroundings, and the view they command of the Chama River Valley, all combine to provide dramatic insight into the physical environment of the artist.

The primary historical theme associated with the O'Keeffe home and studio is "The Contemplative Society, a theme only minimally represented in the National Park System. In addition, the subtheme "8b1-Painting" is wholly unrepresented. The addition of the O'Keeffe complex at Abiquiu would not only fill this void but would also complement Saint-Gaudens National Historical Site in Vermont.



The Condition of the Resource

The Abiquiu home, having been extensively restored by Miss O'Keefe between 1946 and 1949, reflects her spirit and life style. Both the home and the studio possess a high degree of structural and associative integrity. The entire three-acre complex was fashioned and has been maintained to Miss O'Keeffe's exacting specifications. With its high adobe walls and thick hedges, the small plot is essentially an entity unto itself, a fact that greatly facilitates protection of the site.

The existing boundaries of the property appear to be adequate for the continuance of the site's integrity.

The Alternatives

It should be emphasized that this document does not recommend any one of the following management alternatives. Neither does it suggest that these are the only alternatives which might be feasible. Rather, it considers several options that will serve as a basis for evaluating the area's potential as a national historic site.

Alternative 1 No Action (Status Quo)

There would be no Federal ownership, management, or administrative involvement in the site. However, Federal assistance might be provided--i.e., grants and loans (depending upon availability of funds),

The foundation of the house

The original house, having been extensively restored by Miss O'Keefe

between 1940 and 1945, reflects her spirit and life style. Both

the home and the studio possess a high degree of structural and

associative integrity. The entire three-acre complex was fashioned



and occasional professional consultation on management and maintenance techniques.

This alternative would create no impacts on the community or the resource.

Alternative 2
Community Ownership and Management

The site would be preserved and managed by either La Asociacion de Santa Rosa de Lima de Abiquiu or the Abiquiu Land Grant Association, or by both associations jointly. Funding would be provided by governmental and/or philanthropic sources. The Abiquiu Land Grant Association would utilize the property as the headquarters for the association (to store records and hold meetings). There would be limited accessibility to the public. The Asociacion de Santa Rosa de Lima de Abiquiu would establish a Hispanic Cultural Study Center.

Visitors would have access to the site, but visitation would be expected to be minimal. The structures and grounds would automatically be impacted by virtue of the adaptive uses proposed under this alternative. Community-operated utilities may experience an increase in demand, but so slight as to be almost unnoticeable. Village residents with homes located in the immediate vicinity of the site would experience an insignificant effect from visitor use.

Federal funds could indirectly assist in operating the site. Administrative and support costs would average between \$100,000 and \$125,000 per year.

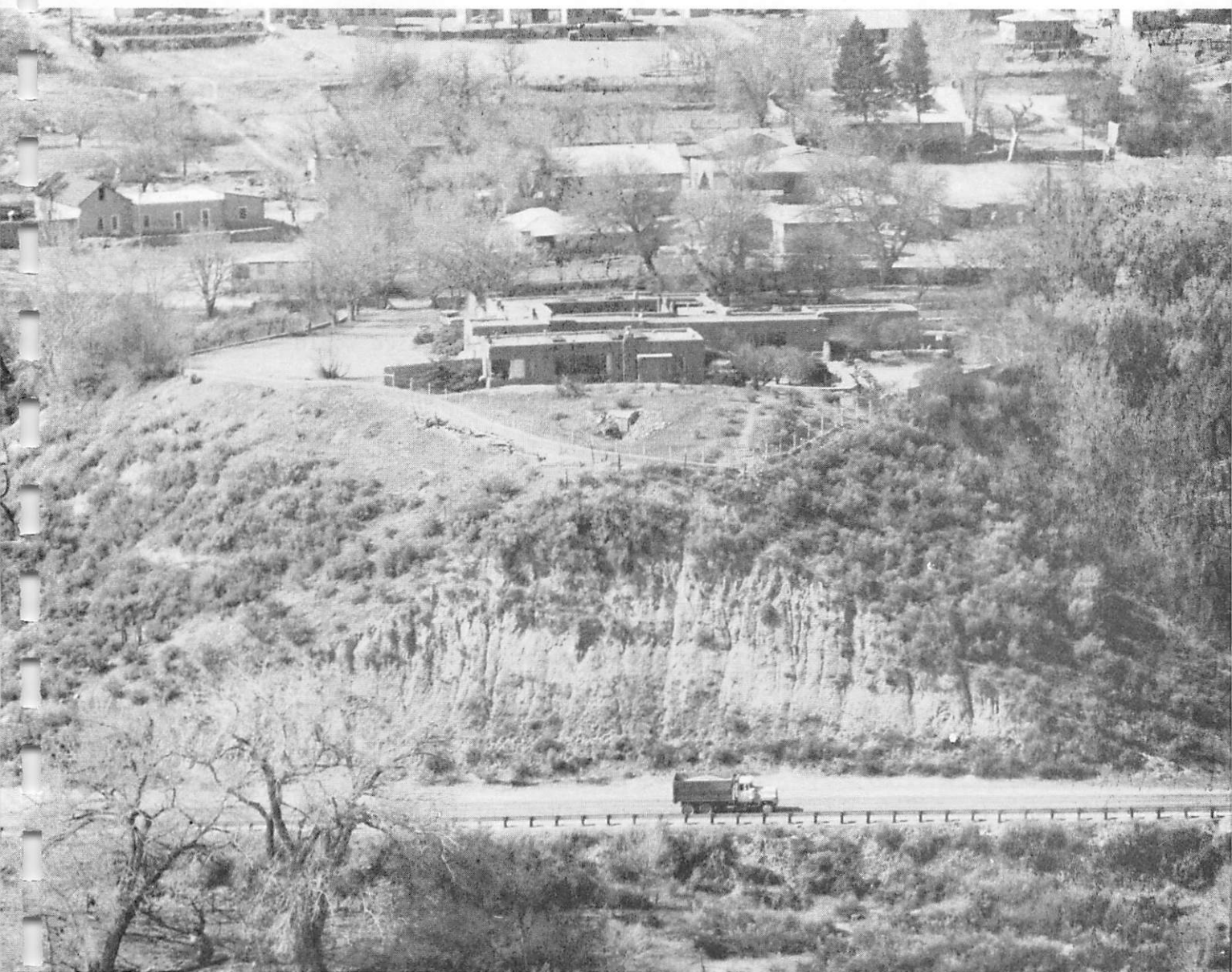
Alternative 3
National Trust for Historic Preservation

The site would be operated as either a historic museum or a historic house. As a museum, the integrity of the structure and the historic scene would be maintained to a high degree of accuracy. Protection would be at a maximum, and the structure would not be adaptively used. The Trust requires donations of property for historic museums to be accompanied by an endowment equal to 20 times the annual operating expenditure of the property. As a historic house, the site would probably be adaptively used, with the resulting impacts of such use. The site would be totally accessible to the public as a museum, but accessibility would be limited as a historic house.

There would be a slight loss in county tax revenues under this alternative.

Alternative 4
National Park Service

The property would be preserved, developed, interpreted, and managed as a unit of the National Park System, and would automatically be listed on the National Register of Historic Places. This option offers the broadest possible protection for the site. The resource would be donated to the Federal government, subject to a life estate. Some adaptive uses may be utilized.



This alternative would bring the largest number of visitors, and thus, the resulting people-impacts. However, measures would be taken to mitigate these impacts. The influx of visitors may create a social impact on the community; however, spending by tourists could moderately stimulate the local economy.

Management and operation costs under this alternative would range from \$160,000 the first year to approximately \$170,000 the fifth year and each year thereafter.

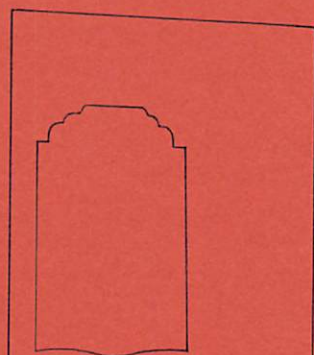
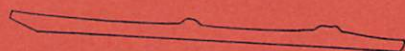
Alternative 5 State Ownership and Management

The property would be acquired by the State, and would be operated and managed by the Museum of New Mexico. This alternative would require a formal action of the Board of Regents, and operation would be dependent upon the appropriation of funds from the State Legislature. Impacts would be similar to those under Alternative 4, except that the area would not be as widely publicized.

Alternative 6 Affiliated Area--National Historic Site Designation but Non-Federally Owned

The O'Keeffe home and studio would be designated a National Historic Site in non-Federal ownership, would be listed as an affiliated area, and would be operated by a foundation or other entity under a cooperative agreement. The impacts to the resource and the community would be essentially the same as those of Alternative 2 (Community Ownership and Management). The Historic Site designation would probably bring more visitors, and would afford better protection of the site.

The year I was finishing the eighth grade,
I asked our washwoman's daughter
what she was going to do when she
grew up. She said she didn't know.
I said very definitely--
as if I had thought it all out
and my mind was made up--
"I'm going to be an artist."



INTRODUCTION

Georgia O'Keeffe, who is now 91 years of age, is an important and incomparable living American artist whose contributions in the field of art have been acclaimed throughout the world. In an effort to foster recognition of Miss O'Keeffe, the 95th Congress directed the National Park Service to study the feasibility of establishing a national historic site at Abiquiu, New Mexico, at the artist's home and studio. While her summer home at Ghost Ranch may be equally significant, it has not been considered for purposes of this study in accordance with Miss O'Keeffe's wishes.

In response to the Congressional mandate, the present report describes and analyzes the resource in a regional and environmental context, including the significance of the resource, and it identifies management alternatives for the preservation and use of the resource. In addition, the report assesses the impact of each management option, including concepts for resource management and maintenance and operations costs.

The alternatives study was initiated in November 1978 immediately following enactment of the Department of the Interior's Fiscal 1979 Appropriations Act which authorized the study. Consultation and coordination was an integral part of the study from the beginning, and continued throughout the planning process. Numerous agencies

and individuals provided data or leads to information for the study. The courtesies extended by Georgia O'Keeffe and her assistant, Mr. Juan Hamilton, are gratefully acknowledged. A special note of thanks is extended to individuals from the following organizations who were notified and invited to participate and/or were contacted during the report preparation:

Federal

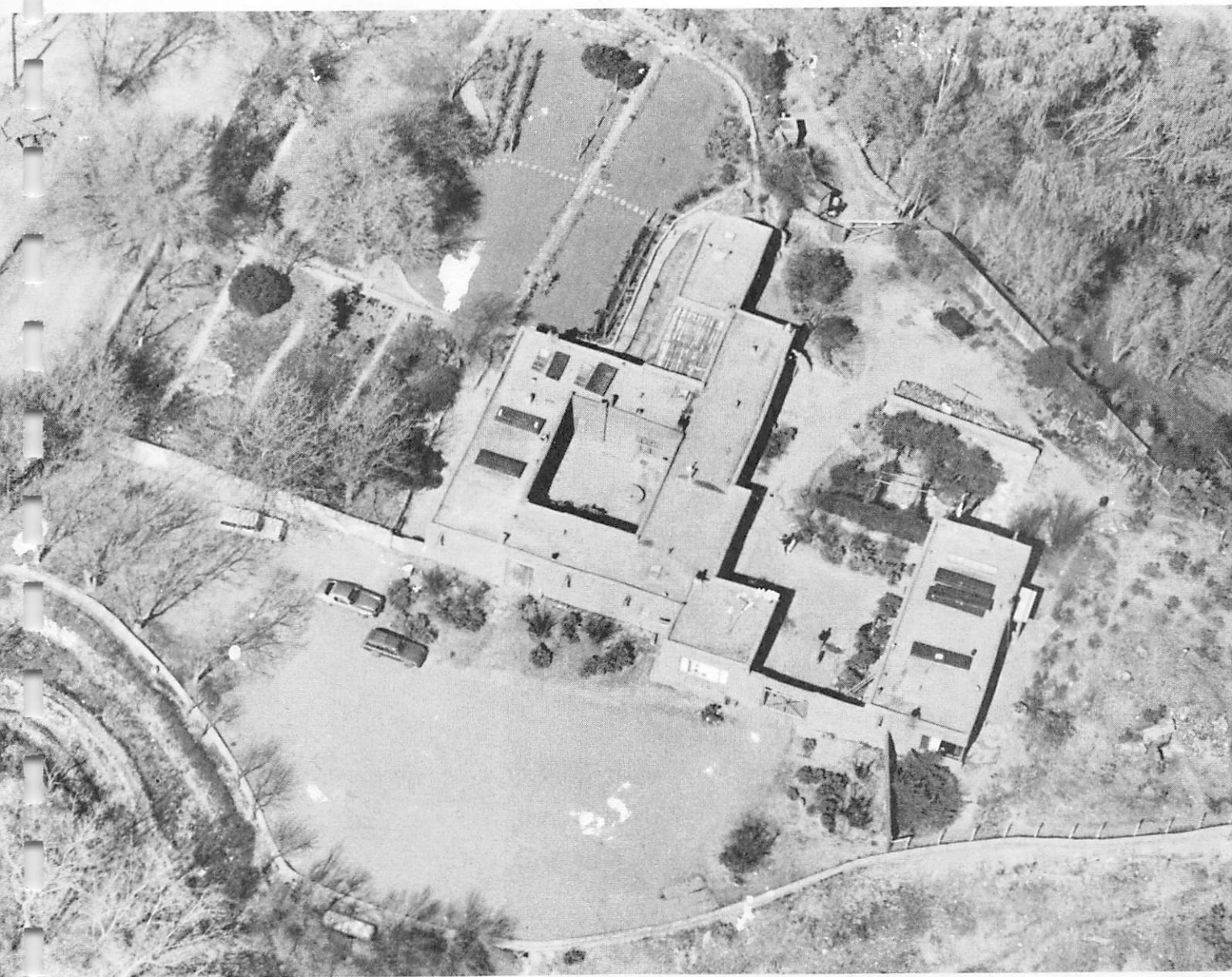
New Mexico Congressional Delegation
Heritage Conservation and Recreation Service
United States Forest Service
Bureau of Land Management

State

Governor of New Mexico
New Mexico State Legislature
New Mexico Historic Preservation Officer
New Mexico Museums
New Mexico Monuments
New Mexico Arts Division
New Mexico Park and Recreation Commission

Organizations/Individuals

Community of Abiquiu
Ghost Ranch Conference Center
National Trust for Historic Preservation
National Endowment for the Arts
La Asociacion de Santa Rosa de Lima de Abiquiu
Abiquiu Land Grant Association



. . . you write
about my flower
as if
I think and see
what you think and see
of the flower--
and I don't.



*The first thing I can remember
drawing was a picture of a man
lying on his back
with his feet up in the air.*

Georgia O'Keeffe was born on November 15, 1887 in Sun Prairie, Wisconsin, to a mother of Hungarian and Dutch descent and a father of Irish lineage. When she was 15, the family moved to Williamsburg, Virginia. In 1905 she enrolled in the Art Institute of Chicago, and in the fall of 1907 she enrolled in the Art Students League of New York. Disillusioned with her initial style of painting, she returned to Virginia, destroyed her student work and gave up painting. Taking up commercial art instead, she moved to Chicago where she drew lace and embroidery for advertisements--which also proved to be unsatisfying. After she returned home to Virginia, the family moved to Charlottesville, site of the University of Virginia. In 1912, after one of her sisters persuaded her to visit a summer art class at the University, she became interested and decided to enroll.

With her new-found love of art, Miss O'Keeffe decided she might like to try teaching. She taught at the University during the following summer (1913); then took a position as supervisor of art in the public schools in Amarillo, Texas, where she taught for two winters, returning to the University of Virginia to teach in the summer.

Miss O'Keeffe studied in New York during the winter of 1914-15 and again in the spring of 1916. She then taught for two years at West Texas State Normal School in Canyon, Texas, near Amarillo. This

four-year exposure to the Southwest was to affect the rest of the artist's life.

It was during this time that Miss O'Keeffe realized she was not living her own life and communicating her true self through her painting. She said, "school and things that painters have taught me even keep me from painting as I want to." (Goodrich, 1970)

*I decided to start anew--to strip away what I had
been taught--to accept as true my own thinking.
This was one of the best times of my life.*
(Georgia O'Keeffe, 1974)

It was a new beginning, not only for Miss O'Keeffe, but for the art world as well.

Miss O'Keeffe sent a group of her new drawings in 1915 to a fellow student, Anita Pollitzer in New York City, with a request not to show them to anyone. Miss Pollitzer, wanting to share this new experience, took the drawings to Alfred Stieglitz at his gallery, "291." In May 1916 Stieglitz included them in an exhibition with works by two other artists. When Miss O'Keeffe learned of the exhibit, she went to "219" and demanded that her works be taken down. Mr. Stieglitz won not only the argument, but eventually Miss O'Keeffe's heart--for they were married in 1924. However, she never carried Stieglitz' name--she remained Georgia O'Keeffe.

Miss O'Keeffe first visited New Mexico in 1917 with a younger sister-- "from then on I was always on my way back." (Tryk, 1973)
In 1929 she returned to Santa Fe for a visit. During her extended

stay in Taos and Los Luceros, a small community a few miles north of Espanola, she learned about the Ghost Ranch--a spread of property approximately 15 miles north of Abiquiu and owned by Arthur N. Pack--but the entrance to the ranch could not be located.

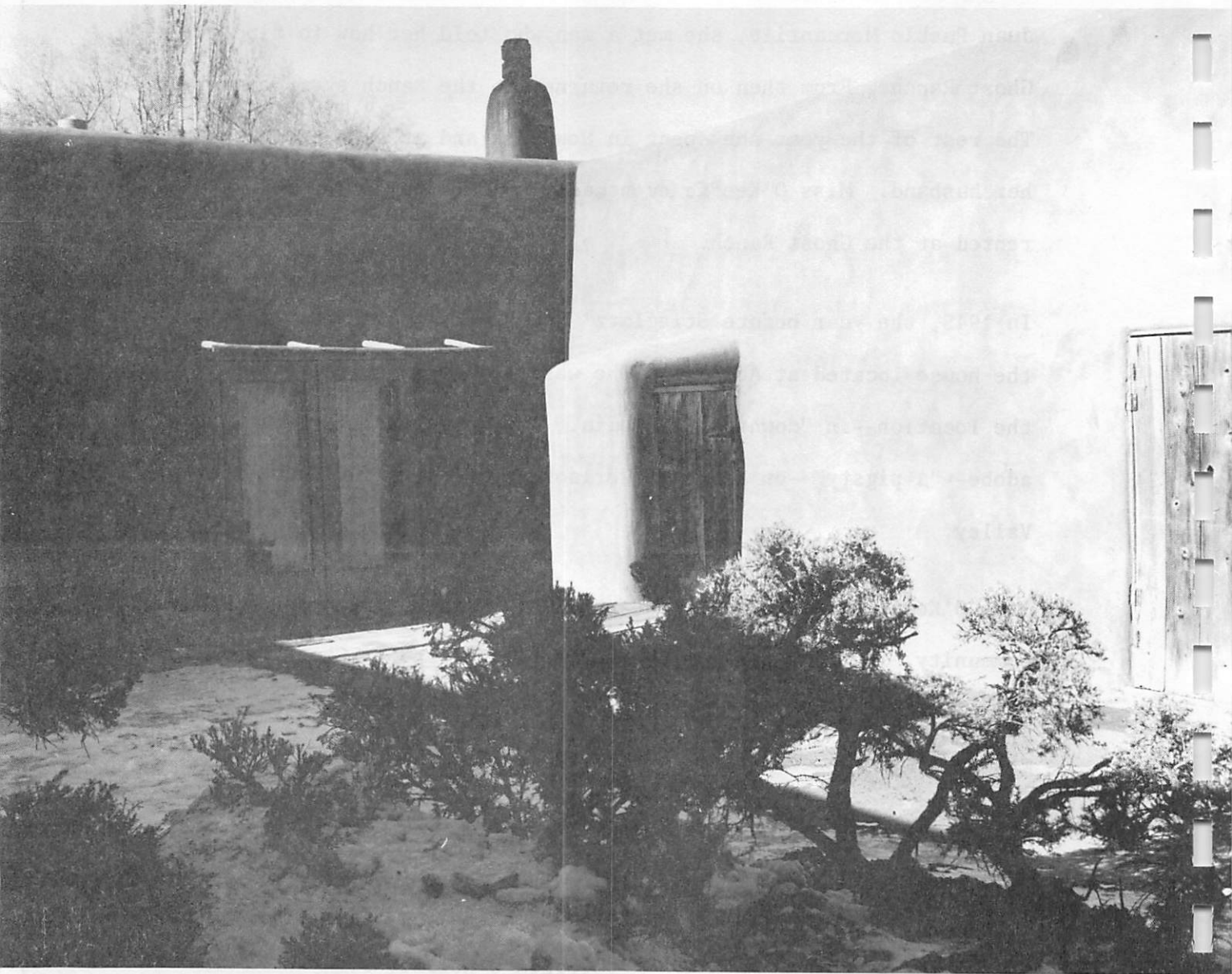
During a later sojourn to New Mexico in 1934, while shopping at San Juan Pueblo Mercantile, she met a man who told her how to find the Ghost Ranch. From then on she returned to the Ranch every summer. The rest of the year she spent in New York and at Lake George with her husband. Miss O'Keeffe eventually bought the house she had rented at the Ghost Ranch.

In 1945, the year before Stieglitz' death, Miss O'Keeffe purchased the house located at Abiquiu. She was particularly interested in the location--in "downtown" Abiquiu. The house was a delapidated adobe--"a pigsty"--on a bluff overlooking the colorful Chama River Valley.

Miss O'Keeffe became a permanent resident of this northern New Mexico community, living there during the winter and at her Ghost Ranch home in the summer. This remote, colorful and austere expanse has been the overriding influence in her paintings of the Southwest.

*The unexplainable thing in nature that makes me feel
the world is big far beyond my understanding--to
understand maybe by trying to put it into form.
To find the feeling of infinity on the horizon line
or just over the next hill.*

(Georgia O'Keeffe, 1974)



Two walls of my room
in the Abiquiu house
are glass
and from one window
I see the road
toward Espanola,
Santa Fe
and the world.



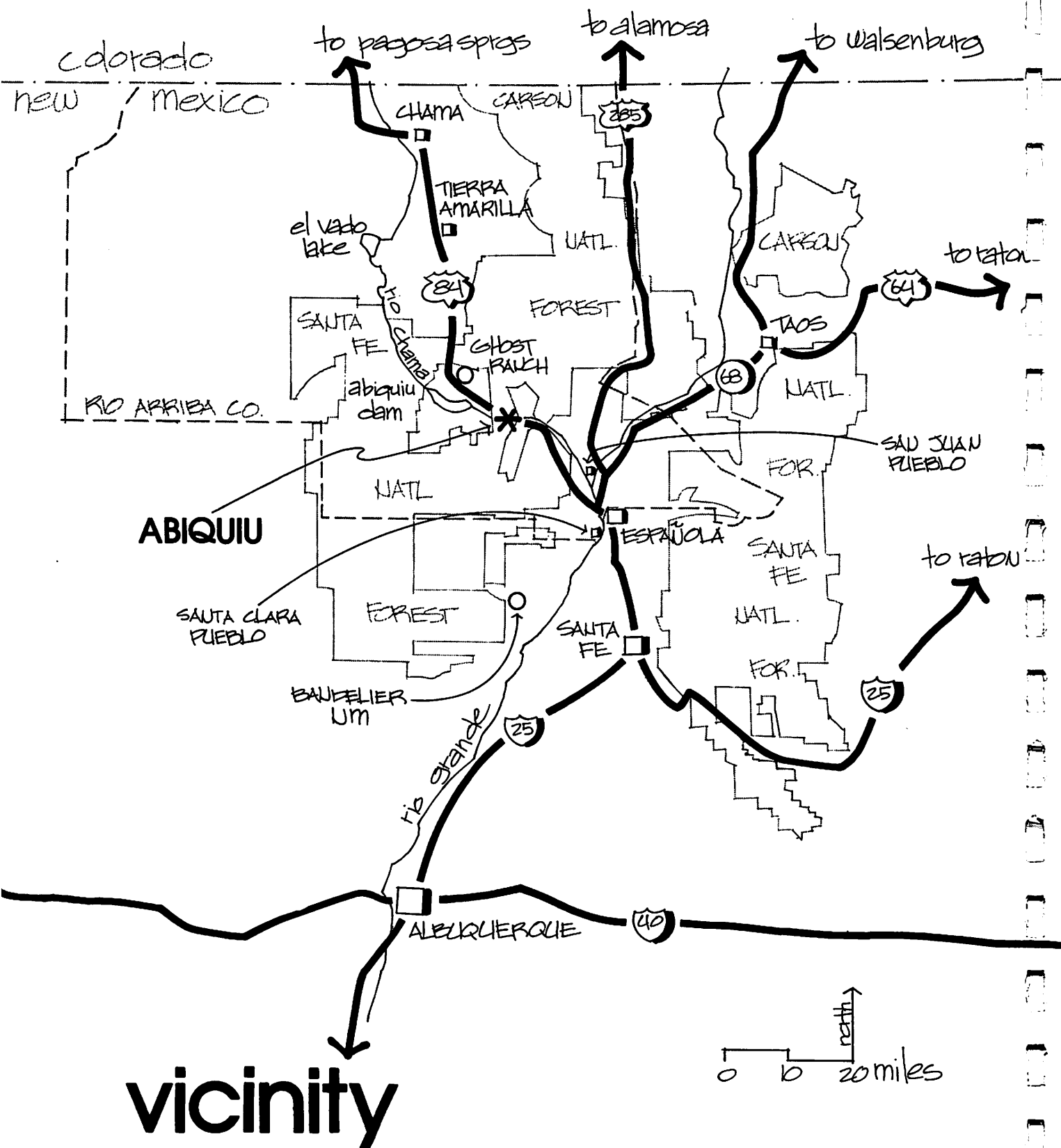
DESCRIPTION OF THE ENVIRONMENT

Regional Context

The home and studio of Miss Georgia O'Keeffe are located in the heart of the village of Abiquiu, New Mexico. This predominantly Spanish hamlet encompasses the village proper and several farm sites scattered along the Chama River Valley in Rio Arriba County at an elevation of 6,400 feet. The community of Espanola is 25 miles to the south of Abiquiu, and the county seat, Tierra Amarilla, is 40 miles to the north--all three are interconnected by U.S. Highway 84.

The geographical region surrounding Abiquiu is sparsely populated and consists of many small parcels of land used for farming and cattle ranching. The U.S. Forest Service, through the Santa Fe and Carson National Forests, administers the bulk of the land and natural resources of the area.

In this Espanola-to-Abiquiu-to-Tierra Amarilla-to-Chama corridor are located various recreational, scenic, and historic attractions which are frequented by visitors during the summer months. The Chama River provides excellent fishing during late spring and early summer along its entire course. Located on this main waterway are two reservoirs--Abiquiu Lake and El Vado Lake, the former located only 8 miles and the



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factory about 35 miles north of Abilene. Abilene Lake is fast becoming a popular water-skiing resort which attracts many weekenders from Espanola, Santa Fe, and Albuquerque.

The West Ranch, a 11,000-acre ranch operated by the Board of Christian Education of the United Presbyterian Church, is situated



latter about 55 miles north of Abiquiu. Abiquiu Lake is fast becoming a popular water-skiing resort which attracts many weekenders from Espanola, Santa Fe, and Albuquerque.

The Ghost Ranch, a 21,000-acre ranch operated by the Board of Christian Education of the United Presbyterian Church, is situated 15 miles north of Abiquiu. The ranch operates as a National Adult Study Center, offering seminars in varied educational programs, including paleontology, sociology, theology, education, history, music and psychology, as well as international, environmental and professional concerns. Miss O'Keeffe's private summer home is located on seven acres of fee simple land within the confines of the Ghost Ranch, but its exact location is not generally known.

To the south, the wide expanse of the Espanola Valley also offers recreational resources, as well as two main Indian Pueblos--San Juan and Santa Clara. The community of Espanola provides restaurant, motel, banking and various retail facilities.

Land Uses and Landownership

The parcel of land and the structures which comprise the Georgia O'Keeffe home and studio have historically been used as a private, single-family dwelling. Ownership of the land is solely in the hands of Miss O'Keeffe, and has been for over 30 years. Additional details will be provided in the detailed analysis of this historical resource.

Transportation and Utilities

U.S. 84 is the major thoroughfare connecting Abiquiu to other villages and cities in the area. No public conveyances serve this small hamlet; consequently, the only means of transportation centers around privately-owned vehicles. Automobile ownership is essential for the families of Abiquiu and it is not unusual for some extended families to have two or three vehicles.

The community of Abiquiu, through the aid of government programs and financial assistance from Miss O'Keefe, owns and operates the village's water and sewer systems. The home of Miss O'Keefe is serviced by these means, but it is not uncommon for some of the dwellings at Abiquiu to be without a service utility for heat--people generally seem to prefer heating their homes with wood-burning stoves and corner fireplaces. Miss O'Keefe's home has a number of corner fireplaces and a wood-burning cooking stove, but they serve as auxiliaries to the LPG wall heaters. LP gas, electric and telephone services are supplied by private companies in Espanola.

Television reception in the village ranges from fair to poor. However, reception has been enhanced through the installation of translators for some Albuquerque stations, made possible through a substantial contribution by Miss O'Keefe.

The village is without a means of fire protection, but the O'Keeffe home has a portable water pump, a water tank, and some lengths of fire hose which can quickly be made operable. The portable system has been used on at least one occasion to suppress a fire in a neighborhood dwelling.

A recreational/community center facility is situated adjacent to Santo Tomas Apostol Catholic Church in Abiquiu. This building and its appurtenances were made available partly through contributions by villagers and assistance from the Rio Arriba County recreation funds, but primarily through the substantial contribution made by Miss O'Keeffe.

Socio-Economic Characteristics

Statistical data on the village of Abiquiu is limited or, in some cases, non-existent; therefore, the socio-economic data utilized in this report are county-wide information taken from New Mexico Statistical Abstract, 1977. The following figures could be somewhat higher or lower for the village of Abiquiu, but the statistical data are generally representative.

Population

Rio Arriba County*

	<u>Density</u>	<u>Total Population</u>	<u>Urban Population</u>
1950		24,800	
1960	4.1	24,200	0.0%
1970	4.3	25,200	15.5%
1975		28,000**	

*Total Land Area: 5,843 Square Miles

**Of the 1975 population, 82.2% were Spanish-surnamed,
5.9% were "Anglo," and 10.9% were Indian.

Population Distribution by Age

(1970)

<u>Age</u>	<u>Percent</u>
0-5	10.7%
5-17	34.5%
18-44	31.5%
45-65	15.9%
65 and over	7.4%

Education Completed by Population 25 and Older*

(1970)

<u>Years Completed</u>	<u>Percent</u>
1-8	40.6%
9-11	19.0%
12	24.1%
16	5.7%

*Average Grade Completed -- 9.7

Average Per Capita Income

1965	\$1,432
1969	\$5,544*
1974	\$2,786

*34% of the total population were below poverty level.

Income Characteristics

(1970)

Unemployment Rate:	17.3%
USDA Food Stamps Users:	28.0%
Unemployed Minorities:	78.0%

Housing

Many of the houses in Abiquiu were constructed before 1939; some date back as far as the late 1700's and early 1800's. These houses have been extensively remodeled with the main addition being a pitched, tin roof.

The median value of owner-occupied housing in the county in 1970 was \$6,900 (\$6,100 for rural housing). Rural housing units lacking some or all plumbing facilities totaled 44.3%--33.3% lacked complete kitchen facilities; 26.3% of the units had 1.01 or more persons per room.

Natural Resources

The land on which the home and studio of Miss O'Keeffe is situated includes only slightly more than 3 acres. Generally, the flora and fauna, including some of the deciduous and evergreen trees, are exotic to the area--especially the various plants which are grown in the organic garden.

The geological and physical surroundings of Miss O'Keeffe's home are supportive of her choice to locate there--the multicolored cliffs, the lush river valley and clear, blue skies. *El Cerro Pedernal*, which she calls "her" mountain, is located northwest of Abiquiu near her Ghost Ranch home, and has been an important natural resource constantly in the artist's eye:

At the Ranch house there is a strong handmade ladder to the roof and when I first lived there I climbed it several times a day to look at the world all 'round--the miles of cliff behind, the wide line of low mountain with a higher narrow flat top. It is very beautiful--tree-covered with a bare spot in the shape of a leaping deer near the top.

(Georgia O'Keeffe, 1974)

Historic Resources

The site of present-day Abiquiu and its immediate surroundings have been inhabited by human beings since prehistoric times. In fact, a prehistoric Indian site existed in the location which now encompasses the heart of Abiquiu and the land upon which Miss O'Keeffe's

home and studio are situated. (Abiquiu is the Spanish corruption of the Tewa word *pay sho boo-oo*, meaning "timber end town."

(Pearce, 1965) Another reference states that the Indians named the site *Abechin*, meaning hoot of an owl (Swadesh, 1974), but the former explanation is more commonly accepted.)

Sources state that the Indians who settled along the banks of the Chama River and in the present location of Abiquiu were people who were migrating from Mesa Verde in Colorado. The Tewa Indian site at Abiquiu was probably abandoned in the early 1500's when the "Asa" people moved southward to Santo Domingo Pueblo and westward to Acoma, Zuni, and finally to the Hopi villages. (Cordova, 1973)

It wasn't until the 1730's that the Chama River Valley was subjected again to human settlement. By this time the Spaniards had been in what is now New Mexico for more than a century. Because of the emergence of the nomadic Indians as a threat to the already established communities around Santa Cruz de la Canada and Santa Fe, the Spanish government felt that further expansion to the north along the tributaries of the Rio Grande would assist in expanding the dominion and discouraging Indian raids in the heart of the colonial New Spain.

As a means of encouraging the establishment of settlements in the outreaches of the province, the Spanish Crown utilized the system of land grants. These grants were primarily located at La Puente,

about three miles east of Abiquiu. By 1744, a Spanish friar listed 20 families of Spaniards living in the vicinity of Santa Rosa de Lima. The settlers assisted in the construction of the mission church of Santa Rosa de Lima de Abiquiu--a site which was included in the National Register of Historic Places in 1976.

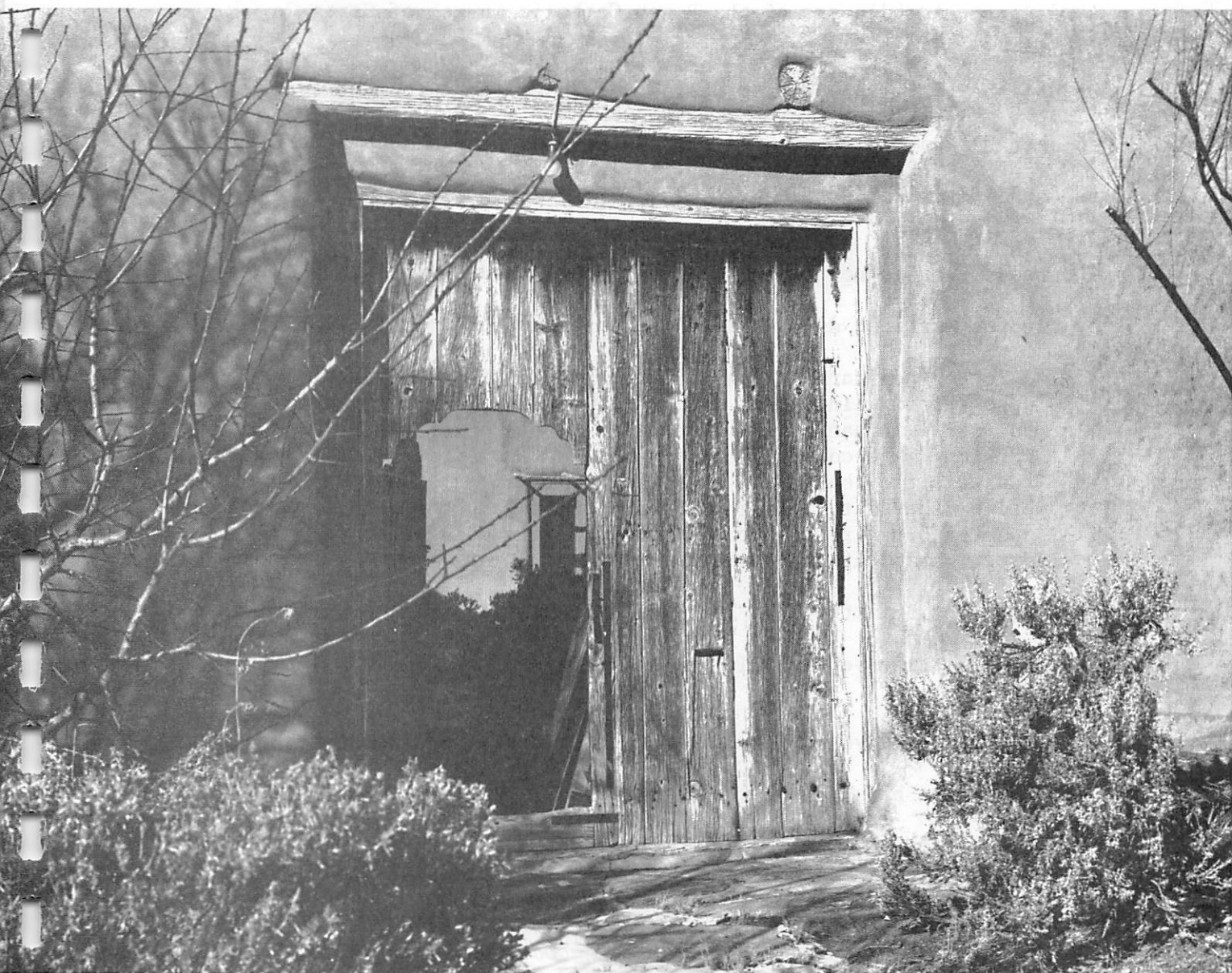
Another means of augmenting the scant population of the Chama River Valley was employed by Governor Tomas Velez de Cachupin in the mid-1700's. Some land which had previously been granted was designated as available for regranting--apparently the owners had not lived up to the provisions of the grant. Called the "Abiquiu Land Grant," the land was made available to the *genizaro* population that had trickled into the area. (*Genizaro* is a term that refers to people who were born Indians, but were raised and trained in the Hispanic tradition and culture.) This *genizaro* immigration began in the early 1740's when Fray Carlos Delgado persuaded at least 441 Hopi to return with him to New Mexico, a large group of which settled at Abiquiu. Indians from other tribes also congregated there--Pawnee, Wichita, Apache, Comanche and Kiowa. (Cordova, 1973)

Construction of the mission church at this *genizaro* plaza was begun in 1755; it was dedicated to Santo Tomas El Apostol. The plaza was constructed in the manner provided by the Spanish government in the late 1740's for defensive purposes (dwellings clustered around the church). This layout is still evident in present-day Abiquiu.

The actual construction dates of the structures located on Miss O'Keeffe's property are not known. Miss O'Keeffe believes that the house may date back to the early 1700's. Some portions of the structures could date back to that time, but the house as it prevailed in the early 1900's most likely dates to the 1830-1850 period, for it was then that more activity was realized in changes in landownership. During the study team's visit to the O'Keeffe home and studio, two inscriptions were pointed out by Juan Hamilton, Miss O'Keeffe's agent. The inscriptions read: "Le teche hoy 27 Octobre 1861" and "Le teche hoy 5 de Noviembre 1865." (*Le teche hoy* means "I did roof today.") These inscriptions could indicate either that the structure may have been built in the early 1860's, or merely that the roof was repaired on those dates.

A search of landownership documents reveals that the house was owned at one time by El General Jose Maria del Socorro Chavez. Geneo-logical data is too scant to enable us to provide the family history of Jose Maria Chavez, but he lived to a ripe 101 years of age and was, according to Dr. Frances Leon Swadesh, an Indian fighter in 1831 and on his way to becoming a large landowner. (Swadesh, 1974) During his lifetime, Jose Maria served under the Spanish, Mexican and American governments and became a Brigadier General in the U.S. Army.

In the late 1880's, Don Jose Maria sold or deeded some property to his son, J.M.C. Chavez, Sr. Whether or not the O'Keeffe property was transferred then could not be ascertained because of the numerous



land transactions during that period. In the early 1920's the land and structures under this study could have been sold or deeded to J.M.C. Chavez, Jr. by his father. Upon the death of J.M.C. Chavez, Jr., Mr. Martin J. Bode became the administrator of the estate and, on January 2, 1941, for the sum of one dollar, sold the parcel of land to the Archdiocese of the Roman Catholic Church of Santa Fe.

On December 31, 1945, Miss O'Keeffe purchased the parcel of land (3+ acres) and the structures from the Archdiocese of Santa Fe for the sum of ten dollars.

The house that is now Miss O'Keeffe's home was described in the 1890's by Cleofas Martinez de Jaramillo in her book, *Romance of a Village Girl*:

A lovely red-carpeted parlor furnished in black horsehair upholstered walnut suit. I had time to notice the beautiful oil lamp hanging over the marble-top center table. The long lace curtains hanging from a fancy brass curtain rod were tied back with tasseled cords We were being ushered to the dining room, across a cobblestoned courtyard. A rustic well, from which ice cold water was drawn, stood at the center.

This description attests to an elaborate dwelling that certainly was ahead of its time--especially in the village of Abiquiu.

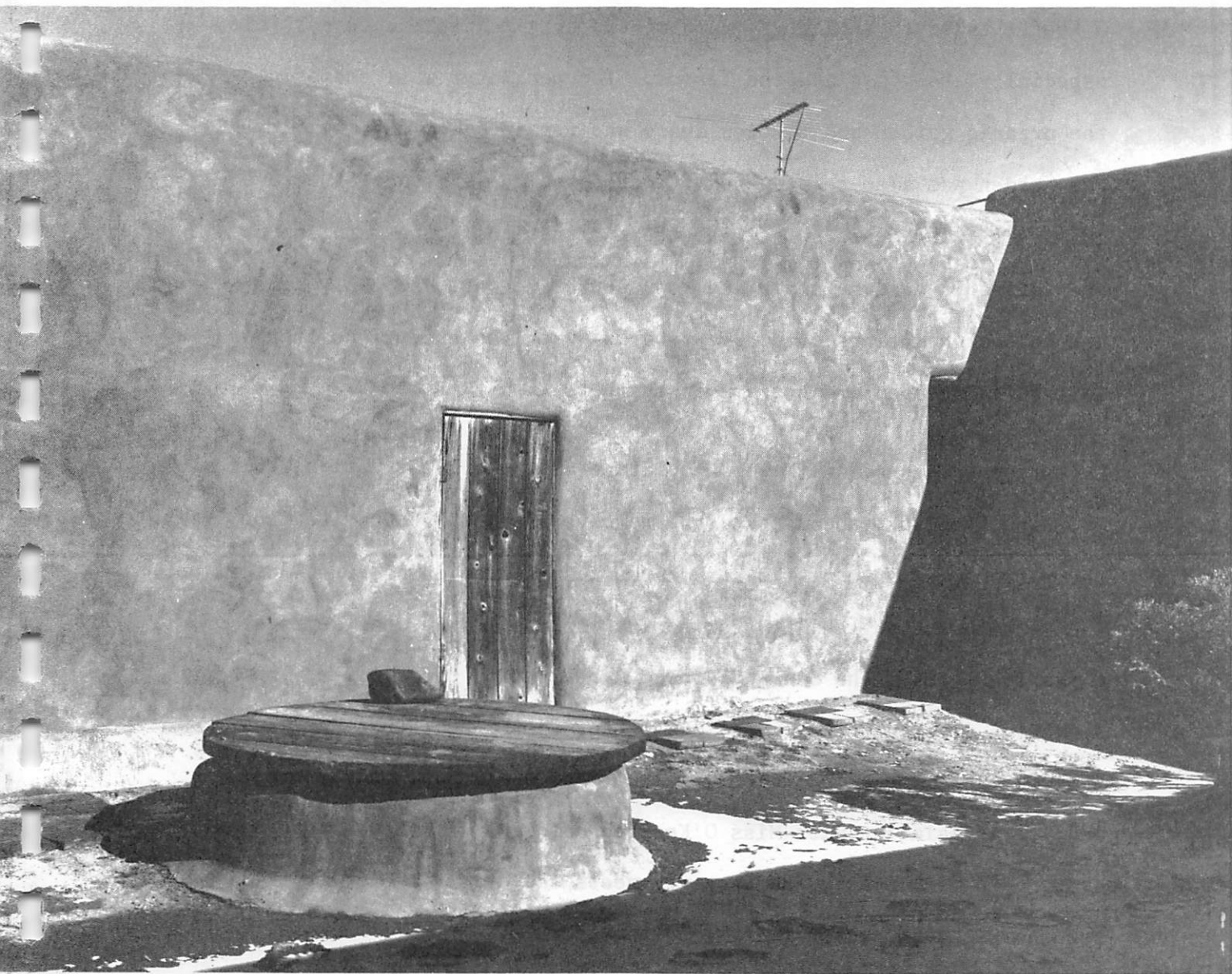
Unfortunately, 50 years later when Miss O'Keeffe purchased the house, the structures had badly deteriorated.

When I first saw the Abiquiu house it was a ruin with an adobe wall around the garden broken in a couple of places by falling trees. As I climbed and walked about in the ruin I found a patio with a very pretty well house and bucket to draw up water. It was a good sized patio with

a long wall with a door on one side. That wall with a
door in it was something I had to have. I took the
house to get it—there were years to go and house so I
could live in it—and after that the wall with a door
was painted many times.

(Georgia O'Keeffe, 1974)

The structures were rehabilitated as they had originally been con-
structed. No new walls were erected. Miss O'Keeffe refurbished the
house to suit her taste—as evidenced by the addition of large pic-
ture windows and the redesigning of the corner fireplace. Miss



a long wall with a door on one side. That wall with a door in it was something I had to have. It took me ten years to get it--three more years to fix the house so I could live in it--and after that the wall with a door was painted many times.

(Georgia O'Keeffe, 1974)

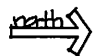
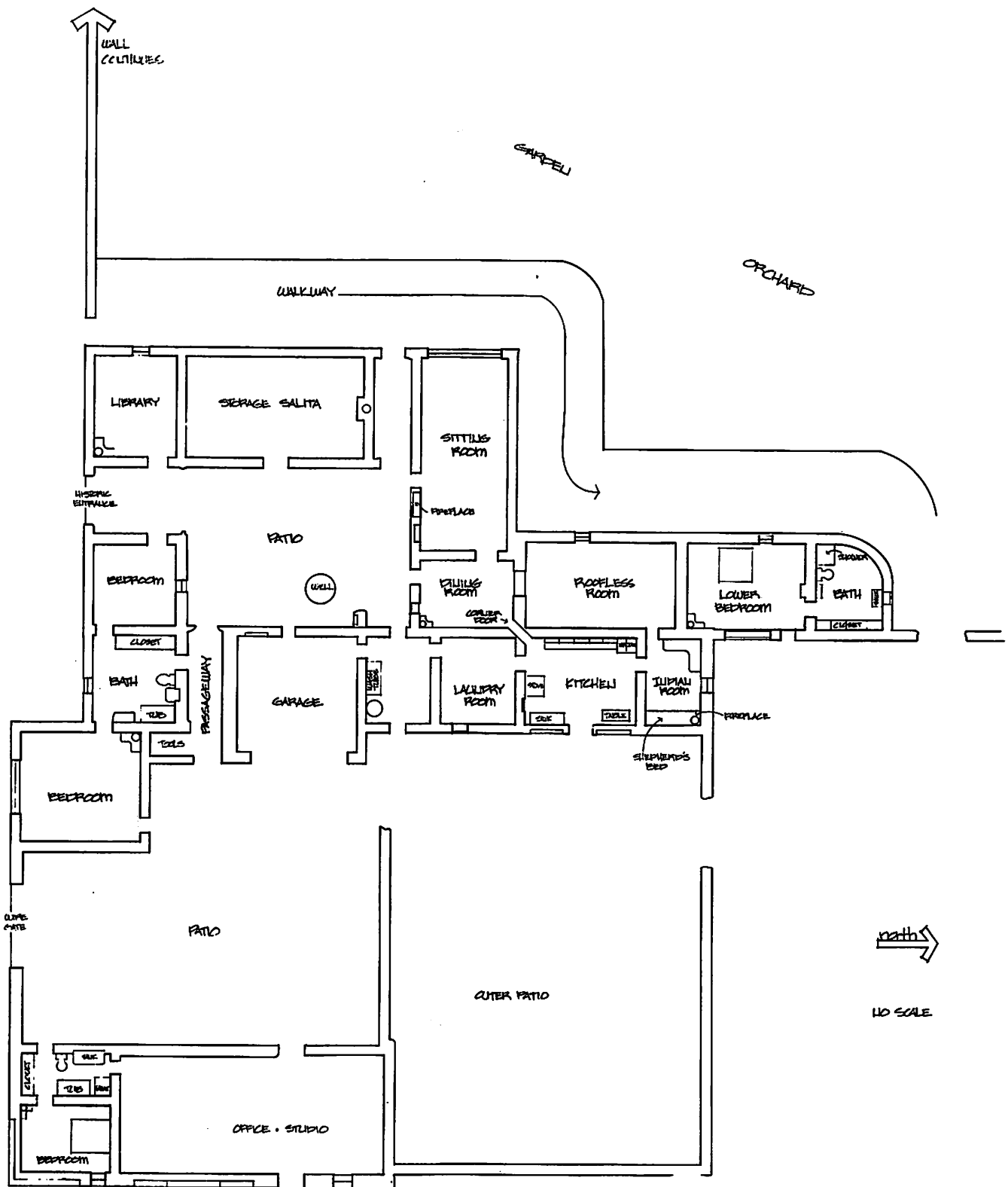
The structures were rehabilitated as they had originally been constructed. No new walls were erected. Miss O'Keeffe refurbished the house to suit her taste--as evidenced by the addition of large picture windows and the redesigning of the corner fireplaces. Miss O'Keeffe tried to salvage as much of the original fabric as possible, especially the *vigas* and the *latias*. The perimeter wall enclosing the organic garden and the residence was repaired and stabilized; the garden was also rejuvenated. Therefore, the existing structure and its setting depicts the O'Keeffe inclinations. The furnishings are varied in design, style and representative periods. The walls are void of paintings or other artworks--with the exceptions of those in the living room and her studio/chambers.

A representative of the New Mexico State Historic Preservation Office, Mr. Lane Ittelson, accompanied the members of the NPS study team on their reconnaissance of the structures and grounds in order to determine the structures' suitability for nomination to the National Register of Historic Places. The State Historic Preservation Officer, Mr. Thomas W. Merlan, subsequently wrote in a letter to the Southwest Regional Director that "because of the architectural uniqueness of the house and its association with Miss O'Keeffe, combined with her extraordinary stature in modern art, the property meets the criteria of eligibility for the National Register of Historic Places."



National Register designation would allow non-Federal owners of the property to apply for and receive grants-in-aid from the Heritage Conservation and Recreation Service to preserve or restore the O'Keeffe buildings. This funding, which is allocated by the State Historic Preservation Officer, can amount to 50% of the approved cost of the rehabilitation project. The property, however, must be listed in the National Register before the owner is eligible for financial assistance.

If grant-in-aid funds are received, the owner of record must agree to continue to maintain the property according to accepted standards and must provide for limited public access if the property is not visible from the nearest public road. In addition, if grant funds amount to more than \$5,000, a covenant is placed on the property deed to ensure the continued preservation of the structure. Depending on the size of the grant, this covenant may remain in effect for 5, 10, 15, or 20 years.



NO SCALE

floor plan

GEORGE CRISPE • STUDY OF ALTERNATIVES • NEW MEXICO
US DEPT OF THE INTERIOR • NATIONAL PARK SERVICE

NEW MEXICO
MAY 1950

A little way out beyond my kitchen window at the Ranch
is a V shape in the red hills. I passed the V
many times--sometimes stopping to look
as it spoke to me quietly
I did a painting--
just the arms of two red hills
reaching out to the sky and holding it.

ANALYSIS OF THE ENVIRONMENT

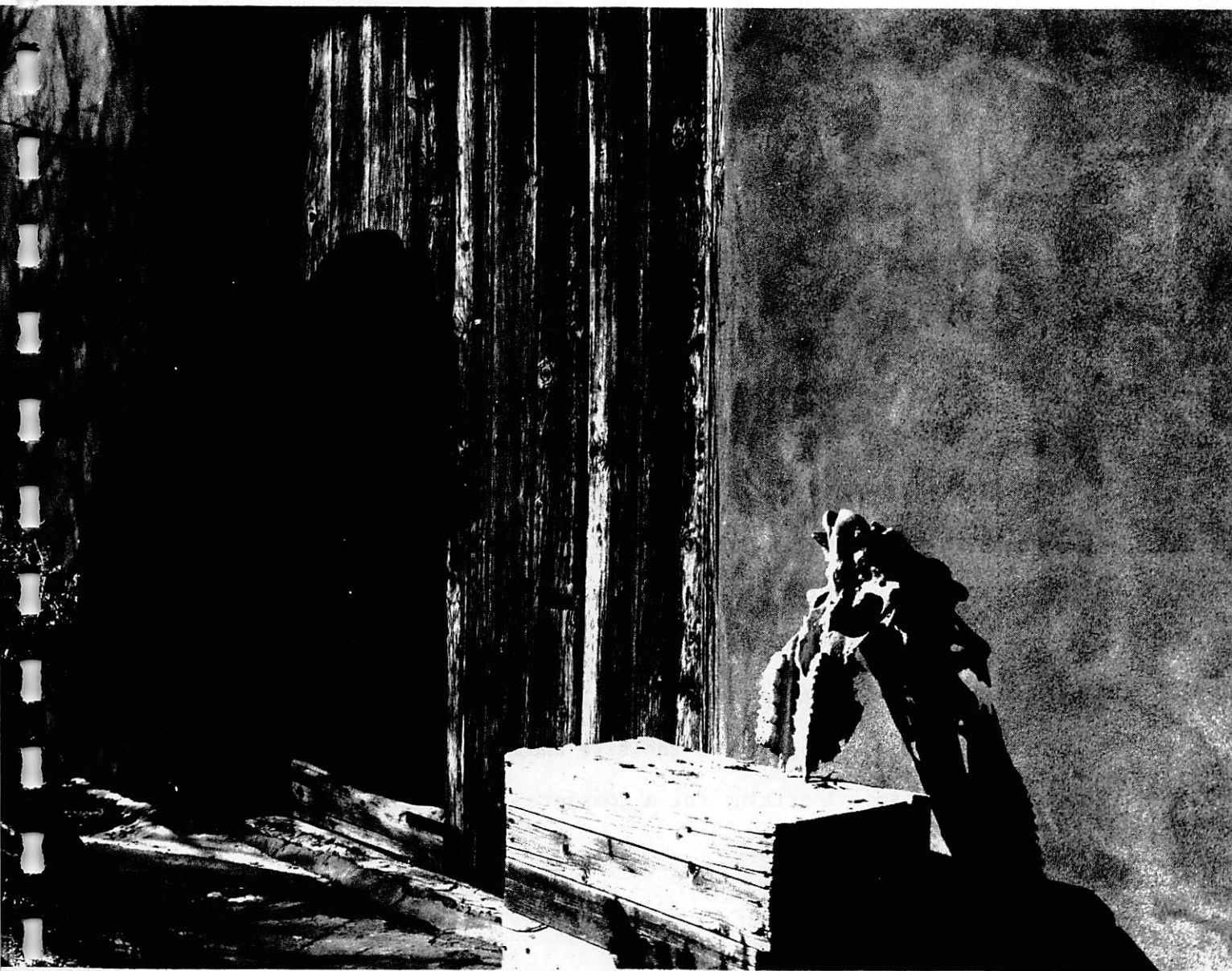
The current Management Policies for the National Park Service describe significance for cultural resources as being, in part, "properties associated importantly with the lives of persons nationally significant in the history of the United States." (Management Policies, I-5) The Georgia O'Keeffe home and studio clearly possess such significance. One of the leading artists of 20th century America, Georgia O'Keeffe has practiced both abstraction and representation and has experimented with many of the variations in between. It is that variety in her work that has placed her in a unique position in contemporary American art. Her art defies the usual classifications because of its intense individuality. It expresses "personal emotions and perceptions in a style that combines strength and crystalline clarity. The sources of her imagery lie in the world of nature, but nature interpreted with great freedom, from precise realism to abstraction as pure as music." (Goodrich and Bry, 1970; Pollitzer, 1950)

A student of first Alon Bement and later of Arthur Wesley Dow, one of the most important art educators of the early 20th century, Miss O'Keeffe quickly established a solid reputation for originality and for a vivid vitality of expression. (Goodrich, 1970). During the 60 years since her first exhibition in 1916, she has made significant

contributions to "the art of our time." (Goodrich, 1970) For the past 30 years, Miss O'Keeffe has made her home in New Mexico, alternating between a house at Ghost Ranch and her home and studio in Abiquiu. Both of these locations have played a prominent role in the artist's work, but the Abiquiu home, having been extensively restored by Miss O'Keeffe between 1946 and 1949, particularly reflects the spirit and life style of the artist. The buildings, their immediate surroundings, and the view they command of the Chama Valley, all combine to provide a dramatic insight into the physical environment of an artist who has been lauded as "one of the most original talents America has possessed in painting." (Mumford, 1933)

The primary historical theme associated with the O'Keeffe home and studio is The Contemplative Society; a theme only minimally represented in the National Park System. In addition, the subtheme "8bl-Painting" is wholly unrepresented. The addition of the O'Keeffe complex at Abiquiu would not only fill this void but also would complement Saint-Gaudens National Historical Site in Vermont.

Both the home and the studio possess a high degree of structural and associative integrity. The entire three-acre complex was fashioned and has been maintained to Miss O'Keeffe's exacting specifications. As a result, every aspect of the site reflects the indelible mark of the O'Keeffe influence. These elements, from the several adobe floors to the organic garden and orchard, must be rigorously preserved



and protected in order to maintain the unique nature of the site. To that end, the existing boundaries of the property appear to be adequate for the continuance of the site's integrity.

Miss O'Keeffe has successfully sought to visually isolate her home from the town of Abiquiu and from the road leading to the town. Using high adobe walls and thick hedges, the small plot is essentially an entity unto itself, a fact that greatly facilitates protection of the site.

The addition of either administrative or maintenance structures on this site should not be contemplated. The complex is too limited in size to absorb any additional buildings. A detached parcel of land should be acquired for these support functions.

The high level of structural preservation now being accorded the site will continue as long as Miss O'Keeffe remains in residence. Likewise, there are no structural or visual threats to the complex. The agricultural nature of the Abiquiu area is not likely to change in the near future, and the population of the village shows no signs of expanding beyond its present 250. This stability of the surrounding area acts to both preserve the site and to provide the historical, cultural, and social setting for a complete understanding of Miss O'Keeffe's presence there.

The Chama River Valley in the immediate vicinity of Abiquiu is dominated by the almost-pastoral qualities of its rural remoteness. Tourism does not play a role in the economy of Abiquiu. Indeed, it was this very solitude that initially attracted Miss O'Keeffe to the area. Bandelier National Monument is located 55 miles to the south and Taos, an art colony with an international reputation, lies 70 miles to the northeast. Neither the county, the State, nor the Federal Government administer an art-related site in the immediate vicinity of Abiquiu. The site of Santa Rosa de Lima de Abiquiu, the stabilized adobe ruins of the chapel built during the 1740's, is located three miles to the east and has been marked by a National Register plaque.

Painting the ladder had been
in my mind for a long time
and there it was--
with the dark Pedernal
and the high white moon--
all ready
to be put down the next day.



ASSESSMENT OF ALTERNATIVES

In identifying and discussing feasible alternatives, the concept of preservation and use is of utmost importance, since this is in keeping with Miss O'Keeffe's wishes. Therefore, the following options are primarily concerned with the preservation and use of the home and studio of Miss O'Keeffe for the purpose of portraying to the public the creative essence of her life's contributions and work that have been acclaimed throughout the world.

Alternative 1 No Action (Status Quo)

Concepts

Under this alternative, there would be no Federal ownership, management, or administrative involvement in the Georgia O'Keeffe home and studio. However, the Federal Government may be able to assist in the continued preservation and restoration, in that the National Park Service could possibly provide occasional professional consultation on historic fabric deterioration, architectural research, and other management and maintenance techniques.

Impacts

Ownership would remain in the private sector with little or no outside restraints and no viable impacts on the community or the area.

Alternative 2 Community Ownership and Management

The community of Abiquiu, through one of two associations (La Asociacion de Santa Rosa de Lima de Abiquiu and the Abiquiu Land Grant Association), or jointly, would preserve and manage the O'Keeffe home and studio under this alternative. The associations are incorporated and functioning bodies in the community. Under this alternative, the preservation and protection of the site will be dependent on funding from governmental and/or philanthropic sources. No additional land or developments would be included in this option aside from what is described in the historical resources section of this study. The property and furnishings would be purchased by the respective association(s) if they are not donated by Miss O'Keeffe.

Concepts

The Abiquiu Land Grant Association proposes to utilize the property and its appurtenances as the headquarters for the association--a place where they could hold their meetings and house their records. The structures and grounds would be maintained in the Georgia O'Keeffe fashion. The studio would be maintained as such, with limited accessibility to the general public.

The Asociacion de Santa Rosa de Lima de Abiquiu has stated an interest in the property with the primary intent of establishing a Hispanic Cultural Study Center with an art center and a visitor center as the other functions. The cultural center would house a historical library (including a microfilm and archival collection), an oral history collection, classroom space for historical/cultural classes provided by the various institutions of higher learning. The studio and other portions of the premises would depict Georgia O'Keeffe--her life in Abiquiu, her influence in the world of art, reproductions (prints) of her work and her early years in Wisconsin, New York and Virginia. The classrooms would also be used for classes in painting, pottery-making, weaving and Spanish furniture-making. The visitor center would be low-key and would provide general information on northern New Mexico and Abiquiu and specific information on the Jose Maria Chavez/Georgia O'Keeffe house. If joint ownership and operation is held by the two associations, the land grant group would use a portion of the home for record storage and land grant meetings.

The structures, as well as the other physical developments, would be maintained in accordance with the guidelines stipulated with the provision of monies from Federal, State, and philanthropic sources. Under the auspices of these funding entities, the historical integrity of the resource would be maintained. No structural changes would occur and the parking area as well as the access road/trails would provide the least possible intrusion on the historic scene.

Financial assistance under this alternative could come from: The Grants-in-Aid program in conjunction with National Register properties; the Economic Development Administration; the Endowments for the Arts; and tax incentive programs, as well as private sources and other government (State, county and Federal) programs.

Impacts

With the site functioning primarily as a cultural center, the building would generally be used by the local community. Visitors would have access to the site; however, because of limited exposure through road maps, tourist guides and other publications, the number of visitors to the site would be considerably less than under the other alternatives. Most of the exposure would be through historical societies, cultural-enrichment organizations, institutions of higher learning, and fine art circles.

Impact on the resources would be evident since the home and studio would have adaptive uses--classrooms, library, research facilities and equipment, as well as restroom facilities. The grounds would also experience some noticeable impact through adaptive uses--outdoor sessions, meditative strolls, and general visitor contact. Community-operated utilities would experience a slight increase in demand, but the increase would be absorbed almost unnoticeably.

The Village of Abiquiu, especially the citizenry whose homes are located along the access road and in the immediate vicinity of the site, would experience virtually an insignificant effect from visitor

use. The spill-over of historical, cultural and artist-study groups would be community-generated and controlled. Consequently, the same can be said about the influx of the tourist dollars to the community and its businesses--it would be negligible. Although direct government ownership and presence in the form of preservation/maintenance support money and staff would be non-existent, Federal funds in other forms would indirectly assist in operating the site.

An advantage of this alternative, as far as the community is concerned, is the assurance of continued autonomy for the area coupled with the resurgence of concern for the historical, cultural and artistic elements of northern New Mexico. On the other hand, a disadvantage would be in the lack of the establishment and enforcement of strict guidelines in the preservation of the historic resources--unless enforcement is assumed through the purse strings of the various Federal funding programs. Under this alternative, the governing/advisory body of the association(s) must have a well-defined statement of purpose as well as management objectives, in order to assure that little, if any, disregard for the perpetuation of the resources occurs.

Staffing for the area would be dependent upon the amount of resource material housed at the site as well as the demand for the classes/workshops. The maintenance staffing levels should respond to the preservation and general house-cleaning needs. Volunteer help from the association(s), and the community in general, would be actively recruited.

Aside from the initial acquisition cost (if property is not donated), the administrative and support costs would generally average between \$100,000 and \$125,000 per year. This would include maintenance for the structures and grounds, operation of the study and fine art centers, maintenance of the resource/research material, and operation of the visitor center.

Alternative 3 National Trust for Historic Preservation

Concepts

Properties owned by the National Trust for Historic Preservation are operated in one of two ways: as historic museums or as historic houses. The first is limited to Historic Landmarks and provides for protection, management, and interpretation of a site in a manner similar to that afforded by the National Park Service. The integrity of both the structure and the historic scene is maintained to a high degree of accuracy. Most of the Trust's nine historic museums are furnished either with original or period pieces and public access to each is provided by small guided tours led by interpreters.

Because of its unique Congressional mandate "to encourage public participation in the historic preservation movement," the Trust administers its historic museums not only as museums but also as community preservation centers where interpretive programs and activities are oriented toward explanations of historic preservation philosophy in general as well as each site in particular. The

public center facet of operation is not, however, allowed to intrude upon the historic qualities of the site.

Although the National Trust is not obligated to comply with Section 106 of the National Historic Preservation Act of 1966, review of Trust projects by the Office of Archeology and Historic Preservation is mandatory for Historic Landmarks. Thus, administration of the Georgia O'Keeffe property under this classification would provide a maximal amount of protection to the site.

Due to the expense of operating a site in this manner, historic museums operated by the Trust must be self-sustaining. To enable it to preserve, administer, and interpret a historic museum to the highest of historic preservation standards, the Trust recommends that donations of property be accompanied by an endowment equal to 20 times the annual operating expenditure of the property.

Historic houses differ from historic museums in that while they are National Register properties, they are not of Landmark quality. In addition, historic houses are usually adaptively used. In the case of the O'Keeffe property, the Trust might envision a leasing arrangement where the site would continue to be used as a private residence, or it might consider leasing the property to a local historical or preservation organization which would use it for offices, meetings, etc. Under either arrangement, Trust regulations require that the property be accessible to the public for specified periods.

Because the National Trust is a tax-exempt organization, there would be a slight loss in county tax revenues if it were to assume ownership of the O'Keeffe site.

Impacts

Historic Museum: The extent to which the integrity of the O'Keeffe property would be affected by Trust ownership is dependent on whether it would be administered as a historic museum or as a historic house. Under the first category, the integrity of the site would remain very high. Trust operation would ensure that the uniqueness of the property would be preserved and adequately interpreted. In addition, operation of the site as a museum would provide encouragement and direction to the local preservation community through the preservation center aspect of Trust management.

Administration by the Trust could be expected to have a moderate impact on the community of Abiquiu. Although the Trust would consider the establishment of an Abiquiu Historic District in order to maintain the historic scene, an influx of tourists to the area could change the existing character of the village. Because of its mandate to encourage public interest in historic preservation, the Trust would tap the local work force for its clerical help, maintenance crew, and interpretive staff. The site administrator, however, would probably be recruited from the Trust's present staff of property managers. The Trust is a tax-exempt organization, but the loss in county revenues would be offset, in part, by the increase in job opportunities

Annual visitation to Trust museums varies significantly. The Woodrow Wilson House in downtown Washington, D.C. received 10,390 visitors during fiscal year 1978 while two other properties received visitation in excess of 50,000 for the same period. It is entirely possible that, given Miss O'Keeffe's reputation, visitation could amount to 20,000 to 30,000 within a few years of the site's establishment.

Historic House: Operation of the site under the second Trust category, historic houses, would result in partial diminution of the site's historic integrity. Adaptive use of these buildings would alter and perhaps destroy the ambience that has been created by Miss O'Keeffe. While restrictive covenants would ensure the continued preservation of the buildings' facades and of the historic scene, adaptive use would result in a loss of integrity to at least part of the buildings' interiors. As mentioned above, adaptive use through a cooperative agreement with the National Trust could range from continued use as a residence to conversion to offices for the local preservation organization.

This approach, while constituting an adverse effect on the historic integrity of the site, would serve to maintain the character of the village of Abiquiu. A reduced influx of visitors plus local use of the site would combine to allow the area to retain its quiet, almost pastoral environment.

Visitation to the site under this classification would depend on the nature of the adaptive use agreement. While visitation to present historic houses is generally quite low, it can run as high as 18,000 annually (see the following Table.)

VISITATION AT NATIONAL TRUST PROPERTIES

FISCAL YEAR 1978

Museum Properties (owned and operated
exclusively by the National Trust)

Chesterwood	25,231
Cliveden	16,879
Decatur House	18,996
Drayton Hall	12,901
Lyndhurst	51,118
Oatlands	21,065
Shadows-on-the-Teche	33,560
Woodrow Wilson House	10,390
Woodlawn Plantation	52,342

Historic House Properties (owned by the Trust and
operated under cooperative agreements with others)

Belle Grove	10,600
Casa Amesti	270
Filoli	18,064
Frank Lloyd Wright Home and Studio	13,995

Alternative 4 National Park Service Ownership and Administration

Under this alternative, the Georgia O'Keeffe property would be preserved, developed, interpreted, and managed as a unit of the National Park System. A National Historic Site would be authorized by the Congress, and the property would be automatically placed on the National Register of Historic Places. Of the six alternatives presented, this option would afford the broadest protection possible for the site. The resource would encompass approximately three acres of land with improvements and furnishings which would be donated to the Federal government, subject to a life estate. In addition, a detached parcel of land may be acquired to accommodate off-site support facilities.

Adaptive use of existing structures for initial visitor contact/orientation, administrative office, minimal storage for maintenance, etc., may also be utilized.

Concepts

Being a small historic site, the entire area would be classified as a historic zone; the boundary would coincide with the National Register property. The site would be managed primarily to preserve the resource, and physical development would be the minimum needed to preserve and interpret the values. The resources including the home/studio; the walls that encircle the property; the organic garden;

the landscaping; etc., would all be intensively maintained to preserve the historic character of the site.

The historic scene would be perpetuated, and unnecessary intrusions such as parking, trash, storage, etc., would be kept out of sight to the extent possible. The most effective concepts, techniques, and equipment would be used to protect the resource against fire, theft and threats, without compromising the integrity of the site.

The existing access and parking area would be maintained. Visitor circulation from the parking area to and through the grounds and structures would basically conform to existing alignments, and any refinements would consider visitor safety, handicapped, resource protection, and erosion. Improvements to or construction of facilities would be rigidly controlled to soften the visual impact. Signs would be kept to a minimum number, size and wording. Underground utility systems would be retained, and new or relocated facilities would be underground.

Interpretation would be an integral function of managing, understanding, and appreciating the resource via innovative methods that would not impair the resources or compromise visitor protection and safety. Based upon adequate study and research, visitor use may be regulated as to the amount and kind, and time and place. Where consistent with the preservation theme, the structures may, under appropriate safeguards and conditions, be used for adaptive purposes in addition to public use, such as storage and administrative use.

The resource would be managed to ensure the wise use of energy, and an analysis of requirements would be made to identify methods of conserving energy. The physical and visual impact of any treatment would be carefully weighed to preclude changes in the historic appearance or condition of the structures. Potential actions that might conserve energy include an auxiliary fuel system; closing some of the numerous fireplace dampers; caulking and weatherstripping the doors, windows, and frames; custom designed storm windows or thermal panes that would have minimal physical and visual impact; and window draperies to shield out summer's heat and winter's cold. The large specimen trees that are a part of the historic scene shade portions of the structures in the summer. Every effort should be made to extend the lives of these trees.

Impacts

Following establishment, the site would be referenced on National Park Service publications, road maps, tourist guides, etc. This would increase public awareness and thus, the number of individuals visiting the site. Under Federal ownership, the public would be able to visit the resource and would be encouraged to understand and appreciate its importance.

The resource will be both physically and visually intruded upon by visitors using the grounds and structures. Human-caused erosion and soil compaction will impact the site. There is the possibility that artifacts could be removed. Surveillance and other protection measures would tend to mitigate these adverse impacts.

Social impacts on the community of Abiquiu may result from the influx of visitors who would most likely differ from the local residents in social, ethnic, economic, educational, and geographic backgrounds. Annual spending by tourists, coupled with government expenditures for management, could moderately stimulate the local economy. A loss in tax base will occur to Rio Arriba County. However, payments to the county for loss of taxes due to Federal acquisition (donation) would be made in accordance with the provisions of Public Law 94-565.

The existing structures are serviced by the community of Abiquiu water and sewer systems. The impact upon these facilities should be minimal, since visitation would be day-use. Because of recent vehicle emission-control requirements and the region's air-dispersion characteristics, air pollution should not pose a health hazard or public nuisance.

Staffing to manage the historic site might total as many as nine persons. Of these perhaps six would be permanent and the remaining three would be seasonals or part-time.

Personnel recruitment would comply with Civil Service Commission standards. All candidates would receive equal consideration. Qualification requirements would be announced for each position, and applicants would be given ample time to apply.

Government housing would not be provided. Adequate housing should be available at Espanola, 25 miles southeast of Abiquiu.

Annual costs associated with management are estimated to range from \$160,000 the first year to approximately \$170,000 the fifth year and each year after.

Alternative 5
State of New Mexico Ownership and Management

Concepts

If the O'Keeffe property were acquired by the State, the Museum of New Mexico, a division of the Educational Finance and Cultural Affairs Department, would be the agency responsible for management and operation of the site. The Board of Regents of the Museum is authorized by the New Mexico Cultural Properties Act to acquire and hold property, real and personal, for museum use. Acquisition of the property, and the consequent responsibility, would require a formal action of the Board of Regents, and operation would be dependent upon the appropriation of funds from the State Legislature.

Impacts

Impacts to the resource and the community under this alternative would be similar to those under Alternative 4 (National Park Service Ownership and Administration), except that State ownership would probably bring less nationwide publicity.

Alternative 6
Affiliated Area--National Historic Site Designation
but Non-Federally Owned

Concepts

Under this alternative, the Georgia O'Keeffe home and studio would be designated a National Historic Site in non-Federal ownership, and

would be listed as an affiliated area. The site would be operated by a foundation or other entity under a cooperative agreement to ensure that National Park Service standards are met. While the Federal Government would have no direct part in the day-to-day operation of the site, technical advice and assistance may be provided by the National Park Service in the preservation and maintenance of the historic structures, as well as other phases of management such as interpretation and visitor protection.

Impacts

The impacts to the resource and the community of Abiquiu under this alternative would be essentially the same as those of Alternative 2 (Community Ownership and Management). The National Historic Site designation, however, would publicize the area and would no doubt bring more visitors, and assure better protection of the site.

*Such a beautiful, untouched
lonely-feeling place--
part of what I call
the Far Away.*

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All of the quotations in italics from Miss O'Keeffe's writings used throughout the report are taken from the book, GEORGIA O'KEEFFE, Viking Press, 1974.

As the Nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, park and recreation areas, and to ensure the wise use of all these resources. The Department also has major responsibility for American Indian reservation communities and for people who live in island Territories under U.S. administration.

