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Shaping and Defining the Public Experience at the President Lincoln and Soldiers' Home National Monument: Site Conservation, Presentation and Preservation

David C. Overholt
University of Pennsylvania

Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of Requirements for the Degree of Master of Science in Historic Preservation 2004.
Advisor: John D. Milner

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Disciplines
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SHAPING AND DEFINING THE PUBLIC EXPERIENCE AT THE PRESIDENT LINCOLN AND SOLDIERS' HOME NATIONAL MONUMENT

SITE CONSERVATION, PRESENTATION AND PRESERVATION

David Charles Overholt

A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

2004

Supervisor John Milner, FAIA	Reader William A. Dupont, AIA

Graduate Group Chair
Frank G. Matero
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For Teresa

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Introduction

"Cultural resource management is about making choices."[1]

The many decisions that guide cultural resource conservation planning are ultimately reflected in the visitor's experience at an historic site. Public experience is shaped and defined by the tangible properties of the material fabric in union with intellectual interpretive concepts. I propose to advance the architectural preservation and site conservation strategies necessary to present an authentic cultural artifact to the public for interpretive and educational use. A comprehensive site management plan must unite creative interpretive planning policies with conservation treatments that use durable, sustainable materials and systems designed to protect the monument in perpetuity. For site management plans to be effective, they must:

- provide a long-range vision for the site;
- determine short-term objectives;
- use value based planning methodology;
- engage a multidisciplinary team for the planning process; and
- maintain transparency, transparency in the planning process builds trust amongst the stakeholders and commitment in those entrusted with the stewardship of the site.[2]

---

1 Cameron, Christina. Introduction to the Concept of Authenticity, in*: Proceedings of the Interamerican Symposium on Authenticity in the Conservation and Management of the Cultural Heritage of the Americas*. Getty Conservation Institute, US/ICOMOS. pp. 9-15.

2 Conservation, Getty Conservation Institute Newsletter**,** *Building Consensus, Creating a Vision: A Discussion about Site Management Planning.* Volume 16, Number 3, Fall 2001. p.1.

The President Lincoln and Soldiers' Home National Monument encompasses a Gothic Revival style cottage, known as Lincoln Cottage, on a 2.3 acre parcel of land located within the boundaries of the 320 acre Armed Forces Retirement Home campus. The building is sited on a rise, three miles north of the Capitol overlooking Washington, D.C. President Lincoln and his family seasonally occupied the Cottage, and possibly other quarters, on the grounds of what was then known as the U.S. Military Asylum over three years, 1862-1864. The National Trust for Historic Preservation has partnered with the Armed Forces Retirement Home[3] for the long range stewardship of the site.

The stakes are high for this project. Richard Moe, President of the National Trust for Historic Preservation, has mandated his Stewardship of Historic Sites Office to provide the public with a transformative experience at the Lincoln Cottage. The long-range vision for the site must be supported by sound stewardship for the care of the landscape and the material fabric of the building as well as the contextural setting overlooking the Capitol of the United States of America.

The short-term objectives for the Lincoln Cottage combine practical solutions for the protection of the building's exterior envelope with interpretive planning goals to capture the intellectual concepts that can be transmitted to the visitors. The old Administration Building, just inside the gates to the Soldiers' Home, has been turned over to the National Trust for use as a Visitor Education Center (VEC). Programming the use and care of this

[3] *Cooperative Agreement between The National Trust for Historic Preservation and The United States Soldiers' and Airmen's Home,* 1999. Modified, 2001.

building will go hand-in-hand with the development of the site for use as a museum. Sequentially, (1) the Exterior of the Cottage will be restored; (2) the VEC will be renovated, while (3) the preservation plan for the landscape and the interior of the Cottage is being researched and developed.

There are profound and phenomenological elements of this place, the President Lincoln and Soldiers' Home National Monument that can be communicated if they are understood:

- A rural estate built for a prominent family became a retreat for five presidents;
- An integral element in the construction and expansion of the Military Asylum;
- This was a summer residence that was a sanctuary for the Lincoln family;
- The historical significance of President Lincoln;
- The approach to the site that captures the context of Lincoln's travels to and from the White House on horseback or by carriage;
- The danger, the sounds of distant battles, an assassination attempt near the Soldiers' Home, the attacks on Washington, the vitriolic political environment;
- The neighbors- freed slaves "held" in the contraband camps, the hospital patients, the military encampments, his guards, the cemetery, and the military asylum inmates nearby;
- The integrity of the surroundings; the landscape and built environment extant in the Lincoln era have survived into the 21st century;
- The inclined plane of the landscape that overlooks monumental Washington.

The significance of President Lincoln as a leader is unquestionable, with the survival of our nation at a cross road and the freedom of a race of people at stake during his tenure.

This place, unlike many other historic sites that interpret or memorialize the man, is the only place where Lincoln's legacy can be explored in the context of his position as a sitting President. The succession of layers of human activity, in terms of a palimpsest, is the text that we read when we experience this place. We know that elements have been added, and elements have been erased from the record as well; some elements reappear under the physical and metaphysical accumulations of time, like pentimento in an oil painting. Understanding the complex matrix of history and the natural and built environment will inform the choices made in planning the conservation of this place.

Note:

For the purposes of this document, room numbers in the Lincoln Cottage are used in lieu of names. Room names are anecdotal; there is no definitive archival evidence from diaries, invoices or plans that identify the rooms by their intended use or name.

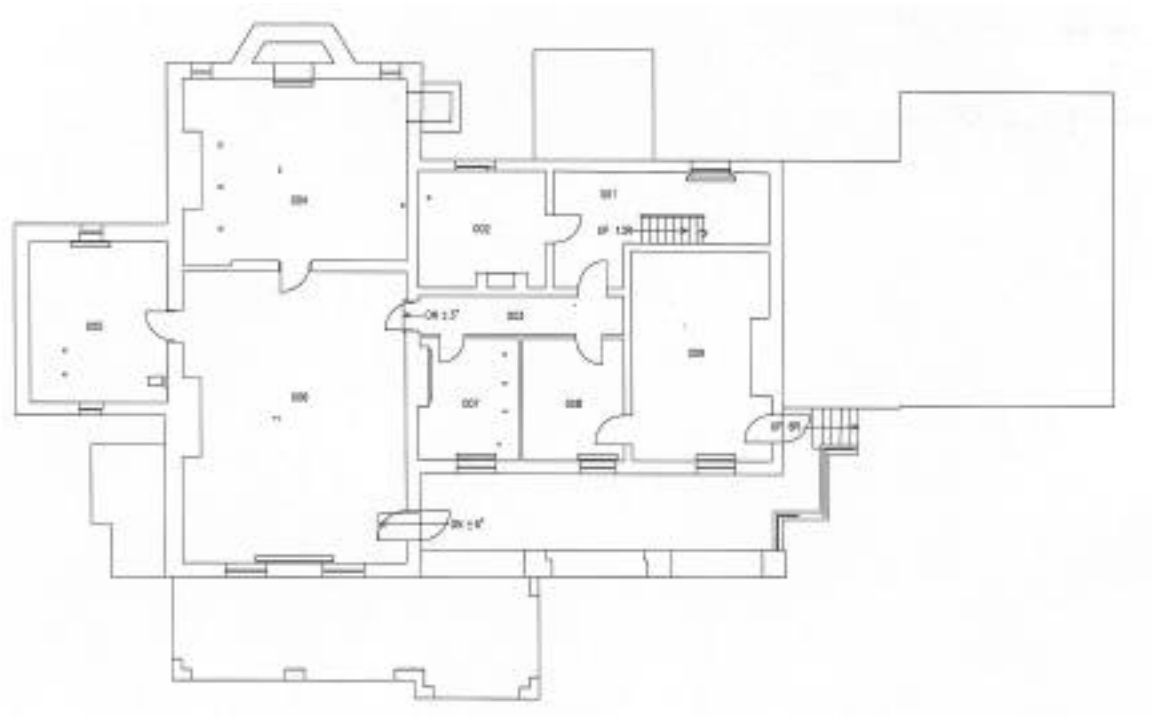
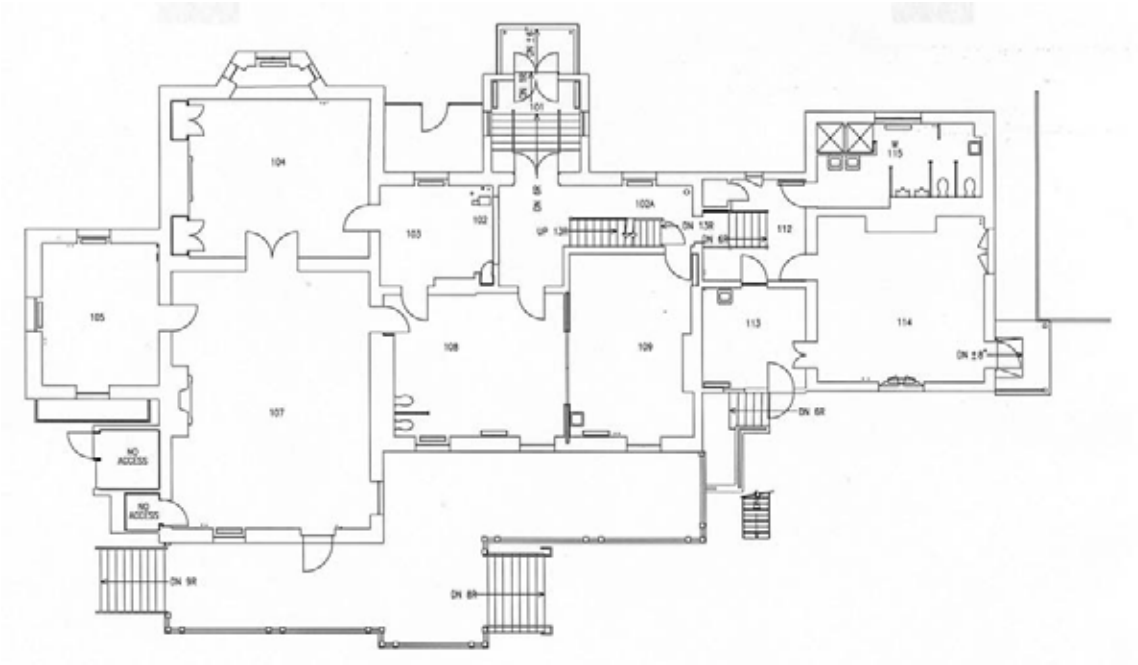


Figure 2 Basement Plan, President Lincoln and Soldiers' Home National Monument, Hillier Architecture, Washington, D.C. 2001.



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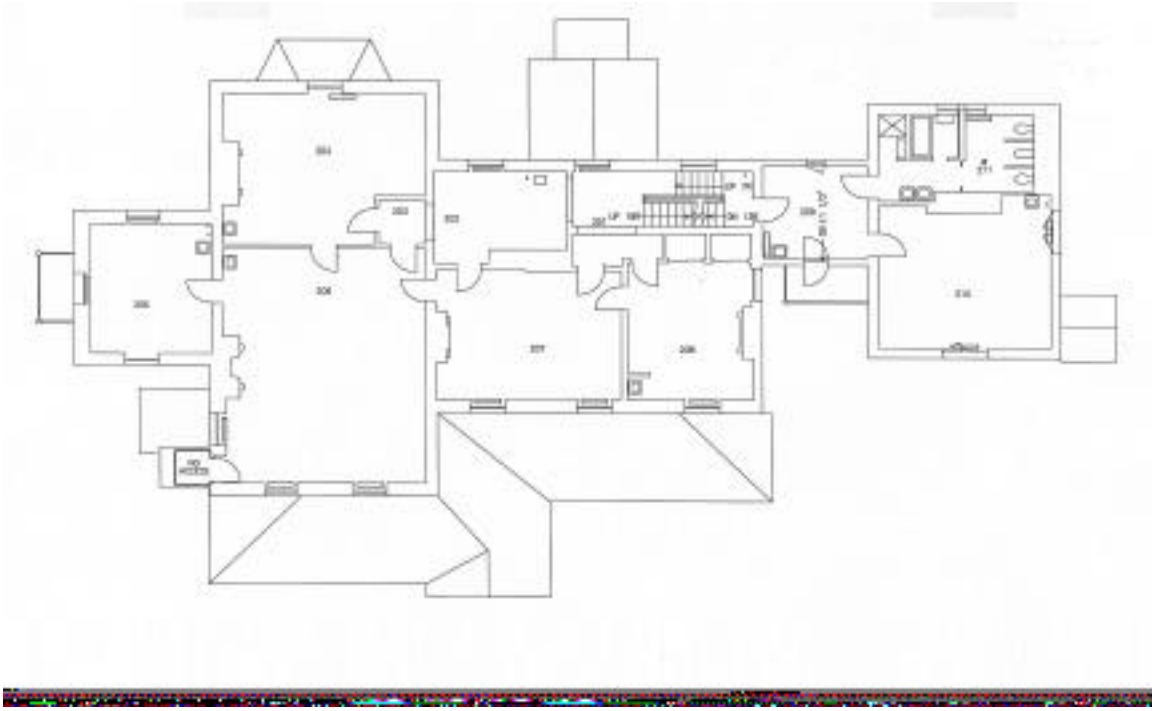

Figure 4 Second Floor Plan, President Lincoln and Soldiers' Home National Monument, Hillier Architecture, Washington, D.C. 2001.

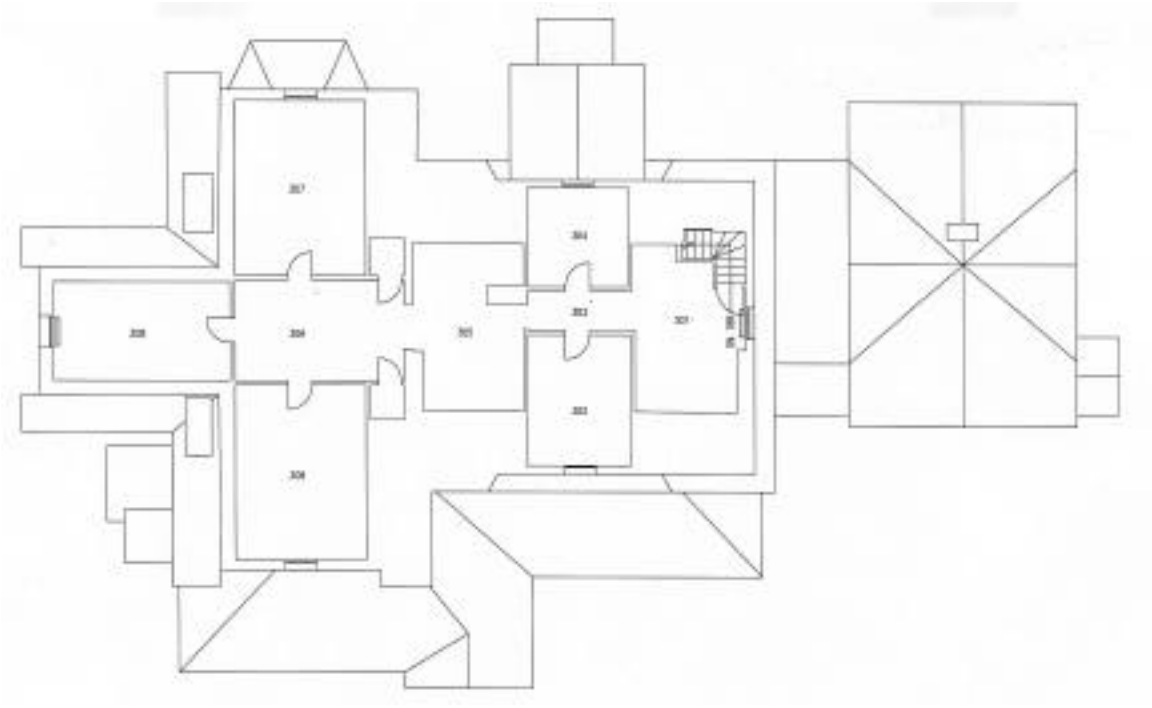

Figure 5 Third Floor Plan, President Lincoln and Soldiers' Home National Monument, Hillier Architecture, Washington, D.C. 2001.

Figure 6 South Elevation, ca. 1860, President Lincoln and Soldiers' Home National Monument. The Lincoln Museum, Fort Wayne Indiana. IN #3993.

Chapter One Place

The History of the Site

Just north of the old Washington City limits, in Washington County, a 504 acre tract of land was patented in 1794 by James White and named "Pleasant Hills". This parcel changed hands many times until it was purchased in 1842 by George Washington Riggs, a prominent Washington banker. Mr. Riggs built a cottage on 50 acres of what had originally been part and parcel to the Pleasant Hills tract, later named Evesham or Wheat Yard Heights.

The Building

The Riggs family papers[4] in the Library of Congress contain the specifications for the cottage that George W. Riggs built for his rapidly growing family. On his farm near Rock Creek Church a house was designed to be built, 2 stories high, with a full basement foundation 38 feet across the front by 32 feet deep. The basement was to be 7 feet high, the principle story 11 feet high and the second story 10 feet high in the clear and topped by 10 foot high gables that add a usable third floor. Four hand written pages by the house carpenter, William H. Degges, detail the architectural and stylistic elements of the cottage. He calls for, "…the brickwork to be done in the best manner, of the best merchantable brick, best Washington lime, and of the best sand that can be procured in

[4] Geier Brown Renfrow Architects, *Anderson Cottage Historic Structure Report*, Washington, DC, February 20, 1985. appendix.

the vicinity of the building."[5] Mr. Degges[6] mentions in the specifications a Mr. John Skirving. Much more is known of Skirving than Degges. John Skirving[7] moved from Philadelphia to Washington, and traveled extensively during his career in the United States and abroad. He started his life's work as a brick layer but later designed houses, larger buildings, and specialized in the design and installation of heating systems. Skirving consulted on Robert Mills' General Post Office (1839-1841), the United States Patent Office, the U.S. Treasury and the U.S. Capitol. By 1860 he reappears in the Philadelphia city directories listed as "architect" or "gentleman." For Mr. Degges, and his client Mr. Riggs, Skirving assisted with the plans for the cottage by designing the verandah.

There is no reference in the specifications by Mr. Degges of an architectural style, though the building is unmistakably an early example of a Gothic Revival Cottage in the United States. Decorative bargeboards, a signature architectural device of the popular style, appear on all of the gables of the building. An interesting coincidence occurred on the pages of the *National Intelligencer* (established in October, 1800, by Samuel Harrison Smith, to support the administration of Jefferson and of successive presidents). An advertisement listing the variety of masonry and building heating systems related services

---

[5] From: Business Papers, George W. Riggs, Jr., 1836-1852. Papers of the Riggs Family, Container 67, Manuscript Division, Library of Congress. Geier Brown Renfrow Architects, *Anderson Cottage Historic Structure Report*, Washington, DC, February 20, 1985.

[6] A William H. Degges appears on the roster of the Volunteer Forces Mustered in the Service of the United States Under the Act of May 13, 1846. He is listed as a Captain in the First Regiment of Foot-Maryland and District of Columbia. Source: *The Army and Navy of the United States 1776-1891*, Philadelphia: George Barrie Publisher, 1890.

[7] www.philadelphiabuildings.org

available from one John Skirving[8] appears on the very same page as the announcement by a book seller listing recent titles including *Cottage Residences* by A.J. Downing. The Romantic Revival architectural styles, reacting against the rigidity of the formal neo-classical forms, were beginning to emerge on the American landscape. William Degges and John Skirving would have had access to books by Downing and other purveyors of this contemporary style, though no direct connection between the men has been discovered in archival research.

The Riggs family owned this building for approximately ten years. According to the deed of sale dated 1851, the house was sold to the Federal Government by G. W. Riggs to be used as a military asylum. Government records indicate that a "proper furnace" was installed in 1852 when the house was described as a residence for "inmates." Repair activity and the installation of gas piping and fixtures in 1857 are the only documented clues to the construction of an addition[9]. The exact date of construction for the addition, which includes six rooms on the two primary floors plus the garret and basement rooms, has yet to be established.

Building Plan

The footprint and massing of the building in 2004 is virtually the same as it appeared in the 1860s. The 1840s section of the main house is cross gabled in plan as is the 1850s

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[8] Geier Brown Renfrow Architects, *Anderson Cottage Historic Structure Report*, Washington, DC, February 20, 1985. p.16.

[9] Hiller Group, *Lincoln Cottage Pre-Design Study Report*, 2001 (revised 2003). P.126. cites official records of the Executive Committee from 1852 through 1866. BDMTG3.DOC, BDMTG4.DOC, BDMTG7.DOC, BDMTG9.DOC, BDMTG10.DOC. Board of Commissioners, United States Soldiers' and Airmen's Home (USSAH). Meeting Minutes compiled by USSAH archivist.

addition to the west. The summer kitchen building has a simple gable roof, and the connector has a ridgeline that meets up with the top of the summer kitchen roof to the east, and butts the east wall of the main section of the house to the west. Six chimney masses break the plane of the roof, all originating from inside the exterior walls. All nine gable ends of the roof system are detailed with small fascia boards and decorative, scrolled bargeboards. All of the eaves have simple rectilinear outlookers on the underside of the soffitt boards. Four gable ends are punctuated with Gothic Style pointed wooden finials.

Exterior Walls

Multiple layers of stucco cover the exterior walls of the 2 1/2 story building, the 2 story summer kitchen building and connecting hyphen. The western addition is raised on a brick foundation, 5-course American bond, which is separated from the stuccoed upper stories by a granite water table. Lugged architraves surround six over six light, double hung sash windows at all of the openings on the first and second stories of the main block of the house, including the addition. The summer kitchen building has paired diamond-paned casement windows on both floors of the north, east, and south elevations. The connector has a single diamond-paned casement window with a fixed diamond-paned transom on the north side of the first floor, a single diamond-paned casement window on the north side of the second floor, and one door on each of the floors to the south. The attic windows are eight-light paired casements. The three-sided bay on the first floor on the north side has diamond-paned single casement windows with single light fixed transoms. The basement exterior openings are protected with a mixture of awning, double

hung and casement windows. The entrance vestibule on the north side of the building has bracketed eaves, and a lancet arched set of double doors. These doors once ran from floor to the top of the jamb, but were modified to create two rectilinear doors under an arched fixed transom (once the upper part of the curved doors).

The Veranda

A veranda on the southern elevation of the building has evolved through many changes. The first design, by John Skirving, ran the length of the south elevation of the main block of the original 1842 building. It was later expanded to encompass the addition as well. The veranda has been disassembled and will be replicated, with some original elements being re-used, to the configuration in the 1840s-1860s, as it appears in historic photographs. The 1880s period veranda was accessed by 6 double hung windows over working jib doors[10]. Once the porch is replicated to its 1860s appearance, 3 windows with jib doors will open onto the porch deck from the first floor.

The Hyphen

The southern elevation of the connecting hyphen between the main block of the house and the summer kitchen has an exterior door on the first floor, at grade, and a porch and skylight on the second floor. The skylight provided "borrowed light" to the window on the east side of room 109 before it was infilled and encapsulated in a wall.

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[10] Nicholson, Peter. The New Practical Builder and Workman's Companion, 1823. In *Handbook of Building Crafts in Preservation.* ed. Jack Bowyer. London: Hutchinson & Co., 1981. p. 254 " OF JIBB-DOORS. A Jibb-door is one that has no corresponding door, and which is flush with the surface of the wall, being generally papered over, the same as the room; the design being to conceal the door as much as possible, in order to preserve the symmetry of the side of a room…"
Curl, James Stevens. *Encyclopedia of Architectural Terms.* Dorset, England: Donhead Publishing Ltd., 1992. p. 155. " Gib: A *gib* or *jib door* is one flush with its surroundings and concealed."

Removed Architectural Elements

As part of the scope of work for the exterior restoration several architectural elements have been removed. An elevator shaft was removed from the west elevation, an awning was removed at the north entrance, and iron fire escapes were removed from the southern elevation. Miscellaneous elements on the exterior of the building will or have been removed including floodlights, alarm bells and obsolete piping. Photographs and written documentation record information about the removed elements, whether or not they are to be re-used, and their storage location.

The Interior

The interior of the Cottage was modified over time to accommodate various usages. The selective removals on the interior during the summer of 2003 returned most of the interior spaces to their 1860's configuration. What remains of 20th century architectural and mechanical intrusions are the two public restrooms in the north side, one on each floor of the summer kitchen building, carpeting, tile floor covering, ceramic tile walls, light fixtures, window fans, fire suppression piping, radiant heat piping, radiators and surface finishes.

The floor plan of the cottage survives almost intact from the Lincoln era. There are 8 rooms on the third floor, 9 on the second, 11 on the first and 8 in the basement (hallways excluded). The connecting hyphen was added after the summer kitchen and main house were built. Clear evidence of this sequence can be seen inside the closet on the first floor where exterior stucco is preserved, complete with the ghost outline of stairs that once

provided access to the door to the house on the east side of the first floor. Rooms 104 and 107 in the circa 1851-1857 addition are the only rooms in the house with cornice mouldings. Room 104 is entirely paneled with wood, has a coffered ceiling, crown mouldings, and closets flanking a marble mantle and fireplace. The large room 107 has plaster crown mouldings and a marble mantle at the fireplace. The other striking features on the interior are the arched openings in the hallways on each of the two main floors, and the staircase with white oak railings and decorative newel posts. The balance of the interior spaces is quite plain, though numerous marble mantles survived on both floors of the main block. Many fireplace openings have been infilled, including 3 in the basement, one in the room assumed to be the summer kitchen and 1 in room 108 when it was modified for use as a bathroom.

The Landscape

In the rural area north of the carefully planned capital city, forests of walnut, oak, beech, bald cypress, and tulip trees[11] were cleared for the farms and paths of the early settlers. The Riggs Estate was sited on one of the hills that ring Washington, presumably to escape the torpid heat of summer that collected in the low lying swamps three miles to the south. Riggs' business partner, William W. Corcoran, owned an estate nearby, and he may have influenced him to settle in the area. The changes to the Riggs landscape from the mid to late 19th century typify the romantic revival style promulgated by A.J. Downing in his treatises on the *Theory and Practice of Landscape Gardening* (1841), and

[11] O'Donnell, Patricia M., Glenn T. Stach, Laurie R. Matthews, *Lincoln Cottage, Washington, DC, At the Armed Forces Retirement Home, Historic Landscape Report & Preservation Treatment Plan.* Charlotte: Heritage Landscapes, Preservation Landscape Architects & Planners, 2004.

Cottage Residences (1842)[12]. Downing worked for Corcoran and may have had a direct influence on the design of the Riggs Estate. The property began to evolve when it was sold to the military in 1851. New buildings on the growing campus of the Military Asylum changed the pastoral setting of the Riggs house from rural estate to a distinct element within a larger compound, though vestiges of the Riggs landscape survive. The military cemetery north of the property is significant as a landscape feature as well as for the history it represents before, during and after the Civil War. The most dramatic change to the context of the Riggs house, later known as the Anderson Cottage and Lincoln Cottage, was the construction in the 1960s of the Scott Building to the south which entirely obscures the view of the Capitol from the house.

The Populace

Written history of early settlement north of Washington City emerges in the late 18th century. Shortly after Major Pierre L'Enfant designed his plan for the city (1791), James White was given a patent on the large property that encompasses the National Monument in 1794. He later split the acreage into numerous parcels. Early settlers living on the subdivided tract,

> "…were affluent, powerful and scholarly people. They gave this section of the countryside special importance and character. Owners of various tracts at various times included William W. Corcoran, Senator Buckner Thurston of Kentucky, architect of the White House James Hoban,

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[12] Downing, Andrew Jackson, *Treatise on Theory and Practice of Landscape Gardening*, Funk and Wagnalls, New York, NY, 1967 (1841).
_____. *Cottage Residences, Rural Architecture & Landscape Gardening*. Orig. pub. 1842. With introduction by Michael Hugo-Brunt. Watkins Glen, N.Y.: Library of Victorian Culture, 1967.

> Reverend John Brackenridge, British Naval officer Robert Serrel Wood, and many other notable individuals." [13]

White sold a parcel of land to a John Stone, who in turn sold part of "Pleasant Hills" to John Agg in 1831. Agg was forced to sell his property at a bankruptcy auction in 1842, and G.W. Riggs was the high bidder. Riggs constructed a house on his newly acquired property (1842), and his family lived there until 1851 when the property was sold to the U.S. military for use as an asylum for retired or disabled enlisted military personnel.

After a lengthy planning phase, the creation of the Asylum was brought to fruition. "Major General Winfield Scott, General-in-Chief of the Army from 1841 to 1861, and Brevet Major General Robert Anderson, who was the commander in charge of Fort Sumter at the out break of the Civil War, led the successful charge to establish the retirement home. They were aided in the cause by Jefferson Davis, Senator from Mississippi and later President of the Confederacy."[14] Presidents Buchanan, Lincoln, Hayes, Arthur, and Cleveland lived on the grounds of the Soldiers' Home along with military retirees, Washington politicians and various dignitaries.

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[13] Geier Brown Renfrow Architects, *Anderson Cottage Historic Structure Report*, Washington, DC, February 20, 1985. p. 6-7.

[14] U.S. Department of the Interior. Special Resource Study, *President Lincoln and Soldiers' Home National Monument.* National Park Service, Washington D.C.: 2003.

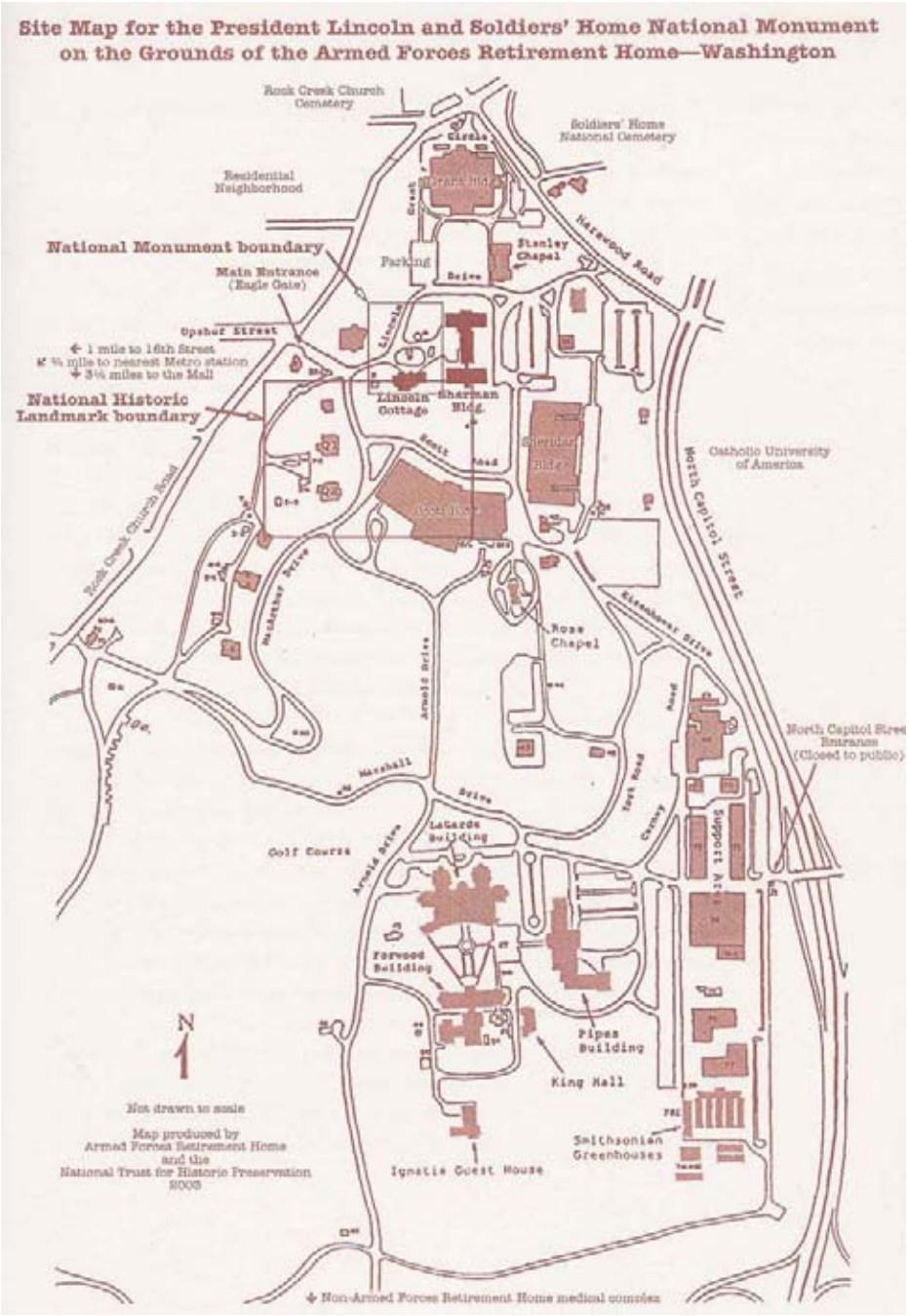

Figure 7 Site Map for the President Lincoln and Soldiers' Home National Monument, Armed Forces Retirement Home, National Trust for Historic Preservation, Washington, D.C. 2003.

Chapter Two Documentation, Description and Research

Site Research Prior to 2000, Landmark Status

The *Historic Structure Report,*[15] dated February 20, 1985, prepared by Geier Brown Renfrow Architects, was augmented later that year by a *Preservation Plan,*[16] dated July 19, 1985. The *Historic Structure Report* (HSR) provided the background information for the property that was used to prepare the Hillier Architecture *Pre-Design Study Report.*[17] The HSR of 1985 is divided into three sections, Historical Analysis, Architectural Description and Restoration Plan. The first two sections provide a thorough historical overview of the site, describe the building stylistically, and in its existing condition in 1985. The scope for restoration at that time was to adaptively rehabilitate a few rooms of the Cottage as a Museum, while other rooms, including some 20th century bathrooms would be left untouched other than cosmetic improvements. The last section, that describes the rehabilitation, is now obsolete; the proposed use of the building has changed. The historical background contained in the HSR includes a copy of the original specifications for the Riggs house, a transcription of those specifications, a copy of the deed of transfer from Riggs to the Soldiers' Home, the National Register Nomination Form from 1974, and material analysis that includes a report on mortar as well as paint color research by Matthew Mosca. Though the proposed use for the property has changed since 1985, much of the information and research from the HSR is accurate and useful.

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[15] *Historic Structure Report*, Anderson Cottage, United States Soldiers' and Airmen's Home, Washington, DC, February 20, 1985. Geier Brown Renfrow Architects.

[16] *Preservation Plan*, United States Soldiers' and Airmen's Home, Washington, DC. Final Submission (100%) July 19, 1985 Volume One. Prepared for the Department of the Army, Project 223. Geier Brown Renfrow-Architects, Land and Community Associates-Consulting Landscape Architects, Traceries-Consulting Historians.

[17] Hiller Group, *Lincoln Cottage Pre-Design Study Report*, 2001 (revised 2003).

The Historic American Building Survey[18] (HABS) compiled information about the Soldiers' Home and recorded the site photographically.[19] HABS photographer Jack E. Boucher documented the southern elevation of the Anderson Cottage in 1975, and an Architectural Data Form was completed in 1983. The Data Form contains a brief description and a short statement of significance. Much of the information on the Data Form is inaccurate.

The historic core of the AFRH campus was designated a National Historic Landmark in 1974. The United States, Department of the Interior, National Park Service *National Register of Historic Places Inventory – Nomination Form*[20] is nine pages and includes

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[18] http://www.cr.nps.gov/habshaer/ "The Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) is an integral component of the federal government's commitment to historic preservation. The program documents important architectural, engineering and industrial sites throughout the United States and its territories. A complete set of HABS/HAER documentation, consisting of measured drawings, large-format photographs, and written history, plays a key role in accomplishing the mission of creating an archive of American architecture and engineering and in better understanding what historic resources tell us about America's diverse ethnic and cultural heritage. To insure that such evidence is not lost to future generations, the HABS/HAER Collections are archived at the Library of Congress, where they are made available to the public."

[19] Title: U.S. Soldiers' Home, Corn Rigs, Rock Creek Church Road & Upshur Street Northwest, Washington, District of Columbia, DC
HABS call number: HABS, DC, WASH, 534D-
6 photographs, 1 data page plus cover page, 1 photo caption
Date: Documentation compiled after 1933
Survey number HABS DC-353-D
Building/structure dates: 1843
Building/structure dates:1897

[20] State: District of Columbia
1) Name: Common: U.S. Soldiers' and Airmen's Home
and/or Historic: U.S. Military Asylum; The Old Soldiers' Home
2) Location: Street and Number: Rock Creek Church Creek road, N.W.
City or Town: Washington
State: D.C.
United States, Department of the Interior, National Park Service, Washington, D.C.
The National Survey of Historic Sites and Buildings, *U.S. Soldiers' and Airmen's Home, Rock Creek Church Road, N.W., Washington, D.C.*
NSHSB: 9-8-73, BL
3 photographs with captions: (*note: captions for quarters 1 & 2 mislabeled-DCO*)
Old Soldiers' Home, Quarters No. 2, Washington, D.C. NPS Photo 1973
Old Soldiers' Home, Quarters No. 1, Washington, D.C. NPS Photo 1973
Old Soldiers' Home, Anderson Cottage, Washington, D.C. NPS Photo 1973

three photographs; Quarters 1, Quarters 2, and the Anderson Cottage. It should be noted that Quarters 1 and 2 are mislabeled; they are reversed. The history and significance in the Nomination form do not focus on the Riggs House or the Lincoln residency at the Soldiers' Home, though both are certainly mentioned. The history of the Riggs house incorrectly sets the original date of construction at 1811. The Nomination Form presents an overview of the history of the historic core of the Soldiers' Home and provides an encompassing statement of significance that traces its usage from conception to modern-day function in 1974.

On July 7, 2000, President William J. Clinton declared 2.3 acres of the Armed Forces Retirement Home, including the Gothic Revival Cottage, a National Monument[21]. The boundaries of the National Monument intersect the boundaries of the National Historic Landmark (NHL) only at the Cottage. The NHL includes Quarters 1 & 2, a small building near the gate, the cottage, and Sherman South. The National Monument encompasses the Cottage and acreage to the north that includes a Water Tower. The proclamation mentions the drafting of the Emancipation Proclamation and a brief history of the site. The specific reference to the Lincoln occupancy from 1862-1864 may prove to be inaccurate; there is strong evidence, recently uncovered, that the Lincoln family resided in Quarters 1 at least part of the time during that period.

[21] *Proclamation 7329 of July 7, 2000, President Lincoln and Soldiers' Home National Monument.* Federal Register/Vol. 65, No. 135/Thursday, July 13, 2000/Presidential Documents. National Archives and Records Administration.

Project Research and Pre-Design Reports

Project Coordination, Architecture, and Historic Preservation

The Hillier Group of Washington, DC, now known as Hillier Architecture, was chosen to be the lead design professionals for the preservation of the Lincoln Cottage, the Visitor Education Center and the landscape within the boundaries of the National Monument. Dr. George C. Skarmeas, AIA, leads a team of preservation architects that has included: Matthew Chalifoux; Elisabeth Dubin; Richard Ortega; Andrea Lowery; and Gretchen Pfaehler. In September of 2000, this team began examining the site. The Hillier Group was directed to survey the site and prepare a study report that would:

> (1) determine the existing conditions of the Cottage;
>
> (2) identify significant spaces and features;
>
> (3) establish a program that allows for public visitation while satisfying the requirements of the U.S. Soldiers' and Airmen's Home (now the Armed Forces Retirement Home, AFRH);
>
> (4) make recommendations regarding its restoration of significant historic features and spaces.[22]

The research conducted by Hillier Architecture, as well as reports prepared by the consultants, evaluated various aspects of the exterior and interior elements of the Cottage. This work culminated in construction documents[23] for the exterior restoration, and preliminary planning for the work on the interior of the cottage, and the VEC. The *Lincoln Cottage Pre-Design Study Report*, from January 31, 2001, layered new

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[22] Hiller Group, *Lincoln Cottage Pre-Design Study Report*, 2001 (revised 2003). P.1.
[23] Hiller Group, *Project Manual for Exterior Restoration*, 2003. Hillier Group, President Lincoln and Soldiers' Home National Monument, *Bid-Set Drawings*, 9/12/03.

investigative research onto existing information from the HSR (1985) by Geier Brown Renfrow Architects. Some reports were edited and inserted directly into the Hillier report, while some reports were published independently, for example the archaeological investigation report by the Louis Berger Group and the landscape research by Heritage Landscapes. In addition to the Hillier staff, a number of other consultants contributed to the report. A synopsis of their observations, findings and conclusions follows.

Structural Engineering

The structural engineers assisted with site research by identifying materials and methods of construction (historic and contemporary), evaluating and measuring structural elements to assess their load bearing capacities, and likewise, to make recommendations based on the potential impact of new uses and proposed modifications to the existing structure. Robert Silman Associates (RSA) focused their efforts on deteriorated wood framing members, masonry wall settlement and failures, and the calculation of safe live loads for the floors in each room. Though no serious structural problems were found that could undermine the stability of the entire building, numerous conditions needing repair were located. Some valley rafters in the roof structure have deteriorated to the point where they lost their bearing capacity, termite damage in a limited area of the flooring system needs to be repaired, the balcony on the second floor west elevation needs to be completely rebuilt to become viable for use, and numerous masonry problems need repair. Evidence of differential settlement appears in various locations, it has not progressed to the point of presenting a significant danger to structural performance. RSA

recommends a program of regular inspection and maintenance to ensure the long range success of the structural systems in the building.

Engineering: Mechanical/Electrical/Plumbing/Lighting/Fire Protection

For the purpose of the Pre-design Study Report, 2001, updated 2003, Landmark Facilities Group (LFG) concentrated mainly on the inspection and analysis of existing conditions of the mechanical systems. The report briefly recommends various options for new systems to be installed during the interior phase of work on the Cottage, as well as modifications that will provide a higher level of safety for the long term protection of the building. Utility services for the Lincoln Cottage, provided by the AFRH, include district hot water, steam, domestic hot water, domestic water, electric, and telephone. Detailed information about the condition of the mechanical systems confirms the safety of systems that will be used continuously until the interior of the Cottage is rehabilitated for use as a museum. A private contractor is being retained to inspect, repair and maintain the fire suppression system to ensure a high level of fire safety. A new, concealed, system will be installed during the interior construction phase. Ducibella Venter & Santore (DVS) engineered a security system that will monitor fire detection devices, security cameras, intrusion alarms, and mechanical system failures such as low temperature and low water pressure (leak detection). Important interface issues will need to be satisfied that allow the security system to monitor the environmental controls, in all of the buildings, in order to detect mechanical failures and report alarms to site personnel. Historic mechanical systems are examined in the report from LCA Associates in the fifth chapter of the report.

Climate Management Analysis

William B. Rose and Associates assessed the interior environmental conditions in the Lincoln Cottage. Their investigations begin with a summary of wall and roof construction methods and materials, analysis of rainwater dispersion, water infiltration and wall cavity examination. Relative humidity and air temperature were measured with dataloggers strategically placed horizontally along the east-west axis of the house and vertically on each floor to accurately characterize air-borne moisture transport paths. Readings were taken outside as well as in wall cavities. There was no cause for alarm from the readings garnered in the climate analysis. Though their recommendations clearly state that the building fabric is not being compromised by condensation in wall cavities or inordinately high relative humidity, they do not find the environment suitable for the open display of two-dimensional artifacts such as paper or paintings, and the caution is extended to three-dimensional artifacts such as furniture. The William B. Rose and Associates team concludes that Lincoln Cottage has good natural ventilation patterns and that moisture ingress is not a significant problem. They recommend further research to analyze the performance of the building during heavy rainfall in the summer months. They predict that if the building was converted to forced air heat from the current system of perimeter radiant heat, and humidification was added, that condensation would form at the windows.

Architectural and Decorative Arts History

Finishes:

Research was conducted by LCA Associates to evaluate previous findings, review existing documents and explore the conditions and extent of wallpaper and paint evidence

on the interior architectural surfaces in the Cottage. Gail Winkler, of LCA Associates, investigated the conditions of four rooms and prioritized them for their potential association with the Lincoln period. From her survey work on site in October of 2000, Winkler was able to elucidate and refine findings from an earlier paint color and finish analysis by Matthew Mosca[24] conducted in 1984-1985. Archival evidence indicates that an extensive redecoration of the Cottage occurred in the spring of 1864.

> "The Lincolns arrived to a residence that had recently undergone a few thousand dollars' worth of redecoration. In the spring, Mary Lincoln had hired John Alexander, a local upholsterer, to provide 'repairs and refitting & furnishing' to the former Riggs country home. Alexander, who had previously worked on renovations at the White House, changed or added wallpaper to eight of the fourteen rooms. He washed the floors and windows and touched up the interior paint. He moved two large mirrors, hung pictures, and added a variety of new lace chamber curtains, linen sheets, and various types of parlor curtains. Across the hallway and in several rooms he placed a form of natural grass matting[25] made from coconut husks that was designed to be cooler than regular carpeting, especially useful for nineteenth-century summer residences. Most of the chairs and sofas in the cottage received new covers. Alexander, whose business was located on Pennsylvania Avenue, also left the residence well stocked with a long list of household items, including three pairs of extra-fine blankets, four feather dusters, three brushes, two large hand towels, four large buckets, two pairs of andirons, and two silk bell pulls."[26]

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[24] Geier Brown Renfrow Architects. *Historic Structure Report,* 1985. Appendices, E. Report of Paint Color Research. Matthew John Mosca. Anderson Cottage: A survey of [S]elected Historic Finishes, Conducted at the request of Geier, Brown, Renfrow, Architects. 15 September 1984.

[25] For an explanation of nineteenth century domestic uses of floor matting made from natural materials see: Von Rosentiel, Helene, and Gail Caskey Winkler. *Floor Coverings for Historic Buildings.* Washington D.C.: The Preservation Press, 1988. p. 77, p. 120.

[26] Pinsker, Matthew. *Lincoln' Sanctuary: Abraham Lincoln and the Soldier's Home.* New York: Oxford University Press, 2003. p. 220 Notes to Pages 121-130, Chapter 7. "Present at Fort Stevens." 2. Invoices from John Alexander, upholsterer, Washington, May 21, 1864, Record Group 217, Records of the U.S, General Accounting Office (GAO), Records of the First Auditor, Audit 151.223, October 24, 1864, National Archives.

Aware of the work performed by John Alexander, Gail Winkler focused her investigative work on each of the two large rooms located on the first and second floors of the 1857 addition, 104, 107, 204 and 207 (figure 3, figure 4). The survey work concluded that the condition of the finishes was good, which enables the potential for further research. The paneled room on the first floor with the coffered ceiling, 104, clearly has a transparent finish over what appears to be long leaf yellow pine, *pinus palustris*,[27] woodwork. Exploratory craters opened in room 104 to reveal paint and finish stratigraphy, expose a clear finish directly applied to the pine substrate. The wood visible in the craters has the telltale amber color, straight grain, tight growth rings and very dense latewood of long leaf yellow pine. If in fact this finish is original, it pre-dates the 1864 redecoration. Chromochronology indicates that this clear varnish, perhaps shellac,[28] finish was in place before, and survived well after the Lincoln Occupancy.

In the large room 107 to the south of the room 104 and also in the addition of 1857, Gail Winkler found evidence of two finish paint layer coats that pre-date wallpaper. She concludes that the first finish coat aligns with the construction of the addition in 1857; the second finish coat may correspond with the John Alexander redecoration of 1864. The

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[27] Hoadley, R. Bruce. *Identifying Wood.* Newtown, Connecticut: The Taunton Press, 1990. pp. 147-8.
[28] Bristow, Ian C. House Painting in Britain, Sources for American Paints, 1615 to 1830. In *Paint in America, The Colors of Historic Buildings.* Moss, Roger W. ed. New York: John Wiley & Son, 1994. p.49. "The varnishes used in connection with house painting during this period can be divided into three main classes depending on the solvent used: ethyl alcohol, linseed oil, and oil of turpentine. The simplest varnish, commonly known as 'French polish,' was prepared by dissolving lac in alcohol (spirit of wine). Lac is the only varnish resin of animal origin and consists of the sticky exudation with which the lac insect (Laccifer lacca, formerly known as Coccus lacca) coats the twigs of certain trees indigenous to India and neighboring countries. It is refined by crushing and washing to remove the crimson-purple lac dye with which it is associated, in which form it was commonly imported into Britain in the seventeenth century."

wallpaper fragments discovered in this room over the second paint campaign appear to be manufactured from wood pulp, which began to appear in the U.S. around the 1850s but was beginning to gain widespread popularity in the 1860s.[29] Winkler concludes that more research is necessary in room 107 to determine whether or not the wallpaper occurs during the Lincoln era or soon thereafter. A polychromatic decorative pattern in distemper paints was revealed on the plaster cornice which concurs with the paint color analysis from 1984-1985 as well. The majority of the ceiling is from the 20th century, plaster on wire lath apparently installed over the original ceiling.

The two rooms Gail Winkler investigated on the second floor were 207 and 204. In room 207 the ceiling appears to have multiple layers of white calcimine,[30] while the walls were papered both before and after the redecoration in 1864. Oak graining[31] was found on the lower portions of the walls and, Winkler surmises, contradicting the Mosca report that this treatment dates to a period in the late nineteenth century. Mouldings in this room were originally painted white, and the doors and baseboards grained to imitate oak or ash. Later paint layers reveal a dark brown color. Winkler proposes that perhaps the early

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[29] Weaver, Martin E., F.G. Matero. *Conserving Buildings.* New York: Preservation Press/John Wiley & Sons, Inc., 1997. pp. 262-3. "In about 1850 the use of cheap pulp wood for making paper was successfully introduced into England and then after about five years into America. By the 1880s such papers had taken over the mass market and the products were unfortunately of low quality. It was not until the 1920s that a method was found to successfully remove the acidity caused by the presence of lignin in the wood pulp. As a result of this acidity many of the later nineteenth century papers are typically brown or 'yellowed' and are so brittle that they tend to fall apart."

[30] Phillips, Morgan W. A Survey of Paint Technology, The Composition and Properties of Paints. In *Paint in America, The Colors of Historic Buildings.* Moss, Roger W. ed. New York: John Wiley & Son, 1994. p. 240. "The term *distemper* has been used to refer to aqueous paints bound by many types of natural polymers. Glue distempers, specifically, are paints bound by animal glue. In architectural applications, glue distempers have frequently been called 'calcimines.' Glue distempers have had, by far, the most widespread use in American buildings of any type of paint that dries by solvent loss only. The solvent used in glue distempers is water."

[31] Bristow, Ian C. The Imitation of Natural Materials in Architectural Interiors. In *Painted Wood: History and Conservation.* Dorge, Valerie and F. Carey Howlett eds. Los Angeles: The Getty Conservation Institute, 1998. A brief history, primarily British, of graining and other faux finishes and techniques.

graining was in good enough condition to be retained during the redecoration in 1864, but that this would need to be confirmed through further research of both paint and wallpaper materials. The paints and finishes in room 204 have a similar stratigraphy to those in 207. Gail Winkler inspected the finishes in the entrance hallway on the first floor, in addition to the rooms in the western wing previously discussed. She found evidence of white calcimine walls under subsequent layers of wallpaper. The woodwork, doors, baseboards and window trim had white early paint history, and were grained to imitate light colored wood when the main block of the house was connected to the addition in 1857.

Gail Winkler concludes that further investigation of paints and finishes will confirm the chemical composition of the materials[32] as well as the chronological order and relative dating of decorative schemes. The date of construction, and therefore the ownership of the building when the addition was commissioned, has been questioned: was it George W. Riggs or the U.S. Military? Evidence of sizing and wallpaper as the original finish on the second floor rooms of the addition raises the question whether or not the military would specify papered walls for the intended use of the building. The former Riggs cottage was used initially to house inmates then as the housing for a commandant or other staff at the U.S. Military Asylum.

Furnishings:

Government records from the Board of Commissioners at the Military Asylum indicate the installation of a furnace, gas piping for fixtures, and cleaning and repairs to the old

[32] Gilmore, Andrea M. Analyzing Paint Samples: Investigation and Interpretation. In *Paint in America, The Colors of Historic Buildings.* Moss, Roger W. ed. New York: John Wiley & Son, 1994. p.181. To confirm the presence of shellac: "…shellac fluoresces orange or yellow-orange when exposed to ultraviolet light."

Riggs house prior to the Lincoln occupancy. LCA Associates concludes that there is no indication from archival information and current research of specific furnishings used in the Cottage. Few references allude to furnishings used at the Cottage. In a biography of Mary Todd Lincoln, Jean Baker records an account of, "nineteen wagonloads of clothes, toys, and furniture…accompanied the [Lincoln] family to its summer residence."[33] A payment for moving furniture corroborates the biography reference. Benjamin French paid Samuel W. Jones thirty-three dollars for moving furniture and household goods from the White House to the Soldiers' Home and back in the summer of 1864. The John Alexander invoices in 1864 help to clarify the interior decorative schemes and furnishings; he lists various objects purchased for the house (shades and curtains), various objects moved to the house (2 large mirrors, 3 paintings), repairs (3 sophas [sic], 2 bell pulls, chair covers, 1 chair & casters), and the scope of the redecoration, including wallpaper, window treatments and flooring materials. The commissioner of Public Works, Benjamin B. French, received invoices[34] totaling $3000 for the refurbishing of the "old Riggs house" for use as the summer White House.

Paint and Finish Analysis

The investigative and analytical work conducted by Frank Welsh, of Welsh Color & Conservation, at the Lincoln Cottage, was not available to Gail Winkler in October, 2000. Welsh Color & Conservation conducted research on site during the spring and summer of 2002. Though considerably more comprehensive than the surveys by Winkler in 2000 (limited time on site), or Mosca in 1984-1985 (limited amount of rooms surveyed), Frank

[33] Baker, Jean H. *Mary Todd Lincoln: A Biography.* New York: WW Norton and Co., 1987. p. 227.
[34] Record Group 217, Records of the U.S, General Accounting Office (GAO), Records of the First Auditor, Audit 151.223, October 24, 1864, National Archives.

Welsh still considers his work preliminary. There are many outstanding issues to resolve in the investigation of the architectural surface finishes both on the exterior and in the interior of this building. In a letter dated August 1, 2002, Frank Welsh explains to Dr. George Skarmeas of The Hillier Group the findings from the preliminary investigation and analysis of the historic finishes at Lincoln Cottage.[35] Overall, Mr. Welsh reports that there is a generous amount of surviving evidence of architectural surface finishes from the period of significance, the Lincoln era. He notes two exceptions: (1) the loss of all original ceilings in the house with the exception of the entrance hall vestibule: (2) the loss of wallpaper on the second floor from the Lincoln period. The interior surfaces were decoratively painted, investigative exposures revealed polychromatic frieze patterns on the walls of the first floor rooms. The loss, replacement, and addition of new plaster and lath over earlier ceilings limit the possibility for an accurate period restoration. Likewise, the loss of period wallpapers on the second floor precludes replication of historically correct wall treatments.

Welsh found that the interior doors and baseboard were faux grained to imitate light hardwood and the window trim and other mouldings were painted white circa 1857, the approximate date of the western addition, and in the early 1860s, the Lincoln period. An exception to this scheme is room 104 which was natural wood with a clear finish on both walls and ceiling. The doors, some trim and some beaded paneling associated with the closets in this room do not coincide with the earlier period of the rest of the room; these elements appear to have been added in the late nineteenth century. Sampling confirmed

[35] Frank S. Welsh to Dr. George C. Skarmeas. August 1, 2002. *Re: Lincoln Cottage.* Welsh Color & Conservation, Inc. Bryn Mawr, Pennsylvania.

that the diamond-paned windows in room 104 are relatively new, though the transom sash above them are original.

According to Frank Welsh, the window sash were white, muntins black, and all of the remaining exterior architectural elements were light brown during the 1857-1864 period. His findings on the exterior concur with those from the 1985 report by Matthew Mosca.

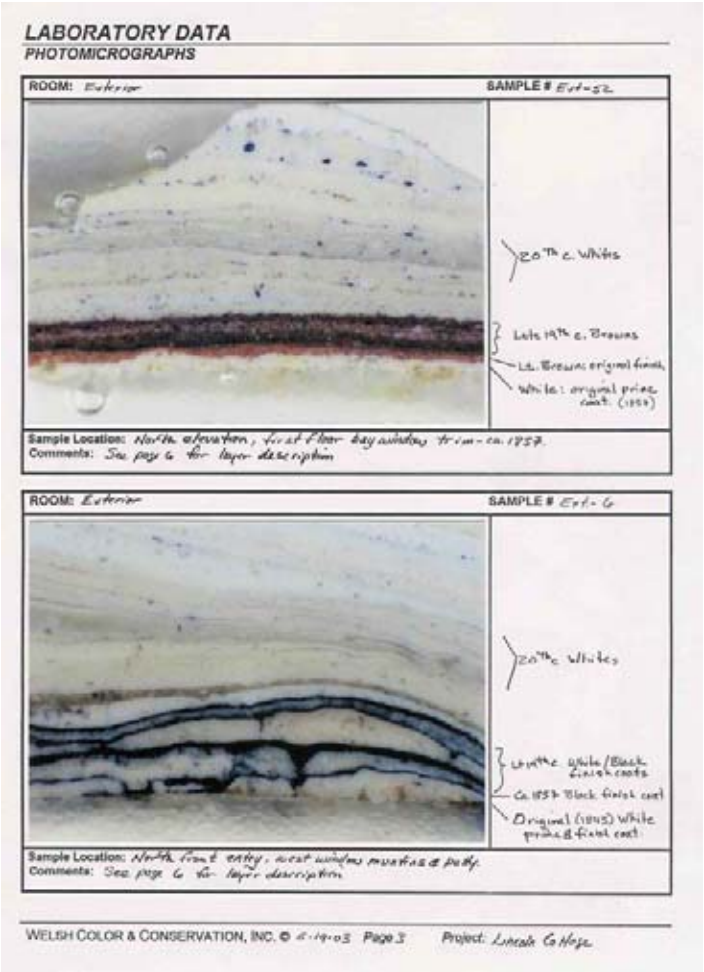

Figure 8 Exterior Colors, President Lincoln and Soldiers' Home National Monument. Welsh Color & Conservation, Inc. *(copyright)* 5/19/2003.

Frank Welsh concludes that his preliminary findings support the need for additional investigation, including further sampling, exposure of decorative painting and graining,

and color analysis of Lincoln era finishes. He proposes to collate all of the additional information into an illustrative report that would include photomicrographs and color matching.

Landscape Architecture, Preservation

For the preparation of the Historic Landscape Report & Preservation Treatment Plan,[36] Heritage Landscapes (HL) followed the guidelines established in the *Secretary of the Interior's Standards for Historic Preservation with Guidelines for the Treatment of Cultural Landscapes (Guidelines)*[37] and *NPS 28, Cultural Resource Guidelines.*[38] HL acquired a full understanding of the integrity and complexity of the Lincoln Cottage landscape by examining documentation that included historical narratives, maps, influential architectural treatises, the Geier Brown Renfrow Architects Historic Structure Report 1985, a draft of Pinsker's book, and the AFRH records. Tracing the development of this site from woodlands, farm, and estate to military asylum, helped to identify the character defining features in this landscape. HL found that though many of the spatial and visual qualities of the immediate surroundings of the Cottage remain close to their appearance in the Lincoln era, other elements such as the construction of the Scott building in the 1960s blocked the view of monumental Washington City that was certainly dramatic as the dome of the Capitol Building was being erected. The hilltop setting of the Cottage, originally chosen perhaps to escape the heat of the low-lying city,

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[36] O'Donnell, Patricia M. , Glenn T. Stach, Laurie R. Matthews, *Lincoln Cottage, Washington, DC, At the Armed Forces Retirement Home, Historic Landscape Report & Preservation Treatment Plan.* Charlotte: National Trust for Historic preservation and heritage Landscapes, 2004.
[37] Birnbaum, Charles A., Christine Capella Peters, eds. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes.* Washington, D.C: National Park Service,1996.
[38] *NPS 28, Cultural Resource Guidelines.* National Park Service, effective date: June 11, 1998.

became a prominent lookout over the burgeoning capital of the United States. The Cottage is now disjointed from that view. HL describes the A.J. Downing-influenced pastoral, picturesque landscape established by the Riggs family as surviving into the 1860s, the Lincoln era, despite the ongoing development of the formal military campus and the construction of the Sherman Building directly to the east.

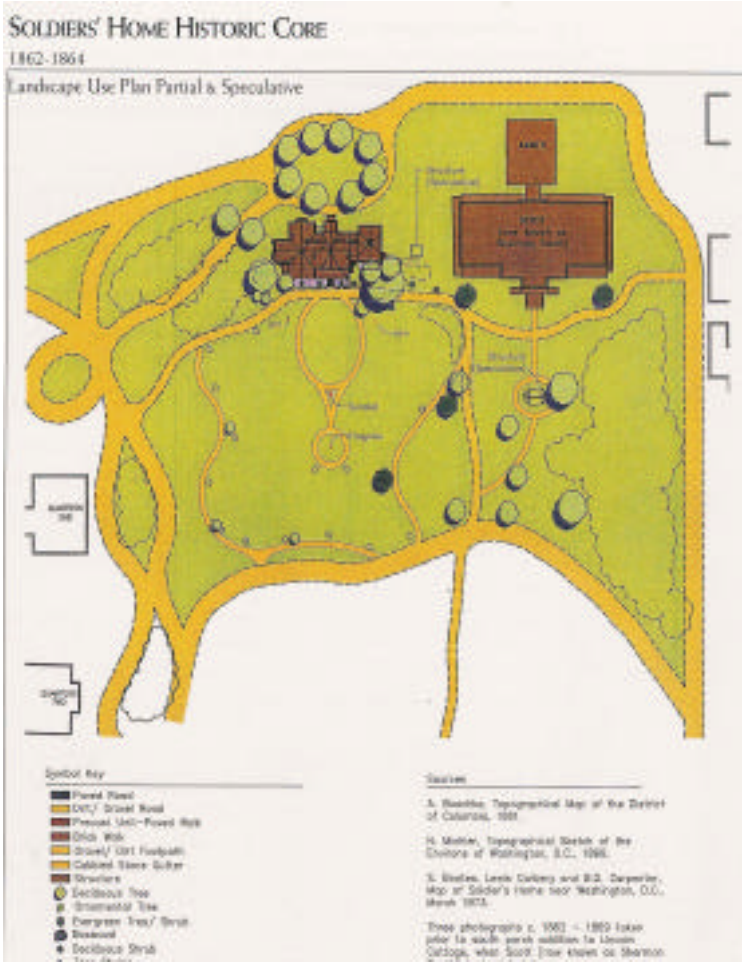

Figure 9 Proposed Landscape Restoration. Map produced by LANDSCAPES LA. Planning. HP, February 2003.

Heritage Landscapes concludes their report with proposals for appropriate treatments. "Based on the history, level of change, significance, proposed uses, level of documentation, financial resources and maintenance capabilities, a comprehensive

framework for preservation intervention is determined. The selected treatment acts as a preservation philosophy that guides decision-making about the scope of interventions and the ongoing management of the landscape, guiding work on individual features."[39] The *Lincoln Era Landscape Treatment Plan* and *Interpretive Sequence Plan*[40] were devised in accord with the National Trust's general program of visitor education and the elucidation of intellectual concepts about President Lincoln and his ideas. The landscape plan balances the south lawn period restoration with contemporary needs for a fully functioning National Trust Historic Site. The proposed restoration includes some notable changes from the existing setting; an infill lawn that replaces the parking lot next to the Sherman South and Annex buildings, re-established systems of Lincoln Era carriage and foot paths, the re-location of the rustic summer house, and the placement of many pieces of period lawn furnishings throughout the landscape (i.e. urns, sundial and a relocated flagpole). The outstanding feature of the Interpretive Sequence Plan is the route that allows the visitor to view the Capitol as they traverse the park-like grounds south of the Lincoln Cottage.

Archaeology

Led by Charles LeeDecker, the Louis Berger Group, Inc. (Berger) cultural resource group surveyed the President Lincoln and Soldiers' Home National Monument. Their

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[39] *Historic Landscape Report & Preservation Treatment Plan.* 2004. p. VII.1.
[40] *Historic Landscape Report & Preservation Treatment Plan.* 2004. plan no. LT, and LT-IS chpt. VII.

archaeological investigations were collected into a narrative report,[41] and the findings, artifacts and field records have been stored according to the guidelines set forth in the *Guidelines for Archaeological Investigations in the District of Columbia.*[42] Berger was directed by the Trust to focus on the areas immediately around the Cottage to gain general information about the condition of the site, establish major landscape features and events, and search for potential deposits from the kitchen or trash pits. Specific goals included a search for pathways from the Lincoln period, the location of a small gazebo that appears in photographs, and architectural elements related to the north and south porches to determine their configuration and potential to yield artifact deposits. "In the context of the planned site development the primary goal was to determine whether the site contains a below-ground record of certain landscape features of historical events associated with the Lincoln period (1862-1864)."[43]

The Berger field survey consisted of digging 46 shovel test pits on a 30 foot grid that was established around the Cottage, mainly on the east and west sides of the building and the south lawn. The south lawn is approximately 250' from east to west, and is about 200' on the north-south axis from the road in front of the Scott building to the Cottage. Some test pit locations deviated from the grid when specific elements of particular interest were investigated. The type of artifacts recovered includes fragments of domestic dishware, construction materials, bottles, oyster shells, faunal remnants and discarded pipe stems.

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[41] LeeDecker, Charles. John Bedell. Archaeological Investigation of the Lincoln Cottage Property, Armed Forces Retirement Home, Washington, D.C. Draft Report, The Louis Berger Group Inc.: October 2003.
[42] District of Columbia Preservation League. *Guidelines for Archaeological Investigations in the District of Columbia.* Prepared for the Historic Preservation Division, District of Columbia Department of Consumer and Regulatory Affairs: 1998.
[43] LeeDecker, Charles. John Bedell. Archaeological Investigation of the Lincoln Cottage Property: October 2003. p. 9.

Artifacts were documented, cleaned, stabilized and sorted into material classes for analysis. Slate fragments may help with the choice of replacement material for the new roof to be installed during the exterior restoration, 2004.

Testing around the Lincoln Cottage indicates that much of the yardscape has been disturbed by landscaping since the Civil War era. In general, Lincoln era pathways and landscape features were not located, though a remnant of a brick walkway was identified under the south porch. The walkway would certainly pre-date that portion of the porch, circa. 1890, and therefore may have been in existence when the Lincoln family was in residence. Most of the soil around the Cottage has been disturbed, making it difficult to interpret the small artifacts that were recovered. Berger concludes that further archaeological investigation is unlikely to yield Lincoln era information. They recommend researching and investigating the area where the Company K of the 150th Pennsylvania Regiment (Bucktail Regiment) encampment was located on the grounds of the Soldiers' Home. This was the regiment that protected President Lincoln and his family at the Soldiers' Home.

Materials Analysis

Materials Conservation, Stucco Survey

Andrew Ladygo of Architectural Conservation Services, Manchester By The Sea, Massachusetts, prepared the *Lincoln Cottage Stucco Survey.*[44] Mr. Ladygo recommended the preservation of all of the existing stucco on the building though he notes that it would

[44] Ladygo, Andrew. *Lincoln Cottage Stucco Survey.* Architectural Conservation Services. June 19, 2003.

be impractical to do so. In lieu of retaining all of the early exterior wall finishes, he advocates the preservation of early, unaltered stucco samples in selected areas. Sounding the existing, multiple layers of stucco confirmed that large portions were delaminated from the brick substrate. Many of the patches are very hard, and most likely contain a high content of Portland cement. The entirety of the exterior walls has been painted many times, and this may contribute to the delamination problems. Unaltered samples of early stucco provided the basis for a replication mix that will match the hardness of the original finish as well as the size and color of the aggregates in both the base and finish coats. Mr. Ladygo has been retained to monitor and approve the materials, mock-ups, and installation of the stucco by the masonry contractor.

Conservation Treatment Protocol

Window and Door Conservation Treatment Protocol

An innovative approach on the part of the Trust, in conjunction with Hillier Architecture, in planning for the restoration of the exterior of the Cottage was to engage the National Park Service, Historic Preservation Training Center in Frederick Maryland to conserve windows and jib doors from six openings. The crew from the training center carefully removed the windows, doors and associated hardware from the jambs. All elements were numbered according to the designations in the window and door schedule established by Hillier Architecture in the Bid Set construction drawings dated 9/12/03. The windows and doors were transported to the workshop in Frederick. A great deal of time was spent analyzing the windows and doors to develop a treatment plan that respects and preserves the wear and tear of time, or age value, and guarantees the repair of all of the deteriorated

areas that effect the long range performance of the element. Contractors bidding on the exterior restoration all sent representatives to the training center for a demonstration of techniques, and a discussion on the methods and materials used to repair the windows, doors, and hardware. Many questions were asked at this session which resulted in a clear understanding by each of the representatives as to what level of quality and methods of repair the Trust expected from the contractors working on the exterior restoration. A set of written guidelines outline the array of treatments and repairs needed to return the windows and doors to service. A conservation philosophy serves as a preface for the treatment protocol document that details how each type of repair should be accomplished, the choice of replacement glass, wood species for repairs, paint and glazing removal, painting methods, glazing, hardware conservation and carpentry techniques.

> "Conservation Philosophy: Retention Preferable To Replacement
>
> Repair strategies are designed to maximize the retention of historic fabric while making the windows weather resistant for long-term use and serviceable for cyclical maintenance. The key principle is to minimize water infiltration, the cause of cracking, checking and deterioration of wooden sash and door elements."[45]

The eleven page document sets criteria for wood repairs, including the use of Dutchmen repairs, slip tenons, putty bar repair, the use of epoxy both as an adhesive and as filler. Steam was used for paint and glazing removal. The advantages of steam stripping are many. Very few if any panes of glass are broken during the removal process. Some paint

[45] McGuigan, Chris. The Preservation of Historic Window Sash and Doors from the President Lincoln and Soldiers' Home National Monument, Draft Treatment Protocol, National Park Service, Historic Preservation Training Center, Frederick, MD. February 11, 2004.

is softened and can be scraped off with a putty knife. Though the moisture content of the wooden elements of the window sash can reach 25%, it returns to an acceptable level of 7-14% within 24 hours. Epoxy consolidation and fillers were avoided in lieu of traditional carpentry repairs. Benheim light restoration glass was selected for the replacement of cracked or missing panes. Linseed oil-based putty was chosen as a glazing compound. This slow drying, flexible product retains a smooth surface and is less likely to crack and break down over time than the commercially available glazing compounds commonly found in local hardware stores. The disadvantage of the linseed oil glazing compound is the slow cure time, approximately 30 days.

The Preservation of Historic Window Sash and Doors from the President Lincoln and Soldiers' Home National Monument, Draft Treatment Protocol includes a breakdown of time spent on labor for the repair work. This document was turned over to the general contractor to use as a procedural set of treatment guidelines as required in the Hillier Architecture specifications.

Investigative Research by the National Trust

During the summer of 2003, physical investigations at the Cottage lead by William Dupont, Graham Gund Architect of the National Trust, with preservation contractor Kevin Keane, and architectural associate of the National Trust David Cera, revealed elements and finishes that have aided in the understanding of the evolution of and modifications to the building. Flooring from the late eighteen hundreds was carefully removed to reveal the original floorboards in both the 1840s, and 1850s sections of the

house. As flooring was carefully removed, evidence of gas piping and bell-pull communication devices were exposed. The east wall of room 109 was probed with a boroscope to reveal a window that had been buried behind plaster and lath; larger holes were opened to reveal a nearly intact window jamb. The disassembly of the veranda[46] yielded a great amount of information about the construction and modifications to that structure. Lath marks were found under the beaded tongue and groove ceiling boards; the earliest ceiling was plaster on lath. Some re-cycled lumber, it was discovered, was re-used for framing, its provenance unclear. Many samples of the timbers and joinery used in the construction of the veranda have been saved and documented. A large expanse of early stucco was exposed under the roof of the veranda on the western addition. This portion of the veranda was added in the 1880s, and that portion of stucco was encapsulated within the roof structure. An effort will be made to preserve this section of stucco during the restoration of the exterior of the building.

Angela Brown of the National Trust added valuable knowledge to the overall understanding of the architectural surface finishes at the Cottage, both inside and out, by comparing the work of paint and color consultants Frank Welsh and Matthew Mosca. Side by side, the chromochronologies from each of the conservators are not contradictory, though sampling areas and the focus of their investigations are very different.

[46] Cera, David. Disassembly, Salvage, and Removals at the South Porch at the President Lincoln and Soldiers' Home National Monument. The National Trust for Historic Preservation. Washington, D.C.: Summer 2003.

Matthew Pinsker was engaged by the Trust to expand the body of knowledge about Lincoln at the Soldiers' Home. His archival research culminated in the publication of *Lincoln's Sanctuary, Abraham Lincoln and the Soldiers' Home* (2003).[47] Though Pinsker may not have determined exactly how much time the Lincoln family spent at the Riggs Cottage as opposed to Quarters 1 or other buildings, while at the Soldiers' Home, he nonetheless synthesized vast amounts of information about the life of the President at his summer residence and his daily commute to the White House. The quotations from the diary entries of the men who guarded Lincoln are particularly poignant, as is the prose of Walt Whitman who wrote,

> "*August 12th. [1863]*-I SEE the President almost every day, as I happen to live where he passes to or from his lodgings out of town. He never sleeps at the White House during the hot season, but has quarters at a healthy location some three miles north of the city, the Soldiers' home, a United States military establishment. I saw him this morning about 8 _ coming in to business, riding on Vermont avenue, near L street. He always has a company of twenty-five or thirty cavalry, with sabres drawn and held upright over their shoulders. They say this guard was against his personal wish, but his counselors have their way…They passed me once very close, and I saw the President in the face fully, as they were moving slowly, and his look, though abstracted, happen'd to be directed steadily in my eye. He bow'd and smiled, but far beneath his smile I noticed well the expression I have alluded to. None of the artists or pictures has caught the deep, though subtle and indirect expression of this man's face. There is something else there. One of the great portrait painters of two or three centuries ago is needed."
>
> Walt Whitman, "Abraham Lincoln," No. 45 (August 12, 1863), *Specimen Days.*[48]

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[47] Pinsker, Matthew. *Lincoln' Sanctuary: Abraham Lincoln and the Soldier's Home.* New York: Oxford University Press, 2003.
[48] Pinsker. *Lincoln' Sanctuary: Abraham Lincoln and the Soldier's Home.* 2003. Frontispiece.

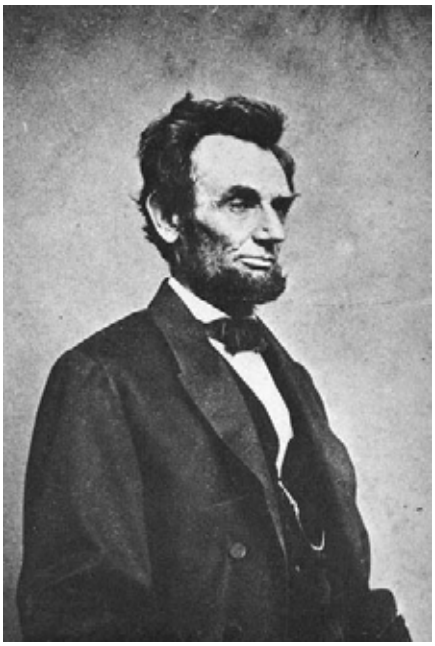

Figure 10 Abraham Lincoln, Washington, D.C., Friday January 8, 1864. Photograph by Mathew B. Brady. Ostendorf Collection O-87c.

Pinsker searched for evidence on how the Lincolns actually used the residences at the Soldiers' Home, what buildings they stayed in other than the Cottage, what rooms served what purpose in the cottage, and any clues as to what furnishings were seasonally transported to the Home. He found little more in his research on specific room and building usage than had already been uncovered. He notes the information garnered from the upholstery invoices, previously mentioned, from a John Alexander, recorded by Benjamin French, commissioner of public buildings. Pinsker's main contribution is his humanizing accounts of Lincoln as he struggled with the overwhelming issues of his presidency.

Peter Carmichael, Director of the President Lincoln and Soldiers' Home National Monument, launched into investigative research to determine where Lincoln lived at the

Soldiers' Home, when he began his executive post early in 2004. Prompted by the casual mention in Pinsker's book that Benjamin French claimed that the money paid to John Alexander was spent to refurbish a *new* cottage for the Lincolns,[49] Carmichael set out to discover where the President lived at the Soldiers Home from 1862-1864. To date, the discussion is ongoing, without definitive answer. Some of the intriguing clues as to where the Lincoln family resided on the grounds of the Soldiers' Home are as follows:

- **Stone Steps Reference**: (*The Cottage does not have stone steps now; Quarters 1 currently has stone steps in front of a portico.*)

  The entry reads: "June 30, 1862:

  Secretary of War Stanton telegraphs Secretary of State William Seward, who was then meeting with Union governors in New York City over problems with the pace of army enlistment. He notes that President Lincoln had "gone to the country very tired" and would not be able to answer the governors' concerns about military recruitment until the next morning. Sen. Browning visits the Soldiers' Home in the evening, bringing along Mr. and Mrs. William Dorman from Florida. Lincoln discussed the military situation on the Virginia peninsula with Browning, relying on a pocket map of Virginia that he carried with him. According to Browning's diary they sat together "on the stone steps of the portico." The president also read from a copy of satirical verse by the poet Fitz-Greene Halleck."[50]

- **Benjamin French reference**, the John Alexander invoice which itemizes work done to refurbishing the *new* cottage for the President and his family.

- **Photograph of Quarters No. 1,** titled, *President Lincoln's Summer Residence.*

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[49] Pinsker. *Lincoln' Sanctuary: Abraham Lincoln and the Soldier's Home.* 2003. p.130.
[50] Lawton, Eba Anderson, ed. *History of the "Soldiers' Home" Washington, D. C.* New York: G. P. Putnam's Sons, 1914.

The Lincolns may have lived in Quarters 1 during the summers of 1862 and 1863, though archival documentation indicates that there is no doubt whatsoever that they resided at the Cottage (the old Riggs house) in the summer of 1864.

Interpretive Planning

Max van Balgooy, Director of Interpretation and Education in the Stewardship of Historic Sites Office at the National Trust for Historic Preservation, is taking the lead in developing an interpretive plan. In his *President Lincoln and Soldiers' Home National Monument, Conceptual Framework for Educational Programming,*[51] he establishes the general framework for the interpretive planning at the site.

> "Future visitors to the cottage site will gain a personal view of the burdens under which Lincoln labored as President. The interpretation will present the ideas and philosophies on which he relied while laying a foundation for lasting change in American society. Visitors will learn about the relationships he enjoyed with family members, guests, advisors, and the soldiers who guarded him day and night. The interpretation will emphasize the themes of Lincoln as an ordinary man, Lincoln as an extraordinary leader, saving the Union, and race and emancipation. A new Visitor Education Center in an adjacent historic building will set the context with exhibits on Civil War Washington, the history of the Soldiers' Home, and Lincoln's life and career.
>
> While it will offer a uniquely engaging and rewarding visitor experience, the cottage will not be a traditional house museum. Because the Lincolns moved their belongings from the White House to the cottage each spring and returned them in the fall, this remarkable historic site has no original artifacts. Period reproductions

[51] van Balgooy, Max. *President Lincoln and Soldiers' Home National Monument, Conceptual Framework for Educational Programming*, Department of Stewardship of Historic Sites, The National Trust for Historic Preservation. Fall, 2002.

> may be used to recreate the historic appearance of one or two rooms-but the remaining spaces will be 'furnished' with Lincoln's ideas. High-quality educational content and innovative techniques will communicate the site's diverse themes. Rich original source materials, many of them untapped until now, will open windows of insight into Lincoln's public and private life."[52]

Max van Balgooy elucidates the interpretive and educational planning by describing how the site can be presented to multiple audiences; primary and secondary school groups, families, and adults. He also subdivides interpretive topics,[53] Lincoln the Ordinary Man; Lincoln the Extraordinary Leader; Saving the Union; Emancipation and Race, in order to illuminate the stories associated with president. Vincent Ciulla Associates, Inc., of Brooklyn, New York, was hired to plan exhibits and an interpretive tour through the Cottage. Review of their preliminary plans by the Historic Sites staff at the Trust revealed basic misunderstandings about how the National Trust intends to present this place to the public. The Historic Sites staff decided that the historical content of the exhibitions and visitor tour, and the interpretive plan in general, needs to be supplied from the Trust. Vincent Ciulla Associates should be directed by the Trust in lieu of initiating the exhibition and interpretive plan on their own.

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[52] van Balgooy, Max. *President Lincoln and Soldiers' Home National Monument, Conceptual Framework for Educational Programming*. Fall, 2002. pp. 1-2.
[53] van Balgooy, Max. *Lincoln Cottage Interpretive Topics,* Department of Stewardship of Historic Sites, the National Trust for Historic Preservation. January 28, 2004.

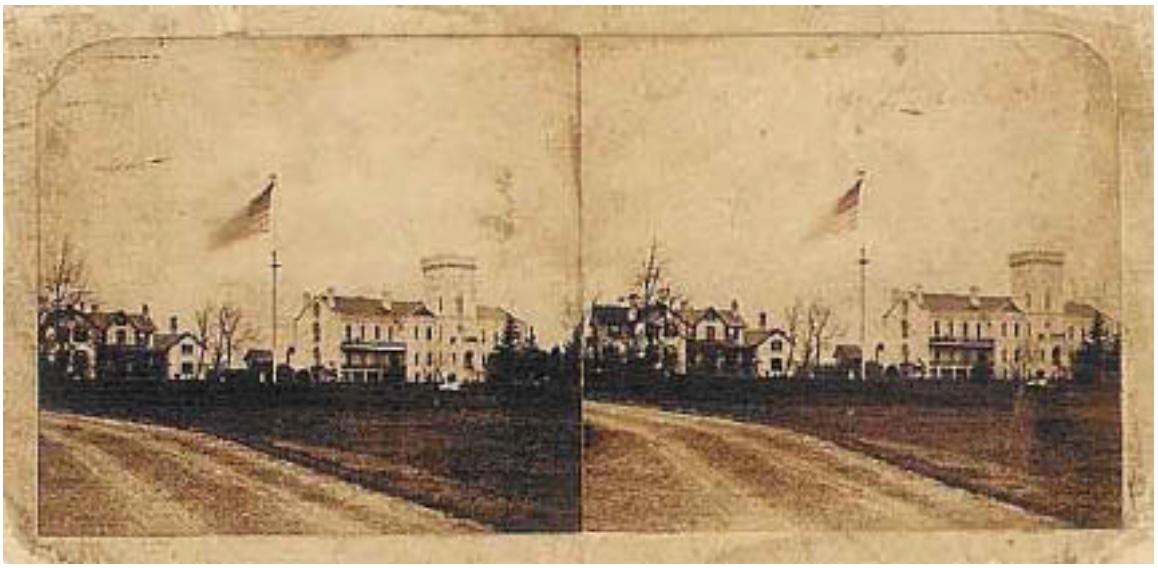

Figure 10 Stereopticon view of the Soldiers' Home ca. 1860s. Edward Steers Jr. Collection.

Figure 11 View of the Soldiers' Home 2001. Robert C. Lautman Photography.

Chapter Three Preservation Planning

Identifying and Assessing Cultural Values

Significance of a cultural heritage site is determined by assessing the values associated with the place.[54] The overwhelming significance of the historic core of the Soldiers' Home is the association with President Lincoln, mainly because of his position during a pivotal point in our nation's history. That fact should never overshadow the multitude of other important physical, social and historical values connected to the site. The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter)[55] is the most widely accepted paradigm for comprehensive conservation planning. This is *Value Based* conservation planning. When cultural resources are commodified, long-range planning documents tends to read more like a business plan than an assessment of how to retain and perhaps, recover the significance of a place.

The first step in a value driven plan is to identify who the stakeholders are that hold an emotional, monetary or intellectual interest in this place:

- "a body of people having something in common" i.e. an interest in history
- "a body of people living in the same locality"[56]

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[54] Feilden, Bernard. *Conservation of Historic Buildings.* Oxford: Butterworth Architecture, 1994. p.3. "Conservation must preserve and if possible enhance the messages and values of cultural property. These values help systematically to set overall priorities in deciding proposed interventions, as well as to establish the extent and nature of the individual treatment…The 'values' assigned to cultural property come under three major headings:
(1) *Emotional Values*: (a) wonder; (b) identity; (c) continuity; (d) spiritual and symbolic. (2) *Cultural Values*: (a) documentary; (b) historic; (c) archaeological, age and scarcity; (d) aesthetic and symbolic; (e) architectural; (f) townscape, landscape and ecological; (g) technological and scientific.
(3) *Use Values*: (a) functional; (b) economic; (c) social; (d) political and ethnic."

[55] Australia ICOMOS, Peter Marquis-Kyle and Walker, Meredith. *The Illustrated Burra Charter*. Sydney: Australia ICOMOS, 1992.

[56] Warhurst, Margaret. Norton Priory, A resource for the Community. In *Managing Historic Sites and Buildings, Reconciling Presentation and Preservation.* Chitty, Gill and David Baker eds. London: Routledge, 1999. p. 75.

- academic community
- military community
- the preservation community

The identification and assessment of values (historical, social and physical) advance the planning process to the next stage, the preparation of a statement of significance. Subsequent planning methodology, policy development and management are, likewise, based on the significance of the place. The entire process is iterative, designed to be repeated as often as necessary, and aided by ongoing research and consultation. Kevin Lynch advocates for continuing value assessment rather than constraining the interpretation of a heritage resource as a place frozen in time, an artifact under glass.

> "Re-created pasts ought to be based on the knowledge and values of the present. We want them to change as present knowledge and values change, just as history is rewritten. One danger in the preservation of environment lies in its very power to encapsulate some image of the past, an image that may in time prove to be mythical or irrelevant. For preservation is not simply the saving of old things but the maintaining of a response to those things. This response can be transmitted, lost, or modified…Diverse environmental museums might present divergent interpretation of the Civil War, for example….(P)lural meanings could be made explicit in reconstruction."[57]

The historical values related to Lincoln's presidency are as varied and complex as the issues he faced in office and provides the opportunity for a rich interpretative program for the public. In addition to the association with Lincoln, is the association of the site to four other U.S. presidents. The history of rural estates north of Washington City, the

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[57] Lynch, Kevin. *What Time is this Place?* Cambridge: MIT Press, 1993 (1972). P. 52-35.

Military Asylum, the National Cemetery, the development of the nation's capital, the development of the surrounding neighborhoods and the contemporary use of the retirement home all contribute to the significance of this place. The age and artistic value of the material fabric of the National Monument play a role in the historical values of this place as well. The Gothic Revival cottage and surviving picturesque landscape represent the work of particular individuals as well a particular architectural style.[58]

Intrinsic social values can be categorized into stakeholder groups that include, but are not limited to: political (the power structure that enabled the preservation of the site); ethnic (the predominately African American neighborhood that encircles the AFRH); self-defined community groups (Lincoln scholars, Civil War historians); local residents (neighborhood and AFRH residents); family (i.e. descendants, Riggs, Corcoran); school groups; tourists; and experts (academics, preservation building trades, conservators, historians, historic preservationists, architects, landscape architects, art historians). Each stakeholder group, if surveyed, will value the Monument in varying ways and to different degrees. A thorough assessment of the sociocultural values of these groups will help define the significance of this place in a broad sense.

> "Social value is about our collective attachment to places that embody meaning important to a community. These places are usually community owned or publicly accessible or in some other ways 'appropriated' into people's daily lives. Such meanings are in addition to other values, such as the evidence of valued aspects of history or beauty, and these meanings may not be obvious in the fabric of the

[58] Mason, Randall. Assessing Values in Conservation Planning: Methodological Issues and Choices. In *Assessing the Values of Cultural Heritage*, Marta de la Torre, ed. The J. Paul Getty Trust, 2002. p.11.

> place, and may not be apparent to the disinterested observer."[59]

Aesthetics and sensory perception are values that can be associated with the material fabric of the Monument. Physical values of this place include architectural typology and construction, landscape features, contextural setting in the AFRH, urban context, and regional context. Physical values are thoughtfully linked to historic values by Randall Mason when he writes,

> "This intrinsic-value argument in heritage conservation would be analogous to the 'intrinsic' argument in environmental conservation, through which it is assumed that 'natural' characteristics (wildness) are intrinsically valuable. This idea parallels the notion of authenticity in the heritage field, which presumes that some kind of historic value is represented by-inherent in-some truly old and thus authentic material (authentic in that it was witness to history and carries the authority of this witness). Thus, if one can prove authenticity of material, historical value is indelibly established."[60]

The Interpretive Plan

The thoughtful preliminary interpretive planning by Max van Balgooy can be augmented with tactics designed to communicate the significance of this place as it exists in 2004. The urban landscape that has developed in Northwest Washington since the mid-nineteenth century, along with the expansion of the AFRH, place the National Monument in a very different context than the original surroundings of the rural estate that Riggs built. The visitor must be brought into this re-created past carefully and thoughtfully. The

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[59] Johnston, Chris. *What is Social Value, A Discussion Paper*. Canberra: Australian Publishing Service, 1994.
[60] Mason. Assessing Values in Conservation Planning: Methodological Issues and Choices. The J. Paul Getty Trust, 2002. p.13.

proximity of other historic buildings, the re-established landscape features, and the exterior restoration will help cushion the shock of finding the picturesque Cottage in an alien urban setting. The interpretive plan, though, needs to help the visitor understand the disjointed nature of the place, what material fabric witnessed important periods of history, what has changed, and how a comprehensive conservation plan guides what elements are revealed, while others remain "buried." Frank Matero states:

> "It is the goal of interpretation to offer clarification and explanation of the site and its elements in their fragmented, incomplete state. While this has sometimes been viewed as an opportunity for reconstruction, or 'consolidation' as it is sometimes termed in archaeological parlance, the process is often most successful when the intervention to the fabric is kept to a minimum and supporting material is provided to enhance the understanding of deciphering of the physical remains."[61]

Matero is proposing a philosophy to guide the interpretation of an archaeological site, though this approach can just as easily apply to the incomplete state of the national monument that now exists as remains. The supporting material he mentions, in this case, could be a narrative describing the metamorphosis of the Riggs Estate over the last 162 years. This interpretive narrative, presented perhaps on the way from the White House to the Cottage, will set the stage for viewing and understanding a place that is not a traditional house museum, furnished as if the owners just stepped out. Instead, the visitor will experience the process of discovery as layers of the site, the artifact, unfold to reveal finishes and architectural elements that witnessed the Lincoln era. Within this context the

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[61] Matero, Frank G. A programme for the conservation of architectural plasters in earthen ruins in the American Southwest, Fort Union National Monument, New Mexico, USA. In *Conservation and Management of Archaeological Sites*, Jeanne Marie Teutonico and Kathryn Gleason eds. London: James & James, 1995. p.8.

intellectual concepts and educational topics that van Balgooy outlined, such as the significance of Lincoln as an ordinary man with extraordinary leadership qualities, can be explored.

The Advisory Committee on Authenticity

The Authenticity Committee is an interdisciplinary advisory group convened by the National Trust for Historic Preservation to strategize the development of a conservation plan for the interior spaces of the President Lincoln and Soldiers' Home National Monument. The advisory group met at the President Lincoln and Soldiers' Home National Monument on February 4th and 5th, 2004.

Over the course of two days, this committee of Historic Preservation professionals (*Appendix*) worked toward the objective of establishing a conservation strategy for the Lincoln Cottage that would reconcile the interpretive plan for the site with the conservation of the material fabric.

What follows are the meeting notes from this committee:

Initial principles were formulated and prepared as follows:

It was agreed that the planning for this place will need to have an holistic approach; all inclusive of the District of Columbia, the surrounding neighborhoods, Lincoln's travels to and from the White House, the Armed Forces Retirement Home, the historic core of the National Historic Landmark and the National Monument itself.

Policy actions and goals, the committee felt, must be guided by the significance of the place: President Lincoln and his legacy. A conservative approach to investigative and archival research of the buildings and grounds will respectfully protect the elements that reflect the evolution of the site. Likewise, some elements, particularly those from the 20th century, impede the interpretation of the site and should be removed.

Realizing that exhibits and interpretive props change roughly every 10- 20 years, the decisions made in 2004 need to protect the building fabric from treatments that erase the historical record after (or before) the Lincoln era. Minimum standards need to be satisfied that protect the age value[62] and the authenticity of this place. A slow and careful process that allows for more research may include paint and finish exposures to reveal layers from various decorative schemes or changes to the building over time. Research will reveal not only past finishes, but in broader terms, opportunities for potential interpretive planning to make a connection to a specific time. A symbiotic relationship must be established between the conservator, the historian and the interpretive planner. Preservation and Presentation must agree.

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[62] For a description and definition of *age value* see François Chaoy, The Invention of the Historic Monument, p.112. This term was coined by Viennese art historian, Alois Riegl (1858-1905), in the late c. 19, and has been in use since. "Riegl's analysis is structured by the opposition between two categories of values. The first, called 'commemorative' (*Erinnerungswerte*), are linked to the past and call upon the faculty of memory. The second, 'of the present-day' (*Gegenwartswerte*), belong, as the term suggests, to the present.

The distinction between historical and art historical values on the one hand and art values on the other, which I have used extensively, corresponds to this dual structure. But Riegl did not stop there. Among commemorative values he also described, and immediately inscribed, a new value that he saw emerging in the second half of the nineteenth century-which he named 'age-value.' This value results from the monument's chronological age and from the marks that time continually imprints upon it: through them the transitivity of human creations-whose fate is the inescapable decay that remains nonetheless our only certitude-is recalled to memory by a 'vaguely aesthetic' sentiment. Unlike historical value, which makes reference to a body of knowledge, the appeal of age value is immediately perceptible by all."

During the meeting, a question arose that elicited some key responses. If a careful, methodical approach to research is underway, and the final recommendations for treatment are not yet known, what are the steps that need to be made now to help achieve the potential of the site? The committee member's responses are as follows:

- Integrate all of the consulting professionals involved with the project into the planning phase, including Landscape Architecture, Exhibition Design, and Historical Research;
- Form a small multidisciplinary advisory group to design treatments for the interior spaces that can be "mocked-up" for review;
- Develop a research plan; and
- Work towards a comprehensive master plan for the whole place (i.e. the entire National Monument and everything physically connected or intellectually related), before considering treatments for individual rooms.

An archaeological approach can be used on the interior where building elements are essentially "reburied." This plan would call for various small exposures to be explored for period paint and finish treatments, while the majority of the interior surfaces would be painted a neutral color to visually unify the rooms. A variation of this approach would be to leave areas untouched, including the "scars" left from the disassembly of partition walls. Room by room, the treatments may be different. In lieu of a comprehensive plan to

be carried out all at once, various “mock-ups” could be designed to test a range of options.

Art exhibits, performance and installations may help both with documentation and interpretation. New voices will help examine the magnitude of the site by seeing it in new ways.

The landscape may be a good candidate for restoration treatments. Ground surfaces can be re-established that convey the period of the exterior restoration of the building. Gravel, grass, paths, and the approach to the building are essential to telling the story. A critical component to the approach is the trip from the White House.

Plans for development of the place should be broader in scope and not focused solely on the Cottage.

An unconventional interpretive approach is necessary to convey the multiple layers of significance that this place has to offer. The dynamic process of discovery and research can be emphasized as a theme. New and changing exhibits can be announced as new information is made available, and as new rooms are opened to the public.

Chapter Four A Conservation Strategy

Presentation and Preservation

Ongoing research and discovery will define this place as a dynamic open ended process whereby art, architecture, history and politics are correlated in a natural setting unfettered by contrivances. To achieve this objective the preservation of this place has to have an holistic approach.

The District of Columbia and the National Historic Landmark District

The National Trust must expand its vision for the National Monument to include the approach to the site from downtown Washington, D.C., the environs of the Lincoln Cottage, the view shed, and buildings within the historic core of the Armed Forces Retirement Home. Holistic preservation planning should also include support for policy decisions within the District of Columbia to establish legal protections for the context of the site. The National Historic Landmark District (figure 6) encompasses the Cottage, Quarters 1 and 2 (1851-1857) and the small stuccoed structure, former admissions building, west of the Cottage. Quarters 1 can be open to the public on the first floor with revolving exhibits of maps, artwork and photographs. Interpreters can explain to the public the background and significance of the many important historical figures that lived in Quarters 1, for example, President Buchanan, General McIntosh, and possibly the Lincoln family. The upper floors could be used to house visiting scholars, fellows and interns. Quarters 2 can continue to be a residence for National Trust staff, or be used by

visiting scholars. Eagle Gate Lodge (1873-1876), though not within the boundaries of the Historic district, is another logical residence for Trust personnel. Occupation and maintenance by the Trust may be the only hope for this late nineteenth century gate-house to be saved from demolition; it is currently vacant and needs repair. The small stuccoed structure, formerly the admissions building, just north of Quarters 1 would make an intimate gallery to show contemporary art work, and reproductions of historical prints, maps, documents and photographs. Photography was beginning to emerge as new media during the Civil War era, and the juxtaposition of new work and historic prints would be intriguing. Contemporary photographer Sally Mann, for the catalog of her exhibit *Mother Land,* describes the blurry boundaries between the old, the new, memory and place when she writes:

> "For Southerners, memory is most often an act of will-and once we conjure it, we are unashamed to overlay it with sentiment. Out history of defeat and loss sets us apart from other Americans and because of it, we embrace the Proustian concept that the only true paradise is a lost paradise. But we know that love emerges from this loss, becomes memory, and that memory becomes art.
>
> It is a southern pastime to wallow in family and laud the distinctive light and spiritualize the rivers. When we travel to the limpid north, we miss our night air, oppressive with the smell of appalling fecundity. And of course we hold most dear our land.
>
> The image of the upper pastures looks like someone breathed it onto my negative. Even when I hold it to the light, I can barely see the detail in the distant trees. It's as though the whole scene were inadequately summoned up by some shiftless divinity. The heat and murk of the summer air challenges even blue-sensitive modern film; this feeling of impenetrability translates onto film as a refulgent fog.
>
> We have to cross those pastures to get to our cabin on the river. For centuries that tree-shaded bend in the river

> has been a popular watering hole. It is easily feasible that the great gray paladin, Robert E. Lee, rode across these same pastures of before, Stonewall Jackson, in whose house I was born a century after he marched from its austere doorway to war. Were they to emerge upside down on my ground glass, navigating across these untroubled fields toward the river, their rout today would be entirely familiar.
>
> In 1972, I discovered a cache of 10,000 glass negatives taken around my town by a returning Civil War veteran, Michael Miley. Miley is known for his many portraits of Robert E. Lee made after the war when Lee retired here, but these negatives included none of those relatively famous images. Instead, interspersed with the thousands of nameless portraits, there were images of familiar places, unchanging in a century. Among them were easily recognizable images of our river and cliffs taken amid fumes of ether and collodion.
>
> For the next two years, I cleaned, sheathed and printed all those negatives…In the Miley prints, it was the suspension of time that led me into the light, but when I am in the pastures making my own images it is the light that leads into suspended time. The photographs created there in that oneiric warp embrace time and memory and become the still point at which they intersect. As always, that stillness brings longing and a dizzying, time-unraveling spiral into the radical light of the American South."[63]

Thoughtfully assembled installations of fine art will add layers of enlightenment and historical record that can not be understood by the spoken word alone.

The old Administration Building will have new life as the VEC under the management of the National Trust, and is large enough to satisfy space requirements for staff offices, public restrooms, a gift shop and exhibit areas. The National Trust, though it may not be feasible to manage more buildings than what has been previously proposed, needs to share its expertise and political influence with the AFRH to help protect the historic

[63] Mann, Sally. *Sally Mann, Mother Land.* New York: Edwynn Houk Gallery, 1997. pp.5-6.

buildings: Ivey Lodge (1860); Sherman Building (1851-57); Rose Chapel (1870-71); Officer's Quarters 4&5 (c.1871); Northeast Gate Lodge (also known as the Cemetery Gate Lodge, 1873); Stanley Chapel (1895-97); Officer's Quarters 3&6 (1907); the Grant Building (1910) and; numerous other structures and landscape features on the Soldiers' Home campus. The Military cemetery to the north needs to be incorporated into the Trust's long-range plan for the protection of significant cultural resources in this area.

The Lincoln Cottage

Integrating all of the systems required for life safety and practical daily use in a National Trust Historic Site presents complex problems. The primary objective is to develop a conservation strategy for the Lincoln Cottage that reconciles the interpretive plan for the site with the conservation of the material fabric. Policy actions and goals must be guided by the significance of the place, President Lincoln and his legacy. While the exterior is being restored to a specific period, the interior space and the landscape present more difficult challenges for interpretation. What follows are proposals for treatments that strive to preserve the authenticity of the Cottage and grounds in context while satisfying the practical needs for public visitation.

The Exterior Restoration of the Lincoln Cottage

The philosophy that guides the exterior work is twofold. The first point is a practical solution, while the second point is philosophical. 1) It is necessary to make the exterior envelope of the building watertight and weather resistant. The exterior needs to be structurally sound and the materials must be practical to maintain. As part of the normal

cycle of building maintenance, elements such as roofs, stucco and painted surfaces are regularly repaired and replaced. 2) Compelling evidence extant in the building's fabric, form, features and character[64] allow for an accurate restoration to the period of significance, the occupancy of President Lincoln and his family. This intervention philosophy[65] admittedly changes the context of the building as it existed when it was passed into the care of the National Trust.

Areas of original stucco are being preserved as a record of the exterior finish at the peak of the gable ends of the roof, in four places. These small triangles of original stucco, under subsequent layers, augment the areas of existing early stucco that were trapped, and saved for posterity, in various places on the interior and exterior of the building when modifications were made to the structure.

The Landscape

The landscape within 100 feet of the Cottage has changed to some extent since Lincoln's time. Late 19th and early 20th century structures, a stone water tower (1893), bandstand (1906) and gazebo are nearby but do not diminish the overall integrity of the historic landscape in close proximity to the building. On a larger scale, the AFRH campus has encroached on the Cottage. Large dormitory buildings were constructed in the 20th

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[64] Weeks, Kay and Grimmer, Anne. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preservation, Rehabilitation, Restoration, and Reconstruction of Historic Buildings. Washington, D.C: USDI, National Park Service, 1995. p. 117.

[65] Matero, Frank G. The Conservation of Immovable Cultural Property: Ethical and Practical Dilemmas. *Journal of the American Institute for Conservation* 32 (1993): p.3. "This last point is important, as it leaves open for discussion the possibility for more drastic interventions, including the reinstallation or replication of missing or damaged components such as a roof or protective exterior stucco. Aside from securing visual and aesthetic reintegration, these replacements become even more critical if they sustain or improve the future performance or life of the structure in its environment."

century to house approximately 2000 residents. The Scott Building 100 yards due south from the Cottage, blocks the long view to the Capitol that the Lincolns may have had if trees and plantings did not obscure the vista. The Capitol dome was in construction during the Lincoln occupancy of the Cottage, and the Washington Monument had risen to 152' of its 555' final height. An artist's rendering of the view from the Cottage would be helpful to interpret this crucial, lost landscape feature. Michael Voors, an artist and professor, uses a compositional device in his intaglio prints that places an architectural enframement in the foreground such as a window, surrounding a long view of a monument (often a vintage architectural rendering or print inserted as a collage). Work by Mr. Voors, or any number of other artists, would be an innovative solution to re-creating the view of the Capitol dome and the Washington Monument from the Lincoln Cottage.

Heritage Landscapes recommends a combination of preservation, restoration and rehabilitations treatments (figure 8). Ground surfaces, natural and man-made features will help re-establish the appearance of the landscape to align with the period restoration of the exterior of the Cottage. Gravel, grass, paths, trees, plantings and the approach to the building are essential to telling the story. Organic gardening, arbor care and turf maintenance will encourage insects and bird life, enhancing the authenticity of the experience with sounds, scents and colors from the flora and fauna. The purple martin birdhouse that appears in historic photographs will certainly help keep mosquitoes in check; windows will be open in the Cottage during the summer months for ventilation.

Maps and photographs clearly document the asymmetrical lay-out of the landscape on the south lawn, modified in the 1950s to appear as it does today. The removal the formal sidewalk, as recommended by Heritage Landscapes, leading up to the Sherman Building from the south, including the existing flagpole, is a concept that is likely to be controversial when presented to the administrators of the AFRH. The park-like appearance of the south lawn, accurately restored from historic photographs, would help interpret the Cottage in a less formal, more picturesque setting. This plan, though, radically changes the approach to the front entrance of the Sherman Building.

The simple changes to the current landscape proposed by the landscape architects, with interpretive aids to educate visitors about the evolution of the property, will mitigate the modern intrusions that confuse the context of the Cottage. In particular, removing the parking lot next to the Sherman Annex (less contact between automobiles and visitors makes a safer environment), relocating the gazebo on the north side and restoring paths, sundials, urns and vegetation on the west and south lawns will help preserve and present the setting of the Cottage, as it exists today encompassed by the Soldiers' Home.

The Interior of the Lincoln Cottage

A simple philosophy that should guide work on the interior spaces of the Cottage is found in the introduction to the *Illustrated Burra Charter*.

> "**Do as much as necessary, as little as possible**
>
> The steps of investigation, analysis and policy making may lead to a decision to take action-often physical action-to conserve the place. The work could fall into three categories:

- work to protect the fabric (like installing metal stump caps to stop termites getting into a timber building)

- work which aims to reveal or explain the significance (like repainting an interior in an original colour scheme, or producing a guide book)

- work which makes the place more useful (like installing a telephone or lavatory, providing car parking, making an addition to accommodate new machinery)

Doing less to the *fabric* is to be favoured, rather than more. The *fabric* should be allowed to tell its own story, even if some of the physical evidence of that story has gone. Keeping change to a minimum protects the evidence of history.

This minimalist approach is different from the popular understanding of "restoration' as an act of heroic change, intended to 'return a place to its former glory'. Dramatic transformations, which shock and astonish with their revelations, are not precluded. But the value of the place as a complex and genuine entity should be upheld to encourage the retention of layers of complexity which are easily lost during radical change.

As a further means to protect authenticity, the Charter favours making changes so that they are readily reversible, and in a way that makes them recognizable as changes. [66]

Each of these categories relate to the following conservation strategy for the interior of the Cottage, and unite the work of the Trust architect, the Authenticity Committee, Hillier Architecture and the work of National Trust staff, consultants and numerous advisors.

On March 18th, 2004, Dr. George Skarmeas of Hillier Architecture, working within established parameters established by architect William Dupont for the treatment of the

[66] Marquis-Kyle, Peter and Walker, Meredith. *The Illustrated Burra Charter*. Sydney: Australia ICOMOS, 1992. introduction.

building, presented a concept plan for the interior of the Cottage to National Trust staff. Key elements Skarmeas' plan are the use of non-destructive investigation (NDI), based on the recommendations of the George Ballard Group[67], and a thorough photographic survey of each wall, in each room. The results of the NDI and photographic survey will be used as interpretive devices to help the public understand changes made in the past. The photographs and the NDI elevations will be scaled appropriately to fit on each wall without becoming visually intrusive. Conservators will be engaged to expose paint and finish stratigraphy in selected areas. The ongoing process of discovery will engage the public in the methods and practice of preservation while they learn about the past, President Lincoln, his family and the issues he faced as president.

With these concepts in mind, I propose the following sequence for the conservation of the interior of the Cottage:

1. Metric Recording and Survey[68]. Document existing conditions with rectified photography; collect and organize existing documentary information.
2. Non-Destructive Testing and Investigation. Engage a specialist to conduct comprehensive investigations to gain as much knowledge as possible before the building is modified for the installation of new mechanical systems. Selected

[67] http://www.gbg.co.uk
[68] Metric Survey is: 1) a survey conducted using a repeatable and verifiable method, at a scale that the design; execution; sequence of construction; function; and occupation of a structure can be clearly delineated on plans sections and elevations. 2) The *process* of measuring a building using *known repeatable methods* and then presenting the recorded information as a scaled drawing. 3) This work usually has minimum thematic input. Metric survey can be image based or non image based (drawings).

areas should be prioritized for intense scrutiny, such as the infilled hearth in the kitchen dependency, room 114, and the infilled window in room 104 (figure 3).

3. Removal or disguise of all 20th and 21st century intrusions; carpet, lights, electrical appliances (outlets, switches, fire detection etc.), fire suppression piping (channel the walls and ceilings to create chases for the installation of concealed fire suppression piping and heads), hot water heating pipes and radiators (install discreet forced air heat and ventilation), tile floors, fire extinguishers. Representative architectural artifacts removed from their original context are to be identified and properly stored.
4. Installation of a system of interior environment dataloggers to provide input for computer software designed to "instruct" maintenance personnel when to open and close doors, windows, shutters and the skylight on the third floor to maintain prescribed temperature and humidity levels. Complex climate control systems will not be used in this building. Temperature, relative humidity and light levels will be managed with windows and interior and exterior shutters. Mechanical fans may also be integrated (unobtrusively) to add an additional element to climate management.
5. Trace gas piping to record pipe locations, and establish the placement of fixtures. Determine what fixtures to use based on period catalogs and the wattage and style of lamps that best replicate the color temperature and look of a gas flame. The argument can be made that the use of contemporary fixtures in lieu of period style fixtures will not confuse visitors about the age and authenticity of the lighting

devices. Light levels may need to be raised and lowered for practical use of the building.

6. Select areas where architectural finish exposures will reveal decorative schemes, elucidated by interpretive signage, and the architectural conservation technique and methodologies employed to investigate and reveal these finishes.
7. Paint the interior surfaces, walls and ceilings to replicate a Lincoln era color scheme over a "barrier" layer to protect the existing paint and finish layers. The interior of the house will accurately recreate the reflectance of the finishes (matte or glossy), the colors (hue) and tonality (light to dark ratio). Architectural conservators on the authenticity committee felt that the removal of paint layers back to the Lincoln era would prove to be difficult, expensive, destroy all of the subsequent strata (paint history), and reveal authentic finishes-badly deteriorated-that may be confusing to interpret in an advanced state of decay and most likely damaged from the removal process. Advances in technology, some day, may lead to effective methods to carefully and efficiently remove paint layers. The conservative approach now is to reveal small areas of genuine period finish and protect the remaining areas by "re-burial." The public will have the opportunity to experience the rooms with accurate reproduction color schemes and appropriate light levels.
8. Remove all paint layers from the library except the doors and shelve elements that are from a later period. This striking juxtaposition of elements, that never existed simultaneously, can be used to open the discussion with visitors about surface finish chronology.

9. Gently clean and finish the 1890s floors with a durable, renewable coating formulated to withstand heavy foot traffic. Reveal original floors in clearly designated probe areas.
10. Highlight, with lighting and interpretive signage, interesting elements that provide clues to modifications in the building fabric, for instance, the stucco remnant under the stair platform in the closet of the connector (1st floor, room 112), stucco on the third floor exterior wall covered over when the 1850s addition was built, the "buried" window in the dining room, exterior window trim opposite the dining room in the connector, gas piping in the floor of the second floor bedroom (room 207), and grained exterior eaves on the North side of room 305 behind the knee wall. (figure 3, figure 4, figure 5)
11. Leave scars from wall removals and preserve sections of wall treatments (tile, etc.) as a record of 20th century modifications and building usage. Augment the interpretation of physical changes with photographs of the Cottage when it was used as a dormitory, housing for the military band, the Lincoln lounge, guest house (preserve the guest house check-out signage on the inside of the second floor interior doors), and office space for the AFRH staff.

Once the interior has been documented, and the NDI is complete, new mechanical, electrical and plumbing systems can be installed. Then, room by room, investigative research can be conducted to determine how and where elements should be revealed and to what purpose.

Kevin Lynch endorses the "scrape" method of revealing exposures when he writes:

> "The exposure of successive eras of history and the insertion of new material that enhanced the past by allusion and contrast would be encouraged, the aim being to produce a setting more and more densely packed with references to the stream of time rather than a setting that never changed…Recent work in industrial archaeology is a good example of the search for a past recent and important enough to have a real connection with our present lives. The remote past is always of intellectual interest and is surely relevant to our understanding of man. But emotionally that relevance is easier to grasp when we have first built a bridge to it across our own time locality."[69]

Communication of Ideas

The educational curriculum, interpretive and event programming should be designed for the stakeholders, previously identified, who have a variety of vested interests in the National Monument and its surroundings.

A body of people having something in common

This broad sweeping category includes the multitude of tourists and visitors to the Nation's capital and local people that will want to visit this historic place. What they have in common may be an interest in American history, Civil War history, African American history or a desire to see a summer house where five presidents and their families escaped the heat and the pressures of downtown Washington.

[69] Lynch, Kevin. *What Time is this Place?* Cambridge: MIT Press, 1993 (1972). p. 236-237.

A *body of people living in the same locality*

In order for the neighbors to fully understand, and hopefully trust the motives behind the process of developing this site as a museum, a comprehensive community outreach plan needs to be initiated as soon as possible. This monument lies within a *gated community.* Many of the older neighbors fondly remember their childhoods when they played at the Soldiers' Home, wandering around freely within the fenced area. Now the neighbors are excluded from the Soldiers' Home, and the historic wrought iron fence has been heightened and fortified with chain-link fencing and barbed wire. Crime is a reality in Northwest Washington, and post 9/11 security efforts further isolate the inner community from the outer community. New leadership at the AFRH seems to be pursuing opportunities for local interaction. The National Trust is in a position to help re-integrate the Soldiers' Home with the neighborhoods outside the gates. Two elementary schools have recently been located at the AFRH, and the administration continues to look to private and public interests for long term leases to supplement their revenues as they struggle to remain solvent. A variety of tenants will naturally tend to diversify the make-up of the population at the Home. The danger here is not in keeping people out but, rather, from (metaphysically as well as physically) shutting oneself in.[70]

The academic community

As a center for scholarship and a place for public dialogue, the national monument complex can become a forum for the debate of contemporary issues. A bold and provocative concept would be to invite the public to join scholars in discussions about the

[70] Low, Setha. Behind the Gates, Life Security, and the Pursuit of Happiness in Fortress America. New York: Routledge, 2003. p.232.

divisive political questions facing America today. Lecture series could be scheduled for each visiting scholar or fellow and coordinated with the Trust, AFRH, local high schools, colleges and universities. Academics can make use of the site for their research, public debate, symposia, and simply as a place for reflection.

The military community

Ongoing programs should be organized to maintain a strong tie with the "collective owners" of the site, that is, the residents and management of the home, as well as the multitude of other military personnel in the Washington, D.C. area. A working relationship with the Center for Military History[71] would be appropriate. There is intense interest in Civil War history; tours of famous battlefields near the Washington area can originate from the Soldiers' Home. This provides an opportunity for the AFRH residents as well as the public to join these trips. The Trust intends to employ AFRH residents as guides to help staff the VEC.

The preservation community

Part of the mission for the site should be to invite institutions to conduct research and participate in internships and fellowship programs. A typical college intern on-site for 10 weeks at 30 hours per week has the same amount of contact hours with the site as 300 grade school children on site for 1 hour. Five summer interns would have approximately 1500 contact hours or 6% of the projected annual visitation of 25,000 people on a 1 hour tour. Larger estimates for contact hours could be estimated if fellowship participants and

[71] http://www.army.mil/cmh-pg/

interns live on site. In this scenario, interns and fellows have the opportunity to spend time with the staff after work and experience the place at all hours and under different conditions. Educational programs should concentrate on the quality of the experience rather the quantity of participants. Herding as many school children through the site as possible to inflate visitation numbers for grant proposals should be avoided. School children should have meaningful experiences that respect their various age groups and that balance lectures with physical activities such as a walking tour to the cemetery, Cottage and bluff to view the Capitol dome, Washington Monument, and National Cathedral. It is best subdivide school groups and schedule time for them to eat and relax. Children, more so than adults, are capable of unfettered imagination which allows them to fully absorb the phenomenological aspects of being at this place. The pace of the sequence of experiences has to be adjusted to the age of the visitor.

The Public Experience

Design is broadened from physical arrangement to spatial design when planning includes behavior as well as form.[72] Knowing that activities change within the physical constraints of structures and landscapes, the material fabric should be treated in a way that it can be arranged and re-arranged to accommodate a variety of events. Understanding the great complexities about this place will be lessened if the interior of the Cottage is frozen in time by installing rigid interpretive devices that present the place as an exhibit, an artifact under glass. A simple philosophy that allows for flexibility of use and encourages

[72] Lynch, Kevin. *What Time is this Place?* Cambridge: MIT Press, 1993 (1972). p72.

revolving exhibits will enliven the experience for the multiple audiences attracted to President Lincoln's summer residence.

The Trip

The dynamics of an odyssey from the White House to the Lincoln Cottage broadens the experience beyond that of a typical trip to a house museum. If the experience began at the White House, the visitors would begin to understand the physical changes the city has experienced from the 1860s until now as they traverse the streets towards the site. Incorporating President Lincoln's known stops along the way, the Walt Whitman house, Secretary of War Stanton's residence, hospitals, the contraband camp, and the military cemetery, adjusts the travelers to the complexities of overlapping strata of time and place before they arrive at the Soldiers' Home. Today, the ride from the White House to the Lincoln Cottage informs the rider in ways that connect the past to the present, and a country house to a monumental city. This connection, for most people, initiates a process of comparative analysis, consciously or sub-consciously. As in Lincoln's day, the rider makes a gentle ascent up a few hills, rising up from the elevation of downtown Washington. At the Soldiers' Home, you can see what President Lincoln saw, the Capitol, the Washington Monument and the vista beyond into Virginia. Even though the site is cushioned by the acreage of the retirement home, the Lincoln Cottage is an alien in an urban landscape. The density of the city has increased greatly since the 1860s, but the view shed has been remarkably preserved.

Storytelling

Well known and respected art historians lead tours through monuments in Europe. The content of the tour reaches a level of sophistication that is rarely achieved at historic sites in the United States. A simple matter of respect, by these guides, for the intelligence and willingness of the public to understand and learn, raises the experience from bland entertainment to a challenging educational experience. The Municipal Arts Society in New York City has a popular regimen of tours throughout the city to monuments, neighborhoods and parks. The tours are led by various experts; the storytellers are expert storytellers in addition to being renowned in their particular professions. The stories associated with this place are multifaceted. This should not be a site that simply enshrines Abraham Lincoln. Frederick Douglass addressed President Ulysses S. Grant, his cabinet, and a crowd of onlookers at the unveiling of the Emancipation Statue in Washington, D.C. April 14th, 1876. The statue was erected with funds from freed slaves and large contributions from black Union Army soldiers. His remarks capture the complexity of feelings about Lincoln's legacy held by the African American community. Telling the

Figure 13 Frederick Douglass. Gilder Lehrman Collection, 5135-52#3.

story of the Emancipation Proclamation and President Lincoln at the Soldiers' Home will have a sense of drama. Dr. Marilyn W. Nickels summarizes the Douglass address when she writes,

> "Douglass began characterizing the occasion: 'We stand today at the national center to perform something like a national act-an act which is to go into history…' He proceeded to recall with some pathos that 'no such demonstration would have been tolerated here 20 years ago.' This was then a 'first' event: 'It is the first time that, in this form and manner, we have sought to do honor to an American great man, however deserving and illustrious.'
>
> Then Douglass' remarks evoked a tone of realism. 'We fully comprehend the relation of Abraham Lincoln both to ourselves and to the white people of the United States,' he said. He spoke indeed as one who had met with the President on more than one occasion, learning at first hand where Abraham Lincoln's priorities lay. 'Lincoln was not, in the fullest sense of the word, either our man or our model. In his interests, in his associations, in his habits of thought and in his prejudices, he was a white man. He was preeminently the white man's President, entirely devoted to the welfare of white men,' Douglass continued. Speaking to the white audience present, Douglass proclaimed, 'You are the children of Abraham Lincoln. We are at best his step-children.'
>
> Despite this assessment of Lincoln, Douglass went on to speak eloquently of the black community's allegiance to the president." [73]

Inside the Cottage, barriers and ropes will be unnecessary; there are no small objects to protect. The visitor will be at liberty to move about the interior spaces. Rooms that are dimly lit, walls, mouldings and ceilings decorated in period colors, dark wooden floors with various architectural elements and finishes exposed to reveal the accretion of time

[73] Nickels, Marilyn W. *Emancipation Statue, Lincoln Park.* CRM Bulletin. Vol. 13, No. 1, 1990.

become a solemn backdrop to the spoken word, the interpreter, who communicates the historical significance of Lincoln, freedom, emancipation, equality, war and a unified nation. The importance of this building as an artifact far outweighs the necessity to bring interpretive devices, signage or props into the space. Simple presentation boards on easels displaying historic photographs and important documents such as the Emancipation Proclamation are enough to prick the interest of visitors without them sensing the unnatural juxtaposition of interpretive contrivances in a residential setting.

There are 16 rooms in the Cottage which allows space to be apportioned for revolving installations of contemporary and historic fine art and theater that can delve the powerful messages linked to the site. Stefan Kraus, in *A Natural Place for Art, About the Relationship Between Art and Museum Architecture,* explains:

> "The building site for the new building of the Diozesanmuseum[74] which is being planned is not a random place, just as a museum is not a place that shows interchangeable pictures or random works of art. Rather, the decision for this possible building site was preceded by the thought that indeed the uniqueness of the terrain and its history, which may be gleaned from architectural fragments, would through an interchange of fluctuating effectiveness of its deliberately placed artistic areas of concentration, lead the spectator to a state of 'aware-being.'…Sauerlandt describes it as follows, 'I am unable to acknowledge a principle difference between old and new art; just like the present may only be wholly explained through the past as its point of reference, the art of the past

[74] The second oldest museum in Cologne, the Erbischofliches Diozesan Museum is being built on the historic site of St. Kolumba. St. Kolumba is the only site remaining in the inner city that still bears the visible signs of the destruction from World War II. The ruins of the late Gothic Church make up the major portion of the site and must be left intact and incorporated into new architecture along with the Kolumba Chapel, Madonna in the Ruins, (Gottfried Bohm, architect) completed in 1950, as well as the architectural fragments from the archaeological excavations of the 1970s. Peter Zumthor was chosen to be the architect for the new art museum that will encompass the ruins, the chapel and the archaeological site.

> as well can only be explained with today's art. What good are all the accumulated treasures of bygone times being hoarded in the museums if they do not help make productive the sense for the character and the specific value of the artistic creations of our time?' A museum which keeps alive the works of art in this manner-by virtue of regarding them not exclusively as historic documents and thus as vessels of information but rather as contemporary possibilities of experience which have the function of keys that open the doors to historic information-presupposes an open-minded visitor who is ready for confrontation in the same way that an author may presuppose the openness of the reader."[75]

Assessment

By not creating an "end result" and allowing the site to evolve as investigative and archival research uncover information, the necessity to monitor and evaluate the effectiveness of the place increases as does the need for the interpreters to communicate complex messages and stories. Interaction with stakeholders will determine whether or not they support the efforts of the Trust. Evaluation and ongoing feedback from the visitors must be analyzed and used to change or adjust the way the place is presented, though not necessarily the way that it is preserved. How and why this place is preserved is part of the message. The benchmark for successful communication lies in the Trust's capacity to bestow the visitor with a profound transformative experience.

[75] Kraus, Stefan. A Natural Place for Art, About the Relationship Between Art and Museum Architecture, in: Plotzek, Joachim M. with Stefan Kraus, Ulrike Surman, Katherina Winnekes. *quite literally,* Volume 1-5. Koln: Diozesanmuseum: 1996. pp. 38-42.

Conclusion

The emotive, poignant sensation of discovery that visitors feel when they explore the Cottage and grounds, especially today in its current condition, is the embedded power that this place has to communicate its story to the community; the community of visitors interested in President Lincoln and American history; the neighborhood outside the gates of the Soldiers' Home; the community of retirees inside the gates; academia; the community of Historic Preservationists, Architects and Engineers that revel in the process of conservation. The long range plan for this place should be to promote research and education, and each successive generation must contribute to the knowledge and interpretation of the place. A conservation plan that culminates in a commodity freezes time and soon becomes obsolete. A visionary strategic plan that promotes a dynamic, collaborative, process of discovery, in essence, admits that history changes, that interpretation changes, and that building conservation technology is evolving. With an integrative approach, the President Lincoln and Soldiers' Home National Monument can be a sanctuary for visiting scholars, a laboratory for the study of building conservation, a place to examine and explore landscape preservation, and a good neighbor in the surrounding community and the District of Columbia. The National Trust for Historic Preservation must take the intrepid step to define and shape this place as an open ended process of discovery.

Appendix

Advisory Committee on Authenticity, List of Members

Facilitator
William Dupont, AIA
Graham Gund Architect
National Trust for Historic Preservation

Committee Secretary
David Overholt
Preservation Projects Director
President Lincoln and Soldiers' Home National Monument
National Trust for Historic Preservation

Max van Balgooy
Director, Interpretation and Education
National Trust for Historic Preservation

Jim Vaughan
Vice President, Stewardship of Historic Sites
National Trust for Historic Preservation

Members in Attendance
Gustavo Araoz, AIA
Executive Director, United States Committee for the
International Council on Monuments and Sites

Stephen Curtis
President, Vintage Metalwork, Inc.

Tim Denee (for Lisa Burcham, Associate Director & State Historic Preservation Officer)
Architectural Historian
DC Office of Planning/Historic Preservation Office.

Kevin Keane
Millstone Restoration

Randall Mason, PhD
Associate Professor of Architecture, Graduate Program in Historic Preservation,
University of Pennsylvania

Frank Matero
Associate Professor and Chair, Graduate Program in Historic Preservation,
University of Pennsylvania

Sharon Park, FAIA
Chief, Technical Preservation Services, Heritage Preservation Services, National Park Service

Nancy Witherell
Federal Preservation Officer, National Capital Planning Commission

Hillier Architecture Representative
George Skarmeas, AIA
Principal, Hillier Architecture

Members Not Able To Attend
Lisa Burcham
Associate Director & State Historic Preservation Officer,
DC Office of Planning/Historic Preservation Office.

Peter Carmichael, PhD
Director
President Lincoln and Soldiers' Home National Monument

Mary Oehrlein, FAIA
Sole Proprietor, Oehrlein & Associates Architects

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Angela Brown
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David Spremulli
Preservation Construction Specialist
Cleveland Restoration Society

Paige Wojcik
Site Documentation Specialist
Exterior Restoration of the President Lincoln and Soldier's Home National Monument
Historic Structures

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