interpretive prospectus

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SARATOGA

NATIONAL HISTORICAL PARK ● NEW YORK

INTERPRETIVE PROSPECTUS

Saratoga National Historical Park

august 1970

recommended _____ 26 Aug 70
Chief · OEPD · ESC — date

/s/ Hugh D. Gurney 24 AUG 70
Superintendent — date

approved _____ 8/26/70
Director · NE Region — date

"Nor can any military event be said to have exercised more important influence upon the fortunes of mankind than the complete defeat of Burgoyne's expedition in 1777; a defeat which rescued the revolted colonists from certain subjection; and which, by inducing the Courts of France and Spain to attack England in their behalf, insured the independence of the United States."

Sir Edward Creasy

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"We must bridge the gap between man's promises and his performance; between words and action; between becoming and being."

Unknown

DRAFT
JJReynolds:mlm 9/17/70

INTRODUCTION

The ideas presented in this plan were developed primarily by Park Historian William E. Meuse and others of the park staff, with assistance from Frank Barnes of the Northeast Regional Office and the interpretive division of the Service. They are based on the purpose of the park, operating experience, and the approved Master Plan (1/8/69). The interpretive planning team, consisting of Team Captain John Reynolds, ESC; Interpretive Planner Alan Kent, ESC (Harpers Ferry Center); Park Historian William Meuse; Donald Benson, Chief Architect, ESC-EPD; and Elsworth Swift, Division of Museums, Harpers Ferry Center, met at Saratoga May 31 through June 2, 1970, for on-site discussions of the ideas and methods for interpretation.

The purpose of the planning team as stated in the Planning and Design Directive was to analyze the existing draft prospectus in light of the interpretive needs of the Park, and to write and present a finished Interpretive Prospectus. This document is the result of that work.

"SARATOGA, where men fought for one of the world's greatest empires or for a republic that was a dream. The empire changed and the republic became a reality because a decision-at-arms was made here that altered the course of history."

John Luzader

THE SIGNIFICANCE OF SARATOGA

On the heights just south of Saratoga in the fall of 1777, an interesting mixture of troops daring to call themselves an American army, defeated the flower of England's armed might under the experienced leadership of General John Burgoyne. The decisive victory of American arms and the resulting surrender of the British army realized the immediate objective of preventing the British occupation of Albany while removing an entire British army from action. The British then turned their attention to the south.

The victory had far reaching effects. The surrender of "Gentleman Johnny" and his army not only restored the sagging confidence of the Americans in their own military abilities at a time it was most needed, but brought foreign recognition and aid - assistance that would make the final victory a reality at Yorktown, four years later. All this was made possible by a most remarkable encounter fought on the heights just south of Saratoga.

But there is more than the military significance, the immediate significance of the time. It is here that every American can stand and truthfully say, "Had Gates not beaten Burgoyne on this spot, I might not be an American today." It was at Concord, Independence Hall,

Trenton, Yorktown, and Saratoga that this nation was assured its life. The flickering light for freedom in the world was strengthened here, and a nation based on some of the most liberal and selfless principles of all time was assured an existence. Without this battle, without the existence of Bemis Heights with the river running close by, this nation may never have existed. This is the real significance of Saratoga. This should be the climax to the interpretive story. Without this perspective the battles which took place here are no more than historical curiosities, atrocious military encounters. In perspective, it may be possible to somewhat justify the killing, maiming and destruction in light of the principles that were allowed to become, however, imperfectly, a way of life for an entire nation, and a ray of hope for a worldwide brotherhood of man.

"By changing what he knows about the world, man changes the world he knows; and by changing the world in which he lives, man changes himself."

Theodosius Dobzhansky
Man Evolving

THE VISITOR EXPERIENCE

Here at Saratoga we must allow man, any man, all men, to unashamedly let their vision of the future expand. We must attempt to nudge him into realizing that war, even a so-called justifiable war, has terrible consequences on people - people like you, me, and him - who did little or nothing to promote that war. We may be able to expand, however slightly, a man's consciousness of man, and thereby move him to envision a future that he could not envision the day before. If we can do that here, and elsewhere, we can contribute to the growth of man and the formation of a society that is today considered unattainable by many. Today's vision is often tomorrow's reality.

Saratoga is also a part of an American's cultural heritage. The formation of a new form of government which recognized each man as equal and the struggle to attain the right to try this government is a part of the story here. The long-range significance in the story of the United States of America is pervasive here.

The battles of September 19 and October 7, 1777 and the events leading up to them are a part of the story at Saratoga also.

There is a hierarchy of importance to mankind of the messages which can be attempted. In terms of the future the most conceptual, the most idea forming, is most important. In terms of our cultural heritage, the

significance to an American is most important. In terms of the piece of land, the story of the battles and why they took place here is most important.

The interpretive package at Saratoga, the sum of all the parts, should contain opportunity for the visitor to obtain all of the message levels of the area. This prospectus will set forth a concept and a guide for achievement of this goal.

INTERPRETIVE OBJECTIVES

This prospectus is an Action Plan based on an approved Master Plan (1/8/69), and is one step in the implementation of that plan. The objectives in that plan which bear directly on interpretation are as follows:

"Interpretive Theme: To present the Park story effectively, this story is the British Campaign of 1777, the two battles in the vicinity of Freeman's Farm, the retreat of the British and their surrender at Saratoga, and the significance of these events. General Philip Schuyler and his role in these events will be presented at the Schuyler House, and the events of the surrender will be presented there also."

"Interpretive Method: To center interpretation upon the restored battlefield, supplemented as necessary by demonstrations, exhibits, and murals, and so forth."

"Cooperation in Interpretation: To continue cooperating with the Old Saratoga Historical Society, and to work closely with other historical agencies in presenting the story of the American Revolution."

"Museum Collections: To collect only artifacts recovered from the battlefield and such other objects related to the campaign as may be needed for the interpretive program. Library material pertaining to the campaign will be added to the existing strong base."

"Provision of Facilities: To expand existing facilities as need arises up to optimum park capacity, providing new facilities only as needed to tell the park story more effectively."

"Visitor Use and Enjoyment: To encourage visitor use of the primary resources of the park through an effective interpretive program stressing on-site presentation of the park story.

These objectives are the guide to achieving the purpose of the park, which is "to preserve the battlefield on which General John Burgoyne's British army was defeated, and to make available and interpret this field and its significance as a turning point in the American Revolution to the American people." This purpose is from the Master Plan and serves to workably define the purpose in the authorizing Act of June 1, 1938 (52 Stat. 608), which is to "set apart as a public park for the benefit and inspiration of the people."

This prospectus will assume that adequate opportunity is provided by the Service for the American public to get to the park. It is the job of this document, then, to set forth a program which fulfills the purpose and the objectives in regard to the public once they have arrived at the park.

INTERPRETIVE CONSIDERATIONS

In preparing the Interpretive Prospectus, four major considerations must be kept in mind. First, we are dealing with a battlefield where two separate engagements were fought over the same piece of property, the appearance of which had changed considerably in the interim. Second, there is no one place from which the visitor may view the entire battlefield, although much of it may be seen from the Visitor Center. Third, we must be prepared to tell our story not only to the dedicated "buff" who might spend all day visiting and studying the park, but we must also be able to present the story to the casual visitor who might be there for only half an hour, and who might be primarily interested in the scenery or the local wildlife. And fourth, the park property consists of two sections, nine miles apart.

As the Bicentennial approaches, it is of the highest importance that we devote serious thought to interpreting the park to its optimum, and to provide a more stirring and neaningful park experience for our visitors. It is extremely difficult and in many cases impossible to interpret something that is no longer there. Certainly there are the rare individual interpreters who can weave a spell from sheer nothing, but it has been our experience that the"average" interperter and the "average" visitor must have something physically present to serve as a bridge from the present to the past. With this is mind, the following Interpretive Prospectus is presented, which is designed to attain this goal.

SUMMARY OF EXISTING FACILITIES

Today, through the efforts of private citizens, patriotic organizations, the State of New York, and the United States Congress, almost 2500 acres of this historic battleground have been set aside and preserved as a portion of the National Park System. The battlefield itself is presently in an unrestored condition, resembling for the most part the rolling hills and wooded areas of the local countryside. Almost all traces of the military struggle that decided the fate of an Empire have vanished with the passing of nearly two centuries. Only one structure which witnessed the event has remained - the John Neilson House on Bemis Heights. A second structure, the Freeman Cabin, has been reconstructed to mark a focal point of the battle. A minor outerwork has also been reconstructed.

The new Visitor Center is located on top of Fraser Hill - an eminence which dominates the battlefield and affords a view of the surrounding countryside to which visitors generally refer as "breathtaking." The view is presently one of rolling meadows and serene natural beauty. There is little to remind one of the battlefield and of struggle that took place there. Within the Visitor Center are exhibits and an audio-visual slide program. An information and ENP&MA sales desk is also located there.

From the Visitor Center, the visitor is encouraged to proceed on a nine-mile tour road. During the course of the tour, using a printed tour guide folder, the visitor encounters ten tour stops where he may park his car and, after a brief walk, find himself at a historic spot or a scenic overlook. Excellent and highly successful developments for the physical tour are now complete; developments for adequate interpretation are now the greatest need. Interpretation at the various tour road stops is presently accomplished primarily through the use of routed wood or cast aluminum signs, supplemented by an occasional audio device. During the summer months, interpreters are stationed at key areas. Recent experiments with the costuming of the interpreters has proven to be quite successful. Various demonstrations, particularly of weapons and associated military crafts, have also been presented, and have been highly successful.

With the exception of the structures mentioned earlier, there is actually little for the visitor to see as he tours the battlefield, and he must rely heavily upon his imagination to fill in the story. This is particularly difficult to do, as 18th century warfare, or warfare of any type, is generally beyond the realm of experience of the average visitor and he has nothing within his own personal experience with which to relate. It is equally difficult for our interpreters. They have the same problems to overcome, complicated by the fact that they must interpret something which is no longer there and has not been there for almost two centuries.

Additional difficulties are encountered because of intrusions created by the 20th century in the way of non-historic structures and commercial and residential development within sight of the battleground.

Nine
~~Eight~~ miles from the main "battlefield" portion of the park is the General Philip Schuyler House, located in Schuylerville. The house, along with its 25-acre plot of land is owned by the Park Service, while interpretation and furnishings are provided by members of the Old Sagatoga Historical Association, a cooperating association. The house is restored and furnished, and is open to visitors during the heavy travel season. During the past few seasons, additional interpretive personnel were provided by the park to assist with the rapidly increasing number of visitors.

PROPOSED INTERPRETIVE DEVELOPMENT

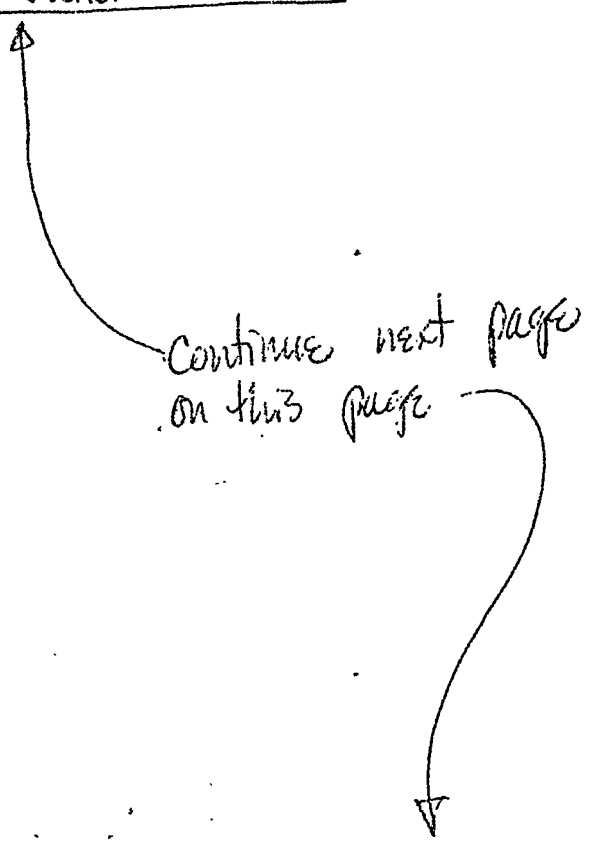
The general theme of the proposed interpretive development is one which will utilize the "Living History" approach. The battlefield itself will be physically restored to its appearance at the time of the second battle insofar as possible. Saratoga, compared to other battlefields of a similar nature, is amazingly compact. It is within our capabilities to provide our visitors with a virtually complete 18th century battlefield restoration - something that cannot be seen anywhere else. The proposals would involve a rather extensive reconstruction of the major fortifications utilized by both armies, complete with cannon and with regimental colors flying at appropriate locations. Non-historic and intrusive structures would be removed and selected historic structures that figured prominently in the battles reconstructed on site. The present effort to restore the vegetative cover to its appearance as of the time of the battle would be pushed forward so that the resulting appearance of the area would be as close as possible to what the combatants saw in 1777. The effect would be heightened for the visitor through the use of costumed interpreters and the presentation of various weapons and military crafts demonstrations.

To solve the problem of restoring a battlefield where two different battles were fought, it has been decided to restore the field to its appearance as of the close of the second engagement. The second battle was by far

the most important and decisive one, and interpretation in the field will be devoted solely to it. The first battle, one often studied by buffs and military men, will be interpreted to better advantage through the audio-visual program and publications. The interpretation of the park will be presented in the first person, present tense to the highest possible degree.

There are fourteen easily define interpretive areas of the park, consisting of the Visitor Center, ten tour road stops, the Schuyler House, the Bemis Tavern, and the Champlain Canal. The following treatment is proposed for reach of these areas.

THE VISITOR CENTER

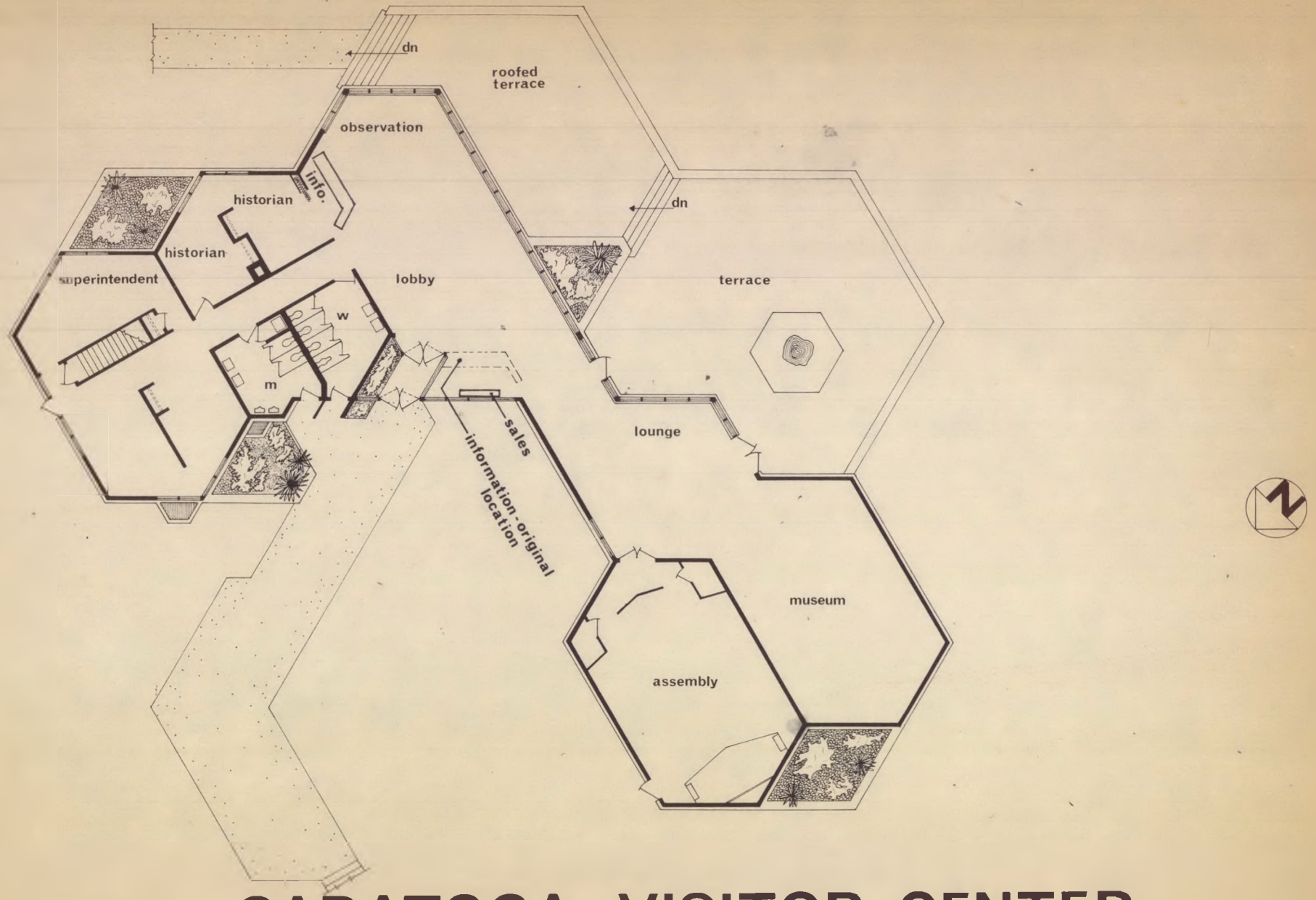


THE VISITOR CENTER

The Saratoga Visitor Center is one of the most architecturally, functionally, and environmentally successful of many constructed during Mission 66. It is an example of a structure designed with absolute empathy for the environment - something we sometimes think of as a new because "environment" is a by-word of today.

Fraser Hill was chosen as the site for the Visitor Center because of the excellent view afforded of the battlefield. However, when the vegetative cover in the area was studied and the specimen trees accurately recorded, it was evident that there was no space available for impairing the existing natural beauty of the site. The building needed to functionally serve all the intended needs and dispose itself for the conservation of natural values. This was accomplished by basing the plan on a triangular module. The resultant plan satisfied all the requirements of the program and the specimen trees became an integral part of the building complex.

The exterior design is an expression reminiscent of a traditional concept. The general materials of the exterior are wood with a wood shake roof, an expression compatible with the setting and the building settles comfortably and unobtrusively into the trees and wooded slopes.



SARATOGA VISITOR CENTER
EXISTING PLAN

1/8" = 1'0"
5 0 5 10 15 20
scale feet

The Visitor Center is the first point of formal contact between the visitor and the Park. The purposes of the Visitor Center are threefold, as far as the visitor is concerned:

1. Information
2. Orientation
3. More detailed presentation concerning what happened at Saratoga, what led up to it, and the after effects.

All development of, and all use of, the Visitor Center which concerns the visitor hinges on those three purposes.

Information is and should continue to be handled in a personal manner from the information desk.

The opportunity for the "buff" to receive more detail than the "average" visitor is, in principle, relatively well taken care of. He can buy pamphlets, books, etc., concerned with his particular interests and he may, at his leisure, peruse the exhibits.

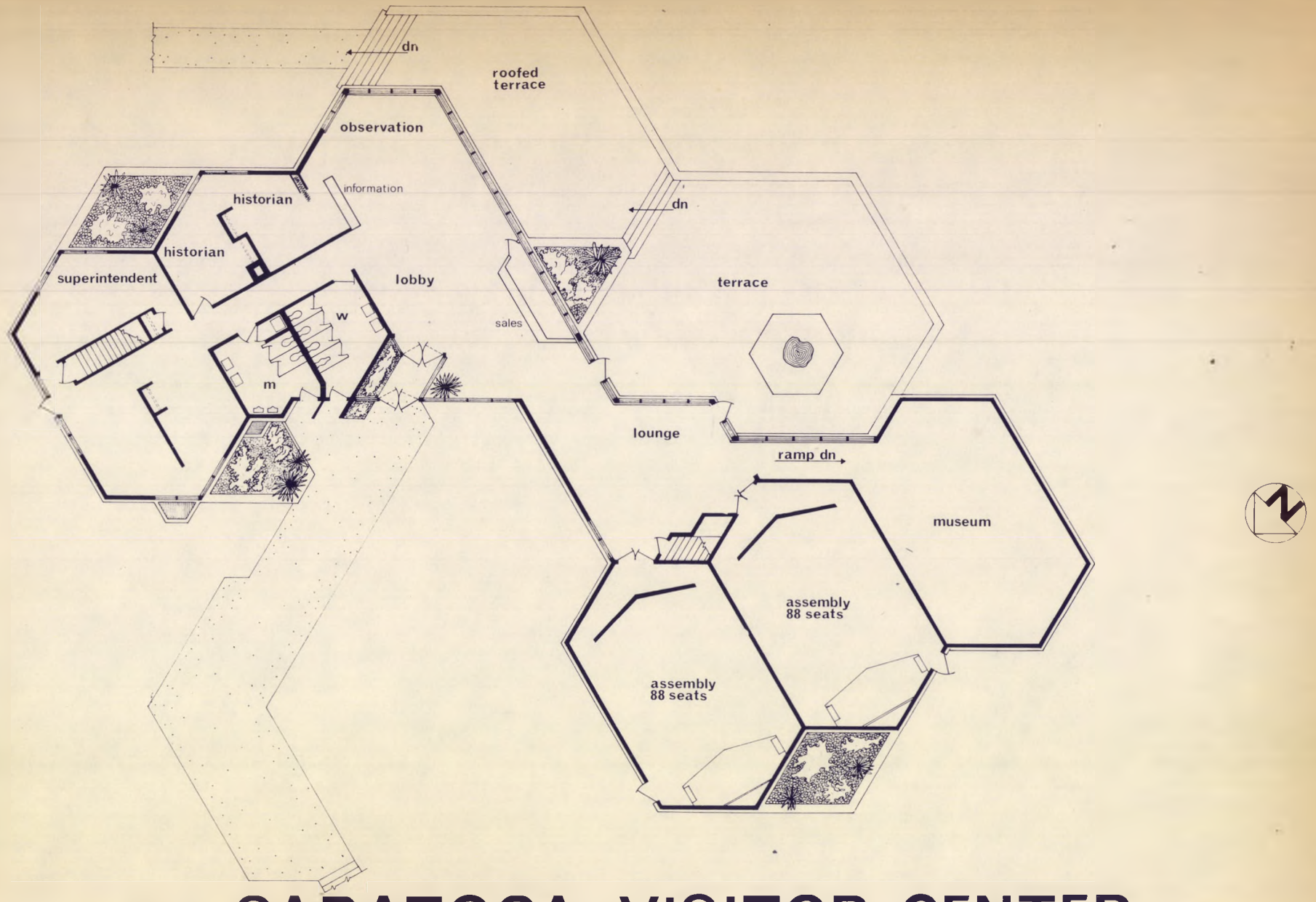
The most important part, from the standpoint of the majority of the visitors, is the orientation portion of our program. This orientation is primarily the audio-visual presentation. Presently, this presentation consists of a rather poor slide program which tries to give an overall view of the why, when, and how of Saratoga. The existing auditorium space is also often not adequate, and has other deficiencies, such as the unattached metal chairs.

Visitor Center Remodeling:

With the coming Bicentennial and the need to revise the interpretive services rendered, the primary need is to expand the capacity of the present 80-seat audio-visual theater. There was originally some concern that an addition would destroy the character of the existing structure itself as well as encroach upon the natural features so fervently respected originally. Therefore, it was thought that the necessary expansion might be accomplished by expanding into the adjacent museum at the expense of the exhibits. However, architectural studies indicated that the nature of the existing structural system did not lend itself to the requirements and that total seating would be less than double the present capacity. Structural and mechanical rehabilitation would be difficult and expensive. Exhibit planners were not happy with this solution either because most exhibits would be lost, leaving lobby space to triple as circulation, exhibit area and lounge, a state incompatible with anticipated higher visitation.

An alternative architectural concept, and the one recommended, is to remodel the existing museum as a twin theater and add a museum wing with roof line, design and finish completely compatible with the existing lower roof areas of the building complex. An open area exists, fortunately, just where this addition would be most architecturally appropriate.

The existing theater would be remodeled to improve desirable qualities and at the same time increase its seating capacity from 80 to 88, totalling 176 with the new twin. Access to both projection booths would be via a new stair rather than the existing dangerous ladder arrangement.



SARATOGA VISITOR CENTER
PROPOSED ADDITION

1/8" = 1'-0"

Double theaters will give the park a much more flexible operating arrangement - having the capability of a full house, alternating the prime interpretive feature time-wise as at Colonial Williamsburg, showing different pictures in each, closing one during off-peak periods, using one for prime interpretation and the other for environmental education simultaneously, etc.

Kriegspiel Film

The primary purpose of the two theaters would be for primary visitor orientation in the form of a new audio-visual production. Such a film would tell the story of Saratoga, including prelude, aftermath and significance. It is proposed that the main body of the film be done utilizing the Kriegspiel technique.

The script of the main body of the film should be entirely in the first person present, with the little soldiers telling their own stories with a variety of accents. It should be compiled from existing diaries, letters and journals. The emphasis should be on emotional impact and the human interest side of war. The story of the battle should be told as much as possible through the eyes of the man in the ranks rather than the commanding officers. Essentially it would be the story of the common soldier, with all of his gripes, complaints and minunderstandings. A secondary function, however, should be to portray the tactics and troop movements of both battles in a clear and concise manner. The film should be extremely flexible and be the most effective means of reaching

the visitor. Therefore, the film should convey at least the essence of the various factors that make Saratoga unique among other Revolutionary War battlefields. For example, the film might touch briefly on the fact that Saratoga is one of the few times in military history where a retreating and outnumbered army has not only turned on its pursuers but defeated them as well. In conjunction with that, it should be pointed out that the resulting surrender of Burgoyne's army marked the first time that a British army surrendered on the North American continent, and that such an event has only occurred twice. The Burgoyne Campaign also brought a marked change in British strategy. Prior to the invasion, the British had been engaged in what might be termed a police action - putting down hot spots while still hoping for a settlement. The invasion was a distinct change in policy, for now the British were engaged in actual conquest and the securing of geo-political areas. The failure of the campaign brought another change in policy. With the entry of France and others into the struggle, what was a civil war took on aspects of a world war, and the British strategic emphasis shifted from the north to the high seas where they held superiority, and to the south. It also brought an end to attempts to secure geo-political targets. The British adopted a new policy of pursuing the American army, wherever it might be. Saratoga was truly the turning point of the war. The victory came at a time it was most needed by the Americans.

Such a film has the highest priority of all ~~of our~~ interpretive development, for it will be the keystone of the entire program and the pivot upon which all else revolves.

The prologue and epilogue portions of the film providing the necessary background and the military and socio-political significances could be presented from a different point of view than the body of the film and possibly utilize a different narrator. (For a fully detailed proposal, see Appendix A.)

Other films that might be shown could include such subjects as Living History at Saratoga, environmental films and other Revolutionary War films.

Visitor Center Lobby

The lobby of the Visitor Center should remain essentially as it is. However, the temporary sales display rack and sales desk should be changed. Not only is the existing system fragmented and poorly designed but it seems to place more emphasis in the lobby on sales than anything else. It must be remembered that the purpose of a Visitor Center is not to sell material things. Rather sales should be complimentary to Park purposes. A sales desk and display area and a separate information desk should be designed and built in harmony with the architectural design and visitor use patterns of the building. Information and sales functions are quite different, and cannot be performed effectively at a combined facility during heavy use times. The display and exhibit material in the lobby should also be redone. The relief model should

continue to be utilized as an orientation device. Better use interpretively could be made of existing usable wall space, giving consideration to such things as using super-graphics of the Articles of Convention, old maps, or prints as wall decor. A new air conditioning system should be installed.

Exhibits

The exhibits should provide a variety in interpretation. They should be object oriented browsing material which lend credibility and reality to the rest of the interpretation.

The exhibits should be topical, not narrative, presentations. They must be designed as a part of the space, relating to each other and to the entity of the space. They must, above all, relate to the needs of the visitor and to his psychological and physiological necessities. Following is a suggested organization of exhibitable topics.

1. Leaders at Saratoga - graphics, perhaps woodcuts or line drawings - to familiarize the visitor with the names of those who led the armies.

2. They fought here - about 10 scale figures showing basic uniforms - listing of units involved - to show the uniforms of the day and the numbers of units and where they were from.

3. The Evidence Remains - military hardware actually recovered here - perhaps in a "moat" - to lend credibility ("How do we know they fought here. "These things were found here.")

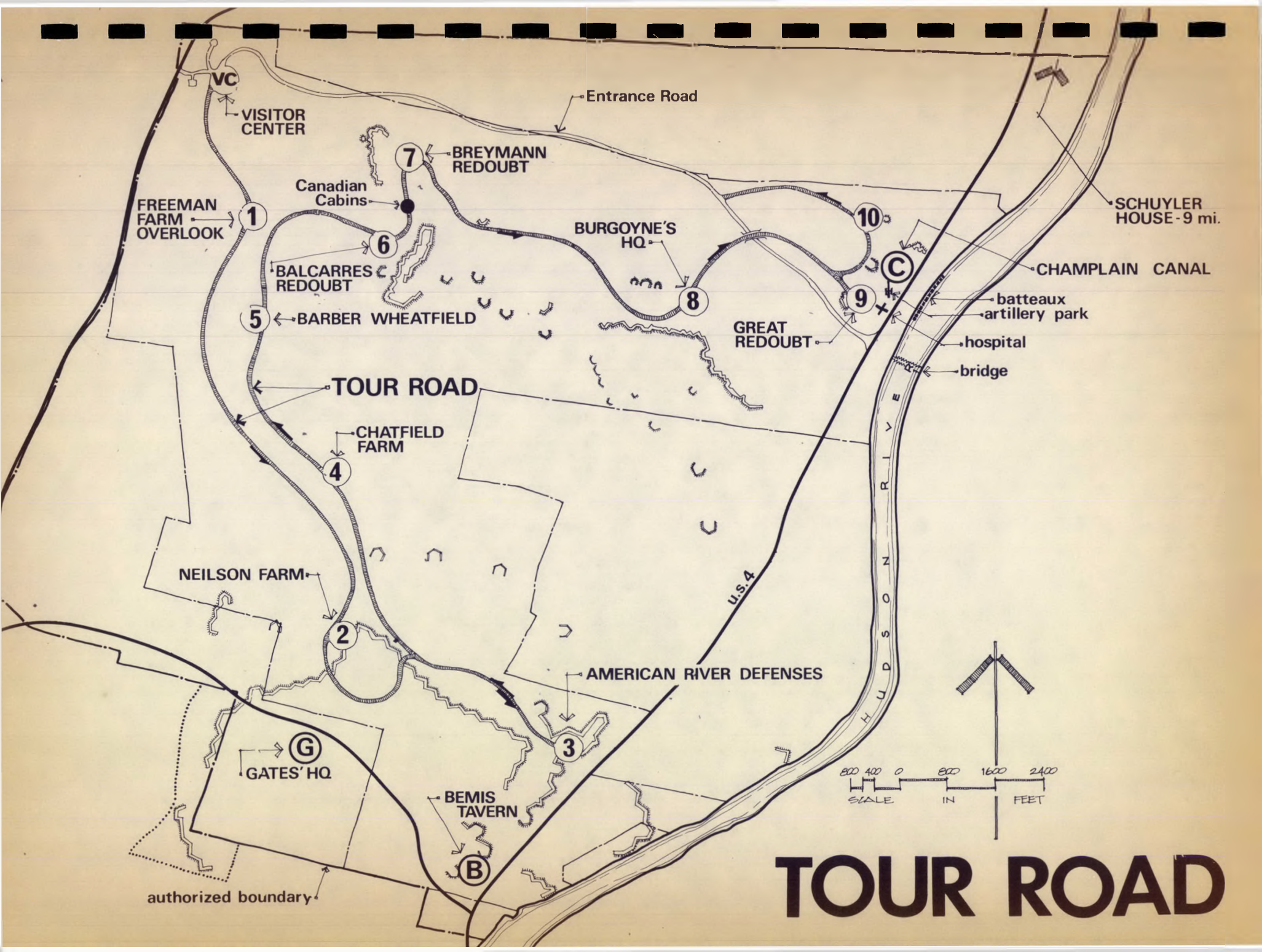
4. Tools of the Soldiers' trade - hardware, not narrative - muskets, bayonet, cartridge box, etc. - to acquaint the visitor with the military accountraments of the time.

5. Artists Record the Events - super-graphics of several artists' drawings of the events which took place here.

6. Artillery - a small field gun with all its tools and implements - to explain what it took to make a cannon fire.

7. Trophy cannon - one or more of the trophy cannon tubes displayed in a dignified manner - to interpret the surrender.

The incorporation of the above changes in the Visitor Center and the presentations made there should make it possible for the National Park Service to attain the high quality in interpretation that the area demands.


VC
VISITOR CENTER
Entrance Road
7
BREYMANN REDOUBT
Canadian Cabins
FREEMAN FARM OVERLOOK
1
6
BALCARRES REDOUBT
BURGOYNE'S HQ
10
SCHUYLER HOUSE - 9 mi.
C
CHAMPLAIN CANAL
batteaux
artillery park
hospital
bridge
8
9
5
BARBER WHEATFIELD
GREAT REDOUBT
TOUR ROAD
CHATFIELD FARM
4
NEILSON FARM
2
U.S. 4
HUDSON RIVER
AMERICAN RIVER DEFENSES
3
G
GATES' HQ
BEMIS TAVERN
B
authorized boundary
800 400 0 800 1600 2400
SCALE IN FEET
TOUR ROAD

THE TOUR ROAD

The existing tour road with its ten interpretive stops is quite satisfactory in location and road design standards, although consideration should be given to the enlargement of parking facilities at individual stops when need seems to warrant it. This is in accordance with the Master Plan and should be programmed through normal channels as necessary. As previously mentioned, both battles are presently interpreted on the tour road, which leads to visitor confusion. The tour road interpretation should be restricted to the second battle except when it is natural to refer back to the first battle as a part of the story of the second. If this is done, the tour road can become an extremely effective interpretive device.

A unique portion of the story at Saratoga is to be told on-site at each of the ten stops. The interpretation at each stop will be site-oriented and will relate primarily to what the visitor sees, although his visual senses will be augmented in many cases by the other senses. Because so much emphasis is to be placed on visual impact there is a great need to restore the battlefield as nearly as possible to its condition as it was on October 7. For this reason fortifications, weapons, woods and fields pattern, appropriate structures, costumed interpretive personnel, and demonstrations will all be necessary to some degree.

The tour road is interpretively multipurpose: to instill an understanding of the tactics of the second battle; to portray some of the tragedy and heroism of battle; to explain the "why" of Saratoga as a location for a stand against the British, and to create an awareness of the significance of the outcome of the battles.

Following are recommendations for interpretation along the tour road, stop by stop.

Tour Stop 1

FREEMAN FARM OVERLOOK: This site is not the site of any historical action. It does, however, afford an excellent panoramic view of the battlefield, the Hudson River Valley, and the distant range of mountains. The visitor has the feeling here, as he breaks through the bushes along the trail, that he is not yet a part of the battlefield. He is above it, overlooking it, still physically detached from it. He is, however, visually attached to it, for the first time without the protective enclosure of a building or a car separating him from the battle. His mood has been built by the film presentation and by the physical separation from his car. He is suddently close to the battle. This mood should be capitalized upon. The story here is an environmental one - the story of destruction and tragedy to innocent people in war - their houses taken over, their fields and gardens ruined and ransacked, their physical and psychological hardships. At this stop we have the opportunity

to nudge the visitor to create his own image of what the future of man might be by making him realize the tragedy of war.

To do this a mental picture of the destruction and personal agony of the people who lived there must be created in the visitor. An outdoor painting of how the scene might have looked with an audio message in the first person, perhaps a farmer's wife giving an out-of-breath, almost hysterical description of what is happening, would perhaps convey the message most effectively. The sudden upheaval, the fear, the confusion, the terror, would be evident from her description and the background noise.

Tour Stop 2

THE NEILSON FARM: Although not the scene of actual fighting this strategic strongpoint of the American defenses will be a highly developed tour stop. John Neilson farmed these heights and lived here both before and after the battles. His house and barn were used as quarters by the American officers. The American fortifications extended in both directions from the farm.

All of the non-historic buildings presently in the area should be removed and the Neilson barn reconstructed, as well as extensive fortifications with cannon emplaced. An American flag should be flown.

An audio unit should be placed near the point where the path from the parking lot passes through the fortifications. The most effective voice would probably be that of John Neilson, the owner of the farm. Besides being the man who knows the area best he is also an affected civilian,

thereby making a tie-in from the first stop. He could chat with the visitor in a rambling sort of way, telling him something of camp life in the American lines, of the military occupation of his property, and a brief explanation of the immediate area. Sound effects in the background would be desirable, and detail and statistics should be avoided.

The Neilson House should be furnished according to the approved furnishing plan to show its probable appearance toward the close of the second battle. The furnishings should reflect the military occupation of the house, with pieces of uniforms and military equipment hung and strewn about; items with no military use but of domestic need pushed out of the way; and perhaps even a charcoal battle map drawn roughly on the wall.

The reconstructed barn would be a walk-in exhibit and demonstration area. The exhibits would not be of the glass case museum variety, but would consist of military equipage strewn about. Some of the trophy cannon may be displayed here. An interpreter in period dress may be engaged in a demonstration such as the casting of bullets or rolling cartridges. Rest rooms, which are badly needed in this area of the park (not only for the visitor but also for the interpreters!), should be included in the barn. A furnishings plan should be prepared. The existing "you are here" sign is to be retained.

GENERAL GATES' HEADQUARTERS: The site of Gates' headquarters is located adjacent to this site and just outside the park boundary.

The parcel is proposed for acquisition in fee simple. Upon acquisition, the existing buildings should be removed and interpretation explaining the headquarters area and its function provided. Perhaps an outdoor painting, a flag pole with an American flag, and an audio unit would very adequately interpet the headquarters. The audio could be General Gates' voice explaining why he chose the spot and what it was used for. A "halfway" explanatory sign along the trail might be advisable for those who do not desire to walk the full distance. Although this sign explains the headquarters, it should also invite the visitor on.

Tour Stop 3

AMERICAN RIVER DEFENSES: This spot is the most important spot interpretively from the point of view of explaining why the battles took place at Saratoga. It was the most important spot strategically. Here on the heights where the river bends closest to the bluff, the Americans had their greatest chances of success. It was from this overlook that they confronted Burgoyne and exploited his greatest weakness - his need to use the river and the road for his supplies and artillery.

The interpretation here should be on a much higher emotional level than it is today. The visitor should sense the excitement, the suspense, the anticipation of confronting the British army, and also the desperation that must have been felt in association with the thought that the British might possibly break through. This was the last of the best places that the Americans had a chance to stop

Burgoyne from reaching Albany. The visitor must sense the urgency inherent in this spot.

The dominant theme here is the strategy of the choice of Saratoga as the place to stop the British. A number of techniques could be used to convey the story. First, the battlefield appearance should be restored. Log and earth redans, connecting breastworks, cannon, and flags should be placed in their proper positions. An audio unit at the south end of the defenses and overlooking the river valley with the voices of Generals Kosciuszko and Gates discussing the choice of the spot, emphasizing the significant military interrelationships of the curve of the river, the heights, and the location of the road should be installed. General Kosciuszko might also make a brief commentary on the construction of the fortifications and the 18th century fortifications in general.

A second unit, located near the "North Redan" of the defenses and in close proximity to the gun battery, with the voice of Ebeneezer Stevens, Commander of the American artillery, could explain the advantage of his guns being on the hill, the types of targets they were looking for, the capabilities of the weapons, and so on. This will amplify in more specific terms the strategy of locating here.

There are presently ten cast aluminum signs at this stop. All should be retained, but moved out of the way of proposed reconstructions if necessary.

The effectiveness of the interpretation at this stop hinges on the ability of the visitor to envision the scene before him. There are two major trends which are working against us. The first is the plant growth within the park which is obstructing the view to the river. This should be cleared, at least enough to maintain an unobstructed view. The second trend is that of the continued development of the valley floor. Although the land is now farmland there is some question that it will remain as farmland. The Master Plan calls for less than fee acquisition of the area. However, if suitable interests in these lands are not acquired soon fee acquisition with sell-back or lease-back will be required to maintain the scene necessary for the high quality of visitor experience.

Tour Stop 4

CHATFIELD FARM: This was the site of an outpost from which the Americans could observe any advance against the center and left of their line. The Middle Ravine is in the foreground and other important spots in the battle can be seen from the hill to the east of the parking lot.

This is the first stop along the tour road that the visitor will be exposed directly to the tactics of the battle. The understanding of the terrain associated with the locations of some visible elements will be necessary for their further understanding of the tactics of the battle.

The visitor will use this stop in much the same manner as the American soldier did - as an overlook. The existing cast aluminum sign, which explains the use of the area as an outpost, should be moved to the top of the knoll directly to the east of its present location. A trail should lead from the parking lot to the hill. Another device, possibly a metalphoto of the view to the north, is necessary to identify pertinent features and locations important to the battle. A directional sign will be necessary at the parking area.

Tour Stop 5

BARBER WHEATFIELD: The Americans intercepted a British-German flanking movement in this field and, after especially fierce fighting, forced their withdrawal to fortifications on the Freeman Farm. The story to be told here is only of the battle which took place on the field in front of the visitor. In order that they may have the visual scene upon which to imagine the battle the field should be cleared to its historic limits and the various worm fences which figured in the conduct of the fighting should be replaced. The ten pieces of cannon should be placed in their proper locations. The Barbar farmhouse need not be reconstructed. Instead, the existing circular stone viewing deck should have a semicircular panoramic painting installed around approximately a 90-degree arc. The painting should show the moment of the turning of the tide of the battle. The cannon and fence lines actually on the field will also appear in the painting, and will serve to assist the visitor in locating other scenes of the painting on the field. The painting should be installed low enough to permit vision over it.

The existing audio unit should be moved to the opposite side the platfrom (so that it will be oriented to the visitor and the field) and should contain the "voice" of a participant or perhaps several participants, who will describe the action. A suggestion might be to use the "voice" of Captain Pausch, commander of the German artillery. His German accent would add interest and convey the presence of the Germans. The audio message should be coordinated with the view on the painting and background noises should be utilized.

As mentioned previously, a good many visitors miss this stop. Is is an important one, and an effort should be made to correct this situation. The reason is probably one of design. First, the road design is such that the parking area appears suddenly on the left. Second, the directional signs are not very clear from the distance needed to make the decision to turn. As a result, many visitors undoubtedly realize there is a tour stop too late and go on by. An advance sign clearly showing that the tour stop parking lot is to the left would probably solve the problem. A slight road re-design might be considered in the future.

The two existing cast aluminum troop movement maps should be moved from the viewing platform and relocated along the path from the parking lot.

Tour Stop 6

BALCARRES REDOUBT: The visitor will follow the retreating British from the Barber Wheatfield to the Balcarres Redoubt, the strong point of the British line which successfully withstood repeated American assaults. The redoubt should be reconstructed, cannon emplaced, and British national and/or regimental flags flown from poles. The Freeman Cabin, which formed the focal point of the redoubt, has already been reconstructed, although additional study should be given to its proper location. The cabin should be sparsely furnished with remnants of furniture and military ~~accoutrements~~ accoutrements, all of which are to reproduction items.

While the Neilson House area will have first priority for the placing of interpreters, this area is second in importance and will normally be provided with one.

Three cast aluminum signs exist. One interprets the Freeman Cabin and is to be retained. The sign describing the size, construction, and defenses of the redoubt should be kept until the redoubt is reconstructed. The "Bloody Knoll" sign contains a statement of some historical doubt and should be remade.

The interpretation of the redoubt and its significance in the battle should be rounded out with an audio unit located such that the visitor is able to look toward the Barber Wheatfield as he listens. The "voice"

could be that of a British soldier telling of the wilhdrawal from the Barber farm, the American pursuit, and the assaults directed against the redoubt.

Until such time as the Balcarres Redoubt is rebuilt the existing reconstructed outerworks should be used to show the visitor how such fortified lines were built and used.

Note: At the time of the battle there were two small cabins that existed between the Balcarres and Breymann Redoubts (Tour Stops 6 and 7). They were fortified and occupied by Canadian troops. These two cabins should be rebuilt to resemble the originals from the outside. The inside, however, should be modern restrooms. Restrooms are badly needed in this area for visitors and interpreters (living history can be carried too far!), and the period cabin exteriors would provide an interpretive focal point and show clearly that the area between the two redoubts was not open and undefended as is often supposed. They will be easily accessible from both stops 6 and 7.

One cast aluminum "you-are-here" map and text sign showing the relationship of the cabins to the other British defenses and a brief comment on their capture would provide necessary interpretation.

Tour Stop 7

BREYMANN REDOUBT: This redoubt was the right anchor of the British line. The battle continued on from the Balcarres Redoubt to this point where the rout of the British was completed.

The fortifications here should also be rebuilt, two 6 Pdr. cannon emplaced, and a German flag flown.

The tactical story of the battle will be continued. An audio station, perhaps with the voice of a "just captured" German soldier, will tell the story of the action. The soldier, not knowing the identity of the rider who forced an opening into the redoubt from the rear, will therefore not mention Arnold by name. As with the nearby "Boot Monument" he will merely describe the deeds and actions of the man on horseback without naming him. The existing cast aluminum telling of Arnold's role in the attack sufficiently identifies the rider. This sign should be moved so that the picture is site oriented. The cast aluminum "you-are-here " map and text sign showing troop movement during the attack should be kept.

Tour Stop 8

BURGOYNE'S HEADQUARTERS: The purpose of this stop is to show the location of Burgoyne's headquarters and the character of his camp. Since the actual headquarters was a large marquee or tent, it would be very difficult to have a physical restoration. However, at least during the Bicentennial, a large tent should be erected at the site.

Apart from this "extra", a large outdoor painting of the scene in 1777 with an audio message might be most appropriate. The "voice" might well be that of "Gentleman Johnny" explaining his reasons for choosing this site. A living history program to describe camp life would be appropriate. The existing cast aluminum sign could be removed.

Tour Stop 9

GREAT REDOUBT: This is the spot to which the British withdrew from the Balcarres and Breymann Redoubts, buried General Fraser, and from which they began their retreat to Saratoga. It was also the protection for the hospital, the artillery park, and the supplies on the river flat, and for the boat bridge crossing the river.

With the fortifications rebuilt, the cannon frowning down and the British flag flying the view from the entrance road below will be an impressive one, and will begin to set the mood for the entering visitor.

This should be the last stop at which on-the-spot actions should be interpreted. Interpretation here should include the reasons for the fortifications (to protect the hospital, artillery park, supply depot, and boat bridge below) and the retreat to Saratoga and the surrender. The view from the rebuilt fortifications to the river should be maintained by clearing and the visitor should in some way be able to picture the support elements massed below. The massive support necessary to Burgoyne should be evident here, as this was an important factor in the evolution of the battle at Saratoga.

The two existing signs describing the river defenses and Burgoyne's retreat will do the job. The other existing sign (describing General Fraser's burial) should be moved to Stop 10.

Tour Stop 10

The defeat and retreat of the British are evident from Stop 9. The mood of this new tour stop should be one of reflection, of victory tempered by the tragedy of war, and of the "What's it all about?" of the place.

A small, quiet trail should lead from the parking area out to the second redoubt and General Fraser's traditional grave site. The small redoubt should be rebuilt and the grave site appropriately marked. A reverent, subdued audio account of the death and burial of General Fraser would be appropriate. The site of the Taylor House where he died is visible from this spot. A small painting or a reproduction of the famous Graham portrayal of the burial should be placed in proper perspective of the grave site. The sign presently at Stop 9 describing the burial will be relocated here. The important thing here is the reverence for the violent death of a man, any man, all men -- regardless of nationality, of race, or religion. General Fraser becomes a symbol of all those who die in such a manner.

The trail to the burial site should be a loop trail, and easily walked. After leaving the burial site the trail should be soft, quiet, slow. Appropriate signs should comment briefly on the military significance

of Saratoga in terms of the Revolution and the significance of the outcome upon the way we live today, and should draw the visitor's attention to the Schuyler House.

The attempt here has been to leave the visitor, though probably tired, in a meditative and reflective mood. It is hoped that we have added to what the visitor knows about the world and have nudged him to think a little about this new knowledge as it applies to himself and his society. "By changing what he knows about the world, man changes the world he knows; and by changing the world in which he lives, man changes himself."

Each stop along the tour is introduced by an interpretive direction "com-on" sign such as "The Battle Begins". These signs help to induce the visitor to stop, and should be kept and improved as possible.

THE CHAMPLAIN CANAL

The Champlain Canal, built in this area in the early 1820's, runs north and south through the Park on the flood plain near the base of the bluffs. In terms of the primary importance of the Park, the canal is irrelevant. It is from a different period and another historic subject. However, its existence in the Park warrants interpretation, but not to any great extent. It should be interpreted in such a manner as to not interfere in any way with the story of the battles.

Canal related development at the mouth of the Great Ravine was at one time quite extensive. It was the economic center of the area and included, among other things, a turning basin, feed store, general store, warehouse, smithy, and a pivot bridge. However, in light of the authorizing legislation and the purpose of the Park, the Service would be wrong in developing extensive interpretation of the canal and related facilities.

Interpretation of the canal should be presented along a trail beginning at Tour Stop 10, running to the middle redoubt, down the face of the slope to the canal, south along the canal, back up the face of the slope to Stop 9, and then back to Stop 10 along an old sand mining road trace.

The trail should be a combination history, natural history, and environmental type trail. The canal should be interpreted in a rather brief manner - the extent of development here, the use and extent of the canal, and its period of use. It can also be pointed out that this use and the abandonment of it is a part of the natural evolutionary process of a nation and its society. The trail can be utilized as an environmental study trail. It also will run through the areas which in 1777 were used for the British field hospital and artillery park. These should be identified and briefly explained.

This trail should be separated from the other trail at Stop 10. Three or four cast aluminum signs along the trail should be sufficient to interpret the canal, the British uses of the area in 1777, and the evolutionary process of the uses of a piece of land which take place over time. A directional and identification sign will be necessary at the trail head.

BEMIS TAVERN

At the southeastern corner of the Park, located along present U. S. Highway #4, stood the 18th century tavern of Jotham Bemis. The tavern enjoyed considerable popularity at the time and was the place from which the entire area took its name -- Bemis Heights.

The most frequent complaint at the park is that there is no place to get food or drink. Visitors now must journey into Schuylerville, about nine miles away, for a meal, and they generally do not return.

It is proposed, therefore, that a survey, both historical and archaeological, be made of the tavern to determine as closely as possible its location, size, and construction. At this point, an economic analysis for concession purposes will have to be conducted. Then, if the evidence is sufficient and the economic analysis is favorable, the building should be reconstructed and operated by a concessionaire as an 18th century tavern, with ample provision for families and children. The site is accessible from U. S. 4, and also Tour Stop 3. It will probably also mean that parking at Stop 3 will require expansion. This project is a change from the letter of the approved Master Plan, but is not at variance with the intent. An interpretive sign briefly explaining the appropriateness of the tavern should be erected.

THE SCHUYLER PROPERTY

Interpretation at the Schuyler Property will be double faceted: Schuyler the man, and the surrender.

The story of Schuyler, the man, will be told inside the house. The house should serve as the basic mechanism for portraying the many facets of Schuyler's life. The visitor should be able to wander through Schuyler's life by wandering through the house. In order to make this possible, reproduction furniture must be used as much as possible. Genuine antiques cannot be used by the visitor. Individual rooms could be made to appear as if they were actually in use. The dining room table could be set, the kitchen filled with smells of food, the beds unmade.

Schuyler's office presents an opportunity to involve the visitor in the interests of the man - the owners of farms and mills, the general, the legislator, the canal builder. The feeling of Schuyler, the father, the husband, can be created in other rooms.

Special attention should be given to the tying together of the Schuyler property and the battlefield, and the connection of Schuyler with the American Army. Costumed interpreters will continue to provide the bulk of the interpretation. These may be Park Service employees, or employees of the cooperating Old Saratoga Historical Association. Demonstrations will be presented whenever practical.

Activities outside the house, but pertaining to the life style of the times, will be a part of the scene. Cultivation of the garden, and baking in the brick ovens are examples. Other living history programs as appropriate should be instituted whenever possible.

The surrender of Burgoyne's army should be the major theme on the outside of the house. The existing cast aluminum signs will assist the interpretation in the vicinity of the parking lot. An audio unit containing a contemporary voice to briefly orient visitors and invite them in should also be located near the parking area.

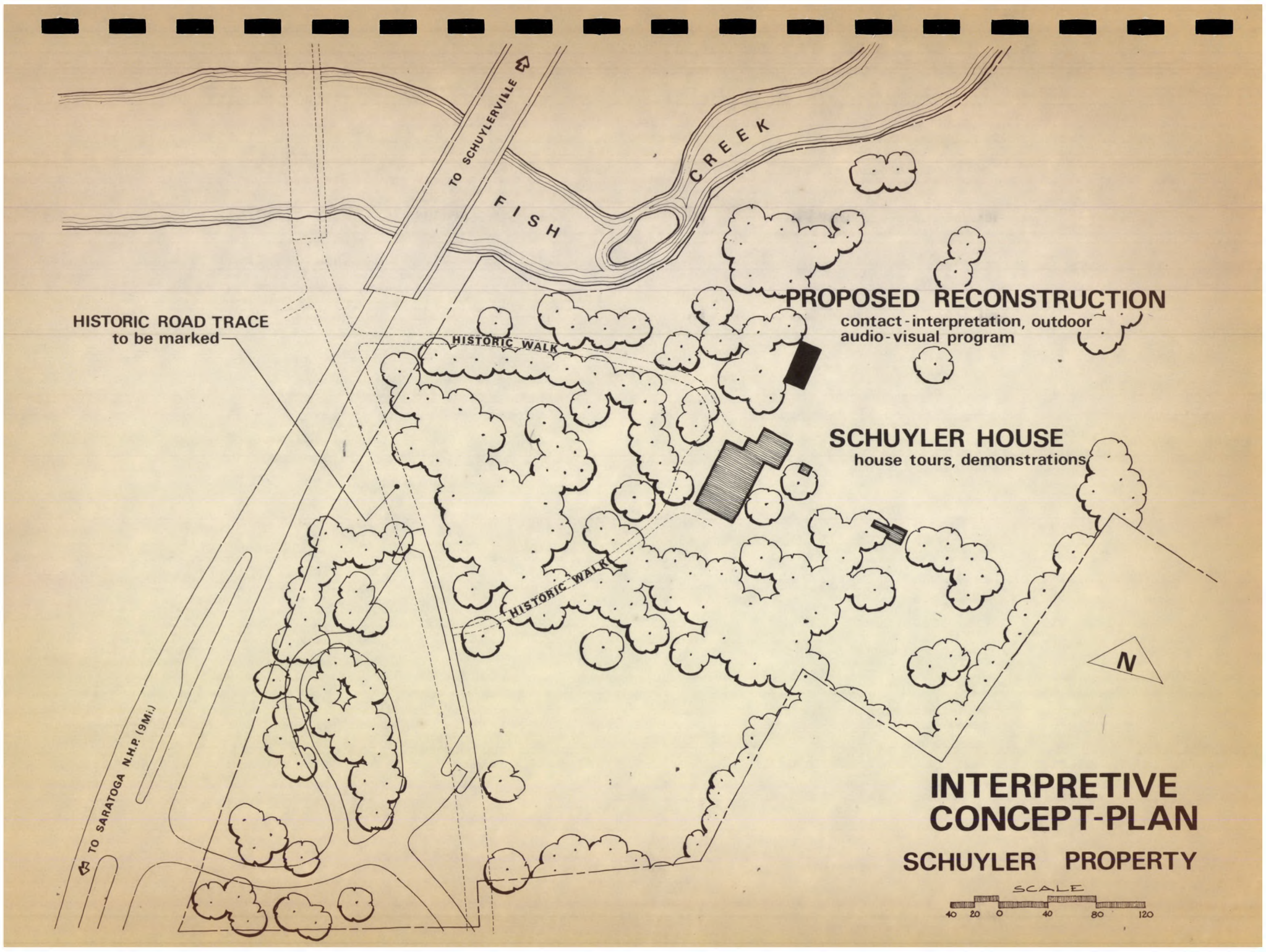
A new building should be added to provide space for information, selling tickets and literature, and interpretation ~~interpreting the surrender~~. This building should be a functional reconstruction, modeled after an outbuilding that existed on the site at the time Schuyler lived there. Such a structure would also add visual credibility to the scene.

The interpretation in and/or around this building should recapitulate the retreat, tell of Burgoyne being surrounded, paint a mental picture of what the area was like, explain the articles of Convention, and delve into the significance of the surrender.

An outdoor stand-up audio-visual built into the back of the outside of the new building might be the best method to accomplish this interpretation. The facility could incorporate rear screen projection and have a fold-up cover which, when locked down at night, would act ~~set~~ as virtually vandal proof protection.

It might also be appropriate to move the "Surrender" painting which now hangs in the Visitor Center into this new structure. One or more of the trophy cannon, which are highly symbolic, could be displayed in a dignified manner, and protected from damage. This could possibly be done as the central focus of the interior of the new building.

The present cooperating agreement with the Old Saratoga Historical Association should be renegotiated in the near future to incorporate the new concepts of living history and demonstrations. An understanding should also be reached to alter their concepts regarding the furnishings to permit the acquisition of reproduction items to allow more free access to the various rooms.


TO SCHUYLERVILLE
FISH CREEK
PROPOSED RECONSTRUCTION
contact-interpretation, outdoor
audio-visual program
HISTORIC ROAD TRACE
to be marked
HISTORIC WALK
SCHUYLER HOUSE
house tours, demonstrations
HISTORIC WALK
N
TO SARATOGA N.H.P. (9Mi.)
INTERPRETIVE
CONCEPT-PLAN
SCHUYLER PROPERTY
SCALE
40 20 0 40 80 120

RECAPITULATION

	Exhibits	Audiovisual	Costumed or uniformed personnel	Reconstructions	Demonstrations	Interpretive Signs	Audio Units	Paintings	Observation Point	Furnished Building	Trail, Walking	Publications
Visitor Center	X	X	X				X		X			X
Stop 1, Freeman Overlook						X	X	X	X			X
Stop 2, Neilson Farm			X	X	X	X	X			X	X	X
Stop 3, River Fortifications				X		X	X	X	X		X	X
Stop 4, Chatfield Farm						X			X			X
Stop 5, Barber Wheatfield						X	X	X	X			X
Stop 6, Balcarres Redoubt			X	X	X	X	X			X		X
Stop 7, Breymann Redoubt				X		X	X					X
Stop 8, Burgoyne's Headquarters						X	X	X				X
Stop 9, Great Redoubt				X		X			X			X
Stop 10				X		X	X	X			X	X
Schuyler House	X	X	X	X	X	X	X			X		X
Bemis Tavern				X		X						X
Champlain Canal						X					X	X

PUBLICATIONS

Other than those items listed below the park has a mini-folder and a 10¢ sales folder which doubles as a tour guide.

The Eastern National Parks and Monument Association offers the following items for sale. An addition might be the suggested Kriegspiel game once the new film is produced.

SALES ITEMS	PRICE
SARATOGA HANDBOOK, PAPERBACK	.30
YORKTOWN HANDBOOK, PAPTERBACK	.40
INDEPENDENCE HANDBOOK, PAPERBACK	.40
ARTILLERY THROUGH THE AGES, PAPERBACK	.45
SARATOGA COLORING BOOK	.50
A COLORING BOOK OF THE AM. REV.	.50
MAP, NATIONAL PARKS OF U. S.	.20
MAP, NATIONAL PARKS OF THE N.E.	.15
THE PRESIDENTS OF THE U. S., PAPERBACK	1.00
WILDFLOWERS IN COLOR, PAPERBACK	2.50
SCHUYLERHOUSE PICTURE BOOK, PAPERBACK	.30
THE PICTURE BOOK OF THE CONTINENTAL SOLDIER, H. COVER	4.95
BATTLES OF SARATOGA BY JOHN R. CUNEO, HARDCOVER	3.50
1776, A PICTURE STORY OF THE AM.REV., PAPERBACK	2.50
THE NEGRO IN THE MARRICAN REVOLUTION, PAPERBACK	.25
SLIDES: 5 INDIVIDUAL SLIDES TO A SLEEVE	1.00
SCHUYLER HOUSE SLEEVE	
BATTLEFIELD SLEEVE	
PARK VIEWS SLEEVE	
SKETCH BOOK: 76, PAPERBACK	2.00
FIFE & DRUM MUSIC, LP RECORD ALBUM	3.95
CANNON: REVOLUTIONARY WAR MODELS	
SMALL NAVAL CANNON	1.00
LARGE NAVAL CANNON	2.75
SMALL FIELD CANNON	2.25
LARGE FIELD CANNON	3.50
MILITARY BUTTON SET	1.00
BURGOYNE BATTLE MAP, REPRODUCTION	.50
MUSKETBALL KIT, REPRODUCTION	.30
REDCOAT AND BROWN BESS, PAPERBACK	3.00
BATTLES OF THE AMERICAN REVOLUTION, PAPERBACK	.50
SOLDIERS OF THE AMERICAN REVOLUTION, Postcard Pts.:	
Set #1, 10 views	1.00

Set #2, 10 views	1.00
MILITARY PRINTS, 8x101/2 COLOR:	
Drummer Boy	1.00
British Grenadier	1.00
POST CARDS: 16 different views of the Park	.10 each
COMMEMORATIVE COINS - BATTLE OF SARATOGA	2.00 each
THE NATIONAL PARKS, By Freeman Tilden, PAPERBACK	4.95

PERSONNEL AND STAFFING

It is quite possible that in the near future the park will become more and more involved in the interpretation of the Schuyler House. With this in the foreseeable future, and the expanded interpretive services at the battlefield as outlined in this prospectus, attention must be given to expanding personal services.

The present permanent interpretive staff consists of two historians and a park technician, which is felt to be sufficient. The seasonal staffing, however, needs to be increased from the present four to ten. Such an interpretive staff, consisting of a summertime total of thirteen persons, would provide minimum coverage only for the peak travel season from Memorial Day to Labor Day, and will make no provision for sickness or emergency leave on the park of the employees. Personnel would be utilized as follows:

The Visitor Center, operating on a summertime schedule (sometimes running 12 hours from 8 a.m. to 8 p.m.) would require a minimum of two people, on overlapping shifts, to keep it operating. One person would be stationed at the Neilson Farm in the farmhouse to interpret it and to provide protection for the exhibit. Another person would provide the same services at the Freeman Cabin. These two buildings would be open for eight hours only, and no shifts would be necessary. The various

demonstrations at the battlefield, including weapons firing, would require an additional two persons, and, as these would be on a farily continual schedule, the personnel stationed in the houses could not be used for this. Three people would be needed at the Schuyler House - one to handle ticket and sourvnir sales and a second to provide interpretation in the house. The third position would be that of a demonstrator, engaged in baking bread, drying and arranging flowers or herbs, etc. This makes a total of nine positions. To operate them on a seven-day basis, and allowing the employees two consecutive lieu days, would require a total of thirteen persons. A typical summertime schedule for such a program is attached as an example.

SARATOGA NATIONAL HISTORICAL PARK

TOUR OF DUTY SCHEDULE

From_____ To_____

ABBREVIATIONS:

D - Demonstration(Neilson Farm)
F - Freeman Farm
N - Neilson Farm
DS - Demonstration(Schuyler House)
VC - Visitor Center
SH - Schuyler House
* - Unassigned
Pmt- Permanent
Ssl- Seasonal

NAME	SUN	MON	TUE	WED	THU	FRI	SAT
1. Pmt.	Off	D	D	D	D	D	Off
2. Pmt	D	D	Off	Off	D	D	D
3. Pmt	D	F	Off	Off	VC	VC	D
4. Ssl	DS	DS	DS	Off	Off	DS	DS
5. Ssl	S	S	S	DS	Off	Off	S
6. Ssl	S	S	S	S	Off	Off	S
7. Ssl	N	Off	Off	S	DS	S	VC
8. Ssl	F	N	N	N	S	Off	Off
9. Ssl	Off	Off	F	F	S	S	N
10. Ssl	VC	Off	Off	D	N	N	F
11. Ssl	Off	Off	D	VC	F	F	VC
12. Ssl	VC	VC	VC	Off	Off	VC	*
13. Ssl	*	VC	VC	VC	VC	Off	Off

Names should be listed alphabetically. Tour of duty should be submitted and verified with T&A Reports. When revised tour of duty needed, submit only for individuals having the changed tour of duty.

Signed_____ Approved_____

OTHER CONSIDERATIONS

MUSEUM COLLECTION

The Park's collection of museum items will be restricted only to those items having a direct bearing on the Burgoyne Campaign or the secondary theme of the Champlain Canal. Items pertaining to General Schuyler or the Schuyler House will also be accepted as will general interest items of the Revolutionary War period, both civilian and military, provided they have a definite bearing on the park's story. The acquisition of items on a loan basis is to be avoided unless the object is of exceptional significance, such as Burgoyne's sword or some similar item.

RESEARCH NEEDS

Research for Saratoga is fairly complete, with the few following exceptions:

1. A research paper is needed dealing with troop activities for the period of September 19 to October 7, 1777 - the period of the two battles and the time between. There are several existing series of troop position maps which fill this void to some degree.

2. The Kriegspiel film will require a thorough research effort if it is to be effective as a first person presentation, and the logistical problems of the two armies will constitute a major portion of this task.

3. The outdoor paintings on the battlefield will require supporting documentation.

4. Archeology will be required prior to any reconstruction on the field and will also require its supporting research.

5. There is still some considerable doubt remaining as to the site of the Freeman Cabin. This should be investigated thoroughly and the cabin moved if necessary prior to any reconstruction of the Balcarres Redoubt.

CANNON

There are presently some original cannon tubes on display on the battlefield. These pieces receive a great deal of erosion from the elements and from the visitor. In time, the uniqueness of these originals will be destroyed.

For this reason, the battlefield should be rearmed using entirely reproduction pieces. The original pieces should be tastefully and appropriately displayed, yet protected from the visitor. Some of the originals could be displayed on the Schuyler property associated with the surrender, one or two others in the exhibits room in the Visitor Center, as suggested by this Prospectus. The remainder could be displayed, if necessary, in the proposed reconstructed barn at the Neilson Farm (Stop 2).

PATHS

The paths from each parking area to the particular resource at that point should be made to appear as they might have had they been there in

1777. By the time of the second battle a good many paths must have been worn into the ground, especially in the vicinity of the fortifications.

It is recommended, therefore, that the existing asphalt paths, and any which are proposed, be made of soil cement. The color and texture of the finished paths will then resemble worn dirt trails while retaining erosion resistant qualities.

LIVING HISTORY

The living history program in the park is presently quite extensive and does a great deal to bring life to the scene, both on the battlefield and at the Schuyler House. It is through this program that the visitor can begin to realize what it might have been like in the 1770's at Saratoga. It is through these people demonstrating cooking, sewing, shooting, making ammunition, and so on that the scene comes alive. It is through this program that life as a soldier, a camp follower, a cook for the Schuyler's, etc., can be made a real thing for the visitor. This program should continue in its excellence and be expanded as possible and necessary.

OTHER PROGRAMS

Other interpretive programs and facilities should be considered as manpower, needs, and money permit. Special efforts should continue to be made to make the park meaningful in terms of school programs

through such activities as special tours and environmental education. Special campfire programs might be appropriate at times. The future may bring need for tape tours (like Acoustiguide) or a sound and light program. The park will need to periodically re-evaluate its program in terms of a society with changing needs and modify its own program to meet those needs.

PRIORITIES

The following priorities should be followed to guide use of monies and manpower as they become available.

Priority of Restoration and Reconstruction of the Battlefield:

1. Stop 3, American River Fortifications
2. Stop 9, Great Redoubt (all 3 fortifications)
3. Stop 6, Balcarres Redoubt
4. Stop 7, Breymann Redoubt
5. Stop 2, American Fortified Line & Neilson Barn
6. Stop 4, Chatfield Farm
7. Stop 6-7, Canadian "Cabins" (rest rooms)
8. Stop 10, Frasers Burial & Significance
9. Stop 1, Freeman Farm Overlook
10. Stop 5, Barber Wheatfield
11. Stop 8, Burgoyne's Headquarters
12. Bemis Tavern

Priorities at the Schuyler Property:

1. Contact Facility with audio-visual program

Priority of Needs for Visitor Center:

1. Kriegspiel Film
2. Building Changes
3. Publications

Of these priorities the production of the Kriesgpiel film is the most important. The park also needs about 50 reproduction cannon, of various types, to place in the reconstructed redoubts.

Equal in importance to any of the above priorities are two other programs which, if carried out effectively, would contribute very highly to the visitors' understanding of the situation at Saratoga in 1777. These programs are:

(1) Returning the vegetative pattern to that which existed at the time of the battle, and (2) assuring that the area between the river and the bluff remain essentially open so that conditions as they existed at the time of the battle may be easily visualized.

The Champalin Canal trail and interpretive development should be of the lowest priority interpretively.

COST ESTIMATE

I. VISITOR CENTER	Planning, Surveys, Supervision and Contingencies	Construction production, and/or equipment
Remodel, redecorate, and repaint existing building	7000	20,200
Construct addition	10000	30,000
Air conditioning	8400	25,200
Kriegspiel film	5000	35,000
Projection and sound equipment		7,000
Exhibits		
1. Leaders at Saratoga ~~(about 6 graphics)~~	1500	3,600
2. They fought here	1500	5,000
3. The Evidence Remains	3000	6,000
4. Tools of the Soldiers Trade	1500	2,000
5. Artists record the events	1500	3,000
6. Artillery	2000	2,000
7. Trophy Cannon	1000	2,000

		Planning, Surveys, Supervision and Contingencies	Construction production, and/or equipment
I.	VISITOR CENTER		
	Facsimilies of		
	Existing documents	300	1,500
	TOTAL VISITOR CENTER	42,700	142,500

II. TOUR ROAD	Planning, Surveys, Supervision and Contingencies	Construction production, and/or equipment
Stop 1		
Outdoor painting		
2 - 30" x 40" sections	500	2,500
audio	400	1,600
Stop 2		
Removal of non-historic buildings	650	2000
Audio	400	1,600
Neilson House Furnishings		14,700
Neilson Barn		
Furnishings	2000	10,000
Reconstruction and Restrooms	10000	30,000
Sewage facilities	5000	15,000
Gate's Headquarters		
1 1/2 mile trail	11000	32,000
Building removal	330	1,000
Outdoor painting (1 - 30" x 40" sections)	250	1,250
Sign	125	600
Audio	400	1,600

II. TOUR ROAD	Planning, Surveys, Supervision and Contingencies	Construction production, and/or equipment
Stop 3		
Two audios	800	3,200
One sign	125	600
Outdoor painting		
(1 - 30" x 40" sections)	250	1,250
Stop 4		
Trail - 150'	330	~~6,000~~ 1,000
Stop 5		
Worm fences	2000	6,000
Outdoor painting		
(6 - 30" x 40" sections)	1500	7,500
Audio	400	1,600
Stop 6		
Sign	125	600
Audio	400	1,600
Freeman Cabin		
Refurnish	3000	6,000
Canadian Cabins		
Historical research	2000	
Cabins w/restrooms	13000	40,000
Sewage system	5000	15,000
Sign	125	~~6,000~~ 600

II. TOUR ROAD	Plannings, Surveys, Supervision and Contingencies	Construction production, and/or equipment
Stop 7		
Audio	400	1,600
Stop 8		
Outdoor painting		
(1 - 30" x 40" sections)	250	1,250
Audio	400	1,600
Stop 10		
Grave site marker		100
Audio	400	1,600
Outdoor painting		
(1 - 30" x 40" sections)	250	1,250
Trail - 1/2 mile	4000	11,000
Other		
Fortifications		
~~(approx. 6 miles)~~		
(~~stone~~ concrete-22,880 cu. yds.)	1,144,400	3,432,000
50 cannon w/carriages	40,000	125,000
TOTAL TOUR ROAD	1,249,810	3,774,200
III. ~~Champlain Canal~~ CHAMPLAIN CANAL		
Trail - 3/4 mile	5500	16,000
4 signs	500	2,400
TOTAL CHAMPLAIN CANAL	6000	18,400

	Plannings, Surveys, Supervision and Contingencies	Construction production, and/or equipment
IV. BEMIS TAVERN		
Historical Research	5000	
Tavern (100 people)	14000	55,000
Sewage System	5000	15,000
Parking (35 cars)	8000	21,000
Sign	125	600
TOTAL BEMIS TAVERN	32125	91,600
V. SCHUYLER PROPERTY		
House refurnishing		15,000
AV Unit	1100	7,200
Audio	400	1,600
Building including restrooms, sales counter, for AV	13000	40,000
Historical Research for building	3500	
Sewage System	5000	15,000
TOTAL SCHUYLER PROPERTY	23000	78,800
GRAND TOTALS	1,353,635	4,105,500

APPENDIX A

AUDIO VISUAL PROPOSAL

The following is the text of a memorandum describing in some detail the Park's proposal for a new audio-visual program:

Saratoga NHP and Saint-Gaudens NHS
Stillwater, New York 12170

September 8, 1966

Memorandum

To: Superintendent, Saratoga NHP

From: Chief Historian, Saratoga NHP

Subject: Audio-Visual Program

For some time I have been giving some thought to the AV program at Saratoga, and in view of its proposed revision, I respectfully submit the following comments and suggestions for consideration.

The basic problem in interpreting any military park, and Saratoga is a good example of this, is that the battlefield is too vast and complex to grasp at a single glance. A visitor cannot even see all of it from one point, yet alone visualize it as it was almost 200 years ago. I think this in part explains the frequent visitor suggestion to build "observation towers" and to restore the field fortifications. Combat, particularly 18th century style, is generally beyond the realm of experience of the average visitor - he cannot relate to it and can draw on nothing in his own background for comparison. We as interpreters cannot pick the battle up and hand it to the visitor so he can examine it on all sides to see what it is made of or how it works. Nor can the battle itself be re-created full size in all of its sound and fury for him to view. He must be reached some other way.

We, as professional historians, go to an area and we generally have to study the battle every day eight hours a day (or more) for a considerable length of time before we feel that we might be getting the hang of the story. The average park visitor sits through a 15-minute slide program, putters through the museum area, generally backwards, and then dashes around the tour road generally missing some of the more critical tour stops. Yet somehow, in this hour or so that he is in the park, we must

attempt to put across to him what it has taken us many, many hours to learn, and this must be done bearing in mind that in most cases he is not particularly receptive.

It occurs to me that the best opportunity we have to put our ideas across to the visitor is in the AV program. Here we assault him on all sides and appeal to more of his senses than anywhere else. And the more senses that are appealed to the more information is absorbed and retained. It therefore follows that our AV program should be the most effective tool available to us. Properly executed, it can do what no other interpretive device is capable of doing - presenting something to the eyes, ears, and mind that no longer exists and which could not be presented otherwise. Properly handled an AV program can provide that which the visitor desires the most - to see how it was here almost 200 years ago. Through such a medium we can show the visitor the Battle of Saratoga, served up on a silver platter for his inspection. Unfortunately, our AV program falls far short of this goal.

The slides are projected on a screen in a rythmical procession, and consist of a mixture of old prints, maps, sketches, and photographs. In several cases, we approach the ultimate by projecting slides of things that aren't even there. The voice that accompanies the slides is a good, modern one of the type that is heard on many Park Service AV programs and audio tapes, and, the narration is done in the third person past. The combination of these factors does not produce an effective program here at Saratoga.

What I propose has, to my knowledge, never been attempted. It incorporates three techniques which I have seen used separately and which I feel would complement one another when used in combination. The result would be far more effective if combined with a motion picture, but assuming we will be limited to the use of slides the concept is as follows:

1) What I propose is a film application of Kriegspiel, the ancient military art of war games utilizing model soldiers to recreate an engagement. I propose an AV program on the Battle of Saratoga using this approach exclusively - a complete portrayal of the battle in miniature. This will eliminate the present problem of a mixed media presentation, and be far superior to any filmed re-enactment. The "troops" will always be in the right place at the right time, and wearing the proper uniforms and in the proper numbers - none of which can be obtained in a re-enactment using live men. All the conditions of the battle can be controlled, including those necessary to the photographer such as lighting, shooting, angle, etc.

2) I further propose that the narration which accompanies the program be written in the first person present. In other words, the story should be told by the men who were thereby the model soldiers themselves. There should be no disinterested 3rd person narrator. The first voice heard might very well be that of "gentleman Johnny" himself, a nice cultured British accent, telling why he is bringing his army down the Hudson. Then perhaps Gates' voice, telling what he is doing to stop him. The script could be made up from primary material, taken from journals, correspondence, diaries, and official records. Furthermore, the narration should not be gifted with historical hindsight or omnipresence. For example, a scene could be projected showing the attack on the Breymann Redoubt. A rough American voice could be describing the action, and this voice should be identified with a particular model soldier, this "man" cannot see what is going on in some other portion of the battlefield, he can only see what is in his immediate area, and it is that story that he should tell. Then the scene could shift inside the redoubt where a German "soldier" in a good broken German-English accent could tell his side of it, again, as he sees it.

3) The third point I would propose would not be necessary should motion pictures be used. However, if slides must be shown I suggest that the deadly rhythm be broken up. Certainly, have a regular procession of slides to lay the foundation of the story, but when emphasis is needed or where motion is to be suggested the slides should hit the screen like a machine gun. Some should only be projected for a second or two, just to give an impression or to illustrate the confusion of battle. During a scene such as the attack on the redoubt the "troops" could be set up, photographed, moved forward a bit, and photographed again. Then these slides, projected in rapid succession would suggest motion. Similarily, a type of "zoom" photography can be done with slides. For example, imagine a scene showing Benedict Arnold leading his men into the rear of the Breymann redoubt. The first slide of the series would be a distance shot of the general redoubt area, followed in rapid succession by slides taken closer and closer to the figure of Arnold until he and his horse dominate the screen, then followed by a shot on the sound track. Then an angle shot of Arnold taken from below to suggest the horse rearing and perhaps with a red filter, with the final slide of the series of Arnold on the ground grasping his leg and men running to help him.

The three points outlined above contain, in essence, the body of my proposal. The advantages of it, particularly if done by motion picture, are many and obvious. You literally have a cast of thousands, but are free of all the problems generally encountered. With one stage setting of soldiers, several scenes or many slides can be taken without moving them. There is an additional advantage that once completed, the "troops" are still available for additional service, and other films on Stony Point, Bennington, Yorktown, or King's Mountain could be filmed. Small plastic Britians Ltd. soldiers, costing about 15¢ each, could be used

for the mob scenes, with more expensive but lifelike Stadden miniatures for closeups and commanding officers.

There are numerous collectors of model soldiers and Kriegspiel material, many of whom are members of the Company of Military Historians. Several live in this area and have expressed an interest in the project and a willingness to assist. It is possible that West Point would also be interested in cooperating. They have a good museum lab of their own, professional military artists, and so on. They could benefit from cooperating in the film by using it themselves as a training aid at the academy. The complete battle of Saratoga would be reduced to a table top and confined to film, to be witnessed whenever desired.

A motion picture would be of infinite advantage here. The film could run longer in time because attention could be held. As a result, the battle would not have to be hurried - a complaint often heard of our present program. The camera could pan the scene, cigar smoke could be blown across the "battlefield," and so on. New projection equipment would be needed for a slide program anyway- why not go ahead and put in a motion picture projector?

(signed)
William E. Meuse
Chief Park Historian

APPENDIX B

INTERPRETIVE SIGN RECAPITULATION

There are, at present, a number of signs in the park. A few are merely informational and carry no interpretive message. The others, however, are interpretive in nature. A careful review of these existing signs reveals that a great majority can be retained as being compatible with this prospectus, as is evident therein. Some will have to be relocated, others discarded. Several new signs are necessary. Following is a recapitaulation.

Tour Stop	Existing	Proposed
1	Cast aluminum map and text sign showing opening phase of battle.	Remove existing sign. Replace with outdoor painting and supporting audio unit.
2	Wooden sign explaining blockhouse and Ft. Neilson and wooden sign telling of the two battles. Also a cast aluminum "you are here" map and text sign.	Remove wooden signs. Retain cast aluminum sign. No additional signs. An outdoor painting at Gen. Gates' headquarters site. A text sign on the trail to the site.
3	10 Cast Aluminum Signs, as follows: 1) "anchor of the line" - tells of military importance of area. 2) Tour directional sign with map of tour path. 3) Sign pointing out thickness of vegetation and effect on military movements. 4) Illustrated sign interpreting North Redan. 5) Sign pointing out entrenchment traces, their use and reason for location. 6) Sign with metalphotos dealing with strategy and terrain. 7) Three similar signs with maps and metalphotos showing the defenses and the military importance of their locations. 10) A text sign commenting on the southern terminus of the line.	All 10 to be kept, but moved if necessary

Tour Stop	Existing	Proposed
4	Cast aluminum map sign.	Existing sign to be moved. A metal photo to identify features and locations important to the battle. A directional sign will also be necessary at the parking area.
5	Two cast aluminum troop movement maps.	Existing signs to be relocated along path. A semi-circular outdoor painting.
6	3 cast aluminum signs: 1) interpreting Freeman Cabin; 2) describing size of redoubt, its construction and defenses; 3) sign interpreting "Bloody Knoll" which contains a statement of some historical doubt.	Retain Freeman Cabin sign. Remove redoubt sign when redoubt is reconstructed. Remake "Bloody Knoll" sign.
Canadian Cabins	None.	One "you are here" map and text sign showing relation of the cabins to the other British defenses and a brief comment on their capture.
7	2 cast aluminum signs - 1) illustrated sign telling of Arnold's role in the attack on the redoubt; 2) "you are here" map and text sign showing troop movement during attack.	Both signs to be retained. Move illustrated sign so that picture is ground oriented.
8	Cast aluminum sign describing Burgoyne's headquarters.	Outdoor painting depicting the headquarters area with a supporting audio. Remove existing sign.
9	3 cast aluminum signs: 1) describing Burgoyne's retreat; 2) describing death and burial of General Fraser; 3) describing the river defenses.	Retain the two signs which 1) describe Burgoyne's retreat and 2) describe the river ~~and~~ defenses.

Tour Stop	Existing	Proposed
10	None.	Relocate burial sign from Stop 9 here. A small painting or a reproduction of the famous Graham portrayal of the burial. Two or three signs along the trail commenting briefly on the significance of Saratoga. A tour path sign at the parking area will also be needed.
Champlain Canal	None.	A directional - identification sign at the trail head and 3 or 4 signs along the trail.
Bemis Tavern	None.	A brief text sign explaining the significance of Bemis Taver
Schuyler Property	2 cast aluminum signs in the vicinity of the parking lot: 1) the story of Schuyler and his estate; 2) troop activity leading up to the surrender.	Retain both existing signs, but relocate if necessary. Directional signs may also be necessary to help guide pedestrian flow.