

# Remember Where You Came From

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INDUSTRIAL LANDSCAPES & HISTORIC PRESERVATION

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# Introduction

The goal of this book is to demystify historic preservation for communities interested in potentially designating their own historic industrial sites. It will also benefit those interested in industrial history, and historic preservation professionals. The companion booklet does a deep dive into historic preservation terminology, framework, and funding options for reference.

Topics include the use of historic preservation terminology, the invention of United States heritage and the historical perceptions of the working class, historic significance and industrial landscapes, the history of graffiti and how it ties into industrial preservation, and an economic resources guide. This user-friendly format allows readers to refer to the history, theory, and definitions; focus on the policies and solutions; or utilize any combination the reader finds most useful. The examples demonstrated are meant to showcase tangible strategies and the problem-solving methods used by different institutions, with a focus on how they personally decided to develop and interpret their own industrial heritage with public use of the site in mind.

Often, comprehending the designation of historic sites can be limited by academic and institutional rules, regulations, and shop talk. Despite the process of nominating historic sites being open to the public, knowledge regarding the information and resources contained in this book is too often unknown, creating an unbalanced representation of the diversity of communities. Therefore, the systems of historic interpretation, historic preservation legal framework, and development will be explored in the companion book. Transparency and education about methods are important for each communities' ability to use the information provided in this book to decentralize knowledge from the hands of "experts" and to provide an intro to the knowledge and tools for people to share their own histories and make their own community decisions. I hope that further representation of industrial communities' histories empowers those communities and aids in sharing their complete history.

Challenges come with compressing an incredibly complex topic and that will result in gaps of information. There are so many more sites, towns, and people impacted by the industrial past. There is always room for improvement and hopefully this will just be the first edition of this title, augmented by future communities, authors, contributors, resources, research, and interpretations.



# **The Importance of Multi-Disciplinary Collaboration & Community Participation for the Interpretation of Industrial Sites**

The field of historic preservation can be led by a collaborative approach benefitted by working with and considering a variety of backgrounds in a multidisciplinary approach. The industrial landscape is ever evolving through technology, space, time, and profoundly involves the people who worked at the properties, as well as all who came after.

To properly analyze an industrial landscape, one must consider the social history, physical artifacts, and the entirety of the landscape, looking beyond the obvious buildings and structures and into the lasting social, environmental, and economic impacts.

This requires architectural historians, archaeologists, community members, cultural historians, folklorists, landscape historians, museum curators, oral historians, public health researchers, public historians, and so many more stakeholders to collaborate. This collaboration is necessary to tell the full history of a place.

Industrial archaeologists have been heavily involved with industrial preservation; however, the focus is largely on the physical materials, aligning with a physical archaeological perspective. Folk studies focus heavily on oral histories and the human experience. Historic preservationists focus on the structures themselves and have national legal standards to abide by. Everyone working together, along with the community, can provide a fuller story.

This approach will assist with the development of a practical guidebook, and with understanding the complex scene of an industrial landscape, while considering the continuing influence the site may have post the period of industrial use.

The lasting effects of the American Industrial Revolutions have deeply scarred both the land and society, changing us, our lives, our values, faster than any other time. Ironically, we may consider the United States (U.S.) to currently be in a “post-industrial” state, but despite the prefix of “post” we are still living in industrial remains and have direct connections to the living past. This past continues to define and redefine society, architecture, social roles, class, working hours, our environmental condition, and the culture of the United States.

## Layers of Meaning within Industrial Landscapes

***“The industrial landscape is a misunderstood heritage – at worst, urban rustbelt, dangerous, a toxic wilderness; at best, a resource to be reused, regenerating communities, offering real richness and opportunity, reinforcing cultural identity, and creating new commercial prospects. But it can also be a vivid reminder of how today’s world came to be the way it is, when industry employed whole communities and provided the heartbeat for many towns and cities. In this respect these historic industrial landscaped deserve our closest attention.”***

### Industrial landscapes built society and culture.

Depending on the viewer, industrial landscapes are seen as a relic of a bygone era, an eyesore in need of removal, a family history, and/or a physical example of regional pride and identity. They may have faded into the landscape, camouflaged within forested areas and strip malls acknowledged as existing but not really seen. We are culturally trained to decide what has historical importance and influenced by classical ways of thought; resulting in industrial landscapes being viewed differently from Governor’s mansions and Olmsted parks. For social and structural reasons, the vernacular world is generally deemed less important in the historical record. If the housing is evident of the company’s control of values and identity, the structures and landscapes of industry are the symbols of the company that imparted that control. Also, industrial buildings and landscapes change with technology and need, requiring historians to be considerate of freezing a place in time.

The Industrial Revolution made a monumental impact on the structure of society. We are living in the post-industrial aftermath with plenty of evidence all around us. The history of immigration and the formation of the American identity, the forty-hour workweek, global mass production, population shifts throughout U.S. history, ramifications of economic collapse from previously thriving industrial centers, the current political climate, the struggle to adapt to a service-based economy, climate change, and the list goes on. We are undoubtedly precisely where we are because of the history of industrialization.

I Neil Cossons, “National Trust for Historic Places.” Forum Journal & Forum Focus - Preservation Leadership Forum - A Program of the National Trust for Historic Preservation, 2011, <https://forum.savingplaces.org/viewdocument/addressing-the-people-and-places-of>, 2.

## **So why the hesitation to preserve this heritage?**

Like so many of our histories, the criteria set for historic preservation has largely focused on and celebrated a small section of society. The 1935 Historic Sites Act created a system for nominations to be submitted and reviewed by preservationists. The National Park Service (NPS) created guidelines for submissions of what defined national significance. These standards, in line with preservation history, encouraged preservation of sites associated with patriotic events and buildings with noted architectural importance. The criteria were not written with the preservation of sites associated with class considerations, minorities, vernacular or industrial history, or landscapes.<sup>2</sup> A world few personally experienced was upheld as the standard to strive for, despite that standard being unreachable and unlikely to be experienced by anyone not born into that privilege.

The complaints of those in the workforce were forcefully eradicated, though resistance continued. The company town (residential compounds developed to house workers and their families), the stigma of workers' cultures and identities, and the fabricated value of the white-collar worker all have a part in the story of industrial heritage. An invented culture of bootstraps and self-made men saturated itself into the myth of this country, despite rarely being true.

Access and means, including the time and money needed to pursue scholastic education, made it possible for early professionals in the modern fields of historic preservation, public history, and archaeology to exist. These early professionals were the descendants of the empire builders, the owners, and those who acquired wealth from the labor of the working class. That legacy certainly impacts the current structure of those fields, as written by those with a life experience of social and financial privileges. The misinterpretation of human value and human worth created an imbalance that reaches across all sectors of society and the economy to this day.

**If industrial heritage is documented and preserved, seen as impactful and vital, interpreted, and honestly portrayed, there is a chance for balance and integrity.**

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<sup>2</sup> Martha K. Norkumas, in *The Politics of Public Memory: Tourist Culture, History, and Ethnicity in Monterey, California* (Albany, NY: State University of New York Press, 1993), 26-27.

It is easy to disregard the unseen. Whether it be people, landscapes, or industrial structures, the accepted historical standards certainly affect future goals and planning. Industrial landscapes are complex evolving landscapes that lend themselves to be an ideal location for disseminating the complex evolving culture of the U.S.

Historic preservation is in a unique position within the broader field of history; born from an urgent need to protect quickly our disappearing physical heritage and experiencing growing encouragement to consider the community impact on society. Preservation should engage with many disciplines and professionals to evaluate federal standards for compliance and regulation to ensure that preservation will be prioritized. Economic and environmental regulations and incentives for noting places of historic cultural importance allow for the real possibility of hidden histories to be known public history by examining physical sites and cultural landscapes. Industrial heritage sites offer both physical and intangible cultural elements, while existing in a larger landscape that must be considered in its entirety to reveal the full picture.

*To fully understand why industrial sites are not prioritized, it is helpful to understand why we, as a U.S. culture, have certain perceptions of labor, workers, and industry. It is a complex topic, but there are many common themes that have impacted the preservation of some histories over others. These themes will be introduced, and the reader is encouraged to continue studying the many ways that we are influenced into valuing some citizens over others.*

**Knowing the whole American story will aid in the strides towards equity.**

# Cultural Landscapes and Industrial Preservation

***“The man-made landscape—the ordinary run of the mill things that humans have created and put upon the earth—provides strong evidence of the kind of people we are, and were, and are in the process of becoming.”<sup>3</sup>***

Geographers were among the first to investigate the social components of landscapes. Their interest was in how the landscapes are developed by humans and how landscapes reflected cultural values. The physical form of the landscape is a direct symbol of the cultures, values, and socio-political intangible heritage of those inhabiting the space.<sup>4</sup>

Cultural landscapes are a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values.<sup>5</sup> Of the four general types of cultural landscapes, as defined by Preservation Brief Number 36, industrial sites are typically considered historic vernacular landscapes.

Historic vernacular landscapes are landscapes that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family, or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.<sup>6</sup>

Industrial landscapes are complex landscapes that lend themselves to be an ideal location for disseminating the complex evolving culture of the U.S. These sites teach us about our mechanical history, but they also contain the social histories of the people who lived and worked there. We can learn about public health and labor reforms; race, equity, ableism, class, paternalism, immigration, migration; and so many more topics are included in these cultural landscapes.

3 Peirce F. Lewis, *The Interpretation of Ordinary Landscapes: Geographical Essays* (New York, NY: Oxford University Press, 1979).

4 Richard W. Longstreth, *Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice* (Minneapolis, MN: University of Minnesota Press, 2008), 27.

5 Charles A. Birnbaum, “Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes,” National Parks Service (U.S. Department of the Interior, September 1994), <https://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>.

6 Charles A. Birnbaum, “Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes,” National Parks Service (U.S. Department of the Interior, September 1994), <https://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>.

When landscapes are stuck in time and only a portion of the history is told, this in turn shapes the culture. That said, how does one document the always seen unseen “ordinary” parts of our lives? We often interact with vernacular architecture, but it is difficult to imagine the everyday surroundings being important to our future story. The heritage myth supports the idea that ordinary people and situations cannot have the same value and in that circular thought, when historians and preservationists decide what is important to include, those stories have often been omitted.

The landscapes around buildings have historically been omitted from cultural resource management reports and historic preservation management plans. The changing nature of the cultural landscape, while telling a dynamic story, does not always fit with the definitions and regulations defined in traditional preservation.

The snapshot in time element of preservation is not cohesive with the changing nature of industrial landscapes. Industrial cultural landscapes contain monolithic buildings, roadways, shipyards, extraction resources and sites, bridges, canals, dams, worker housing and company towns and gardens. They also contain the post-industrial stories of cultural heritage and current town identity, stories of disinvestment, town dissolution and economic hardships, refuse, and reuse. Ruins of industrial sites and empty towns tell a story as well.



Figure 1: U.S. Steel Plant<sup>7</sup>

<sup>7</sup> Lloyd DeGrane, *The Grand Calumet River in Northwest Indiana*, 2013, photograph, *WBEZ Chicago*, 2013, <https://www.wbez.org/stories/grand-calumet-river-delivers-toxic-load-to-lake-michigan/014d0456-910c-4581-9839-c354ea2e-fe35>.

## The Heritage of Labor & Approaching Workers' Histories

***“When the plant closes or the steam has run out, there are still people living in these communities. And there are low incomes, high levels of deprivation, and rarely the resources, certainly within local neighborhoods themselves, to find solutions to the social and environmental opportunities for heritage conservation.”<sup>8</sup>***

There are ways to approach this complex history that do not leverage the humanity of those who lived and worked in these communities, nor their ancestors, and/or the current community. There are guiding principles to remember while attempting to tell a more complete industrial history. This will help guide historic context, significance, and issues of integrity. Capitalism was invented and used to organize economy and society. Financial systems and laws were put in place to incubate and fabricate its existence. The system developed to ensure a labor force and compliance is intact, requiring belief in the system and consequences to detractors. Many demographics in the past and present resisted capitalism because of the perceived impact of a wage labor system that would in turn accelerate the growth of an urban poor class. Resistance of capitalism was fueled by the potential of the industrialists gaining control over American society and becoming the new monarchy. Workers were certainly aware of and in many cases at odds with the wage labor system and limitations. Labor is part of the story, along with resistance, but the everyday life of workers and their families, as well as the long-lasting ramifications of capitalist industrialization, need to be considered to avoid the depiction of the worker as a placeholder to define a place. Instead, the lives and interactions with the larger industrial landscape, as well as national politics, reforms, immigration, family, leisure, and so much more, need to be placed within the whole story.

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<sup>8</sup> Neil Cossons, “National Trust for Historic Places: Return to Home Page,” Forum Journal & Forum Focus - Preservation Leadership Forum - A Program of the National Trust for Historic Preservation, 2011, <https://forum.savingplaces.org/viewdocument/addressing-the-people-and-places-of>.

## Public History Concepts on Approaching Worker's Histories

<u>What can we learn from industrial heritage sites?</u>
1. Understand work conditions
2. Understand life and work in an industrial capitalist system
3. Domestic life and health conditions
4. Labor discontent as an important part of U.S. history
5. Race and race relations
6. Gender and industry
7. Company town and corporate paternalism
8. Understand how towns can lose an economic base and remain depressed
9. How current politics impact our ability to understand labor history

<u>How can we learn from industrial heritage sites?</u>
1. Ask community members about their own history
2. Understand the importance of community memory
3. Understand that people are not static
4. Be sure to include domestic life in histories
5. Include spaces of socializing not just workspaces
6. Acknowledge the mandated racial segregation and histories
7. Understand the legacy of health impacts
8. Study the lasting economic impacts of deindustrialization
9. Explore suburban legacies as part of U.S. deindustrialization/globalization
10. Acknowledge the problematic nature of paternalism
11. Include sites of labor unrest and stories of defiance
12. Stories of alternate economy within industrial places



If these sites are disregarded, purposefully set aside from the larger construct of what American heritage is, also disregarded are the lives of those people who were impacted by these sites. Labor heritage is contained within not only the industrial structures, but also the townsites and surrounding landscapes. Industrial sites are places of technological innovation and economic history, but they are also places of labor history and the daily life of the families that resided in the towns. The loss of industry, environmental impacts, disinvestment, and current working conditions can be addressed within these sites as well. Industrial sites allow a space for the complex histories of the U.S. to be discussed with materials, community memories, and structures. Even how these places are interpreted by the local community can show the complex nature of community memories and what each community wants to highlight. It should also be respected that this may not always include the difficult stories of the individual site, if the community decides that history is too painful to recreate and interpret. This can be an ethical dilemma; however, best practice is to value the wishes of a community. An outsider likely does not fully understand the complexities and culture that developed in a community. Unless one grows up with those particularities, it is nearly impossible to fully understand, much less make decisions about history that is not your own.

This leads to an important facet of industrial heritage sites; the need to first consult and listen to the local community. The legacy of invented heritage and supremacy often forgets the step of community collaboration. The development of a site without community input should never happen. Accountable interpretation of labor heritage shows “telling the story of labor’s struggles can make the preservation of industrial complexes more acceptable to a greater portion of the working-class community.”<sup>9</sup> When the recognition of the complexities and resulting current economic and social situations of workers and their families are discussed more often, hiding personal histories for survival may decrease. A unique and national identity included in the dialogue of history, with triumphs and struggles included, can empower people to share their histories. Following community first standards will have a positive impact on how we approach full workers’ histories and create a more complete history.

### **Why isn’t this somewhat obvious concept standard practice?**

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<sup>9</sup> Paul A Shackel, Laurajane Smith, and Gary Campbell, “Labour’s Heritage,” *International Journal of Heritage Studies: IJHS* 17, no. 4 (2011): pp. 291-300, <https://doi.org/10.1080/13527258.2011.577962>.

## The Invention of U.S. Heritage

***“One way that companies controlled workers’ lives was by encouraging intra-ethnic solidarity, and inter-ethnic /interracial rivalry, on the principle of divide and conquer. They manipulated the socio-cultural structure of the plant through ethnic-and race-based hiring/firing practices, job assignments, and selective promotions. In the residential areas of the mine and mill towns, the companies deliberately segregated mill towns, the companies deliberately segregated mill “plans” (numbered neighborhoods) or mine “patches” (small communities living near a mine portal) by race or ethnic background; finally assisted the establishment of “ethnic” or “nationality” churches; sponsored rival sports teams; and made sure that plant managers also held key political posts in town government. Strong ethnic cohesion and cultural identity, coupled inter-ethnic/inter-racial tension characterize many industrial towns long after their industrial economic base has gone.”<sup>10</sup>***

One definition of heritage is “whatever each one of us individually or collectively wishes to preserve and pass on to the next generations.”<sup>11</sup> Another reads “an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.”<sup>12</sup> Heritage creation has an immense impact on our ability to perceive historical and cultural importance. The lack of past designations and studies pertaining to labor history is tied deeply to our learned perceptions.

Americans are broadly encouraged to think we have developed our own cultural values outside the vacuum of systematic oppression, biased laws, and inequitable cultural “norms.” Chances are if you are in a demographic that benefits from the systematic oppression, if only through visual representation in popular culture, you are encouraged to claim these are the heritage values of all American society. From the intentional design of the community town and its enforced values to the hesitation of capitalists to support sharing stories of labor history in its full form, it appears that as a society, we have been manipulated to benefit growing the wealth of others at our own expense. The issues around U.S. labor and industry are not in the past, they are currently happening. The results of the inequality and loss of industry with no economic

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10 Doris J. Dyen and Edward K. Muller, “Preserving the Heritage of Industrial Communities: The Compromising Issue of Integrity,” *Forum Journal & Forum Focus*, 1994, <https://forum.savingplaces.org/viewdocument/conserving-the-heritage-of-industrial>.

11 Francois LeBlanc, “Values, Authenticity and Integrity for Good Management,” Francois LeBlanc, 2005, [http://ip51.icomos.org/~fleblanc/publications/pub\\_values\\_authenticity\\_WHC\\_Mexico\\_2005.html](http://ip51.icomos.org/~fleblanc/publications/pub_values_authenticity_WHC_Mexico_2005.html).

12 “What Is Cultural Heritage,” *Culture in Development*, accessed April 14, 2022, [http://www.cultureindevelopment.nl/Cultural\\_Heritage/What\\_is\\_Cultural\\_Heritage](http://www.cultureindevelopment.nl/Cultural_Heritage/What_is_Cultural_Heritage).

replacements are currently playing out in real time.

The concept of heritage played a large part in the development of the identities of nation states such as the U.S. The history of historic preservation tells a story where certain structures and landscapes were deemed integral enough to create legislation and formal methods to discuss and designation such structures and landscapes. What was historically deemed worthy to preserve was very much linked to the early colonial nation building figures and their associated properties. U.S. heritage was curated so that it would be believable and powerful enough to create a unified force to fight against potential invading forces from other countries, but also in the pursuit to enforce a particular version of cultural heritage and unity beneficial to the wealthy. In the years after the Declaration of Independence, worldwide, architecture was used to define a country's national identity. Architecture was seen as a high art, high class way to show social and economic progress. However, there were few practicing architects in those early years in the U.S. This resulted in architectural styles and forms dependent on local designers and builders, largely commissioned. There still lacked a cohesive style to define the new nation. Americans were focused on defining the style of the new nation away from English influences, drawing more from the classical styles of ancient Greece and Rome, which became known as the Neoclassical Style. This was to relate the new country with the powerful republics of the past, to invoke feelings of strength and wonder to the citizens of the new country, but also any tourists or diplomatic visitors.

The Neoclassical Style is demonstrated through numerous monuments and public buildings, as well as vernacular buildings across the country. The foundations for a national style were set in place in mass after the Civil War. This was in part to create a united national identity post-Civil War. The Office of the Supervising Architect of the Treasury was officially formed in 1852 and remained a position until 1939. This department formed a Construction Branch in 1853 which was formed to establish power for the Treasury to construct and design buildings outside of Washington, D.C.<sup>13</sup> This allowed for post offices, court houses, and other government buildings to have a set national style.

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<sup>13</sup> "Department of the Treasury. Office of the Supervising Architect of the Treasury. Ca. 1865-1933 Organization Authority Record," National Archives and Records Administration (National Archives and Records Administration), accessed May 9, 2022, <https://catalog.archives.gov/id/10482090>.



Figure 2. Neoclassical Style of the Vermont State House, Designed by Ammi B. Young<sup>14</sup>

The first appointed architect, Ammi B. Young designed over 30 state buildings between 1855 and 1861 from the east coast to Illinois, from Maine to Texas. The next architect of note in the position was Alfred B. Mullet. He is credited with designing over 40 federal buildings from 1865 to 1874. Just these two architects changed the landscape of the country through the erection of over 70 federal buildings within a twenty-year period. While many of the federal buildings were east of the Mississippi River, the reach of this building campaign was felt as far west at the Pioneer Courthouse in Portland, Oregon, designed in 1869 and finished in 1875.<sup>15</sup>

Government buildings were meant to invoke a sense of cohesion as well as control. The government employees were housed in these massive buildings. The power and control of the state was legitimized by the scale of the buildings and occupations of the policy makers. The political authority was housed in these monumental structures which symbolically enforced the power of the structures, institutions, and people held within.

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14 *Vermont State House, Montpelier, Vermont*, October 3, 2021, photograph, *Lost New England*, October 3, 2021, New York Public Library, <https://lostnewengland.com/tag/ammi-b-young/>.

15 "Pioneer Courthouse, Portland, Or," GSA, August 13, 2017, <https://www.gsa.gov/historic-buildings/pioneer-court-house-portland-or>.



Figure 3. Pioneer Courthouse, 1933, Portland, Oregon.<sup>16</sup>

Architectural designs for federal buildings eventually moved away from the Neoclassical style yet retained their massive scale with subsequent architects in Office of the Supervising Architect of the Treasury. However, the Neoclassical style was reinforced in 1893, with the “classicism” the theme for the 1893 World’s Columbian Exposition.<sup>17</sup> During this time the City Beautiful Movement of architectural and urban planning was growing in direct response to the tenements, migration of rural Americans to cities for industrial jobs, and increased immigration.

The City Beautiful response is directly correlated to industrial history and heritage. As industrial and manufacturing jobs increased, so did the demand for labor. Rural people and immigrants were encouraged and incentivized to take part in the new economy. This brought a massive influx of people to urban areas, with little increased infrastructure. Overcrowding, lack of resources, and nativism, racism—among many other factors—created segregated immigrant and African American neighborhoods in sections of cities. Little was done to address the industrial pollution, inadequate infrastructure, and crowding in cities.

At the same time, technological advances, including lighting and the streetcar, allowed those with financial mobility to move outside cities to close-in suburbs. Public health problems, such as increased pollution from the unregulated factories, “suspicious” family structures that differed from Protestant American born white society, and crime were associated with the

<sup>16</sup> Robert Earl Riley, *Pioneer Courthouse*, 2015, photograph, *Vintage Portland*, 2015, City of Portland Archives, <https://vintageportland.wordpress.com/2015/12/11/pioneer-courthouse-1933/>.

<sup>17</sup> “Explore by Timeline: The Progressive Era (1890-1913),” GSA, August 13, 2017, <https://www.gsa.gov/real-estate/historic-preservation/explore-historic-buildings/explore-by-timeline/explore-by-timeline-the-progressive-era-18901913>.

immigrants, poor whites, and Black people who lived in the densely population urban centers.<sup>18</sup> While cities were having infrastructure problems due to increases in population, many people living in cities did not have the economic mobility to make large scale changes. Perceptions of immigrants, African Americans, and working-class communities are shaped by the industrial impacts and inadequate infrastructure in the cities of this era. The City Beautiful reformers, who shaped philosophy, science, and art, erred on blaming the residents who were brought in to work and live in the urban industrial conditions.<sup>19</sup>

The World's Columbian Exposition grounds were designed in response to the growing perceived corruption of the social order. The design policies demonstrated that the reformers, architects, and philosophers were opposed to what they perceived as poverty. The City Beautiful reformers were biased that cultures besides their own were inherently inferior, supported by several popular un-scientific theories of the time, including eugenics and phrenology. Many perceived cultural ills of the city were informed by misunderstanding others' cultural norms. It is clear the City Beautiful reformers were acting from misguided cultural superiority and a sense of unearned paternalism.

Social, political, and legal systems invented, dictated, and enforced heritage. Heritage is directly related to power.<sup>20</sup> The people in power, historically wealthy, land owning multi-generational Euro-American men, dictated a sense of national heritage that undoubtedly reflected their own heritage as the standard. This has had an intense impact on what histories were uplifted and preserved, as well as the definitions of historical importance for associated structures. Symbols of nationalism also encouraged a sense of forced trust in paternalism; that those with self-appointed authority, encased in their palaces, have the knowledge to make decisions for the populace.

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18 Eric Paul Mumford, *Designing the Modern City Urbanism since 1850* (New Haven, CT: Yale University Press, 2018), 54.

19 "Chicago Enlightened City Beautiful," Maxwell and Halsted, 2017, <https://maxwellhalsted.uic.edu/home/chicago-light-beautiful-domestic-order/index.html>.

20 Kurmo Konsa, "How Is Heritage Created: The Heritage Creation Process in Society," ResearchGate, 2018, [https://www.researchgate.net/publication/329930417\\_HOW\\_IS\\_HERITAGE\\_CREATED\\_THE\\_HERITAGE\\_CREATION\\_PROCESS\\_IN\\_SOCIETY](https://www.researchgate.net/publication/329930417_HOW_IS_HERITAGE_CREATED_THE_HERITAGE_CREATION_PROCESS_IN_SOCIETY).





Figure 5. Map of Greenfield Village, 1951<sup>21</sup>

Many industrialists built the public history sites and museums depicting and touting the positive impacts of industrialization. Throughout the 1920s through the 1950s, several industrialists established their own historic interpretive sites. Henry Ford commissioned Greenfield Village and an indoor technological museum in Dearborn, Michigan in the late 1920s. Greenfield Village was to be a representation of the average American life preserved in time, from the perspective of Henry Ford.<sup>22</sup> The Pullman company town worked diligently to create an image of an idealistic workers' paradise. The preservation of history from those who can gain from a certain angle of history being shared creates a dilemma of truth.

21 Henry Ford Museum Archives, 2023, *Digital Collections*, 2023, <https://www.thehenryford.org/collections-and-research/digital-collections/artifact/440598>.

22 Martha K. Norkumas, in *The Politics of Public Memory: Tourist Culture, History, and Ethnicity in Monterey, California* (Albany, NY: State University of New York Press, 1993), pp. 26-27.

Reflecting on the quote at the beginning of the chapter, the landscapes of industrial sites were often physically and socially constructed with the goal of enforcing the compliance of workers through surveillance built into the landscape. Later interpretations reinforced the false history of compliant workers and focused primarily on the technology and the building of the United States. There are national consequences from the heritage cults developed for populace control, which can be explored in industrial heritage sites. Heritage is not by nature a negative concept. When heritage is invented and enforced with classism, nativism, and racism for compliance, this fabricated heritage tarnishes the complexities and intricacies of the diverse populations that created the U.S. An incomplete history risks the same mistakes repeating, an incomplete history erases the potential for pride in one's contributions to society and lessens the cultural value of those contributions.

The structural policies that have encouraged some cultural standards while condemning others are unhealthy and unsustainable. Social equality movements, survivance, protests, and strikes of the twentieth and twenty-first centuries to present day, show that heritage enforcement does not equal compliance. Industrial heritage sites can provide a physical, social, and historical understanding of the ramifications of invented heritage, as well as a path to dissolve the illusions, simply by telling the story of the place.



Figure 5. Chicago Columbian Exposition Grounds, 1893.<sup>23</sup>

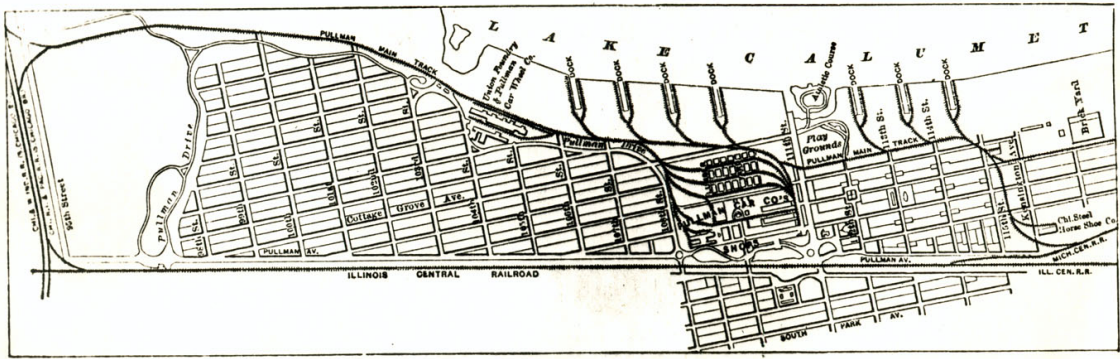
23 Rand McNally And Company. *Bird's eye view of the World's Columbian Exposition, Chicago*. [S.l, 1893] Map. <https://www.loc.gov/item/98687181/>.



## U.S. Heritage & The Company Town

*“There are variety and freedom on the outside. There are monotony and surveillance on the inside. None of the “superior,” or “scientific” advantages of the model city will compensate for the restrictions on the freedom of the workmen, the denial of opportunities of ownership, the heedless and vexatious parade of authority, and the sense of injustice arising from the well-founded belief that the charges of the company for rent, heat, gas, water, etc. are excessive –if not extortionate... Pullman may appear all glitter and glow, all gladness and glory to the casual visitor, but there is the deep, dark background of discontent which it would be idle to deny.” - The Chicago Tribune, September 21, 1888<sup>24</sup>*

### Pullman National Historical Park, Chicago, Illinois



PLAN OF PULLMAN CITY.

Figure 6. Plan of Pullman City<sup>25</sup>

An excellent example of the many stories to be told by industrial heritage sites is the Pullman National Historical Park, located in southeast Chicago, Illinois (IL). The Pullman National Historical Park was designated first as a national monument in 2015 by then President Barack Obama. In 2022 the status was updated to a National Historic Park.

The Pullman National Historical Park tells the story of the town Pullman, (now annexed to Chicago) Illinois, a model industrial town established in 1880 by George Pullman. Pullman built the town to provide homes and attract new workers for his railroad car manufacturing company, the Pullman Palace Car Company.<sup>26</sup> This was a company town, built by the owner of the company for the workers and their families with control over the prices of rent, groceries, and

<sup>24</sup> “The Town of Pullman,” National Parks Service (U.S. Department of the Interior), accessed March 29, 2023, <https://www.nps.gov/pull/learn/historyculture/the-town-of-pullman.htm>.

<sup>25</sup> *Plan of Pullman City*, 2020, photograph, *Maps of Pullman*, 2020, <https://www.pullman-museum.org/maps/>.

<sup>26</sup> “The History of Pullman,” Historic Pullman Foundation, July 21, 2021, <https://www.pullmanil.org/the-history-of-pullman/>.

other services. The towns were designed with paternalism and surveillance in mind. Activities in the town, as well as in one's own home, were regulated by company conduct policies. Residents had little to no official control over politics and community decisions. Employees were expected to vote the way Pullman desired, to choose the candidates he had appointed while establishing the town. Workers did not always comply, but political detractors and organizers from other political parties were forced out of town.<sup>27</sup> The towns were built to control and isolate its residents socially and economically. The company town of Pullman, IL was an excellent example of this model. No local resident newspaper was allowed to print. Workers were never allowed to buy, only rent, causing it to be more difficult to ever buy a home. The bank, library, and theater were all company owned, with Pullman holding special appointments in all. Alcohol was banned, with exceptions for the upper class at one costly establishment. This was implemented to gain control over workers' meeting places over unionization fears.<sup>28</sup> Many of the company town characteristics were to prevent unionizing and implement the paternalistic view that the upper class had moral superiority to make decisions for the behavior and development of the immigrant class and other working-class people.

The location of the town and manufacturing center was linked to railyards and shipyards, with access to the St. Lawrence River via Lake Calumet and Lake Michigan, and Chicago itself. A brickyard made from the clay of Lake Calumet was built for the construction of the town, components were manufactured in the Pullman railroad car factory,<sup>29</sup> the nearby U.S. Steel Complex provided materials,<sup>30</sup> and was all built by Pullman employees. Over 1,000 homes were built in a mass production row house style, with a variety of architectural styles and flourishes depending on one's social status. There were towns like Lowell, Massachusetts that had been built as company towns earlier than Pullman, as well as examples in the United Kingdom that predate the U.S. Industrial Revolution. However, Pullman, IL is often credited as the first model company town and was one of the largest of the time covering an area of 300 acres for the townsite and 4,000 acres total with the factories, with a population of over 12,000 people by the late 1880s.<sup>31</sup>

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27 Almont Lindsey, "Paternalism and the Pullman Strike," *The American Historical Review* 44, no. 2 (1939): pp. 272-289, <https://doi.org/10.2307/1839019>.

28 Elizabeth A Milnarik, "Pullman," SAH ARCHIPEDIA, June 8, 2021, <https://sah-archipedia.org/buildings/IL-01-031-0073>.

29 "The History of Pullman," Historic Pullman Foundation, July 21, 2021, <https://www.pullmanil.org/the-history-of-pullman/>.

30 "Steelworkers Park (U.S. National Park Service)," National Parks Service (U.S. Department of the Interior), accessed March 29, 2023, <https://www.nps.gov/places/steelworkers-park.htm>.

31 "The Parable of Pullman," Illinois Labor History Society, accessed March 30, 2023, <http://www.illinoislaborhistory.org/labor-history-articles?category=parable>.

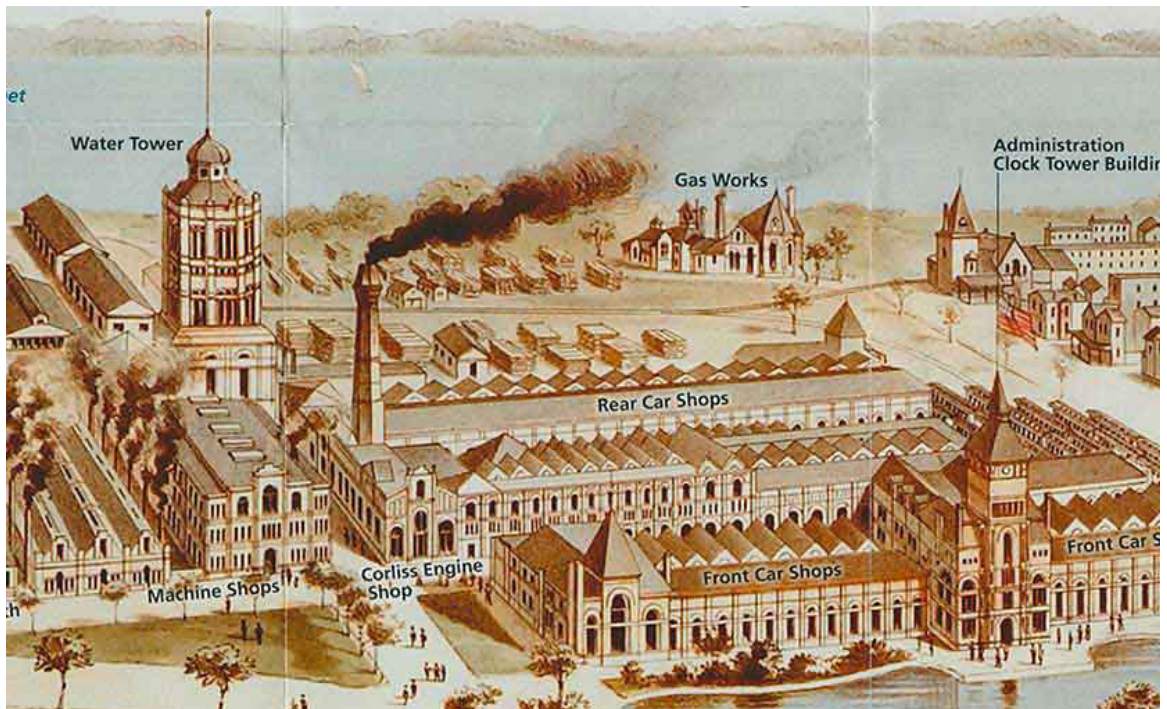


Figure 8. The Heart of the Pullman Manufacturing Complex, Late 1890s.<sup>32</sup>

Early workers were primarily men from white immigrant backgrounds, including Irish, Scandinavian, English, and Dutch.<sup>33</sup> There were women, primarily white European immigrants, employed as seamstresses, laundry workers, and glass embossers. Pullman did not want to hire women but had to eventually due to labor shortages and working-class economic needs, the community design was built with women’s perceived domestic roles in mind.

Pullman did not employ African American people in the company town, nor is there a record of Black residence in Pullman or the adjoining areas; however, he was among the largest employers for Black men at the time. Pullman hired Black men, many newly freed chattel slaves, as the train Porters because he believed they were well suited to the position because of their past position as servants.<sup>34</sup> By the 1920s, over 20,000 Pullman Porters were employed.<sup>35</sup> When maid service and car service were added after the turn of the century, Black women were also

<sup>32</sup> November 2, 2021, *Assembly*, November 2, 2021, <https://www.assemblymag.com/articles/96692-manufacturing-history-comes-alive-in-pullman>.

<sup>33</sup> “The History of Pullman,” Historic Pullman Foundation, July 21, 2021, <https://www.pullmanil.org/the-history-of-pullman/>.

<sup>34</sup> Janice L. Reiff and Susan E. Hirsch, “Pullman and Its Public: Image and Aim in Making and Interpreting History,” *The Public Historian* 11, no. 4 (1989): pp. 99-112, <https://doi.org/10.2307/3378069>.

<sup>35</sup> “A. Philip Randolph Pullman Porter Museum | about Museum,” accessed March 30, 2023, <https://aprpullmanporter-museum.org/about-museum/>.

employed.<sup>36</sup> Despite the high class environment touted by Pullman, Black employees regularly dealt with abuse, were paid much less, and depicted in racist caricatures for Pullman Train Car advertisements.<sup>37</sup> In 1923, after organizing and working to unionize since the early 1900s the Pullman's Brotherhood of Sleeping Car Porters was founded which was the first African-American labor union, with A. Philip Randolph as president.<sup>38</sup> The subsequent efforts of the Pullman's Brotherhood of Sleeping Car Porters is credited for eroding segregation laws well into the 1960s.



Figure 9. The Brotherhood of Sleeping Car Porters (BSCP).<sup>39</sup>

36 Sarah Buchmeier, "Pullman Women at Work: From Gilded Age to Atomic Age," Jstor Daily, March 30, 2022, <https://daily.jstor.org/pullman-women-at-work-from-the-gilded-age-to-the-atomic-age/>.

37 "Labor and Race Relations," Pullman History Site, accessed March 30, 2023, <https://www.pullman-museum.org/labor/raceRelations.html>.

38 "A. Philip Randolph Pullman Porter Museum | about Museum," accessed March 30, 2023, <https://aprpullmanporter-museum.org/about-museum/>.

39 2023, *National A. Philip Randolph Pullman Porter Museum*, 2023, <https://aprpullmanportermuseum.org/about-museum/union-history/3/>.



The Panic of 1893, a financial banking crisis, led to a reduction of industrial production of 15.3% while unemployment rose to 19%.<sup>40</sup> Pullman laid off workers, lowered wages, but did not reduce the cost of rent and goods in the town. Leading up to the Pullman Strike of 1894, Pullman employed a series of tactics to portray his preferred image of the town. He used photographic images to depict unified invented traditions of the workers as well as to show the architectural beauty and town design as proof of his vision and successful paternalism. The middle and upper class of the town were shown as the main actors while workers were placed as objects within the industrial landscape.<sup>41</sup>

Workers did not see their lives reflected in the images, nor did they enjoy the paternalistic depiction of themselves as happy beneficiaries of the company town system. Pullman employees declared, “We are born in a Pullman house, fed from the Pullman shops, taught in the Pullman school, catechized in the Pullman Church, and when we die, we shall go to the Pullman Hell.”<sup>42</sup> The reduction of wages, up to 25%, with no reduction of rent, added up with the simmering anger towards the company and led to one of the largest workers’ strikes of the time.<sup>43</sup>

The workers of the Pullman Strike of 1894 responded to these complaints with a strong move towards unionization, joining the American Railway Union. When Pullman did not respond to the workers’ demands, 125,000 railroad workers walked off the job causing a nearly complete halt of the entire country’s railway system and federal mail delivery. President Cleveland ordered the National Guard to descend upon Chicago and Pullman, IL. From July 8<sup>th</sup> to the end of the month, 34 workers had been killed.<sup>44</sup> The strike was not seen as a mass success because the workers’ demands were not met and the loss of life. However, when a presidential commission investigation was mounted, the blame was put on Pullman, because of the rigid structure of the town and his unwillingness to negotiate demands with the workers. The national holiday of Labor Day was passed by Congress at the 1894 and the Pullman Strike of 1894 is often credited as the reason the national consciousness moved Congress towards acknowledgement and action, at least with words, for worker’s rights.<sup>45</sup>

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40 Gary Richardson and Tim Sablik, “Banking Panics of the Gilded Age,” Federal Reserve History, accessed March 30, 2023, <https://www.federalreservehistory.org/essays/banking-panics-of-the-gilded-age>.

41 Larry Peterson, “Producing Visual Traditions among Workers: The Uses of Photography at Pullman,” *International Labor and Working-Class History*, no. 42 (1992): pp. 40-69, <http://www.jstor.org/stable/27672021>.

42 Jennifer Sandy, “Introducing Pullman Historic District, Now a National Treasure: National Trust for Historic Preservation,” Introducing Pullman Historic District, Now a National Treasure | National Trust for Historic Preservation, January 24, 2014, <https://savingplaces.org/stories/introducing-pullman-historic-district-now-national-treasure>.

43 “The Parable of Pullman,” Illinois Labor History Society, accessed March 30, 2023, <http://www.illinoislaborhistory.org/labor-history-articles?category=parable>.

44 Elizabeth A Milnarik, “Pullman,” SAH ARCHIPEDIA, June 8, 2021, <https://sah-archipedia.org/buildings/IL-01-031-0073>.

45 Larry Spivack, “Labor Day Has Its Roots in Chicago’s Historic Pullman Neighborhood,” National Parks Conservation Association, 2013, <https://www.npsa.org/articles/273-labor-day-has-its-roots-in-chicago-s-historic-pullman-neighborhood>.



Figure 10. "The Condition of the Laboring Man at Pullman".<sup>46</sup>

There are so many more stories located within the history of the Pullman company. This brief historical account demonstrates that so much can be learned from the industrial landscape, as well as the vastness of that landscape. When the Pullman National Historical Park was established, it was because of the connections to labor history, industrial history, railroad history, community planning and development, African American history, and landscape and architectural history. The importance of the neighborhood was demonstrated in an official sense as early as the 1970s when it achieved national, state, and city landmark designations, preventing demolitions.<sup>47</sup> Because of this the neighborhood is largely intact and there has been thorough documentation.

Pullman is just one of hundreds of company towns throughout the U.S. In the Pacific Northwest, some were functioning well into the 1950s. When the company leaves these towns, there is an economic void that needs to be considered when evaluating the historic integrity of an industrial landscape.

<sup>46</sup> 2022, *Pullman*, 2022, <https://www.nps.gov/pull/learn/historyculture/fact-or-fiction.htm>.

<sup>47</sup> Elizabeth A Milnarik, "Pullman," SAH ARCHIPEDIA, June 8, 2021, <https://sah-archipedia.org/buildings/IL-01-031-0073>.

## Reevaluating Historical Significance in Housing

***The housing is also evidence that workers had lives beyond the workplace; they had wives and children, people were born and died, sons moved away or entered the mines. The houses also represent management's service to or control of the workers, extending to the provision of one of their basic needs – shelter.***<sup>48</sup>

The evolution of buildings and housing in industrial landscapes has been a large factor in why so few places preserved as well as Pullman, IL exist. Pullman was at the center of many national stories and was ran by one of the most prolific industrialists. Preservation groups in the 1970s were able to speak to the many historical milestones of that neighborhood and ensure protections. Thus, many of the buildings have been maintained over the years and Pullman, IL can check the National Park Service (NPS) boxes of integrity.

However, the blend of old and new as technology changes does not subtract from the integrity of an industrial landscape. The evolution of workers' housing provides an opportunity for historic preservationists to reevaluate how to define significance and how to interpret changes as an important part of the historical record. When determining historic significance, the first period of significance coincides with the beginning of the industry and the building of housing for workers. Housing shows insight into the daily lives of workers and expands their life meaning outside existing only to work. It also gives insight into the social management of the workers beyond the workplace. The provision and control of housing and other amenities allowed the company to exercise control past the workplace. The uniformity of company housing and landscape design that allows for surveillance and reinforcement of company ideals is an important part of the story. Housing that is still intact and untouched by subsequent owners would have an easier time being nominated and approved as they hold up traditional definitions of integrity. Still, it is rarely the case that no alterations would happen by the time preservationists are considering the inclusion of these landscapes for nomination.

Housing alternations tell a story of long-term residence, which may speak to how long the industry employed workers and may show a different phase of occupation post-industry. The materials used were meant to make the housing last as long as possible, as cheaply as possible.

Asphalt shingles, vinyl siding, and new windows are common materials. Alternations may also

<sup>48</sup> Michael A. Tomlan and Alison K. Hoagland, "Industrial Housing and Vinyl Siding: Historical Significance Flexibly Applied," in *Preservation of What, for Whom?: A Critical Look at Historical Significance* (Ithaca, NY: National Council for Preservation Education, 1998), pp. 117-124, 117.

include adding bathrooms, kitchens, and central heating.<sup>49</sup> As the second period of occupation continues and private homeowners start to occupy the former workers housing, the forced uniformity is replaced with the style choices of the new homeowners. While new materials are made available and new tastes and homeownership are changing the uniform design, the first problem with integrity as defined by the National Historic Preservation Act (NHPA) is encountered. For a property to be eligible for listing in the National Register of Historic Places (NRHP), it must retain integrity. Integrity of materials is defined as “retaining the key exterior materials dating from the period of its significance.”<sup>50</sup> Based on that definition, non-historic alterations that are part of the history of occupation within a company town would exclude it from listing in the NRHP. Rethinking the degree to which these alternations reduce the integrity will include extending the period of significance of an industrial town to include the time when the housing moved from company owned to individual homeowner. This may be part of the story of the company either closing or moving out of the company town phase of a particular industrial landscape, which needs to be addressed when evaluating the complete story of a place.

Original materials as well as those used in alterations speak of class both for the historic period and the next period of individual ownership. The alterations during the time of workers housing were done with cost in mind because of the need to update many homes to retain the uniformity of the culture through design. During the second period of early homeownership, these homes were still owned by working class people, even if the original industrial economy was no longer the main driver for employment. In many cases these are the former industrial workers, working with what they have once the industry is no longer providing an economic base. Decisions about materials used for alterations were based on cost, upkeep, and energy efficiency.<sup>51</sup> Original designs are often covered by new materials, which is part of the story of industrial landscapes and the evolving residents of towns that were originally designed for workers by the companies with specific social outcomes in mind. Historic preservation standards previously resulted in vernacular homes with alterations being excluded from nomination based on changes in materials.

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49 Michael A. Tomlan and Alison K. Hoagland, “Industrial Housing and Vinyl Siding: Historical Significance Flexibly Applied,” in *Preservation of What, for Whom?: A Critical Look at Historical Significance* (Ithaca, NY: National Council for Preservation Education, 1998), pp. 117-124, 120.

50 “National Register Bulletin - Nps.gov,” How to Apply the National Register Criteria for Evaluation, 1997, [https://www.nps.gov/subjects/nationalregister/upload/NRB-15\\_web508.pdf](https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf).

51 Michael A. Tomlan and Alison K. Hoagland, “Industrial Housing and Vinyl Siding: Historical Significance Flexibly Applied,” in *Preservation of What, for Whom?: A Critical Look at Historical Significance* (Ithaca, NY: National Council for Preservation Education, 1998), pp. 117-124, 122.



The photos below demonstrate some changing materials and design alternations in the company town of Scotia, California (CA). Despite the changes, one can still see the original forms and similarities. These homes had remained primarily workers housing until the industry closed down. The Town of Scotia Company, LLC, the company that owned the town, is transferring the homes and businesses to the Scotia Community Services to create the independent community of Scotia, CA.<sup>52</sup>



Figure 11. Early Photo of Scotia, California Housing.<sup>53</sup>



Figure 12. Recent Photo of Scotia, California Housing.<sup>54</sup>

52 “Scotia the Company Town,” Travel Info for the Redwood Forests of California, Eureka and Humboldt County, 2023, <https://www.visitredwoods.com/listing/scotia-the-company-town/396/>.

53 2023, *North Coast Journal*, 2023, <https://www.northcoastjournal.com/humboldt/reinventing-scotia/Slide-show/2181089/2181090>.

54 2023, *North Coast Journal*, 2023, <https://www.northcoastjournal.com/humboldt/reinventing-scotia/Slide-show/2181089/2181090>.

# Reevaluating Historical Significance in Industrial Landscapes

Reevaluating industrial landscapes and structures will involve redefining historic integrity. There is only a fuller history and understanding of a site to be gained. Preservation has traditionally focused on buildings; however, that is currently being expanded to include the landscapes and heritage. Values, settlement patterns, heritage, change of use, and human alterations speak to the larger landscape, as well as the connection of the past to the present and future.



Figure 13. Concrete Plant Park Before & After.<sup>55</sup>

## Concrete Plant Park

***“The extant storage silos in Concrete Plant Park provide a powerful link to the site’s former use. They were built by the Transit Mix Concrete Corporation for producing batch-mix concrete and left intact when the site was abandoned. The red silos have since become sculptural features commemorating both the industrial legacy of the Bronx and the community whose organizing led to the site’s metamorphosis into a park.”<sup>56</sup>***

<sup>55</sup> Joan Bryon, June 4, 2014, *Community Turn Abandoned Industrial Site into Public Park*, June 4, 2014, <https://land8.com/community-turn-abandoned-industrial-site-into-public-park/>.

<sup>56</sup> “Concrete Plant Park,” Concrete Plant Park Highlights: NYC Parks, accessed April 26, 2022, <https://www.nycgov-parks.org/parks/concrete-plant-park/highlights>.

Concrete Plant Park, a New York City Park, demonstrates the value in protecting an industrial landscape in a community, while letting it evolve to meet current community needs. Concrete Plant Park is a New York City Park, located on the west bank of the Bronx River in the Crotona Park East section of the Bronx. The western boundary contains the Amtrak Railroad and the I-895 Sheridan Expressway.<sup>57</sup> Several bridges surround the park, and it is separated from the mainland by the Amtrak Railroad. The site of Concrete Plant Park was a concrete mixing plant which operated from the late 1940s through 1987. There are a series of silos, hoppers, and conveyer structures built by the Transit Mix Concrete Corporation. The industrial relics were painted a kidney bean color. The Cass Gilbert designed Westchester Avenue Railroad Station is also contained within the site boundaries.<sup>58</sup>

The development of Concrete Plant Park chose a direction focused on community needs, outreach, and organizations to showcase the historical ties to the place, the evolution of the area, community health, and continued public use. The site was closed and abandoned in 1987, a noted brownfield covered with trash and tires. A community coalition, led by Youth Ministries for Peace and Justice, advocated in 1999 to secure the site as parkland and develop it as part of the Bronx River Greenway and in turn the New York City Parks acquired the site in 2000.<sup>59</sup> NYC Parks then collaborated with community groups to design the park.<sup>60</sup> The revitalization included restoration of the salt marshes, bike and pedestrian routes connecting to existing routes, a kayak/canoe launch, a waterfront promenade, a reading circle, and a community foodway.<sup>61</sup>

The community foodway is a pilot program for New York City Parks.<sup>62</sup> Strips of land are used, still allowing for the multi-use paths and greenspace. There are edible and medicinal plants, free for the community to use. This park is also used as an educational space teaching about plants, and also for cooking, foraging techniques, and soil testing. This park is located in what was traditionally a food desert and it is no coincidence this pilot program was brought first to Concrete Plant Park.<sup>63</sup> The foodway program is another showcase of collaboration with many organizations to fund and care for the landscape. Over fifty community organizations,

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57 “Concrete Plant Park,” Concrete Plant Park Plan NYC Project : NYC Parks, accessed May 17, 2022, <https://www.nycgovparks.org/park-features/concrete-plant-park/planyc>.

58 “The Westchester Avenue Railroad Station,” Bronx River Alliance, June 22, 2021, <https://bronxriver.org/place/the-westchester-avenue-railroad-station>.

59 “Reclaiming the Bronx River,” Bronx River Alliance, October 26, 2022, <https://bronxriver.org/timeline>.

60 “Concrete Plant Park,” Bronx River Alliance, July 7, 2021, <https://bronxriver.org/place/concrete-plant-park>.

61 “Concrete Plant Park,” Concrete Plant Park Plan NYC Project : NYC Parks, accessed May 17, 2022, <https://www.nycgovparks.org/park-features/concrete-plant-park/planyc>.

62 “Bronx River Greenway,” Regenerative Design Group, November 21, 2019, <https://www.regenerativedesigngroup.com/projects/bronx-river-greenway/>.

63 “The Bronx River Foodway,” Bronx River Alliance, March 10, 2023, <https://bronxriver.org/about/foodway>.

ten federal government agencies, and sixteen State and Local Government agencies are all involved in the Bronx River Alliance.<sup>64</sup> Every newspaper article, park master plan, and associated organization credit the immense community led advocacy and participation for the transformation of this brownfield into a thriving greenspace.

The focus on the continued use of the park contains reminders of the past industry but considers current community needs. It also shows a variety of stakeholders coming together to advocate for the preservation of the structures to anchor the city park and create dialogue about the history of the landscape as well as the decline of the industry and environmental impacts.

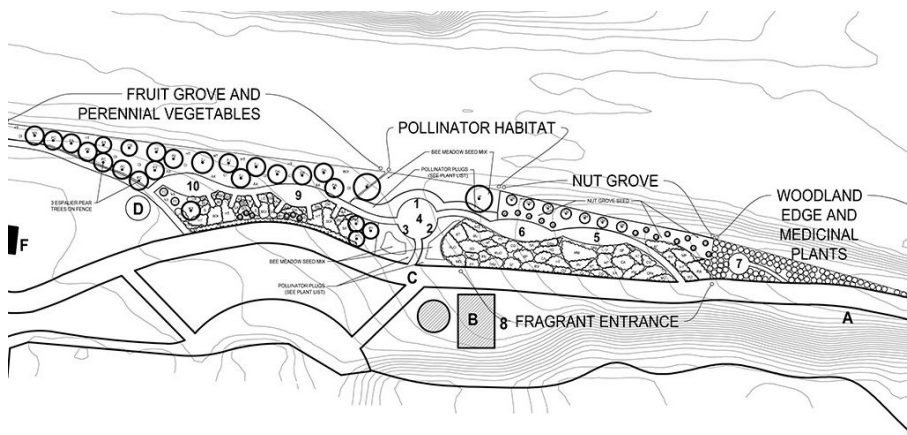


Figure 15. Community Foodway South Section.<sup>65</sup>

64 “Partners and Supporters,” Bronx River Alliance, February 8, 2023, <https://bronxriver.org/about/partners-and-supporters>.

65 2018, *NYC Parks Department: Concrete Plant Park*, 2018, <https://www.regenerativedesigngroup.com/projects/bronx-river-greenway/>.

## Burnside Skatepark, Portland, Oregon



Figure 16. Burnside Skatepark Circa 1994.<sup>66</sup>

Burnside Skatepark in Portland, Oregon (OR) is an excellent example of the evolution of perceptions of cultural landscapes located in (post) industrial landscapes. As of 2023, this is only the second skatepark in the country determined eligible for listing in the NRHP.<sup>67</sup> In the 1970s, there were skateparks, but they were privately owned, cost money to enter, and required rules such as safety equipment and were patrolled for “insidious” behavior. Skateboarders throughout the 1980s attempted to locate other parks in Portland in a formal manner, city task forces were made by the City of Portland, but nothing ever came to fruition. The recessions and depressions of the 1980s caused most of those private parks to close and skaters were left without a place to practice and socialize with friends and folks with similar interests.<sup>68</sup> Portland did not escape the hard times of the 1980s and many parts of town grappled with the resulting homeless, crime, and drug use resulting from the urban blight that so many cities experienced. The space under the Burnside Bridge on the Eastside of Portland was especially known for vagrancy, drugs, and prostitution.<sup>69</sup> While the city did not have the resources or interest to make any sort of effort for regulation, skateboarders without a park started to ride under the Burnside due to its unique construction and location.

<sup>66</sup> VSANS, “Burnside Skatepark circa 1994,” Reddit, 2023, [https://www.reddit.com/r/Portland/comments/10j53fp/burnside\\_skatepark\\_circa\\_1994/](https://www.reddit.com/r/Portland/comments/10j53fp/burnside_skatepark_circa_1994/).

<sup>67</sup> “Burnside Bridge Earthquake Ready Project,” Willamettecra.com, 2020, <https://willamettecra.com/projects/>.

<sup>68</sup> Productions, Bredesen. 2012. “Burnside Documentary ‘Full Tilt Boogie’ on Vimeo.” Vimeo. October 10, 2012. <https://vimeo.com/51164175>.

<sup>69</sup> Chemotti, Lucas. 2016. “Burnside Skatepark Turns 25 - Willamette Week.” Willamette Week. <https://www.facebook.com/wweek>. October 3, 2016. <https://www.wweek.com/sports/2015/11/02/burnside-skatepark-turns-25/>.



The official “opening” for the Burnside Skatepark was on Halloween, 1990.<sup>70</sup> The first skatepark in Portland was built piece by piece, pour by pour underneath the Burnside Bridge in Portland, Oregon. Nowadays, it may not seem like a big deal for a handful of dedicated skaters to build their own ramps in a public space. Few know it is because of the Burnside Skatepark that we can expect and adjust to the presence of skater culture in nearly every town in the U.S. and the world.<sup>71</sup> With no city funding and little support, a few Portland skaters changed the way skateparks are used and built. Professional skateboarders like Tony Hawk, Pro Skater video games, and culture magazines like Thrasher brought Burnside Skatepark to the world and it is known to be one of the most difficult and enjoyable parks in the world.

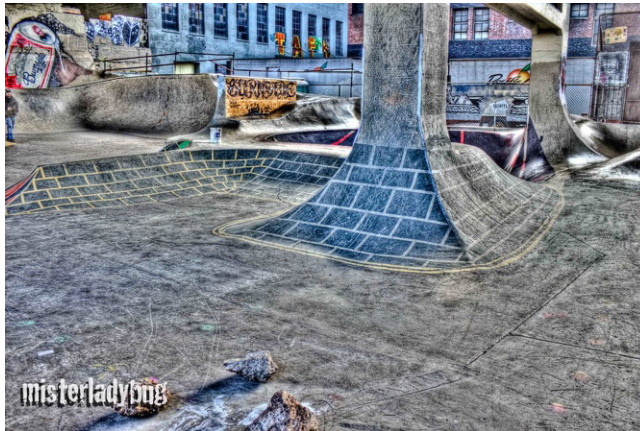


Figure 17. From Tony Hawk Pro Skater 3.<sup>72</sup>

In the 1980s, skateboarders without a park started to ride under the Burnside due to its unique construction and location including banks on the recessed SE 1<sup>st</sup> and 2<sup>nd</sup> streets, rails, and a covered space away from the nine-month winter rains of Portland winters. The location and build made it a perfect place to go without care. The skaters started to go to the underside of the Burnside Bridge more and more. Their presence, community self-regulation ethos, and deep cleaning of the underside of the bridge created a space reclaimed from the forgotten.<sup>73</sup> The sloped wall and columns provided structural support for building. Slowly the ramps were built, by

70 Chemotti, Lucas. 2016. “Burnside Skatepark Turns 25 - Willamette Week.” Willamette Week. October 3, 2016. <https://www.wweek.com/sports/2015/11/02/burnside-skatepark-turns-25/>.

71 Productions, Bredesen. 2012. “Burnside Documentary ‘Full Tilt Boogie’ on Vimeo.” Vimeo. October 10, 2012. <https://vimeo.com/51164175>.

72 Misterladybug, “Burnside Skate Park Tony Hawk Pro 3,” Flickr, December 30, 2011, <https://www.flickr.com/photos/misterladybug/6601937761>.

73 Parks, Casey. 2015. “‘Spanning Oregon:’ In the Burnside Bridge’s Shadow, the Skatepark Has View of Neighborhood’s Ups and Downs - Oregonlive.Com.” Oregonlive. September 19, 2015. [https://www.oregonlive.com/portland-bridges/2015/09/in\\_the\\_shadows\\_of\\_the\\_burnside.html](https://www.oregonlive.com/portland-bridges/2015/09/in_the_shadows_of_the_burnside.html).

skaters for skaters. While working for Parr Lumber and acquiring scraps of raw materials during the day, they would use extra bags of concrete to mix and pour in the evenings.<sup>74</sup> The I-84 bridge construction brought Ross Island Cement into the mix, and the rapid transformation began. Any concrete that wasn't used for the day's work was considered waste, so the skateboarders asked them to drop over any extras and the Ross Island Cement drivers obliged.



Figure 18. Building the Burnside Skatepark.<sup>75</sup>



Figure 19. Building the Skatepark 2.<sup>76</sup>

74 Chemotti, Lucas. 2016. "Burnside Skatepark Turns 25 - Willamette Week." Willamette Week. <https://www.facebook.com/wweek>. October 3, 2016. <https://www.wweek.com/sports/2015/11/02/burnside-skatepark-turns-25/>.

75 Dogpercy, "(OC) Burnside Skatepark, 1990-1993," Imgur, June 30, 2013, <https://imgur.com/gallery/8EivH>.

76 Dogpercy, "(OC) Burnside Skatepark, 1990-1993," Imgur, June 30, 2013, <https://imgur.com/gallery/8EivH>.

DIY skateparks that came about after this were largely built by those who experienced or heard about Burnside Skatepark and went home to find a bridge or forgotten industrial space in their own town to clean up, pour concrete, and create a skateboarder driven community based on self-regulation and respect for the grounds. DIY ethos and skateboarding are now known to go hand in hand. At the time it was built, skateboarding was akin to criminal activity and yet somehow an unauthorized DIY hand-built park changed the perception so much that now city planners are working with the park and investing in its continued presence. Skateboarding made its first appearance in the 2021 Summer Olympic games. Burnside Skatepark's legacy includes DIY ethos, self-determination, community, and a new skatepark building style that today the founders continue all over the world.

This can be demonstrated in the treatment of the park when thought to be threatened by the newest condominium development by the Inner Eastside of Portland, in particular the Yard housing development. While most expected the park to be another lost resource in the sweeping money grab of rapid Portland development, the legacy of the skatepark and its worldwide reputation is keeping it off the chopping block as of 2023. A representative of the Yard development was interviewed saying they had always intended to leave the skatepark in place because of its then 25-year-old presence, mentioning how the building boom is directly connected to the continuing maintenance of the "authenticity" of Portland. Burnside Skatepark was seen to be too tied to the sellable identity of Portland to be eradicated.<sup>77</sup>

The Burnside Bridge will soon, as of 2023, be revamped or rebuilt, or maybe even destroyed for earthquake readiness. The Burnside Skatepark is considered eligible for listing in the NRHP. This shows that a DIY skatepark, below the 50-year requirement, has been noted as an important cultural landscape because of the immense impact it has had on the culture of skateboarding. Even without a formal designation as of 2023, the city is taking the park into consideration for building plans, which speaks to the importance of the Burnside Skatepark to the cultural fabric of the city of Portland, OR.<sup>78</sup>

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77 Booker, Christopher. 2016. "Iconic Portland Skate Park on the Front Lines of Gentrification | PBS NewsHour Weekend." PBS NewsHour. PBS NewsHour. December 24, 2016. <https://www.pbs.org/newshour/show/iconic-portland-skate-park-front-lines-gentrification>.

78 "Multnomah County Announces Cost Saving Studies for Burnside Bridge Replacement Project," Multnomah County, April 5, 2022. <https://www.multco.us/bridges/news/multnomah-county-announces-cost-saving-studies-for-burnside-bridge-replacement-project>.



## **Evolutions of the Perception of Industrial Landscapes**

The social importance of industrial landscapes, buildings, and structures can strengthen the case for designation.<sup>79</sup> Successfully interpreted industrial heritage sites have a few commonalities; the exploration into the lives of the workers and their families, the company towns and landscapes, associated labor unrest, and present economic impacts. Industrial buildings and landscapes change with technology and need. If the housing is evident of the company's control of values and identity, the structures and landscapes of industry are the symbols of the company that imparted that control. Community identity has been shaped both by company control and subsequent acts of defiance in response to the control of the company.

Neighborhoods and whole regions have lived with these defining structures as part of the cultural landscape, even if the industry is no longer in production. The social importance also lies with the story of industrialization and how communities are designed and how the post-industrial values shifted away from industrial occupations that shaped the region, country, and world. Other ways to include shifting methods, technology, and lifeways should be considered as the conversation about integrity and authenticity continues. Even if the housing, landscape, and community have seen changes and the industrial sites no longer operate, the lasting historic cultural influence remains. The economic changes from the disinvestment of corporations have a long-lasting effect on the culture of the U.S.

As the significance of industrial landscapes are reevaluated for housing changes, changes in use, previously unexplored cultural importance, and spaces of alternate storytelling, the case for preservation rather than eradication will continue to strengthen. Significance can develop outside of the period of use and occupation. Social history can include the relationship the workers had with spaces, how they left their mark of existence with the landscape. The primary time in the height of active industrial landscapes is largely no longer, but the industrial relics still dotting the landscape continue to be an important part of the story that needs to be included. The time that the industry is no longer in use may be a longer period of use that will also be considered.

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<sup>79</sup> Milan Sijakovic and Ana Peric, "Active Preservation of Industrial Buildings: Keeping the Identity ...," ResearchGate, 2016. [https://www.researchgate.net/publication/318795689\\_Active\\_preservation\\_of\\_industrial\\_buildings\\_Keeping\\_the\\_identity\\_through\\_the\\_change\\_of\\_use](https://www.researchgate.net/publication/318795689_Active_preservation_of_industrial_buildings_Keeping_the_identity_through_the_change_of_use), 1.

# Graffiti, Labor History, & Industrial Sites

## What is Graffiti?

*Graffiti- Inscriptions of figures, designs, or words on rocks or walls or sidewalks or the like, or on artifacts made of plaster, stone, or clay. The singular form is graffito.<sup>80</sup>*

-The History of Graffiti, 1974

*GRAFFITI means the etching, painting, covering, drawing upon or otherwise placing of a mark upon public or private property with the intent to damage such property. Intent means a conscious objective or purpose. Thus, a person intends to damage property when that person's conscious objective or purpose is to damage that property.<sup>81</sup>*

-New York Penal Law § 145.60, 1992

*(G)raffiti, form of visual communication, usually illegal, involving the unauthorized marking of public space by an individual or group. Although the common image of graffiti is a stylistic symbol or phrase spray-painted on a wall by a member of a street gang, some graffiti is not gang-related. Graffiti can be understood as antisocial behavior performed in order to gain attention or as a form of thrill seeking, but it also can be understood as an expressive art form.*

-Encyclopedia Britannica, 2020

*The very definition of graffiti is intensely disputed, resulting in a plethora of scholarly answers to the questions of what graffiti is and whether it is different from street art...To put it simply, we understand graffiti as an uncommissioned - although not necessarily illegal form of street art. For us, the term "graffiti" refers to paintings and writings made on city surfaces without anyone's request or order, without following anyone's instructions or guidelines, and without obtaining prior approval.<sup>82</sup>*

-Katya Assaf-Zakharov and Tim Schnetgoke, Connecticut Law Review, 2021

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80 Robert George Reisner and Lorraine Wechsler, *Encyclopedia of Graffiti* (New York, NY: Galahad Books, 1980).

81 "Making Graffiti Penal Law § 145.60," accessed March 3, 2022, <https://nycourts.gov/judges/cji/2-Penal-Law/145/145-60.pdf>.

82 Katya Assaf-Zakharov; Tim Schnetgoke, "Reading the Illegible: Can Law Understand Graffiti?" Connecticut Law Review 53, no. 1 (May 2021): 117-[ix]

## Graffiti & Ruins in Industrial Heritage Sites

***“Graffiti are the voice of the common man. We are used to taking our history from aristocrats and statesmen and their paid scribes. But through graffiti we discover evidence of another version of history, characterized by oppression and opposition to the official point of view. Topics too sensitive, too bigoted, too outrageous for the official version are the natural providence.”<sup>83</sup>***

Graffitied spaces are deeply tied to the industrial landscape, from the past of workers writing on the walls and in locker rooms, to squatters in the ruins, to the birth of modern graffiti in the 1960s, and the locations where artists escaped from the eyes of the law. Graffiti is the written history of those whose history isn't documented. It is a “response to compounded alienation,”<sup>84</sup> and a response to a changing economic landscape, such as automation. The lack of documentation on graffiti resembles the lack of documentation on industrial heritage. Both have been depicted as the “other.” Graffiti is there to remind yourself and others that you were there. Graffiti was and is seen as an expression by artists often disallowed from the recognized art scene. The vernacular settings of the working-class life are not the mansions we see marked with historic plaques. The stories held within the walls are the stories of change, movement, and layered history. In a surveillance society, there are few places to go than the places others have disregarded.

Some see it as art, some as a public plague. For this discussion, graffiti will be explored as historic and living artifacts in the spaces they inhabit. There is plenty written about graffiti removal; however, there is an information gap regarding the conservation and preservation of graffiti. This section will explore the histories, types, locations, and theories regarding differing strategies for graffiti preservation and storytelling of historic industrial sites.

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<sup>83</sup>Robert George Reisner and Lorraine Wechsler, *Encyclopedia of Graffiti* (New York, NY: Galahad Books, 1980), vi.

<sup>84</sup>David A. Ensminger, *Visual Vitriol the Street Art and Subcultures of the Punk and Hardcore Generation* (Jackson, MS: University Press of Mississippi, 2011), 67.

The complexities and background history of graffiti and writers could warrant a series of books. The goal of this section is to look at the history of graffiti and the post-industrial landscape to demonstrate how they tie to industrial history and historic preservation. This is to show importance when considering preservation strategies. What ties the demographics throughout time together is that of an underrepresented or underground history, who are often structurally discriminated against and used as the enemy of society. This criminalized art form found so often in the cultures of underrepresented communities has so much to contribute to the historic record. It is no coincidence writings are often found in industrial landscapes. Writings in industrial spaces can start at the time of the industry and go to the present day, a visible, visual, layered history.



Figure 20. From Bloom To Doom By Collin Van Der Sluijs. Chicago, Illinois.<sup>85</sup>

<sup>85</sup> Collin Van Der Sluijs, *From Bloom To Doom*, photograph, *Wabash Arts Corridor* (Chicago, 2016), [https://wabashartscorridor.org/portfolio\\_page/big-walls-collin-van-der-sluijs/](https://wabashartscorridor.org/portfolio_page/big-walls-collin-van-der-sluijs/).

# History of “American” Graffiti, Early Writers, & Labor History

## Civil War

***The Civil War era graffiti from Beverly tells the stories of very ordinary people who wished to be remembered at a time when our nation was fighting through the evils of slavery, racism, inequality, and factionalism<sup>86</sup>***  
***-Chris Mielke, Civil War Graffiti Conservator***

The Civil War Era is often considered the unofficial start of U.S. graffiti in the lens of historic preservationists and conservationists. There are many examples of pre-colonial and post-colonial Indigenous writings, writings by French Voyageurs, Enslaved peoples, multicultural populations of the Forts and Fur Trade employees, and colonials who interacted with the landscape that align with the definition of graffiti in the post-1850 era. Adequate time should be spent to reframe where historic preservationists start this era. To explore the connections between industrial history and graffiti in the U.S., the post-1850 era is an acceptable place to start. The Civil War era is included in this industrial focused book as many of the soldiers and their decedents became industrial workers and the association with Civil War train travel created a foundation for the migratory working class.

The earliest currently documented Civil War graffiti is in Beverly, West Virginia at the Montgomery Hart House/Andrew Collett House. The drawings reflected the soldiers' personal experience with the outside environment of the war through pictures of uniformed men and cannons. People wrote their names, dates, and sometimes their rank. Satire was also evident with political figures being shown as animals that the writer felt personified the political actor running the war. In line with the history of graffiti, there was also sexual content. There are many places associated with Civil War graffiti, enough to create a graffiti trail through Northern Virginia.<sup>87</sup>

Graffiti scholar Katherine Reed disseminated there were three main reasons why soldiers wrote. The first was to note their presence in an unfamiliar land. The second was to connect with others by leaving messages. The third reason was to claim a space.<sup>88</sup> Most graffiti

<sup>86</sup> Logan Smith, “Heritage: Historic Graffiti!? Traveling through Time in Beverly, WV with Chris Mielke.” Appalachian Forest National Heritage Area (Appalachian Forest National Heritage Area, August 10, 2020), <https://www.appalachianforestnha.org/amicorpsstoriesblog/historic-graffiti-traveling-through-time-in-beverly-wv>.

<sup>87</sup> “Northern Virginia Civil War Graffiti Trail,” Omeka RSS, accessed February 14, 2023, [https://drstephenrobertson.com/Graffiti\\_Soldiers/exhibits/show/graffitisites/graffititrail](https://drstephenrobertson.com/Graffiti_Soldiers/exhibits/show/graffitisites/graffititrail).

<sup>88</sup> Kim A. O’Connell, “American Graffiti,” HistoryNet (HistoryNet, July 27, 2017), <https://www.historynet.com/american-graffiti/>.



scholars agree on the reasons why soldiers left behind writings and agree that the further study of the life of the average soldier is an untold history of great importance. These main reasons identified continue through the many demographics that have engaged in writing through time. Conservation methods for early Civil War sites are the foundation for recognition of importance, preservation, and conservation methods for more recent graffiti.

Veterans on their way home after the war found themselves traveling vast distances with few resources and a mobile lifestyle adapted from wartime. These veterans share a lineage with the hobo society, as many ended up traveling across the country for work and in some cases joined the hobo class. Several graffiti sites have veteran support groups camp numbers etched in the underpasses and tunnels of the cities, alongside recognized hobo monikers.<sup>89</sup> While Civil War graffiti is not necessarily explicitly connected to industrial history, many of the people who participated in the war ended up being industrial workers. This era also marks the time period that many historic preservationists use as a standard when thinking about graffiti conservation and mitigation.



Figure 21. Civil War Era Graffiti.<sup>90</sup>

89 Susan A. Phillips, *The City beneath: A Century of Los Angeles Graffiti* (New Haven, CT: Yale University Press, 2019), 26.

90 Michael Ray Taylor, "Hidden Names, Hidden Stories," National Parks Conservation Association, 2021, <https://www.npca.org/articles/2772-hidden-names-hidden-stories>.

## **Hobos and the Industrial Revolution**

***“From the late nineteenth to early twentieth century, hobos created the foundational graffiti genre in the United States. They innovated practices that have been in continual usage in Los Angeles and other cities since that time.”<sup>91</sup>***

The word hobo is associated with people who worked migratory labor jobs, traveled along rail lines, and made camp with others living a similar lifestyle during a specific era. Many of these folks were an integral part of the industrial labor force. In 1895, to differentiate hobos from those who didn't want to work or those who stole, Harper New Monthly magazine defined a hobo as “wandering unemployed person, a stealer of rides on freight trains, a diner at the back door, eternally seeking honest work.”<sup>92</sup> The ties to houselessness are undeniable and sometimes warranted, but sources differentiate the experience from houselessness in the way we now understand it, often describing Hobohemias, or town like settlements, in different cities near the industrial jobs and railways. These settlements included housing, lodging, medical centers, educational facilities, restaurants, and employment centers.

The industrialization of the U.S., increasing system of wage labor, and the following income inequality that prevailed in its midst created a counterculture that left a mark on society in physical and social ways. Much of the labor was seasonal and depended on a transient labor force to operate. The evidence of Hobo affiliated graffiti on trains and related infrastructure is attributed to the necessity to find the cheapest way to travel in search of work.<sup>93</sup>

Also, there were a series of economic recessions that consistently affected the reliability of work available. The Great Recession of 1893, which led to the Pullman Strike of 1894, is an example of the extreme layoffs and wage cuts workers endured during the many recessions of the era. Travel in many cases was not a choice and ended up producing a lifestyle dependent on finding employment. Official and unofficial temporary camps were set up near work sites adjacent to city water infrastructures and land away from the prying eyes of law enforcement and the civilians that used the arm of the law to enforce their own societal norms. Rail lines led to these industrial sites and being near transportation was important to those with a migratory work life.

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91 Susan A. Phillips, *The City beneath: A Century of Los Angeles Graffiti* (New Haven, CT: Yale University Press, 2019), 28.

92 “Hobohemia on West Madison Street,” Maxwell and Halsted, accessed April 14, 2022, <https://maxwellhalsted.uic.edu/home/immigrants-in-chicago/hobohemia/index.html>.

93 Todd DePastino, *Citizen Hobo: How A Century of Homelessness Shaped America* (Chicago, IL: University of Chicago Press, 2005), 66.



Figure 22. “The Blanket Stiff”.<sup>94</sup>



THE HOBO READS PROGRESSIVE LITERATURE

Figure 23. “The Hobo Reads Progressive Literature”.<sup>95</sup>

Since hobos made up a large part of the migratory seasonal labor workforce, the ties between the labor movement and hobos are undeniable. The connection between hobos and industrial labor is strengthened by affiliation with the Industrial Workers of the World (IWW).<sup>96</sup> In brief, the IWW is a labor union founded officially in 1905 in Chicago, IL. The main objectives historically and presently include worker solidarity regardless of industry, creating a mutual aid fund, opposing unfair wages, the disposal/treatment of workers, questioning the fairness of pay versus company profits, and advocating for direct action, such as labor strikes.<sup>97</sup> The IWW viewed hobos as part of that industrial labor force and set up outreach centers near work camps and Hobohemias to recruit the migratory workers to the “One Big Union”.<sup>98</sup> Another organization that focused on the hobo subculture was the International Brotherhood Welfare Association (IBWA), founded also in 1905. There are many commonalities with the IWW, but

94 Arianna Hermida, “Wobbly Wheels: The IWW’s Boxcar Strategy,” IWW train riders: The IWW’s Boxcar Strategy, 2016, [https://depts.washington.edu/iww/wobbly\\_trains.shtml](https://depts.washington.edu/iww/wobbly_trains.shtml).

95 University of Chicago, “Hobohemia on West Madison Street,” Maxwell and Halsted, 2017, <https://maxwellhalsted.uic.edu/home/immigrants-in-chicago/hobohemia/index.html>.

96 Todd DePastino, *Citizen Hobo: How A Century of Homelessness Shaped America* (Chicago, IL: University of Chicago Press, 2005), 102.

97 “Industrial Union Manifesto,” Industrial Union Manifesto | Industrial Workers of the World, accessed April 6, 2023, [https://archive.iww.org/history/library/iww/industrial\\_union\\_manifesto/](https://archive.iww.org/history/library/iww/industrial_union_manifesto/).

98 Todd DePastino, *Citizen Hobo: How A Century of Homelessness Shaped America* (Chicago, IL: University of Chicago Press, 2005), 95.



the IBWA focused more on education for workers and a moderate approach rather than direct action.<sup>99</sup> Labor Union member numbers are found among the places of temporary residence as graffiti.<sup>100</sup> The perception of hobos and early labor unions are linked both in shared history and retaliatory actions of the police directed by politicians, the National Guard directed by Congress, and media representations.

Some of the oldest graffiti visible on existing city infrastructure is from hobos. In fact, writing styles that are still used today originate from the writings of early migratory workers.<sup>101</sup> When looking at industrial landscapes one is likely to find notes from one hundred years ago left in the same way as all graffiti: to remember, leave messages, and claim a space.



Figure 24. 100-year-old Hobo Graffiti Horse.<sup>102</sup>

99 “IBWA History,” IBWA, 2014, <https://www.ibwacharity.org/history-2/>.

100 Susan A. Phillips, *The City beneath: A Century of Los Angeles Graffiti* (New Haven, CT: Yale University Press, 2019), 26.

101 Susan A. Phillips, *The City beneath: A Century of Los Angeles Graffiti* (New Haven, CT: Yale University Press, 2019), 28.

102 “Anthropologist Discovers 100-Year-Old Graffiti by ‘America’s Most Famous Hobo’,” NPR (NPR, June 11, 2016), <https://www.npr.org/2016/06/11/481695146/anthropologist-discovers-100-year-old-graffiti-by-americas-most-famous-hobo>.

## **A Note on “Post-Industrial” Terminology**

When thinking of U.S. history in a linear fashion, isolated from the world economy, the story unfolds from a pre-industrial world with a farming/agrarian, pre-Civil War society, to the traditional trades turned into domination industrial world of the Industrial Revolution. This led to subsequent labor movements, strikes, and lifeways, to a post-industrial world of factories moving out of towns, changing employment, and regional economic divestments. We are taught to accept this as the inevitable progress of modernization. However, the true history and present impact is lost in that progression. It is not the inevitable modernization of society that led to a post-industrial world, nor is there a post-industrial world. When companies were legally forced to compensate workers, along with other factors such as increased taxation and environmental regulations, U.S. companies moved to other countries seeking less regulations. No compensation or alternative was given to those dependent on the jobs that left the country and the effects of deindustrialization on U.S. soil. This is relevant to the larger story of industrial preservation as without that chosen divestment masked as modernization, there would not be the volume of industrial landscapes to consider for preservation.<sup>103</sup>

***The following chapters reference a “post-industrial” U.S. This is meant to exist within the vacuum of the U.S. The use of the terminology is to help keep the focus on the topic at hand, which is how the perception of industrial spaces and graffitied spaces was created and one of many examples of places dismantling those perceptions.***

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103 Mike Wallace, “Industrial Museums and the History of Deindustrialization,” *The Public Historian* 9, no. 1 (1987): pp. 9-19, <https://doi.org/10.2307/3377102>.

## **A Post-Industrial Urban Environment & Youth Graffiti Movement**

There is a deep connection between the overall deindustrialization of the U.S. and the modern graffiti movement. Social identities for the youth shifted dramatically as deindustrialization began to spread, with dramatic acceleration happening in the early 1950s. Young people were affected by the changes in industry and development of the suburbs, shifting national values regarding occupations, and along with it, the higher value placed on clerical work requiring higher education. Entry-level workers in a community were now expected to gain social value by being institutionally scholastically educated. There was less time spent within the entire community and more time spent in classrooms with peers. The separation between the youth and community were supported by new theories of adolescence and child psychology that described young adults as impulsive, lacking judgment, and immature. The youth were now something to fear, contain, and supervise to ensure their moral character could be strategically developed since they couldn't be trusted to develop on their own.

The youth were separated, institutionalized, and told respectability comes from gaining a place in the newly developing middle class. The goal of education was to attain a position in the new workforce of "professional" employment. We know that there was/is not equality in hiring practices and educational access, yet it is indoctrinated by dominant culture that anyone can succeed and attain the spoils of the new class through education and compliance. Labor jobs were/are depicted by the dominant culture as part of a lower-class identity and seen as a barrier to the newly fabricated American Dream of office work away from the dangers of the city and pollution of the factories. The creation of a middle-class life focused on consumer culture defined the developing values for society. The invented higher class in "professional" employment could make their perception of values enforceable. The image of the working class as a separate and failed class gained traction and evolved from the earlier immigrant and racial justifications for moral shortcomings and the image of the working class was inevitably tied to social and moral ineptitude.

Hypervigilant management of the youth thrived, and propaganda followed, depicting the youth from immigrant, Black, and/or working-class neighborhoods as morally corrupt and something to protect from the American White Christian middle class. The growth of the suburbs and the fear of the city coincided with this period. Industrial corporations encouraged this moving management offices away from the manufacturing facilities, away from the unionized workers and the troubles of the city. This separated the majority white, non-immigrant class

and placed them in the “safe,” controlled world of manufactured homes and standardized lawns.<sup>104</sup> Anything at odds with the moral minorities’ concept of “rightness” was associated with criminality and the people from different cultural, racial, and class backgrounds, especially those who lived in cities, were portrayed largely as the criminals.<sup>105</sup>

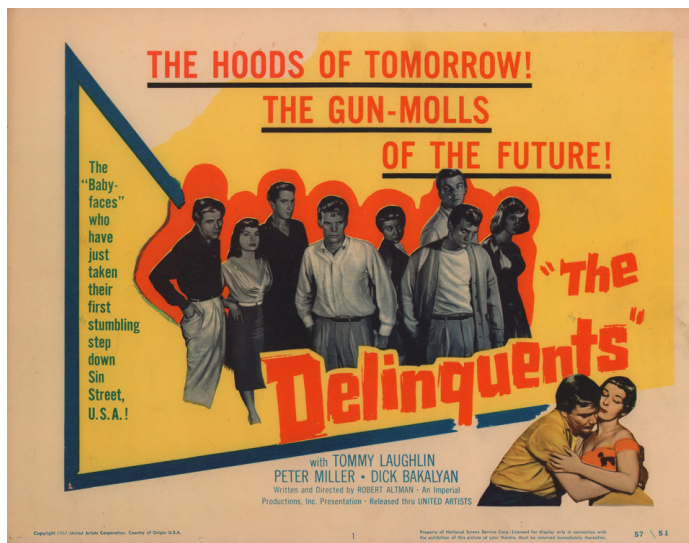


Figure 26. The Delinquents Movie Poster, 1958.<sup>106</sup>

The tax divestment of moving corporate offices and closing of industries left the city in rough shape. The youth of the city were left to be the subjects of the propaganda of the urban crisis fabricated and fetishized by mass media, brought the stories to the televisions of suburbia. The image of the youth was by then fully associated with poor judgment, immaturity, and impulsiveness, easily swayed towards a life of crime and immorality. The only cure was seen as increased surveillance and policing. The fabricated social perception was that those who lived in the divested economically depressed cities were left behind because of their own shortcomings, to be seen as the moral tempters, according to the propaganda that depicted white middle class life as the only safe, virtuous existence.

104 Paul Groth and Chris Wilson, *Everyday America: Cultural Landscape Studies after J.B. Jackson* (Berkeley, CA: University of California press, 2003), 257-9.

105 Joe Alan Austin, *Taking the Train: Youth Culture, Urban Crisis, and the Graffiti Problem in New York City, 1970-1990* (New York, NY: Columbia University Press, 1996), 31.

106 David Buckingham, “Introducing the JD Films,” Introducing the JD films, September 19, 2017, <https://davidbuckingham.net/growing-up-modern/troubling-teenagers-how-movies-constructed-the-juvenile-delinquent-in-the-1950s/introducing-the-jd-films/>.

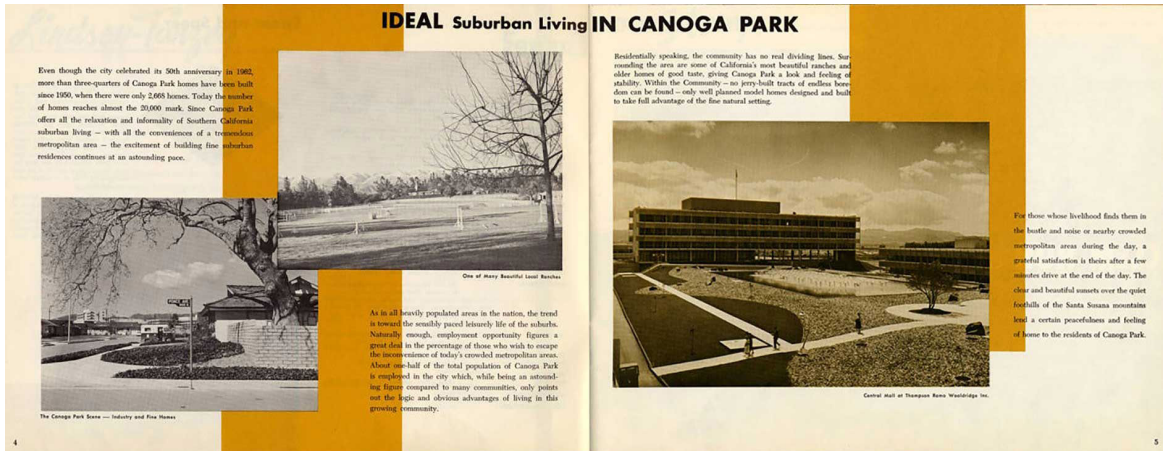


Figure 27. The Ramo-Wooldridge Complex, Canoga, CA, Brochure. 1962.<sup>107</sup>



Figure 28. Suburban Life<sup>108</sup>.

These factors are, among the many, that led to the new Urban graffiti movement. Graffiti became a way to be seen and make an impact, to tell a story, especially for those who aren't allowed the access to the "authorized" platforms. In a society of inequitable surveillance, sometimes there is no place else to go but underground, places that are abandoned, to create a community, shared by lived(ish) circumstance.

<sup>107</sup> Hunter Oatman-Stanford, "Why Are America's Most Innovative Companies Still Stuck in 1950s Suburbia?," *Collectors Weekly*, April 8, 2016, <https://www.collectorsweekly.com/articles/stuck-in-1950s-suburbia/>.

<sup>108</sup> Sally Edelstein, "Suburban Swan Song," *Envisioning The American Dream*, August 21, 2013, <https://envisioningtheamericandream.com/2013/08/21/suburban-swan-song-2/>.



## **New York City’s “War on Graffiti” & The Broken Window Theory**

In New York, in the late 1960s and early 1970s, intellectual counterculture figures such as Andy Warhol influenced a more positive social understanding of street art so much that the New York Times ran regular articles on the woes of graffiti to combat the growing exposure to nontraditional art and street art to combat the social acceptance of graffiti art.<sup>109</sup> The City Council did not appreciate this balance of power moving away from their authority and in 1972 declared a “War on Graffiti.” The president of the city council Sanford D. Garelik stated that “graffiti pollutes the eye and the mind and may be one of the worst forms of pollution we have to combat.”<sup>110</sup> Mayor John Lindsay became involved soon after proposing initially a \$100 fine or six months in jail for possessing an open spray can or marker. Graffiti was likened to an epidemic, a plague, a public menace, and was used as a scapegoat for the degrading economic mismanagement that defined New York City in the 1970s.

Introduced in 1982, the broken window theory in criminal justice has made a huge impact on the perception and policing of graffiti. Before this theory law enforcement focused first on the more severe crimes like murder, theft, and rape. The theory stated that greater crimes would be prevented through policing the “civility” of a neighborhood,<sup>111</sup> which led to justifying over policing lower income neighborhoods with the familiar excuse of moral superiority and paternalism. This existed before under different laws and excuses and continues to this day.

The crimes now prioritized over murder, theft, and rape included graffiti writing, loitering near vacant buildings, public intoxication, and panhandling. This led to a zero-tolerance policy for these crimes and introduced the stop and frisk policing technique that disproportionately targeted minorities and residents of low-income neighborhoods. Graffiti writing is often classified as a felony, while simple assault is considered a misdemeanor.

### ***Again, felony vs. misdemeanor.***

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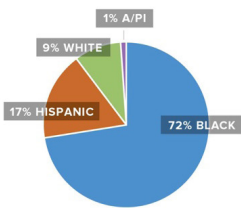
109 Joe Alan Austin, *Taking the Train: Youth Culture, Urban Crisis, and the Graffiti Problem in New York City, 1970-1990* (New York, NY: Columbia University Press, 1996), 83.

110 Joe Alan Austin, *Taking the Train: Youth Culture, Urban Crisis, and the Graffiti Problem in New York City, 1970-1990* (New York, NY: Columbia University Press, 1996), 84.

111 Adam J. McKee, “Broken Windows Theory,” *Encyclopedia Britannica* (Encyclopedia Britannica, inc., 2018), <https://www.britannica.com/topic/broken-windows-theory>.



### Stops by Race



### Chicago Population by Race

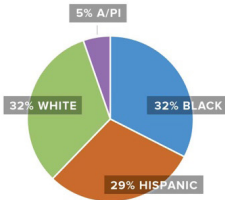


Figure 29. Chicago Stop & Frisk Statistics from the ACLU, 2015.<sup>112</sup>

Figure 30. Know Your Rights, 145 West 138th Street, New York, New York, 2013.<sup>113</sup>

The Broken Windows theory legitimized the stopping of people, disproportionately people of color, without a specified reason. This led to a higher level of incarceration for those residents. This theory did not include strategies for neighborhood investment to address vacant lots and abandoned buildings supposedly linked with higher crime rates. While the theory was disproven early in its conception, it is still a standard in policing and public perception of petty crimes as well who is assumed to be committing said crimes based on gender, race, and perceived income level and housing status.<sup>114</sup> The image of graffiti as high crime was cemented in the public consciousness.

112 “Chicago Leads New York City in Use of Stop-and-Frisk by Police, New Study Finds,” ACLU of Illinois (ACLU, July 27, 2017), <https://www.aclu-il.org/en/press-releases/chicago-leads-new-york-city-use-stop-and-frisk-police-new-study-finds>.

113 Jacqueline Spafford and Jeffrey Klee, “SAHARA Highlights: Civil Rights,” Society of Architectural Historians, June 8, 2020, <https://www.sah.org/publications-and-research/sah-newsletter/sah-newsletter-ind/2020/06/08/sahara-highlights-civil-rights>.

114 Eric Klinenberg and Alan Burdick, “The Other Side of ‘Broken Windows,’” *The New Yorker*, August 23, 2018, <https://www.newyorker.com/books/page-turner/the-other-side-of-broken-windows>.

## Reevaluating Historical Significance in Graffitied Industrial Spaces

***“During the 1980s and 90s the shuttered furnaces, and countless other abandoned mill sites, became an unlikely catalyst for the creation of new ideas that pushed the boundaries of both mediums. As the steward of this National Historic Landmark, Rivers of Steel is uniquely positioned to tell this story and establish an ongoing program, like Industrial Grit and Graffiti, that provides support for today’s artists to take similar risks in their creative work.”***

***Carly V. McCoy, Director of Communications, Rivers of Steel National Heritage Site<sup>115</sup>***

Understanding the history of what created the perceptions of graffiti can help us understand why there has been hesitancy to consider conservation first rather than removal. The invented heritage that has impacted industrial landscape preservation continues to impact industrial spaces in the post-industrial landscapes. Structural discrimination based on invented heritage continues to warp our view of who’s history is worth preserving. Historic preservationists are in the position to reevaluate those cultural misconceptions and the resources lost when the view is biased. Historians must now accelerate the timeline to consider what has been ignored, the social ramifications of contributing to those losses, and consider the future of historic resources. This includes assessing future resources in a quickly changing landscape, as well as reframing heritage and conservation strategies. Conservation techniques and strategies need to be part of the standard toolbox regarding street art. The information that follows will examine those strategies and present some landscapes that consider the importance of graffiti to their individual places and stories.

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115 Carly McCoy, “Introducing Industrial Grit and Graffiti,” Rivers of Steel, January 14, 2022, <https://riversofsteel.com/introducing-industrial-grit-and-graffiti/>.

## Rivers of Steel National Heritage Area, Southwestern Pennsylvania & Carrie Blast Furnaces, National Historic Landmark



Figure 31. Rivers of Steel National Heritage Area.<sup>116</sup>

Figure 32. Rivers of Steel Alternate Logo.

Rivers of Steel National Heritage Area contains eight counties in southwestern Pennsylvania (PA), all connected by industrial heritage. Carrie Blast Furnaces National Historic Landmark is located within the Rivers of Steel Heritage Area in Pittsburgh, PA. While it is a National Heritage Area, the Rivers of Steel Heritage Corporation manages the area, working with the NPS and the Pennsylvania Department of Conservation and Natural Resources.<sup>117</sup> Rivers of Steel National Heritage Area utilizes tourism, outdoor recreation, events, classes, and artists exhibitions to share the industrial history of the region.<sup>118</sup> In January of 2020, a \$35,000 grant from the National Endowment of the Arts was granted to the heritage area to augment their already existing Industrial Heritage Art program. This initiative was directed by an understanding of the connection graffiti has to the post-industrial landscape.

116 Carly McCoy, "Rivers of Steel Supports Reauthorization Bill," Rivers of Steel, December 13, 2021, <https://riversofsteel.com/rivers-of-steel-supports-reauthorization-bill/>.

117 Carly V. McCoy, "Introducing Industrial Grit and Graffiti," Rivers of Steel, January 14, 2022, <https://riversofsteel.com/introducing-industrial-grit-and-graffiti/>.

118 "Rivers of Steel National Heritage Area," National Parks Service (U.S. Department of the Interior, 2020), <https://www.nps.gov/places/rivers-of-steel-national-heritage-area.htm>.



Figure 33. Carrie Blast Furnaces.<sup>119</sup>

***“Towering 92 feet over the Monongahela River, constructed of 2.5 thick steel plate and lined with refractory brick, Carrie Furnaces #6 and #7 are extremely rare examples of pre-World War II iron-making technology. Since the collapse of the region’s steel industry in the 1970s and 1980s, these are the only non-operative blast furnaces in the region that remain.”<sup>120</sup>***

Of the five main sections of the Rivers of Steel National Heritage Area, the Carrie Blast Furnaces site, contains many of the public history and heritage interpretations of the Heritage Area, especially regarding historic, post-industrial, and current art forms and demonstrations. The site closed in 1982, and has been a place of graffiti and sculptural art since.<sup>121</sup> Furnaces 6 and 7 were designated as a National Historic Landmark in 2006. This site is the center of heritage tourism meant to create an economy where one was lost. It is here that the Industrial Grit and Graffiti workshops and Graffiti Arts Program reside. Graffiti, sculpture, metallurgy, and sometimes a blend of all, are a continuing part of the arts program. This is a project that not only realizes the connection of graffiti to the industrial landscape, but encourages education regarding the peoples, cultures, and impact of the “post-industrial” landscape had on the surrounding communities. The intent is to blend the industrial history of production to the post-industrial period of graffiti and art at the site.<sup>122</sup>

119 “Carrie Blast Furnaces National Historic Landmark,” Rivers of Steel, October 18, 2022, <https://riversofsteel.com/attractions/carrie-furnaces/>.

120 “Carrie Blast Furnaces National Historic Landmark,” Rivers of Steel, October 18, 2022, <https://riversofsteel.com/attractions/carrie-furnaces/>.

121 “Rivers of Steel Makes Way for New Creations in Old Sites of Industry (U.S. National Park Service),” National Parks Service (U.S. Department of the Interior, 2020), [https://www.nps.gov/articles/000/rist\\_blastfurnaces\\_graffitiarts.htm](https://www.nps.gov/articles/000/rist_blastfurnaces_graffitiarts.htm).

122 “Rivers of Steel Nha Receives \$35,000 Grant for Industrial Heritage Art Program ,” National Parks Service (U.S. Department of the Interior, 2020), [https://www.nps.gov/articles/riversofsteel\\_alloy\\_pittsburgh\\_art\\_grant.htm](https://www.nps.gov/articles/riversofsteel_alloy_pittsburgh_art_grant.htm).





Figure 34. Industrial Grit & Graffiti Steelworker Mura by Orionl.<sup>123</sup>

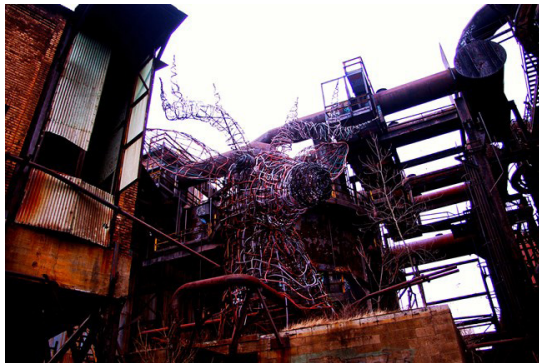


Figure 35. The Carrie Deer Sculpture.<sup>124</sup>

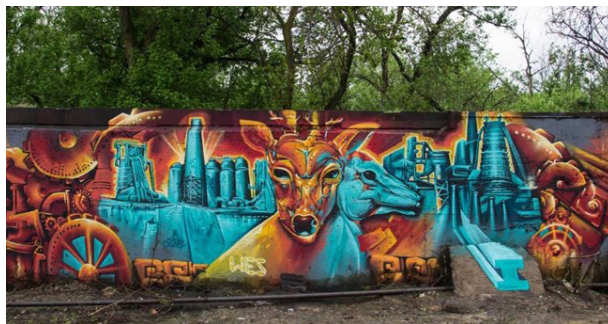


Figure 36. The Carrie Deer.<sup>125</sup>

123 Caitlin Frances Bruce, "Understanding Historic Preservation in a Dynamic Frame: The Graffiti Arts Program at the Carrie Blast Furnaces," Rivers of Steel, May 21, 2020, <https://riversofsteel.com/graffiti-arts-program-carrie-blast-furnaces/>.

124 [https://www.nps.gov/articles/000/rist\\_blastfurnaces\\_graffitiarts.html](https://www.nps.gov/articles/000/rist_blastfurnaces_graffitiarts.html)

125 "Rivers of Steel Makes Way for New Creations in Old Sites of Industry (U.S. National Park Service)," National Parks Service (U.S. Department of the Interior, 2020), [https://www.nps.gov/articles/000/rist\\_blastfurnaces\\_graffitiarts.htm](https://www.nps.gov/articles/000/rist_blastfurnaces_graffitiarts.htm).

## Protest Graffiti & Historic Preservation

Another topic that preservationists need to consider are sites of protest graffiti of the recent past and current day. Protest graffiti itself is not a new form of expression; however, the role of preservationists and conservators to document and preserve impactful moments in real time is currently a conversation across many disciplines that work with historic materials. Preservationists have been asking the question of how to ethically preserve future elements of history in a quickly changing world. When the George Floyd memorial and protest graffiti in Minneapolis was starting to be removed, preservationists were among other historians and art conservators that cautioned against removal that would damage the work, citing that although unorthodox, the historic importance of the graffiti and art installations were too great to be erased. Digital archiving, leaving all possible artifacts where they are, preserving the painted plywood from the boarded-up windows, and moving all pieces to a permanent place have all been suggested as options and many of those methods are currently being employed.<sup>126</sup>



Figure 37. Memorialize the Movement Co-Founders Leesa Kelly and Kenda-Zellner Smith, 2020.<sup>127</sup>

126 Heather Shirey, Summer Erickson, and Chioma Uwagwu, "Preserving Plywood Protest Art," UXUC - User Experience and Urban Creativity, December 30, 2020, <https://journals.ap2.pt/index.php/UXUC/article/view/280>.

127 Andy Battaglia, "Black Lives Matter Protest Art Saved," ARTnews.com (ARTnews.com, November 27, 2020), <https://www.artnews.com/art-news/news/black-lives-matter-protest-art-morning-links-1234577440/>.



## **Graffiti Conservation Over Removal**

Historic preservationists encouraged by growing acceptance of graffiti in popular culture are leading the move towards reconsidering removal first policies for graffitied spaces. There have been several articles and conferences focused on finding a place for preservationists and graffiti conservation. In these spaces, the historic context of a piece is considered within the larger historic importance as well as current community use to consider implications of a removal first strategy. There are several sites with outstanding community outreach and conservation guidelines to explore. Graffiti Pier Park in Philadelphia, PA and Miami Marine Stadium in Miami, Florida (FL) are two places that exemplify best practices for community involvement and conservation strategies.

### **Visual Artists Rights Act (VARA)**

While preservationists and communities are exploring different ways of approaching the graffiti in their spaces, there are legal moves towards protecting writers and in turn changing the perception of graffiti as a crime. VARA is one of several initiatives changing the perception of graffiti and graffiti artists. In 1990, VARA, a U.S. Copyright Law, was amended to protect the graffiti artist's rights in a larger capacity. The initial legislation granted protection for the artist's ownership of their work and provided consequences for the destruction of the art.<sup>128</sup> In 2020, The U.S. Court of Appeals for the Second Circuit upheld a lower court's decision that graffiti can be protected under VARA. The impacts of this decision lie in the future, but this an important step towards legal protection for artists.

***To give grounding and insight to the sections about Graffiti Pier Park and Miami Marine Stadium, some graffiti typology and current common conservation methods will be explored in the following sections.***

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128 "17 U.S. Code § 106a - Rights of Certain Authors to Attribution and Integrity," Legal Information Institute (Legal Information Institute), accessed April 21, 2022, <https://www.law.cornell.edu/uscode/text/17/106A>.

## Graffiti Typology



Figure 38. Carved<sup>129</sup>



Figure 39. Wheatpaste.<sup>130</sup>



Figure 40. Video Projection.<sup>131</sup>



Figure 41. Stencil.<sup>132</sup>

Written	Carved	Painted	Imbedded	Wheatpaste	Sculpture	
Stickers	Photo	Video	Stencils	Moss	Knitbombs	
Tag	Throw-Up	Blockbuster	Wildstyle	Heaven	Stencil	Piece

129 Halfdark, 2023, *Getty Images*, 2023, <https://www.gettyimages.com/detail/photo/handwritten-graffiti-etched-into-a-stone-wall-royalty-free-image/108914821>.

130 Hysterical Men, 2018, *Streets Department*, 2018, <https://streetsdept.com/2018/12/23/new-philly-street-artist-installs-wheatpaste-celebrating-the-women-who-ran-for-office-in-2018/>.

131 Suglas, 2017, *Graffiti and Projection Mapping at the Ibiza Light Festival*, 2017, <https://projection-mapping.org/graffiti-projection-mapping-ibiza-light-festival/>.

132 Blek le Rat, 2019, *Spray Paint the Planet*, 2019, <https://www.sprayplanet.com/blogs/news/creating-stencil-art-a-background-and-brief-tutorial>.

## Conservation Guidelines, Standards, & Techniques

There are a series of questions asked when examining if conservation is the desired path.<sup>133</sup>

Who created the graffiti?
What is the graffiti?
Where is the graffiti located?
When was it created?
How does it relate to the period of significance?
Do we treat a mural differently than a tag?
What if that tag is particularly artistic and eye catching?
Do we treat acrylic spray paint differently than paste up graffiti?
Can we expect the local public works department to recognize the work of an important graffiti artist?
Will graffiti removal as a part of regular maintenance destroy early work of an artist?
What happens when that building is no longer “abandoned”?

If historic context and integrity are decided as relevant to be explored, then potential conservation techniques for the piece are determined. These standards and questions are formed to avoid the pitfalls of aesthetic taste of the viewer as well as preconceived notions of graffiti. The update to the VARA and general increasing awareness of graffiti as a valuable art piece and medium of social expression is a large part of why conservation standards are being created. There are several conservation techniques preservationists have in the toolbox. Many industrial landscapes are aging, and graffiti has become part of their significance, therefore graffiti must be included in reports that will inform preservation plans.

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133 Stephanie M. Hoagland, “Art or Eyesore? Making the Case for the Conservation of Graffiti,” 2019, [https://www.culturalheritage.org/docs/default-source/publications/periodicals/newsletter/aic-news-vol-44-no-6-\(november-2019\).pdf?sfvrsn=bc840820\\_8](https://www.culturalheritage.org/docs/default-source/publications/periodicals/newsletter/aic-news-vol-44-no-6-(november-2019).pdf?sfvrsn=bc840820_8).

## **Conservation Techniques and Tips**<sup>134</sup>

Document with Photographs
Digital Projection
Leave in Place
Conduct Conditions Assessments
Coatings
Do not cover with glass or plexiglass

**Potential difficulties must be considered to decide the correct conservation plan.**

Materials used in its creation were not designed or tested for longevity
Misguided attempts to preserve might cause more damage
Vandalism
Exposure to weather, light, and pollution
No funding for maintenance or conservation treatment
Artist is unknown
Removing street art to preserve in more ideal conditions, such as in a gallery or museum, can strip the artwork of its context and identity, preserving the material but not the meaning

***The following sections explore two different resources that considered the deep connection and impact that graffiti has had on their cultural landscapes. Context for graffiti conservation, community outreach strategies, and conservation methods are highlighted.***

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<sup>134</sup> Megan Narvey, “Tips for Caring for Street Art,” Minnesota Historical Society, 2020, <https://www.mnhs.org/blog/local-history/tips-for-caring-for-street-art>.

## Graffiti Pier Park, Philadelphia, Pennsylvania

***“Graffiti Park has served as a canvas for local artists to showcase their creativity...It’s essentially a contemporary relic of Philly’s street art culture and I’m proud that longtime efforts for the preservation of this modern landmark have finally come to fruition.”<sup>135</sup>***

***- Philadelphia County Representative Mary Isaacson***

Graffiti Pier Park is in the Port Richmond neighborhood in Philadelphia within a larger industrial landscape, some of which is still operating. This landscape has a long history in the industrial period of significance, as well as a long history as a post-industrial graffitied site. This development of this park has been led by community interest and engagement, recognizes its past use, and also recognizes its history as a graffitied community space for over 30 years. The Park is currently most frequented by locals, tourists, urban explorers, and graffiti artists.



Figure 45. Overview of Location.<sup>136</sup>

135 Rep. Mary Isaacson, “Isaacson Announces a \$1M State Grant to Make Graffiti Pier a Public Space,” Pennsylvania House Democratic Caucus, November 21, 2019, <https://www.pahouse.com/Isaacson/InTheNews/NewsRelease/?id=111541>.

136 “Delaware River Waterfront,” Master Plan for the Central Delaware, 2017, <https://www.delawareriverwaterfront.com/planning/masterplan-for-the-central-delaware>.





Figure 44. Park Grounds.<sup>137</sup>

Pier 18, as Graffiti Pier is formally known, is a 6-acre parcel that is part of a 200-acre property along the Delaware River that used to be the Reading Co's Port Richmond yard, part of the largest freshwater port facility in the world. Starting in the late 1800s, the pier served as a transfer point for anthracite between Pennsylvania's coal fields and the international market. In 1976, coal was on the decline and Pier 18 was losing relevancy. The pier was officially closed 15 years later in 1991.<sup>138</sup> From before 1991 to the present day the park has been a graffiti refuge.

<sup>137</sup> "Studio Zewde Graffiti Pier," Studio Zewde, accessed March 31, 2023, <https://studio-zewde.com/graffiti-pier>.

<sup>138</sup> "Delaware River Waterfront," Master Plan for the Central Delaware, 2017, <https://www.delawareriverwaterfront.com/planning/masterplan-for-the-central-delaware>.





Figure 46. Section of Pier Along the Delaware River.<sup>139</sup>



Figure 47. Corridor of Park.<sup>140</sup>

139 Danya Henninger, “Designers Reveal Plans for Graffiti Pier as a Waterfront Park,” Billy Penn at WHYY, January 17, 2023, <https://billypenn.com/2020/07/05/designers-reveal-plans-for-graffiti-pier-as-a-waterfront-park/>.

140 Joel Wolfram, “Can Graffiti Pier Become a Tourist Attraction and Still Serve the People Who Put It on the Map?,” WHYY, August 5, 2019, <https://whyy.org/articles/graffiti-pier-could-be-the-philly-park-that-teaches-america-how-to-love-street-art/>.

In 2019, a waterfront development plan began the process of evaluating the site as a potential public park. The plan is to connect the Delaware River waterfront with the adjoining neighborhoods in an intentional way. Economic development, waterfront access, and increasing safety for visitors were priorities in the plan.<sup>141</sup> As part of the historic context in the planning process, the graffiti writing culture of Philadelphia was documented along with the industrial history. In the Master Plan, park interpretation goes from the pre-Colonial to the graffitied present. Neighbors and community members insisted the park be preserved rather than razed to demonstrate the cultural impact to the neighborhood and larger Philadelphia area.<sup>142</sup> The planning included a trainyard, an adjacent pier, Pier 20, and the Upland Forest, a heavily forested area linking the two piers.

Studio Zewde, a landscape architecture firm, acted as the project lead.<sup>143</sup> It was an intentional choice, led by the firm’s methodology and dedication to community engagement, historic site interpretation, construction ingenuity, and experience. The firm acknowledges the importance of joining the culture of industry and working-class roots of the neighborhood and larger geographic region with the current evolution of the landscape. As part of their methodology, Studio Zewde’s team of landscape architects, environmental engineers, and representatives from community collective Amber Art Design have embraced a few main themes based on several rounds of community engagement sessions. There was also a zine distributed highlighting the different sections of the park, specific artists within the park, the history of the area, and future planning design considerations. This was meant to engage and encourage community members in a more approachable format than the 106-page traditional report. Feedback from the community sessions, the zine, and social media outreach kept reaching the same themes.

**These are the topics of importance defined from those sessions.<sup>144</sup>**

Ensure the continuation and expansion of street art
Continue the sense of discovery and buffer the park from Urban Development
Keep it vegetated and passive
Make it safe and accessible without looking like it
Keep the “grit”

141 “Delaware River Waterfront,” Graffiti Pier Park Project, 2017, <https://www.delawareriverwaterfront.com/planning/projects3/graffiti-pier-park-project>.

142 “Delaware River Waterfront,” Graffiti Pier Park Project, 2017, <https://www.delawareriverwaterfront.com/planning/projects3/graffiti-pier-park-project>.

143 “Studio Zewde Graffiti Pier,” Studio Zewde, accessed March 31, 2023, <https://studio-zewde.com/graffiti-pier>.

144 “Delaware River Waterfront Updates,” Graffiti Pier Project Updates, 2017, <https://www.delawareriverwaterfront.com/planning/projects3/graffiti-pier-park-project/graffiti-pier-project-updates>.



Figure 48. Outreach Zine.



Figure 49. Zine Design Section.

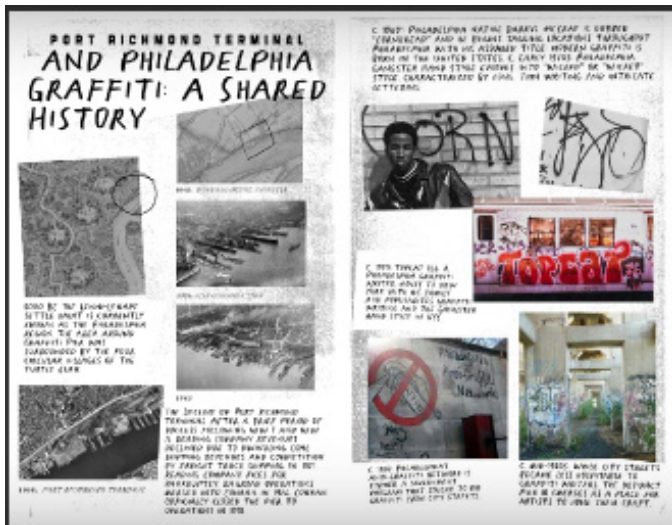


Figure 50. Zine Graffiti History.

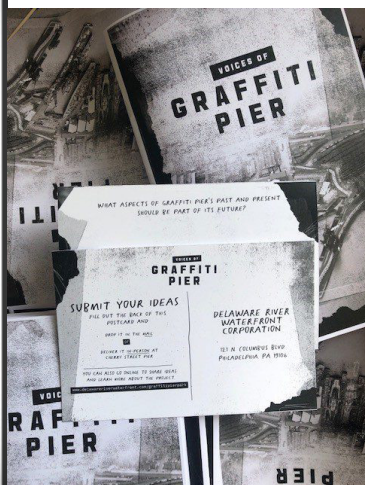


Figure 51. Outreach Zine. Voices of Graffiti Pier.<sup>145</sup>

145 "Graffiti Pier," amberartanddesigncom, 2020, <https://amberartanddesign.com/project/graffiti-pier/>.



With this feedback in mind, the design team envisioned a space with both “free” walls and “curated” walls. There would be no removal of already existing art. The “free” walls would be encased in the traditional graffitied landscape of Pier 18. The “curated” walls would be along the potential addition of Pier 20 to the park and be curated by veteran graffiti artists. A board of artist curators would assist in interpretation and future programming.<sup>146</sup>

This quote from the Studio Zewde plan sums up the project planning...

***“To ensure the continuation and expansion of art, the Art Plan proposes to keep all existing surfaces for art and create new surfaces for artistic production. New Art Walls are introduced in the wetland buffers as more exclusive, challenging places for more experienced artists to venture. New retaining walls in the upland forest areas allow for accessible paths, but also provide new long walls for art, that were requested by graffiti writers during the engagement process. In a nod to the history of the site as a train yard, the design introduces three freight train cars as ‘art follies’ sited within the forest where train once stood. All new furnishing, concrete paving, and accessible surfaces are possible canvases for street art.”<sup>147</sup>***

While the park is meant to stay as intact as possible as it is, public access and safety are the most visible ways the landscape will be changed. Some lighting, paved paths, and minor structural repairs are all included in the plan. Greater accessibility paving and rest areas will be blended into the existing landscape. These were all concerns brought up by the community engagement series. There is also environmental restoration planning, including the addition of bioswales, native plantings, forest plantings, and marshland restoration. Other environmental considerations include building a new seawall and reinforcing the buffer between the seawall and marshlands.

This is a standout example of working with an industrial historic landscape with an excellent community engagement strategy that will help keep the park usable for future visitors, while recognizing it not static, nor planning on making that way.

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146 “Graffiti Pier Planning Study Report,” Delaware River Waterfront Planning Report , 2020, <https://www.delawareriverwaterfront.com/footer/articles/2021/03/05/graffiti-pier-planning-study-report>.

147 Karen Thompson, June 2019, <https://drwcsite.s3.amazonaws.com/files/484369743603808132-port-richmond-waterfront-graffiti-pier-planning-study-rfp.pdf>, 46.

## Miami Marine Stadium, Miami, Florida



Figure 52. Miami Marine Stadium.<sup>148</sup>

Though not an industrial landscape, the process and conservation techniques explored in the preservation plans proposed for Miami Marine Stadium can inform future graffiti conservation methods. Set on the west side of the Virginia Key in Miami, Florida (FL), the site was chosen for the wind protection the Virginia Key offered for the main attraction of speedboat racing. The site was dredged for “an oval racecourse shaped like Rome’s Circus Maximus that measured 6,000 x 1,200 feet.”<sup>149</sup>

The Miami Marine Stadium in Miami, FL is listed in the NRHP. The Stadium operated from 1963 to 1992 when damaged by Hurricane Andrew. The period of graffiti is from 1992 to the present day. Many types of graffiti preservation, removal, and mitigation techniques have been researched to come up solutions for the rehabilitation, due to the long history of graffiti.

The Getty Foundation and Friends of Miami Marine Stadium commissioned a report for graffiti

<sup>148</sup> Bert, “Miami Marine Stadium,” Flickr, September 9, 2018, <https://www.flickr.com/photos/31202041@N06/44582957551>.

<sup>149</sup> “Miami Marine Stadium Timeline,” Miami Marine Stadium, February 28, 2023, <https://restoremarinestadium.org/timeline/>

management which was released in 2016. The cultural importance of this site for underground art is tied deeply with the popular interest that led to preservation plans and an eventual place on the NRHP. There are condition questions related to the site's location in saltwater that may require removal of graffiti, despite the desire to find solutions for integrating that history to the restoration process. The history of use, graffiti, and other unsanctioned art actions will all be discussed with the goal of providing options for graffiti management.

Originally designed as a stadium for speedboat racing, Marine Stadium hosted concerts, television shows, movies, religious events, boxing matches, and a largescale annual Cuban exile community event.<sup>150</sup>

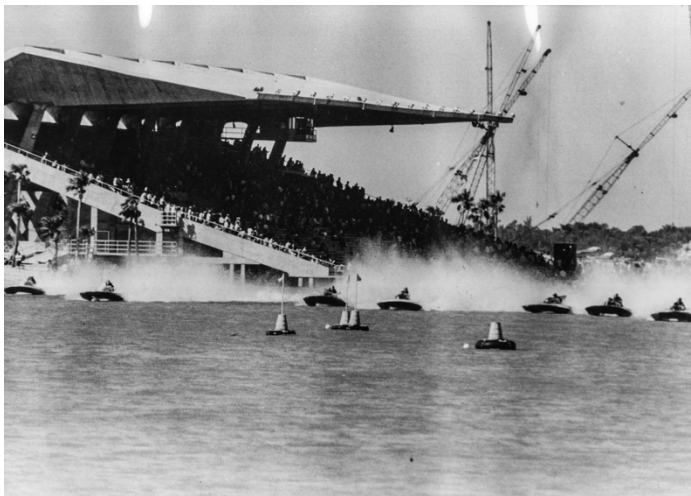


Figure 53. Miami Marine Stadium, 1960s.<sup>151</sup>

The building has been abandoned and shuttered since 1992 because of supposed damages sustained by Hurricane Andrew. It was later found that the stadium did not suffer any damage from the storm but was still in great disrepair from not being maintained during its period of use. From 1992 until 2007, the building was left closed. During this period until the present day, graffiti artists and muralists have painted tags and murals on the building's walls. Other unauthorized large scale art installations and multimedia events have taken place from 1992 to 2022. This brings the time used for authorized events to 30 years and the time used for unauthorized events to 31 years at the time of this writing in 2023.

150 "Miami Marine Stadium Timeline," Miami Marine Stadium, February 28, 2023, <https://restoremarinestadium.org/timeline/>

151 Jessica Smetana, "Miami Marine Stadium: Power Boats and Paint Cans - Sports Illustrated," Sports Illustrated, 2021, <https://www.si.com/more-sports/2021/02/19/miami-marine-stadium-revival>.



***Preservation efforts have been in play since 2008, with the forming of the Friends of Marine Stadium, to the present day. In 2018, the Miami Marine Stadium was named to the NRHP.***

**MMS-CONSOL Project Methodology for Graffiti Preservation at Miami Marine Stadium**

***“Following careful study and analysis of the building’s fabric, the major part of our research and development activities has been to define protocols for hands-on conservation work. These have included: trials of multi-layered graffiti removal; cleaning of dirt, grime, and biological growths; field tests of anti-graffiti barrier systems; tests of means to protect valuable graffiti; and field and workshop mockups of structural and cosmetic patch repairs to concrete. As part of this work, and at the express request of the Getty Foundation, we also organized and conducted a half-day public symposium with experts in street art at the AIA/ Miami Center for Architecture and Design.”<sup>152</sup>***

**Graffiti Mitigation Strategy**

Identification and analysis of graffiti paint types and delivery systems
A dialogue with tag and graffiti artists on questions of graffiti documentation; preservation (in various forms); alternative sites for graffiti expression; and ways to honor the artists’ roles in focusing attention back onto the Stadium’s preservation.
Trials of various kinds of graffiti removal
Trials of various means to clean soiled concrete
Trials of anti-graffiti barrier systems <sup>153</sup>

<sup>152</sup> RLA Conservation, Inc, John Fidler Preservation Technology Inc, and Lynch & Ferraro Engineering, Inc., “PDF” (Los Angeles , February 29, 2016), 2.

<sup>153</sup> RLA Conservation, Inc, John Fidler Preservation Technology Inc, and Lynch & Ferraro Engineering, Inc., “PDF” (Los Angeles , February 29, 2016), 10-11.

## **Methodology of Community Engagement & Graffiti Conservation**

The project team organized a symposium regarding the graffiti with presentations and panel sessions. Local and international experts on the conservation of street art and murals were invited to speak on conservation and heritage preservation. The public audience was comprised of preservation professionals, street artists, developers, and the public. During this symposium, alternate methods of graffiti preservation were discussed, including projecting photos of graffiti on the cleaned and repaired walls and/or having sanctioned murals.

The panel discussion allowed for public commentary. It is noted that the street artist contingent were active participants, giving their opinions on the different methods of preservation and conservation posed by the speakers. Authenticity and honoring the legacy of the stadium while honoring the process of street art were the highlights of the panel discussion. The results of this symposium allowed the project team to gauge the communities level of interest and understanding of graffiti. It was found that while not all parties wanted to continue a legacy of unsanctioned graffiti within the Stadium, most did agree that street art has an important role in growing the public's appreciation of art and has had an important impact on the preservation efforts of the Miami Marine Stadium.<sup>154</sup>

Based on this symposium and previous research, the project team concluded that a mix method approach would be the most effective. All recommendations included graffiti as a presence in some degree.

### **Recommendations**

Documentation and light projections on top of cleaned surfaces
Clear coating some existing graffiti to protect it from overpainting
Removal of graffitied sections for display elsewhere
Installation of blank walls outside of the stadium for graffiti artists

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<sup>154</sup> RLA Conservation, Inc, John Fidler Preservation Technology Inc, and Lynch & Ferraro Engineering, Inc., "PDF" (Los Angeles, February 29, 2016), 27-28, 52.

## Legacies of Industrial Ruins & Graffiti

***“(R)uins, like all places, can be spatially construed in numerous ways and are connected to and connote multiple other places. The temporalities of ruined factories are similarly manifold, for they conjure up various histories, evoke a range of memories, signify obsolescent fashions and products, bear the imprint of the timed schedules of yesteryear, and testify to the natural temporalities imposed by decay and the ecological life cycles of non-human life-forms. Yet, ruins do not merely evoke the past. They contain a still and seemingly quiescent present, and they also suggest forebodings, point to future transience of all spaces.”<sup>155</sup>***

Industrial spaces in need of preservation have often been long neglected. While preservation and interpretation can be engaged for the remaining structures, sometimes the places have evolved to be something else during that period of neglect.

There is a magic within and the ability to time travel, to see our future within, while seeing the past and viewing the foundations for so many direct family histories, as well as the indirect impact for the rest. There are quiet spaces of ruins and layers of noisy history contained within and existing at one time in space. There are the palimpsests, or layers, of history visible by what the place once was, the layers of paint on the structure, and the many stories of the people who have experienced the place through time. The place as a ruin tells a history of abandonment that may resonate with those who once worked there, the descendants of those who did, the current residents experiencing an underfunded and socially abandoned present, as well as visitors that experience the place only as a ruin.

Abandoned and graffitied places have an opportunity to tell the story because of the ever-changing nature of the art and the response that the art has evoked through time. The existence of graffiti sometimes overshadows the questions, why was this place abandoned, who lived here, what happened after the plant was closed, what does this have the current state of this town?

Whether graffitied or not, abandoned and decaying spaces have a powerful story to tell that is directly linked to the experiences of those who lived and worked there, as well as the lives those who have occupied the space since. As a result, historians have moved away from removal first ideologies for graffitied spaces to consider conservation and prioritize community outreach for decision making.

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155 Tim Edensor, *Industrial Ruins: Spaces, Aesthetics, and Materiality* (Oxford, U.K.: Berg, 2005), 125.

## **Conclusions & Recommendations for Industrial Landscapes**

Understanding our perceptions and preconceived notions of the industrial communities and landscapes, both past and present, will further augment efforts to share the very important stories and landscapes. History erasure, no matter how difficult the history, will doom us to repeat our mistakes and further separate communities.

Industrial landscapes have a deep connection to graffiti that have evolved past their active uses in post-industrial landscapes that continued the connection to graffiti. In some cases, one could claim that the longest continuity of a particular industrial landscape is the existence of graffiti and ruins. Park plans and industrial historical sites acknowledge the importance of the artist phase in industrial landscapes and the social situations that led to the impact and needed permanence of that evolution.

***While there are differences of geography, community, and resources, there are several common recommendations for further efforts regarding industrial preservation.***

<b><u>See Industrial Spaces as Dynamic and Evolving Rather than Static</u></b>
<b><u>Focus on Community Participation &amp; Collaboration</u></b>
<b><u>Employ Creative Community Engagement Strategies</u></b>
<b><u>Create Accessible Funding Resource Guides</u></b>

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## Introduction

This companion book provides a background of historic preservation definitions, concepts, and funding options. Historic Preservation works under a legal framework and these phrases and concepts will be noted throughout this text. It is a companion guide for the historic background book that investigates the background of how industrial and post-industrial sites and communities are perceived, therefore the emphasis is largely how this information can be used for industrial landscapes.

A large barrier for how communities interact with their historic resources is access to information, including but not limited to, terminology, legal framework, and available avenues for funding. Understanding the way agencies are organized, the history, and commonly used terms has helped inform to think about heritage sites, National and State Parks, and places of cultural importance. Knowledge is empowering.

This companion book will include definitions and a timeline of preservation. This section is meant to act as a reference guide and introduction to historic preservation. It is meant to be useful, informative, and dynamic, while still being organized as a reference guide in most ways. It is organized to quickly refer to concepts and definitions while reading the historic background book. This guide will provide explanations of historic preservation framework and available financial incentives that can assist with the designation of a community's industrial landscape, site, and/or structures.

**Anyone can nominate a property, and everyone deserves to understand the framework.**

**It must be remembered that every community has different needs and the authority to make decisions they feel best fit their situation.**

# **Historic Preservation & Industrial Landscapes “Shoptalk”**

## **National Parks Service (NPS)**

While the NPS was established in 1916, the Historic Sites Act of 1933 accelerated the NPS role in management of historic sites. Through this Act, the NPS was authorized to survey, research, and acquire sites with national significance.<sup>156</sup> The role of the NPS in historic preservation includes managing parks and properties listed or eligible for the National Register of Historic Places (NRHP) and National Historic Landmarks (NHL). The NPS works with local agencies to identify, nominate, and list properties. A local agency brings the information to the NPS for final nomination decisions. The NPS also maintains the documentation programs for historic buildings, landscapes, and engineering sites. Among other roles, the NPS also manages grants and tax incentives for historic properties.

## **National Historic Preservation Act of 1966 (NHPA)**

The National Historic Preservation Act of 1966 established a national preservation program and procedures for identification and protection of historic resources.<sup>157</sup> Among the benefits of listing a property in the National Register of Historic Places (NRHP) is the potential eligibility to access preservation tax credits and grants.<sup>158</sup> All legal framework is based off the National Historic Preservation Act of 1966. This act formally establishes the National Register of Historic Places, creates the Advisory Council on Historic Preservation (ACHP), authorizes grants to the states and territories for the establishment of State Historic Preservation Offices (SHPO), establishes the authorization for preservation grant program, establishes the Section 106 Historic Review requirements for federally funded programs, and provides money to the National Trust for Historic Preservation.

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156 “Historic Sites Act of 1935,” National Parks Service (U.S. Department of the Interior), accessed April 6, 2023, <https://www.nps.gov/subjects/archeology/historic-sites-act.htm>.

157 “National Historic Preservation Act of 1966.” National Parks Service (U.S. Department of the Interior) accessed March 7, 2023, <https://www.nps.gov/subjects/archaeology/national-historic-preservation-act.htm>.

158 “What Is the National Register of Historic Places?” National Parks Service (U.S. Department of the Interior) accessed March 13, 2023, <https://www.nps.gov/subjects/nationalregister/what-is-the-national-register.htm>.

## **National Register of Historic Places (NRHP)**

The National Register of Historic Places (NRHP) is the Nation’s official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. Properties listed in the Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture.<sup>159</sup> Explanations and examples of different properties will be explained below after some framework is discussed.

## **Advisory Council on Historic Preservation (ACHP)**

The ACHP is an independent federal agency, established in 1966 from the NHPA, that assists federal agencies in their historic review process. The ACHP also is the advisor to the President and Congress regarding improvements and best practices for federal programs regarding national heritage and historic properties.<sup>160</sup> The ACHP also provides policy trainings, public outreach, and guidance for Section 106 administration and alternatives in partnership with the NPS as of 2020.

## **Section 106**

Section 106 is activated when a federal agency has a project that may affect historic properties.<sup>161</sup> This is intended to mitigate and explore any adverse effects on a historic property. Also, this may include federal agencies with properties aging into the 50+ year range. The ACHP, stakeholders, and the public are invited to bring their questions and concerns regarding the project.<sup>162</sup> The SHPO, THPO, federally recognized Indigenous Nations, local government, historic preservation organizations, those with legal and/or economic stakes, and/or applicants for federal assistance (such as for tax credits) are identified as the consulting parties for the project. Historic properties are identified and evaluated for inclusion in the NRHP.

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159 “National Register of Historic Places,” National Register of Historic Places, accessed March 6, 2023, <https://nationalregisterofhistoricplaces.com/>.

160 “Advisory Council on Historic Preservation,” ACHP, March 31, 2023, <https://www.achp.gov/>.

161 “When Do Project Planning Activities Trigger a Section 106 Review?,” ACHP, June 28, 2019, <https://www.achp.gov/digital-library-section-106-landing/when-do-project-planning-activities-trigger-section-106-review>.

162 “Initiating Section 106,” ACHP, 2021, <https://www.achp.gov/protecting-historic-properties/section-106-process/initiating-section-106>.

## **Section 110**<sup>163</sup>

Section 110, an amendment to the NHPA in 1980, provides standards for federal historic preservation programs. It requires each federal agency establish a historic preservation program to identify and protect historic properties.

## **State Historic Preservation Offices (SHPO)**<sup>164</sup>

SHPOs are operated by state-based officers who identify, survey, evaluate, and nominate historic properties. Duties include maintaining a statewide inventory of historic properties, administering Federal assistance programs, creating a statewide preservation plan, and Section 106 consultation.

SHPOs also coordinate public outreach and heritage tourism, assist with managing historic sites, work with Main Street communities, and THPOs. Duties also include managing easements, Tax Credit programs, and grants. One should first consult local SHPOs for guidance, more about that in the Funding Section.

## **Tribal Historic Preservation Offices (THPO)**<sup>165</sup>

THPOs have the same role for Indigenous Nations' heritage resources. The NHPA does require potential THPOs to submit a plan for how the THPO will carry out functions. While THPOs carry out the same functions of SHPOs, plans often include an emphasis on oral histories, language revitalization and conservation programs, oversight for repatriation through the Native American Graves Protection and Repatriation Act (NAGPRA), and Traditional Cultural Properties (TCP).

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163 "Section 110," National Parks Service (U.S. Department of the Interior), accessed March 31, 2023, <https://www.nps.gov/articles/000/secretary-standards-federal-agency-historic-preservation-programs.html>

164 "What Is a Shpo?," NCSHPO, accessed March 31, 2023, <https://ncshpo.org/about-us/what-is-shpo/>.

165 "What Is a THPO?," NATHPO, August 6, 2021, <https://www.nathpo.org/what-is-a-thpo/>.

# **Historic Context, Period of Significance, & Integrity**

## **Historic Context**

A historic context provides the political, social, cultural, and economic background for a particular idea, event, movement, or individual. Historians place events within a “historic context” to understand the meaning of an event or a property within a specific culture and/or period.<sup>166</sup> Placing an event in its context enables historians to better understand if an event was unique or typical of the period, and/or how it may have impacted a culture or period. Historic contexts also enable a better understanding of the role a property played in American history.<sup>167</sup>

## **Significance & Period of Significance**

Significance is defined by how the property is associated with events, activities, or developments in the past. Areas of significance are the themes, such as industry, that align with the National Register Criteria of Evaluation. The period of significance is the date or span of time that significant events happened. Defining the period of significance helps historians define resources important to the historic context. Typically, the period of significance starts after 50 years, but there are many instances where this is not the case based on the importance of a resource.

## **Historic Integrity**

The ability of a property to convey its historical associations or attributes. Once significance is identified, integrity is evaluated. Integrity and industrial landscapes deserve special consideration and likely reevaluation of importance, which will be explored deeper in the following section. The NRHP evaluation process use the same seven aspects of integrity to assess properties for potential NRP listing. Those include – location, design, setting, materials, workmanship, feeling, and association.<sup>168</sup>

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166 “Preservation Planning Guidelines (U.S. National Park Service),” National Parks Service (U.S. Department of the Interior), accessed March 7, 2023, <https://www.nps.gov/articles-stds-planning-glines.htm>.

167 Charles A. Birnbaum, “Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes,” National Parks Service (U.S. Department of the Interior, September 1994), <https://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>

168 “Glossary - National Historic Landmarks,” National Parks Service (U.S. Department of the Interior, 2018), <https://www.nps.gov/subjects/nationalhistoriclandmarks/glossary.htm>.



## **Seven Aspects of Integrity<sup>169</sup>**

Location	Design	Setting
Materials	Workmanship	Feeling
	Association	

The criteria for evaluation, understanding historic context, significance, the period of significance, property types, the Secretary of Interior Standards & Guidelines for Rehabilitating Historic Buildings and supplemental NRHP Bulletins can help guide the process of determining if a place can be nominated.

### **The Four National Register Criteria for Evaluation<sup>170</sup>**

The National Register Criteria were developed to provide a framework for how to decide whether a property or landscape has potential for designation. Age, typically 50 years or older, historic context, integrity, and significance are evaluated to reach a nomination.

**A.** Associated with events that have made a significant contribution to the broad patterns of our history.

**B.** Associated with the lives of significant persons in the past

**C.** Characteristics of a type, period, or method of construction; represent the work of a master, possess high artistic value; or represent a significant whole whose parts may lack individual distinction.

**D.** Properties that have yielded or are likely to yield information important to prehistory or history.

### **The most common criteria used for industrial landscapes is Criteria A.**

<sup>169</sup> “Glossary - National Historic Landmarks,” National Parks Service (U.S. Department of the Interior, 2018), <https://www.nps.gov/subjects/nationalhistoriclandmarks/glossary.htm>.

<sup>170</sup> “National Register of Historic Places,” National Register of Historic Places, accessed March 6, 2023, <https://nationalregisterofhistoricplaces.com/>.

## What are Potential Areas of Significance for Industrial Landscapes?

These are some common areas, however, there are many more, be creative!

If you think the property could be significant under **Criteria A**

Architecture- a collection vernacular buildings and outbuildings, by historical association, function, design, spatial arrangement, or setting, are integrally related to large areas of a landscape. The architecture of a site is indicative of the physical development, materials available, land uses of the industry, and/or the building practices or traditions of the people who worked and lived in the area.

Community Planning and Development- the character of the landscape was consciously designed. Examples include company town housing and landscape design.

Engineering- how the landscape and its uses reflect the practical application of physical inventions and the human relationship over a period of time. Examples may include how advances in technology change industrial landscapes and workers roles within it.

Ethnic Heritage- A settlement and/or a worker population from various cultural backgrounds impact how the town develops.

Industry –has contributed to the development of a community or society

If you think the property could be significant under **Criteria B**

Labor-There may be an important figure from the history of labor unrest associated with the site.

Significant Person- There may be an important residence associated with a known industrialist

If you think the property could be significant under **Criteria C**

Architecture: Can include vernacular architectural styles of a particular culture, company town design, industrial complexes, and innovations in architecture based on industrial needs, such as the use of the metal and concrete in building.

Engineering: Can include inventions that made an important impact in manufacturing.\_

If you think the property could be significant under **Criteria D**

Industry – Sites where manufacturing occurred may have intact resources below ground.

## **Examples of NRHP Eligible Historic Properties**<sup>171</sup>

Buildings	created mainly to shelter human activity, such as a house, town hall, or place of worship.
Structures	built for purposes other than sheltering human activity, such as a bridge, tunnel, or highway.
Sites	the location of a significant event, precontact or historic occupation or activity, or building or structure no longer standing where the location itself possess historic, cultural, or archeological value.
Objects	smaller constructions that may be artistic in nature, such as signs, sculptures, or monuments.
Districts	a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
Traditional Cultural Properties (TCPs)	a site based on its association with cultural practices, traditional beliefs, lifeways, arts, crafts, or social institutions of a living community.

### **Examples of Property Types in Industrial Landscapes**

Worker Housing	Social and Commercial Sites	Worker Housing
Institutional Sites	Industrial Worksites	Infrastructure Sites

### **Examples of Landscape Types in Industrial Landscapes**

Railroad Yards	Quarries	Factory Complexes
Logging Camps	Mines	Recreation Sites

<sup>171</sup> FHWA, "Section 106 Tutorial," Section 106 Tutorial: What is Historic Property? - Introduction, 2023, [https://www.environment.fhwa.dot.gov/Env\\_topics/section\\_106\\_tutorial/chapter3\\_2.aspx](https://www.environment.fhwa.dot.gov/Env_topics/section_106_tutorial/chapter3_2.aspx).

## **Secretary of Interior Standards & Guidelines for Rehabilitating Historic Buildings**

*“one set of standards ...will apply to a property undergoing treatment, depending upon the property’s significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project.”<sup>172</sup>*

A set of standard treatments are in a two-part document with recommendations regarding historic overview, materials, building features, codes, sustainability considerations, reconstruction considerations and more. These are lengthy and specific documents that are worthwhile to access when considering treatment options and standards.

The four treatment standards defined by the Secretary of Interior Standards & Guidelines<sup>173</sup>

### **Preservation**

Preservation focuses on sustaining the existing form, integrity, and materials of a historic property. Preservation includes stabilization, maintenance, and repair of existing materials.

### **Rehabilitation**

Rehabilitation includes making compatible alterations of existing materials with a focus on maintaining the original historic character of a historic property.

### **Restoration**

Restoration focuses on removal of features from other periods of history to the period of significance. Reconstruction, rehabilitation, and preservation methods may be employed for the appropriate restoration of a historic property.

### **Reconstruction**

Reconstruction would involve depicting a historic property by potentially rebuilding or reproducing the appearance based on a specific time period, primarily for interpretation of an important feature.

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172 “The Secretary of the Interior’s Standards for the Treatment of Historic Properties,” National Parks Service (U.S. Department of the Interior), accessed March 28, 2023, <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>.

173 “The Secretary of the Interior’s Standards for the Treatment of Historic Properties,” National Parks Service (U.S. Department of the Interior), accessed March 28, 2023, <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>.

# **National Register of Historic Places Relevant Bulletins**

Bulletins are used for guidance when considering designations provided by the NPS. They list potential areas of significance and integrity considerations to use when evaluating historic properties. There are currently no overarching industrial resources specific National Register Bulletins that have been developed; however, there are many crossovers and ways that existing Bulletins can be used in consideration of industrial landscapes. It should be noted that new interpretations of industrial landscapes are at odds with certain integrity criteria and are being considered in a more holistic manner than before.

## **Bulletins Related to Industrial Preservation Include**

15: Provides guidelines of how to apply the National Register Criteria for Evaluation
18: Provides guidelines of how to evaluate historic landscapes
30: Provides guidelines of how to evaluate rural historic landscapes
36: Provides guidelines of how to evaluate archeological properties
38: Provides guidelines of how to evaluate traditional cultural properties
42: Provides guidelines of how to evaluate historic mining properties

Many difficulties with designating industrial sites have revolved around the idea of integrity as it relates to defined NPS guidelines, including National Register Bulletin Number (No.) 15. Historic preservation, since its formal regulatory establishment in the 1960s, has historically been concerned with high style residential and commercial buildings, particularly those designed by notable architects. The aspects of integrity were developed with that in mind, as the ability of a property to convey its significance.

National Register Bulletin No. 15 addresses the fact that “(t)he evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property’s physical features and how they relate to its significance.”<sup>174</sup> Authenticity is deeply linked to integrity. Authenticity is the “transmitter of values and significance of a cultural landscape.”<sup>175</sup> Industrial buildings are subject to the treatment of worker’s history and social

174 “National Register Bulletin - Nps.gov,” How to Apply the National Register Criteria for Evaluation, 1997, [https://www.nps.gov/subjects/nationalregister/upload/NRB-15\\_web508.pdf](https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf).

175 Somayeh Fadaei Nezhad, Parastoo Eshrati, and Dorna Eshrati, “A Definition of Authenticity Concept in Conservation of Cultural Landscapes,” *ArchNet-IJAR* 9, no. 1 (2015): p. 93, <https://doi.org/10.26687/archnet-ijar.v9i1.473>.



status. This often omits the places of industry and worker's lives by failing the test of integrity as originally written.

National Register Bulletin No. 18 addresses these concerns by applying cultural landscape considerations. Historic cultural landscapes, while generally nominated for their design and direct associations, also consider the intangible. Bulletin No. 18 asks the surveyor to consider how the community feels about the landscape and what they associate with it when making a designation. This will be especially helpful for industrial cultural landscapes.

National Register Bulletin No. 42 was written for Mining Properties and has addressed some issues with integrity that industrial heritage sites face. A benefit of Bulletin No. 42 is the understanding of the system of an industrial town containing both the industry and community. Preservationists evaluate connections between the landscape, industry, town, labor organizations, managers, families, and buildings as part of a system that can be addressed in National Register Bulletin No. 42.<sup>176</sup> National Register Bulletin No. 42, though focused on mining towns and camps, set guidelines for how to evaluate the entirety of a place, through providing a series of historic contexts and time periods of significance. The question of integrity is addressed through seeing the place as a system. Therefore, if a section of the site is damaged, missing, or otherwise compromised, the entirety of the site, including social significance, can be evaluated.<sup>177</sup>

Industrial sites adapt to available resources and raw materials, technological advances, and economic demands. The concepts of significance and integrity need to be adjusted to fit with these industrial resources. To ignore the ever-changing nature of a cultural landscape would also ignore the living community, who itself has evolved as the industry evolved. A lesson the industrial landscape offers the preservation community are solutions to the pitfalls of ensuring a place is stuck in one time, even if under the current system that is a criterion needed for designation.<sup>178</sup>

National Register Bulletin No. 38 has been used for designation of industrial sites for the statement "a location where a community has traditionally carried out economic, artistic, or other cultural practices important in maintaining its historical identity."

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176 Doris J. Dyen and Edward K. Muller, "Preserving the Heritage of Industrial Communities: The Compromising Issue of Integrity," *Forum Journal & Forum Focus*, 1994, <https://forum.savingplaces.org/viewdocument/conserving-the-heritage-of-industri>.

177 Bruce J Noble and Robert Spude, "National Register Bulletin 42 - NPS," *National Register Bulletin 42*, 1997, <https://www.nps.gov/subjects/nationalregister/upload/NRB42-Complete.pdf>.

178 Doris J. Dyen and Edward K. Muller, "Preserving the Heritage of Industrial Communities: The Compromising Issue of Integrity," *Forum Journal & Forum Focus*, 1994, <https://forum.savingplaces.org/viewdocument/conserving-the-heritage-of-industri>.

## Funding Options

Preserving the history and character of a place can improve the perception of one's past. However, without economic investment, it is difficult to create a safe environment from a previous industrial landscape due to contamination and a weakened tax base from loss of industry. Developing vacant industrial spaces can address the economic implications of an unmaintained and underutilized property. Lands surrounding these vacant spaces are often devalued and difficult to utilize due to zoning or building codes. Also, these vacant, often large, sites do not generate any revenue and pay little in taxes to support their surrounding communities.

In a cycle of economics where the lack of value in a site creates a situation where there is little incentive for development, the facilities remain undeveloped. This has led to the morally unstable practice of developers buying up tracts of land to keep them blighted with the intention of developing them without the interests of the community, leading to displacement of residents, and the inability for residents to have an opportunity to create their own neighborhood plans. The cost of demolition can be high; however, developers are willing and able to take on the costs when ensured a clear slate for redevelopment. Owners need to be motivated to invest in these vacant properties instead of holding them for eventual neighborhood dismantling or abandoning. Some strategies include education on preservation incentives, financial penalties for demolition, a different tax rate for vacant properties, and/or the threat of property loss.<sup>179</sup>

It is one thing to know the history of why industrial spaces have historically been underrepresented, or the reasons why it can be beneficial to your community. But if you are empowered with the financial information, you can make the choice to designate an industrial landscape or site a tangible reality. The information that follows shows different examples & strategies for funding with a focus on issues for historic industrial sites. A large toolbox of strategies for economic aid exists, but there are too often barriers to that information. This is provided as a reference guide; to demystify the process and provide public access to relevant information.

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<sup>179</sup> Meg Byerly Williams, "Understanding and Dealing with Problem Properties," in *Vacant and Problem Properties: A Guide to Legal Strategies and Remedies* (Chicago, IL: American Bar Association, Section of State and Local Government Law, 2019), pp., 187.

## **Reference Guide for Federal Tax Incentives**

### **Certified Historic Structure**

Building listed in the National Register of Historic Places
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Building located in a Registered Historic District
--

### **Historically Important Land Area**

Must be listed in the National Register of Historic Places
--

Can be independently qualified or adject to a property in the NRHP
--

If the landscape contributes to the historic or cultural integrity
--

### **Baseline Data Documentation**

Historic information
----------------------

Parcel Map
------------

Ecological features
---------------------

Agricultural features
-----------------------

Scenic features
-----------------

Man-made features
-------------------

Aerial photographs
--------------------

Topographical maps with features noted
--

HABS documentation
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## **Reference Guide for Federal Tax Incentives (Continued)**

### **5 IRS Tax-deductibility Categories**

Public Recreation/Education
Significant Natural Habitat
Scenic Enjoyment
Farmland & Forest Land
Historic Preservation

### **A Qualified Appraisal**

Description of the property
Method of valuation
Information about the appraiser and qualifications
Description of the fee agreement between the donor and appraiser
Do Not Overvalue!

### **Qualified Organizations**

Land Trusts
Historic preservation organizations
Public agency responsible for land trusts
Historic preservation programs

# **Easements & Land Banks**

## Easements

Conservation Easement: A legal agreement a property owner makes to restrict the type and amount of development that may take place on their property.<sup>180</sup>

Historic Preservation Easement: A legal agreement that ensures the property's historic character is preserved.<sup>181</sup> In most cases visual or physical access is required.

### How do easements support industrial preservation?

This legal agreement ensures that the historic character of a qualified property is maintained and preserved. The owner still owns the property, but a qualified organization maintains the character. If the property is sold, the preservation easement transfers with the land, ensuring the property retains historic character. These organizations also tend to focus on environment protection, open land retention, and land conservation. This can be especially beneficial to industrial heritage cultural landscapes because limiting large scale development through an easement keeps the building and potentially surrounding property intact. Tax incentives include the deduction of up to 50% of ones adjusted gross income for the year the land is donated.<sup>182</sup>

**If the property has a structure that will be rehabilitated, it may be combined with the 20% Federal Tax Incentives Credit!**

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180 Janet Diehl and Thomas S. Barrett, "Chapter 1 Answers to Common Questions About Easements," in *The Conservation Easement Handbook: Managing Land Conservation and Historic Preservation Easement Programs* (San Francisco, CA, CA: Trust for Public Land, 1988), pp. 5-5.

181 "Easements to Protect Historic Properties: A Useful Guide," Easements to Protect Historic Properties: A Useful Guide, accessed March 2, 2022, <https://www.nps.gov/tps/tax-incentives/taxdocs/easements-historic-properties.pdf>.

182 "Preservation Easements," Easements - Preservation Leadership Forum - A Program of the National Trust for Historic Preservation, accessed April 6, 2023, <https://forum.savingplaces.org/learn/fundamentals/preservation-law/easements>.

# **Land Banks & Land Banking**

## **Land Bank**

A governmental entity that focuses on the conversion of vacant, abandoned, and fore-closed properties into productive use.”<sup>183</sup>

## **Land Banking**

“the process or policy by which local governments acquire surplus properties and convert them to productive use or hold them for long-term strategic public purposes”

## **Use**

Ideally, Land Banking can reduce the burden on the community and take on the clean-up, demolition, and/or rehabilitation based on community decisions for the best use for the land.

## **Land Banks and Historic Preservation**

Land Banks have often been perceived at odds with preservation and community stabilization efforts as there is a potential for demolition<sup>184</sup>; however, there are plenty of examples of Land Banks utilizing preservation and community involvement as a focus of their efforts. It is encouraged that land banking be separated from the elected government officials and authorized by an objective party. The stated purpose of a Land Bank is to return the property to productive use; however, the definition of productive use is subject to the opinions of the board.<sup>185</sup> Land Banks are not a fit all solution but can be considered as one of the options for preservation. They can access Historic Tax Credits for building rehabilitation as well as have the resources to seek many other kinds of project funding.<sup>186</sup>

183 Frank S. Alexander, “Chapter 7 Land Banks and Land Banking,” in *Vacant and Problem Properties* (Chicago, IL: American Bar Association, 2019), pp. 239-282, 239.

184 Erin Tobin, “Land Banks and Historic Preservation,” *Saving Places*, 2015, <https://forum.savingplaces.org/blogs/special-contributor/2015/11/10/land-banks-and-historic-preservation>.

185 “Easements to Protect Historic Properties: A Useful Guide,” *Easements to Protect Historic Properties: A Useful Guide*, accessed March 2, 2022, <https://www.nps.gov/tps/tax-incentives/taxdocs/easements-historic-properties.pdf>, 277.

186 Frank S. Alexander, “Chapter 7 Land Banks and Land Banking,” in *Vacant and Problem Properties* (Chicago, IL:



# **Environmental Contamination Resources**

## **National Environmental Policy Act (NEPA) & Historic Preservation**

Industrial sites are generally placed near natural resources such as waterways, wetlands, mineral deposits, etc. NEPA was put in place in 1969, creating a national policy for how federal agencies assess their environmental impact. Compliance with NEPA, which is triggered if Federal permits, funding, or land is involved, and requires considering alternatives to “avoid, minimize, or mitigate any adverse effects to resources.”<sup>187</sup> Under NEPA, an Environmental Impact Statement (EIS) may be needed to evaluate potential historic resources located on the industrial property. Industrial heritage sites also commonly overlap with “Superfund” or “Brownfield” sites. This occurrence requires knowledge of available resources for cleanup, potentially without cost to the property owner depending on the history of prior use as the industry that created the contamination may be liable.

## **Comprehensive Environmental Response, Compensation, and Liability Act (CERCLA)**

CERCLA is a 1980 act, known as the Superfund, prompted a federal response to community cleanup. Traditionally, EPA Superfund sites are planned for cleaned up and disassembled for redevelopment. However, if there are potential historic resources present, Section 106 of the NHPA goes into effect. This analysis can assist in finding industrial sites formally eligible for listing in the NRHP, which can trigger additional funding and incentives. When Section 106 is applied, this requires an examination into historic materials and mitigation strategies to cause the least impact on those resources.<sup>188</sup>

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American Bar Association, 2019), pp. 239-282, 239.

<sup>187</sup> “What Is NEPA?,” National Preservation Institute, accessed April 6, 2023, <https://www.npi.org/what-nepa>.

<sup>188</sup> “Site-Wide Operating Procedures,” accessed March 2, 2022, <https://semspub.epa.gov/work/08/100006709.pdf>.

## **What are Brownfields and Superfund Sites?**

**Brownfield:** a property of which the expansion, redevelopment, or reuse of which may be complicated by the presence or potential presence of a hazardous substance, pollutant, or contaminant.<sup>189</sup> Brownfields are a common issue in industrial properties due to the contaminants that are a byproduct of industry. Brownfields can undervalue a site, which influences local real estate and the possibility of reuse for a site. There are national and local options for remediation for brownfields. Funding is provided by grants through a series of acts and programs.<sup>190</sup> The Environmental Protection Agency (EPA) is responsible for cleaning up sites if the owner cannot be found, cannot afford clean-up, or does not act.<sup>191</sup>

### **National Historic Preservation Act & Brownfields**

The NHPA is triggered when a Brownfields Site is located on or near a historic property.

There are many funding options, including, but not limited to, historic tax credits, brownfields tax credits, and grants. The EPA grant maxes out at \$200,000 per site for funding. Cleanup can be costly, but the economic incentives for the local community for a functioning property outweigh the costs in the long run.<sup>192</sup>

**Based on the following acts, every brownfield action follows this remediation process.**<sup>193</sup>

<b>Phase 1:</b> Assessment of site history prior uses and recording of likely contaminants.
<b>Phase 2:</b> Investigation of samples locations of contaminants on sites creating a report.
<b>Phase 3:</b> Results of Phase 2 are compared against acceptable levels of contamination action workplan is created.
<b>Phase 4:</b> Cost estimates legal regulatory and viability of the project is assessed.

189 “Overview of EPA’s Brownfields Program,” EPA (Environmental Protection Agency), accessed March 2, 2022, <https://www.epa.gov/brownfields/overview-epas-brownfields-program>.

190 Leah Yasenchak, “Brownfields: Dealing with Environmentally Contaminated Properties,” in *Vacant and Problem Properties: A Guide to Legal Strategies and Remedies* (Chicago, IL: American Bar Association, Section of State and Local Government Law, 2019), pp. 287-317, 287.

191 “Funding the Future of Superfund,” Funding the Future of Superfund | U.S. PIRG Education Fund, December 9, 2021, <https://uspigedfund.org/reports/usf/funding-future-superfund>.

192 “Brownfields Funding in Historic Preservation,” National Parks Service (U.S. Department of the Interior), accessed March 2, 2022, <https://www.nps.gov/articles/000/brownfields-funding-in-historic-preservation.htm>.

193 Leah Yasenchak, “Brownfields: Dealing with Environmentally Contaminated Properties,” in *Vacant and Problem Properties: A Guide to Legal Strategies and Remedies* (Chicago, IL: American Bar Association, Section of State and Local Government Law, 2019), pp. 287-317, 305-306.

## **Brownfield Mitigation Resources**

### **Resource Conservation and Recovery Act (RCRA)**

1976 act to govern the disposal of hazardous waste. This act allows the EPA to control the “generation, transportation, treatment, storage, and disposal of hazardous wastes.”<sup>194</sup>

### **Leaking Underground Storage Tank (LUST) Trust Fund**

1986 fund, amended in 2005, created by Congress for petroleum leak cleanup. LUST Trust Fund provides for oversight, inspections, and enforcement for cleanup and/or removal of tanks, may pay for cleanup when the owner is not found, or emergency action is needed.<sup>195</sup>

### **EPA’s Brownfields and Land Revitalization Program**

1995 program to assist communities in assessment, prevention, clean up, and reuse of brownfields..

### **Taxpayer Relief Act (Public Law 105-554)**

In 2000, the Taxpayer Relief Act was amended to include tax breaks for developers and investors.<sup>196</sup> This act allows for exemptions from CERCLA liability, financial assistance, a state oversight board, and redevelopment options to encourage investment and clean-up.<sup>197</sup>

### **Small Business Liability Relief & Brownfields Revitalization Act, “The Brownfields Law”**

2002 act to relieve small business owners of total liability for clean-up to promote development of contaminated sites. This act provides grants for states and Native American nations to create an inventory of brownfields, staff wages for the response, assessments, and cleanup.

**This is a reference guide; seeking professional legal and tax advice is recommended before starting a project.**

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194 “Summary of the Resource Conservation and Recovery Act,” EPA (Environmental Protection Agency), accessed March 2, 2022, <https://www.epa.gov/laws-regulations/summary-resource-conservation-and-recovery-act>.

195 “Leaking Underground Storage Tank (LUST) Trust Fund,” EPA (Environmental Protection Agency, May 16, 2022), <https://www.epa.gov/ust/leaking-underground-storage-tank-lust-trust-fund>.

196 “H.R.2014 - 105th Congress (1997-1998): Taxpayer Relief Act ...,” 1998, <https://www.congress.gov/bill/105th-congress/house-bill/2014>.

197 Amy L Edwards, “Brownfields Redevelopment Initiatives: Insights,” Holland & Knight, 2003, <https://www.hklaw.com/en/insights/publications/2003/03/brownfields-redevelopment-initiatives>.

## **The Federal Tax Incentives Program**

The Federal Tax incentives program, easements, and other environmental funding sources provide options for the property owner that do not include demolition and redevelopment for income producing buildings. The goal of the Federal Tax Incentive Program is to attract private investment, generate jobs, enhance property values, increase revenues for State and local governments, and create moderate- and low-income housing in historic buildings.<sup>198</sup> Industrial buildings. One qualifies if more than \$5,000 is spent on rehabilitation and re-use and certified historic structure status is achieved. The process takes up to 60 days.

<b><u>Tips</u></b>
Document the Work Progress with Notes, Plans, and Photos!
Always Update SHPO + NPS of Changes to the Project
The Owner Must Hold the Building for 5 years!
NPS and/or SHPO can Inspect Property During that 5-year Period
They are Looking for Unapproved Alterations & Uncompleted Certification Work

**This is a reference guide; seeking professional legal and tax advice is recommended before starting a project.**

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<sup>198</sup> “About Tax Incentives,” accessed March 2, 2022, <https://www.nps.gov/tps/tax-incentives/taxdocs/about-tax-incentives-2012.pdf>.

# Regulatory Framework for Historic Preservation Tax Incentives<sup>199</sup>

The Tax Reform Act of 1986<sup>200</sup> provides:

<b>20% Tax Credit</b>	<b>Certified rehabilitation of certified historic structures</b>
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## **Part 1: Do you Have Certified Historic Structure Status?**

### **Certified Historic Structure**

Listed in the National Register of Historic Places
Located in a Registered Historic District

## **Part 2. Submit Description of Rehabilitation**

Certified rehabilitation allows for the tax credits to be applied. This allows for both federal, state, and local financial assistance for rehabilitation or restoration of your historic building.

### **Certified Rehabilitation**

Rehabilitation of a certified historic structure approved by NPS
Consistent with historic character of property and/or district
Must not damage, destroy, cover features that define historic character

<sup>199</sup> “About Tax Incentives,” accessed March 2, 2022, <https://www.nps.gov/tps/tax-incentives/taxdocs/about-tax-incentives-2012.pdf>.

<sup>200</sup> “Historic Preservation Certification Application,” accessed March 2, 2022, <https://www.nps.gov/TPS/tax-incentives/taxdocs/hpca-instructions-2019.pdf>.

## What are Qualified Rehabilitation expenditures?

### **INCLUDE**

Expenses incurred rehabilitating the building

Architectural and Engineering Fees

Site Survey Fees

Legal Expenses

Land Development Fees

Construction-related costs

### **DO NOT INCLUDE**

Furnishings such as carpets, drapes, or other items easily removed.

New Additions to the building

New building construction

Parking lots, sidewalks, or landscaping

## **Submit Part Two of the Application to SHPO**

### **Then SHPO**

Provides technical assistance & literature of rehabilitation treatments

Advises owners on applications

Makes site visits

Forwards & recommends the Part Two Application to NPS

### **Then NPS**

Reviews the application against Secretary of Interior Standard for Rehabilitation

Issues certification decision



### **Part 3. NPS Evaluation**

After rehabilitation work is completed, owners or long-term lessees submit 1 hard copy of application and 1 digital copy along with any photographs.

<b>Then You</b>
Request SHPO to provide the Certification of Completed Work
<b>Then SHPO</b>
forwards application with recommendation to NPS
<b>Then NPS</b>
evaluates completed project against work proposed in Part 2

### **How to Claim your 20%**

Claim on IRS form 3468 for the tax year building is placed in service
Include NPS certification with taxes
If still in progress, include the first page of application Part 2 with proof of certified historic structure status
Date-stamped receipt of filing with SHPO and/or NPS
For Phased: Can claim before completion of entire project
For a Building that Remains in Service: Can be claimed when substantial rehab test is met

***This is a reference guide; seeking professional legal and tax advice is recommended before starting a project.***

# Further Examples of Tax Incentives and Grants

## Charitable Contributions for Historic Preservation Purposes

IRS Code Sections 170(h) & Department of the Treasury Regulation Section 1.170A-14

- Provide for the income and estate tax deductions for charitable contributions
- Includes donation of qualified property to preserve a historically important land area or a certified historic structure
- Can include structures & land
- If the deduction is over \$10,000 taxpayer pays \$500 filing fee

## New Market Tax Credit

New Market Tax Credits (NMTCs) can be used in the rehabilitation of historic buildings, combined with both the federal historic tax credit (HTC) and where applicable, state HTCs or other incentives.<sup>201</sup> The NMTC focuses on projects in low-income communities and provides flexible terms, low interest rates, and invest in projects that have had difficulty accessing financing.

## Irvin Henderson Main Street Revitalization Fund

Provides tax credit financing in low-income Main Street America affiliated communities. HTCs are enhanced with these funds and are designed to minimize legal fees and transaction costs.<sup>202</sup>

## The Eric DeLony Industrial Heritage Preservation Grant Fund

A Society of Industrial Archaeology grant for the study, documentation, and/or preservation of historic industrial sites, structures, and objects. Can be a nonprofit organization or individual.<sup>203</sup>

## State Tax Credit Resources and Other Funding Examples

***You can find them through your local state SHPO!***

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201 John M Tess, “New Markets Tax Credits and Historic Rehabilitation,” Novogradac, May 6, 2019, <https://www.novoco.com/periodicals/articles/new-markets-tax-credits-and-historic-rehabilitation#:~:text=The%20NMTC%20program%20was%20created,billion%20into%20jobs%20and%20building>

202 “NTCIC: The Irvin Henderson Main Street Revitalization Fund,” National Trust Community Investment Corporation, accessed March 2, 2022, <https://ntcic.com/invest/mainstreetfund/>.

203 “Industrial Heritage Preservation Grants,” Society for Industrial Archeology, accessed March 2, 2022, <https://www.sia-web.org/activities/preservation-grants/>.

## Conclusions

Hopefully, this companion guide has provided an explanation of the framework that historic preservation operates under and shown the variety of options out there to reduce the burden of cost to a community interested in preservation and use of their industrial landscapes and buildings. There are many different strategies and funding options out there, this is just scratching the surface. It is important to remember that this is an introduction to see different funding and to familiarize oneself with the terminology so that further steps towards considering a nomination or other route of protecting and sharing histories is possible with more confidence and ease. I encourage interested parties to use this as a starting point for continued relevant research and to contact their SHPO for advice before starting a project.

Knowing some of the reasons why things may have happened certainly has its value. But what comes next? Knowing the system we are left to deal with and change allows for that change to happen. The texts I found most helpful for this section are two reference books: The Conservation Easement Handbook and Tax Incentives for Historic Preservation along with Vacant and Problem Properties: A Guide to Legal Strategies and Remedies.

***There are more thorough guides available with every topic addressed. This was intended to be a quick tour into the world of historic preservation terminology, framework, and common funding options. It is meant to spark creativity, lead to more questions, increase curiosity, as well as build confidence while embarking on this journey.***

## Closing Thoughts

No one wants to be the first, everyone wants to be the second.  
Experimentation will always be messy, but dont stop trying.

Honor and remember what made you who you are, but don't dwell.  
Not everyone will understand, that's ok, we all get to our own understandings at different times.

Systematic forces are at work to inhibit change.  
Societal structures are built into us, we need to recognize how, why, and when we are  
complacent.

It takes many points of view to create a healthy culture.  
Our collective strengths create a sustainable society, and it's more fun that way.

## Acknowledgements

**You know who you are.**

## Historic Preservation Timeline

1788: U.S. Constitution gives Congress the “power to dispose of and make all needful rules and regulations respecting the territory of other property belonging to the United States...”

1812: General Land Office (GLO) responsible for all public land sales, patents, and entries, is established within Treasury Department to oversee disposition of ceded and acquired lands.

1849: GLO merges with the Department of the Interior to manage livestock grazing on public domain lands.

1864: The Gettysburg Battlefield Memorial Association formed in Pennsylvania.

1872: Congress establishes Yellowstone National Park.

1895: American Scenic and Historic Preservation Society formed in New York.

1906: American Antiquities Act allows president to assign national monuments and landmarks.

1916: National Parks Service (NPS), through the Organic Act, is designated as a new bureau in the Department of the Interior, established to protect national parks and monuments.

1925: Carl Sauer publishes The Morphology of Landscape. And “Reading the Landscape”. This is seen as precursor to our current understanding of cultural landscapes.

1933: NPS is made responsible for War Departments military parks and Forest Service monuments by executive order.

1933: The Historic American Building Survey (HABS) is begun as a part of the New Deal to document historic sites and put out of work architects to work.

1935: National Historic Sites Act passed by congress 16 U.S.C. § § 461-467. The Department of Interior and NPS are made responsible to survey, acquire, and maintain historic sites.

1935: American Society of Landscape Architects initiates the Historic American Landscape and Garden Project to document forty historic gardens and landscapes. The program utilized HABS staff to prepare the documentation; it is a precursor to the establishment of the Historic American Landscapes Survey program in 2000.

1940: Society for Architectural Historians (SAH) and the American Association of State and Local History are founded.

1947: National Council for Historic Sites and Buildings is formed. It is the United States first nationwide private preservation organization.

1949: National Trust for Historic Preservation (NTHP) is created Congress.

1949: Urban Renewal begins in the United States in Detroit, MI with UR-1, Gratiot Urban Renewal Project (later becomes a part of Lafayette Park Urban Renewal Project). Modernist planning concepts from 1920s and 1930s focusing on “towers in the park” renewal initiated.

1954: National Council for Historic Sites and Buildings and the National Trust for Historic Preservation merge.

1966: Mission 66 enacted to upgrade all parks for the 50-year anniversary of the NPS in 1966. During this time 78 new parks were established.

1960: National Park Service takes over the administration of the National Historic Sites program and survey information from the National Historic Sites Act, and this initiative later evolves into the National Historic Landmarks program.

1966: National Historic Preservation Act (NHPA) of 1966 is passed by an Act of Congress. This act formally establishes the National Register of Historic Places, creates the Advisory Council on Historic Preservation (ACHP), authorizes grants to the states and territories for the establishment of State Historic Preservation Offices (SHPO), establishes the authorization for preservation grant program, establishes the Section 106 Historic Review requirements for federally funded programs, and provides money to the National Trust for Historic Preservation.

1966: Department of Transportation Act of 1966, 49 U.S.C. § § 303, is passed by an Act of Congress and Section 4(f) of the act establishes one of the strongest federal preservation tools. This act establishes the national policy of protecting natural and historic resources along highways through mandated Section 4(f) reviews.

1968: Association for Preservation Technology founded, a professional bi-national organization in the United States and Canada, is founded with a focus on disseminating and exploring new approaches in various preservation technology fields.

1968: Historic American Engineering Record (HAER) is established as a companion to the HABS studies. HAER reports are to document important engineering achievements including structures, bridges, industrial complexes, etc.

1970: National Environmental Policy Act (NEPA), 42 U.S.C. § § 4332 (2)(c) is enacted by Congress which is the first major federal environmental legislation in the world. Large federally supported projects must conduct Environmental Impact Statements (EIS) to determine if the federal action will affect the quality of the human environment. A significant component of the EIS reports focuses on historic and archeological resources, and these reports make determinations upon the impacts upon these resources and what mitigation steps are available.



1971: The Society of Industrial Archeology (SIA) is created. This demonstrates the broadening of the preservation movement from strictly aesthetic or historic figure worship to a broader cultural reasoning.

1973: National Park Service defines “Historic Scene” in administrative policies which denotes the overall appearance of all historic resources and their surroundings. This term is the precursor to the term “cultural landscape” as used by historic preservationists.

1974: Archeological and Historic Preservation Act of 1974, 16 U.S.C. § § 469-469 (c)(i), is authorized by an Act of Congress, expanding the requirements of the Reservoir Act of 1960 to include all federal agencies. All actions or permitting that may affect historic resources must be mitigated to some degree.

1974: Community Development Block Grant (CDBG) federal program is begun. It allows the states and local agencies to distribute funds to specific programs if they fulfill one of the three program activities: 1) elimination of slums and blight, 2) assist low and moderate income families, and/or 3) respond to emergency circumstances.

1976: The American Bicentennial.

1976: Tax Reform Act of 1976 provides the first major tax incentives for the rehabilitation of historic income producing (rental not owner-occupied) properties.

1976: NHPA is amended for the first time by Congress. The Historic Preservation Fund is established providing funds to the States and the National Trust for Historic Preservation to carry out preservation activities, extends the National Register listing protections to structures deemed eligible for listing, and the Advisory Council on Historic Preservation (ACHP) becomes an independent federal agency.

1976: Thomas Kane, Alliance for Historic Landscape Preservation, creates historic landscape preservation guidelines for SHPOs.

1977: National Trust’s Main Street Project, a forerunner to the National Main Street Center program, is launched in Galesburg, IL, Hot Springs, SD, and Madison, IN. The program recognized a need for engaging in small-town community redevelopment.

1977: Urban Development Action Grant Program (UDAG) is established by the Department of Housing and Urban Development. This program furthers efforts away from traditional urban renewal efforts, focusing grants on inner city redevelopment and enhancement projects.

1978: Alliance for Historic Landscape Preservation is established with the goal to provide a forum for the academic study of cultural landscapes and support the advancement of the field of landscape preservation.

1980: NHPA is amended for the second time by 16 U.S.C. § 470 f including establishing Section 110 that requires federal agencies to undertake more stewardship and responsibility for protecting resources owned or under their control. It established the Certified Local Government program allowing local governments to participate in National Register nomination and Section 106 reviews; clarified the SHPO duties; expanded Section 106 “undertakings” to include not only federally sponsored or funded project but private activities and projects subjected to federal licensure, permitting, and approval; and expanded the ACHP role to include evaluation of federal agencies’ historic preservation programs.

1981: Economic Recovery Tax Act is signed by President Reagan, significantly increasing the tax incentives available for rehabilitation of rental and commercial properties.

1981: National Park Service codifies the term “cultural landscape” as a cultural resource type in Cultural Resource Management Guideline, NPS 28, Release No. 2.

1984: Illinois and Michigan Canal National Heritage Corridor is the first federally designated heritage area in the United States.

1984: Cultural Landscapes: Rural Historic Districts in the National Park System published.

1985: Term “Cultural Landscape Report” is codified by the National Park Service in its third release of the Cultural Resource Management Guideline, creating the opportunity to develop treatment plans for cultural landscapes.

1986: The Tax Reform Act of 1986 is signed into law by President Reagan. Initially the rehabilitation tax credit was to be eliminated, but extensive lobbying by preservationists retained a less robust version. A 20% rehabilitation credit is available for income-producing properties that comply with the Secretary of the Interiors’ Standards for Rehabilitation; buildings must be contributing to National Register districts or contributing to tax certified local districts.

1987: National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes to the National Register is released.

1988: Secretary of the Interior releases regulations for Section 110 of the NHPA, 16 U.S.C. § 470 h-2 in 53 Fed Reg 4727. All federal agencies must assume responsibility for preserving their historic properties they control; use historic preservation to the maximum feasibly possible; inventory and nominate to National Register all eligible properties they control; ensure properties are not “inadvertently transferred, sold, or demolished, or altered, or allowed to deteriorate”; designate a preservation officer; and minimize harm to National Historic Landmarks to the “maximum extent possible”.

1988: National Trust for Historic Preservation releases its first list of the “Eleven Most Endangered Historic Places” in America. This tactic is later copied by many state and local preservation groups to generate publicity about endangered properties in their service areas.

1988: NPS Management Policy for Cultural Landscapes released.

1990: Native American Graves Protection and Repatriation Act (NAGPRA), 25 U.S.C. § § 3001 et. seq. and 28 U.S.C. § § 1170 is passed by Congress. All remains held by the U.S. government by museums and universities that receive federal aid and by state and local governments are to be inventoried and repatriated to their respective tribes.

1992: The term “Cultural Landscape” recognized by The United Nations Educational, Scientific and Cultural Organization (UNESCO).

1992: NHPA to include expanding the role of Tribal Historic Preservation Offices.

1995: National Park Service releases guidance on cultural landscapes titled Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Resources.

1996: Secretary of the Interior’s Standard for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes is released.

1998: National Trust for Historic Preservation becomes independent of federal funding.

1998: The Cultural Landscape Foundation is established to make landscape heritage more visible and engage residents by connecting them to their designed and natural spaces.

2000: Historic American Landscape Survey (HALS) is established.

2003: Preserve America, which encourages educational programs and heritage tourism efforts, established the program via Executive Order.

2006: Congress passes new rules that regulate the federal Historic Preservation Tax Incentive Program that deals with historic easements.

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