

Stickers, former to said Lands, and to said  
Andrickson's Lands, then joining on said Hendrick-  
son's Lands South 63 Degrees West 29 Chains to  
the Timber Creek and thence up the several  
courses thereof to the Place of Beginning, containing  
10 1/2 Acres of Land and swamp with Allowance  
for Rightways; having also produced to the Court  
an exact Survey of the said Lands made by Thomas  
Penney Esq; one of the Judges of the Superior Court  
at New York.

By a Deed from the said Moses Howell  
for the same Lands to his Father William Wat-  
son who devised the same to the present App-  
licant William Watson in Fee, as he apprehends,  
And that all the foregoing Deeds  
lost by being removed from Place to Place in order  
to save them from the Enemy sometimes enemies  
of our Lord's property and which Enemy were the  
Time in this Session of the Court.



one of the public Papers of the State for upwards of  
three Months, being also produced proof to the  
Court that he the said Applicant and his Ancestor  
has peaceable possession of the said Lands  
for upwards of 20 Years  
and having also taken his Oath that he the said William  
Watson was possessed of the following Deeds (to wit  
Deed from Samuel Rivers declared of the County  
of Gloucester unto Andrew Hamlin dec'd in Fee for the  
said tract of Lands -  
And that he was the same Lands from the Com-  
mencement of the said Year of Gloucester

declared of the County of Gloucester by William Watson  
that the said Deed from the said Rivers does not  
recollect the Circumstances of the said Deed so as to ma-  
ke Oath to the same or about it, she has declared  
that the said William Watson and that he and his Father  
have been in possession of the same Lands for upwards  
thirty three Years and that no other Evidence  
Knowledge of said William Watson can be pro-  
duced of the said Deed  
It is ordered by the Court that Deeds  
be made of the full part of this Application  
and that a Copy of the same be made and that

# Save America's Treasures

PRESERVING THE LEGACY OF OUR NATIONAL EXPERIENCE



ON THE COVER:

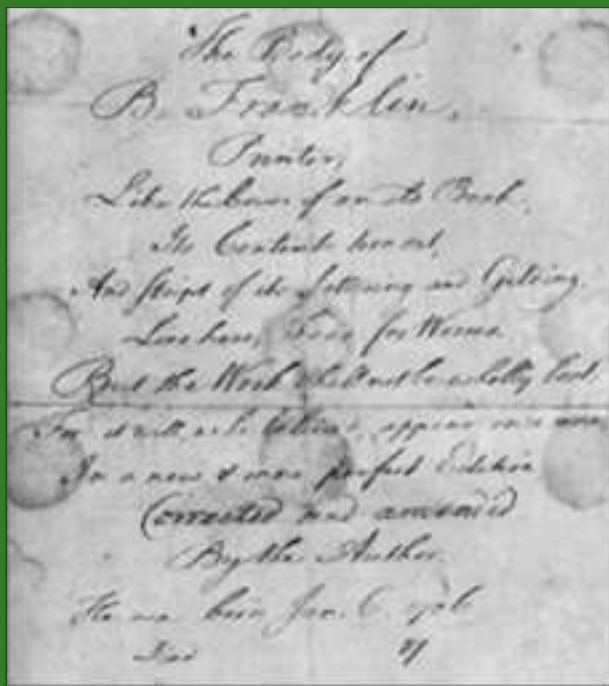
*From left: U.S. Marine Hospital drawing courtesy of the U.S. Marine Hospital Foundation; Star-Spangled Banner 1813 (Washington, DC) photo by Ira Block/National Geographic and Jeffrey Tinsley, courtesy of the National Trust for Historic Preservation; Rosa Parks Bus photo courtesy of the Henry Ford Museum; San Esteban Del Rey Church photo by Jim Gautier, courtesy of the Cornerstones Community Partnerships; "Another Evening" photo by Davide Bozzalla, courtesy of the Bill T. Jones Arnie Zane Dance Company. Background: Lost deed petition, 1786, photo courtesy of the New Jersey State Archives.*

“The spirit and the direction of the Nation are founded upon and reflected in historic heritage. . .the preservation of this irreplaceable heritage is in the public interest so that its vital legacy of cultural, educational, esthetic, inspirational, economic and energy benefits will be maintained and enriched for future generations of Americans.”

NATIONAL HISTORIC PRESERVATION ACT 1966

“Save America’s Treasures celebrates the rich American traditions found in our historic sites, structures and collections. With over 800 projects, it leads the way in preserving our nation’s legacy of pride, strength and resilience.”

MRS. LAURA BUSH, FIRST LADY OF THE UNITED STATES  
AND  
HONORARY CHAIRMAN OF THE PRESIDENT’S COMMITTEE  
ON THE ARTS AND THE HUMANITIES



*Benjamin Franklin’s papers were among those of our nation’s founders that have received Save America’s Treasures funding. As Franklin once said, “Want of care does us more damage than want of knowledge.”*

PHOTO COURTESY OF THE LIBRARY COMPANY OF PHILADELPHIA

## FOREWORD

The vision of the Declaration of Independence, the genius of Thomas Edison, the originality of Martha Graham's choreography, the grandeur of Mesa Verde's cliff dwellings and the courage of the abolitionists who gathered at Boston's African Meeting House, all help define our national identity. A few years ago, these icons of our national patrimony were at risk from a variety of threats. Fortunately, all were beneficiaries of Save America's Treasures grants.

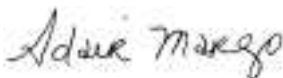
Our investment in Save America's Treasures safeguards the historical artifacts, artistic works, collections, documents, paintings, buildings and sites that form the bedrock of our national memory and values. Save America's Treasures awards both congressionally directed and competitive grants with every award being matched 1:1. Collectively, these projects offer lessons to future generations of citizens, scholars and artists about our past and the strength and vigor of our nation. These treasures belong to the American people. Save America's Treasures represents the best of our uniquely American interdependent system of cultural support. Individuals, foundations, businesses and public agencies all have a role. Together with Congress and our private partner, the National Trust for Historic Preservation, we bring a wealth of expertise to awarding Save America's Treasures grants. The prestige of these awards reinforces the value of these projects to the nation and to local communities and acts as a catalyst for corporate, foundation and individual investment.

Over the life of the program many treasures have been saved, but an even greater number are in need of help. On this 40th anniversary of the National Historic Preservation Act, we are reminded that preservation is a partnership of generations. Over the life of this act, we have seen each generation build on the work of those who have come before. Today, Save America's Treasures and Preserve America carry on the work of our predecessors, helping to expand our vision of preservation and capturing the breadth of our nation's individual talent and genius. Through these grants we continue to forge a legacy for our children and their children, conserving our sense of place and cultural traditions.

Signed,



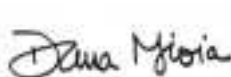
Fran P. Mainella, Director  
National Park Service



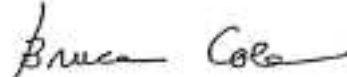
Adair Wakefield Margo, Chairman  
President's Committee on the Arts and the Humanities



Anne-Imelda M. Radice, Director  
Institute of Museum and Library Services



Dana Gioia, Chairman  
National Endowment for the Arts



Bruce Cole, Chairman  
National Endowment for the Humanities

## PREFACE

Congratulations to Congress, our Save America’s Treasures (SAT) partners—the National Park Service, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services and National Trust for Historic Preservation—and the thousands of individuals, foundations, institutions and businesses that have contributed to the success of this program over the last seven years.



*The Charters mural,  
National Archives  
Building, restored with a  
SAT award in 2000.*

PHOTO COURTESY OF THE  
NATIONAL TRUST FOR  
HISTORIC PRESERVATION

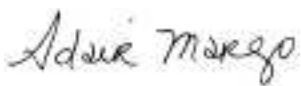
Under the leadership of Mrs. Laura Bush as Honorary Chairman, Save America’s Treasures and the Preserve America initiative create a holistic preservation approach. Preserve America helps towns and

neighborhoods use their local, regional and national heritage resources to tell and market their story to visitors and residents. Although complementary in its purpose as one of the many of tools that communities use to address the goals of Preserve America, SAT differs from Preserve America in that it is dedicated to physically saving those national treasures that form the language and symbols of America’s democracy and creative genius.

The President’s Committee undertook this report to document the achievements of Save America’s Treasures over the last seven years. One lesson learned is that SAT’s inclusive approach to addressing threats to both the built environment and cultural resources makes preservation more dynamic and diverse, widening participation in restoring and conserving this country’s past.

Thousands of individuals, businesses, volunteers and professionals have invested their time, expertise and resources through SAT in rescuing the fragments of our history and culture. These include both the well-known, such as the papers of the Founding Fathers, to those in my backyard, such as San Antonio's Mission Concepcion or the incredible artifacts recovered from French explorer Robert Cavalier Sieur de LaSalle's ship, *La Belle*, being restored in Austin. Engineers, dancers, historians, archivists, conservators, carpenters, plumbers, masons and others all have contributed to Save America's Treasures accomplishments and helped shape the stories we share in this report.

The President's Committee believes this shared pride in our culture and history and the interdependent system of support it reflects must be valued and strengthened. Otherwise, there will be a dwindling number of these structures and artifacts representing the voices, ideas, people, times and places that form the threads of our country's identity. The lessons learned from these representative projects and the recognition of the many threats that still need to be addressed should encourage us all to preserve our past as an investment in our future.



Adair Wakefield Margo

Chairman, President's Committee on the Arts and the Humanities



*Draft of the Star-Spangled  
Banner by Francis Scott Key*  
PHOTO COURTESY OF THE  
MARYLAND HISTORICAL SOCIETY

Ernest Miller Hemingway

born Sunday, July 21<sup>st</sup> 1899



Oh, Osis, good! Minnow, he smiled when  
the water did his whiskers.



Dr. & Mrs. C. E. Hemingway  
Marathon & Ernest  
July 21<sup>st</sup> 1900

*A scrapbook of Ernest Hemingway's childhood compiled by his grandfather Anson Hemingway. Save America's Treasures holistic preservation approach has made it possible to conserve these and other examples of our nation's individual genius, as well as the buildings and sites that contribute to our national story.*

PHOTO COURTESY OF THE JOHN F. KENNEDY LIBRARY



# Table of Contents

Letter iii

Preface iv

The Story So Far viii

## Save America's Treasures 1

**PRESERVING THE LEGACY OF OUR NATIONAL EXPERIENCE**

## Treasures 9

**THE VITAL PIECES OF OUR HISTORY AND CULTURE**

McNeill Street Pumping Station, Shreveport, Louisiana  
Western Fine Arts Collection, Oklahoma City, Oklahoma  
Paper-Based National Icons, Baltimore, Maryland  
Edison National Historic Site, West Orange, New Jersey  
Locke Historic District, Locke, California

## Threats 13

**DEMOLITION BY DECAY**

Rosa Parks Bus, Dearborn, Michigan  
San Esteban del Rey Church at Acoma Pueblo, New Mexico  
Star-Spangled Banner, Washington, DC  
Fort Ancient, Oregonia, Ohio  
Digital Archive of Heritage Inscriptions, Billings, Montana

## Saved 17

**A PARTNERSHIP OF GENERATIONS**

1905 Wright Flyer III, Dayton, Ohio  
John Quincy Adams Diary, Boston, Massachusetts  
Conservation of Dance Archives, New York, New York  
U.S. Marine Hospital, Louisville, Kentucky  
Angel Island Immigration Station, San Francisco, California  
William Faulkner's Home, Rowan Oak, Oxford, Mississippi  
Frederick C. Robie House, Chicago, Illinois  
La Salle Shipwreck Conservation, Austin, Texas  
Revolutionary War Documents, Trenton, New Jersey  
Mesa Verde National Park, Cortez, Colorado  
Sewall-Belmont House, Washington, DC  
Kinishba Ruins, Whiteriver, Arizona

## Appendix 42

Save America's Treasures Awards, 1999–2005

## THE STORY SO FAR

No other federal grant program has the responsibility for preserving, conserving and rescuing our nation's most significant cultural and heritage resources, using criteria based on the proven benchmarks set by the National Historic Landmarks program. By design, Save America's Treasures addresses imminent threats to the integrity of these resources. It targets its competitive funds to address the diverse needs of these historical and cultural resources, using a rigorous review process that draws on a broad multi-agency partnership.

From 1999 through 2005, Save America's Treasures has had the following results:

- 2,375 applications received for its competitive portion
- \$1.06 billion requested in competitive grants
- Nearly \$116 million awarded competitively to 431 projects
- More than \$101 million in congressionally designated challenge grants or earmarks to 371 projects
- More than \$217 million awarded in SAT grants matched 1:1 by individuals, businesses and foundations
- More than \$55 million invested by businesses, foundations and individuals in SAT projects through the efforts of the National Trust for Historic Preservation
- 247 historic properties restored with competitive funds
- 181 projects restoring collections, objects, artifacts, documents and artistic works supported almost entirely with competitive funds
- 233 National Historic Landmarks preserved, more than 84 percent with competitive funds
- 22 projects on the National Trust for Historic Preservation's 11 Most Endangered List saved
- 802 grants awarded in all 50 states, the District of Columbia, Puerto Rico, and the Midway Islands



*View of the Capitol by Benjamin Henry Latrobe, 1810, watercolor on paper.*

COURTESY OF THE MARYLAND HISTORICAL SOCIETY

# Save America's Treasures

## **PRESERVING THE LEGACY OF OUR NATIONAL EXPERIENCE**

On a hot August day in 1814 the British put a torch to the White House and the rest of Washington, DC. From the smoking ruins of the Senate and other public buildings, the troops moved on to Baltimore and were eventually turned back. One of the enduring symbols of this fight, the Star Spangled Banner, survives in part because of a Save America's Treasures grant.

Just as vigilant citizens saved the Declaration of Independence and other key founding documents from being burned by the British, so too has Save America's Treasures enlisted individuals and businesses through more than 800 awards over the last seven years to rescue a host of nationally significant intellectual and cultural artifacts, as well as historic structures and sites.

Save America's Treasures' purpose is to preserve the most significant of our nation's cultural and heritage resources, whose intrinsic value to our national story and to America's memory is irreplaceable. Every Save America's Treasures project addresses the consequences of decay and destruction—rotting wood, rusting steel, crumbling mortar, acid-damaged film or natural disasters. According to the 2005 Heritage Health Index, 4.7 million works of art, 13.5 million historic objects, and 153 million photographs are at risk—and these represent only a portion of the threats to our nation's cultural heritage and built environment. It is this crumbling foundation of America's story that Save America's Treasures addresses through its preservation and conservation grants, which catalyze a process of rescue, regeneration and rehabilitation.

The prestige of a Save America's Treasures award empowers communities and individuals to secure the necessary resources to protect this shared heritage. It is also an important reminder that our past underwrites the nation's future and is a living connection to the present. The very notion of the United States as a place and an idea changes over time as indigenous cultures, each new wave of immigrants and each

*Damaged by earthquakes and storms, the Conservatory of Flowers perched on the edge of ruin until private funds began to flow from Save America's Treasures and other sources. Its restoration is a testament to the power of SAT's public-private leadership and investment.*

PHOTO: KEVIN J. FREST,  
COURTESY OF THE NATIONAL  
TRUST FOR HISTORIC  
PRESERVATION



## SAVE AMERICA'S TREASURES PUBLIC-PRIVATE PARTNERSHIP

Save America's Treasures began in 1998 as a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation in response to a call to restore America's historic and cultural heritage. In its first year, Save America's Treasures raised \$30 million in private support for SAT designated projects, ensuring the survival of more than 20 endangered properties and collections of our nation's past.

However, raising private support was only the beginning. The White House Millennium Council and the National Trust toured countless historic and cultural sites around the country on behalf of Save America's Treasures. This effort capitalized on the prestige of the White House, raising new resources and awareness of the treasures in people's backyards. It successfully affirmed that Americans value our common heritage in all its wonderful diversity, rescuing such places and buildings from the National Trust's 11 Most Endangered list as the Congressional Cemetery, Lincoln's Cottage, Monocacy Aqueduct and Fair Park in Dallas, Texas. It also built a foundation for a public

investment that began in 1999 to preserve this shared historical and cultural legacy and has steadily removed more places and buildings from the National Trust's endangered list and the National Historic Landmarks threatened list.

Today this public-private partnership continues its support in addressing the needs of this endangered patrimony. The National Trust's efforts have built invaluable national partnerships for SAT with corporations, foundations and individuals. Some highlights of this productive collaboration on behalf of SAT include:

- A \$1 million Getty Foundation grant to 37 projects in 1999 to assist potential applicants address the costs of planning and ongoing care;
- Home and Garden Television provided \$1.3 million in direct grants and an additional \$3.9 million in on-air and online promotion of selected SAT projects; and
- One of the most innovative of these National Trust SAT partnerships is with Tourism Cares for Tomorrow, a leading travel industry association, whose members have cleaned, refurbished and helped restore several SAT sites.

generation find their voices and add more material to the nation's story. In this process, the past can be easily lost or forgotten unless each generation learns anew the value of the structures, places, objects and documents that form the nation's narrative. A Save America's Treasures award helps citizens understand the role and contribution of these treasures to the American experience and shines a light on the unmet preservation needs in a community's backyard, helping unlock a process of transformation of these places by opening new economic opportunities and possibilities.

### **A Nation's and Community's Stake in its Future**

Preservation in the United States has always been energized by a long tradition of public-private partnerships and federal leadership. The SAT program capitalizes on that powerful combination through a unique and innovative approach that allows SAT to address the dazzling diversity of this historic and cultural legacy by using the expertise and knowledge of the National Park Service, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the President's Committee on the Arts and the Humanities. At the same time it helps underwrite the success of many projects through its private sector partner, the National Trust for Historic Preservation, which has raised \$60 million, in addition to more than \$217 million raised in matching funds by SAT projects. And to strengthen Save America's Treasures' efforts in encouraging a vigorous preservation ethic, the National Trust has broadened public understanding and awareness of these projects through its media partnerships and advocacy efforts.

### **A Public Trust**

Save America's Treasures is part of the ongoing work of generations of U.S. citizens who over time have shaped our nation's preservation efforts from the Mount Vernon Ladies Association, which saved George Washington's home, to the more recent Save Ellis Island effort. A succession of acts and laws starting with the 1906 Antiquities Act have refined and expanded on the idea that cultural, natural and heritage resources are a public good that benefits all Americans.

Mrs. Laura Bush, as Honorary Chairman of Preserve America and Save America's Treasures, has broadened this commitment to preservation as a public good by strengthening efforts to engage communities through Preserve America, which helps towns and neighborhoods use their local, regional and national heritage resources to tell and market their story to visitors and residents. Complementing Preserve America, SAT is one of the many tools that communities can use to address

the goals of Preserve America, but it is the only federal effort dedicated to addressing the structural and conservation needs of our shared national cultural heritage.

Save America's Treasures added a new dimension to the 1966 National Historic Preservation Act (NHPA), which is the framework that governs the preservation and management of our nation's historic resources. The NHPA began as a response to recommendations in *With Heritage So Rich*, in which former First Lady Mrs. Lyndon B. Johnson, in partnership with the U.S. Conference of Mayors, called for a national commitment to stem the tide of demolition of our historic places and buildings. Save America's Treasures takes the best of the NHPA—the National Historic Landmark

## FOSTERING STEWARDSHIP: SAVE AMERICA'S TREASURES PARTNERS

In preservation, government does not play a predominant role, but its leadership and investment are indispensable. Through tax policies, laws, regulatory practices and appropriations government can stimulate or depress the private sector's support that sustains our heritage and culture. It is also a steward of a vast array of historic, natural and cultural resources that belong to all the American people.

The Save America's Treasures public and private partnership reflects this federal responsibility, leadership and investment role in preserving our nationally significant cultural and heritage resources. The success of this partnership rests on SAT's ability to draw on the cross-disciplinary expertise of its federal partners, as well as the private sector leadership of the National Trust for Historic Preservation, in developing a holistic approach to addressing the whole diversity of our national experience.

### FEDERAL PARTNERS

**The National Park Service:** The National Park Service (NPS) oversees the management of SAT grants. Built on a century of cultural resource management expertise that began with the Antiquities Act of 1906, which required the protection of historic and prehistoric remains on Federal lands, it is the agency most identified in the public mind as the steward of natural and

historic resources. The NPS runs numerous programs that deeply affect preservation. Among them are: American Indian Liaison Office; Archeology and Ethnology Program; Heritage Preservation Services; Historic American Building Survey and the Historic American Engineering Record; Museum Management Program; National Center for Preservation Technology Training; National Center for Recreation and Conservation; National Heritage Areas Program; National Register of Historic Places; and the National Historic Landmarks Program.

**The President's Committee on the Arts and the Humanities (PCAH):** Upon the close of the Millennium Council, The President's Committee was asked by Mrs. Laura Bush, its Honorary Chairman, to oversee the coordination of the Save America's Treasures program in partnership with the National Park Service. This oversight aligns PCAH's long-standing commitment to preservation and its role as a bridge between the public and the private sector in supporting arts and humanities efforts in partnership with the NEA, NEH and IMLS.

**The National Endowment for the Arts (NEA):** The NEA has been a leader and catalyst in supporting the preservation of our nation's artistic expressions and living traditions since its founding

criteria that bestows our nation's highest distinction for historic buildings and sites—and adds value by incorporating a broader vision of preservation that addresses the whole diversity of our national experience from restoring sites and structures to conserving journals and collections to rescuing steam engines and artistic works.

The seed for this approach was outlined by the President's Committee on the Arts and the Humanities in *Creative America*, its 1997 report to the President on the contributions culture makes to democracy and the effect of the amateur, non-profit and creative commercial sectors on the economy. Among its recommendations was the recognition that preservation should safeguard the irreplaceable built environment

in 1965. The NEA invests several million dollars a year through its grants for presentation, apprenticeships and instruction, and for documentation, recording and conservation of significant art works, traditions, as well as the preservation of some of the byproducts of the creative process—costumes, theater design, and architectural drawings.

**National Endowment for the Humanities (NEH):**

The NEH plays a major role in supporting humanities efforts across the country. Its investment in complex research projects and teams of scholars has resulted in the preservation and publication of the papers of the Founding Fathers, among other significant historical documents. It also exerts national leadership in conserving documents, books, sound recordings, still and moving images, and other at-risk collections. The result of these efforts benefit not only future scholars and writers who will relate our history, but also average citizens who through the numerous NEH-supported media and digitization projects can experience the past first-hand in documentaries and Web-based collections and exhibitions.

**Institute of Museum and Library Services (IMLS):**

Sustaining cultural heritage is one of the primary objectives of IMLS. The recent IMLS-funded

report, *A Public Trust at Risk, The Heritage Health Index Report on the State of America's Collections*, highlights the dire need for conservation and collections care in America. Through its Conservation Project Support grants, the Conservation Assessment Program, and its primary partnership in Save America's Treasures, IMLS provides institutions throughout the U.S. with tools to preserve the cultural, scientific, historic and artistic heritage they hold in trust for the American people.

**PRIVATE PARTNER**

**The National Trust for Historic Preservation**

Congress chartered the National Trust for Historic Preservation in 1949 as the national nonprofit membership organization to preserve and promote the built environment. A recipient of the NEH's National Humanities Medal, the National Trust provides leadership, education, advocacy and resources to protect the irreplaceable places that tell America's story. The National Trust manages 28 historic sites and it operates six regional offices. Save America's Treasures is one example of its preservation partnership with federal agencies in helping them carry out their stewardship responsibilities in preservation.

and conserve the creative genius and ideas expressed in this country's performing arts, films, paintings, prints, sculpture, books, manuscripts, archaeological artifacts and other intellectual and cultural property.

### **Engaging Citizens as Stewards**

From its outset in 1998 as an initial partnership between the White House and the National Trust for Historic Preservation, SAT used the symbolic power of the White House to help raise awareness, bestow prestige and leverage investment by individuals and businesses in protecting our at-risk national historic and cultural treasures. Subsequently, Congress institutionalized Save America's Treasures as a federal funding program under the National Historic Preservation Act with its first federal grants being awarded in 1999 through SAT's unique federal partnership—National Park Service, the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum and Library Services.

The strength of Save America's Treasures is its grassroots preservation ethic carried out through its funding structure that engages thousands of individuals and businesses in investing in these projects. Through its federal matching grants, the program focuses on access, equity and excellence in two ways. Congress as the representative of the people traditionally awards half of the program's funding as challenge grants to organizations designated by them. This helps the program be responsive to a community's interest in preserving their regional and local cultural and historic treasures.

Although every community can lay claim to some part of the national story, there are relatively few national treasures that form the fabric of our country's DNA. This is the focus of the program's competitive funding allocation, which allows large and small organizations from across the nation to compete as equals in making a case for their projects. The competitive portion sets standards of excellence and draws on the various preservation expertise and capabilities of its four federal partners, which together conduct a rigorous review process that identifies the best projects and at the same time offers applicants an opportunity to strengthen future applications through technical assistance and guidance.

The outpouring of support and affection for each community's cultural and historic resources is evidenced in the thousands of SAT applications that have been received and in the monies raised through corporate gifts and the local efforts of school children and others to conserve icons like the Constitution of the United States, Mesa Verde's cliff dwellings and beloved landmarks like New Orleans's St. Louis Cemetery No. 1. Every Save America's



Treasure project involves hundreds of volunteer hours and services donated by individuals, businesses and communities. And the return on their investment ranges from restored buildings and places that become anchors for tourism or revitalization of neighborhoods to rescuing the many fragments of our national story so that their children will learn the lessons of the past. Without these individual efforts and the funds provided by Save America's Treasures, this irreplaceable legacy would turn to dust or ruin.

Each Save America's Treasures project makes a lasting difference to its community, and to the thousands of individuals who contributed their time to these efforts and to the nation. The program is a source of pride for every citizen and a lesson in how a modest investment and a broad public-private partnership can make a vital and valuable contribution to the cultural life of our nation.

## NATIONAL HISTORIC LANDMARKS: SAVE AMERICA'S TREASURES' BENCHMARK

Since 1960, the National Historic Landmarks (NHL) program has identified and preserved America's most exceptional historic places. The NHL program's benchmark of excellence plays a critical part in Save America's Treasures. Its standards for national significance are shared by SAT, and SAT is the only federal program with grant amounts large enough to help NHLs address their critical structural or other capital needs. Administered by the National Park Service (NPS), these landmarks are preserved through a collaborative effort among government agencies, professionals, independent organizations and individuals. The NPS offers technical assistance and limited funds from other programs in addition to those from Save America's Treasures.

Currently there are 2,417 NHLs across the country and in the Pacific, the Caribbean and Morocco. They fall into five general categories: historic buildings, districts, sites, structures and objects.

Each year 20 to 25 new NHLs are designated by the Secretary of the Interior after a rigorous comparative analysis of properties and after final recommendations by the National Park System Advisory Board.

The NPS monitors the health of these landmarks, rating the condition of the NHL on the following scale—satisfactory, watch, threatened, emergency and lost.

Fifty-four percent or 1,231 NHLs are in the original thirteen colonies, following the pattern of European settlement. Given the relatively large number of SAT NHL awards, SAT projects also reflect a similar geographic pattern.

Save America's Treasures has made a tremendous difference to saving these exceptional landmarks—providing \$79.4 million in awards to 233 NHLs nationwide and moving many of these from threatened or watch status to satisfactory.

*“We must preserve and we must preserve wisely. As the report emphasizes in its best sense preservation does not mean merely setting aside thousands of buildings as museum pieces. It means retaining the culturally valuable structures as useful objects: A home in which human beings live, a building in the service of some commercial or community purpose.”*

FORMER FIRST LADY MRS. LYNDON B. JOHNSON, FOREWORD, *WITH HERITAGE SO RICH* (1966)

# Treasures

## THE VITAL PIECES OF OUR HISTORY AND CULTURE

Save America's Treasures projects illustrate, interpret, and embody the great events, ideas, and individuals that contribute to our nation's history and culture. In themselves treasures can appear commonplace and can be easily overlooked—an abandoned bus, an adobe church, pictures of cowboys, drawings stuffed in file cabinets, immigrant settlements and other cultural and historic objects and places. Like pieces of a jigsaw puzzle or the strands of DNA, all these objects fit together into a larger tale of shared experience past, present and future.

A portion of our country's most significant treasures—the built environment of buildings, sites and districts and the collections, artifacts, objects and materials—are reviewed and evaluated by SAT through its competitive award program. The crucial question regarding their significance is not their age, but whether their loss would obliterate a vital piece of our country's DNA. Arriving at the answer is rooted in the rigorous standards of the National Historic Landmarks (NHL) program, which identifies and bestows on the country's structures and sites its highest recognition. Just as with the NHL program, Save America's Treasures applicants for a competitive grant must demonstrate their significance in light of their contribution to our national story and how they help us understand our history, traditions or way of life.

Could we explain, for instance, our ideals without the Declaration of Independence or Rosa Parks' bus; our genius without the Wright Brothers flying machine or the McNeil Pumping Station waterworks; our ancestral roots without Mesa Verde cliff dwellings or the Locke Historic District, a rural Chinese American settlement; or without the thousands of other similar pieces that form the backbone of our national identity and act as a compass that guides our journey into the future. Restoring these diverse parts of our historic and cultural legacy for the use of visitors, scholars, artists, school children and other citizens underscores a key feature of these treasures as living and useful things.



PHOTO: HISTORIC AMERICAN ENGINEERING RECORD, NATIONAL PARK SERVICE

## McNeill Street Pumping Station

**SHREVEPORT, LOUISIANA**

*National Historic Landmark*

**GRANT AMOUNT: \$150,000**

**YEAR: 2001**

America's industrial, engineering and technological heritage applied the lessons of theoretical knowledge to making this country a powerhouse of invention. Designated a National Historic Civil Engineering Landmark and a National Historic Landmark, the McNeill Street waterworks, like Edison's light bulb or Wright's airplane, is testament to the engineering advances that brought about the modern age.



PHOTO COURTESY OF THE COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER

## Western Fine Art Collection

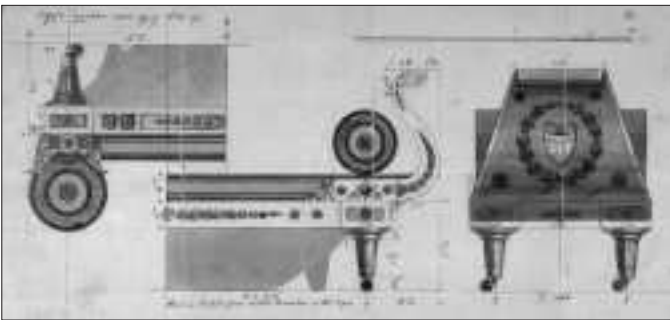
**OKLAHOMA CITY, OKLAHOMA**

**GRANTEE: NATIONAL COWBOY HALL OF FAME AND WESTERN HERITAGE CENTER**

**GRANT AMOUNT: \$140,000**

**YEAR: 2000**

The ideas of rugged individualism, self-sufficiency and the freedom to pursue one's dreams are all captured in the iconography of the West. The whole vision of America and the West are expressed in the works of artists from Frederic Remington to this painting by Ralph Blakelock, which was restored with SAT funds.



*Benjamin Henry Latrobe's drawing of White House furnishings, watercolor, pen and ink on paper (1809).*

IMAGE COURTESY OF THE MARYLAND HISTORICAL SOCIETY

## Paper-Based National Icons

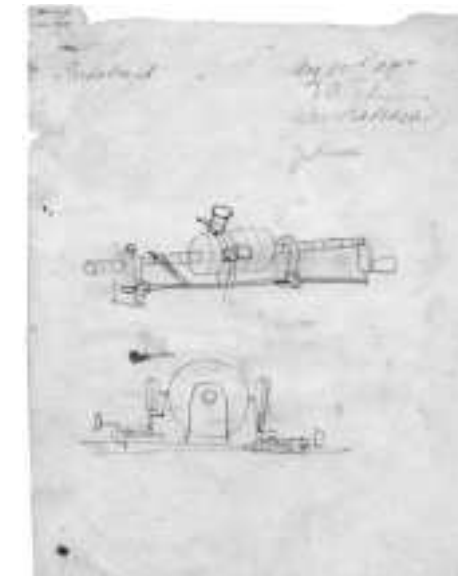
**BALTIMORE, MARYLAND**

**GRANTEE: MARYLAND HISTORICAL SOCIETY**

**GRANT AMOUNT: \$181,082**

**YEAR: 1999**

Decades-old state of the art conservation slowed decay, but acid and corrosion are relentless. Without intervention by SAT, these fragile paper records—56 of the 57 competition drawings for the U.S. Capitol, the original manuscript of the national anthem and the only extant interior images of the White House before the British burned it in 1814—would vanish.



*Edison's Tinfoil Phonograph Sketch, Paper (1877)*

COURTESY OF THE EDISON NATIONAL HISTORIC SITE, NATIONAL PARK SERVICE

## Edison National Historic Site

**WEST ORANGE, NEW JERSEY**

**GRANTEE: EDISON NATIONAL HISTORIC SITE, COLLECTIONS**

**GRANT AMOUNT: \$250,000**

**YEAR: 2001**

Edison's letters and lab notes are among the more than 6 million items held by the Edison National Historic Site. Many of the documents are still in the original cabinets and represent the raw ideas that became the inventions and products that revolutionized or launched whole new industries. Creating a safe environment with SAT funding will preserve this fragile legacy.

# Locke Historic District

LOCKE, CALIFORNIA

*National Historic Landmark District*

**GRANT AMOUNT: \$450,000**

**YEAR: 2004**

The largest, most complete example of a rural Chinese American community in the United States is preserved as a National Historic Landmark District. Addressing the structural decay of a boarding house in the district is vital to ensuring this living legacy continues as a tribute to those who helped build the nation and worked for a better life for their children.



PHOTO BY SHANNON BELL, COURTESY OF NATIONAL PARK SERVICE

## NATIONAL HISTORIC PRESERVATION ACT: SAVE AMERICA'S TREASURES' FOUNDATION

The 1966 National Historic Preservation Act (NHPA) establishes federal historic preservation policy and sets forth broad federal responsibilities to identify, evaluate and protect historic resources. It is the most comprehensive expression of how this nation addresses preservation. In general, the NHPA addresses the preservation of the built environment and the “artifacts, records, and material remains related to such a property or resource.” Preservation of cultural resources expressed through art, performance, music or in documents, artifacts and collections are not part of the NHPA’s overall policy framework. However, under its Historic Preservation Fund, Save America’s Treasures takes a comprehensive view of preservation to include and address the needs of both the built environment and cultural resources.

Highlights of the NHPA include:

- Established the National Register of Historic Places;
- Established the Advisory Council on Historic Preservation.
- Created a public private partnership framework of State Historic Preservation Officers (SHPOs) in each state and territory, Tribal Historic Preservation Officers (THPOs), and certified local governments (CLGs) to carry out historic preservation activity.

- Identified key policies to be followed by the federal government, and defines the role of federal, tribal, state, and local government in advancing these policies.
- Set-up financial assistance and incentives. Under the Historic Preservation Fund (HPF), the NHPA provides matching grants to states, direct grants to tribal nations and tax incentives. Save America’s Treasures is funded under the HPF.
- Includes the Secretary of the Interior’s Standards for the treatment of historic properties developed and disseminated by the National Park Service. For Save America’s Treasures, the standards are one of the tools used to ensure projects address threats in a consistent and appropriate fashion.

Under NHPA, the National Park Service administers some federal funding on a matching basis, maintains the National Register of Historic Places, and runs a variety of programs that offer technical assistance and set standards in the identification, evaluation and treatment of historic resources.

## WHAT IS AT RISK?

Nothing captures the purpose of Save America's Treasures better than the breadth and scale of the threats to the foundation of symbols, texts, sounds, images, places and structures representing American culture and heritage. In 2005, Heritage Preservation in partnership with the Institute of Museum and Library Services, conducted the first comprehensive survey of the conditions and preservation needs of U.S. collections. The resulting Heritage Health Index found that roughly 190 million objects held by archives, historical societies, libraries, museums and scientific organizations are in need of conservation treatment.

### How many cultural artifacts are there?

More than 4.8 billion artifacts are held in public trust by more than 30,000 archives, historical societies, libraries, museums, scientific research collections and archaeological repositories in the U.S.

### How many of these are at risk?

- 4.7 million works of art
- 13.5 million historic objects from flags and quilts to steam engines and Pueblo pottery
- 153 million photographs
- 189 million natural specimens
- 270 million rare and unique books, periodicals and scrapbooks

### What are the threats to these cultural resources?

- 80 percent of institutions do not have paid staff dedicated to collections care
- 80 percent of institutions do not have emergency plans that includes collections
- 77 percent of institutions do not specifically allocate funds for preservation in their budgets
- 70 percent of institutions do not have a current assessment of the condition of their collections
- 68 percent of institutions have a budget of \$3,000 or less for conservation and preservation
- 65 percent of our nation's collecting institutions have experienced damage due to improper storage and have the majority of their collections stored in areas too small to accommodate them safely

### What are condition of the buildings and structures?

- For the nation's most significant structures and sites, the National Historic Landmarks program has listed 90 NHLs as threatened and placed 276 on their Watch list.
- Deterioration is the primary threat to to NHLs; others include looting, vandalism and erosion.
- The National Park Service reported that 47 percent of its structures were in good condition, leaving 53 percent in serious need of repair.

Sources: *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*; National Historic Landmarks Update 2004; and National Park Service



*Pottery is the only historical record of the Southwest's Mimbres people, which without conservation by SAT would be lost to posterity.*

PHOTO COURTESY OF THE NATIONAL PARK SERVICE

# Threats

## DEMOLITION BY DECAY

The United States' historic structures, sites and collections are deteriorating or in danger of being lost to age, exposure, natural disasters, urban sprawl, vandalism and even dust, which is as corrosive as sandpaper. Save America's Treasures grants support exceptional places and artifacts that face a host of dangers from brittle documents to water damage to dry rot to structural collapse. Grants from SAT have addressed objects as large as rusting battleships like the *U.S.S. Massachusetts*, former flagship of General George Patton during the allied invasion of North Africa, and Birmingham's Bethel Baptist Church's failing roof, which would have extinguished what several bombings couldn't accomplish in destroying a vital symbol of the Civil Rights movement. Yet not all SAT projects are as rugged as a battleship nor as substantial as a church—some are as delicate as a piece of 200-year old paper or a plant specimen and as fleeting as a dance performance or a news broadcast.

To preserve these objects, performances, memories and structures requires thousands of hours of labor and skill. It requires the work of masons, structural engineers, conservators, painters, architects, plumbers, electricians and a host of other skilled professionals. None of the work is glamorous or cheap. Creating safe environments for artifacts and objects from heating and storage systems to replacing structural supports for buildings is often invisible, but without such SAT investments, decay would win out. By making these relatively small investments, SAT fulfills an important responsibility in ensuring the health of the places and ideas that form the fabric our democracy.

On the next two pages are examples of threats addressed with the help of SAT project funds—neglect (Rosa Parks bus); water (Fort Ancient); structural decay (San Esteban Del Rey); environmental degradation (Star-Spangled Banner); and natural erosion (Digital Archive of Heritage Inscriptions).



*Star-Spangled Banner 1813 (Washington, DC)*

PHOTO: IRA BLOCK/NATIONAL GEOGRAPHIC AND JEFFREY TINSLEY. COURTESY OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION

## Star-Spangled Banner

**WASHINGTON, DC**

**GRANTEE: SMITHSONIAN INSTITUTION**

**GRANT AMOUNT: \$3,000,000**

**YEAR: 1999**

By the time it arrived at the Smithsonian in 1907, the Star-Spangled Banner was already in a fragile and tattered condition. By the late 1990s this national icon was extremely frail and symbolic of the health of so many of our national treasures. Its restoration embodied the principles of Save America's Treasures as its SAT designation unleashed unprecedented private investment from Ralph Lauren and others to construct a state-of-the-art environment to help preserve the flag for future generations.



COURTESY OF THE HENRY FORD MUSEUM

## Rosa Parks Bus

**DEARBORN, MICHIGAN**

**GRANTEE: HENRY FORD MUSEUM AND GREENFIELD VILLAGE**

**GRANT AMOUNT: \$205,000**

**YEAR: 2002**

This seemingly unremarkable bus sat unprotected in a field for 30 years, its seats and engine gone, many of its windows broken, its metal rusted through and its paint job a mere shadow of its former self. A Save America's Treasures grant helped restore the bus to what it was when Rosa Parks rode it in 1955. Her spirit now lives on in this landmark of the Civil Rights Era.



PHOTO: JIM GAUTIER, COURTESY OF CORNERSTONES COMMUNITY PARTNERSHIPS

## San Esteban del Rey Church

**ACOMA PUEBLO, NEW MEXICO**

*National Historic Landmark*

**GRANT AMOUNT: \$400,000**

**YEAR: 2001**

A survivor of the Pueblo Revolt of 1680 and listed on World Monument Fund's 100 Most Endangered sites in 2002, the preservation of San Esteban del Rey exemplifies the power of a SAT designation to engage community cooperation and private investment. More than 100 individuals, foundations and corporations contributed to Cornerstones Community Partnerships through SAT and the National Trust for Historic Preservation to restore this church.



## Fort Ancient Earthworks

OREGONIA, OHIO

*National Historic Landmark*

**GRANT AMOUNT: \$255,000**

**YEAR: 2004**

North America's largest prehistoric Indian hilltop enclosure, Fort Ancient was built nearly 2,000 years ago above the Little Miami River in Southwest Ohio. From 1891 when the site became Ohio's first state park through the restoration efforts of the federal Civilian Conservation Corps in the 1930s until the recent SAT award, successive generations have battled water and erosion to stabilize the earthworks.



PHOTO COURTESY OF THE OHIO HISTORICAL SOCIETY

## Digital Archive of Heritage Inscriptions

MONTANA, NORTH DAKOTA AND WYOMING  
HISTORIC ROCK CARVINGS, MONTANA STATE  
UNIVERSITY-BILLINGS, BILLINGS

**GRANT AMOUNT: \$65,400**

**YEAR: 2005**

Explorers, frontiersmen and settlers left a record of their passage etched into the terrain as they moved westward. Unfortunately, no way exists to prevent the eventual loss of these inscriptions to wind, water, time and the ignorance of the public regarding the value of these inscriptions as part of our national heritage. Using technology these inscriptions will be preserved through the use of digital scans and geographic information systems of selected sites.



PHOTO COURTESY OF THE MONTANA STATE UNIVERSITY-BILLINGS

**“Our country is in jeopardy of losing its audiovisual heritage. . .As more television stations and media companies go digital and old format playback equipment changes, analog videotape is quickly being dismissed as ‘useless’ or dumped in landfills to clear storage space.”**

— HORACE NEWCOMB

director of the Peabody Awards at the University of Georgia's  
Grady College of Journalism and Mass Communication,  
Save America's Treasures awardee, 2004

## **SAVE AMERICA'S TREASURES PROJECTS: IN THEIR OWN WORDS**

### **JOHN ADAMS DIARY**

“Although the importance of preserving such an extraordinary record is inarguable, grants for ‘less glamorous’ activities, such as de-acidifying pages and repairing broken spines, are rare—particularly in amounts needed to tackle a project of this magnitude.”

—MASSACHUSETTS HISTORICAL SOCIETY

### **U.S. MARINE HOSPITAL**

“In the minds of many Louisville residents and officials, the building was simply a dirty, time-worn building that people passed as they went to work. The federal SAT grant made it clear that the building was, indeed, of national significance.”

—LOUISVILLE/JEFFERSON METROPOLITAN GOVERNMENT

### **ANGEL ISLAND IMMIGRATION STATION**

“Nothing existing in print about the immigration experience written during this period comes close to rivaling the power of the poetry on Angel Island. The walls of the detention barracks thus become truly unique in that they are akin to a rare fragile manuscript.”

—ANGEL ISLAND IMMIGRATION STATION FOUNDATION

### **NEW JERSEY REVOLUTIONARY WAR DOCUMENTS**

“The size of the SAT grant allowed the archives to consider preservation on a scale that would not have been possible under other grant programs. Grants for this kind of conservation from other sources typically range from \$10,000 to \$20,000, and with grants of that size an institution can tackle only a limited segment of their collection and must approach conservation in a piecemeal fashion.”

—NEW JERSEY STATE ARCHIVES

### **MESA VERDE CLIFF DWELLINGS**

“Although Mesa Verde had long been considered one of the jewels of the National Park System — and had been named the first World Cultural Heritage Site — a large-scale conservation project was well beyond the park’s regular maintenance budget. And even with the help of grants, in a typical year, the park might receive \$50,000 or \$100,000 for conservation work. . . . With that large infusion of [SAT and private matching dollars] funds, the park was able to greatly speed up its conservation efforts, accomplishing in a few years what otherwise might have required a decade or longer to complete.”

—MESA VERDE NATIONAL PARK

# Saved

## A PARTNERSHIP OF GENERATIONS

Major John Andre, a British intelligence officer, walked into the night in 1780 with a cache of military secrets given to him by Benedict Arnold folded neatly into his boot. These documents held the key to West Point, a stronghold that if captured by the British would have dealt a devastating blow to the American Revolution. No historical figure is more recognizable than Benedict Arnold, whose very name speaks the highest treason.

Yet without these documents, where is the proof? Future authors and scholars would lose a vital touchstone of one of the nation's greatest betrayals and mysteries—why would one of the Revolution's bravest soldiers and leaders chose to betray a cause for which he shed so much blood? However, a Save America's Treasures grant made it possible for anyone to read Arnold's words and ponder the evidence of his treason in the military plans. New York state archivists have painstakingly unfolded each one of Andre's careful creases, washed and repaired the paper, making it possible to digitize the words and diagrams so that new history could be written and experienced by generations of children, scholars and writers.

Thanks to Save America's Treasures grants, many citizens and the world can experience the symbols, texts, sounds and places that make up our national identity. These include the iconic—Mesa Verde and Valley Forge—and less-known treasures—John Adam's 51-volume diary and the U.S. Marine Hospital in Louisville, Kentucky. They include eloquent testaments carved by Chinese immigrants on the barrack walls at San Francisco's Angel Island and the words of everyday witnesses to the Revolutionary War in New Jersey. These and hundreds of other fragments of the American experience are being kept alive by Save America's Treasures.

Why do we treasure these things? The Save America's Treasures projects that follow provide an eloquent answer, illustrating the diverse themes, ideas, communities, identities, places and subjects that form our national story. More than this, these projects are a testament to the hundreds of volunteers, businesses and organizations that helped rescue these treasures for the nation.

## ENGINEERING MARVELS

# 1905 Wright Flyer III

*National Historic Landmark*

**GRANTEE: CARILLON HISTORICAL PARK, DAYTON, OHIO**

**AMOUNT OF GRANT: \$328,500**

**YEAR: 1999**

**A**lthough the Wright brothers had made a name for themselves in 1903 with their 12-second flight at Kitty Hawk, N.C., it would take the inventors two more years of tinkering before they developed a truly practical airplane. The Wright Flyer III, unveiled in 1905, could bank, turn, safely take off and land. And, it could stay aloft long enough for the intrepid brothers to perfect their flying skills over the farm fields north of Dayton, Ohio. It was in the Wright Flyer III that Wilbur and Orville truly conquered the air.

The plane has been on display at Carillon Historical Park in Dayton, Ohio, since 1950. In 1999 the park received a Save America's Treasures grant to restore the plane, which collections manager Nancy Horlacher calls "truly one of America's major artifacts."

The biplane had previously been restored in the late 1940s, under the supervision of Orville Wright. But since then, the unbleached muslin fabric covering the plane had been

damaged by mold and condensation and had begun to tear in places. Metal fittings and wires had rusted, several wooden struts had broken, and lubricants inside the engine had dried up. At the same time, the museum recognized that it needed to upgrade climate control and lighting to better protect this world-renowned treasure.

Such an extensive project would normally have been difficult for a small private, nonprofit museum like Carillon Historical Park to tackle, Horlacher said. But, with the aid of the SAT grant, the park was able to hire conservation specialists and proceed with a meticulous, full-scale restoration.

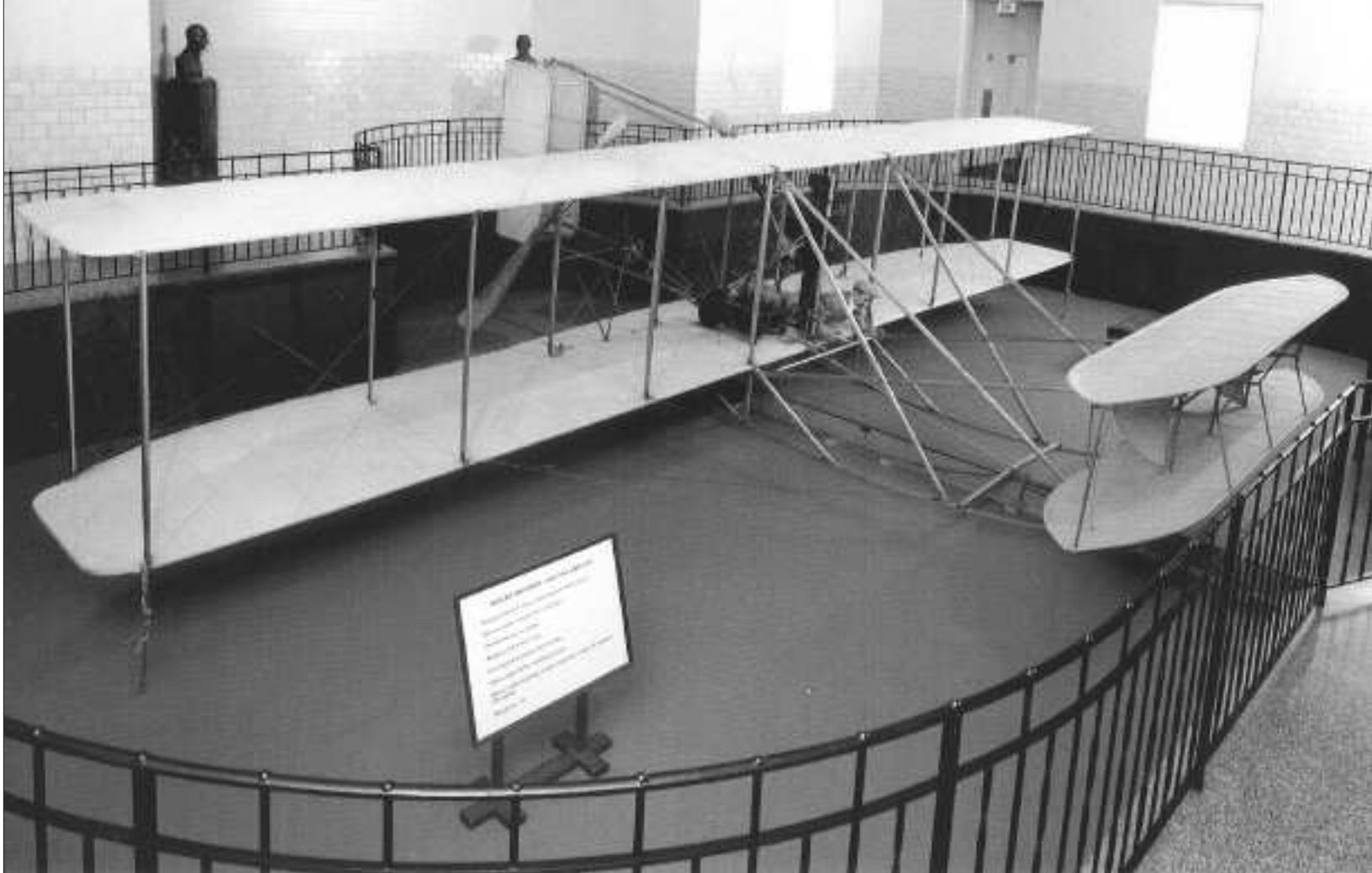
One of the most challenging tasks for conservators was deciding how to deal with the aging muslin "aeroplane fabric," which Orville had purchased at a local department store and which is no longer available today. Instead of replacing the historic fabric, conservators painstakingly cleaned, treated and patched the cloth.

The conservation process also helped to solve some mysteries regarding the plane's propulsion system. "There are only a handful of the early Wright engines in existence,"



*A technician restores the fabric-covered wing of the Wright Flyer.*

PHOTO COURTESY OF THE  
CARRILLION HISTORICAL  
PARK



according to Malcolm Collum, a conservator who worked on the plane's mechanical components. As conservators took the engine apart for cleaning, they were able to see "hidden details" and learn more about how this engine—the first to offer enough power for sustained flight—was put together.

Carillon Historical Park matched the \$328,500 SAT grant with the help of cash and in-kind donations from local individuals and companies. A local company donated a state-of-the-art Liebert unit to control temperature and humidity levels in the exhibition area.

The restoration project was completed in time for the 150,000 visitors who descended on the park for the 2003 Centennial of Flight celebration. The park continues to be a popular tourist destination today. "Visitors are amazed that the Wright Flyer III looks so fragile, and that it is made with such simple materials," Horlacher says. But thanks to the SAT grant, this 100-year-old assemblage of fabric, wood and wire will continue to be around for decades to come, inspiring new generations with the story of how two determined brothers proved that the sky's not the limit.

*The Wright Flyer is a fragile assembly of cloth, wood and metal fittings, which were beset by rust, mold and wear until its restoration with SAT funds.*

PHOTO COURTESY OF THE  
CARRILLION HISTORICAL  
PARK

## REPAIRING AMERICA'S NARRATIVE

# John Quincy Adams Diary

**GRANTEE: MASSACHUSETTS HISTORICAL SOCIETY, BOSTON, MASSACHUSETTS**

**GRANT AMOUNT: \$100,000**

**YEAR: 2003**

**A**s a diplomat to Europe, author of the Monroe Doctrine, president of the United States, member of Congress and attorney who argued the *Amistad* case before the Supreme Court, John Quincy Adams was witness to an extraordinary period in American history.

Fortunately for scholars and historians, Adams was also a disciplined and eloquent diarist. His diary, begun in 1779, when he was only 12-years old, continued with few gaps until 1847, the year before he died. Filled with detailed notes on his activities and reflections on events and leading figures of the times, the diary is “an absolute treasure trove of information about the early nineteenth century,” writes biographer Robert V. Remini. “It is one of the many blessings John Quincy Adams left to posterity.”

And it was for the sake of posterity that the Massachusetts Historical Society (MHS)—which owns the diary, along with other Adams Family Papers—sought a Save America’s Treasures grant to conserve the fragile document. This is no small task, as the diary encompasses 51 volumes and contains almost 15,000 pages.



*John Quincy Adams's original diaries, which are an extraordinary witness to the early years of the nation.*

PHOTO COURTESY OF THE MASSACHUSETTS HISTORICAL SOCIETY

Although the MHS had microfilmed the diary in the 1950s, prior to that time the original documents had been available for use by scholars. Time and handling had taken a toll. Many of the pages had come loose from the bindings. In some cases, the paper had become so brittle and discolored that the text was being lost, according to Brenda Lawson, the MHS curator of manuscripts.

Although the importance of preserving such an extraordinary record is inarguable, grants for “less glamorous” activities, such as deacidifying pages and repairing broken spines, are rare—particularly in amounts needed to tackle a project of this magnitude, Lawson points out.

Receipt of a \$100,000 SAT grant — matched by contributions from private foundations and individuals — allowed the MHS to engage skilled conservation technicians to restore the diaries and build special protective cases for them.

The MHS also used a portion of the grant to create digital images from the existing microfilm so the diary could be mounted on the MHS website. Because the diary is so voluminous, it had never before been published in its entirety. The Web version ([www.masshist.org/jqadiaries/](http://www.masshist.org/jqadiaries/)) makes this resource available to anyone in the world with Internet access, in a format that is searchable by date.

“The diaries are a phenomenal resource for scholars who are working on any number of topics,” Lawson says. “Whether it’s the Jacksonian era, or slavery or the War of 1812, Adams will have commented on it.”

The MHS also expects students to benefit from access to such an important primary source. Students can view images of the actual diary pages and examine Adam’s thoughts, in his own handwriting. In the process, they will get a feel for the man that they couldn’t get from reading history books alone.



*Top, a conservation technician repairs a page from one of the diaries and above, another of the threats needing treatment as the binding of one of the diary’s volumes is separating from the pages.*

PHOTOS COURTESY OF THE MASSACHUSETTS HISTORICAL SOCIETY



## CAPTURING ARTISTIC GENIUS

# Conservation of Dance Archives

**GRANTEE: DANCE HERITAGE COALITION, WASHINGTON, DC**

**GRANT AMOUNT: \$52,625**

**YEAR: 2004**

Often operating on a shoestring, dance companies generally lack the time and energy to focus on preserving their work. “They have the best of intentions, but when push comes to shove, companies have to pay the dancers and mount productions before they do anything else,” explains Barbara Drazin, project director for the Dance Heritage Coalition, in Washington, D.C.

Preservation problems are compounded by the fact that dance is such an ephemeral art form. While written dance notation systems exist, companies increasingly rely on videotape recordings to document their performances. But many of these recordings will ultimately be lost as tapes deteriorate and formats become obsolete. And because of improper storage, other critical aspects of a company’s heritage—photographs, posters, programs, reviews, costumes and sets and props—are also literally turning to dust.

It was against this backdrop that the Dance Heritage Coalition (DHC) — a nonprofit



*Save America's Treasures preserves the breadth of our national experience from what we build to what we imagine. Without its preservation grants, 20th century dance might only exist in the minds and muscles of dancers. Left, Bill T. Jones performance, "As I was Saying."*

PHOTO BY AL ZANYK, COURTESY OF THE WEXNER CENTER FOR THE ARTS

organization dedicated to the preservation of dance materials—sought a Save America's Treasures grant to begin to address the “desperate” preservation problems faced by three of the country's most celebrated dance troupes:

- The Martha Graham Dance Company, based in New York City, was founded in 1926 by the modern dance pioneer. The company had 80 years' worth of materials housed in a jumble of cardboard boxes stored in non-climate controlled warehouses. Among the items were hundreds of photographs, thousands of videotapes and original costumes from Graham's seminal Appalachian Spring.
- The Bill T. Jones/Arnie Zane Dance Company, based in New York City, was formed in 1982 by Jones and Zane, both dancers and choreographers. Zane has since died of AIDS. The company is known for Jones' avant-garde choreography and powerful performances dealing with such topics as racism, sexuality and AIDS. The company's materials were poorly stored in an off-site warehouse lacking climate control.
- The Mark Morris Dance Group, based in Brooklyn, N.Y., was founded in the 1980s. It is a widely acclaimed company known for its choreography drawn from diverse sources and strong musicality. The company's archives include more than 2,000 unsorted, poorly housed photographs and hundreds of videotapes, many of which represent the only remaining documentation of performances from the mid-1980s.



*The future legacy of many legendary artists, such as Martha Graham, often turns on very basic issues such as storage and providing an environment to safeguard the videotapes, documents and other key elements of their legacy.*

PHOTO: MARTHA GRAHAM DANCE COMPANY ARCHIVES, COURTESY OF THE DANCE HERITAGE COALITION

In 2004, The Dance Heritage Coalition received a \$52,625 SAT grant, which was matched by the Andrew W. Mellon Foundation. The DHC has used the grant to provide a preservation technician to assist each company with storage issues; to help identify more appropriate storage areas; to purchase the shelves, acid-free costume boxes and archival photo sleeves the companies need for proper storage; and to inventory and reformat videotapes.

The grant was significant because funding for dance preservation is scarce, Drazin says. Funders who support the arts often fail to support preservation activities, while funders who support preservation often focus on the humanities rather than the arts, she points out. And while the grant will not completely solve the three companies' preservation problems, “it represents an important start,” she said. “It gets the whole staff thinking about these issues.” Even more importantly, by stabilizing these collections, the grant will help assure that America's irreplaceable dance treasures will be available to scholars, other dance artists—and ultimately the public—for generations to come.

## PROMOTING COMMUNITY REVITALIZATION THROUGH RESTORATION

# U.S. Marine Hospital

*National Historic Landmark*

**GRANTEE: LOUISVILLE/JEFFERSON METROPOLITAN GOVERNMENT,  
LOUISVILLE, KENTUCKY**

**GRANT AMOUNT: \$375,000**

**YEAR: 2003**

In the mid-19th century, cities along major inland waterways faced a public health crisis: How were they to handle the growing number of mariners who had become ill with diseases like influenza, cholera, smallpox or yellow fever, and who had been cast off their vessels to fend for themselves? The problem went beyond the afflicted mariners, for those with communicable illnesses posed a threat to the citizenry at large.

The solution came in the form of a federal act, which called for the construction of a series of “inland marine hospitals” to treat sick and destitute boatmen. These hospitals marked one of the earliest examples of government-supported healthcare and were the precursor of the modern public health system.

The last surviving example of these institutions is Louisville’s U.S. Marine Hospital, completed in 1852. Robert Mills, the architect of the Washington Monument, designed the handsome, three-story Greek revival building. It was located near the Ohio River “with the belief that that sound of the water and the river breezes would be restorative to the ailing sailors who convalesced in the wide square rooms and broad front porches that faced the river;”

according to Rick Bell, director of the U.S. Marine Hospital Foundation.

The building was last used as a hospital in the 1930s, and over time, the building’s glory faded. By the 1970s, it was being used for records storage and to house the boiler plant for an adjacent healthcare center. Although the hospital had been designated a National Historic Landmark in 1997, by then, age and neglect had begun to take a severe toll. “With water leaking

through the plaster at many points and the 65-year-old boiler cranking out heat, more and more of the original plaster falls almost daily. Large sections of ceiling and wall give way on a regular basis,” a preservation official wrote. The building’s situation was so dire that in 2003, the National Trust for Historic Preservation put the Marine Hospital on its 11 Most Endangered Places list.

A campaign to save the building had already generated commitments for funding from the U.S. Army Corps of Engineers and the Kentucky Department of Transportation. However the \$375,000 Save America’s Treasures grant, awarded in 2003, was a pivotal moment, according to Joanne Weeter, the Louisville Metro historic preservation officer. “In the minds of many Louisville residents and officials, the building was simply a dirty, time-worn building that people



PHOTO BY RICK BELL

passed as they went to work,” she said. The federal SAT grant made it clear that the building was, indeed, of national significance. The grant helped “instill a sense of pride and stewardship” among Louisville residents and has been a catalyst for further financial support, she said.

The massive restoration project—which includes installing a new roof, restoring the porches and reconstructing the cupola that had once adorned the building—is expected to cost as much as \$9 million. But thanks to the SAT grant, roof and exterior wall repairs are currently underway. The restoration progress can be followed online through images from a web cam focused on the hospital.

In addition to saving a worthy building, officials hope that the hospital’s restoration will spark the economic resurgence of its surrounding inner city neighborhood. The city hopes to draw tourists to the area by including a visitor and interpretive center on the building’s first floor, with exhibits exploring the building’s link to Louisville’s maritime history. And in a nod to the hospital’s past, on upper floors, the restored hospital will house the Center for Community Health Education, Training and Research.

**“One thing that strikes the visitor to the Marine Hospital at Louisville is the perfect cleanliness of the entire building and the absence of anything like the ‘hospital smell’ so often found in institutions of this kind. The stairs, bare of carpet, gleam almost like marble, while the floors are so clean that one walks over them regretfully.”**

— FROM AN 1888 ARTICLE IN THE *LOUISVILLE COURIER-JOURNAL*



*Changing the U.S. Marine Hospital’s status on the National Trust for Historic Preservation’s 11 Most Endangered list included among other tasks, peeling away the walls, doorways and windows that enclosed the original exterior galleries.*

PHOTO BY RICK BELL



PHOTO BY CHRIS HUJE



*Workman cleaning a barrack wall. Using SAT funds, paint and putty were removed to reveal poems by Chinese immigrants.*

PHOTO COURTESY OF CALIFORNIA STATE DEPARTMENT OF PARKS AND RECREATION

### KEEPING ALIVE IMMIGRANT VOICES

## Angel Island Immigration Station Poetry Conservation

**GRANTEE: ANGEL ISLAND IMMIGRATION STATION FOUNDATION, SAN FRANCISCO, CALIFORNIA**

**GRANT AMOUNT: \$500,000**

**YEAR: 2000**

**H**idden beneath layers of paint and putty on the walls of barracks at the Angel Island Immigration Station is an extraordinary record of the hopes, fears and frustrations of immigrants seeking a new life in America. Those walls are covered with more than 200 poems written by Chinese immigrants detained at the Immigration Station in the early 20th century while awaiting entry decisions.

The Angel Island Immigration Station, located in the middle of San Francisco Bay, was the major port of entry to the United States for immigrants from Pacific Rim countries from 1910 to 1940. While people of many different nationalities were funneled through the station, the Chinese faced a uniquely discriminatory and grueling entry process because of the Chinese Exclusion Act of 1882. That act and subsequent laws barred entry to Chinese laborers. Those seeking entry had to prove that they were children of American citizens or meet other exceptions written into the law. Immigrants waited days, weeks and, in some cases, even years, while authorities investigated their claims. And while they waited, some composed poignant poems about their experience.

“In America, people might take a picture when they want to capture an experience, but for the Chinese, the tradition is, ‘I will write a poem,’” according to Erika Gee, director of education for the Angel Island Immigration Station Foundation (AIISF). In some cases, detainees used ink and brush; in others, they actually carved characters into the soft wooden walls with carving tools. While people of other nationalities also left writings on the walls, the most numerous—and most carefully crafted musings—are the poems written by the Chinese.

Some poems express the sadness and frustration immigrants experienced during the forced detention:

*Alone with my  
own shadow,  
handkerchief  
soaked in tears  
What crime did I  
commit to deserve  
this?*

— FROM A POEM AT  
THE ANGEL ISLAND  
IMMIGRATION  
STATION

*Dwelling in the wooden building, I give vent to despair  
Searching for a living while perching on a mountain—it's hard to earn glory  
Letters do not arrive, my thoughts in vain  
In bitterness and sadness, I watch for my early release.*

Other poems speak of lessons learned:

*When leaving home, don't reveal your money to prying eyes!  
On my pants I had six silver dollars  
I hung these pants on the bed, without thinking  
In a flash the money was stolen, and I'm so angry I cannot speak.*

In fact, this unique historical record was almost lost to posterity. In the early part of the 20th-century, immigration officials had apparently viewed the writings simply as a type of graffiti, and covered them over with paint and putty. It wasn't until a ranger rediscovered the poems in the 1970s that historians and scholars began to understand the amazing nature of the record on these walls.

“Nothing existing in print about the immigration experience written during this period comes close to rivaling the power of the poetry on Angel Island. The walls of the detention barracks thus become truly unique in that they are akin to a rare fragile manuscript,” the AIISF wrote in its application for a Save America's Treasures grant to conserve this incredible resource. Those poems—and, in fact, the whole immigration station itself—were threatened by years of neglect, which had left buildings unstable and their walls open to the harsh effects of humidity and salt air. In 2000, the foundation received a \$500,000 SAT grant to help save the poems.

The AIISF has used the grant, which was matched by funds from the state of California, to make the barracks building stable and watertight, to map out the location of poems (many of which are still covered by paint), to translate newly discovered poems, and to protect them all from further deterioration. A report on the poems will also guide interpretive exhibits and tours at the site, where the poems will be highlighted with the use of lights and audio programs. The AIISF has begun to work with the travel industry as well to promote Angel Island as a destination for both national and international visitors.

“I think anybody can relate to the feeling of being left out or excluded,” Gee says. But what makes the Angel Island visit so special is that people will learn about the detention experience through the voices of those who experienced it, she says. “It is the voices of these poets—the voyages they traveled, the hardships they tasted, the torment they endured and the mementos they left to encourage fellow lost souls — that personalizes and humanizes the experience of detainees at the Angel Island Immigration Station.”

RESTORING HOMES OF GREAT AMERICANS

# Rowan Oak, Home of William Faulkner

*National Historic Landmark*

**GRANTEE: UNIVERSITY OF MISSISSIPPI, OXFORD**

**GRANT AMOUNT: \$300,000**

**YEAR: 2001**

Every year, some 20,000 people visit Rowan Oak, the home of celebrated American author William Faulkner, hoping to learn more about the man by touring the place he lived and worked. Faulkner purchased the Greek revival home in Oxford, Mississippi, in 1930 and lived there until his death in 1962.

The home was a sanctuary of sorts for the famous writer. Its name refers to the wood of the Rowan tree, which was said to ward off evil, and to the oak, a symbol of strength. And it was

here that he entered into his period of greatest literary achievement.

The home, set among 33 acres of farmland and woods, is furnished much as it was at the time of Faulkner's death. His office is outfitted with his portable Underwood typewriter, a small fold-top desk and a few items like a bottle of ink and a bottle of horse liniment. The walls still carry Faulkner's penciled outline for his intricately plotted Pulitzer-prize winning novel, *A Fable*.

What visitors come away with is that Faulkner's "was a life lived without pretense. He kept things simple and comfortable," explains curator William Griffith. Visitors can also ponder how living in the antebellum house in a small town in Mississippi influenced Faulkner's work, which deals with such themes as the decline of the southern aristocracy and racial exploitation, Griffith says.

The 160-year old house — designated a National Historic Landmark in 1968 — was never meant to bear that kind of traffic that Faulkner's fame has brought, and the house was badly in need of both basic maintenance and modern upgrades to





*Workers strip paint as part of the restoration of William Faulkner's 160-year-old Rowan Oak home.*

PHOTOS COURTESY OF THE UNIVERSITY OF MISSISSIPPI

preserve its integrity and increase its safety, Griffith said.

The University of Mississippi, which owns the home, received a \$300,000 Save America's Treasures congressional challenge grant in 2001. The university used the federal funds to reinforce floors and staircases, and restore and repair plaster and wallpaper. The state of Mississippi provided matching funds that were used to install climate control, electrical and plumbing upgrades.

The repairs allow the house to continue to be used as a resource for scholars and other visitors, Griffith said. "And, of course visitors can learn a lot more if they aren't distracted by wallpaper falling down in the middle of a tour," he says.

Returning the house to its former glory was also a source of both pride and peace of mind for the university and the community, Griffith said. "The SAT grant allowed us to do the work that was necessary for the place to shine," he said. "It is the polishing cloth that makes the jewel shine."

## RENEWING ARCHITECTURAL GEMS

# Frederick C. Robie House

*National Historic Landmark*

**GRANTEE: FRANK LLOYD WRIGHT PRESERVATION TRUST, CHICAGO, ILLINOIS**

**GRANT AMOUNT: \$250,000**

**YEAR: 2002**

**W**ith its sweeping horizontal lines, dramatic overhanging roofs and long bands of art-glass windows, the Frederick C. Robie House in Chicago is considered the epitome of architect Frank Lloyd Wright’s “prairie style.” Built in 1910 for Robie, a wealthy Chicago manufacturer, the house was also the catalyst for a revolution in residential architecture. Nearly a century after its completion, its clean, unadorned lines and open, free-flowing spaces give the house an amazingly contemporary feel. The house was designated a National Historic Landmark in 1963 and was also named one of the 12 most important buildings of the 20th century by the American Institute of Architects.

A flat-roof is a challenge in a climate like Chicago’s that receives a great deal of snow each year. A roof that had been installed in the 1960s—and that had departed from Wright’s original design in some ways—had been failing for several years. Water penetration had compromised the wood and steel framing, and had damaged exterior masonry walls, interior plaster and the wooden housing for the building’s art-glass windows.

In 1997, the Frank Lloyd Wright Preservation Trust embarked on a 10-year, \$8 million external and internal renovation, designed to address damage and restore the house to its 1910 appearance. The Save America’s Treasures grant, awarded in 2000, was used to install a new roof, containing a watertight membrane and new, custom-made clay tiles like those that were incorporated in Wright’s original roof. Grant funds were also used to stabilize exterior masonry walls, conserve concrete decks, restore plaster and conserve 60 art glass windows. The SAT grant was matched by funds from the state of Illinois.

The SAT grant, coming at about the mid-point of the Preservation Trust’s effort to raise funds for the exterior portion of the renovation, was helpful not only for the monies it provided, but for spurring additional contributions to the ongoing renovation project. “It helps to have the backing and approval of the federal government,” according to Karen Sweeney, director of restoration. “The additional exposure created by the SAT grant generated additional donations.”

The Robie House is owned by the University of Chicago, but maintained by the Preservation Trust, which has continued to offer tours of the building throughout the renovation process. The renovation “certainly enhanced community perception of and pride in the structure,” according to Sweeney. “Once the exterior was completed, there was a marked increase in tourism to the site,” she said.

Along with the stunning design and beautiful spaces, visitors are impressed by some additional forward-thinking aspects of Wright’s work, she said. For example, even though the





*One of the foremost buildings of the 20th century, Frank Lloyd Wright's Robie House was the only one he fought to save from demolition—twice.*

ROBIE HOUSE INTERIOR,  
PHOTOGRAPHER: TIM LONG,  
COLLECTION OF FRANK  
LLOYD WRIGHT  
PRESERVATION TRUST.

automobile had barely been invented at the time of the house's construction, Wright included a three-car garage in the plans. He also included a central vacuum system in the house.

The Preservation Trust is now tackling the first phase of the interior renovation and continuing to raise funds for that portion of the project. When the restoration is complete, the house will not only have a new lease on life, but will offer generations of Americans an opportunity to experience Wright's genius first-hand.

*The remains of the 300-year old “LaBelle,” in which archaeologists uncovered more than a million artifacts that needed immediate conservation.*

PHOTOS COURTESY OF THE TEXAS HISTORICAL COMMISSION



## RESCUING THE COLONIAL PAST

# La Salle Shipwreck Conservation

**GRANTEE: TEXAS HISTORICAL COMMISSION, AUSTIN, TEXAS**

**GRANT AMOUNT: \$300,000**

**YEAR: 2002**

**I**n 1995, a team of marine archaeologists from the Texas Historical Commission (THC) discovered one of the most important shipwrecks ever found in North America — the remains of *La Belle*, a ship that French explorer Rene-Robert Cavelier, Sieur de La Salle, had sailed to the New World on a failed attempt to establish a colony along the Mississippi River.

What made the find extraordinary was not only that it was the ship of a famous explorer, but that the contents of the 300-year-old vessel — which had sunk in a storm in 1686 in Matagorda Bay off the coast of what is now Texas — were remarkably intact. Many objects were found exactly where they had been stowed in storage compartments in the vessel’s hull. And because the ship had been buried under several feet of sediment, an environment in which bacteria do not flourish, the objects — including organic materials like cloth, leather, rope and the wooden hull itself — were remarkably well-preserved.

The excavation of the ship produced more than a million artifacts altogether. These included wonderfully preserved wooden barrels and boxes still packed with goods intended for the colony, including tools, muskets, hunting equipment, brass pots, candlesticks and empty wine bottles. Archaeologists also found ornate brass cannons for defending the eventual colony. The excavation also unearthed items for trade with Indians, such as needles and hundreds of

thousands of tiny glass beads. The items amounted to “a kit for building a colony in the New World in the 17th century,” according to Jim Bruseth, director of the THC’s Archaeology Division.

But while the magnitude of the recovery constituted a “blessing of riches,” the enormous find also created an urgent challenge, Bruseth said. Each of the priceless items needed to be cleaned and treated to counteract the effects of centuries of saturation in seawater. If conservation could not be done expeditiously, many of the artifacts would deteriorate severely once they were exposed to air.

The Save America’s Treasures grant, awarded in 2002 for conservation of the artifacts, came at a critical period, after the project had exhausted \$1.4 million in state and private funds. Because the grant “was an endorsement of the great significance of our find,” it also helped spark additional contributions from a wide variety of other sources, according to Bruseth. In addition to the state of Texas, numerous foundations, corporations and individuals have contributed to the conservation effort.

As the objects are conserved, they are being made available to a consortium of seven museums along the coast of Texas. Exhibitions featuring these rare objects are expected to increase heritage tourism, a boon for the central Texas Gulf Coast economy, Bruseth pointed out.

Those exhibitions tell the story of LaSalle’s failed venture in the New World and reveal how the loss of a vessel possibly changed the course of North America’s history. La Salle—who had claimed the vast region surrounding the Mississippi River for France on an earlier expedition—was off looking for the Mississippi River on foot with a party of men in 1686 when La Belle was lost at anchor off the Texas coast. Had his vessel survived, and had La Salle eventually found his way up the Mississippi River to establish his French colony, would America’s mid-section be filled with French speaking inhabitants today?

No one can say for sure, but the amazing artifacts reclaimed with the help of an SAT grant, offer a tantalizing tale of a failed dream.



*Top, a specialist cleans one of the artifacts from LaSalle’s “LaBelle,” which archaeologists (above) brought up from the bottom of Matagorda Bay off the Texas coast.*

## SAFEGUARDING THE NATION'S HISTORICAL RECORD

# Preservation of Revolutionary War Documents

**GRANTEE: NEW JERSEY STATE ARCHIVES, TRENTON, NEW JERSEY**

**GRANT AMOUNT: \$347,000**

**YEAR: 2004**

**L**ocated between the British stronghold of New York City and the seat of the Continental Congress in Philadelphia, New Jersey was one of the main theaters of the Revolutionary War. Between 1775 and 1782, nearly 300 battles took place in this strategically important state.

Among the holdings of the New Jersey State Archives are tens of thousands of pages of war-related documents that touch upon every aspect of the conflict and that tell the story of the Revolutionary War from a variety of perspectives. Military records include eyewitness accounts of battles. Court papers describe the prosecution of criminals charged with sedition and treason. Council of Safety records document efforts to root out Loyalists in a state where a portion of the population remained faithful to the British Crown. Damage claims inventory the impact of the conflict on individuals and families—the homes and barns destroyed as armies marched through communities, the cows and sheep being taken to feed hungry troops, and the horses and oxen commandeered into service.

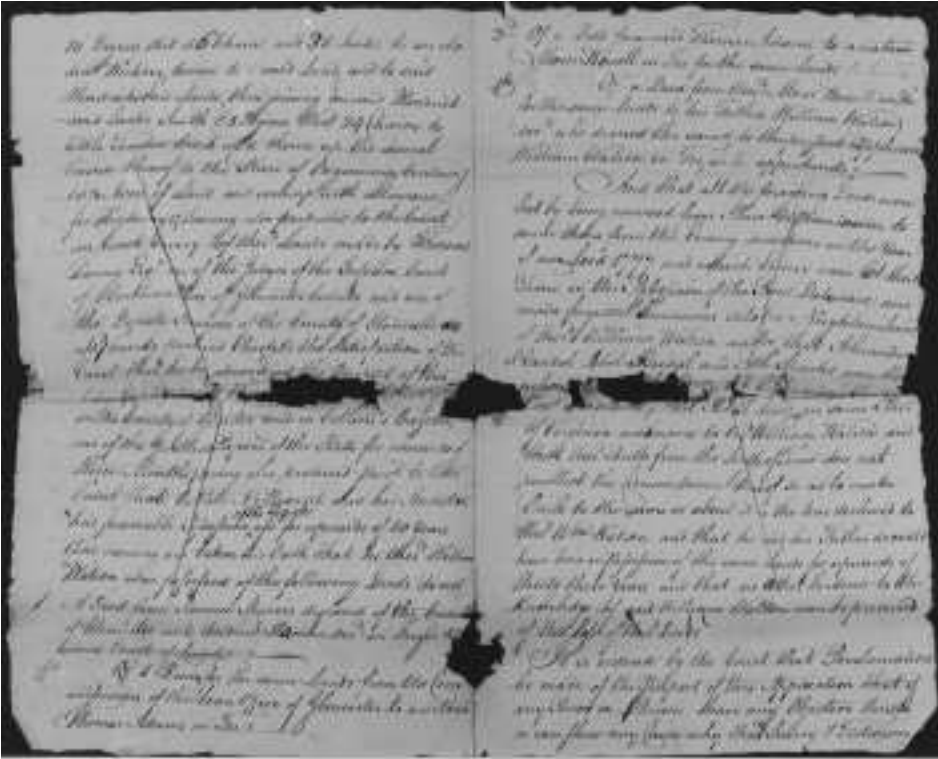
What makes this collection so significant is that it predates many of the documents held in the National Archives in Washington, DC, points out Joseph Klett, chief of the New Jersey State Archives. And because the documents deal with events of national significance, they are important not just to New Jersey, but to students of American history, as well.

In addition, many of the manuscripts in the archives' collection provide a sense of the personal impact of the war “that you might not get from more lofty documents,” Klett says. They contain accounts “by people unknown to the history books, telling us things that we didn't know before,” he says.

However, by the early 21st century, the 225-year-old records were suffering from the effects of time, handling, improper repairs and substandard storage conditions. Many had become so fragile that they could no longer be used for research or exhibition. And none of the collections was well enough preserved to allow for microfilming or scanning. Unless the documents were conserved, thousands of pages of documentation would continue to crumble and be lost to future generations, Klett said.

In 2004 the archives received a \$347,000 Save America's Treasures grant that generated a 1:1 match from the state—funds that otherwise would have been absorbed into the state's general treasury—to begin desperately needed conservation treatment of more than 5,000 pages of Revolutionary War documents.

The size of the SAT grant allowed the archives to consider preservation on a scale that would not have been possible under other grant programs, Klett said. Grants for this kind of conservation from other sources typically range from \$10,000 to \$20,000, and with grants of



that size an institution can tackle only a limited segment of their collection and must approach conservation in a piecemeal fashion. The SAT grant, by contrast, allowed the state archives to look at its full Revolutionary War collection, identify priorities and proceed with conservation of those groups of records most critical to the public and most in need of preservation, Klett said. “The SAT grant makes us better archivists because it allows archivists and record keepers to stand back and say, ‘What should we be doing? What’s the most important stuff here?’”

The New Jersey State Archives is about a third of the way through its three-year project of cleaning, repairing and deacidifying the manuscript pages. As the conserved material has come back from the conservator, the archivists have begun microfilming and scanning documents for inclusion on its website. “The public very soon will have access to documents that had been closed, or could not be fully read,” Klett said. Moreover, by putting the documents on its website, the state archives can now promote research into the Revolutionary War, and New Jersey’s role in it, “in ways that were not feasible prior to conservation treatment,” according to Klett. With the aid of the SAT grant, “we’re making it possible for new history to be written,” he said.

*Two examples of thousands of documents whose tears, fragmentation, discoloration, fraying and creases threaten to obliterate first-hand accounts of the Revolutionary War.*  
PHOTOS COURTESY OF THE NEW JERSEY STATE ARCHIVES

**“The galleys drew up very close to the ship, and a smart, dreadful firing there was such as my heart and eyes recoiled at. And I forbore not to say ‘alas’ for you my brethren on both sides. Who can behold this unnatural scene but with horror? Oh when, where and how will this unhappy contest end?”**

— ACCOUNT OF A NAVAL BATTLE ON THE DELAWARE RIVER, MAY 8, 1776

## RESTORING A NATIONAL PARK CROWN JEWEL

# Conservation of Cliff Dwellings

*World Cultural Heritage Site*

**GRANTEE: MESA VERDE NATIONAL PARK, CORTEZ, COLORADO**

**GRANT AMOUNT: \$1.5 MILLION**

**YEAR: 1999**

Every year, hundreds of thousands of visitors are drawn to Mesa Verde National Park to marvel at the multi-story cliff dwellings, built between 1150 and 1300 A.D. by the Northern San Juan Ancestral Pueblo culture. And visitors are amazed that dwellings built of stone and mud could have survived for 700 years, according to park officials.

But, in fact, the dwellings are not as immune to the ravages of time as they might appear. Although the sites on view to the public receive regular maintenance, these represent only a fraction of the 600 cliff dwellings under the care of the park. Many of these so-called “back country” sites had received little attention through the years, and some were deteriorating at an alarming rate. Centuries of exposure to sun and wind were causing plasters and surface finishes to fade and flake off, while changes in drainage patterns had resulted in water damage to some walls and foundations.

In the mid-1990s, the park had developed a comprehensive program of condition assessment of sites, architectural documentation, stabilization and monitoring to try to address the site-preservation backlog. The park also worked with experts from the University of Pennsylvania to begin to assess and document the condition of plastered surfaces in the cliff dwellings and to develop techniques for doing the needed repairs. Among other things, experts had to determine the best way to re-adhere flakes of 700-year-old plaster and identify a type of grout that would be compatible with the original mud-and-water mortar.

But then the question became where to find the funds—estimated at millions of dollars—to support conservation on the massive scale required to protect the most threatened cliff dwellings. Although Mesa Verde had long been considered one of the jewels of the National Park System—and had been named

*Mesa Verde's Cliff Palace is only one of a fraction of more than 600 cliff dwelling managed by the park. Using SAT funds, in-depth documentation revealed this site as a food re-distribution center.*

PHOTO COURTESY OF MESA VERDE NATIONAL PARK



the first World Cultural Heritage Site—a large-scale conservation project was well beyond the park’s regular maintenance budget. And even with the help of grants, in a typical year, the park might receive \$50,000 or \$100,000 for conservation work—“if we were lucky,” according to Linda Towle, chief of research and resource management.

The answer came in 1999, in the form of a \$1.5 million Save America’s Treasures grant. The grant—one of the largest ever awarded by the program—was matched by funds raised by the National Trust for Historic Preservation from American Express, the Colorado Historical Fund and private donations.

With that large infusion of funds, the park was able to greatly speed up its conservation efforts, accomplishing in a few years what otherwise might have required a decade or longer to complete, Towle said. The grant allowed the park to hire dozens of employees and to develop a cadre of trained staff who could perform the painstaking preservation tasks.

Altogether, with the SAT funds, the park was able to assess the condition and document the patterns of color use and symbols painted on the interiors of about 100 dwelling sites. Funds were then used to conserve 30 of the sites deemed most in need of preservation.

Some of the grant funds were also used to help the park do in-depth documentation of the construction and evolution of the dwellings. This provided new understanding of how the buildings were planned, how the rooms were used and even how many family groups lived in a given structure. This kind of analysis has now led the park to believe, for example, that Cliff Palace, one of the largest and best known of the dwellings, was actually a major ceremonial and food redistribution site.

A portion of the grant was also used to help visitors understand more about the conservation effort itself. The park stationed an interpreter at Spruce Tree House while conservation was in progress, to explain why and how the park was tackling the repair project. The park staff also trained tour guides from the Traveler’s Conservation Foundation, a charitable foundation formed by the United States Tour Operators Association, in documentation techniques so they could better inform their customers during visits to the park. Mesa Verde also began a series of Sister Park relationships with parks in Belize and Mexico, and shared the documentation and stabilization techniques developed with help of the grant.

Towle said that the timing of the SAT grant could not have been better. “The grant showed up at just the right time,” she said. “We had a trained staff in place, and our non-invasive techniques had been developed. It made a significant difference in the park’s ability to evaluate and manage these irreplaceable treasures.”



*Several generations of employees such as these in 1934 have helped stabilize these structures.*

PHOTO COURTESY OF MESA VERDE NATIONAL PARK



*The Sewall-Belmont House was one of dozens of Save America's Treasures projects recognized by the National Trust for Historic Preservation's multi-million dollar public affairs initiative with Home & Garden Television that raised matching funds and awareness for these restoration efforts.*

PHOTO COURTESY OF SEWALL-BELMONT HOUSE

## PRESERVING LANDMARKS OF DEMOCRACY

# Sewall-Belmont House Restoration

*National Historic Landmark*

**GRANTEE: NATIONAL WOMAN'S PARTY, WASHINGTON, D.C.**

**GRANT AMOUNT: \$500,000**

**YEAR: 1999**

Since 1929, the Sewall-Belmont House, located on Capitol Hill in Washington, DC, has been the headquarters of the National Woman's Party. It was also the home of the party's founder, Alice Paul, until 1972. Paul was a brilliant strategist and tireless suffrage leader who played a key role in the final phase of the struggle for women's right to vote. She employed dramatic, nonviolent resistance tactics—protest parades, White House demonstrations and hunger strikes—that finally achieved victory in 1920.

The headquarters is a handsome Federalist-style structure built by Robert Sewall in 1800. The building was named for him and for Alva Belmont, a staunch supporter of women's



suffrage, who donated funds to purchase the headquarters building. One of the nation's premier women's history sites, the house was designated a National Historic Landmark in 1974.

In the early 1990s, the National Woman's Party (NWP) decided to turn a portion of the home into a museum to tell the story of women's quest for full equality. The organization houses one of the largest intact suffrage collections in the country, including Susan B. Anthony's desk, political cartoons, banners carried during parades and pickets and the marble busts of famous suffragists. But while the collections were in stable condition, the building itself had suffered the effects of years of deferred maintenance. The mansard roof had deteriorated, windows were leaking and water had damaged structural members and walls.

In 1999, the Sewall-Belmont House received a \$500,000 Save America's Treasures grant for restoration. The building was one of only four projects—along with the Declaration of Independence, the U.S. Constitution and the Star-Spangled Banner—designated to receive a line-item appropriation in the original Save America's Treasures legislation.

With the assistance of the grant, the National Woman's Party was able to hire historic preservation experts to develop a detailed restoration plan and to undertake extensive repairs. Contractors replaced the roof and gutters, restored the windows, and repaired damaged masonry and brickwork on the house's exterior. Grants funds were also used to replace the HVAC system in the house, reinforce floors, replace leaky pipes and install a new accessible bathroom.

The grant helped the organization grapple with expensive repairs that would have otherwise been impossible to address in a timely manner. "Without the grant, we'd still be figuring out how to repair the house," says executive director Amy Conroy. Moreover, the restoration was planned in such a way that the NWP could keep the building open to the public during most of the process with minor disruption.

The grant was also helpful because the matching requirement "gave us a vehicle for talking to people" about the building's needs, Conroy said. The grant provided an opportunity to reach out to both new and old donors and SAT's matching requirement was a built-in incentive—"we could tell prospective donors that their dollars would be twice as effective," Conroy added. As a result, the NWP was able to make the \$500,000 match mainly through thousands of small donations. "I can almost count on the fingers of my hands the contributions that were \$5,000 or greater," Conroy says.

The renovations are now complete and the museum is proving a popular draw for tourists and school groups. And one added benefit of the house's restoration is that the building is now suitable for rental for special events, which adds life and economic vitality to this historic house.

## STABILIZING THE VANISHING PAST

# Kinishba Ruins Stabilization

*National Historic Landmark-Watch List*

**GRANTEE: WHITE MOUNTAIN APACHE TRIBE, WHITERIVER, ARIZONA**

**GRANT AMOUNT: \$283,000**

**YEAR: 2002**

In a spectacular setting in a pine-rimmed Arizona valley lie the massive ruins of an ancestral Pueblo village known as Kinishba, an Apache term meaning “brown house.” The village, which was inhabited beginning in 1150 A.D., includes several multi-level, apartment-style buildings, skillfully crafted of sandstone, mortar and ponderosa pine poles. Altogether, there were at least 600 rooms in the complex, making it one of the largest such villages of its type and period.

The inhabitants—ancestors of present day Hopis and Zunis—were maize farmers who abandoned the site in the 1400s. Oral traditions indicate that the occupants left this village to pursue destinies to the north. “This was a powerful cultural complex with many important spiritual aspects to it,” says John Welch, a heritage stewardship expert who was formerly the historic preservation officer for the White Mountain Apache Tribe. The site is on Apache tribal lands.

Over the centuries, wind and water had eaten away at the mortar that held Kinishba’s buildings together, and gradually the structures collapsed into great mounds of stone and debris. In the 1930s and 40s, the venerable University of Arizona archaeologist Byron Cummings had recognized the importance of the site and, working with Apache masonry workers, had undertaken an ambitious effort to excavate and reconstruct some of the buildings. His idea was to “use them as a source of American Indian pride, education and tourist-related education,” according to Welch. Although his project was well-intentioned, the field of masonry ruins preservation was in its infancy, and Cummings—who worked on the project into his eighties—unwittingly may have done more harm than good. He rebuilt more than 140 of the rooms and installed flat roofs made from concrete that were not in keeping with the character of the site and used inappropriate materials in walls, among other changes. And almost before the work was finished, Cummings’ reconstruction began to deconstruct.

Even so, the site had long been popular with tourists, and after Kinishba was designated a National Historic Landmark in 1964, its popularity continued to grow. By the 1990s as many as 10,000 visitors a year were flocking to the unsupervised site, which could be accessed by a rough road running through the Apache tribal lands. People scrambling over the ruins and poking around the unstable rooms posed a threat both to the site and to themselves, and some visitors were partying and drinking in the plazas and ceremonial rooms that American Indians considered sacred space, Welch remarked. Each of Kinishba’s primary groups had been built around a central courtyard or plaza that was an important area for ceremonies and other group activities in the Pueblo culture, which was a highly communal and cooperative society, according to Welch.



*The Kinishba ruins are an example of how successive generations have cared for the priceless legacy of their ancestors, most recently with a SAT award to stabilize and restore a sacred sense of place.*

PHOTO COURTESY OF  
THE WHITE MOUNTAIN  
APACHE TRIBE

Recognizing that a total reconstruction of Kinishba’s buildings would be “fantastically expensive,” the tribe opted instead to leave the area as ruins. “We focused on the preservation of the form and outline of the original pueblo, together with examples of the ingenious Apache masonry from the 1930s,” Welch said. “The setting is spectacular, and all of the affected tribes wanted people to experience what it was like to walk quietly through this ancient ruin and experience a sense of place, and to be able to walk through the plaza and feel surrounded by the community.”

The Kinishba restoration was conceived as part of a larger project to redevelop the Fort Apache historic district in an effort to expand heritage tourism and generate additional revenue for the tribe. This approach—detailed in a preservation and visitor use plan developed in 1997 in conjunction with the National Park Service—appealed to the Save America’s Treasures program, which in 2002 awarded the White Mountain Apache tribe a \$283,000 grant. “There aren’t any other grants of this size available for these types of projects, so it was an absolutely critical, keystone grant,” Welch says. The SAT grant spurred a matching grant from the Arizona State Heritage Fund, administered by Arizona State Parks. The National Park Service also joined in the effort, helping to train a cadre of local tribal members in masonry ruins preservation techniques.

The workers set about removing historically incompatible materials used in the Cummings reconstruction, clearing away debris, stabilizing walls and capping them so they would shed water better. Without the SAT grant, “we would have frittered away with week-long masonry ruins preservation workshops until I was older and grayer than Byron Cummings, and this place still would have looked about the same,” Welch said.

## APPENDIX

### SAVE AMERICA'S TREASURES AWARDS, 1999–2005

Save America's Treasures awards—both its competitive and congressionally designated grants—from 1999 through 2005\* helped address the most prevalent threats to projects representing the whole diversity of our national experience from restoring places and buildings to conserving journals and collections to rescuing steam engines and artistic works. Congressional designations or earmarks in general are responsive to a community's interest in preserving their local or regional cultural or historic treasures. The competitive awards focus on access, equity and excellence, using a rigorous process and the benchmark standards of the National Historic Landmarks program to evaluate and address the threats to our nation's most significant treasures. Together, Save America's Treasures has awarded more than \$217 million matched 1:1 by funds from states, localities, corporations, foundations and individuals. The overwhelming majority of the 233 National Historic Landmarks to receive Save America's Treasures funding were awarded through the competitive program and these grants were critical in raising the percentage of NHLs reported in good condition.

However, these NHLs represent only a fraction of the breadth and scale of the nation's cultural and historic legacy held in trust for all Americans. This report has highlighted the value of this larger legacy, the very real threats to its future and how SAT's relatively small investment has made a difference in galvanizing public and private efforts in carrying forward the work of generations in keeping this legacy alive. Every one of the grants in this table represent the efforts of engineers, dancers, historians, archivists, conservators, carpenters, plumbers, masons and hundreds of others who have contributed with the help of SAT to rescuing, restoring and saving these irreplaceable pieces of our democracy and national story.

\*Awards represented in this table are subject to cancellation for failure to meet requirements.

*Despite its looks, this ancient wooden figure is fragile. Without care and conservation, this Hawaiian religious image is subject to harm from termites, humidity and other environmental threats.*

PHOTO COURTESY OF THE BISHOP MUSEUM



NAME & LOCATION	AMOUNT	YEAR	TYPE
<b>ALABAMA</b>			
Bethel Baptist Church, Birmingham	\$ 215,000	2005	C,NHL
Boligee Street Historic Preservation	\$ 400,000	2005	E
Gaineswood, Demopolis	\$ 260,000	2005	C, NHL
King Memorial Baptist Church, Montgomery	\$ 100,000	2005	E, NHL
Somerville Courthouse , Somerville	\$ 95,000	2005	E
Winston Courthouse, Double Springs	\$ 95,000	2005	E
Grand Jury Building, Eutaw	\$ 429,639	2004	E
Pastime Theatre, Winfield	\$ 49,385	2004	E
Pond Spring (Gen. Joseph Wheeler Home), Hillsboro	\$ 148,152	2004	E
Ward Chapel AME Episcopal Church & Museum, Prattville	\$ 197,535	2004	E
Greene County Courthouse Square Historic District, Eutaw	\$ 298,000	2003	E
Oral History Recordings, Tuskegee Airmen National Historic Site, Tuskegee	\$ 162,000	2002	C
Fort Mitchell, Phenix City	\$ 300,000	2002	E, NHL
Harrison Brothers Hardware, Huntsville	\$ 100,000	2002	E
Pickens County Courthouse, Carrollton	\$ 100,000	2002	E
USS Alabama, Mobile	\$ 250,000	2002	E, NHL
Founders Hall, Athens State University	\$ 100,000	2001	E
Huntsville Depot, Huntsville	\$ 75,000	2001	E
National Voting Rights Museum, Selma	\$ 249,000	2001	E
Pond Spring (Gen. Joseph Wheeler Home), Hillsboro	\$ 362,000	2001	E
Princess Theater, Decatur	\$ 125,000	2001	E
Rosa Parks Museum, Troy State Univ.-Montgomery	\$ 404,000	2001	E
Vulcan Statue, Birmingham	\$ 1,497,000	2001	E
Saturn V Rocket, Huntsville	\$ 700,000	2000*	E
Tannehill / Brierfield Ironworks, McCalla	\$ 250,000	2000	E
Sloss Furnace, Birmingham	\$ 207,275	1999	C, NHL
Alabama Competitive:	\$ 844,275		4
Alabama Earmark:	\$ 6,339,711		23
<b>Alabama Total Funding:</b>	<b>\$ 7,183,986</b>		<b>27</b>

## ALASKA

1934-1935 Alaska College Expedition Collection, Fairbanks	\$ 163,000	2005	C
Alyeska Roundhouse	\$ 200,000	2005	E
Japonski Island Boathouse, Sitka	\$ 325,000	2005	C, NHL

**C** = competitive award  
**E** = congressional earmark  
**NHL** = National Historic Landmark

NAME & LOCATION	AMOUNT	YEAR	TYPE
Five Fingers Lighthouse, Juneau	\$ 197,535	2004	E
Judge Wickersham House, Juneau	\$ 298,000	2003	E
Alaska Moving Image Preservation, Anchorage	\$ 500,000	2002	E
Kennecott Archives, Wrangell-St. Elias NP&P	\$ 61,190	2001	C
First Avenue Historic District, Fairbanks	\$ 299,000	2001	E
Point Retreat Lighthouse, near Juneau	\$ 299,000	2001	E
Sitka Pioneer Home, Sitka	\$ 150,000	2000	E
Unalaska Aerology Building, Unalaska	\$ 100,000	2000	E
Alaska Native Heritage Center, Anchorage	\$ 730,980	1999	C
Fort Egbert, Eagle	\$ 50,000	1999	C,NHL
Recreation Hall, Kennecott Mines, Wrangell - St. Elias NP&P	\$ 75,000	1999	C, NHL
Alaska Competitive:	\$ 1,405,170		6
Alaska Earmark:	\$ 2,043,535		8
<b>Alaska Total Funding:</b>	<b>\$ 3,448,705</b>		<b>14</b>

## ARIZONA

Ansel Adams Collection, Tuscon	\$ 270,000	2005	C
Mission San Xavier del Bac, Patronato San Xavier, Tucson	\$ 250,000	2004	C, NHL
Taliesen West, Scottsdale	\$ 74,076	2004	E, NHL
Navajo Nation Council Chamber, Window Rock	\$ 250,000	2003	C, NHL
Vista del Rio, Tucson	\$ 50,000	2003	E
Kinishba Ruins, Whiteriver	\$ 283,000	2002	C
Phoenix Indian School Memorial Hall, Phoenix	\$ 200,000	2002	C, NHL
Titan Missile Museum, Tucson	\$ 200,000	2001	E
The Pottery Project, Tucson	\$ 400,000	2000	C
Honanki Cliff Dwellings, Coconino NF, Sedona	\$ 94,310	1999	C
Mission San Jose de Tumacacori, Tumacacori NHP	\$ 85,500	1999	C, NHL
Theodore Roosevelt School, Fort Apache	\$ 313,000	1999	C
Vail Ranch House, Sonoita	\$ 95,300	1999	C
Arizona Competitive:	\$ 2,241,110		10
Arizona Earmark:	\$ 324,076		3
<b>Arizona Total Funding:</b>	<b>\$ 2,565,186</b>		<b>13</b>

## ARKANSAS

Eureka Springs Historic Auditorium	\$ 248,000	2003	E
Lakeport Plantation Home, Lake Village	\$ 320,000	2002	C
Great Hall, Camp Ouachita, Thornburg	\$ 365,000	2002	E
Central High School NHS, Little Rock	\$2,000,000	2001	E, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Central High School NHS, Little Rock	\$ 500,000	2000	C, NHL
Arkansas Competitive:	\$ 820,000		2
Arkansas Earmark:	\$2,613,000		3
<b>Arkansas Total Funding:</b>	<b>\$3,433,000</b>		<b>5</b>

## CALIFORNIA

Anthropology Audio Visual Collection, Berkeley	\$ 180,000	2005	C
Bodie Historic Mining District, Bridgeport	\$ 275,000	2005	C, NHL
First Church of Christ, Berkeley	\$ 550,000	2005	C, NHL
History of New American Music Preservation Project, Berkeley	\$ 180,000	2005	C
El Gracis Train Depot, Needles	\$ 200,000	2005	E
Monterey Jazz Festival Audio Collection, Stanford	\$ 225,000	2005	C
Pasadena Playhouse State Theatre of California, Pasadena	\$ 200,000	2005	C
Rios Caledonia Adobe, Paso Robles	\$ 200,000	2005	E
Old U.S. Mint, San Francisco	\$ 300,000	2005	E, NHL
Locke Historic Building House, Locke	\$ 500,000	2004	C,NHL
Thomas Hansford William House, Gold Discovery Park Association, Coloma	\$ 200,000	2004	C, NHL
Southwest Museum of the American Indian Collection, Los Angeles	\$ 500,000	2004	C
R. Buckminster Fuller Recordings at Stanford University, Stanford	\$ 128,000	2004	C
Leo Carillo Ranch, Carlsbad	\$ 197,535	2004	E
Emporium Building, San Francisco	\$ 197,535	2004	E
Estudillo Mansion, San Jacinto	\$ 246,919	2004	E
Fremont Adobe, Monterey	\$ 148,152	2004	E
Lopez Adobe, San Fernando	\$ 148,152	2004	E
Anthropology Collection, Santa Barbara Museum of Natural History, Santa Barbara	\$ 82,500	2003	C
SS Jeremiah O'Brien, San Francisco	\$ 200,000	2003	C,NHL
Fox Theater, Stockton	\$ 199,000	2003	E
Touro University School of Nursing, Vallejo	\$ 248,000	2003	E
Gamble House, Pasadena	\$ 350,000	2002	C
Keystone-Mast Stereographic Collection, Riverside	\$ 500,000	2002	C
Pier 1, San Francisco Port of Embarkation, Golden Gate National Recreation Area, San Francisco	\$ 341,000	2002	C, NHL
Ferryboat Berkeley, San Diego	\$ 200,000	2001	C
Grabhorn Institute for the Printing Arts, San Francisco	\$ 50,000	2001	C
U.S.S. Hornet, Alameda	\$ 150,000	2001	C, NHL
Tachi-Yokut History & Cultural Center, Coalinga	\$ 274,000	2001	E
Angel Island Immigration Station, Tiburon	\$ 500,000	2000	C, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Knight Foundry, Sutter Creek	\$ 250,000	2000	C
Mission San Juan Capistrano, San Juan Capistrano	\$ 320,000	2000	E
Perimeter Fence, Manzanar NHS	\$ 150,000	1999	C, NHL
Saving the Silent Films, San Francisco	\$ 1,000,000	1999	C
California Competitive:	\$ 6,711,500		22
California Earmark:	\$ 2,679,293		12
<b>California Total Funding:</b>	<b>\$ 9,390,793</b>		<b>34</b>

## COLORADO

Elitch Gardens Theatre, Denver	\$ 300,000	2005	C
Naropa Audio Archive, Naropa University, Boulder	\$ 100,000	2003	C
Montrose City Hall	\$ 248,000	2003	E
Colorado Fuel & Iron Company Archives, Pueblo	\$ 102,000	2002	C
Yellow Jacket and Shields Pueblos Artifact Collections, Cortez	\$ 65,000	2002	C
Collections, Mesa Verde NP	\$ 356,350	2001	C
Museo de las Americas, Denver	\$ 110,000	2001	E
Old First National Bank, Telluride	\$ 250,000	2000	E, NHL
Cliff Dwellings, Mesa Verde NP	\$ 1,497,672	1999	C
San Juan Mining District Structures, Hinsdale & San Juan	\$ 64,806	1999	C
Southwest Colorado Collections, Dolores	\$ 176,135	1999	C
Colorado Competitive:	\$ 2,911,963		9
Colorado Earmark:	\$ 358,000		2
<b>Colorado Total Funding:</b>	<b>\$3,269,963</b>		<b>11</b>

## CONNECTICUT

First Congregational Church	\$ 300,000	2005	E
Weir Farm, Wilton	\$ 147,916	2005	E, NHL
Joseph Webb House, Webb-Deane-Stevens Museum, Wethersfield	\$ 150,000	2004	C, NHL
Litchfield Meetinghouse, First Congressional Church of Litchfield, Litchfield	\$ 200,000	2004	C, NHL
Cheney Brothers Machine Shop, Manchester	\$ 200,000	2004	C, NHL
Avery Point Lighthouse, Groton	\$ 98,768	2004	E
Henry Whitfield House, Guilford	\$ 148,152	2004	E
John Rogers Sculpture Groups and Studio, New Canaan	\$ 95,000	2003	C, NHL
Lyme Art Colony Panel Paintings, Florence Griswold House, Old Lyme	\$ 150,000	2003	C, NHL
Oral History, American Music, Yale University School of Music and Library, New Haven	\$ 148,000	2003	C
Charles W. Morgan, Mystic Seaport, Mystic	\$ 343,000	2003	E, NHL



NAME & LOCATION	AMOUNT	YEAR	TYPE
Wadsworth Athenaeum Museum of Art, Hartford	\$ 250,000	2002	C
Florence Griswold Museum, Old Lyme	\$ 100,000	2002	E, NHL
Hill-Stead Museum, Farmington	\$ 115,000	2002	E, NHL
Mark Twain House Annex, Hartford	\$ 998,000	2001	E, NHL
Mark Twain House (Nook Farm), Hartford	\$2,000,000	2000	E, NHL
Connecticut Competitive	\$ 1,193,000		7
Connecticut Earmark	\$ 4,250,836		9
<b>Connecticut Total Funding</b>	<b>\$ 5,443,836</b>		<b>16</b>

## DELAWARE

Bellance Air Service Hanger	\$ 300,000	2005	E
Overfalls Lightship WLV539, Lewes	\$ 275,000	2005	C
Smyrna Opera House & Town Hall, Smyrna	\$ 298,000	2003	E
New Castle Courthouse, New Castle	\$ 200,000	2002	C, NHL
Lewes Maritime Park, Lewes	\$ 998,000	2001	E
Delaware Competitive	\$ 475,000		2
Delaware Earmark	\$ 1,596,000		3
<b>Delaware Total Funding</b>	<b>\$ 2,071,000</b>		<b>5</b>

## DISTRICT OF COLUMBIA

Decatur House	\$ 100,000	2005	E, NHL
The Octagon	\$ 225,000	2005	C, NHL
Revolutionary War Orderly Books	\$ 67,000	2005	C
Mary Church Terrell House	\$ 260,000	2004	C, NHL
Bureau of American Ethnology Photograph Collection, Smithsonian Institution	\$ 153,500	2003	C
Washington Star Photograph Collection, District of Columbia Public Library	\$ 75,000	2003	C
World Trade Center Model, Octagon Museum Prints & Drawings Collection	\$ 62,000	2002	C
Scurlock Photographic Studio Records, Smithsonian Institution	\$ 125,000	2002	C
Tudor Place	\$ 100,000	2002	C, NHL
Carnegie Library at Mount Vernon Square	\$ 390,000	2001	C
Woodrow Wilson House	\$ 150,000	2001	C
Anderson Cottage	\$ 750,000	2000	C, NHL
Historic Sound Recording Collections, Smithsonian Institution	\$ 750,000	2000	C
The Charter Murals, National Archives Building	\$ 500,000	2000	C
Three Collections of American Dance, Dance Heritage Coalition	\$ 90,000	2000	C
Apollo Space Program Artifacts, National Air & Space Museum	\$ 1,350,000	1999	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Artwork Collection, National Anthropological Archives, Smithsonian Insitution	\$ 228,664	1999	C
Benjamin B. Ferencz Collection, US Holocaust Memorial	\$ 54,736	1999	C
Congressional Cemetery	\$ 52,880	1999	C
Index of American Design, National Gallery of Art	\$ 52,500	1999	C
Permanent Collection of Sculpture, National Gallery of Art	\$ 50,310	1999	C
Washington Monument	\$ 1,131,242	1999	C
Sewall-Belmont House	\$ 500,000	1999	E, NHL
Star-Spangled Banner	\$3,000,000	1999	E
DC Competitive	\$ 6,617,832		21
DC Earmark	\$3,600,000		3
<b>DC Total Funding</b>	<b>\$ 10,217,832</b>		<b>24</b>

## FLORIDA

Singing Tower at Bok Sanctuary, Lake Wales	\$ 450,000	2005	C, NHL
Ximenez-Fatio House, St. Augustine	\$ 200,000	2004	C, NHL
Sears Art Deco Tower, Miami	\$ 123,460	2004	E
Eagle Film City/Richard Norman Silent Film Studios, Jacksonville	\$ 225,000	2003	C
Biltmore Hotel & Complex, Coral Cables	\$ 795,000	2003	E
Ferdinand Magellan, Presidential Pullman Railroad Car, Hollywood	\$ 250,000	2002	C, NHL
Tampa Bay Hotel, Tampa	\$ 400,000	2002	C, NHL
Ponce de Leon Hotel, Flagler College, St. Augustine	\$ 400,000	2001	C, NHL
Colony Theater, Miami Beach	\$ 835,000	2001	E
Osceola County Courthouse, Kissimmee	\$ 499,000	2001	E
Historic buildings, Tarpon Springs	\$ 150,000	2000	E
Ca d' Zan, Sarasota	\$ 353,147	1999	C
Pelican Island NWR, Sebastian	\$ 57,711	1999	C, NHL
Florida Competitive	\$ 3,305,858		8
Florida Earmark	\$ 2,402,460		5
<b>Florida Total Funding</b>	<b>\$ 4,738,318</b>		<b>13</b>

## GEORGIA

AIDS Memorial Quilt, Atlanta	\$ 97,550	2005	C
Albany Theatre	\$ 150,000	2005	E
Central of Georgia's Gray Building, Savannah	\$ 290,000	2005	C, NHL
Morehouse College African American Archival Program	\$ 100,000	2005	E
Stewart County Courthouse	\$ 125,000	2005	E
Andrew Low House, Savannah	\$ 250,000	2004	C, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Peabody Awards Collection at the University of Georgia, Athens	\$ 350,000	2004	C
Grand Opera House, Mercer University, Macon	\$ 246,919	2004	E
Hardman Art Building, Mercer University, Macon	\$ 148,152	2004	E
Civil War Naval Flag Collection, Port Columbus National Civil War Naval Museum, Columbus	\$ 68,000	2003	C
North End Plantation Tabby Buildings, Ossabaw Island	\$ 400,000	2003	C
Battlefield Park Heritage Center	\$ 298,000	2003	E
Ma Rainey Museum of the Blues	\$ 149,000	2003	E
Horton House, Jekyll Island	\$ 250,000	2001	C
Ebenezer Baptist Church, Martin Luther King, Jr. NHS	\$ 620,398	1999	C
Georgia Competitive	\$ 2,325,948		8
Georgia Earmark	\$ 1,217,071		7
<b>Georgia Total Funding</b>	<b>\$ 3,543,019</b>		<b>15</b>

## HAWAII

Chamberlain House, Honolulu	\$ 310,000	2002	C
Hawaiian Cultural Collection, Bishop Museum, Honolulu	\$ 75,000	2002	C
Bishop Museum Moving Image Collection, Honolulu	\$ 50,000	2002	E
Koloko Fishpond, Koloko-Honokau NHP	\$ 200,000	2001	C
USS Missouri, Honolulu	\$ 300,000	2000	C
Hawaii Competitive	\$ 885,000		4
Hawaii Earmark	\$ 50,000		1
<b>Hawaii Total Funding</b>	<b>\$ 935,000</b>		<b>5</b>

## IDAHO

Carey Act Maps, Idaho State Historical Society, Boise	\$ 73,000	2002	C
Experimental Breeder Reactor 1, Scoville	\$ 320,000	1999	C, NHL
Idaho Competitive	\$ 393,000		2
Idaho Earmark	\$ 0		0
<b>Idaho Total Funding</b>	<b>\$ 393,000</b>		<b>2</b>

## ILLINOIS

Carlson Cottage, Chicago	\$ 250,000	2005	C
Chicago Urban League Records, Chicago	\$ 100,000	2005	C
Native American Archaeological Collection, Kampsville	\$ 325,000	2005	C
Orpheum Theatre	\$ 250,000	2005	E
Carl Sandburg Collection at the Univ. of Illinois at Urbana-Champaign, Urbana	\$ 239,000	2004	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Adlai Stevenson House, Mettawa	\$ 98,768	2004	E
Feehan Memorial Library, Mundelein	\$ 197,535	2004	E
DuPage Theatre, Lombard	\$ 296,303	2004	E
Fountain of Time, Chicago	\$ 250,000	2003	C
Riverside Water Tower, Riverside	\$ 275,000	2003	C, NHL
Teeple Barn, Elgin	\$ 149,000	2003	E
Columbus Park, Chicago	\$ 200,000	2002	C
North American Ethnographic and Archaeological Collection, Field Museum, Chicago	\$ 400,000	2002	C
Hegeler-Carus Mansion, LaSalle	\$ 200,000	2002	E
Ayer American Indian History Collection, Chicago	\$ 125,000	2000	C
Cahokia Mounds Archaeological Collection, Springfield	\$ 55,000	2000	C
Frederick C. Robie House, Chicago	\$ 250,000	2000	C, NHL
Glessner House, Chicago	\$ 250,000	2000	C, NHL
Aurora Civil War Memorial, Aurora	\$ 300,000	2000	E
Jane Addams / Hull-House Photograph Collection, Chicago	\$ 92,876	1999	C
Poetry Magazine Archives, Chicago	\$ 125,805	1999	C
Illinois Competitive	\$ 2,937,681		14
Illinois Earmark	\$ 1,491,606		7
<b>Illinois Total Funding</b>	<b>\$ 4,429,287</b>		<b>21</b>

## INDIANA

Vehicle Collection of Studebaker National Museum, South Bend	\$ 168,900	2005	C
AME Church, Madison	\$ 99,000	2003	E
Eleutherian College, Lancaster	\$ 200,000	2002	E, NHL
Madame Walker Theatre Center, Indianapolis	\$ 250,000	2001	C, NHL
Indiana Cotton Mill, Cannelton	\$ 250,000	2000	C, NHL
Indiana Competitive	\$ 668,900		3
Indiana Earmark	\$ 299,000		2
<b>Indiana Total Funding</b>	<b>\$ 967,900</b>		<b>5</b>

## IOWA

Hoyt Sherman Place Theater	\$ 300,000	2005	E
Amana Mill Race, Amana	\$ 295,000	2004	C, NHL
Dubuque Shot Tower, Dubuque	\$ 295,000	2004	C
Steamboat William M. Black, Dubuque	\$ 255,637	2004	C, NHL
Karl L. King Band Shell, Fort Dodge	\$ 249,882	2004	E
Des Moines Library, Des Moines	\$ 298,000	2003	E

NAME & LOCATION	AMOUNT	YEAR	TYPE
Grand Opera House, Dubuque	\$ 248,000	2003	E
Iowa Battle Flag Collection, Des Moines	\$ 144,000	2002	C
Englert Theatre, Iowa City	\$ 365,000	2002	E
Park Inn Hotel, Mason City	\$ 500,000	2001	C
Van Allen & Son Department Store, Clinton	\$ 200,000	2001	C, NHL
Woodbury County Courthouse, Sioux City	\$ 300,000	2000	C, NHL
Iowa Competitive	\$ 1,989,637		7
Iowa Earmark	\$ 1,460,882		5
<b>Iowa Total Funding</b>	<b>\$ 3,450,519</b>		<b>12</b>

## KANSAS

Murphy-Bromelsick House, Lawrence	\$ 98,768	2004	E
Augusta Theatre, Augusta	\$ 148,152	2004	E
Kingman County Courthouse, Kingman	\$ 199,000	2003	E
Sappa Park House	\$ 8,000	2003	E
Orpheum Theatre, Wichita	\$ 200,000	2002	E
Quindaro Archaeological Site, Kansas City	\$ 200,000	2002	E
Kansas Cosmosphere & Space Center, Hutchinson	\$ 77,150	2001	C
Chase County Courthouse, Cottonwood Falls	\$ 250,000	2000	C
Haskell Indian Nations Archives Collections, Lawrence	\$ 50,000	1999	C
Kansas Competitive	\$ 377,150		3
Kansas Earmark	\$ 853,920		6
<b>Kansas Total Funding</b>	<b>\$ 1,231,070</b>		<b>9</b>

## KENTUCKY

Beringer-Crawford Museum collections	\$ 100,000	2005	E
Jefferson Community College	\$ 100,000	2005	E
Old Warren County Courthouse	\$ 250,000	2005	E
Metropolitan Hotel, Paducah	\$ 246,919	2004	E
Old State Capitol Paintings, Frankfort	\$ 74,076	2004	E
Sunny Hill Pavilion, Iroquois Park, Louisville	\$ 197,535	2004	E
United States Marine Hospital, Louisville	\$ 375,000	2003	C, NHL
Brinton House, Perryville	\$ 248,000	2003	E
Farnsley-Kauffman House, Louisville	\$ 199,000	2003	E
West Main Street, Louisville	\$ 240,000	2003	E
Appalshop Archive, Whitesburg	\$ 135,000	2002	C
City Archives, Paducah	\$ 250,000	2002	E
McDowell House, Danville	\$ 150,000	2002	E, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Squire Earick House, Louisville	\$ 150,000	2002	E
Belle of Louisville, Louisville	\$ 499,000	2001	E, NHL
Hopewell Museum, Paris	\$ 249,000	2001	E
Loudoun House, Lexington	\$ 748,000	2001	E
African American Heritage Center, Trolley Barn Complex, Louisville	\$ 1,000,000	2000	E
River Heritage Museum, Paducah	\$ 300,000	2000	E
Kentucky Competitive	\$ 510,000		2
Kentucky Earmark	\$ 5,001,530		17
<b>Kentucky Total Funding</b>	<b>\$ 5,511,530</b>		<b>19</b>

## LOUISIANA

Bogalusa City Hall, Bogalusa	\$ 98,768	2004	E
Frank Theater, Abbeville	\$ 98,768	2004	E
Grand Opera House of the South, Crowley	\$ 148,152	2004	E
McKinley High School, Baton Rouge	\$ 98,768	2004	E
Municipal Auditorium, Shreveport	\$ 98,768	2004	E
Gretna Post Office, Gretna	\$ 199,000	2003	E
New Orleans Notarial Archives, New Orleans	\$ 64,000	2002	C
Fort Pike, New Orleans	\$ 200,000	2002	E
Oakland Cemetery, Shreveport	\$ 365,000	2002	E
McNeill Street Pumping Station, Shreveport	\$ 150,000	2001	C, NHL
St. Louis Cemetery No. 1, New Orleans	\$ 150,000	2001	C
African, Yucca & Prudhomme-Roquier Houses, Natchitoches	\$ 250,000	2000	C, NHL
Louisiana Competitive	\$ 614,000		4
Louisiana Earmark	\$ 1,307,224		8
<b>Louisiana Total Funding</b>	<b>\$ 1,921,224</b>		<b>12</b>

## MAINE

Kennebec Arsenal, Augusta	\$ 295,000	2004	C, NHL
Skolfield-Whittier House Collections Environmental Stabilization, Brunswick	\$ 50,000	2003	C
Maine's Historic Flag Collection, Kennebec	\$ 200,000	2001	C
Victoria Mansion (Morse-Libby Mansion), Portland	\$ 400,000	2001	C, NHL
Maine Competitive	\$ 945,000		4
Maine Earmark	\$ 0		0
<b>Maine Total Funding</b>	<b>\$ 945,000</b>		<b>4</b>

NAME & LOCATION	AMOUNT	YEAR	TYPE
<b>MARYLAND</b>			
Linden Project	\$ 250,000	2005	E
MD House at the Baltimore Zoo	\$ 350,000	2005	E
Mount Royal Station and Train Shed, Baltimore	\$ 360,000	2005	C, NHL
Davidge Hall, University of Maryland, Baltimore	\$ 345,687	2004	E
Great Brick Chapel, St. Mary's City	\$ 197,535	2004	E
Canal Lockhouses, C&O Canal NHP, Hagerstown	\$ 150,000	2003	C
Locomotive Collection, B & O Railroad Museum, Baltimore	\$ 500,000	2003	C
Sound Collection, National Council for the Traditional Arts, Silver Spring	\$ 150,000	2003	C
Great Brick Chapel, St. Mary's City	\$ 298,000	2003	E
Charles Carroll House, Annapolis	\$ 200,000	2002	C
George Peabody Library, Baltimore	\$ 325,000	2002	C
Star-Spangled Banner Flag House, Baltimore	\$ 200,000	2002	C, NHL
Outbuildings, Sotterly Plantation, Hollywood	\$ 220,000	2002	E, NHL
Cutter Taney, Baltimore Maritime Museum	\$ 200,000	2001	C, NHL
Manor House, Sotterley Plantation, Hollywood	\$ 400,000	2000	C, NHL
Collections, Maryland Historical Society, Baltimore	\$ 181,082	1999	C
Farm House & Slave Quarters, Hampton NHS, Towson	\$ 200,000	1999	C
Maryland Competitive	\$ 2,866,082		11
Maryland Earmark	\$ 1,661,222		6
<b>Maryland Total Funding</b>	<b>\$ 4,527,304</b>		<b>17</b>

## MASSACHUSETTS

Captain Forbes House, Milton	\$ 75,000	2005	C, NHL
Hamilton Manufacturing Co. Courthouse and Storehouse, Lowell	\$ 250,000	2005	C, NHL
Early American Newspaper Collection, Worcester	\$ 60,000	2005	C
Acetate Negative Collection, Stockbridge	\$ 296,500	2005	C
Thomas Sully's The Passage of the Delaware, Boston	\$ 144,000	2005	C
New Salem Academy	\$ 175,000	2005	E
Carey Building, New England Hospital for Women & Children, Boston	\$ 200,000	2004	C, NHL
Center Tower Interior, Trinity Church, Boston	\$ 500,000	2004	C, NHL
Gibson House Museum, Boston	\$ 250,000	2004	C, NHL
Gore Place, Waltham	\$ 250,000	2004	C, NHL
USS Massachusetts, Fall River	\$ 385,000	2004	C, NHL
Isabella Stewart Gardner Museum, Boston	\$ 400,000	2004	C
History of the Book in American Culture Collection, Worcester	\$ 100,000	2004	C
Schooner Adventure, Gloucester	\$ 246,919	2004	E, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Emily Dickinson Homestead, Amherst	\$ 197,535	2004	E, NHL
Gardens and Grounds, Longfellow National Historic Site, Cambridge	\$ 200,000	2003	C, NHL
Hemingway Collection, John F. Kennedy Library, Boston	\$ 150,000	2003	C
John Quincy Adams Diary, Massachusetts Historical Society, Boston	\$ 100,000	2003	C
Old North Church, Boston	\$ 317,000	2003	C, NHL
Deerfield Historic Acropolis, Deerfield	\$ 298,000	2003	E
Fenway Studios, Boston	\$ 250,000	2002	C, NHL
Jeremiah Lee Mansion Wallpaper Collection, Marblehead	\$ 70,000	2002	C, NHL
Massachusetts Historical Society Manuscript Collection, Boston	\$ 169,000	2002	C
McKim Building at Copley Square (Boston Public Library), Boston	\$ 470,000	2002	C, NHL
City Hall, Taunton	\$ 250,000	2002	E
Mahaiwe Theater, Great Barrington	\$ 250,000	2002	E
African Meeting House, Boston	\$ 300,000	2001	C, NHL
Stonehurst (R.T. Paine Estate), Waltham	\$ 300,000	2001	C, NHL
Boston Symphony Hall, Boston	\$ 200,000	2001	E, NHL
Corson Building, New Bedford Whaling NHP	\$ 150,000	2001	E
Old Danforth Street Bridge, Framingham	\$ 499,000	2001	E
American Antiquarian Society Library, Worcester	\$ 400,000	2000	C
Colonial Theatre, Pittsfield	\$ 400,000	2000	C
Orchard House, Concord	\$ 400,000	2000	C, NHL
Sewell Building, Dimmock Center, Roxbury	\$ 300,000	2000	E
Chesterwood, Stockbridge	\$ 119,849	1999	C, NHL
Collections, Longfellow NHS, Cambridge	\$ 300,000	1999	C
Coolidge Collection of Thomas Jefferson Papers, Boston	\$ 55,624	1999	C
Gropius House, Lincoln	\$ 64,349	1999	C, NHL
The Mount, Lenox	\$ 2,865,000	1999	C, NHL
Massachusetts Competitive	\$ 9,841,322		30
Massachusetts Earmark	\$ 2,566,454		10
<b>Massachusetts Total Funding</b>	<b>\$12,407,776</b>		<b>40</b>

## MICHIGAN

Early American Schoolbook Collection, East Lansing	\$ 127,249	2005	C
Grand Traverse Civil War Monument	\$ 30,000	2005	E
Anna Scripps Whitcomb Conservatory, Detroit	\$ 340,000	2004	C
Goldenrod at the Henry Ford Museum, Dearborn	\$ 87,000	2004	C
Artrain USA, Ann Arbor	\$ 148,152	2004	E
Seaman Mineral Museum, Houghton	\$ 222,227	2004	E



NAME & LOCATION	AMOUNT	YEAR	TYPE
American Collection, Flint Institute of Arts, Flint	\$ 300,000	2002	C
Beaver Head Light Station, Beaver Island	\$ 150,000	2002	C
Detroit Institute of Arts, Detroit	\$ 500,000	2002	C
Rosa Parks Bus, Dearborn	\$ 205,000	2002	C
Cranbrook House, Bloomfield Hills	\$ 300,000	2000	C, NHL
Michigan Competitive	\$ 2,009,249		8
Michigan Earmark	\$ 400,379		3
<b>Michigan Total Funding</b>	<b>\$ 2,409,628</b>		<b>11</b>

## MIDWAY ISLANDS

Pacific Cable Buildings & Former Naval Facilities, Midway NWR	\$ 308,681	1999	C, NHL
Midway Islands Competitive	\$ 308,681		1
Midway Islands Earmark	\$ 0		0
<b>Midway Islands Total Funding</b>	<b>\$ 308,681</b>		<b>1</b>

## MINNESOTA

Duluth National Guard Armory	\$ 250,000	2005	E
James J. Hill House, St. Paul	\$ 250,000	2005	C, NHL
Turnblad Mansion	\$ 200,000	2005	E
H. Alden Smith Mansion, Minneapolis	\$ 197,535	2004	E
Mills Ruins Park, Minneapolis	\$ 248,000	2003	E
Mimbres Pottery Collection, Minneapolis	\$ 116,000	2002	C
Immigrant Images Collection, Minneapolis	\$ 250,000	2002	E
Walker Art Center Permanent Collection, Minneapolis	\$ 50,000	1999	C
Washburn A Mill, Minneapolis	\$ 500,000	1999	C, NHL
Minnesota Competitive	\$ 916,000		4
Minnesota Earmark	\$ 1,145,535		5
<b>Minnesota Total Funding</b>	<b>\$ 2,061,535</b>		<b>9</b>

## MISSISSIPPI

Clarke County Courthouse	\$ 200,000	2005	E
WLBT News Film Collection, Jackson	\$ 227,000	2005	C
Lafayette County Courthouse	\$ 200,000	2005	E
Beauvoir, Mississippi Division, Sons of Confederate Veterans, Biloxi	\$ 300,000	2004	C, NHL
Burns Church/Belfry House, Oxford	\$ 148,152	2004	E
Marks-Rothenberg Building, Meridian	\$ 197,535	2004	E
Pontotoc Courthouse, Pontotoc	\$ 296,303	2004	E
Eudora Welty House, Jackson	\$ 251,000	2003	C, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
L.Q.C Lamar House, Oxford	\$ 390,000	2003	C, NHL
Stone County Courthouse, Wiggins	\$ 248,000	2003	E
George Ohr Museum and Cultural Center, Biloxi	\$ 425,000	2002	E
Mary O'Keefe Cultural Center, Ocean Springs	\$ 299,000	2001	E
Rowan Oak, Oxford	\$ 299,000	2001	E, NHL
Grand Opera House of Mississippi, Meridian	\$ 400,000	2000	C
Mississippi Competitive	\$ 1,568,000		5
Mississippi Earmark	\$ 2,312,990		9
<b>Mississippi Total Funding</b>	<b>\$ 3,880,990</b>		<b>14</b>

## MISSOURI

Arthur Simmons' Stables Historic District, Mexico	\$ 250,000	2005	C
City of Springfield City Hall	\$ 300,000	2005	E
Landers Theatre, Springfield	\$ 246,919	2004	E
Martin Luther King, Jr. Memorial, Columbia	\$ 98,768	2004	E
Ste. Genevieve Memorial Cemetery, Ste. Genevieve	\$ 148,152	2004	E, NHL
Daniel Boone Home, Defiance	\$ 200,000	2003	C
Gillioz Theater, Springfield	\$ 248,000	2003	E
Jefferson Barracks, St. Louis	\$ 199,000	2003	E
John Baker Film Collection, American Jazz Museum, Kansas City	\$ 96,000	2002	C
Louisiana Purchase Transfer , W.Clark Family, M.Lewis & T.Jefferson Collections, St. Louis	\$ 140,000	2002	C
Audubon's "Birds of America", St. Louis	\$ 155,000	2002	E
Truman Memorial Building, Independence	\$ 249,000	2001	E, NHL
St. Louis Civil Court Records, St. Louis	\$ 175,000	2000	C
Missouri Competitive	\$ 861,000		5
Missouri Earmark	\$ 1,644,839		8
<b>Missouri Total Funding</b>	<b>\$ 2,505,839</b>		<b>13</b>

## MONTANA

Historic Rock Carvings, Billings	\$ 65,400	2005	C
Union Pacific Dining Lodge	\$ 400,000	2005	E
Madison County Courthouse, Virginia City	\$ 246,919	2004	E
Story Mansion, Bozeman	\$ 493,839	2004	E
Daly Mansion, Hamilton	\$ 298,000	2003	E
Livingston Depot, Livingston	\$ 298,000	2003	E
World War II Seventh Ferrying Group Collection, Great Falls	\$ 125,000	2002	C
Moss Mansion, Billings	\$ 70,000	2002	E

NAME & LOCATION	AMOUNT	YEAR	TYPE
Tenth Street Bridge, Great Falls	\$ 250,000	2001	C
Virginia City Historic District	\$ 300,000	2001	C, NHL
Butte - Silver Bow Public Archives, Butte	\$ 50,000	2000	C
Montana Competitive	\$ 790,400		5
Montana Earmark	\$ 1,806,758		6
<b>Montana Total Funding</b>	<b>\$ 2,597,158</b>		<b>11</b>

## NEBRASKA

Arbor Lodge, Nebraska City	\$ 254,000	2003	C, NHL
Nebraska State Capitol, Lincoln	\$ 500,000	2002	C, NHL
Mari Sandoz High Plains Cultural Center, Chadron	\$ 450,000	2000	E
Nebraska Competitive	\$ 754,000		2
Nebraska Earmark	\$ 450,000		1
<b>Nebraska Total Funding</b>	<b>\$ 1,204,000</b>		<b>3</b>

## NEVADA

Lear Theater, Reno	\$ 400,000	2005	E
Oats Park School/Arts Center	\$ 200,000	2005	E
Walking Box Ranch, Clark County	\$ 271,611	2004	E
Comstock Cemeteries, Virginia City	\$ 350,000	2001	C, NHL
Piper's Opera House, Virginia City	\$ 400,000	2001	C, NHL
Stewart Indian Boarding School Historic District, Carson City	\$ 250,000	2000	C
Fourth Ward School, Virginia City	\$ 639,271	1999	C, NHL
Nevada Competitive	\$ 1,639,271		4
Nevada Earmark	\$ 871,611		3
<b>Nevada Total Funding</b>	<b>\$ 2,510,882</b>		<b>7</b>

## NEW HAMPSHIRE

Old Meadow Bridge, Shelburne	\$ 220,000	2005	C
Currier Museum	\$ 108,472	2005	E
The Music Hall, Portsmouth	\$ 395,071	2004	E
White Island Lighthouse, Portsmouth	\$ 248,000	2003	E
Belknap Mill, Laconia	\$ 250,000	2002	E
Eagle Block, Guild	\$ 250,000	2002	E
Cheshire Mills Complex - Building 1, Harrisville	\$ 250,000	2001	C, NHL
Canterbury Shaker Village, Canterbury	\$ 250,000	2000	C, NHL
New Hampshire Competitive	\$ 720,000		3

NAME & LOCATION	AMOUNT	YEAR	TYPE
New Hampshire Earmark	\$ 1,251,243		5
<b>New Hampshire Total Funding</b>	<b>\$ 1,971,543</b>		<b>8</b>

## NEW JERSEY

Church of the Presidents	\$ 100,000	2005	E
Henry Phillips Farmhouse	\$ 150,000	2005	E
Nicholson House	\$ 150,000	2005	E, NHL
Revolutionary War Documents, Trenton	\$ 347,000	2004	C
Collections, Edison NHS, West Orange	\$ 250,000	2001	C
Roebing Family Collection, New Brunswick	\$ 73,126	2001	C
Stickley Museum at Craftsman Farm, Parsippany	\$ 250,000	2001	C, NHL
Laundry & Hospital Outbuilding, Ellis Island, Statue of Liberty NM	\$ 500,000	2000	C
F. Scott Fitzgerald Papers, Princeton	\$ 50,000	1999	C
Ferry Building, Ellis Island, Statue of Liberty NM	\$ 1,145,975	1999	C
New Jersey Competitive	\$ 2,616,101		7
New Jersey Earmark	\$ 400,000		3
<b>New Jersey Total Funding</b>	<b>\$ 3,016,101</b>		<b>10</b>

## NEW MEXICO

Fort Stanton Administration Building, Fort Stanton	\$ 210,000	2005	C
Palace of the Governors Collections, Santa Fe	\$ 383,000	2004	C
Picuris Old Village, Picuris Pueblo, Penasco	\$ 295,000	2004	C
Luna County Courthouse, Deming	\$ 340,000	2003	C
Seton Castle, Seton Village	\$ 330,000	2003	C, NHL
Roswell Museum, Roswell	\$ 338,000	2003	E
Daisy Decelerator, Alamogordo	\$ 54,000	2002	C
Institute of American Indian Arts Museum, Santa Fe	\$ 250,000	2002	C
Salmon Ruins Collections, Bloomfield	\$ 175,000	2002	C
Lincoln Historic District, Lincoln	\$ 1,000,000	2002	E, NHL
San Esteban del Rey Mission, Acoma Pueblo	\$ 400,000	2001	C, NHL
Feather Cave Complex Collections, Albuquerque	\$ 75,000	2000	C
Manhattan Project Buildings, Los Alamos	\$ 700,000	1999	C, NHL
CCC/WPA Collection at 11 Southwestern National Park Units, New Mexico, Colorado, Arizona	\$ 125,000	2002	C
New Mexico Competitive	\$ 3,337,000		12
New Mexico Earmark	\$ 1,338,000		2
<b>New Mexico Total Funding</b>	<b>\$ 4,675,000</b>		<b>14</b>

NAME & LOCATION	AMOUNT	YEAR	TYPE
<b>NEW YORK</b>			
Alvin Ailey American Dance Theater Archives, New York	\$ 132,000	2005	C
Bronx Community College Stanford White Complex	\$ 200,000	2005	E
Broome County YWCA, Binghamton	\$ 100,000	2005	E
Clinton House, Ithaca	\$ 100,000	2005	E
Dragon Rock, Manitoga, Garrison	\$ 250,000	2005	C, NHL
Gardner Earl Memorial Chapel and Crematorium, Troy	\$ 250,000	2005	C
Goodwill Theater, Johnson City	\$ 50,000	2005	E
Hotchkiss Building, Lyons	\$ 200,000	2005	E
Huntington Free Library Native American Collection, Ithaca	\$ 250,000	2005	C
Merce Cunningham Dance Archives, New York	\$ 225,000	2005	C
Ossining Historic Architecture Protection	\$ 150,000	2005	E
Paul Taylor Dance Archives, New York	\$ 80,475	2005	C
Rye Meeting House, Rye	\$ 50,000	2005	E
Playland Amusement Park, Rye	\$ 500,000	2005	C, NHL
Sonnenberg Mansion, Canadaville	\$ 370,000	2005	E
Universal Preservation Hall, Saratoga Springs	\$ 200,000	2005	E
Camp Santanoni, Adirondack Architectural Heritage, Newcomb	\$ 365,000	2004	C, NHL
Erie Canal Aqueduct at Schoharie Creek, Fort Hunter	\$ 365,000	2004	C, NHL
The 9/11 Collection at the New York City Police Museum, New York	\$ 100,000	2004	C
Bellevue Wall of Prayer, Museum of the City of New York, New York	\$ 135,000	2004	C
Archives of the Martha Graham Dance Company, New York and Brooklyn	\$ 53,000	2004	C
Records of America's Dance Boom and the New York Public Library, New York	\$ 300,000	2004	C
Television Collection at the Museum of Television & Radio, New York	\$ 300,000	2004	C
92nd Street Y Unterberg Poetry Center Audio Archive, New York	\$ 200,000	2004	C
Meserve-Kunhardt Collection, Chappaqua	\$ 325,000	2004	C
Revolutionary War Collection at the NY State Archives & State Library, Albany	\$ 82,000	2004	C
"Buffalo Bill" Billboard, Reg Lenna Civic Center, Jamestown	\$ 52,000	2004	C
Council House Grounds, Letchworth State Park, Castile	\$ 98,768	2004	E
Crotona Park Bath House, The Bronx, New York	\$ 98,768	2004	E
Edgar Allan Poe Cottage, The Bronx, New York	\$ 98,768	2004	E
Fitz-Greene Hallock House, Lake Ronkoma	\$ 39,510	2004	E
Graycliff, Derby	\$ 271,611	2004	E
McVicker House, Irvington	\$ 197,535	2004	E
Old Dutch Church, Kingston	\$ 98,768	2004	E
Paramount Theater, Middletown	\$ 98,768	2004	E

NAME & LOCATION	AMOUNT	YEAR	TYPE
Rye Town Park Bath House, Rye	\$ 197,535	2004	E
Wilderstein, Rhinebeck	\$ 148,152	2004	E
28mm Motion Picture Collection, George Eastman House, Rochester	\$ 380,000	2003	C
Diorama Hall, Suffolk County Vanderbilt Museum, Centerport	\$ 135,000	2003	C
Eldridge Street Synagogue, New York	\$ 300,000	2003	C, NHL
Fletcher-Sinclair Mansion, New York	\$ 270,000	2003	C, NHL
Fort Ticonderoga, Ticonderoga	\$ 275,000	2003	C, NHL
General Electric Photograph Collection, Schenectady Museum, Schenectady	\$ 100,000	2003	C
George Balanchine Foundation Video Archives, New York	\$ 50,000	2003	C
Jean Hasbrouck House, New Paltz	\$ 250,000	2003	C, NHL
Olana, Hudson	\$ 250,000	2003	C, NHL
Perimeter Fence, New York Botanical Garden, New York	\$ 200,000	2003	C, NHL
Round Lake Auditorium, Round Lake	\$ 225,000	2003	C
Metropolitan Museum of Art, New York City	\$ 646,000	2003	E, NHL
Rockefeller Fountain, Bronx Zoo, The Bronx	\$ 298,000	2003	E
Strong Museum, Rochester	\$ 224,000	2003	E
Thomas Cole House, Catskill	\$ 199,000	2003	E, NHL
Industrial Removal Office Collection, New York	\$ 78,000	2002	C
Look Magazine Photographic Collection, New York	\$ 64,000	2002	C
Luykas Van Alen House, Kinderhook	\$ 175,000	2002	C, NHL
New York City Ballet Archives, New York	\$ 300,000	2002	C
Pollock-Krasner House and Study Center, East Hampton	\$ 107,000	2002	C, NHL
Utica State Hospital, Utica	\$ 200,000	2002	C, NHL
1901 Pan Am Expo. Building, Buffalo	\$ 100,000	2002	E
Amer. Air Power Museum, Farmingdale	\$ 200,000	2002	E
Franklin - Hinchey House, Gates	\$ 100,000	2002	E
Lion House, Bronx Zoo, Bronx	\$ 200,000	2002	E
Peter Augustus Jay House, Rye	\$ 100,000	2002	E
Railroad Station, Scarsdale	\$ 100,000	2002	E
State Theatre, Ithaca	\$ 150,000	2002	E
Alan Lomax Archives, New York City	\$ 250,000	2001	C
Great Camp Sagamore, Long Lake	\$ 350,000	2001	C, NHL
Lyndhurst, Tarrytown	\$ 200,000	2001	C, NHL
Native American Treaties & Land Papers, Albany	\$ 50,738	2001	C
Susan B. Anthony House, Rochester	\$ 300,000	2001	C, NHL
Weeksville Houses, Brooklyn	\$ 400,000	2001	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Community Theatre/Ulster Performing Arts Center, Kingston	\$ 250,000	2001	E
Darwin Martin House, Buffalo	\$ 998,000	2001	E, NHL
Kingston City Hall, Kingston	\$ 49,000	2001	E
Shaker Museum & Library, Old Chatham	\$ 748,000	2001	E
Southside Sportsmen's Club, Connetquot State Park, Oakdale	\$ 399,000	2001	E
Babe Ruth Scrapbooks, Cooperstown	\$ 50,000	2000	C
Harriet Tubman Historic Sites, Auburn	\$ 450,000	2000	C, NHL
Metropolitan Opera Radio & Television Archives, New York	\$ 200,000	2000	C
Tenement at 97 Orchard Street, New York	\$ 250,000	2000	C, NHL
United States Sanitary Commission Record, New York	\$ 250,000	2000	C
Intrepid Sea-Air-Space Museum, New York City	\$ 2,500,000	2000	E, NHL
20th-C. American Dances, Dance Notation Bureau, New York	\$ 250,000	1999	C
Anti-Slavery Pamphlet Collection, Ithaca	\$ 331,000	1999	C
Dutch Colonial Manuscripts, Albany	\$ 79,025	1999	C
Dutch Reformed Church, Newburgh	\$ 125,802	1999	C, NHL
Louis Armstrong House & Archives, New York	\$ 300,000	1999	C, NHL
M'Clintock House, Women's Rights NHP, Seneca Falls	\$ 185,000	1999	C
New York Competitive	\$ 11,345,040		52
New York Earmark	\$ 10,029,183		37
<b>New York Total Funding</b>	<b>\$ 21,374,223</b>		<b>89</b>

## NORTH CAROLINA

Grove Arcade, Asheville	\$ 500,000	2005	E
Harper House, Bentonsville	\$ 100,000	2005	E
Penland School, Penland	\$ 100,000	2005	E
Tryon Palace	\$ 150,000	2005	E
Wilkes Courthouse, Wilkesboro	\$ 200,000	2005	E
Graveyard of the Atlantic Museum Collection, Hatteras	\$ 275,000	2004	C
Hendersonville City Hall, Hendersonville	\$ 199,000	2004	E
F.W. Woolworth Building, Greensboro	\$ 148,152	2004	E
Single Sisters House, Salem College, Winston-Salem	\$ 197,535	2004	E
North Carolina Archeological Collection, University of North Carolina, Chapel Hill	\$ 450,000	2003	C
Chowan County Courthouse, Edenton	\$ 208,000	2002	C, NHL
Smith - McDowell House, Asheville	\$ 100,000	2002	E
Yancey County Public Library, Burnsville	\$ 200,000	2002	E
Queen Anne's Revenge Shipwreck Artifacts, Morehead City	\$ 350,000	2001	C
Bodie Lighthouse, Cape Hatteras NS	\$ 200,000	2001	E

NAME & LOCATION	AMOUNT	YEAR	TYPE
Union Tavern (Thomas Day House), Milton	\$ 250,000	2000	C, NHL
North Carolina Competitive	\$ 1,533,000		5
North Carolina Earmark	\$ 2,091,908		11
<b>North Carolina Total Funding</b>	<b>\$ 3,624,908</b>		<b>16</b>

## NORTH DAKOTA

Cold War sites	\$ 250,000	2005	E
Ft. Seward Military Post	\$ 100,000	2005	E
Hutmacher Complex	\$ 100,000	2005	E
French Gratitude Boxcar, Bismarck	\$ 79,016	2004	E
Fort Abercrombie Historic Site, Fort Abercrombie	\$ 197,535	2004	E
Prairie Churches	\$ 100,000	2002	E
North Dakota Competitive	\$ 0		0
North Dakota Earmark	\$ 826,551		6
<b>North Dakota Total Funding</b>	<b>\$ 826,551</b>		<b>6</b>

## OHIO

Dennison Railroad Depot Museum, Dennison	\$ 200,000	2005	E
Holland Theatre, Bellefontaine	\$ 200,000	2005	E
Smith-Orr House	\$ 98,611	2005	E
Howe House	\$ 100,000	2005	C
Joan Miro and Saul Steinberg Murals, Cincinnati	\$ 135,250	2005	E
University Hall, Ohio Wesleyan, Delaware	\$ 50,000	2005	E
Old Post Office, Sandusky	\$ 200,000	2005	E
Stan Hywet Hall, Akron	\$ 250,000	2005	C, NHL
Westcott House, Springfield	\$ 200,000	2005	E
W.P. Snyder, Jr. Steam Towboat, Marietta	\$ 350,000	2005	C, NHL
Fort Ancient Earthworks, Ohio Historical Society, Oregonia	\$ 255,000	2004	C, NHL
Chester Academy, Chester	\$ 234,080	2004	E
Haines House, Alliance	\$ 55,311	2004	E
Hayesville Opera House, Hayesville	\$ 90,868	2004	E
McKinley Museum, Canton	\$ 49,385	2004	E
Ohio Theatre, Loudonville	\$ 24,694	2004	E
Perry County Courthouse, Somerset	\$ 177,783	2004	E
Cincinnati Union Terminal, Cincinnati	\$ 250,000	2003	C, NHL
The Showboat Majestic, Cincinnati	\$ 150,000	2003	C, NHL
Bealle Home, Wooster	\$ 199,000	2003	E



NAME & LOCATION	AMOUNT	YEAR	TYPE
Colony Theater, Marietta	\$ 298,000	2003	E
Majestic Theater, Cincinnati	\$ 199,000	2003	E
MLK Jr. Central Union Terminal, Toledo	\$ 248,000	2003	E
James Thurber Collection, Columbus	\$ 58,000	2002	C
Akron Civic Theatre, Akron	\$ 500,000	2002	E
City Schools Administration Building, Wooster	\$ 500,000	2002	E
Harborview, Vermillion	\$ 100,000	2002	E
Quarry Pond Farm Barn, Whitehouse	\$ 200,000	2002	E
XC-99 Aircraft, U.S. Air Force Museum, Dayton	\$ 200,000	2002	E
Alwin Nikolais & Murray Louis Dance Video Collection, Athens	\$ 51,000	2001	C
Four Continents Murals, Cleveland	\$ 100,000	2001	C
Ohio Company of Associates Papers, Marietta	\$ 200,000	2001	E
Woodward Opera House, Mount Vernon	\$ 898,000	2001	E
McKinley Monument, Canton	\$ 100,000	2000	E
National First Ladies Library (City National Bank), Canton	\$ 2,500,000	2000	E
National Home for Disabled Volunteer Soldiers, Dayton	\$ 130,000	2000	E
P.L. Dunbar House & Barn, Dayton Aviation Heritage NHP	\$ 117,030	1999	C, NHL
The 1905 Wright Flyer III, Dayton	\$ 328,500	1999	C, NHL
Ohio Competitive	\$ 2,044,780		11
Ohio Earmark	\$ 7,952,732		27
<b>Ohio Total Funding</b>	<b>\$ 9,997,512</b>		<b>38</b>

## OKLAHOMA

Native American Ledger Art, Norman	\$ 100,000	2005	C
Vincent Maragliotti Ceilings in the Marland Mansion, Ponca City	\$ 180,000	2005	C, NHL
Fort Reno, El Reno	\$ 296,303	2004	E
Televised Political Commercial Archive, University of Oklahoma, Norman	\$ 135,000	2003	C
National Army Museum of the Southwest, Fort Sill	\$ 497,000	2003	E
Western Fine Arts Collection, Oklahoma City	\$ 140,000	2000	C
Oklahoma Competitive	\$ 555,000		4
Oklahoma Earmark	\$ 793,303		2
<b>Oklahoma Total Funding</b>	<b>\$ 1,348,303</b>		<b>6</b>

## OREGON

Eric Ladd Cast Iron Collection, Portland	\$ 295,832	2005	E
Lake Oswego Historic Iron Smelter	\$ 100,000	2005	E
Astoria Column, Astoria	\$ 340,749	2004	E

NAME & LOCATION	AMOUNT	YEAR	TYPE
Thomas Kay Woolen Mill, Salem	\$ 250,000	2003	C
Dirigible Hanger B, Tillamook	\$ 248,000	2003	E
Vista House, Crown Point State Park, Corbett	\$ 200,000	2002	C, NHL
Artifacts collection, Lewis and Clark College, Portland	\$ 400,000	2002	E
Liberty Theater, Astoria	\$ 399,00	2001	E
Oregon Competitive	\$ 450,000		2
Oregon Earmark	\$ 1,783,581		6
<b>Oregon Total Funding</b>	<b>\$ 2,233,581</b>		<b>8</b>

## PENNSYLVANIA

Church of the Advocate, Philadelphia	\$ 500,000	2005	E, NHL
Drake Oil Well, Titusville	\$ 150,000	2005	C, NHL
Founder's Hall at Girard College, Philadelphia	\$ 544,554	2005	E, NHL
Harmony Engine Company Firehouse	\$ 200,000	2005	C
Johnson House, Philadelphia	\$ 275,000	2005	E, NHL
Moravian College Brethren House	\$ 150,000	2005	C
Pearl S. Buck House, Perkasio	\$ 450,000	2005	C, NHL
Pennsylvania Civil War Muster Rolls, Harrisburg	\$ 375,000	2005	C
Pennsylvania General Assembly Collection, Harrisburg	\$ 250,000	2005	E
Rowland Theatre, Phillipsburg	\$ 98,611	2005	C
Troy High School	\$ 250,000	2005	E
Vertebrate Paleontology Collection, Pittsburgh	\$ 450,000	2005	C
Washington and Jefferson College Historic Buildings	\$ 300,000	2005	E
Mother Bethel AME Church, Philadelphia	\$ 500,000	2004	C, NHL
The Woodlands, Philadelphia	\$ 200,000	2004	C
Louis I. Kahn Collection at the University of Pennsylvania, Philadelphia	\$ 70,000	2004	C
Louise Nevelson's Atmosphere and Environment XII, Philadelphia	\$ 100,000	2004	C
Early 20th-Century Manuscripts, American Philosophical Society, Philadelphia	\$ 164,000	2004	C
Microfilmed Land Records, City of Philadelphia Department of Records, Philadelphia	\$ 51,000	2004	C
Belmont Mansion, Philadelphia	\$ 197,535	2004	E
Fallingwater, Bear Run	\$ 98,768	2004	E, NHL
South Fork Hunting and Fishing Club, St. Michael	\$ 320,995	2004	E
Old Main, Widener University, Chester	\$ 197,535	2004	E
Hamilton Building, Pennsylvania Academy of Fine Arts, Philadelphia	\$ 197,535	2004	E, NHL
Ramirez Solar House, Milford	\$ 246,919	2004	C
Benjamin Franklin Tercentenary Collections, The Library Company of Philadelphia, Philadelphia	\$ 300,000	2003	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Blacksmith Shop, Cambria Iron Works, Johnstown	\$ 261,925	2003	C, NHL
City Hall Tower Sculptures, Philadelphia	\$ 300,000	2003	C, NHL
Cliveden, Philadelphia	\$ 300,000	2003	C, NHL
Early American Sheet Music Collection, Free Library of Philadelphia, Philadelphia	\$ 135,000	2003	C
Moravian Pottery and Tile Works, Doylestown	\$ 240,000	2003	C, NHL
Wright Brothers Aeronautical Engineering Collection, The Franklin Institute, Philadelphia	\$ 60,000	2003	C
Duquesne Incline, Pittsburgh	\$ 199,000	2003	E
Fort Mifflin, Philadelphia	\$ 248,000	2003	E, NHL
Silver Lake Bank Building, Montrose	\$ 50,000	2003	E
George Washington Sleeping Tent Exterior, Valley Forge National Historical Park, Valley Forge	\$ 286,000	2002	C
Historical Society of Pennsylvania Collections, Philadelphia	\$ 54,000	2002	C
Lincoln Railroad Station, Gettysburg	\$ 125,000	2002	C
Moland House, Hartsville	\$ 175,000	2002	C
Pennsylvania Basic Documents, Native American Deeds & Surveys of Proprietary Manors, Harrisburg	\$ 52,000	2002	C
Thomas Jefferson Fossil Collection, Academy of Natural Sciences, Philadelphia	\$ 63,000	2002	C
Academy of Music, Philadelphia	\$ 200,000	2002	E, NHL
Masonic Temple/Scranton Cultural Center, Scranton	\$ 450,000	2002	E
Paul Robeson House, Philadelphia	\$ 200,000	2002	E
Cruiser Olympia, Philadelphia	\$ 200,000	2001	C, NHL
Lightfoot Mill, Chester Springs	\$ 200,000	2001	C, NHL
Meadowcroft Rock Shelter, Avella	\$ 250,000	2001	C, NHL
Memorial Hall, Philadelphia	\$ 350,000	2001	C, NHL
PA Railroad Rolling Stock, Strasburg	\$ 200,000	2001	C
Peale Moth & Butterfly Collection, Philadelphia	\$ 96,700	2001	C
Wagner Free Institute of Science, Philadelphia	\$ 350,000	2001	C, NHL
Farmers' Market, York	\$ 259,000	2001	E
Continental Army Winter Encampment Structures, Valley Forge NHP	\$ 450,000	2000	C, NHL
Eastern State Penitentiary, Philadelphia	\$ 500,000	2000	C, NHL
Benjamin Franklin National Memorial, Philadelphia	\$ 300,000	2000	E
Thaddeus Stevens Hall, Gettysburg College	\$ 300,000	2000	E
Collections, Gettysburg NMP	\$ 514,600	1999	C
Fallingwater, Bear Run	\$ 901,000	1999	C, NHL
Lewis & Clark Herbarium, Philadelphia	\$ 148,779	1999	C
The Letter Box, Grey Towers, Milford	\$ 116,000	1999	C, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Pennsylvania Competitive	\$ 10,558,558		39
Pennsylvania Earmark	\$ 4,268,368		20
<b>Pennsylvania Total Funding</b>	<b>\$14,826,926</b>		<b>59</b>

## PUERTO RICO

Hacienda La Esperanza, Manati	\$ 200,000	2002	C
La Fortaleza, San Juan	\$ 300,456	2001	C
Fort San Felipe del Morro, San Juan NHS	\$ 750,000	2000	C
Puerto Rico Competitive	\$ 1,250,456		3
Puerto Rico Earmark	\$ 0		0
<b>Puerto Rico Total Funding</b>	<b>\$ 1,250,456</b>		<b>3</b>

## RHODE ISLAND

Pawtucket Public Library, Pawtucket	\$ 300,000	2005	E
Chateau-sur-Mer, Newport	\$ 250,000	2004	C, NHL
The Providence Athenaeum, Providence	\$ 260,000	2004	C, NHL
Providence Performing Arts Center, Providence	\$ 271,611	2004	E
John N. A. Griswold House, Newport	\$ 250,000	2003	C, NHL
Touro Synagogue, Newport	\$ 375,000	2003	C, NHL
Charles I. D. Looff Carousel, East Providence	\$ 248,000	2003	E, NHL
Westerly Armory, Westerly	\$ 298,000	2003	E
Charles I. D. Looff Carousel, East Providence	\$ 150,000	2002	C, NHL
The Breakers, Newport	\$ 250,000	2002	C, NHL
Pawtucket Armory, Pawtucket	\$ 250,000	2002	E
Fort Adams, Newport	\$ 500,000	2001	C, NHL
Redwood Library & Athenaeum, Newport	\$ 250,000	2001	C, NHL
Ochre Court, Newport	\$ 299,000	2001	E
Southeast Lighthouse, Block Island	\$ 300,000	2000	E, NHL
Rhode Island Competitive	\$ 2,585,000		9
Rhode Island Earmark	\$ 1,666,611		6
<b>Rhode Island Total Funding</b>	<b>\$ 4,251,611</b>		<b>15</b>

## SOUTH CAROLINA

Beaufort Arsenal, Beaufort	\$ 230,000	2005	C, NHL
Hunley Submarine, Charleston	\$ 100,000	2005	E
Old Exchange and Provost, Charleston	\$ 250,000	2005	C, NHL
Aiken-Rhett House, Charleston	\$ 225,000	2004	C, NHL
Dock Street Theatre, Charleston	\$ 295,000	2004	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Benjamin Mays Birthplace, Greenwood	\$ 296,303	2004	E
Camden Battlefield	\$ 296,303	2004	E, NHL
Cheraw & Darlington Railroad Depot, Society Hill	\$ 74,076	2004	E
Flipper Library, Columbia	\$ 197,535	2004	E
Morris Island Lighthouse, Folly Beach	\$ 98,768	2004	E
Old Marion High School, Marion	\$ 197,535	2004	E
Old City Jail, Charleston	\$ 500,000	2003	C
Fort Hill, Calhoun & Clemson Collections, Clemson	\$ 73,000	2002	C
Marian McPartland's Piano Jazz Collection, Columbia	\$ 81,000	2002	C
Robert Mills Courthouse, Camden	\$ 330,000	2002	E
Brown's Ferry, The Rice Museum, Georgetown	\$ 249,000	2001	E
Drayton Hall, Charleston	\$ 250,000	2000	C, NHL
South Carolina Competitive	\$ 1,904,000		8
South Carolina Earmark	\$ 1,839,520		9
<b>South Carolina Total Funding</b>	<b>\$ 3,743,520</b>		<b>17</b>

## SOUTH DAKOTA

Oscar Howe Murals (Mobridge School District)	\$ 150,000	2005	E
Homestake Opera House, Lead	\$ 370,379	2004	E
Old Women's Gym/Old Armory, U. of SD, Vermillion	\$ 365,000	2002	E
Corn Palace, Mitchell	\$ 400,000	2000	C
D.C. Booth National Fish Hatchery, Spearfish	\$ 300,000	1999	C
South Dakota Competitive	\$ 700,000		2
South Dakota Earmark	\$ 885,379		3
<b>South Dakota Total Funding</b>	<b>\$ 1,585,379</b>		<b>5</b>

## TENNESSEE

Moore County Courthouse	\$ 50,000	2005	E
Rosenwald Negro Rural Schools Photograph Collection, Nashville	\$ 65,000	2004	C
Bemis Auditorium, Bemis	\$ 197,535	2004	E
Tennessee Theatre, Knoxville	\$ 46,423	2004	E
Acetate and Vinyl Recording Transcriptions , Country Music Foundation, Nashville	\$ 214,000	2003	C
The Hermitage, near Nashville	\$ 340,000	2000	C, NHL
Tennessee Competitive	\$ 619,000		3
Tennessee Earmark	\$ 293,958		3
<b>Tennessee Total Funding</b>	<b>\$ 912,958</b>		<b>6</b>

NAME & LOCATION	AMOUNT	YEAR	TYPE
<b>TEXAS</b>			
Carlo Ciampaglia Murals at Fair Park, Dallas	\$ 300,000	2005	C, NHL
Rayburn Library, Austin	\$ 200,000	2005	E
Socorro Mission, El Paso	\$ 200,000	2005	E
Hogg Family Collection, The Museum of Fine Arts, Houston	\$ 200,000	2004	C
Plaza Theater, El Paso	\$ 197,535	2004	E
Post Hospital, Fort Davis	\$ 200,000	2004	C, NHL
Elisabet Ney Studio Formosa, Austin	\$ 250,000	2003	C
Mission Concepcion, San Antonio Missions NHP, San Antonio	\$ 215,000	2003	C, NHL
LaSalle's La Belle Shipwreck & Artifacts, Austin	\$ 300,000	2002	C
Sculptures, Fountain Pylons and Bas-Reliefs, Fair Park, Dallas	\$ 200,000	2002	C, NHL
Spanish Colonial Heritage Material, San Antonio	\$ 56,000	2002	C
Fort Concho Officers' Quarters 7, San Angelo	\$ 250,000	2001	C, NHL
Laguna Gloria, Art Museum of Austin	\$ 320,000	2001	C
Durst-Taylor House, Nacogdoches	\$ 274,000	2001	E
Hispanic Literacy Heritage Project, Houston	\$ 500,000	1999	C
Peter Wolf Administration Building, Fair Park, Dallas	\$3,000,000	1999	C, NHL
Texas Competitive	\$ 5,791,000		12
Texas Earmark	\$ 871,535		4
<b>Texas Total Funding</b>	<b>\$ 6,662,535</b>		<b>16</b>
<b>UTAH</b>			
Ancestral Puebloan Sites, Monticello	\$ 2,225,000	2005	C, NHL
Spring City Historic Old School, Spring City	\$ 100,000	2002	C
Promontory Cave Collection, Salt Lake City	\$ 50,000	2000	C
Ogden Union Station, Ogden	\$ 199,000	2003	E
Utah Competitive	\$ 2,375,000		3
Utah Earmark	\$ 199,000		1
<b>Utah Total Funding</b>	<b>\$ 2,574,000</b>		<b>4</b>
<b>VERMONT</b>			
Town Hall Theater	\$ 150,000	2005	E
Gray Building, Northfield	\$ 246,919	2004	E
Calvin Coolidge Homestead, Plymouth	\$ 200,000	2003	C, NHL
Robbins & Lawrence Armory and Machine Shop (Amer. Precision Museum), Windsor	\$ 200,000	2003	C, NHL
Ethan Allen Firehouse, Burlington	\$ 497,000	2003	E
Painted Theater Curtains of Vermont, statewide	\$ 150,000	2002	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Shelburne Farms, Shelburne	\$ 215,000	2002	C, NHL
St. Johnsbury Athenaeum, St. Johnsbury	\$ 399,000	2002	C, NHL
Morgan Horse Farm, U. of Vermont, Burlington	\$ 365,000	2002	E
Spaulding Grade School, Vermont Historical Society, Barre	\$ 365,000	2002	E
Monitor Barns Project, Richmond	\$ 200,000	2001	E
Vermont Granite Museum, Barre	\$ 948,000	2001	E
Wheeler Block Building, Richford	\$ 175,000	2001	E
Vermont Competitive	\$ 1,164,000		5
Vermont Earmark	\$ 2,946,919		8
<b>Vermont Total Funding</b>	<b>\$ 4,110,919</b>		<b>13</b>

## VIRGINIA

Buckland Preservation	\$ 50,000	2005	E
George Washington - Robert Dinwiddie Papers, Richmond	\$ 78,289	2005	C
Pope-Leighey, Alexandria	\$ 49,305	2005	E
Lee-Fendall House	\$ 75,000	2005	E
Northern VA Freedom House	\$ 75,000	2005	E
Phoenix Bank	\$ 100,000	2005	E
Stabler-Leadbeater Apothecary Museum	\$ 50,000	2005	E
Adam Thoroughgood House, Virginia Beach	\$ 150,000	2004	C, NHL
Woodrow Wilson Birthplace, Staunton	\$ 200,000	2004	C, NHL
Buckland Historic District, Buckland	\$ 49,385	2004	E
Lloyd House, Alexandria	\$ 98,768	2004	E
Mansion House, McDowell	\$ 197,535	2004	E
Stratford Hall, Stratford	\$ 300,000	2003	C, NHL
John Jackson Center for Piedmont Blues, Falls Church	\$ 65,000	2003	E
Woodlawn Estate, Mt. Vernon	\$ 233,000	2003	E, NHL
Menokin, Warsaw	\$ 366,000	2002	C, NHL
Monumental Church, Richmond	\$ 319,000	2002	C, NHL
USS Monitor Collection, Newport News	\$ 100,000	2002	C
Washington Monument Sculpture Group, Richmond	\$ 50,000	2002	C
Women's Memorial Collection, Arlington	\$ 237,000	2002	C
Lloyd House, Alexandria	\$ 125,000	2002	E
Rose Hill Farm, Winchester	\$ 100,000	2002	E
Tinner Hill Monument, Falls Church	\$ 125,000	2002	E
Dodona Manor, Leesburg	\$ 400,000	2001	C, NHL
Robert Russa Moton Museum, Farmville	\$ 200,000	2001	C, NHL

NAME & LOCATION	AMOUNT	YEAR	TYPE
Alexandria Academy, Alexandria	\$ 200,000	2001	E
Arlington House, George Washington Memorial Parkway	\$ 150,000	2001	E
Montpelier, Orange County	\$ 1,000,000	2000	E, NHL
Custis Family Papers, Richmond	\$ 63,586	1999	C
George Washington's Tent, Colonial NHP, Yorktown	\$ 162,500	1999	C
Jackson Ward Historic District, Richmond	\$ 650,000	1999	C, NHL
Virginia Competitive	\$ 3,276,375		14
Virginia Earmark	\$ 2,742,993		17
<b>Virginia Total Funding</b>	<b>\$ 6,019,368</b>		<b>31</b>

## WASHINGTON

Bremerton Building 50 Naval Museum	\$ 300,000	2005	E
Jefferson County Courthouse, Port Townsend	\$ 385,000	2004	C, NHL
Admiral Theater, Bremerton	\$ 197,535	2004	E
Fox Theatre, Spokane	\$ 246,919	2004	E
Carnegie Library, Port Angeles	\$ 298,000	2003	E
Spokane Masonic Temple, Spokane	\$ 298,000	2003	E
Tugboat Arthur Foss, Seattle	\$ 150,000	2002	C, NHL
Fort Nisqually, Tacoma	\$ 250,000	2002	E, NHL
Grays Harbor County Courthouse, Montesano	\$ 499,000	2001	E
Marine Science Center, Port Townsend	\$ 150,000	2001	E
Admiral Theatre, Bremerton	\$ 400,000	2000	E
Mukai Farm & Garden, Vachon Island	\$ 150,000	2000	E
Nathaniel Orr Pioneer Home Site, Steilacoom	\$ 250,000	2000	E
Tacoma Art Museum, Tacoma	\$ 600,000	2000	E
Green Mountain Lookout, Mount Baker-Snoqualmie NF	\$ 50,000	1999	C
Ozette Artifact Collection, Makah Cultural and Research Center, Neah Bay	\$ 152,000	2003	C
Port Townsend City Hall, Port Townsend	\$ 280,000	2003	C, NHL
Washington Competitive	\$ 1,017,000		5
Washington Earmark	\$ 3,639,454		12
<b>Washington Total Funding</b>	<b>\$4,656,454</b>		<b>17</b>

## WEST VIRGINIA

Hazlett-Fields House	\$ 250,000	2005	E
Bethany College, Bethany	\$ 217,289	2004	E
Old Post Office Arts Center, Martinsburg	\$ 98,768	2004	E
Camp Washington-Carver, Cliff Top	\$ 148,152	2004	E



NAME & LOCATION	AMOUNT	YEAR	TYPE
Pendleton County Courthouse, Franklin	\$ 98,768	2004	E
Cass Historic District, Cass	\$ 348,000	2003	E
Grafton Railroad Station, Grafton	\$ 298,000	2003	E
Harden Gilmore House, Charleston	\$ 99,000	2003	E
Arthurdale Historic Community, Arthurdale	\$ 300,000	2002	E
B&O Railroad Corridor	\$ 200,000	2002	E
Charles Washington Hall, Charles Town	\$ 200,000	2002	E
Civil War Regimental Flag Collection, WV State Museum, Charleston	\$ 95,000	2002	E
Frederick Douglass Junior & Senior High School, Huntington	\$ 270,000	2002	E
Delf Norona Museum, Moundsville	\$ 499,000	2001	E
B & O Railroad Roundhouse Complex, Martinsburg	\$ 500,000	2000	C, NHL
Weston State Hospital, Weston	\$ 750,000	2000	E, NHL
West Virginia Competitive	\$ 500,000		1
West Virginia Earmark	\$ 3,871,977		15
<b>West Virginia Total Funding</b>	<b>\$ 4,371,977</b>		<b>16</b>

## WISCONSIN

Boys' Dormitory, Government Boarding School, Lac du Flambeau	\$ 275,000	2005	C
Yawkey House	\$ 250,000	2005	E
Milwaukee Turner Hall Ballroom, Milwaukee	\$ 385,000	2004	C, NHL
Oneida County Courthouse, Rhinelander	\$ 237,043	2004	E
Milton House, Milton	\$ 275,000	2003	C, NHL
Antigo Courthouse, Antigo	\$ 174,000	2003	E
USS Cobia Archival Collection, Manitowoc	\$ 100,000	2002	C
Lincoln County Courthouse, Merrill	\$ 280,000	2002	E
H.H. Bennett Glass Plate Negative Collection, Madison	\$ 115,290	2001	C
Ashland Depot, Ashland	\$ 499,000	2001	E
Grand Theater, Wausau	\$ 399,000	2001	E
Ten Chimneys, Genesee Depot	\$ 250,000	2000	C, NHL
Taliesin, Spring Green	\$ 1,146,700	1999	C, NHL
Wisconsin Competitive	\$ 2,546,990		7
Wisconsin Earmark	\$ 1,839,043		6
<b>Wisconsin Total Funding</b>	<b>\$ 4,386,033</b>		<b>13</b>

## WYOMING

David T. Vernon Collection, Moose	\$ 100,000	2005	C
Historic Drawings and Documents Collection, Yellowstone National Park, Yellowstone	\$ 60,000	2002	C

NAME & LOCATION	AMOUNT	YEAR	TYPE
Murie Ranch Historic District, Grant Teton NP	\$ 225,000	2001	C
Wyoming Competitive	\$ 385,000		3
Wyoming Earmark	\$ 0		0
<b>Wyoming Total Funding</b>	<b>\$ 385,000</b>		<b>3</b>

## TOTALS

Total Competitive	\$116,029,329	431 awards
Total Earmark	\$101,721,407	371 awards
<b>Save America's Treasures Total Funding</b>	<b>\$217,750,736</b>	<b>802 awards</b>

### **For More Information**

The National Park Service in partnership with the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services coordinates the Save America's Treasures competitive federal grants process. Each year applications are solicited for preservation and/or conservation work on nationally significant intellectual and cultural artifacts and nationally significant historic structures and sites. Grant amounts range from \$25,000 to \$700,000 to conserve collections, and from \$125,000 to \$700,000 for historic property and sites projects. All the awards must be matched 1:1. Complete guidelines, applications and contact information, as well as a database of previous Save America's Treasures awardees, can be found on the National Park Service Web site [www2.cr.nps.gov/treasures/index](http://www2.cr.nps.gov/treasures/index).

### **For Additional Information**

Save America's Treasures at the National Trust for Historic Preservation provides advice and assistance for projects and raises funds toward helping meet the program's private matching fund requirements.

National Trust for Historic Preservation  
1785 Massachusetts Ave NW  
Washington, DC, 20036  
Telephone: 202.588.6202  
E-mail: [savemerciastreasures@nthp.org](mailto:savemerciastreasures@nthp.org)

### **Acknowledgements**

This report on Save America's Treasures like the program itself is the result of collaboration. The President's Committee on the Arts and the Humanities thanks the preservation staff of the National Park Service, Institute of Museum and Library Services, the National Endowment for the Arts, National Endowment for the Humanities and the National Trust for Historic Preservation for their contributions to the program and for their assistance with this publication. For financial support of this report, the President's Committee acknowledges the J. Paul Getty Foundation and the Center for Arts and Culture. Finally, special thanks to Ellen McCullough Lovell for help in documenting the early history of the program and Don Ball for editorial assistance.

### **Credits**

Editor/writer: Kimber Craine  
Contributing Writer: Carol Dana, EnVision Communications, LLC  
Design: Richard Fletcher, Fletcher Design

*“Want of care does us more damage  
than want of knowledge”*

BENJAMIN FRANKLIN



**PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Ave. NW

Washington, D.C. 20506

[www.pcah.gov](http://www.pcah.gov)