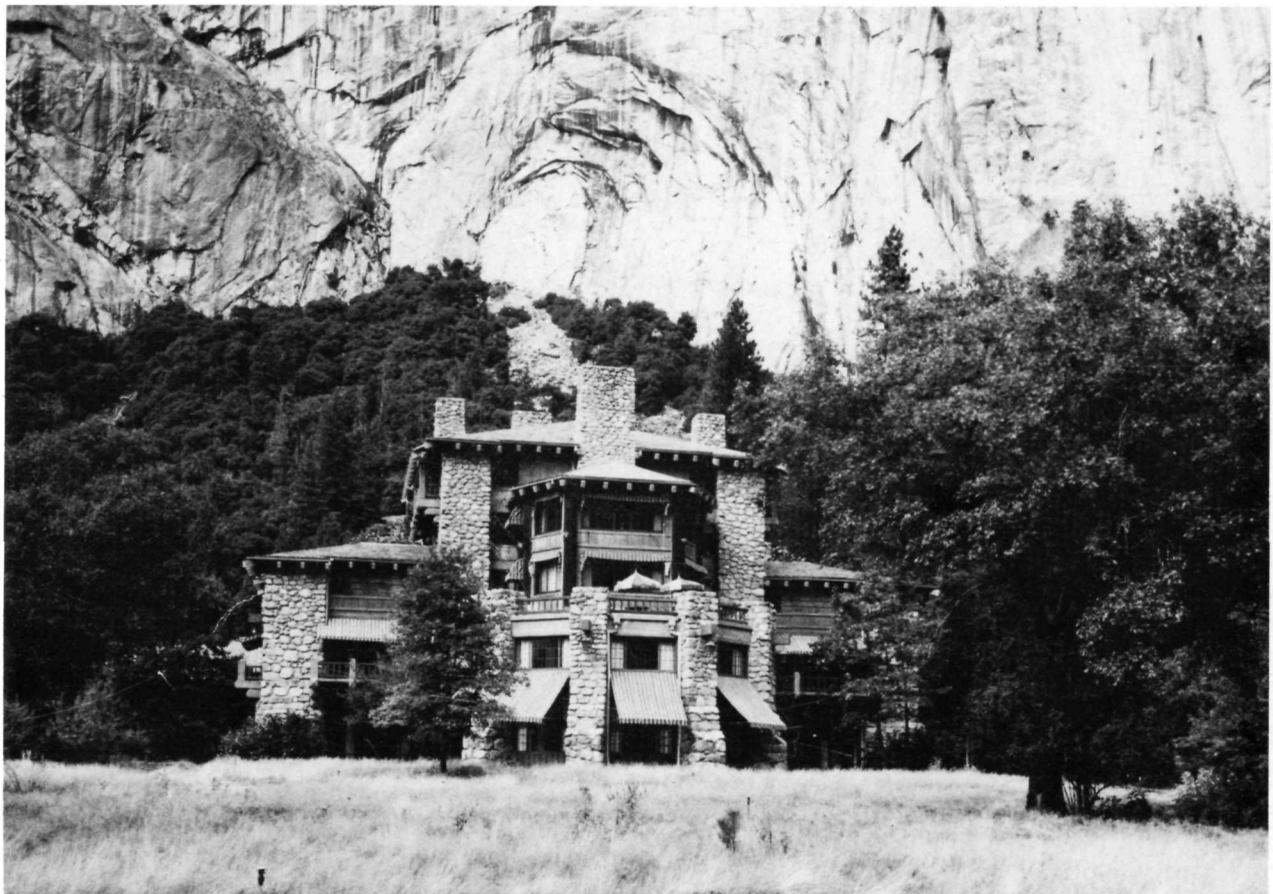


Department of the Interior  
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# Architecture in the Parks National Historic Landmark Theme Study



ARCHITECTURE IN THE PARKS

NATIONAL HISTORIC LANDMARK THEME STUDY

BY

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ARCHITECTURE IN THE PARKS  
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INTRODUCTORY ESSAY

INTRODUCTION

Concessioners, private individuals, and the National Park Service constructed a variety of buildings in park areas over the past 110 years. Some of these buildings fell into the mainstreams of American architecture; the architects of these buildings pulled their ideas out of prevailing stylistic tendencies. Other architects looked toward nature and allowed the surrounding landscape to influence their designs. The high point in the development of this "rustic" design ethic occurred in the late 'twenties and spread throughout the nation during the work-relief programs of the Depression. Other outstanding examples of American architecture came into the National Park System as new areas were added or when new facilities were built. This study explored all of those categories and sought out those with potential national significance in architecture.

Besides meeting the criteria for national significance in architecture, all buildings or districts recommended in this study were:

- within the boundaries of an area of the National Park System;
- constructed for visitor-use, interpretive, or administrative purposes.

HISTORY

The Early Years. The earliest post-settlement buildings in national park settings, or in areas that later became national parks, for the most part possessed architecture built without strong concern for the surrounding natural resources. When the U.S. Army began their occupation of Yellowstone in 1886, for instance, they constructed Fort Yellowstone with building plans and details similar to those in their other military facilities. At the turn of the century the floor of the Yosemite Valley was cluttered with a haphazard village development that had sprung up to serve the needs of its residents and the hearty visitors who made it to the park. Unfortunately, the village development had been built without concern for the scenic qualities of the area or its natural resources. The Wawona Hotel in the foothills to

the southwest of the Yosemite Valley fared somewhat better as it gradually expanded with a sense of formal design and order in its architecture and planning. The development of Bathhouse Row at Hot Springs National Park (then a Reservation) followed a formal, linear pattern established by the area's topography and geology and strongly enhanced by the formal landscape work completed by the Department of the Interior. The bathhouses themselves tended to follow architectural styles in vogue at the time they were built. None of these efforts put concern for the sensitive park landscapes ahead of staid nineteenth-century architecture.

Some precedents in architectural theory existed that considered harmony of a building with the landscape. The most important of those ideas came from horticulturalist and landscape architect Andrew Jackson Downing. He thoughtfully investigated the place of architecture on the landscape during the mid-nineteenth century, but he based his architectural solutions on a romantic and picturesque view of nature. He felt that architecture and landscape should promote harmony, beauty, and "moral significance" in peoples' lives. Yet his proposed architectural solutions remained steeped in the nineteenth century.

In short, people built what they knew. They built what was culturally comfortable, technically possible, and, in most cases, pleasing to their formal Victorian sensibilities. The concept of national parks was brand new, and concern for the aesthetic well-being of these places set aside for their special features had yet to develop.

Big Business and Other Interests. The railroads began the first major concession developments in national park areas. The railroads, all hoping to increase passenger traffic on their main lines, provided adequately comfortable lodgings at their park destinations; but in the very early years they provided little other than haphazard accommodations such as tent cabins, or hotels designed out of the mainstreams of American architecture--Queen Anne or Stick Style buildings that could have "fit" into a variety of urban or rural settings. The big change occurred when the Northern Pacific Railroad constructed Old Faithful Inn (1903-4) at Yellowstone National Park.

Old Faithful Inn, built near the geyser from which it took its name, was the first of the railroad-funded hotels to provide an exceptionally distinct architectural character. The building, with its soaring rustic lobby and gnarled log balconies, was unlike any hotel that had come before. Hotels in park areas had been constructed, up until this time, in relatively common nineteenth-century styles. Old Faithful Inn, on the other hand, possessed a wild, frontier feeling created by the architect's extravagant use of logs. Visitors revelled in the variety of rustic spatial experiences the lobby presented--spaces as intriguing and on as grand a scale as the surrounding landscape.

Truly Old Faithful Inn was a building worthy of its awesome natural setting; and in the eyes of its guests it was worth writing home about.

Not to be outdone, the Atchison, Topeka, and Santa Fe Railway also realized the enormous potential for using architecture as a marketing strategy. After all, Old Faithful Inn had created a special ambience unique to Yellowstone. The Santa Fe set its sights on the south rim of the Grand Canyon, not yet a national park, but a marvelous scenic wonder close to the main line of the Santa Fe. The Santa Fe and its concessioner the Fred Harvey Company accommodated the visitor use pattern of lengthy stays at the Grand Canyon by building their grand hotel, El Tovar (1905), and a replication of a Hopi pueblo adjacent to it. The guests could amuse themselves by watching the Indian dances and craft demonstrations at Hopi House (1905), and at the same time learn about the exotic cultures by studying the rich interior design and architectural detail that architect Mary Colter provided. After arriving by train at the log depot (1909), visitors could get established at El Tovar and then travel by stage and later by touring car east and west along the rim and enjoy Colter's medieval-feeling Hermit's Rest (1914), the Lookout (1914) that seemed a part of the surrounding rim geology, and in later years the mystical Indian Watchtower at Desert View (1931).

In northern Montana just below the Canadian border, the Great Northern Railway completed a series of Swiss-inspired hotels and chalets (ca. 1913) at Glacier National Park to promote the "American Alps." Using a single architectural style, the Railway created a rugged alpine image for their structures. The builders of Lake Donald Lodge, also within the park boundary, copied the Chalet style, which helped its absorption into the Great Northern system when it was bought out in the 1930s.

The special silvery quality of the weathered wood of Paradise Inn (1916) at Mount Rainier created its outstanding character. Financed by a group of local businessmen who lacked the seemingly unlimited funds of the powerful railroads, this Inn was constructed on a smaller scale than most of the others, but with a subtle yet powerful architectural presence that fulfilled its purpose as the hub alpine climbing and one of the earliest ski resorts in the country.

The quieter presence of the Sierra Club in Yosemite National Park in the beginning of this century brought with it two equally subtle structures. Based on a more intellectual approach to architecture fostered by Bernard Maybeck, both LeConte Memorial Lodge (1903, rebuilt 1919) and Parsons Memorial Lodge (1915) began with simple, native materials and distinctive building sites from which the architects determined the designs. While some overtones of European architecture filtered into the buildings, the underlying approach of allowing the site and

materials to determine the designs remained dominant architectural forces.

A metamorphosis in architectural thought was beginning. Railroad architects at first worked from the mainstreams of American architecture. As the railroads pushed to develop these natural areas they hired creative geniuses like Robert Reamer and Mary Colter who were masters in making architectural spaces create the image and sense of place that, from the railroads' points of view, sold more passenger tickets to these exotic places. The architects became extremely creative in drawing influences from romantic, nostalgic styles and had the railroads' money to experiment in their work. Yet the strength of the natural landscape was having an overwhelming effect on the shape, form, and style of the architecture, as noted in the Sierra Club buildings constructed with donated funds. The concept that the land could shape the architecture was taking hold.

The New National Park Service. The legislation establishing the park service required both preservation and visitor use of the park lands, which of course meant buildings to support the administrative and visitor-use functions. Early directors Stephen T. Mather and Horace Albright also knew that higher visitation in these remote areas increased popular support for the parks. At the same time they recognized the effects of unbridled development in these scenic areas. The difficult task for establishing some aesthetic guidelines for park architecture and development lay ahead.

Two organizations that had lobbied for the formation of a bureau of parks had strong effects on the physical development of park areas after the creation of the Service in 1916. These were the American Civic Association and the American Society of Landscape Architects. Due to their interest and strong concern for the aesthetics of the landscapes in these natural areas, the first "Statement of Policy" issued by the Service called for harmonizing improvements such as roads, trails, and buildings, with the landscape. The statement also called for the employment of trained "engineers who either possess a knowledge of landscape architecture or have a proper appreciation of the aesthetic value of park lands," and for the completion of comprehensive plans for development of park lands. This statement of policy laid the groundwork for all architectural design in national parks until World War II.

The new agency also had review authority over all developments--private and public--in park lands. While some existing developments within park boundaries possessed quality design, most were transient and informal in character. The staff of the new agency took their review authority seriously. Neither they, nor the railroads wanted to repeat the devastation of these scenic areas for the sake of development that they had seen at

Niagara Falls during the nineteenth century. The railroads had economic reasons--they wanted special places with special images and senses of place to sell tickets. The park service approached it from aesthetic concerns tempered with idealism. Both the monied private developers and the new federal agency realized that keeping these awesome scenic areas special through appropriate development was in their best interests.

Director Stephen T. Mather felt so strongly about having architecture built in harmony with the landscape in his national parks that he contributed a substantial sum to the service for the construction of the Rangers' Club (1920) in Yosemite Valley. Although its style was not emulated in later rustic buildings, its materials, finishes, dark, woodsy feeling, and steeply pitched roofs helped it fit with its setting.

Archeologist Jesse Nusbaum took a different approach with the buildings he and his wife Aileen designed for Mesa Verde National Park (1921+). Both were involved with the preservation movement in the southwest, centered in Santa Fe. Nusbaum's pre-occupation with the archeological aspects of his park led him to design structures that were in harmony with the prehistoric cultural setting of his park. His choice of a pueblo style based on the surrounding Anasazi structures guided all of the development of the park. Nusbaum used the indigenous building materials, as the Anasazi did, which served almost as a protective coloration in harmonizing the structures with their setting.

During the mid-1920s a Los Angeles architect named Gilbert Stanley Underwood took these concepts of rustic architecture that had developed and created entire village developments at Bryce (1925), Zion, and the north rim of the Grand Canyon (1927+) for the Union Pacific Railroad and the Utah Parks Company. For materials he used logs and log slabs, and rough, angular stones with steel and concrete hidden beneath. He also expanded the concepts into megalithic proportions in the Ahwahnee (1925) at Yosemite, where he toned and formed exposed concrete to imitate wood. Underwood's rustic structures added new dimension to the term "rustic." Another important architectural product constructed by a concessioner during this era was the Grand Canyon Power House (1926) on the south rim. Built to provide power to all of the facilities on the south rim, this building housed enormous industrial equipment. To diminish the size of the building necessary to contain the equipment, the architect (as yet unknown) used familiar architectural elements of the chalet style and nearly doubled their size. This technique cut the perceived size of the building in half. Thus, besides experimenting with natural materials, the concessioner architects began to experiment with scale and perception.

During the mid-1920s landscape architect Thomas C. Vint assembled a small group of highly creative young men to work for him in the

National Park Service Landscape Division, later the Branch of Plans and Design. Vint hired people willing to seek out those design elements in their work which made the buildings necessary for park development as unobtrusive and harmonious as possible in their park settings. Vint's team of architects and landscape architects experimented with materials such as stone and logs, and with ways of shaping those materials into structures that "belonged" in the often awesome natural surroundings. The designers and onsite construction supervisors carefully studied the natural materials in the surrounding landscape--the color, scale, massing, and texture--and incorporated what they could into their designs. Building on the traditions of an environmental architecture set down by architects such as Mary Jane Colter and Bernard Maybeck, the park service architects and landscape architects tailored each master plan and each building in the plan to the specific park site and its individual needs.

In Longmire village at Mount Rainier landscape architect Ernest A. Davidson chose the rounded, glacial boulders and large logs as the exterior materials on his administration, community, and service-station buildings (1927+). While the boulders and logs were oversized compared to those used in typical building construction, they were the same large scale as the boulders and logs of the surrounding landscape. The 1929 Park Operations Building at Grand Canyon followed the same design philosophy. The big chunks of rubble masonry laid in courses mimicked the local geologic strata, and the log detailing had sizes identical to the trunks of the surrounding forest. Perhaps the most ambitious rustic development of this period was in the Munson Valley district of Crater Lake National Park. Although most of the structures of that development have been altered over time, the Superintendent's Residence (1930) illustrated the classic elements of the design ethic.

At Yellowstone National Park architect Herbert Maier designed three museums (1929+) donated to the park by the Laura Spelman Rockefeller Foundation and the American Association of Museums. Maier's museums were unusual. The buildings had a few elements common to bungalow structures of the period--battered stonework, clipped gables, and low, horizontal emphases--but Maier left many of the materials in a more natural conditions that reflected the scale and roughness of the surrounding landscape. His buildings responded to their sites in their low shapes and appropriately fit the contours of the site. Maier's buildings were perfect solutions for an architecture appropriate to the outdoors: informal, through their use of natural materials and horizontal lines, but loaded with a strength of design and heavy-handed expression that subconsciously suggested the smallness of man in relation to nature.

Back at Mount Rainier in 1930 landscape architect Davidson designed log blockhouses and a stockade for the Yakima Park

(Sunrise) area. Davidson wanted to emphasize the historic use of the sub-alpine meadow as an Indian summer rendez-vous point, so he sought a cultural theme for the area's development. Finding no suitable permanent structure from local Indian architectural traditions, he turned to a nostalgic, frontier theme in his blockhouses and stockade. Colter and Nusbaum had successfully used cultural themes in their structures at Grand Canyon and Mesa Verde; harmonizing a development with its cultural setting, Davidson theorized, was another way of having a structure belong in its environment.

The strides in park architecture were enormous from the turn-of-the-century through the 'twenties. Concessioners had money to hire creative architects and give them large budgets to design image through the device of architecture. They could experiment with applied decoration, vast interior spaces, and architectural fantasies--and they did. The tiny budgets allotted for park service buildings only reinforced the new tendency park service architects and landscape architects already had--to look toward nature. These special natural areas each needed special architecture which would maintain the areas' uniqueness. They needed buildings that harmonized with their natural settings so well that they seemed to grow out of them. As one park service landscape architect of the period pointed out, none of the staff had any background in this type of design. They had been taught to build structures which stood out in the landscape but under the direction of Tom Vint the architects and landscape architects re-learned their approaches to architecture and instead designed buildings that belonged in their environments. This simpler architecture, too, projected image--the image of an agency with roots in the preservation of America's natural heritage.

The Depression: Work-Relief Programs and the National Park Service. In 1933 the National Park Service was designated to supervise the development in state, county, and metropolitan recreation areas under the Emergency Conservation Work Act. Taking on this new responsibility in addition to the agency's own commitment to development meant expanding the staff to design and supervise construction of these new facilities.

The design ethic for park architecture was so well-developed by 1935 and the need for examples to follow so pressing that the National Park Service published Park and Recreation Structures. This single volume, followed in 1938 with a three-volume version entitled Park Structures and Facilities, served as a training tool for new architects and landscape architects designing developments in parks. Complete with photographs and plans of successful buildings, the book summarized the basic philosophy of architecture and design appropriate to park lands. Often referred to as the "Rustic Style," even though not all of the structures built could be classified under one "style" category, this type of park architecture followed certain precepts. As

described by its practitioners:

Successfully handled, [rustic] is a style which, through the use of native materials in proper scale, and through the avoidance of rigid, straight lines, and oversophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings and with the past.

Bandelier National Monument had its entire development designed following this philosophy. Beginning in 1933 architect Lyle Bennett and landscape architect Charles Richey designed the administrative, maintenance, residential, and tourist facilities based on the layout and architectural style of a small New Mexican pueblo. The simple stone structures, built by the Civilian Conservation Corps, formed a cohesive village fabric around a plaza. The architects and landscape architects out of Vint's Branch of Plans and Design repeated southwestern cultural themes in the Region III Headquarters Building in Santa Fe (1937), the Tumacacori Museum (1937) at Tumacacori National Monument in southern Arizona, and the Painted Desert Inn (1937) at Petrified Forest.

In Yellowstone the architects chose logs as the material for the Northeast Entrance Station (1935). This handsome building, with its highly expressive use of logs, served as the definite entrance to the park that would help the visitor realize that he was entering a special place. The entrance station, like so many others of its kind, subconsciously reinforced the visitor's sense of the western frontier and the wilderness he was about to enter.

One remarkable development of this period was at Oregon Caves National Monument. The main Chateau (1934), built across a small gorge and with a stream running through its lower floors, was constructed by the monument's concessioner, while the surrounding site design was designed by park service landscape architects and executed by the Civilian Conservation Corps. All followed the design philosophy laid out by Vint and his staff.

While construction in national parks in the 1930s stressed the precepts set forth in Park and Recreation Structures, urban areas used the boon of federal monies for different pursuits more appropriate for urban environments. The city of San Francisco used Works Progress Administration funding to construct Aquatic Park near Fishermen's Wharf. The Streamlined-Moderne style development featured a bathhouse, concessions stands, municipal pier, and other facilities all possessing the smooth, arced lines of the style. Even the landscape's crescent shape fit with the style.

Toward the end of the 1930s rustic architecture was falling out of favor for buildings in national parks. New materials and

building techniques, and the cleaner lines of the International Style beckoned the architects who felt that most rustic buildings had too much of a Hansel-and-Gretel feeling to them. Funding for the work-relief programs diminished as the nation drew closer to World War II, and consequently the abundant supply of men to peel logs and haul boulders decreased. The labor-intensive aspects of rustic construction were all the more reason to look toward cheaper methods of building in the future. When the war came the design ethic of rustic architecture had seen its heyday.

After World War II. Virtually all construction within the parks came to a halt during the War, and when it ended funds for park development were meager. The first major park development after the war was at Jefferson National Expansion Memorial National Historic Site in St. Louis. Private funds raised by local citizens financed a design competition in 1947 for a suitable structure to represent St. Louis' place as the Gateway to the West. Architect Eero Saarinen won the competition with his monumental and highly expressive stainless-steel arch. Although construction was not completed on the Arch until 21 years later this avant-garde design fit its urban setting. The new age of architecture in new types of park areas began.

### RECOMMENDATIONS

The simplest breakdown of these proposed landmark structures is chronological. A chronological approach allows architectural advances in the public and private sector, and the interaction between the two, to become more evident.

1876--Wawona Hotel and Thomas Hill Studio, Yosemite National Park. This group of wood-frame structures are of mainstream, rural-California architectural styles laid out in a relatively formal pattern. Remarkable aspects of this group are its position as the largest existing Victorian hotel complex within a national park, and one of the few remaining in the United States with this high level of integrity; its 110 years of continuous use as a hostelry; and its significance as the studio of landscape painter Thomas Hill during the last 22 years of his life.

1892--Bathhouse Row, Hot Springs National Park. Bathhouse Row is the largest collection of bathhouses in the United States, and what remains of the only federally-run spa. The bathhouses are the third and fourth generations of bathhouses along the linear development of Hot Springs Creek, and some sit directly over the hot springs--the resource for which the area was set aside as the first federal reserve in 1832. The bathhouses are an excellent collection of turn-of-the-century eclectic buildings in neoclassical, renaissance-revival, Spanish, and Italianate styles, aligned in a linear pattern with formal entrances,

outdoor fountains, promenades, and other landscape-architectural features. The buildings also are illustrative of the popularity of the spa movement in the United States in the nineteenth and twentieth centuries.

1903--Old Faithful Inn, Yellowstone National Park. Old Faithful Inn is the first building in a national park constructed in an architectural style parallel to and harmonious with the grandeur of the surrounding landscape. This enormous log and frame hotel, built a short distance away from Old Faithful Geyser, displays a woodsy sense of Adirondack rustic architecture blown up to enormous proportions. Architect Robert Reamer, working for the Northern Pacific Railroad, created a masterpiece in gnarled logs and rough-sawn wood that far surpassed the railroad's expectations for creating a special hotel with a sense of place as identifiable as the park itself. The building's seven-story log lobby is unique in American architecture.

1903--LeConte Memorial Lodge, Yosemite National Park. LeConte Memorial Lodge is a transitional building in twentieth-century American architecture, with strong European roots in its Tudor Revival design, and a revolutionary use of building materials and architectural forms found in work of architects of the Bay Region tradition. The architect, John White, brother-in-law of architect Bernard Maybeck, allowed the materials and the site to determine the design of the building. Originally constructed in 1903 and then moved and rebuilt in 1919, the building was the principal foothold of the influential Sierra Club in the mountains from which they took their name. The building is outstanding for its unusual design and theory.

1905--Hopi House, Grand Canyon National Park (Colter nomination). This replication of a Hopi pueblo by architect Mary Jane Colter brought the "tourist attraction" aspect of Indian cultures to the destination resort of the south rim of the Grand Canyon. Colter based her design on months of study of pueblo structures at Oraibi, on Third Mesa in Hopi land. Colter strove for an archeological correctness in this building which she augmented with Indians who lived in the structure. The Fred Harvey Company and the Santa Fe Railway encouraged this type of exoticism at their resort. Built directly across from the luxurious El Tovar hotel, the design of Hopi House was also a product of a movement in the southwest to preserve tangible aspects of Indian cultures.

1905--El Tovar, Grand Canyon National Park. This eclectic building--a combination of "Swiss chalet and Norway Villa" according to the railroad brochures, is a transitional structure that bridged the gap between the staid Victorian resort architecture of the late nineteenth century and the rustic architecture later deemed appropriate for the great scenic and natural wonders of the United States. As the Santa Fe Railway's Great Hotel next to the canyon rim, the building became the focal

point for the railway's destination resort.

1909--Grand Canyon Depot. This is the only remaining log (structural log) railroad depot in the United States, and one of a handful of rustic depots ever constructed. As the first building rail passengers encountered when getting off the train, the depot established the rustic sense of place of the Grand Canyon, so painstakingly developed as a "destination resort" by the Atchison, Topeka, and Santa Fe Railway.

1913--Great Northern Railway Buildings, Glacier National Park. What remains of this system of hotels and chalets inside the park boundary is probably the largest collection of Swiss chalet structures in the United States. This type of development in an American park setting is unique--it is the only instance in which one distinct architectural style is used on such a massive scale for a concessions development, and the only instance in which a European system of hostelrys built a days' hike or ride apart is used.

1913--Lake McDonald Lodge, Glacier National Park. This building is one of the finest examples of Swiss chalet hotel architecture remaining in the United States. Its inclusion as a later addition to the chalet system of the Glacier Park Hotel Company is another aspect of its significance.

1914--The Lookout, Grand Canyon National Park (Colter nomination). In this building Colter allowed the precipitous edge of the canyon rim and the natural rock outcroppings to give form and shape to the architecture. This is the first building in what became a national-park area to appear to grow out of the landscape. Colter's sensitive approach to the rugged site and her use of stone in natural shapes and laid in natural-looking beds mimicked nature and served as a prime lesson in creating architecture harmonious with the landscape.

1914--Hermit's Rest, Grand Canyon National Park (Colter nomination). While the Lookout had no applied decoration--its beauty was based on its rugged stonework and sensitive site design--Hermit's Rest retained many aspects of a medieval fairy-tale fantasy. The stonework and site design on the exterior were rugged but had hints of nostalgia. The stone entrance arch with its antique bell established the ambience that culminated in the semi-domed stone hearth space that had the atmosphere of a primitive castle.

1915--Parsons Memorial Lodge, Yosemite National Park. This simple structure is a straightforward response to the materials and the environment. The harsh climate at that site high in the Sierra Nevada prompted the highly expressive use of basic forms and simple, natural materials--characteristics indicative of progressive contemporary architecture of the San Francisco Bay

area as seen in the work of Maybeck and others. The building's design is in large measure determined by the site and materials, and not by style.

1916--Paradise Inn, Mount Rainier National Park. This rustic hotel, built on a smaller scale than Old Faithful, has a peculiar shimmering silver quality caused by the use of timbers that weathered naturally for 30 years before they were used in the construction of the building. Unusual additions to the building are the rustic furnishings in the lobby that have a hand-crafted artistry and gothic feeling reminiscent of northern-European woodwork. This inn was part of one of the earliest ski resorts in the United States.

1920--Rangers' Club, Yosemite National Park. Personally funded by Director Stephen T. Mather, the building is representative of his commitment to an architectural aesthetic appropriate for the park lands that he was charged to manage. The foundations of that aesthetic guided the design of park building through World War II.

1921--Mesa Verde Administrative District, Mesa Verde National Park. These were the first buildings constructed by the National Park Service to experiment with architecture based on cultural traditions represented in the park area. The principal designer, archeologist Jesse Nusbaum, believed that the structures not only fit with their natural and cultural setting, but also could be used for interpretive purposes to explain the construction of prehistoric dwellings in the park.

1925--Bryce Lodge and Deluxe Cabins, Bryce Canyon National Park. Bryce Lodge and deluxe cabins are the work of master architect Gilbert Stanley Underwood and are excellent pieces of the type of rustic architecture encouraged by the National Park Service and built by the railroads. These buildings, the best of what remains of the entire Bryce Lodge complex, were part of the Union Pacific/Utah Parks system that included concessions developments on the north rim of the Grand Canyon, at Zion National Park, and Cedar Breaks National Monument.

1925--The Ahwahnee, Yosemite National Park. Designed by architect Gilbert Stanley Underwood, this building is the epitome of rustic monumentality and luxury. The concrete that was formed and stained to imitate wood, the rough granite piers, and the building's chunky, monolithic quality are enhanced on the interior by stained glass-windows and murals in geometric Indian/Deco designs, and other exotic decorative features.

1926--Grand Canyon Power House, Grand Canyon National Park. This industrial building within the boundaries of a national park is a masterpiece of trompe l'oeil. The elements of the rugged chalet design are overscaled to fool the viewer into believing that the

structure is half its true size. All of the original diesel equipment that provided power to the south rim of the Canyon remains in the building.

1927--Longmire Administration Building, Community Building, and Service Station, Mount Rainier National Park. These three rustic buildings of rounded glacial boulders and logs contributed substantially to the development of rustic architecture. The native materials used in the buildings were in proportion with the boulders and trees of the surrounding landscape but were overscaled and larger than those normally used in construction. This tied the buildings in with their awesome surroundings. The subtlety of this approach is the hallmark of the rustic design ethic.

1927/1936--Grand Canyon Lodge, Grand Canyon National Park. Grand Canyon Lodge is the most intact rustic hotel development remaining in the national parks from the era when railroads fostered construction of "destination resorts." Built by the Union Pacific Railroad and its subsidiary, the Utah Parks Company, the main lodge building, the deluxe cabins, and the standard cabins of log and stone construction retain their fabric, layout, and ambience. When the main lodge building was rebuilt in 1936 following a devastating fire, some modifications to the original plans changed the building's exterior lines, but the building's most important interior spaces retained their scale, materials, and flavor.

1929--Grand Canyon Park Operations Building, Grand Canyon National Park. Like the park-service buildings at Longmire, the Park Operations building took its shape from the surrounding landscape. The "ornament" is the texture of the stonework and its rough courses mimicking the local geology. The low-pitched roofs diminishes the apparent size of the building. The style of the building is created by those natural-feeling forms and native materials that subtly connect the structure with its natural environment.

1929--Norris, Madison, and Fishing Bridge Museums, Yellowstone National Park. These classic rustic buildings, designed by Herbert Maier for the American Association of Museums and the Laura Spelman Rockefeller Foundation, served as the models for hundreds of state and county park structures built in the west and midwest during the work-relief programs of the 1930s. Maier's feeling that any building in a national park was a "necessary evil" (his words) forced him to strive hard to make his buildings harmonize with the surrounding landscape.

1930--Yakima Park Stockade Group, Mount Rainier National Park. The frontier image of the log stockade and blockhouses depicts the nostalgic aspect of rustic architecture. The thoughtful combination of natural materials in traditional forms transports

the visitor back to pioneer days when climbing the enormous peak in the background was considered impossible.

1931--Desert View Watchtower, Grand Canyon National Park (Colter nomination). Here Colter returned to a sense of archeology and ethnohistory in her design of this towered overlook, but she endowed the building with so much symbolism and mysticism that she wrote a 100-page explanation of its features for the Fred Harvey tour guides. The interior spaces based on circular forms are particularly noteworthy.

1932--Crater Lake Superintendent's Residence, Crater Lake National Park. Originally part of the best-designed rustic development in a national park, this superintendent's residence is the only building of the Munson Valley group that retains its near-original condition, and thus its great architectural integrity and flavor. The building's rustic design is of the highest quality and its unusual method of construction was devised for the extremely short building season.

1933--Bandelier C.C.C. Historic District, Bandelier National Monument. This group of 31 buildings is the largest collection of C.C.C.-built structures in a national park area that has not been altered by the addition of new structures within the district. Designed and built to mimic a pueblo, the district illustrates the guiding principles of rustic architecture.

1934--Oregon Caves Chateau, Oregon Caves National Monument. The creative use of the extremely limited building site spanning a gorge, the building's style and shaggy bark finish, and the extremely high integrity of the building, the furnishings, and the site make the structure of extraordinary significance. The intimacy of the area is enhanced by stone retaining walls, fishponds, waterfalls, and walkways. Changes to the structure and the immediate site have been so minor that entering the building feels very much like going back in time to 1934.

1935--Northeast Entrance Station, Yellowstone National Park. This classic log entrance station is the best of its type remaining in the entire National Park System. It is virtually unchanged. Designed following the parameters of the rustic design ethic, the building subtly introduces the visitor to the special place he is about to enter. The building is not only the physical boundary but the psychological boundary between the rest of the world and the area set aside as a permanently wild place.

1937--National Park Service Region III Headquarters Building, Santa Fe. Besides being the largest-known adobe office building and perhaps the largest secular adobe building in the United States, the former Headquarters for Region III is a masterpiece of Spanish-Pueblo Revival architecture. Designed by N.P.S. architect Cecil Doty and constructed by the Civilian Conservation

Corps, the building's roots are in the rustic design ethic of park architecture, interpreted here with a cultural theme. The building contains an outstanding art collection: paintings and prints done by members of Santa Fe's art colony in the 1930s; and Pueblo pottery, and Navajo rugs acquired through emergency work-relief funds.

1937--Tumacacori Museum, Tumacacori National Monument. This handsome example of Mission Revival architecture was built on a plan mimicking, in part, the spatial layout of a mission complex. Architectural elements such as the entrance doors were replications of similar features from other missions of the Sonora chain, studied during a scholarly data-gathering field trip during the 1930s. This approach allowed the museum and attached courtyard planted with Spanish-colonial flora, to be used as interpretive devices while the structures walled off and protected the areas' prime resource, the remains of the Tumacacori Mission.

1937--Painted Desert Inn, Petrified Forest National Park. The artistry of this building sets it apart from other Spanish-pueblo Revival buildings. The interior spaces have unusually high qualities of design, particularly the former Trading Post Room illuminated by a translucent skylight with multiple panes of glass painted in designs of prehistoric pueblo pottery. The murals by the late Hopi artist Fred Kabotie are exceptional, and may be the last murals Kabotie ever painted.

1920-45--Aquatic Park, Golden Gate National Recreation Area. Located right on the waterfront of San Francisco Bay (near Ghirardelli Square) this large park has a curving, Streamlined-Moderne design that extends from its buildings through the shape of the landscape. The Moderne style reflects the park's nautical theme--even the main building looks like a 1930s steamship. Although work began on the park in the 1920s, the buildings and the artwork are products of the Works Progress Administration and the Federal Arts Projects of the late 1930s, and they reflect the smooth, clean lines of that period's art and architecture. The complex may be the largest Moderne urban-park complex in the United States.

1947/1963-68--Gateway Arch, Jefferson National Expansion Memorial National Historical Park. Designed in 1947 and built between 1963 and 1968, the Arch is the largest monument in the United States. Its highly complex and subtle design based on a weighted catenary is unique in architecture, and its structural system had never been attempted on such a large scale. Its symbolic architectural expression is of such simplicity and modernity that even today it remains avant-garde. The Arch, designed by master architect Eero Saarinen, is the planning focal point of the city of St. Louis.

OTHER SITES CONSIDERED

The following properties were evaluated for national significance under this theme study and were found to be of less than national significance:

Acadia National Park--Rockefeller Gatehouses and Carriage Roads;

Carlsbad Caverns--C.C.C./P.W.A. Structures;

Casa Grande National Monument--Shelter over the Ruins;

Catoctin Mountain Park--C.C.C. Recreational Demonstration Area including Misty Mount Camp, Camp Greentop, and Camp Hi-Catoctin;

Cedar Breaks National Monument--Log Visitor Center and Residence;

Colorado National Monument--Administrative and Residential Structures;

Crater Lake National Park--Crater Lake Lodge; Sinott Memorial; Munson Valley District;

Custer Battlefield National Monument--Various Administrative Structures;

Cuyahoga Valley National Recreation Area--C.C.C. Structures;

Death Valley National Monument--Scotty's Castle;

Devil's Tower National Monument--Administrative Structures;

Dinosaur National Monument--Quarry Visitor Center (Anshen and Allen);

Gettysburg National Military Park--Visitor Center (Richard Neutra);

Glacier National Park--Residences 1-4;

Grand Canyon National Park--Bright Angel Lodge; Phantom Ranch; North Rim Trail Shelter;

Grand Teton National Park--Jackson Lake Lodge (Gilbert Stanley Underwood); Superintendent's Residence;

Hawaii Volcanoes National Park--Old Volcano House;

Jewel Cave National Monument--Administrative and Residential Structures;

Lassen Volcanic National Park--Rustic Residential and Administrative Structures;

Mesa Verde National Park--Residential Structures and Hogans; Maintenance Facilities;

Mount Rainier National Park--Sunrise Lodge;

Rocky Mountain National Park--Administration Building (Taliesen Associates); Maintenance Yard; Shadow Mountain Lookout;

Shenandoah National Park--Administration Building; Camp Hoover;

Wind Cave National Monument--Administrative and Residential Structures;

Yellowstone National Park--Fort Yellowstone; Lake Hotel; Norris Soldier Station; Obsidian Cliffs Shelter;

Yosemite National Park--Administration Building, Post Office, and former Museum; Tioga Pass Entrance Station Group; Valley Maintenance Building; and

Zion National Park--Remaining Lodge Structures.

The following structures are of more recent construction. Most possess considerable architectural merit but lack the "transcendent significance" required for Landmark eligibility. All are considerably less than 50 years old. These properties should be re-evaluated for Landmark status based on their architectural significance as they approach 50 years of age, at which time researchers will be able to place the buildings in more objective historical contexts. The properties are:

Acadia National Park--Jordan Pond House (Woo & Williams);

Dinosaur National Monument--Quarry Visitor Center;

Independence National Historical Park--Franklin Court (Venturi and Rausch, and Denise Scott Brown); Liberty Bell Enclosure (Mitchell/Giurgola);

Rocky Mountain National Park--Administration Building  
(Taliesen Associates);

Statue of Liberty National Monument--Ellis Island  
Visitor Center;

U.S.S. Arizona Memorial--Visitor Center (Chapman,  
Cobine, Dessai); and

Wright Brothers National Memorial--Visitor Center  
(Mitchell/Giurgola)

### SUMMARY

The parade of architectural design within areas of the National Park System began with buildings out of the mainstreams of architecture. The real break into a different philosophy of architectural design came with Old Faithful Inn where architect Robert Reamer created a structure and an image with overpowering connections with the wildness of Yellowstone. Concessioners tended to have their architects design buildings that enhanced their parks' sense of place and left images as memorable as the natural spectacles themselves. National Park Service architects and landscape architects tended to construct more subtle buildings that harmonized with the surrounding landscape or sometimes even receded into it through meticulous use of natural materials in an appropriate scale; through use of forms and massing related to the surrounding topography; and through careful site design. This approach spread throughout the nation during the work relief programs of the 1930s when thousands of state, county, and metropolitan areas benefitted from the construction of park development following this rustic design ethic. After World War II architecture in park areas tended toward modern design, and newer materials and technology.

Much of the outstanding architectural heritage of the western national parks was due to the railroads, whose economic interests inspired a fascinating architectural legacy of resort architecture; but perhaps the railroads' greater contribution was to the national parks themselves. The railroads, through their admittedly selfish economic motives, garnered public support and political influence for the National Park idea by bringing throngs of people to these natural wonders. The railroads made the remotely accessible areas easily accessible and sparked interest in expanding the park system.

The immediately identifiable National Park Service architecture of the late 1920s and early 1930s was constructed for different purposes than that of the concessioners. Under the leadership of landscape architect Thomas Vint, the park service designers perceived buildings as "necessary evils" in these magnificent

park settings, and thus they sought to harmonize the buildings as much as possible with the surrounding environments through a variety of devices. These buildings in a sense created the miniature cultural landscapes that just about any American could identify as "constructed by the C.C.C." when confronted with the rustic stonework in his state park. This pervasive architecture was subtle and consciously humble in design--the result of years of study and experiments. This rustic design ethic left an indelible mark on the American landscape.

Of the 30 nominations proposed for Landmark status and listed above, all were west of the Mississippi River. Approximately half were designed and built by concessioners, and the other half designed and built by the National Park Service. The park area with the largest number of nominations was Grand Canyon National Park--with six--followed by the five nominations at Yosemite; three each at Yellowstone and Mount Rainier; and two at Glacier.

Perhaps the nominations broke down that way for several reasons. The earliest park areas were west of the Mississippi. The identifiable landscapes of those individual areas, the exotic lure of the romantic west, and the westward emphasis of the railroads encouraged romantic resort architecture in western national parks. Most major park development projects during the 'twenties and 'thirties were in the west. While fine buildings and districts representative of these movements and worthy of preservation remain in the east, these nominations represent the most important architectural advances in national park architecture from the early days in Yosemite through the design of the Arch in St. Louis.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

The Wawona Hotel and Thomas Hill Studio  
AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

Highway 41, Wawona

NOT FOR PUBLICATION

CITY, TOWN

Yosemite National Park

CONGRESSIONAL DISTRICT

15th

VICINITY OF

STATE

California

CODE

06

COUNTY

Mariposa

CODE

043

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

San Francisco

VICINITY OF

STATE

California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE.

REGISTRY OF DEEDS, ETC. National Park Service Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

San Francisco

STATE

California

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures Inventory  
2) National Register of Historic Places

DATE

1) 1975

2) 1975

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

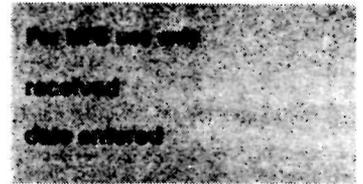
The Wawona Hotel is a complex of seven structures built on the upper edge of a large meadow in the southwestern corner of Yosemite National Park. The buildings are laid out in a relatively formal pattern on the edge of a rolling hill overlooking the meadow. The front elevation of the main hotel building runs north-south. A circular drive with a centered fountain leads up to the hotel. The exterior walls of the structures, to the northwest, east, south, and southwest of the main hotel building, are all aligned with the cardinal directions, contributing to a Victorian formality. The area of Wawona, an Indian term for "Big Trees," became part of Yosemite National Park in 1932.

The buildings were constructed over several decades, beginning as a development at a stage stop on a passenger and freight line. The first building of the present development to be constructed was "Long White" or Clark Cottage built in 1876. A fire in 1878 destroyed the rest of the original stage stop buildings, but Long White remained and became the anchor for the new Wawona Hotel group. The main hotel building opened in 1879. The "Little White" or manager's residence was complete in 1884. Landscape painter Thomas Hill's studio was finished in 1886 adjacent to the main hotel structure. The "Little Brown" or Moore cottage took its place east of the main hotel building in 1894. The "Long Brown" or Washburn cottage may have been completed in 1899, although the exact date of its construction remains open to question. The Annex was completed in 1918. Three more buildings were constructed to augment hotel facilities (including a store and an employee dormitory) in 1920, but none is extant today.

The buildings of the hotel complex have a number of features in common. They are all of wood-frame construction with painted exterior finishes. They are all more than one story in height with multiple exterior porches or verandas and some decorative woodwork. All have undergone certain changes in recent years to improve the quality of the seasonally-offered guest services and to make the structures safer for occupancy. Cosmetic finishes such as paint, wallpaper, and carpeting over the original floor materials, have all been updated. Most of the bathrooms have new fixtures. Sprinkler systems and baseboard heaters have been added. New shakes were put on the roofs in recent years. Many of the furnishings throughout the hotel are period pieces but are not original to the structures. These period pieces are not included in this landmark nomination. Any original remaining furniture, light fixtures, or paintings are included.

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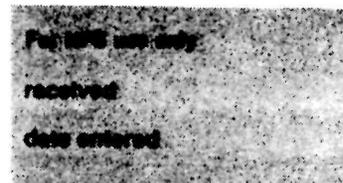
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The Long White or Clark Cottage, completed in 1876, is a wood building with a balloon frame. The one-and-one-half-story building, rectangular in plan, has an exterior siding of weatherboards finished at the corners with cornerboards. The gable roof and multiple dormers are finished with wood shakes. The veranda surrounding the building is sheltered by a skirt roof supported by chamfered posts with curvilinear brackets. A railing with diagonal cross pieces encircles the veranda. The railing and the detailing of the eaves' woodwork are elements of a simplified Greek Revival architecture. Most of the windows in the building are six-over-six double hung. The south gable end of the building contains a small shed, constructed between 1890 and 1917 by which time all of the dormers were added. All of the eight guest rooms contain baths, added during the 1940s by decreasing the numbers of original guest rooms. The interiors may contain the original painted ceilings. Room configuration dates from the 1940s; sheetrock covering the 1940s wall partitions dates from the early 1980s. For these reasons only the building's exterior, first-floor ceiling, and 1940s room configuration are included in this nomination.

The main building of the Wawona Hotel (1879) is a balloon-frame structure generally T-shaped in plan. The foundation is stone and wooden piers, hidden by a latticework skirt that is in turn covered with vines. Exterior walls are drop-channel siding. A two-story veranda encircles much of the building. The veranda's railing is in a simple geometric pattern of rectangles. The building is sheltered by a hip roof, and a skirt roof wrapping around the building covers the veranda. All of the roofs are finished with wood shakes. An addition at the north end of the building, dating from 1914, contains much of the present dining room and kitchen space. That addition changed the building's plan from an "L" to a "T." The present lobby and expanded dining room date from 1917-1918, when the building's interior was remodelled. The lounge and sitting room south of the lobby also date from that time, as does the lobby configuration with the small office behind the registration desk. The upstairs contains dormitory space for hotel employees. The tall windows in the building are principally four-over-four double hung. The four-panel wood doors that lead out to the veranda have transom lights above. These original doors retain their hardware and have new locks for improved security.

The front of the hotel is nearly symmetrical. The main entrance to the hotel is through french doors near the central portion of

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National Park ServiceNational Register of Historic Places  
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the veranda. Above the entrance is a fourteen-light fixed transom. The lobby, with its 1917 light fixtures, is a central space with two sitting rooms and guest rooms to the south, and the dining room and small bar to the north. A small staircase to the right of the registration desk has a decorative balustrade and leads upstairs to the dormitory space. French doors lead out from the lobby to a porch at the rear of the building. The sitting rooms contain fireplaces. Windows and interior doors are surrounded by heavy wood moldings, and picture moldings wrap around the upper walls of the rooms. The dining room and bar have hardwood floors. Box beams in the dining room give the ceiling a coffered effect. The lighting fixtures hanging from the ceiling have Giant Sequoia cones woven into their suspending chains and as a decorative fringe around their shades to bring to mind the grove of Big Trees two miles away.

The manager's residence, now known as Little White and completed in 1884, is a small L-shaped building with intersecting gable roofs. The veranda that wraps around the building is sheltered by a skirt roof. All of the roofs are finished with wood shakes. The railing around the veranda is simple and consists of two parallel boards connecting the chamfered posts. The windows are four-over-four double hung. The original four-panel doors and their hardware remain, again augmented by new locks.

The interior of the building has undergone some renovation. The kitchen of the manager's residence is now bathrooms for the guest rooms. Baseboard heat warms the rooms. At some time in recent years the sprinkler system was added. The building retains its original high ceilings and wood moldings.

The Hill Studio (probably 1886) to the northwest of the main hotel building is a one-story building with a cruciform plan. Originally built as a painting studio and sales room for landscape painter Thomas Hill, the building saw a variety of uses since his death in 1908 including ice-cream parlor, dance hall, and recreation room. These changing uses resulted in changes to some of the original fabric. Most of these changes were reversed when the building underwent a partial restoration in 1967. Other changes, such as the restoration of the skylight, are scheduled for completion soon.

The present roofline of the shake roof presents a steeper pitch than the original standing-seam metal roof. A small balustrade mimicking a widow's walk tops the building. The porch on the

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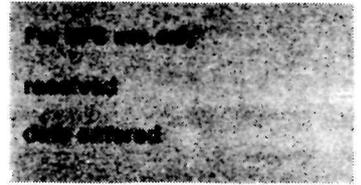
front elevation is sheltered by a skirt roof. Details of the picket-type porch railing and spindly upper brackets are reminiscent of a perpendicular Eastlake style. The building's foundation is hidden by a skirt of beaded siding. Exterior walls are drop-channel and beaded siding. A four-panel door is centered on the front elevation. On the interior, ceilings are beaded siding and floors are hardwood. A painted wood wainscot encircles the walls. The wood doors, all surrounded by moldings, have four panels. An exterior elevator has been constructed at the rear of the building adjacent to the back porch steps. It is not attached to any historic fabric. The base of a circular fountain directly in front of the main entrance dates from the nineteenth century. Intrusion alarms and a halon fire suppression system have been installed in the building.

The Little Brown Cottage (1896), also known as the Moore Cottage, sits picturesquely above the main hotel building on a little knoll. The building is nearly square in plan, with a small shed-roofed addition on the east. The hip roof is pierced by dormers on the north and south and topped with a cupola with Palladian windows looking out in the four cardinal directions. The gable ends of the dormers are filled with diamond-pattern shingles. The cornerboards of the cupola are small pilasters. The veranda surrounding the building has a skirt roof that tucks up under the bracketed eaves of the main roof. Decorative "gingerbread"-type brackets at the tops of the chamfered posts and the railings between the posts add an elegance to the structure that is repeated in the sawn bargeboards in the dormers. Exterior walls are drop-channel siding with cornerboards finishing the edges. The tall windows of the first floor are one-over-one double hung. The building's foundation is screened by a skirting of beaded siding.

The original high ceilings on the first floor of this structure remain. Original four-panel doors and their hardware are also intact. Upstairs wood moldings with bullseye corner panels surround the door openings. The building has undergone the usual cosmetic and safety updates. The hardware on the original four-panel doors has been restored. New wallpaper in a tasteful period design now covers the walls up as far as the picture molding, and carpeting covers the original wood floors. The remodelled bathrooms contain principally new fixtures, although the sinks may be original.

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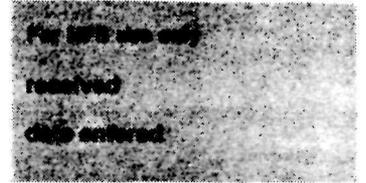
The Long Brown or Washburn Cottage was probably constructed in 1899-1900, although an exact date is lacking. The large wood-frame building is two-and-one-half stories in height, and generally rectangular in plan. The structure originally looked similar to the Clark Cottage--a long, rectangular one-and-one-half-story building. The second story and present attic were added in 1914 and the hipped-roof addition at the south sometime between 1914 and 1932. A veranda wrapping around most of the building's first floor has detailing similar to that on the Moore Cottage. The chamfered posts have jigsawn railings and the same bracket gingerbread of double-scrolls and diamond patterns. A skirt roof covers the veranda. The main gable roof of the building runs north-south. Paired eave brackets and bargeboards are similar to the Moore Cottage. These eaves on the gable ends have cornice returns, a detail typical of Greek Revival buildings. Vent openings in the gable ends are pointed, paralleling the shape of the gable. Roofs are finished with wood shakes. Windows are one-over-one double hung. The exterior is sheathed with drop-channel siding edged with cornerboards. The foundation is screened by a vented skirting of horizontal siding. A staircase and additional balustrade were added on the north end of the building in 1951 to serve as a fire escape. Additional windows were added to the structure at the same time when the interiors were remodelled.

The Annex, constructed in 1917-18, is a two-and-one-half-story building with a partial basement at the west end. The large wood-frame structure is rectangular in plan and surrounded by a two-story veranda. The balustrades edging the verandas are simply patterned vertical balusters with horizontal rails. Porch posts have T-shaped diagonal brackets giving a Stick-Style appearance to the building. The gable roof and skirt roofs around the gable ends are finished with wood shakes. Exterior walls are finished with wood shingles painted white. The foundation is screened by a latticework on the north and central portions of the building. The basement area at the south end is sheathed with wood shingles. Most of the building's double-hung windows are paired, as are the doors entering the guest rooms from the verandas. Double sets of french doors on the south and north gable ends provide access to those areas of the building. The large room at the west end is a common space with a large stone fireplace, wood panelling, and decorative ceiling moldings. The building has changed little since construction.

The fountain and reflecting pool in front of the main hotel

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building, finished in 1918, are on the original location of a first fountain existing prior to 1899. The fountain is circular in plan with a cube-shaped architectural form on top with four of its sides pierced by arched openings. The fountain is made of river cobbles like those that line the entrance drive.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1876 - present

BUILDER/ARCHITECT John Washburn and others

## STATEMENT OF SIGNIFICANCE

Wawona's architectural importance to American architecture is as the largest existing Victorian hotel complex within the boundaries of a national park, and one of the few remaining in the United States with this high level of integrity. The site is listed in the National Register as nationally significant in the area of art, regionally significant in the areas of commerce, conservation, and transportation, and of local significance in the area of exploration and settlement.<sup>1</sup>

Although the architecture of the individual buildings is not extremely noteworthy--buildings such as these were derived from the mainstreams of contemporary architecture--the integrity of the hotel complex is unusual. Constructed over a forty-year period, the buildings have an architectural unity established by their formal placement on the rural landscape, by the principal building material, and by their form and massing. The porches and verandas around the rectangular buildings are a common feature that further unite the structures and encourage an airy connection with the landscape. The variety of often subtle stylistic elements livens the architectural unity. The buildings contain elements taken from the Greek Revival style, such as the cornice returns on the eaves of the Washburn Cottage. Stick-Style and Eastlake details appear in railings and brackets. Even Palladio's classical elements appear in the cupola of the Moore Cottage. The simple structures and their specific details illustrate a broad spectrum of stylistic concerns present in American architecture from the 1870s through World War I.

The hotel complex contains additional aspects of architectural significance. The hotel retains integrity of function by

<sup>1</sup> These areas of significance are summarized here briefly in the text. Detailed explanations are in the National Register form prepared by NPS western regional historian Gordon Chappell in 1975.

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providing the same visitor service it has for more than 100 years. The complex is still frequented by travelers visiting the region seeking a quieter, more subdued atmosphere than the Yosemite Valley. The buildings retain considerable architectural integrity, particularly on the exteriors where nearly all of the buildings' exterior fabric pre-dates World War I. This unusual combination of intact complex and functional integrity is particularly noteworthy.

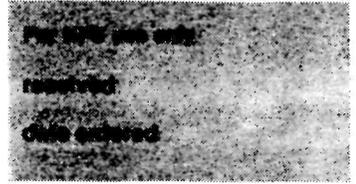
Wawona Hotel's regional significance in the area of commerce is based on its resort history as a major California hotel catering to Californians, other Americans, and foreign tourists for more than a century. Famous visitors to the hotel include former presidents Ulysses S. Grant and Rutherford B. Hayes, President Theodore Roosevelt, and presidential candidate William Jennings Bryan. The hotel is of local significance in the areas of exploration and settlement, and conservation because it was constructed on the homestead of one of Yosemite's earliest settlers, Galen Clark, appointed the first official protector of Yosemite as a state park. The hotel is of regional historical significance in the area of transportation as the stage station adjacent to an important river crossing on the south fork of the Merced and along a pioneering stage route.

The complex is of national significance in art because it contains the Thomas Hill studio, also known as the Pavilion, where landscape painter Thomas Hill worked in the summers between 1886 and his death in 1908. Hill, considered one of the last painters of the Hudson River School, had an earlier studio in Yosemite Valley. John Washburn, owner and builder of the Wawona Hotel, was courting one of Hill's daughters at the time that Hill moved his operations out of the Valley. Washburn constructed the studio for Hill's use and undoubtedly with some personal goals in mind. A working studio and sales area of a famous artist attracted more visitors to his hotel and showed a strong commitment to the family of his future wife.

The Wawona Hotel's atmosphere as a rural, Late Victorian resort remains. From simplest beginnings as a homestead and stage stop in the 1850s, the development blossomed into a resort with perpendicular axes, centered fountains, and the grassy plazas with a Victorian sense of formality. This formality, also evident in the relative symmetry of the architecture, is characteristic of the time. The Wawona's integrity of exterior architectural design and of function as a Victorian resort in

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 8

Page 3

continuous operation for more than 100 years are unique in a national park.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Attached

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 4.75

UTM REFERENCES

A	1,1	26,575,2	4,15,75,5,0	B	1,1	26,56,5,2	4,15,76,0,0
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C	1,1	26,55,9,0	4,15,76,5,0	D	1,1	26,53,4,0	4,15,75,1,0

### VERBAL BOUNDARY DESCRIPTION

The boundary as shown on the enclosed sketch map begins at point A on the west corner of the intersection of Highway 41 and the service road, then proceeds approximately 700' in a northerly direction along that same western edge of the service road to point B along the same road 20' from the north corner of the Moore Cottage, then proceeds 250' due north to point C, then 450' due east to point D, then 350' southwest to Highway 41 to point E, then following the northern

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison, Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office 1985

DATE

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe,

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

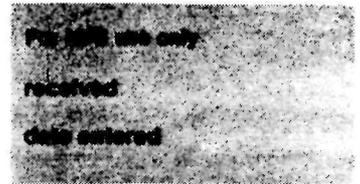
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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National Park Service**

**National Register of Historic Places  
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Continuation sheet

Item number 9

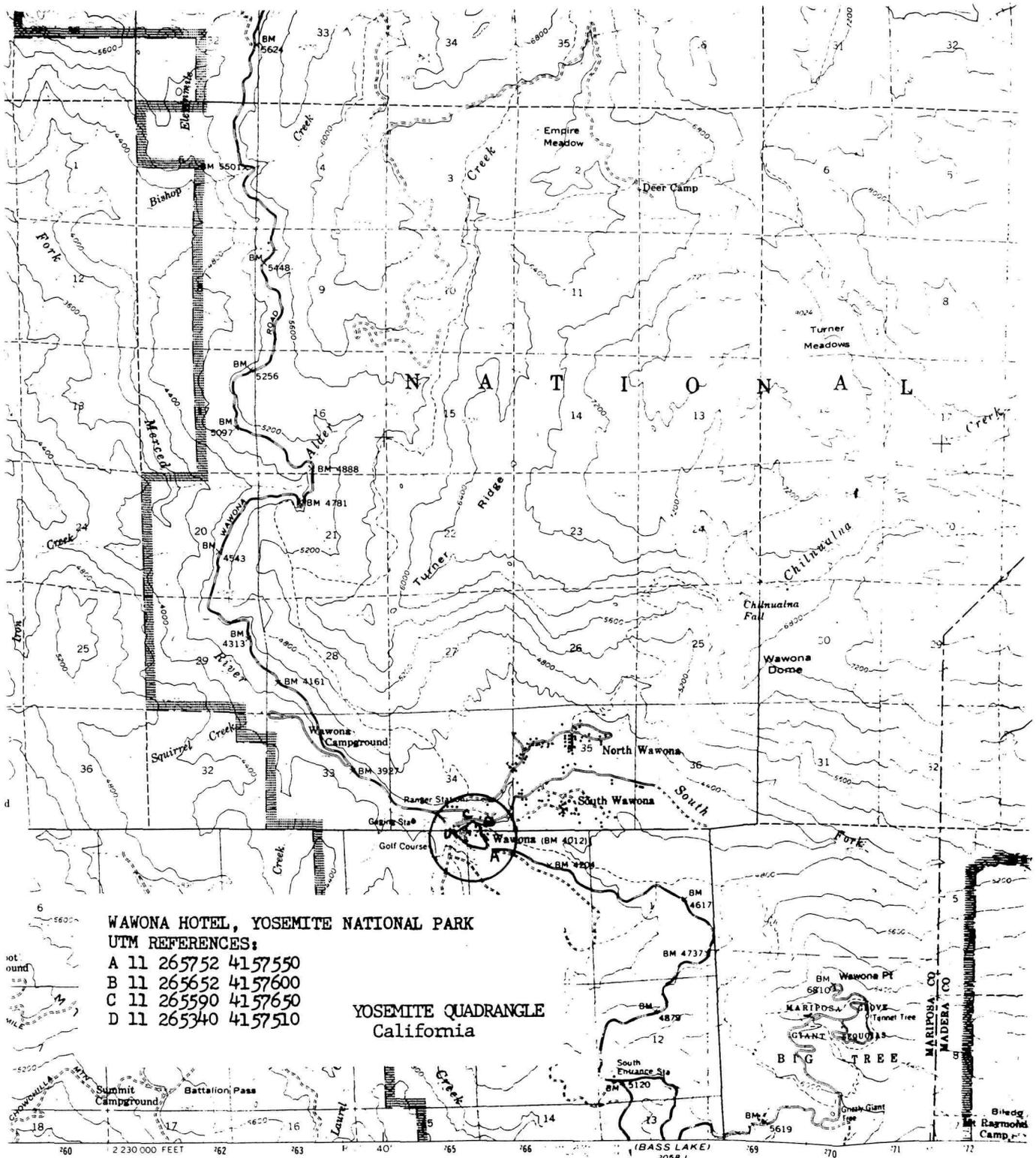
Page 1

Bibliography

Crosby, Anthony, and Nicholas Scattish. Historic Structure Report: Wawona Hotel, Yosemite National Park, California. Denver: National Park Service, Denver Service Center, 1983.

National Park Service files including List of Classified Structures and National Register files, Western Regional Office.

Sargent, Shirley. Yosemite's Historic Wawona. Yosemite, California: Flying Spur Press, 1984.



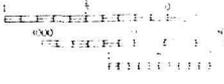
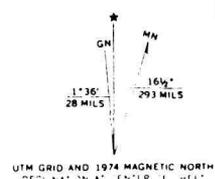
WAWONA HOTEL, YOSEMITE NATIONAL PARK  
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 B 11 265652 4157600  
 C 11 265590 4157650  
 D 11 265340 4157510

YOSEMITE QUADRANGLE  
 California

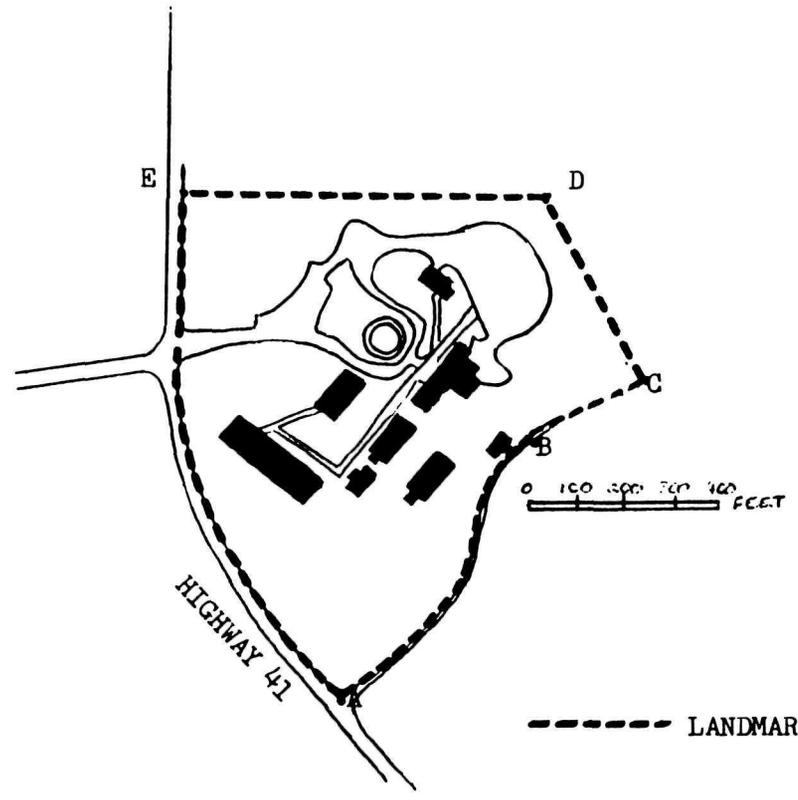
The Geological Survey

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 for grid ticks.

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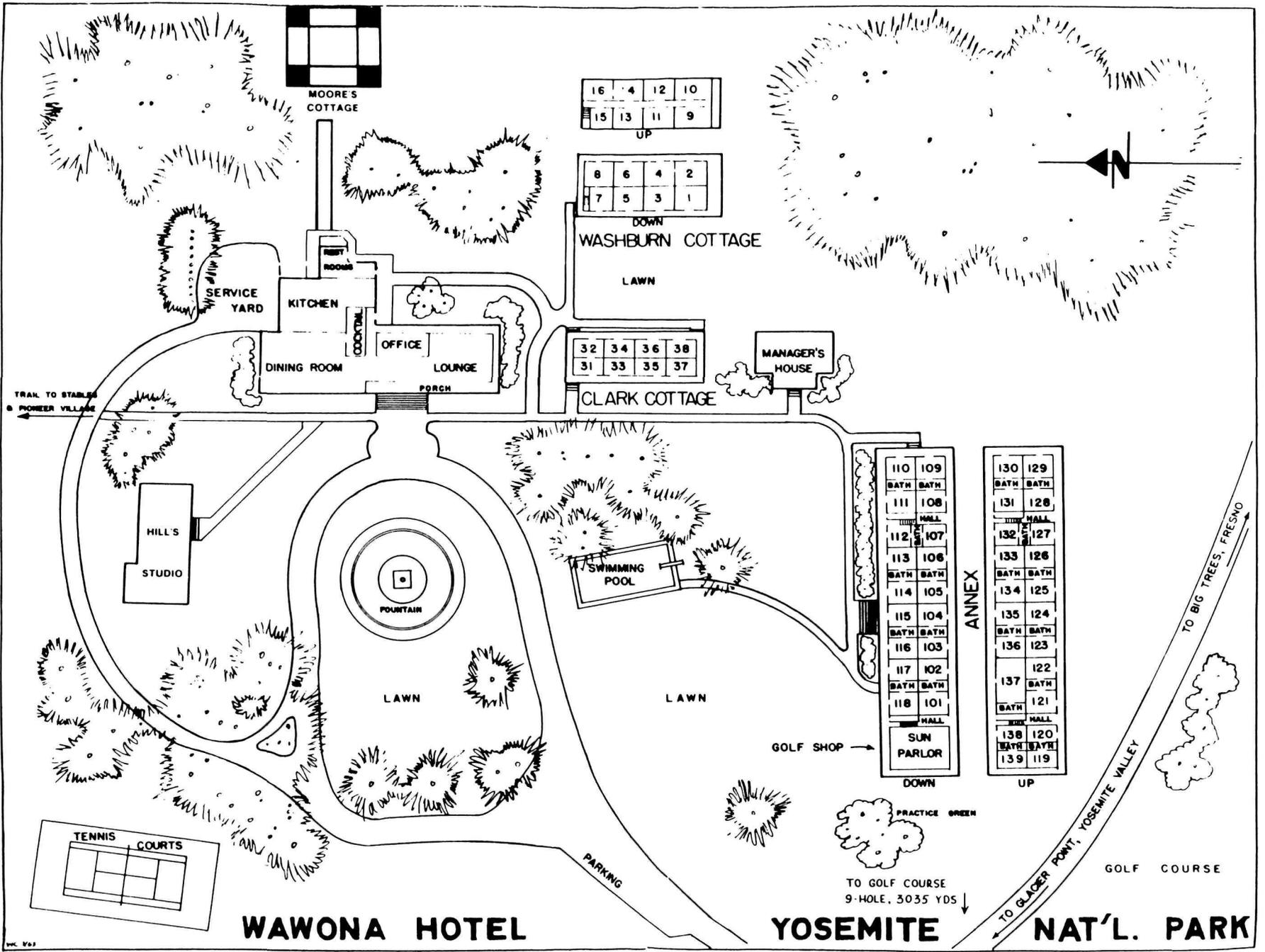
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 NATIONAL GEODETIC VERTICAL DATUM OF 1929



WAWONA HOTEL  
YOSEMITE NATIONAL PARK

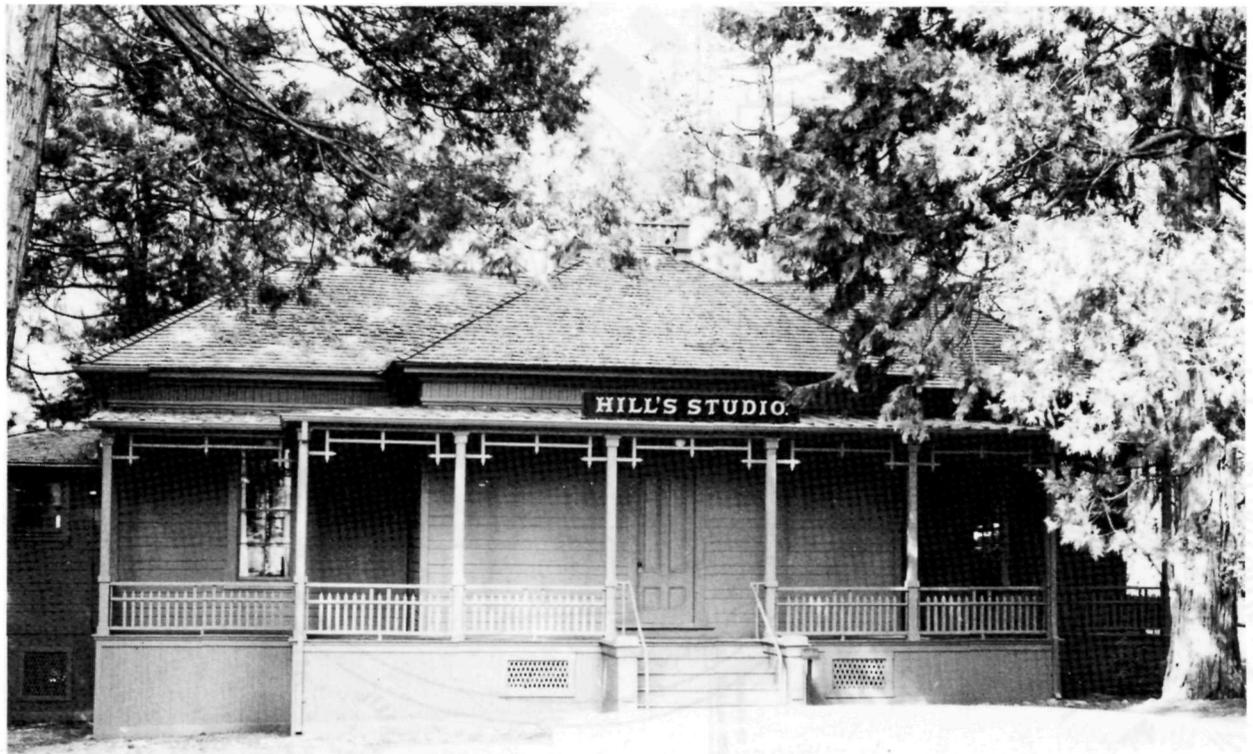
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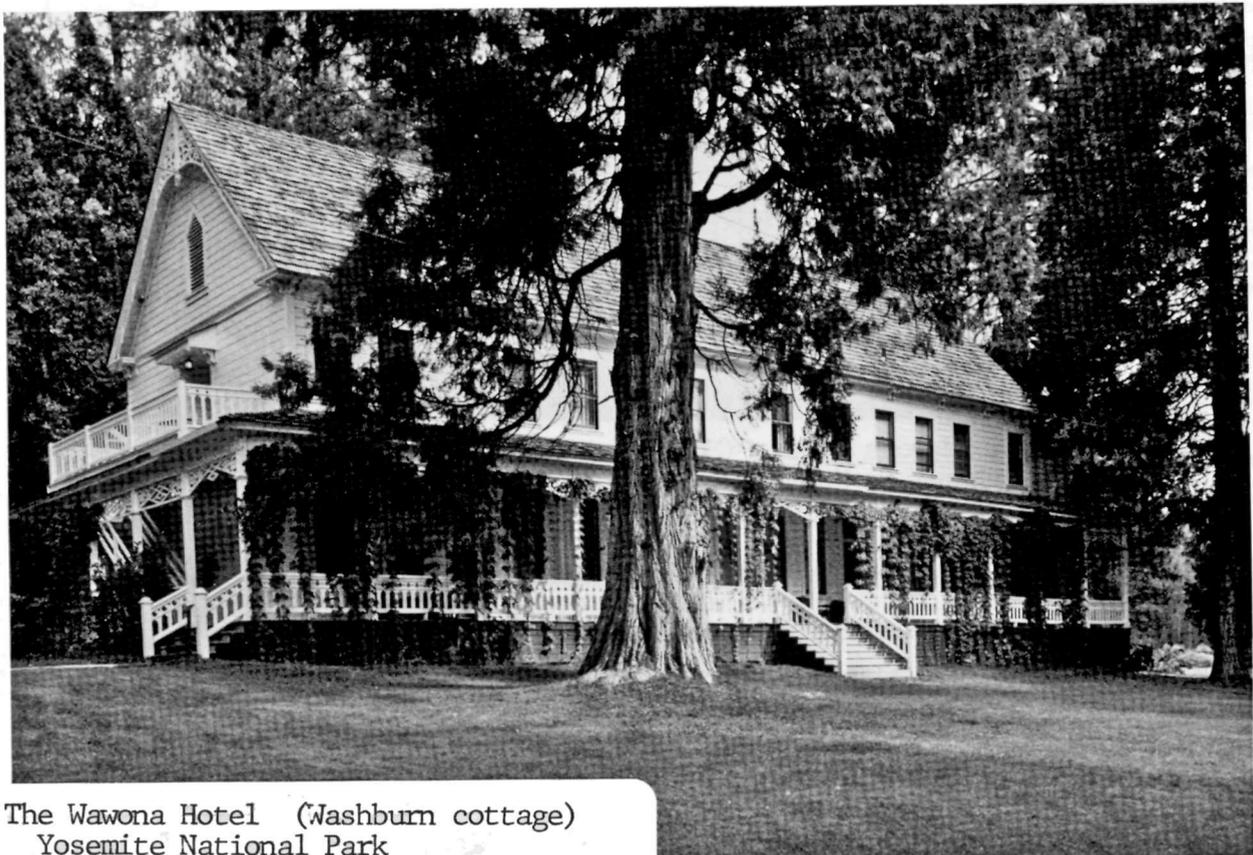
The Wawona Hotel (main building)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



The Wawona Hotel (Thomas Hill's studio)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



The Wawona Hotel (Clark cottage)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



The Wawona Hotel (Washburn cottage)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



The Wawona Hotel (Moore's cottage)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Bathhouse Row, Hot Springs National Park

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER East side of Central Avenue between Reserve and Fountain Streets

CITY, TOWN		VICINITY OF		CONGRESSIONAL DISTRICT	
Hot Springs		4th			
STATE	CODE	COUNTY	CODE		
Arkansas	05	Garland	051		

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER Bathhouses

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service -- Southwest Regional Office

STREET & NUMBER  
P.O. Box 728

CITY, TOWN Santa Fe STATE New Mexico

VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE  
REGISTRY OF DEEDS, ETC. Garland County Courthouse

STREET & NUMBER

CITY, TOWN Hot Springs STATE Arkansas

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
1) List of Classified Structures  
2) National Register of Historic Places  
3) Historic American Building Survey

DATE  
1) 1976 3) 1984  
2) 1974  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS  
1 and 2) National Park Service  
3) Library of Congress

CITY, TOWN Washington, STATE D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
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<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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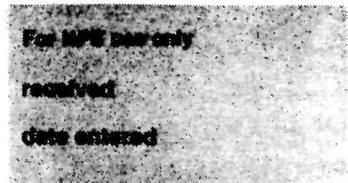
DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Bathhouse Row consists of eight bathhouses along Central Avenue, the main street of Hot Springs, Arkansas. Also included within the district are the Grand Promenade on the hillside behind the bathhouses, the formal entrance and Stevens Balustrade, the fountains that provide the public with a taste of the waters purported at various times to heal every ailment imaginable, and the park's headquarters/visitor center. The bathhouses were constructed along the east edge of Hot Springs Creek, which was covered over and channeled into a masonry arch in 1884.

The northernmost bathhouse on the row is the Superior, completed in 1916 and designed by architect Harry C. Schwebke of Hot Springs, Arkansas. The building is simply designed in an eclectic commercial style of classical revival origin. The building has two stories and a basement, is L-shaped in plan and is constructed of brick masonry and reinforced concrete. It contains 23 rooms and more than 10,000 square feet. Principal exterior architectural details are on the front elevation. The three bays are separated by brick pilasters with patterned insets and are decorated with concrete painted in imitation of ornamental tile. Green tile medallions (paterae) are centered over the pilasters in the friezes below the first and second story cornices. The one-story sun porch at the front elevation projects out from the main mass of the two-story building. The first floor contains the sun porch, the lobby flanked by the stairs, and the bathing facilities. The men's bath hall, dressing rooms and pack room are on the north end of the building. The women's smaller facilities are on the south side of the building. The second floor has additional dressing rooms, a lounge, and massage rooms. Bath stalls are marble-walled with tile floors and solid porcelain tubs. The front desk in the lobby is marble. Stairs are marble and tile. Most of the interior hardware is brass. Walls vary from painted plaster to marble (men's hot room) to tile (bath halls). The double hung wood frame windows have twelve lights over one light. A concrete ramp edged with wrought iron railings provides a central entrance to the structure. A cooling tank and steel frame to support it were added to the rear of the building in 1920. The building was damaged by a flood in 1923, but the extent of repairs is not known. Some remodelling was completed on the interior in the 1930s, but again the extent of those changes is unknown. In 1957, the massage room was extended, wall radiators were installed, floors were re-tiled, and modern lighting fixtures were added. Many of the original furnishings were also replaced at that time. Other changes to the building include the installation of whirlpool equipment in 1962 and air conditioning in 1971. The

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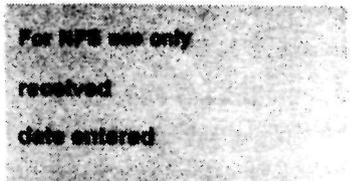
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Superior closed in 1983 and the furnishings were sold at auction. The building was constructed on the site of an earlier Superior bathhouse.

The Hale was constructed in 1892-93, replacing an earlier Hale bathhouse. The building is primarily a brick and concrete structure, reinforced with iron and steel. The building underwent extensive renovations in 1919 (design by George Mann and Eugene Stern of Little Rock), and again in the late 1930s (design by Thompson, Sanders, and Ginocchio of Little Rock). The latter renovation changed the facade from neo-Classical revival to Mission Style in 1939-40. The building is generally rectangular in plan, and is two and one half stories in height. The exact design of the 1892 bathhouse is unknown. By 1919, the neo-Classical building had a hierarchy of fenestration typical of that style: rectangular windows on the ground floor with arched windows on the second floor. The 1939 remodelling included changing the rectangular window openings of the sun porch at the front of the structure to arched window openings, like those on the second story. The hip roof was covered with red tile. The classical segmental arch over the main entrance became a simpler Spanish bell gable. The brick was covered with stucco, and wrought iron grilles were placed over the two windows flanking the entrance. The entire effect became very "California." Interior modifications in conjunction with those remoddings are unknown. The first floor contains the sun porch, lobby, office, and the men's dressing room, pack room, cool room, and bathing hall with skylight. The women's side contains similar facilities, but smaller in scale. The second floor, reached by stairs flanking either side of the lobby, has additional dressing spaces, cooling rooms, and massage rooms. The partial basement has employee dressing rooms and a display spring. An unusual engineering feature in the basement is the use of brick vaulting as the form into which concrete was poured for the floor above. The cooling system has changed periodically during the building's periods of operation. The basement underwent repairs following a flood in 1956. The building ceased operation as a bathhouse in 1978 and was closed for several years. In 1981 it was remodelled for use as a theatre and concessionaire operation (snack bar, gift shops, and arcade). A new emergency exit was installed at the south end of the lobby to meet fire code regulations. The concessionaire operation failed and the building closed nine months later.

Construction began on the new Maurice Bathhouse in 1911 and was completed by 1912. The building was designed by George Gleim,

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Jr., of Chicago. The building was remodelled in 1915, following a design by George Mann and Eugene John Stern of Little Rock. The building, generally square in plan, is three stories in height and contains 79 rooms and nearly 30,000 square feet (including basement). The building was designed in an eclectic combination of Renaissance Revival and Mediterranean styles commonly used by architects in California such as Julia Morgan. The brick and concrete load-bearing walls are finished with stucco on the exterior, and inset with decorative colored tiles. The front elevation of the building is symmetrical, with a five bay enclosed sun porch set back between the north and south end wings. Besides the symmetry, the hierarchy of fenestration found in Renaissance Revival buildings is also present: delicate arches of the porch window and door openings on the first floor, paired nine-light windows on the second story, and enormous rectangular openings on the third floor, further illuminated by the skylight above. The predominantly flat roof is finished with built-up roofing material while parapets and some other sections of roof visible from ground level are covered with green tile. The skylights are metal frames with wire glass. On the interior the concrete beams of the beam and slab floor construction are exposed, but have been finished with plaster similar to the interior walls. The first floor contains the sun porch/entrance, lobby, stairs and elevators, men's facilities to the south, and women's facilities to the north. The arches and fluted Ionic pilasters of the lobby re-emphasize the elegance presented by the front elevation. An addition to the lobby space is the orange neon "Maurice" sign on the wall behind the marble counter of the front desk. Neon signs were also found on the interior of the Superior and in other businesses in the immediate vicinity. Stained glass skylights and windows of mythical sea scenes in the men's and women's portions contribute to the sophistication of the building. The second floor contains dressing rooms for both sexes, a billiard room with a mural, and various staff rooms. The third floor houses the dark-panelled Roycroft Den, name after Elbert Hubbard's New York Press that promoted the Arts and Crafts movement in the United States. The den was also known as the "Dutch Den." The den was added during the 1915 remodelling, at the same time that the sun porch was constructed, the roofline changed, and the interior renovated. The den contains an inglenook fireplace with flanking benches. Carved mascarons detail the ends of the ceiling beams. The den replaced an earlier solarium. The gymnasium in the basement was also enlarged. A therapeutic pool was installed in the Maurice in 1931 to treat various forms of paralysis (spurred on by Franklin Delano Roosevelt's treatments at Warm Springs, Georgia). Other

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interior remodelling work was done in 1930-31, resulting in the gymnasium function being moved to the Roycroft Den. Two concrete ramps that flank the central stairs and provide access to the front of the building were probably added at the same time. Other changes through the years were relatively minor.

The Fordyce bathhouse was built in 1914-15, and designed by George Mann and Eugene John Stern of Little Rock, Arkansas. In style, the building is primarily a Renaissance Revival structure, with both Spanish and Italian elements. The building is a three-story structure of brick construction, with a decorative cream-colored brick facing with terra cotta detailing. The foundation and porch are constructed of Batesville limestone. On the upper two stories, the brickwork is patterned in a lozenge design. The first floor exterior of the front elevation to the west is finished with rusticated terra cotta (shaped to look like ashlar stone masonry). The remainder of the first floor is finished with glazed brick. A marquee of stained glass and copper with a parapet of Greek design motifs overhangs the open entrance porch. The north and south end walls have curvilinear parapets of Spanish extraction. These side walls have highly decorative terra cotta windows on the first floor. On the front elevation, the fenestration defines the seven bays of the structure and provides the architectural hierarchy typical of Renaissance Revival style buildings. The windows on the first floor are of simple rectangular design. Those on the second floor are paired six-light casements within an elaborate terra cotta molding that continues up around the arched window/door openings of the third floor. The arches of those openings are incorporated into the terra cotta frieze that elegantly finishes the top of the wall directly below the cornice. Visible portions of the roof are hipped, covered with decorative tile. Hidden portions of the roof are flat and finished with built-up roofing material, with the exception of the large skylights constructed of metal frames and wire glass. The first floor contains the lobby, complete with terra cotta fountains, stained glass clerestory windows, and ceramic tile flooring. In the vicinity of the lobby desk are a check room, attendant dispatch room, and elevators. The north and central portions of the building house the men's facilities: cooling room, pack room, steam room, hydrotherapy room, and bath hall. The women's facilities, considerably smaller in size, are at the south end of the building. Although the men's and women's bath halls both have stained glass windows in aquatic motifs, the most impressive stained glass is the massive skylight in the men's area, with the DeSoto fountain centered on the floor directly below it. The second floor contains cooling rooms,

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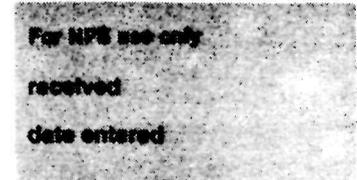
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dressing rooms, and courtyards. The third floor houses a massive ceramic-tiled therapeutic tub, areas for men's and women's parlors, and a wood panelled gymnasium to the rear. The most impressive space on the third floor is the assembly room (now museum) where the segmentally arched vaults of the ceiling are filled in with arched, stained glass skylights. Arched wood frame doors surrounded by fanlights and sidelights open out to the small balconies of the front elevation. The basement houses various mechanical equipment, a bowling alley (since removed), and the Fordyce spring--a glazed tile room with an arched ceiling and a plate glass window covering over the natural hot spring. The interior of the building was remodelled between 1930 and 1940 to accommodate the installation of the Hubbard therapeutic tub. Between 1973 and 1984 the interior was extensively replastered, a new roof and flashing were installed, and much of the stained glass was restored.

The Quapaw was completed in 1922 and is a Spanish Colonial Revival style building of masonry and reinforced concrete finished with stucco. The most impressive exterior feature is the large central dome covered with brilliantly colored tiles and capped with a small copper cupola. The dome's mosaic is chevron-patterned with a band of rectangular and diamond patterns encircling its base. The dome rests on an octagonal base. Most of the building is a one-story structure, with the narrow second story running the length of the facade and topped with the dome. The first floor is U-shaped in plan, and the second floor is rectangular. On the front elevation a series of arched windows is interrupted by a central pavilion that forms the entrance. The arched entrance doorway is flanked by two smaller arches. Directly above the entrance is a cartouche with a carved Indian head set into the decorative double-curved parapet. The Indian motif, found in several other places in the bathhouse, was used to reinforce the promotional "Legend of the Quapaw Baths" which claimed that the Indians had discovered the magical healing powers of the cave and spring now housed in the building's basement. The double-curved parapets at the north and south ends of the building are capped with scalloped shells that frame spiny sculpin fish. The shell and the fish both emphasize the aquatic aspect of the building. The scalloped shell is a common architectural element found in Spanish Colonial and Revival buildings. Originally the symbol was used to represent Santiago de Campostela, patron saint of Spain, but it evolved into a mere decorative element in secular revival buildings such as this. The sculpins, originally painted gold, are now painted white. Further emphasizing the entrance are two massive finials that

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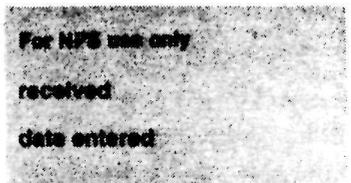
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Item number 7

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project out of the roofline of the second story, visually framing the dome behind them. The sloped roofs of the first and second floor, visible from the front elevation, are covered with red clay tiles. Portions of the roof that are not visible from the ground are flat and finished with built-up roofing material. The interior of the building contains more than 20,000 square feet. The first floor has bathing facilities for men and women in addition to the lobby and sun porch, and the second floor has dressing rooms and a common writing room. The Quapaw was the moderately priced bathhouse with none of the extras such as beauty parlors. Baths, vapors, showers, and cooling rooms were provided. The partial basement contains laundry and mechanical equipment and a tufa chamber housing the Quapaw spring. Ramps were added to the front entrance in 1923. In 1928 the portico across the front of the building was winterized with glass enclosures in the window openings. Acoustical tile ceilings were added in the men's first cooling room and the women's pack room. Some of the outside walls were insulated the following year. New partitions were installed in 1944 to allow more space for massage facilities, and the laundry was put in the basement in the late 1940s. The display spring in the basement was covered with plate glass in the mid-1950s. In 1968, the building's emphasis changed from individual bathing facilities to hydrotherapy and physical therapy for about two years. The exterior was sandblasted, repaired, and painted in 1976. The building's use as a bathhouse ended in 1984 when the last contract ended.

The Ozark Bathhouse was completed in 1922 and designed by George Mann and Eugene John Stern of Little Rock. The Spanish Colonial Revival building is constructed of brick and concrete masonry finished with stucco. The building is trapezoidal in plan, although the front elevation is symmetrical. The two-story building contains 37 rooms and approximately 14,000 square feet. The impressive front elevation has twin towers with three-tier set-backs from the main entrance which they flank. The main entrance to the building is through an enclosed sun porch, a later addition set between two pavilions that form the visual bases of the towers above them. The windows of the pavilions have decorative cartouches above them, as well as a series of rectangular set-backs that evoke a vaguely Art Deco feeling. Additional wings of the building continue to the north and south of the towers. The sloped roofs over the porch and part of the second story and the hipped roofs of the towers are covered with red clay tile. The tower roofs are topped with finials. The remainder of the roof is flat and finished with built-up roofing material, with the exception of the metal-framed glass skylight

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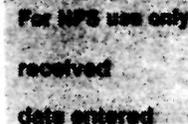
Item number 7

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over the porch. On the interior, the central lobby has a marble counter with hallways to the men's and women's facilities on either side. Mirrors cover the walls in the lobby. The floor of the sun porch is covered with quarry tile, and most of the remaining floors in the building are finished with acrylic tile. Ceilings are concrete and painted plaster. Interior walls are brick and hollow tile finished with plaster. In 1928 concrete cooling tanks (finished with stucco on the exterior) were added to the rear of the building. Massage rooms were expanded in 1941. Cooling towers were removed in 1953. The interior of the second story was overhauled in 1956. The building closed for use as a bathhouse in 1977. Skylights were rehabilitated in 1983.

The Buckstaff Bathhouse was completed in 1912 and is a simply designed, elegant Neo-Classical Revival building. Exterior walls are cream-colored brick, with white stucco finishes at the base, spandrels, friezes, cornices, and parapet. Engaged columns divide the entrance into seven bays, flanked by pavilions at the north and south ends. Friezes above the two-story doric columns have medallions (paterae) that frame the brass lettered words "BUCKSTAFF BATHS" centered above the entrance. Brass handrails border the ramp that leads up to the brass-covered and glazed wood frame entrance doors. First floor windows are arched; second story windows are rectangular. Those on the third floor are small rectangular windows, with classical urns between them above the cornice that finishes the columns. The first floor of the building contains the lobby and men's facilities. Women's facilities are on the second floor. The third floor is a common space containing reading and writing rooms and access to the roof-top sun porches at the north and south ends of the building. Access to the partial basement is from the exterior on both the north and south sides of the building. The basement houses mechanical equipment. The Buckstaff is the only bathhouse on the Row that remains in use as a bathhouse.

The Lamar Bathhouse was completed in 1923 in a transitional style often used in clean-lined commercial buildings of the time that were still not totally devoid of elements left over from various classical revivals: symmetry, cornices, and vague pediments articulating the front entrance. The building is a two-story reinforced concrete structure finished with stucco on the exterior. A one-story enclosed sun porch spans nearly the entire length of the front elevation. The two-story portion is rectangular in plan. The sun porch leads into the lobby, whose north, south, and east walls are covered with murals of architectural and country scenes. Facilities including cool

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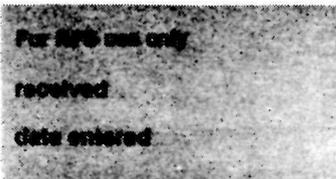
Page 8

rooms, pack rooms and bath halls are on this floor, with the men's at the north and the women's at the south. Centered in the building is the stair core that receives natural light from a skylight above. The second floor contains massage rooms, a writing room, dressing rooms, and a gymnasium. The flat roof is finished with built-up roofing material, with the exception of the metal-framed wire glass skylight. Brick and clay tiles cap the parapet edges. The partial basement houses attendant rooms and mechanical equipment. The building's bathhouse operations ended in November 1985.

Finishing the southern corner is the National Park Service Visitor Center/Administration building. Constructed in 1936, this Spanish Colonial Revival building was designed by architects of the Eastern Division, Branch of Plans and Design, of the National Park Service. The well-detailed building has a simplified Spanish Baroque doorway framed by pilasters topped with frieze, cornice, and finials flanking a second story window. The window has rusticated moldings at its sides and is in turn capped with a broken arched pediment. Windows on the first floor are screened by wrought iron grilles. Openings on the second story are five-light french doors that open on to wrought iron balconies. The hip roof is covered with clay tile. The air-conditioning system was replaced in 1960. The first floor was remodelled in 1966 to accommodate a lobby and an audio-visual room. Steps up to the front door were enlarged in 1965, and the hand railing may have been put in at that time. The building is in excellent condition and remains in use as the primary visitor center and administrative core of the park.

Other outdoor features are within the historic district boundaries. The Grand Promenade runs in a north-south direction on the hillside behind the bathhouses, between Reserve Avenue and Fountain Street. Construction on the Promenade began in the 1930s. By the beginning of World War II the Promenade was a graded pathway covered with gravel. After many false starts (planning and funding problems), the promenade was finally completed in the early 1960s. The paving brick was replaced in 1984.

Fountains for public use have been located in the vicinity practically since the area was developed. Several remain today. The fountain directly in front of the stairway into the administration building is of cast concrete and was built in 1936. A new jug fountain on sidewalk in front of administration building was installed in 1966. The Noble fountain at the

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Reserve Avenue end of the Promenade moved to this location in 1957. The Maurice Spring fountain and retaining wall just north of the Maurice Bathhouse was completed in 1903.

The original main entrance to the Reservation was between the Maurice and Fordyce Bathhouses directly below the Stevens Balustrade, at about the center of Bathhouse Row. The two bronze federal eagles on their stone pillars still stand guard over the old entrance, forming a gateway to the concrete path that leads between the two bathhouses up to the baroque double staircase of the balustrade. Below the eagles are the names of Secretaries of the Interior Hoke Smith (1893-96) and John Noble (1889-93) and "U.S. Hot Springs Reservation." The balustrade itself is of limestone ashlar masonry and concrete construction. The central bay houses a vaulted hemicycle niche containing a drinking fountain. The upper portion of the balustrade leads to the Promenade. A bandstand was located along the top of the balustrade on the Promenade, but it was removed because of its deteriorated condition in 1958. By the early 1970s, curbs and paving at the old main entrance constructed in the 1890s had been changed. Holly trees were planted to border the entryway. The areas around the bases of the stone pillars, originally paved, were grass-covered by that time. Several other entrances were located at various points along the linear development of Bathhouse Row during the 1890s, but they have disappeared over the years as a result of newer construction. None were as elaborate as the Main Entrance which still gives a sense of "high style" to Bathhouse Row. Army engineer Stevens was also responsible for establishing the Magnolia Promenade in front of the bathhouses. The Promenade had double rows of magnolias during the 1890s, but now a single row separates the sidewalk and the street. The varied architectural styles of the Bathhouses are pulled together by the linear greenbelts of the Magnolia Promenade and the Grand Promenade, and by the plantings of smaller hedges and bushes that soften the edges of the spaces between the buildings.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
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<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1892 - Present

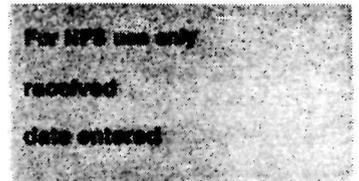
BUILDER/ARCHITECT Various

## STATEMENT OF SIGNIFICANCE

Bathhouse Row is the largest collection of twentieth century bathhouses remaining in the United States, and it represents the high point of that industry when it reached its peak from the 1920s through the 1940s. Bathhouse Row is also one of the few collections of historic bathhouse remaining in the United States. As an entity, Bathhouse Row represents an area unique to the National Park System -- an area where the natural resources historically have been harnessed and used rather than preserved in their natural state. On a regional level of significance, the bathhouses also form the architectural core of downtown Hot Springs, Arkansas. The bathhouses represent a fine collection of varied eclectic architectural styles popular during the 'teens and twenties.

Archeological evidence has proven that the hot springs which later supplied the water for Bathhouse Row were used prehistorically for thousands of years. In local Indian mythology, the valley of the hot springs was considered neutral ground, a healing place, and the sacred territory of the Great Spirit. Close to the springs is a novaculite quarry that was used prehistorically as a source for material for tools, weapons, and household goods. Hernando de Soto may have visited the hot springs in 1541 in his quest for gold, silver, and jewels. By 1807 the first permanent white settler was living in the area, and shortly thereafter a number of log cabins had been built in the vicinity. By the mid-nineteenth century the bathing industry in the United States, following elegant European precedents, was establishing more complex bathing rituals. The architecture began to reflect changes toward more formal stylistic tastes. Although the area had been set aside as the first federal reservation in 1832, government acquisition of the lands did not take place until 1879. By that time private development had established its own north/south linear building pattern along the creek and seeping hot springs.

In 1884 the creek which ran in front of the bathhouses of that time was covered over with a stone arch which eliminated the separate bridges to each bathhouse. The arch also improved sanitation in the area. The space above the arch was filled with

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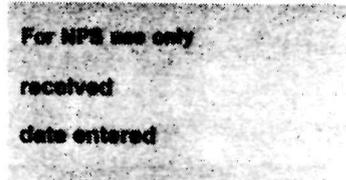
dirt and planted, so that each bathhouse now had its own garden space. From 1892 until 1900 the Department of the Interior undertook a massive beautification project to improve the character of the "National Health Resort." The main landscape thrust of the program was to provide formal gardens in front of the bathhouses, and more "natural," tastefully landscaped areas behind. The range of landscaping thus would provide areas for restful walks with enough connection with nature and the outdoors to ensure a healthy atmosphere for recuperation. Frederick Law Olmsted's landscape architectural firm was hired to produce plans for the area, but those plans were rejected or left unfinished for a variety of reasons. The project development was then given to Lieutenant Robert Stevens, an Army engineer. Stevens designed the entrances to the reservation, including the historic main entrance. He also conceived of the Magnolia Promenade in front of the bathhouses, the meandering upper terrace behind the bathhouses, and a series of pathways, carriage roads, and vest-pocket parks. By 1900 the Hot Springs Reservation landscape had both the informal Victorian landscape design and the more formal post-1880s design.

By that time a series of bathhouses had been constructed, and through the early decades of the 20th century the parade of buildings continued. At first wooden bathhouses were constructed and then replaced after fires or deterioration made them unsafe. Architects began choosing materials less prone to deterioration and fire. The changes to all of the bathhouses over time reflected changes in the bathing industry, changes in technology, and changes in social mores. By the turn of the century Hot Springs became an attraction for fashionable people all over the world to visit and partake of the baths, while maintaining its reputation as a healing place for the sickly.

A few other key points in the history of Bathhouse Row affected the natural and architectural landscape, resulting in what remains today. In 1916 Stephen Mather, director of the National Park Service, brought landscape architect Jens Jensen down from Chicago to enhance Bathhouse Row. Under his direction lights were placed along the street promenade and various flower gardens were cultivated in front of the bathhouses. George Mann and Eugene John Stern of Little Rock were hired in 1917 to do a comprehensive plan of Bathhouse Row to guide its future development. In their view a Spanish/Mediterranean Revival architectural theme was appropriate for the "Great American Spa." The intervention of World War I stopped their grand plans,

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although their design of several bathhouses and review of other bathhouse plans had a strong influence on the architectural character of Bathhouse Row. In the 1930s the design of a new hot water system for the bathhouses resulted in changes to curbs, plantings, and gutters along the Magnolia Promenade. The more formally aligned Grand Promenade at the rear of the bathhouses (begun in the 1930s and completed in the 1960s) replaced the meandering Victorian path and changed the architectural character of area.

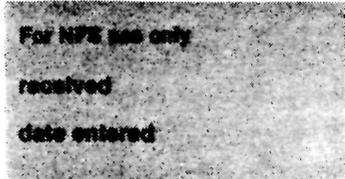
The Hale was probably the first of the Hot Springs nineteenth century bathhouses to offer modern conveniences to its bathers, and thus became more cosmopolitan in nature. The first Hale Bathhouse, built in the 1840s, was the first bathhouse to provide more than just a bath as a service. The present Hale Bathhouse, the third building on that site with that name, continued that tradition. The building retains a considerable amount of its nineteenth century character, and probably has extensive historical archeological potential around its foundation.

The Quapaw Bathhouse was built on the sites of two earlier bathhouses which resulted in its large land assignment on Bathhouse Row. The moderately priced bathhouse services were designed to serve the masses. The building also was designed with accessibility for chairbound persons in mind. The natural hot spring in the building's basement was publicized in promotional brochures making the cave and hot spring a popular attraction. The Ozark Bathhouse catered to a middle class clientele and, like the Quapaw, had bathing facilities on its first floor making them accessible to the elderly and handicapped.

The Maurice and Fordyce Bathhouses were strategically located at the north and south sides of the historic entrance to the Reservation. Both of these buildings provided bathing experiences for the wealthy. The elegant interiors and quality service attracted an upper class clientele. The placement of the two most architecturally significant structures at the main entrance set the refined architectural character of Bathhouse Row. Both were luxurious in design and appointments and were equipped with the most sophisticated bathing facilities. The Maurice and Fordyce also offered additional attractions. The Fordyce catered to more than the client's physical needs by providing diversions such as a museum displaying prehistoric artifacts, roof gardens, a bowling alley, and a gymnasium. The Maurice had its Roycroft Den or Dutch Den that served as a

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gathering place for well-to-do clients.

All of the buildings on Bathhouse Row have certain architectural elements in common that contribute to the district's unity. All of the buildings are set back the same distance from the sidewalk, and have garden areas and green spaces in front. They are all of similar height, scale, and proportions. The sidewalk and remaining Magnolia Promenade to the west and Grand Promenade to the east tie the buildings together. What makes that unity successful rather than boring in an architectural sense is the diversity that exists within it. The eclectic combination of styles and materials provides texture and visual interest to the group. The free use of Greek, Roman, Spanish, and Italian architectural idioms emphasize the high style sought after by the planners and create a strong sense of place.

What remains on Bathhouse Row are the architectural remnants of a bygone era when bathing was considered an elegant pastime for the rich and famous and a path to well-being for those with various ailments. Today only the Buckstaff provides baths and related services. Throughout the country, nineteenth century bathing rituals have been replaced by late twentieth century health spas that emphasize physical fitness and diet, and that sometimes provide bathing as part of the regimen. The bath is no longer the central feature of rejuvenation provided by spas in the United States. Advances in medicine and the high costs of medical care have diminished the importance of bathing in physical therapy. The need for bathhouses on the scale of Bathhouse Row no longer exists. The 150 year tradition of providing bathing services has evolved to near extinction and hopefully the future will hold the key for continued operation of the buildings in related industries.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Attached

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 6.14

UTM REFERENCES

A	1,5	49,50,8,0	B	81,89,2,5	B			
	ZONE	EASTING		NORTHING		ZONE	EASTING	NORTHING
C			D		D			

### VERBAL BOUNDARY DESCRIPTION

The boundary is shown as the dotted line marked "HISTORIC DISTRICT BOUNDARY" on the enclosed Historic American Building Survey Map.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service -- Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

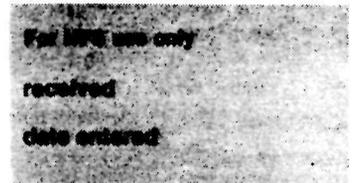
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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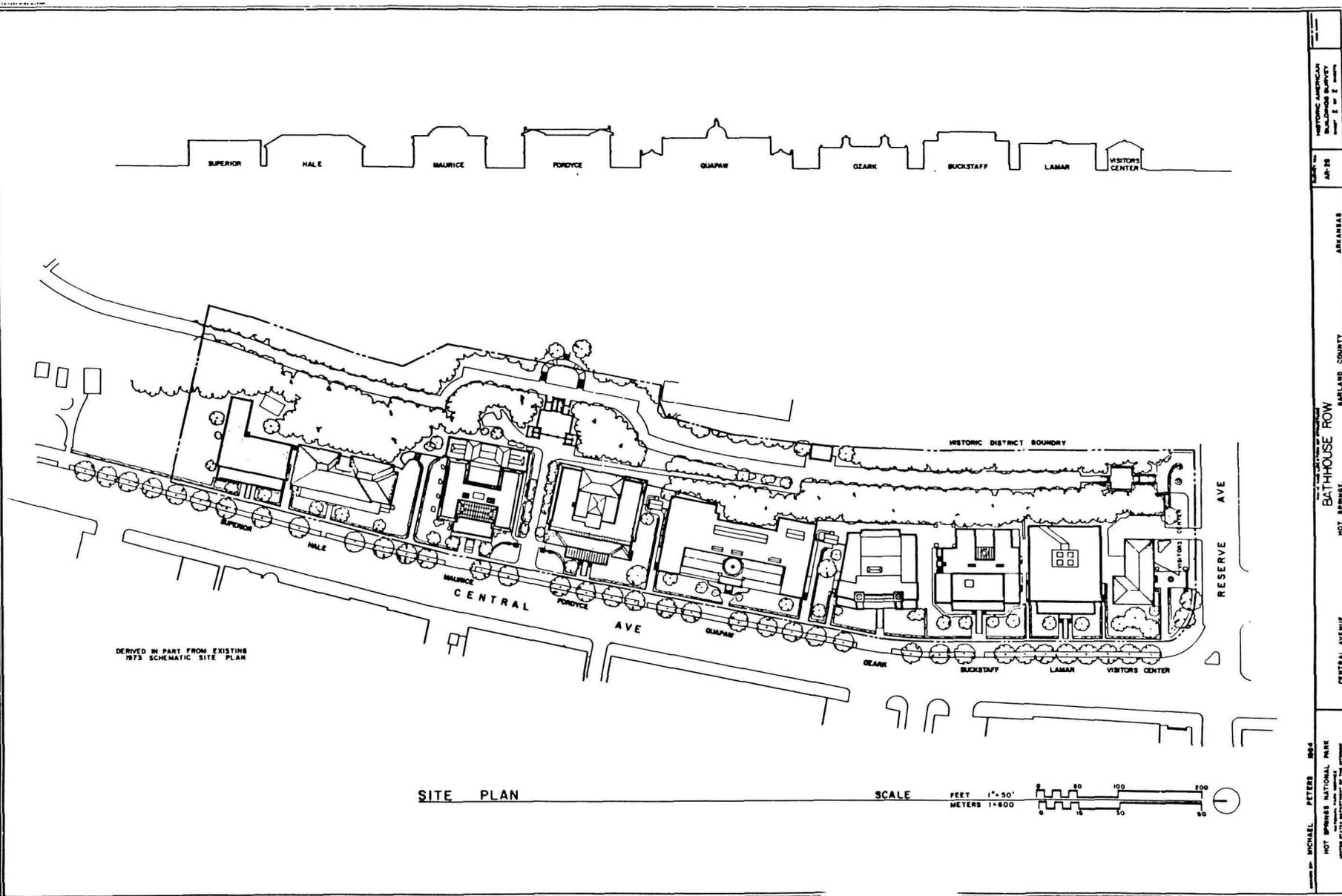
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Pitts & Associated Engineers, P.A., and Witsell and Evans, Architects-Planners. Interim Report Phase Two Testing On Site, Investigative Study of five Bathhouses, Hot Springs National Park, Arkansas. Santa Fe: National Park Service, 1984.

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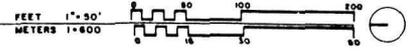




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1973 SCHEMATIC SITE PLAN

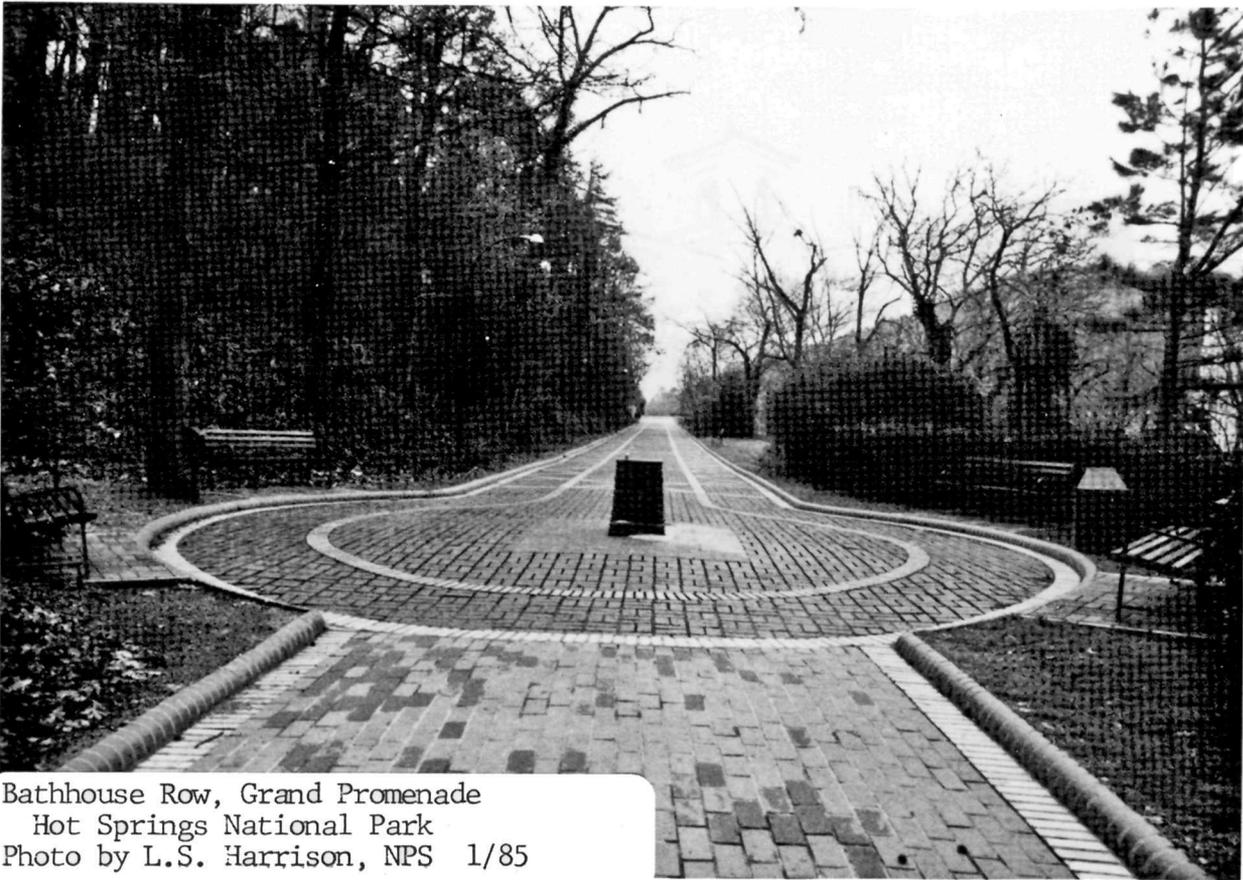
SITE PLAN

SCALE



MICHAEL PETERS 2004  
 HOT SPRINGS NATIONAL PARK  
 ARCHITECTURAL SITE PLAN  
 PREPARED BY THE ARCHITECTURAL FIRM OF MICHAEL PETERS

BATHHOUSE ROW  
 HOT SPRINGS  
 GARLAND COUNTY  
 ARKANSAS



Bathhouse Row, Grand Promenade  
Hot Springs National Park  
Photo by L.S. Harrison, NPS 1/85



Bathhouse Row, The Fordyce  
Hot Springs National Park  
Photo by L.S. Harrison, NPS 1/85



Bathhouse Row, The Ozark  
Hot Springs National Park  
Photo by L.S. Harrison, NPS 1/85



Bathhouse Row, The Maurice  
Hot Springs National Park  
Photo by L.S. Harrison, NPS 1/85



Bathhouse Row, Quapaw Baths  
Hot Springs National Park  
Photo by L.S. Harrison, NPS 1/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Old Faithful Inn

AND/OR COMMON Old Faithful Inn

**2 LOCATION**

STREET & NUMBER  
Old Faithful

\_\_\_ NOT FOR PUBLICATION  
CONGRESSIONAL DISTRICT

CITY, TOWN  
Yellowstone National Park

\_\_\_ VICINITY OF

STATE Wyoming CODE 56 COUNTY Teton CODE 029

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
___ DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	___ AGRICULTURE ___ MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	___ PRIVATE	___ UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL ___ PARK
___ STRUCTURE	___ BOTH	___ WORK IN PROGRESS	___ EDUCATIONAL ___ PRIVATE RESIDENCE
___ SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	___ ENTERTAINMENT ___ RELIGIOUS
___ OBJECT	___ IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	___ GOVERNMENT ___ SCIENTIFIC
	___ BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	___ INDUSTRIAL ___ TRANSPORTATION
		___ NO	___ MILITARY ___ OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: *(if applicable)*  
National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street -- P. O. Box 25289

CITY, TOWN Denver STATE Colorado

\_\_\_ VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER  
655 Parfet Street -- P. O. Box 25287

CITY, TOWN Denver STATE Colorado

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures  
2) National Register of Historic Places

DATE 1) 1978  
2) 1973  FEDERAL \_\_\_ STATE \_\_\_ COUNTY \_\_\_ LOCAL

DEPOSITORY FOR  
SURVEY RECORDS National Park Service

CITY, TOWN Washington STATE D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
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<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

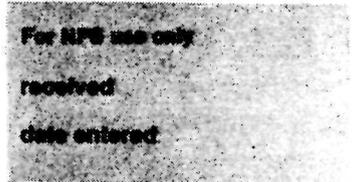
Old Faithful Inn is a massive building within a short viewing distance of Old Faithful Geyser, the most famous geyser in the United States. The building is an exposed log and wood-frame structure of rustic design and gigantic proportions: nearly 700 feet in length and a central core seven stories high. The building was constructed in three major phases: the 1903 original section (known as the Old House) with the imposing gable roof, dining room and kitchen wings to the south, and small guest-room wings to the east and west; the 1913-14 east wing; and the 1927 west wing. The building faces north, oriented toward the old "circuit road" rather than toward the geyser. The building was designed by architect Robert Reamer.

The foundation of the 1903 portion is stone, or concrete with a stone veneer. The first floor structure consists of load-bearing log walls, and log framing. Upper stories are of milled lumber and log framing, and are sheathed with yard-long shingles on the exterior. The two bottom shingle courses have lower edges sawn in a diamond pattern. The central portion of the building, with its massive gable roof is the dominant architectural feature on the exterior. The roof comprises six of the seven stories. A widow's walk with five flagstaffs at its edges surrounds the top of the roof. At one time the widow's walk did have spotlights to light nighttime viewing of Old Faithful, but these were removed in 1948. The main gable roof is pierced by three stories of dormers and multi-light casement windows on the gable ends that provide natural light to the lobby and guest rooms. Two dormers have false windows which are presumably for exterior decoration only. Projecting out from the eaves of the main gable are outlookers supported by gnarled log brackets (outriggers).

The original porte-cochere was recessed under the large gable roof of this central portion, along with a second-story porch directly above it. When the porte-cochere was extended out in front of the building in 1927, a portion on the ground floor was enclosed and became part of the lobby. The second-story porch was also extended out to provide for better viewing of Old Faithful geyser; this extension was not roofed. Piers supporting the porte-cochere and porch are surrounded by battered log cribbing, adding distinction to the structure. The two original wings are three and a half stories in height and flank the central portion to the east and west. The second story overhangs the first story by two feet. These small wings have multiple gable roofs pierced by dormers of varying sizes. With the exception of the large plate glass windows on the north side of the lobby, windows in the Old House are usually single and paired casements with various multi-light patterns of diamonds,

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circles, and rectangles.

Access into the front (north) of the building is through a door constructed of large planks with wrought iron hinges and a lock forged on-site by a blacksmith. Undoubtedly the most impressive space in the interior is the seven-story lobby that climbs ninety-two feet from the floor. The lobby is surrounded by two levels of balconies built on log framing. The lower balcony encircles all four walls of the lobby and provides access to the porches over the porte-cochere on the north side and overlooks the dining room on the south side; the upper balcony is L-shaped in plan and runs along the north and west walls. Supporting the main gable roof are a series of trusses, oriented east-west, that are in turn supported by the log framing below. Climbing up from the second balcony is a staircase leading up to the "Crow's Nest"--a separate small landing near the roof where musicians played for the enjoyment of guests far below during the early days of the Inn. The gnarled log brackets attached to the log columns of the framing serve no structural purpose, and were put there solely for decoration. Similar rustic log work is used for balcony railings, balustrades along staircases, and brackets under the eaves. Stair treads are half-logs. The structural logs of the interior spaces originally had bark on them but now are peeled. The ceilings in the lobby are half-logs laid to look like a purlin roof.

A stone fireplace, sixteen feet square at its base, dominates the southeast corner of the lobby. The upper portion of the fireplace on the north side holds a massive wrought-iron and brass clock, designed by Reamer. The chimney, exposed on the interior, is of stone masonry. The original stack on the exterior was of brick construction, sheathed with log cribbing similar to that of the piers for the porte-cochere.

The original dining room to the south of the lobby has a roof structure of exposed log scissors trusses. Ceiling and walls are exposed half-logs and logs, respectively. A large stone fireplace is centered on the south wall, constructed of the same rubble masonry as the lobby fireplace.

Hallways at the east and west of the lobby lead to guest rooms in the wings of the Old House. Guest rooms in both of these wings retain considerable original character. Those on the first floor have rustic log walls. Interior finishes for guest rooms on the upper stories are rough-sawn paneling on walls and ceiling. Some of these rooms retain original plumbing fixtures: clawfoot bathtubs, wood water closets, and marble sink tops.

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Throughout the Old House are original furnishings adding to the integrity of the building and its spaces. The lobby contains Mission furniture: loose-cushioned settees, rockers, arm chairs, wing-back chairs, octagonal base tables with leather tops and brass studded trim, writing desks and chairs. The dining room still has the original rustic hickory chairs from the Old Hickory Furniture Company. Leather-topped tables with brass studs are in the Bear Pit. Some of the bedrooms have the original iron bedsteads, dressers, and wash stands. Also contributing to the interior integrity of the Old House are the original electric lighting fixtures: copper and iron chandeliers in the lobby and dining room; and wood candelabra of rustic design serving as the capitals of the log columns supporting the balconies.

The building has undergone many changes in its eighty-two-year history. The east wing of the Inn, containing 100 additional guest rooms, was constructed in 1913-14. The east wing is connected to the original section by a two-story passageway. The upper story of the passageway is open, and edged with rustic railings and fretwork. The lower story is enclosed. The east wing proper is of frame construction and is three stories in height. Exterior walls are covered with cedar shingles. Corners of this wing are articulated by log cribbing and three-story log outriggers resting on a rubble-veneered concrete foundation. Other sections of the foundation are concrete sheathed with logs. The roof is flat, with shed extensions running the lengths of the long sides. Windows are double hung, with ten lights above and one below. The east wing has undergone few changes other than cosmetic ones since construction, but has no outstanding interior features. A steel frame fire escape and concrete handicapped access ramp were added on the exterior of the eastern end of this wing during the early 1980s.

A guest room in the northwest corner of the lobby was remodelled into an art gallery in 1915. An addition was constructed on the dining room in 1922. A concrete platform to serve as a loading dock for the kitchen at the rear of the building was constructed in 1923. That same year the red-painted cedar shingles of the roof were replaced, but only portions of the new roof were painted red. Changes to the lobby in 1923 included moving the registration desk from the southwest to the northeast corner, and creating a bellhop's desk by removing two guest rooms opposite the new registration desk. Some structural work was done to replace the support provided by the load-bearing walls of the guest rooms that were removed. Existing fire escapes were updated in 1925. A concrete floor was poured around the base of

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the fireplace in the lobby in 1926.

The west wing was constructed in 1927. It added 150 guest rooms and 95 bathrooms to the Inn. The west wing is Y-shaped in plan. Exterior siding is cedar shingles. A two-story lobby space connects this wing with the 1903 section. The wing is four stories in height, and is of wood frame construction with a concrete foundation. The roof is flat, with a mansard edge around the fourth floor (not a true mansard roof). The mansard edge is consistently broken by the shed-roofed dormers of the fourth floor windows. A four-story bay with log exterior corners houses the staircase at the western end of the wing. Windows are six-over-six and eight-over-one double hung. The interiors have undergone periodic updating, particularly from 1975-77 when one hundred rooms were rehabilitated. The west wing contains no outstandingly significant interior features.

During 1927 the lobby was expanded. The north wall was removed and extended forward to the porte-cochere. Timber columns were put in the place of the old wall to support the balconies above. The original door and windows were used in the new front wall. At the same time the porte-cochere was extended to the north, as detailed earlier. The east and west walls of the lobby were extended several feet to the north. Five guest rooms on the northwest corner of the original structure were removed to make room for gift shops. That same year a third multi-sided addition was constructed on the dining room.

In 1932, the entire roof of the Old House was painted red. The Bear Pit cocktail lounge was constructed to the west of the lobby between the western wing of the Old House and the kitchen addition at the rear (southwest) of the building. Logs in the lobby were peeled and treated in 1940, and bark was removed at that time. The dining room floor was replaced at the same time. In approximately 1943, some diagonal timbers were added to the truss system to better support the lobby roof during heavy snows. During 1947-48, the roof of the original section, except for the dining room, was reshingled. A Grinnell sprinkler system was added then, and fire doors were installed in the east and west wings. The dining room was re-roofed in 1953.

The building withstood an earthquake in 1959, but the the dining room fireplace collapsed and caused considerable roof damage which was repaired. The earthquake also caused damage to the lobby chimney stack, causing bricks to block two of the four flues. The steel stack braced by guy wires replaced the old chimney above the roof line at that time.

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In 1962, the Bear Pit bar was converted to a coffee shop, and the eastern portion of the dining area became the new Bear Pit. The present Indian art shop was placed in the northwest corner of the lobby in 1964. Original plumbing pipes were replaced with copper pipes during 1960-1965. In 1968 windows on the upper portion of the south wall of the original dining room were filled in. Following a cleaning with compressed air in 1971, the lobby woodwork including the logs on the underside of the roof was coated with a clear satin varnish. A concrete ramp for wheelchair access was added on the west side of the porte-cochere. The main gable roof, its dormers, and some sections of exterior walls were reshingled in the early 1980s. Some wood structural repairs were made under the same contract. Fire escapes were constructed on the east and west wings in 1980. The interior spaces of the kitchen were completely rebuilt and remodelled in 1981-82. In 1983 a series of changes included the addition of smoke enclosures and public restrooms in the old west wing, new restrooms in the old house and wings, piping and tunnel improvements, and new wiring and fixtures at the front desk. Plans are underway now to restore the integrity of the lobby space.

The building is closed during the winter, but remains open the rest of the year. Thousands of visitors each year partake of the spatial experiences of walking under the porte-cochere, into the rustic lobby, up on the balconies, and out on the porch to watch Old Faithful erupt. Most do not stay at the Inn; but they are drawn to the building because of the sense of place it creates. They come to Old Faithful Inn to experience the visual and tactile luxury of what one architect and hundreds of skilled craftsmen did with wood and stone.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1905-4; 1913-14; 1927 to Present BUILDER/ARCHITECT Robert Reamer, Architect

STATEMENT OF SIGNIFICANCE

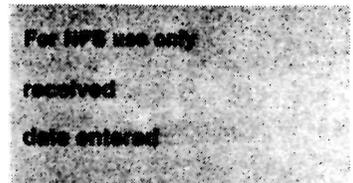
Old Faithful Inn is one of the few remaining log hotels in the United States. The Inn is a masterpiece of rustic architecture in its stylized design and fine craftsmanship. Its influence on American architecture, particularly park architecture, was immeasurable in its uses of natural materials to create a feeling of high-style rusticity. In a broad sense the design of the Inn parallels architectural ideas being used in hotel construction today with its enormous multi-story lobby surrounded by levels of galleries.

Old Faithful Inn undoubtedly is the queen of rustic hotels in the national parks. Its use of natural materials, allusions to pioneer building techniques, and strong ties with its site through the use of onsite materials are three key principles of rustic design with which National Park Service architects worked through World War II. The log walls, gnarled log brackets and balustrades, and natural finishes on the warm wood on the interior no doubt relate back to the work of William West Durant in his Adirondack buildings of the 1870s. The sheer scale of the building and the extreme exaggeration of many of its architectural features leave the building with a western frontier sense of size, space, and grandeur. Certain anglo-colonial features such as the second-story overhang and the diamond-mullioned windows cannot be overlooked, but they are subdued by the overall rustic character of the building.

The Northern Pacific Railroad and its former subsidiary the Yellowstone Park Association financed the construction of Old Faithful Inn at a cost of approximately \$140,000, with an additional \$25,000 for furnishings. The Department of the Interior gave permission for building materials such as stone, timber, and clay for bricks to be gathered within the park boundaries. The Association chose Robert Reamer as architect for the building. Reamer was originally from Ohio, and had worked for the New York, New Haven, and Hartford Railroad before coming west with the Northern Pacific to design their Gardiner, Montana depot. He was 29 when the Association hired him to design the Inn, and he was said to have "sketched the plans while coming shakily out of a monumental submersion in malt, and some authorities claim to be able to read that fact in its unique

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contours."[1]

The Yellowstone Park Association, after suffering the loss by fire of the Upper Geyser Basin Hotel, was under pressure by the federal government to provide good tourist accommodations in that area. What the Yellowstone Park Association needed was lodging to house the great numbers of visitors coming to the area by train. They wanted a building constructed just at the legislated 1/8-mile distance from Old Faithful geyser, built out of as many available materials as they could use from the area to defray costs, but with an identifiable character.

What they ended up with is a unique structure that in some ways became a destination in itself, and a building that enhanced the visitor's western frontier/park experience. The building retains today that strong sense of place. More than any other building in any national park, Old Faithful Inn not only met but far exceeded the concessioner's ideas for development.

Key to the understanding of this building is architect Robert Reamer's extravagant use of space and materials. The architect's vision was enormous. The seven-story lobby built out of log and frame is unique in American architecture. Its incredibly large space can be experienced on many different levels and from many different vantage points. The visitor can stand in the middle of the lobby and look up at the exposed structure, or climb up a gnarled log staircase to one of the balconies and look up, down, or across. Prior to the 1959 earthquake visitors could even climb up the highest staircases to the roof. The lobby is a fantasy land of gnarled wood and unusual inviting places to experience at a variety of levels. The sheer enormity is counteracted by the warmth and tactile qualities of the materials: the rough shingles, the gnarled wood, the multi-light windows. The original guest rooms have a coziness about them with their log or wood panelled walls. The window seats and diamond patterned multi-light windows add to that warm feeling. As one visitor in 1905 commented: "And then we came to the Inn, the most unique and perfect place; it is the craftsman's dream realized. My room alone is a paradise of restfulness though in a rough and rustic fashion."[2]

Reamer did not repeat his heavy-handed, baroque use of materials in the 1913 and 1914 wings. The original building's emphasis on battered foundations and axe-cut log work was not repeated with the same success as in the original structure. The additions were not nearly the architectural quality of the original structure, but at least they were designed with relative

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compatibility. The rustic sense remained overwhelming.

The success of Old Faithful Inn's sense of place and image undoubtedly had an impact on development funded by railroads and concessioners in other national parks. Initial construction costs often ended up being small in comparison to the image that they bought. Image meant tourism, and tourism meant business. The Santa Fe Railway recognized this two years later at Grand Canyon when they began constructing El Tovar. Other railroads followed suit. Large hotel chains today are still emphasizing distinction in exterior design and multi-story lobby spaces as much as Reamer did in Old Faithful Inn. The Hyatt Regency in San Francisco, the Clarion in St. Louis, the Bonaventure in Los Angeles, and numerous others throughout the nation all have unusual exterior design that separates them from the glass and steel boxes around them. Also, they all have enormous multi-story lobbies that are gathering places for their guests and for city residents who enjoy watching the activities below from the concrete and steel balconies and who like to ride the glass enclosed elevators to experience the spatial sequences from different viewpoints. Reamer did exactly the same thing in the Old Faithful lobby with his balconies and staircases. Although he was not the first to design a multi-story hotel lobby [3], Reamer was the first to do it in natural materials in such a massive scale. Today the materials are very different--steel, glass, concrete, and high-tech lighting systems, rather than gnarled logs and rough-sawn wood. And the feeling is very different--urban, noisier, and flashier, rather than warm and comforting. But the end result is the same. People enjoy experiencing different spaces and the feelings they evoke, and enjoy interacting with others doing the same thing. In a natural setting Reamer created one of the most enjoyable architectural experiences in any national park.

[1] Robert Shankland, Steve Mather of the National Parks (New York: Alfred A. Knopf, 1954), p. 117.

[2] Susan Scofield and Jeremy Schmidt, The Inn at Old Faithful, (Crownsnest Associates, 1979), p. 23.

[3] The concept of a hotel with a multi-story lobby surrounded by galleries developed as an American phenomenon. Asher Benjamin designed the first in 1806--the Exchange Coffee House in Boston with five levels of galleries surrounding a central lobby--less than 100 years prior to Old Faithful. Although the Coffee House housed additional functions, its upper stories contained hotel accommodations.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 10

UTM REFERENCES

A	1, 2	5, 1, 3, 4, 9, 5	4, 9, 2, 2, 7, 1, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The Boundary is the dotted line on the enclosed Site Planning Map of Old Faithful Inn and vicinity.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

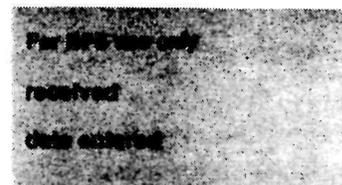
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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Page 1

Clemensen, A. Berle. Historic Structure Report, Historical Data Section, Old Faithful Inn, Yellowstone National Park, Wyoming. Denver: National Park Service, Denver Service Center, 1982.

National Park Service files including LCS and National Register files, and various construction documents.

Pevsner, Nikolaus. A History of Building Types. Princeton, New Jersey: Princeton University Press, Bollingen Series XXXV--19, 1976.

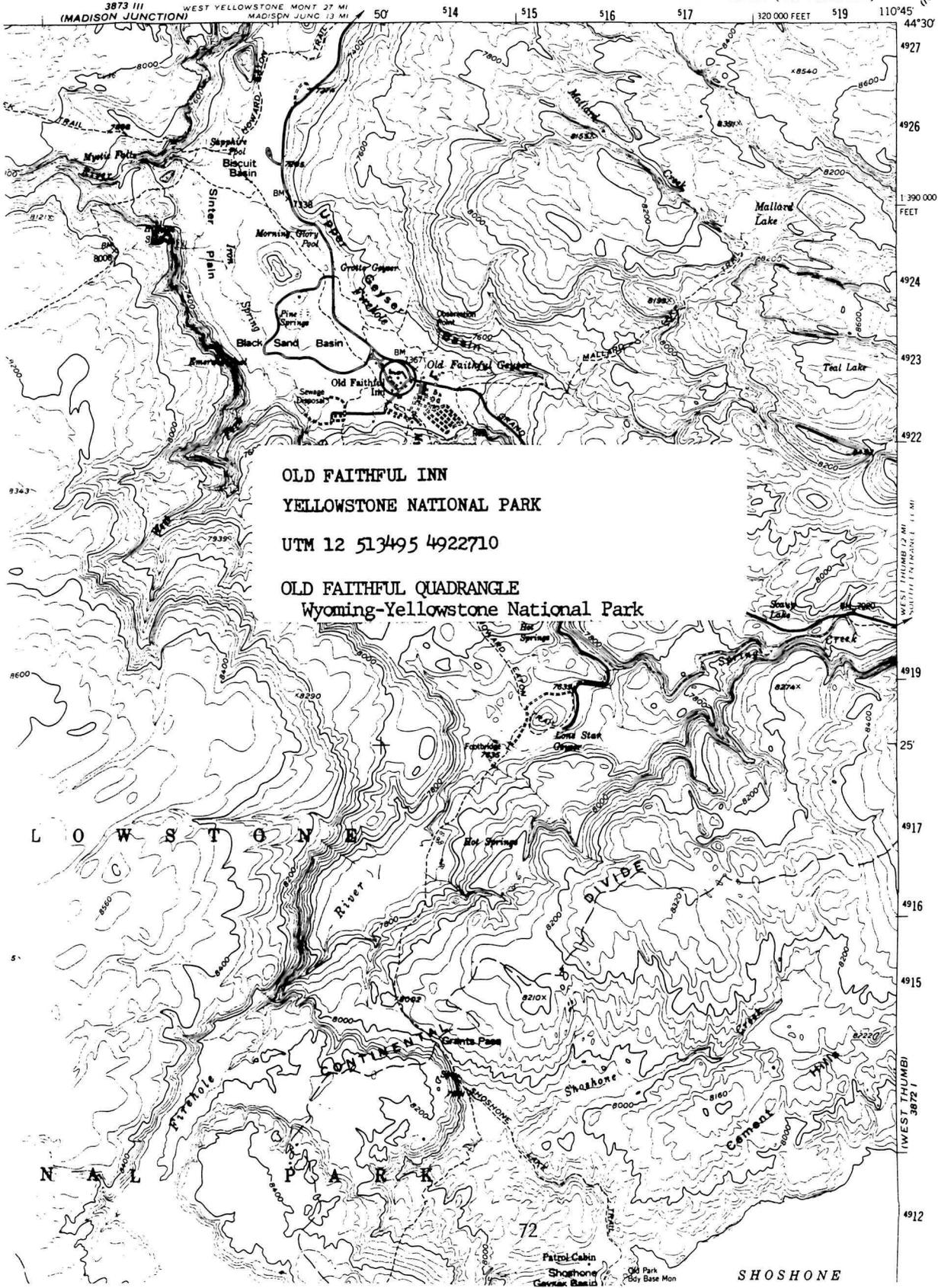
Scofield, Susan and Jeremy Schmidt. The Inn at Old Faithful. Yellowstone National Park (?): Crowsnest Associates, 1979.

Shankland, Robert. Steve Mather of the National Parks. New York, Alfred A. Knopf, 1954.

Tweed, William C., and Laura E. Soulliere and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, 1977.

OLD FAITHFUL QUADRANGLE  
WYOMING-YELLOWSTONE NATIONAL PARK  
15 MINUTE SERIES (TOPOGRAPHIC)

3873 II  
(NORRIS JUNCTION)



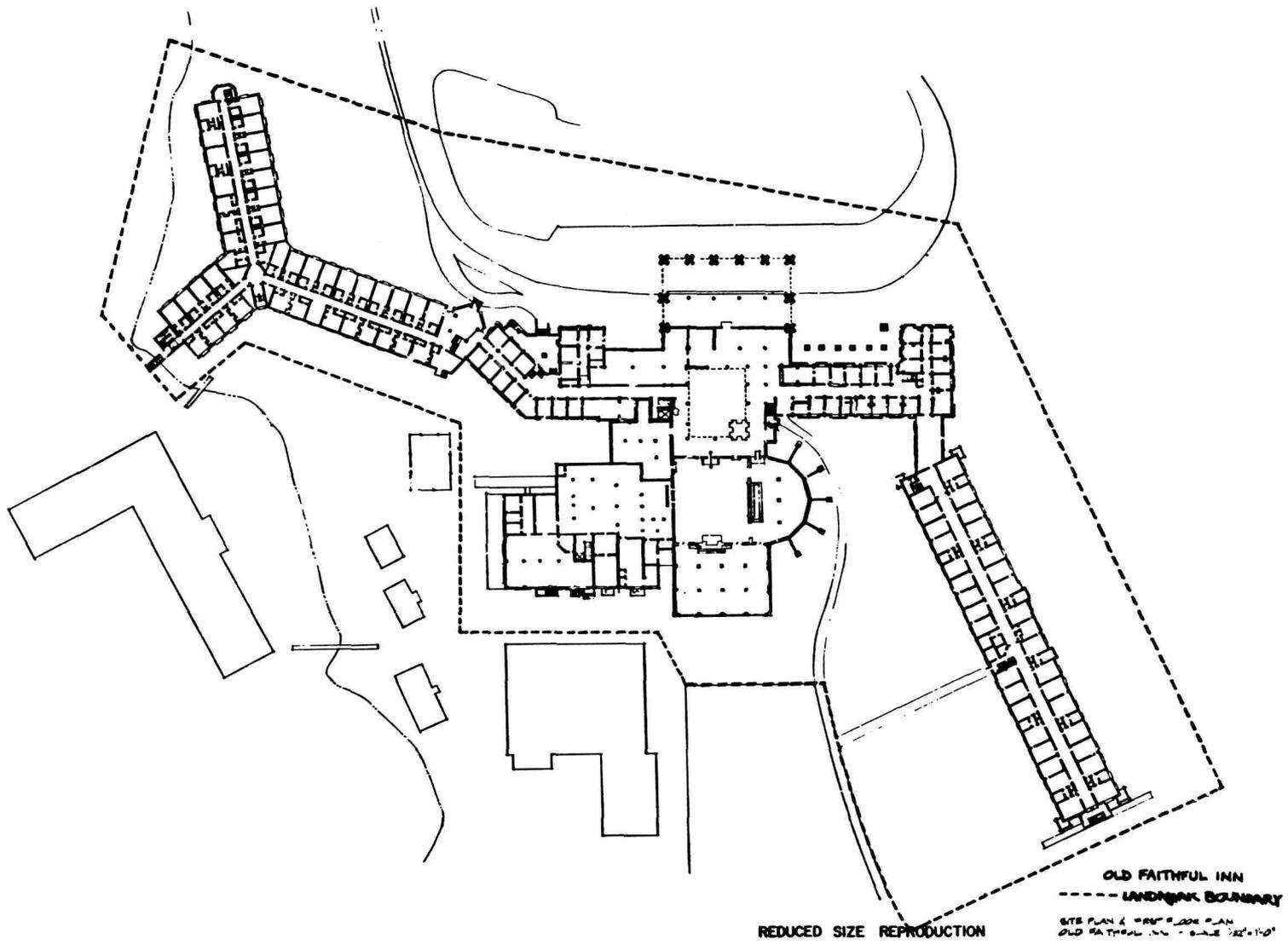
OLD FAITHFUL INN  
YELLOWSTONE NATIONAL PARK  
UTM 12 513495 4922710

OLD FAITHFUL QUADRANGLE  
Wyoming-Yellowstone National Park

YELLOWSTONE

NATIONAL PARK

SHOSHONE



REDUCED SIZE REPRODUCTION

OLD FAITHFUL INN  
--- LANDMARK BOUNDARY  
SITE PLAN & REFERENCE PLAN  
OLD FAITHFUL INN - SCALE 1/2" = 1'-0"

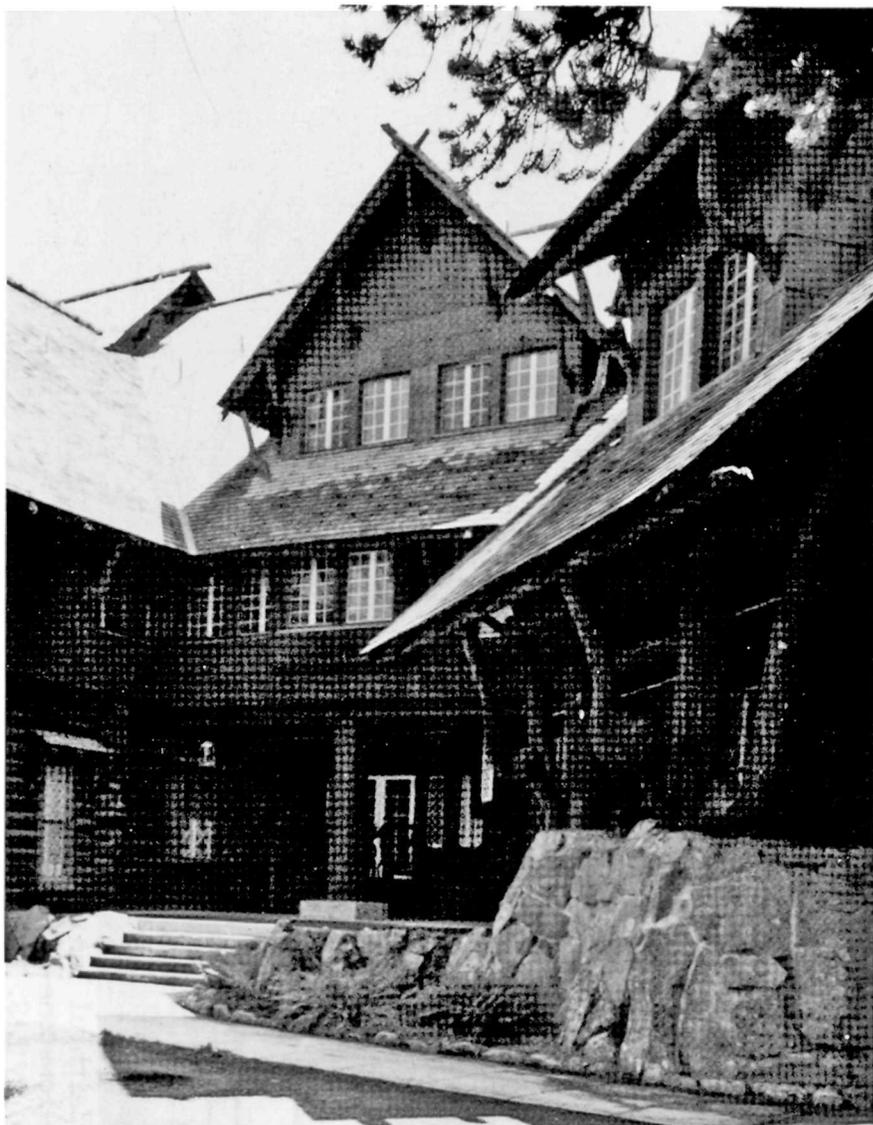
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6-25-11  
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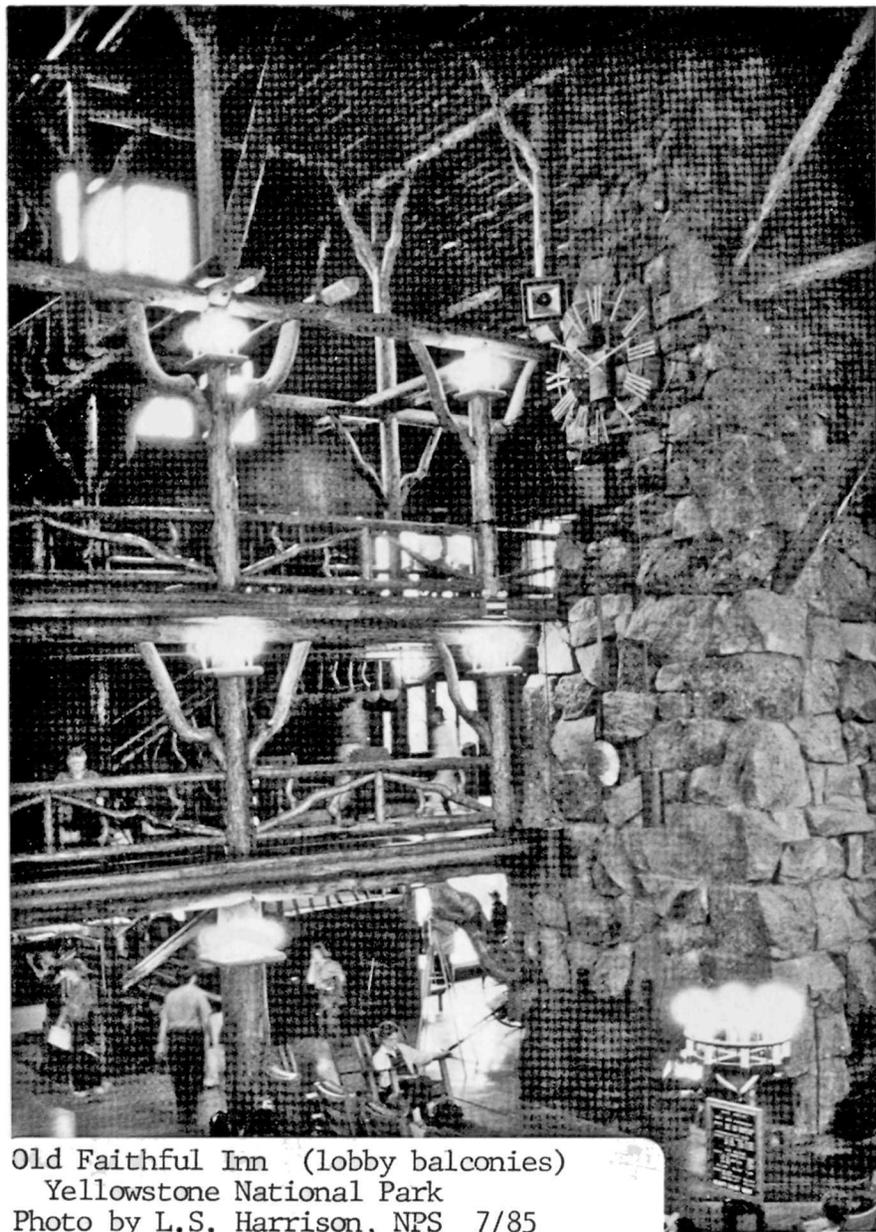
Old Faithful Inn  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Old Faithful Inn (front entrance)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



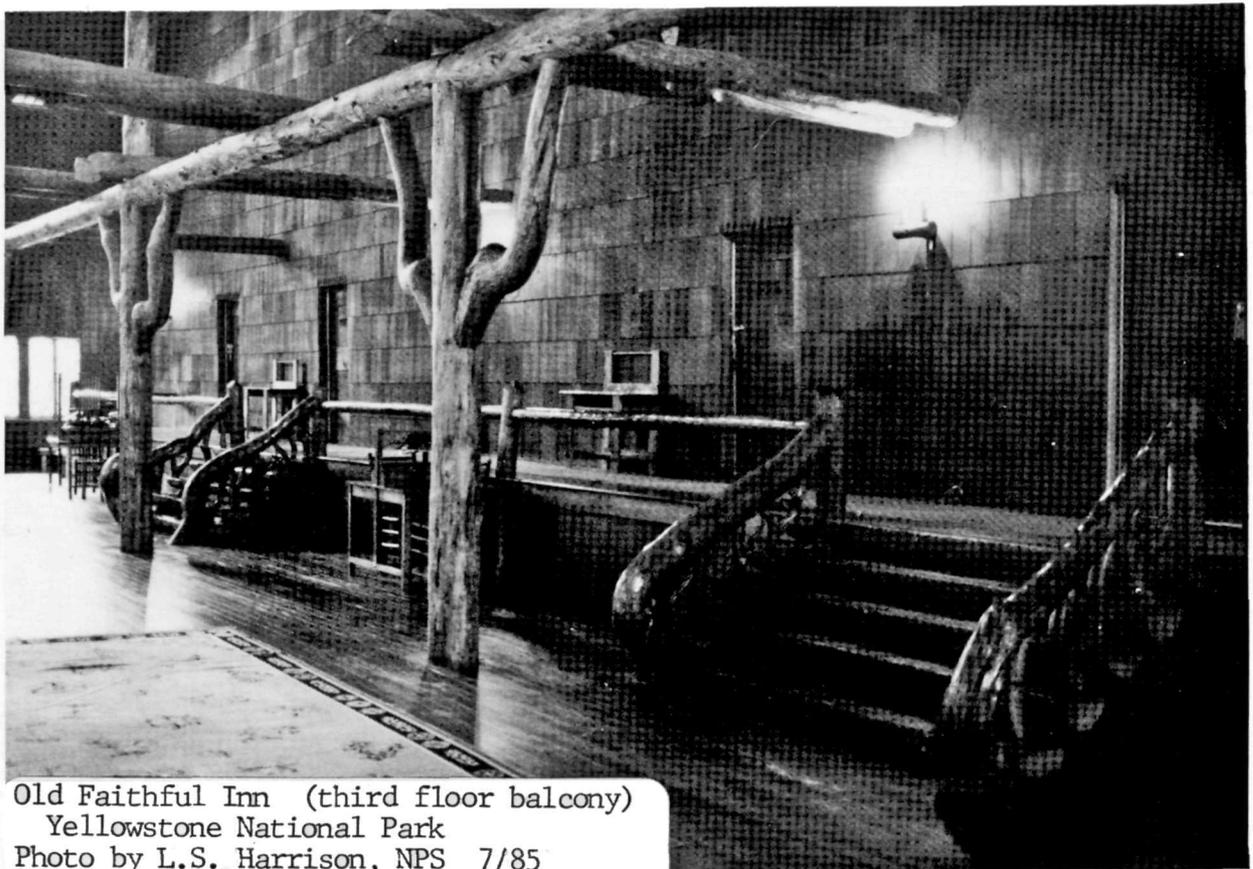
Old Faithful Inn  
 Yellowstone National Park  
 Photo by L.S. Harrison, NPS 7/85



Old Faithful Inn (lobby balconies)  
 Yellowstone National Park  
 Photo by L.S. Harrison, NPS 7/85



Old Faithful Inn (second story porch)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Old Faithful Inn (third floor balcony)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85

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date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Le Conte Memorial Lodge

and or common Le Conte Memorial Lodge

2. Location

street & number Yosemite Valley

not for publication

city, town Yosemite National Park vicinity of

state California

code 06

county Mariposa

code 043

3. Classification

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Sierra Club

street & number 530 Bush Street

city, town San Francisco vicinity of

state California 94108

5. Location of Legal Description

courthouse, registry of deeds, etc. National Park Service Western Regional Office

street & number 430 Golden Gate Avenue, Box 36063

city, town San Francisco

state California

6. Representation in Existing Surveys

1) List of Classified Structures Inventory

title 2) National Register of Historic Places has this property been determined eligible?  yes  no

1) 1975

date 2) 1975  federal  state  county  local

depository for survey records National Park Service

city, town Washington

state D. C.

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>1919</u>

### Describe the present and original (if known) physical appearance

LeConte Memorial Lodge is a small Tudor revival building at the base of the cliffs in Yosemite Valley. The plan of the building is a "Y" shape. The main portion of the building is rectangular in plan. Two small wings, each 8'x12', radiate out from the main section at 45 degree angles from the northeast and northwest corners. A small concrete porch at the entrance to the building fills in the space at the top of the "Y"--the area between the two wings and the main section of the building. The porch is hexagonal in plan and is bordered by two stone walls that extend out from the gable end walls of the wings. The parapet walls and the low stone walls bordering the porch are finished with concrete caps.

The building is constructed of rough-cut granite laid in cement mortar in a roughly coursed ashlar pattern. The foundation is stone. The roof of the main section is predominantly a gable roof, but formed into a three-sided hip on the front elevation emphasizing the entrance to the symmetrical building. The two wings flanking the entrance have gable roofs, well-defined at the gable ends by tall parapet walls. The roofs of the wings are considerably lower than that of the main section. All roofs have broken pitches at the eaves and are finished with wood shingles.

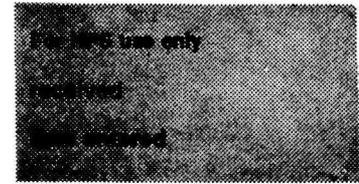
The interior of the building is divided into the central meeting room with a small room in each of the two wings. The upper level of the meeting room takes up the largest space. The lower level, several steps down, forms an inviting nook in front and to the sides of the fireplace. The massive fireplace is centered on the south wall, opposite the entrance. Benches and bookshelves flank both sides of the fireplace. The two small rooms to the northeast and northwest of the central meeting room are used for storage and office space. All floors are concrete.

The interior of this building has a highly unusual exposed roof structure of hammer beams supporting scissors trusses. The hammer beams rest on engaged stone piers built into the walls. The roof is the dominant architectural feature on both the interior and exterior. The steep pitches and shapes of the roofs, and the parapet walls all emphasize the extreme verticality of the structure. On the interior the verticality is reinforced by the exposed roof structure and the chimney that extends from the fireplace to the roof.

The casement windows throughout the structure are wood frame with original brass hardware. Windows in the main room are nine-light, paired casements with three-light transoms above.

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Small windows in the parapet walls have shutters, with half moons sawn into them to allow in some daylight. The centered entrance door is wood and shaped to fit the Tudor arch in the stonework. The door is flanked by nine-light casement windows.

The building was first constructed during the summer and fall of 1903 at the base of Glacier Point, adjacent to Camp Curry. Approximately fifteen years later Mother Curry, proprietress of Camp Curry, approached the Sierra Club about the possibility of moving the structure at her own expense so that she could expand her camp operation. She proudly provided reasonably priced tent frame cabins for visitors to the Valley. Demand for inexpensive accommodations had far outstripped the numbers she could accommodate in the available space she had. The Sierra Club finally agreed to moving the building to a site a short distance west of the original location. Gutleben Brothers Construction Company, hired to move the building, dismantled the roof structure and as much of the original stonework as they could. Their German stonemason and a few other workers rebuilt the lodge according to the original plans on the new site. The building reopened during the summer of 1919.

New doors were added to the wings in 1921, and shelves were constructed for storage in one of the side rooms that same year. In recent years, new lights were suspended from the roof beams. The Boston Ivy which grew on the stone masonry was either removed or died over the years.

## 8. Significance

Period	Areas of Significance—Check and justify below					
prehistoric	archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
1400–1499	archeology-historic	<input checked="" type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
1500–1599	agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/		
1700–1799	art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

**Specific dates** 1919 - Present      **Builder/Architect** John White

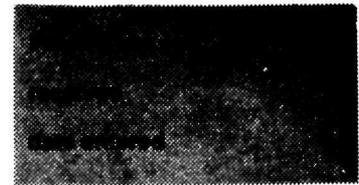
### Statement of Significance (in one paragraph)

LeConte Memorial Lodge is a highly unusual structure for a national park setting. Its Tudor revival architecture and strong European tendencies are found in no other building in the National Park System. John White, the architect of the building, was greatly influenced by the work of his brother-in-law, Bernard Maybeck. Both believed that a building's site and choice of construction materials had a strong influence on the building's design. To them, buildings were designed to be a part of the landscape in which they were constructed. The emphasis on verticality in LeConte Memorial Lodge, for instance, reflected the steep pitches of the cliffs surrounding Yosemite Valley. Also, White and Maybeck both believed that the architectural design of a building was determined by the materials of which it was built. If a building were to be constructed of stone, for instance, the building should look like a substantial stone structure. If the roof structure were wood, the natural materials should be exposed on the interior. To them, architectural interest was derived not from decorative detail, but from exposed structure. Whatever was of structural importance became the feature of ornament. White, Maybeck, and others of the Bay Area school also agreed with English critic and aesthetician John Ruskin's interpretation of architecture as frozen music. The repetition of architectural elements--such as the engaged piers, hammer beams, and scissors trusses--were like the rhythm in music or meter in poetry. White's LeConte Lodge is a unique building for a national park: it is a transitional structure of strong European roots combined with the revolutionary way that Bay Area environmental designers used building materials.

The building is of regional significance in the area of conservation as the principal foothold of the Sierra Club in the mountains from which they took their name. The Sierra Club was first conceived as an informal mountaineering club for people connected with the University of California, Stanford University, and other interested parties who wanted to explore the Sierra Nevada and mountainous regions of the world. When the Sierra Club was formally chartered in 1892, its directors discussed locating Club headquarters in Yosemite Valley. They finally decided on a San Francisco headquarters, but were allowed by the

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California State Commission to establish a public reading room and information center in Yosemite Valley where people could get information on the mountains-- how to reach them, flora and fauna, etc. They set up headquarters in a small wood frame cottage in the Yosemite Valley in 1898. Following the death of charter member Joseph LeConte--noted geologist, original member of the University of California faculty, and sponsor of Sierra club outings to the Yosemite region--the Club decided to build a structure in his memory. LeConte Memorial Lodge was constructed with contributions raised from the faculty and staff and the University of California and Stanford University. Architect John White donated his services.

The building was moved in 1919, as noted in Section 7. In both locations it functioned as the location of the Sierra Club's LeConte Memorial lectures and other naturalist activities preceding the development of National Park Service programs. It also served as the place where the Sierra Club disseminated information to the public and garnered support for their conservationist activities. Part of the Sierra Club Library was placed in the building. The building is still used as a meeting place for programs sponsored both by the National Park Service and the Sierra Club. The Sierra Club still maintains the mountain library and club information bureau for use by park visitors.

## 9. Major Bibliographical References

See attached.

## 10. Geographical Data

Acreeage of nominated property Less than 1

Quadrangle name Map of Yosemite Valley

Quadrangle scale 1:24,000

### UTM References

A 

1	1	2	7	2	8	4	0	4	1	7	9	8	9	1
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

The boundary is shown as the dotted line on the enclosed map.

### List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state N/A code county code

## 11. Form Prepared By

name/title Laura Soulliere Harrison, Architectural Historian

organization National Park Service date 1985

street & number P. O. Box 728 telephone 505-988-6787

city or town Santa Fe state New Mexico

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title date

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

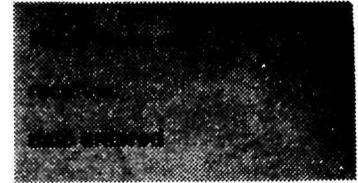
Attest:

date

Chief of Registration

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National Park Service**

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Page 1

Adams, Ansel, "LeConte and Parsons Memorial Lodges," Sierra Club Bulletin, Volume XI, Number 2 (January, 1921).

Adams, Ansel, "LeConte Memorial Lodge -- Season 1921," Sierra Club Bulletin, Volume XI, Number 3.

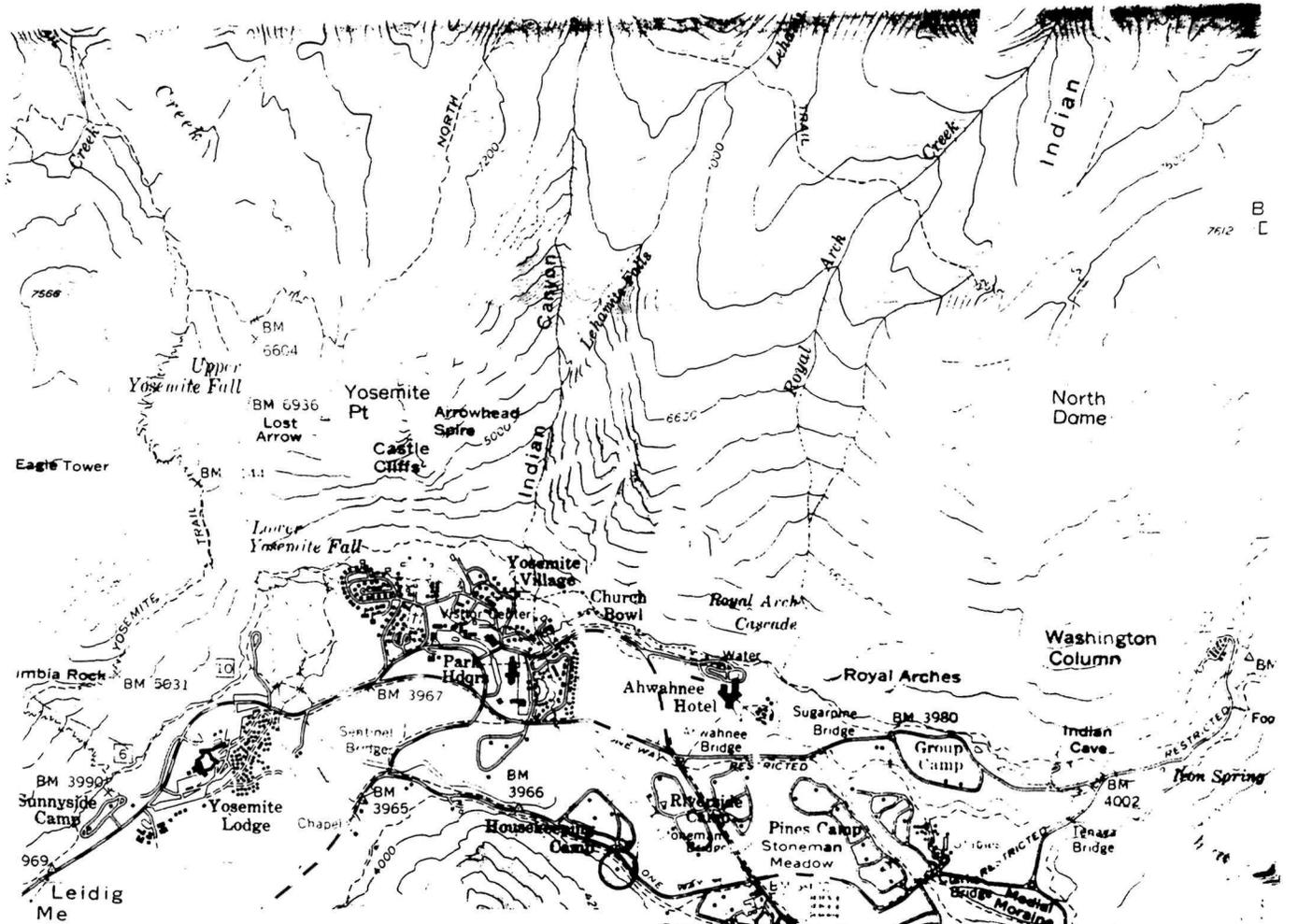
Phil Gutleben to Superintendent John C. Preston, Yosemite National Park, June 12, 1964, from Yosemite National Park Research Library.

"Reports of Committees," Sierra Club Bulletin, Volume XII, Number 4 (1927).

"Secretary's Report," Sierra Club Bulletin, Volume V, Number 2.

Sierra Club Bulletin, Volume V, Number 1 (January, 1904).

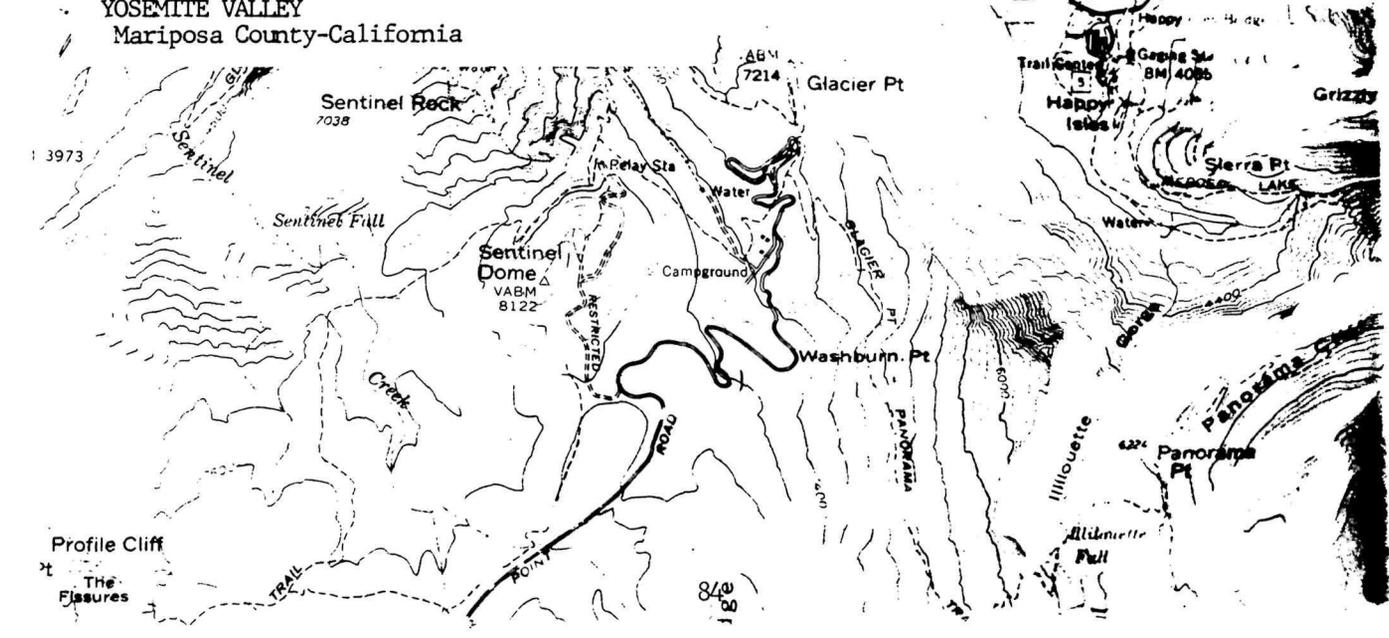
Sierra Club Bulletin, Volume XI, Number 1 (January, 1920).

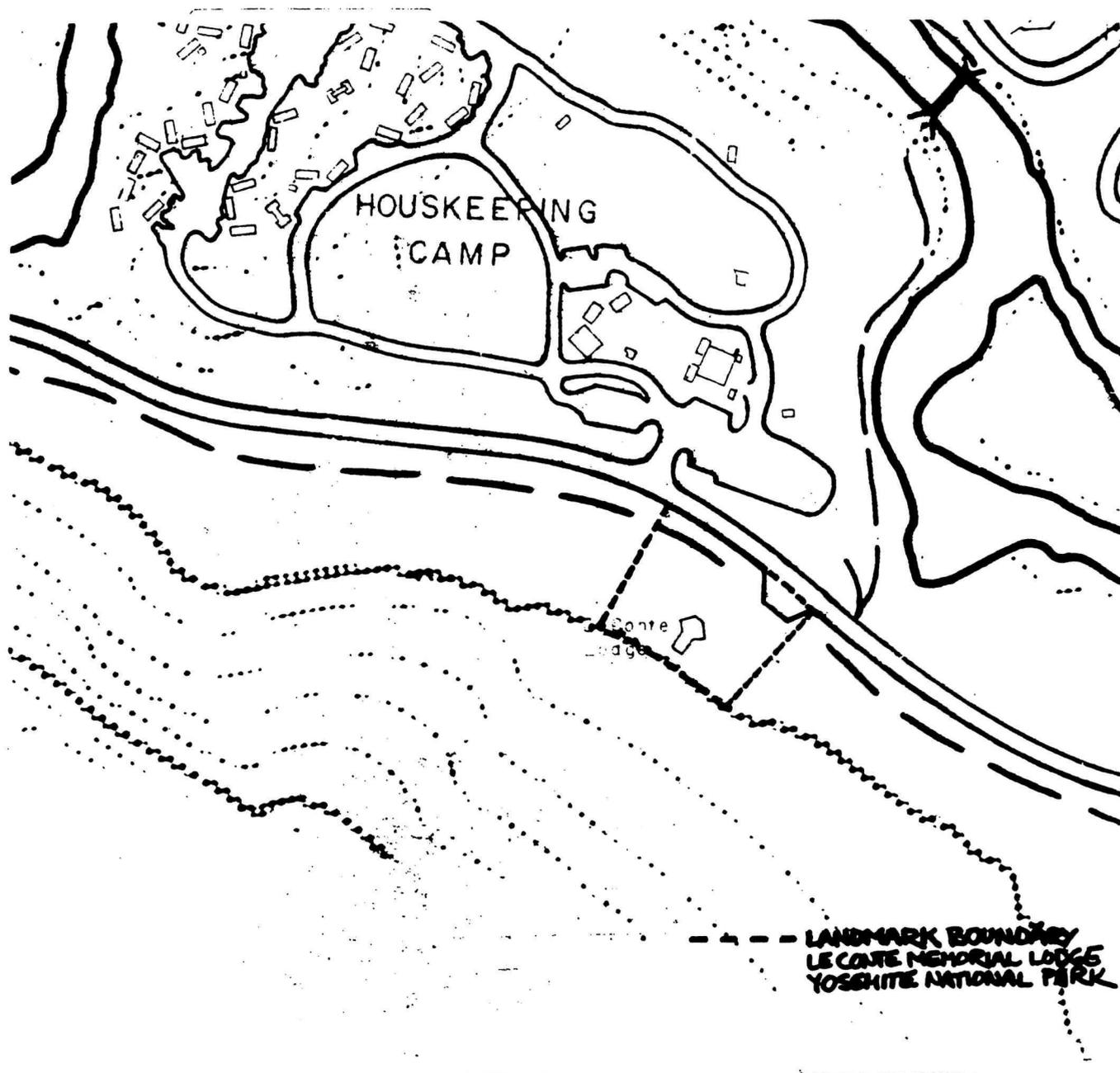


LE CONTE MEMORIAL LODGE, YOSEMITE NATIONAL PARK

UTM 11 272840 4179891

YOSEMITE VALLEY  
Mariposa County-California







Le Conte Memorial Lodge  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Le Conte Memorial Lodge  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic El Tovar

and or common El Tovar Hotel

2. Location

street & number South Rim

\_\_\_ not for publication

city, town Grand Canyon National Park \_\_\_ vicinity of

state Arizona

code 04

county Coconino

code 05

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture	___ museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	<b>Public Acquisition</b>	<b>Accessible</b>	___ entertainment	___ religious
___ object	___ in process	<input checked="" type="checkbox"/> yes: restricted	___ government	___ scientific
	___ being considered	<input checked="" type="checkbox"/> yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	<input checked="" type="checkbox"/> other: Hotel

4. Owner of Property

name Fred Harvey Company

street & number P. O. Box 100

city, town Grand Canyon

\_\_\_ vicinity of

state Arizona

5. Location of Legal Description

courthouse, registry of deeds, etc. Coconino County Courthouse

street & number North San Francisco Street

city, town Flagstaff

state Arizona

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? \_\_\_ yes \_\_\_ no

date 1974 \_\_\_ federal \_\_\_ state \_\_\_ county \_\_\_ local

depository for survey records National Park Service

city, town Washington

state D. C.

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

El Tovar is a large hotel built twenty feet from the very edge of the south rim of the Grand Canyon. The building's foundation is rubble masonry and concrete. The superstructure is of wood frame construction. The first floor is sheathed with log slab siding complete with finely-honed corner notching that gives the appearance of log construction. The upper stories have rough weatherboards. Log-slab moldings surround the windows on the first floor; those on the upper stories have heavy, milled moldings.

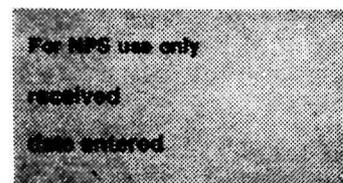
The building has multiple roofs at several different levels that add to its architectural interest, visual appeal, and spatial experience. At the uppermost level is the wood turret, wrapped in shingles and serving as the most important element of the identifiable silhouette of El Tovar. Directly below that is the hip roof with bracketed eaves that shelters the central portion of the building, including the lobby and mezzanine lounge. The three-story wings to the north and south that flank that central portion have mansard roofs pierced by dormers. On the north and south ends the roofs step down to two- and one-story terraces. The main entrance on the east side of the building has a gable roof with a hipped end covering the large entrance porch. Further architectural emphasis on the main entrance includes the L-shaped walls of stone masonry bordering the outside edges of the entrance porch. The original sign identifying the building as El Tovar and bearing the Tovar coat of arms hangs above the entrance stairs, supported by a peeled log framework.

Porches on the canyon end have peeled log posts. The railings along all of the terraces and porches have jigsawn balusters cut in patterns reminiscent of Swiss chalet detailing. The upper terraces have tapered posts approximately 10 feet in height and topped with trefoils that separate the sections of low railing and provide additional interest to the building's silhouette. The large porch on the north end of the building has two attached gazebos at the east and west. The porch's lintel contains a quote from C.A. Higgins' "The Titan of Chasms" in wrought-iron letters reading: "Dreams of mountains, as in their sleep they brood on things eternal." An access ramp for wheelchairs was added to this north end of the building.

At the southernmost end of the building the surrounding grade drops down to the hotel's basement level. The coursed rubble masonry walls of this end of the building contain arched openings similar to those in the stone corner wall of the entrance porch.

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The dining room, kitchen, and utility wing stretches out from the west end of the building. This wing has stone foundations, log-slab siding, and wood shingle roofs. The two stone chimneys on the north and south sides of this wing are flanked by large picture windows. The porch on the north side is not original and probably dates from the 1950s when the dining room expansion and small cocktail lounge were added.

The interior spaces retain considerable original fabric, although major changes have been made in interior design and cosmetic finishes. The entrance lobby ("Rendezvous Room"), with its log-slab panelling and exposed log rafters, retains its dark, woodsy character resulting from the deep brown stain on the wood. The ridgepole supporting the log rafters is in turn supported by log poles. Trophy heads of moose, pronghorn, elk, and deer hang on the walls, especially above the doorways to the newsstand, the two gift shops, and the registration area. Copper chandeliers hang by chains from the ridgepole. Most areas of wood floor have been finished with a polyurethane varnish, and heavy-traffic areas have been carpeted.

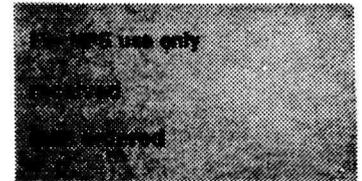
The registration lobby contains peeled log posts with carved corbels that support the floor of the mezzanine lounge above. The mezzanine lounge is an octagonally shaped balcony that overlooks the registration lobby. The balcony railing and those of the surrounding staircases up to the mezzanine and upper floors have balusters jigsawed in a Swiss chalet style. The mezzanine also contains peeled log posts with decorative corbels supporting the beams for the floor above. Hanging from the ceiling of the mezzanine into the registration lobby is a copper chandelier.

The layout of the guest rooms has changed to allow for updating, although the double-loaded corridors remain. Although the fenestration is the same as it was originally on the exterior, the rehabilitation of the hotel in 1983 included the addition of private baths for each guest room. The 95 guest rooms now number 79 because of that change in allocation of space. All of the guest rooms have new carpeting and sheetrock, new baseboard electric heaters, and new doors with higher fire ratings. Some of the guest rooms that have balconies have had sliding glass doors with aluminum frames added for better access and easy maintenance.

The general configuration of the building has changed little

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since it was constructed; the biggest changes have been in the building's interior decor. A sprinkler system and new fire escapes have been added to the building. New mechanical systems at the rear (west) of the building are housed in enclosures of log-slab siding. The building underwent a total rehabilitation completed in 1983 that included the removal of all original windows in the upper stories and replacement with thermal-pane windows in a dark brown anodized aluminum. The original windows were paired four- and five-light casements with single-light transoms above, all of wood frame construction. The new casements are single lights with false mullions on the interior.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> other (specify) Tourism
<b>Specific dates</b> 1905 - Present	<b>Builder/Architect</b>	Charles Whittlesey for the Atchison, Topeka, and Santa Fe Railway		

### Statement of Significance (in one paragraph)

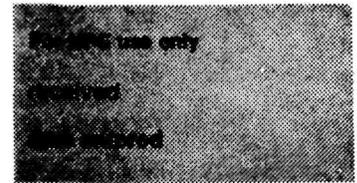
El Tovar's significance lies in its eclectic architecture--a combination of the Swiss chalet and Norway villa as the promotional brochures boasted--and the way in which that transitional architecture bridged the gap between the staid Victorian resort architecture of the late nineteenth century and the rustic architecture later deemed appropriate for the great scenic and natural wonders of the United States. Interlocked with that significance is the building's importance as the Santa Fe Railway's key structure of its "destination resort" at Grand Canyon which dramatically increased tourism and in turn had an indirect bearing on the area's establishment as a national monument in 1908 and a national park 11 years later.

The Atchison, Topeka, and Santa Fe Railway was following the same course that other railroads were at the turn of the century. By increasing passenger traffic on main lines to the west coast the railroads increased revenues. The demand for rail service to the remote western locations like Yellowstone and the Grand Canyon included a need for accommodating the passengers who had travelled so far. The usual length of stay for vacations at that time varied from several weeks to an entire season. The simple camps that often greeted the visitors before rail service were primitive in comparison with the excellent resorts in the east and on the west coasts. The railroads in promoting passenger traffic to these places also assumed the responsibility of building resorts that enhanced the scenic and natural wonders and provided levels of comfort and even luxury that made the trip particularly noteworthy. The stiff competition between the railroads for passenger traffic and the unique locations each served also created the perfect reasons for pursuing types of architecture synonymous with the image the railroad sought to create.

The concept of large luxury hotels was not new to the United States, but the concept of national parks was. The typical luxury hotel in a resort area in the country at the turn of the century was a large wood-frame building with a sprawling plan with applied Victorian ornament for distinction. The

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National Park Service**

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construction of Old Faithful in Yellowstone in 1903 altered that architectural concept. The architects and the railroads began using structural materials left in their natural state, similar to the rustic buildings of the Adirondacks. The image that those materials projected when used in that way was of a western, frontier, rustic character. Combined with that was the hold-over of romanticism from the nineteenth century that contributed to the way people perceived and experienced these natural and scenic wonders later set aside as national parks.

The Santa Fe Railway's extension of a spur to the south rim of the canyon and the knowledge that image, romanticism, and a taste of the western frontier were selling points, resulted in the need of a major hotel that fulfilled passengers' dreams of the exotic west at that destination resort. The Railway chose one of its talented staff architects as designer of the building--Charles Whittlesey.

Whittlesey was born in Alton, Illinois in 1868. He moved to Chicago when he was young and began studying architecture and engineering there when he was only 16 years old. He practiced in Chicago for 25 years, and then moved to Albuquerque as an architect for the Santa Fe Railway for five years, during which time he designed El Tovar at Grand Canyon, and the Alvarado Hotel in Albuquerque. After that Whittlesey moved to Los Angeles and designed a number of noteworthy buildings including Temple Auditorium, the Wentworth Hotel in Pasadena, and a series of commercial structures. He moved to San Francisco in 1907--a year after the earthquake and fire--and designed more commercial buildings there including the progressive Pacific Building--a reinforced concrete structure considered remarkable for its terra cotta ornament and landscaped interior courtyard.<sup>1</sup> Whittlesey was renowned for his early use of reinforced concrete.

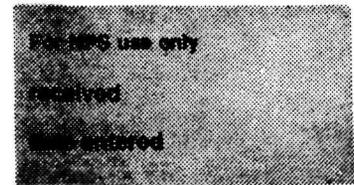
El Tovar opened its doors in January, 1905, as the luxury hotel at the Grand Canyon for the Santa Fe Railway. The building's style remained steeped in the late Victorian predilection for the exotic with its roof turret and chalet-like balconies and terraces. Whittlesey's use of log-slab siding and log detailing on the first floor created that rustic frontier atmosphere that

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<sup>1</sup> Gebhard, et al., A Guide to Architecture in San Francisco and Northern California (Santa Barbara: Peregrine Smith, 1973), p. 72.

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the railroad sought. The dark color of the building and the dark interiors contributed to the woodsy ambience. The dark exterior color gave added architectural importance to the building's silhouette--easily distinguishable by its turret and varied roof forms as the most important structure on the south rim by the way it was outlined in the sky.

Over the years El Tovar has housed such dignitaries as George Bernard Shaw, Ferdinand Foch, Guglielmo Marconi, Presidents William Howard Taft and Theodore Roosevelt, and even Arthur Fiedler. Once described as "the most expensively constructed and appointed log house in America" the hotel has retained most of its original character.

# 9. Major Bibliographical References

See continuation sheet.

# 10. Geographical Data

Acreage of nominated property 4.07

Quadrangle name \_\_\_\_\_

Quadrangle scale \_\_\_\_\_

UTM References

A 

1	2	3	9	7	5	9	5	3	9	9	0	7	2	5
Zone		Easting				Northing								

B 

Zone		Easting				Northing								

C 

Zone		Easting				Northing								

D 

Zone		Easting				Northing								

E 

Zone		Easting				Northing								

F 

Zone		Easting				Northing								

G 

Zone		Easting				Northing								

H 

Zone		Easting				Northing								

### Verbal boundary description and justification

The irregularly shaped boundary begins at the curb at the southeast side of the entrance drive up to El Tovar and proceeds along that curb in a northwesterly direction to the front of Hopi House (Bldg. 545), then northwest 150 feet to the Canyon Rim, then along the rim to a point 100 feet northwest of the northwest corner of El Tovar, then south-southeast 275 feet to the curb north of Cotter Hall (Bldg. 53), then east along the curb 75 feet, then

List all states and counties for properties overlapping state or county boundaries

state the starting point. code county code

state N/A

code

county

code

# 11. Form Prepared By

name/title Laura Soullière Harrison Architectural Historian

organization National Park Service - Southwest Regional Office 1986

street & number P. O. Box 728 telephone (505) 988-6787

city or town Santa Fe state New Mexico

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

For NPS use only

I hereby certify that this property is included in the National Register

date \_\_\_\_\_

Keeper of the National Register

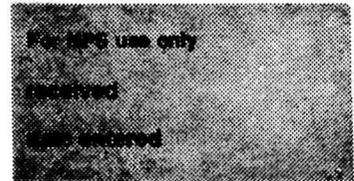
Attest:

date \_\_\_\_\_

Chief of Registration

**United States Department of the Interior  
National Park Service**

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Continuation sheet

Item number 9

Page 1

Burdette, Robert J., ed. Greater Los Angeles and Southern California: Their Portraits and Chronological Record of Their Careers. Los Angeles: The Lewis Publishing Company, 1906.

Davis, Ellis A. Commercial Encyclopedia of the Pacific Southwest, 1911. Partial citation only from Western Regional Office files.

Gebhard, David, et al. A Guide to Architecture in San Francisco and Northern California. Santa Barbara: Peregrine Smith, Inc., 1973.

National Park Service files including National Register files, 1915 Interstate Commerce Commission Valuation by T.A. Hopkins, unidentified article by Howard Bryan from Albuquerque Journal on Whittlesey, all located at Western Regional Office, San Francisco.

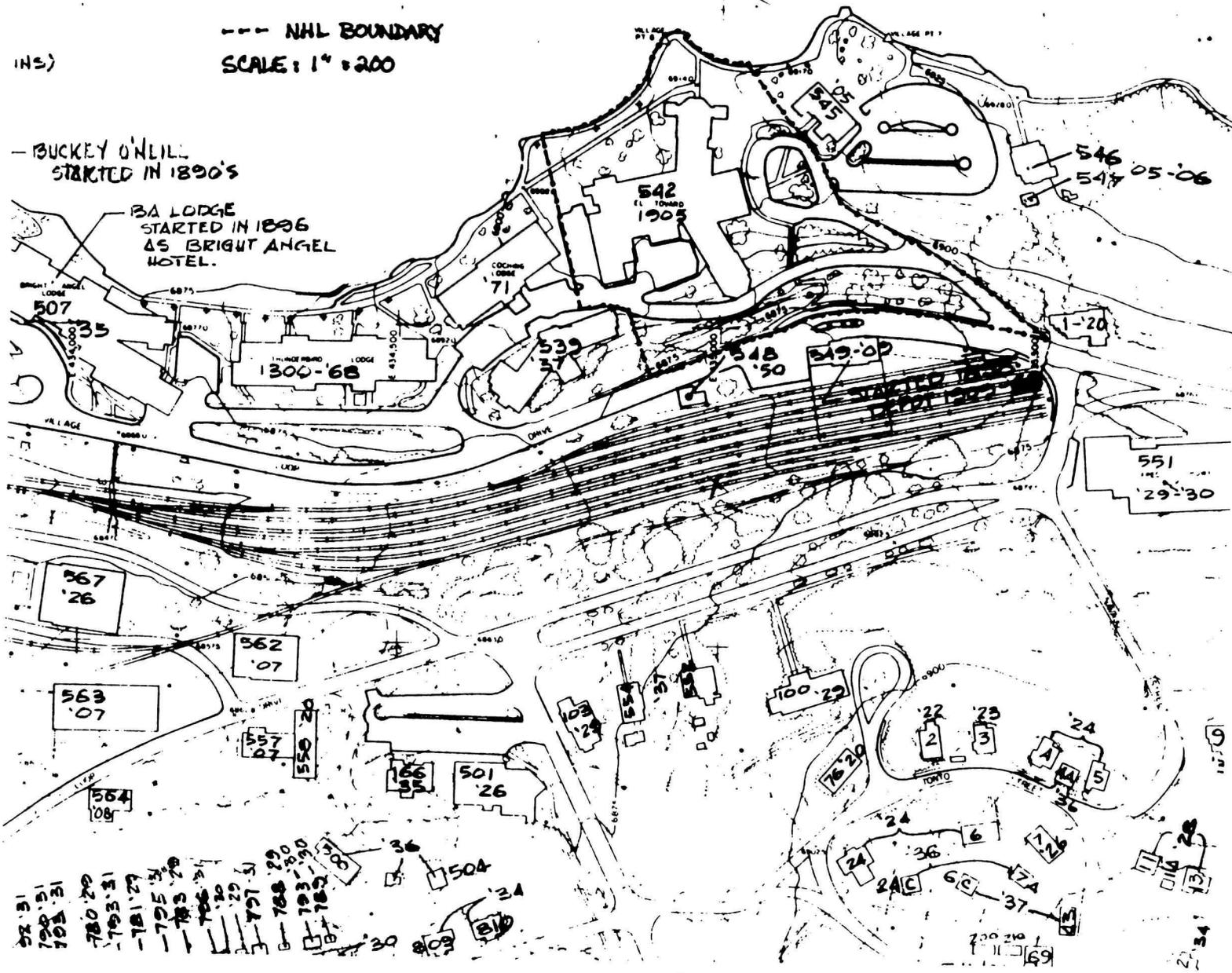


INS)

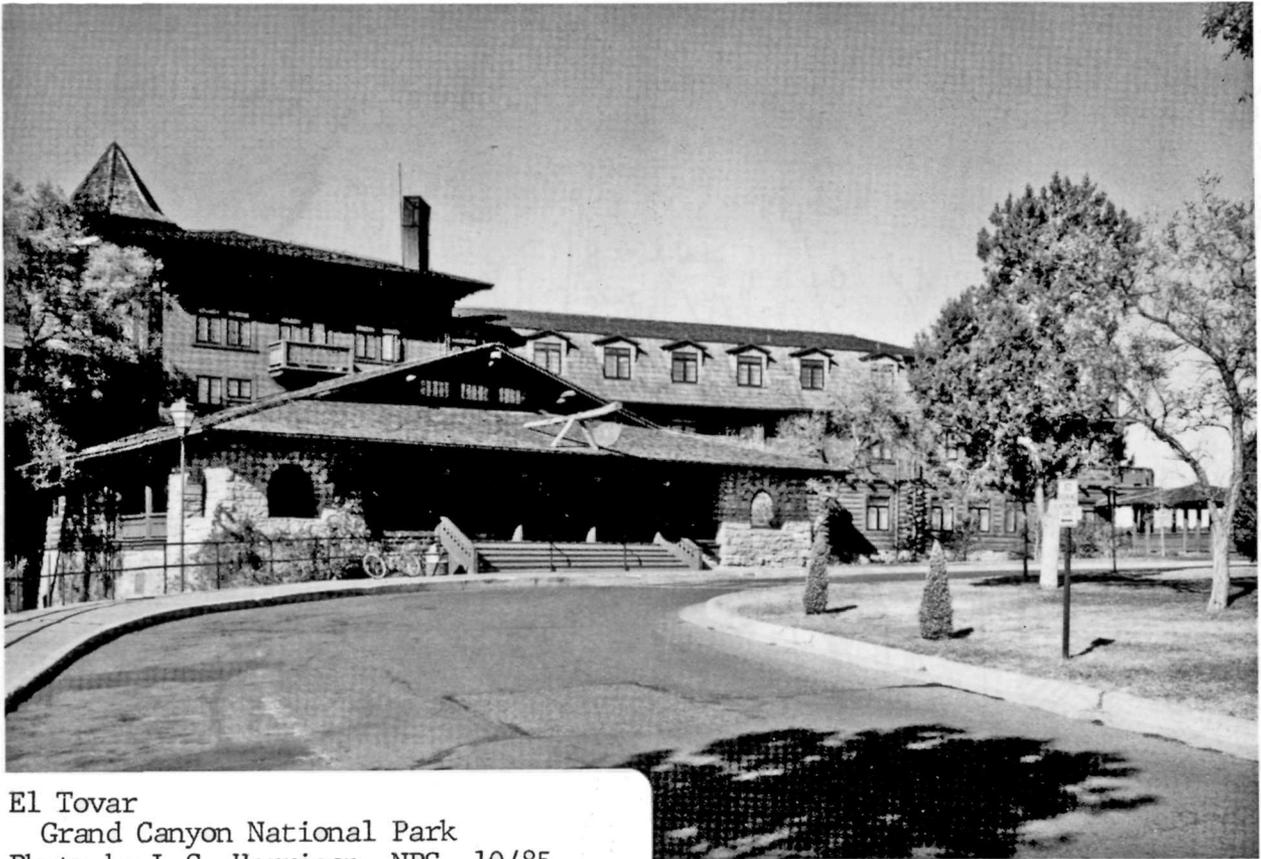
--- NHL BOUNDARY  
SCALE: 1" = 200

- BUCKEY O'NILL  
STARTED IN 1890'S

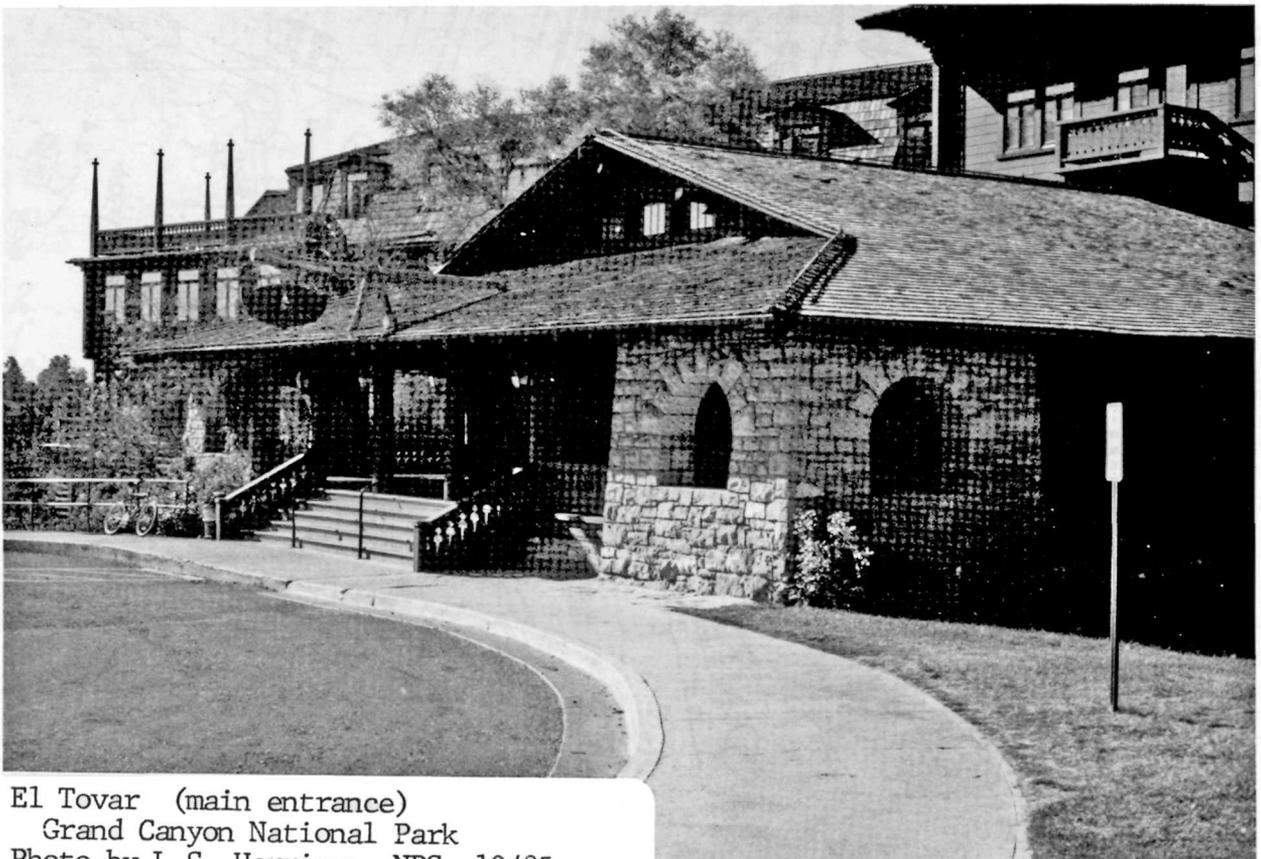
BA LODGE  
STARTED IN 1896  
AS BRIGHT ANGEL  
HOTEL.



97



El Tovar  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



El Tovar (main entrance)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85

**United States Department of the Interior  
National Park Service**

For NPS use only

**National Register of Historic Places  
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Indian Watchtower at Desert View, Lookout Studio, Hopi House, Hermit's Rest

and or common M.E.J. Colter Buildings (Preferred)

**2. Location**

street & number South Rim \_\_\_ not for publication

city, town Grand Canyon National Park \_\_\_ vicinity of

state Arizona code 04 county Coconino code 005

**3. Classification**

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture	___ museum
___ building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	<input checked="" type="checkbox"/> commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	<b>Public Acquisition</b>	<b>Accessible</b>	___ entertainment	___ religious
___ object	___ in process	<input checked="" type="checkbox"/> yes: restricted	___ government	___ scientific
	___ being considered	<input checked="" type="checkbox"/> yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

**4. Owner of Property**

name Fred Harvey Company

street & number P.O. Box 100

city, town Grand Canyon \_\_\_ vicinity of state Arizona

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Coconino County Courthouse

street & number South San Francisco Street

city, town Flagstaff state Arizona

**6. Representation in Existing Surveys**

1) List of Classified Structures Inventory  
title 2) National Register of Historic Places has this property been determined eligible? \_\_\_ yes \_\_\_ no

1) 1976  
date 2) 1974, 1975, and in process  federal \_\_\_ state \_\_\_ county \_\_\_ local

depository for survey records National Park Service

city, town Washington state D.C.

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## 7. Description

---

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

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### **Describe the present and original (if known) physical appearance**

Hopi House, Hermit's Rest, Lookout Studio, and Desert View are all structures built on the precipice of the south rim of the Grand Canyon. The buildings, all designed by architect and interior designer Mary Elizabeth Jane Colter, were constructed by the Atchison, Topeka and Santa Fe Railway and managed by its concessioner, the Fred Harvey Company.

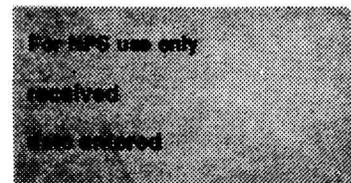
Hopi House (1905) is a large multi-story structure of stone masonry, shaped and built like a Hopi pueblo building. The building is rectangular in plan, and the multiple roofs are stepped at various levels giving the building the impression of pueblo architecture. The sandstone walls are reddish in color. Tiny windows, like those of true Hopi structures, allow only the smallest amount of light into the building.

On the interior, the floor finish on the first story is concrete, covered with carpeting in some of the rooms. Most of the rooms have the typical ceiling of that type of architecture: saplings, grasses, and twigs with a mud coating on top, resting on peeled log beams. Corner fireplaces, small niches in the walls, and a mud-plaster wall finish, typical of Hopi interiors, are also characteristics of this structure. Openings from one room to the next are characteristically small, and wood door frames where they exist are made of peeled saplings. The first floor is used as a sales area and an office.

The stairwell to the second story has Hopi murals on its mud plaster. The mural's artist is unknown. The second story, now used only for storage, has a wood floor, ceilings similar to those throughout the building, and mud-plastered walls. The original room configurations remain, and little has been done to change this area that is now closed to the public. One corner fireplace on this story is decorated with a "bulto" (Spanish religious statue) attached to its mantle. Paired gates separating two of the rooms are made of peeled saplings. Also on this floor is a room now erroneously called "the Kiva" which contains a Hopi shrine somewhat similar to the Powamu shrine Colter had constructed inside her Indian Building in Albuquerque. The shrine area holds religious artifacts such as kachinas and prayer feathers (ceremonial sticks with feathers attached) with bald eagle feathers. The opposite side of the shrine room contains more Hopi religious artifacts and some household and utilitarian items such as manos and metates for grinding corn, various pieces of pottery and baskets, and a piki oven for baking the paper-thin piki bread made from blue corn. The floor in this room is hard-packed adobe rather than wood. Access to this room

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is through a tiny handmade door, now locked for security.

The third floor contains an apartment where the manager of Hopi House lives. Although most of the apartment has been modernized for convenience, many original features remain. The apartment contains two bedrooms, a bath, a living room/dining room combination, a kitchen, and an entrance hall. Walls are finished with lime plaster, painted white, as are the ceilings.

Included in this landmark nomination are all of the historic furnishings and ceremonial objects. Colter, an avid collector of antiques for the Fred Harvey/Santa Fe, used them in her structures as important props to contribute to the nostalgic moods she wanted to create. The life-size mudhead, the Spanish-Colonial benches, the bultos, and Indian artifacts are among the objects included.

A sprinkler system has been installed in the structure. Most new electrical work has been added in exposed conduits so that the historic fabric remains untouched. Other changes to the building have been minor alterations to cosmetic finishes on the first floor, such as carpeting in the office.

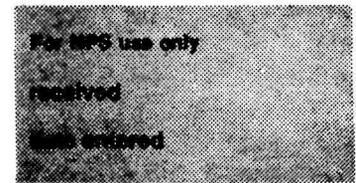
Hermit's Rest (1914), several miles to west of Hopi House, is an entirely different type of structure. The building, originally constructed as a rest stop for the short stage line that ran from El Tovar to this location, is now a gift shop and small refreshment stand. The stone structure is several feet back from the rim edge, protected at this point by a stone wall and metal railing. The structure is tucked into a small man-made earthen mound, built around and on top of the building to blend the structure in with its setting.

The approach to the structure is marked by a small stone arch set in a stone wall along the original pathway from the parking area to the building. The stone arch is topped with a broken bell that Colter acquired from a Spanish mission in New Mexico. In recent years vandalism to the stone arch and bell necessitated moving the access path a few feet north, so that visitors no longer walk under the arch (and are tempted to try dunk shots through the hole in the bell). Stone lanterns with small pathway lights illuminate the area after dark.

The exposed portions of the building that are not banked into the earth are of rubble masonry bonded with cement mortar, structural logs, and a few expanses of glass. The parapet of the flat roof

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is uneven, giving the building a rougher appearance. The chimneys are gently battered rubble masonry. The overall appearance of the stonework makes it look almost like a natural rock formation. The porch that shelters the entrance and covers a small portion of the gift shop is made of peeled log posts, tie-beams, and vigas (roof beams). A low stone wall of rubble masonry separates this outdoor observation area from the drop-off into the canyon.

The interior of the building is divided into two large spaces and several utility areas. The main room and most impressive space is in the central part of the structure. On its north side the central room is covered by the flat roof of the porch. Further into the interior the roof height opens up dramatically to nearly two stories, and is again flat with a viga and latia ceiling. The upper wall sections in this area have large windows, letting considerable natural light into the structure. On the south end of the room is an enormous alcove, shaped like a semi-dome. The stone alcove contains an arched fireplace decorated with ornate andirons, a brass tea kettle, and various antique kitchen and fireplace tools. Wrought-iron wall sconces holding candles flank the far edges of the alcove. The alcove's flagstone floor is stepped up above that of the remainder of the room, giving added architectural emphasis to the space.

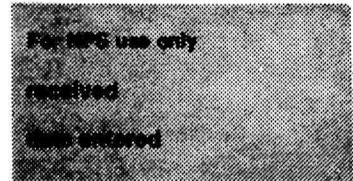
West of the main room is the snack bar area, office, and small storage area. These have all been updated to accommodate the present uses, although their original configuration remains. East of the main room is the area now used as the "rug room" where Navajo rugs are sold. The original stone fireplace remains in this area. A wood wainscotting has been added, covering the original finish. A small storage area is to the east of this room.

Hermit's Rest, like many of the other Colter buildings, contains antiques important to the structure's ambience. The furnishings included in this nomination are the rustic chairs, the chairs and tables that may be of German origin, the European pendulum clock, the bear traps, frontier items decorating the exterior post, and the other elements Colter added to create atmosphere.

Back along the canyon rim in the vicinity of Bright Angel Lodge is the Lookout Studio (1914)--a small structure where Colter allowed the surrounding landscape to guide her design. The native stone structure, originally known as "the Lookout," is built into the canyon rim and, in a sense, looks as if it grows

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out of it. The small structure is generally rectangular in plan and constructed of coursed rubble masonry. The uneven parapet of part of the roof steps up to incorporate the chimney and a small observation room within its lines. The observation room has a small balcony with a jigsaw-patterned railing. Low stone walls lead up to the building, protecting visitors from drop offs into the canyon. Although constructed for viewing the canyon the building now houses a rock and mineral shop.

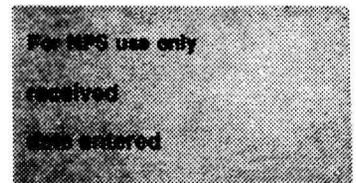
The interior of the structure is divided into several levels. Structural logwork is exposed on the interior (posts, beams, and ceiling joists) and a small stone fireplace provides the simpler atmosphere Colter achieved here. The floor is scored concrete. Interior walls are exposed stone. Because of all of the viewing windows around the walls of the structure, the interior is considerably lighter than most other Colter buildings. A small stairway with log newel posts and railings leads up into the small enclosed observation tower and down from the building's main level to an exit that opens to an exterior observation area. The original ceiling treatment, probably latias (saplings), has been covered over although the vigas remain exposed. The ceiling finish is now sheetrock or a similar material. Fluorescent lights, another alteration to the building, provide additional lighting on the interior. The building has undergone little alteration, other than those changes listed above.

The Indian Watchtower at Desert View (1932), the last of this series of Colter buildings, is at the eastern end of the south rim of the Grand Canyon. From a distance the building's silhouette looks like the Anasazi watchtower it was meant to mimic. In actual size the tower is considerably larger than any known Anasazi tower. In plan the structure is composed of one enormous circle at the north, a small circle at the south, an gently arced forms connecting the two. The largest circle and the arced portions are the sections of that building that are just one story in height. The smaller circular plan is for the tower itself, more than five stories high. The building sits out on a promontory overlooking the Grand Canyon.

The most noteworthy aspect of the exterior is the stonework--a variety of uncoursed rubble below and coursed sandstone above, with decorative patterns of triangular stones adding architectural interest directly below the tower's parapet and other bands of color masonry adding even more visual interest. Her use of texture in the masonry creates a visual depth. Large walls sections of the tower, for instance, have a relatively

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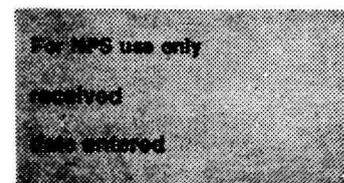
smooth finish that in places is broken up by slightly larger stones protruding from the wall surface. Fenestration in the tower is irregular--tiny windows or those with irregular shapes--with the exception of the observation area at the top of the structure where large trapezoids of plate glass allow the viewer to see the surrounding countryside in all directions. Colter's careful massing of forms added more architectural emphasis to the tower.

The main entrance into the structure leads into the largest room of the building, originally known as the kiva room, that is circular in plan. The ceiling is made up of logs salvaged from the old Grand View Hotel on Horseshoe Mesa at the Canyon. The logs are laid in a pattern found in prehistoric native American architecture and still used in some Indian structures today. A ladder from the center of the room leads up to an opening in the ceiling that looks functional but is actually false. A low, arched fireplace on one edge of the room has a small mantle and an enormous picture window directly above it where the chimney normally would be--the flue actually draws the smoke from an upper corner. The floor of this room is flagstone, and walls are stone. This room has undergone little change since construction. Directly above this room on the roof of this part of the structure is an outdoor observation deck. Other spaces on the first floor are used for sales areas, as this is, and a small amount of storage space. The kiva room contains heavy, rustic furnishings of large chunks of wood and rawhide, also included in this nomination.

The most architecturally impressive section of the building is undoubtedly the tower interior. The space is an open shaft surrounded by circular balconies edging the walls and small staircases that lead up to subsequent levels. Only the uppermost observation area has a complete floor area covering the circular plan, and large plate-glass windows overlooking the surrounding expanses of the vast southwest. The rooftop observation area, reached by a ladder of sturdy log construction, is closed to the public. The steel and concrete structure of this space is entirely plastered and all of the walls are covered with murals. The most distinct images, painted by Hopi artist Fred Kabotie depict various aspects of Hopi mythology and religious ceremonies. The other murals done by Fred Greer are more subtle in color and purposefully softer in detail, and are copies of prehistoric pictographs and petroglyphs. The tiny windows of the tower let in a minimal amount of light which adds to the cave-like, mystical atmosphere of the space. Experiencing the

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multiple levels and circular balconies and the hundreds of prehistoric images inundates the viewer with an overwhelming sense of the southwest.

Also included in this nomination are the two small outbuildings immediately adjacent to the Watchtower--the wood storage structure and the storage building. Both have stone veneers set in patterns similar to those of the Watchtower. Only the exteriors of those structures are included.

The building has changed very little since construction. Some of the small exterior staircases have been closed to the public. "Coyote" fences--vertical saplings held in place by wire woven around them--close off those areas. Radio telemetry has been added to the roof. For the most part the building retains its integrity and image Colter wanted to create.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
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<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
	Hopi House 1905–present	<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify)
	Hermit's Rest 1914–present			(tourism)
<b>Specific dates</b>	Lookout Studio 1914–present	<b>Builder/Architect</b>	Mary Elizabeth Jane Colter for the	
	Desert View 1931–present		Atchison, Topeka, and Santa Fe Railway	

**Statement of Significance (in one paragraph)**

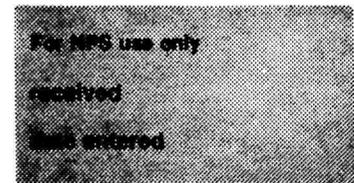
Hopi House, Hermit's Rest, the Lookout Studio and the Desert View Watchtower are not only the best and least altered, but some of the only remaining examples of the work of master architect and interior designer Mary Elizabeth Jane Colter. Colter's place in American architecture is important because of the concern for archeology and a sense of history conveyed by her buildings, and the feelings she created in those spaces. More importantly, her creative free-form buildings, Hermit's Rest and Lookout Studio, took direct inspiration from the landscape and served as part of the basis of the developing architectural aesthetic for appropriate development in areas that became national parks. The buildings are also significant as part of the Atchison, Topeka, & Santa Fe Railway and Fred Harvey Company development on the south rim of the Grand Canyon--their most important destination resort. Desert View has additional regional significance in its tower paintings of Indian design--they were copied from prehistoric pictographs and petroglyphs at a New Mexico archeological site that is now destroyed. These may be the only surviving record of that rock art.

During the 1870s the Atchison, Topeka, and Santa Fe Railroad (later the Railway) worked out an agreement with the Fred Harvey Company that allowed the latter to manage station hotels and restaurants that the railroad built. The Santa Fe hoped to lure passenger traffic away from competing railroads by providing these amenities along their line. In short, the strategy worked. By the turn of the century the restaurants known as "Harvey Houses" and the hotels along the expanding Santa Fe route became known for fine food, comfort, and extremely efficient service. The Fred Harvey Company also quickly noted the passengers' fascination with the Indians and the wares they sold at the railroad stops in the southwest and saw the situation as another merchandising opportunity. Their next logical step was to provide specific areas to sell the native american arts and crafts at some of their selected stops. Both the railroad and the Fred Harvey knew that through distinctive architecture they could create an image and ambience that would sell their merchandise better than a simple envelope of a building would. To add that distinction they hired architect and designer Mary Elizabeth Jane Colter.

Mary Jane Colter was born in Pittsburgh in 1869 and grew up in Texas, Colorado, and St. Paul, Minnesota. While attending the California School of Design in San Francisco she apprenticed at

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an architect's office and then went into teaching back in St. Paul. Besides teaching on the high school level, she also lectured on history and architecture in a university extension program, reviewed books for the St. Paul newspaper, and took courses in archeology. Through informal contacts with the Fred Harvey Company, Colter eventually landed a job as interior designer of the Indian Building adjacent to the Santa Fe's new Alvarado Hotel in Albuquerque, along the main line.

Although the Mission Revival style had been popular in California since the 1890s, the Alvarado Hotel and its adjacent Indian Building (both destroyed) were, according to the Fred Harvey literature, the first of their kind in New Mexico. Besides working adeptly on the displays for the Indian wares Colter also created a special ambience on the interior of the Indian Building. The small fireplace had comfortable seats around it and always had a fire burning. Colter arranged for anthropologist Henry Voth to construct a replica of a Powamu altar, or Hopi religious altar to show the visitors another side of the mystical and exotic southwest. The building also featured Navajo weavers and silversmiths who plied their trades for the enjoyment of the railroad passengers. This use of "living history" types of exhibits was later adopted by other railroad, particularly the Great Northern at Glacier National Park.

Colter's second contact with Fred Harvey and the Santa Fe was to design an Indian Building across from the Santa Fe's new hotel at the Grand Canyon--El Tovar. The interior of the Indian Building in Albuquerque had been so successful that Colter was given even greater responsibility in this structure: she was allowed to design the whole building as well as the interiors. She designed the structure to be a replica of a section of a Hopi pueblo at Oraibi, Arizona. The materials and configuration were identical to those of a pueblo structure. Instead of bringing the tourists out to the pueblo, she brought a sense of the pueblo to the tourists. She even included some elements that tourists would be forbidden from viewing in a pueblo: a sacred sand painting and another ceremonial altar.

In Hopi House, Colter's concern for an ethnohistorical correctness in this replication was an effort fueled by the contemporary scholarly interest in southwestern archeology. The building opened in 1905, at the same time that archeologist Edgar Hewitt of Santa Fe, New Mexico, was promoting the Act for the Preservation of American Antiquities which passed in 1906--an act

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that resulted in the establishment of a series of national monuments set aside to preserve the southwestern archeological ruins they contained. Colter's design of Hopi House went beyond the basic task of providing a good atmosphere for merchandising Indian goods. She introduced different aspects of Indian cultures--especially their architecture--to the rail-travelling public at a time when the preservation movement in the United States was in its infancy.

Colter's next building for Fred Harvey and the Santa Fe at the south rim was Hermit's Rest which was a very different sort of structure than Hopi House. Fred Harvey ran tours west along the rim to the end of the road at an old trailhead, and the company wanted a small refreshment stand where the passengers could recuperate after the dusty stage ride. Like all of the other Fred Harvey buildings, the company wanted something with character and style.

The building's design was unusual. Tucked away in a small, partially man-made hill a few feet from the rim of the canyon the native rock structure seemed to grow out of the landscape. Colter channelled her concern for historicity into a few well-chosen items--an old New Mexican mission bell at the entrance gate, wrought-iron sconces and andirons, roughly crafted rustic furnishings, and a few heavy pieces of heavy furnishings of probably northern European origin. The rugged stonework was given a medieval feeling by the forms it took: arched stone fireplaces with a huge semi-domed alcove sheltering one of them. The peeled logs making up part of the structural system and the exposed latias for a portion of the ceiling contributed to a primitive, frontier feeling in the building. When the building opened in 1914 and Colter was cajoled by some of the railroad men that the structure looked too dingy and full of cobwebs, she replied, "You can't imagine what it cost to make it look this old."

Colter's other design for the south rim that year was Lookout Studio--a building where visitors could photograph the canyon from its very precipitous edge and use the telescopes the company provided. In this structure Colter removed herself even further from her intent at Hopi House. Here, she allowed the edge of the canyon and the natural rock outcroppings give form to her multi-level structure that grew out of the edge of the rim. Inspired by the natural forms of the landscape around the site, the parapet rooflines and stone chimneys mimicked the irregular

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shapes of surrounding bedrock. The roof even had small native shrubs growing out of it to contribute to that illusion of nature.

Colter designed many more structures for the Fred Harvey Company and the Santa Fe Railway at the south rim and along the whole Santa Fe route, but her last major structure at Grand Canyon was the Indian Watchtower at Desert View (also known as Desert View Watchtower) on the eastern end of the south rim, completed in 1932.

At Desert View Colter returned to a sense of archeology and ethnohistory in her design--reminiscent of an Anasazi tower such as that found at Hovenweep National Monument--but endowed the building with more of a mystical fantasy than the archeological correctness she used at Hopi House. Colter visited a number of Anasazi sites throughout the southwest that had towers and spent approximately six months studying them. She studied their shapes, stone masonry, and construction techniques. She then built a model of the site on the south rim and constructed a clay model of the building. When it came time to build the structure, after the Santa Fe engineers beefed up the structural system to their satisfaction, she was frequently on the job giving directions to the workmen. She hired two artists to do murals in the tower. The symbolic paintings on the inside of the Hopi Room by Fred Kabotie, a now deceased Hopi artist, traced some of the religious mythology of the Hopi people. Other paintings by artist Fred Greer were copies of rock art from now destroyed archeological sites at Abo, New Mexico. These may be the only existing record of that rock art. Colter's extreme care in the selection of the artists, their subject matter, and even the colors they used was identical to the care she used in selecting the site, designing the structure, and choosing the stones for the exterior masonry.

Other buildings Colter designed for the Fred Harvey Company and Santa Fe Railway include Phantom Ranch (1922) at the bottom of the Grand Canyon; Bright Angel Lodge (1935), and the men's and women's dormitories (1936 and 1937 respectively) on the south rim; El Navajo at Gallup (1923); and La Posada at Winslow (1930). She also worked on interior for El Tovar, and La Fonda at Santa Fe.

Colter's impact on American architecture, particularly on park architecture, was noteworthy. Although the tourist favorites

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remain the charming Hopi House and Desert View Watchtower, their historical bent was secondary to the impact that Hermit's Rest and Lookout Studio created. In those two structures where she let the natural landscape shape the buildings, rather than the cultural landscape, she became a pioneer in the aesthetics of an architecture appropriate to a natural setting. Her use of natural materials in forms that mimicked nature served as the basis for later work by architect Herbert Maier and others who designed what we now term "rustic" architecture.

# 9. Major Bibliographical References

See continuation sheet.

# 10. Geographical Data

Acreeage of nominated property 1.96 acres = Desert View 1:18 acres = Hermit's Rest Less than 1 acre, Lookout Studio and Hopi House  
 Quadrangle name Bright Angel Quadrangle scale 1:62500  
Vishnu Temple 1:62500  
 UTM References

Desert View	A	1, 2	4, 2, 5, 7, 1, 0	3, 9, 8, 8, 8, 1, 2, 0	B	1, 2	3, 9, 7, 3, 7, 5	3, 9, 9, 0, 7, 6, 0	Lookout
		Zone	Easting	Northing		Zone	Easting	Northing	
Hopi	C	1, 2	3, 9, 7, 7, 1, 0	3, 9, 9, 0, 7, 4, 5	D	1, 2	3, 9, 0, 9, 5, 0	3, 9, 9, 1, 3, 0, 0	Hermit's
	E				F				
	G				H				

## Verbal boundary description and justification

See continuation sheet.

## List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
state	N/A	code	county	code

# 11. Form Prepared By

name/title Laura Soulliere Harrison Architectural Historian  
 organization National Park Service -- Southwest Region date 1986  
 street & number P.O. Box 728 telephone (505) 988-6787  
 city or town Santa Fe state New Mexico

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

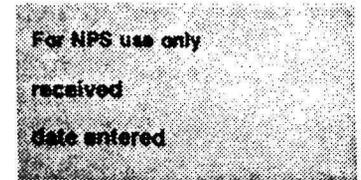
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title \_\_\_\_\_ date \_\_\_\_\_  
 For NPS use only  
 I hereby certify that this property is included in the National Register  
 \_\_\_\_\_ date \_\_\_\_\_  
 Keeper of the National Register  
 Attest: \_\_\_\_\_ date \_\_\_\_\_  
 Chief of Registration

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Bibliography

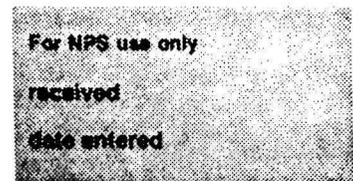
Grattan, Virginia. Mary Colter: Builder Upon the Red Earth. Flagstaff: Northland Press, 1980.

National Park Service files including National Register files and history files, Western Regional Office and Grand Canyon National Park.

Tweed, William C., Laura E. Soulliere, and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, Western Regional Office, 1977.

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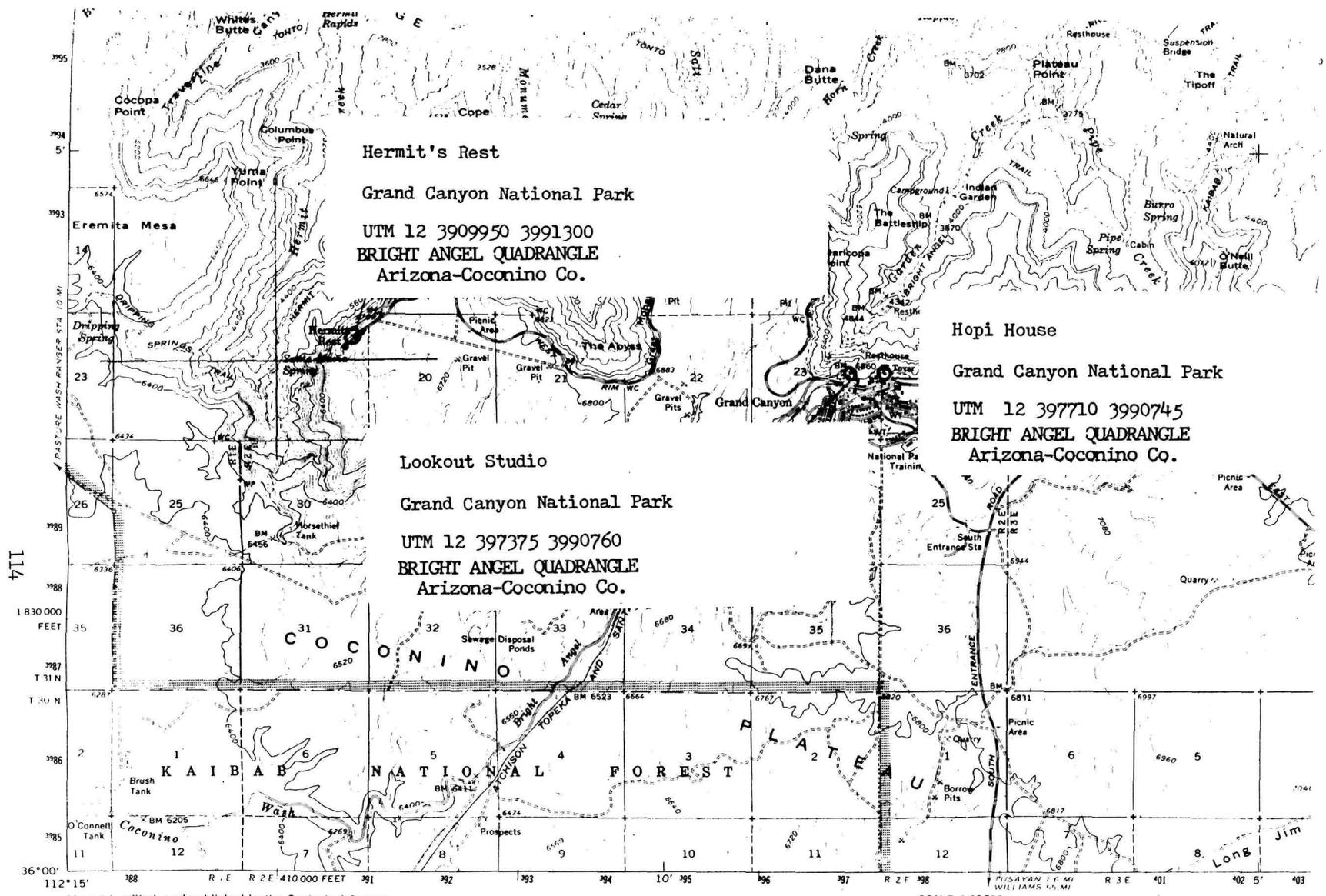
Boundaries

Hopi House. The boundary is a rectangle measuring 100 feet by 150 feet, centered on the building.

Hermit's Rest. The boundary, as shown on the enclosed sketch map, begins at a point at the southwest edge of the parking lot and runs southwest 260 feet, the northwest 200 feet to the canyon rim, then along the rim to a point 250 feet from the building's northeast corner, then back along the curb edge to the starting point.

Lookout Studio. The boundary is a square measuring 100 feet on each side, centered on the building.

Desert View Watchtower. The boundary begins at the curb at the northwest corner of the parking lot, then proceeds northwest 90 feet to the Canyon rim, then follows the rim edge northeast and then southeast to a point 262.5 feet northeast of the north corner of Building 1168 (the store), then 45 feet southwest to the north edge of the service road, then following the service road west to a point 20 feet northwest of the north corner of the trading post, then southwest 115 feet to the curb of the parking lot, then along the curb in a westerly direction to the starting point.



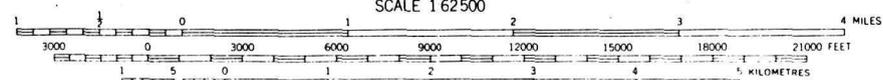
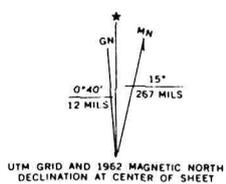
Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs taken 1954 and 1960. Field checked 1962

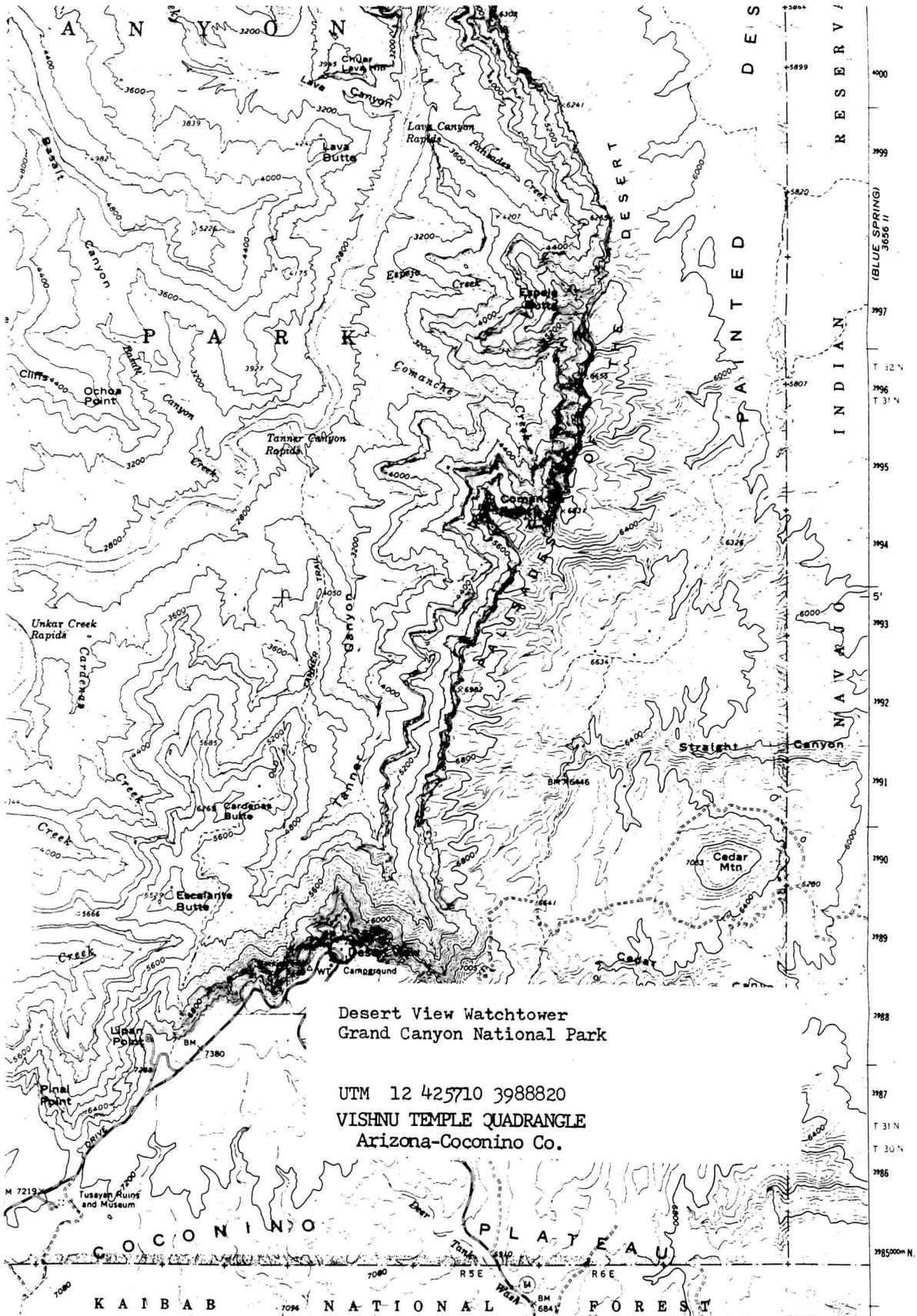
Polyconic projection. 1927 North American datum  
 10,000-foot grid based on Arizona coordinate system, central zone  
 1000-metre Universal Transverse Mercator grid ticks, zone 12, shown in blue

Where omitted, land lines have not been established



CONTOUR INTERVAL 80 FEET  
 DOTTED LINES REPRESENT 40 FOOT CONTOURS  
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

WITH NATIONAL MAP ACCURACY STANDARDS  
 1:50,000 SCALE, 1:62,500 SCALE, 1:250,000 SCALE, 1:500,000 SCALE



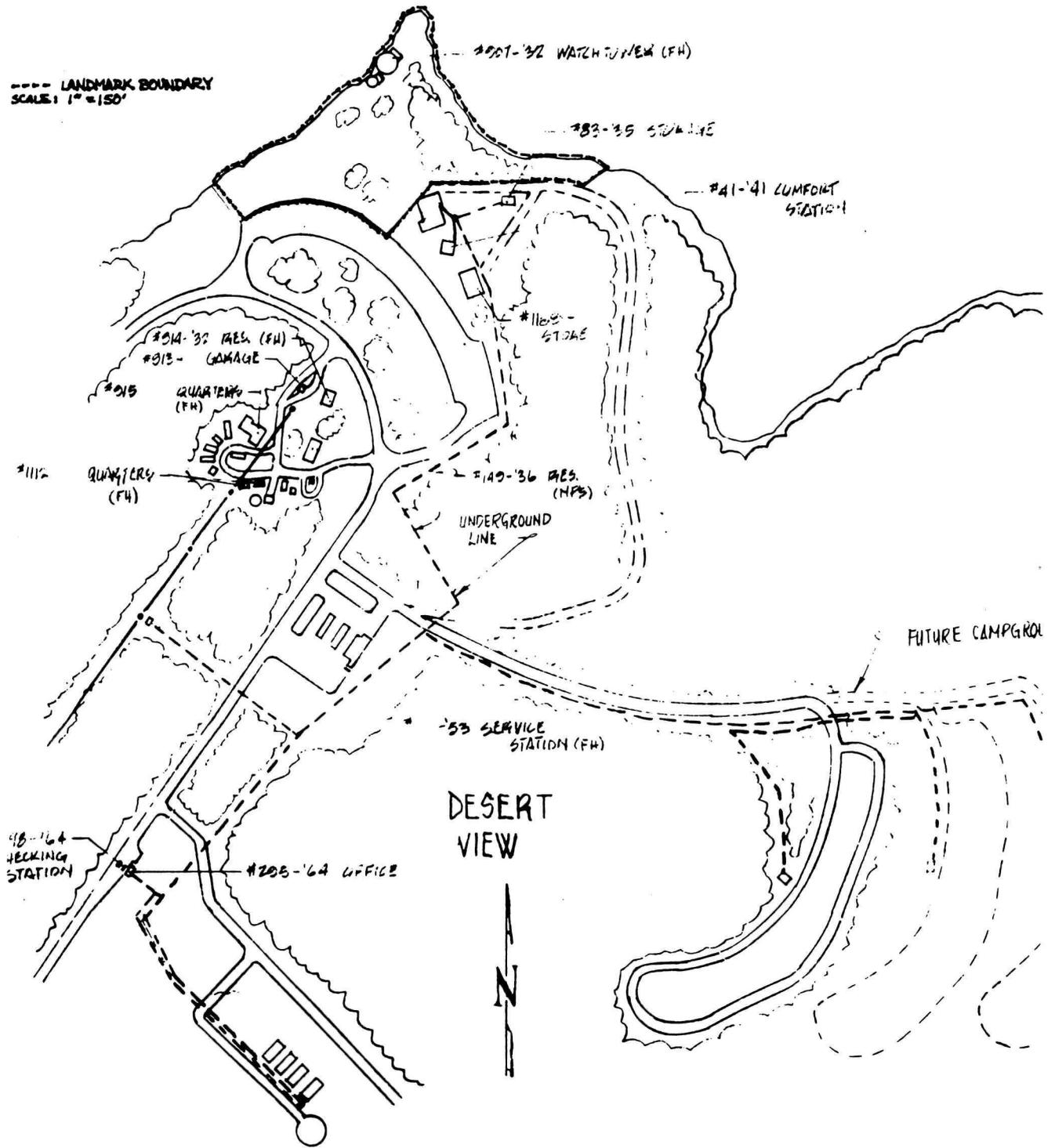
Desert View Watchtower  
Grand Canyon National Park

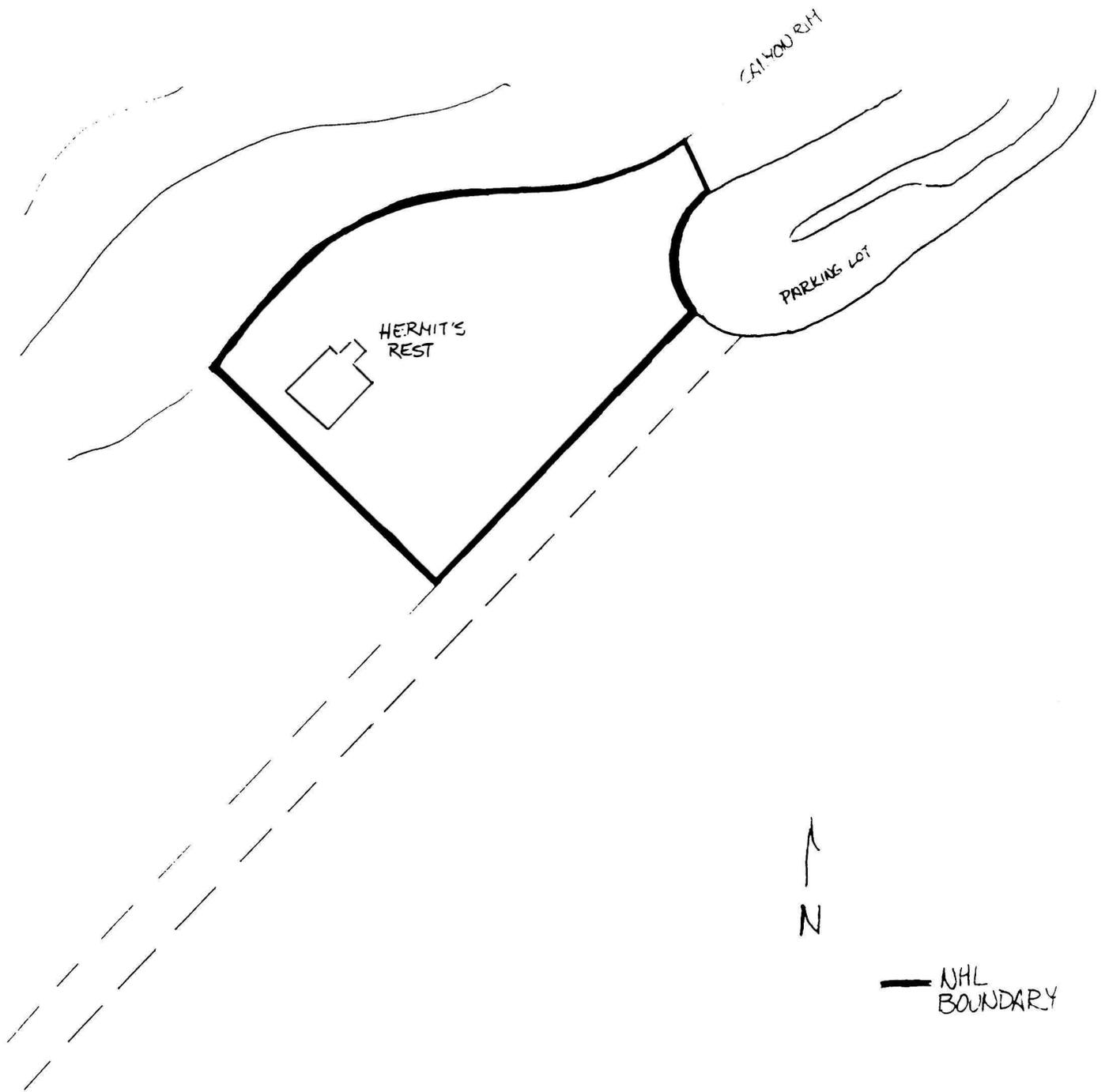
UTM 12 425710 3988820  
VISHNU TEMPLE QUADRANGLE  
Arizona-Coconino Co.

POINT 42 43 44 50 426 427 28 MI TO U.S. 89 CAMERON 30 MI 115 4290000 E. INTERIOR GEOLOGICAL SURVEY WASHINGTON D.C. - 1984 36°00' 111°45' 2500 3 4 MILES 115 111°45' 2500

ROAD CLASSIFICATION

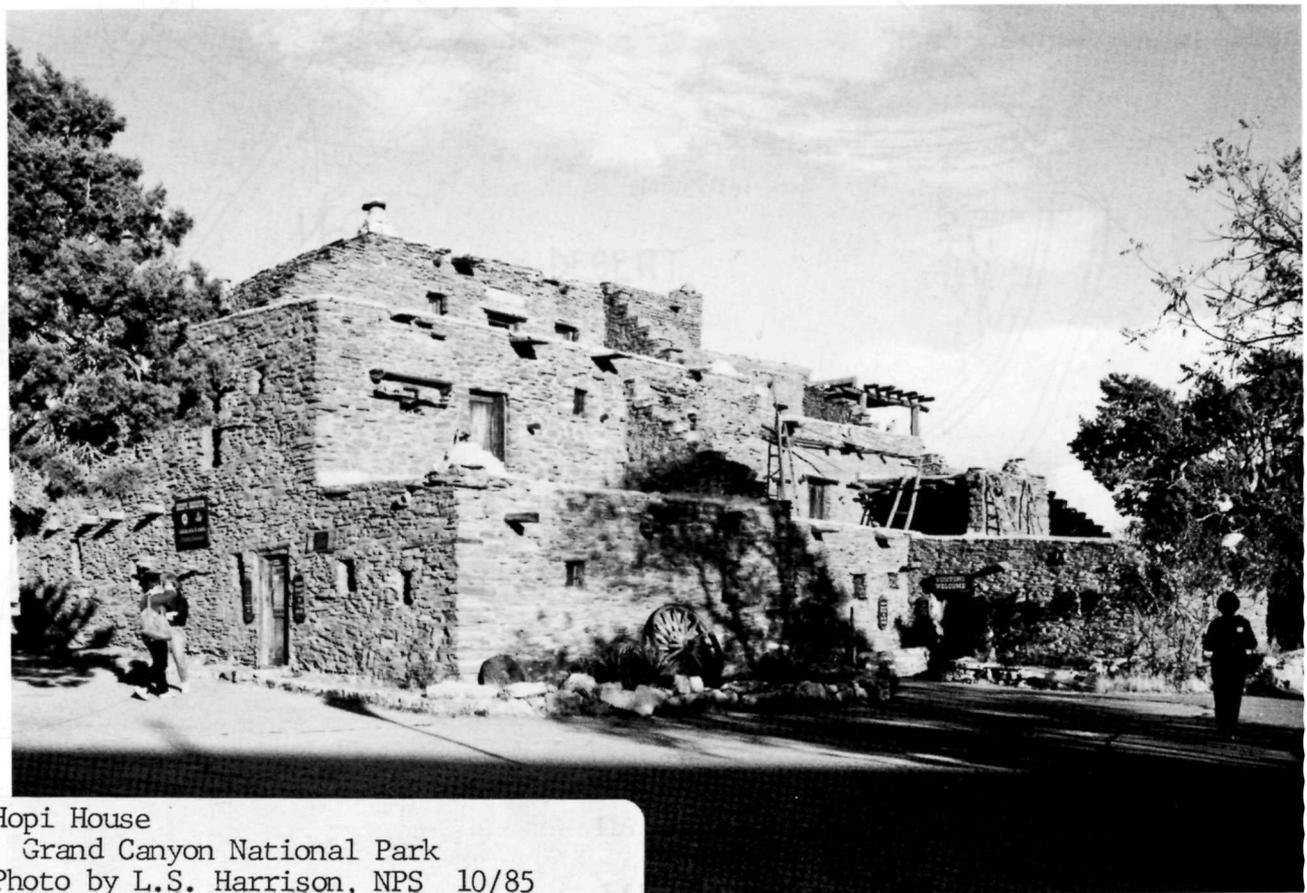
--- LANDMARK BOUNDARY  
SCALE: 1" = 150'



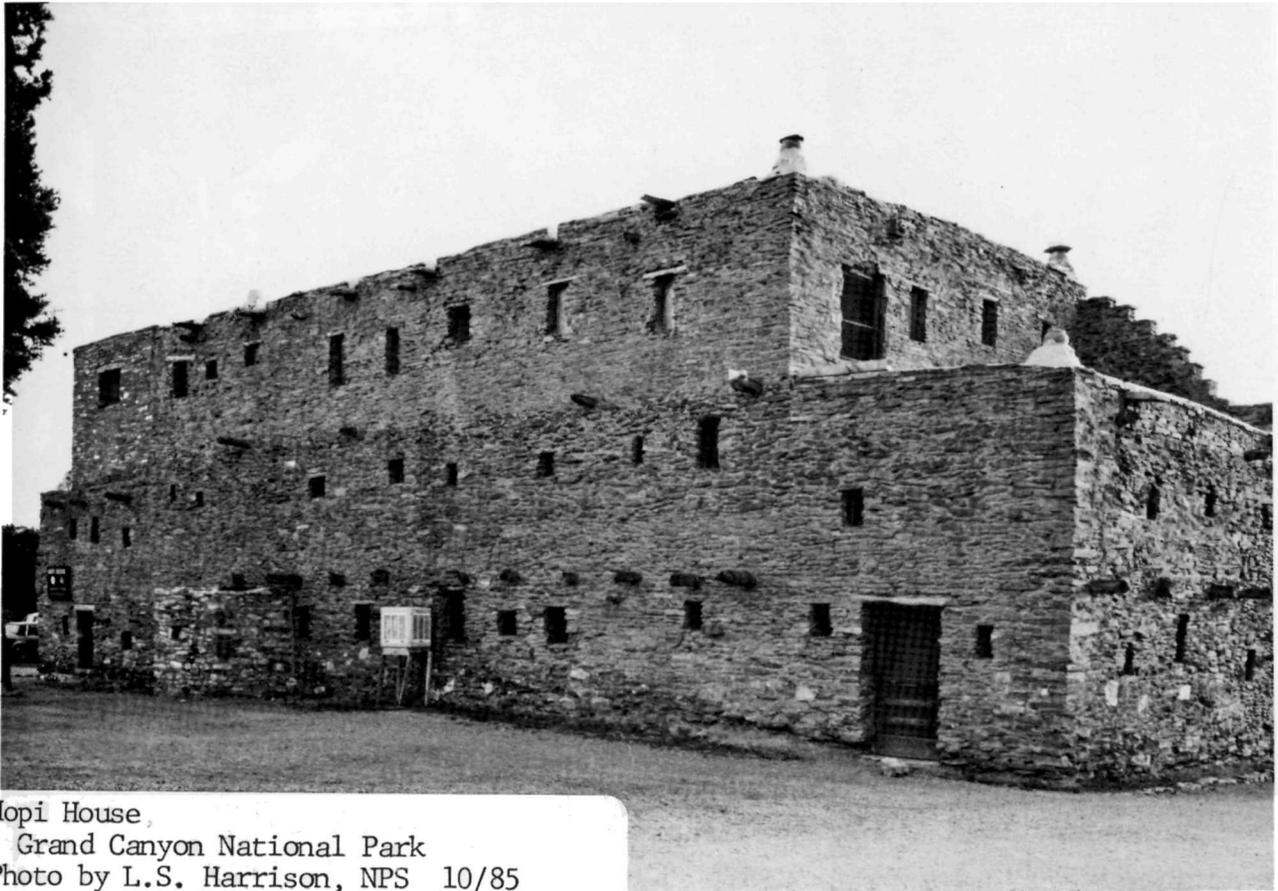




Hopi House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Hopi House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



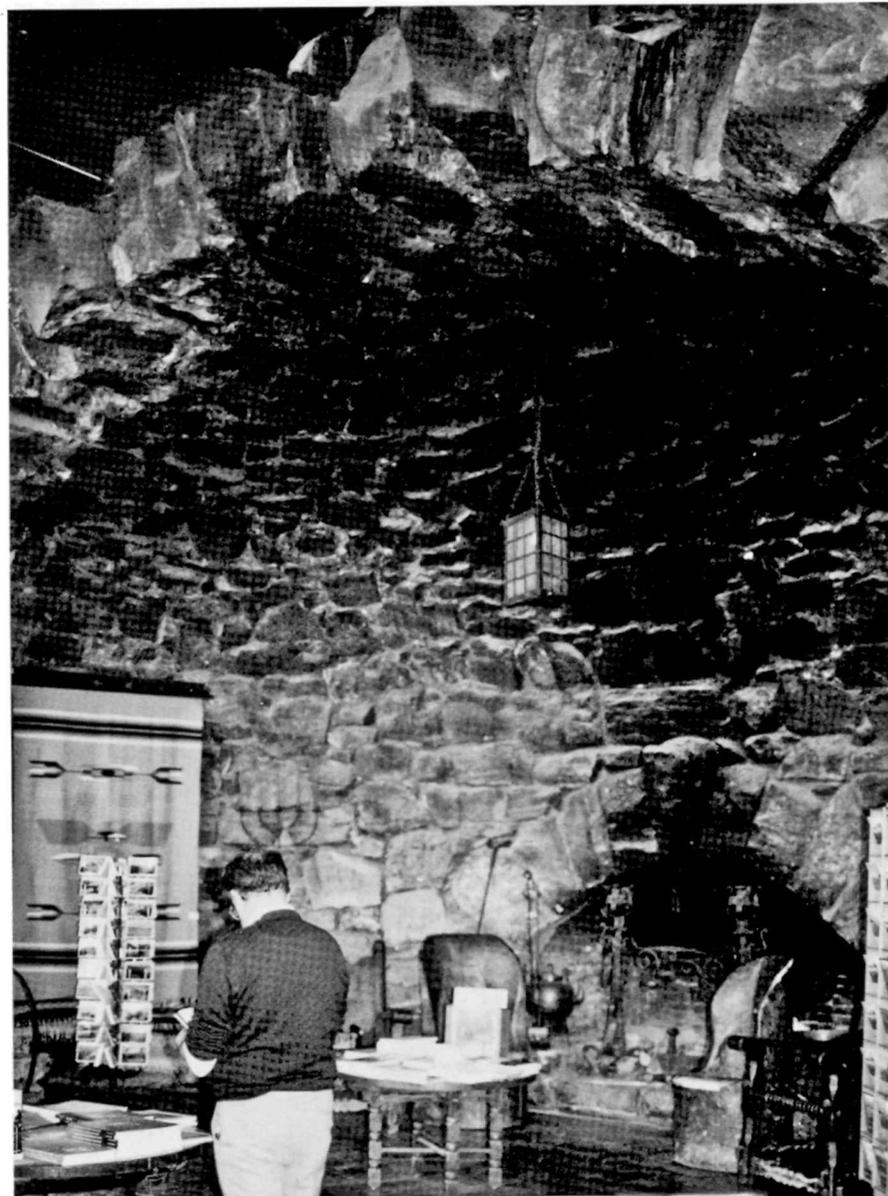
Hopi House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



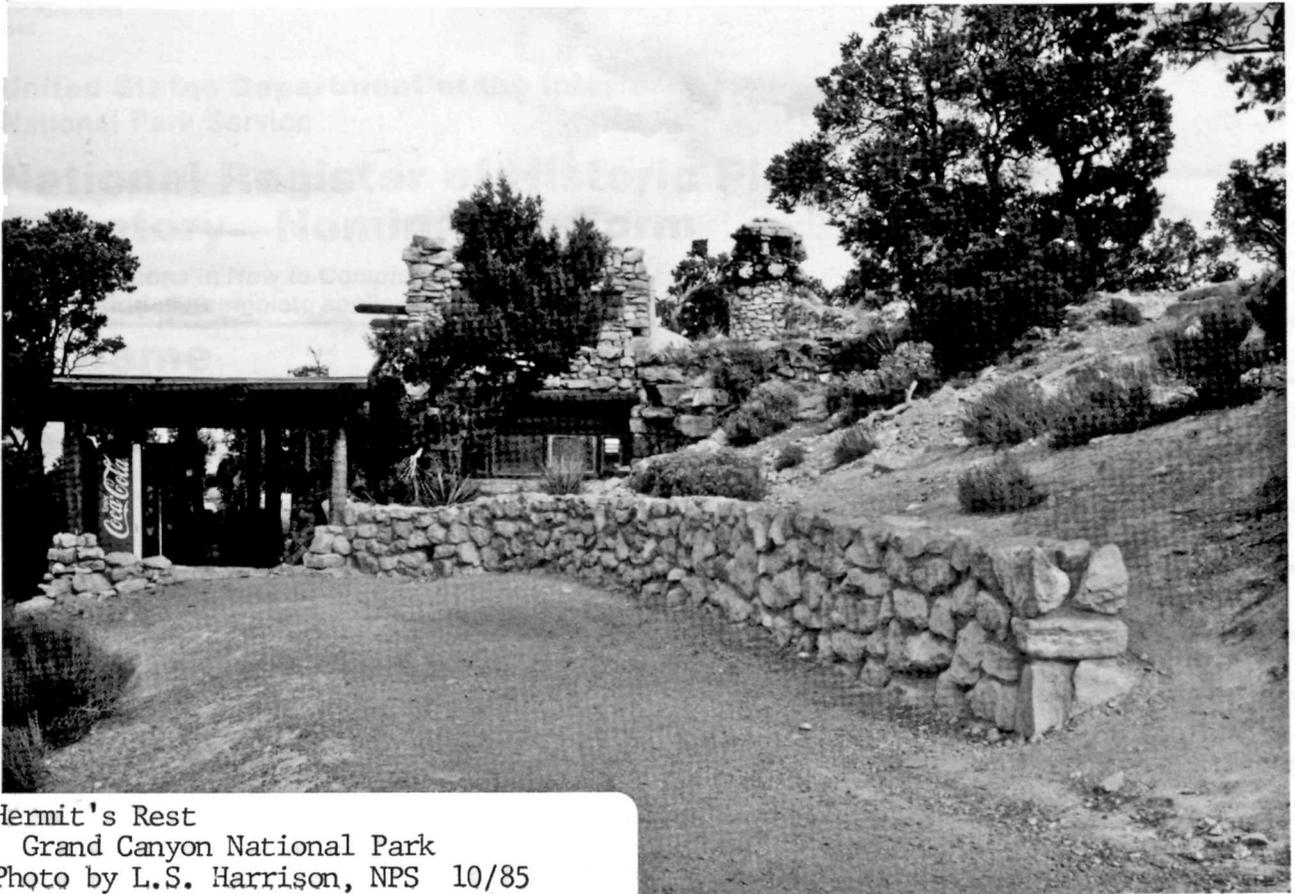
Desert View Watchtower  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Desert View Watchtower  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Hermit's Rest (half-domed fireplace)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Hermit's Rest  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Hermit's Rest  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Grand Canyon Depot

and or common

2. Location

street & number South Rim \_\_\_\_\_ not for publication

city, town Grand Canyon National Park \_\_\_\_\_ vicinity of

state Arizona code 04 county Conconino code 005

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: storage

4. Owner of Property

name National Park Service -- Western Regional Office

street & number 450 Golden Gate Avenue, Box 36063

city, town San Francisco \_\_\_\_\_ vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Coconino County Courthouse

street & number South San Francisco Street

city, town Flagstaff \_\_\_\_\_ state Arizona

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible?  yes  no

date 1974  federal  state  county  local

depository for survey records National Park Service

city, town Washington \_\_\_\_\_ state DC

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Grand Canyon Depot is a log and wood-frame structure with a central section two-and-a-half stories in height and wings to the east and west each one-and-a-half stories. The building's foundation is concrete. The gable roof of the two-story section runs on a north-south axis, and those of the wings on an east-west axis. The intersecting gable roofs are finished with green-painted asbestos shingles. The south gable end frames the Santa Fe logo near the ridge, with the identifying "Grand Canyon" name below in green copper letters. Centered below that on the first floor is a log bay projecting out from the building's mass, sheltered by a small gable roof. Another Santa Fe logo is centered in this gable end. The baggage loading platform and baggage room are at the east end of the building. The waiting platform and ticket booth are at the west end. The front elevation faces south and overlooks the remaining tracks.

The design details of the log construction are unusual. The logs are squared on three sides creating bearing surfaces and flat interior surfaces. The bottom sides of each log are routed to hold wood strips wrapped in building paper which drapes between the logs and over the faces of the lower logs. The squared logs are drawn tightly together at the corners and again lined with building paper. These techniques have limited the amount of moisture penetration throughout the years, leaving the logs in good structural condition. The false crowns of the logs are axe-cut, giving the building a frontier/western feeling. Building corners in the main two-story portion are finished with peeled log posts. All of the walls of the buildings are logs, with the exceptions of the log-slab addition at the west end waiting platform, and the upper story whose walls are finished with wood shingles double-coursed every second row. The second story overhangs the first by more than one foot. Log brackets on the upper story support the roof whose gable ends project out two feet from the second story. The shadows created by the long eaves and overhangs reinforce the building's horizontal emphasis. The building logs and shingles are stained dark brown. Most of the windows in the building are paired wood-frame casements with six-light fixed transoms above. Paired log posts support the roof over the passenger-loading area. The log framing of the roof structure above it is exposed.

The first floor of the building contains the former waiting room, ticket office, restrooms, baggage room, and various other public and work spaces. The floor is scored concrete. The log-slab wainscotting and molding around the doors and windows contributes to the building's rustic quality. Above the wainscotting is off-white plaster. The dark stain of the wainscotting and

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National Park ServiceNational Register of Historic Places  
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moldings is similar in color to the log slab panelling on the interior of El Tovar. An interior staircase leads from the first floor up to the apartment formerly occupied by the station agent. The apartment contains living room, kitchen, pantry, bath, two bedrooms, and storage and utility areas. The floors in the apartment are wood, with linoleum finishes in the kitchen, pantry, and bath. The walls are plaster.

The building contains a considerable amount of its original hardware bearing the stylized letters "GC" for Grand Canyon, although some of this hardware has been stolen in its years of abandonment. All original doors remain and are either solid planks with wrought-iron bolts and hardware, or glazed or solid with multiple wood inset panels.

An iron fence at the east and west ends of the building, with a gate for access to the baggage loading dock at the east end, is extant but is in damaged condition. The collapsible metal fencing closing off the track side of the outdoor passenger waiting area from the tracks is in better condition. What remains of the track, platforms and passenger yard are an essential part of the historic scene of the Grand Canyon depot, for the depot could not have functioned without them.

A new Victorian-style depot was designed by a railway employee in 1907, but it was not built. That design, however, did serve as the basic floor plan for the larger 1909 design done by Santa Barbara architect Francis Wilson. Wilson's log depot was constructed in 1909-1910. The original copper letters on the front elevation spelling out "Grand Canon" were changed to "Grand Canyon" by 1911. Probably in 1925, the size of the women's restroom was reduced to create additional office space. A storm vestibule and small ticket office of log-slab siding were added to the west end of the building under the covered passenger platform in 1929. That same year, the iron fence was built at the east and west edges of the depot to enclose the railroad yard. The agent's office inside the depot was remodelled in 1939, but the nature and extent of this work is not known. Asbestos shingles, replacing the original wood shingles, were installed on the roofs in 1940. The original pole lookouts at the gable ends reminiscent of those at Old Faithful Inn at Yellowstone were probably removed at the same time. Some foundation work was done in 1948 to discourage termites. Copper steam pipes were also installed, and the baggage loading platform at the east end of the depot was rebuilt, also in 1948. The floor plan was revised in 1949 to show changes in the women's restroom. It is unclear whether these plans reflected existing

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conditions from the 1925 change or perhaps served as the documents for interior changes made in 1949. Fluorescent lights to augment existing lights were added in 1954 at the same time that additional interior changes of an unspecified nature were completed. The last passenger train used the depot in 1968, and the freight office closed a year later. The building has been used intermittently since that time but is now vacant.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Tourism	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES 1909 - Present BUILDER/ARCHITECT Francis Wilson for the Atchison, Topeka and Santa Fe Railway

## STATEMENT OF SIGNIFICANCE

The Grand Canyon Depot has multiple aspects of significance. First, the building is one of approximately 14 log depots known to have been constructed in the United States, and it is one of three remaining. Out of those three, the Grand Canyon depot is the only one where logs were used as the primary structural material, rather than as ornament to make the building seem more rustic [1]. As an architectural symbol, the building served as the introduction to the Grand Canyon setting the tone for the visitor experience during days of train travel; and it continues to contribute a substantial sense of place to the area so painstakingly developed as a "destination resort" by the Atchison, Topeka, and Santa Fe Railway. The depot is integrally connected with the development of El Tovar and the South Rim of the Grand Canyon and as such had a major impact on revenues of the Santa Fe system and on the nation's entire railway network through connecting service with other railroads. The depot is at the branch-line terminus of the only railroad line inside national park boundaries--the railroad came first and then the park was created. The massive publicity campaign undertaken by the Santa Fe increased public awareness of the Grand Canyon and undoubtedly aided in efforts to establish the area as a national park in 1919.

The first railroad into the Grand Canyon vicinity was the Santa Fe and Grand Canyon Railroad, organized in 1897. The company went bankrupt in 1900, when its tracks were still eight miles short of their South Rim destination. The Grand Canyon Railway, organized by a subsidiary of the Atchison, Topeka, and Santa Fe Railway, bought out the bankrupt short line and finished construction of the rails in 1901. The Railway developed the railroad yard and the luxurious El Tovar hotel and built a small frame depot to accommodate passengers coming and going. The boom in railroad tourism, brought about by railroad promotions of destination resorts like the South Rim, created the need for a larger depot that would contribute to the image the railway was seeking. The economic push behind the idea of a destination resort was not that the railway made money off accommodations when visitors came to an area and vacationed there for several weeks; their biggest revenues came from increased passenger traffic.

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The use of the Grand Canyon--as a main resort and the key feature depicted in advertising and timetables--was so successful that the "Grand Canyon Line" which originally referred only to the branch line between Williams, Arizona, and the Grand Canyon, became synonymous with the entire Atchison, Topeka, and Santa Fe Railway system.

To visitors the depot still represents the concept of a western national park: rustic and scenic. When train travel was the primary mode of getting to Grand Canyon even before the area was set aside as a park, the depot was the gateway through which they entered the developed area of the South Rim. The building's style and ambience was perfect for the feeling of civilized frontier that the Railway created in their south rim development. The depot, with the "Grand Canyon" name prominently displayed on its front elevation, remains an architectural focal point continuing to draw attention to that rustic image. Today visitors are consistently causing traffic jams when they stop on the road to photograph that symbol of a national park. The building is the most photographed structure at Grand Canyon.

The architect of the depot was Francis Wilson, who designed a number of residences and community buildings around Santa Barbara, including a residence for Edward Payson Ripley, president of the Santa Fe Railway. Wilson's training had been as a draftsman working with Albert Pissis, designer of major neo-classical revival buildings in San Francisco, and through the study of European architecture during his extensive travels there. His first job with the railroads was designing the Santa Barbara passenger depot for the Southern Pacific. He then moved on to employment with the Atchison, Topeka, and Santa Fe Railway--undoubtedly based on his previous work for Ripley--designing depots and depot hotels at Ash Fork and Williams, Arizona, and Needles and Barstow, California. He was involved with the remodelling of Bright Angel Hotel at Grand Canyon, and then began work on the Grand Canyon depot in 1909. Most of Wilson's designs were typically Californian in nature: buildings with mission-revival and mediterranean influences with a hint of an arts-and-crafts character--typical of what other California architects of the time were doing. His log depot at Grand Canyon, however, was unique in his work as the only log building and the only rustic building he designed. Yet even this building had some classical undercurrents, with its symmetrical configuration and rustic pediments.

Francis Wilson designed the building with obvious connections to El Tovar. The logs were compatible with the log slab siding of

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the large hotel. The chandelier in the waiting room was similar to those in El Tovar. The dark wood wainscoting was the same deep brown as the interior panelling at El Tovar. Even the local newspaper commented in 1909 that the railway was in the process of building a "rustic bungalow station at Grand Canyon, patterned after the El Tovar Hotel." The rustic feeling inspired by this building was subordinate to, yet complimented the finer appointments of El Tovar. Wilson's choice of details in construction--fitting the logs together so tightly that water could not penetrate, and allowing for good drainage whenever possible--were far superior to the log construction details of El Tovar.

Passenger service to Grand Canyon ended in 1968. A railroad agent remained at the depot to handle freight, but that operation was shut down a year later. The National Park Service acquired the property in 1982 in a series of legal proceedings involving other Santa Fe properties and rights-of-way at the Grand Canyon. Since the depot's closing as a railway office, the building has been used as construction offices, as a small interpretive center, and as a concession for renting hiking and backpacking equipment. In recent years a private firm has shown interest in reviving the train ride from Williams to the Canyon, and putting the depot back to its original use. Funding problems have slowed their progress. The depot's present lack of functional integrity may yet be restored.

1. Gordon Chappell, "Statements on Architectural and Historical Significance," ms., 1985, available in the National Park Service's Western Regional Office, no pagination.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Borjes, Ric, and Gordon Chappell, The Grand Canyon Depot and Railroad Yard: 1901-1984. Historic Structures Report. San Francisco: National Park Service, Western Regional Office, 1984.
- Chappell, Gordon, "Statements on Architectural and Historical Significance," Ms. material. 1985.
- Cleek, P.G. "Francis W. Wilson, Architect," Noticias (Journal of the Santa Barbara Historical Society), Vol. XXXI, No. 3, Fall 1985.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

A	1,2	3,9,7,6,5,2	3,9,9,0,6,5,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

### VERBAL BOUNDARY DESCRIPTION

The boundary for this property is the same as listed on the National Register form. The eastern edge is bounded by the bridge connecting the North and South Loop Roads; the southern boundary is the north edge of South Village Loop Road; the north boundary is the south edge of North Village loop Road; the west boundary is a north-south line 200 feet west of the western edge of the waiting platform connecting the north and south boundaries.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			

STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison

Architectural Historian

ORGANIZATION

National Park Service, Southwest Regional Office

DATE

1986

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

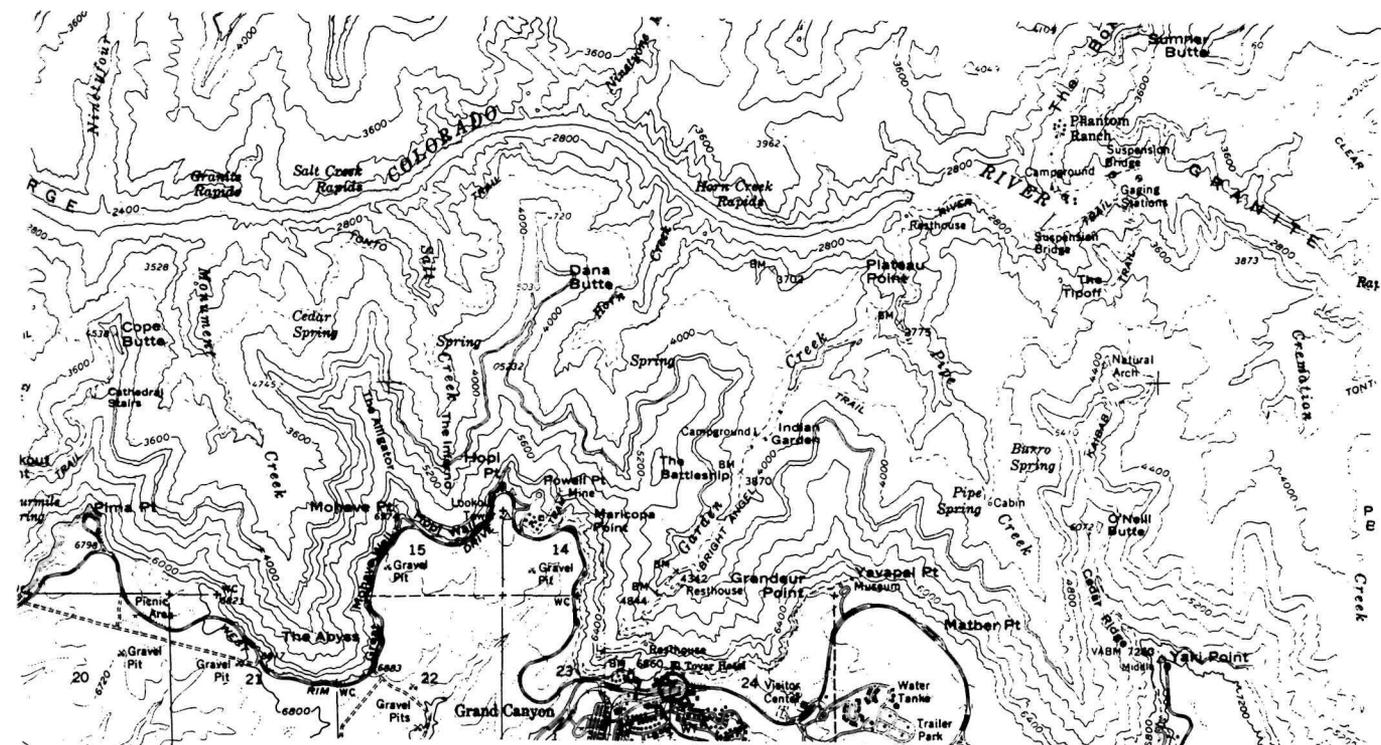
DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

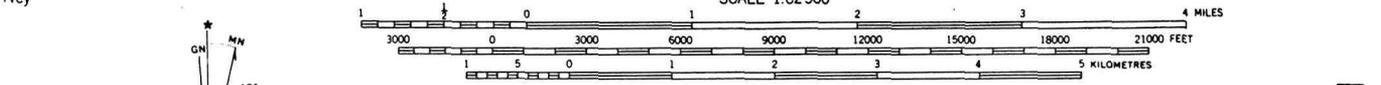
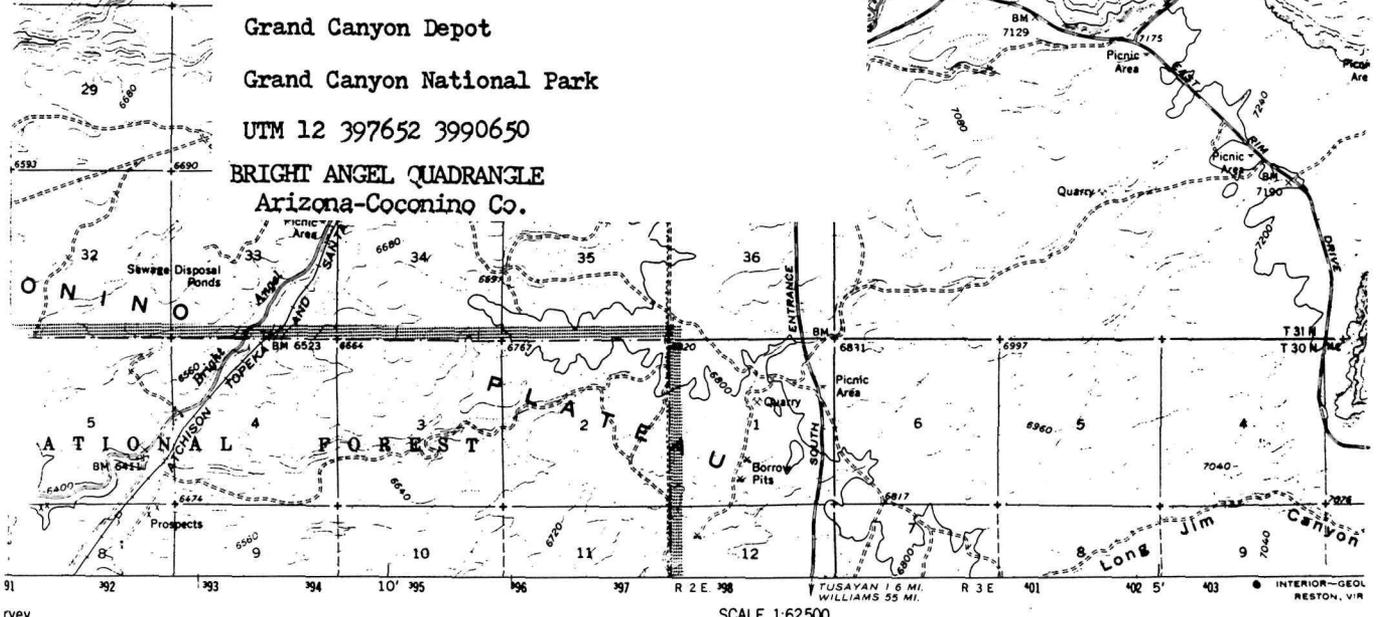
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER



Grand Canyon Depot  
 Grand Canyon National Park  
 UTM 12 397652 3990650  
 BRIGHT ANGEL QUADRANGLE  
 Arizona-Coconino Co.



CONTOUR INTERVAL 80 FEET  
 DOTTED LINES REPRESENT 40-FOOT CONTOURS  
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

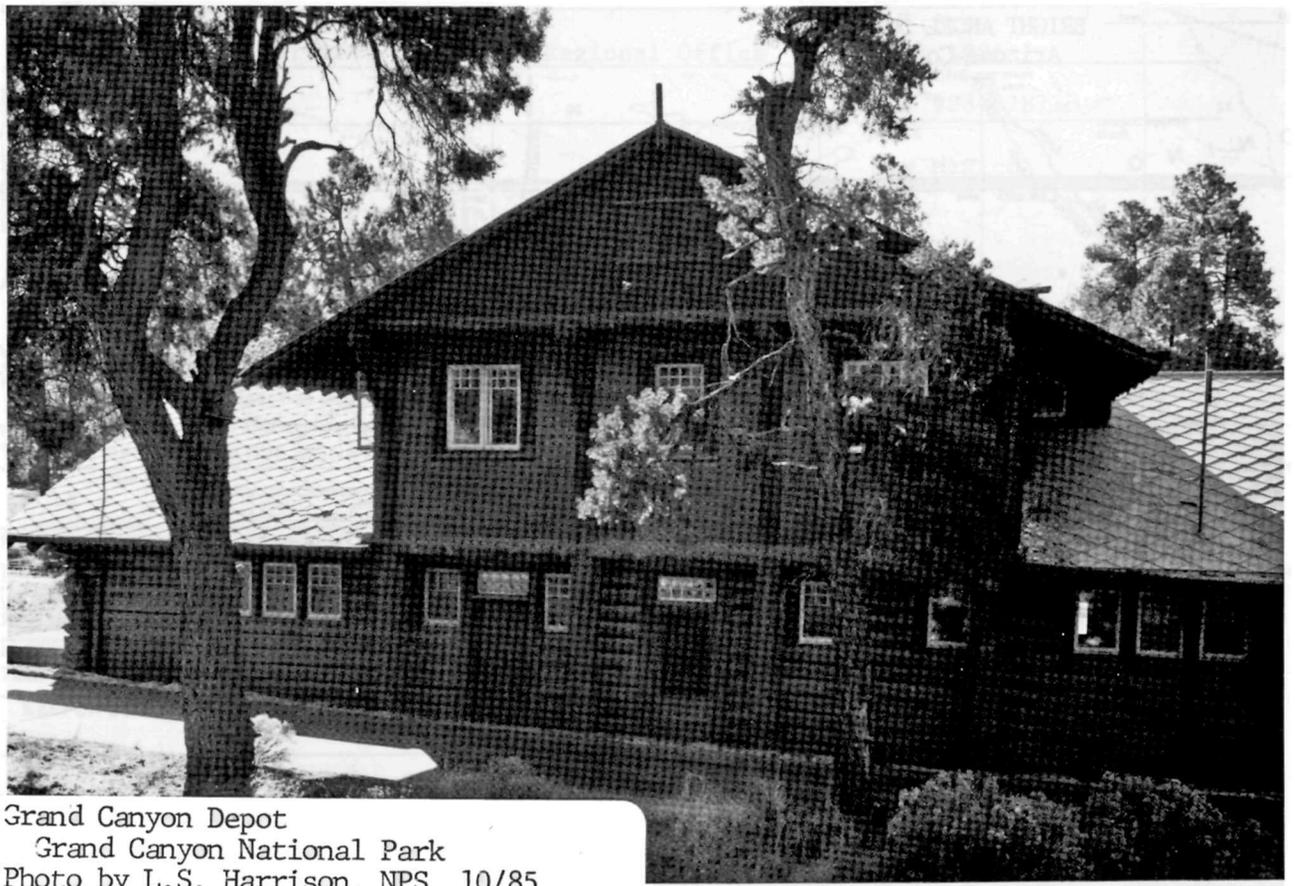
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
 FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

THIS MAP AVAILABLE WITH OR WITHOUT SHADED RELIEF





Grand Canyon Depot  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Grand Canyon Depot  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Grand Canyon Depot (closeup)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

<b>FOR NPS USE ONLY</b>	
RECEIVED	
DATE ENTERED	

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

## 1 NAME

HISTORIC Great Northern Railway Buildings (Preferred)

AND/OR COMMON

Many Glacier Hotel, Sperry and Granite Park Chalets, and the Two Medicine Store

## 2 LOCATION

STREET & NUMBER

CITY, TOWN

Glacier National Park

— NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

1st

STATE

Montana

— VICINITY OF

CODE

30

COUNTY

Glacier and Flathead

CODE

035 and 029

## 3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (seasonally)	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER: Tourist Accomodations and Camp Store

## 4 AGENCY (Glacier Park, Incorporated address on continuation sheet)

REGIONAL HEADQUARTERS: (if applicable)

National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P. O. Box 25287

CITY, TOWN

Denver

— VICINITY OF

STATE

Colorado

## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC. National Park Service - Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P. O. Box 25287

CITY, TOWN

Denver

STATE

Colorado

## 6 REPRESENTATION IN EXISTING SURVEYS

1) National Register of Historic Places (Many Glacier, Sperry and Granite Park)

TITLE 2) List of Classified Structures

DATE 1) 1976

2) 1975

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR

SURVEY RECORDS National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD Chalets and Store	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input checked="" type="checkbox"/> FAIR (Hotel)	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Included in this Landmark nomination are the major remaining structures left from the Great Northern Railway developments within the boundaries of Glacier National Park: The Many Glacier Hotel, Sperry and Granite Park Chalets, and the Two Medicine Chalet (now the Two Medicine Store). The hotel is used seasonally as a major tourist hotel; Sperry and Granite Park Chalets are backcountry developments used seasonally by hikers and trail riders. The Two Medicine Store is open seasonally as a campers' store. Outside the park boundaries and thus outside the scope of this project are the Belton Chalets and railroad station at West Glacier and the Glacier Park Hotel complex and railroad station at East Glacier--all part of the same Great Northern story and excellent examples of chalet style architecture. Landmark status for these structures should be pursued. The Cut Bank, Goathaunt, Sunpoint, St. Mary, Gunsight, Many Glacier Chalets and one of the Two Medicine Chalets no longer exist.

The largest structure of the entire group is the Many Glacier Hotel on the edge of Swiftcurrent Lake in the northeastern quadrant of Glacier National Park. The enormous building with its multiple wings and additions stretches a great distance along the lakeshore. The building is up to four stories in height and designed as a series of chalets. Principal building materials are stone for foundations and the basements walls of the original wing, with wood-frame superstructures. Of particular note is the stone basement walls of the basement story of the original portion of the building. The rugged texture of the rough rubble masonry and the segmentally arched openings add considerable interest to the structure. The exterior walls are finished with brown-painted wood siding. Windows are framed with moldings cut in Swiss jigsaw designs. The principal moldings and window frames are painted white with additional yellow jigsaw detailing. Considerable variation appears in the rooflines. The gable roofs often have clipped-gable ends. Multiple dormers and hip roofs add further interest to the rooflines. The roofs are all finished with wood shingles. Each wing of the hotel has balconies, many of which now serve as fire escapes. The balcony railings are wood, sawn in jigsaw patterns found in chalet architecture.

The original wing of the hotel--now the center of the hotel--was constructed during 1914 and 1915. Annex Number 1 to the north containing more guest rooms and the dining room and kitchen was constructed shortly afterwards. Annex Number 2 was constructed in 1917 south of the original section and connected to it by a spire-topped enclosed breezeway. In the 1950s the porte-cochere

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at the entrance was built, topped again with a spire similar to that of the breezeway at the south. During that same remodeling the kitchen facilities were updated, bathrooms were added to all of the guest rooms, and the original spiral staircase that led from the lobby to the basement was removed to create a lobby space for a gift shop. The exposed ceiling in the dining room also was covered with a suspended ceiling.

The interior of the building continues the Swiss alpine theme established on the exterior. The lobby, the most impressive space of the building, has four stories of balconies surrounding its rectangular edges. The balcony railings again are patterned after Swiss designs. Enormous logs supporting the balconies and portions of the roof structure extend from the floor of the lobby to the ceiling. The peeled logs are topped with capitals that give the building a formal, classical air. A round copper fireplace with a painted metal chimney stack is at the north end of the lobby, suspended by cables from the wood structural system. The south end of the lobby space contains the gift shop, of new construction. Most of the interior walls in the public spaces have a board-and-batten wainscoting with a painted wall finish (fiberboard) battened in rectangles above. Doors to guest rooms have exposed reinforcing of X-patterned wood slats, with one "X" above the other like dutch doors. Small red and white painted crosses similar to the Swiss flag have been tacked on each door.

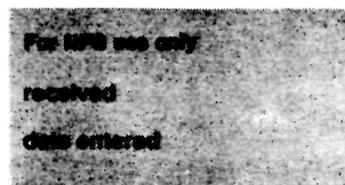
The building's Swiss feeling remains in the architectural elements and is reinforced by the decor. Placemats on the tables in the large dining room still promote this "...Alpine hostelry...in the Switzerland of North America...The hotel boasts a true Swiss atmosphere from the Alpine beauty which surrounds the building to the decor of the striking lobby."

The remaining chalets inside the park boundary are scattered in the central and eastern portions of the park. Note that the use of the term "chalet" refers in a general sense to the remaining buildings of the chalet complexes. However, the term is also applied to specific structures of differing functions in each of the chalet complexes at Sperry and Granite Park. The northernmost of the chalets is at Granite Park and is reached by hiking trails.

Granite Park chalet development, constructed in 1914, consists of a dormitory and a "chalet" used as dining hall, resident living

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National Park Service**

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Inventory—Nomination Form**



Continuation sheet

Item number 7

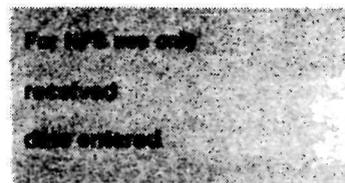
Page 3

quarters, and guest rooms. Both the dormitory and the chalet are included in this nomination. The complex is below Swiftcurrent Pass at the edge of a sub-alpine meadow with scenic views of the McDonald Valley, the Livingstone Range, and the southern areas of the park.

The chalet is the largest of the two structures and is a two-story building with a gable roof. The chalet was designed by architect Samuel L. Bartlett. The building is rectangular in plan, with two additions--one of stone and one of log construction added on the back. Other additions at the rear of the building that were constructed in 1924 have been removed. The gable roof is built of pole rafters and 1" decking exposed on the interior and finished on the exterior with wood shingles. The native stone walls of the building are of random rubble masonry bonded with cement mortar. Window and door openings have keystoned lintels with slight arches. The front elevation of the building is symmetrical and overlooks the most scenic vistas. The two-story porch of log construction on the front elevation provides a shaded spot for hikers to rest on the ground floor, and access to guest rooms above. At the rear of the building another two-story porch between the two additions is used as a service porch for the kitchen while the staircase provides access to additional guest rooms above. All of the logs used in the building are of local origin. Doors into the building are tongue-and-groove set in herringbone patterns. Most of the windows are multi-light casements.

The first floor of the building houses the dining room, kitchen, bedroom, storeroom, and small bathroom. The second story contains simple guest rooms and employee quarters. Interior floors are flagstone on the first floor and wood above, and interior partition walls are vertically placed half logs. The flagstone used in the floors retains sedimentary ripple marks from the natural formation. The log joists of the second story extend through the stone walls and serve as the joists for the front and rear porches.

The dormitory is a smaller one-story structure of stone construction, built in 1913 and designed by architect Thomas D. McMahon. The rubble masonry of the walls has the same rough texture as that of the chalet. The roof is finished with wood shingles. The dormitory is divided into a series of six separate bedrooms, partitioned by interior log walls. The floors are flagstone. The ceiling is plank decking. The door and window

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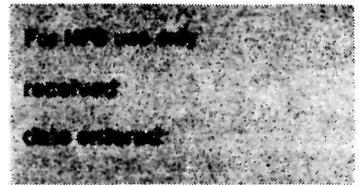
openings have slightly arched lintels, harking back to the character of the stonework in the adjacent chalet, in the Many Glacier Hotel and in Sperry chalet. The building has a humble, yet identifiable character.

Two changes to the historic scene are the stone-veneered comfort station (1965, 1975 addition) and a small composting pit toilet, both of more recent construction.

The two buildings of the Sperry chalet complex are the dormitory and the dining hall. The chalet development is reached only by trail, just as Granite Park is. The complex sits in a glacial cirque, surrounded by enormous peaks where the geology is readily exposed by the lack of vegetation in the steep, sub-alpine region.

The largest and most architecturally impressive structure of the two is the dormitory, covered by a large gable roof pierced by two dormers on each side of the gable that shelter small log-framed balconies. The roofs are finished with wood shingles. The random rubble masonry of the walls have some stones that extend up to a foot out from the rest of the wall in distorted shapes in the way that clinker bricks extend out from brick walls. On the corners of the structure the quoins alternate in their extensions out from the walls in the way that log ends extend. This use of materials adds a textural ruggedness. Window and door openings again have arched lintels, reminiscent of the other Great Northern buildings. One of the gable ends of this structure has the letters "G.N.Ry."--standing for Great Northern Railway--laid out in light-colored stone that contrasts with the redder stone of the rest of the structure.

The building contains 23 guest rooms, reached by a first floor lobby access and interior staircases. Interior partition walls are cedar tongue-and-groove boards set in between the structural log framing. Ceilings are the same material. Floors are wide boards, painted grey. The rustic railings of the interior staircases and exterior balconies are peeled logs. The existing balconies and the deck along the west side of the structure are not original. The original balconies deteriorated badly and were removed and replaced with the present balconies in 1978-79. The building was designed by Cutter and Malmgren and constructed in 1914. The stonework, arched fenestration, and the log detailing in the brackets and balconies give the building a quality of design and character unique to a backcountry structure.

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The kitchen building for the Sperry Chalet development is a simpler stone structure that is rectangular in plan. The rubble masonry has stones of considerably smaller sizes than those used in the dormitory and lacks the exceptionally fine design quality, but it does serve its purpose in its simplicity. The gable roof of the low, rectangular structure is finished with wood shingles. A small deck of recent construction wraps around the south and west exterior walls, overlooking beautiful views toward Lake McDonald, about seven miles to the west. The window and door openings again have the gentle segmental arches which immediately identify the structure as a Great Northern building. Some of the kitchen windows are covered with "bearproofing" grates of long wood strips with the three exposed sides covered with the business ends of large nails to discourage the local grizzlies.

The interior of the building, like its exterior, is of simple design. The stone walls remain exposed on the interior, as are the simple roof trusses. The original roofing system was of peeled lodgepole pine, but it was replaced in recent years. The floors are varnished wood. Partitions for the kitchen space are of beaded tongue-and-groove siding on wood frame walls. The east wall of the building contains a fireplace. The building was constructed in 1913.

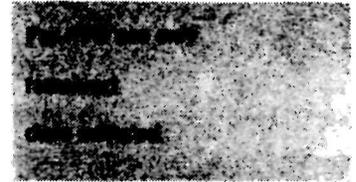
The last of the remaining chalet developments within the boundary of Glacier National Park is the Two Medicine store, formerly the dining hall for the Two Medicine Chalet complex. Unlike the other stone chalet buildings, Two Medicine was of log construction--and is the only one remaining of a series of log chalet buildings.

The enormous log structure is generally rectangular in plan. The main roof is a gable with clipped ends and shed roofs of varying angles projecting directly out of the roof ridge. The roof is finished with wood shingles. The symmetrical front elevation at the south gable end had a two-story log porch. The second story of the porch is reached only from the interior of the building. The structure's log walls are stained a deep brown. Moldings around the multi-light wood frame windows are painted white.

On the interior the building retains its original configurations and most of its original finishes. The log roof structure is exposed and the log walls retain their original light-colored cement chinking. The large open room, formerly the main dining

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hall, still has one original set of table and chairs, while the other furnishings for the new snack bar are of recent origin. The small balcony overlooking the main room and with its staircase providing access to the upstairs employee rooms has a peeled log railing. The original kitchen area is used for storage and as part of the kitchen area for the new snackbar. The original wood floor is covered with linoleum tile. The building was designed by architect Samuel Bartlett and has changed very little since its construction in 1914.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Tourism
		<input type="checkbox"/> INVENTION		

	<del>1914-15-Present</del>			
SPECIFIC DATES	1913-14-Present	BUILDER/ARCHITECT	Many Glacier - Thomas D. McMahon Granite Park- Samuel L. Bartlett Sperry-Cutter and Malmgren	
STATEMENT OF SIGNIFICANCE			Two Medicine-Samuel L. Bartlett	

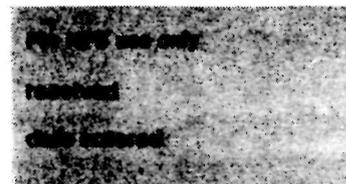
The development funded by the Great Northern Railway in Glacier National Park is unique in National Park architecture. The Great Northern, under directions from its President Louis Hill, chose a distinct architectural style--the Swiss Chalet--and constructed all of its development within the park in that style. The buildings that remain are one of the largest collections of Swiss chalet structures in the United States. Also, Hill's ideas for his railroad's development within the park was based on a European type of system where major resort hotels were linked with backcountry chalets by a system of hiking and riding trails. This system was the first of its kind in a national park. What remains of the system is still in use. On a regional level of significance, Hill's assistance in the construction of roads and trails in the park was a substantial contribution to the development of Glacier National Park.

Granite Park chalet has additional local significance in park history and folklore as the location for some of the events of a night in August, 1967, when two young women were killed in the park by grizzlies--the first such documented incidents to happen since Glacier was established as a national park. The isolated incidents occurred at Granite Park and at Trout Lake, about ten miles apart. A grizzly killed one woman at Trout Lake. That same night a grizzly--believed to be a different bear than the Trout Lake bear--mauled a young man and killed a woman at Granite Park, within a very short distance of the chalet. Reporter Jack Olsen documented the incidents in his fast-paced, dramatic book Night of the Grizzlies.

Glacier National Park was established in 1910, pushed through the legislative process under the considerable influence of the president of the Great Northern Railway, Louis Hill. Hill's railroad ran along what became the southern edge of the new park. Following the pattern set by the Northern Pacific in Yellowstone and the Atchison, Topeka, and Santa Fe at Grand Canyon, Hill knew that the creation of a destination resort at his park would

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Page 2

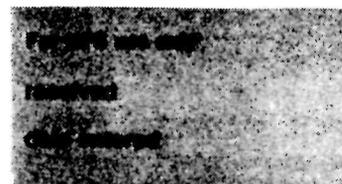
tremendously increase revenues from passenger traffic on his main lines. The Northern Pacific in 1903 had funded the construction of Old Faithful Inn at Yellowstone. The Atchison, Topeka, and Santa Fe had financed El Tovar, Hopi House, and Hermit's Rest at Grand Canyon. What both of those railroads had done, and what Hill wanted to accomplish, was to build resorts in architectural styles that would create images--buildings that would be noteworthy and memorable in their own right. All of the railroads used architecture as a marketing strategy to enhance the visitors' stay at these scenic wonders. Distinctive architecture contributed to the sense of place, and these "places" could be reached in comfort only by rail.

While working on establishing Glacier as a national park, Hill promoted the area as the "American Alps." To him, it was only logical that the single architectural theme befitting the new park was the Swiss Chalet style. Between 1910 and 1915 the Great Northern Railway and its wholly-owned subsidiary, the Glacier Park Hotel Company, constructed two enormous luxury hotels and a series of backcountry chalet developments. The major hotels, the Glacier Park and the Many Glacier, were the core structures. The chalets of log and stone construction, and informal tent camps were placed in the backcountry within an easy day's ride or hike of either one of the major hotels or of each other.

Following the European manner of chalet development was a new twist to railroad developments in national parks (or areas soon to be designated as national parks). The Northern Pacific's development at Yellowstone included only one architecturally remarkable structure--Old Faithful Inn. Their other hotels were, for the most part, directly out of the mainstream of contemporary American hotel design, and access to all of them was by stage from the railroad terminal. The Santa Fe pursued a tremendous variety in their architecture. They built a handsome log depot, a "Norwegian-Swiss" hotel (El Tovar), with a duplicate of a Hopi Pueblo within one hundred yards. But again access was relatively sophisticated. The Great Northern development at Glacier used one architectural theme and extensive backcountry development that encouraged the visitors to leave the luxury of the enormous hotels and experience the American alps by more rustic means. Hill's choice of not only a style, but also a system, gave an enormous architectural unity and sense of place to an entire region of immense proportions, rather than creating an identity in a single small niche of a park.

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Hill's system of chalets has suffered over the years. Some of the chalets were demolished and others were destroyed by avalanches. The buildings of his elaborate system that remain within the park--the Many Glacier Hotel, the Sperry and Granite Park Chalet developments, and the Two Medicine Store--are exceptional examples of that architectural system that still create that alpine character of Glacier National Park.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheets

## 10 GEOGRAPHICAL DATA

Many Glacier Hotel: 4.5 acres Granite Park: .83 acres  
 Sperry: 1.91 acres Two Medicine: .7 acres

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

Many Glacier	A	1,2	3,0,4	9,0,0	5,4,0	8,0,5,0	B	1,2	2,9,6	3,7,5	5,4,0,5	4,5,0	Granite Park
		ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING	
Sperry	C	1,2	2,9,4	6,7,5	5,3,8,7	0,7,5	D	1,2	3,4,5	0,0,0	5,3,7,2	6,1,0	Two Medicine
		ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING	

VERBAL BOUNDARY DESCRIPTION

See continuation sheets

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES  
 The boundaries are non-contiguous and are in the immediate vicinities of the buildings. They do not overlap.

STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES \_\_\_ NO \_\_\_ NONE \_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

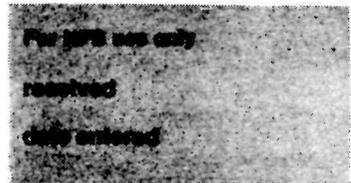
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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National Park Service

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Page 1

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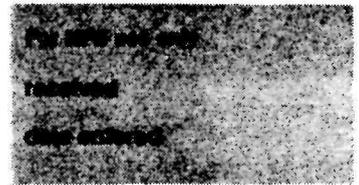
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Boundaries

Many Glacier. The boundary, as shown on the enclosed sketch map, begins at the intersection of the Boat Storage Access Road approximately 90 feet south of the south wing of the hotel, then proceeds due west 100 feet to the lake shore, then follows the shoreline in a northerly direction to a point 100 feet north of the north wing of the hotel, then due east to the eastern edge of the Hotel Access Road, then following the access road to the intersection of the Boat Storage Access Road, then following the southeast edge of that road to the starting point.

Granite Park. The boundary, as shown on the enclosed sketch map, is a rectangle, measuring 150 feet x 240 feet, with its southwest corner 35 feet southwest of the southwest corner of the chalet and its northwest corner 60 feet northwest of the northwest corner of the dormitory.

Sperry. The boundary, as shown on the enclosed sketch map, is a rectangle measuring 520 feet x 160 feet, the southeast corner of which is 100 feet from the southeast corner of the Sperry chalet dormitory and the northwest corner of which is 60 feet from the northwest corner of Sperry chalet dining room.

Two Medicine. The boundary is a rectangle measuring 150 feet x 200 feet centered on the store.

IER

8770x Mount Henkel

PARK

Natahki Lake 6575

7947y Altyn Peak

Apikuni Falls

Many Glacier

4898 GLACIER

Swiftcurrent Falls

ROUTE THREE

Graves

4849

Flat

Apikuni

LAKE SHERBURNE

Flats

cap uke

4928

Swiftcurrent 4895

Picnic Area

Boat Ramp

4878

Gaging Sta

Res Water Tank

Hotel

Governor Pond

Sewage Disposal

4788

Many Glacier Hotel  
Glacier National Park

UTM 12 304900 5408050

MANY GLACIER QUADRANGLE  
Montana

Grinnell-Point

Josephine Mine

Stump Lake

5200

Josephine Lake

Allen

Falling Leaf Lake 6632

Snow Moon Lake

6332x

5411

(LAKE SHERBURNE)  
328115E

5409

BABB I U S 891.10 MI.

5408

1E

47'30"

5407

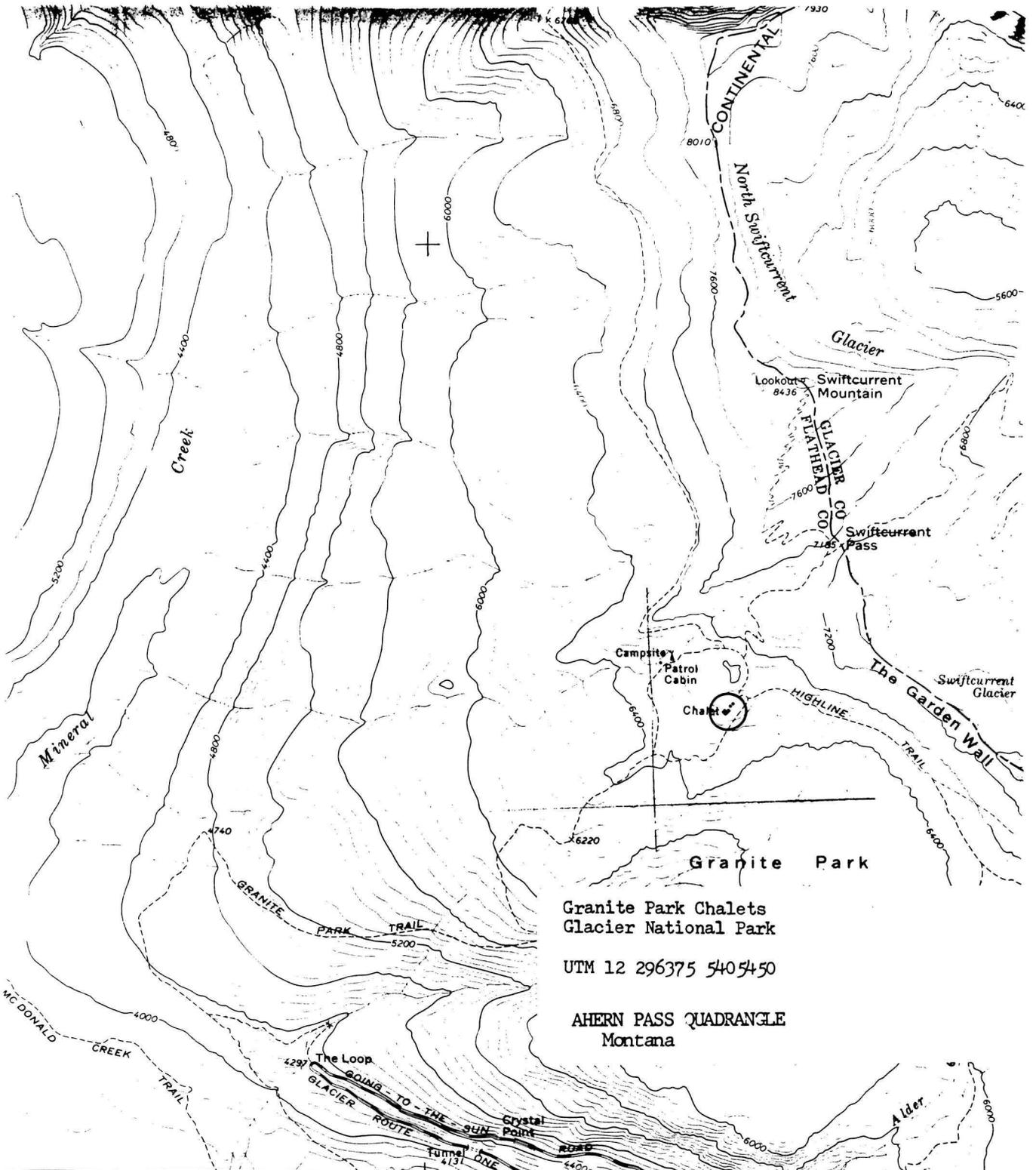
Creek

5406

Canyon

5405

5405

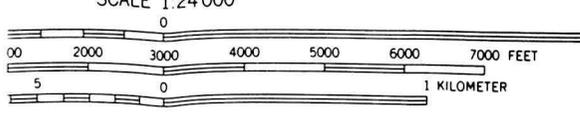


Granite Park Chalets  
 Glacier National Park

UTM 12 296375 5405450

AHERN PASS QUADRANGLE  
 Montana

(MOUNT CANNON) 3281 III NE 294 47'30" 295 ST. MARY 26 MI ● INTERIOR—GEOLOGICAL SURVEY WASHINGTON D. C. — 1972 297000m E. 11  
 WEST GLACIER 23 MI

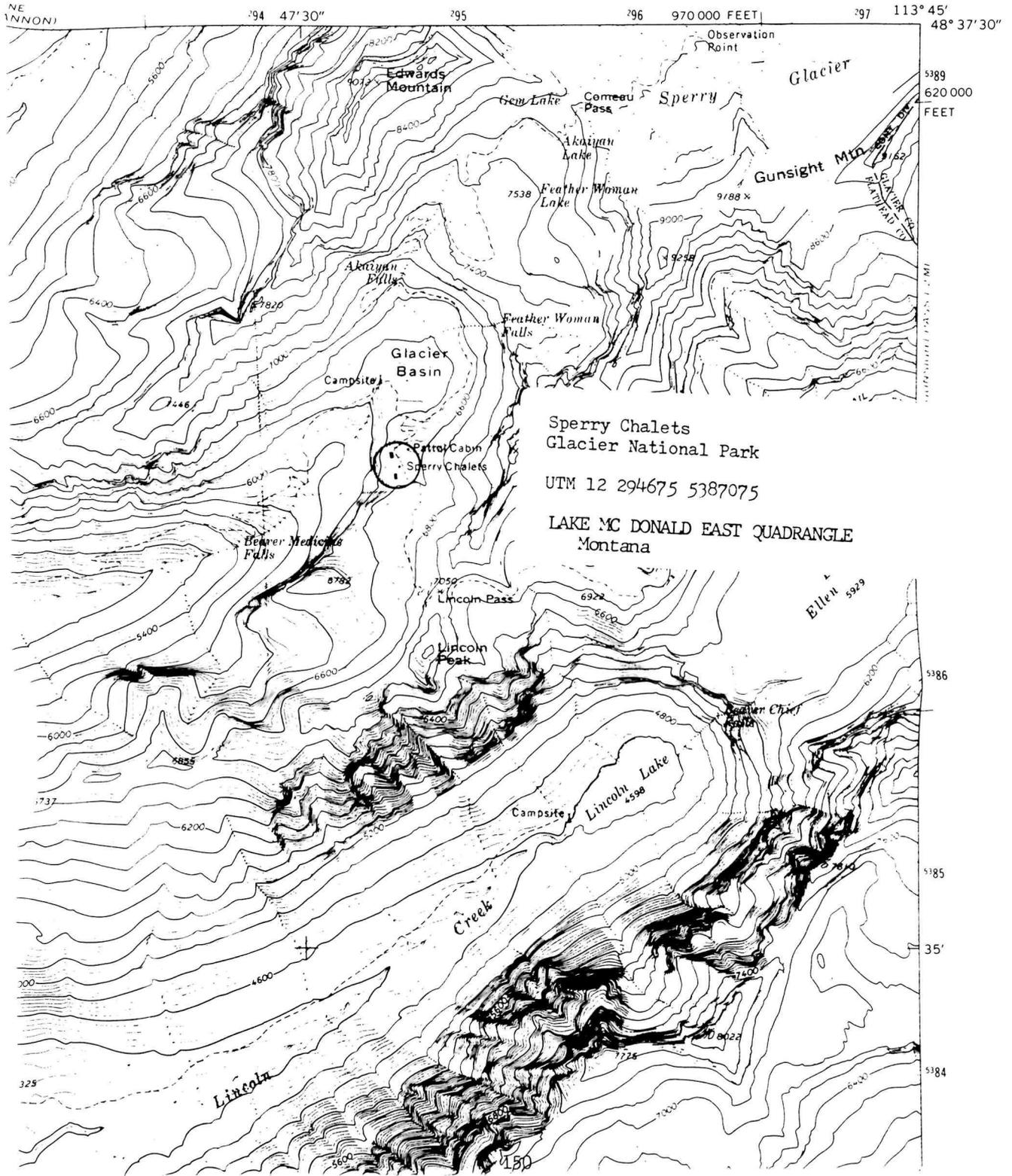


CONTOUR INTERVAL 80 FEET

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LAKE MC DONALD EAST QUADRANGLE  
MONTANA  
7.5 MINUTE SERIES (TOPOGRAPHIC)

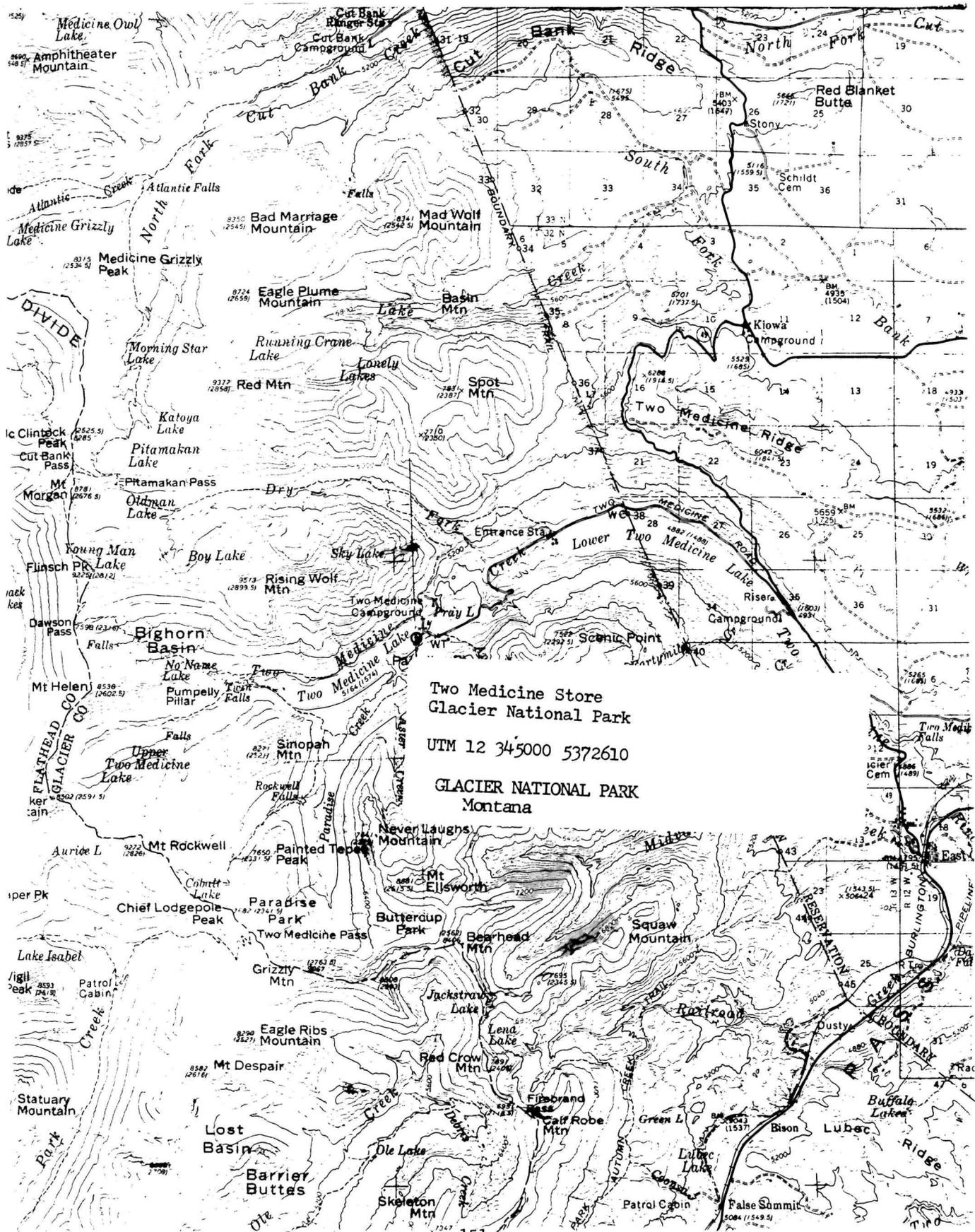
328 11 NW  
(LOGAN PASS)



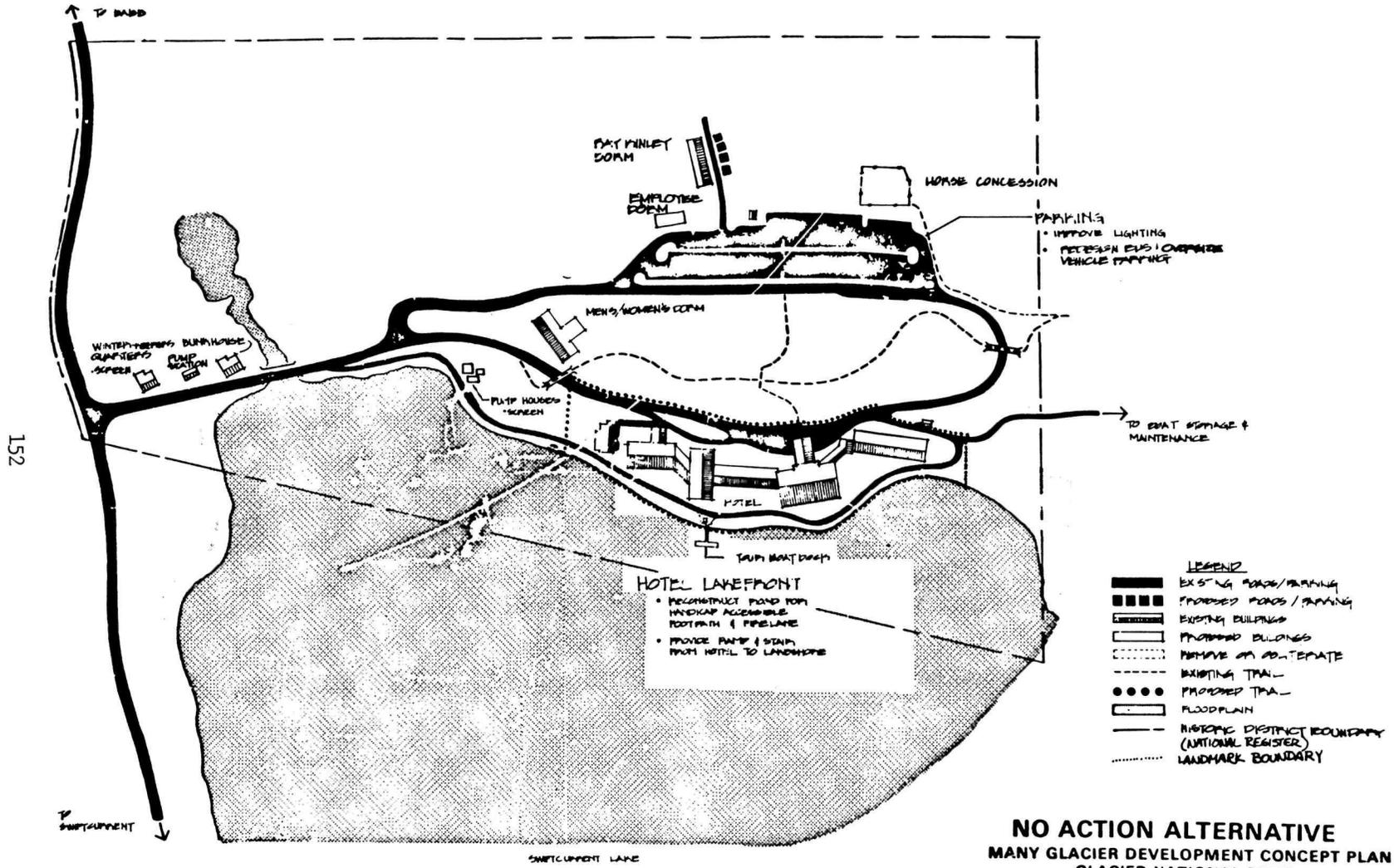
Sperry Chalets  
Glacier National Park

UTM 12 294675 5387075

LAKE MC DONALD EAST QUADRANGLE  
Montana

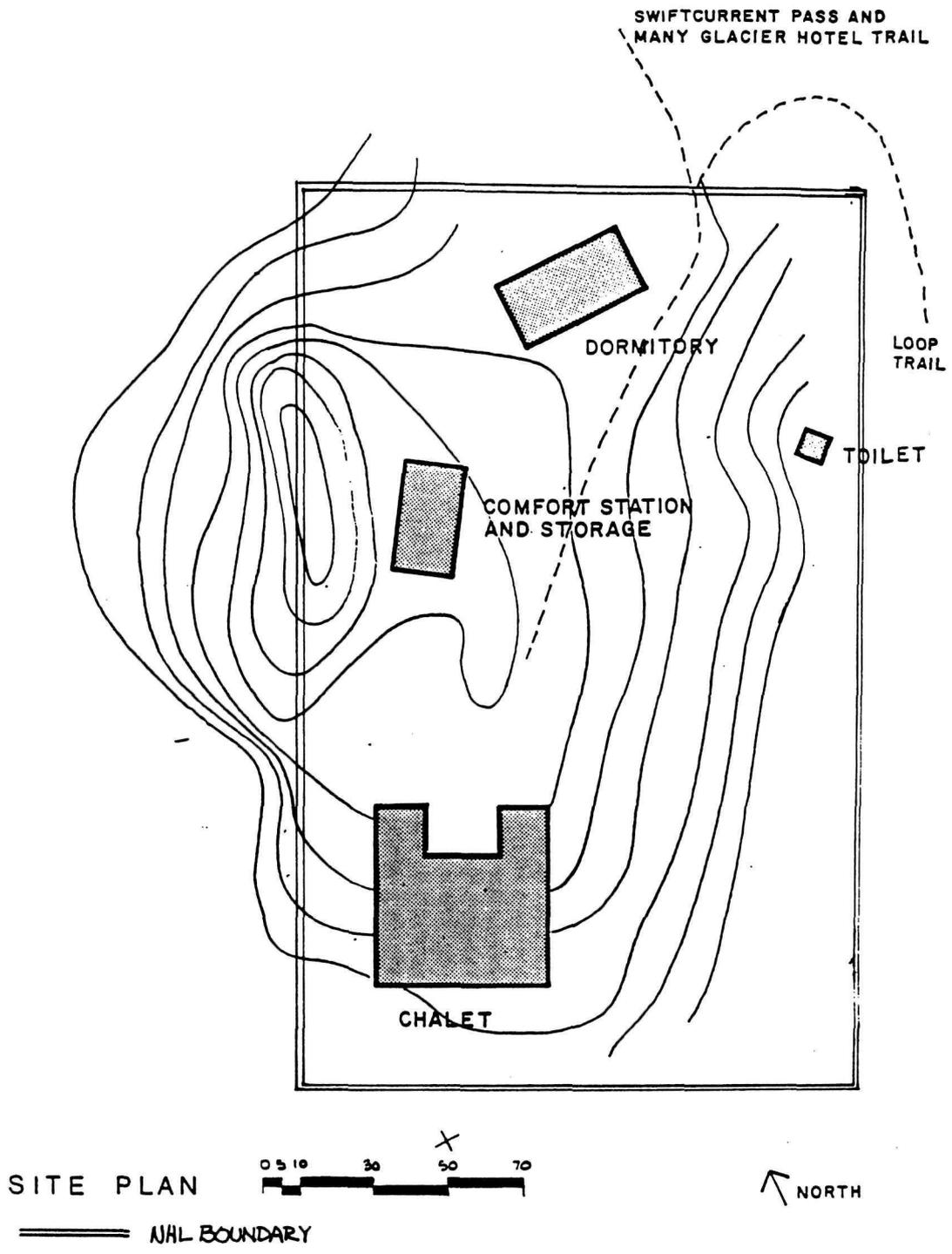


Two Medicine Store  
Glacier National Park  
UTM 12 345000 5372610  
GLACIER NATIONAL PARK  
Montana



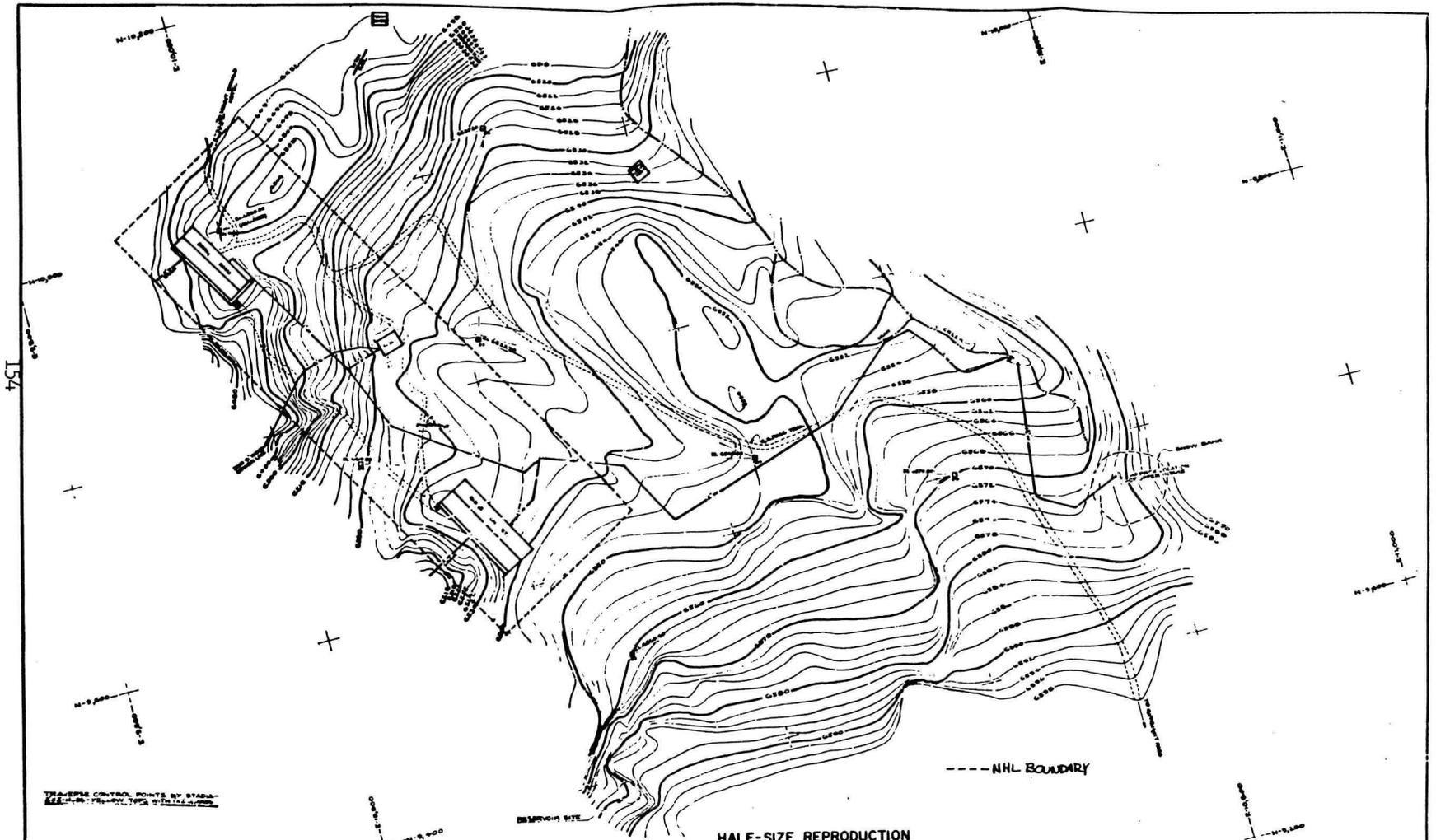
**NO ACTION ALTERNATIVE**  
**MANY GLACIER DEVELOPMENT CONCEPT PLAN**  
**GLACIER NATIONAL PARK**

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE  
 117-0000  
 3/4 1994



# GRANITE PARK CHALET

FIGURE 6



154

TRAVERSE CONTROL POINTS BY STAGG  
 SEE MAP FOR LOCATION OF THESE POINTS

--- NHL BOUNDARY

HALF-SIZE REPRODUCTION

SHEET 1 OF 1		SEE OTHER SHEET FOR NO SHEETS COMPLETED			
U.S. NO.	DRAWN	TRACED (CHECKED)	BY	DATE	

SCALE 1:25,000  
 GRAPHIC SCALE  
 CONTOUR INTERVAL - 2 FT

UNITED STATES  
 DEPARTMENT OF THE INTERIOR  
 NATIONAL PARK SERVICE  
 BRANCH OF ENGINEERING  
 WOOD

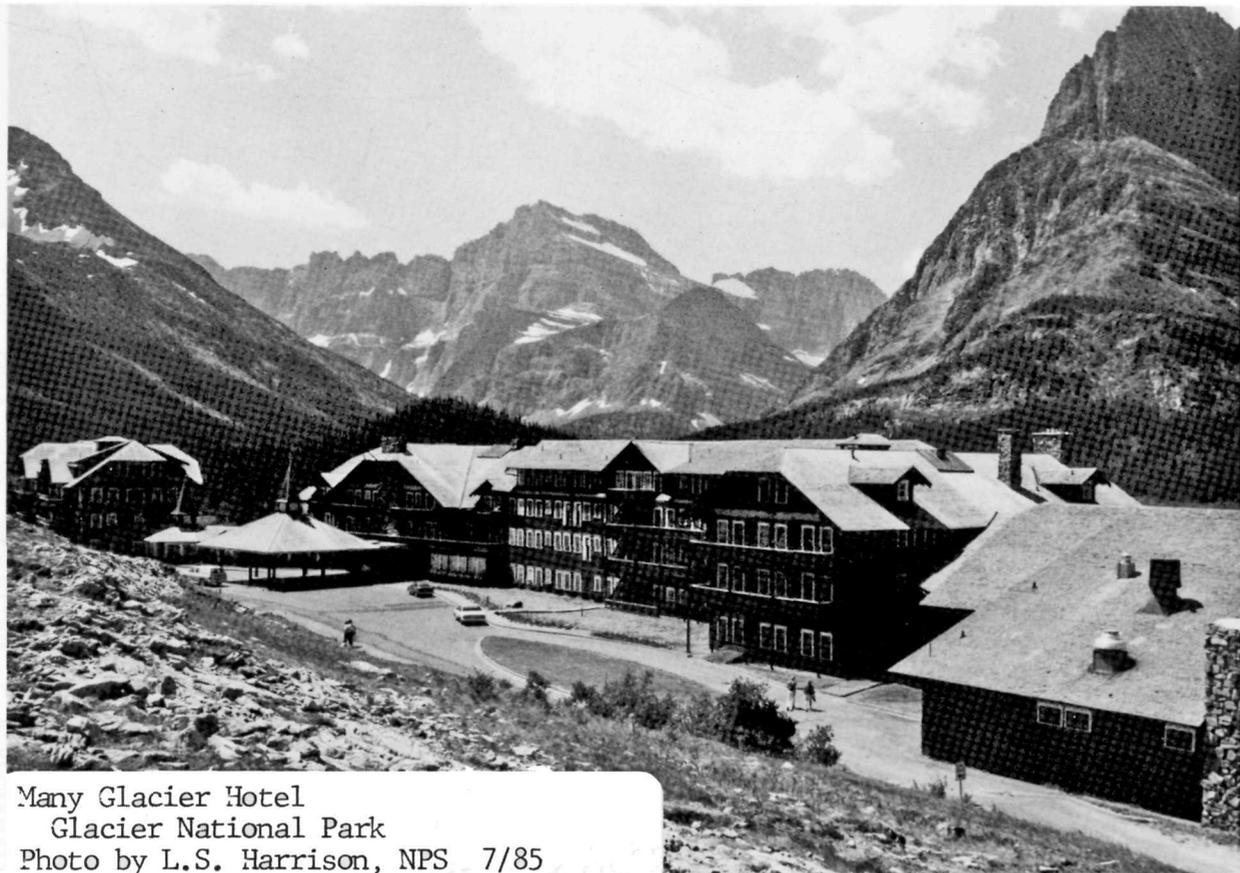
TOPOGRAPHIC SHEET 1 OF 1  
 SPERRY CHALET  
 GLACIER NATIONAL PARK

REGION  
 2

DRAWING NO.  
 N.P.-G.N.A.  
 3402



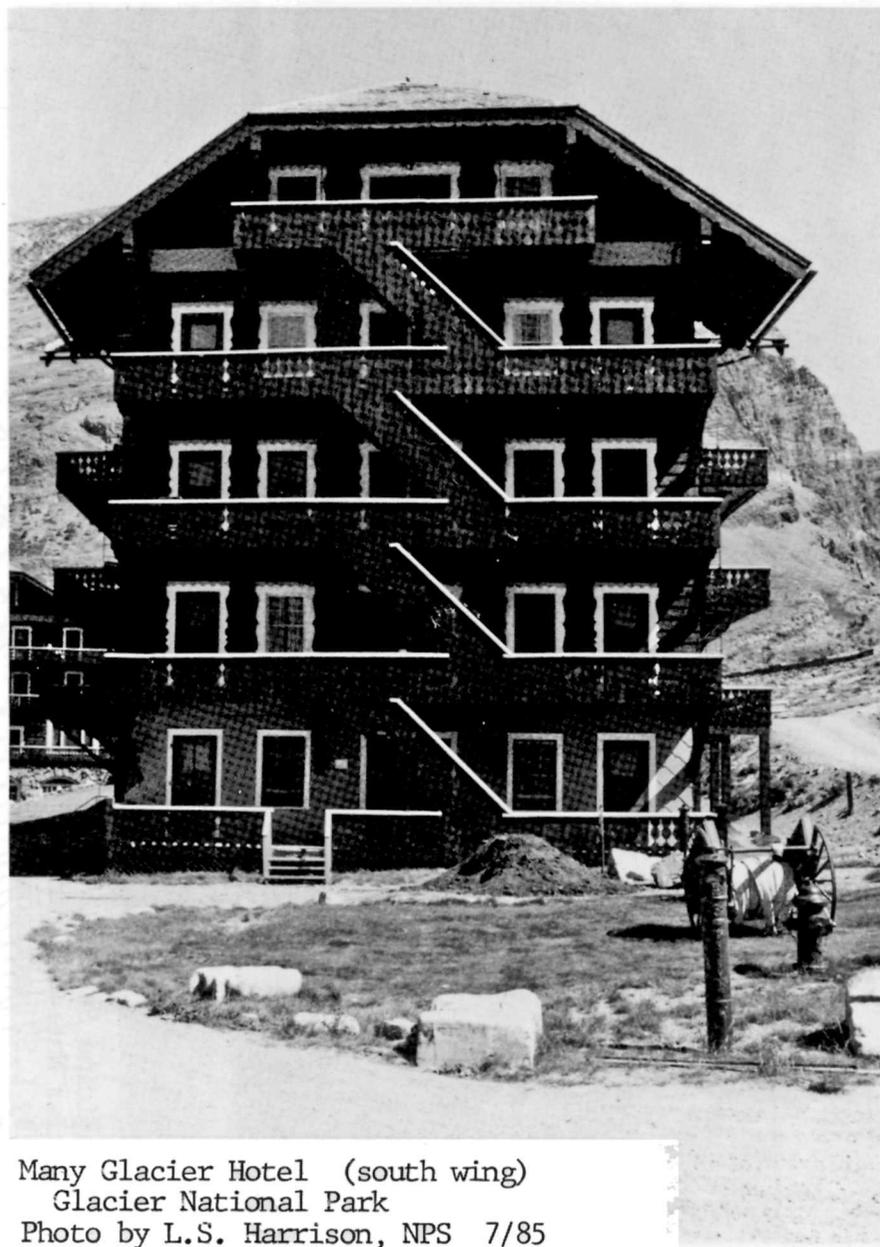
Two Medicine Store  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



Many Glacier Hotel  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



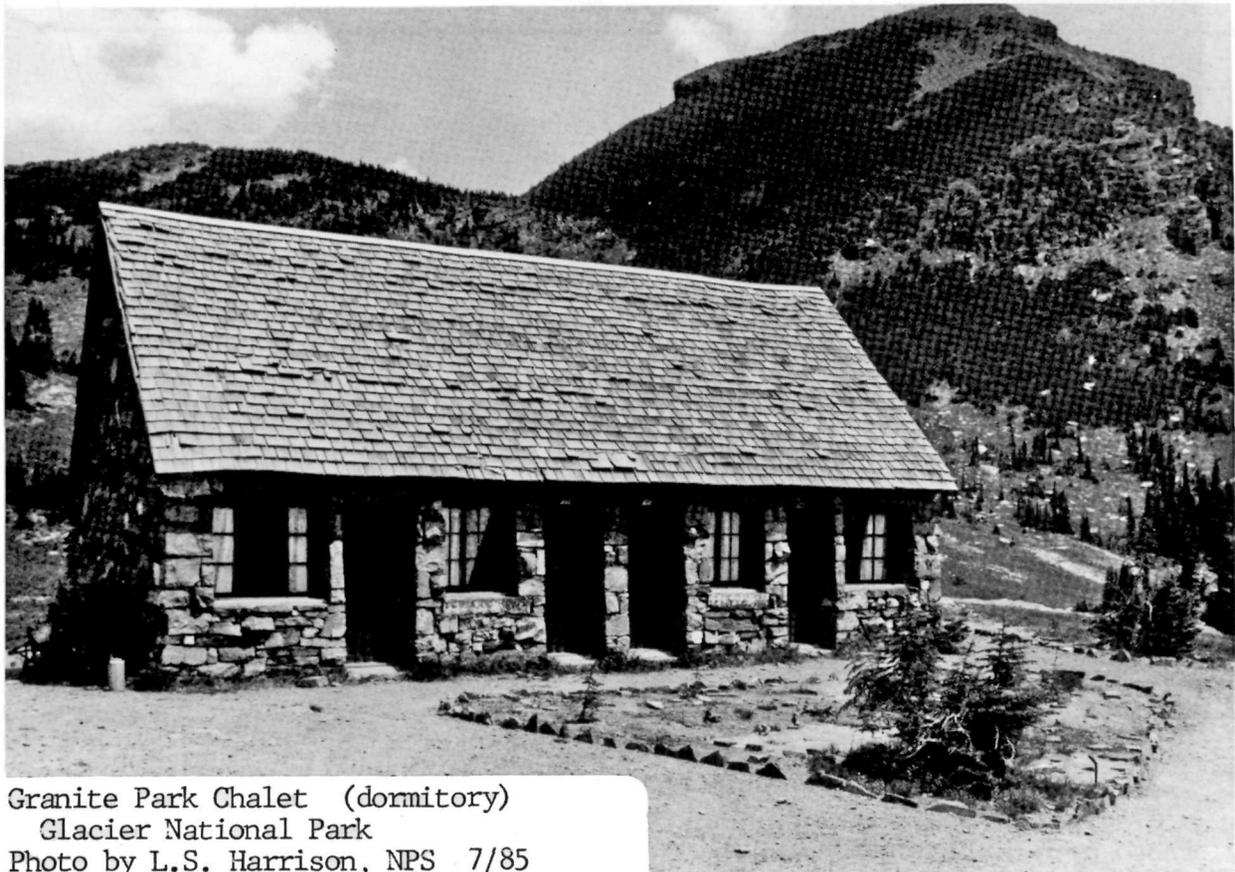
Many Glacier Hotel (lobby)  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



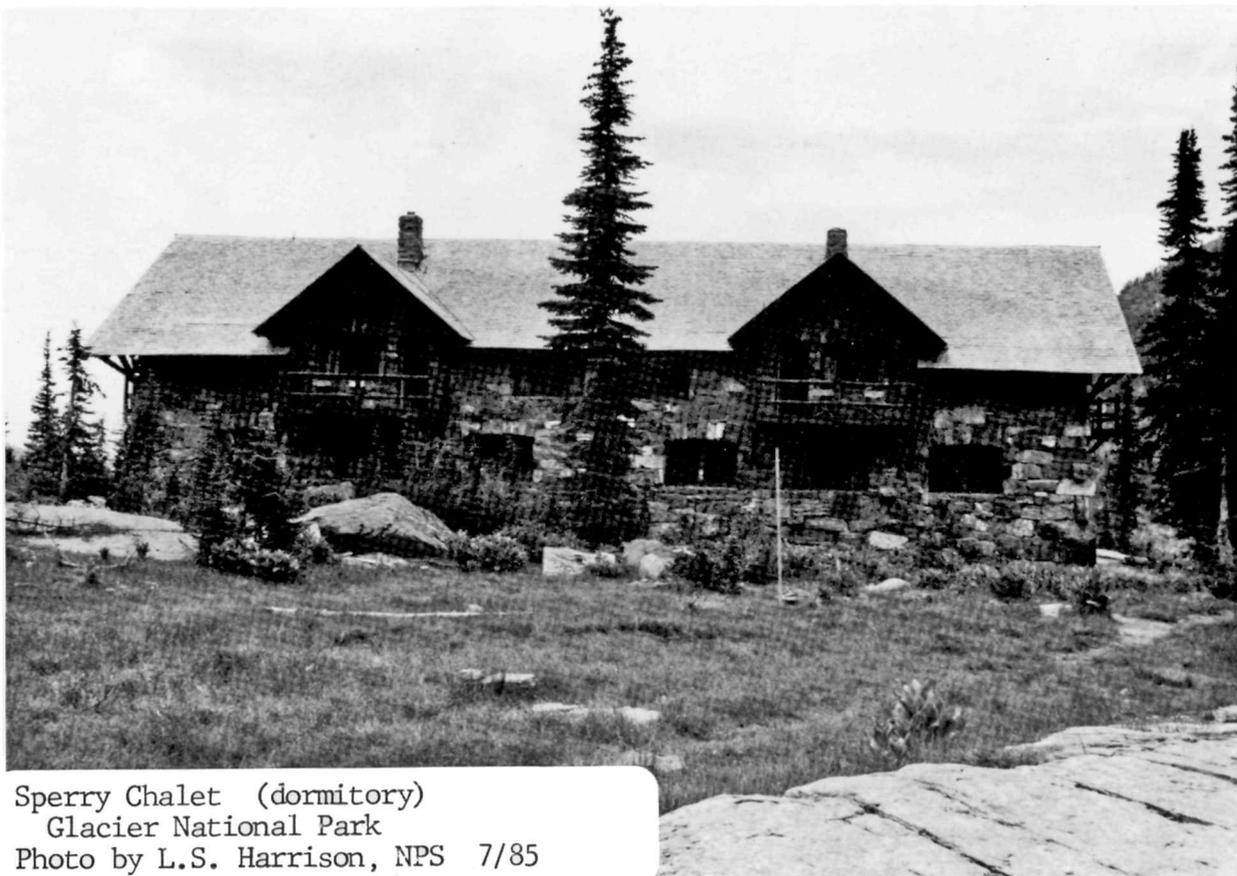
Many Glacier Hotel (south wing)  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



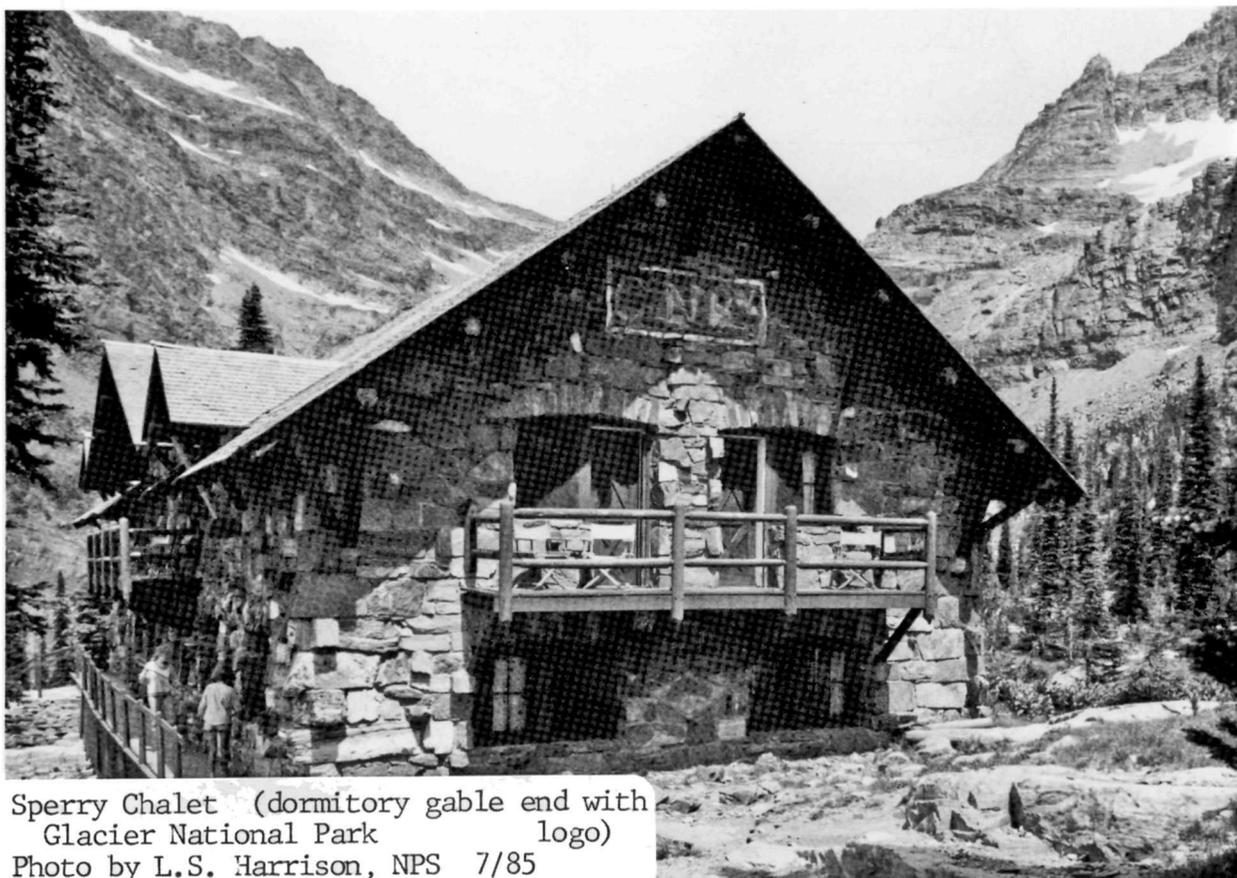
Granite Park Chalet  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



Granite Park Chalet (dormitory)  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



Sperry Chalet (dormitory)  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



Sperry Chalet (dormitory gable end with  
Glacier National Park logo)  
Photo by L.S. Harrison, NPS 7/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Lewis Glacier Hotel

AND/OR COMMON

Lake McDonald Lodge (Preferred)

**2 LOCATION**

STREET & NUMBER

--- NOT FOR PUBLICATION

CITY, TOWN

West Glacier

CONGRESSIONAL DISTRICT

First

VICINITY OF

STATE

Montana

CODE

30

COUNTY

Flathead

CODE

029

**3 CLASSIFICATION**

**CATEGORY**

DISTRICT

BUILDING(S)

STRUCTURE

SITE

OBJECT

**OWNERSHIP**

PUBLIC

PRIVATE

BOTH

**PUBLIC ACQUISITION**

IN PROCESS

BEING CONSIDERED

**STATUS**

OCCUPIED (Seasonally)

UNOCCUPIED

WORK IN PROGRESS

YES: RESTRICTED

YES: UNRESTRICTED

NO

**ACCESSIBLE**

**PRESENT USE**

AGRICULTURE

COMMERCIAL

EDUCATIONAL

ENTERTAINMENT

GOVERNMENT

INDUSTRIAL

MILITARY

MUSEUM

PARK

PRIVATE RESIDENCE

RELIGIOUS

SCIENTIFIC

TRANSPORTATION

OTHER: Hotel

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P.O. Box 25287

CITY, TOWN

Denver

--- VICINITY OF

STATE

Colorado

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC. Flathead County Courthouse

STREET & NUMBER

CITY, TOWN

Kalispell

STATE

Montana

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) National Register of Historic Places

2) List of Classified Structures Inventory

DATE 1) 5/22/78

2) 1976

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS National Park Service

CITY, TOWN

Washington

STATE

D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Lake McDonald Lodge is a three-and-one-half-story structure built on the eastern shore of glaciated, picturesque Lake McDonald. The only structure included in this Landmark nomination is the main lodge building. The guest cabins and ancillary structures built prior to and after the main lodge was constructed are included in the National Register as part of Lake McDonald Lodge Historic District but are not included in this nomination.

The lodge building has a rustic, Swiss-chalet style with clipped gable roofs, balconies on the upper stories, and jigsaw detailing. Principal building materials for the structure are stone for the foundation and first-floor walls, with a wood-frame superstructure. Some of the interior structure around the lobby and first-floor porches is heavy-timber framing. The main wing at the north end of the building is generally rectangular in plan and contains the impressive lobby, gift shop, cocktail lounge, and a few guest rooms. The main gable is intersected at the north and south ends with perpendicular clipped gables that contribute greatly to the building's chalet character. The two upper stories contain guest rooms.

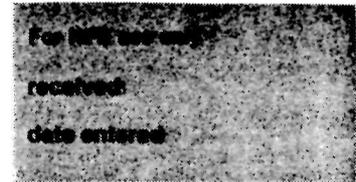
South of that main portion are the dining-room and kitchen wings of log and wood-frame construction respectively, with poured-concrete and concrete block, and stone foundations. The dining-room wing may pre-date the rest of the lodge. These one-and-one-half-story wings have low, intersecting gable roofs and minimal detailing so that the viewer's eyes remain drawn to the Swiss feeling of the main lodge building. The multiple roofs of the main lodge section, and the kitchen and dining-room wings are finished with wood shingles.

The originally exposed stone walls of the first floor are now finished with off-white stucco. The upper stories are finished with wood clapboarding painted brown. Bands of painted wood decoration wrap around the structure and visually separate the different floor levels. The building's multiple balconies and verandas also contribute to the chalet feeling. On the east side of the building at the entrance, the posts edging the veranda and supporting the upper balcony are heavy milled timbers with bracket-type capitals. On the west side, the veranda facing the lake has log post-and-beam construction. The rustic feeling is reinforced by the bark that remains on the logs.

Over time the balcony railings of milled lumber in lozenge patterns have replaced the original rustic log railings on the west side. Those on the east side that were originally milled

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

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lumber in a series of simple vertical balustrades have also been replaced with lozenge-pattern railings. Windows in the main section add architectural interest to the structure. Those in the stone walls are segmentally-arched openings with paired, multi-light, wood casements. Those on the second and third stories are paired, multi-light casements, while those in the attic gable ends are multi-light casements with a low, horizontal emphasis that reflects the available interior space.

In an architectural sense, the front elevation of the building is actually the side facing the lake. Entrances on the east side that allow access to the building's lobby do not have the strong architectural emphasis that usually defines a front entrance to a major hotel.

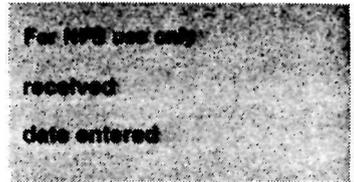
The lobby is the most architecturally significant space in the structure. The concrete floors are scored in imitation of flagstone and have incised messages in Blackfoot, Chippewa, and Cree that translate into phrases such as "welcome," "new life to those who drink here," "looking toward the mountain," and "big feast." The lobby is a large, open space three stories in height. Balconies surround the upper portions of the lobby on three sides. In each corner of the lobby are a trio of tall cedar columns that stretch uninterrupted from the ground floor up to the third story, where they are topped with round capitals cut from slightly larger logs that in turn support the exposed roof structure. Additional log beams and brackets support the balconies. Railings around all of the balconies are logs in a repetitive patterns reminiscent of Stick Style railings. The main structural logs of the lobby retain their bark.

On the east wall of the lobby an inglenook-type fireplace of enormous size has Indian designs scored and painted in the masonry above the opening. The lobby edges of the inglenook are surrounded with a log framing similar in design to that of the rest of the lobby. Directly above the fireplace is a large multi-light window that allows considerable natural light into the lobby. The chimney for the fireplace is off-set to the north and is visible on the structure's exterior. The staircases from the lobby to the upper stories have gnarled log newel posts and jig-sawn railings.

All of the guest room doors and hallway entrances are framed with a dark-painted wood molding that extends in L-shapes from the corners, again contributing to the rustic Swiss detailing.

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Item number 7

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Some of the doors are replacements of the original. Guest-room interiors have been updated several times but generally retain original configurations.

The dining-room contains considerable original fabric, although the room sustained considerable damage during a flood in 1964 that destroyed the original fireplace. The exposed log walls, posts, corbels, and beams along with the original furnishings give the room a particularly rustic appearance. The large plate-glass windows on the west are not original.

Many original furnishings remain in the building. The rustic hickory-type chairs and tables in the lobby and west-side porch are original. The Navajo rugs and mission-style furnishing have been removed. The trophy heads and other mounted hunting trophies are original and a distinctive part of the lobby furnishings as are most of the paintings. All of the hunting trophies are from the personal collection of John Lewis, the first owner of the hotel. Also of significance are the chandeliers and sconces of Indian design.

Changes to the building over time have not marred the structure's architectural integrity and have been relatively minor. Guest-rooms were added to the second and third floors on the west side of the lobby in 1934 at the same time that the transportation desk and newsstand were built. The present loop road for dropping off guests and flagstone steps were constructed in 1935. In 1958 all of the building's bathrooms were updated. The gift shop, cocktail lounge, and registration desk and office were added at the same time. The kitchen underwent major rehabilitation in 1959 and even received a new roof structure. In 1964 the kitchen and dining-room were remodelled as a result of flood damage, and the dining-room was expanded.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1913 - Present

BUILDER/ARCHITECT Cutter and Malmgram

## STATEMENT OF SIGNIFICANCE

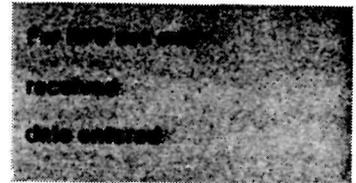
Lake McDonald Lodge is one of the finest examples of a Swiss Chalet hotel remaining in the United States. Others of that category include the remaining two hotels and chalets in and near Glacier National Park. On a local level of significance the construction of the Lodge played a major role in the development of facilities on the park's west side.

Lake McDonald Lodge, also known as the Lewis Glacier Hotel, is the second hotel on its site. The first, the Glacier Hotel built by George Snyder, was constructed in 1895. In 1913 a land speculator named John E. Lewis of Columbia Falls, Montana, who had acquired the property in 1906, hired the architectural firm of Kirtland, Cutter, and Malmgram out of Spokane, Washington, to design a new hotel that, in his words, was "something worthy of the park."

The architectural firm, responsible for a number of hotels and commercial buildings in the Spokane vicinity, drew upon the same architectural sources as had the designers for the Great Northern Railroad: the Swiss Chalet style tempered with rugged natural materials that contributed to a frontier feeling in the architecture. The Great Northern Railroad between 1910 and 1915 was in the process of building a series of hotels and backcountry chalets in and around the newly-created (1910) park. John Lewis saw the need for a major hostelry on the shores of Lake McDonald, the largest lake in the park, and built one to rival the Great Northern buildings elsewhere in the park. The design for the hotel was patterned after a large Swiss Chalet, with a stone ground floor, and wood frame construction above. The Swiss detailing on the interior and exterior were quite evident. The lobby contained the enormous log columns and multi-story balconies, similar in thought to the Glacier Park and Many Glacier Hotels constructed about the same time. In a larger sense all of those hotel designs harkened back to the Northern Pacific's Old Faithful Inn at Yellowstone in terms of the enormous multi-storied lobbies and the heavy use of natural

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

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materials, although the spaces created were extremely different.

At the time the Lake McDonald Lodge was constructed, private developers such as Lewis, and large railroads like the Northern Pacific; Atchison, Topeka & Santa Fe; and the Great Northern were beginning to construct "destination resorts" in areas of exceptional scenic value--areas that were national parks or that were proposed as parks. The railroads saw the venture on a strictly commercial basis. They wanted to lure American tourists back from Europe by providing resorts of equivalent comfort in areas of spectacular American scenery.

Through time the railroads greatly increased revenues from passenger traffic by supporting developments like Old Faithful Inn at Yellowstone, or El Tovar at the Grand Canyon. The designers for the railroads became quite adept at creating in their architecture the "image" the railroads needed to provide distinction to the resorts. After all, the railroads wanted to create places worthy of "writing home about"--places where the hotels were nearly as memorable as the scenery. In the instance of Glacier National Park the architects leaned heavily on the Swiss alpine traditions for inspiration. They considered the chalet style appropriate for this mountainous area so similar in scenic values to the Swiss Alps.

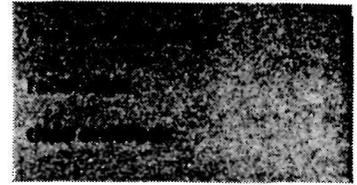
Private developers such as John Lewis had to provide accommodations of equivalent luxury to stay in business. In this instance the private developer also competed with the railroad in terms of style.

The concrete and stone foundations of the Lodge were completed before the winter of 1913, and work proceeded for ten months on the building. Building materials were transported to the site by boat during the summer months and skidded across the ice during the harsh winter. Quite naturally the building's most important elevation was at the west and faced the lake, since visitors arrived at the area by boat until 1920 when the road was constructed. The building was sited on a small rise above the water near the north end of Lake McDonald. Creating a suitable architectural entrance for the east elevation was never done, giving visitors even today the gnawing feeling that they are entering the rear of the structure, rather than the front.

The hotel opened for business in June, 1914. In 1930 the Glacier Park Hotel Company, a subsidiary of the Great Northern Railway,

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 8

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acquired the concessions' rights to the structure. The Great Northern's acquisition of the concession rights of the hotel not only completed their monopoly of all major lodging at Glacier National Park, but it also fit the Swiss alpine image they worked so hard to create. The name was changed to Lake McDonald Lodge in 1957.

Today the building's lakeside elevation remains as picturesque as it was when the building first opened. The exterior retains its heavy European character. The remarkable lobby contains a strong American feeling where "frontier" materials were worked into a space of high-quality of craftsmanship and rustic design unique to the American west.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 2.25

UTM REFERENCES

A	1   2	2   8   7   8   8   0	5   3   8   8   7   0   0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

See attached.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison - Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES \_\_\_ NO \_\_\_ NONE \_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

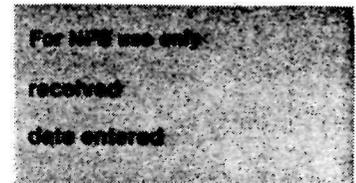
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 9

Page 1

Bibliography

Buchholtz, C.W. Man in Glacier. West Glacier, Montana: Glacier Natural History Association, 1976.

Historical Research Associates. Historic Resources Study, Historic Structures Survey, Glacier National Park, Montana. Denver: National Park Service, Denver Service Center, 1980.

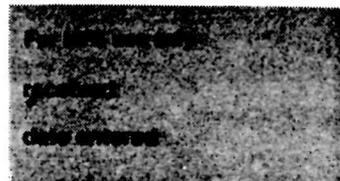
McDonald, James R., Architects P.C. Lake McDonald Lodge, Glacier National Park, Architectural Preservation Guide. Denver: National Park Service, Rocky Mountain Regional Office, 1984.

Sheire, James W. Glacier National Park Historic Resource Study. Washington, D.C.: National Park Service, Office of History and Historic Architecture, Eastern Service Center, 1970.

Tweed, William, Laura E. Soulliere, and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, Western Regional Office, 1977.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 10

Page 1

Boundary

The boundary begins at a point on the access road at the northeast corner of the intersection of the road and the Lodge driveway; then proceeds southwest approximately 300 feet to the northeast edge of Snyder Creek; then follows the creek edge in a northwesterly direction to the shoreline of Lake McDonald; then follows Lake McDonald shoreline in an easterly direction to a point 100 feet north of the north corner of the lodge; then proceeds southeast in a line 15 feet out from and parallel to the northeast wall of the lodge to the outside edge of the driveway; then easterly along the edge of the driveway to the starting point.

LAKE MCDONALD WEST QUADRANGLE  
MONTANA—FLATHEAD CO.  
7.5 MINUTE SERIES (TOPOGRAPHIC)

3281 1/11 NE  
(MOUNT CANNON)

285 55'

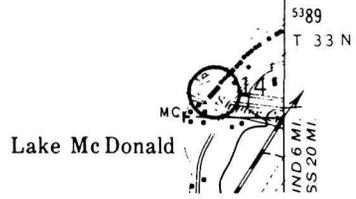
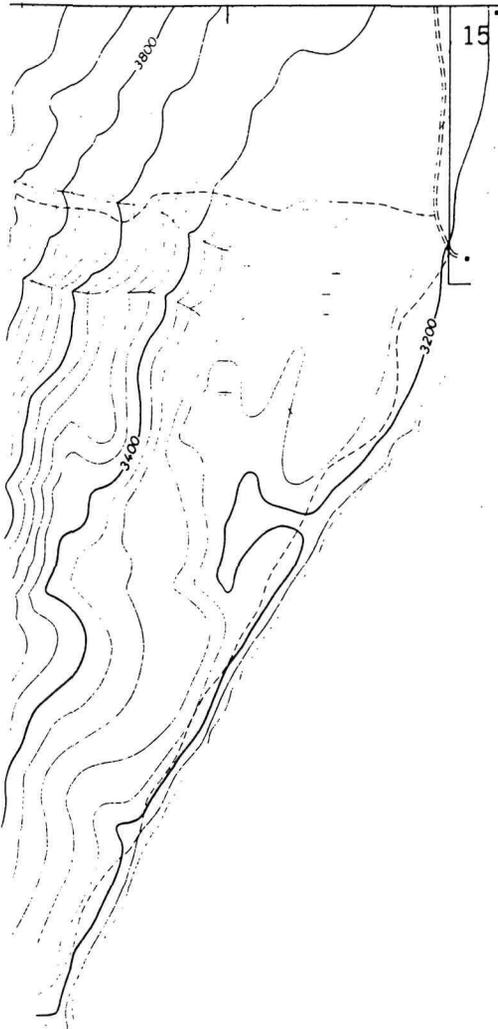
286

R 18 W 287

940 000 FEET

113° 52' 30"

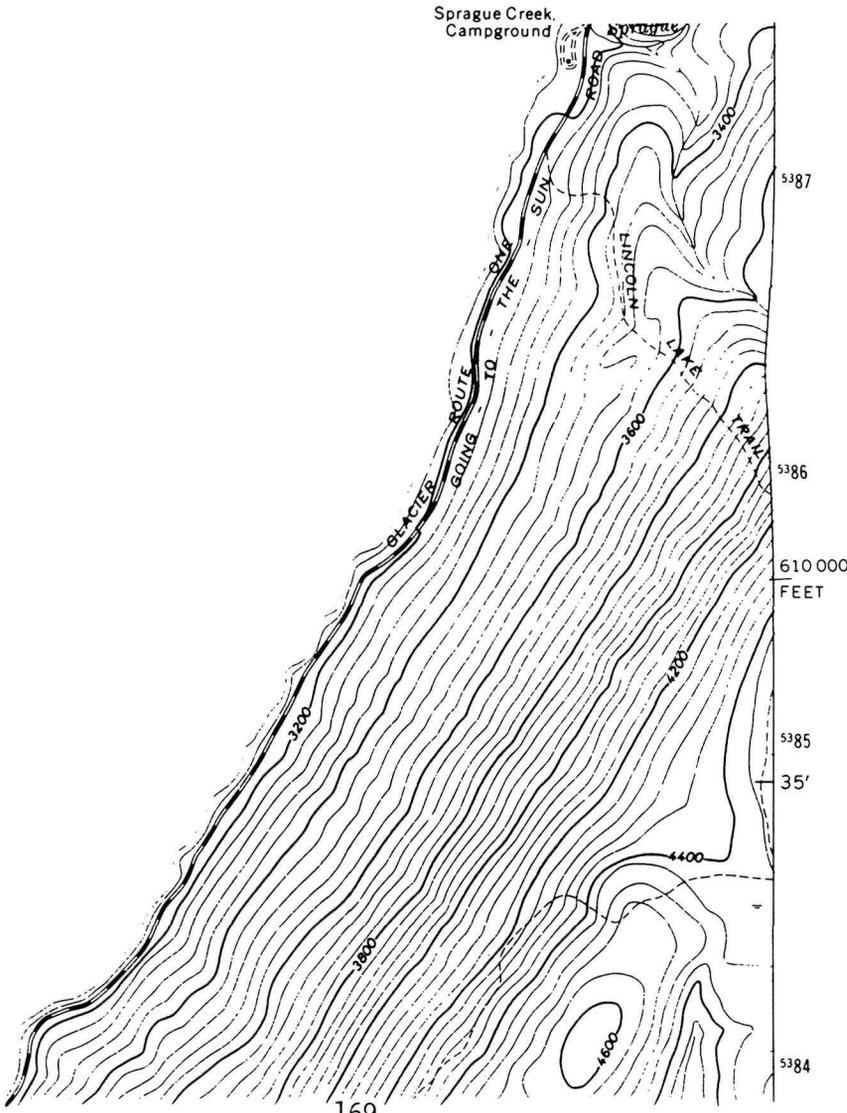
48° 37' 30"



Lake McDonald Lodge  
Glacier National Park  
UTM 12 287880 5388700

3153

MCDONALD  
+



169



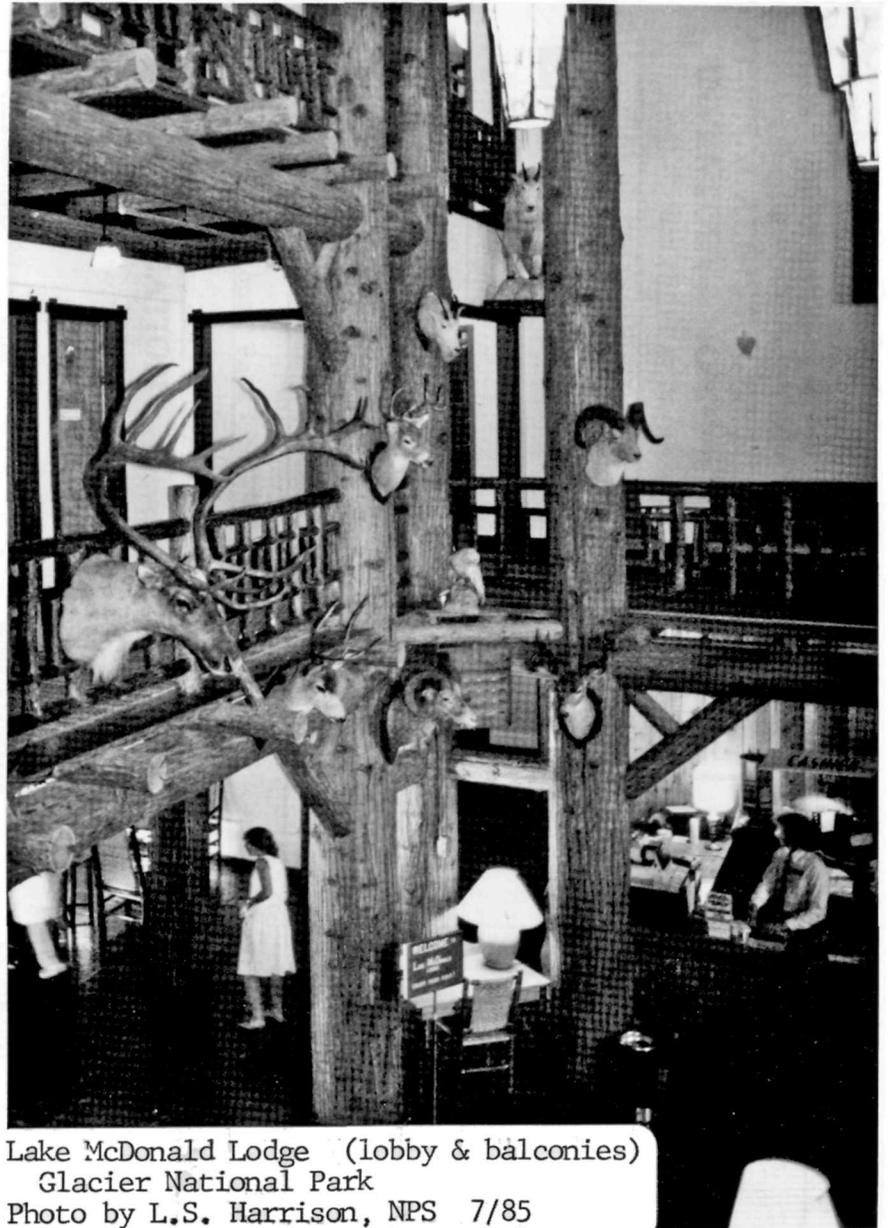
Lake McDonald Lodge (veranda on lake  
Glacier National Park side)  
Photo by L.S. Harrison, NPS 7/85



Lake McDonald Lodge  
Glacier National Park  
Photo by L.S. Harrison, NPS 7/85



Lake McDonald Lodge  
 Glacier National Park  
 Photo by L.S. Harrison, NPS 7/85



Lake McDonald Lodge (lobby & balconies)  
 Glacier National Park  
 Photo by L.S. Harrison, NPS 7/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Parsons Memorial Lodge

AND/OR COMMON

Parsons Memorial Lodge

**2 LOCATION**

STREET & NUMBER

Tuolumne Meadows

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Yosemite National Park

VICINITY OF

18th

STATE

CODE

COUNTY

CODE

California

06

Tuolumne

109

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (June-October)	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input checked="" type="checkbox"/> OTHER: Nature Center

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service, Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

San Francisco

VICINITY OF

STATE

California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

National Park Service, Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

San Francisco

STATE

California

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures Inventory  
2) National Register of Historic Places

DATE 1) 1975  
2) 1975

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Parsons Memorial Lodge is a small building of approximately 1040 square feet at the northern edge of Tuolumne Meadows in the high country of Yosemite National Park. Elevation at the Lodge is 8640 feet above sea level. The area is closed by heavy snowfalls from approximately October until June except for access by skiers and snowshoers.

The Lodge is a simple, humble, yet massive structure. The building is symmetrical and rectangular in plan. The masterfully executed rubble stone masonry is laid in a reinforced concrete core. The pink feldspar and grey granite stones for the building were gathered onsite. The deeply raked mortar joints accentuate the stonework. Walls are battered and approximately three feet thick on the bottom and two feet thick at the top. The simple roman arch of the south-facing entrance frames a thick, arched wood door that has been covered with galvanized metal on the exterior. The interior of the arched door is of heavy planks tied with massive wrought-iron strap hinges. The voussoirs and keystone are dressed, as are lintel and jamb stones throughout the building. The low-pitched gable roof is finished with corrugated metal.

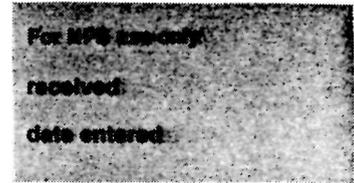
All of the windows are eight-light casements. Windows are shuttered during the off-season. Two windows (3.5'x5') flank the single entrance door at the south. The east and west walls each have two 4'x7' windows. On the interior the massive fireplace is centered on the north wall opposite the entrance door. The floor is scored concrete. The stone benches under the windows have thick wood planks for seats.

The roof structure is exposed on the interior. Peeled log rafters, sawn flat at the top edge, are strapped together at the ridge. The rafters average 1.5' in diameter. The rafters are supported by diagonal peeled log braces on the interior and exterior that rest on low stone buttresses on the east and west walls. Rafter tails (outlookers) project approximately 2' out from the metal roof. Smaller peeled logs from 6" to 9" in diameter lie side-by-side, perpendicular to the rafters completing the exposed interior roof structure. Above those are roofing paper and the galvanized metal exterior finish.

The stone for constructing the building was gathered nearby. Logs, hardware, and cement were packed in by mule. The galvanized iron for the roof was brought in by truck. The building was constructed during the summer of 1915. Construction began as soon as the trails were passable.

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National Park Service**

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Page 2

The building has undergone a few minor changes over the years, but none that mar its integrity. Ansel Adams, Sierra Club custodian of LeConte Lodge in the Valley during 1920, visited Parsons Memorial Lodge that summer. He noted that the doors and windows had been forced open and that "...the poles intended to support the roof against winter snows had been removed and cut up." Adams and F.C. Holman cut additional poles to fit and wedged them in. This temporary support system may have been unnecessary. No additional supports against winter snows have been used in recent history, and the original roof structure seems to be able to support the snow loads without problems.

A number of changes happened in 1935. The roof was repaired and roofing paper was laid under the galvanized roofing, which made the building much easier to heat. A concrete floor was poured at the same time. Presumably, the original floor had been dirt. New window frames and heavy shutters studded with nails were constructed to keep out marauding bears who frequently vandalized the building when it was not occupied. The cabinet and table which remain in the building were constructed at that time. The summer custodian at the time recommended that canvas sheets be hung from existing wires to partition off areas for the privacy of overnight visitors. It is not known if this was ever done. His other recommendation--that heavy planks be cut to cover the stone seats under the windows "to improve comfort and appearance"--was done. During recent years electricity was installed in the building. Track lighting and hanging exhibits (both removable) were added by the Yosemite Natural History Association. The electrical system on the exterior at the southwest corner of the building is an intrusion.

In 1973 the National Park Service acquired the building from the Sierra Club. It retains its use as a high country nature center. Overnight use is no longer allowed.



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John Muir, Parsons' death in 1914 was attributed to failing health that resulted from the devastating fight over the fate of the Hetch Hetchy Valley. The club set up a memorial fund to construct a simple one-room building with a large fireplace that would serve as a permanent club headquarters and meeting place. The building was also intended to serve as a reading room and library. The club chose the location so it could maintain better control over Soda Springs, a small mineral spring nearby, and because the area was an excellent starting point for access into the high country.

The matter of who designed the building remains somewhat unclear. Maybeck scholars Gary Brechin and Dr. Kenneth Cardwell attribute the design to Bernard Maybeck, in collaboration with his brother-in-law Mark White and construction engineer Walter Huber. The Sierra Club Bulletin announcing the opening of the Lodge stated that Mark White was the designer and Walter Huber the construction engineer. Mark White was an active member of the Sierra Club and would have been known by the article's author. No mention is made of Maybeck. The following is a short summary of other available information.

Bernard Maybeck (1862-1957) was an American architect of international stature. His better-known designs include the Palace of Fine Arts for the Panama Pacific International Exposition in San Francisco and the First Church of Christ Scientist in Berkeley. He also designed numerous residences in the Berkeley hills and in San Francisco, and became renowned for his use of natural materials, exposed interior structure, and having a building "fit into the landscape as if it were a part of it."<sup>2</sup> He felt that design of a building was "in large measure determined by the materials of which the structure was to be built."<sup>3</sup> If stone were to be used, then the building should look like a stone building. Whatever materials were of structural importance were to be emphasized as ornamental features. All of this design theory is evident in Parsons Memorial Lodge. The Lodge is closely related in design to a group of buildings Maybeck designed at Lake Tahoe, also with battered stone walls and corrugated metal roofs to shed the high Sierra snows. Maybeck was awarded the Gold Medal of the American Institute of Architects in 1951.

Mark White joined with Maybeck to form the architectural firm of Maybeck and White in 1902. The firm existed until 1938. Mark White was Maybeck's assistant and full partner. In 1907, Mark White's brother John (designer of LeConte Memorial Lodge in Yosemite Valley) and George Howard also joined the firm, but only

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received  
date entered

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for 15 months. Maybeck did the initial design work, and trained Mark and John White to develop preliminary sketches into integrated designs. Mark White was the architect of the Hillside Club in Berkeley (1924)<sup>4</sup>, which was the meeting place for a group of aesthetes concerned with literary, artistic and social pursuits with a tendency toward a William Morris arts-and-crafts tradition. Members of the Hillside Club included architects Bernard Maybeck, John Galen Howard, and Ernest Coxhead. John Muir was a frequent visitor in the earlier days of the Club.

Scholar Gary Brechin who reviewed Maybeck's office files for drawings of Parsons Memorial Lodge found several unsigned and undated ones, all of which he attributes to Maybeck.<sup>5</sup> A small sign hanging in Parsons Lodge, not dated, signed or documented, was installed by the Sierra Club and states that the building was designed out of a collaboration among Bernard Maybeck, Mark White and Walter Huber. The documentation of Maybeck's involvement is inconclusive; but whether or not Bernard Maybeck was directly involved in the design of the building, Parsons Memorial Lodge remains a work of genius for its simple design and environmental harmony.

1. "Report of Parsons Memorial Lodge," Sierra Club Bulletin, Volume 10, Number 1, January, 1916, pp. 66-69.
2. Leslie Freudenheim and Elisabeth Sussman, Building with Nature: Roots of the San Francisco Bay Region Tradition (Santa Barbara, 1974), p. 48.
3. Ibid., p. 48.
4. David Gebhard, et al., A Guide to the Architecture in San Francisco & Northern California (Santa Barbara, California: Peregrine Smith, Inc., 1976), p. 246.
5. Marilyn Fry, "Parsons Memorial Lodge, Tuolumne Meadows, Yosemite National Park," on file in the National Park Service, Western Regional Office.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .08

UTM REFERENCES

A	<u>1</u> <u>1</u>	<u>2</u> <u>9</u> <u>1</u> <u>8</u> <u>5</u> <u>5</u>	<u>4</u> <u>1</u> <u>9</u> <u>4</u> <u>7</u> <u>6</u> <u>5</u>	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The boundary is a rectangle, 50' X 70", centered on the building.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison, Architectural Historian

ORGANIZATION

National Park Service

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

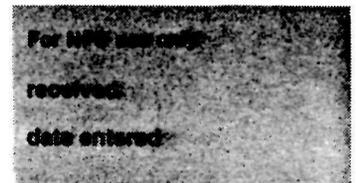
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 9

Page 1

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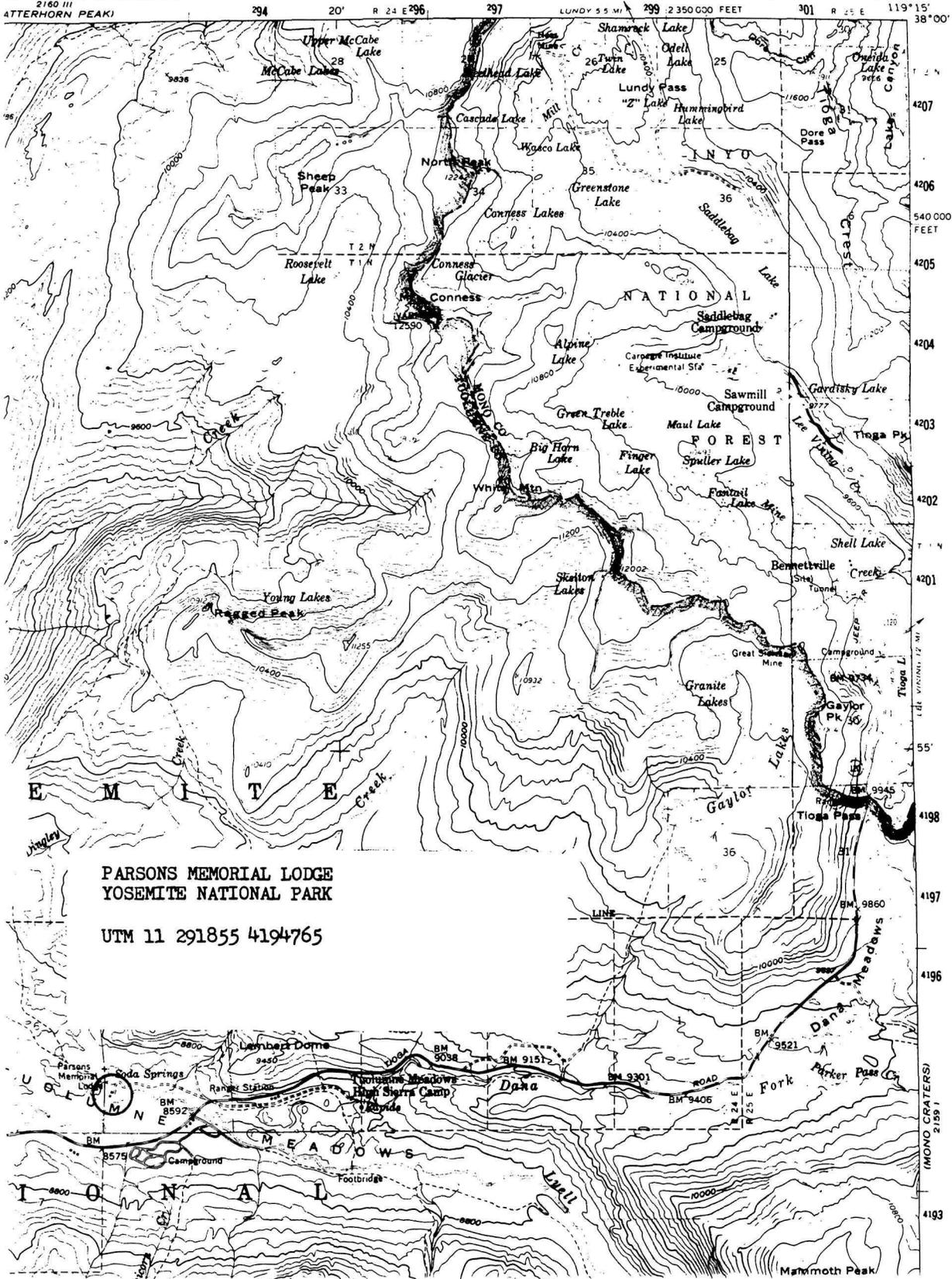
Fry, Marilyn, "Parsons Memorial Lodge, Tuolumne Meadows, Yosemite National Park." Manuscript on file in National Park Service Western Regional Office.

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O'Neill, Elizabeth, "Edward Taylor Parsons Memorial Lodge," Sierra, Volume 63, Number 7 (September, 1978).

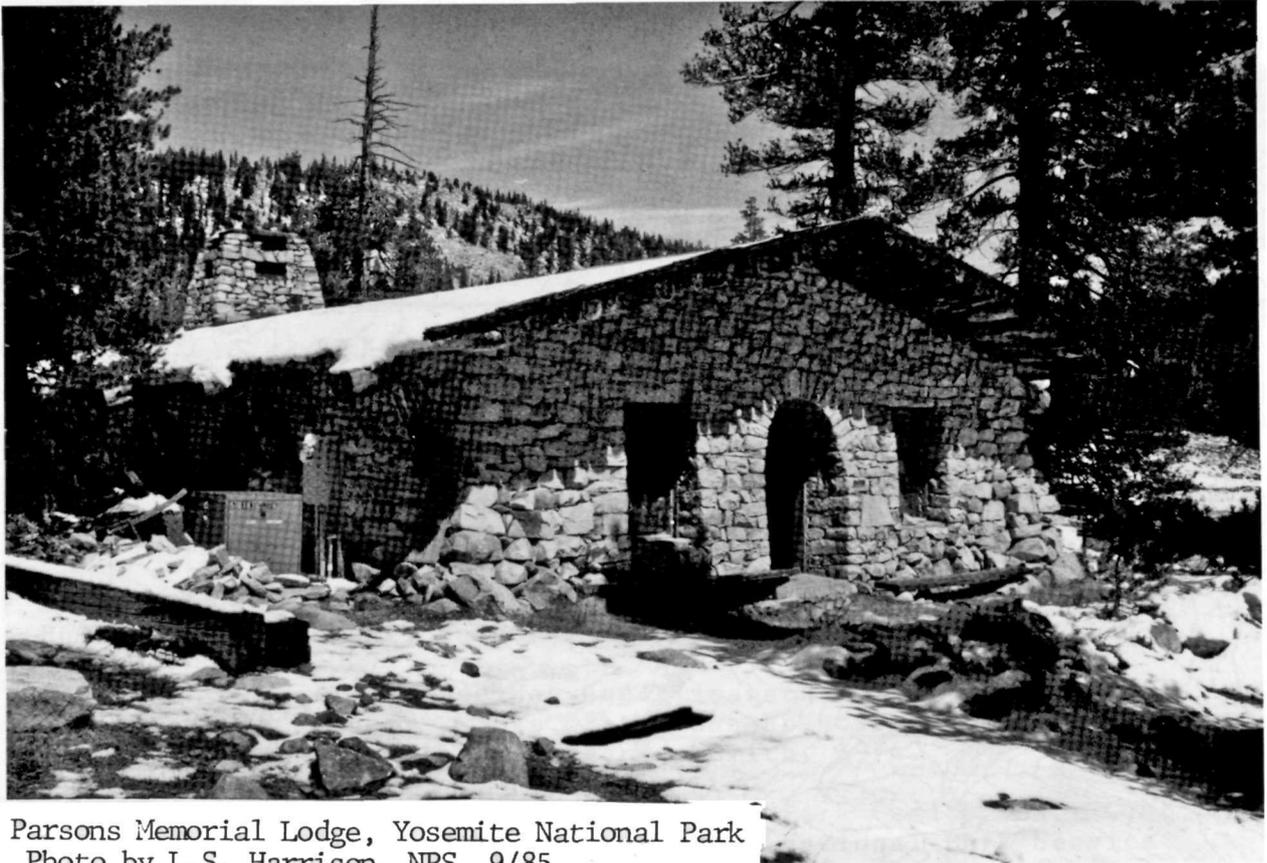
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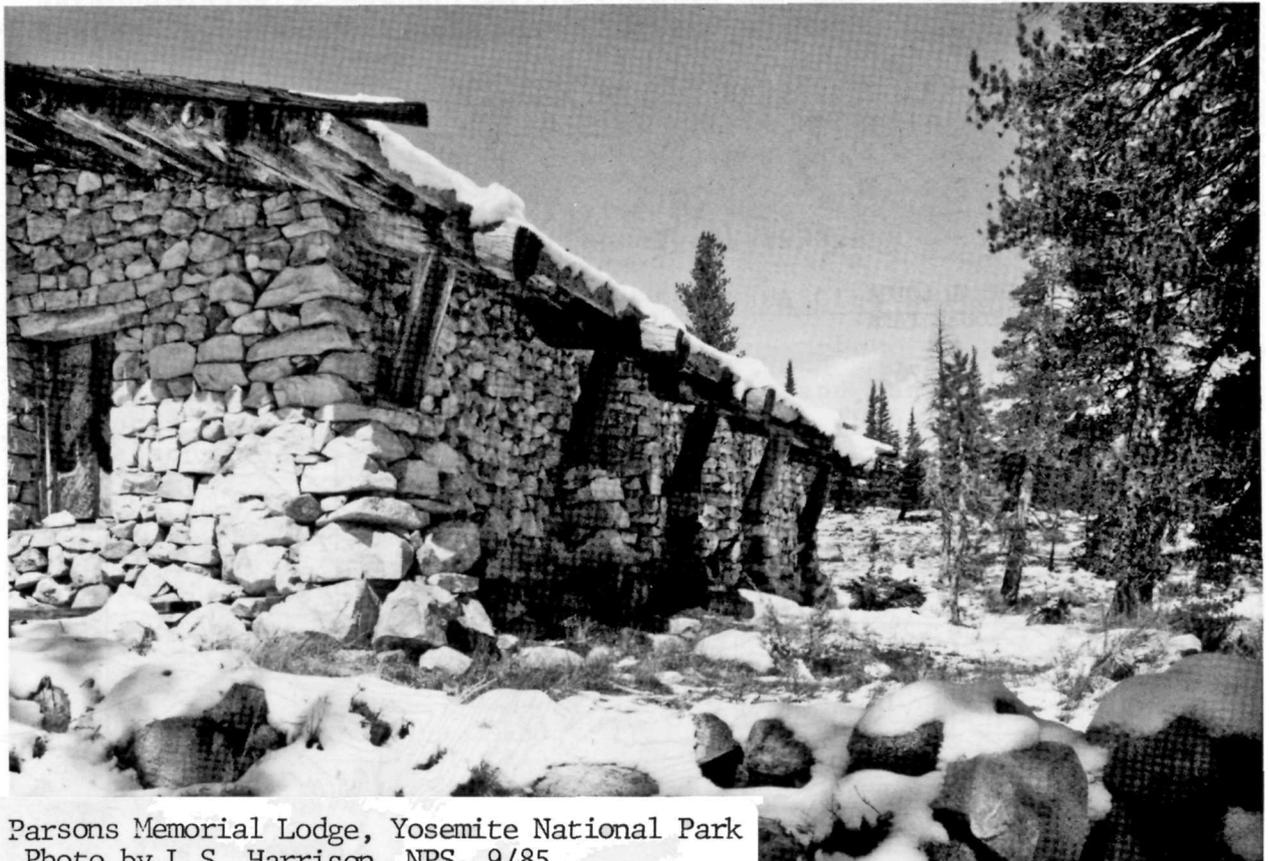


PARSONS MEMORIAL LODGE  
YOSEMITE NATIONAL PARK

UTM 11 291855 4194765



Parsons Memorial Lodge, Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Parsons Memorial Lodge, Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Parsons Memorial Lodge, Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Parsons Memorial Lodge, Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Parsons Memorial Lodge (Interior), Yosemite NP  
Photo by L.S. Harrison, NPS 9/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

<b>FOR NPS USE ONLY</b>	
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DATE ENTERED	

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Paradise Inn

AND/OR COMMON

Paradise Inn

**2 LOCATION**

STREET & NUMBER

Paradise

\_\_NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Mount Rainier National Park

\_\_ VICINITY OF

3rd

STATE

CODE

COUNTY

CODE

Washington

53

Pierce

053

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER: Hotel

**4 AGENCY**

REGIONAL HEADQUARTERS: *(if applicable)*

National Park Service - Pacific Northwest Regional Office

STREET & NUMBER

83 S. King Street, Suite 212

CITY, TOWN

Seattle

\_\_ VICINITY OF

STATE

Washington 98104

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

National Park Service - Pacific Northwest Regional Office

STREET & NUMBER

83 S. King Street, Suite 212

CITY, TOWN

Seattle

STATE

Washington 98104

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

1) List of Classified Structures

DATE

\_\_FEDERAL \_\_STATE \_\_COUNTY \_\_LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

CITY, TOWN

STATE

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Paradise Inn is a two-and-one-half-story structure of log frame construction built during 1916 and 1917 in the sub-alpine region of Paradise Valley on the slopes of Mount Rainier. The main building is generally T-shaped in plan with an annex constructed in 1920 running parallel to the main building and connected to it by a multi-story enclosed bridge. The foundation is rubble masonry with a cement mortar.

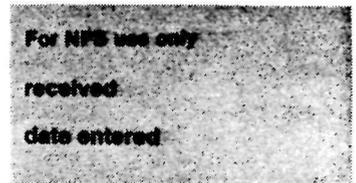
The original building consisted of the main portion containing the lobby, with dining-room and kitchen wings to the north. Guestrooms were on the second floor above the dining room. A three-story wing on the building's east side contained additional guestrooms, baths, and suites. The annex was constructed in 1920 to provide additional guestrooms. The mezzanine level was added to the lobby in 1925. About 1935 the original kitchen wing was demolished and replaced with a new, larger one. At the same time the porch off the rear of the lobby was enclosed and turned into a gift shop.

The failing concessions company--Rainier National Park Company--sold the Paradise Inn to the National Park Service in 1952. The park service continued operating the structure on its normal seasonal basis through a concessions lease. In 1962 the new lessee added an employee cafeteria to the kitchen. The building underwent a major rehabilitation in 1980 when a new sprinkler system was installed and the structural system was improved. At an unknown date the log trim was partially removed from around the doors and windows. In recent years the concessioner added the rustic staircase with its log balustrade adjacent to the lobby.

Today the Inn retains considerable original fabric and considerable integrity. The most dominant characteristic of the building is the series of massive gable roofs that make up more than two-thirds the height of the building's main wing. The highest sections of gable roof cover the lobby and registration areas, giving it an obvious architectural emphasis. The dining-room and kitchen wings to the north are set back from this main section and thus recede both visually and psychologically from the front elevation. On the front elevation the main gables are pierced by dormers. Less dramatic dormers and shed-roof dormers on the rear of the Inn and on the annex contribute to that rhythm of broken roof expanses. The shed-roof dormers replace the original gable dormers destroyed by heavy snows. Cedar shingles sheath all of the roofs.

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National Park Service**

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The front elevation of the Inn contains a series of fourteen bays with glazed, multi-light panels that can be opened during fair weather. Structural log-and-steel inclined columns separate the bays. These structural members replace the original log bracing at the same locations, but they extend from the eaves at a more pronounced angle than the original. Each inclined column has a steel T-beam core that is wrapped with a hollowed log to hide the true structure. The fourteen bays of equal size downplay the location of the principal entrance. A terrace bordered by a log railing is at the south end of the structure. The original stone chimney extends up this south gable end. The structure's timber framing is exposed on this gable end, infilled with exterior wall sections of wood shingles.

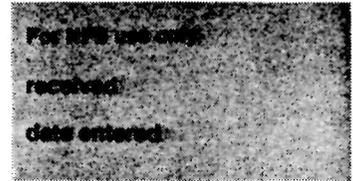
The east wing extension of the original structure has a roofline lower than that of the main wing. The entire east wing of the Inn is banked into the hillside. The change in slope is reflected in the angle of the enclosed three-story breezeway attaching the east wing to the 1920 annex. The simple architecture of both of the east wing and the annex is utilitarian in nature. The exteriors have the same shingle siding and shingle roofs. All of the steeply pitched gable roofs have the basic roof forms broken again and again by intersecting gables and dormers that add texture to the architectural mass by the play of light and shadow.

Windows in the Inn and annex vary from six-over-six double hung windows to nine-light casements. The dining room windows on the east and west elevations are twenty-four light fixed sashes. The natural light adds a warm glow to the interior public spaces.

Undoubtedly the building's most impressive space is the lobby. The Alaska cedar logs making up the structural framework are exposed throughout. The steepness of the roof pitch and the repetition of the structural framework are the basis for the building's character. The cedar logs have a natural silvery finish to them, caused by the weathering and eventual loss of the bark, and subsequent aging as the trees remained standing years after a forest fire. The structural system of posts, beams, and trusses is augmented by a system of cables, and iron rungs wrapped around the first-floor structural posts to keep them from checking under the heavy snow loads. The lobby has a parquet floor (non-historic but compatible) and wall finishes of beaded siding and painted fiberboard. The second-story dormers allow natural light into the lobby. The mezzanine constructed around

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the edges of the lobby's second story has log railings and wood floors as well as fine architectural and spacial vistas for experiencing the "forested" lobby.

The original Japanese lanterns that lit the lobby were replaced by lights with parchment shades painted with designs of local flora, probably during the Inn's early decades. The registration desk, entrance to the bar, and the post office area with half-log panelling and log Alpine detailing add a considerable amount to the building's character. Built-in benches are peeled logs. Staircases have log newel posts and railings. Enormous stone fireplaces add definition to the north and south ends of the room. The east wall of the lobby, originally an outdoor porch, now houses the enclosed gift shop and snack bar. Both of these rooms contain no historic fabric of note. The registration desk at the north end of the east wall is original.

In the dining-room the first-floor structural system is exposed as it is in the lobby. The posts are each wrapped with cable directly below the notches where the diagonal bracing rests. This added precaution was again to keep the posts from checking and then splitting under the compression of the snow. The chandeliers are made of three small logs shaped into triangles with wrought-iron detailing. The parquet floor (again non-historic) is similar to that in the lobby. The walls have a wainscotting of dark wood panelling with plaster finishes on the remaining walls and ceiling. A stone fireplace and chimney at the north end of the dining room add a warm, homey feeling to the space. The posts of the dining room are painted in Swiss floral designs, while those of the lobby have evergreen-type patterns. These designs probably date from the early decades of the Inn. The cashier's counter is of the same log construction as the registration desk in the lobby.

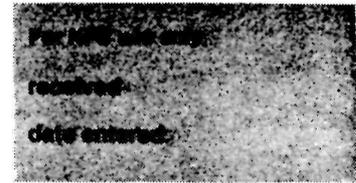
Several important pieces of original rustic furniture remain on the first floor of the lobby and are included in this nomination. The hand-crafted grandfather clock, piano, benches, and tables constructed of enormous logs possess the fine character of having been constructed by a creative wood crafter.<sup>1</sup> Other pieces of

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<sup>1</sup> Information on this master woodcrafter is lacking, other than his name. German mastercraftsmen appear with amazing frequency in folklore of western national parks, with usually little documentation other than oral tradition. The story most

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National Park Service**

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Item number 7

Page 4

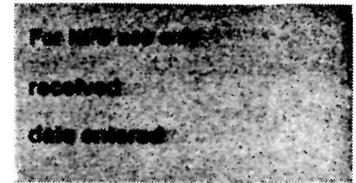
furniture, although manufactured, date from the early days of the Inn. These include the rustic and colonial style tables and chairs on the mezzanine and the colonial style dining room furniture.

The guest-rooms of the Inn are small and not particularly distinctive, although the battens over the panelling in the guest-rooms, the exposed logs where they occur, the original bathroom fixtures, and the brown baseboards and moldings provide some character. The interior of the annex contains no fine architectural detailing. Only the exterior of the annex is included in this nomination.

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often connected with the craftsman--often a stone mason but sometimes a woodworker--is that he was very poor and was passing through the area with his family. He took on the job because he needed the money, completed the work entirely on his own, left the respective park, and was never heard from again.



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National Park ServiceNational Register of Historic Places  
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meadow at Paradise. Paradise had been a popular camping area for climbers and day-hikers since the nineteenth century; but the early haphazard development of the tent hotels did not present the image of a well-managed national park, which Mather perceived as a significant problem for his newly-formed bureau to tackle. Mather explained to the northwest businessmen that the only alternative to a concessions operation formed locally, was to allow business interests from the east to form the company and run it--an idea that they did not accept.

Mather worked hard at organizing and supporting developments by private interests. By providing comfortable accommodations and reliable services for visitors, the numbers of tourists would increase. By increasing those numbers Mather could gain popular support for the few existing national parks and also the areas proposed for park status. Popular support, of course, meant additional funding for appropriate development, but more importantly it meant funding for acquisition of areas worthy of preservation in perpetuity.

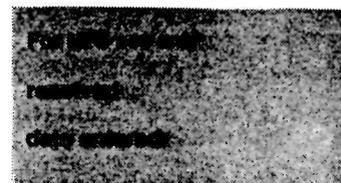
In 1916 the local businessmen formed the Rainier National Park Company and financed construction of the Paradise Inn. Members of the Company made a hasty decision on the location of their new hotel at Paradise. They hiked from the end of the 1916 automobile road at lower Paradise up to the present site. From there they could see the summit of Mount Rainier, the Paradise valley, and the Tatoosh range in the distance, so they decided to construct the Inn on that location. The grassy slopes of the subalpine meadows and the low rise of the vegetation provided a picturesque setting for the new hotel.

The Company hired the Tacoma architectural firm of Heath, Grove, and Bell to design the structure as the central architectural feature of a consolidated development that eventually included "bungalow" tents, a ski lift, and a guide house. The bungalow tents proved unpopular with the guests, who preferred the comforts of the Inn, so the company constructed the Annex to the Inn and eventually demolished the tent frames.

The architects chose native materials for the Inn structure. The stone for the foundation was quarried locally. The logs for the structure were hauled from a nearby (now non-existent) area known as the "silver forest" on the slopes of Mount Rainier. A fire on that western slope in 1885 left standing timber of dead Alaska cedar trees that had weathered over the years as the bark and

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National Park Service**

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branches fell off. The exposed wood turned a glossy-silver color. In 1916 the logs were hauled to Paradise to build the Inn. The use of the logs that had weathered for 30 years as the structural framework exposed on the interior of the building was unique in concessions architecture in national parks.

The building's form and materials tied it visually to the landscape. The main wing of the Inn was sheltered by a multi-story gable roof that dwarfed the ground floor. The steeply pitched roof that was covered with green-painted wood shingles mimicked the shapes of the rugged Tatoosh Mountains in the distance, and the summer color of the surrounding subalpine meadow. The exterior walls were sheathed with wood shingles that weathered grey over the years, like the silvery timbers on the interior.

The woodwork, particularly the detailing of the lobby registration area, the post office, and the handmade furniture was completed by a German carpenter Hans Fraehnke during the winter of 1916-17.<sup>1</sup> The piano, the grandfather clock, and the detailing around the registration desk, were designed with a gothicism reminiscent of woodwork from the Bavarian alps. The piano--played by President Harry Truman during his visit--was detailed with heavy log cornerposts of peeled logs with pointed, whittled ends. The grandfather clock's carefully whittled quoins at its base, spiked and whittled cornerposts, and capping of a broken pediment and whittled finial, added elements that were simple and primitive in their material, but refined in their creative execution. These unusual pieces gave the interior decor a strong alpine feeling, with a hint of German gothicism.

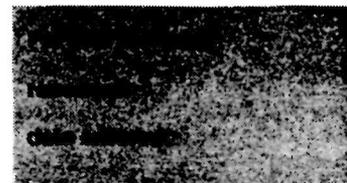
The continuous use of Paradise Inn over seventy years, and the periodic updating of the guest facilities have not marred the integrity of the building and its most significance architectural

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<sup>1</sup> A detailed history of the Paradise Inn has never been completed which is unusual considering the building's age, significance, and the romantic attachment afforded this structure by the residents of the Pacific Northwest. Information on the master carpenter and the architectural firm who worked on this building have not been documented yet in detail and need to be, so that the fabric and intent can be better understood. This type of detailed research was, unfortunately, beyond the scope of this project.

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Page 4

spaces--the lobby and the dining room. The Inn's rustic character presents the rugged, but controlled image Director Stephen Mather sought.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.67

UTM REFERENCES

A	1, 0	5 9, 6 7, 3, 7	5, 1 8, 2 0, 5, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

### VERBAL BOUNDARY DESCRIPTION

The boundary is a rectangle measuring 285' x 255' encompassing the Inn and Annex. The boundary line begins at a point 33.5' west of the western corner of Inn (note that the point is also 15' west of the corner of the new outside deck), and it proceeds northeast 285' running parallel to the lobby walls, then 255' southeast, then 285' southwest, then 255' northwest to the starting point.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison - Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

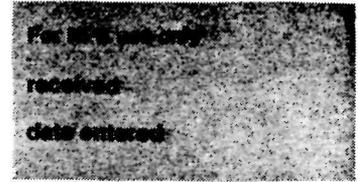
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 9

Page 1

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M O U N T A I N

Wilson  
Glacier

TALLY  
GLACIER

field

Paradise

620

GLACIER

McClure BM  
Rock 7785

N A T I O N A L

7450 Cowitz  
Rocks

Williwakas  
Glacier

Paradise  
Glacier Caves

Panorama  
Point

6336 Glacier  
Vista

6442 Golden  
Gate

Falls

x 6252

Falls

Falls

5884

Fairy  
Falls

Paradise Inn  
Mount Rainier National Park

UTM 10 596737 5182050

MOUNT RAINIER EAST QUADRANGLE  
Washington-Pierce Co.

Paradise Park  
BM 5957

Galby  
Vista

Paradise

PIERCE CO  
LEWIS CO

INDERINITE

Dead Horse

Visitor  
Center

Picnic  
Area

Campground

Vegetation  
possi

Picnic  
Area

PIERCE CO  
LEWIS CO

INDERINITE

Narada  
Falls

Inspiration  
Point

BM 4874

5370

WONDERLAND TRAIL (PAGP)

Creek

6003

4600

5000

4867

4854

4867

5556

PIERCE CO  
LEWIS CO

INDERINITE

Paradise

x 5540

5000

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

5200

Falls

S 7

Stel

Martha  
Falls

Stel

Stel

Stel

Stel

Stel

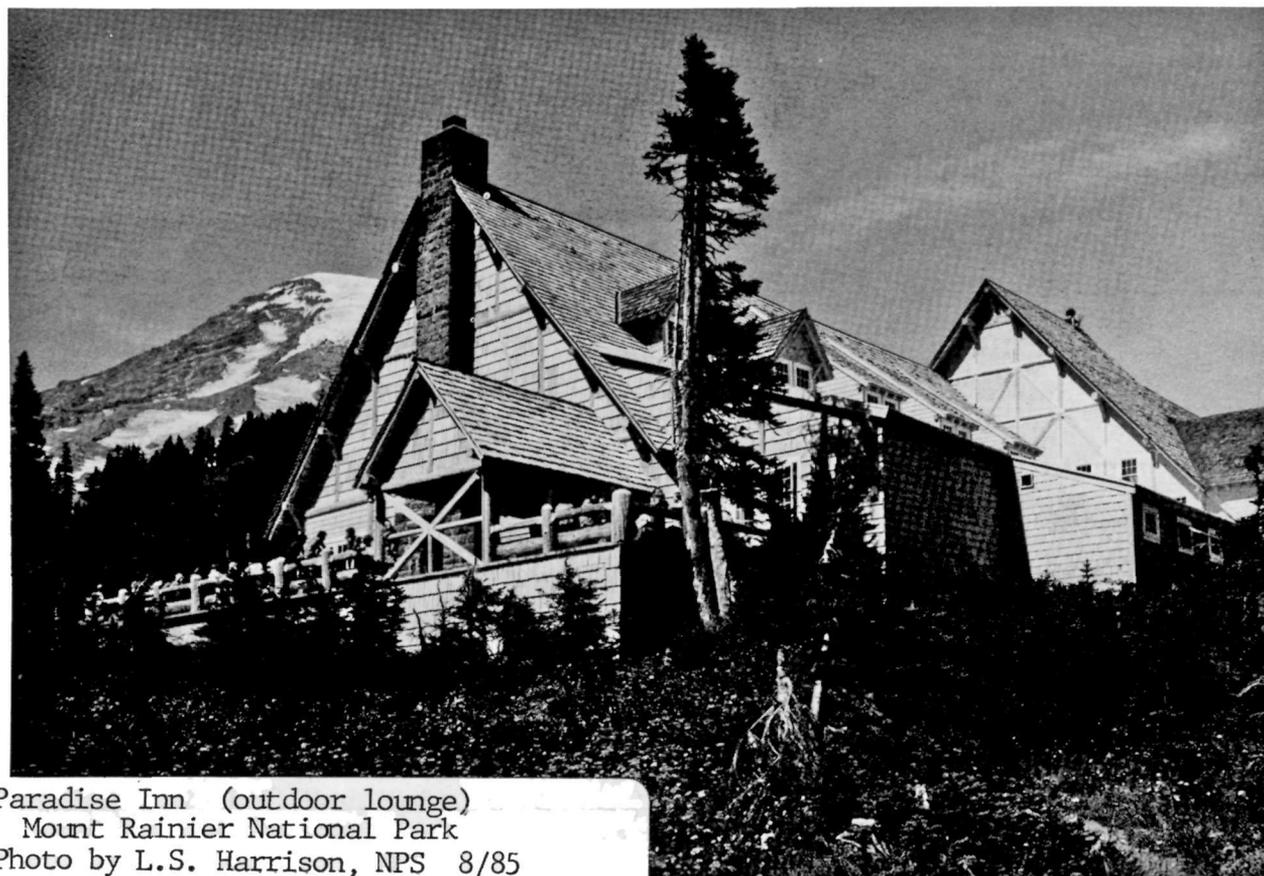
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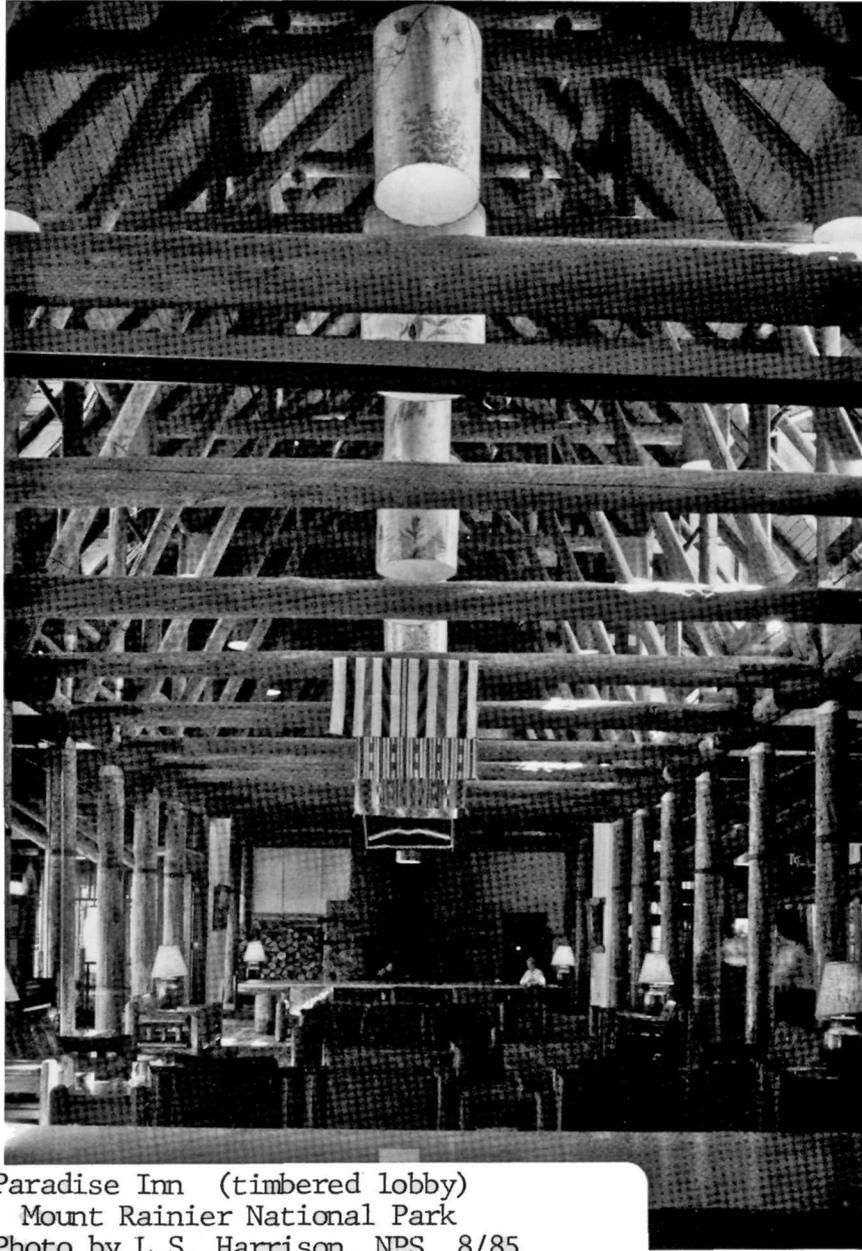
The Bench



Paradise Inn (main entrance)  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



Paradise Inn (outdoor lounge)  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



Paradise Inn (timbered lobby)  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Rangers' Club  
AND/OR COMMON  
Rangers' Club

**2 LOCATION**

STREET & NUMBER  
Yosemite Valley  
CITY, TOWN  
Yosemite National Park  
STATE  
California  
VICINITY OF  
15th  
COUNTY  
Mariposa  
CODE  
06  
CONGRESSIONAL DISTRICT  
15th  
CODE  
043

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER: Gov't Residence

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service - Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue - Box 36063  
CITY, TOWN  
San Francisco,  
STATE  
California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. National Park Service - Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue - Box 36063  
CITY, TOWN  
San Francisco  
STATE  
California

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
1) Yosemite Valley-EVALUATION OF HISTORIC RESOURCES, By E. N. Thompson  
2) List of Classified Structures Inventory  
3) National Register of Historic Places

DATE  
1) 1974  
2) 1975 3) 1977  
 FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS  
1) National Park Service - Denver Service Center  
2) & 3) National Park Service

CITY, TOWN  
1) Denver  
2) & 3) Washington  
STATE  
Colorado  
D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Rangers' Club is a two-and-a-half story wood frame structure with a granite rubble foundation. The building is U-shaped in plan with a small courtyard on the inside of the "U." Exterior walls are finished with redwood shingles with the exception of the gable ends which are board-and-batten vertical siding. The building is stained brown with a gold-ochre trim painted around window frames. All of the corners of the building are edged with peeled log pilasters that run from the foundation to the eaves. A wood terrace centered on the south elevation is flanked by bay windows at its east and west edges. The corners of the bays and the terrace are also edged with peeled logs, like the other building corners. The log pilasters on the corners originally extended through the roof. The extending portions were cut back to the roofline by 1932. All of the gable ends of the building have second-story balconies. The balconies have jigsaw railings, reminiscent of chalet buildings. Decorative jigsaw work is repeated in the lower portions of the board-and-batten siding at the gable ends, in the attic vents, and in the fine interior woodwork. Fire escapes of wood planks and log railings were added at the north end balconies of the wings in 1947. Wood ladders on the east and west gables were probably added at the same time.

The roofs are steeply pitched and contribute a substantial amount to the building's character. The roofs are finished with wood shingles and are pierced by multiple dormers that increase the interior space and provide additional light to the second-story rooms. Dormers in the south (main) wing have shed roofs. Those on the east and west wings have gable roofs on the outside portions of the "U" and shed roofs on the inside portions of the "U."

A massive granite chimney is centered on the north wall of the courtyard.

The rooms retain their original configurations. The most important interior spaces are the common rooms on the first floor--the dining room, living room, and the north and south nooks off the small connecting hallway between them. The nooks are defined by bookshelves that rise halfway to the ceiling and that partition off that intermediate space between the living room and dining room. The backboards of the bookcases have fir tree designs sawn into the wood. Wood posts and pilasters along the walls of the dining room and living room and edging the bookcases are chamfered, with sawn corbel capitals. The posts support composite beams that have chevron-patterned trim on their lower edges. Hewn ceiling joists above the beams support the rough wood ceiling, laid in a diagonal pattern. The carved

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

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received

date entered

Continuation sheet

Item number 7

Page 2

portion of the chevron and the ceiling boards have a light-colored stain finish, which contrasts with the dark beams, joists, and wall paneling, and emphasizes the zig-zag of the chevron and the strong lines of the ceiling joists. The ornamental designs of forest, alpine, and Indian cultural elements add a quality of rusticity to the space. All of these spaces have a wall treatment of a dark, wood-paneled wainscoting with a plaster finish above. This treatment is repeated throughout the hallways of the building. The walls of the staircases to the second floor have a dark wood paneling. Twelve-light french doors provide access from the living room to the wood terrace at the south side of the building.

Original furnishings remain in the dining room and main living room. These include trestle tables and benches of four-inch thick sequoia planks. A wagon-wheel chandelier hangs in the living room, centered in front of the fireplace. Small lamps with leather shades are on the posts and walls of the common spaces. The nooks each have ceiling lamps hanging above the tables; the lamps sport a fringe made of giant sequoia cones. Most of the rooms have kept the original wood-dowel curtain rods. A bronze plaque commemorating Stephen T. Mather, first director of the National Park Service, is to the left of the fireplace. A painting of Mather is directly over the granite fireplace.

The second story has a U-shaped hallway with single and dormitory rooms, and shared baths along its outside edges. Some of the single rooms have their own baths. The partial basement houses laundry facilities and mechanical equipment. The walls of the staircase down into the basement are finished with beaded siding. Floors throughout the building are wood, with the exception of the concrete floor in the partial basement. The wood floors are covered with large rugs in the common rooms and are covered with linoleum in the kitchen and bathrooms.

The kitchen area and bathrooms throughout the building have been updated with new materials. A ramped entrance was added to the northeast (kitchen) wing to accommodate employees in wheelchairs. Considerable preservation work was done on the south elevation of the structure including jacking up the building, rebuilding part of the foundation, and replacing wood, to counteract rot and subsidence. All of this work was completed approximately ten years ago. A fire detection and suppression system was added to the building. The men's dormitory section has new partitions that were added in 1979 so that occupants could have more privacy. The original heating system was electric but was abandoned in 1933 when steam heat was installed. The building's

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Page 3

present electric baseboard heat was installed prior to 1973.

To the east of the Rangers' Club is the garage-woodshed that was constructed to match the Club. The building is L-shaped in plan, with steeply pitched gable roofs, shingle siding, and board-and-batten gable ends. To the west is a small wood-frame transformer house, also constructed with similar features. Only the exterior of these additional structures are included as part of this landmark nomination.

The only intrusions within the boundaries are a series of portable metal storage lockers on skids near the garage, and the fire hydrants on the property. The vegetation has flourished around the building in recent years, making it difficult to photograph.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input checked="" type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1920 - Present

BUILDER/ARCHITECT Charles Sumner  
(Charles Sumner Kaiser)

STATEMENT OF SIGNIFICANCE

The Rangers' Club in Yosemite Valley was donated to the National Park Service by its first director, Stephen Tyng Mather. The building is representative of his commitment to an architectural aesthetic appropriate for the park lands that he was charged to manage. The foundations of that aesthetic that he and others formulated guided the design of park buildings through World War II. As noted in the National Register form, the Rangers' Club is also of regional historical significance in the category of conservation through its connection with the first director of the National Park Service and through its integrity of function as the residence for unmarried rangers.

Stephen Mather was brought into the Department of the Interior in 1915 by Secretary of the Interior Franklin Lane to promote the concept of establishing a park bureau. Mather's background and training as a wealthy borax promoter and avid conservationist met the criteria Lane needed--someone who had strong public relations abilities while at the same time had a sincere interest in conservation. The American Civic Association and the American Society of Landscape Architects (A.S.L.A.) had both been pushing for a park bureau that would emphasize a level of professional expertise in landscape architecture. During the summer of 1916, just before the creation of the National Park Service, Mather even invited A.S.L.A. members to visit various parks and make recommendations for development and improvement. This was just one of a series of contacts between the Department of the Interior and A.S.L.A. When the new bureau's emphasis on appropriate design came out in the first "Statement of Policy" that Mather issued in 1918, the influence of the A.S.L.A. was evident. It stated: "In the construction of roads, trails, buildings, and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape. This is a most important item in our programs...and requires the employment of trained engineers who either possess a knowledge of landscape architecture or have a proper appreciation of the esthetic value of park lands." [1] This statement was the foundation of the rustic architecture that followed.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
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Mather's love affair with Yosemite began before his employment with the Department of the Interior. As director of the new agency one of his early decisions was to move the development of Yosemite Valley from the south side to the north. Included in the new development he proposed were a museum, post office, and headquarters building. In conjunction with that development Mather saw the need for a special structure to house members of his newly organized ranger force. The withdrawal of Army troops (with the exception of Army Engineers) from park areas and the burgeoning tourist industry created the perfect situation for Mather to proceed with his ideas for employing park rangers who could guide tourists and answer their questions as well as arrest poachers and vandals. As a donation to the National Park Service, Mather hired the architect and had the structure built at his own expense to house members of that force.

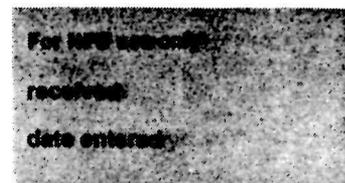
Horace Albright felt that Mather had additional reasons for constructing and donating the building. Albright wrote in 1976: "Mr. Mather also decided to build a rangers' clubhouse in the new village, hoping Congress would be pleased with it and give him money for ranger clubhouses in other parks -- something that never happened. Mr. Mather employed a highly regarded architect of San Francisco to design the Yosemite clubhouse. He was Charles Sumner Kaiser, but because the name "Kaiser" was a name condemned everywhere in World War I, this architect had a court action drop "Kaiser" from his name; so the architect of the Clubhouse was Sumner." [2]

Sumner designed a fine structure--a large, rustic, modified chalet with wood shingles and board-and-batten siding, and steeply pitched roofs. Instead of leaving simple corners, every edge of the building was defined with heavy log pilasters, strengthening the connection between the building and surrounding forest edges. The steep roofs shed the winter snows and emphasized the structure's verticality. The natural materials further harmonized the building with its setting while the decorative railings on the balconies and terrace evoked images of European chalet precedents. On the interior the common spaces were treated with an Arts-and-Crafts warmth--stout wood furnishings, dark wood paneling, built-in bookcases with the added touch of jigsawn fir trees in the woodwork, wagon-wheel and cone-fringed chandeliers, exposed beams with chevron designs. The building suggested a sense of wilderness in form and design, tempered with allusions to frontier and alpine traditions.

Mather did succeed in moving the development center of the Yosemite Valley to the north side of the valley, and the Ranger's

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 8

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Club was the first of the major structures built there. For the most part the building's type of rustic chalet design was not followed in future park architecture, but it did succeed as an inspiration for a wide range of variations in rustic design. The building's strong rustic character and intimate connection with the first director of the National Park Service make it unique in the National Parks.

1. William C. Tweed, Laura E. Soulliere, and Henry G. Law, National Park Service Rustic Architecture: 1916-1942 (San Francisco: National Park Service, 1977), p. 23.

2. Letter of Horace M. Albright to William C. Tweed, June 4, 1976.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

SEE ATTACHED.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. 4.5 acres

UTM REFERENCES

A	1 1	2 7 2 0 8 5	4 1 8 0 7 2 5	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

### VERBAL BOUNDARY DESCRIPTION

The landmark boundary is shown as the dotted line on the attached park planning map beginning at a point on the south side of the access road (bus route) 50' east of eastern edge of the existing Rangers' Club parking lot proceeding in a south-southeasterly direction to the northern edge at the highway, then proceeding in a westerly direction to the northern edge at the highway, then proceeding in a westerly direction along the edge of the highway 500', then proceeding north to a point on the access road (bus route)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES directly south of the Center intersection of the administration road and the access road then East to starting point.

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison, Architectural Historian

ORGANIZATION

National Park Service

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

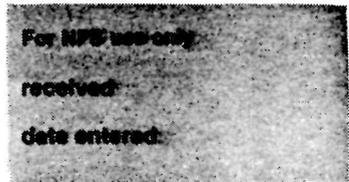
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet

Item number 9

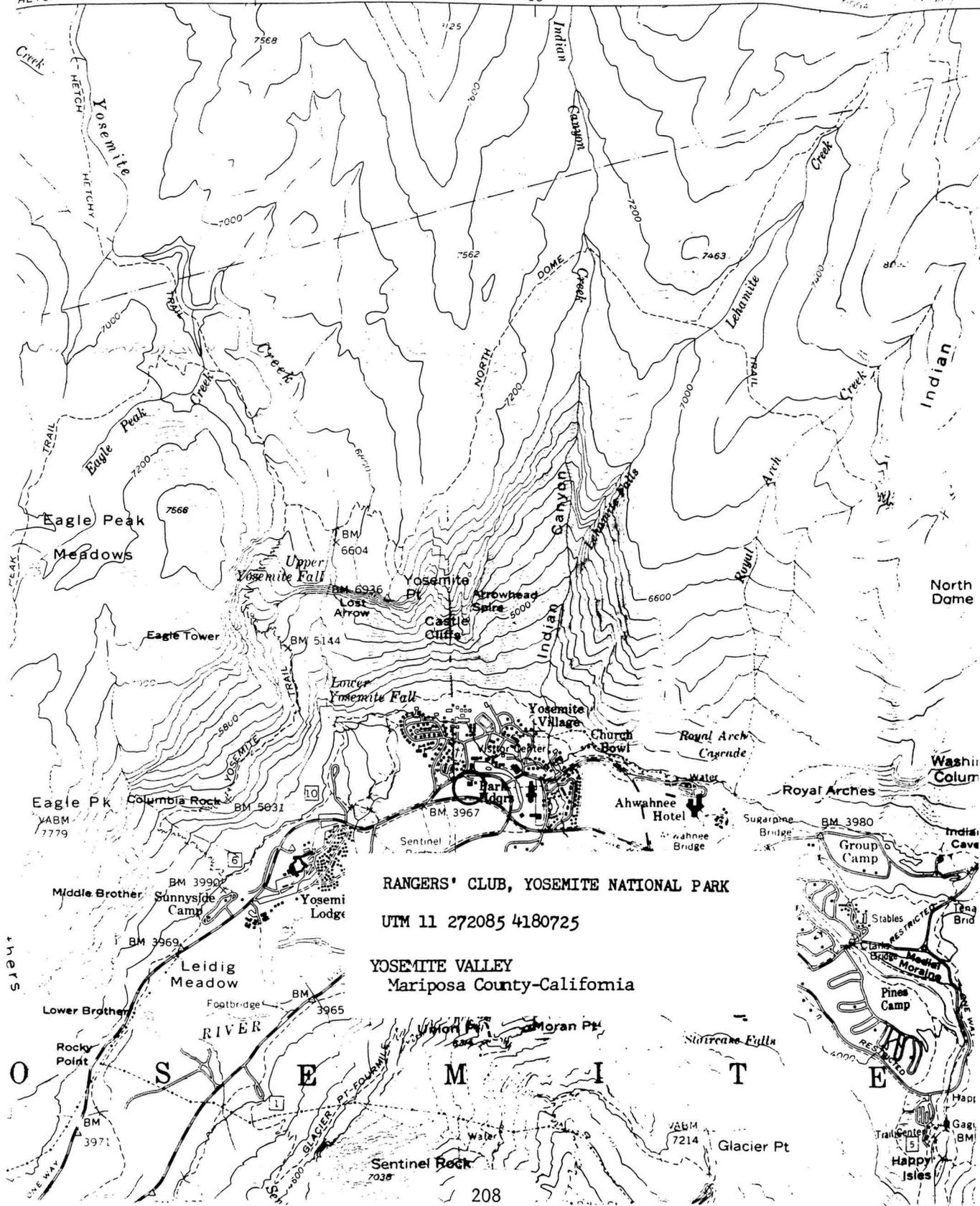
Page 1

Ise, John. Our National Park Policy: A Critical History.  
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LaFleur, Harold. Historic Structure Report: Rangers' Club,  
Yosemite National Park, California. Denver: National Park  
Service, Denver Service Center, September, 1973.

Letter of Horace M. Albright to William C. Tweed, June 4, 1976.

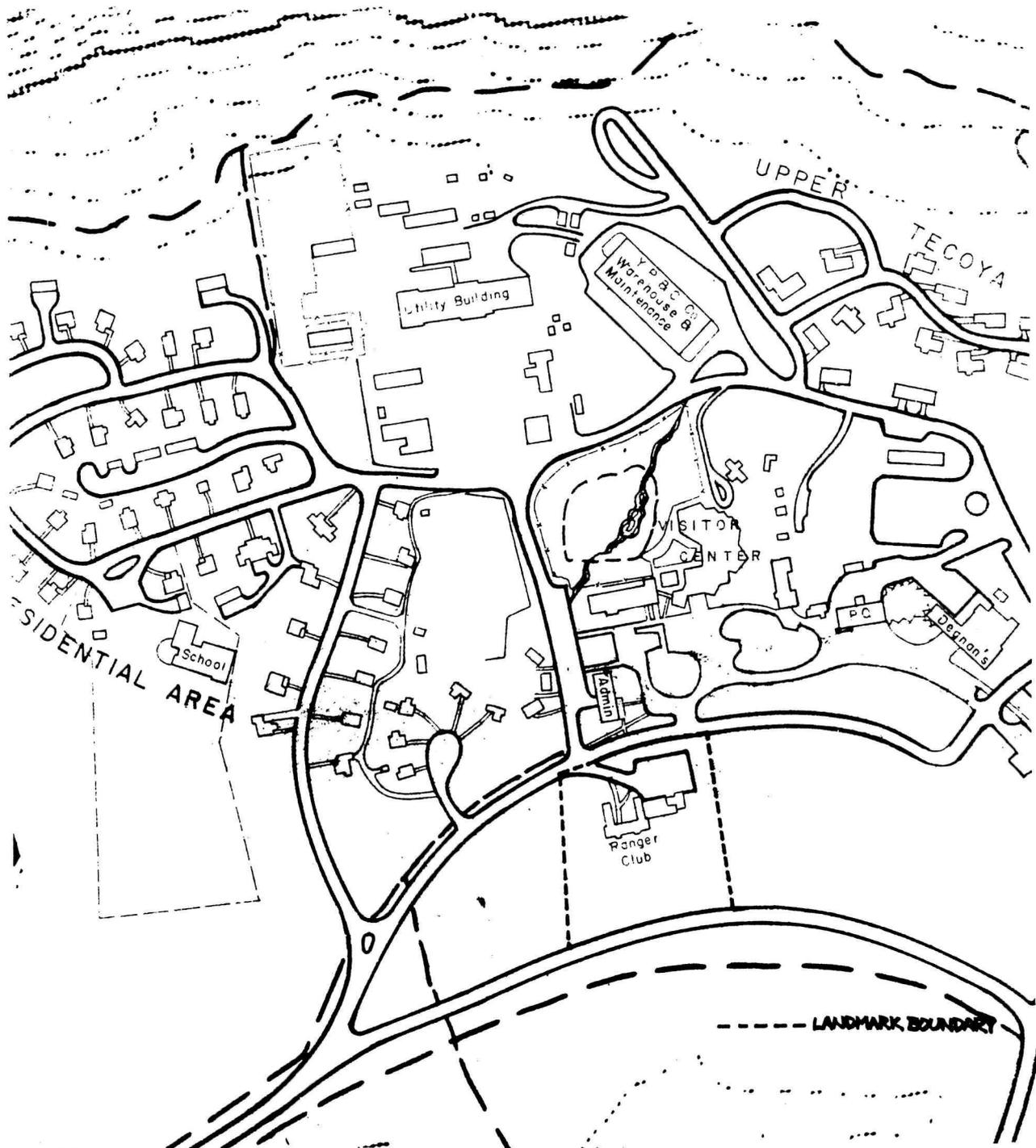
Tweed, William C., Soulliere, Laura E., and Law, Henry G.  
National Park Service Rustic Architecture: 1916-1942. San  
Francisco: National Park Service, 1977.

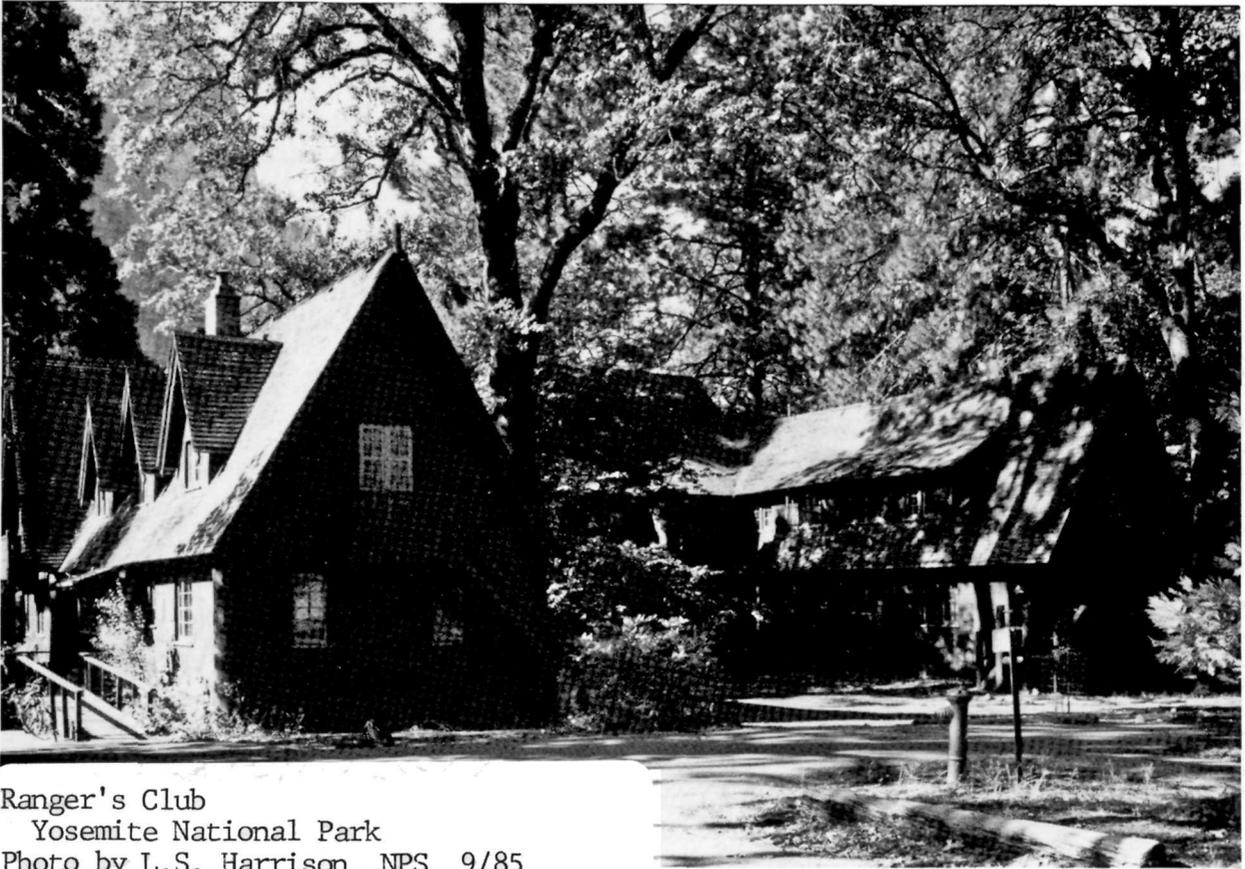


RANGERS' CLUB, YOSEMITE NATIONAL PARK

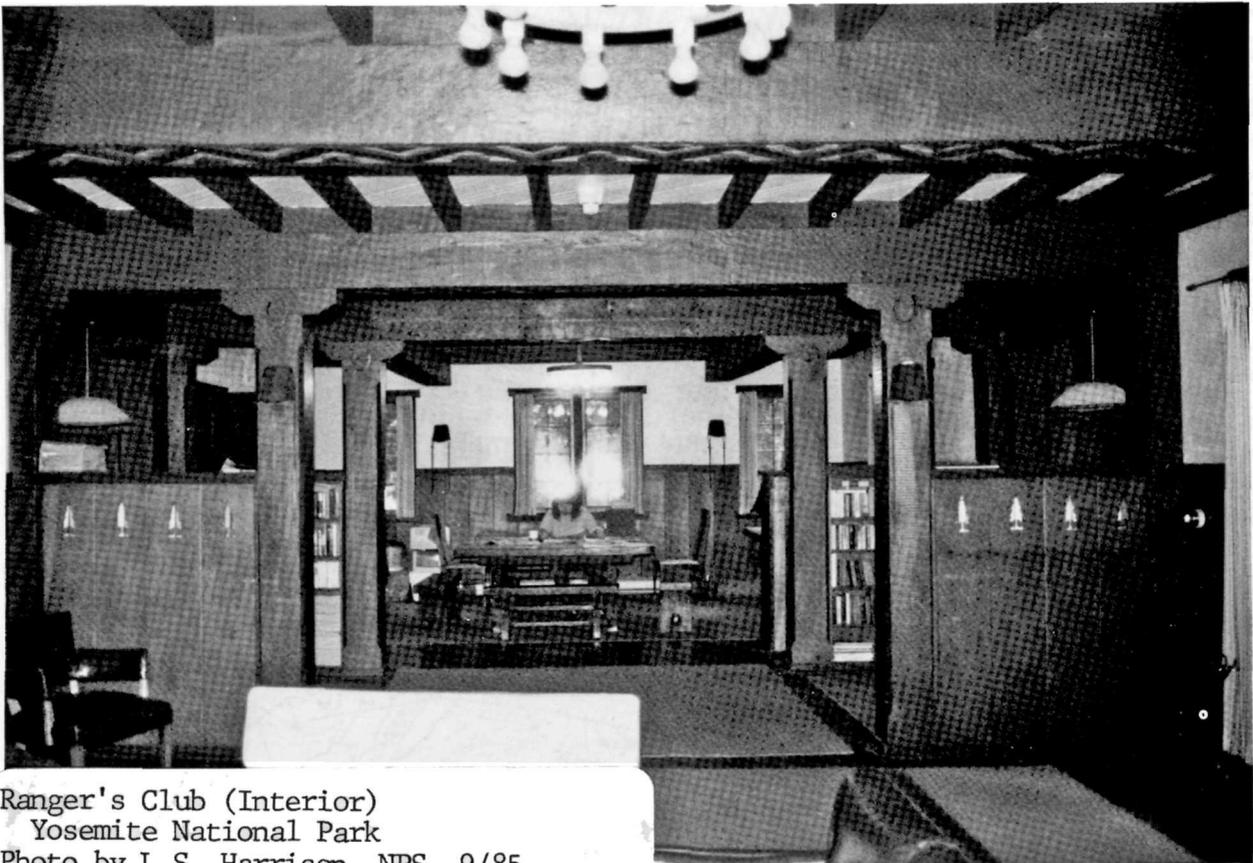
UTM 11 272085 4180725

YOSEMITE VALLEY  
Mariposa County-California





Ranger's Club  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



Ranger's Club (Interior)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Mesa Verde National Park Headquarters, Museum, Post Office, Ranger  
Dormitory, Superintendents Residence, and Community Building

AND/OR COMMON  
Mesa Verde Administrative District (Preferred)

**2 LOCATION**

STREET & NUMBER

CITY, TOWN		VICINITY OF		CONGRESSIONAL DISTRICT	
Mesa Verde National Park				3rd	
STATE	CODE	COUNTY	CODE		
Colorado	08	Montezuma	083		

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
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<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER Government Residence

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER  
655 Parfet Street, P. O. Box 25287

CITY, TOWN	VICINITY OF	STATE
Denver		Colorado

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER  
655 Parfet Street, P. O. Box 25287

CITY, TOWN	STATE
Denver	Colorado

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
1) National Register of Historic Places  
2) List of Classified Structures

DATE  
1) 1976  
2) 1976

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS National Park Service

CITY, TOWN	STATE
Washington	D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

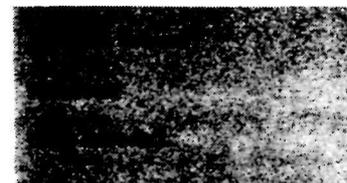
Included in this Landmark nomination for the Mesa Verde Administrative District are the superintendent's residence, the post office, the park headquarters building, the old community building (now the ranger station), the museum, and the ranger club (now the park library). All of the buildings are constructed in the pueblo revival style, although many of the details of these structures are derived from prehistoric sources rather than historic ones. The structures are near the edge of Spruce Tree Canyon on the top of the mesa in a fragrant pinon and juniper forest.

These six buildings contain a series of common architectural elements that characterize their style. The principal building material of these structures is sandstone, some of which was reused from prehistoric structures. The stone is usually laid in courses with mud mortar nearly flush with the stone, giving the walls a relatively smooth appearance. The walls have a slight batter and average 18 inches in thickness. Parapets surround the flat roofs of the buildings. The load-bearing walls support simple roof structures of peeled beams (vigas) which protrude through the masonry to the exterior. The vigas on the interior support half-round saplings or split-wood slats (latias) with cedar bark above. The latias in these buildings are for decorative purposes, since a wood decking and built-up roof are the true sheltering portions. The irregular building plans for these simply engineered structures result directly from the shapes of the rooms and their configuration. This "form-follows-function" method of building is typical of both prehistoric and historic pueblo structures, and is used quite appropriately in these revival structures. Larger pieces of woodwork on the buildings--lintels, squared beams, doors, and the like--have adz marks adding texture and a pioneer type of character to the buildings. Interiors have plastered walls, corner fireplaces typical of the southwest, and sometimes flagstone floors and built-in bancos (benches). Pierced-tin lighting fixtures based on Spanish-Colonial and Mexican designs further contribute to the exotic feeling.

The oldest of the buildings is the superintendent's residence completed in 1921. The stone structure is sited at the edge of the rim of Spruce Tree Canyon. The building evolved in three major stages, starting as a four-room residence in 1921. An addition in 1928 created two new guest rooms, and a third remodelling during the 1930s added a portal, another bedroom and bath, and a study. The building's stone walls contain some stones used in prehistoric structures--discernible by their

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pecked markings. A T-shaped doorway in the basement wall replicates the form common to prehistoric Anasazi structures, and recalls the building's cultural ties. The residence contains several additional interior features of note besides the characterizing elements listed above. Some of the rooms in the residence have exposed vigas with coved plaster between them rather than the usual ceiling treatment. The mortise-and-tenon interior doors are particularly well constructed, and two have sawn grilles for their upper portions. The plaster walls have smooth, bullnosed corners.

Other than the additions which are considered part of the historic period, changes to the structure have been minimal. Aluminum sash windows replaced the original wooden ones in 1963. The original front door has been replaced. The roof over the portal was reinforced with steel to improve its structural capabilities in 1984.

The administration building (1923) began as a small, three-room structure north of the superintendent's residence. Two additional offices were added five years after construction of the original building, and a major addition in 1939-40 resulted in the construction of more offices, a file room, furnace room, and employee restrooms. The building now contains approximately 2000 square feet of office space on the first floor and nearly 700 in the basement. Some of the stones in the masonry walls show peck marks, indicative of prehistoric use in a structure. The main entrance to the structure is through a large portal on its north elevation containing many of the characterizing stylistic elements. The posts supporting the roof structure are topped with zapatas (corbels) cut in zig-zag patterns of Indian design. The adz marks, readily visible on the shaped timbers of the portal, add texture and a hand-crafted, pioneer feeling to the building. The portal's ceiling is made up of exposed vigas and latias. A small portion of the adobe plaster that partially covered the portal walls remains intact. An additional portal on the west side of the building at the basement level provides access to that lower level.

The interior of the administration building retains some original elements characteristic of the style--corner fireplaces, exposed vigas, log lintels over windows and doors, and some original furnishings of Spanish-Colonial design. Changes to the interior are primarily to cosmetic finishes. Most of the floors are carpeted. Some of the ceilings are now suspended ceilings

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with fluorescent lights for better office illumination. Original wood-sash windows are gone, replaced by aluminum sash in 1963.

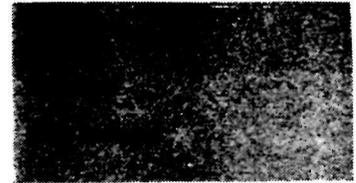
The post office (1923) is a small structure tucked away in a tiny niche in the staggered levels of bedrock west of the administration building. Originally constructed as a comfort station, the building was elevated to the post office function in 1936. Access into the structure is through a small portal with a small banco on one side and edged by a low, stepped wall. The wooden entrance door and the wood-frame windows are original. The interior walls are painted plaster, and floors are concrete. The lobby area has the original exposed viga-and-latia ceiling and a wall of post office boxes dating from 1936. The small writing desk attached to the wall has been restored and newer Mexican tin lanterns replace the originals. Sheetrock now covers the original ceiling materials in the office and work area behind the business counter.

Like the administration building, the museum's structural history is an evolution that began with a small building. The original building (1923-4) was greatly expanded in 1936 resulting in the present plan that includes an entrance lobby, library, six exhibit halls, a large auditorium, offices, a classroom, research and study room, and storage and mechanical equipment space in the basements. The large structure now contains approximately 9,300 square feet on the main floor and 2,700 in the basement. Exterior elements of the large, rambling structure are characteristic of the style. The building retains most of its original wood-sash windows, some decorated with saw grillework. The public entrance to the building is sheltered by a large, L-shaped portal that has a flagstone floor, viga-and-latia ceiling, and restful benches of Spanish-Colonial design. The exhibit rooms, lobby, and bookstore on the interior have scored-concrete floors, exposed vigas and latias, built-in bancos along the thick walls, and pierced-tin chandeliers. The exhibit rooms are constructed on several different levels separated by steps, reflecting the structure's simple response to the topography. Most of the rooms contain furnishings of Spanish-Colonial design.

The most noteworthy of the interior spaces is the auditorium. Constructed in a configuration vaguely reminiscent of Spanish-Colonial churches in the southwest, the room has a high ceiling, a rear balcony (choir loft), and a centered entrance of double door leading in from the exterior. The room's symmetry and careful detailing are similar to other auditorium spaces of the

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time such as St. Francis Auditorium and the auditorium at the School of American Research in Santa Fe, or the largest room in the museum/visitor center at White Sands National Monument. The peeled log posts supporting the balcony are finished smooth, while the corbels and enormous beam above have the mottled texture of adz marks. The sawn railing of the balcony and staircase leading up to it have similar adz marks. The ceiling treatment in this room is more decorative than that of the other rooms. The principal vigas support large latias which in turn support small latias running parallel to the main vigas.

Another important space in the building is the small central courtyard. Access into the courtyard is through French doors from one of the exhibit rooms. The courtyard contains flagstone walkways and planted islands of native vegetation. Besides being a comfortable outside space the courtyard allows natural light to filter into some of the exhibit rooms.

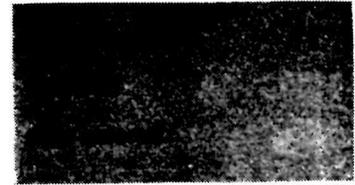
The office spaces of this building have undergone the greatest alteration, although most of these changes have been cosmetic and in the nature of carpeting, periodic painting, and temporary partitions. Other changes on the interior include a relatively new central heating system, and track lights to augment the original lighting fixtures.

The ranger club (1925) is northeast of the museum building on the opposite side of the road. Constructed on a relatively flat site, the building seems taller than the others because its front elevation steps up above grade. Like the other buildings, the stone walls are slightly battered, the roof is flat and surrounded by a parapet, and the viga ends extend out from the exterior walls. Entrance to most of the other structures of the group is at grade or stepped down from it. Access into the structure is through a recessed porch on the front elevation.

The building began as a small structure to house unmarried rangers during the summer. Additions made to the structure in 1928, 1929, 1932, 1934, and 1952 have resulted in the plan as it exists today. The original main block of the building has a large U-shaped addition at the north, surrounding a small patio. The front portion of the building houses the areas used as public spaces--living room, kitchen, and dining room--and the "U" houses the area used as the sleeping porch. The building presently is undergoing a partial interior restoration (the public areas) and rehabilitation (the sleeping porches and remainder) to

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accommodate new functions. Other changes to the building include the installation of aluminum sash during the 1960s and the restructuring of the sagging entrance porch roof in 1984.

The last of these structures is the community house/natural history museum, now used as the chief ranger's office. Begun in 1927, the building originally contained only one large upstairs room, a rear portal overlooking Spruce Tree House, the Anasazi archeological site across the canyon, and a partial basement. In 1936 the basement space was turned into a comfort station, and in 1940 the first floor became the natural history museum. The first floor was turned into office space for the park rangers in 1968.

Today the building retains considerable integrity on the exterior. The portal overlooking the enormous cliff dwelling on the other side of the canyon remains a favorite spot for visitors to rest or take photographs. The hand-made benches are well-used all seasons of the year. The stone floor, viga ceiling, and zig-zag corbels again create spatial character and add to the quality of the quiet interpretive experience the portal provides.

The interior of the building retains some historic fabric, although the room configurations are modified from the original. The load-bearing walls retain their smooth plaster finishes and the adz-finished lintels, doors, and beams remain. The chief ranger's office contains the corner fireplace which originally warmed the single large room. The partitions are portable or easily removable and have done very little damage to the historic fabric.

Also included in this nomination are the various landscape-architectural features contributing to the character, atmosphere, and ambience of the area. The paved walkways and stone steps bordered by low stone curbs meander among the buildings and provide small, intimate vistas in keeping with the small scale of the structures. The planting islands of native vegetation around the buildings, also edged by stone curbs, screen the structures from the hot summer sun and make the buildings seem indigenous to their surroundings. The concern for these simple architectural features in the landscape is identical to the concern for detail and aesthetics emphasized in the design of the buildings.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
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<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

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SPECIFIC DATES	1921 - Present	BUILDER/ARCHITECT	Jesse Nusbaum and NPS Branch of Plans and Design
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STATEMENT OF SIGNIFICANCE

These core structures at Mesa Verde--the superintendent's residence, park headquarters building, post office, ranger club, museum, and community building--are the first National Park Service structures to experiment with architectural designs based in strong cultural traditions. They are excellent examples of the pueblo revival style, in this instance modified to reflect and enhance the interpretation of the prehistoric structures of the surrounding countryside.

When the National Park Service was established in 1916 as the bureau to manage national parks, the new agency absorbed an architectural legacy developed by private interests, particularly the railroads. At Yellowstone the best of that legacy was the Northern Pacific's Old Faithful Inn. The Atchison, Topeka, and Santa Fe Railway developed a destination resort at the south rim of the Grand Canyon that included a creative variety of buildings such as the Norwegian-Swiss of El Tovar, the archeologically correct Hopi House, and the medieval-feeling Hermit's Rest. The Great Northern Railway constructed a series of enormous hotels and backcountry chalets, all following the Swiss chalet style. The newly-formed agency had review and approval authority over all new construction in the national parks, whether built by private interests or by the service itself. Among the tasks faced by the agency was developing park service facilities in national parks which would support better agency management of the areas and encourage the ever-important tourism. Appropriations for managing the areas were directly proportional to visitation figures.

Developing park service facilities at national parks even in the earliest days of the agency was done with extreme care for the fragility and sensitivity of the natural or cultural resources. This in part was due to the strong influences of the American Civic Association and the American Society of Landscape Architects, both of which lobbied for the establishment of the National Park Service. After the agency was authorized Director

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Stephen Mather and his able assistant Horace Albright issued the first official "Statement of Policy" that reflected those influences. The statement declared:

In the construction of roads, trails, buildings, and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape. This is a most important item in our programs of development and requires the employment of trained engineers who either possess a knowledge of landscape architecture or have a proper appreciation for the aesthetic value of park lands.<sup>1</sup>

Mesa Verde became a park in 1906 and it was not particularly well managed in its early years. Early administrators often ignored the looting and vandalism in the ruins, or else profited financially from it. The rocky administrative history of the park resulted in the Director's appointment of an archeologist, Jesse Nusbaum, to oversee management of the archeological resources and development of the area in 1921.

Under the capable guidance of Jesse Nusbaum and his talented wife, Aileen, the park facilities began to take shape. Drawing from his years of archeological experience, he chose what he felt was the only suitable architectural style for the area--that of the ancient pueblos. He studied the 1886-7 Bureau of American Ethnology Report by Cosmos and Victor Mindeleff and concentrated on the sections dealing with Hopi architecture, noting that the Mindeleffs recorded their observations while the "old methods" were still in use. In requesting approval to build these structures, he wrote to the Director that materials for constructing buildings of this type would be readily available and that the style would "help to preserve the Indian atmosphere which the ruins and environment create." He noted that modern buildings would be out of place amid the ancient ruins, that the pueblo-styled buildings he and Aileen designed would increase interest in the prehistoric structures, and ultimately serve as educational tools.<sup>2</sup>

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<sup>1</sup> National Park Service, Report of the Director of the National Park Service. (Washington, D.C.: Government Printing Office, 1918), p.274.

<sup>2</sup> T. Stell Newman and Harold LaFleur, Mesa Verde Historical Administrative District: An Architectural and Historical Study (Denver: National Park Service, 1974), p. 20.

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The directorate approved Nusbaum's architectural choices. The designs obviously harmonized with the surrounding landscape and showed a true concern for the "aesthetic values of park lands." His buildings were the first constructed by the new agency to solve the problem of an appropriate architecture for park lands set aside for their cultural resources rather than their natural resources. Nusbaum based his architecture on the cultural traditions rather than looking toward the park's natural resources for design ideas as other park managers had.

Nusbaum remained Superintendent at Mesa Verde until 1931 when he left to become the director of the Laboratory of Anthropology in Santa Fe. Even after his departure he remained an archeological consultant to the National Park Service, and retained particularly strong ties with Mesa Verde. After 1931 he reviewed all of the construction drawings for additions and alterations to the buildings he designed. He brought in his friend, southwestern architect John Gaw Meem, to help with the reviews of the proposed alterations, then prepared by the park service's Branch of Plans and Design in San Francisco under the capable direction of Thomas C. Vint. Even though Nusbaum was no longer at the park he still guided construction of the additions; he sent frequent memos with copious notes about minute architectural details to the new park superintendent and the design team. His influence pervaded the design of the new construction.

Looking beyond Nusbaum's impact on Mesa Verde architecture to his impact on subsequent park service design and even in the mainstream of American architecture, his contributions are noteworthy. When he constructed the administrative buildings at Mesa Verde a handful of pueblo-revival structures did exist, but even in Santa Fe--famous for its pueblo revival structures--it was not the architectural style of choice. His choice of a style derived from local cultural ties rather than from mainstream architectural styles or experiments in logs and stone was a first for the National Park Service. These, then, were the first structures built by the park service emphasizing a cultural theme. The use of variations on this style became the norm in the quickly developing southwestern parks and monuments in the 1930s.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheets.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 3.17 acres  
 UTM REFERENCES Note: The Mocassin Mesa 7.5 minute map was out of point at USGS in Denver in 10/85. The enclosed USGS map shows the inked boundaries.  
 This map does not have a UTM grid.

A	ZONE	EASTING	NORTHING	D	ZONE	EASTING	NORTHING
C							

VERBAL BOUNDARY DESCRIPTION:

See continuation sheets

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	N/A	CODE	COUNTY	CODE
STATE	N/A	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE	Laura Soulliere Harrison	Architectural Historian
ORGANIZATION	National Park Service -- Southwest Regional Office	DATE 1986
STREET & NUMBER	P. O. Box 728	TELEPHONE (505) 988-6787
CITY OR TOWN	Santa Fe	STATE New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

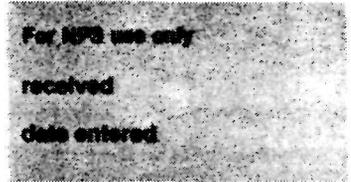
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
 ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

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Continuation sheet

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Page 1

Bibliography

Mesa Verde National Park files including Public Works files, List of Classified Structures background files, and others from the research center.

Newman, T. Stell, and Harold LaFleur. Mesa Verde Historical Administrative District: An Architectural and Historical Study. Denver: National Park Service, Denver Service Center, 1974.

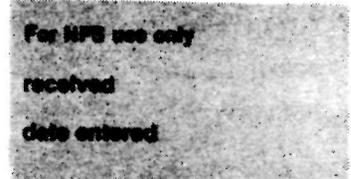
Rocky Mountain Regional Office files including building inventory files and List of Classified Structures files.

Torres-Reyes, Ricardo. Mesa Verde National Park: An Administrative History, 1906-1970. Washington, D.C.: National Park Service, 1970.

Tweed, William C., Laura E. Soulliere, and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, Western Regional Office, 1977.

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National Park Service**

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Inventory—Nomination Form**



Continuation sheet

Item number 10

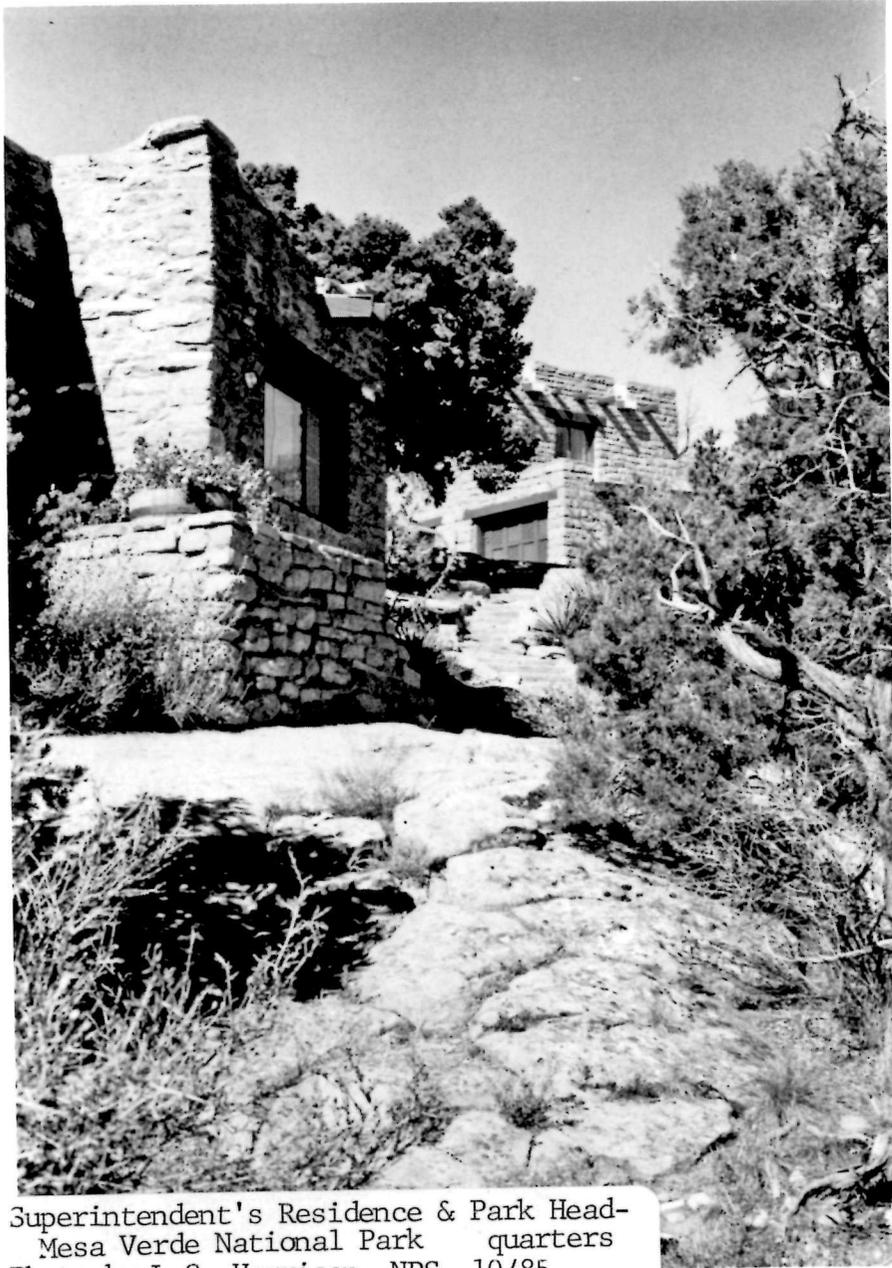
Page 1

Boundary

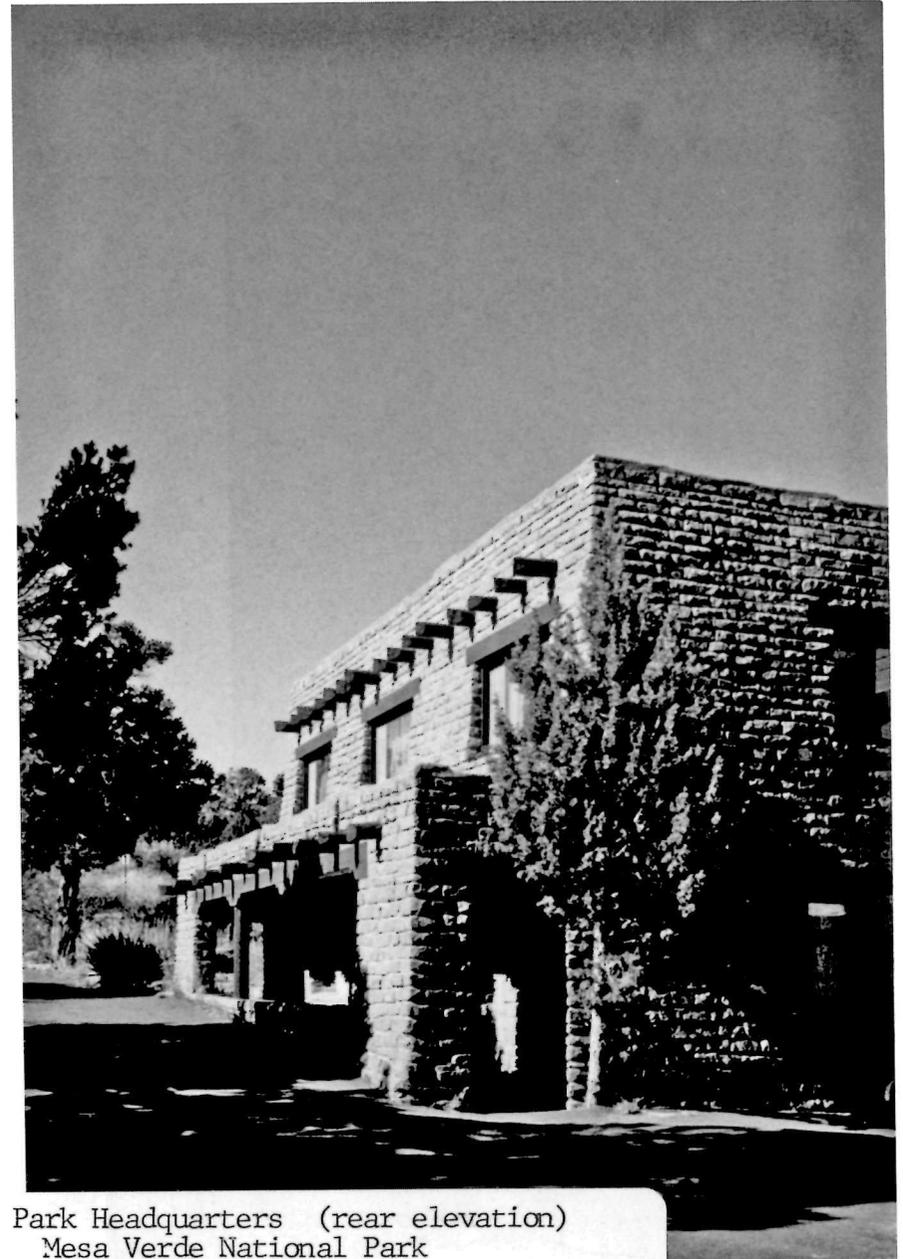
The boundary, as shown on the enclosed map, begins at a point 20 feet southwest of the southwest corner of the post office, then proceeds east running parallel to and 20 feet out from the south wall of the post office; then south running parallel to and 20 feet out from the westernmost wall of the superintendent's residence; then northwest approximately thirty feet to a point 25 feet from the southern corner of the administration building; then traversing along the canyon slope at the 6,940-foot contour approximately 25 feet behind the community building and 45 feet behind the museum to a point 75 feet northeast of the northeast corner of the museum building; then west running parallel to and 20 feet north of the north wall of the museum to a point 10 feet east of the east road edge; then north approximately 190 feet; then west 180 feet; then south 180 feet running parallel to and 20 feet out from the west wall of the ranger club; then approximately 150 feet east to a point 10 feet west of the west side of the road edge; then running in a south-southwesterly direction staying 10 feet west of the road to a point across from the intersection of the main road and the post office access road; then crossing the main road and running 10 feet south of and parallel to the south side of the access road to a point 20 feet northwest of the northwest corner of the post office; then running south in a straight line to the starting point.



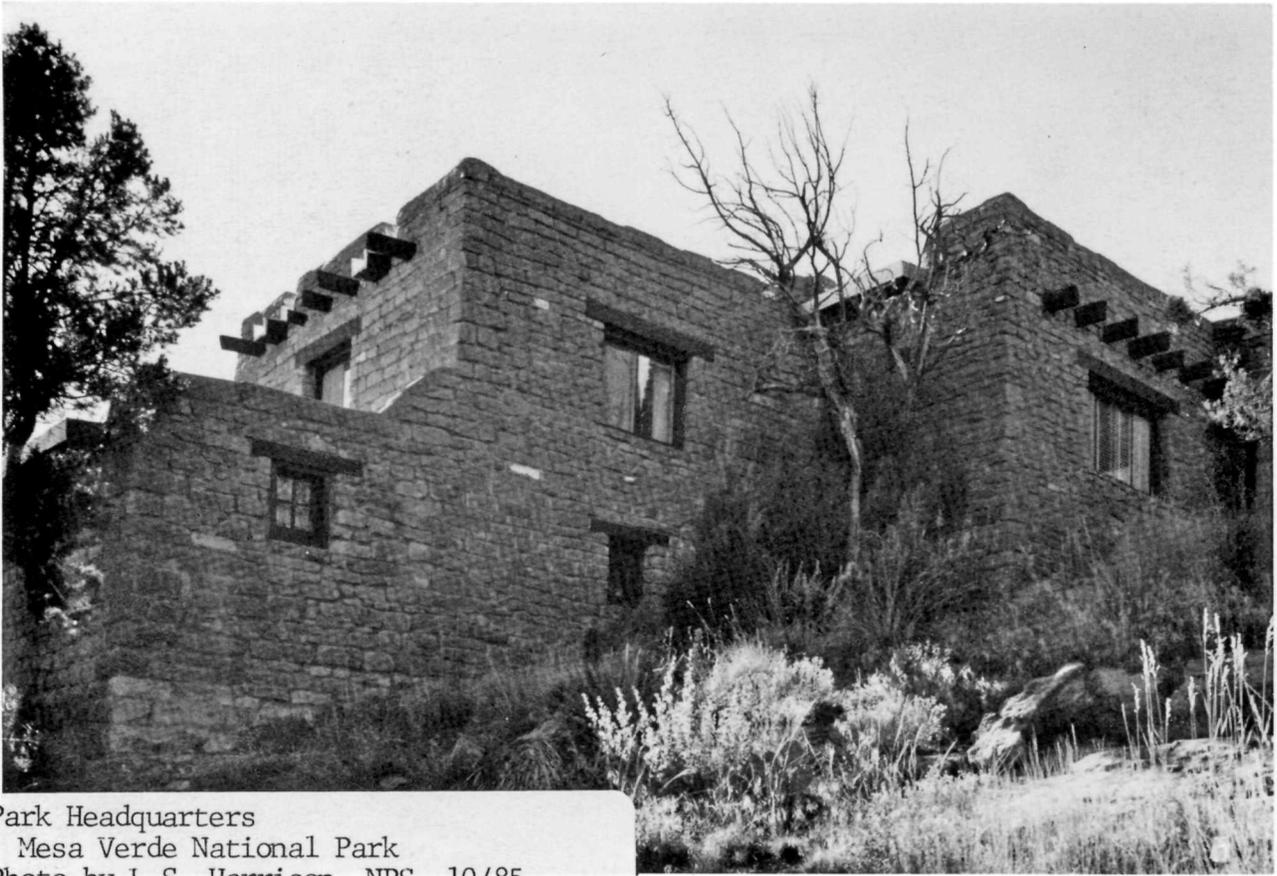




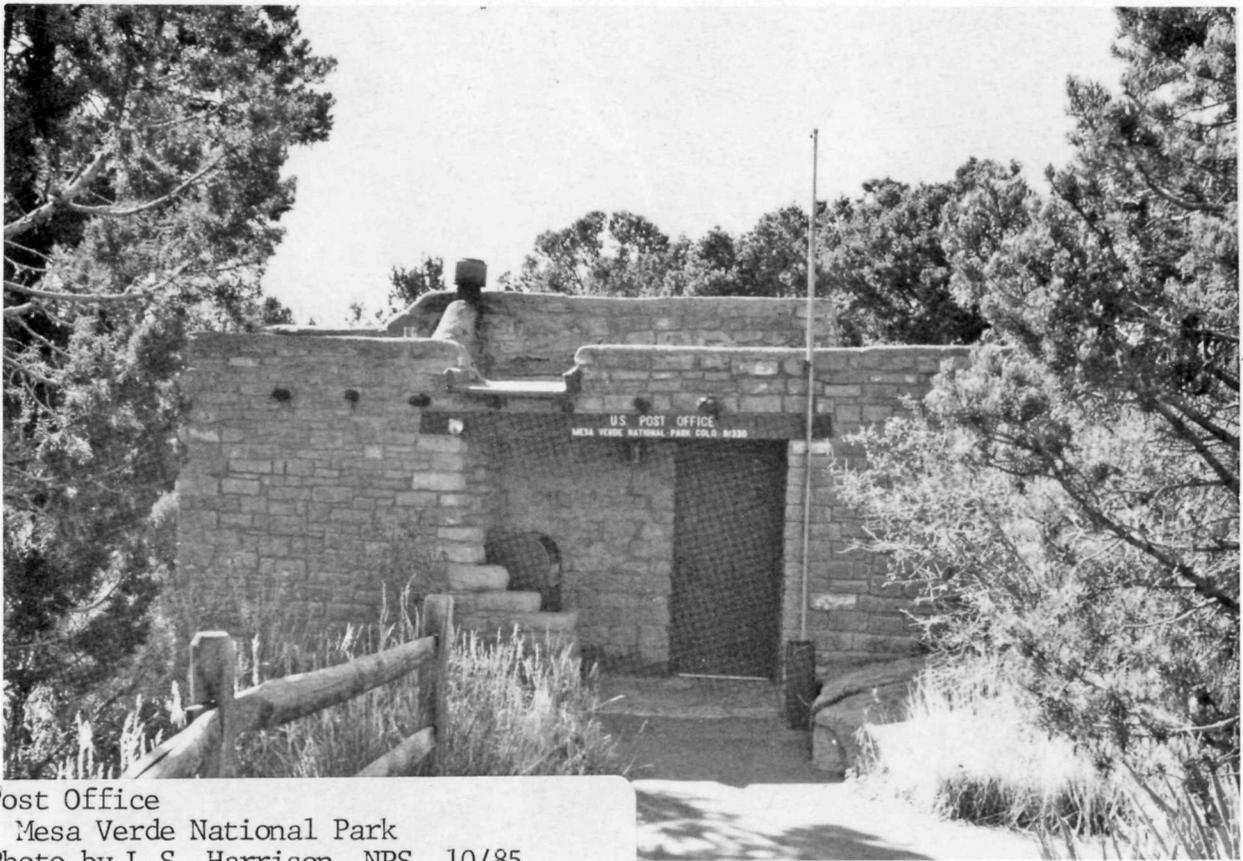
Superintendent's Residence & Park Head-  
 Mesa Verde National Park quarters  
 Photo by L.S. Harrison, NPS 10/85



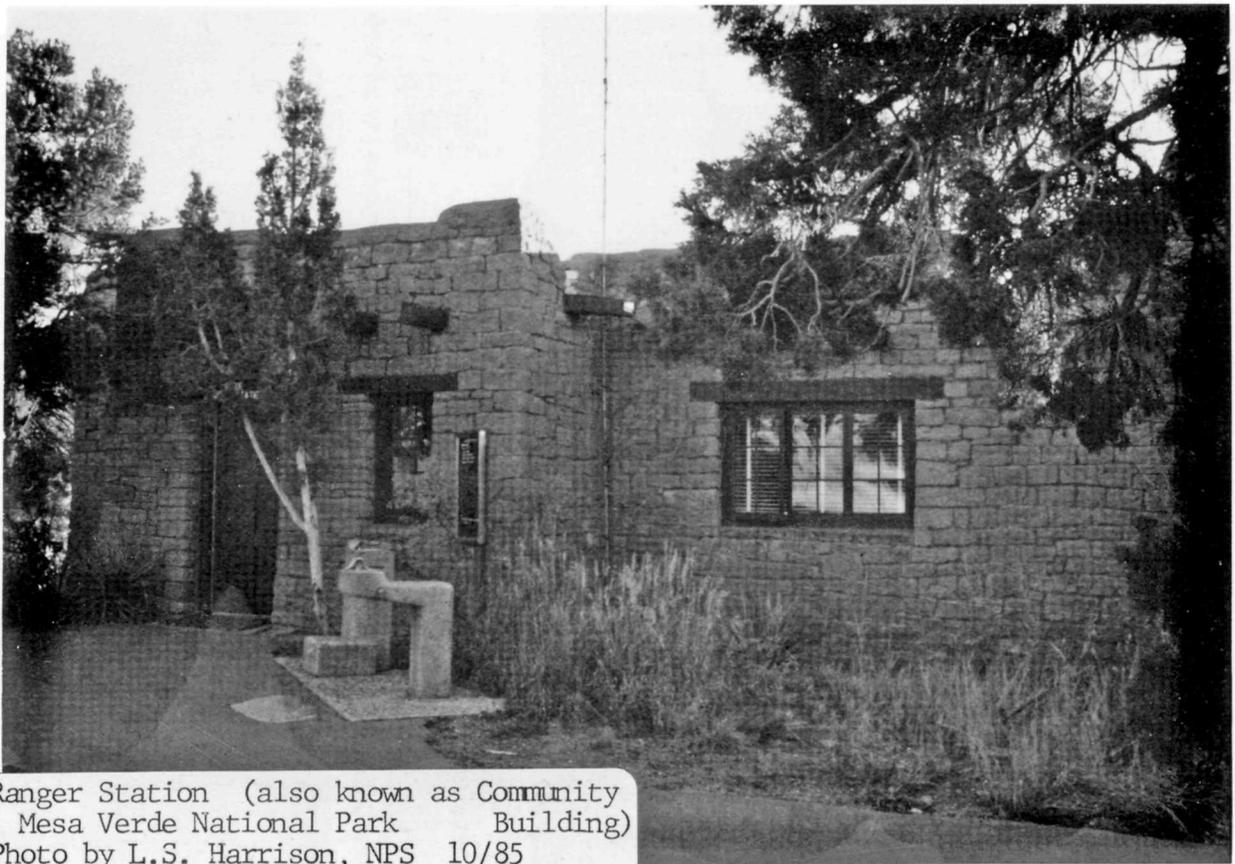
Park Headquarters (rear elevation)  
 Mesa Verde National Park  
 Photo by L.S. Harrison, NPS 10/85



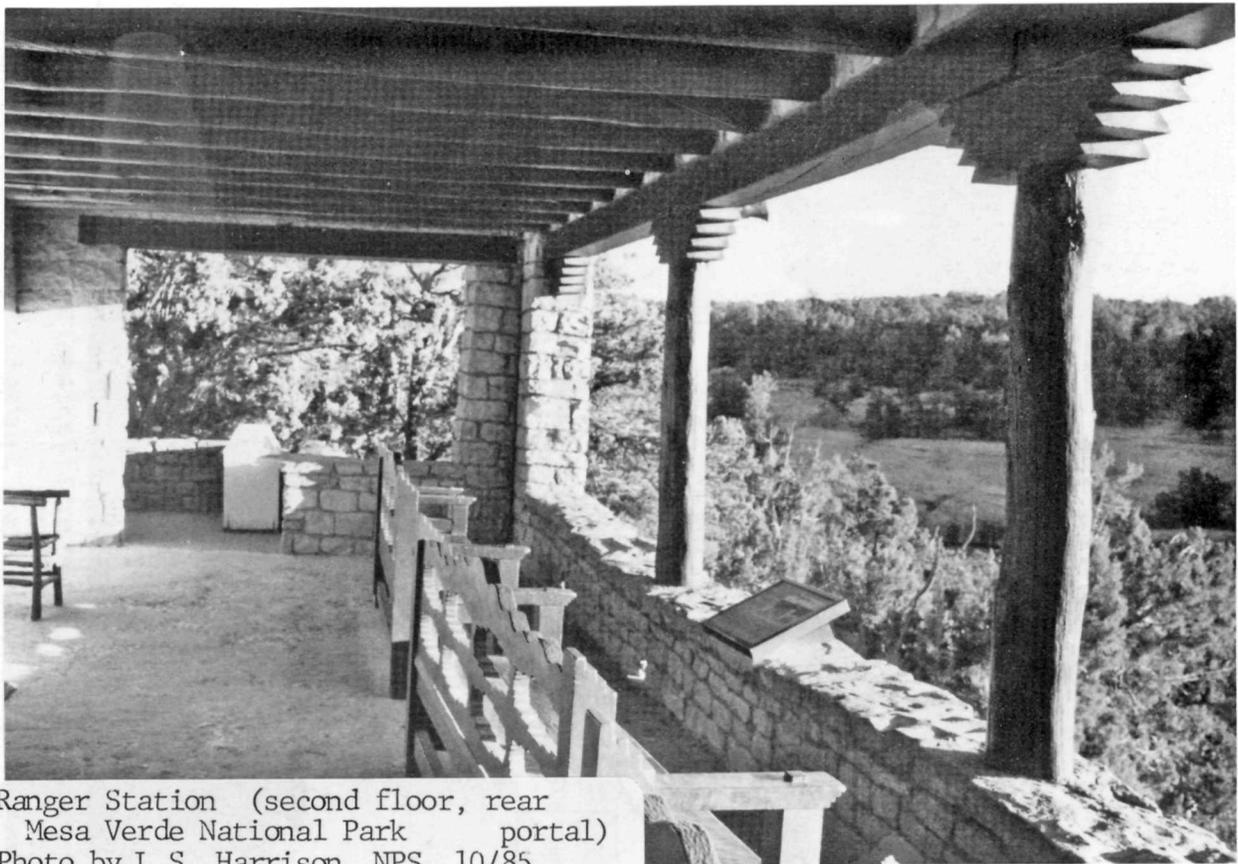
Park Headquarters  
Mesa Verde National Park  
Photo by L.S. Harrison, NPS 10/85



Post Office  
Mesa Verde National Park  
Photo by L.S. Harrison, NPS 10/85



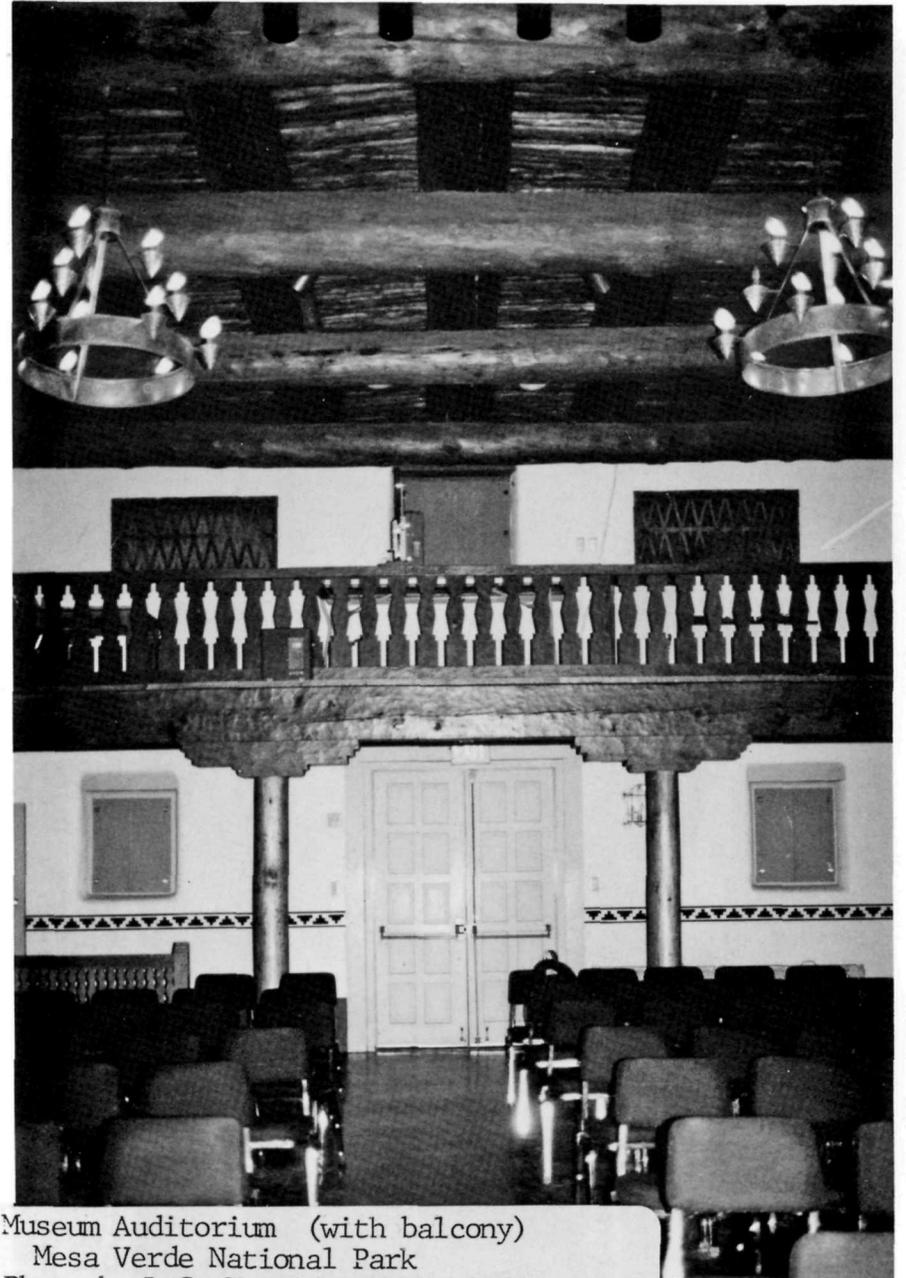
Ranger Station (also known as Community  
Mesa Verde National Park Building)  
Photo by L.S. Harrison, NPS 10/85



Ranger Station (second floor, rear  
Mesa Verde National Park portal)  
Photo by L.S. Harrison, NPS 10/85



Museum Lobby (with corner fireplace)  
Mesa Verde National Park  
Photo by L.S. Harrison, NPS 10/85



Museum Auditorium (with balcony)  
Mesa Verde National Park  
Photo by L.S. Harrison, NPS 10/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Bryce Canyon Lodge and deluxe Cabins

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Bryce Canyon National Park

VICINITY OF

st

STATE

CODE

COUNTY

CODE

Utah

49

Garfield

017

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
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<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
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	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER: Hotel

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P.O. Box 25287

CITY, TOWN

STATE

Denver

VICINITY OF

Colorado

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Garfield County Courthouse

STREET & NUMBER

55 South Main Street

CITY, TOWN

STATE

Panquitch

Utah

**6 REPRESENTATION IN EXISTING SURVEYS**

- 1) List of Classified Structures Inventory
- 2) National Register of Historic Places

DATE

1) 1976

2) In process

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Park Service

CITY, TOWN

STATE

Washington

D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
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<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Bryce Lodge and its 15 deluxe cabins are on a mesa top about one-eighth of a mile from the rim of the canyon. The Lodge and deluxe cabins are the most architecturally significant structures of a larger National Register district incorporating the remaining standard cabins, dormitory, recreation hall, and historic utility buildings. Only the Lodge and deluxe cabins are proposed for National Landmark status.

The Lodge is a two-story stone and exposed frame structure. The building has an irregularly-shaped plan. The original core of the building dating from 1924 is the central portion which is generally rectangular in plan. The north and southeast wings and a small addition to the central portion were added in 1926. A long portico which runs more than the length of the lobby serves as the main entrance to the structure. The portico has paired log columns that support a 52-foot long log beam, and is paved with bricks in a pattern repeated on entrance ramps to the north and south of the portico. The steeply pitched roofs have clipped gables and long shed dormers that break up the roof form. The roofs are finished with cedar shingles in a wavy pattern. This recent roof finish matches the original in material and pattern. The wood siding and exposed frame are painted dark brown. The highly textured stonework has mortar joints sunken back about three inches from the stone face.

The first floor of the lodge contains the lobby with the registration desk and adjacent offices, a small post office, the dining room, and auditorium known as the recreation room, the gift shop, the kitchen, and various storage and utility areas. The exposed wood columns in the lobby are milled timbers with brackets of an arts-and-crafts design that support large wood beams. The fireplace at the north end of the lobby is of roughly coursed rubble masonry. Lobby furnishings are not original. The dining room north of the lobby has a fireplace at its north end, and exposed flat trusswork like the trusswork in the kitchen. The fireplace has an opening in the shape of a pointed arch, and is of random rubble masonry. The gift shop south of the lobby has exposed roof trusses and decking, and horizontal siding on the walls. Roof trusses and the steep pitch of the roof are also exposed in the auditorium. Additional features of the room include wrought-iron chandeliers, a roughly coursed rubble masonry fireplace, and a maple parquet floor. The original stage remains on the east end of the room.

The lodge basement contains mechanical equipment for the building. A new parking area has been added to the rear of the

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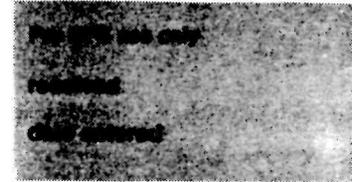
building. Service entrances and loading docks at the rear of the building have at least several additions.

The Lodge has undergone many changes through the years. Plumbing and kitchen equipment have been updated periodically. Some partitions around the lobby area have been moved to accommodate changing functions through the years, particularly during the 1950s. The barbershop adjacent to the lobby was converted into a soda fountain. The curio shop and offices received additional space when a small portion of the auditorium was enclosed. Picture windows were installed in the dining room and curio shop. Also during the 1950s the road and ramp area at the front entrance were widened to accommodate more traffic and larger vehicles, and fire escapes were added to the north and west sides of the lodge. The plaza at the main entrance to the lodge was redesigned and enlarged in 1979 at the same time wheel chair ramps and guard rails were added. Other changes have been of a cosmetic and non-structural nature and are removable or reversible. On the interior many of the finishes have been redone with modern materials. The ceiling in the lobby, for instance is covered with acoustical tile, and the floor has newer carpeting. The chandeliers in the lobby are of modern design. Sliding aluminum windows in the second-story dormer replaced the original wooden sashes. A new lighting system has been suspended from the trusswork in the gift shop. Some of the original hickory and wicker furnishings of rustic design are in storage at the park. Plans are underway to reverse many of the architecturally incompatible changes and to restore the building's public spaces and exterior to their historic appearances. Despite the changes the building retains considerable original character.

The deluxe cabins are grouped to the southeast of the main lodge building and date from about 1929. Five of the cabins are quadruplexes; ten are duplexes. The smaller scale, natural materials, and siting in a pine grove below the lodge building make them fit with the surrounding natural and architectural environments. The rubble masonry chimneys alternate with stone corner piers on the exterior. The rubble masonry is highly textured, but more so in the quadruplexes where the mortar is often sunk back four inches or more from the stone face. Filling in between the stone piers and chimneys is log slab siding set horizontal on the main walls and vertical in the gable ends. The log slabs are separated from each other by a chinking of cement

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mortar, giving the buildings a striped appearance and adding to the visual interest of the structures. The log-slab siding on the duplex units retains its bark. The siding on the quadruplexes was peeled prior to installation. The steeply pitched gable roofs are finished with cedar shingles set in a wavy pattern like those of the main lodge. The original shingles were painted green, but these replacement shingles retain their natural finish. Rustic porches of log framework with peeled log railings shelter the separate entrances to the units.

On the interiors the original stone fireplaces and original panelling remain. The roof structure originally exposed in some of the cabins remains so. Baseboard heat has been added to the rooms and the fireplaces now burn gas piped into them. Bathrooms, furnishings, and interior cosmetic finishes have been updated periodically. The concrete walkways among the cabins was added during the 1970s during a waterline replacement project. The new walkways follow the same paths as the original but are slightly wider.

The deluxe cabins have undergone little exterior change with the exception of the aluminum frame windows added in 1983-84. On the interior the changes have been cosmetic and the principal architectural features remain.

Although the original complex has had some loss of integrity as a district because of the removal of the budget cabins and planned removal of most of the standard cabins, the Lodge and deluxe cabins retain their original character.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) tourism		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1925 - Present

BUILDER/ARCHITECT Gilbert Stanley Underwood

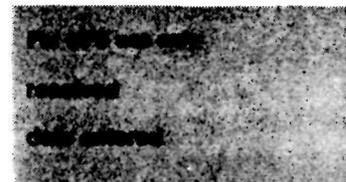
## STATEMENT OF SIGNIFICANCE

Bryce Lodge and deluxe cabins are the work of master architect Gilbert Stanley Underwood and are excellent pieces of the type of rustic architecture encouraged by the National Park Service and built by the railroads. This architecture, based on the use of onsite materials and detailing that made the buildings look as if they had been constructed by craftsmen with primitive hand tools, served several purposes. From the Park Service point of view the buildings provided a necessary visitor service--in this instance lodging--in structures that were highly compatible with the surrounding landscape in materials, scale, massing, and design. From the railroad's point of view, the buildings provided visitor services, but did so with a definite style that created a strong image and a strong sense of place. By enhancing the scenic qualities of Bryce Canyon and the other stops on the "U.P. Loop" through a noteworthy architecture, the Union Pacific Railroad was hoping to increase ticket sales and thereby compete more readily with other railroads offering similar services and experiences at Yellowstone, or Glacier, or the south rim of the Grand Canyon. Although the buildings' primary significance is architectural, they are of regional significance in the categories of transportation and tourism as part of the Union Pacific Railroad/Utah Parks development in Utah and northern Arizona. This is the last of the Utah Parks Company developments in Utah retaining high standards of architectural integrity.

Stephen Mather, first Director of the National Park Service proposed Bryce Canyon as a state park in 1921, and this proposal was accepted by the Utah legislature. Three years later when the state had done nothing to develop the area Mather concurred with establishing the area as a national monument under management of the U.S. Forest Service, and finally in 1930 as a national park. Even during its forest service times the park service reviewed all development plans for the area. At the same time that the state and federal governments were considering the tourism potential and scenic qualities of the area, the Union Pacific Railroad was considering a small expansion of a spur line from

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their main line in Lund, Utah, to Cedar City. The spur could serve the dual purposes of moving freight--particularly foodstuffs and iron ore--out to the main line from Cedar City while increasing passenger traffic to Cedar City and the loop of parks and monuments within driving distance. The spur could be a lucrative venture in increasing both passenger and freight traffic on their main line. By promoting tourism and providing accommodations the Railroad hoped to lure passenger traffic away from the Santa Fe Railway, the Great Northern, and even the Canadian Pacific which had established connections to parks and built resorts in those areas.<sup>1</sup>

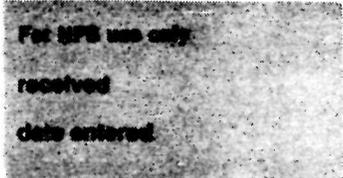
To meet the needs of the tourism industry the Railroad formed the Utah Parks Company, the stock of which was held primarily by a Union Pacific subsidiary. The company was chartered to provide accommodations at the park and monument destinations and to provide transportation to those areas from Cedar City. In 1923 the company hired architect Gilbert Stanley Underwood of Los Angeles to design their Lodge at Zion and to choose the site for the Bryce Lodge.

Underwood came to the Union Pacific with a strong working background and degrees from both Yale and Harvard. Underwood began his career as an apprentice in Los Angeles to several important California architects who worked in styles from Beaux-Arts classicism to Mission Revival. After twelve years he returned to school and finished a Bachelor's degree at Yale and then went on to Harvard for his Master's. He returned to Los Angeles and set up an architectural office. Some of his early designs were for the core park service development in the Yosemite Valley. Although his designs were rejected for a variety of reasons, Stephen Mather, Horace Albright, and members of the early "landscape" staff such as Underwood's friend Daniel Hull, were impressed with his work and may have recommended him for the Utah Parks position.

Underwood designed the new lodge for Bryce on which construction began in 1924. That building was completed by early summer, 1925. The north and southeast wings were added in 1926, and the auditorium in 1927. Most of the wood-frame standard and economy

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<sup>1</sup> Nicholas Scrattish, "Draft Historic Resource Study, Bryce Canyon National Park" (Denver: National Park Service, Denver Service Center, 1980 draft), pp. 32-33.

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cabins he designed were completed in 1927. Five deluxe cabins had been built by that time, and ten more were completed in 1929. Rather than designing the entire complex at one time Underwood designed and re-designed it over a period of several years as visitation increased and the Utah Parks Company saw the need for expanded development. The Company had started accumulating stone and logs from nearby sites as early as 1923, even before Underwood had drawn the first plans for the development in its scramble to get visitor accommodations constructed. As the "U.P. Loop" became more popular with railroad travellers, Underwood continually pulled the Bryce development together with his architectural skill.

Underwood's design of the Lodge complex shows the strength, determination, and singularity of purpose common to brilliant architects. Despite the problems of designing the complex over time Underwood's buildings possess unifying qualities that create an outstanding sense of place. The larger scale of the lodge, the development's dominant building, is reinforced by the smaller cluster of deluxe cabins. The irregular massing and chunkiness of those buildings imitates the irregularities found in nature. The rough stonework and the large logs re-emphasize that connection to nature. The stones, quarried locally, match portions of the surrounding geology. The logs are the same size as the surrounding pines. The variety of exposed trusswork and the different angles of the roofs in the gift shop, auditorium, and dining room create spaces united in theme by the exposed trusswork but individually expressive in the forms of their architectural spaces. The rough stonework, the free use of logs particularly on the buildings' exteriors, the wave-patterned shingle roofs, the wrought-iron chandeliers, and the exposed framing and trusswork give the buildings a rustic honesty and informality characteristic of park architecture.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

A	1, 2	3 9, 7 0, 6 0	4, 1 6, 4 9, 8, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See attached.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

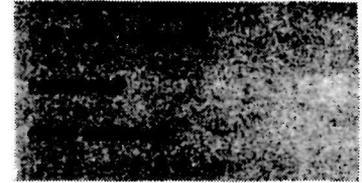
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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National Park Service files, including List of Classified Structures and others, Rocky Mountain Regional Office.

Scrattish, Nicholas. "Draft Historic Resource Study, Bryce Canyon National Park." Denver: National Park Service, Denver Service Center, manuscript dated February, 1980.

Tweed, William, and Laura E. Soullièrè and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, Western Regional Office, 1977.

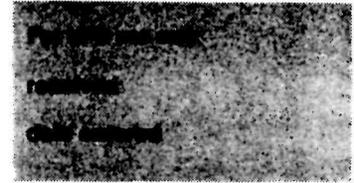
Ullman, Leslie, and Sally Small. "Bryce Canyon Lodge Historic Structures Report." Denver: National Park Service, Rocky Mountain Regional Office, draft dated April, 1985.

Woodbury, Angus. "A History of Southern Utah and Its National Parks," Utah Historical Quarterly (August, 1950), pp. 194-211.

Zaitlin, Joyce. "Underwood: His Spanish Revival, Rustic, Art Deco, Railroad and Federal Architecture." Rough Draft on file at National Park Service, Rocky Mountain Regional Office, dated 1983.

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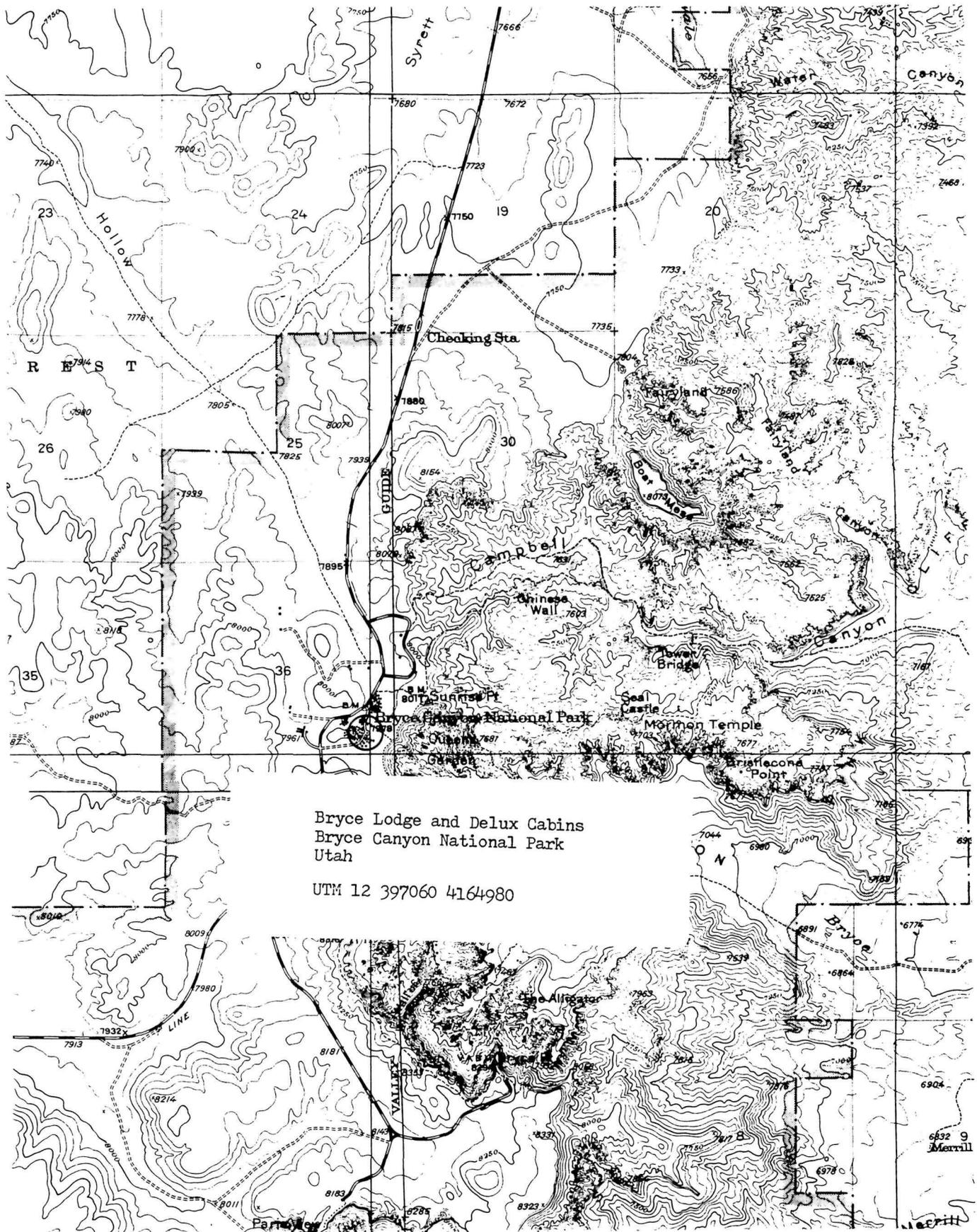


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The boundary is an irregular line enclosing the main lodge building and the deluxe cabins. The boundary begins at a point 65 feet southwest of the southwest corner of cabin 539 and proceeds 175 feet in a northwesterly direction to the southeastern edge of the access road; then along the edge of the access road to the point 50 feet northwest of the northwest corner of cabin 500; then crossing the access road to a point 25 feet from the southeast wall of the lodge; then 50 feet southwest, 50 feet northwest, and 100 feet west running parallel to the lodge walls; then 250 feet north-northeast; then 175 feet east to the eastern edge of the access road and parking area; then following the edge of the parking area to its southeasternmost point; then 100 feet due east; then 225 due south; then 400 feet southwest to the starting point.



Bryce Lodge and Delux Cabins  
 Bryce Canyon National Park  
 Utah

UTM 12 397060 4164980



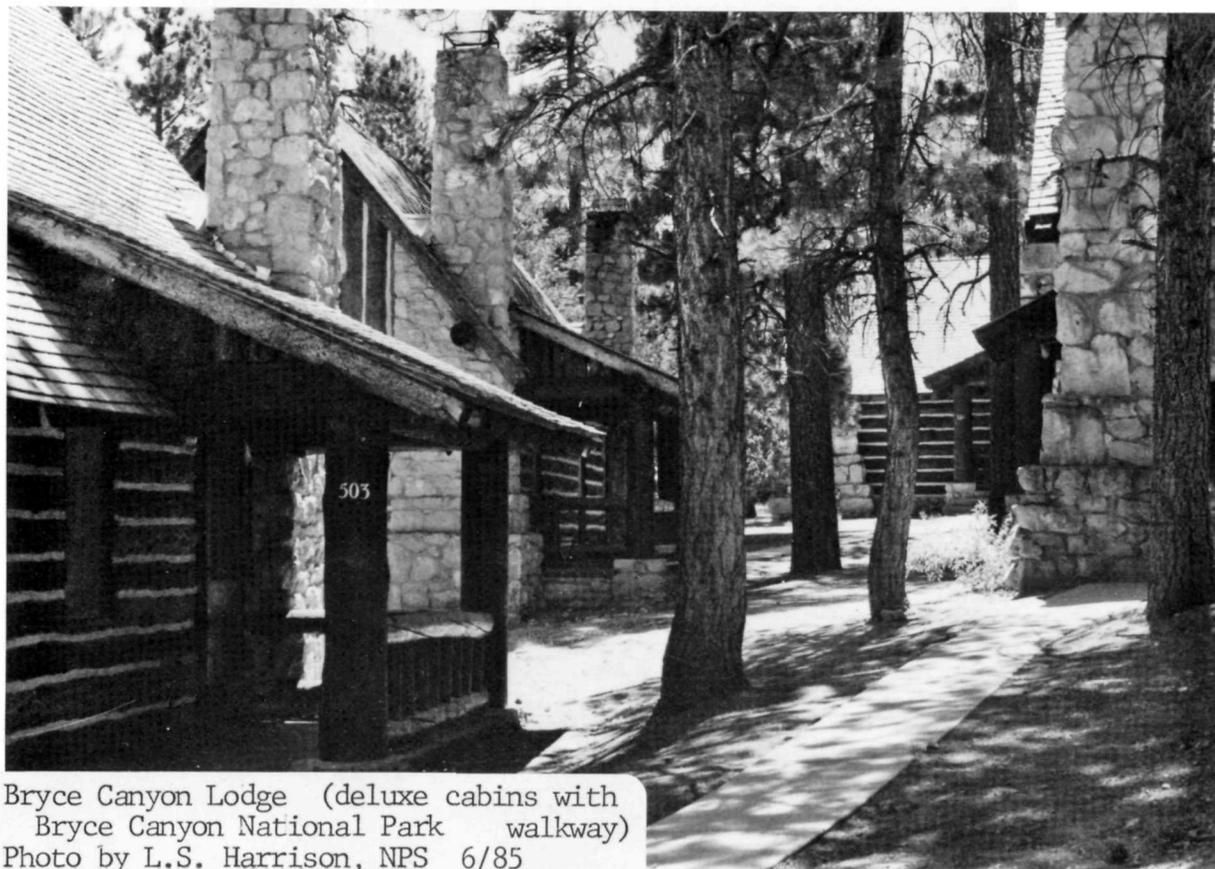
Bryce Canyon Lodge  
Bryce Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Bryce Canyon Lodge (entrance patio)  
Bryce Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Bryce Canyon Lodge (deluxe cabins)  
Bryce Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Bryce Canyon Lodge (deluxe cabins with  
Bryce Canyon National Park walkway)  
Photo by L.S. Harrison, NPS 6/85

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received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic The Ahwahnee Hotel

and or common

**2. Location**

street & number Yosemite Valley

\_\_\_ not for publication

city, town Yosemite National Park \_\_\_ vicinity of

state California

code 06

county Mariposa

code 043

**3. Classification**

Category	Ownership	Status	Present Use	
___ district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture	___ museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	<b>Public Acquisition</b>	<b>Accessible</b>	___ entertainment	___ religious
___ object	___ in process	<input checked="" type="checkbox"/> yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	<input checked="" type="checkbox"/> other: Luxury Hotel

**4. Owner of Property**

name Yosemite Park and Curry Company

street & number

city, town Yosemite National Park \_\_\_ vicinity of

state California

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Mariposa County Courthouse

street & number

city, town Mariposa

state California

**6. Representation in Existing Surveys**

title National Register of Historic Places has this property been determined eligible? \_\_\_ yes \_\_\_ no

date 1977

federal \_\_\_ state \_\_\_ county \_\_\_ local

depository for survey records National Park Service

city, town Washington

state D. C.

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

The Ahwahnee is an enormous luxury hotel at the east end of the Yosemite Valley. Sited in a meadow, the building's large scale is diminished by the awesome beauty of the sheer granite cliffs of the north valley wall above. The building's name comes from a local Indian word meaning "deep, grassy meadow."

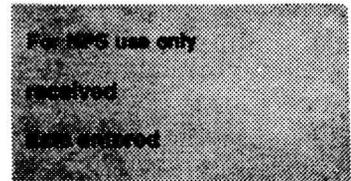
The building has an irregular, asymmetrical plan that is Y-shaped and contains 150,000 square feet. Primary building materials are rough-cut granite and concrete. The uncoursed granite rubble masonry of the piers matches the color of the adjacent cliffs. What looks like wood siding and structural timbers between the piers is actually concrete, poured into formwork that shapes it to look like horizontal redwood siding and large milled timbers. The stain on the concrete, similar in color to pine bark and redwood lumber, reinforces that illusion that the fabric is wood.

The building is massed into several enormous blocks with a six-story central block and wings of three stories. The multiple hip and gable roofs are finished with green slate and further break up the building's form, making it appear as rough and textured as the surrounding landscape. The building has balconies and terraces at several different levels that add a spatial interest not only to the exterior but also to the visitor experiencing the interior of the building. The building contains approximately 95 guest rooms, various public spaces and meeting rooms, an enormous dining room, and utility spaces. The principal entrance to the building is through a porte-cochere on the north side of the building. The log and wood entrance contains painted decorations in Indian patterns, setting a tone for the interior. This entrance serves mainly as a utilitarian space to funnel the visitor to the building's interior, and to the views of the grassy meadow to the south and the impressive vistas seen from most of the rooms. The main entrance is more subdued than noteworthy; the most impressive views of the hotel are from the southern meadows.

The north wing of the hotel contains the lobby, decorated with floor mosaics of Indian designs executed in brightly colored rubber tiles. The cornice is stencilled with Indian-design paintings. The elevator lobby continues the Indian designs with sawn-wood reliefs on the elevator doors and an abstract mural based on Indian basket patterns over the fireplace in that room. The Great Lounge's 24-foot-high ceiling has exposed girders and beams painted with bands of Indian designs. The exposure of the ceiling's structure gives the spatial impression of a coffered

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ceiling. The enormous fireplaces at opposite ends of the Lounge are cut sandstone. The wrought-iron chandeliers, Persian rugs hanging on the walls, and the wood furnishings are original. Their worth and delicate condition resulted in their conservation and placement in enclosed cases on the walls. Other oriental rugs, primarily replacements, are on the polished wooden floor of the Great Lounge. The floor-to-ceiling windows in the Great Lounge have 5x6-foot stained glass panels at the top, with handsome designs based on Indian patterns, but like many of the other interior elements done with a flatness found in Art Deco architecture.

Directly off the Lounge are the California Room, the Writing Room, and the solarium that overlooks the southern meadow. The California room contains decorations of memorabilia from the Gold Rush days. The Writing Room's principal feature is an oil painting on linen by Robert Boardman Howard that runs the length of one wall and depicts local flora and fauna in a style reminiscent of medieval tapestries.

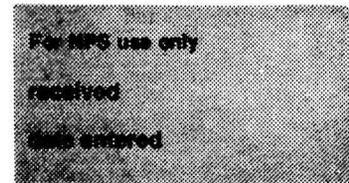
The large dining room (6,630 square feet) has a gable-roofed ceiling 34 feet high at the ridge. The walls are massive granite piers interspersed with 11 floor-to-ceiling windows with the exception of the partition wall between the kitchen and dining room which has a six-foot wainscoting of wood panelling with plaster above. The sugar-pine roof trusses are supported by concrete "logs" again painted in imitation of the real thing. Original wooden furniture and wrought-iron chandeliers remain in use.

Also included within the boundaries of this nomination are the meadow directly south of the hotel, the stone gatehouse marking the entrance to the property, the parking lots, and the small pond and walkways at the building's entrance, directly north of the porte-cochere.

Changes to the hotel over time have been in keeping with the structure. The architecture, designed by Gilbert Stanley Underwood, was enhanced by the interior design directed by Drs. Phyllis Ackerman and Arthur Upham Pope. The stained glass work and mural over the fireplace in the elevator lobby were the work of San Francisco artist Jeannette Dyer Spencer. The Howard mural in the Writing Room, also produced under their direction, contributed to the medieval allusions that crop up throughout the building, particularly in the heavy-handed wrought ironwork.

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These were all completed prior to the opening in July, 1927. The sixth-floor roof garden and dance hall was turned into an apartment for the Tressider family about 1928 after the area's function as a dance hall did not work. The apartment was remodelled again much later when a private guest suite and sunroom were added. The trusses in the dining room were beefed up in 1931-32 when the Company's architect discovered that they were minimally designed for the snow loads and earthquake stresses they needed to bear.

At the end of Prohibition in 1933 a private dining room on the hotel's mezzanine level was remodelled into a bar called "El Dorado Diggins" complete with false storefront and antiques from the Gold Rush days. In 1943 the U.S. Navy's takeover of the building as a convalescent hospital for war wounded resulted in major temporary changes to the grounds. When the Navy evacuated the structure they did considerable painting on the interior. The smaller maids' and chauffers' rooms were remodelled into guest rooms after the War when fewer guests brought their own servants. In 1950 the original porte-cochere which had been enclosed by the Navy was remodelled into the Indian Room--a multi-purpose space for meetings, dances, and the like. The fire alarm system and exterior fire escapes also were added during the 1950s. In 1963 the outdoor swimming pool and automatic elevators were installed. All of the smaller windows in the building were replaced during the 1970s and some spalling concrete was repaired at the same time. Smoke detectors were installed in all rooms during the late 1970s, transoms above doors to guest rooms were sealed off, and fire doors were put on the exit doors to the fire escapes. At the same time a sprinkler system was added to portions of the building--the local water supply could not support a complete system. The sixth-floor apartment which had been remodelled during 1970-71 underwent further remodelling in the early 1980s in preparation for the visit by Queen Elizabeth II at which time a new bath and new kitchen were added. The kitchen has been upgraded periodically over the building's history. Other utility areas retain original configuration and updated equipment.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–Present	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1925 - Present      **Builder/Architect** Gilbert Stanley Underwood for the Yosemite Park and Curry Company

### Statement of Significance (in one paragraph)

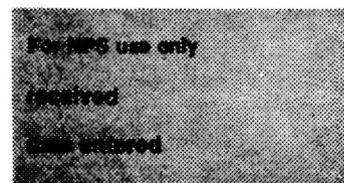
The principal significance of the Ahwahnee lies in its monumental rustic architecture. Inseparable from that architecture is the period art work and interior design so carefully executed throughout the building. Also of significance is its importance as the hostelry that has housed through its history dignitaries, movie stars, artists, and others having an impact on the twentieth century. Undoubtedly this is due to the Ahwahnee's place as the architectural gem of monumental luxury of a crown jewel of the National Park System. Of regional significance is the Ahwahnee's place in California history and the development of the concessions industry at Yosemite National Park.

In 1925 Stephen Mather provided considerable urging and \$200,000 of his own personal fortune for two Yosemite concessionaires to merge into one company--the Yosemite Park and Curry Company. Mather had seen the need for a superior hotel at Yosemite but forced the merger because of the fierce competition between the two companies. Donald B. Tressider, later president of Stanford University, became president of the new company. The contract that the new company signed with the park service required the construction of a new fireproof hotel that would have the capability of year-round operation. Recommended as architect for the building was Gilbert Stanley Underwood of Los Angeles.

Underwood was an architect of considerable reputation and well known to Stephen Mather, Horace Albright, and others in the park service when he accepted the commission to design the Ahwahnee. Underwood began his professional career working for architects in the Los Angeles area who designed structures in every style from Beaux Arts classicism to Mission Revival. After attending a series of universities he finally received a Bachelor's degree from Yale, and then a Masters from Harvard. Underwood's first large works were for the Union Pacific Railroad on Zion and Bryce Lodges, followed by the Ahwahnee, Grand Canyon Lodge on the north rim, a series of railroad stations for the Union Pacific, Timberline Lodge, Sun Valley Lodge, and Williamsburg Lodge.

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Underwood's other work included the San Francisco Mint, the Federal courthouses in Los Angeles and Seattle, and the first unit of the State Department Building in Washington.

Albright, Mather, and Secretary of the Interior Hubert Work and Donald Tressider chose the site for Yosemite's new hotel. Besides choosing an area unobtrusive in its setting yet with magnificent vistas, Albright commented:

We felt by offering a quiet, restful, spacious hotel that many well-to-do, influential people who had ceased coming to Yosemite, owing to the crowds, could be led to return to us again and that furthermore the Ahwahnee would give us a suitable unit in which to promote all-year business, offering the most luxurious comfort at all seasons of the year.<sup>1</sup>

Albright saw the building as a drawing card not only to increase tourism to Yosemite--and at that time park appropriations were directly related to numbers of visitors--but undoubtedly as a special haven for the important and influential whose backing of national parks was always welcome. After all, it never hurt to have friends.

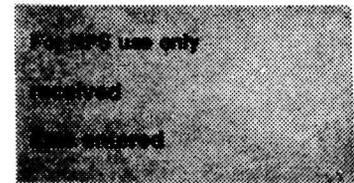
In designing the building Underwood took great care in choosing the materials and the treatment of the materials. The stone, for instance, was weathered granite set in the wall with only the weathered face exposed. This treatment which appeared in the specifications for the Ahwahnee became standard park service practice in rustic buildings where masonry was used. The exposed concrete was designed to imitate wood in color, form, and texture. Underwood's blocky masses of the building that stepped up the structure to the penthouse gave the building a physical presence in architecture that was parallel to the presence of Half Dome in nature. Underwood succeeded in his assignment of designing a building that fit with its magnificent setting.

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<sup>1</sup> Zaitlin, Joyce, "Underwood: His Spanish Revival, Rustic, Art Deco, Railroad, and Federal Architecture," manuscript dated 1983 on file at National Park Service, Rocky Mountain Regional Office. Zaitlin quotes from Albright memorandum on the Ahwahnee Development, Olmsted Brothers file, Yosemite National Park Research Library.

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National Park Service**

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Work on the building progressed slowly and cost overruns were enormous. As the interior began taking shape the Yosemite Park and Curry Company hired Drs. Phyllis Ackerman and Arthur Upham Pope, experts in art history, to guide interior decoration of Underwood's cyclopean structure. They commissioned Jeannette Dyer Spencer's stained glass windows in the Great Lounge and basket-design mural in the Lobby. They had Robert Boardman Howard paint a subdued mural for the writing room reminiscent of medieval tapestries. They personally chose the killims and Persian rugs used on the interior. Photographer Ansel Adams was so taken with the building that he wrote:

...yet on entering The Ahwahnee one is conscious of calm and complete beauty echoing the mood of majesty and peace that is the essential quality of Yosemite....against a background of forest and precipice the architect has nestled the great structure of granite, scaling his design with sky and space and stone. To the interior all ornamentation has been confined, and therein lies a miracle of color and design. The Indian motif is supreme....The designs are stylized with tasteful sophistication; decidedly Indian, yet decidedly more than Indian, they epitomize the involved and intricate symbolism of primitive man....<sup>2</sup>

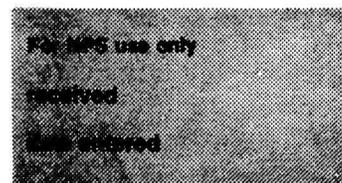
When the Ahwahnee opened its doors to the public in July, 1927, the consensus was that it was worth the wait. The Ahwahnee became the impressive building that Mather wanted in those awesome surroundings. Through the years the building housed an enormous variety of people: movie stars, heads of state, artists, and influential politicians. The guest list included Dwight D. Eisenhower, Haile Selassie, the Shah of Iran, Herbert Hoover, Eleanor Roosevelt, Will Rogers, Gertrude Stein, Charlie Chaplin, Will Rogers, Lucille Ball, Ronald Reagan, Walt Disney, Greta Garbo, John F. Kennedy, and most recently Queen Elizabeth II and Prince Phillip. Photographer Ansel Adams spent considerable time in the building, frequently breakfasting in the dining room while in residence at the park. Even today limousines remain commonplace in the parking lot. Perhaps more

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<sup>2</sup> Ansel Adams, untitled two-page typewritten document on the Ahwahnee, no date, pp. 1-2. On file at the Yosemite National Park Research Library.

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important than the list of dignitaries and famous people who have spent time in the Ahwahnee is the hotel's place as the heart of the aesthetic idea of Yosemite. The magnificent scenery of the valley is enhanced by the building's artful contributions to the ambience of the Yosemite experience.

# 9. Major Bibliographical References

See continuation sheets.

# 10. Geographical Data

Acreage of nominated property 9.5

Quadrangle name \_\_\_\_\_

Quadrangle scale \_\_\_\_\_

### UTM References

A 

1	1	2	7	3	3	0	0	4	1	8	0	5	8	0
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

The boundary is shown as the solid line on the U. S. G. S. map and as the dotted line on the park planning map.

### List all states and counties for properties overlapping state or county boundaries

state N/A code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_

state N/A code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_

# 11. Form Prepared By

name/title Laura Soullière Harrison Architectural Historian

organization National Park Service, Southwest Region date 1986

street & number P.O. Box 728 telephone (505) 988-6787

city or town Santa Fe state New Mexico

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

For NPS use only

I hereby certify that this property is included in the National Register

date \_\_\_\_\_

Keeper of the National Register

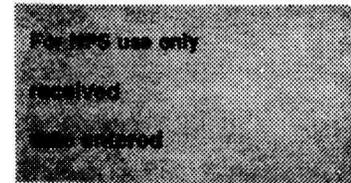
Attest:

date \_\_\_\_\_

Chief of Registration

**United States Department of the Interior  
National Park Service**

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Continuation sheet

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Page 1

Bibliography

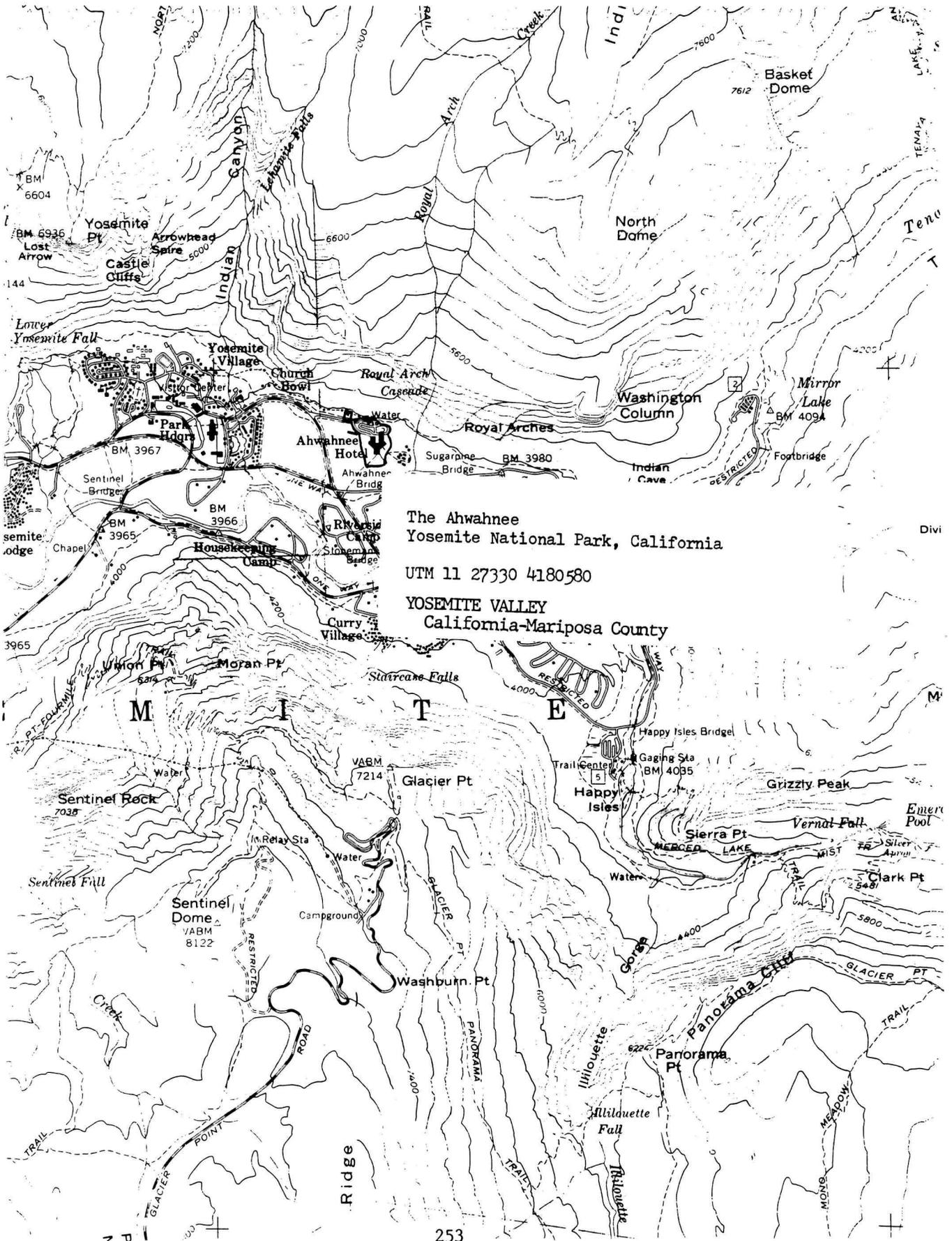
National Park Service files, Western Regional Office, including National Register files.

Sargent, Shirley. The Ahwahnee: Yosemite's Classic Hotel. Yosemite, California: Yosemite Park and Curry Company, 1984.

Tweed, William, Laura E. Soullière, and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, 1977.

Yosemite Research Library and Records Center, Box #79, the Ahwahnee Hotel file.

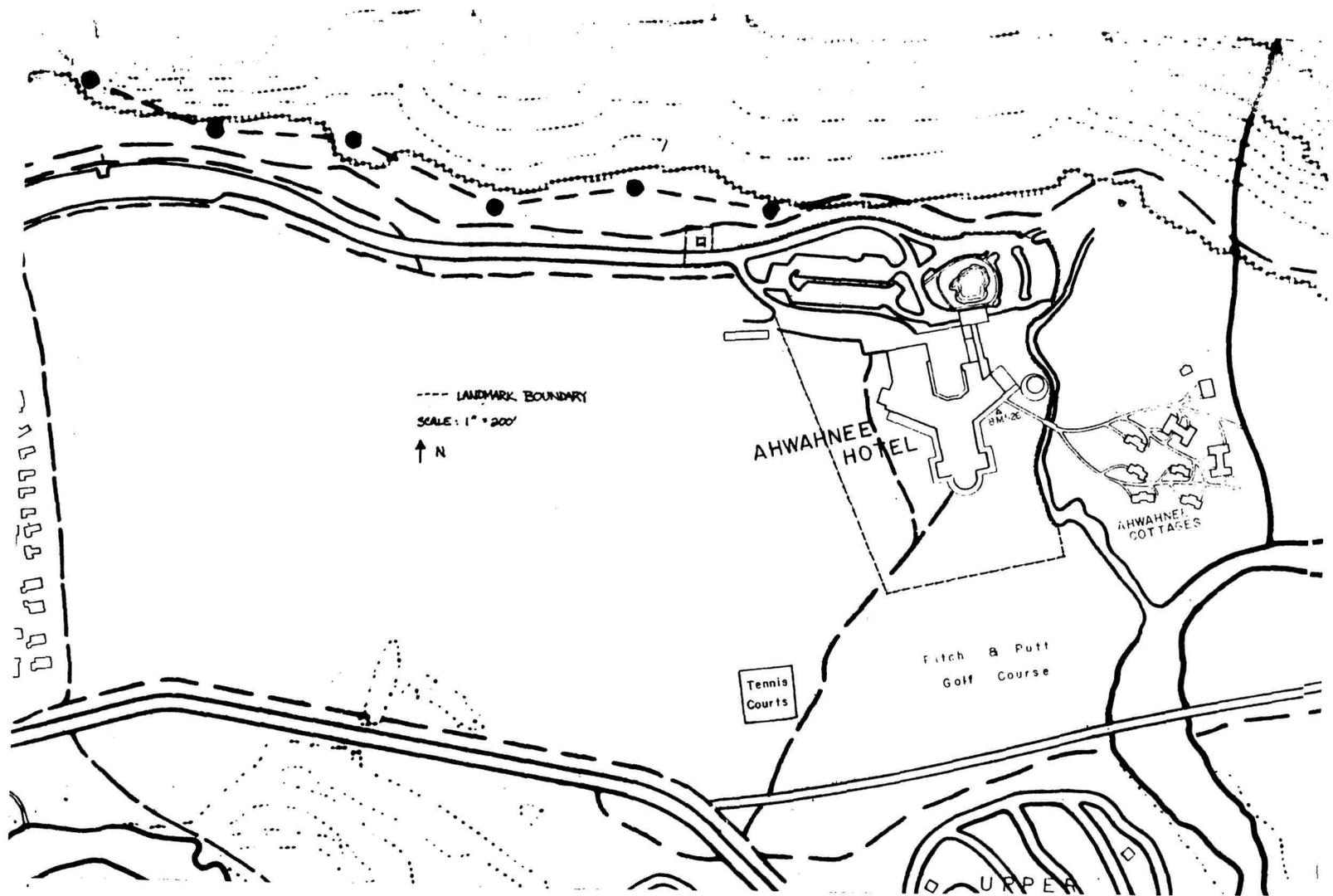
Zaitlin, Joyce. Underwood: His Spanish Revival, Rustic, Art Deco, Railroad and Federal Architecture. 1983 Manuscript on file at the National Park Service, Rocky Mountain Regional Office.

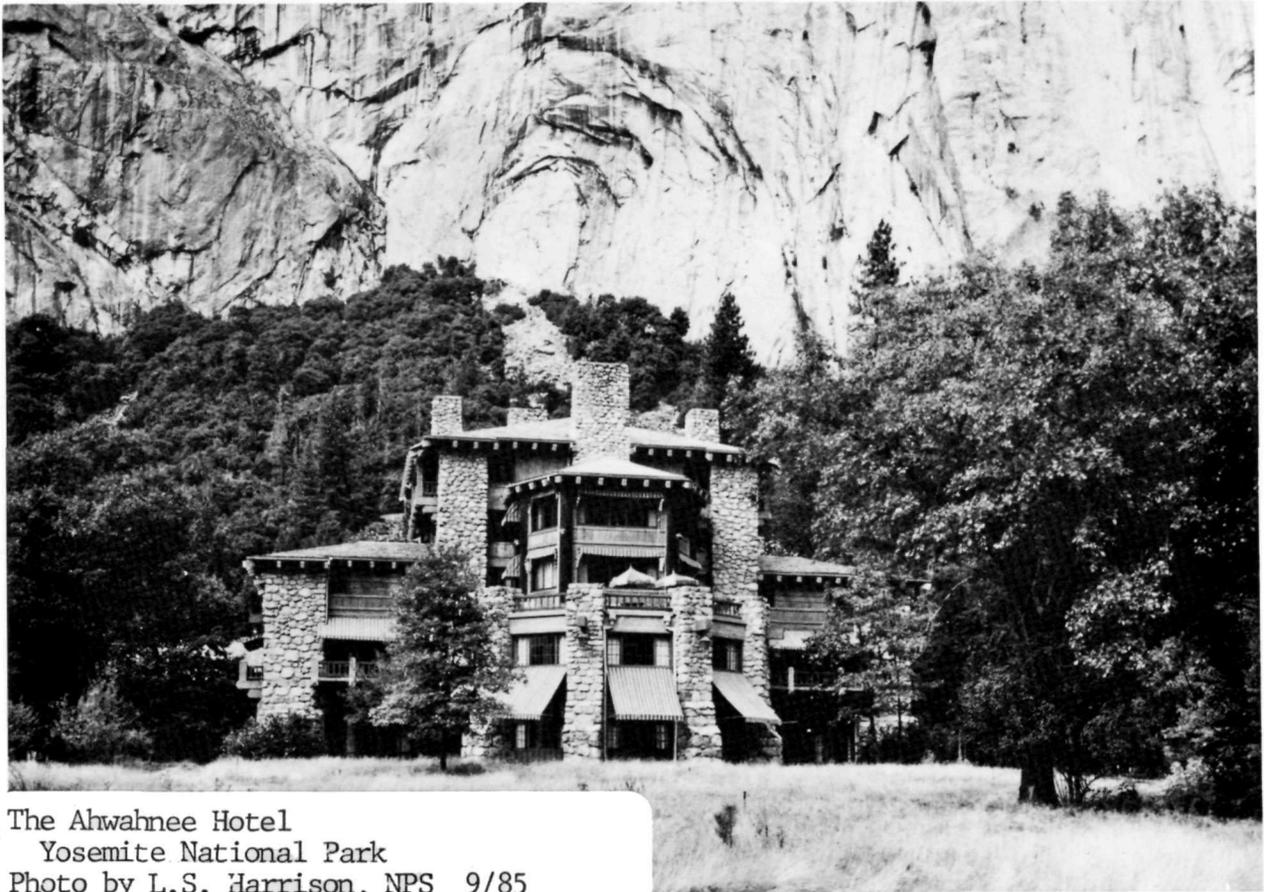


The Ahwahnee  
 Yosemite National Park, California

UTM 11 27330 4180580

YOSEMITE VALLEY  
 California-Mariposa County





The Ahwahnee Hotel  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85

The Ahwahnee Hotel (registration desk)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85



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The Ahwahnee Hotel (dining room)  
Yosemite National Park  
Photo by L.S. Harrison, NPS 9/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Grand Canyon Power House  
AND/OR COMMON

**2 LOCATION**

STREET & NUMBER  
South Rim

CITY, TOWN  
Grand Canyon National Park

STATE  
Arizona

VICINITY OF

CONGRESSIONAL DISTRICT  
3rd

COUNTY  
Cononino

CODE  
04

CODE  
005

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER Concessions storages and office

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service - Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue, Box 36063

CITY, TOWN  
San Francisco

STATE  
California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Coconino County Courthouse

STREET & NUMBER  
South San Francisco Street

CITY, TOWN  
Flagstaff

STATE  
Arizona

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
National Register of Historic Places

DATE  
1975

DEPOSITORY FOR SURVEY RECORDS  
National Park Service

CITY, TOWN  
Washington

STATE  
D. C.

FEDERAL     STATE     COUNTY     LOCAL

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Grand Canyon Power House is a large reinforced-concrete structure. On the exterior a native stone veneer makes up two-thirds of its height, and exposed-aggregate concrete with a decorative wood cornice and balcony makes up the top third. A smaller wing at the west end of the building repeats the wood cornice, but has no balcony. The gable roofs of the main structure and the wing are covered with rolled composition roofing.

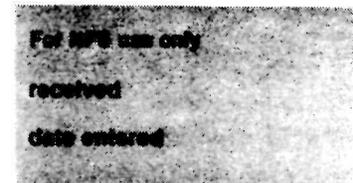
The native rock used for the veneer was quarried from a nearby location within the park boundaries. It matches the bedrock of the surrounding area and most of the buildings in the immediate vicinity constructed of the same material. The stones have deeply raked mortar joints and extend up to a foot from the wall. Multi-story steel-sash windows break up the rubble-masonry wall surface. The windows have concrete lintels, and concrete spandrels between the basement and upper levels. The original plans called for the lintels and spandrels to be bush-hammered to tie them in with the rough texture of the stone; instead they were left as poured. Some of the windows on the east elevation have been covered with plywood. The corners of the building have quoins--larger corner stones that visually and often structurally reinforce the corners of the building.

The building is detailed like a Swiss Chalet, with a decorative cornice below the gently sloped gable roof, and a balcony surrounding a false upper "story." The cornice is made up of doubled non-structural brackets that are bolted into the concrete wall and extend beyond the roofline. In between each of the sets of brackets is a wood trim in a jigsawn "x" pattern which, in some places, hides window vents at intervals along the eaves. The upper concrete walls, which look more like stucco from a distance, are edged with large cornerboards. The industrial steel-sash windows of this upper portion are made to look less factory-like by the large wood moldings that surround them. The balcony that wraps around three sides and part of the fourth side of the building is supported by large stones that cantilever out several feet from the wall. The balcony corners are supported by cast reinforced concrete members whose sharp edges were chipped away to make the concrete look like the rubble masonry of the rest of the structure. The balcony railing has jigsawn patterns cut into the wood: diamonds at the base, and thistle and dart shapes above.

The smaller wing at the west end of the building was designed for refrigeration and retains some of its cork lining on the interior walls. Plans for the west wing were completed shortly after those

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for the main building, so it was probably constructed at the same time. Three windows on this west elevation were filled in with stone at some point during the building's history. The window openings appear on the plans along with some drawings and illegible notes showing a rubble fill. The quality of the stonework and the creative license which the stonemason used in adding a few fanciful patterns in his rubble masonry seem to indicate that the work was completed during or shortly after the rest of the building was constructed, perhaps after some refrigeration equipment was hoisted in through the openings and installed.

The main portion of the building's interior is divided in half along the ridge by a glass curtain wall of an industrial steel sash painted green. The original steel columns remain on the interior. The roof structure of steel trusswork with wood decking above is exposed on the interior. Much of the interior has a new structure of space framing and wood decking to add additional floor space for storage. This newer framing is totally removable and is bolted to the historic floor fabric in a few places. It is otherwise self-supporting. Offices at the west end of the building are of newer construction, and are partitioned off with stud walls.

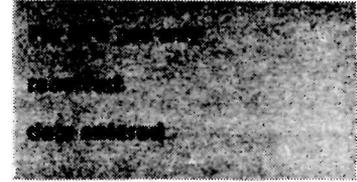
The two Fairbanks-Morse continuous-duty Type D Diesel generators, used to supply power to the south rim, remain intact in the building. Above them is a heavy-duty steel crane used to maintain the generators. The switches are reached by the original catwalks above the generators and retain their original labels: Indian Garden Pump; El Tovar; Fire Pump; Bright Angel Lights and Power; USNPS; Train Yard; Turbine Cooling Tower; Power House. All other original catwalks providing access to various parts of the building remain.

The only intrusions within the landmark boundary are a gas storage tank at the east end of the building, security lights on the corners of the building, and an electrical transformer on the southeast side of the building.

The building's exterior character is that of a Swiss Chalet, interpreted with rustic stonework common to buildings in western national parks, whereas the interior is unquestionably industrial in character: sparse, sensible, efficient, and simple. The heavy, exaggerated, overscaled details of the upper portion also recall California architecture of the time, as seen in the work of architects such as Bernard Maybeck and Julia Morgan. Although the details on this building serve no

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structural purpose and are only applied ornament, the tie to California arts-and-crafts traditions is evident.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
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<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
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		<input type="checkbox"/> INVENTION		

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SPECIFIC DATES 1926 - Present	BUILDER/ARCHITECT	Atchison, Topeka and Santa Fe Railway; architect unknown
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## STATEMENT OF SIGNIFICANCE

The Grand Canyon Power House is the work of a brilliant (and at this point anonymous) architect. The structure is an industrial building in a national park that was constructed in an appropriate style and with appropriate materials. These aspects are interesting but not unique. What is unique about the building is that the architect used multiple techniques of illusion to scale down the massive structure and make it look about half the size that it really is. The building's significance is further enhanced by the extant original equipment used to provide power to the entire development at the south rim of the Grand Canyon. All of it remains in the building; the switches were simply turned off when an alternate source became more economically viable.

The Power House was built in 1926 to supply power and steam heat to the Fred Harvey/Atchison, Topeka & Santa Fe facilities on the south rim of the Grand Canyon, and to provide steam heat for the railway passenger cars parked in the Grand Canyon railroad yards. The building was designed in a Swiss chalet style, compatible with El Tovar a short distance away and with most of the other Fred Harvey Company buildings in the vicinity. The use of local stone as the predominant material on the building's exterior linked it further with its natural setting and with its architectural setting. Stone of similar color was used as a primary building material in many of the National Park Service buildings on the south rim.

The most unusual aspect of this building is the tromp l'oeuil effect that the architect used. The purposeful overscaling of the windows, balcony, eaves, and the exterior stones in the masonry resulted in the building looking considerably smaller than it actually is. The architect has taken familiar details of a Swiss Chalet and nearly doubled them in size. From a distance the viewer sees the balcony and presumes how easy it would be to stand there with elbows on the top railing to lean out and look at the railroad yard below. In fact, though, the balcony railing is five feet high, making it far more suitable for resting chins than elbows. The upper windows on the front elevation are 6'11" high; the viewer perceives them as being half that height. The eaves overhang the building by five feet, again about twice what the viewer perceives the overhang to be. The architect also

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date entered

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banked the building into a small rise, further decreasing the building's mass when seen from the east, south, and west. In a studied and deliberate fashion the architect has fooled the viewer into believing that the building is actually half its size. The viewer perceives the familiar details and creates the appropriate scale for the building in his own mind without realizing that it is just an illusion.

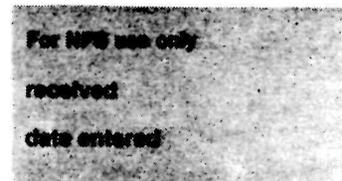
Little is known about the building. The Atchison, Topeka, & Santa Fe Railway gave some of the original drawings of the buildings to the National Park Service, but the set is not complete. None of the drawings is signed by an architect, although one sheet states that it "was made from Mr. Phelps print...". A search through the Fred Harvey records and National Park Service maintenance records revealed nothing about the architect and very little about the building. The only possible lead is that the architect of this building was probably the same architect of the nearby Fred Harvey Company residences on Apache Street constructed about the same time; but, unfortunately, the architect of those buildings remains unknown. The stonework, eave details, low-pitch roofs, general symmetry, and overall quality point to the same architectural "signature." All of the drawings, with the exception of one "as built" footings plan, were completed in Los Angeles in 1925 by a very talented staff architect (or architects?) for the Railway.

Grand Canyon became a national park in 1919. In 1924 the Landscape Engineering Division of the National Park Service, under the direction of Daniel Hull, produced a general plan for the development of the south rim of the Grand Canyon. The general plan, approved by the director of the National Park Service, the Fred Harvey Company, and the railway, included a location set aside for a new Power House. Hull at the time was sharing an office in Los Angeles with Gilbert Stanley Underwood (architect of the Ahwahnee at Yosemite and Grand Canyon Lodge on the north rim) who was working for the Utah Parks Company, a subsidiary of the Union Pacific. Hull had chosen Los Angeles as the location for his office because of the available pool of architectural and engineering talent needed for both concessions and park service development. The engineering department of the Santa Fe Railway was also in Los Angeles, and Hull undoubtedly had communications with them before the park service approved the final designs for the Power House.

The new Power House was needed to replace an earlier boiler house and pumping plant that could no longer meet the needs of the south rim development. Plans for the new Power House were

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completed in 1925, and the plant was in operation in 1926. The railway sold the Power House to the National Park Service in 1954, at which time the service contracted with the Fred Harvey Company to operate it. The Power House operations shut down permanently in 1956, and the smokestack was demolished that year. The Fred Harvey Company now uses the building for warehouse storage and a few offices. Changes to the building since 1956 have been minor, and its exterior architectural integrity remains intact as do the diesel generators and switching equipment.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Borjes, Ric, and Gordon Chappell. The Grand Canyon Depot and Railroad Yard: 1901-1984. Historic Structures Report. San Francisco: National Park Service, 1984.  
 Henderson, James David, "Meals by Fred Harvey:" A Phenomenon of the American West, Fort Worth: Texas Christian University, 1969, No. 6, Texas Christian University Monographs in History and Culture.  
 USNPS files including National Register files and microfiches of architectural drawings.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

A	1, 2	3, 9, 7	3, 2, 5	3, 9	9, 0	5, 2, 5	B						
	ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING		
C							D						

VERBAL BOUNDARY DESCRIPTION

The boundary is a square measuring 200 feet by 200 feet centered on the building.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison	Architectural Historian
ORGANIZATION	DATE
National Park Service, Southwest Regional Office	1986
STREET & NUMBER	TELEPHONE
P. O. Box 728	505-988-6787
CITY OR TOWN	STATE
Santa Fe	New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

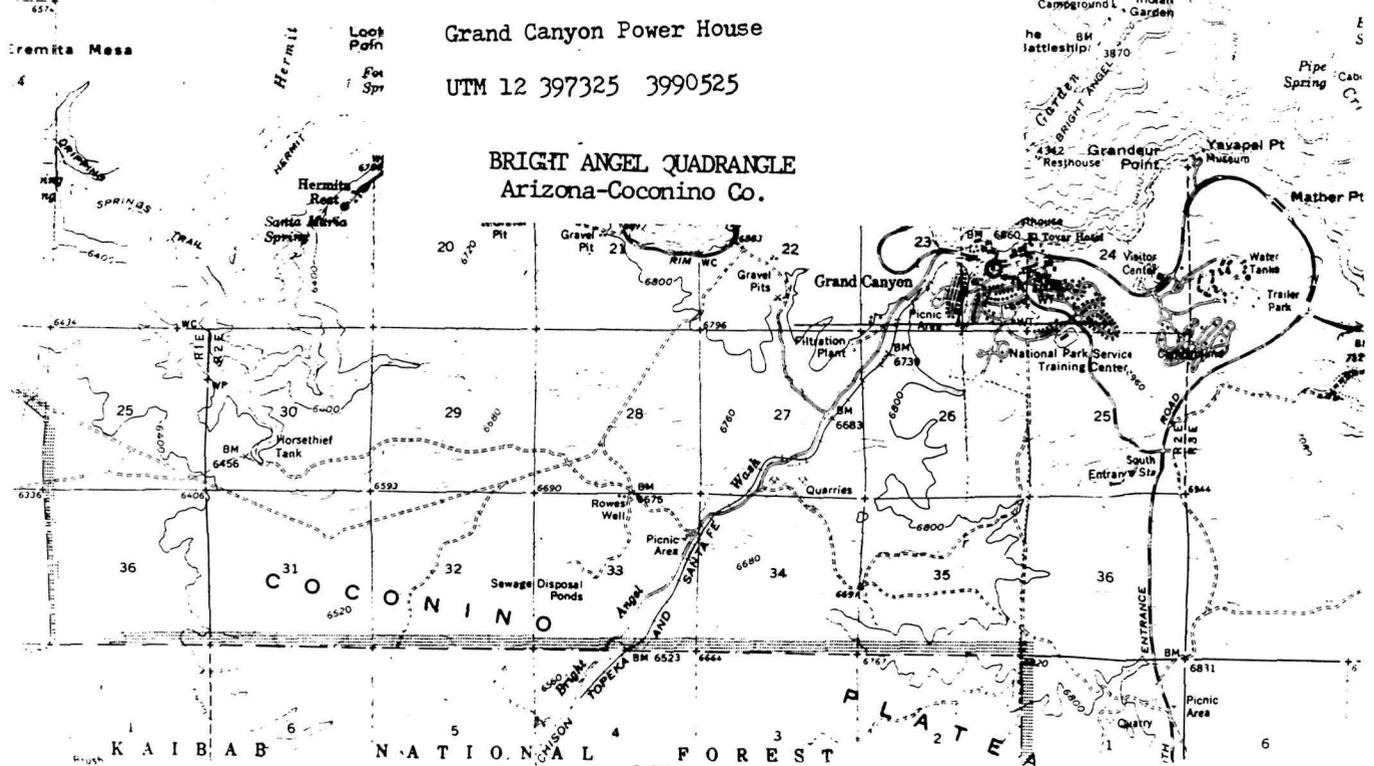
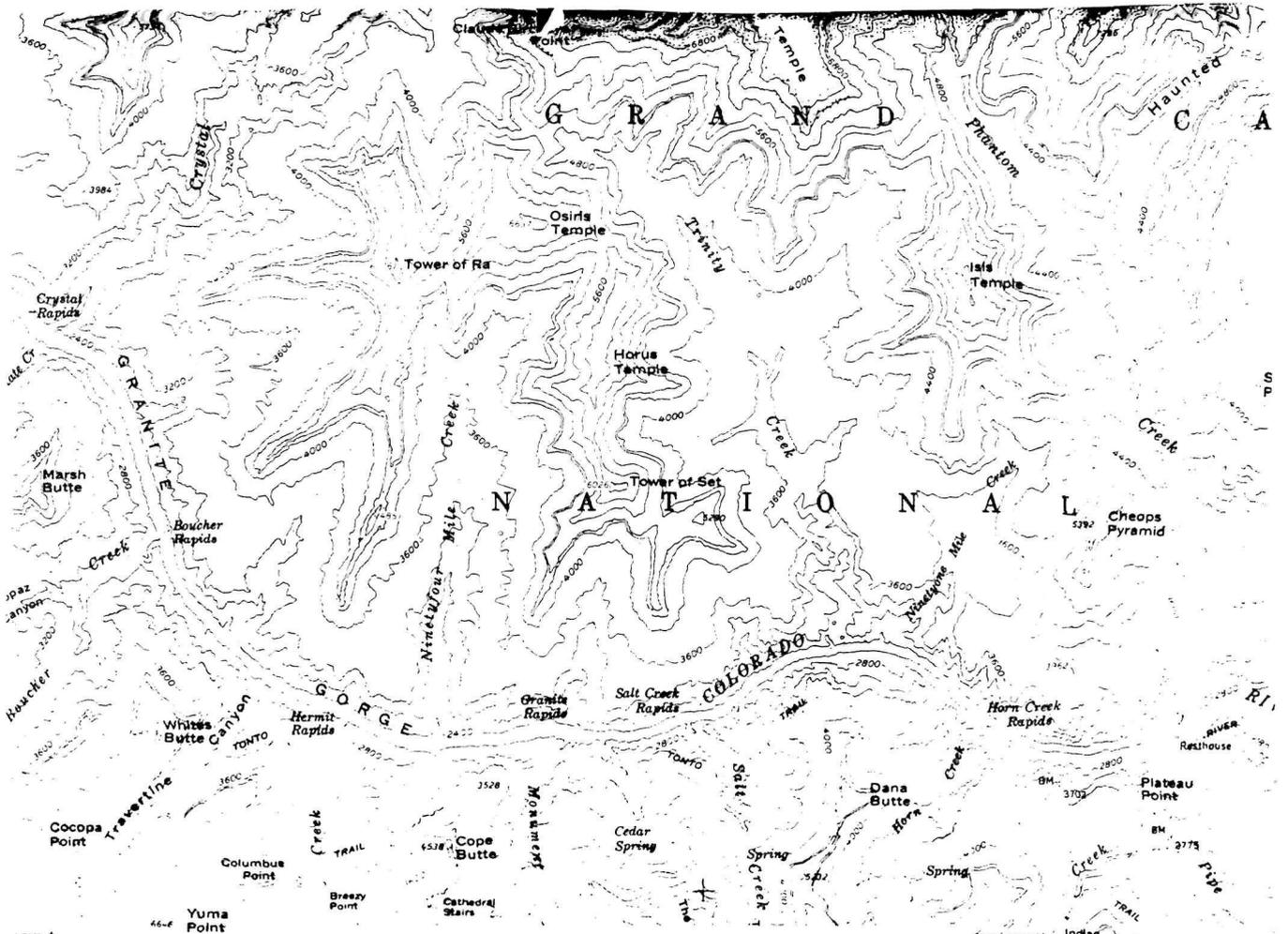
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
 ATTEST:

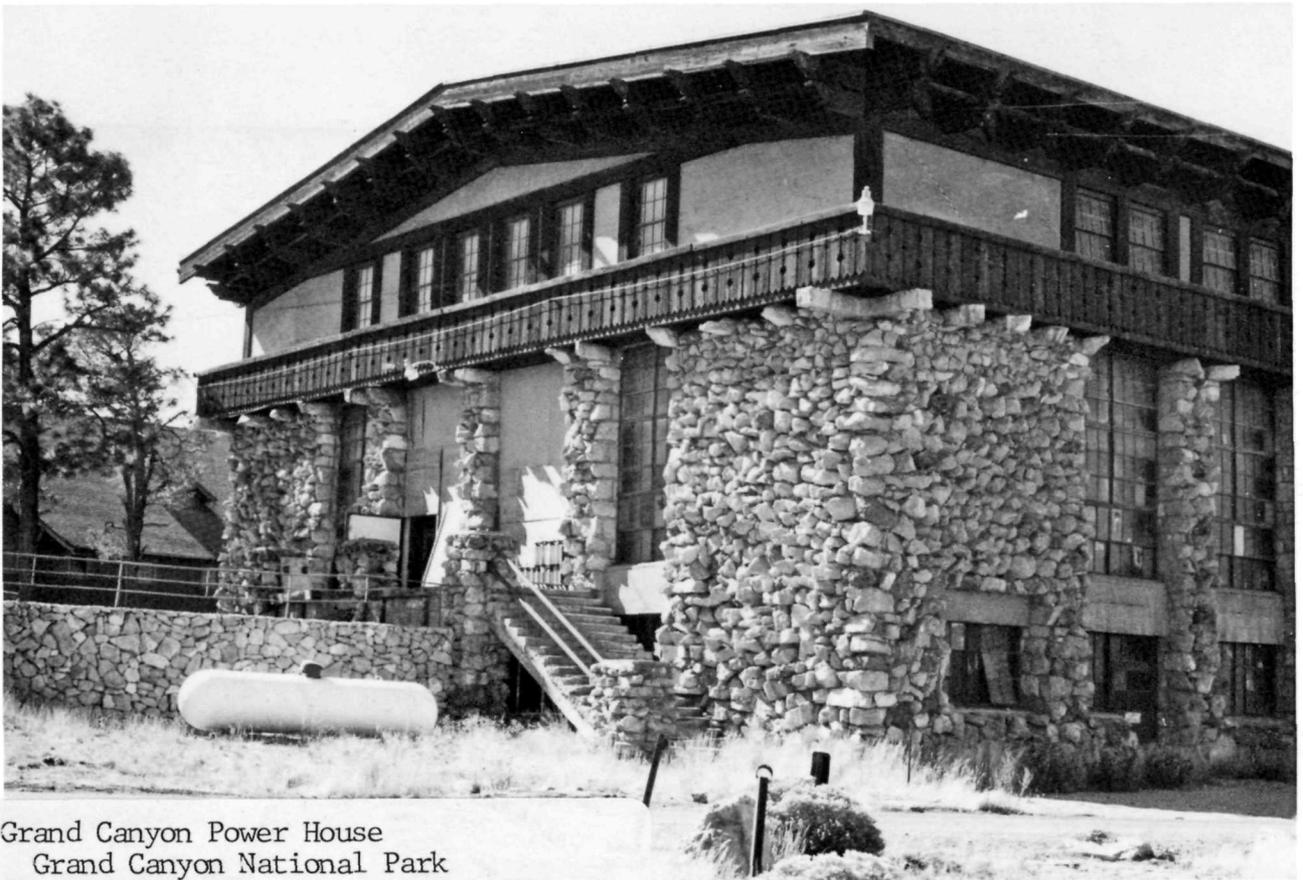
DATE

KEEPER OF THE NATIONAL REGISTER



Grand Canyon Power House  
 UTM 12 397325 3990525

BRIGHT ANGEL QUADRANGLE  
 Arizona-Coconino Co.



Grand Canyon Power House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Grand Canyon Power House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Grand Canyon Power House  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Grand Canyon Power House (Eave details)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Longmire Administration Building, Community Building, and Service Station  
AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

Longmire  
CITY, TOWN

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

Mount Rainier National Park

VICINITY OF

3rd

STATE

CODE

COUNTY

CODE

Washington

33

Pierce

053

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED (Partially)	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input type="checkbox"/> PARK
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input checked="" type="checkbox"/> OTHER Gov't Residence and Gas Station

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Pacific Northwest Regional Office

STREET & NUMBER

83 S. King Street, Suite 212

CITY, TOWN

Seattle

VICINITY OF

STATE

Washington 98104

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

National Park Service - Pacific Northwest Regional Office

STREET & NUMBER

83 S. King Street, Suite 212

CITY, TOWN

Seattle

STATE

Washington 98104

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

- 1) List of Classified Structures Inventory
- 2) Historic Building Inventory, Mount Rainier National Park

DATE

- 1) 1976
- 2) 1983

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS

- 1) National Park Service
- 2) National Park Service

CITY, TOWN

- 1) Washington
- 2) Seattle

STATE

D. C. Washington

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

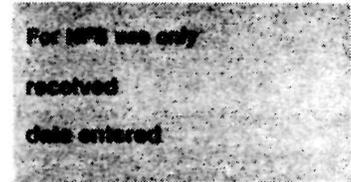
The three key buildings that create the outstanding architectural character of Longmire, the early development and administrative center of Mount Rainier National Park, are the former (third) administration building, the community building, and the service station. The design and siting of these three buildings has such a strong architectural intent that all of the other buildings in the vicinity recede into village fabric. The two largest structures--the administration building and the community building--were designed by staff of the National Park Service's Landscape Division under the direction of landscape architect Thomas Vint. Plans for the service station were prepared outside the park service but were reviewed by the Landscape Division in San Francisco prior to construction. The station's construction was overseen by the onsite park service landscape architect, Ernest A. Davidson.

First of these buildings to be constructed was the Longmire community building, completed in 1927. The building has changed little since construction. Generally T-shaped in plan the building has a concrete foundation finished with a stone veneer and a wood-frame superstructure. The wood-frame walls of the main wing are finished with a thick log-slab veneer on the interior and exterior. The front elevation, divided into four bays, has an entrance porch in the third bay. The corners of this wing and the bay divisions are articulated by pairs of peeled log posts, giving the building the appearance of massive timber framing. Small portions of the lower sections of these logs have rotted and have been replaced with circular (non-historic) concrete pads. The walls of the rear wing are finished with board-and-batten siding. The intersecting gable roofs are steeply pitched and finished with wood shingles. Most of the windows in the structure are paired, multi-light casements with transoms above. The paired casements on the front elevation are clustered in groups of two and three. The multi-light French doors at the front entrance are flanked by additional casements.

The most important interior space is the community room. The room, little changed since construction, has an impressive exposed roof structure. The scissors truss, rafters, and purlins are all peeled logs that support a decking of cedar tongue-and-groove boards. Original wrought-iron chandeliers and sconces light the interior. One gable-end wall contains the massive stone fireplace and chimney. Stones in the lowest portion are coursed, roughly squared stones, while those of the upper portion, including the central niche in the chimney, are glacial boulders. The opposite gable end contains a small stage set in a

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**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 2

projecting bay. Three massive wood tables of rustic design remain in the community room. These are similar in design to some in the lobby of Paradise Inn, a few miles away. Spotlights, speakers, and small fans have been added in this room with no visible damage to the historic fabric. Original wood floors throughout the structure are covered with linoleum.

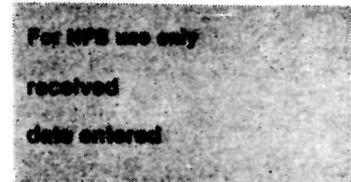
The rear of the structure comprises the base of the "T." The first floor of the rear wing contains a kitchen area and restrooms. The upstairs contains two apartments, both remodelled in 1964. This rear wing contains little historic fabric of note, due to remodelling efforts through the years. Only the exterior of this wing is included in this nomination.

The most architecturally important structure at Longmire is the administration building. The building's foundation, first-story, and second-story walls up to sill height are composed of glacial boulders bonded with cement mortar. The stone walls of the first story are battered, and the smooth, rounded glacial boulders soften the building's edges even further. The largest boulders are in the lower wall sections. The second story above window-sill height has the appearance log and timber framing, although the fabric actually is wood framing covered with log-slab siding. Three logs edge the corners of the upper portion and serve as corner posts. They also continue the visual pattern established by the logs of the entrance porch. The gable roof is finished with wood shingles.

The main entrance into the building is through a porch constructed of massive logs with a shingle-covered shed roof. Corners of the porch have small planted islands made of glacial boulders and filled with low, native shrubs. The walkway up to the building and the porch floor are flagstone. The entrance consists of French doors flanked by paired casements. Casement windows throughout the rest of the structure are clustered in groups of two, three, and four. Windows and doors on the first floor are capped with huge log lintels. Axe-cut rafter tails and bracketed outlookers project out beyond the roof from the eaves and gable ends respectively. The rear entrance to the building is sheltered by a large porch. A concrete ramp provides wheelchair access into the structure. The rear entrance door is wood with heavy log slabs on the exterior. A small grotto outlined by massive boulders and containing a plaque commemorating Stephen T. Mather, first director of the National Park Service, is adjacent to the building and included within the

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National Park Service**

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Continuation sheet

Item number 7

Page 3

boundaries of this nomination.

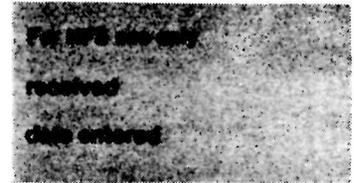
The room configuration on the interior has undergone a few slight changes, but basically remains intact. The main lobby area is a handsomely executed space and now contains the visitor contact desk. The highlight of the room is the fireplace constructed of oversized, smooth glacial boulders. Largest of the fireplace stones is the elongated mantle stone that spans the opening. Hanging above the mantle are crossed snowshoes, and ice-axe, and other glacial climbing equipment added in 1980 and not considered part of this nomination. The hardwood floors of this space are finished with a polyurethane varnish and covered with carpet in the high-traffic areas. Walls are log-slab siding laid horizontal, with a low wainscot of horizontal slabs. All the doors and windows in this room are surrounded by massive moldings of log slabs. The ceiling is not original and consists of sheetrock with a rough plaster finish. Recessed spotlights in this new ceiling augment the original wrought-iron chandeliers hanging from the ceiling. The new ceiling treatment and the spotlighting are not included in this nomination. The visitor-information desk is sheathed with log slabs, adding to the room's rustic character. A fluted bronze drinking fountain sits in one corner of the room. Other rooms on the first floor are offices and storage space.

The second-story spaces include a large conference room and additional offices. The basement contains mechanical equipment, storage spaces, and a jail cell. Original hardware appears on the doors and windows throughout the building. Most of the doors and windows are original. Modern partitions and cosmetic changes such as carpeting, fluorescent lighting, and paint finishes are not included in this nomination.

The last building of this group is the small service station (1929) adjacent to the National Park Inn. The first floor of this building up to sill height is of stone and concrete construction. The wood frame above is sheathed with log siding. The first floor of this building houses a small office for the service station. The roof stretches out to the gas-pump island providing shelter for one lane of the drive-through. The upper story of the building contains a small apartment under its steep gable roof. Access to the apartment is by way of an exterior staircase and door at the rear of the building. The gable roof is finished with wood shingles. The eave at the gable end has axe-cut bracketed outlookers adding to the building's rustic

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

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character. Windows on the first floor are multi-light casements. A single square casement appears in the gable end on the front elevation. The building has log corner posts at its corners that match the size of the log posts supporting the roof over the gas pumps. Lower portions of the island are of glacial boulders and concrete.

These three buildings--the community building, the administration building, and the service station--create the rustic image of Longmire and Mount Rainier National Park.

## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900--Present	COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

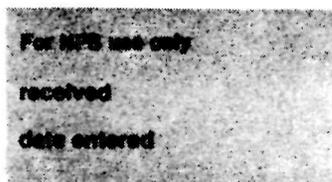
BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Three buildings at Longmire--the administration building, the community building and the service station--are a classic group of rustic structures that contributed substantially to the evolution of rustic design in the National Park Service. The service station, constructed in 1929 has additional regional significance as one of a diminishing category of rustic service stations constructed in the United States. The building's near-original condition makes it even more noteworthy.<sup>1</sup>

During the early days of national parks no set theories of architecture appropriate to the awesome natural settings existed. The railroads, responsible for the early large developments in many park areas, experimented with several types of architectural design. Some railroad-constructed buildings closely followed European precedents, such as the chalets at Glacier National Park. In other instances they experimented with offshoots of indigenous American buildings, such as the pueblo replication of Hopi House at Grand Canyon. In a third and infrequently used type the railroad architects let the natural materials of the surrounding landscape dictate building forms--such as Lookout Studio at Grand Canyon. After the National Park Service was established in 1916 the federal experiments in compatible architecture began following all of those stylistic possibilities, but putting most emphasis on the third approach.

<sup>1</sup> The author has travelled extensively throughout the western United States over the past twelve years and has seen only a handful of service stations of rustic design. Some occur in areas administered by the U.S. Forest Service, such as the rustic station at Union, Oregon just south of Crater Lake National Park. Others occur in mountain resort areas. Most of the rustic stations have been altered, some beyond recognition, to accommodate larger vehicles or new equipment. Please note that the author's survey of rustic gas stations has been quite informal and cursory.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Inventory—Nomination Form

Continuation sheet

Item number 8

Page 2

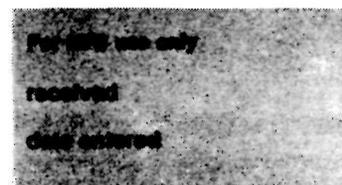
These buildings at Longmire are among the most successful experiments in the development of that rustic design ethic while possessing great architectural integrity.

At the time these buildings were constructed the Landscape Division of the National Park Service, headed up by landscape architect Thomas Vint, had just assembled a group of highly creative young men willing to seek out those design elements which made the buildings required for park development as harmonious as possible with their park settings. Vint's team of architects and landscape architects experimented with materials such as stone and logs, and with ways of shaping those materials into structures that "belonged" in the often scenic natural surroundings. The designers and onsite construction supervisors carefully studied the natural materials in the surroundings landscape--their scale, color, massing, and texture--and incorporated what they could into their designs. At Longmire an obvious building material was the rounded glacial boulder, smoothed by glacial action to a point where a matte sheen appeared on the rock. The architects and landscape architects often chose each stone and ensured that the masons created a soft, rounded batter to the walls of the administration building. The trees of the surrounding forests had thick trunks; the designers incorporated those trunks in the log framing and corner posts of the buildings. The overall result at Longmire was a group of structures that harmonized with the moraine landscape on the floodplain below the rugged slopes of Mount Rainier. The buildings acknowledged and emphasized the beauty of the landscape through use of native materials such as boulders and logs in a scale larger than those found in most building construction, but equivalent to the scale of those elements found in the buildings' immediate surroundings.

The three key buildings at Longmire were constructed under the able supervision of landscape architect Ernest A. Davidson, assigned to Mount Rainier National Park out of the park service's Landscape Division in San Francisco. Davidson's forte was fieldwork, particularly the onsite design of roadways and bridges. Although he did not have a degree in landscape architecture, he had taken courses in the subject at Washington State College at Pullman from a professor trained at the University of California in Berkeley. Immediately before joining the park service Davidson was a bank cashier. His drafting was excellent, so Thomas Vint, the chief landscape architect of the service hired him. Under Vint's guidance and through years of

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National Park Service**

**National Register of Historic Places  
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Item number 8

Page 3

fieldwork Davidson became one of the best landscape architects in the Landscape Division, later known as the Branch of Plans and Design. Davidson was also designer and construction supervisor on the Yakima Park stockade development on the east side of the park.

Although the Longmire buildings were not the first of their kind in terms of style, they are among the best remaining examples. Some of the design features for the administration building, such as the use of heavy stone masonry on the first floor and the wood-frame construction mimicking timber-frame for the second story, are borrowed from the 1924 design of the Yosemite administration building.<sup>2</sup>

Longmire's administration building retains considerably more architectural integrity in terms of fabric than does the Yosemite administration building, but more importantly retains its approach vista. After driving along the entrance road through the thick, northwest forest, the visitor comes to Longmire, an open area on a slight grade. At the upper end of the open area, the administration building commands attention against a background of tall fir, cedar, and spruce. The approach vista lines up directly with the administration building; the road veers to the left past the building continuing up and around the mountain's flank. This vista of the administration building presents the rustic, yet slightly formal image the park service designers strove to create.

The community building and the service station reinforce that frontier, forested image. The service station, on the right side of the approach road before the administration building, is so well designed and sited back in the trees that it is barely noticeable. Even its function does not seem incongruous with the rugged setting. The community building next to the old campground is again overshadowed by the towering trees around it. It, too, is in harmony with its setting.

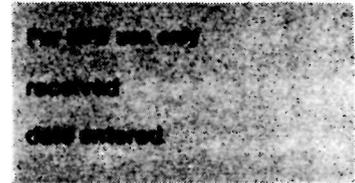
Both the administration building and the community building were

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<sup>2</sup> Considerable changes to the interior and exterior of the Yosemite administration building have substantially altered its integrity. The author considered that structure in this study but judged it not to be of national significance because of those changes.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
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Continuation sheet

Item number 8

Page 4

featured in the 1938 publication Park and Recreation Structures-- a three-volume compendium of "successful natural park structures" designed in a variety of styles and with a variety of materials. All of the structures presented were designed to modify the landscape as little as possible and to "appear to belong to and be part of their settings." The three volumes showed the best efforts and most successful experiments of Vint's Landscape Division and the later Branch of Plans and Design. These structures--particularly the early ones such as these Longmire buildings--served as the basis of most of the design done during the work relief programs of the 1930s. The Longmire buildings are among the few in the nation retaining high levels of architectural integrity.

The Longmire service station is of regional architectural significance as one of a diminishing category of gas stations of rustic design. During the 1920s and 1930s service-station architects took considerable creative license in designing their buildings. Most often the architects selected styles befitting the surrounding architectural environment. Chinatown in San Francisco received a pagoda-styled station. Suburban areas were graced with stations recalling the quaint, picturesque design of English cottages. Some urban areas in the northeast and mid-Atlantic areas had gas stations with colonial designs resembling miniature Mount Vernons. Longmire, bordering the edge of the wilderness, received a rustic station of glacial boulders and peeled logs. The building retains considerable integrity.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 1 acre total.

UTM REFERENCES (Old Administration Building)

A	1,0	59,08,1,0	5,17,78,9,0	B	1,0	59,07,6,0	5,17,77,7,5
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	1,0	59,09,0,0	5,17,74,7,5	D			

### VERBAL BOUNDARY DESCRIPTION

The boundaries for these three buildings are non-contiguous. The boundary line for the old administration building is 25 feet out from the walls of the building, and runs parallel to those walls. The boundary line for the service station is 15 feet from the walls of the building and runs parallel to all of those walls. The boundary line for the community building is 25 feet from the walls and runs parallel to all of those walls.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison - Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

1986

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

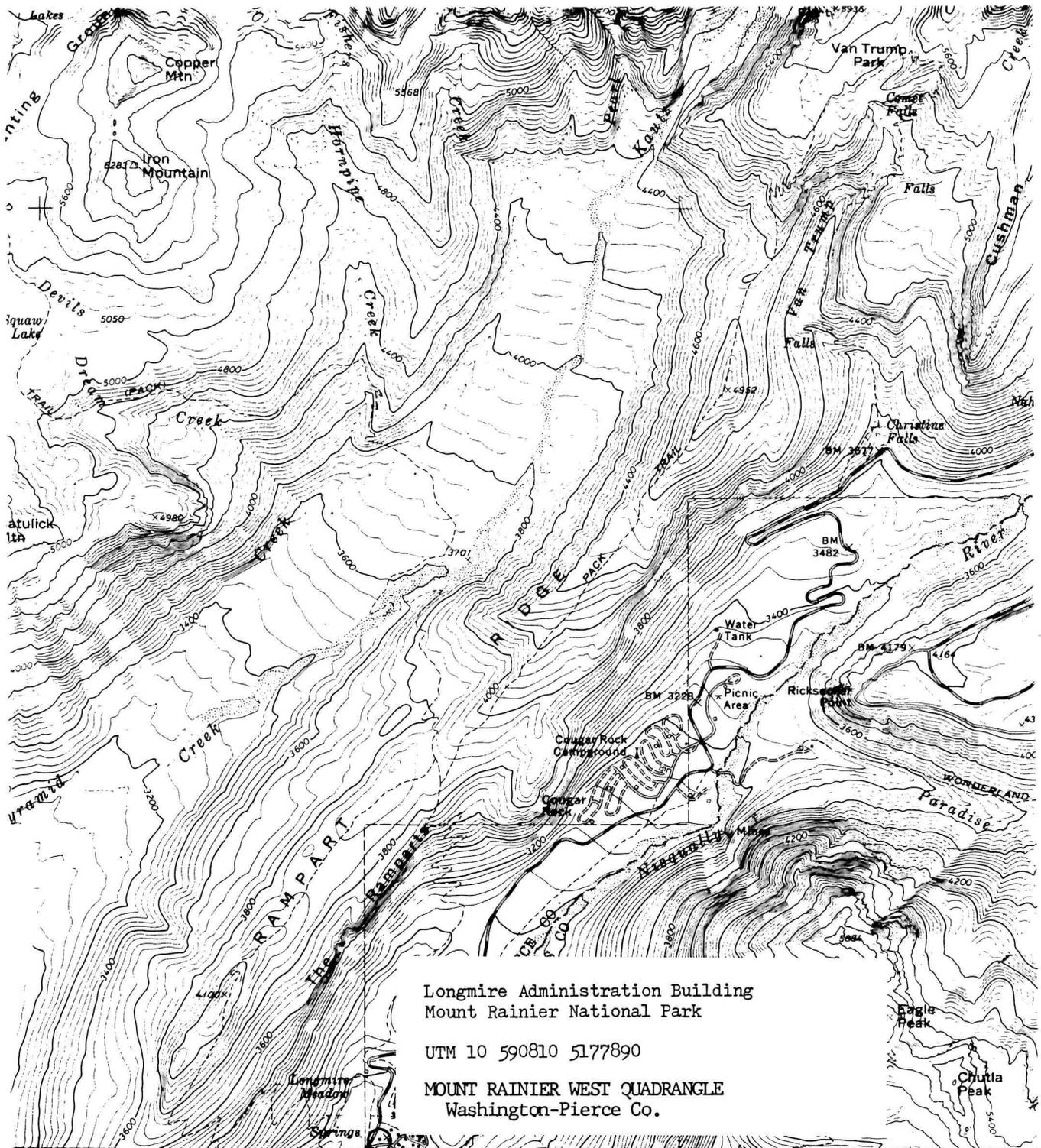
DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

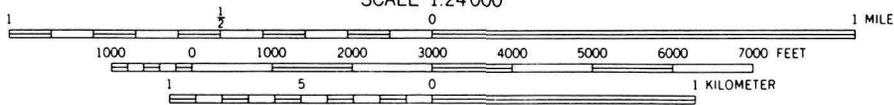
DATE

KEEPER OF THE NATIONAL REGISTER



Longmire Administration Building  
 Mount Rainier National Park  
 UTM 10 590810 5177890  
 MOUNT RAINIER WEST QUADRANGLE  
 Washington-Pierce Co.

50' 1200 0 1000 2000 3000 4000 5000 6000 7000 FEET  
 TACOMA (INTERSTATE 5) 60 MI. (GRANDLE 1:62 500) 1677 III 92 47' 30" 93 INTERIOR 592 R



CONTOUR INTERVAL 40 FEET  
 DATUM IS MEAN SEA LEVEL

- Primary highway, hard surface
- Secondary highway, hard surface
- Interstate Route



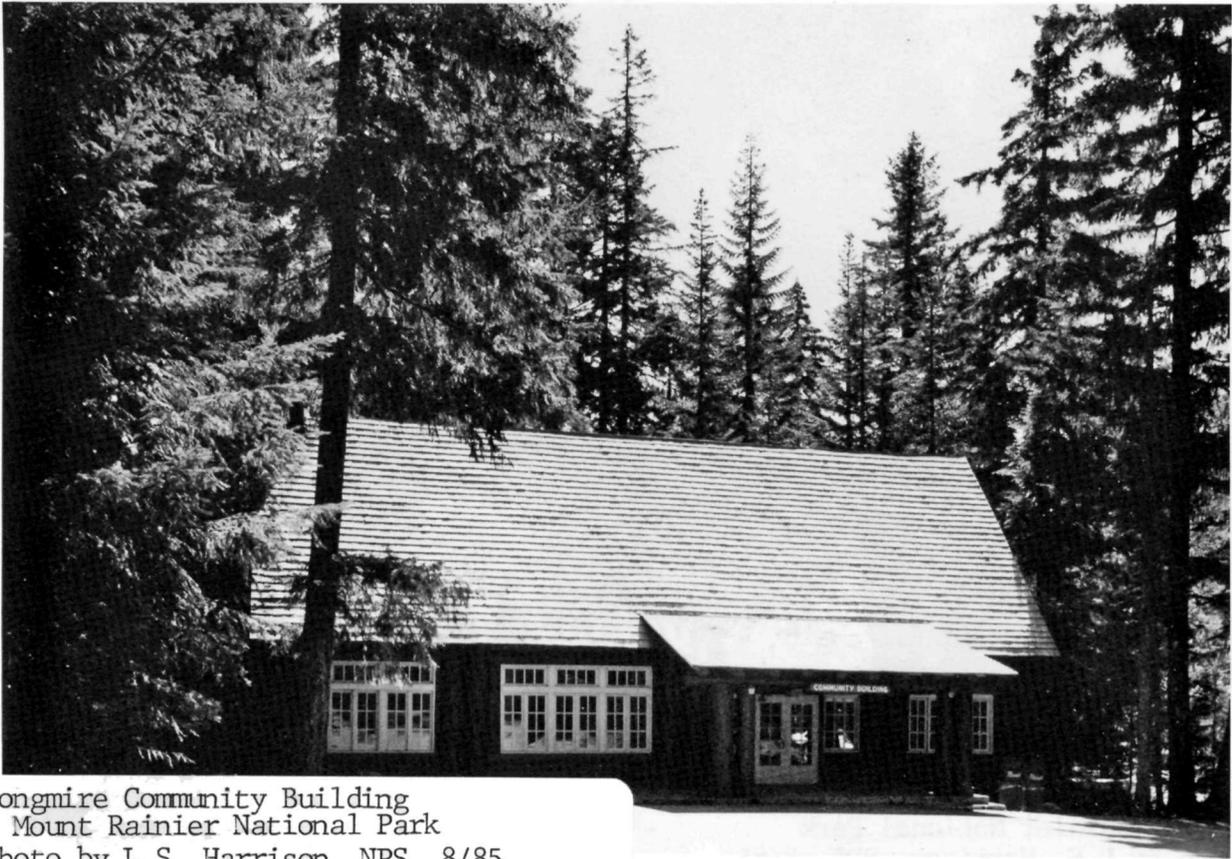




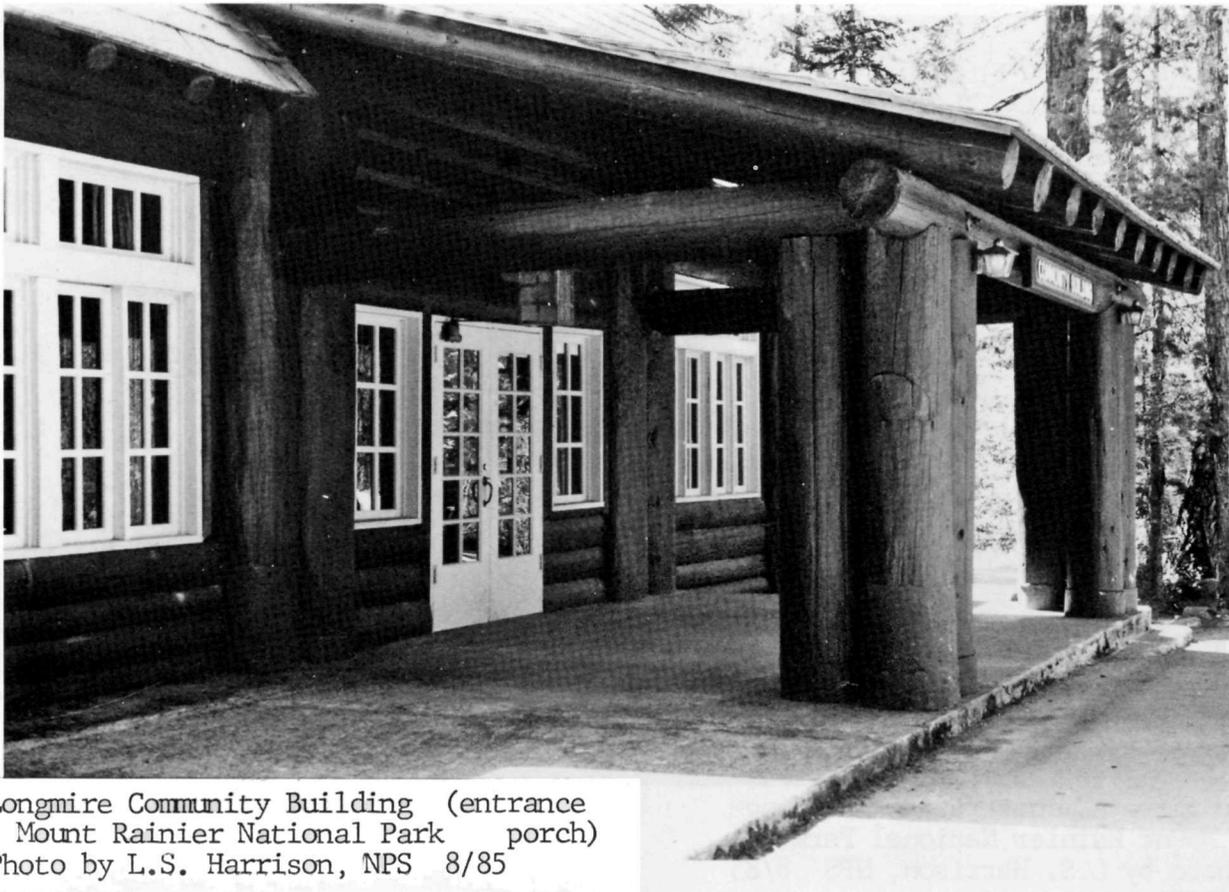
Longmire Administration Building  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



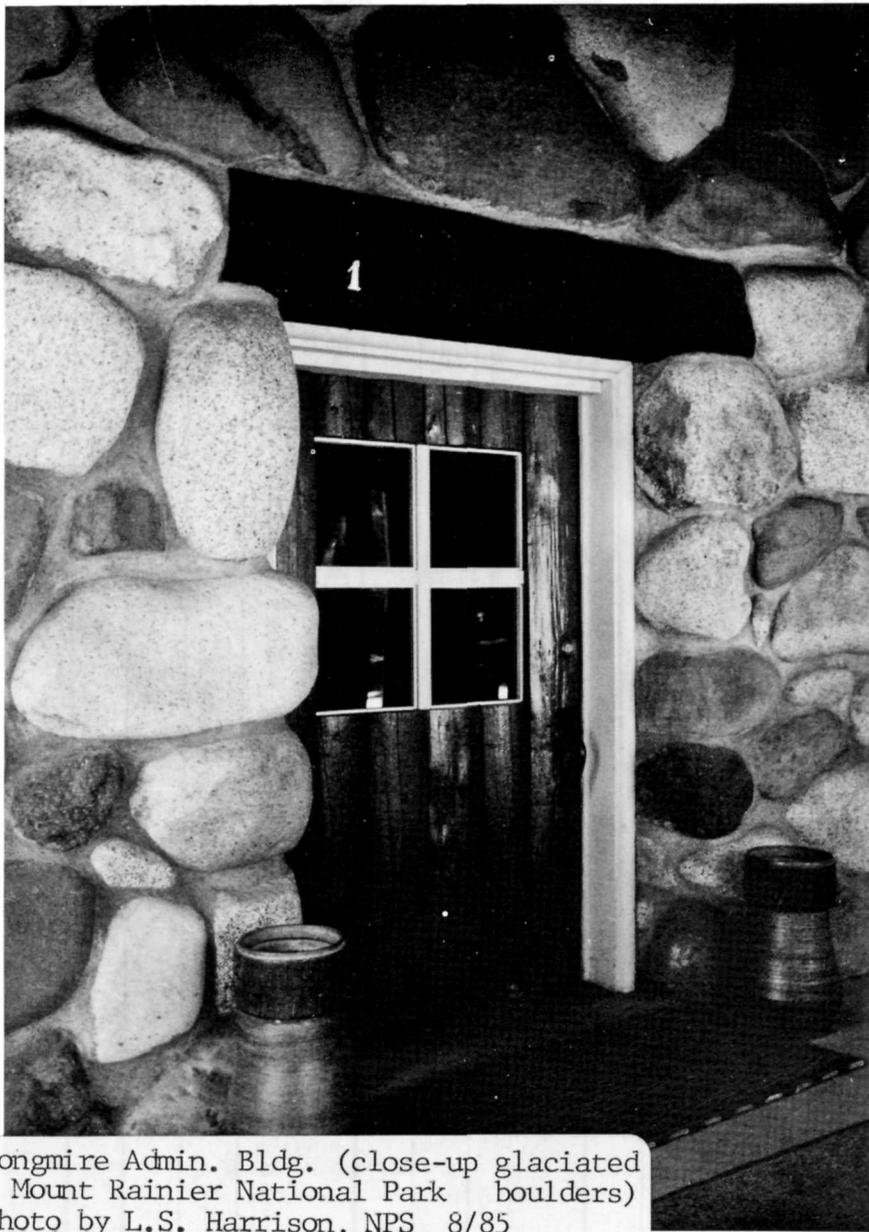
Longmire Administration Building  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



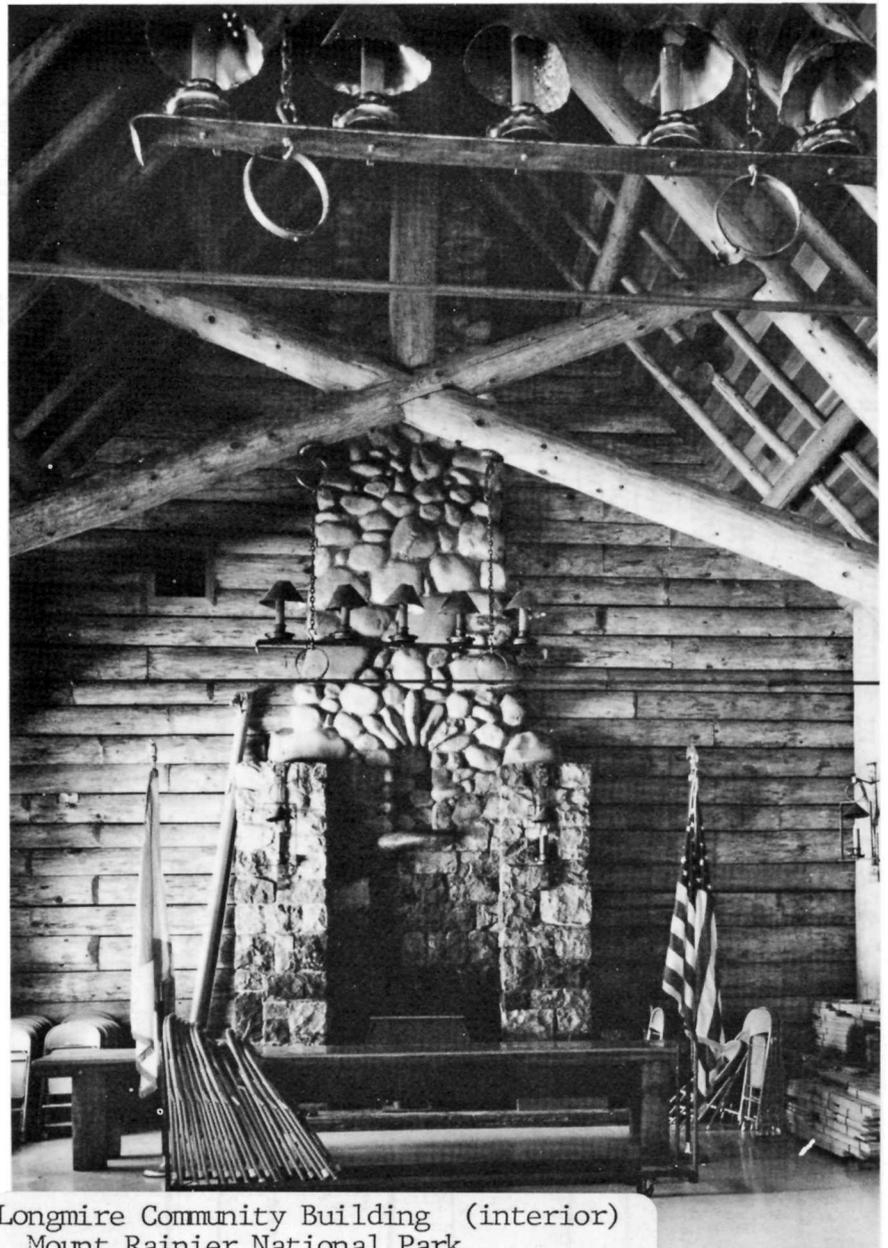
Longmire Community Building  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



Longmire Community Building (entrance  
Mount Rainier National Park porch)  
Photo by L.S. Harrison, NPS 8/85



Longmire Admin. Bldg. (close-up glaciated  
Mount Rainier National Park boulders)  
Photo by L.S. Harrison, NPS 8/85



Longmire Community Building (interior)  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Grand Canyon Lodge

AND/OR COMMON

Grand Canyon Lodge Historic District

**2 LOCATION**

STREET & NUMBER

Bright Angel Point

— NOT FOR PUBLICATION

CITY, TOWN

North Rim, Grand Canyon National Park

CONGRESSIONAL DISTRICT

3rd

STATE

Arizona

CODE

04

COUNTY

Coconino

CODE

005

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
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**4 AGENCY**

REGIONAL HEADQUARTERS: *(if applicable)*

National Park Service -- Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

San Francisco

STATE

California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC. Coconino County Courthouse

STREET & NUMBER

North San Francisco Street

CITY, TOWN

Flagstaff

STATE

Arizona

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

- 1) List of Classified Structures Inventory
- 2) National Register of Historic Places

DATE

- 1) 1976
- 2) In Process

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR

SURVEY RECORDS National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Grand Canyon Lodge is a complex consisting of a main lodge building, 23 deluxe cabins, and 91 standard cabins on Bright Angel Point, a promontory on the north rim of the Grand Canyon. The lodge is banked into the side of the rim and is the central feature. The deluxe cabins are clustered to the northeast of the main lodge, and the standard cabins to the southwest. The deluxe cabins are on a slight rise while the standard cabins are placed on a gentle slope leading down into Transept Canyon.

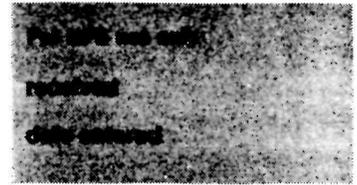
When constructed in 1927-28, Grand Canyon Lodge consisted of the main lodge building, 100 standard cabins, and 20 deluxe cabins for guest accommodations. The main lodge and two deluxe cabins burned in 1932. The deluxe cabins were not rebuilt, but the main lodge was rebuilt in 1936-37 using most of what remained of the stone foundation, piers, walls, and chimneys of the original building. The rebuilt main building retained the general configuration of the first lodge with a few exceptions. The observation tower in the center of the structure and the second-story log dormitory were not rebuilt. The new rooflines were considerably steeper in pitch than the original--a change probably made to allow the building to shed the heavy winter snows more readily. This change also re-directed the architectural intent of the main lodge building. Rather than a rustic building with strong Californian overtones of the craftsman and Spanish revival styles, the new structure was less stylized and became strictly rustic--dependent more on its stone and logs for stylistic definition than its low rooflines and massing.

The main lodge is U-shaped in plan and is constructed of Kaibab limestone, ponderosa logs, and log-slab siding on wood frame construction. The multiple roofs primarily are intersecting gables with broken pitches that are further broken up by shed and gable dormers. All of the roofs are finished with wood shingles. Log outlookers project beyond the rooflines from the gable ends. The stonework is random rubble masonry bonded with cement mortar. Portions of wall between the stone piers and the stone wall sections are filled with dark-stained log siding with cement chinking, and large expanses of plate glass particularly on the south elevation facing the canyon.

The main lodge building contains the registration lobby, dining room, recreation room, "western saloon," sun room, "buffeteria," kitchens, and various offices and utility rooms. The enclosed portion of the "U" at the north contains a variety of porticos and surrounds the entrance loop road and small planted island at

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

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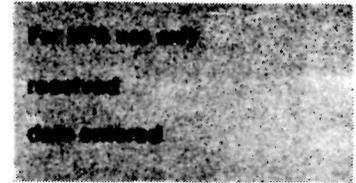
the north end of the building. The principal entrance to the saloon is on the eastern portion of the "U" and the entrance to the buffeteria is on the western portion. The south-facing elevation overlooks the canyon and has open terraces on separate levels to the east and west with an enclosed sunroom between them. Directly below the sunroom is an additional observation deck with smaller openings overlooking the canyon. The eastern terrace has edges defined by stone walls and is particularly noteworthy for its hugely overscaled fireplace--large enough for average humans to walk into without ducking--and the enormous stone steps leading back up into the building.

The main entrance at the internal center of the "U" is marked by large double gables that project in a dormer fashion out of the main roof. Stepped stone piers support the outside gable, and each holds an enormous wrought-iron lamp. The decorative logwork between the piers is a king-post truss with additional log knee-braces. On the interior the spaces are divided up several levels that naturally step down the canyon rim. The recreation room is a few steps above the lobby. The dining room is a few steps below the lobby level as is the sunroom. Exposed roof trusses that are actually steel covered by logs highlight the major public spaces--the lobby, the recreation room, and the dining room. Most interior walls are stone but some are vertical and/or horizontal logs with a dark stain that contrasts with the light cement chinking. Throughout the building the huge wrought-iron chandeliers and sconces, and the painted and carved Indian symbols add visual interest and contribute to the building's sense of style. The building has changed very little since 1937. Some interior partitions have been added or modified and the terraces were finished with concrete; all other changes have been of a cosmetic nature.

The deluxe cabins to the northeast of the main lodge are structures made of half-log siding on wood frames with stone corner piers and stone foundations. The log siding runs horizontal on the main walls and vertical in the gable ends. The siding is chinked with cement mortar. Chimneys of highly textured limestone are laid in rough courses. The chimneys, exposed on exterior walls and incorporated into corner piers, pierce the gable roofs at the ridges. The roofs are finished with wood shingles. The cabins are both duplexes (18 total) and quadruplexes (5 total), and are rectangular and square in plan respectively. All of the units have handsome peeled log entrance porches on stone foundations. The double-hung windows in the

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

Page 3

cabins are frequently paired and are surrounded by log-slab moldings. The interiors contain stone fireplaces, and exposed log ridgepoles and rafters. Bathrooms are updated. Twenty duplex cabins were constructed in 1928, but two burned during the 1932 fire and were not replaced. The five quadruplexes were built by 1932.

North of the deluxe cabins is a small linen storage building of wood-frame construction with half-log siding. This building is also included in this nomination.

The 91 standard cabins are smaller than the deluxe cabins and are placed much more closely together. These are of true log construction rather than log siding on frame construction. The buildings are divided on the interiors by log partitions separating the two units of each cabin. The cabins are rectangular in plan, and 46 of them have small additions sheathed with log-slab siding to house bathrooms. The gable roofs are finished with wood shingles. Rather than the elaborate entrance porches on the deluxe cabins, these building have simple steps leading up to the entrance doors. Some of the cabins have been changed to other uses such as linen storage, a first-aid station, a dispensary, and employee quarters. Some of the original standard cabins were moved to the north rim campground in 1940.

Grand Canyon Lodge has a strong pioneer flavor that remains today despite the crowds and vehicles. The log and stone building materials, the very human scale of the cabins, the topographic scattering of the development, crowned by the main lodge building and its grand vistas, make the Lodge the rustic visitor experience that the Union Pacific Railroad intended it to be.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
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<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
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<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Tourism
		<input type="checkbox"/> INVENTION		

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SPECIFIC DATES 1927, 1936-Present                      BUILDER/ARCHITECT Utah Parks Company and  
 Gilbert Stanley Underwood

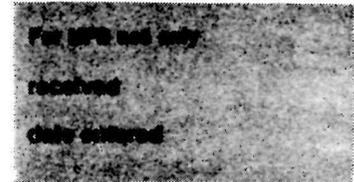
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STATEMENT OF SIGNIFICANCE

Grand Canyon Lodge is the most intact rustic hotel development remaining in the national parks from the era when railroads fostered construction of "destination resorts." Constructed of native stone and timber the complex was designed to harmonize with its rocky and forested setting on the north rim of the Canyon and designed to create a particular sense of place that made the lodge a unique and noteworthy destination at the Grand Canyon. On a regional level of significance the complex is significant in the categories of transportation and tourism as part of the group of resorts constructed by the Union Pacific Railroad in Utah and northern Arizona.

During the 1920s the Union Pacific Railroad constructed a spur from their main line in Lund, Utah, south to Cedar City. After careful study of the competition, the Railroad directors saw a potential for moving freight--namely foodstuffs and ore--out of Cedar City and increasing passenger traffic on their main line by providing ground transportation to resorts they would build at Zion, Cedar Breaks, Bryce, and the north rim of the Grand Canyon. Passenger traffic on main lines--where railroads made considerable money--increased dramatically when the railroads provided resorts like the backcountry chalets of Glacier or El Tovar on the south rim. The Union Pacific was not about to fall behind the Santa Fe, the Canadian Pacific, or the Great Northern. They needed to create an image and sense of place for their resorts, as the other railroads had. The natural wonders of the national parks drew more visitors when the scenic beauty was enhanced by significant architecture worthy of writing home about.

The director of the newly-formed National Park Service saw limited resort development to park service advantage, too. Appropriations for running the parks were based on visitation, and overnight lodging was necessary to increase those numbers. At the same time the park service took a strong hand in encouraging an architecture suitable to the scenic wonders of the

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Inventory—Nomination Form**

Continuation sheet

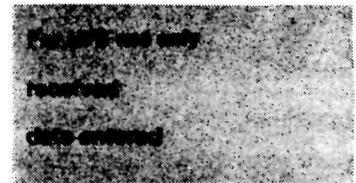
Item number 8

Page 2

national parks. From the beginning the park service had review authority over concessions development. Additionally the early emphasis on the employment of landscape architects and concurrent evolution of an architecture in harmony with its environment had strong impacts on the types of buildings constructed in the parks. Through years of experiments in architecture certain standards were emerging. These included the use of natural materials and detailing that made the buildings look as if they had been constructed by craftsmen with primitive hand tools, and the careful selection of, in this instance, the stones and logs of the proper scale so that their size and configuration were parallel to rock outcroppings and surrounding forest.

One of the shapers of these standards of what became known as rustic architecture was Gilbert Stanley Underwood. Underwood came to the Union Pacific with a strong working background and degrees from both Yale and Harvard. Underwood began his career as an apprentice in Los Angeles to several important California architects who worked in styles from Beaux-Arts classicism to Mission Revival. After twelve years working as an apprentice he returned to school and finally earned his degrees, and then he returned to Los Angeles and set up an architectural office. Some of his early designs were for the core park service development in Yosemite Valley. Although his designs were rejected for a variety of reasons, Stephen Mather, Horace Albright, and members of the early "landscape" staff such as Underwood's friend Daniel Hull, were impressed with his work and may have recommended him for the Utah Parks Company position. Underwood's designs for the Zion, Bryce, and Grand Canyon Lodges, and later the Ahwahnee at Yosemite and Timberline Lodge on Mount Hood earned him a reputation as an architect more than successful in his use of natural materials to create buildings that fit with their settings and possessed a spacial excitement unique to his work.

The most important features of the Grand Canyon Lodge complex were based on Underwood's decisions. The way the stonework of the foundation, walls, and piers banked into the rim and in some places even looked like rock outcroppings was a product of Underwood's skill in design. The variety of terraces looking out over the rim were, for the most part, his decisions. Underwood was a master of the spatial experience on a grand scale and used the resource--in this case the canyon rim and the vistas from it--to greatest advantage in his design. In siting the standard cabins amidst the hilly topography and pine forest, he let the site dictate placement of the cabins at gentle angles with

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National Park ServiceNational Register of Historic Places  
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meandering pathways connecting them. By avoiding straight lines in their placement he created a comfortable, rustic atmosphere that gave visitors of more modest means the woodsy frontier feeling they sought on their western vacations and which the railroad and its architect provided so well. The deluxe cabins had larger spaces between the buildings giving a more open atmosphere. The stones and logs used in the construction and the larger size of the buildings gave more affluent visitors what they paid for--luxurious comfort in the wilderness and the exotic feel of their own frontier cabin, with the added dash of status provided by the more impressive architecture.

Whether Underwood was involved or not in the rebuilding of the Lodge after the 1932 fire remains in question.<sup>1</sup> In any case the rebuilt main structure, while not as architecturally spectacular as the original, retains its status as key building of the district and considerable "Underwood flavor." The significance of the district does not hinge on Underwood's involvement, however. Other rustic accommodations on this grand a scale and with originally comparable architecture have been altered considerably. On the south rim Bright Angel Lodge has undergone considerable alteration, as has Phantom Ranch in the Canyon. In the resorts built by the Union Pacific, Zion has lost its original lodge and Bryce Canyon Lodge has lost all of its budget cabins and soon will all but a handful of its standard cabins. At Glacier a number of the original chalets no longer exist. Yosemite Lodge, not near the original architectural quality as these others, has also been altered substantially. Grand Canyon Lodge as a complex, then, is the only complete development of railroad-built rustic architecture left intact.

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<sup>1</sup> None of the architectural drawings for the rebuilding of the main lodge structure have his signature. At the time the drawings were completed--1936, Underwood was no longer working for the Union Pacific/Utah Parks, but was a federal employee. As consulting architect to the Treasury Underwood was not supposed to work on outside projects, but he did moonlight some architectural work. The rebuilding of the main lodge structure is not known to be part of that body of work. For further information see Zaitlin's manuscript "Underwood: His Spanish Revival, Rustic, Art Deco, Railroad and Federal Architecture."

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 8.62

UTM REFERENCES

A	1 2	4 0 5 4 2 5	4 0 0 6 1 2 5	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service, Southwest Regional Office

DATE

1986

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

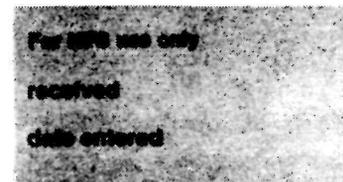
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 9

Page 1

Garrett, Bill. Grand Canyon Lodge Historic Structure Report.  
Grand Canyon National Park, 1984.

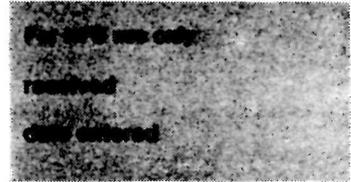
National Park Service, Western Regional Office files including  
National Register and List of Classified Structures files.

Tweed, William C., Laura E. Soullière, and Henry G. Law.  
National Park Service Rustic Architecture: 1916-1942. San  
Francisco: National Park Service, Western Regional Office, 1977.

Zaitlin, Joyce. "Underwood: His Spanish Revival, Rustic, Art  
Deco, Railroad and Federal Architecture." Manuscript dated 1983  
on file at National Park Service, Rocky Mountain Regional Office.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 10

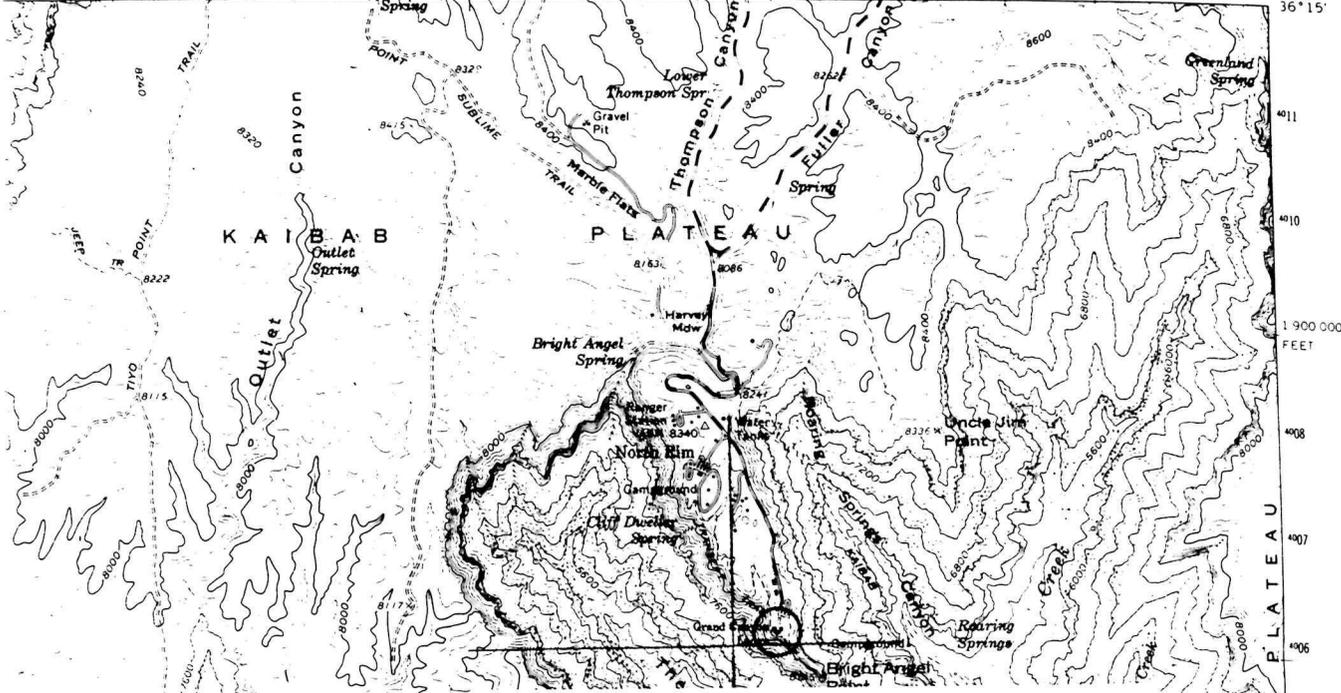
Page 1

The boundary, as shown on the enclosed park planning map, begins at a point on the 8,200' contour line 50' southwest of the southwest corner of cabin 309; then proceeds east in a straight line to a point 100' southeast of the eastern corner of cabin 309; then north-northeast 200'; then north 150'; then northwest 250' to the parking lot edge; then following the edge up to the eastern side of the entrance road; then along the entrance road to a point 150' east of the eastern edge of cabin 154; then 200' northwest to a point 50' north of the northwest corner of cabin 156; then 230' southwest to a point 25' west of the western corner of cabin 135; then south 500' to a point 25' west of the western corner of cabin 23, then following the 8,200' contour line around the canyon rim to the starting point.

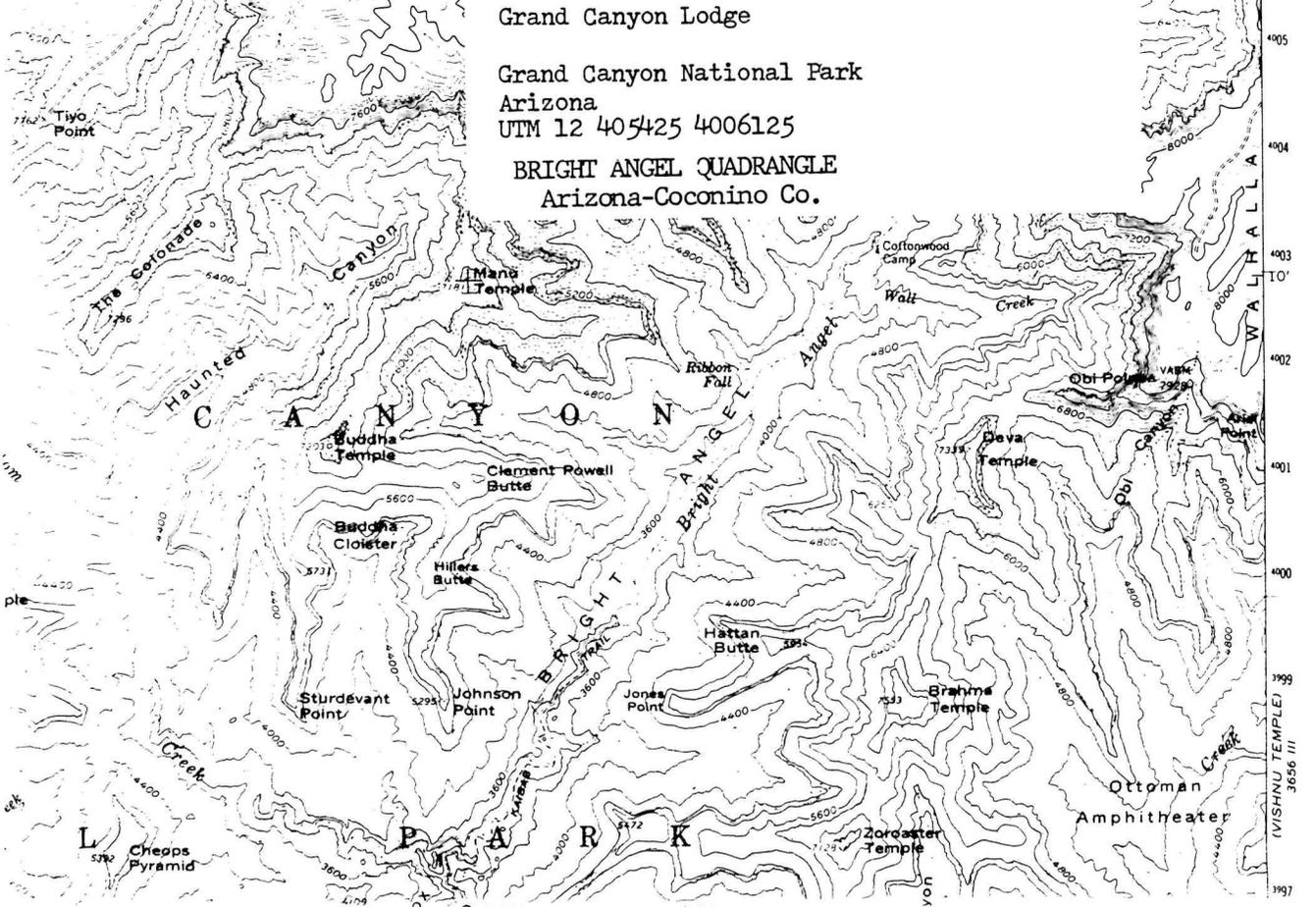
BRIGHT ANGEL QUADRANGLE  
ARIZONA-COCONINO CO.  
15 MINUTE SERIES (TOPOGRAPHIC)

3656 IV  
(NANKOWEAP)

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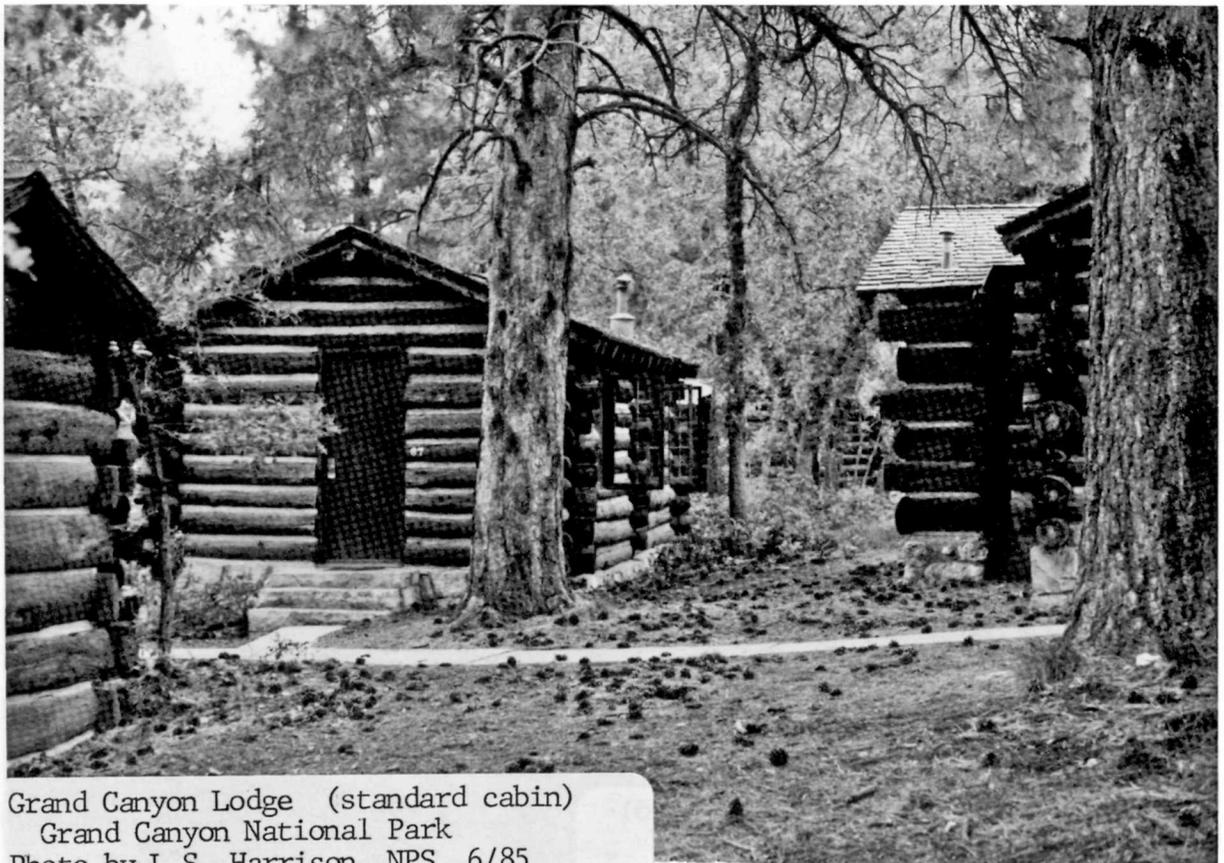
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Grand Canyon National Park  
Arizona  
UTM 12 405425 4006125  
BRIGHT ANGEL QUADRANGLE  
Arizona-Coconino Co.







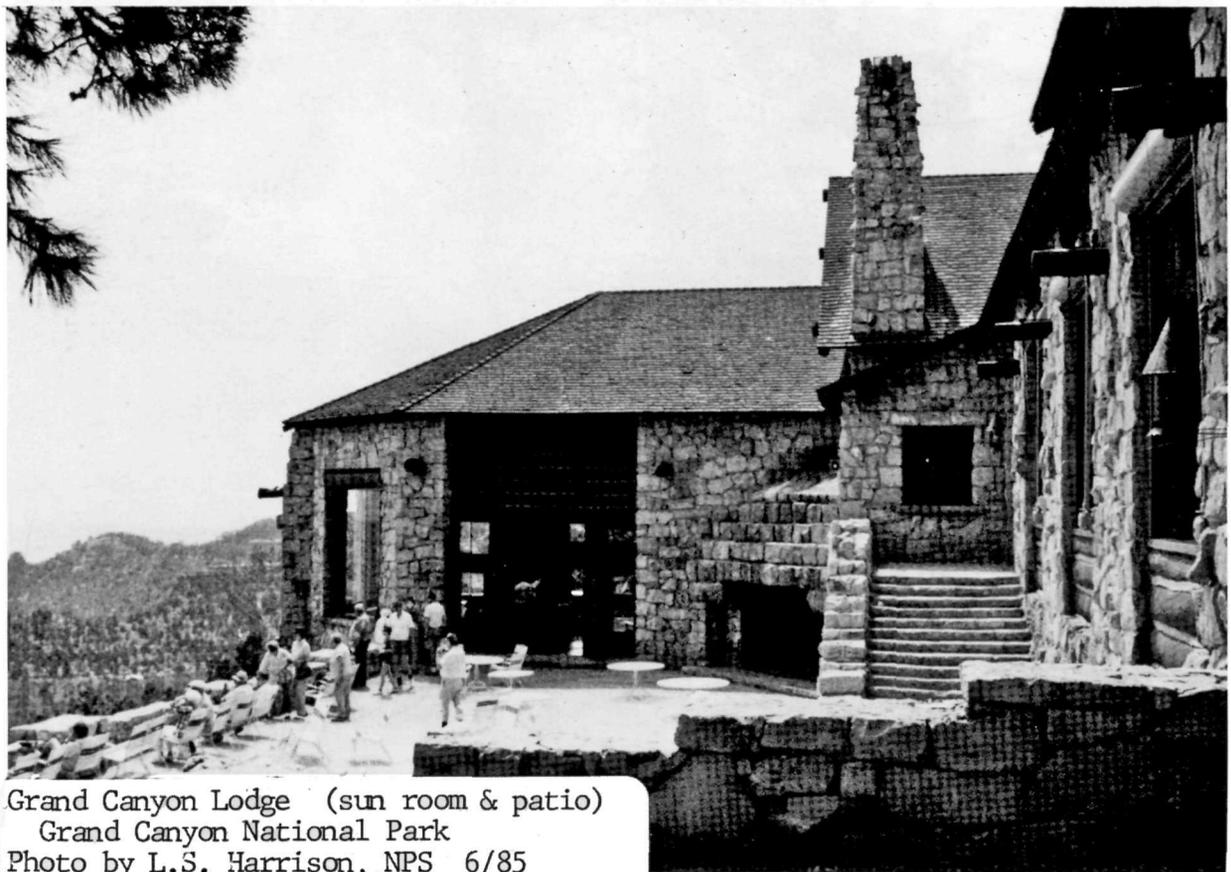
Grand Canyon Lodge (deluxe cabin)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



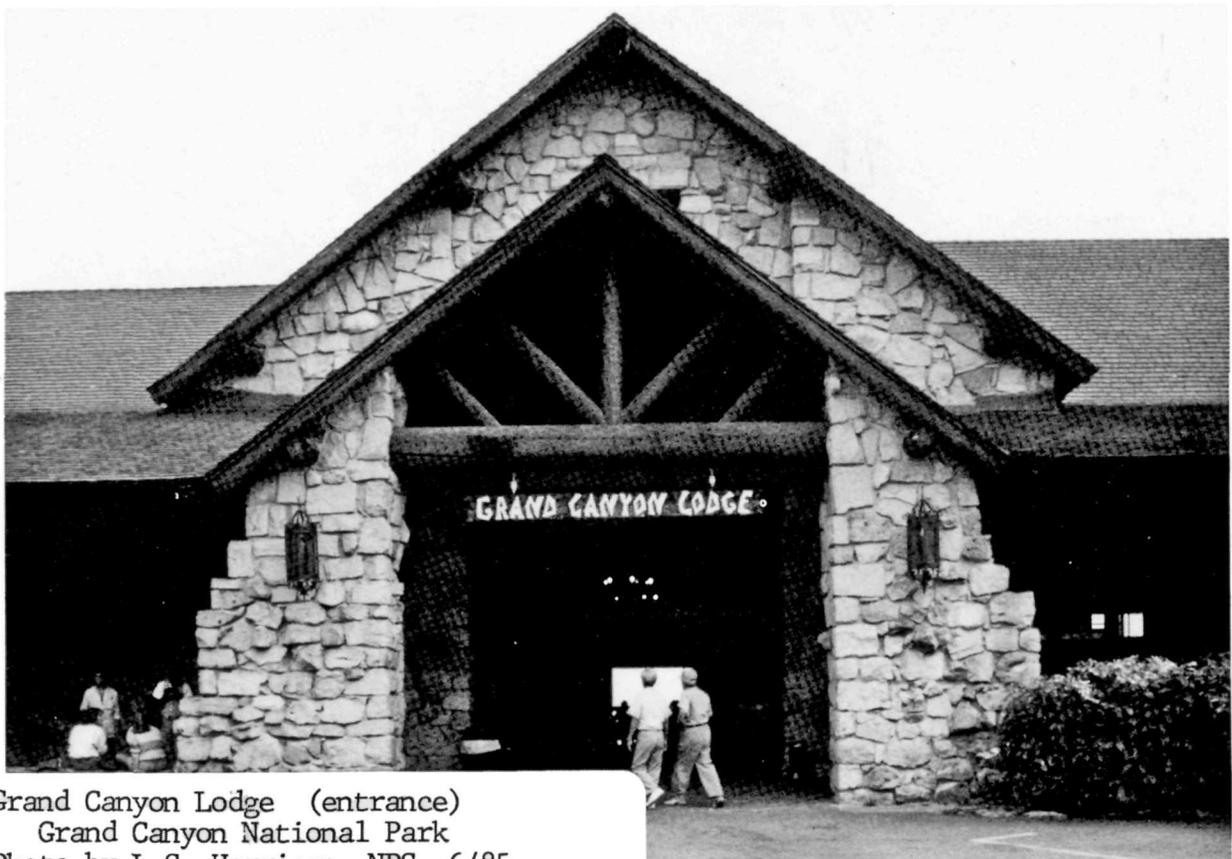
Grand Canyon Lodge (standard cabin)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Grand Canyon Lodge (from southeast)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Grand Canyon Lodge (sun room & patio)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 6/85



Grand Canyon Lodge (entrance)  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 6/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Grand Canyon Park Operations Building (Preferred)

AND/OR COMMON

Grand Canyon Ranger Office

**2 LOCATION**

STREET & NUMBER

South Rim

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Grand Canyon National Park

VICINITY OF

3rd

STATE

CODE

COUNTY

CODE

Arizona

04

Coconino

005

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
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<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
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		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Western Regional Office

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

CITY, TOWN

STATE

San Francisco

VICINITY OF

California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Cononino County Courthouse

STREET & NUMBER

North San Francisco Street

CITY, TOWN

STATE

Flagstaff

Arizona

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

National Register of Historic Places

DATE

1975

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Park Service

CITY, TOWN

STATE

Washington

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Grand Canyon Park Operations Building is a two-story stone and wood-frame structure of classic rustic design. The building is one of the key park service structures comprising the Grand Canyon Village Historic District which is listed in the National Register of Historic Places. The park operations building is subdued in its architecture when compared with the more outlandish concessions structures built at the Canyon by the Santa Fe Railway, but its fine design shines through in the strength of its architecture.

The building was constructed in 1929 as the new park headquarters, removing that function from the 1921 Superintendent's residence nearby. The first floor of the building up to sill height and the structure's corner piers are of coursed rubble masonry with a cement mortar. The remainder of the superstructure is of wood-frame construction with horizontal siding sheathing the first floor and vertical siding covering the second story walls. A 1938 addition at the north end of the building houses restrooms and is constructed of the same materials and in the same style as the main structure. The stone piers on the building's corners each support three peeled logs that define those corner. The piers are stepped in a battered fashion. The peeled logs are the same diameter as the surrounding pine trees.

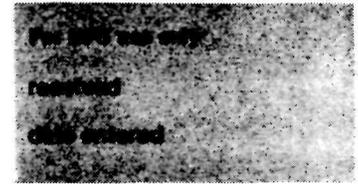
The gable roof of the central portion of the building runs east-west and intersects the gable roof of the southern wing that runs north-south. The roof of the 1938 addition at the north end of the building also runs in a north-south direction and abuts the wall of the central portion below the eaves and encircles the central chimney. All of the roofs are finished with wood shingles. The exaggerated eaves that extend several feet out from the building's walls have axe-cut brackets and outlookers that extend out beyond the sheltering roofs.

The principal entrance to the building is through the central bay, where enormous stone piers flank the symmetrical entrance of a central door with paired casements on either side. Stone steps lead up to that entrance. Curbing along the street in front of the building and bordering the sidewalk are also stone.

The interior was remodelled in 1938 and several times since then. The only remaining interior fabric of included in this nomination is in the lobby and in areas directly adjacent to it. The stone fireplace is articulated by stone piers of coursed rubble masonry that are topped by peeled logs supporting a log ceiling beam.

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National Park Service**

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The hearth is stone. Walls and ceiling are covered with log slab siding giving the building a particularly rustic feeling. The log slabs run vertically creating a three-foot wainscot, and then run horizontally. The original wood floor is covered with wall-to-wall carpeting that is removable. Fluorescent ceiling lights have been added to the room. Directly off the lobby is a wood staircase finished with log slab siding. The original 1938 doors to the restrooms flank the fireplace.

The latest park headquarters building constructed in 1967 resulted in a slight change in use. The structure now houses offices for law enforcement rangers only rather than offices for the majority of the park staff.

An aluminum awning, painted brown, was added to shelter the second-story windows from the late afternoon sun. The awning is painted brown to match the existing siding, and is removable with no damage to the historic fabric. Other recent changes include the installation of fluorescent lighting and new partitions in the office spaces; the addition of a large metal sign denoting "Ranger Office" over the main entrance to the building; the replacement of the south side door with a fireproof higher security type of door; and the construction of a removable shed-roofed wood frame partition at the rear (east) of the building. Any fabric added to the structure after 1938, with the exception of replacement-in-kind of original materials is not included in this nomination.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1929

BUILDER/ARCHITECT

National Park Service  
Landscape Division

STATEMENT OF SIGNIFICANCE

The Grand Canyon Park Operations Building is a prime example of a rustic structure designed by the National Park Service Landscape Division. While concessioners like the Santa Fe Railway sought to make their architecture distinctive, identifiable, unique, and memorable often through contrived design, the National Park Service architects and landscape architects pursued a type of design that had primary emphasis on harmony with the natural surroundings. Just a short distance away from the park operations building at Grand Canyon the Santa Fe's concessioner, the Fred Harvey Company, used a "Norwegian-Swiss villa" style for El Tovar, and a copy of a Hopi pueblo structure for the gift shop Hopi House. The use of known and accepted architectural styles and the consequent use of applied ornament on park service buildings was lacking for the most part. The "ornament" instead became the texture of the stonework and its rough courses mimicking the local geology; the log piers defining the building's corners with the same diameter as the trees of the surrounding forest; and the low-pitched roofs with their log outlookers that diminished the mass of the building. The "style" of the building was created by those natural-feeling forms and materials that tied the structure with its environment.

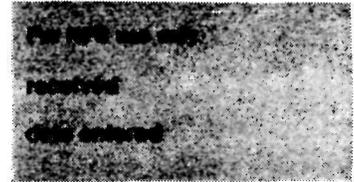
From its creation in 1916, one effort of the National Park Service had been to seek an architecture appropriate for construction in some of the most scenic areas of the United States--the national parks. The first directive put out by the new agency stressed that in any development in a national park "particular attention must be devoted always to the harmonizing of these improvement with the landscape."<sup>1</sup> The directive also

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<sup>1</sup> William Tweed, Laura Soulliere, and Henry Law, National Park Service Rustic Architecture: 1916-1942 (San Francisco: National Park Service, 1977), p. 23, quoting from the 1918 Report of the Director of the National Park Service to the Secretary of the Interior.

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stated that the employment of "trained engineers who either possess a knowledge of landscape architecture or have a proper appreciation of the esthetic value of park lands" was a key item in all programs of park development.

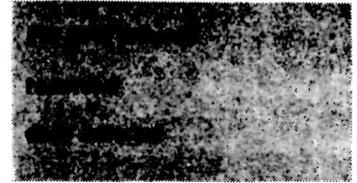
During the late 1920s the increase in appropriations for physical improvements to national parks meant an increase in staff to design and oversee the construction of those improvements. Under the direction of landscape architect Thomas C. Vint the park service landscape division grew from a two-person operation to a six-person operation in 1927 alone, and this was just the beginning of an enormous expansion that continued up until World War II.

Thomas Vint received his Bachelor's in landscape architecture from the University of California (Berkeley) just before World War I. During the war he took advantage of the opportunity of studying architecture and landscape architecture at L'Universite de Lyons while he was stationed in France. After working for several private firms Vint joined the park service in 1922. During this extremely formative stage in park architecture Vint had close working relationships with architect Gilbert Stanley Underwood, designer of the Ahwahnee and a number of lodges for the Union Pacific Railroad, and with Herbert Maier, at that time architect of the Yellowstone museums for the Laura Spelman Rockefeller Foundation.

Vint instilled in his architects and landscape architects his sensitivity for the unique natural surroundings of each structure designed by that office. The small budgets for the building projects constructed between 1928 and 1932, however, did not result in a meagerness of design. The designs of that time period, of which the park operations building was a product, had an architectural strength and purpose unusual in smaller public facilities. The massive stone piers stepped up the corners of the building like the natural rock outcroppings of the canyon. The peeled log corner posts matched the diameter of the pine trees in the lot where the building was constructed. The low pitches of the roofs brought a ground-hugging horizontal emphasis to the structure. The large overhang of the eaves added shadows that darkened the already dark walls and helped the building's mass recede into shadow. The texture of the stonework and the deep-set mortar created even more of a play between light and shade, just like the variety of it found in nature. The way the building was slightly banked into the gentle grade as it sloped

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down toward the north added to the building's response to the topography. Even the dark brown of the siding and the green trim around the doors and windows was a decision made with the utmost care to blending the structure in with its natural environment.

The choices made by the designer of the park operations building were careful ones, steeped in a design philosophy that had evolved through years of architectural experiments by concessioners and, after 1916, the park service. The park operations building was one of the highly successful design solutions to the problem of an aesthetically appropriate architecture for a national park.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Tweed, William C., Laura E. Soulliere and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, Western Regional Office, 1977.  
 USNPS files including National Register and microfiche files, Western Regional Office, San Francisco.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 1

UTM REFERENCES

A	1 2	3 9 7 6 0 0	3 9 9 0 4 5 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

### VERBAL BOUNDARY DESCRIPTION

The boundary runs along the south edge of the road on the Building's north side, along the east edge of the road on the buildings west side, and then 15 feet out from and parallel to the building walls on the south and east sides, with the eastern side of the boundary continuing north to the south edge of the road back to the starting point.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison Architectural Historian

ORGANIZATION

National Park Service, Southwest Regional Office

DATE

1986

STREET & NUMBER

P.O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

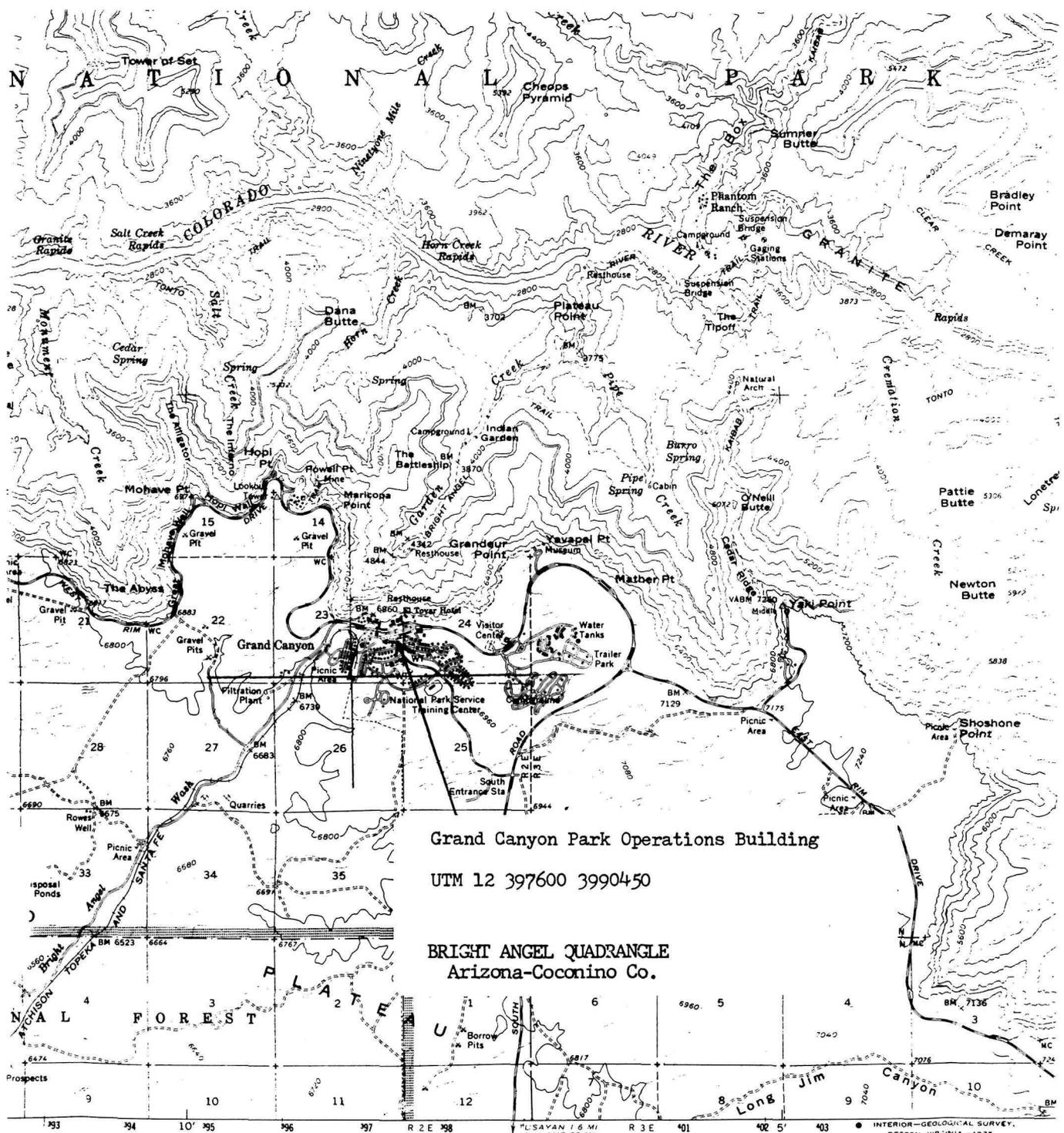
DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

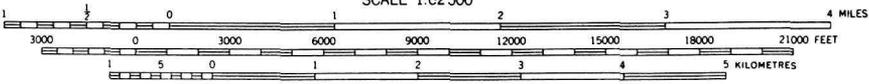
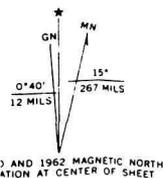
DATE

KEEPER OF THE NATIONAL REGISTER



Grand Canyon Park Operations Building  
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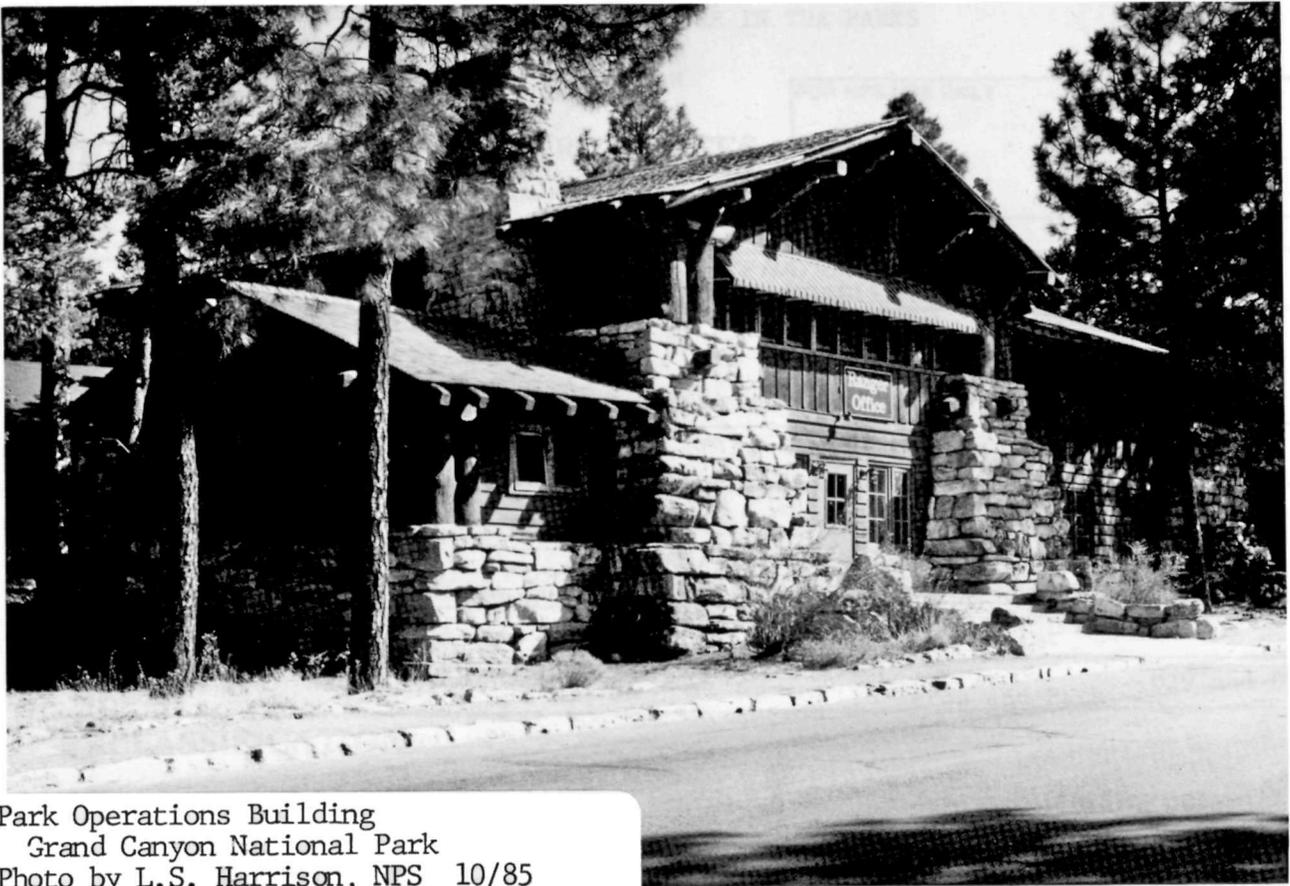
BRIGHT ANGELE QUADRANGLE  
 Arizona-Coconino Co.



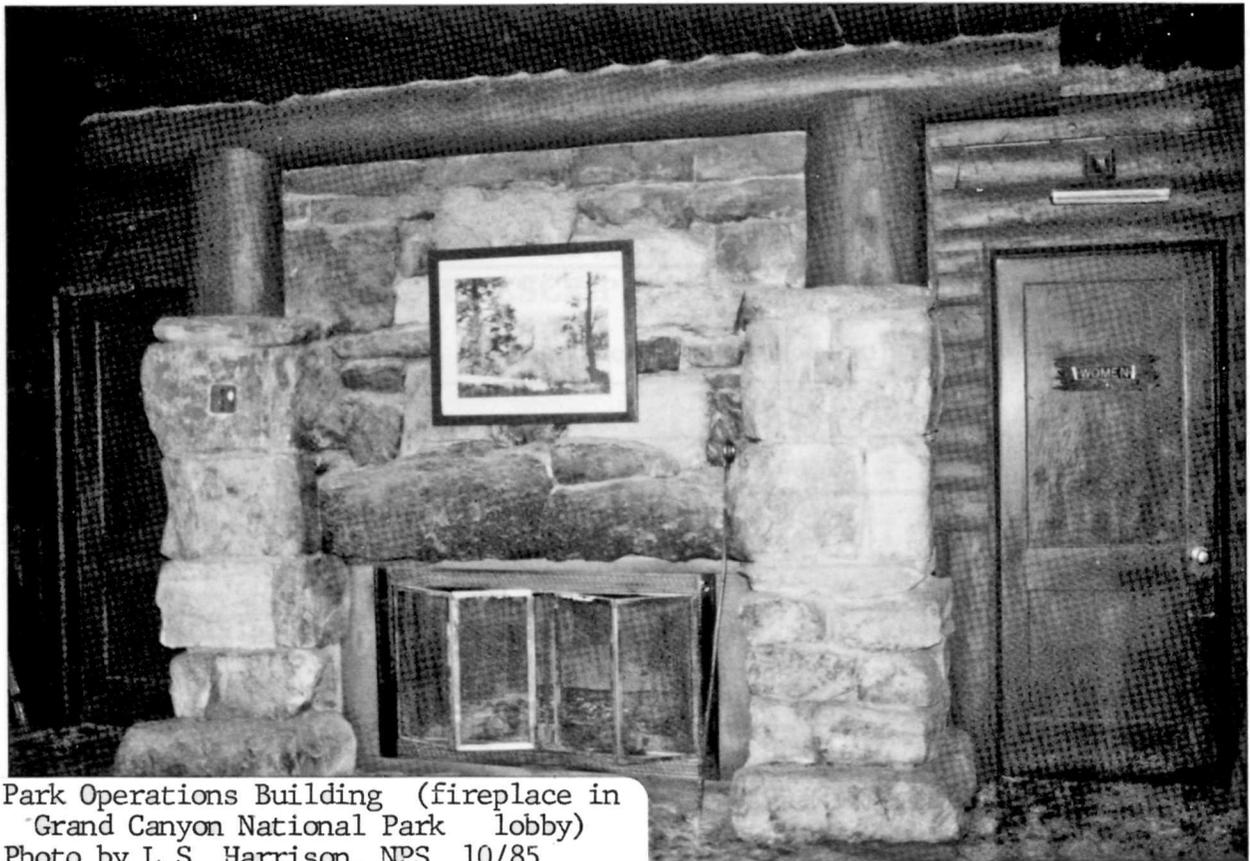
SCALE 1:62500  
 CONTOUR INTERVAL 80 FEET  
 DOTTED LINES REPRESENT 40-FOOT CONTOURS  
 NATIONAL GEODETIC VERTICAL DATUM OF 1929



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
 FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



Park Operations Building  
Grand Canyon National Park  
Photo by L.S. Harrison, NPS 10/85



Park Operations Building (fireplace in  
Grand Canyon National Park lobby)  
Photo by L.S. Harrison, NPS 10/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Norris, Madison, and Fishing Bridge Museums

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

Norris Geyser Basin, Madison Junction, and Fishing Bridge

CITY, TOWN

Yellowstone National Park

CONGRESSIONAL DISTRICT

1st

STATE  
Wyoming

CODE  
56

COUNTY  
Teton and Park

CODE  
039 and 029

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (Seasonally)	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street -- P. O. Box 25287

CITY, TOWN

Denver

VICINITY OF

STATE

Colorado

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE.

REGISTRY OF DEEDS, ETC. National Park Service - Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street - P. O. Box 25287

CITY, TOWN

Denver

STATE

Colorado

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
1) List of Classified Structures Inventory  
2) National Register of Historic Places

DATE  
1) 1976, 1978  
2) 1981, 1983

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The three museums designed by Herbert Maier are located at separate areas in Yellowstone National Park. A fourth museum completing the group was at Old Faithful, but it was torn down and replaced by a new visitor center in 1971. Fishing Bridge Museum is on the north shore of Yellowstone Lake near the center of the park. The Madison museum is in the northwest quadrant. The Norris Geyser Basin museum is between the two, approximately 14 miles northeast of the Madison museum and 28 miles northwest of the Fishing Bridge museum. The three museums and the naturalist's residence and amphitheatre at Fishing Bridge were all designed by Herbert Maier, who at that time was an architect working for the American Association of Museums and the Laura Spelman Rockefeller Foundation. All of these facilities were donated to the National Park Service.

The Madison museum (1929) is the smallest of the three, and was built adjacent to the junction of the Madison and Gibbon Rivers. This small, one-story structure has battered rubble masonry up to sill height, with double-coursed shingles above. The building is T-shaped in plan, with a gable roof over the main portion and an intersecting hip roof covering the wing. The roofs are covered with wood shingles. The gable ends are finished with vertical siding, with tree shapes and diamond patterns sawn into the boards. Structural log brackets, beams, and outlookers are visible at both gable ends. The main entrance to the two-room structure is through a multi-light door with bevelled glass and with paired twelve-light fixed sash windows to the left. A second door on the front elevation is of heavy wood planks with wrought-iron hardware. The rear exit door is similar to the front door. Other windows in the structure are multi-light fixed sash windows and single-pane viewing windows. A small stone chimney cuts through the roof at the rear of the structure. A wrought-iron sign stating "trailside museum" hangs above the front entrance to the building.

The interior walls are wide drop-channel siding placed horizontally. The floor in the main room is flagstone. The floor in the wing is carpet, probably laid over a wood sub-floor. Posts, beams, rafters, and purlins are exposed on the interior. The posts, like those in the other museums, are peeled logs with knots and gnarls left in place.

A flagstone terrace enclosed by low walls at the rear of the building overlooks the confluence of the Madison and Gibbon Rivers. A small memorial of natural stones contains two plaques--one commemorating Stephen Mather, the first director of the National Park Service, and another commemorating the

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Yellowstone Park idea and the Washburn/Langford/Doane expedition and campsite of September, 1870.

Changes to the interior include the addition of carpet, track-lighting, and new electrical work done in 1971 for the centennial celebration. The wood stove formerly used to heat the building was removed. The partition between the two rooms was removed to make the building one larger exhibit space. The building was re-roofed and much of the exposed logwork repaired or restored during the summer of 1982. The building's original shingle roof was painted green, but the new shingle roof was left unfinished. The amphitheatre adjacent to the building retains minimal historic fabric of note. The surrounding vegetation was cut back in 1983.

The Norris Museum (1929) is the most architecturally imposing of the three remaining museums. Maier's choice of a more dramatic building was appropriate, however, considering the site above the geyser basin and the building's function as the gateway through which visitors would pass to gain access to the overlooks and trails of the basin. The building is a one-story structure, generally rectangular in plan. The central portion, which contains an open-air foyer, is sheltered by a massive clipped-gable roof. The west wing contains an exhibit room and office spaces. The east has two wings--one for exhibits, and one for a small seasonal residence. The hip roofs of the wings and the main gable roof are covered with double courses of long wood shingles. Visitor access is through a covered foyer that is sheltered by the largest roof section. Exhibit rooms are to the left and right, directly off the foyer. Straight through the foyer at the rear of the building is the flagstone terrace overlooking the geyser basin. Stone steps lead down from the building's terrace toward the basin. The stone walls of the building have extreme batters which emphasize the fluid, irregular shapes of the boulders. Outlookers and brackets are exposed at the gable ends. The wall above the stone portion is wood, finished with double rows of wood shingles. Massive posts on the interior are again exposed, with their knots and growths worn smooth by the thousands of visitors who run their hands across them each summer as they pass through the building. "Norris Museum" is spelled out in wrought iron letters that hang from a beam at the entrance. Interior walls are covered with drop-channel siding. The log roof structure is exposed throughout the building, except in the residence. The exhibit rooms are closed off at night and during the off-season by sliding doors. The door to the office space at the west end of the building is made of heavy planks with massive hinges and

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original hardware. The easternmost wing has a small exterior stairwell that leads down into the two-room residence. Partitions and ceiling in the residence are beaverboard painted white. Little has been done to update the residence, and even the bathroom fixtures are original.

Alterations to the building include the addition of modern lighting, the replacement of the original window glass with green lexan to accommodate mood lighting for exhibits, and the addition of a partition to separate out a small office space in the west wing. The original floor in the residence has been covered with linoleum. In 1982 some of the deteriorated logs were stabilized or partially restored.

The Fishing Bridge Museum (1930-31) is a stone, log, and concrete structure with a central portion flanked by wings to the northwest and southeast. The massive boulders used for the lower portions of the walls vary in size but are up to five feet in diameter. The walls have an extreme batter that makes the building seem as if it is growing out of a rock outcrop. The stonework rises up to the eaves at the building's corners, and up to the window sills throughout the remainder. The upper portions of the wall are wood frame, finished with wave-patterned, double-coursed shingles on the exterior and with plaster on the interior. The central roof is a simple gable. The roofs of the smaller wings are also gables with their outside ends clipped. All of the roofs are covered with wood shingles. Windows are casement sash, varying from multi-light to large single panes with multi-light transoms above. A large stone chimney pierces the roof on the northeast portion of the building. The fireplace which it serves is no longer used and is in the area set aside as a small office space.

The interior is divided into three main rooms and two anterooms for exhibits and a handful of smaller spaces for staff offices, mechanical systems, and storage. Floors are scored concrete, now covered with linoleum in the museum sections. The logs around the openings to the exhibit rooms and the southeast and northwest wings are peeled, but were left in a rustic condition with knots and gnarls and trunk irregularities sanded over. The logs have a low-gloss satin finish. The steps leading up to the rooms on the northwest are rounded concrete steps, which replaced the original stone steps that may have proved too rough in texture for visitors. The central room has exposed peeled log rafters and purlins, with exposed wrought-iron strap hinges. The central room has free-standing exhibit cases containing faunal specimens which are some of the original exhibits designed by Carl Russell.

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The exhibits in the flanking wings are wall-type exhibits of more recent origin. The central exhibit room has two large, wrought-iron chandeliers hanging from the ridgepole. The chandeliers are decorated with elk and deer antlers and complete skulls, and rams horns and skulls from bighorn sheep.

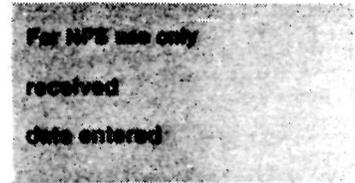
Changes to the building included the addition of linoleum over the original scored-concrete floor, the replacement of the stone steps with concrete steps, the addition of new fluorescent lighting, the addition of new stud-wall partitions for office spaces, and the addition of new exhibits in the wings. Some of the windows in the wings were covered with plywood on the interior to accomodate new (removable) walls for the exhibits. Both the museum and naturalist's residence underwent rehabilitation during 1983. The bulk of that work included stabilizing or replacing exterior logwork in the buildings' roofs. New 24" shingles for roof replacement could not be manufactured, so 24" shaked replaced the original roofing material.

The naturalist's residence (1930) is northeast of the museum, and is occupied seasonally during the summer when the museum is open. The one-story structure is U-shaped in plan. The lower portions of the building are rubble masonry to a point just above floor level. The upper walls are wood frame, covered with wavy-patterned, double-coursed shingles. The hip roof is finished with wood shingles, double-coursed every fifth row. The rafter tips of the log roof structure are exposed under the eaves. Most of the windows in the building are nine-light fixed sash or casements, with the exception of the kitchen window which has a large single pane looking out toward the lake. The central door of massive planks and original wrought-iron hardware is of particular note. Changes on the interior of the residence include updating the bathroom fixtures and the installation of sheetrock covering up the formerly exposed logwork of the roof structure. The original stone or concrete floors are now covered with linoleum.

The museum is surrounded by terraces bordered by low stone walls that are just the right height for sitting. Adjacent to the museum to the northwest is the amphitheatre (dedicated 1932), also designed by Herbert Maier. The permanent stage and the supporting frame for the screen were constructed of logs. The frame around the screen was decorated with skulls and antlers similar to the chandeliers on the museum interior, but these have been removed. The original log seats were replaced with thick plank seats in the same configuration. Directly beyond the museum to the south-southwest is a stone terrace overlooking

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Yellowstone Lake. The terrace was designed to fit the contour of the land just before it drops down to the lakeshore. Stone steps provide access from the terrace down to the shore. Pathways connecting the parking lot, museum, amphitheatre, and lake terrace are all edged with stones to encourage visitors to stay on the trails. The entrance from the parking lot to the museum and amphitheatre area is bordered by a stone-and-log fence. This, too, guides visitors on to the paths and trails through the area and protects the delicate vegetation surrounding the site.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
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<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1929 - Present

BUILDER/ARCHITECT Herbert Maier for the American Association and the Laura Spelman Rockefeller Foundation; Fishing Bridge Naturalist's Residence by National Park Service.

STATEMENT OF SIGNIFICANCE

The Fishing Bridge, Norris Geyser Basin, and Madison Museums are of national significance in architecture for two reasons. First, the buildings are the best structures of rustic design in the National Park System. Second, because of their exaggerated architectural features and organic forms, the buildings served as models for hundreds of other buildings constructed throughout the nation in state, county, and local parks under the auspices of the National Park Service during the work relief programs of the 1930s. The style of these museums influenced the style of other buildings of entirely different functions in national, state, and county parks. On a lesser level of significance, the buildings epitomized the concept of "trailside museums" where visitors received orientation to the resources of an area through the National Park Service's interpretive and educational programs. Thus they play an important role in the history of the National Park Service.

The three museums were designed by Herbert Maier, who at the time was an architect working for the American Association of Museums and the Laura Spelman Rockefeller Foundation. Maier studied architecture at the University of California (Berkeley) and later at Heald's College of Engineering in San Francisco during the 'teens and twenties. After working for several architectural firms in the Bay Area, he worked for the War Department and then served as a Yeoman overseas in the Naval Reserve until the end of 1919. He took a series of jobs after that--including one at Sequoia National Park--while continuing his education until he ended up as the Associate Preparator at the Buffalo Museum of Science in 1924. During his winters he designed archeological dioramas at Buffalo when the New York State parks were closed. In 1923 he began doing some work for Ansel Hall and the Western Museum Laboratory at the University of California. He remained in that position for nine years and divided his services between that and work with the American Association of Museums and the Smithsonian in various national parks. During this period of time he designed the Yosemite museum, the four museums at Yellowstone, and the Yavapai Point Museum at Grand Canyon. In 1933 he accepted a position as the Regional Officer for District 7 of the National Park Service's State Park Emergency Conservation Work (E.C.W.) program, and he was stationed first in Denver and

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then in Oklahoma City. In 1936 his title was changed to Regional Officer, E.C.W. Region 3, also in Oklahoma City, then to Associate Regional Director of the National Park Service's Region 3 in Oklahoma City. He stayed in that position when the regional office moved to Santa Fe, by which time he had abandoned his extremely successful and influential architectural career for administrative pursuits. Herbert Maier received the Distinguished Service Award from Secretary of the Interior Stewart Udall in 1961 "in recognition of his outstanding contributions in the fields of park architecture and park administration and development." [1]

Maier's architectural work for the American Association of Museums was unlike anything that had come before. His Yellowstone museums had a few elements common to bungalow structures--the battered stonework, clipped gables, and low, horizontal emphasis; but in Maier's buildings the onsite and locally-available materials were left more in their natural condition, reflecting the scale and roughness of the surrounding wilderness. The enormous logs of the Yellowstone museums were peeled but not sawn, and their rustic knots were left in place giving a tactile richness to the building form. The boulders of the heavily battered walls were left in their natural shapes. Their massive sizes and irregular shapes were emphasized, like the irregularities in nature. His buildings responded to their sites in their low shapes and appropriately fit the contours of the landscape. Maier banked all three museums into the gentle contours, and provided observation terraces that were at least half the size of the interior floor spaces. He even provided tree wells in the terraces to accommodate the larger specimens that existed on the sites prior to construction. The terraces encouraged visitors to spend more time outside enjoying the local features and, hopefully, to reflect on what they had learned and seen in the museums. The interiors of the museums stressed simple, natural materials befitting the ambience of the buildings. The scored concrete floors and plaster walls receded into an oblivious background while the colossal, gnarled-log posts and heavy log rafters and purlins commanded attention. The decorations on the simple wrought-iron and chain chandeliers of Fishing Bridge Museum were elk skulls and antlers which further reinforced the building's emphasis on nature. The outdoor amphitheaters provided logical places for visitors to gather to hear naturalist talks. Maier's buildings were perfect solutions for an architecture appropriate to the outdoors: informal, through their use of natural materials and horizontal lines, but loaded with a strength of design and heavy-handed expression that subconsciously suggested the smallness of man in relation to

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National Park Service****National Register of Historic Places  
Inventory—Nomination Form**

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date entered

Continuation sheet

Item number 8

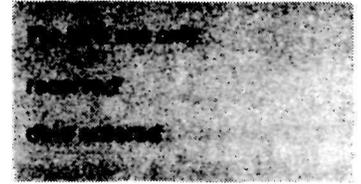
Page 3

nature.

Herbert Maier's work was noticed and his influence spread. His museums in Yosemite, Yellowstone, and Grand Canyon had all been approved for construction through the normal Park Service channels: the Western Field Office (later the Branch of Plans and Design) and the Director's office. Maier was probably recruited by Horace Albright[2], but other references he listed on an application included Conrad Wirth and Tom Vint.[3] During his tenure as Regional Officer for Districts 7 and 3 (including 13 southwestern states) of the National Park Service's State Park Emergency Conservation Work programs, Maier's influence on the design of state park structures throughout his mid- and southwest became strongest.

Herbert Maier kept four volumes of photographs and drawings of the museums and other buildings he designed which he endearingly called "The Library of Original Sources." He encouraged people who worked for him during his tenure as Regional Officer to carefully study the "Library." Cecil Doty, who worked for Maier during the Emergency Conservation Work program and later designed the National Park Service Region III Headquarters Building in Santa Fe (also being nominated for Landmark status), said his design for the Custer State Park, South Dakota, museum was a "cold copy off his (Maier's) Norris Basin museum." Doty said that Maier's architectural work was a strong influence on him and the other architects in the organization. To Doty and the others, Maier was the boss who frequently looked over their shoulders and told them: "You do it this way." [4] Maier's Yellowstone museums, and a host of buildings designed by architects and landscape architects working with him during that time were featured in the 1935 Park Structures and Facilities and the longer 1938 edition entitled Park and Recreation Structures, which served as the teaching tools for architects and landscape architects hired by the National Park Service or under the work relief programs of the 1930s. These books summarized the basic design philosophy for an architecture appropriate to park lands. Maier's work, and the work of his subordinates was a major contribution to that architecture.

The concept of "trailside museums" or field museums came about in the 1920s, when visitors began driving through national parks in their own vehicles rather than on escorted tours provided by park concessions outfits. The first park museums were at Yosemite and Mesa Verde. Maier saw his museums as "not mere passive repositories of 'exhibits' but active interpreters and guides to the national and cultural features and historical associations of

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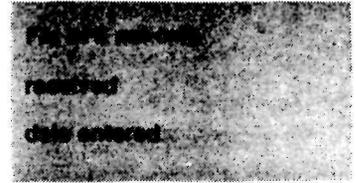
their parks. They are laboratory manuals...for use not only by the qualified student but by anybody and everybody."[5] Maier saw the museums aiming to "interpret," not just to provide cold facts. To him, "the great thing is to get people to go and see; intelligently, if possible; but by all means to see. And nothing conducive to that end is to be disdained."[6] Maier's buildings were among the first to house that new concept of "interpretation"--the "revelation of a larger truth that lies behind any statement of fact"[7]--that had developed in the National Park Service through the efforts of Stephen Mather, Horace Albright, Freeman Tilden and others. Herbert Maier understood that concept in the way he designed his museums.

Maier's influence on park architecture was overwhelming. Of the early buildings constructed for the fledgling Service, his best typify the rustic design philosophy. Maier admitted being slightly uncomfortable with the concept of buildings in national parks and saw them as "necessary evils." To him "even the finest building...is somewhat of an intruder."[8] His success was in minimizing that intrusion by maximizing the use of indigenous building materials in a way that seemed as if the building had just grown up out of the earth but so strongly tied to it through, as he said, "the horizontal key"[9] that made his buildings blend with the surrounding ground.

1. Herbert Maier, Official Personnel Folder (O.P.F.).
2. Interview with John Wosky, conducted by William C. Tweed, August 24, 1976.
3. Maier O.P.F., loc. cit.
4. Interview with Cecil Doty, conducted by Laura Soulliere Harrison, March 10, 1985.
5. Herbert Maier, "The Purpose of the Museum in the National Parks," Yosemite Nature Notes, May, 1926, p. 37.
6. Ibid.
7. John Ise, Our National Park Policy (Baltimore: Johns Hopkins Press), p. 201.

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Page 5

8. Maier, "The Purpose of the Museum in the National Parks," p.  
38.

9. Ibid..

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

## 10 GEOGRAPHICAL DATA

Norris: .34 acre  
Fishing Bridge: 2.28 acres  
Madison: .4 acre

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

Norris	A	1, 2	5, 2, 3	5, 5, 0	4, 9	5, 2	3, 7, 0	B	1, 2	5, 4, 9	5, 0, 0	4, 9	3, 4	3, 7, 5	Fishing Bridge	
		ZONE	EASTING		NORTHING					ZONE	EASTING		NORTHING			
Madison	C	1, 2	5, 1, 0	9, 5, 0	4, 9	4, 2	9, 2, 5	D								

VERBAL BOUNDARY DESCRIPTION

See continuation sheet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES  
The boundaries are non-contiguous and do not overlap.

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison

Architectural Historian

ORGANIZATION

National Park Service -- Southwest Regional Office

DATE

1986

STREET & NUMBER

P. O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES \_\_\_

NO \_\_\_

NONE \_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

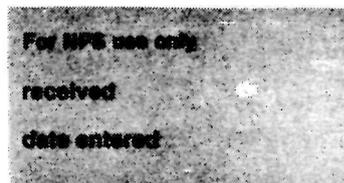
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

United States Department of the Interior  
National Park Service

National Register of Historic Places  
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Page 1

Coleman, Laurence Vail. The Museum in America: A Critical Study. Washington, D.C.: American Association of Museums, 1939.

Good, Albert. Park and Recreation Structures, Vols. I-III. Washington, D.C.: Government Printing Office, 1938.

Good, Albert. Park Structures and Facilities. Washington, D.C.: Government Printing Office, 1935.

Herbert Maier, Official Personnel Folder.

Ise, John. Our National Park Policy: A Critical History. Baltimore: Johns Hopkins Press for Resources for the Future, Inc., 1961.

Interview with Cecil Doty, conducted by Laura Soulliere Harrison, March 10, 1985. Transcript available in the Southwest Regional Office library.

Interview with John Wosky, conducted by William C. Tweed, August 24, 1976.

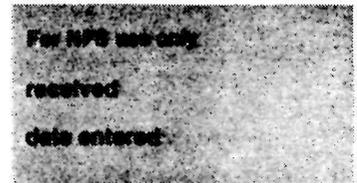
Maier, Herbert (in collaboration with N.N.). "The Purpose of the Museum in the National Parks," Yosemite Nature Notes, May, 1926.

National Park Service files, including National Register nominations, Classified Structure Field Inventory Reports, and building maintenance folders.

Tweed, William C., Soulliere, Laura E., and Law, Henry G. National Park Service Rustic Architecture: 1916-1942. San Francisco, National Park Service, 1977.

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National Park Service**

**National Register of Historic Places  
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National Historic Landmark Boundaries

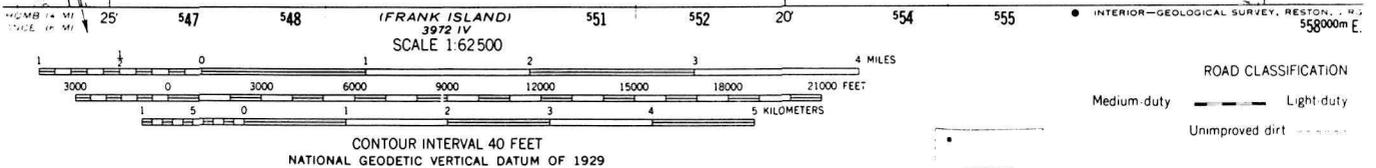
Norris Museum. The boundary is a rectangle measuring 99' x 151' whose sides run parallel to and 30' out from the bases of the outermost walls of the building.

Madison Museum. The boundary is a rectangle measuring 122' x 142'6" whose sides run parallel to and 50' out from the bases of the outermost walls of the building.

Fishing Bridge Museum and Naturalist's Residence. The boundary is a square, approximately 315' on each side, beginning at a point on the south curb of the parking lot edge 210' northeast of the northeast corner of the Museum, then proceeding south-southwest 315' to the shoreline of Yellowstone Lake, then 315' west-northwest along the shore, then 315' north-northeast to a point 210' northwest of the northwest corner of the museum, then east-southeast along the curb to the starting point.



Fishing Bridge Museum  
 Yellowstone National Park, Wyoming  
 UTM 12 549500 4934375  
 CANYON VILLAGE QUADRANGLE  
 Wyoming-Yellowstone National Park

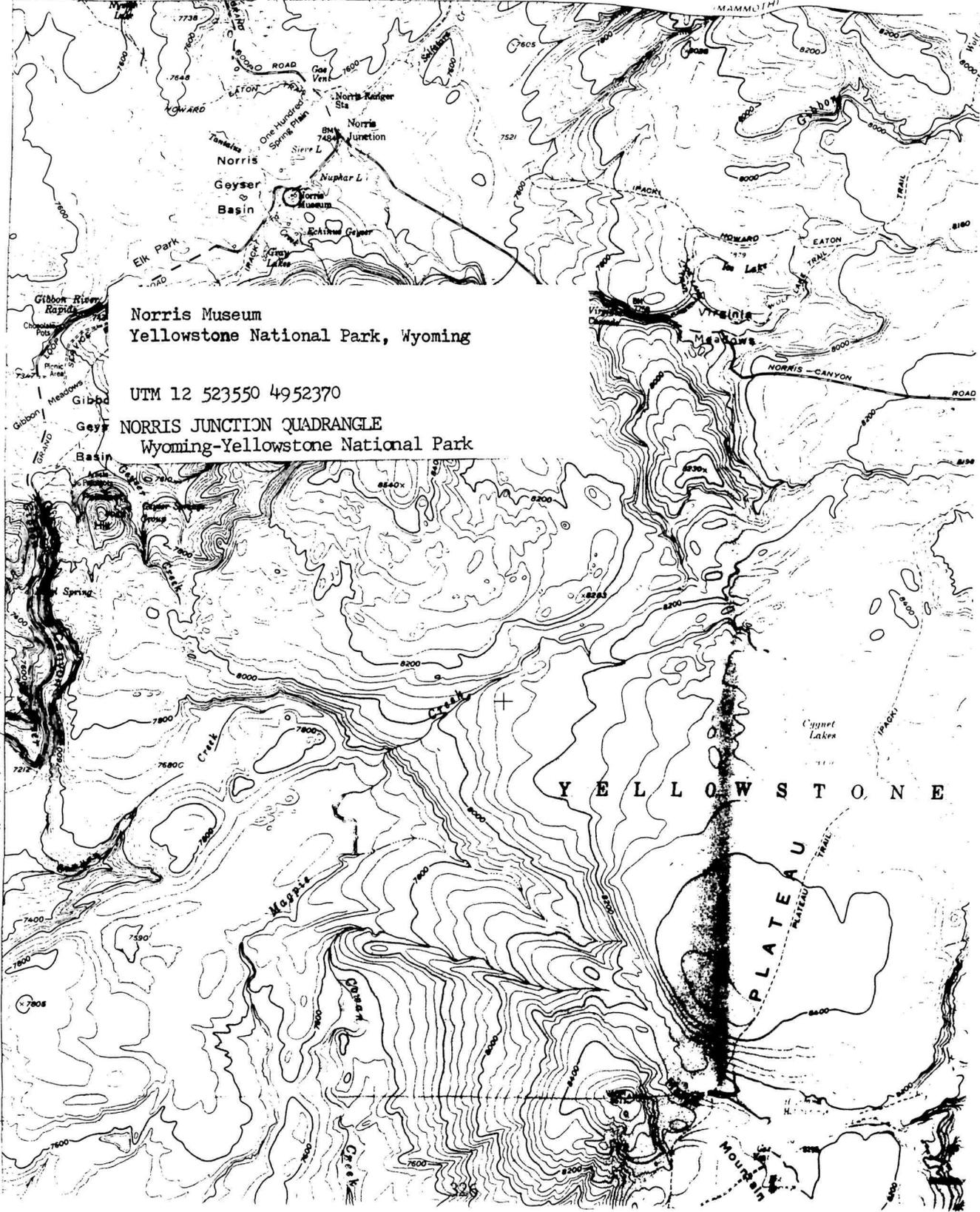


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UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

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Norris Museum  
Yellowstone National Park, Wyoming

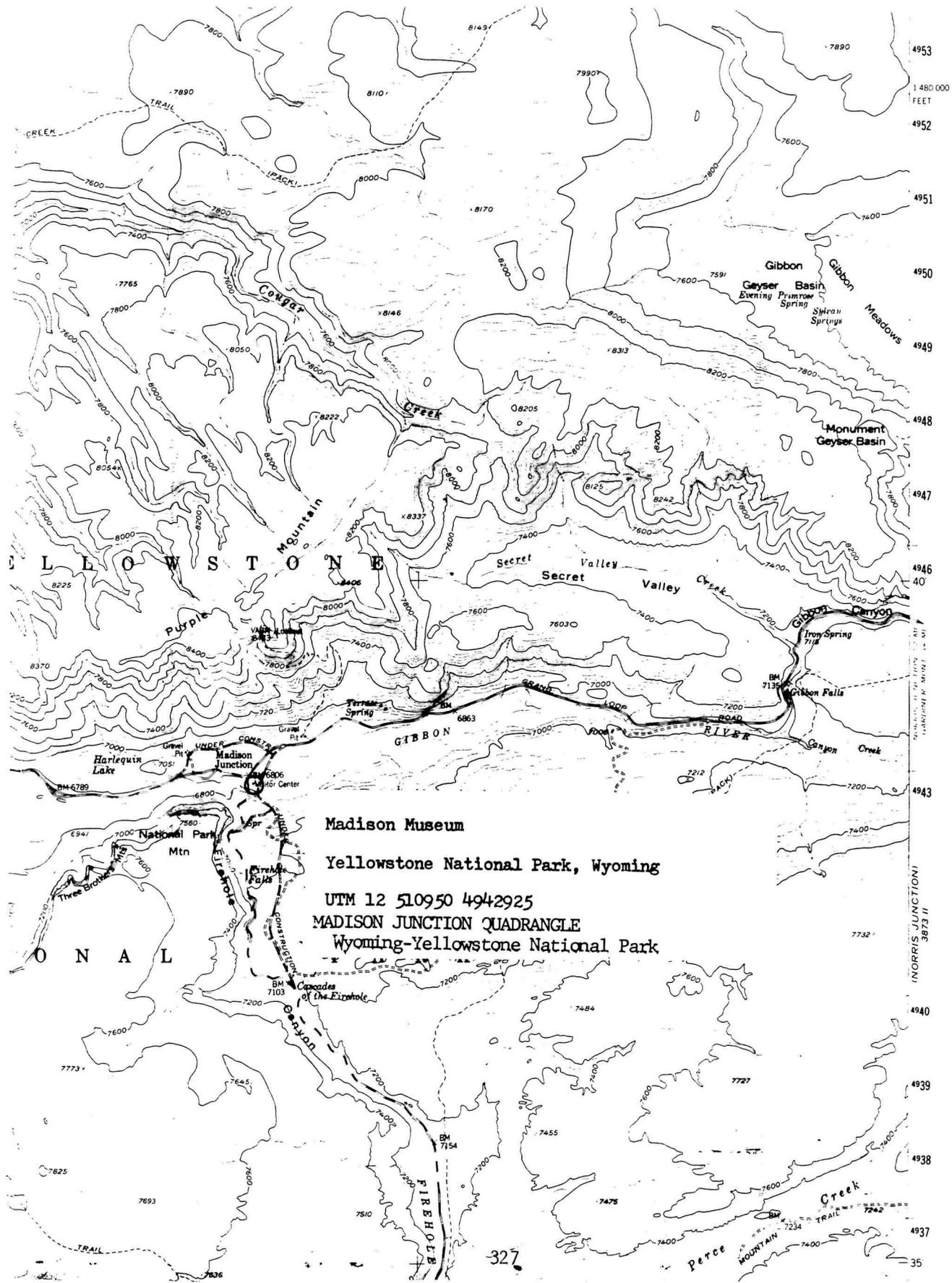
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NORRIS JUNCTION QUADRANGLE  
Wyoming-Yellowstone National Park

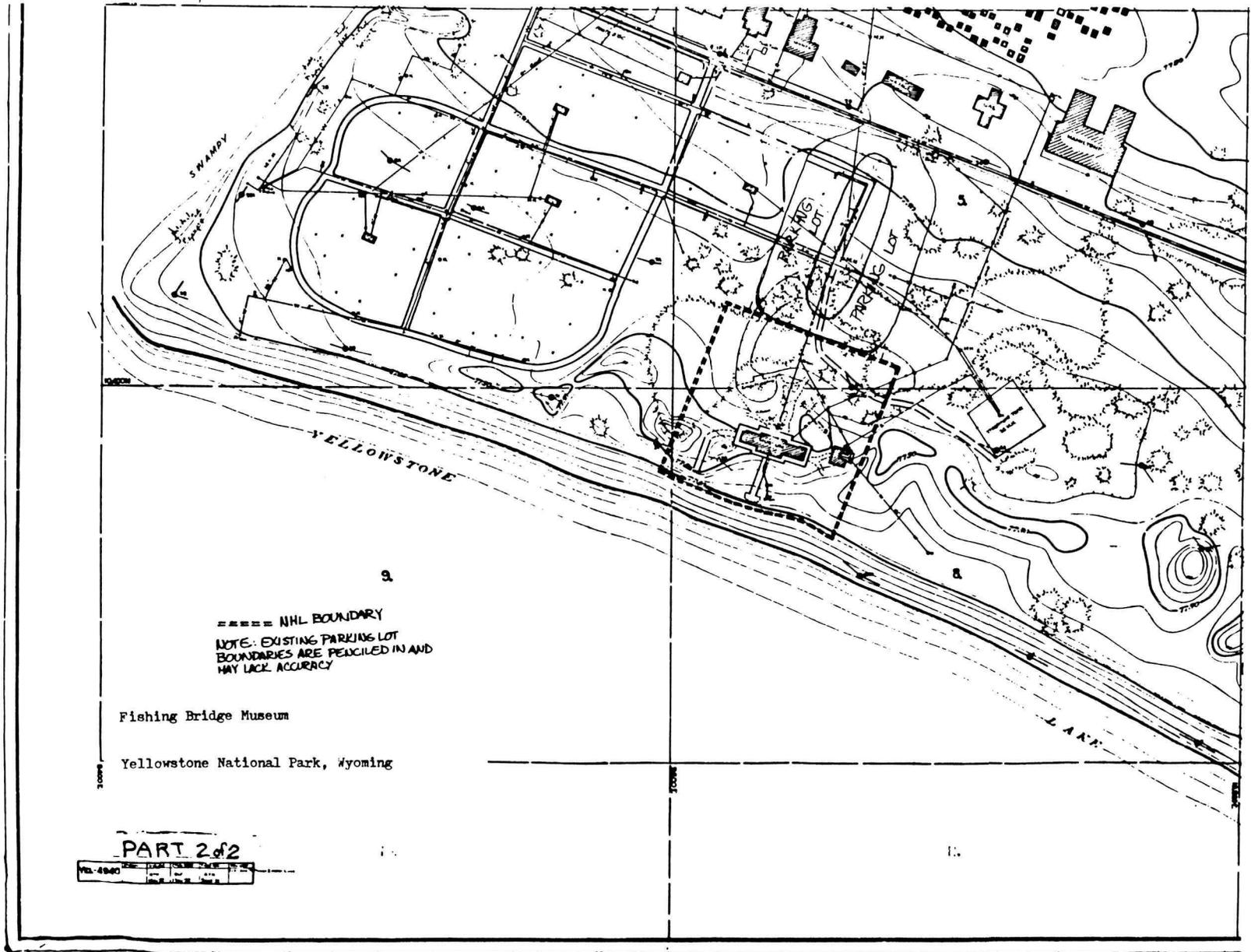
YELLOWSTONE

PLATEAU

IMADISON JUNCTION

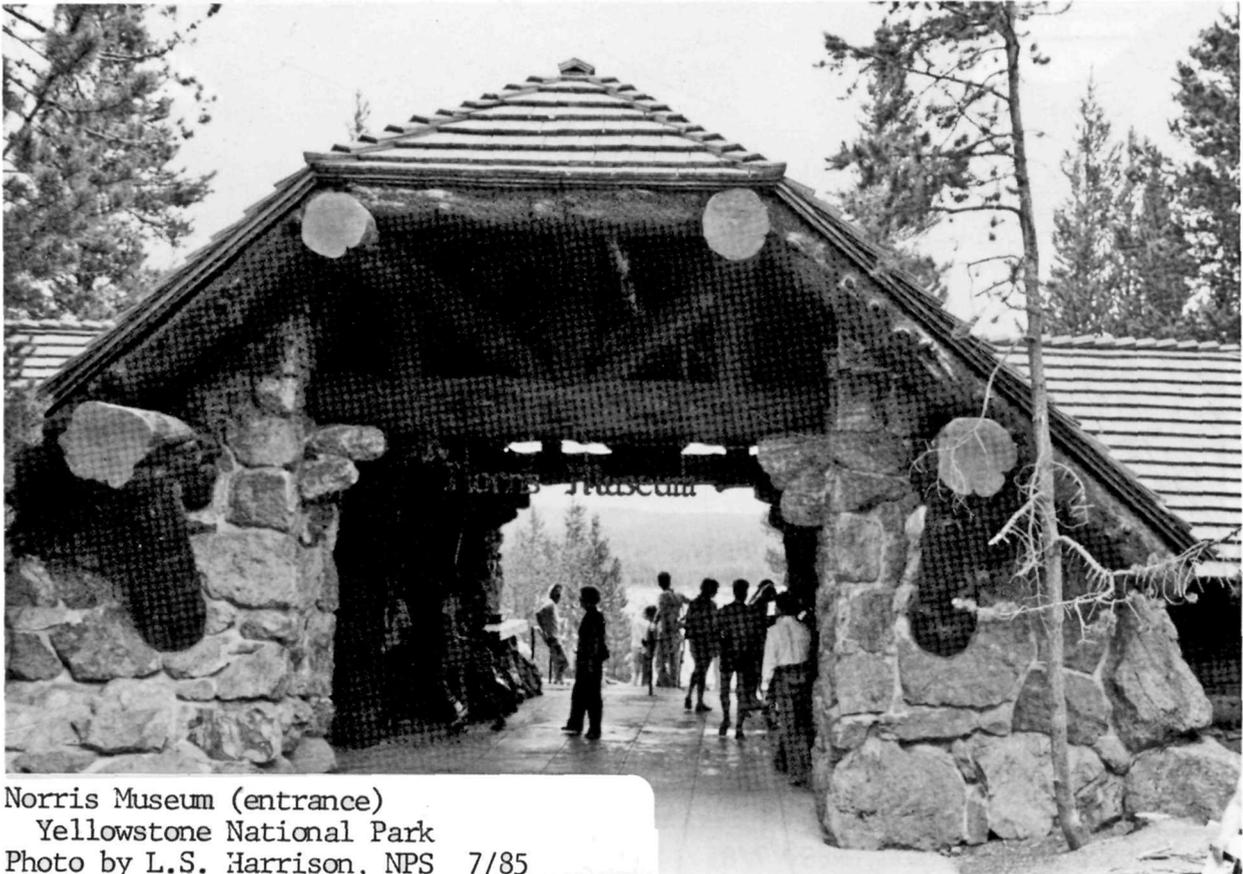


Madison Museum  
 Yellowstone National Park, Wyoming  
 UTM 12 510950 4942925  
 MADISON JUNCTION QUADRANGLE  
 Wyoming-Yellowstone National Park





Madison Junction Trailside Museum  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Norris Museum (entrance)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Fishing Bridge Museum  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Fishing Bridge Museum (interior)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

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RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Yakima Park Stockade Group

AND/OR COMMON  
North and South Blockhouses, Museum, and Stockade at Sunrise

**2 LOCATION**

STREET & NUMBER  
Sunrise (Yakima Park)

NOT FOR PUBLICATION

CITY, TOWN Mount Rainier National Park VICINITY OF 3rd  
CONGRESSIONAL DISTRICT

STATE Washington CODE 53 COUNTY Pierce CODE 053

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (Seasonally)	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER Gov't Residence

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service -- Pacific Northwest Regional Office

STREET & NUMBER  
Westin Building, 2001 Sixth Avenue

CITY, TOWN Seattle STATE Washington  
VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. National Park Service--Pacific Northwest Regional Office

STREET & NUMBER  
Westin Building, 2001 Sixth Avenue

CITY, TOWN Seattle STATE Washington

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures inventory  
2) Pacific Northwest Regional Office inventory  
3) National Register

DATE 1) 1976 2) 1982 3) In Process  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS National Park Service

CITY, TOWN 1) and 3) Washington STATE D.C.  
2) Seattle Washington

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED (Partial)	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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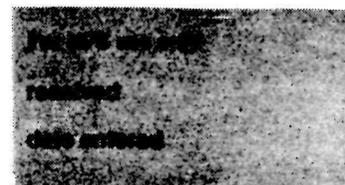
DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Yakima Park Stockade group, sometimes referred to only as the Stockade, consists of three buildings and a vertical log "stockade" fence enclosing a utility yard. The buildings were constructed between 1930 and 1943, from a design with roots in frontier architecture of the Pacific Northwest.

The first building constructed was the south blockhouse, completed in 1930. The building is a wood-frame structure on a stone foundation with log siding. The two-story building is square in plan and has a hip roof finished with cedar shakes. The log siding has saddle-notched corners. The stone foundation wall, which has a stepped batter at the corners, extends to the height of the window sill. The batter of the wall was chosen "to essentially reduce the squareness of the first floor." The second story overhangs the first story and the whole log rafters project from the overhangs. The building originally served as the administrative and interpretive center for the Yakima Park region. Since the completion of the remainder of the development in the 1940s, the building has been used for seasonal housing. The building was remodelled in 1954. During a second remodelling in 1980-82 plumbing and electrical fixtures were replaced, and new drywall, acoustical tile ceilings, and vinyl floor covering were installed. The present cedar shake roof dates from 1976 and is identical in material to the original roof. A few of the projecting log rafter tails were also replaced at the same time.

The stockade is a vertical log fence surrounding a small utility area to the west of the visitor center. Large double gates that allow vehicular access are in the north wall of the stockade fence. The stockade originally housed a 1930s utility building which doubled as a mess hall. That building was torn down. A new one-story chlorinator plant of grooved, "split-face" concrete blocks was constructed inside the stockade along the north wall during 1985. The stockade functions well in hiding maintenance and utility paraphenelia that could otherwise disturb the magnificent scenery.

The north blockhouse and the visitor center were both started in 1939, but construction was not finished until 1943. The north blockhouse on the exterior is similar in design to the south blockhouse. The building's wood frame sits on a stone foundation wall that extends to sill height. The hip roof is finished with cedar shakes. The logs of the exterior walls have saddle-notched corners and axe-cut ends. The second story overhangs the first and the log beam ends project out emphasizing that overhang. The battered stonework of this building is more regular than that of

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National Park ServiceNational Register of Historic Places  
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the south blockhouse. The interior of this building, like the south blockhouse, has been completely remodelled although the exterior remains as it looked originally. The building is used for seasonal housing.

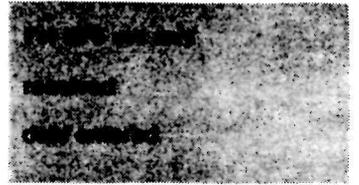
The most imposing of the structures is the visitor center, originally known as the "campers' shelter" and then the museum. Its front elevation to the east is flanked and partially hidden by the north and south blockhouses which frame it so masterfully. To the west and rear of the building is the rectangular stockade. An enormous picture window on the building's south wall looks out to the snow-covered slopes of Mount Rainier and provides some passive solar heat for the building. The log walls of this one-and-a-half story structure rest on a stone foundation, like the blockhouses. The logs are saddle-notched at the corners. The gable roof is finished with cedar shakes and it has a ridge log that overhangs both gable ends. Gable ends are finished with vertical log slabs as are the sections of wall between the clerestory windows above the entrance. That entire upper section of wall on the east overhangs the building's first floor, but not to the exaggerated extent found in the blockhouses. The clerestory windows are repeated on the west elevation. New fireproof doors provide access to the building's main room from the exterior.

The exposed roof structure of logs and rough-cut decking provides a rugged appearance on the interior. The Pratt-truss logwork supports the roof purlins and rafters above. The trusswork is reinforced with tie rods, undoubtedly necessary because of the heavy snow loads. New spotlights have been attached to the historic fabric on the interior to highlight the interpretive exhibits. Some appear to be placed where original lights were. Suspended acoustical panels were also added to cut down on interior noise. Interior walls are the exposed logs. On a sunny day the most used portion of the room is the south end which is outfitted with a telescope through which a viewer can see parties climbing the northwest slopes of Mount Rainier. At the north end of the main room is an enormous coursed rubble fireplace, added in 1952. The fireplace opening is approximately 4.5x6 feet and holds simple andirons. Behind the fireplace at the north end of the building are two levels of office and storage space, the partitions of which appear to have been moved several times. The new floor of the main room is wood boards laid diagonally.

Included in this nomination is the landscape approach immediately

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in front of the buildings, including the stone curbing and terracing, the stone steps, the paths, and the flagstaff.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
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<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
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<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

Ernest A. Davidson and A. Paul Brown,

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SPECIFIC DATES 1930 - Present                      BUILDER/ARCHITECT National Park Service Landscape Engineering Division

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STATEMENT OF SIGNIFICANCE

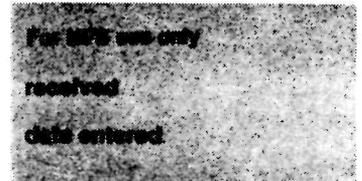
The Yakima Park Stockade, as it is now known, is a classic example of an exaggerated rustic style. The complex was designed by landscape architect Ernest A. Davidson and architect A. Paul Brown. The complex is a thoughtful combination of natural materials used in traditional forms, thus meeting the standards that were forming within the National Park Service for an architecture suitable to the magnificent scenery of western parks.

The buildings were constructed to serve as the administrative offices, living quarters, and community building for the Yakima Park area. The park did have problems funding the ambitious project through the years, so portions were constructed as funding became available.

The idea for log buildings with a frontier bent came from landscape architect Davidson who explained his choice as follows: Some time was spent on consideration of a suitable type of Government headquarters building for erection in Yakima Park. It was desired to make our construction there as well suited to its landscape environment as possible, and more than that, we wished to build into the structures as much of local or historical interest as might be secured without sacrificing other values. Yakima Park was known as a summer rendezvous of Yakima and other Indian tribes. Since their "architecture" offered no possibility of adaption, the next step was taken to the time when white pioneers of the locality erected buildings for protection against Indians or other enemies. The Historical Museum at Tacoma was searched for pictures of old structures, with a log blockhouse type in mind, which seemed quite adaptable. In December of 1929 I made a rough sketch of a headquarters building along these lines, and the preliminary plan was completed in our office by A. Paul Brown in February, 1930, approved, and final plans

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completed in July.<sup>1</sup>

The plans were drawn so that the development could be constructed in three stages. The first unit--the south blockhouse--was constructed during the summer and fall of 1930 as well as a temporary equipment shed (used as a mess hall) within the vertical log stockade. The foundation stones for the blockhouse were brought in from a slide about one mile away. A stand of white pine for the log walls and framing came from the White River area, about 12 miles from the site. The roof shakes were made in the Carbon River district and hauled 80 miles to the site. The south blockhouse, then known as the administrative building had two offices, a living and dining room, and a kitchen on the first floor, and six bedrooms and two baths above. Funding for the rest of the development did not appear until 1939, when Public Works Administration funds were set aside for the construction of the north blockhouse and the community building, then known as the "campers' shelter." Due to further money problems, the buildings were not completed until 1943.

The designer of the development, Ernest A. Davidson, commented on the development:

It is true that, purely from a landscape viewpoint, the whole development might be classed as a failure since the area is far less attractive than it was before the development took place. On the other hand, the project may be considered one of the great successes since the general result obtained is far superior in appearance to those other development with which comparison may be made, and which, "just grew," like Topsy.<sup>2</sup>

Part of the development's success was due to its visual impact. The large grassy setback at the front (east) elevation, the open

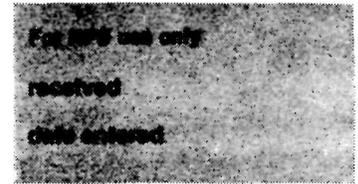
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<sup>1</sup> Ernest A. Davidson, Associate Landscape Architect, Landscape Work in Connection with Development of the Yakima Park Area including approach Highway within Mt. Rainier National Park, a report to Thomas C. Vint, Chief Landscape Architect, no date or pagination, circa fall 1930.

<sup>2</sup> Erwin N. Thompson, Historic Resource Study: Mount Rainier National Park (Denver: National Park Service, Denver Service Center, 1981), p. 168, quoting from Davidson, White River Inspection Trip, October 28-31, Park Development, Construction Programs, Archives, Mount Rainier National Park.

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feeling of the low, sub-alpine vegetation to the west and south, and the snow-covered slopes of Mount Rainier as a backdrop gave the development the vast expanse it needed to present that wild, frontier appearance.

Ernest A. Davidson was a landscape architect who did lots of fieldwork, particularly design of roadways and bridges in parks in the Pacific northwest. Davidson was not formally trained as a landscape architect. He had been a bank cashier prior to joining the Park Service, and had taken some courses in landscape architecture at Washington State. His drafting was good, though, so the chief landscape architect of the service hired him and Davidson received on-the-job training and learned fast about environmental design.<sup>3</sup> A Paul Brown was an Englishman who worked for Gilbert Stanley Underwood, architect of the Ahwahnee and other monumental rustic buildings. His particular strengths, according to one of his peers, were in the design of structures as evidenced by his fine work in this complex.<sup>4</sup>

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<sup>3</sup> Telephone interview with Merel Sager, retired NPS landscape architect, conducted by William C. Tweed, August 18, 1976.

<sup>4</sup> Telephone interview with William Carnes, retired NPS landscape architect, conducted by William Tweed, August 31, 1976.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. 3.5

UTM REFERENCES

A	1,0	6,0,3	3,8,5	5,19,6	2,5,0	B			
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING
C						D			

### VERBAL BOUNDARY DESCRIPTION

The landmark boundary begins at a point at the southwest end of the plaza, then due west to a point 100 feet west of the stockade, then due north to a point 100 feet north of the stockade, then due east to a point northwest of the comfort station, then due south to the starting point as shown on the enclosed map.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/a			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office 1985

STREET & NUMBER

P.O. Box 728 (505) 988-6787

CITY OR TOWN

Santa Fe New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES \_\_\_ NO \_\_\_ NONE \_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

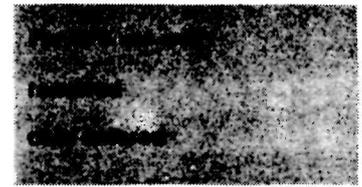
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet

Item number 9

Page 1

Davidson, Ernest A. Landscape Work in Connection with Development of the Yakima Park Area including approach Highway within Mount Rainier National Park, A Report to Thomas C. Vint, Chief Landscape Architect, no date but probably autumn, 1930. On file at Mount Rainier National Park.

National Park Service, Pacific Northwest Regional Office, Cultural Resources Division. Historic Building Inventory, Mount Rainier National Park. Seattle: National Park Service, 1983.

Telephone interview with William G. Carnes, retired NPS landscape architect, August 31, 1976.

Telephone interview with Merel Sager, retired NPS landscape architect, August 31, 1976.

Thompson, Erwin N., Historic Resource Study, Mount Rainier National Park. Denver: National Park Service, 1981.

Tweed, William, Laura E. Soulliere, and Henry G. Law, National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, 1977.





Yakima Park Stockade Group  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



Yakima Park Stockade Group  
Mount Rainier National Park  
Photo by L.S. Harrison, NPS 8/85



Yakima Park Stockade Group (museum  
Mount Rainier National Park lobby)  
Photo by L.S. Harrison, NPS 8/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Superintendent's Residence

AND/OR COMMON

Former Superintendent's Residence

**2 LOCATION**

STREET & NUMBER

Munson Valley Vicinity

NOT FOR PUBLICATION

CITY, TOWN

Crater Lake National Park

CONGRESSIONAL DISTRICT

VICINITY OF

2nd

STATE

Oregon

CODE

41

COUNTY

Klamath

CODE

035

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (intermittently)	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<input checked="" type="checkbox"/> PUBLIC ACQUISITION	<input checked="" type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input checked="" type="checkbox"/> OTHER Gov't Residence

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Pacific Northwest Regional Office

STREET & NUMBER

835 King Street, Suite 212

CITY, TOWN

Seattle,

VICINITY OF

STATE

Washington

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC. Klamath County Courthouse

STREET & NUMBER

CITY, TOWN

Klamath Falls

STATE

Oregon

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures 3) Pacific Northwest Regional Office Inventory  
2) National Register of Historic Places

DATE 1) 1984

3) 1984

2) In process

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR

SURVEY RECORDS National Park Service

CITY, TOWN

1) & 2) Washington  
3) Seattle

STATE

Washington

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Superintendent's Residence is an impressive structure of massive boulders and heavy-handed woodwork. The building's site is on a gentle hill overlooking the other period residences and administrative and maintenance facilities in the Munson Valley.

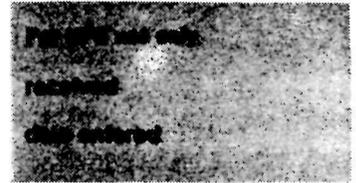
The building is one-and-a-half stories in height. The foundation is stone and concrete. The first floor exterior walls are boulders with cement mortar that have poured-in-place concrete behind the boulders providing an even thicker wall. An unusual construction technique was used in building the structure. First, a heavy wooden formwork for the first floor was constructed, braced by the wood framing of the second floor and the roof structure. As the boulders walls were mortared into place the masons left a space of several inches between the boulders and the formwork where they poured concrete. While the masons worked on the first floor, carpenters continued work on the second floor and roof. When the stone and concrete wall reached the eaveline and had sufficient time to cure, the workers removed the wooden formwork and the load of the roof and second story automatically transferred to the masonry walls. For the most part larger boulders were used in lower sections of the wall but the builders could not help adding even more interest to the masonry by hoisting enormous stones up higher--such as the one on the front elevation to the left of the front door that was placed about three feet above the terrace floor and measures approximately five feet across.

The stonework is battered and retains a strong visual tie with the steeply pitched gable roofs. The intersecting roofs, and the dormers and pent roofs that pierce the main roof are finished with wood shingles in a staggered pattern known as "hit-or-miss" that provides texture to the surfaces. The verticality of the roofs reflects that found in the surrounding evergreen forest. Gable ends are finished with vertical board-and-batten siding. The eave detailing on the gable ends adds a finely finished touch to the building. The barge boards at the gable ends are pierced by purlin ends shaped like nailheads that give the roof a tightly constructed feeling. A concrete beam finished with stucco spans the distance over the garage door where the heavy stonework would have been inappropriate. The building's front door is a handsome heavy wood door with wrought-iron hardware.

Windows throughout the structure are original metal sash multi-light casements. Windows on the first floor have stone sills and heavy timber framing around the other three edges. Windows on the second story have simple wood frames. Double french doors, also

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

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of metal sash and wood framing, lead from the living room to the terrace at the front of the building. The path leading up to the terrace on the front elevation and the terrace flooring itself are flagstone. The low wall bordering the terrace is constructed of the same huge boulders as the rest of the building.

The partial basement contains the garage space and the furnace. Rooms on the first floor of the building include the living and dining rooms, an entrance foyer, a kitchen, a pantry, and a large bedroom and bath. Upstairs are four bedrooms and two additional baths. Floors throughout the interior are oak with the exception of the basement floor which is concrete. Those in the kitchen and pantry are covered with linoleum. One wall of the living room contains a rubble masonry fireplace with a cut-stone mantle and hearth. The living room ceiling is finished with two-foot squares of scored wood tiles laid in a checkerboard pattern, that may not be original.

The interior is filled with period furnishings including overstuffed couches and chairs in the living room, and a trestle table, corner cabinet, and matching chairs in the dining room. Wrought-iron light fixtures throughout the building are original.

The building was used as the superintendent's residence, then as seasonal housing, and now is used for housing visiting scientists and other dignitaries during the summer months. Changes to the building have been relatively minimal. The kitchen has undergone some minor alterations. The double garage door that was originally wood has been replaced with a single overhead door and a small side door. Removable wooden shutters have been placed on all windows for use when the building is closed up in winter. The snow depth around the building consistently exceeds more than 15 feet.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1932-Present

BUILDER/ARCHITECT Architects: NPS Branch of Plans and Design - A. Paul Brown

STATEMENT OF SIGNIFICANCE

Builder: National Park Service

The Crater Lake Superintendent's Residence is of national significance in architecture because it depicts the best elements of the rustic style of architecture developed by the National Park Service during the late 'twenties and 'thirties. The building's high level of integrity is unusual in National Park structures that remain from that period. Also the method in which the building was constructed is an unusual solution to the thorny problem of building substantial structures in extremely short construction seasons.

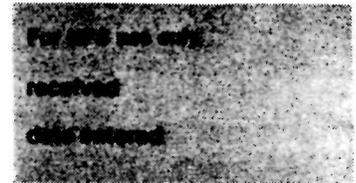
The importance of an architecture appropriate for national park areas was of great concern in the early days of the agency established in 1916. The very first "Statement of Policy" issued to guide the management of the parks stated that utmost care must be exercised in harmonizing any improvements--roads, trails, and building--with the landscape. This policy led to the employment of talented architects and landscape architects who, under the direction of landscape architect Thomas C. Vint, developed a design ethic based on harmonizing buildings with the landscape. Often referred to as the "Rustic Style" even though not all of the structures built could be classified under that one "style" category, this type of park architecture followed certain precepts. As described by its practitioners:

Successfully handled, [rustic] is a style which, through the use of native materials in proper scale, and through the avoidance of rigid, straight lines, and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings, and with the past.

Individual parks required an individual architecture. At Crater Lake, for example, the designers emphasized verticality in the buildings not only to connect them with the steep terrain and the tall evergreens but also for practical reasons like shedding the heavy snow loads. The use of stone and concrete for the first

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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floor was only common sense in that cold, wet climate where rot and pressure exerted by the snow could destroy less substantial buildings quickly; but the choice of such enormous boulders for the walls was an aesthetic one governed by the rustic design ethic and the architectural strengths of the designers.<sup>1</sup>

The entire development in the Munson Valley district of Crater Lake of which the Superintendent's residence is a part fell under the supervision of landscape architect Merel Sager. Sager joined the design staff of the National Park Service in 1928 after completing his Master's degree in landscape architecture at Harvard University. He had worked seasonally at Yellowstone and Glacier National Parks which, he felt, made him a "natural" for NPS work. As one of the core members of the early landscape division he, Vint, and the others worked by trial and error in designing structures that fit with the landscape. To him it was "a source of satisfaction to build something that was not garish, but fit into the landscape." He noted that at Harvard he received no training in this type of environmental design, but often brought back information to his professors about his experiences in designing in the west. When new architects were brought on to the NPS staff, Sager noted:

...they had no background in the sort of thing we were trying to work out in the parks. They had always been taught to build structures which stood out and attracted attention. So they had to unlearn most of their formal background when they started with use. The landscape architects had veto power over anything the regular architects did.<sup>2</sup>

Sager's responsibility at Crater Lake included laying out the administrative, residential, and maintenance developments and establishing the basic design parameters to be followed. The administrative core included a ranger dormitory and an administration building forming two sides of an impressive plaza where visitors could park and have their first extended contact with Park Service personnel. The rustic image the buildings

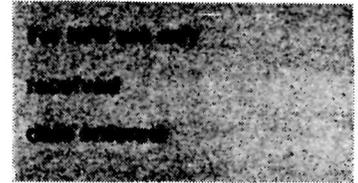
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<sup>1</sup> William Tweed, Laura E. Soulliere, and Henry G. Law, National Park Service Rustic Architecture: 1916-1942 (San Francisco: National Park Service, 1977), p. 93.

<sup>2</sup> Interview with Merel Sager conducted by William Tweed, August 18, 1976.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 8

Page 3

presented was continued through the hierarchy of small stone cottages that became progressively larger until it peaked in the Superintendent's residence at the top of the hill. In general, the residential area was hidden from view, as was the rustic maintenance area tucked away below the plaza.

One exception to the lack of architects trained in rustic design was A. Paul Brown, the man who completed the working drawings for and probably designed the Superintendent's residence following the course laid by Sager. Brown was an Englishman who had worked for private-sector architect Gilbert Stanley Underwood before joining the Park Service.<sup>3</sup> Underwood's monumental rustic buildings included the Ahwahnee Hotel in Yosemite, Grand Canyon Lodge on the North Rim, as well as Bryce and Zion Lodges. Underwood's work stressed various types of stone-and-concrete construction with plenty of log detailing. Brown could not have worked for an architect of Underwood's importance without being influenced by his design ideas.

The building's unusual method of construction is noteworthy. The builders constructed a formwork to hold poured concrete, braced by the second-floor joists and the roof structure of the building. As the stone masonry was constructed in stages and the concrete poured in place into the formwork behind the boulders, work on the upper wood-frame portion progressed at the same time. As the masonry walls reached the height of the eaves and after the concrete was sufficiently cured, the formwork was removed and the wooden structure of the roof and upper story automatically transferred to the stone and concrete walls. The construction season at Crater Lake could be as short as twelve weeks during a particularly harsh year. By using this method the entire exterior of several buildings could be erected in one summer. This construction technique also allowed the use of huge large stones in the exterior walls while at the same time providing a flat wall on the interior.

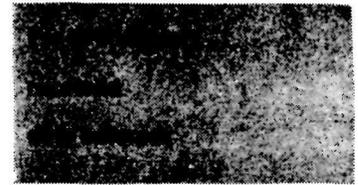
At one time the entire Munson Valley group was undoubtedly the handsomest group of rustic structures in the entire National Park System; however, the heavy winter snows forced changes to many of the Munson Valley structures to accommodate the harsh climate. Over time only the Superintendent's residence remained in nearly

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<sup>3</sup> Telephone interview with William G. Carnes conducted by William Tweed, August 31, 1976.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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original condition. The cedar shake roofs on the other buildings became too costly to maintain, so that most were covered years ago with metal roofs that shed the heavy snows even more quickly. As new housing was constructed those with families preferred the flat-roofed apartments that had more square footage and lower utility costs than the tiny stone cottages of the 'thirties. Those who remained in the stone cottages needed additional storage space, so over time they enclosed the terraces with wood-frame sheds. Access into the rustic administration building was difficult during the winter because of the snow shedding off the steep gable roof, so the park staff had an A-frame constructed over the entrance to make winter access easier.

Although the other structures of the Munson Valley group were determined eligible for the National Register, these changes--most of which were completed during the 1960s--lessened their architectural integrity making them of less than national significance. Plans are underway to reverse many of these architectural changes or to make alterations more compatible with the original design. The Superintendent's residence remains an architectural gem--a remnant of an ambitious development project that gave a strong architectural identity to a large park.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY \_\_\_\_\_

UTM REFERENCES

A	1 0	5 7 0 4 9 5	4 7 4 9 9 5 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The landmark boundary line is a line 25 feet out from the building, parallel to all of the building's exterior walls.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison - Architectural Historian

ORGANIZATION

National Park Service

DATE

1985

STREET & NUMBER

P. O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

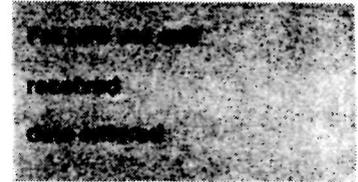
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 9

Page 1

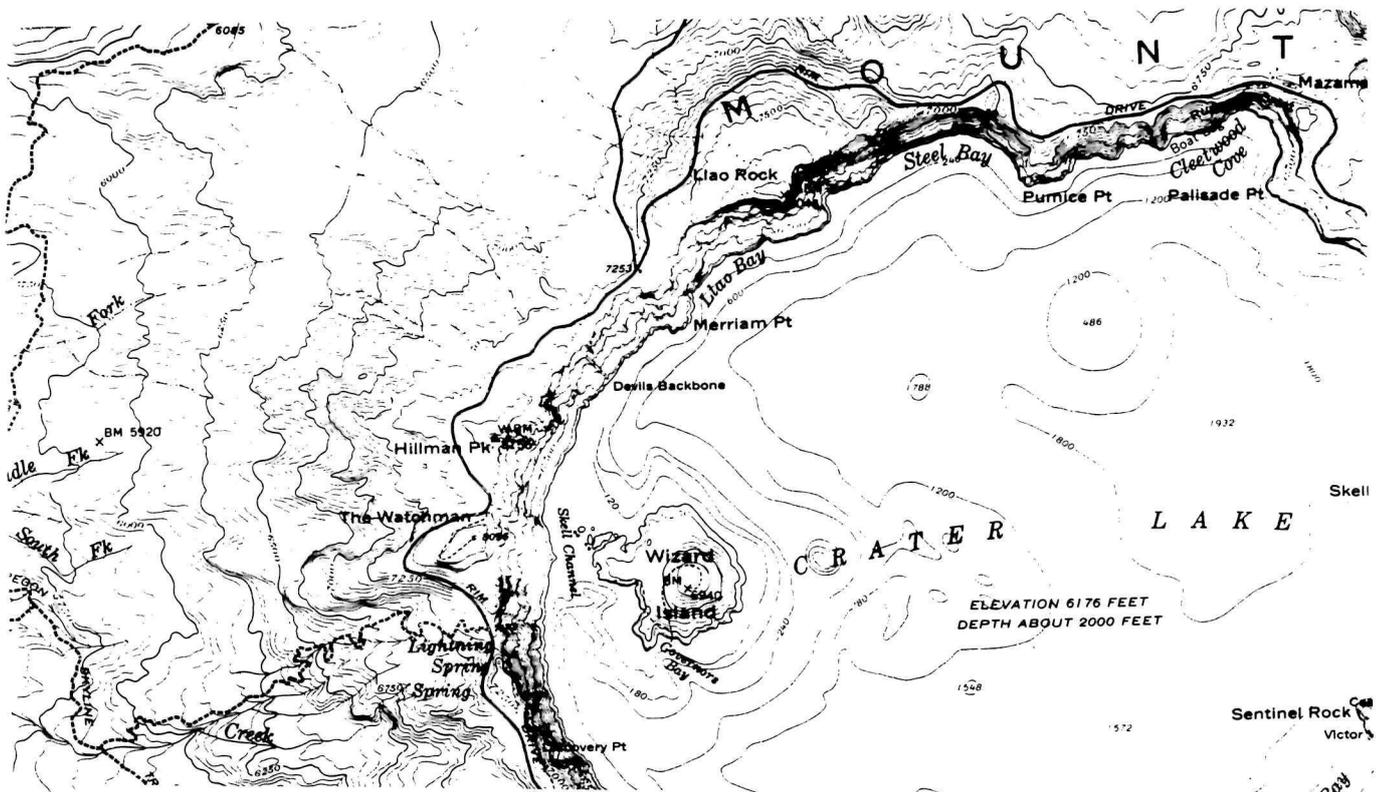
Greene, Linda. Historic Resource Study: Crater Lake National Park, Oregon. Denver: National Park Service, Denver Service Center, 1984.

National Park Service files including Pacific Northwest Regional Office Inventory, Crater Lake National Park.

Telephone Interview with William Carnes, retired NPS landscape architect, conducted by William Tweed, August 31, 1976.

Telephone Interview with Merel Sager, retired NPS landscape architect, conducted by William Tweed, August 18, 1976.

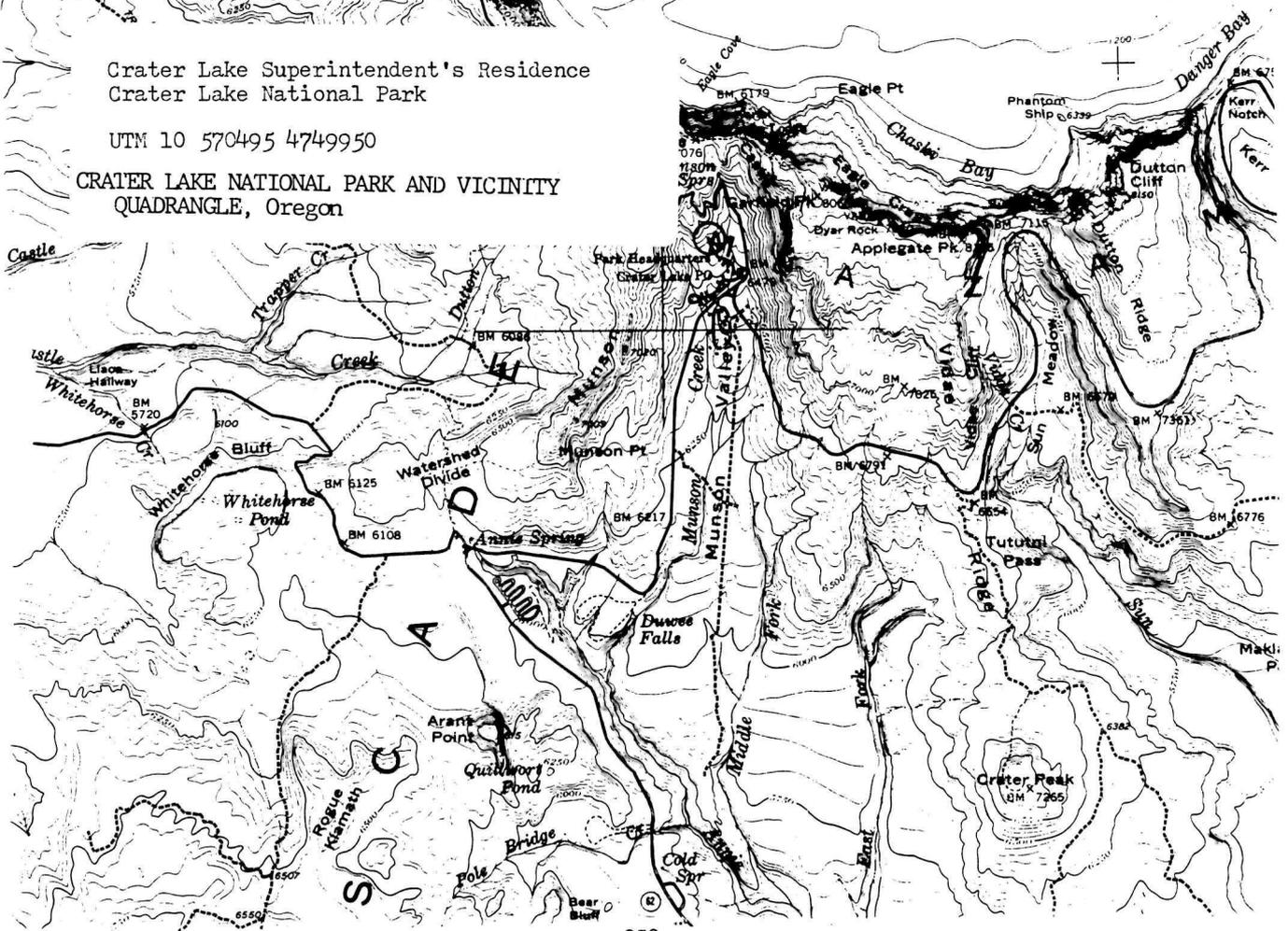
Tweed, William, Laura E. Soulliere, and Henry G. Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: National Park Service, 1977.



Crater Lake Superintendent's Residence  
Crater Lake National Park

UTM 10 570495 4749950

CRATER LAKE NATIONAL PARK AND VICINITY  
QUADRANGLE, Oregon





Crater Lake Superintendent's Residence  
Crater Lake National Park  
Photo by L.S. Harrison, NPS 8/85



Crater Lake Superintendent's Residence  
Crater Lake National Park  
Photo by L.S. Harrison, NPS 8/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Bandelier Buildings and Frijoles Canyon Lodge

AND/OR COMMON

Bandelier National Monument CCC Historic District (Preferred)

**2 LOCATION**

STREET & NUMBER

\_\_ NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Bandelier National Monument VICINITY OF

3

STATE

CODE

COUNTY

CODE

New Mexico

35

Los Alamos and Sandoval 028 and 043

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
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<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER <span style="margin-left: 20px;">Government Residence</span>

**4 AGENCY**

REGIONAL HEADQUARTERS: *(If applicable)*

National Park Service -- Southwest Regional Office

STREET & NUMBER

P. O. Box 728

CITY, TOWN

STATE

Santa Fe

VICINITY OF

New Mexico

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

National Park Service -- Southwest Regional Office

STREET & NUMBER

P.O. Box 728

CITY, TOWN

STATE

Santa Fe

New Mexico

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

List of Classified Structures Inventory

DATE

1984

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR

SURVEY RECORDS National Park Service

CITY, TOWN

STATE

Washington

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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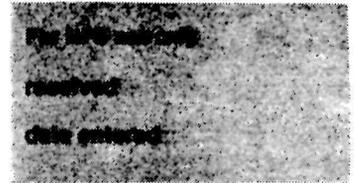
DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Bandelier CCC Historic District contains 31 buildings all of pueblo revival design executed with a solid architectural unity that romantically mimicked a small New Mexican village. Designed by National Park Service architects and landscape architects and built by the Civilian Conservation Corps, this group of buildings provided a complete development for a national monument--from office space and residences for employees to lodging for guests.

Included within the Bandelier CCC Historic District are the thirty-one buildings, an entrance road, and minor structures such as stone water fountains and faucets in the former campground. Twenty-nine of the buildings are in Frijoles Canyon--a green canyon cut into the Pajarito Plateau containing thirteenth through sixteenth century cliff dwellings, other archeological features, and a permanent stream. Two of the buildings are on the mesa top along the entrance road that leads down into the canyon.

The buildings were designed as the administrative, residential, and maintenance core of Bandelier National Monument, and as a lodge for tourists who visited the monument. The lodge was necessary because other accommodations were in Santa Fe, reached in the 1930s by eighteen miles of poor dirt road and seventeen miles of partially paved highway.

The buildings are pueblo revival structures (also called Spanish pueblo style), and nearly all are single-story structures. The only two-story structures are a small former concessioner's residence (B-18) and the fire lookout (B-30). The main buildings were designed to give the appearance of a small southwestern village wrapped around three sides of a central wooded plaza. The fourth side of the plaza is a green strip bordering the stream known as Rito de los Frijoles. Additional lodge units and the monument's residential and maintenance areas were built off the main plaza. The lodge units were reached by a series of flagstone pathways that led up from the lodge lobby (B-17) through small courtyards and patios that stepped up the hillside on several levels and that were planted with native vegetation. The maintenance yard, built parallel to the entrance road, was walled off from visitor view. The rear of one of the maintenance buildings (B-3) provided a third (southeast) side of the plaza. The residential structures were tucked away up the hillside from the entrance road, hidden from visitor view by vegetation and topography. The two main street facades were in front of the lodge lobby and dining room (B-17 and B-15) and in front of the museum/headquarters (B-2).

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The buildings and the spaces between the buildings created a very strong sense of place still evident today. This sense of place, with its extremely evident New Mexican flavor is primarily due to the thoroughness of design--from the landscape architecture that is inseparable from the building architecture, down to the interior design details. The quality of workmanship of everything from the stone-cutting to the finish details of the furnishings was extremely high. The craftsmanship of the Bandelier CCC camp was held up as the prime example of CCC accomplishments throughout all of the southwestern national parks and monuments. The woodworkers were so good that they were entrusted to make the doors for the new museum at Tumacacori National Monument, which replicated the extremely decorative work from the doors of another Spanish colonial mission. The quality of the architectural and landscape design was as high.

All of the buildings were constructed of stone -- Bandelier rhyolite tuff. The buildings were connected to each other by a series of stone walls, plastered portals, flagstone walkways, and stone-edged planting beds. The entrance road was partially bordered with a stone guardrail and stone-lined gutter. The consistent use of stone created an overwhelming sense of visual unity. The interplay of masses and voids, with a solid building mass relieved by a recessed portal, for instance, added spatial diversity to that strong unity.

The buildings responded to the existing topography--from the flat canyon floor to the steeper terrain up toward the base of the cliffs. As an example, one lodge structure (B-19) was constructed on several levels as it proceeded up toward the base of the cliffs. The stepped parapets along the roofs appropriately reflected these elevation changes. This response to the topography provided an additional organic tie between the buildings and the site. The placement of the buildings created additional spaces--the spaces between the buildings had as much architectural interest as the spaces inside the buildings.

The buildings were all constructed with similar architectural elements, and they are summarized here along with alterations that have occurred to the buildings as a group over the years. The list that follows includes the building numbers, names, date of construction, original use, present use, and any other noteworthy alterations.

Nearly all of the buildings were constructed with stone footings. Walls were gently battered and washed with a thin coat of mud

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plaster, designed to wear off giving the rough coursed ashlar masonry a more weathered and used appearance. Projecting viga (round, peeled beam) ends were cut with an axe, emphasizing a more primitive appearance. Parapets surrounded the roofs, which were drained by canales (scuppers). Most windows were multi-light casements of wood frame construction. Some of the windows (B-1) were covered with band-sawn grilles in zig-zag patterns. Heavy wood doors were mortised together with multiple inset panels or were three layers of thick tongue-and-groove (V-groove) boards. Doors and windows were capped with large hewn lintels. Portal walls were stuccoed and painted. The original mud plaster finish in some of the portals was removed shortly after construction due to maintenance problems and replaced with stucco. Corbels topping the columns supporting portal roofs were decoratively carved with Spanish colonial designs.

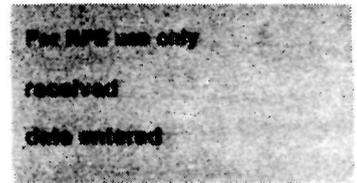
On the interiors, most ceilings were peeled vigas, supporting aspen latias in perpendicular or herringbone patterns. Rooms were built with corner fireplaces, one of the main sources of heat. Many rooms had bancos (built-in benches) and built-in shelves. Most interior walls were finished with hard plaster, often painted with Spanish colonial and Indian designs. Interior woodwork in some of the buildings (B-2, B-17) was carved in extremely decorative designs (railings, built-in shelves, panelling, corbels, beams, etc.). Room configuration had the typical pueblo revival additive quality, where a link between one room and the next often meant a small change in level of one or two steps. Most floors were flagstone, varnished to a high gloss, although concrete and some wood floors were constructed.

Furniture for each building was constructed by the CCC and included desks, beds, wood boxes, and chairs for the lodge cabins. The CCC built couches, chairs, and coffee tables for the lodge lobby, and dining tables and chairs for the dining room--all of Spanish colonial design. Even the hardwood curtain rods in the interiors picked up the architectural theme. Light fixtures, mirrors, and switchplates were also of Spanish colonial design. The development also benefitted from the Federal Arts Project. Pablita Velarde did a series of paintings for the museum. Helmut Naumer completed four pastels of Rio Grande pueblo scenes. Chris Jorgensen did a watercolor of desert scenery. Sculptor Raymond Terken made models for museum exhibits.

Original uses for the buildings included an administrative center for the monument, a lodge with a dining room and cabins for tourists, a maintenance area, and a residential area. Some of those uses have changed and are detailed in the building list

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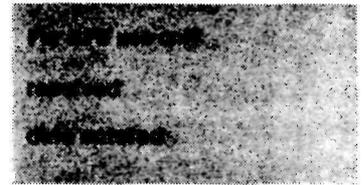
that follows, but they are briefly summarized here. The lodge closed permanently in 1978 after more than a decade of diminishing operations. Lodge cabin units were converted to park housing and office spaces. Most of the lodge units were constructed with two bedrooms sharing a bath. As housing, one bedroom was turned into a living room/kitchenette, and the other left a bedroom. The administrative office functions of the monument were moved into the former lodge dining room and employee dormitory (B-15 and B-16). When the dining room and lunch room closed, the concessioner opened a small snack bar in the former curio shop attached to the old lodge lobby. The lodge lobby was turned into a new, larger curio shop (all in B-17). These changing functions necessitated some interior modifications also summarized in the building list. The maintenance and other residential structures have retained their uses with only minor building modifications.

Most of the buildings were originally heated with a variety of fuels--propane, wood, oil, and coal. These multiple fuels were replaced with natural gas during the 1960s and early 1970s. Gas wall furnaces were installed in most of the buildings at that time. The original built-up roofs were replaced with a spray urethane foam treatment in 1980. Many of the original furnishings remained in use in the structures; others were accessioned into the park collection and are in storage. Original lighting fixtures remain, but have been augmented in office spaces by removable fluorescent lights. All original furnishings, art work, and light fixtures are covered by the nomination form. Other changes included the enclosing of several portal bays with removable wood frame partitions for concessioner's storage. The wooded plaza was cut into in 1952, and essentially turned into a wooded parking island. The original multi-light casement windows in the residential buildings were replaced with insulated thermal-pane casements about 1980. Skylights were added to a few of the residential structures about the same time. In general, the exteriors look very much as they did shortly after construction. Most of the interior changes were done without harming historic fabric, so they are reversible. Two small pit toilets constructed concurrent with the fire lookout and the entrance station were demolished within the past twenty years. Other than those, all of the buildings constructed by the CCC remain.

The buildings are in fair to good condition. On-going projects include rehabilitation of water, sewer, electrical, and gas lines; replacement of flagstone and curbstone; rehabilitation of decaying wood structural members; and installation of

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insulated windows and fire alarm systems.

List of Buildings

Note: "Original use" is the historic name and/or use; "present use" in most instances is the name by which the building is commonly known today, in addition to its number.

B-1

1934

Original use: comfort station and public showers for former campground.

Present use: comfort station for picnic area.

Alterations: pumice block partition in men's room shower, 1959; concrete block retaining wall behind structure to help drain water away from building, unknown date.

B-2

1935 and 1936, 1939-40

Original use: originally two structures, the museum (1936) and the administrative offices (1935), connected by a portal; addition constructed between the two buildings in 1939-40 which added a lobby behind the portal.

Present use: visitor center.

Alterations: most of old office space converted to audio-visual room in 1969, resulting in removal of wood frame office partitions, light-proofing windows, blocking off small portion of window at rear of building for AV equipment.

B-3

1935

Original use: warehouse.

Present use: warehouse.

Alterations: interior partitions of wood frame and metal lath added in 1939, and more windows added at that time while portion of building used for office space. 1945-1953+ northeast portion of building used as two-room apartment.

B-4

1935

Original use: garage and blacksmith shop.

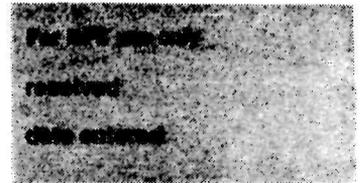
Present use: carpenter's shop.

Alterations: fire in 1938 necessitated partial rebuilding of structure; new lighting installed 1977.

B-5

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1935

Original use: gas and oil house.

Present use: gas and oil house.

Alterations: modern gas pumps and bollards added in recent years, replacing earlier units.

B-6

1935-36

Original use: garage.

Present use: equipment shed (for storing lumber and forest fire suppression tools). Alterations: six of the eight bays enclosed, and interior partitions constructed by 1977; concrete floor poured over original gravel floor in 1977.

B-7

1936

Original use: residence.

Present use: residence.

Alterations: wood storage shed, 1939; bedroom addition, 1941; kitchen cabinets installed 1967; thermal pane windows installed 1977.

B-8

1937

Original use: residence.

Present use: residence.

Alterations: wood storage room added 1939; living room converted to bedroom and new living room constructed 1941; kitchen remodelled and back patio enclosed 1973.

B-9

1935

Original use: comfort station.

Present use: comfort station.

Alterations: 1940 alteration to allow for installation of furnace; interior rehabilitated in 1966; back wall of toned slump block constructed on portal in recent years (date uncertain).

B-10

1937

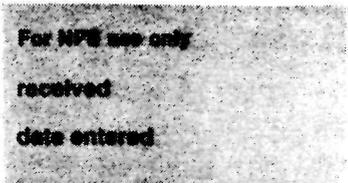
Original use: ranger dormitory and garage.

Present use: temporary quarters, garage, and laundry room.

Alterations: laundry room addition constructed 1940; southeast living space remodelled into kitchen and porch enclosed with slump block wall in 1973; thermal pane windows installed, probably 1978.

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B-11  
1937  
Original use: residence.  
Present use: residence.  
Alterations: wood storage building and root cellar added 1939.

B-12  
1937  
Original uses: CCC carpentry building, then concessioner's storage and laundry building beginning in 1941.  
Present use: storage.  
Alterations: southeast end of building partitioned off into laundry space in 1941; partitioned room further divided into two more additional spaces in recent years (unknown date); concrete block addition constructed on northwest corner of building (unknown date).

B-13  
1937  
Original use: garage for Frijoles Canyon Lodge.  
Present use: meeting room.  
Alterations: smaller doors and windows added in large garage bay doors, unknown date.

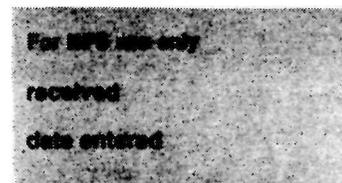
B-14  
1939  
Original use: oil and gas house, Frijoles Canyon Lodge.  
Present use: office supply storage.  
Alterations: gas pump, which is old and may be original, has been moved four feet from original location and mounted on small concrete pedestal.

B-15  
1937  
Original use: Dining room, kitchen, and lunch room for Frijoles Canyon Lodge.  
Present use: half of park administration building.  
Alterations: dining terrace covered with fiberglass roof in 1960; 1968 changes included partitioning kitchen and lunch room into office spaces after removing equipment, constructing an insulated roof over the dining terrace, and partitioning a small portion of the dining terrace into office space.

B-16  
1938  
Original use: employee dormitory, Frijoles Canyon Lodge.

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Present use: half of park administration building.  
Alterations: connected to B-15 in 1968 as part of the  
remodelling, by construction of dining terrace roof; back  
terrace enclosed at later (unknown) date.

B-17

1939

Original use: Lobby and sales room, Frijoles Canyon Lodge.  
Present use: sales room remodelled into snack bar in 1968;  
lobby and writing room turned into souvenir shop same year.

B-18

1938

Original use: operator's residence, Frijoles Canyon Lodge.  
Present use: housing for Mrs. Evelyn Frey, the former operator  
and a park VIP. Alterations: none, other than changes in heating  
system.

B-19

1939

Original use: Cabin Group A, Frijoles Canyon Lodge.  
Present use: park housing.  
Alterations: kitchenettes added between 1968 and 1978.

B-20

1938

Original use: Cabin Group B, Frijoles Canyon Lodge.  
Present use: park housing.  
Alterations: kitchenette added, between 1968 and 1978.

B-21

1938-39

Original use: building known as "the kiva" and contained the  
lodge's hot water system, cedar closets for linen storage in the  
basement, and men's and women's restrooms and a utility room on  
the first floor.

Present use: park storage.

Alterations: none known.

B-22

1938

Original use: power house.

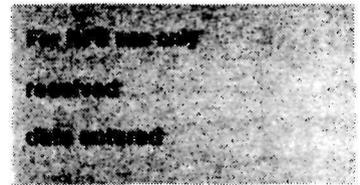
Present use: power house.

Alterations: machinery changed on interior when the monument  
obtained commercial electrical service.

B-23

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1939

Original use: Cabin Group D, Frijoles Canyon Lodge.

Present use: park offices.

Alterations: fluorescent lights added to augment historic lights in 1977.

B-24

1939

Original use: Cabin Group C, Frijoles Canyon Lodge.

Present use: office space and park housing.

Alterations: kitchenettes added to two units at the southwest end of the building, between 1968 and 1978.

B-25

1939

Original use: stable and chicken house, Frijoles Canyon Lodge.

Present use: stable for monument stock.

Alterations: six stalls rehabilitated in 1953; new pole corral constructed 1956; minor changes to living quarters, 1968.

B-26

1940

Original use: entrance station.

Present use: entrance station.

Alterations: portion of patio wall removed in 1965; stop lights installed on building in 1976.

B-27

1940

Original use: Cabin Group E-1, Frijoles Canyon Lodge.

Present use: park housing.

Alterations: kitchenettes installed between 1968 and 1978.

B-28

1940

Original use: Cabin Group E-2, Frijoles Canyon Lodge.

Present use: park housing.

Alterations: kitchenettes added between 1968 and 1978.

B-29

1940

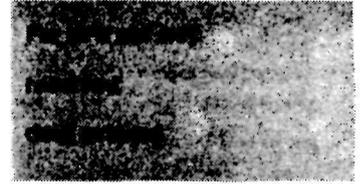
Original use: Cabin Group E-3, Frijoles Canyon Lodge.

Present use: park library and curatorial storage.

Alterations: southeast unit partitioned into two rooms in 1980, celotex ceiling installed, styrofoam placed over windows, and plumbing fixtures removed from the bathroom; library underwent considerably less alteration; bars installed on windows, unknown

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date.

B-30

1941

Original use: Fire lookout.

Present use: fire lookout.

Alterations: kitchen/bathroom addition built on to small first floor residence in 1956; window framing angle changed from perpendicular-to-the-ground to angling further out toward the eaves (date unknown); new steps and guardrail constructed around catwalk in 1977.

B-32

1941

Original use: monument custodian's residence.

Present use: superintendent's residence.

Alterations: skylight installed in 1981; thermal pane windows installed circa 1978.

Archeological Potential. Because of location at the base of cliff dwellings that received intensive use over several centuries, archeological potential within the canyon section of the district would seem to be high. The massive amount of excavation required for each building, however, lowers the potential for prehistoric resources. The historic records covering the building construction make no note of any archeological resources found in the process of construction. All those working on construction of the buildings--from the architects to project superintendents to laborers--were aware of Bandelier's archeological resources and the laws governing their protection. The CCC enrollees were taught about the importance of the archeological resources. Archeologist Paul Reiter and others were working on stabilizing ruins just a short distance away in the canyon. The landscape architect was very cautious about his placement of a baseball field for the CCC enrollees, but he never wrote of similar concerns on the placement of the buildings. The records do indicate noteworthy archeological discoveries in other areas of the monument, but no mention is made in connection with construction.

Potential for sub-surface historical archeological resources on the mesa top, edging the road into the canyon, and in the canyon proper exists but is limited. The CCC destroyed all of the old buildings in the canyon, including any buildings that may have been left over from the time that Judge Abbott and his wife occupied the canyon (1907) and the buildings constructed by George and Evelyn Frey for the old hotel/dude ranch they ran in the

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canyon (1925+). The CCC filled in a portion of a historic irrigation ditch and turned it into a trail. The CCC also removed what remained of "an old Mexican cabin" that appeared on a 1932 map. The CCC did not disturb the historic "threshing floor" that appeared on the earliest survey maps. When the CCC moved out of the canyon, the National Park Service cleaned up and "naturalized" the site of the former CCC camp and regraded the area to more natural contours. Thus, most surface remains probably were removed or disturbed, with the exception of Mrs. Frey's orchard and a section of the irrigation ditch she used. Additional historical archeological resources in Frijoles Canyon may turn up in the course of the monument's archeological survey, which will be conducted within this decade.

Intrusions

The only non-conforming intrusion is a temporary metal building--a portable storage building -- next to B-29. This structure is only visible behind B-29.

Exclusions

Trails constructed by the CCC within the monument were not included in this National Register Form. So much change has occurred to the trails over the years--primarily re-building because of damage caused by natural forces--that discerning exactly which portions were CCC-built and which sections were of more recent origin would be nearly impossible. The trails were well designed and laid out by landscape architects, but this fact alone does not make them eligible. They were built to follow reasonable grades and with appropriate scenic interest to keep the hiker occupied while proceeding to major archeological features throughout the park. The construction of the trails did not entail anything of major engineering significance. The small bridges constructed by the CCC were either entirely removed or replaced through the years. Sections of trails built by the CCC were re-routed for resource management concerns. Minor changes still occur to the trails each year. For these reasons, the trails did not have enough integrity or significance to be included on this nomination form.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART and Crafts	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES	1933-Present	BUILDER/ARCHITECT	Lyle Bennett and other National Park Service Personnel
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## STATEMENT OF SIGNIFICANCE

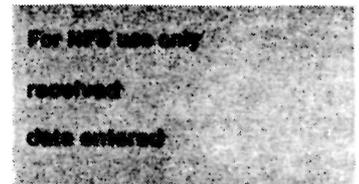
The Bandelier CCC Historic District is of exceptional significance in American architecture. As a group the district represents a significant, distinctive and exceptional entity of pueblo revival (or Spanish-pueblo) style architecture. The district possesses an architectural unity of theory and style that begins with the site and building design and continues through into the finer interior details. All of the work was executed at extremely high standards of craftsmanship, which makes the district even more remarkable considering the meager funding and lack of skilled labor. The district is a prime example illustrating the guiding principles of National Park Service architecture (often called "rustic architecture" or "parkitecture") that developed during the 1920s and 1930s. Also, the Bandelier CCC Historic District is the largest collection of CCC-built structures in a national park and perhaps in the nation that has not been altered by the addition of new structures within the district.

The Bandelier CCC Historic District is of regional significance in American social history. First, the Bandelier CCC Camp employed several thousand men, mostly local New Mexican people, from 1933 to 1941 as part of President Franklin D. Roosevelt's New Deal. Not only did the unskilled people involved learn building and crafts skills in carrying out NPS designs, but they received so much on-the-job training that they carried out this extremely ambitious program at levels of skill comparable to master craftsmen. Second, the buildings played a minor supportive role during World War II to top-secret Project Y of the Manhattan District Engineer (the "Manhattan Project") by housing nuclear physicists, technicians, and contractors connected with the development of the atomic bomb at Los Alamos a few miles away.

From the earliest days of the National Park Service, architects, landscape architects, and park service directors had definite ideas about the sorts of structures they felt were suitable for national parks, spurred on by great minds in the private sector

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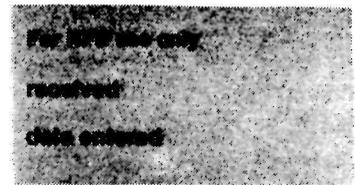
such as Frederick Law Olmstead, landscape architect James S. Pray of Harvard University, and J. Horace MacFarland of the American Civic Association. Experimentation in building style and site design throughout the 1920s resulted in the formulation of the principles of what is now termed "rustic architecture." New graduates and young apprentice architects and landscape architects were pulled into the park service and schooled in this "environmental design," under the guidance of NPS landscape architect Thomas Vint and others.

The basic precept of "rustic architecture"--or "parkitecture" as they sometimes called it--was that any structure built in a park should harmonize with its environment. Every fireplace and picnic table, and every comfort station, ranger cabin, and visitor center should look as if it belonged in its setting. Structures harmonized with their natural environments through the use of onsite or locally available materials, such as granite and massive timbers in Yosemite, and rhyolite tuff at Bandelier. Structures also related to the surrounding topography through shape and form. Here they were designed to fit the canyon floor and gradually rise up to the base of the cliffs. In addition, structures often reflected appropriate local cultural traditions--pueblo revival in the southwest, or colonial revival in the east. Careful landscape planning, which here included staining of blasted rocks along the entrance road to make them appear more weathered, contributed greatly to the overall effect. Rustic architecture was not a style, even though its practitioners often referred to it as such. Rather, it was a movement that could incorporate within its grasp any number of styles, and at Bandelier the chosen style was pueblo revival.

The style chosen for development in each National Park area was not necessarily devoid of outside architectural influences. As long as an architectural style fell within the precepts of rustic building design, its designers considered it appropriate. Pueblo revival--with its natural building materials, battered walls, and small scale--was appropriate. The international style, with so much concrete, straight lines, and banded windows, would not have been considered appropriate. The adoption of pueblo revival fit the Bandelier locale perfectly -- both in the choice of materials and recent architectural trends. A large proportion of new construction in Santa Fe was being done in what was termed the "Santa Fe style" (heavy on the adobe, vigas, corner fireplaces, latias, decorative corbels, and the like) at the time. A series of New Mexico mission churches were preserved or creatively restored during the 1920s and early 1930s. La Fonda, the large hotel in downtown Santa Fe, had a pueblo revival addition

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designed in the late 1920s by architects John Gaw Meem and Mary Elizabeth Jane Colter. In 1930, Meem was designing buildings for the Laboratory of Anthropology in Santa Fe, an organization with direct connections to the National Park Service. This activity was admittedly noticed by the designers for Bandelier. The architects for the Bandelier development did not strive for an archeological correctness of duplicating a Spanish colonial/pueblo village, but rather used the basic building forms and elements as the springboard for some slightly romantic creativity. The result was a development strongly tied to Southwestern cultural traditions, as well as the design theories of "parkitecture."

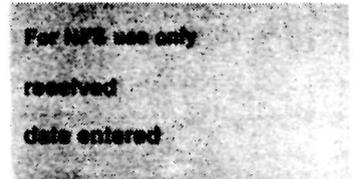
The buildings harmonized with their natural setting through the use of onsite materials, small scale, color, texture, massing, and placement on the existing topography. The buildings harmonized with their cultural setting through their pueblo revival style, appropriate for that area of the southwest, and through the materials and techniques with which it was executed. The cultural connection is carried through the interior of the buildings, not only in paint schemes and room configurations, but also in the details of exposed vigas and latias, hewn lintels, carved corbels, handmade furniture and light fixtures.

The Emergency Conservation Work (ECW) Act was passed in 1933 and provided work relief by training unskilled men in a variety of skills in national parks, forests, and related areas. Bandelier had been transferred to the National Park Service from the Forest Service in 1932 and had only one government building--a small ranger residence. The ECW program was the key to the new monument's facility development. Some funding and large amounts of manpower became available. Beginning with a relatively modest comfort station in the campground and an entrance road in 1933 and 1934, the entire development project ended up with a total of thirty-one structures to its credit.

One valuable lesson that the designers and managers learned early was that breaking development into small components was an easy way to get through the bureaucratic constraints to get their designs built. The ECW program had a statutory \$1500 limitation on materials for building construction in National Parks, and that limitation could be overcome only with strong justification and approval from the NPS director in Washington. The original intent was that the CCC should construct only minor buildings in national parks. Also, most projects were scheduled for completion during one enrollment period--six months. Both of these factors limited the size of buildings that could be constructed. The designers circumvented these limitations by

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constructing in a modular manner. In B-2, for instance, the administrative offices and the museum were constructed as two separate buildings connected by a portal--which amounted to three projects. Several years later an additional room was constructed (a fourth project) linking the two buildings together into one large building. The development for the new Frijoles Canyon Lodge followed the same pattern: instead of one large building to house the main dining room and the lobby, two separate buildings (B-15 and B-17) were constructed, creating a comfortable portaled patio space between them. The choice of pueblo revival architecture meshed perfectly with these design constraints. The small scale of that type of architecture, and its medieval additive quality were the perfect answer to design limitations.

The \$1500 limitation on the cost of building materials necessitated the use of onsite or locally available materials. Stone, timber, gravel, sand, and clay were used with the only cost being that of transporting the materials from the site of origin to the building site. Timber for ponderosa vigas and aspen latias came from Sawyer Mesa and other areas of the adjacent Santa Fe National Forest. Most of the building stone came from the site of the monument's present amphitheatre, which was then U.S. Forest Service land. The use of locally available materials again coincided perfectly with the rustic architecture philosophy and pueblo revival design.

The buildings have changed some since construction, and these changes are detailed in the description section. Most of the changes were limited to the interiors. They were done to keep the buildings in use as functions changed, and done in such a manner that they are nearly all reversible. Additional minor interior changes should be expected in all of the buildings, as the monument's needs change. With the exception of two small pit toilets, all of the buildings constructed by the CCC for Bandelier's permanent development remain. All new construction since that time was done on the mesa-top, hidden from canyon view. The design unity evident in the district immediately after construction is still there; it has not been diluted by the construction of new buildings. This architectural unity is the most important factor in the district's significance. This is the only CCC-built development in the entire National Park system that has retained its original architectural flavor to this extent.

When the U.S. Army began assembling people for top secret Project Y of the Manhattan District Engineer (the development of the atomic bomb) in Los Alamos in late 1942 and early 1943, they were

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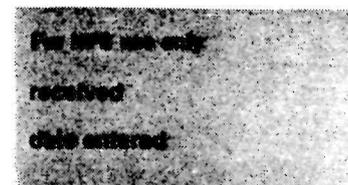
faced with a severe housing shortage. The newly forming Los Alamos Laboratory began pulling together a cadre of scientists and technical experts from universities, private industry, and branches of the armed forces. People were arriving faster than housing could be built. To alleviate that problem, the Governing Board of Los Alamos Laboratory searched for temporary housing alternatives nearby. One of the facilities used was Frijoles Canyon Lodge. The Army took over the lodge in June 1943 and began using it for housing. Lodge units were occupied by nuclear physicists and technicians and their families from June until October, 1943. The lodge was a social place not only for those who lived there, but also for those connected with the project who would often come down for dinner with the others. The scientists were not allowed to socialize outside the very tight security of Project Y personnel, but could at least enjoy each other's company in a comfortable setting away from the intensity of Los Alamos. From January through March 1944, the Lodge was occupied by 108 people working for McKee Construction Company--a contractor in charge of constructing housing in Los Alamos. The Army housed a small number of people in the Lodge in July 1944 and then returned it to the concessioner, Mrs. Evelyn Frey, in August 1944. After the bomb was dropped on Hiroshima, the staff at the monument finally found out who their tenants had been during 1943 and 1944.

The exceptional significance of the Bandelier buildings lies in their impact as a group. The thoroughness of the designers and the skill of the builders combined to create a unified development. Taken individually, each structure was a well-detailed, solid piece of work. Collectively the development was a masterpiece combining fine architecture, landscape architecture, and arts and crafts. The unity of design threaded through the landscaping to the buildings and their contents, down to the hardware on the doors and created a sense of place so strong that it predominates today. The whole was greater than the sum of its parts.

Designers The collaborative effort of the facility development at Bandelier is exemplified by the following list of designers. Obviously, with this many designers involved, it is apparent that the rustic architecture philosophy was well engrained in all of the NPS designers to obtain this unity in the final development. However, the contributions of one designer in particular should not be overlooked. Lyle Bennett designed the overall layout and the majority of the structures, and he was on site during most of the construction. His supervision gave the buildings the

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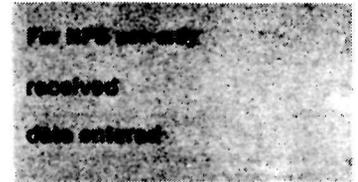
"signature" that is so evident.

The following is a list of architects and landscape architects whose names appear on the original drawings. (Note: The term "landscape architect" was the title used for many of the architects in the National Park Service Branch of Plans and Design. Many of those "landscape architects" had degrees in architecture, rather than landscape architecture. Also, some of those with degrees in landscape architecture designed buildings, further clouding the issue.) Bennett also designed the 1930s remodelling/rebuilding of the Painted Desert Inn at Petrified Forest National Monument and a number of buildings at Mesa Verde, all under consideration for landmark status.

- B-1: Jared Morse
- B-2: Administrative office building by Lyle Barcume; Museum building A. Paul Brown (possibly in collaboration with Lyle Bennett); lobby/patio addition by Lyle Bennett; 1969 A/V room by A. Norman Harp.
- B-3: Lyle Barcume; 1939 interior changes by J.M.E., possibly monument ranger James M. Eden.
- B-4: Lyle N. Barcume; 1939 heater room addition by Lyle E. Bennett.
- B-5: Lyle N. Barcume
- B-6: Lyle N. Barcume
- B-7: A. Paul Brown; 1939 alterations by Lyle Bennett and Del Jones.
- B-8: A. Paul Brown; 1939 alterations by Lyle Bennett and Del Jones.
- B-9: As yet unknown architect with initials A.B.J.; 1940 alterations by Lyle E. Bennett; 1966 alterations by A. Norman Harp.
- B-10: Designer unknown (probably Bennett); 1940 alterations by Lyle E. Bennett.
- B-11: Designer unknown (probably Bennett);; 1940 alterations by Lyle E. Bennett.
- B-12: Richard W. Thompson; 1941 alterations by Lyle E. Bennett.
- B-13: Richard W. Thompson
- B-14: Richard W. Thompson
- B-15: As yet unknown (probably Bennett)
- B-16: As yet unknown (probably Bennett)
- B-17: Robert W. Albers; 1939 heating plan by Ken Saunders; 1968 alterations by A. Norman Harp.
- B-18: Robert W. Albers
- B-19: Robert W. Albers
- B-20: Lyle E. Bennett
- B-21: Lyle E. Bennett

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B-22: Lyle E. Bennett  
B-23: Lyle E. Bennett  
B-24: Lyle E. Bennett  
B-25: Lyle E. Bennett  
B-26: Lyle E. Bennett  
B-27: Lyle E. Bennett  
B-28: Lyle E. Bennett  
B-29: Lyle E. Bennett  
B-30: Lyle E. Bennett  
B-32: Lyle E. Bennett

Stone walls, walks, steps, soil preparation and other site design: Charles A. Richey.

Furniture: Charles D. Carter and Lyle Bennett.

Light fixtures and details: mainly Lyle E. Bennett.

Boundaries

The boundaries for this district were chosen to include all of the structures and the original site plan for the campground.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Harrison, Laura Soulliere and Randall W. Copeland. Historic Structures Report: CCC Buildings, Bandelier National Monument, New Mexico (Denver: National Park Service, Denver Service Center, at press).

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 54 acres

UTM REFERENCES

A	1,3	38,471,10	3,916,919,00	B	1,3	38,495,7	3,916,171,5
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	1,3	38,646,2	3,915,818,00	D	1,3	38,606,0	3,915,816,15
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
New Mexico	35	Los Alamos	028
New Mexico	35	Sandoval	043

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison Architectural Historian

ORGANIZATION

National Park Service -- Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

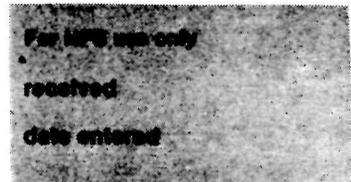
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
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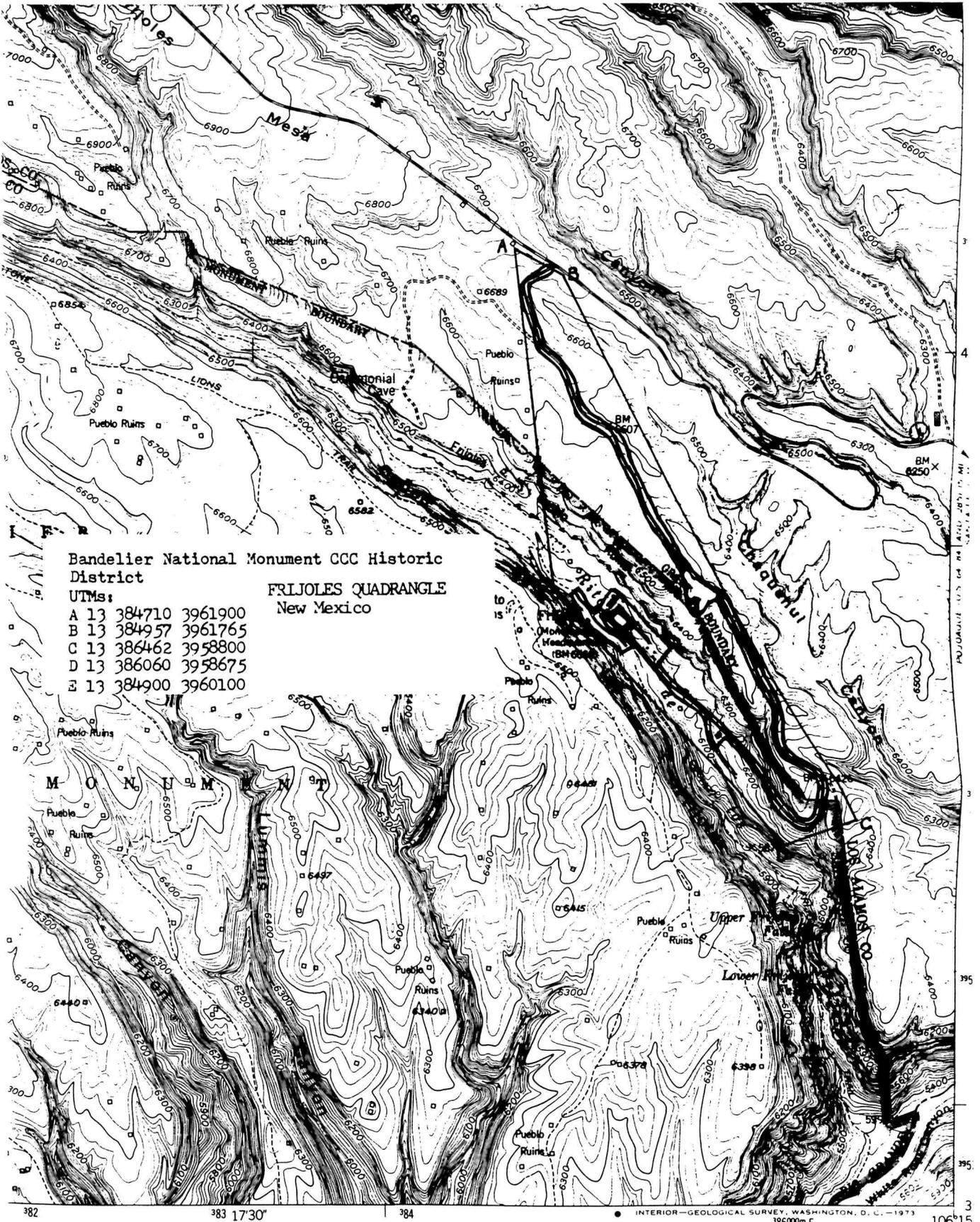


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The boundary, as shown on the enclosed map, begins at a point 75 feet northeast of the northeast corner of the entrance station, then follows the road 10 feet out from the outer edge of the road approximately 7200 feet to the turn-off for the fire lookout, then follows the countour of the land at points 50 feet from the west corner and 100 feet from the south corner of the lookout, then northeast back to a point 10 feet from the outer edge of the road, then runs parallel to the road to a point 50 feet southwest of the southwest corner of the superintendent's residence, then northeast 250 feet, then north-northwest 1600 feet, then west-southwest 550 feet to Rito de los Frijoles, then north-northwest 500 feet along the western edge of the Rito, then west-southwest 300 feet, then south-southeast 2000 feet, then due east 400 feet to the west bank of the Rito, then northerly along the Rito bank approximately 1500 feet to the south edge of the bridge, then east across the Rito to a point 10 feet west of the west edge of the parking lot, then parallel to the road and 10 feet from its outer edge to the north edge of the intersection of the stable road, then along that road edge to a point 50 feet southwest of the southwest corner of the stable and corrals, then east-northeast back to a point 10 feet out from the outer edge of the road, then along the road 10 feet from the outer edge of the road to a point 75 feet southeast of the southeast corner of the entrance station, then north to the starting point.



**Bandelier National Monument CCC Historic District**

**FRIJOLES QUADRANGLE**  
New Mexico

UTMs:

A 13	384710	3961900
B 13	384957	3961765
C 13	386462	3958800
D 13	386060	3958675
E 13	384900	3960100

382

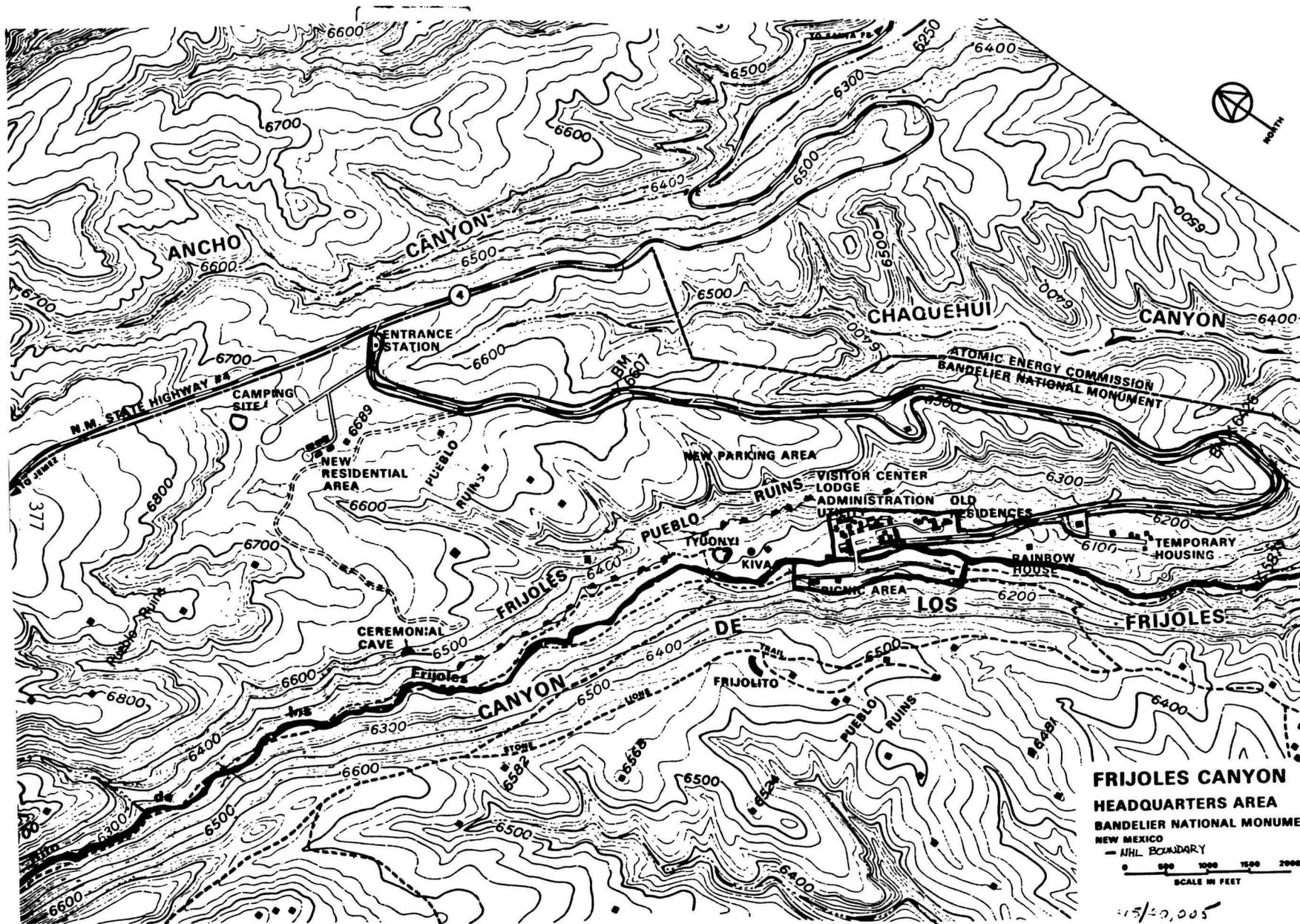
383 17'30"

384

376

• INTERIOR—GEOLOGICAL SURVEY, WASHINGTON, D. C.—1973  
386000m F

106°15'

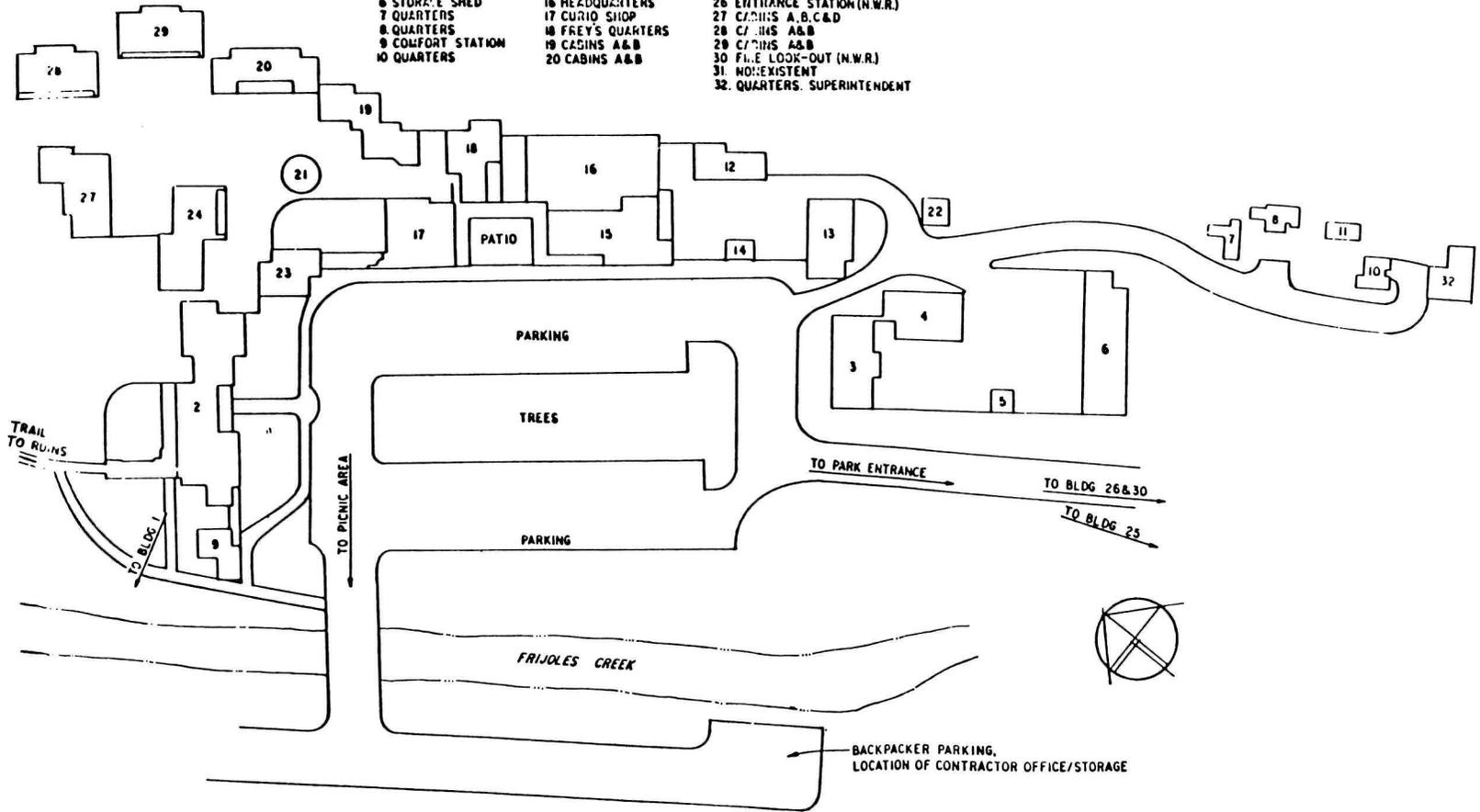


**FRIJOLES CANYON  
HEADQUARTERS AREA  
BANDELIER NATIONAL MONUMENT  
NEW MEXICO**  
 - - - - - N.M. BOUNDARY  
 0 500 1000 1500 2000  
 SCALE IN FEET

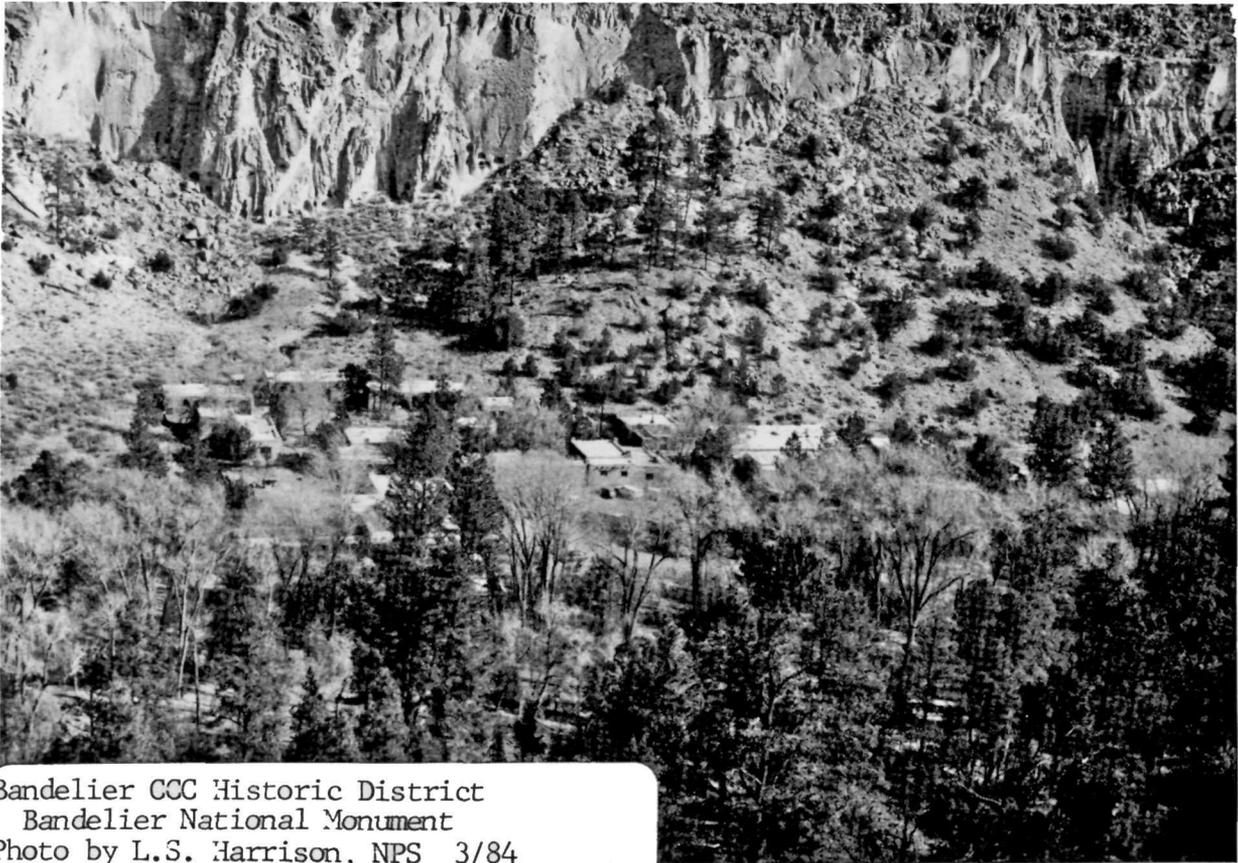
15-10,005

**BUILDING KEY**

- |                            |                    |                              |
|----------------------------|--------------------|------------------------------|
| 1 COMFORT STATION (N.W.R.) | 11 QUARTERS        | 21 KIVA                      |
| 2 VISITOR CENTER           | 12 STORAGE         | 22 POWER HOUSE               |
| 3 WAREHOUSE                | 13 STORAGE         | 23 CABINS A & B              |
| 4 CARPENTERS SHOP          | 14 GAS HOUSE       | 24 CABINS A, B, C, & D       |
| 5 GAS HOUSE                | 15 HEADQUARTERS    | 25 SY/PLE (N.W.R.)           |
| 6 STORAGE SHED             | 16 HEADQUARTERS    | 26 ENTRANCE STATION (N.W.R.) |
| 7 QUARTERS                 | 17 CURIO SHOP      | 27 CABINS A, B, C & D        |
| 8 QUARTERS                 | 18 FREY'S QUARTERS | 28 CABINS A & B              |
| 9 COMFORT STATION          | 19 CABINS A & B    | 29 CABINS A & B              |
| 10 QUARTERS                | 20 CABINS A & B    | 30 FIRE LOOK-OUT (N.W.R.)    |
|                            |                    | 31 NON-EXISTENT              |
|                            |                    | 32 QUARTERS SUPERINTENDENT   |



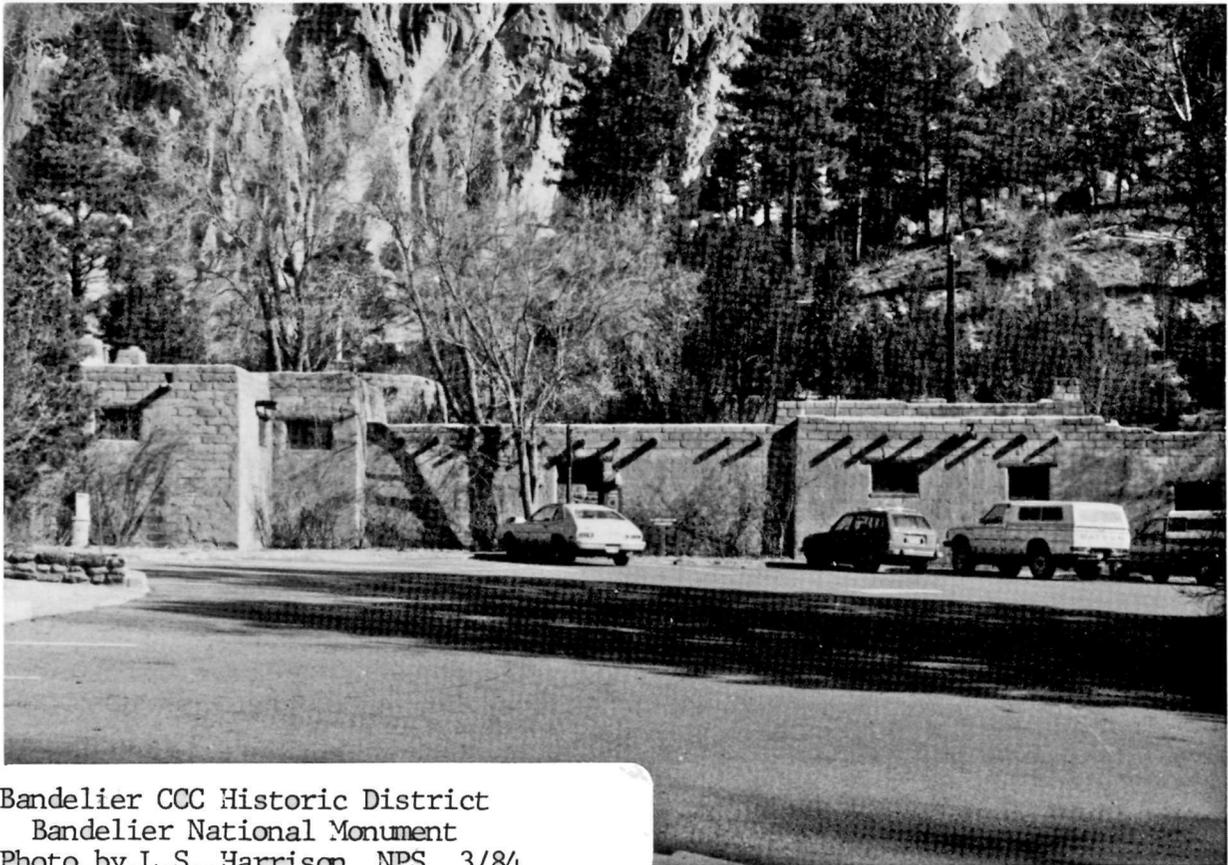
**SITE PLAN**



Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84



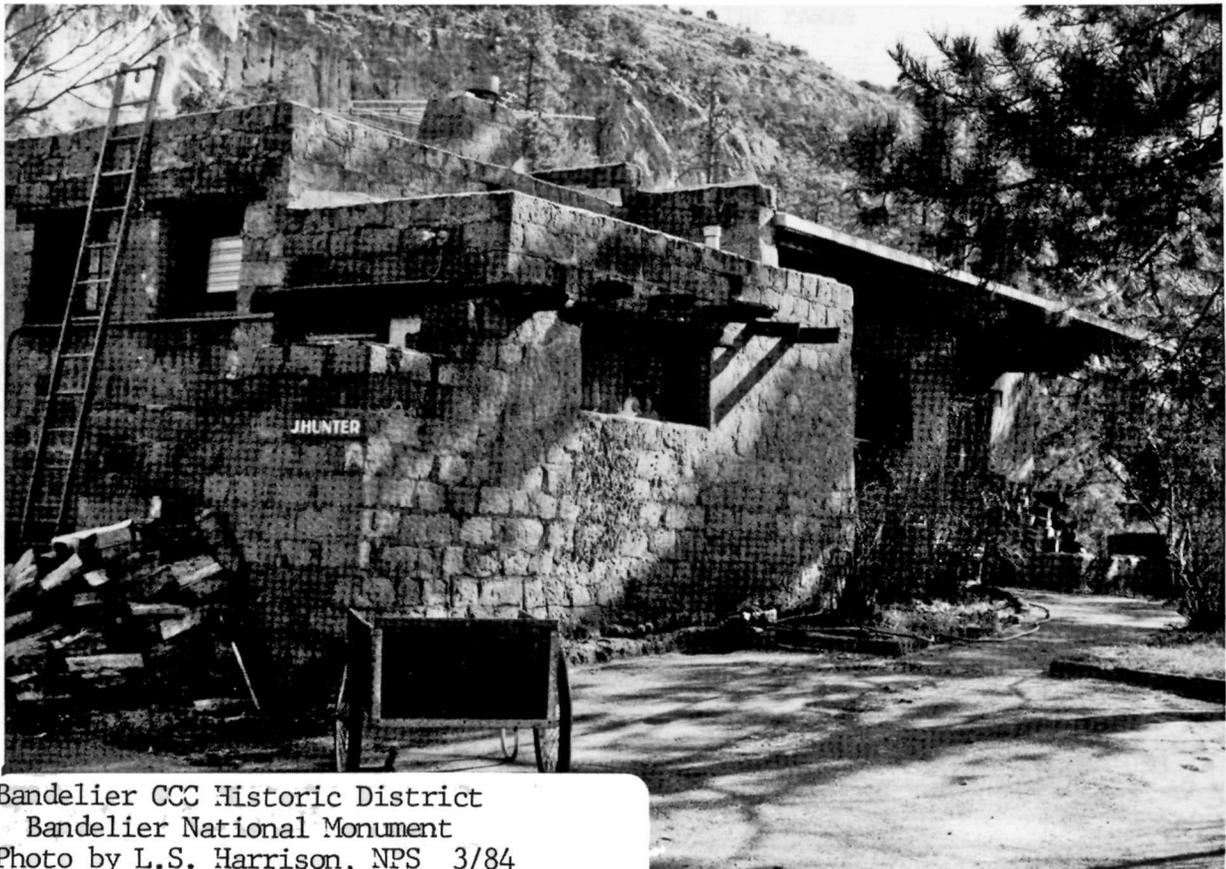
Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84



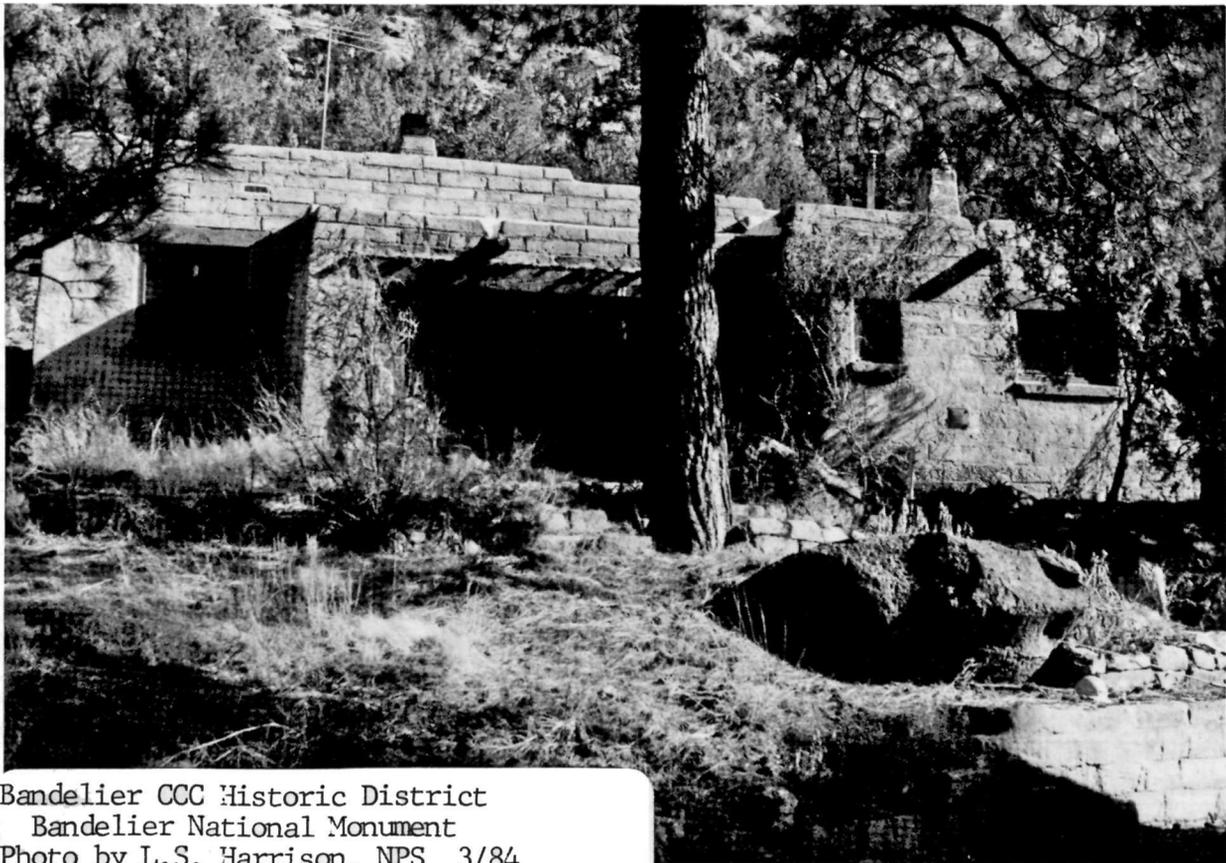
Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84



Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84



Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84



Bandelier CCC Historic District  
Bandelier National Monument  
Photo by L.S. Harrison, NPS 3/84

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received

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name** Oregon Caves Chateau

historic

and or common

**2. Location**

street & number

not for publication

city, town Oregon Caves National Monument vicinity of

state Oregon

code 41

county Josephine

code 033

**3. Classification**

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public (land)	<input checked="" type="checkbox"/> occupied (Seasonally)	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private (building)	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> other: Hotel

**4. Owner of Property**

name Canteen of Oregon

street & number 5000 North Lagoon Avenue

city, town Portland

vicinity of

state Oregon

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Josephine County Courthouse

street & number

city, town Crants Pass

state Oregon

**6. Representation in Existing Surveys**

1) Pacific Northwest Regional Office Inventory

title 2) National Register of Historic Places has this property been determined eligible?  yes  no

1) 1984

date 2) In process

federal  state  county  local

depository for survey records National Park Service

1) Seattle

Washington

city, town 2) Washington

state D. C.

---

## 7. Description

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<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

---

### Describe the present and original (if known) physical appearance

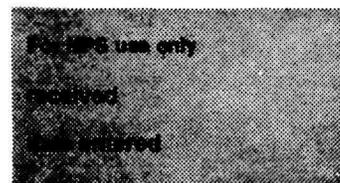
The Chateau at Oregon Caves National Monument is a rustic hotel in the Siskiyou Mountains adjacent to the entrance to the cave in the only active limestone formation in Oregon. The Chateau is part of a larger development that includes a chalet (dormitory/gift shop/multiple use structure), several employee and rental cottages, and a visitor contact station, all under consideration for National Register status as part of a district. The buildings were all constructed between 1923 and 1941. The Chateau is without question the most outstanding of the structures.

The Chateau is a six-story structure with a reinforced concrete foundation and a superstructure of wood frame construction with enormous post and beam interior supports. The building spans a small gorge and a great deal of the building's mass is banked into that depression. The first floor houses mechanical equipment. The second contains basement storage areas. The dining room, coffee shop and kitchen areas are on the third floor--at the same level as the lower trout pool grotto at the immediate head of the gorge. The fourth floor is at road level and contains the entrance lobby and some hotel rooms. The two upper stories have additional hotel rooms and living quarters for the manager.

Exterior walls are shiplap siding sheathed with cedar bark, giving the building a shaggy, rustic appearance. The main gable roofs are steeply pitched and are pierced by shed-roof dormers further broken by gabled-roof dormers.

The large lobby on the fourth floor of the building (entered from the level of the parking lot) contains a huge double fireplace of marble construction. The exposed wood beams of enormous size (about 18x24 inches) are supported by peeled log posts with 30-inch diameters. The applied wood decoration at the joints simulates wood joinery and is non-structural. The subtle grey appearance of the wood is due to airborne particles of cement that settled on the wood when sacks were beaten on the posts during construction. Portions of the wood not initially tinted by the cement were colored to match. Leading from the lobby to the downstairs dining room and coffee shop and upstairs to hotel rooms, is a handsome rustic staircase of oak, madrona, and pine or fir. The open stairwell shows off the structure of the stairs to great advantage. The simple oak treads rest on pairs of notched log stringers. The logs are nearly the same size as the log posts of the lobby. The darker wood of the peeled madrone balusters and the lighter wood of the handrails and newel posts

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are smooth-finished but retain softened gnarls and knots. The natural light from the plate-glass windows that overlook the trout pool only emphasize the stairwell and draw the viewer's eye from the darker portions of the lobby.

The most common interior wall finish is a wainscoting of heartwood from the California redwood with pressed fiberboard above. The fiberboard is original and unaltered. New carpeting covers the original linoleum of the lobby and the hallways and rooms of the hotel. The large plate glass windows in the lobby, main stairwell, and dining room are topped with twenty-six lights above. All of the windows in the building are wood frame and vary from eight-over-one double hung to nine-light casements.

The dining room and coffee shop on the third floor retain considerable original character. The stream is still channeled through the dining room. The original wood floor in the dining room, damaged by flood during the 1960s, has been replaced with a plywood subfloor and linoleum tile. New wooden partitions (removable) that are jigsawed in a pattern reminiscent of Bavarian/Swiss chalet detailing separate the small bar area and the employee section of the dining room. The open room configuration remains. The coffee shop, completed in 1937 retains its birch and maple counters and knotty-pine panelling. The present tile floor replaces the original oak parquet floor that was damaged during the 1963 flood.

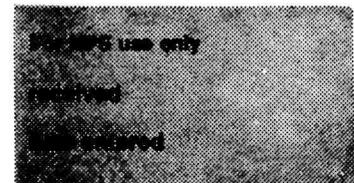
The arts-and-crafts style furniture throughout the building is original and in excellent condition. The wood furniture has leather and metal detailing, and some sports painted designs. Period wrought-iron and brass lamps, sconces, and chandeliers light the interior. Other interior decoration includes Kiser tinted photographs of local scenes. Hardware on the doors is also original.

One of the reasons the building fits so well with its setting is that most of the construction materials are local in origin. The principal timbers were cut a short distance away and trimmed at a mill on the Caves Highway. The cedar bark for the vertical siding came from a railroad-tie cutting operation nearby. The marble for the stone fireplace was blasted out of adjacent bedrock while the development was under construction.

Changes to the building have been minimal. A new sprinkler system with cast-iron pipes was added to the building in 1955.

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Flood damage in 1963 necessitated the changes to flooring materials in the dining room and coffee shop. The steel fire escapes with their wooden catwalks were added in 1962 after the wooden verandas were irreparably damaged by snow. These changes have done little to alter the integrity of the building.

Certain landscape architectural features in the vicinity of the structure contribute to the ambience of the building. These features, constructed by the Civilian Conservation Corps under the direction of Park Service landscape architects Merel Sager and Francis Lange, include the trout pools, water falls, stone retaining walls and parapet walls, and the campfire circle. Also included is the stone curbing that borders pathways within the boundaries.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1934-Present      **Builder/Architect** Gust Liam

### Statement of Significance (in one paragraph)

The prime significance of Oregon Caves' Chateau lies in its designer's extraordinarily creative use of the limited building site and how he allowed the site to dictate major architectural choices. Inseparable from that is the extremely high integrity of the building, the furnishings, and the site. Of local significance is the importance of the development of Oregon Caves, fostered by a group of local businessmen who formed the Oregon Caves Company--the monument's concessionaire--to stimulate the depressed economy in the area.

Oregon Caves was discovered in 1874 and became a national monument in 1909. The resort potential of the area had been promoted during the late nineteenth century but little development was accomplished, perhaps because of the area's remoteness. By 1913 the congressional representative had introduced a bill to establish Oregon Caves National Park hoping to remove it from U.S. Forest Service jurisdiction and thus facilitate the construction of a hotel and a good road for the area. Changes in U.S. Forest Service regulations regarding leasing lands for hotel and recreation sites in 1915 stimulated interest again in the resort potential of the caves; but not until 1923 did local businessmen form the Oregon Caves Company and take over food services, overnight accommodations, and tours through the cave.

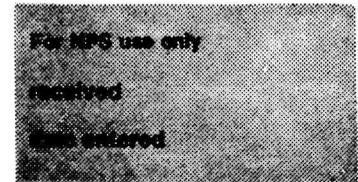
The early structures built by the company included the Chalet, cottages, and tent houses. By 1929 the company spokesman was announcing plans to construct the Chateau. Construction was underway by 1932 and completed in 1934 for a cost of \$50,000. One regional newspaper boasted of the new hotel "patterned after Swiss Chalets,"<sup>1</sup> while another commented:

The new Chateau, unquestionably responsible for the

<sup>1</sup> "Oregon Caves to Boast New \$50,000 Hotel," Grants Pass Bulletin, Vol. VIII, no. 32 (July 10, 1931), p. 1.

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National Park Service

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major part of business increase at Oregon Caves, is deserving of more than casual examination, for several reasons: Native materials were used in all places possible, which employment has resulted in a building entirely in harmony with its surroundings. Marble blasted from the spot on with the inn stands has been laid up in one of the largest fireplaces in the state--if not on the coast. Douglas firs, felled from adjoining hillsides, support the enormous structural beams in the attractive lounge and dining rooms. The stairway is perhaps the most ingenious piece of construction in the entire house. Two large logs form the strings, on which have been set three-inch oak treads cut from trees in the valley a few miles below. Madrona balusters support a fir handrail. This stairway is a conspicuous feature of the lounge. There is also a maple floored ballroom....<sup>2</sup>

Even the park service landscape architect assigned to work there wrote of the building's "original architecture." He commented that the Chateau created

...a perfect feeling of homelike comfort but still of quiet dignity.... Descending the landing...one is amazed to hear, blending with the music of the orchestra, the falls of the mountain stream which wends its way across this room and on to the sea.... When the large windows of each room are thrown open to the Siskiyou breezes, babbling from the brooks running into the beautiful fish ponds which surround the building, and the murmuring of the superb stand of Douglas Fir which covers the hillside, sleep can not be anything but peaceful and delightful....<sup>3</sup>

Any building inspiring that type of romantic prose created a powerful spatial impression on visitors.

The very limited building site on steep, mountainous terrain was a major challenge to the builder, Gust Liam. Rather than constructing a new lodge perched on the mountainside as the other buildings at the monument had been, he instead chose to span the

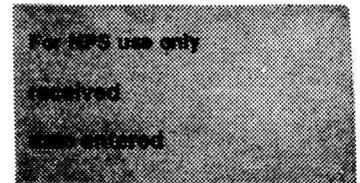
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<sup>2</sup> "Siskiyou in Oregon Hold Caves National Park," Spectator, Saturday, October 13, 1934, no pagination.

<sup>3</sup> B.R. Finch, "Report on Oregon Caves," September 7, 1934.

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National Park Service**

**National Register of Historic Places  
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small gorge through which the cave's stream discharged. He used that to architectural advantage by allowing some of the stream to pass through an artificial brook in the dining room and diverting the rest through a culvert in the basement. The way that nature was physically brought inside the building reinforced the purpose of the enormous picture windows. The visitor could relax and dine in cozy comfort with a small stream flowing past his feet while looking out into the thick, green forest. The concept of running a small mountain stream through a building and bringing the outdoors inside was not unique, but it was unusual and noteworthy.<sup>4</sup>

Liam used influences from the building site in other ways, too. By covering the exterior with shaggy cedar bark the building blended in better with the surrounding mixed conifer forest. The placement of the greatest mass of the building inside the gorge diminished the perceived size of the structure which made it less noticeable. From the "ground" level where the drive curved around the building the visitor sensed a two-story building--something smaller in scale than the trees of the forest, and something that "fit" with the terrain and rural atmosphere of the development. This enormous building was thus scaled down by creative thinking on the part of the designer. The building was able to deny its size.

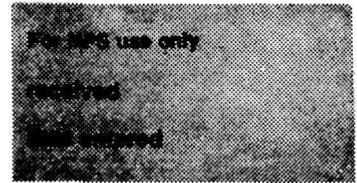
Between 1934 and 1941 the young men of the Civilian Conservation Corps worked at the monument building the stone retaining walls, campfire circle, trout pools and waterfalls, and planting vegetation around the developed area. Their work was based on plans prepared by the National Park Service's Branch of Plans and Design in San Francisco. That office, headed by landscape architect Thomas C. Vint, contained many of the core people responsible for developing the design ethic known as "rustic architecture." The landscape plans for Oregon Caves were typical of that period. The basic design for the rubble masonry walls was decided on paper, but the boulders were selected in the field by the onsite landscape architect who chose them for color, texture, and weathered appearance. In this way the stone walls

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<sup>4</sup> Considering that the Chateau predates Wright's house "Falling Water" by two years leads me to think that the use of the stream running through the building was an honest response to the site, and not a choice made because the designer saw it in an architectural magazine and felt it would work here.

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had a natural-looking, aged form that made the walls blend in with the weathered bedrock exposed around the site. This thoughtful approach to site design further enhanced the rustic feeling around the Chateau.

Today's visitor to Oregon Caves is still enchanted by the rustic sense of place that the builder and the landscape architects created. Entering the area is very much like travelling back into the 1930s. Trout still swim in the small pools. The Chateau is more weathered, but the furnishings are entirely original. Even the smell of the aging fiberboard wall panels inside the Chateau contributes to that undeniably nostalgic feeling. More important than these subjective responses to the spaces is the strong architectural presence of the chateau with its steep roofs and shaggy exterior. The builder's intent to create a structure in harmony with the surrounding landscape, and the landscape architects' enhancement of the setting remain artistic pieces of the past.

## 9. Major Bibliographical References

See attached.

## 10. Geographical Data

Note: U.S.G.S. in Denver had no more topo sheets for Oregon Caves, UTM Coordinate is taken from draft National Register nomination.

Acreage of nominated property Less than 1

Quadrangle name \_\_\_\_\_

Quadrangle scale \_\_\_\_\_

### UTM References

A 

1	0	4	6	6	3	0	0	4	6	6	1	0	6	1	8	1	0
Zone	Easting				Northing												

B 

Zone	Easting				Northing												

C 

Zone	Easting				Northing												

D 

Zone	Easting				Northing												

E 

Zone	Easting				Northing												

F 

Zone	Easting				Northing												

G 

Zone	Easting				Northing												

H 

Zone	Easting				Northing												

### Verbal boundary description and justification

The boundary begins at a point 25 feet north of the north corner of the Chateau, then proceeds southeast 150 feet, then south 120 feet to the top of the stone wall directly below the cave entrance, then in a westerly direction along the wall to a point 50 feet southwest of the southwest corner of the Chateau, then 100 feet north, then 140 feet northeast to the starting

List all states and counties for properties overlapping state or county boundaries point as shown on the enclosed map.

state N/A code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_

state N/A code \_\_\_\_\_ county \_\_\_\_\_ code \_\_\_\_\_

## 11. Form Prepared By

name/title Laura Soulliere Harrison Architectural Historian

organization National Park Service, Southwest Region date 1985

street & number P.O. Box 728 telephone (505) 988-6787

city or town Santa Fe state New Mexico

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

For NPS use only

I hereby certify that this property is included in the National Register

date \_\_\_\_\_

Keeper of the National Register

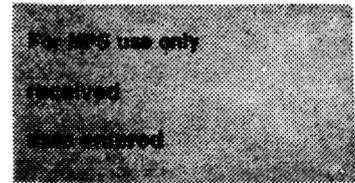
Attest:

date \_\_\_\_\_

Chief of Registration

**United States Department of the Interior  
National Park Service**

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Continuation sheet

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Page 1

Bibliography

Finch, B.R., "Report on Oregon Caves," September 7, 1934.

Oregon Caves National Monument Files including newspaper clipping file and oral history notes.

Pacific Northwest Regional Office files including national register nomination and inventory forms.

"Report on Oregon Caves National Monument," May 4, 1934, Crater Lake National Park. No author listed but most likely NPS landscape architect Francis Lange.





Oregon Caves Chateau  
Oregon Caves National Monument  
Photo by L.S. Harrison, NPS 8/85



Oregon Caves Chateau  
Oregon Caves National Monument  
Photo by L.S. Harrison, NPS 8/85



Oregon Caves Chateau (lobby)  
Oregon Caves National Monument  
Photo by L.S. Harrison, NPS 8/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Northeast Entrance Station

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

CITY, TOWN

Yellowstone National Park

---NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

VICINITY OF Cooke City and Silver Gate

1st

STATE

Montana

CODE

30

COUNTY

Park

CODE

067

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED (Seasonally)	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> PARK
			<input type="checkbox"/> PRIVATE RESIDENCE
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P. O. Box 25287

CITY, TOWN

Denver

STATE

Colorado

--- VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

National Park Service -- Rocky Mountain Regional Office

STREET & NUMBER

655 Parfet Street, P. O. Box 25287

CITY, TOWN

Denver

STATE

Colorado

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

List of Classified Structures Inventory

DATE

1976 and 1983

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

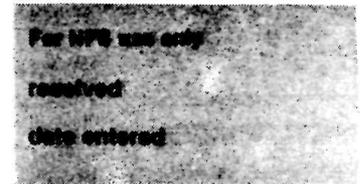
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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The nomination for the Northeast Entrance Station at the Cooke City/Silver Gate entrance to Yellowstone National Park consists of two buildings: a checking station and ranger station/residence, both of classic rustic design. The checking station spans most of road--Montana Highway 212--as it enters the park and is the structure most visible to the public. The ranger station/residence is a short distance away on the north side of the road. It is partially screened from view by the surrounding vegetation (primarily evergreens) and its raised elevation above the roadway. The ranger station's natural materials and dark brown color help it recede further into its sylvan setting. Both structures are built of logs.

The checking station is a log structure of three separate rooms. The central office is flanked by two small wings on the north and south that are connected to the central portion by a gable roof. The two lanes of the entrance road pass through those roof-covered spaces between the central portion and its wings to the north and south. The foundation of the building is concrete with a rubble masonry veneer. Construction specifications for the building called for native stone selected for variation in color, texture, size and shape, with irregularities of a depth up to 2 1/2" allowed in the face surfaces. The specifications for the logs were also followed. The lodgepole pine logs were cut from an area designated within the park. All of the logs had a maximum taper of not more than 1" in 15' and were peeled prior to construction. The saddle-coped joints at corners, called for in the specifications, were finely executed. The oakum rope chinking still remains. The logs were laid with alternating butts and tips, and log ends were cut with two or three bevel faces in random directions. Log rafter ends projecting beyond the eaves have that similar frontier detailing of axe-cut ends. The most expressive aspect of the logwork is the gentle concave curve of the log ends from the foundation up to the eaves. This sophisticated treatment adds an elegant touch to a building constructed of such simple materials.

The intersecting gable roofs are covered with wood shingles. The lines created by the double courses of shingles every fifth row re-emphasizes the building's horizontality. The roofs were originally stained with a creosote-based stain (Cabot's color #248--probably a forest green). The new roof put on in 1984 has not been stained. The exterior log walls were stained with a creosote stain. Exterior trim woodwork of doors and windows is painted forest green, matching the original color. Gable ends are finished with vertical channeled siding. Changes on the exterior

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include the addition of concrete bollards on the east and west elevations to prevent vehicles from driving into the building; the addition of a National Park Service arrowhead in the east gable end; and the addition of two street lights and one flagpole. The road originally consisted of the two lanes passing through the building and possibly a service lane to the north of the building. Additional traffic lanes have been constructed to the north and south so that larger vehicles can pass around the building upon entrance or exit. Drivers of larger recreational vehicles now get out and walk around to the checking station office to pay their fees to the ranger on duty (cars and pick-up trucks still drive under the roof). The relatively small amount of traffic that passes through the northeast entrance to the park precludes any traffic jams. This sensible solution for accomodating today's larger vehicles saved the building from having its wings literally chopped off, as has been done with other entrance stations with similar drive-throughs.

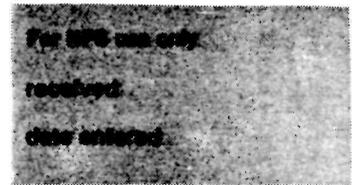
The interior of the checking station has undergone very little change through the years. The exposed logs of the walls and roof structure in the central portion retain their original finish--an oil stain coated with white shellac. The oil stove which heats the central portion replaced the original wood stove about 20 years ago, but occupies the same central location in the checking station. The brick chimney on the west wall (rubble masonry above roof line) is original. The north and south walls of the central portion each have dutch doors with sliding, paired six-light windows next to them. The dutch doors have four lights above and a diagonal board inset panel below. This original door and window configuration makes the fee-collection function easy. When the building was re-wired in recent years, simple electrical fixtures were attached to the log ceiling joists. A small shelf was also built to support a fan. The building underwent extensive rehabilitation work during the summer of 1984. Log rafters were replaced, some of the log ends were repaired with epoxy, the foundation was repaired, and the building re-roofed.

The small room of the south wing houses the fuel tank for the oil stove as well as search and rescue equipment. The north wing contains the electrical switch box. Both rooms have concrete floors that were probably poured sometime after construction. The original plans called for earth floors.

The ranger residence is a rectangular log building with an additional rectangular wing at its northeast corner. The ranger office is in this small northeast wing; the remainder of the building is a residence. The one-story building contains seven

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Continuation sheet

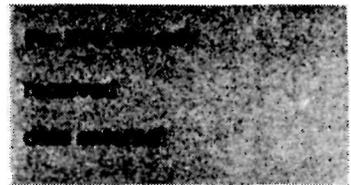
Item number 7

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rooms and a partial basement. The foundation is battered rubble masonry more than two feet above grade in some areas. The log walls, like those of the checking station, are have saddle-notching and axe cut ends. The log end alignment at the building corners begins at the foundation, cuts back toward the body of the building, and then flanges out to the eaves. The result, like the checking station, is the expressive curve that moves the building up from a category of simple log structure to that of distinguished log structure. The roofs of the main residential section and the ranger office are both gable, finished with wood shingles. Doors and windows are original. The main entrance door into the ranger office is made of two-inch thick vertical planks with wrought-iron strap hinges and glazing above to let natural light into the building. Windows are single, paired, or tripled six-light casements, with mullions and wood frames painted green. The interior of the building has wood floors, some of which have been covered with linoleum. Fluorescent lights have been added to the office section of the building. Some re-wiring has been done over the years. As an experiment, the building's ceiling was heavily insulated at the time of construction to improve its heat retention and help prevent the build up of ice on the roof.

The buildings were designed by a member or members of Thomas Vint's Branch of Plans and Design in San Francisco. The buildings were constructed as a Public Works project through contract with George Larkin of Gardiner, Montana.



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National Park ServiceNational Register of Historic Places  
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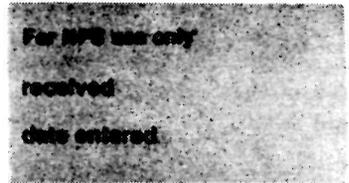
with limited hand tools. It thus achieves sympathy with natural surroundings, and with the past." [2] The native materials used in the Northeast Entrance Station are the logs and stone from the park, and the wood shingles of the roofs. The axe-cut log ends contribute to that frontier/pioneer feeling. The checking station in particular far exceeds those criteria by combining its solids (rooms) and voids (drive-throughs) with the sculptural quality of the concave log ends creating a highly mannered, expressive structure. The ranger station/residence is inseparable from the checking station in terms of both design and function, even though its form has simpler lines.

One of the most important building types for rustic design in park areas was the entrance station, or checking station. The station served several purposes. First was for collecting fees and counting visitors. Second was to provide the first visitor contact in a national park, so the ranger could be a tangible Park Service presence while answering questions and providing a quick orientation at the same time. The third purpose was to provide a definite entrance, so that the visitor would know that he was entering an area different than that which he left, and on a subconscious level to create a sense of place and identity. A small wood-frame box of a building, for instance, could serve the purposes of sheltering a ranger for fee collection and minimal orientation, and could provide boundary definition; but the log entrance station did that and more. It subconsciously reinforced the visitor's sense of the western frontier and the wilderness he was about to enter. The building was not only the physical boundary, but the psychological boundary between the rest of the world and what was set aside as a permanently wild place. According to the Park and Recreation Structures reprint, the entrance station "should at once invite and deter, encouraging use while discouraging abuse of the park by the public. It should be all things to all men, tempting the devotees to Nature and of the past, while warding off and detouring that block of the public primarily bent on a greater gasoline consumption--a king of semaphore simultaneously reading 'stop' and 'go,' yet somehow avoiding all accidents to traffic and to temperament. Surely no easy accomplishment, perhaps unattainable!" [3] The checking station of Yellowstone's northeast entrance was featured in that publication as a prime example and an "ambitious" structure whose looks, in the eyes of the author, could only be improved by the addition of some "judicious low growth to break the harsh and barren foundation line." [4]

A 1932 plat of Silver Gate, the small community just east of the entrance station, proposed that all of the structures in the

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community be of log construction.[5] A log two-story hotel, several log restaurants and residences are extant. Perhaps the architect's choice of logs for the primary building material of the checking station and ranger residence was also influenced by that local decision. In any case, the Northeast Entrance Station's architectural quality surpasses not only the Silver Gate buildings in design and craftsmanship, but also surpasses other national and state park log structures of similar function.

1. William Tweed, Laura E. Soulliere, and Henry Law, National Park Service Rustic Architecture 1916-1942 (San Francisco: National Park Service, 1977), p. 23.

2. Ibid., p. 93.

3. "Entranceways and Checking Stations," reprint from Park and Recreation Structures (Washington, D.C.: Government Printing Office), p.1.

4. Ibid., p.21.

5. A photograph of the plat specifying log construction for the buildings in Silver Gate hangs on the wall of a restaurant in that village. The original plat undoubtedly could be tracked down through county and state records.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 1.27 acres

UTM REFERENCES

A	1,2	57,808,0	4,918,37,4,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison Architectural Historian

ORGANIZATION

National Park Service -- Southwest Regional Office

DATE

1985

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

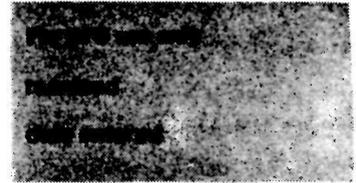
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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Page 1

Conservation Services. Completion Report--Stabilization of  
Northeast Entrance Station, Yellowstone National Park.  
September, 1984.

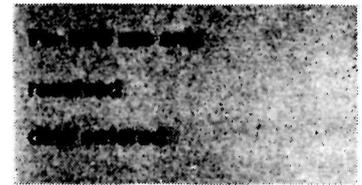
National Park Service. "Entranceways and Checking Stations,"  
Reprint from Park and Recreation Structures, U.S. Government  
Printing Office, 1938. No date on reprint.

Park files including List of Classified Structures Field  
Inventory Report, Yellowstone 3073-B Construction Specifications,  
and Forms 10-768 Building Folders.

Tweed, W.C., and L.E. Soulliere and H.G. Law. National Park  
Service Rustic Architecture 1916-1942. San Francisco, National  
Park Service, 1977.

**United States Department of the Interior  
National Park Service**

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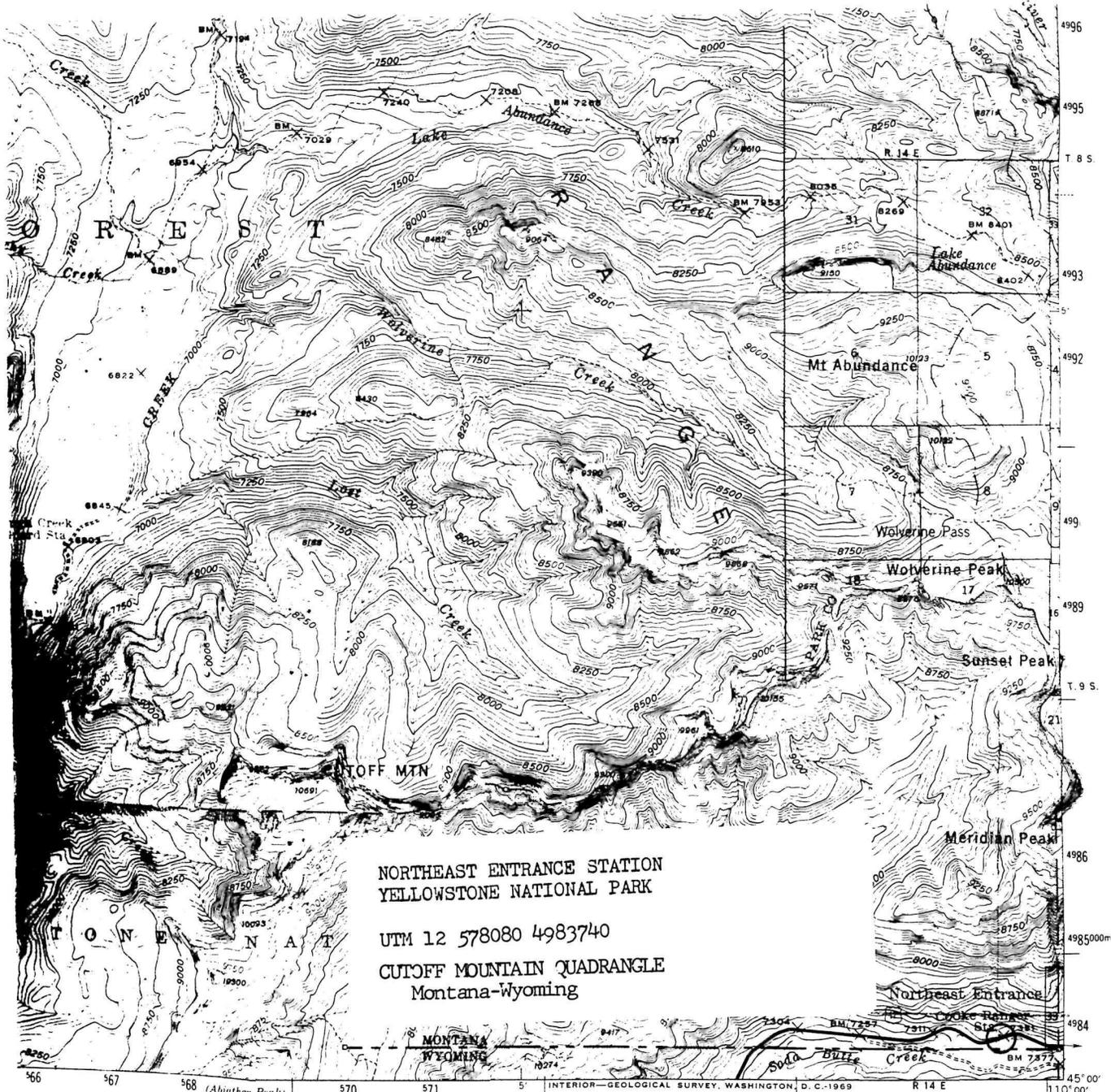


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Page 1

The boundary begins at a point in the center of the entrance road 100 feet east-northeast of the exact center of the checking station building, then proceeds south-southeast 100 feet, then west-southwest 125 feet, then west-northwest 275 feet, then north-northwest 125 feet running parallel to and 25 feet west of the west wall of the ranger station, then 100 feet east-northeast running parallel to and 25 feet north of the north wall of the ranger station, then 250 feet south-southwest to the starting point, as shown on the enclosed sketch map.



NORTHEAST ENTRANCE STATION  
 YELLOWSTONE NATIONAL PARK  
 UTM 12 578080 4983740  
 CUTOFF MOUNTAIN QUADRANGLE  
 Montana-Wyoming

MONTANA WYOMING BOUNDARY. WITHIN THIS QUADRANGLE IT HAS BEEN OMITTED WHERE ITS ACTUAL POSITION, AS ORIGINALLY MARKED ON THE GROUND, IS UNKNOWN

SCALE : 62500

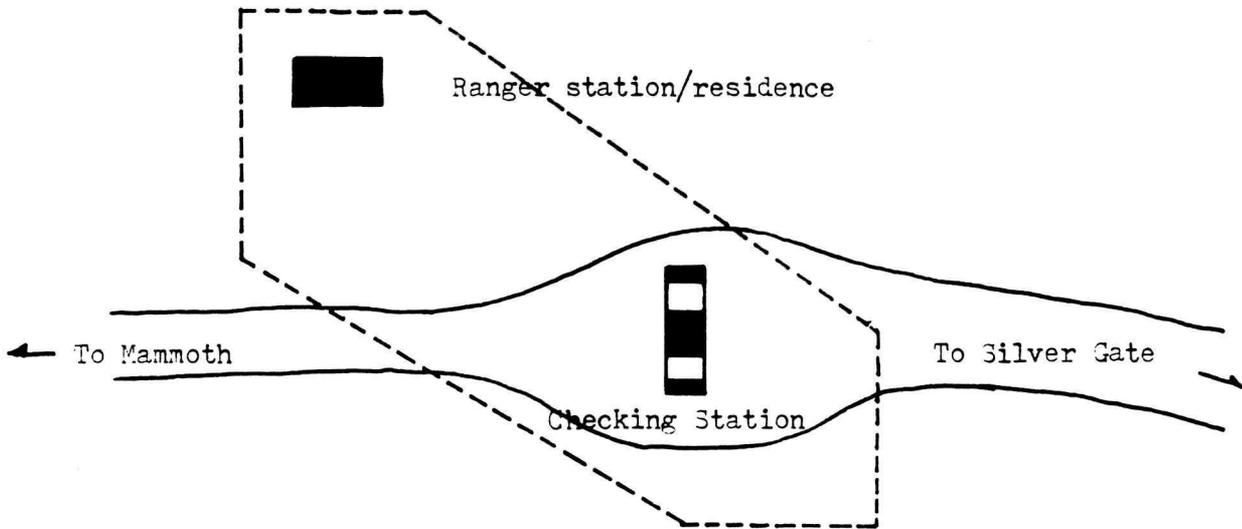
TOWER JUNCTION 29 MI  
 WEST YELLOWSTONE (UNCL. U.S. 20-191) 86 MI.

Polyconic projection. 1927 North American datum  
 10,000-foot grid based on Montana (South)  
 rectangular coordinate system  
 1000-meter Universal Transverse Mercator grid ticks,  
 zone 12, shown in blue

CUTOFF MTN., MONT.-WYO.  
 N4500 - W11000/15  
 1942  
 AMS 3974 II-SERIES V794

CONTOUR INTERVAL 50 FEET  
 DATUM IS MEAN SEA LEVEL

U S GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR WASHINGTON, D. C. 20242  
 FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



Northeast Entrance Station  
Yellowstone National Park

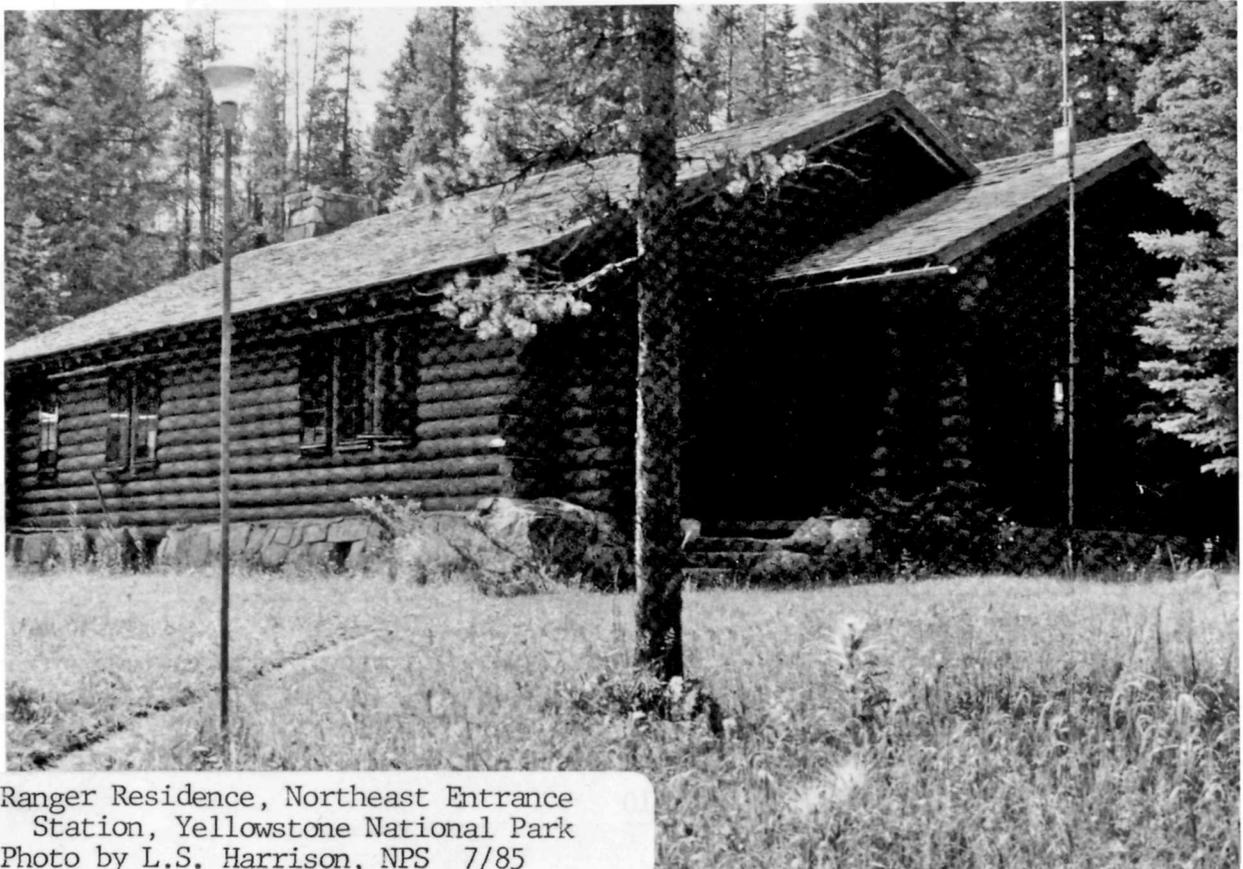
1":200'

(Note: Drawing is to approximate scale only)





Northeast Entrance Station  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Ranger Residence, Northeast Entrance  
Station, Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85



Northeast Entrance Station (detail)  
Yellowstone National Park  
Photo by L.S. Harrison, NPS 7/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

National Park Service Region III Headquarters

AND/OR COMMON

National Park Service Southwest Regional Office (Preferred)

**2 LOCATION**

STREET & NUMBER

Old Santa Fe Trail

NOT FOR PUBLICATION

CITY, TOWN

Santa Fe

CONGRESSIONAL DISTRICT

3

VICINITY OF

STATE

New Mexico

CODE

35

COUNTY

Santa Fe

CODE

049

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

General Services Administration

STREET & NUMBER

819 Taylor Street

CITY, TOWN

Fort Worth

VICINITY OF

STATE

Texas

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE.

REGISTRY OF DEEDS, ETC. Santa Fe County Courthouse

STREET & NUMBER

CITY, TOWN

Santa Fe

STATE

New Mexico

**6 REPRESENTATION IN EXISTING SURVEYS**

- TITLE 1) List of Classified Structures Inventory  
2) National Register of Historic Places  
3) New Mexico Cultural Properties Survey

DATE

1) 1976

2) 10/6/70

3) ca. 1970

FEDERAL  STATE <sup>(3)</sup>  COUNTY  LOCAL

DEPOSITORY FOR 1 and 2) National Park Service

SURVEY RECORDS 3) State Planning Office

CITY, TOWN

1 and 2) Washington  
3) Santa Fe

STATE

D.C.  
New Mexico

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Southwest Regional Office building of the National Park Service is on a site of just over eight acres at a bend in Old Santa Fe Trail. Native vegetation around the building includes pinon, juniper, chamisa (rabbitbrush), and native grasses -- all common to the foothills of the Sangre de Cristo range.

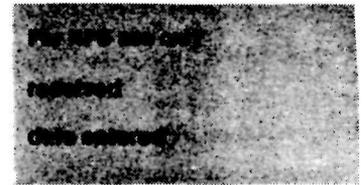
The entire feeling of the building is Spanish Colonial. The building is an adobe structure of 24,000 square feet, built with an irregular plan around a central patio. The layout and room configuration are romantically reminiscent of a mission compound. The architecturally dominant section of the building is two stories in height and houses the impressive entrance, the lobby, the upstairs offices for the regional directorate, and some offices tucked back toward the central patio. The remainder of the building is one story with a small wing of offices and the conference room to the east, and the large central patio and surrounding division offices to the west. Most of the offices in the west wing open directly on to the portal (veranda) surrounding the patio, but also have connecting doors on interior walls allowing room-to-room access.

The foundations of the main building are stone. The battered adobe walls vary from 4.9 to 3 feet thick and are finished with cement stucco. The flat roof sections are edged with parapets and drained with canales (scuppers) that extend out from the exterior walls. The roof is supported by vigas (peeled log roof beams) and hewn squared beams. Viga ends protrude from the exterior walls. Most of the windows are multi-light double hung type, capped with hewn lintels. Floors in the lobby/conference room wing are varnished flagstone. The floors of the portal surrounding the patio are also flagstone. Remaining offices on the first floor have concrete floors, now covered with wall-to-wall carpeting. Areas on the second story have wood floors, also with wall-to-wall carpeting. Posts supporting the roofs above the portal are peeled logs capped with decorative corbels and hewn lintels. The entire portal is surrounded by a colonnade of that type of construction.

The main entrance into the building is at the northeast, through a gate in a large adobe wall that leads down a flagstone path to the front doors. The double doors are flanked by massive buttresses, again mimicking southwestern mission structures. The doors each have twelve inset panels, sandblasted and marked with saws to appear as if they had been constructed with primitive tools. This attention to fine detail is evident throughout the structure. A large hewn lintel spans the opening above the door. The wall surface of this main entry is recessed from the

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

Item number 7

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buttresses and surrounding walls and painted a cream color emphasizing its indentation. The entry leads into the lobby. Important features of the lobby include the impressive hewn beams of the ceiling; the hammered-tin chandeliers that light the cool, dark space; the hand-carved furniture of Spanish Colonial design; and the lighted painting of Stephen Mather (first director of the National Park Service) that hangs in the lobby in an eight-foot by nine-foot recess at the end of the room opposite the doors. The painting of Stephen Mather, done by Oden Hullenkramer in 1939, originally hung in the conference room but was moved to this location at some time after 1940. An enclosed information booth with carved panelling and grillework at the west side of the lobby now houses a computer. This lobby is a most impressive entrance, and sets the tone for the other fine architectural spaces of the building.

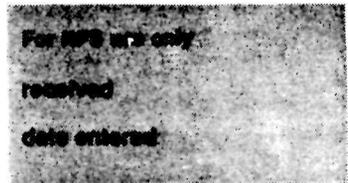
The conference room and the offices of the directorate are less imposing spaces. The high ceilings of the conference room, again embellished with tin chandeliers, receive natural light through the french doors at the north. The pale finish of the massive hand-carved furniture contributes to this lighter feeling. The doors open to a portal and a small patio. Upstairs, a long hallway on the east wall provides access to the offices of the directorate. Most noteworthy of these is the office of the regional director, at the north end of the hall. The architectural details such as the exposed vigas, corner fireplace, window sills two feet thick, and the decorative details including the Navajo rugs, hand-carved furniture, and Pueblo pottery give the room its feeling of importance. Three other offices on that floor also have corner fireplaces and similar architectural details, but none is as large or as architecturally expressive as the regional director's office.

The other offices throughout the building tend to be more utilitarian in nature. Many have ceilings of exposed vigas interspersed with coved plaster on metal lath. In other rooms the ceilings have insulation board attached to the underside of the viga, giving the appearance of a flat, plastered ceiling. Doors providing access into the courtyard from the offices are multi-light wood frame. The door from the lobby to the patio is a multi-light wood frame double door, with sawn grilles for decoration and security. Doors on interior walls are often heavy (three-ply) vertical board wood doors. Nearly all have original hardware.

Other amenities incorporated into the building's design contribute to its appeal. The patios, for instance, are roofless

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Page 3

rooms that exemplify the indoor-outdoor quality of this style of architecture. The focal point of the central patio, for instance, is a small pool (complete with carp) in the southeast corner. The pool, along with the planters in the northwest and southwest corners of the patio are all edged with bancos (built-in benches). The abundant vegetation and convenient benches have historically made the patio a place for employees to congregate during breaks, lunches, and special gatherings. Besides the main patio, the building has several other small courtyards--in the northeast corner, in the center of the east wing, and at the south and west sides of the main building. The courtyard at the south even has a small corner fireplace built into the enclosing walls.

Slight changes in building levels are distinguished by steps--two steps up to the conference room level, two steps down to the patio offices. These slight changes in levels and the irregularity of the plan show the informal and additive qualities of that type of architecture--other characteristics of Spanish Colonial and Spanish-Pueblo revival structures.

The entire building is richly textured with movable and built-in decorative elements: hand built furniture and hammered tin fixtures of Spanish Colonial design. The furniture and light fixtures were designed by Cecil Doty to complement his architectural design of the building. The furniture is of mortise-and-tenon construction with spindles carved in spiral designs. Major pieces are the conference room tables and chairs, which Doty patterned after some drawings of early New Mexican furniture in the Palace of the Governors. Other pieces are the benches around the edges of the portal, the small conference table and chairs in the regional director's office, and various tables and desks. The hammered and pierced tin lights are all electrified and vary in size from large chandeliers in the main lobby to small one-bulb lanterns in the portal.

In addition to the Stephen Mather painting in the lobby, the building houses other artwork. Among the pieces are:

20 ceramic vessels, all dating circa 1940 by Maria and Julian Martinez of San Ildefonso, Lela Gutierrez of Santa Clara, Agapita Quintana of Cochiti, and Eulogia Naranjo of Santa Clara;

14 paintings (oils and watercolors) by E. Boyd Van Cleave (PWA), Victor Higgins (PWA), Odon Hullenkremer, Chris Jorgensen, Joe Garcia, Lawrence Cata, Joseph Fleck

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National Park Service**

**National Register of Historic Places  
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Page 4

(PWA), Milton Swatek, "Artie" (full name not known), and  
Nelvin Frank Salcido;

12 drawings (ink and pencil) by Cecil J. Doty, Joe  
Garcia, C. Salvados, N. Salcido, and Samuel R. Romero;

5 etchings by Gene Kloss (PWA);

3 lithographs by Bjo Nordfeldt ((PWA));

10 block prints by Ruth Connely;

47 rugs, mostly Navajo (some probably Pueblo and perhaps  
Sonoran (Mayan?)), all about 1940 or earlier.

Most of the artwork was acquired through the Federal Arts Project  
or with other types of Federal Relief funds.

Parking lots for employees and visitors are on the east and west  
sides of the building. Those on the east are edged with adobe  
walls and, though slightly enlarged, are part of the original  
design. The employee parking lot on the west side of the  
building was added in the 1950s and is well-screened by  
vegetation. Adobe walls, one with an entrance sign, flank the  
entrance road following a gentle curve into the visitor parking  
areas. These walls provide spatial definition -- the visitor  
senses that he is entering a compound.

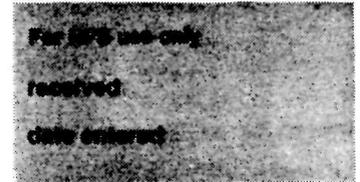
A small service building is attached to the southeast corner of  
the main building. The north and east walls of the building are  
vertical logs with metal lath and cement chinking. Other walls  
are adobe.

Landscaping throughout the site includes the walls and patios  
mentioned above and appropriate plantings of native vegetation,  
designed by Harvey Cornell. Approximately 80% of the original  
planting configurations remain, but have grown up considerably  
since construction.

Alterations to the building over the years have been relatively  
minor, and have done little to change its architectural  
integrity. New stair treads were constructed on top of the  
original uneven log stairs in 1941. An addition was constructed  
on the service building in 1941. The service building was  
remodelled again in 1956, when fluorescent lights were installed,  
interior walls were plastered, insulation was added, and doors  
and windows on the building's front elevation were changed. That

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National Park Service**

**National Register of Historic Places  
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Page 5

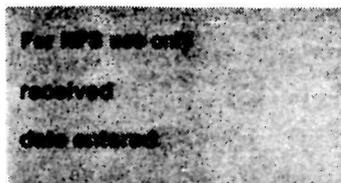
same year, the file room in the west basement of the main building was remodelled to create an additional office space. A few additional pieces of furniture of Spanish Colonial design were built for the lobby in 1964. Repairs to the main building in 1967 included repair and replacement of vigas, wood posts, and canales; repair and replacement of windows and the addition of screens; and demolition of the old greenhouse and construction of a smaller one. The east parking lot was expanded and the west parking lot added in the 1950s. Most of the offices have had carpeting installed over original finishes, and fluorescent lights added. In 1983 new, more efficient heater units were put in replacing the old ones and a fire detection/suppression system was added. That year a permanent ramp for wheelchairs was built under the portal in the south corner of the patio to provide an alternative for the stepped grade changes.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN (Regional)
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART (Regional)	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
	<input type="checkbox"/> INVENTION			NPS Administrative History (Regional)
SPECIFIC DATES 1937 - Present		BUILDER/ARCHITECT	Cecil Doty, Architect; Harvey Cornell, Landscape Architect; Civilian Conservation Corps and Works Progress Administration (Builders)	
STATEMENT OF SIGNIFICANCE				

The National Park Service Southwest Regional Office Building is the largest known adobe office building and one of the largest secular adobe buildings in the United States. The building is a masterpiece of Spanish-Pueblo revival architecture, ranking among the best examples in the Southwest. The building illustrates the design principles set forth in the 1930's National Park Service publication Park Structures and Facilities: use of onsite or locally available materials; harmony with the surrounding landscape; strong ties to local architectural traditions; and the appearance of having been constructed by native craftsmen using primitive tools. This design ethic, which its practitioners called "parkitecture," "frontier architecture," or "rustic architecture" is evident in the site plan, architectural plan, furnishings, and fixtures.

Although the building's primary significance is architectural, three other aspects of regional significance are worth noting. First, the building is a keystone in the administrative history of the National Park Service. The expansion and reorganization of the system in the 1930s brought about the need for a central office in the Southwest and triggered its construction. The structure is the only building constructed by the National Park Service for a regional office--all other regional office spaces have been leased. The building is still used for the purpose for which it was designed. Second, the building holds an outstanding art collection in addition to the furnishings and fixtures constructed as part of the work program. The collection, primarily acquired through emergency relief funds, includes significant examples of Pueblo pottery, Navajo rugs, and oil paintings and etchings by members of Santa Fe's art colony of the 1930s. Third, the building stands as a monument (and still a source of civic pride) to the hundreds of local young men of the Civilian Conservation Corps (CCC) who cut and shaped the timbers, formed the thousands of adobe bricks, and erected the building, and to the skilled workers of the Works Progress Administration (WPA) who put in the mechanical systems and contributed other aspects of the finished product.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
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Page 2

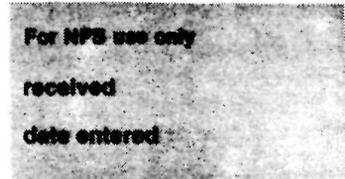
During the early 1930s, National Park Service Director Horace Albright concentrated his efforts on expanding and rounding out the National Park System. Even as early as 1932, Albright saw a need for a regional headquarters in or around Santa Fe--a more central location than Oklahoma City for the new areas to be developed. By autumn 1937, Regional Director Herbert Maier and Conrad Wirth, then coordinator of all CCC projects in National Parks, cornered CCC Director Robert Fechner and quickly obtained permission to construct the new regional headquarters. Their plan was to use CCC and WPA funds and labor to construct the building on a site donated by the Laboratory of Anthropology, an agency of the State of New Mexico. Five days after Fechner's pro forma approval, the foundations were being dug. Fechner did not know that Herb Maier had moved a handful of key personnel to Santa Fe several months earlier.

Cecil Doty had been chosen as architect for the building. Doty graduated from Oklahoma A & M in 1928 with a degree in architecture. He worked with various private architects in Oklahoma and Kansas and taught at the University of Oklahoma for a short time. Herbert Maier, a brilliant architect in his own right, hired him in 1933 or 1934 to help with architectural designs for museums in national parks. Among the buildings Maier designed were the museum at Yosemite and four museums at Yellowstone. Maier also oversaw the Civilian Conservation Corps program for state and county parks in Oklahoma, Texas, Arkansas, and other areas of the central United States. Maier's approaches to architectural design served as models for many other "rustic" buildings in national parks. Doty even admitted that some of his early designs for other buildings were "cold copies" off Maier's work. Doty picked up on the use of heavily battered walls and natural materials that made the buildings look as if they had grown out of the landscape. By 1937 Doty was regional architect for the National Park Service in Oklahoma City, where he did the preliminary design for the Region III headquarters building even before seeing the site. Doty chose Spanish-Pueblo style for the Region III headquarters in Santa Fe because he felt it was the only appropriate style for the building in that geographic location.

Harvey Cornell, regional landscape architect, was chosen to design the site and patio spaces. Cornell had degrees from Iowa State and Harvard universities, and was in charge of the landscape architecture program at Harvard for a short time. Cornell was assisted by John Kell, another landscape architect. Doty and Cornell worked closely together to unify the building's

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National Park Service**

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Inventory—Nomination Form**



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interior and exterior spaces.

Most of the soil needed for the adobes came from the excavations required for the massive building foundations, although some adobes were purchased already made. Logs for the vigas, beams, and corbels were bootlegged from the CCC camp in Hyde State Park in Santa Fe National Forest. Through a verbal agreement, the camp cut more logs than needed, and somehow the logs ended up at the site for the regional office building. The flagstone for the floors came from a large ranch near Pecos. The rest of the building (mechanical systems, electrical systems, etc) was completed through purchase orders--each coming in under \$1,000 to bypass the need for approval from Washington.

One person hired as a construction foreman on the job was Carlos Vierra. Vierra had studied the missions of New Mexico in detail for New Mexico's exhibit at the 1915 World's Fair in San Francisco. Doty drew upon Vierra's knowledge of the finer details of New Mexican architecture in designing the details of the building.

John Gaw Meem, a southwestern architect in the private sector was a consultant on the project, presumably because of his connection as architect for the Laboratory of Anthropology next door, but his involvement was minimal. Doty said that Meem came to the NPS office only once to review the drawings. Meem's review did cause Doty to redesign the buttresses around the front entrance to the building.

When the building was nearly finished, Doty and landscape architect John Kell went to Albuquerque and Gallup with \$400 of Federal Arts Project funding and bought Navajo rugs that they felt were suitable for some of the building's architectural spaces. Other artwork for the building was acquired through additional Arts Project funds, although the details are sketchy.

As Doty noted, this building could not have been constructed at any other time under any other regional director than Herbert Maier. The timing was right, and Maier took advantage of it. The magical combination of Maier's administrative brilliance, the immediate availability of a strong work force and associated CCC/WPA funding, the use of local materials, and Doty's and Cornell's artistic sensibilities about architecture, created this masterful building.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Burke, Steven M. and Marlys Bush Thurber, Historic Structure Report: Southwest Region Headquarters Building, Santa Fe, New Mexico. Santa Fe: National Park Service, 1985.  
 Correspondence, Cecil Doty to Laura Soulliere, August, 1976.  
 Interview with Cecil Doty, March 10, 1985, conducted by Laura Soulliere Harrison.  
 Phone interview with Cecil Doty, April 10, 1985, conducted by Laura Soulliere Harrison

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 8.04

UTM REFERENCES

A	1 3	4 1 6 4 9 5	3 9 4 7 2 0 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

The landmark boundary is the same as the property line, shown in part on the attached sketch map.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soulliere Harrison Architectural Historian 1985

ORGANIZATION

National Park Service

DATE

STREET & NUMBER

P. O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

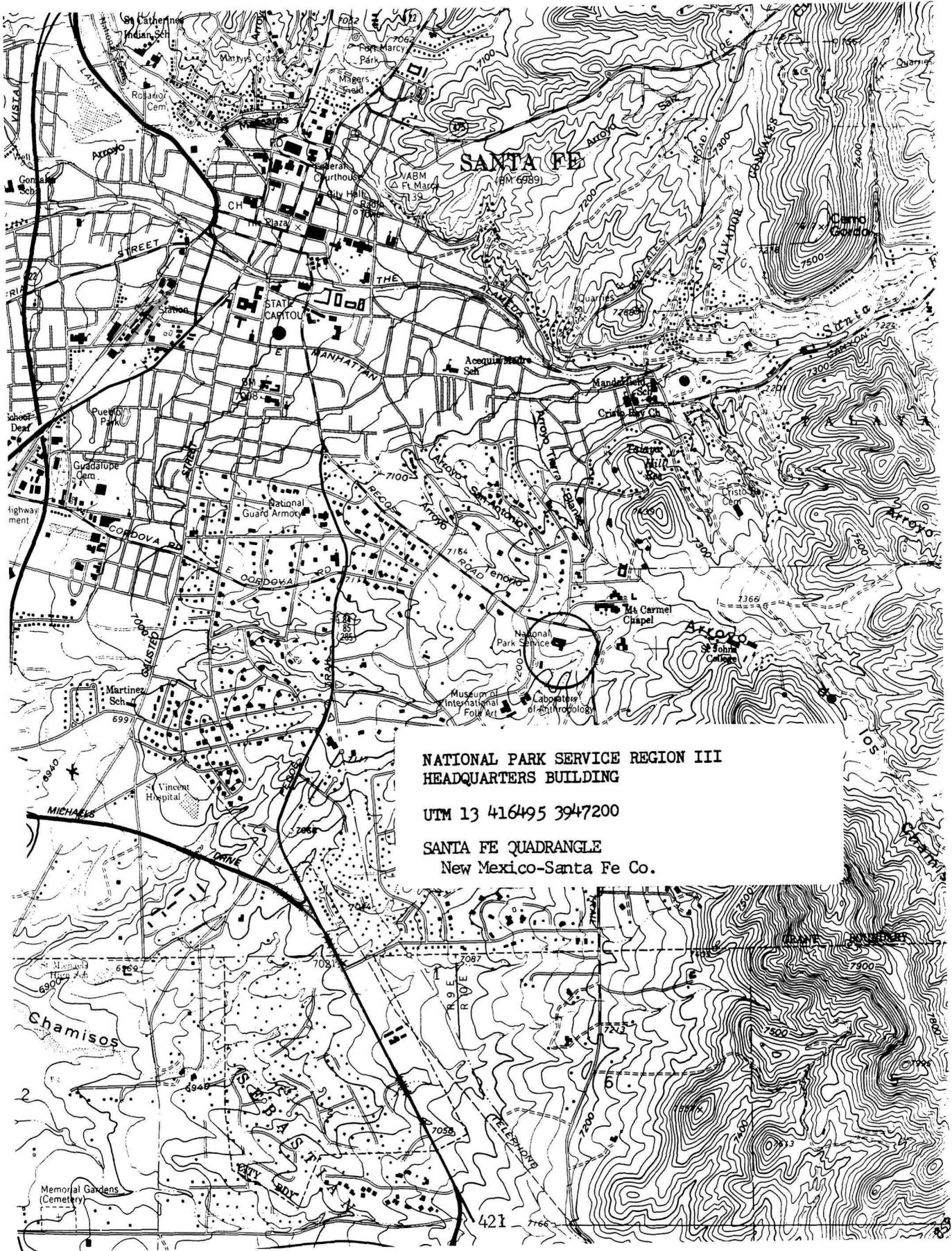
DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

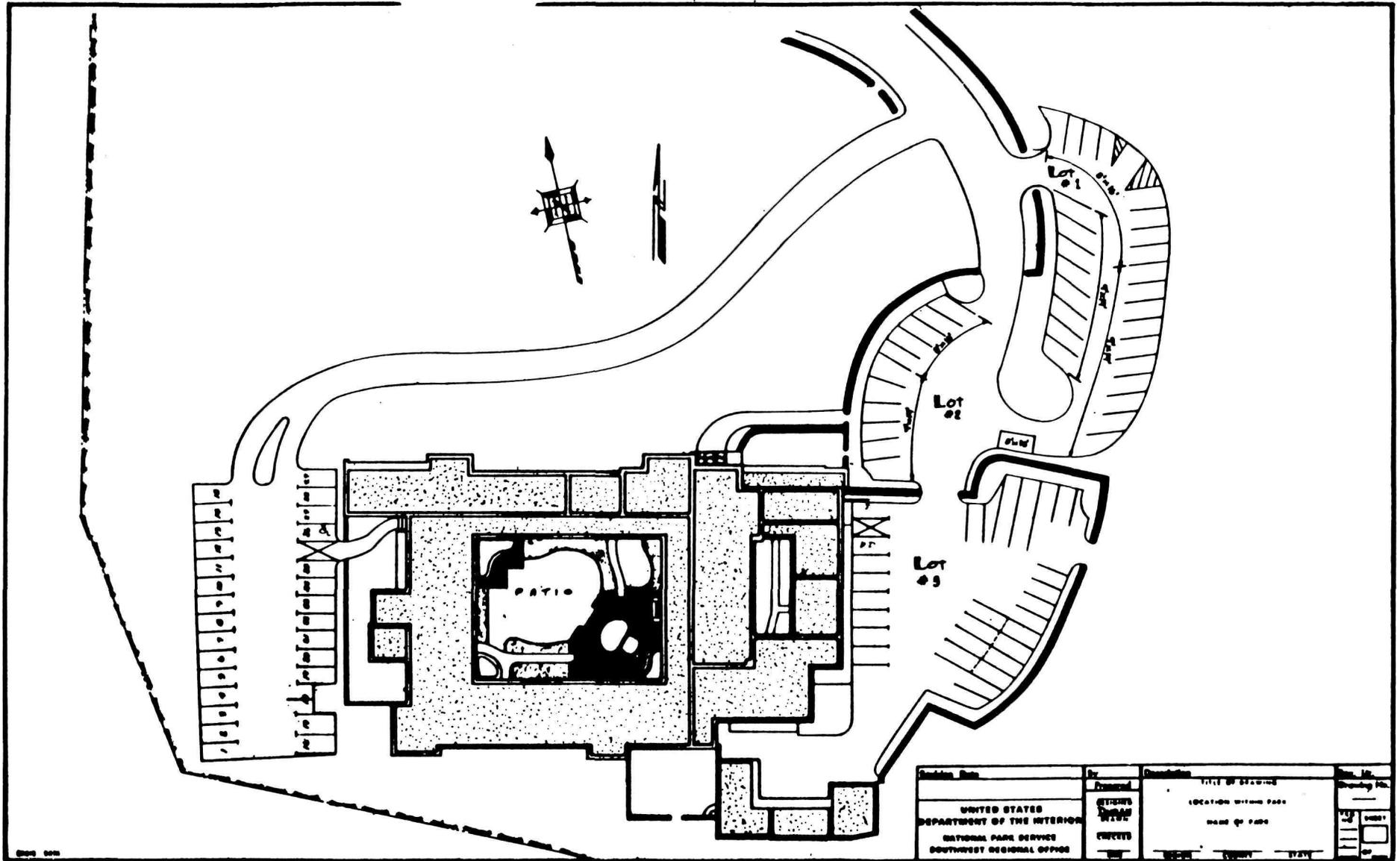
KEEPER OF THE NATIONAL REGISTER



NATIONAL PARK SERVICE REGION III  
HEADQUARTERS BUILDING

UTM 13 416495 3947200

SANTA FE QUADRANGLE  
New Mexico-Santa Fe Co.



National Park Service--Region III Headquarters Building  
 Santa Fe, New Mexico



Southwest Regional Office Building  
National Park Service  
Photo by L.S. Harrison, NPS 1/85



Southwest Regional Office Building  
National Park Service (lobby)  
Photo by L.S. Harrison, NPS 1/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

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RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Tumacacori Museum (Preferred)

AND/OR COMMON  
Tumacacori Visitor Center

**2 LOCATION**

STREET & NUMBER  
Tumacacori National Monument

NOT FOR PUBLICATION

CITY, TOWN  
Tumacacori

CONGRESSIONAL DISTRICT

VICINITY OF

5th

STATE  
Arizona

CODE  
04

COUNTY  
Santa Cruz

CODE  
023

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input checked="" type="checkbox"/> OTHER: Visitor Center

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service -- Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue, Box 36063

CITY, TOWN  
San Francisco

VICINITY OF

STATE  
California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. National Park Service--Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue, Box 36063

CITY, TOWN  
San Francisco

STATE  
California

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
1) National Register of Historic Places  
2) List of Classified Structures Inventory

DATE  
1) 1966 2) 1976  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS National Park Service

CITY, TOWN  
Washington

STATE  
D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Included in this nomination are the Tumacacori museum building, the comfort station, the museum garden, and the adobe walls surrounding them.

The Tumacacori museum building, also known as the visitor center/administration building, is an adobe building on a concrete foundation with a concrete block addition at the end of the east wing. The generally T-shaped structure has ten rooms and comprises approximately 5500 square feet. To the north and south of the easternmost wing are arched portals (arcades)--one opening into the 1939 garden, the other looking out toward the ruins of the mission church.

The flat roof of the museum is surrounded by a parapet and drained by channels cut into the adobe piers of the portals. The roof is finished with a new four-ply built-up roof similar to the original. The roofline encircling the structure is finished with a stepped coping. Finials articulate the western corners of the building.

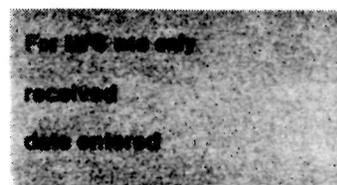
The main entrance at the west side of the building is through carved wooden doors set underneath an enormous shell motif in the reveal. The doors, carved by the Civilian Conservation Corps at Bandelier National Monument, feature floral designs used in other Sonoran mission buildings. The scallop-shell motif is seen even more frequently in Sonoran mission architecture, and symbolizes Santiago de Compostela, patron saint of Spain.

The main entrance leads into the museum lobby. The room has a corner fireplace at the southeast, and a floor of large bricks laid in a herringbone pattern. The ceiling beams are supported by carved corbels. The room also features handmade furniture of Spanish Colonial design, as do many of the other museum spaces. Some of the furniture is original to the structure, and the remainder was constructed in the late 1950s. The information desk is of recent construction and is triangular in shape. The original rectangular information desk was transferred to Coronado National Memorial. A small office south of the lobby is behind the information desk through an arch. The arch has been partially filled with a screen of wooden spindles which are removable and have not been attached to the structure.

The museum exhibit and audio-visual rooms have carpeting covering the original finish. The most important of the museum rooms is the "view room" which is an open-air room with a groin-vaulted ceiling. This room looks out to the mission church, and houses a

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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scale model of the mission for comparison with the stabilized ruins. The original Spanish-Colonial design of the ceiling has been repainted with a hand not quite as steady as that of the original painter.

Construction began on the museum building in 1937 by contractor M.M. Sundt of Phoenix as a Works Progress Administration project. An addition of new offices and storage space was constructed on the eastern wing of the building in 1959. The addition's construction of concrete block finished with cement stucco was incorporated well into the museum building and is practically indistinguishable from the original building on the exterior because of its proper scale, design, and exterior finish. The additions contains approximately 430 square feet, less than 10 percent of the total area of the building. The remodeling was done by the construction firm of Krupp and Sons of Nogales, Arizona.

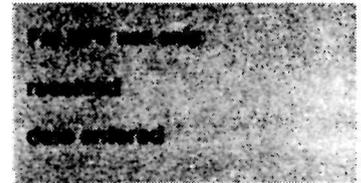
The patio garden, begun in 1939, is planted with plants similar to some of those grown in the missions of northern Sonora. In the center of the garden is a square fountain with small channel drains that lead off into the planted areas from the four corners. The meandering pathways through the garden have brick pavers. Adobe benches provide resting places to the east and west of the fountain.

A seven-foot high adobe wall stretches north and south from the western wall of the museum. The wall screens all but the upper portions of the mission ruins from the road and parking lot, and thus serves as a security device, and also channels visitors through the main entrance to the museum. The northern end of the wall stops nearly at the monument boundary. South of the museum the wall is incorporated into the west and south walls of the comfort station, wrapping around that building toward the east and then the north enclosing the patio. An additional wall to the south of the comfort station runs east-west along the service road to the monument's housing area. The walls are adobe on concrete foundations, capped with flat and arched copings, and finished with stucco. The wall is pierced by openings in several places where multi-panelled doors provide access into the patio or the area of the former mission compound.

The comfort station is an adobe building constructed on a concrete foundation, just like the museum. The exterior is finished with cement stucco. The simple, rectangular structure

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National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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is incorporated into the adobe walls of the patio and service road. Pipe canales and structural log vigas with sawn ends project from the western exterior wall. The comfort station, constructed in 1932, is scheduled for some changes that would allow wheelchair access.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900- Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1937 - Present BUILDER/ARCHITECT Scofield Delong, Charles D. Carter,  
and other NPS personnel

STATEMENT OF SIGNIFICANCE

The Museum/Visitor Center at Tumacacori National Monument is an unusual structure. Not only is it a fine example of Mission Revival architecture, but also it was constructed as an interpretive device so that visitors could better understand the architectural sense and history of that monument's prime resource: the Tumacacori Mission complex.

Although the ruins of Tumacacori Mission had been under federal protection since 1908, very little had been done in terms of development of the Monument. Rather than restore and reconstruct the mission complex on conjectural information, as the Works Progress Administration had done at Mission San Jose in San Antonio and other locations, the National Park Service historians, archeologists, and architects decided to preserve what remained of the adobe mission structures and instead put considerable effort into interpretation. This effort included the development of museum exhibits, but more importantly the construction of a museum that was an exhibit in itself.

Frank "Boss" Pinkley, the National Park Service head of the Southwestern Monuments, had definite ideas about the utilitarian aspects of the museum building. He wanted a low building that would not interfere with the historic mission complex and that was close to the parking lot so that visitors entered immediately. He wanted a pleasing facade, but nothing too ornate. He felt the building should be large enough for future expansion if required, but of a design that complemented the mission's architecture. He wanted reproductions of doors, windows, and floor and ceiling structure that were found in other Sonoran missions of the Kino chain. He also wanted a "view room" where visitors could look out at the mission complex, and he even set the axis of the museum building at a particular angle so that visitors could see that "knock-out" view he chose.<sup>1</sup>

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<sup>1</sup> Southwestern Monuments Monthly Reports (September, 1936), p. 207.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Inventory—Nomination Form

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date entered

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Pinkley sent a team of park service men to Sonora, Mexico, in 1935 to record the remaining mission structures of the Kino chain and to study the architectural elements. Their task included studying the architectural structure of the missions to answer questions regarding stabilization or possible restoration, and gathering material for museum exhibits and architectural ideas for the museum itself. Members of the team were engineer Howard Tovrea, naturalist Robert Rose, official photographer George Grant, laboratory technician Arthur Woodward, and architects Leffler Miller and Scofield DeLong. Their visits to each of the missions was admittedly too short due to rebel uprisings,<sup>2</sup> but the information they gathered was an invaluable contribution to the history and archeology of the southwest. DeLong, the representative of the Branch of Plans and Design, became the principal designer of the museum building. He was ably assisted by other talented designers from that group including Dick Sutton, Charles D. Carter, and others, in addition to the vocal staff members from the Tumacacori and the Southwestern Monuments offices.

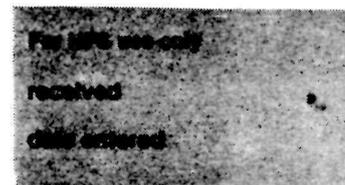
DeLong incorporated many of the elements he had seen in the Sonoran missions in his design for the museum building. First, he chose construction materials similar to those used in the Sonoran missions. Walls were of sun-dried adobe bricks and cornices of fired brick. The shell motif in the reveal of the main entrance was patterned after the entrance to the mission church at Cocospera. The carved entrance doors were quite similar, although not exact duplicates, of those at San Ignacio. Other panelled doors in the museum building were similar to doors of Caborca. The carved corbels and beamed ceiling of the museum lobby were similar to the nave ceiling of Oquitoa. The museum lobby counter followed the design of the confessional at Oquitoa. The piers and arches of the museum portals were copied from those at Caborca. The groin-vault ceiling of the View Room was chosen because it was frequently used in Sonoran missions--at San Xavier, Tubutama, and in the baptistery at San Ignacio. The wooden grilles on the windows, the painted wainscoting, and the painted decoration of the groin vault in the View Room were also

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<sup>2</sup> Scofield DeLong and Leffler Miller, Architecture of the Sonora Missions; Sopora Expedition--October 12-29, 1935 (San Francisco: National Park Service, 1936), pp. 1-2.

United States Department of the Interior  
National Park Service

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Page 3

used as they had been in the historic missions.<sup>3</sup>

The construction of the building between 1937 and 1939 prompted visitors' questions about when services would be held in the new church, and what were they going to do with the national monument they were constructing. In a 1939 letter defending the new museum, one park service official noted that:

...Our architects and historians and museum men investigated the possibilities. One suggestion was to have the museum a string of adobe rooms along and around the parking area, but this would make a very sprawled out structure of NO PARTICULAR ARCHITECTURAL SIGNIFICANCE (his emphasis), for we must remember the architecture in the Jesuit and Franciscan periods was not unplastered adobe, but adobe walls neatly lime plastered and coated with bright colors....From all of this endeavor and thought there emerged the plan to make the museum and administration building at Tumacacori duplicate to the minutest detail the secular buildings which accompanied the Sonora-Arizona missions, always in the same quadrangles with the churches. As you know, usually on one side of each mission is a quadrangle forming the living quarters of the priest; in front of the church is the patio, lined by the quarters of the neophytes, which sometimes developed into the town plaza if a town grew up around the mission. Tumacacori museum duplicated this "living and working quarters" style of architecture as of about 1800 A.D.<sup>4</sup>

Even the choice of plants for the museum garden was based on lists provided by historians such as Herbert Bolton from information garnered from mission records.<sup>5</sup> Although not exactly

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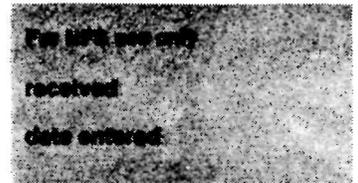
<sup>3</sup> Southwestern Monuments Monthly Report, supplement for February, 1938, pp. 175-176.

<sup>4</sup> Dale S. King, "In Defense of the Tumacacori Museum Building," Southwestern Monuments Monthly Reports, supplement, (February, 1939), pp. 138-39.

<sup>5</sup> Charles E. Peterson, Memorandum to Mr. Thomas C. Vint, March 6, 1930, Record Group 79. As early as 1930 Peterson was supplying this information to the landscape division. He noted that the list, which Bolton translated from the Kino papers from the archives in Mexico City, contained "few species of decorative

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



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what Boss Pinkley had in mind--he preferred beans, squash, corn, and the like--the plants cultivated in the museum garden were all grown by the colonial mission padres.<sup>6</sup>

The overall architectural concern in the design of the museum was not so much for the archeological fantasy that architect Mary Jane Colter had accomplished in her design of Hopi House at Grand Canyon. Rather, the park service architects and museum staff saw the Tumacacori Museum as a three-dimensional device that would give a sense of the shape and extent of the mission development and that could be used by the museum staff to show the visitors the historic construction techniques and materials. Their success remains evident in the well-designed structure.

The design for the Tumacacori Museum developed out of some contemporary architectural traditions. Pueblo Revival, Territorial Style, and Mission Revival architecture was popular throughout the west and southwest at the time. In addition the National Park Service Branch of Plans and Design under the direction of landscape architect Thomas Chalmers Vint had by that time developed its own design ethic of using onsite materials and primitive construction techniques to create an architecture in harmony with its setting. In large natural areas the architects designed rugged rustic buildings of stones and logs. In an area like Tumacacori the architects concentrated on cultural aspects and local building traditions, which in this instance stretched south to Mexico. The Tumacacori Museum was a part of those mainstreams of architectural thought.

An interesting side note is that Scofield DeLong began working for Tom Vint in the late 1920s as a temporary employee, during the formative years of park architectural thought. He was unable

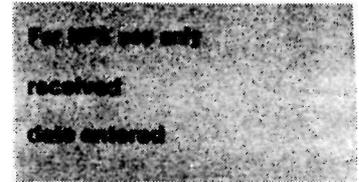
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value." Peterson also felt that although even in those early stages of development there was nothing compelling them to use historic plants that he also felt that it would be desirable to do so.

<sup>6</sup> Pinkley and Custodian Louis Caywood both preferred a garden of the principal staples; the "landscape men," as Vint's group in the Branch of Plans and Design were known, preferred a garden that had historical accuracy and also was aesthetically appealing. After all, beans, corn, and squash were not much to look at in the off-season. As usual, the landscape men won out.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet

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to get a civil service rating so he left the park service for a time and worked for Lewis P. Hobart, who was working on Grace Cathedral in San Francisco. The cathedral is a noteworthy building not so much for its impressive Gothic architecture but because of its poured-in-place concrete structure. Also of note are the cathedral's bronze doors which are casts of the Ghiberti doors on the Baptistery in Florence, Italy. One cannot help but notice a few parallels with the Tumacacori design. DeLong returned to work for the park service during the work relief programs of the 1930s. After World War II he worked for several years with the San Francisco architectural firm of Miller and Pfleuger, responsible for a number of progressive buildings in the Bay Area.<sup>7</sup>

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<sup>7</sup> Telephone interview with William Carnes, retired NPS landscape architect, conducted by William Tweed, August 31, 1976; and David Gebhard, et al., A Guide to Architecture in San Francisco & Northern California (Santa Barbara: Peregrine Smith, 1973).

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheets.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 1

UTM REFERENCES

A	1, 2	49, 52, 1, 7	3, 49, 23, 4, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

### VERBAL BOUNDARY DESCRIPTION

The boundary is shown as the dotted line on the enclosed sketch map. The boundary begins at a point 10 feet northwest of the northwest corner of the adobe wall, then proceeds south - southeast 700 feet (running parallel to and 10 feet west of the north portion of the adobe wall), then east 20 feet, then north to the south edge of the access road adobe wall, then east 150 feet, north 150 feet, west 150 feet, then northerly 450 feet running parallel to and 10 feet east of the adobe wall, then 20 feet west to the starting point.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service -- Southwest Regional Office

DATE

1986

STREET & NUMBER

P.O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

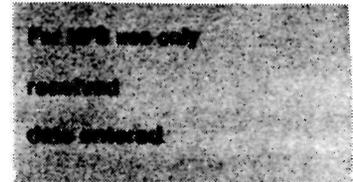
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet

Item number 10

Page 1

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DeLong, Scofield, and Leffler Miller, Architecture of the Sonora Missions: Sonora Expedition--October 12-29, 1935. San Francisco: National Park Service, April, 1936.

Eckhart, George B., and James S. Griffith, Temples in the Wilderness: Spanish Churches of Northern Sonora. Tucson: Arizona Historical Society, 1975.

Gebhard, David, et al., A Guide to Architecture in San Francisco & Northern California. Santa Barbara: Peregrine Smith, 1973.

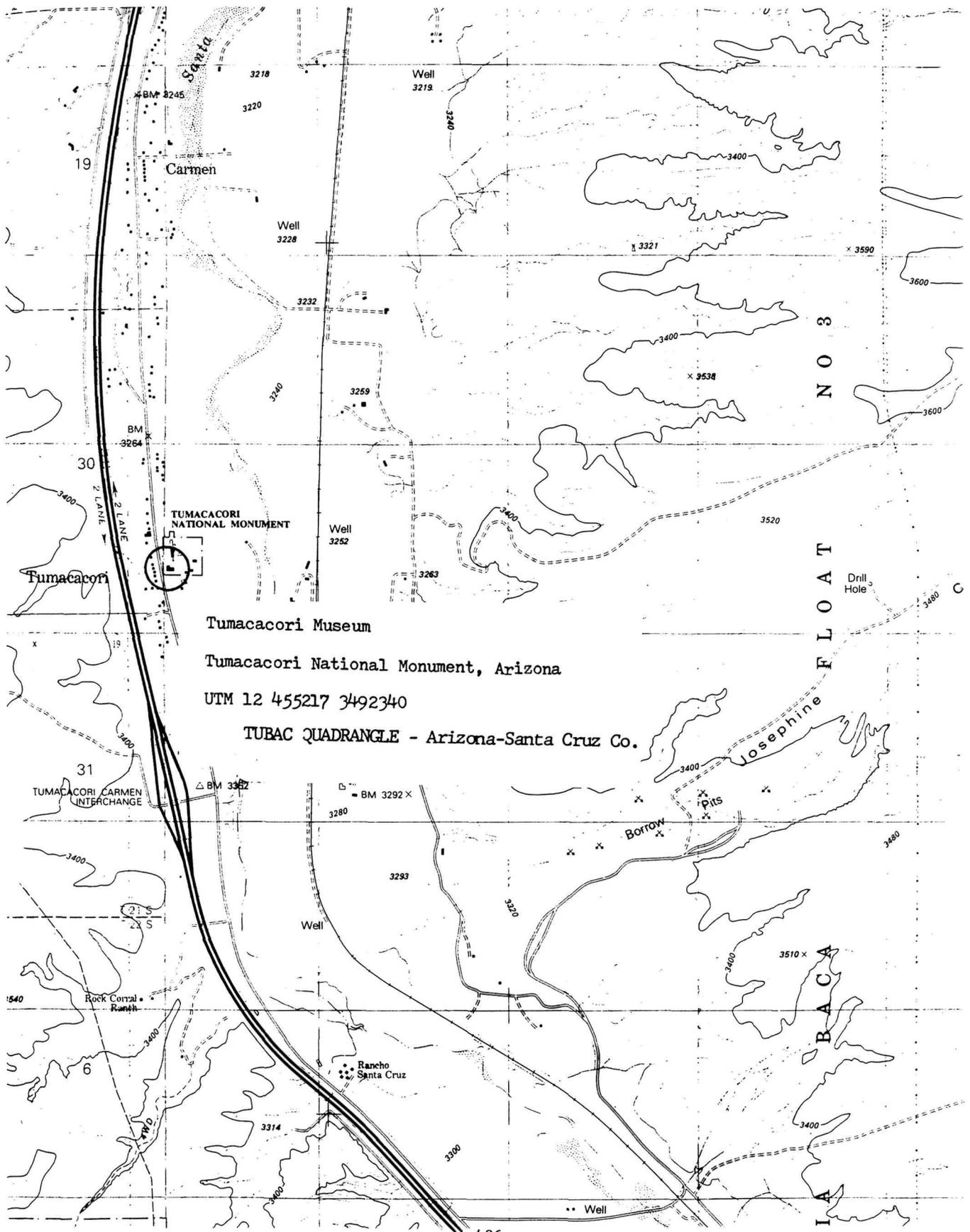
Hosmer, Charles B. Preservation Comes of Age. Charlottesville: The Press of the University of Virginia for the National Trust for Historic Preservation, 1981.

National Archives Record Group 79 Records of the National Park Service.

National Park Service Western Regional Office files, including National Register files and List of Classified Structures field inventory reports.

Southwestern Monuments Monthly Reports, 1936-1940, various authors.

Tumacacori National Monument files including Bleser's abstracts from the Monthly Reports, and building data sheets.

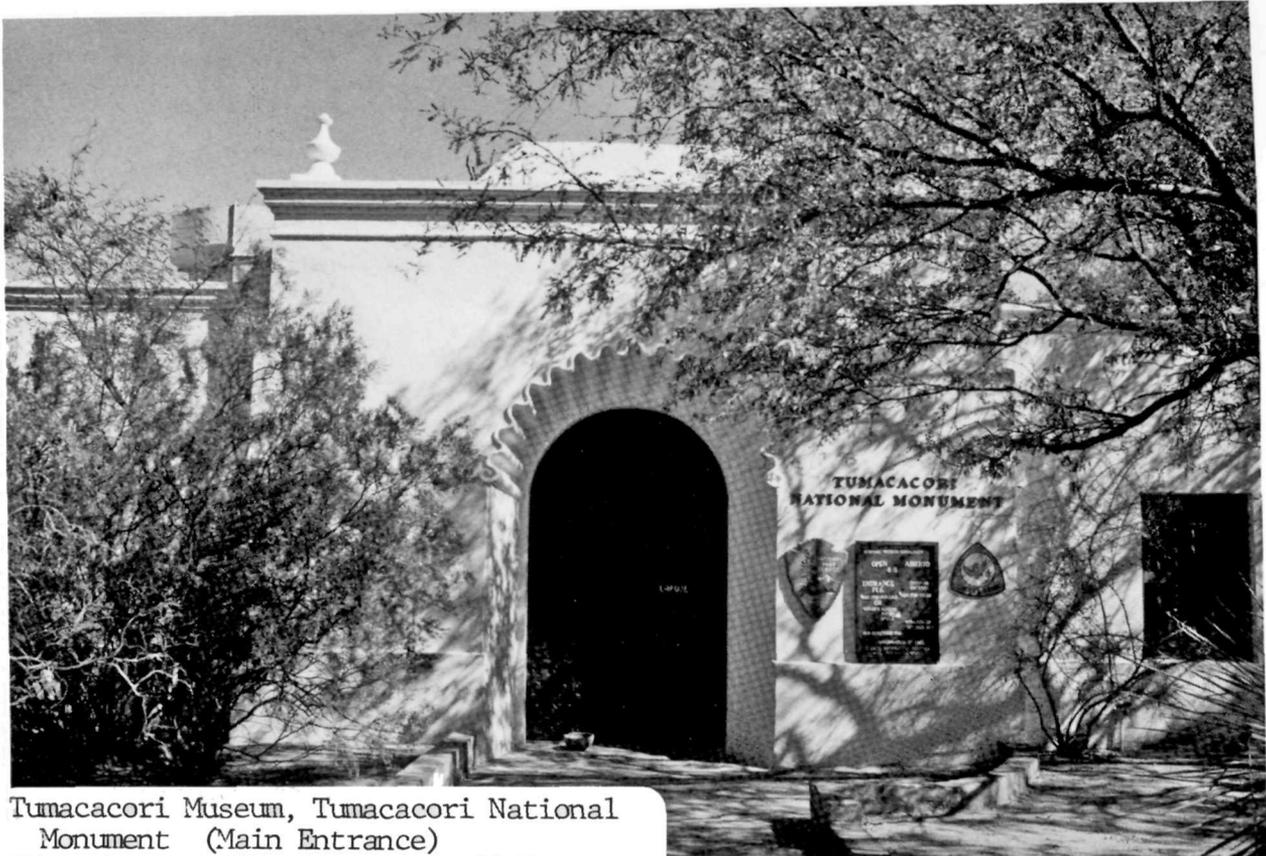


Tumacacori Museum

Tumacacori National Monument, Arizona

UTM 12 455217 3492340

TUBAC QUADRANGLE - Arizona-Santa Cruz Co.



Tumacacori Museum, Tumacacori National Monument (Main Entrance)  
Photo by L.S. Harrison, NPS 11/85



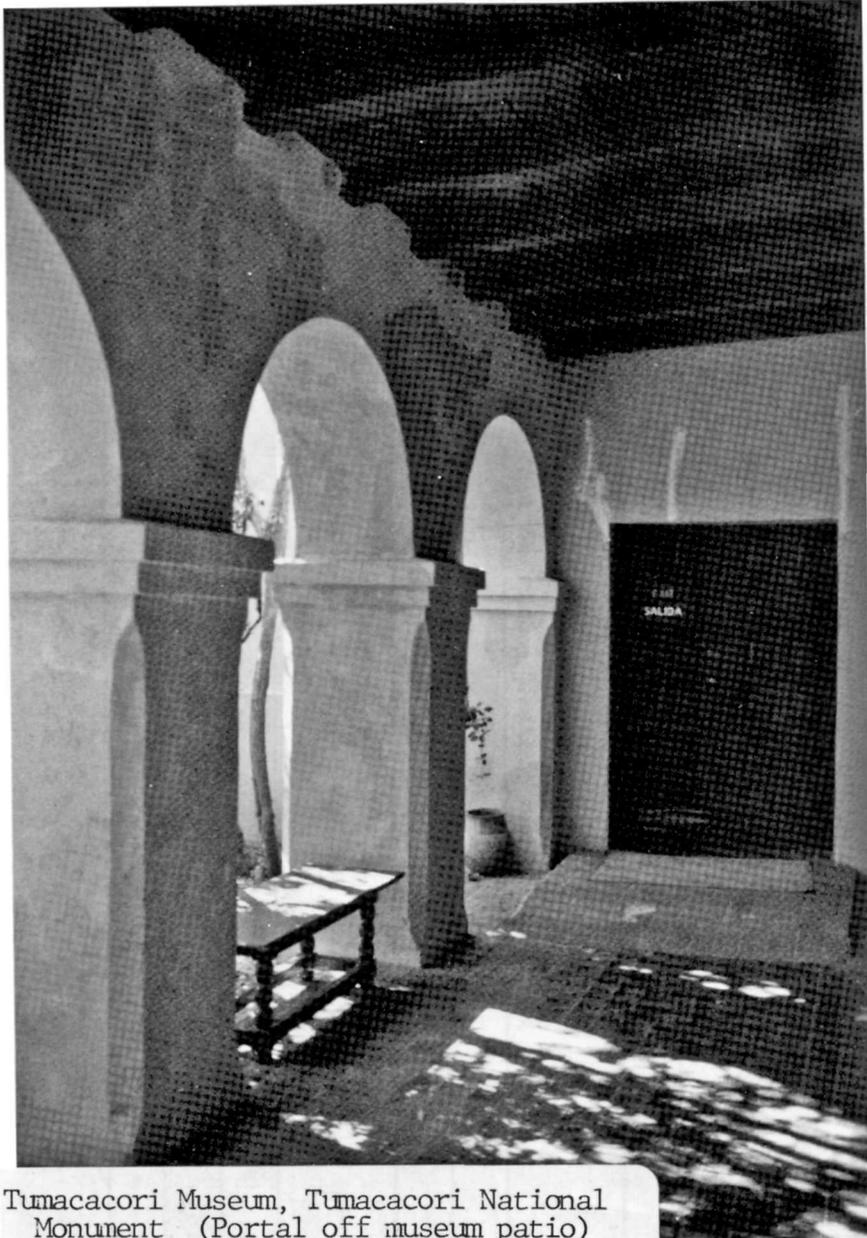
Tumacacori Museum, Tumacacori National Monument (Fountain in Patio)  
Photo by L.S. Harrison, NPS 11/85



Tumacacori Museum, Tumacacori National  
Monument (Lobby counter, small office)  
Photo by L.S. Harrison, NPS 11/85



Tumacacori Museum, Tumacacori National  
Mounument (Corner Fireplace, lobby)  
Photo by L.S. Harrison, NPS 11/85



Tumacacori Museum, Tumacacori National  
Monument (Portal off museum patio)  
Photo by L.S. Harrison, NPS 11/85

Tumacacori Museum, Tumacacori National  
Monument (Water Fountain, patio)  
Photo by L.S. Harrison, NPS 11/85



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

FOR FEDERAL PROPERTIES

<b>FOR NPS USE ONLY</b>	
RECEIVED	
DATE ENTERED	

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Painted Desert Inn

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

CITY, TOWN		VICINITY OF		CONGRESSIONAL DISTRICT	
Petrified Forest National Park		4th			
STATE	CODE	COUNTY	CODE		
Arizona	04	Navajo	017		

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input checked="" type="checkbox"/> OTHER: Temporarily closed

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service - Western Regional Office

STREET & NUMBER		VICINITY OF		STATE	
450 Golden Gate Avenue, Box 36063				California	
CITY, TOWN		VICINITY OF		STATE	
San Francisco				California	

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. National Park Service - Western Regional Office

STREET & NUMBER		VICINITY OF		STATE	
450 Golden Gate Avenue, Box 36063				California	
CITY, TOWN		VICINITY OF		STATE	
San Francisco				California	

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE National Register of Historic Places

DATE				
1975	<input checked="" type="checkbox"/> FEDERAL	<input type="checkbox"/> STATE	<input type="checkbox"/> COUNTY	<input type="checkbox"/> LOCAL
DEPOSITORY FOR SURVEY RECORDS				
National Park Service				
CITY, TOWN		STATE		
Washington		D. C.		

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED    DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Painted Desert Inn is sited on a mesa top overlooking the vastness of the colorful Painted Desert. The building was constructed between 1937 and 1940 using portions of walls left over from an earlier lodge on the site that dated from the 'twenties.

From the south elevation the Inn appears to be a two-story structure arranged compactly and low to the ground. The Inn actually has an irregularly-shaped plan and is constructed on several levels as it banks into the hillside. The uppermost story is a light shaft that provides natural light for a decorative skylight in the Trading Post room. On the exterior terraces on the south, east, and north sides of the building are surrounded by low walls that define those exterior spaces. Some of the terraces overlook the Painted Desert; others articulate the entrance to the structure. Terrace flooring material is flagstone. The style of the building is Pueblo Revival, sometimes called Spanish/Pueblo style because of the Spanish Colonial elements included.

The stone walls of the building are more than two feet thick. On the exterior the walls are finished with a pink, earth-toned stucco. The multiple flat roofs are all surrounded by parapets and finished with built-up roofing. Exterior walls are pierced by canales that drain the roof and the structural viga ends, adding texture and a play between light and shadow to the walls.

The Inn contained 28 rooms that were divided into two portions: that for the National Park Service use, and that for use by the concessioner. The Park's portion included a "Ranger room" that had a public information desk, a small lobby, a drinking fountain, public restrooms, and a utility room. The government rooms had exterior entrances separate from those of the concessioner and the entire park portion of the building could be locked when not in use. The concessioner's portion included a lunch room, kitchen, dining room, dining porch, trading post room, six sleeping rooms with corner fireplaces, shower and bathroom facilities, and several utility rooms.

The ceilings in the more architecturally significant portions of the building are structural peeled log vigas with half-round or split savinos above. The vigas are supported by posts with corbels carved in Spanish-Colonial designs. Vigas, posts, and corbels are ponderosa pine. Savinos are aspen. Most of the windows in the building are paired wood-frame casements and all retain their original hardware. The stock window frames and

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manufactured doors and door frames were all sandblasted prior to installation to give the appearance and texture of aged wood.

The Trading Post room is a magnificent architectural space with six hammered-tin, Mexican-style chandeliers, an enormous skylight, and windows overlooking the desert for lighting. The skylight has multiple panes of translucent glass on which Indian pottery designs were painted in opaque paints. The posts supporting the corbels and vigas are painted in Spanish-Colonial designs in muted colors. Floors are random-width wood. The Ranger Room adjacent to this room contains an information desk and a small office space behind. The floor in this room is concrete scored in an Indian design.

The Kabotie room has Indian blanket designs scored into the concrete and painted in white, red oxide, and adobe colors. The room contains four murals by Hopi artist Fred Kabotie and one gouache painting that is framed and hangs in a wood built-in bookshelf. The light fixtures in this room are covered with deerskin. French doors lead out of this room to a recessed corner porch overlooking the Painted Desert. The porch has a scored concrete floor. Wooden benches with carved Spanish-Colonial designs provide seating on the porch.

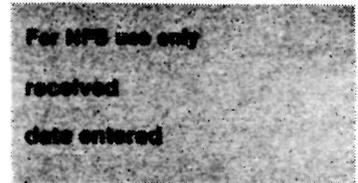
The former coffee shop also has hammered-tin chandeliers. Wall-to-wall carpeting covers the original flooring material. A painted wainscot surrounds the plaster walls. Two murals by Fred Kabotie decorate the walls. All of the counters and stools for the coffee shop have been removed. The kitchen, adjacent to this room, retains its original cabinets and concrete floor; kitchen appliances and hardware have been updated since construction.

Flagstone steps lead down from the Trading Post room to the building's first floor which originally functioned as a bar. This room also has a flagstone floor laid in a pattern that repeats in 4x5-foot sections. The original bar is covered by a staging constructed to hold museum exhibits, although the bar remains intact underneath. The radiators to heat this rooms were incorporated into low walls and hidden by wooden grilles of Spanish-Colonial design.

The Painted Desert Inn opened for business in July of 1940. Inn operations were shut down during World War II but started up again in 1946. Shortly after the end of the war the Fred Harvey Company, which operated concessions for the Santa Fe Railway,

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took over the operation of the Inn and ran it until 1963. Since 1963 the building has been used intermittently as a museum, interpretive space, and meeting hall.

Changes to the building through the years have been relatively minor. The Fred Harvey Company removed the original windows and replaced them with large plate-glass windows in the curio shop and dining room in 1948. An electric heater was added to a viga in the Ranger Room. In recent years wrought-iron grilles were added to all doors and windows and in some places on the interior. The exterior grillework was added for security reasons since the building is subject to some vandalism. Some of the interior wrought-iron was for security, but the grillework on top of the wall surrounding the stairwell down to the bar serves no useful purpose. All of this grillework is removable. The National Park Service is in the process of removing asbestos insulation from the heating system for health and safety reasons.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-Present	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

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SPECIFIC DATES 1937 - 1963	BUILDER/ARCHITECT	Lyle E. Bennett for the National Park Service
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STATEMENT OF SIGNIFICANCE

Painted Desert Inn's significance arises from its masterful combination of architecture and design resulting from the fine architectural skills of National Park Service architect Lyle E. Bennett and enhanced by the artistic skills of Hopi artist Fred Kabotie. On a regional level of significance **is its importance as** a tangible product and symbol of the work relief programs of the New Deal.

The original building on the site dating from the 'twenties was a stone structure--even some petrified wood was used in construction--with a mud mortar. The walls had been partially tuck-pointed with portland cement to keep the mud mortar from wearing away. The building housed a trading post and lunch counter but had no water or electricity. When the National Park Service acquired the building in 1936 using funds from the Works Progress Administration (WPA), the bentonite clays on which the building was constructed were already doing damage to the stone walls. Rather than tearing down the building, park service designers chose to do a major "rebuilding" since funding for new construction was difficult to obtain and money for "rebuilding" was relatively easy to obtain.<sup>1</sup> Even so, the available National Park Service (NPS) funding to "rebuild" the structure was too little to cover estimates that contractors submitted to build the new Inn, so the NPS design staff used the money instead to purchase all of the materials and used labor from the Civilian Conservation Corps (CCC) camp at nearby Rainbow Forest.

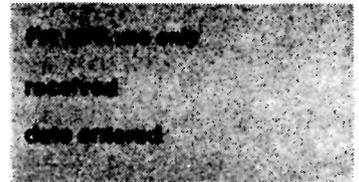
The park obtained ponderosa pine logs for vigas and structural timbers from Sitgreaves National Forest and aspen for the savinos from the White Mountain Apache Reservation. Both areas disguised the wood appropriation as "forest thinning" rather than timber harvesting for construction use which probably would not have

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<sup>1</sup> Lyle E. Bennett to Laura Soullière Harrison, undated letter received October, 1985.

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been approved. The CCC workers peeled the logs, cut the heavy corbels, and shaped the beams. The CCC foremen and onsite supervisory architect Lorimer Skidmore decided that the walls of the existing structure were structurally unsound so they had the CCC workers brace portions of walls and put new footings in where necessary and completely tear down other sections and rebuild them.

As construction on the building progressed, the supervising architect explained the building's finer points:

The architectural style of this building is influenced by the dwellings of the Pueblo Indians. A softening and decorative touch of Early Spanish is introduced by the use of adzed beams and carved corbels and brackets. Windows, doors, and frames are sandblasted. The ceilings, excepting in the utility rooms, are framed of local Ponderosa Pine "vigas" [beams] exposed in rooms across which are placed split and whole aspen savinos in Indian fashion, form [sic] the finished ceilings. The three coat lime plaster walls are finished with a lime putty finish. Floors are flagstone or concrete, except those in the Trading Post room, lunch room, and kitchen, which are of wood....The building presents a very pleasing appearance from the exterior and blends harmoniously with the surroundings. It is entirely in character being located in the heart of Hopi, Navajo, and Zuni Indian country.<sup>2</sup>

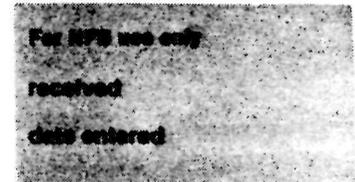
One of the construction foremen who worked on the building commented that the subtleties of the building were among its most important features. The door and window openings, for instance, had semi-oval shapes rather than right-angled edges. He noted that: "This shape was produced in the rock and plaster to resemble the openings in old pueblo buildings where the wet adobe was shaped by the sweeping motions of the women's arms that shortened the horizontal width of the opening at the top and bottom. Consider the difficulty of teaching a journeyman mason to understand ....After much arm waving they got the message and

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<sup>2</sup> Lorimer Skidmore, "Report to the Chief of Planning on Construction of the Painted Desert Inn at Petrified Forest National Monument, Holbrook, Arizona" (San Francisco: National Park Service Branch of Plans and Design), pp. 4-5.

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were able to proceed."<sup>3</sup> That same foreman recalled how the scoring marks in concrete resembled Indian blanket designs and were stained in soft tints and how the soft tints were repeated in the carved furniture colors and wall colors. In his words: "The whole interior seemed to glow with soft, blended coloring. The time I had personally spent with Mr. Bennett was a revelation to me on what can be accomplished with color combinations"<sup>4</sup>

The concrete scored in Indian blanket designs, the Spanish Colonial furniture, the skylight with its prehistoric pottery designs and the subtle interior colors were all design contributions of Lyle Bennett. Bennett had received a degree in fine arts from the University of Missouri where his major field of study had been architecture. Bennett joined the park service as a ranger at Mesa Verde in 1927 where he worked in the museum and with park archeologists. He began doing architectural work for the park service in the early 1930s. He designed most of the CCC-built structures and furniture at Bandelier National Monument, a number of structures at Carlsbad Caverns, the 1930s buildings at White Sands National Monument, and additions to buildings at Mesa Verde. Although his admitted architectural preferences were along the modern lines of Frank Lloyd Wright he set those interests aside in the fine pueblo revival buildings he designed for the park service. His command of that southwestern idiom was masterful. His design for the skylight came from years of careful study of prehistoric pottery that he restored at Mesa Verde and that he read about in publications of the University of New Mexico.<sup>5</sup> He studied ceiling structure in pueblo-revival buildings in New Mexico. His sensitivity for colors came from his artistic training at the University of Missouri. His abilities to combine those finer elements of design with simple building materials to create impressive architectural spaces was a product of experience and talent.

In 1947 the Fred Harvey Company's own architect/designer Mary Elizabeth Jane Colter came to the Painted Desert Inn to update

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<sup>3</sup> Harold W. Coleman to David Ames and Hoyt Rath, February, 1976, p. 8.

<sup>4</sup> Ibid., pp. 9-12.

<sup>5</sup> Interview with Lyle E. Bennett conducted by Laura Soulliere Harrison, March 10, 1985.

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the building to Fred Harvey standards. She changed the interior color scheme and hired Hopi artist Fred Kabotie to paint a series of murals on the interior walls. Kabotie even at that time was a well-known Indian artist and Colter had used his talents in painting murals in some of her buildings at Grand Canyon. The Painted Desert Inn murals may be some of the last murals he ever painted, since he switched to working in silver shortly afterwards. The paintings on the walls of the former dining room and coffee shop depict aspects of Hopi every-day life and ceremonial or religious symbolism. One mural shows the importance of the eagle to Hopi life. Another tells the story of the young men's trip to Zuni salt lake to collect salt and a third illustrates the Buffalo Dance. In discussing the salt lake mural Kabotie said: "I was commissioned by the Fred Harvey Company to do the mural paintings here at the Painted Desert Inn. I had been thinking over what subject I should do, when it occurred to me that the Hopi people ... used to travel right through this country to go after their salt..."<sup>6</sup> Smaller murals show two birds, and two Hopis grinding corn. The dining room was formally dedicated as the Kabotie room on June 23, 1976. Kabotie passed away recently.

The Painted Desert Inn remains an important piece of southwestern pueblo revival architecture. Its construction techniques were sound considering the unstable clays on which the building was constructed, but they were not particularly noteworthy. The building's importance lies in its artistic design which permeated the exterior but was brought to its highest level on the interior.

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<sup>6</sup> Two-page narrative entitled "The Zuni Salt Lake Trip Mural: Kabotie Room, Painted Desert Inn," available at Petrified Forest National Park.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than 10

UTM REFERENCES

A	<u>1,2</u>	<u>61,05,5,0</u>	<u>3,8 8,2 8,3,0</u>	B	<u>    </u>	<u>    </u>	<u>    </u>
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	<u>    </u>	<u>    </u>	<u>    </u>	D	<u>    </u>	<u>    </u>	<u>    </u>

### VERBAL BOUNDARY DESCRIPTION

The boundary is shown as the dotted line on the enclosed sketch map. The boundary line begins at a point on the north edge of parking lot 200 feet southeast of the southeast corner of the building, then proceeds 200 feet northeast to the 5820 feet contour line, then following that contour line (geologic rim) around to a point 150 feet west of the northwestern corner of the Inn, then 100 feet due south to the north parking lot edge, then following the curb of the parking lot back to the starting point.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison Architectural Historian

ORGANIZATION

National Park Service - Southwest Regional Office

DATE

1986

STREET & NUMBER

P. O. Box 728

TELEPHONE

(505) 988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National\_\_\_State\_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

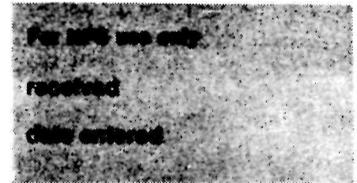
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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Cole, Harold W. to David Ames and Hoyt Rath, February, 1976. Letter in the collection at Petrified Forest National Park.

Cornell, Harvey, "Monthly Narrative Report to Chief Architect," November, 1937.

Interview with Lyle E. Bennett, conducted by Laura Soulliere Harrison, March 5, 1985. Transcripts on file at the Western Regional Office and Petrified Forest National Park.

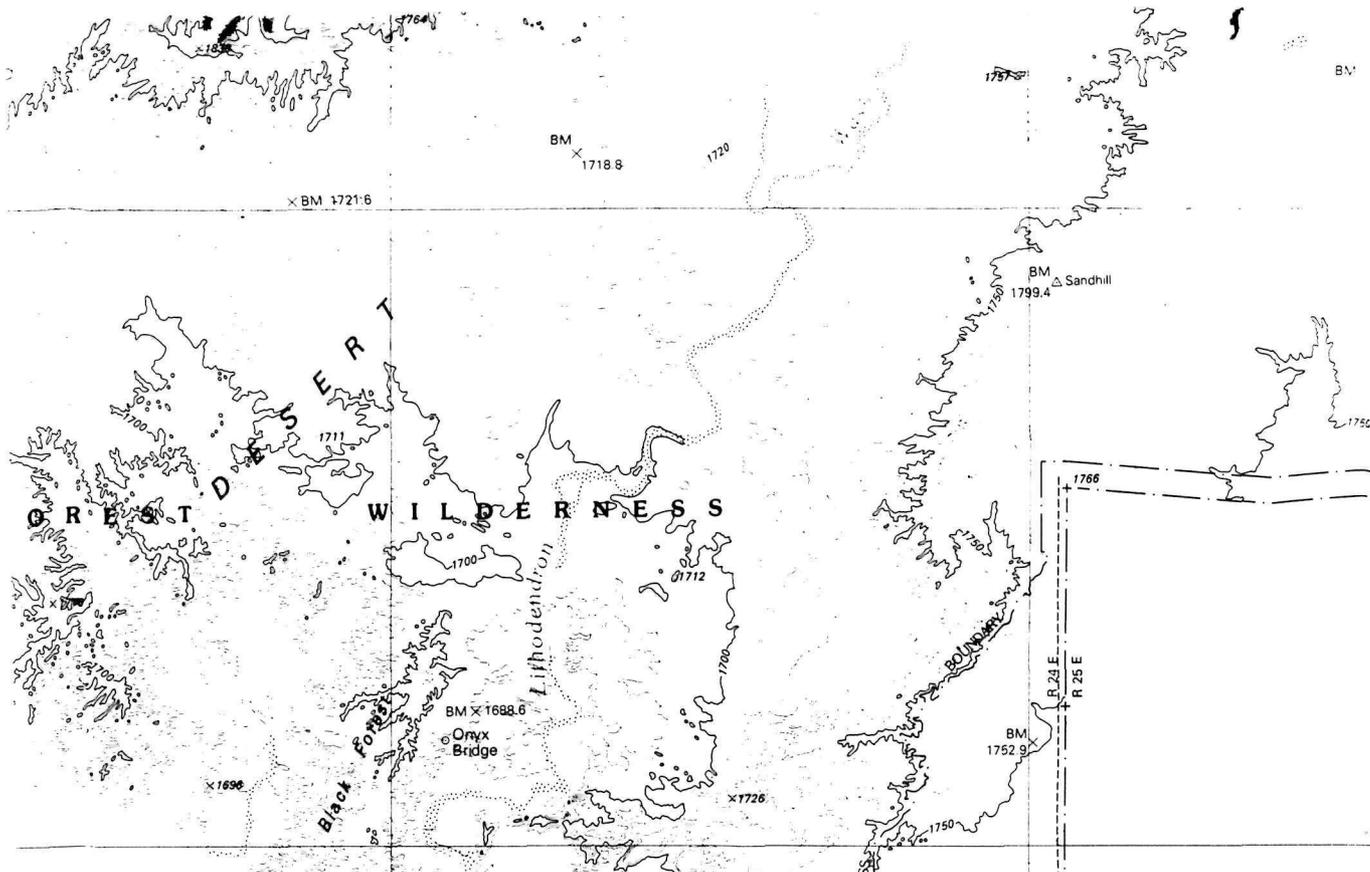
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Skidmore, Lorimer, Supervising Architect, Report to the Chief of Planning on Construction of the Painted Desert Inn at Petrified Forest National Monument, Holbrook, Arizona, P.W.A. project no. 669, C.C.C. job no. 350. San Francisco: National Park Service, no date but probably October 1, 1938.

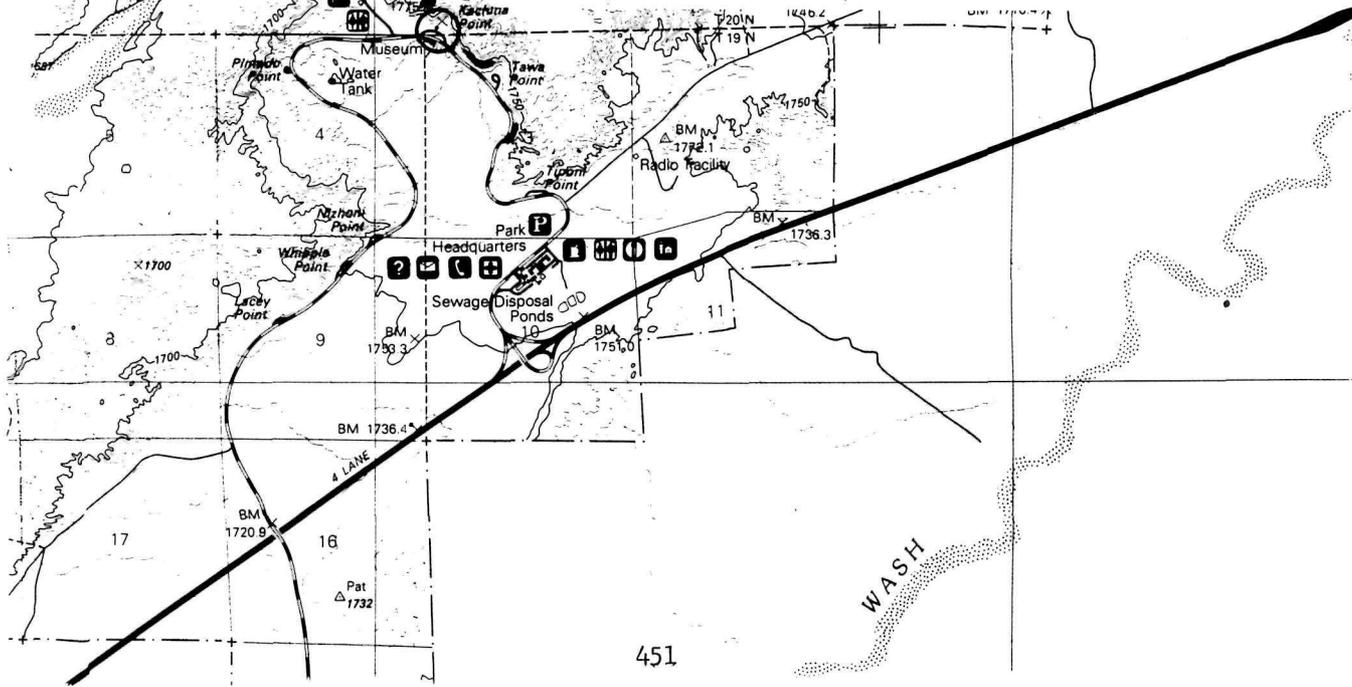
"The Zuni Salt Lake Trip Mural: Kabotie Room, Painted Desert Inn," pamphlet on file at Petrified Forest National Park.

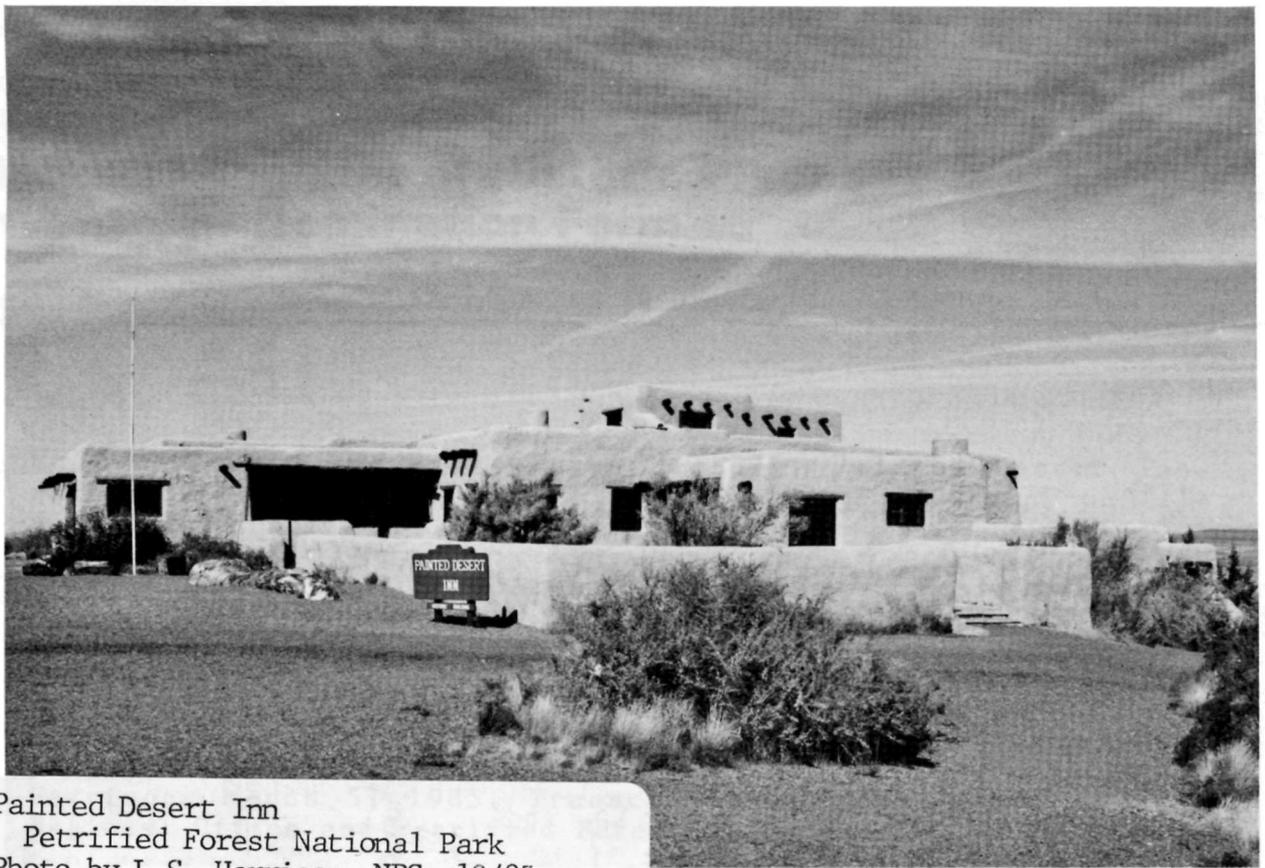


Painted Desert Inn  
 Petrified Forest National Park

UTM 12610550 3882830

National Park Series (Topographic)  
 Petrified Forest National Park, Arizona





Painted Desert Inn  
Petrified Forest National Park  
Photo by L.S. Harrison, NPS 10/85



Painted Desert Inn (former dining room)  
Petrified Forest National Park  
Photo by L.S. Harrison, NPS 10/85

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

<b>FOR NPS USE ONLY</b>	
RECEIVED	
DATE ENTERED	

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC Aquatic Park

AND/OR COMMON  
Aquatic Park Historic District (Preferred)

**2 LOCATION**

STREET & NUMBER  
Foot of Hyde Street, Polk Street, and Van Ness Avenue

CITY, TOWN CONGRESSIONAL DISTRICT

San Francisco VICINITY OF  
STATE CODE COUNTY CODE  
California 06 San Francisco 075

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)  
National Park Service, Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue, Box 36063

CITY, TOWN STATE  
San Francisco VICINITY OF California

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. National Park Service, Western Regional Office

STREET & NUMBER  
450 Golden Gate Avenue, Box 36063

CITY, TOWN STATE  
San Francisco California

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
List of Classified Structures Inventory

DATE  
1976, updated 1982  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS National Park Service

CITY, TOWN STATE  
Washington D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

San Francisco's Aquatic Park is a recreational complex on the waterfront of San Francisco Bay on the site of Black Point Cove, a natural landmark. Industrial activities in the 19th and early 20th centuries resulted in partial filling of the cove and creation of additional land on the site.

Development of the Black Point Cove area as a recreational facility did not occur until the late 1920s, although it had been proposed as early as 1866. The main portion of the development proceeded with funding and manpower provided by the Works Progress Administration. A new beach, bathhouse, municipal pier, restrooms, concessions stand, stadia, and two speaker towers were constructed. All of these structures exist today with very few modifications since construction. The historic scene of Aquatic Park is basically unchanged from its appearance in 1939 when it was completed. The only two exceptions are the addition of a wooden pier with a small building completed in the 1940s, and a bocce ball court built in the 1950s.

The enclosed site map shows the various structures and their relationship to each other. The Streamlined Moderne style, an off-shoot of the Art Deco and International styles, is evident not only in the design of the buildings and support facilities but also in the design of the graceful curve of the municipal pier and the beach. Streamlined Moderne tended to mimic the clean-lined design of ocean liners, so popular for travel at the time.

The bathhouse, now the Maritime Museum Building is a four-story reinforced concrete structure designed by William Mooser, Senior and Junior, and constructed in 1939. The bathhouse is oval in plan and is the key structure of the development. The building's clean nautical lines and stepped levels evoke images of a ship. A Works Progress Administration (WPA) report stated: "Like a huge ship at its dock...with rounded ends, set back upper stories, porthole windows and ship rails, its resemblance to a luxurious ocean liner is indeed startling."

The north side of the building facing the cove is flanked to the east and west by concrete stadia with seating for spectators. The stadia were originally intended to seat "many thousands who desire to watch athletic events, races and the large crowd at play..." in the lagoon, but they now are the setting for outdoor concerts and a resting place for tourists. Underneath the stadia are rooms used for storage and for the Aquatic Park lifeguard station. The easternmost stadium originally housed the hospital

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and first aid station for Aquatic Park beneath its benches.

The building is banked into the slope of the land as it gradually descends toward San Francisco Bay. The main entrance to the building is on the second floor, at the south elevation facing the foot of Polk Street. Additional access is possible on the first floor through doors on the north elevation facing the beach.

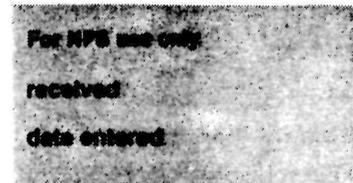
The building's historic white color has been retained. The flat roofs originally covered with red tile are now finished with a grey membrane roof. Original spotlights and air vents constructed in the shapes of ships' funnels remain, as does the original flagstaff on the roof (the bridge) of the fourth floor. The tubular steel railings edge the balconies of the upper stories. These features add to the building's nautical character. Many of the windows in the building are round with metal frames, mimicking the portholes of a ship. Other windows are large, rectangular types with plate glass or wire glass and metal frames. Like the decks of a ship, the upper stories of this building have roof decks surrounded by metal railings. A small glass-block wing is on the eastern end of the third floor.

The main entrance is sheltered by a small marquee. The original canvas awning extending out from the marquee and covering the sidewalk was removed after 1941. The doors are edged with a carved, green slate surround sculpted by WPA artist Sargent Johnson. Fountains flanking the main entrance are built of green slate and multi-colored tile; they no longer function. Exterior doors throughout the building are metal with glazed panels. The brass-plated handles are shaped like halves of ships' wheels. All of the exterior doors are original, except for the new, wider door installed on the southeast corner of the building to accommodate handicapped access. The original door is in storage. Two minor alterations to the building's exterior are the additions of signs identifying the building as the Maritime Museum: the most prominent sign is shaped like a ship's stern and is bolted to the wall above the entrance; the second sign consists of letters painted on the east side of the building. Both signs identify the structure as the Maritime Museum.

The interior of the bathhouse features many original works of art done by various artists under the auspices of the WPA. The overall interior design of the building was supervised by artist Hilaire Hiler. The murals, sculptures, and other art works were completed by Hiler, Sargent Johnson, John Glut, Richard Ayer, and Beniamino Bufano.

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The main lounge of the bathhouse is on the second floor (street entrance). The terrazzo floor is composed of "varied colors executed in a variety of marbles which are all of American origin. Certain portions of it have been embellished by the addition of crushed abalone shells to the aggregate, particularly to the baseboard which leads to the wainscot...." The wainscot is Tennessee pink marble and Royal Jersey green marble. The wainscot is undamaged but the terrazzo floor is cracked. It is not known if the cracks impair the structural integrity of the floor.

Above the wainscot are a series of murals painted by Hilaire Hiler. According to Hiler:

the general color scheme of the room, which is an off-complementary harmony of shades of red and green, is relieved in these panels, (the murals) by a more intricate and extended relation of another harmony based on blue-green and orange. The form-design of these paintings is a flowing arabesque based on the ocean wave form and variations of it. This is tied in with the architecture by a use of the right angle through the possibility of introducing architectural motifs into the paintings themselves by employing the legend of the lost Pacific continent...Mu. With this motif a very considerable and interesting, if somewhat involved symbolism is natural and possible. It is however, kept in a secondary role as the murals are neither primarily representational or symbolic, but decorative.

Various representations of sea life, notably fish, squid, and shells abound in the murals. The mural on the west wall has the ribs, keel, and anchor of a sunken vessel intertwined with rope. Two figures representing Polynesian sea gods are on the north wall, near the stairwall. According to Hiler, the method used to paint the murals was a "wax-emulsion variation of the Gambier-Parry spirit fresco process...." Most of the murals are in good condition but slightly faded. The murals on the south walls inside the window recesses have been damaged by sunlight and water, and are separating from the walls. The chrome and glass light fixtures, designed by artist John Glut remain in the lounge.

North of the main lounge is the portico, a recessed porch looking out over the bay. The portico edges are bordered with tubular steel railings. Stairways on the east and west ends of the portico lead to the grand concession on the first floor. The original design for the portico included tile mosaics on the three walls designed by Sargent Johnson. Only portions of the

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National Park Service**

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mosaics, featuring maritime motifs, were completed. The unfinished portions have been painted. Two pieces of sculpture--a red seal and a black frog carved by Beniamino Bufano--are in the portico. An elevator was installed in the portico around 1960. The men's restroom on the west side of the second floor has fixtures which appear to be original.

East of the portico is the former restaurant, now the cafeteria and meeting room for the San Francisco Senior Center. The original blue paint finish on the walls was reminiscent of the ocean, with a lightly tinted blue near the ceiling getting progressively deeper as it reached the floor. The walls are now white. A frieze of removable wooden plaques representing Pacific coast yacht clubs has been removed and is in storage. The plaster and embedded-rope nautical designs on the walls remain. The original restaurant floor--a multi-colored terrazzo--remains. The kitchen has been updated to meet present needs.

West of the portico is the ladies lounge, also circular in plan. Hiler's design for the room remains intact:

...a color circle covering the entire ceiling. A moving lighting fixture containing lights in the color of the Physical Primaries makes it possible to give striking demonstrations on the relationship of color and light. Charts showing the psychological Pigment Primaries, and the Solar Spectrum...adorn the walls and make the room a veritable full size color scheme...which its designer...calls a 'Prismatarium' functioning in relation to the field of color much as the Planetarium does for the heavens....

The light fixture no longer revolves, but the colors remain.

The third floor of the building housed the banquet room, now used for exhibit display. The men's restroom at the east end of the building is now an office for the Maritime Museum Librarian, and the women's restroom is used for photographic storage. Two partitions were installed opposite the men's restroom in 1976 to create an exhibit bay for the Maritime Museum. The installation did extensive damage to abstract bas-reliefs by Richard Ayer, that featured more nautical motifs. The terrazzo floor in this room has a design following the lines of a shoal chart of the San Francisco Bay Region. Approximately 40% of the original floor was covered in 1976 when a carpet was glued to the floor. The original chrome and glass light fixtures remain. The third floor also contains a small pantry with glass-block walls, evident on the exterior east elevation. The room was partially panelled with black walnut by the San Francisco Maritime Museum in the

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1950s, but the original walls and dumbwaiter are intact behind the panelling. The room is now the museum library. The fourth floor houses the radio room, which apparently never operated as such. The room is used as a museum office. A green ceramic lintel made by Sargent Johnson is above the door into the room. The light fixtures are original. Two doors from this room open out to a roof deck.

The ground floor is at grade on the north (bay) elevation and below grade on the south (street) elevation. The main portion of the first floor is the former "Grand Concession" where a concessions stand operated and opened on to the beach at the north elevation. Artist Hilaire Hiler stated that the Grand Concession was "more utilitarian in function than the rest of the rooms...decorated by a studied coloring of each wall, embellished simply by international code flags and the emblems of the different steamships which pass the building. These enable spectators to identify ships while adding color and interest to the walls." Unfortunately, the walls have been repainted so that the flags and emblems are no longer visible.

West of the Grand Concessions are the women's dressing room and showers, still in use today. The men's and boys' dressing rooms and showers are to the east. Between them is a former ticket booth and repository for clothing and valuables. The ticket booth area, as well as the boys' showers and locker room, are now used as storage and office space for the Maritime Museum. The building is in good structural condition, although some of the concrete walls have been damaged by moisture.

The concessions stand and men's restroom is at the approach to the Municipal Pier. This WPA structure was designed as part of the Aquatic Park complex, and its architecture reflects the same rounded, nautical Streamlined-Moderne elements as the other buildings of the group. The building is simpler in design and decoration, with two bands of a wave design embellishing the upper part of the concrete walls. The fixed metal sash windows in the restroom are shaped like portholes. The building contains a partial basement for storage. Changes to the building include a new concrete floor, the addition of new kitchen equipment and a stainless steel counter, and the addition of an awning over the counter and serving windows. The restroom is in original condition. A stairway, now closed to the public wraps around the exterior of the building to the roof and observation deck. The deck has built-in benches and a small shelter. The edges of the deck are bordered by the roof parapet and the original metal rail, like that on the Maritime Museum.

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At the far eastern end of Aquatic Park adjacent to the Rowing Club buildings is a small restroom built as part of the WPA Aquatic Park complex. The oval-shaped building has a stucco exterior. The building's design elements are the same as those of the other buildings of the complex: the oval lines of the building, and the staircase that wraps around the exterior. The roof of the building was designed for use as a lifeguard station. The building seems to be in original condition, although the interior plumbing fixtures and partitions have been vandalized.

Two reinforced concrete speaker towers are east and west of the stadia of the bathhouse. Both towers are 35 feet high. The simple concrete pier of each tower artfully flanges out toward the speaker housing at the top. The housing is circular in plan, and has a series of concentric horizontal bands shielding the opening for the speaker. A metal ladder bolted to the concrete base provides access to the speaker housing. The towers are of the same Streamlined-Moderne design of the other WPA structures.

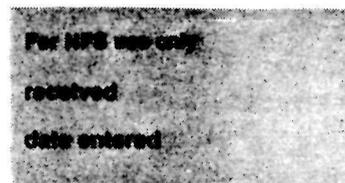
The Sea Scout building near the entrance to the Municipal Pier is a one-story building of wood-frame construction. The building was constructed on pilings over the waters of the lagoon and is connected by a wooden walkway to the adjacent land. The building has a boat docking facility. The interior contains many small rooms used for storage, offices, classrooms, and boat repair facilities for the Sea Scout organization.

The Aquatic Park lagoon occupies the site of the former Black Point Cove, which was partially filled in during the early 20th century. The lagoon was supplied with a new sand beach, since the former beach had been buried under tons of rubble and fill. Most of the sand for the new beach came from excavations in downtown San Francisco for the Union Square underground parking garage built in 1941. The grading and reshaping of the lagoon and the addition of the new sand beach do not seem to have been altered or modified since the 1940s and are in good condition

The seawall at Aquatic Park was built between 1934 and 1938 out of granite paving blocks from San Francisco streets. The blocks were taken up from the streets during a city-sponsored modernization and were reused in the seawall. The seawall is crescent-shaped in plan, following the contour of the water's edge. The wall is seven tiers high at the beach, and increases to ten tiers as it stretches toward and then under the Municipal Pier. The seawall has not been modified and is in good condition.

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The Municipal Pier is reinforced concrete, built on pilings over the seawall that shelters the Aquatic Park lagoon. Built in 1929, with subsequent repairs in 1947 and 1955, the pier has a curvilinear plan with a round, bulb-like end. The pilings are concrete and support a wood, concrete, and asphalt deck. Benches and streetlights are located periodically along the pier. A small, reinforced-concrete building is at the end of the pier. The building was constructed as a comfort station, but the interior was never developed.

The bocce ball courts erected in the 1950s are the most recent structural additions to Aquatic Park. The concrete lanes are shaded by a small protective shelter. The area is fenced with a metal chain-link fence.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) recreation	
		<input type="checkbox"/> INVENTION			

---

SPECIFIC DATES 1920-1945 BUILDER/ARCHITECT Works Progress Administration/  
William Mooser, Sr. and Jr.

---

STATEMENT OF SIGNIFICANCE

San Francisco's Aquatic Park is of national significance in architecture and landscape architecture because of its outstandingly thorough and masterful design. The style in which the buildings of the complex are constructed--Streamlined Moderne--lends itself perfectly to the curvilinear shape of the Municipal Pier that swings a protective arm out into the bay. The roundness of the building walls, the repetition of the nautical elements such as porthole windows, and art works with aquatic motifs all combine into a common sense of design and purpose. The buildings and the site design are outstanding examples of Streamlined Moderne. The park has no architectural parallel on the west coast, and although on a smaller scale, it rivals the design quality of portions of Miami Beach, famous for its Deco and Moderne buildings.

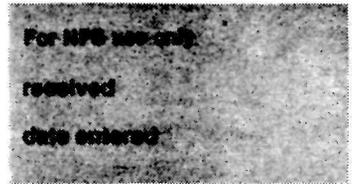
The structures remain largely unaltered, and thus have extremely high architectural integrity. The art works inside the bathhouse (Maritime Museum) are outstanding examples of federally-funded art of the 1930s. The murals on the street-level floor and the work done in the Prismatorium (Ladies' lounge) were executed by internationally known artist Hilaire Hiler. The murals are Hiler's best-known works of art and are pioneering examples of his work in color theory. The art work on the marquee, the tile work on the portico, and the relief over the main door on the fourth floor are outstanding examples of work by California black artist Sargent Johnson. The sculptures on the portico by Beniamino Bufano are outstanding examples of that San Francisco sculptor's work. Additional work by Richard Ayer and Charles Nunemaker are of the same high quality as the other Federal Arts Project contributions in the building.

The small murals beneath one of the stadia, executed by an unknown military artist, are of regional significance as a vernacular art form associated with the significant military use of the structure during World War II.

Aquatic Park is of regional significance in the area of military history as the headquarters for the Anti-Aircraft Defense of the Pacific coast states during the Second World War. The Sea Scout building was constructed during the military occupation of Aquatic Park.

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Aquatic Park is of regional significance in the area of social/humanitarian movements, as one of California's most extensive and noteworthy results of the work relief programs of the 1930s. The large-scale development of Aquatic Park under the WPA and Federal Arts Project resulted in a grandiose and impressive development--one of the most costly WPA projects in California--that gained national recognition for its ambitious plan. A portion of the site is also nationally significant as the first formal senior citizen's center in the United States. Aquatic Park is also of local significance as the site of the San Francisco (now the National) Maritime Museum, an innovative and pioneering museum responsible for the preservation and public display of intact floating vessels in Aquatic park lagoon, and for unique exhibits of actual vessel parts and machinery.

San Francisco's Aquatic park is of local significance in the area of recreation. The park has been a favorite spot for recreation in San Francisco since the Civil War. Extensive construction and development in the 1930s under the Works Progress Administration transformed the former industrial site and half-filled cove into a modern park with aquatically-oriented recreational facilities. The park is used today by swimmers, fishermen, local people, and tourists who like to experience that small, intimate part of San Francisco Bay.

Aquatic Park is also of local significance in the area of community planning. The concept of an aquatic park at this locale was first advocated in 1866 by landscape architect Frederick Law Olmsted. In his Preliminary Report in Regard to a Plan of Public Pleasure Grounds for the City of San Francisco Olmsted proposed a marine plaza, landing quay, and public park. The plan was not adopted. In 1905 architect and urban planner Daniel Burnham, by invitation of local citizens interested in the "City Beautiful" movement proposed a major redevelopment of San Francisco. The Burnham Plan suggested that the site be developed as a "bay shore park" with rowing and swimming clubhouses and a yacht harbor. Burnham's plan was also rejected, but in 1909 community efforts began to set aside the land for a public park devoted to aquatic sports. Initial successes in 1916 spurred further action and site development began in earnest in 1927.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1 acre

UTM REFERENCES

A	1	0	5	5	1	2	2	5	4	1	8	4	7	9	0	B	1	0	5	5	1	3	8	0	4	1	8	4	7	8	0				
	ZONE		EASTING			NORTHING				ZONE		EASTING			NORTHING				ZONE		EASTING			NORTHING				ZONE		EASTING			NORTHING		
C	1	0	5	5	1	4	6	0	4	1	8	4	6	6	0	D	1	0	5	5	1	4	5	5	4	1	8	4	4	3	0				

cont'd.

VERBAL BOUNDARY DESCRIPTION

See attached.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

James P. Delgado, revised by Laura Soulliere Harrison - Historian/Architectural

ORGANIZATION

National Park Service

DATE

1986

Historian

STREET & NUMBER

Golden Gate National Recreation Area  
Building 201, Fort Mason

TELEPHONE

(415) 556-9504

CITY OR TOWN

San Francisco

STATE

California

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National \_\_\_ State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

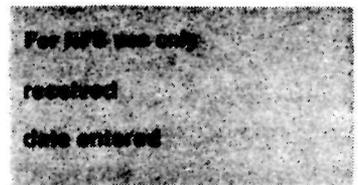
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior  
National Park Service**

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Page 1

Delgado, James P. Historic Structures Report, Historical Data Section: Pioneer, Politics, and Planning: The Story of San Francisco's Aquatic Park. San Francisco: National Park Service, 1981.

Toogood, Anna Coxe. Historic Resource Study: The Bay Area Community, A Civilian History of the Golden Gate National Recreation Area and Point Reyes National Seashore. Denver: National Park Service, Denver Service Center, 1980.

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Page 1

UTMs continued.

E: 551290 4184265

F: 552920 4184320

G: 552940 4184435

H: 551000 4184430

I: 551100 4184670

Verbal Boundary Description:

(Following the legal boundaries of Aquatic Park as set in 1929 at the beginning of construction)

Commencing at a point some twenty feet northeast of the end of the Municipal Pier and running west to the end of said pier, running along the northwest outside edge of said pier, passing points B and C; to the end of said pier at the terminus of Van Ness Avenue which is point D; running south along the east edge of Van Ness Avenue to a point some 50 feet west of the terminus of Beach Street, which is point E; running along the north end of Beach street until reaching the northwest corner of the intersection of Beach and Hyde Street, which is point F; running north along the west edge of Hyde Street to the southwest corner of the intersection of Hyde and Jefferson streets, which is point G; and running west along the south edge of Jefferson Street for a distance of approximately 30 feet which is point H, and then running north, passing between the Aquatic Park restroom on the west and the San Francisco Rowing Club building on the east and running then northwesterly, passing Point I until reaching the point of beginning, which is point A.

MARIN CITY  
SAN FRANCISCO

Harding Rock  
Shag Rocks  
F R A N C I S C O  
+ S A N

Arch Rock

Alcatraz Island  
Lighthouse

ALCATRAZ SHOALS

CABLE

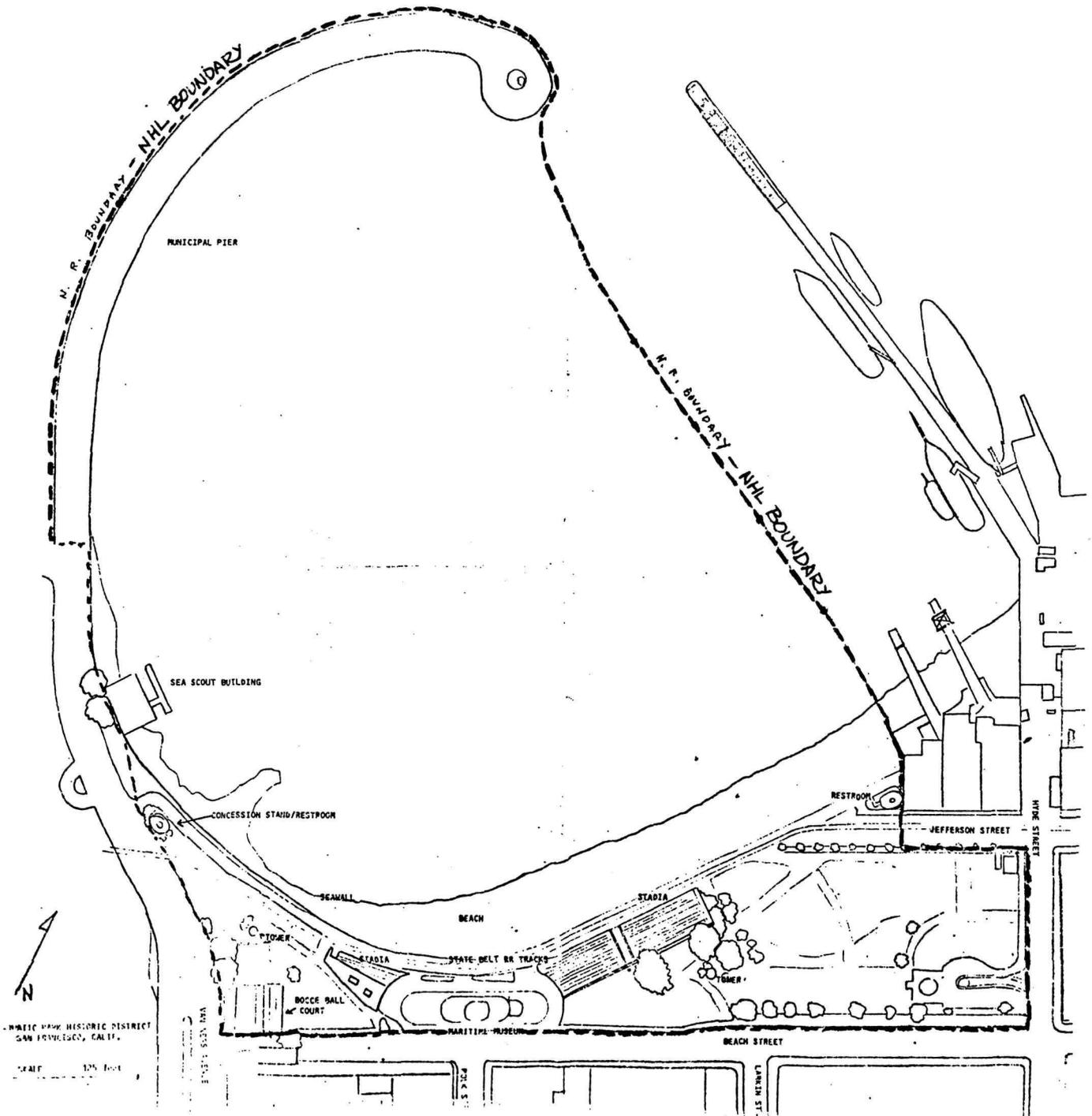
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- B 10 551380 4184780
- C 10 551460 4184660
- D 10 551455 4184430
- E 10 551290 4184265
- F 10 55292 4184320
- G 10 552940 4184435

PRESIDIO

- H 10 551000 4184430
- I 10 551100 4184670

SAN FRANCISCO NORTH QUADRANGLE  
California



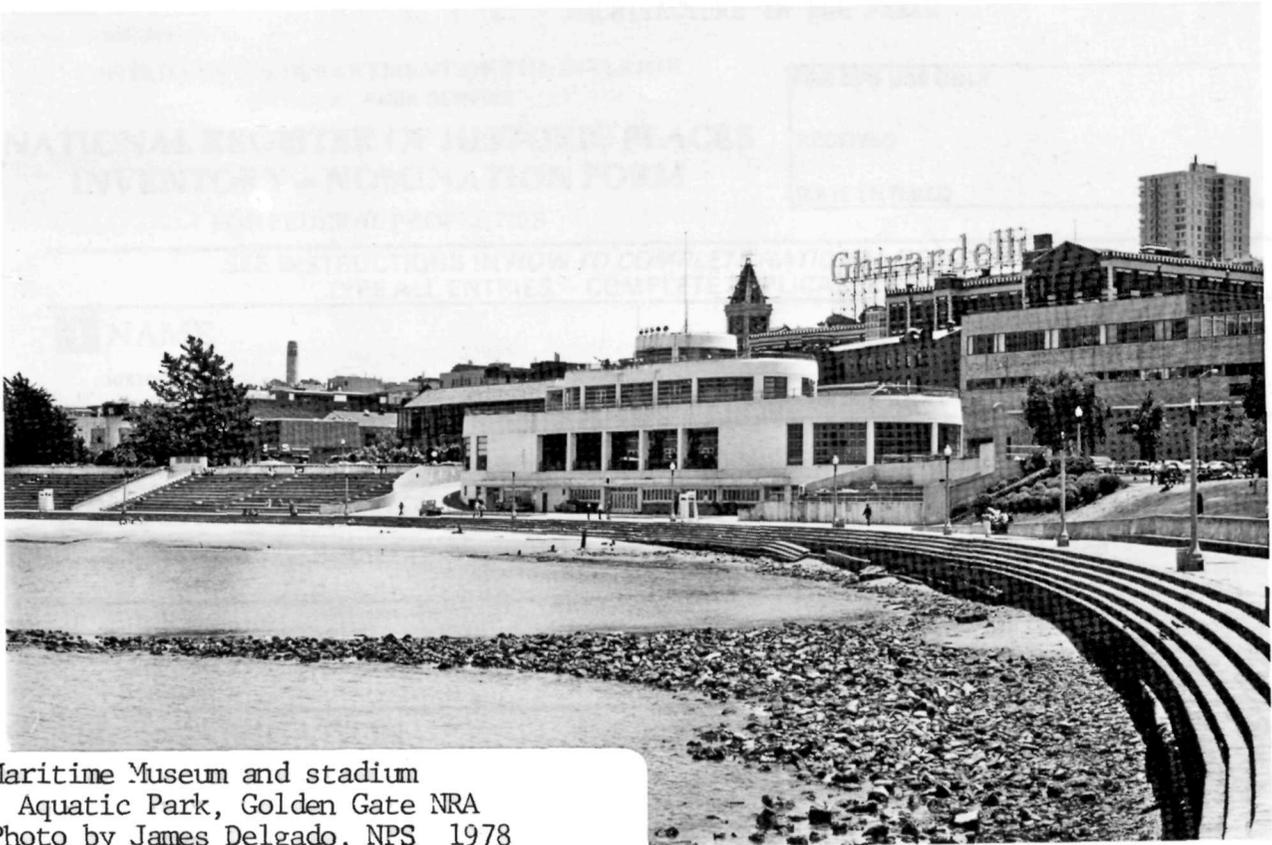




Maritime Museum  
Aquatic Park, Golden Gate NRA  
Photo by James Delgado, NPS 1978



Maritime Museum  
Aquatic Park, Golden Gate NRA  
Photo by James Delgado, NPS 1978



Maritime Museum and stadium  
Aquatic Park, Golden Gate NRA  
Photo by James Delgado, NPS 1978



West Stadium (w/speaker tower & restroom)  
Aquatic Park, Golden Gate NRA  
Photo by James Delgado, NPS 1978

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

Jefferson National Expansion Memorial Gateway Arch

AND/OR COMMON

Gateway Arch; or "The Arch"

**2 LOCATION**

STREET & NUMBER Memorial Drive between Poplar Street and Eads Bridges

--- NOT FOR PUBLICATION

CITY, TOWN

St. Louis

CONGRESSIONAL DISTRICT

1st

--- VICINITY OF

STATE

Missouri

CODE

29

COUNTY

St. Louis

CODE

510

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER: Symbol

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

National Park Service, Midwest Regional Office

STREET & NUMBER

1709 Jackson Street

CITY, TOWN

Omaha

--- VICINITY OF

STATE

Nebraska

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE.

REGISTRY OF DEEDS, ETC. National Park Service, Midwest Regional Office

STREET & NUMBER

1709 Jackson Street

CITY, TOWN

Omaha

STATE

Nebraska

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE 1) List of Classified Structures Inventory

2) National Register of Historic Places

DATE

1) 1976

2) 1976

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR

SURVEY RECORDS National Park Service

CITY, TOWN

Washington

STATE

D. C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Gateway Arch is a massive stainless steel structure that towers 630 feet above the surrounding landscape. To the east of the Arch is the Mississippi River. Curvilinear, graceful staircases of toned concrete at the north and south ends provide access to the Arch grounds from the riverfront. The grounds themselves are carefully landscaped with ponds, trees, and walkways that again reflect the gentle curve of the Arch. Similar curves are repeated in the tunnel entrances for the railroad tracks that cut through the property. The design of the concrete tunnel entrances is so finely incorporated into the landscape through the curvilinear lines and placement below grade that the entrances hardly seem to exist. To the west of the Arch (across two major streets) is the Old Courthouse, whose dome lines up in an east-west axis with the Arch. The original design envisioned a grander axis going several blocks west of the Old Courthouse.

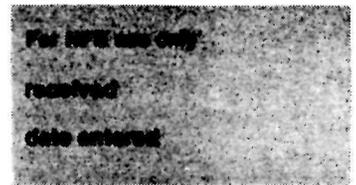
Dominating the landscape is Eero Saarinen's 630-foot stainless steel Arch constructed in the form of an inverted catenary--the curve formed by a chain or flexible cord hung between two points. Saarinen's design, however, is more complex and subtle than the pure geometric form of a catenary. Instead, the imaginary chain has heavier links on its ends with progressively smaller links toward its apex, making its shape rounder than a pure catenary.

The Arch was built in triangular sections and, like the weighted catenary chain, has larger sections at the base and progressively smaller sections at the apex. Each section is a double-walled equilateral triangle of carbon steel on the interior and stainless steel on the exterior held together by welded high strength steel rods. The small spaces between the double walls of the triangular sections are filled with concrete up to the 300-foot level. In turn, each triangular section is welded to the one above it. Thus the structural framework frame is the steel and concrete skin itself.

Inside the two legs of the Arch are "trains" that transport visitors to the top of the Arch. Each train is made up of eight capsule-type cars that are round in cross-section. Each car seats five people and carries them up to the small observation room at the top of the Arch. The cars are equipped with leveling devices that adjust the angle of the capsule as it climbs up the leg of the arch. The observation room (7'x65') has rectangular windows that afford long distance views to the east and west--the Illinois and Missouri sides. The windows are cut in at an angle so that the viewer can look 630 feet directly below him to the base of the Arch. Also inside the legs of the Arch are

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staircases used for maintenance of the trains and as emergency exits.

Entrance ramps at the north and south bases of the Arch lead down into the subterranean visitor center and Museum of Westward Expansion, finished in 1976. Inside, a large pool is centered at the core directly below the apex of the Arch. The pool was added in recent years. Most of the square footage below ground is taken up by the museum. Some area is used for administrative offices and for mechanical systems.

Alterations to both the site and the Arch itself have been minor. Carpeting was laid in the observation room to decrease noise levels. Some alterations were done to the heating, ventilating and air conditioning (HVAC) system at the north end of the Arch, but these were required for maintenance. The ramp pavers at the north and south entrances are scheduled for replacement with a less slippery stone in the near future as a safety measure. Vandals have scratched graffiti (names, obscenities, dates, towns) in the lowest stainless steel panels. Methods of treatment for returning the surface to the original polished condition are under study. There have been a few minor changes in interior partitions in the administrative office spaces. Other than those changes, the building is in excellent condition and retains extremely high architectural integrity.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> _PREHISTORIC	<input type="checkbox"/> _ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> _COMMUNITY PLANNING	<input type="checkbox"/> _LANDSCAPE ARCHITECTURE	<input type="checkbox"/> _RELIGION		
<input type="checkbox"/> _1400-1499	<input type="checkbox"/> _ARCHEOLOGY-HISTORIC	<input type="checkbox"/> _CONSERVATION	<input type="checkbox"/> _LAW	<input type="checkbox"/> _SCIENCE		
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<input type="checkbox"/> _1800-1899	<input type="checkbox"/> _COMMERCE	<input type="checkbox"/> _EXPLORATION/SETTLEMENT	<input type="checkbox"/> _PHILOSOPHY	<input type="checkbox"/> _TRANSPORTATION		
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		<input type="checkbox"/> _INVENTION				

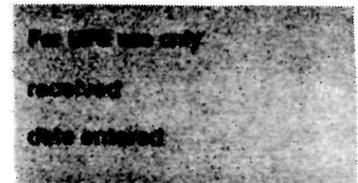
SPECIFIC DATES 1947 - Present

BUILDER/ARCHITECT Eero Saarinen, Architect

STATEMENT OF SIGNIFICANCE

The Gateway Arch is unique in American architecture. The Arch is the largest monument in the United States--larger than the Washington Monument or the Statue of Liberty. Its structural system had never been attempted before on so massive a scale. Its highly complex and subtle design based on a weighted catenary is unique in architecture. The Arch is a symbolic architectural expression of such simplicity and modernity that even today, thirty-eight years after the design was accepted for construction, it still seems avant-garde. Also, the Arch was the first major design that architect Eero Saarinen did on his own during his highly creative career. The Arch is the design and planning focal point for the urban landscape of downtown St. Louis. The structure has become the unofficial logo for the city and is the area's chief tourist attraction. The design competition for an appropriate memorial for Jefferson National Expansion National Historic Site brought out a range of submissions from top post-war architectural firms to small-town architects with minimal experience. An analysis of the submissions is a convenient window into the tastes and design theories prevalent in American architecture after World War II.

Jefferson National Expansion Memorial National Historic Site was established by President Franklin D. Roosevelt in 1935 to memorialize the role of Thomas Jefferson and others responsible for the nation's territorial expansion to the west. The impetus to establish the park had come primarily from citizens of St. Louis--particularly attorney and civic leader Luther Ely Smith--who felt that the city's importance in the settling of the west should not go unrecognized. In their eyes the development of a park area also meant revitalization of the deteriorating riverfront. The National Park Service oversaw the demolition of about 40 city blocks on the waterfront along the Mississippi River to the east of the Old Courthouse (where the first two trials in the Dred Scott case were held) in preparation for construction of some sort of memorial befitting the significance of the historic site. Demolition of the buildings was completed in 1942. The start of World War II brought to a quick halt any immediate prospects for development.

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Following the war, private monies were raised to finance a two-phase architectural competition to select the most appropriate design that would symbolize St. Louis' role as the gateway to the west. Out of 172 entries, Eero Saarinen's design for a stainless-steel arch soaring 630 feet above the ground was chosen. George Howe, innovative architect of the Philadelphia Savings Fund Society building, was the professional advisor for the competition and wrote the architectural program.

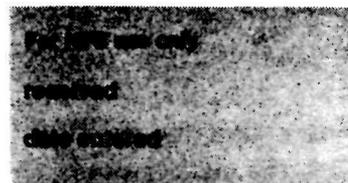
The design competition for the Memorial attracted some of the biggest names in American architecture at the time. The list included the following: Charles and Ray Eames and John Entenza; The Architects Collaborative (Benjamin Thompson, Jean Bodman Fletcher, Norman Fletcher, John C. Harkness, Sarah Harkness, Walter Gropius, Robert S. McMillen, Luis A. McMillen and Leonard Currie); Harrison and Abramovitz; Louis Kahn; Saarinen, Saarinen and Associates (Eliel and Eero both entered from the same firm); Skidmore, Owings and Merrill; Edward Durrell Stone; Hugh Stubbins; Harry and John Weese; Smith, Hinchman & Grylls and Minoru Yamasaki. Of the 172 entries, most were from smaller architectural firms.

President Dwight D. Eisenhower signed the public law authorizing the construction of the Arch, and an additional law matching \$3 of federal monies to \$1 of city monies provided. In 1959 groundbreaking began. First items on the agenda were relocating some of the railroad tracks that traverse the property and excavating for the foundations. The contract for constructing the Arch and shell of the subterranean visitor center was awarded to MacDonald Construction Company of St. Louis in 1962. Next the National Park Service signed a cooperative agreement with the Bi-State Development Agency to operate a transportation system in the Arch. The first triangular stainless steel section of the Arch was set in place on February 12, 1963. The exterior shell was completed on October 28, 1965. Shortly afterwards an interim museum opened pending completion of the Museum of Westward Expansion in 1976. The north-leg transporter opened to the public in 1967, and the south-leg transporter one year later. The formal dedication of the Arch by Vice-President Hubert Humphrey and Secretary of the Interior Stewart Udall took place on May 25, 1968. Paving of walkways and overlooks and construction of the grand staircase from the Arch down to Wharf Street on the River was completed by 1976, the same year that the subterranean Museum of Westward Expansion opened.

Saarinen employed not only unusual design and structural techniques in the Arch, but also innovative construction

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techniques. Saarinen originally conceived the Arch as being thinner at the top than at its bases so that the form would seem to soar toward the heavens. He experimented with two catenaries--one inside the other--for the intrados (inside) and extrados (outside) of the Arch, but he was dissatisfied with the sculptural appearance feeling that it was too severe. Saarinen and his associates ended up choosing a weighted catenary (with bases heavier than apex) that could be seen only as an imaginary line going through the center of the Arch. Thus, neither the extrados nor the intrados of the arch was a catenary. That choice was rooted in the type of visual logic the Greeks used in their architecture-- where appearance took precedence over precise mathematical logic of architectural forms.

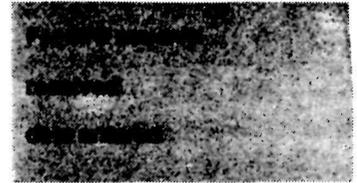
The use of a stressed metal skin in the Arch allowed the skin to carry all of the structural loads eliminating massive interior framing. Saarinen used a similar structural approach, but in reinforced concrete in his TWA terminal at John F. Kennedy Airport in New York. The new construction techniques included the use of 100-ton creeper cranes mounted on steel tracks on each leg of the Arch. The cranes lifted and placed each of the triangular steel sections until the final section was put in place topping off the arch. The cranes then went back down each of the respective legs polishing the finished surface, while the tracks were removed simultaneously.

Eero Saarinen was born in Kirkkonummi, Finland, in 1910, the son of architect Eliel Saarinen. Eero came to the United States with his family in 1923 when his father was teaching at Cranbrook Academy in Bloomfield Hills, Michigan. Eero studied sculpture in Paris, and received a degree in architecture from Yale University. He went into partnership with his father in 1937 (who had won second prize in the Chicago Tribune Tower competition), and then took over management of the firm after his father's death in 1950. Eero Saarinen died of a cerebral hemorrhage in 1961, two years before the first stainless steel section of the Arch was hoisted into place.

Other buildings Saarinen designed include the General Motors Technical Center (1955); Kresge Auditorium at Massachusetts Institute of Technology (1955); Ingalls Hockey Rink at Yale University (1958); the TWA Terminal at John F. Kennedy Airport, New York; Dulles Airport at Chantilly, Virginia; and Morse and Stiles Residential Colleges at Yale University. Eero Saarinen is famous for his highly expressive designs and brilliantly innovative structural techniques such as his use of a stressed skin of stainless steel in the St. Louis Arch.

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Although some historians consider his other buildings to be his greatest contributions to American architecture, many of Saarinen's contemporaries consider the Arch his most important structure. Architect Robert Venturi (designer of Franklin Court in Philadelphia and the new Mathematics building at Yale University and one of the authors of Learning from Las Vegas) stated that the Arch "is one of the best things since World War II--it is a thing that is very difficult to do which is to do a non-functional, sculptural, symbolic gesture of enormous scale." He noted particularly the structure's "magical scaleless quality" where the viewer never would know exactly how large it was, or exactly how far away it was.<sup>1</sup> Architect Cesar Pelli concurred. He felt that the design was "a perfect combination of a free gesture with a romantic view of modern technology."<sup>2</sup> Eero Saarinen's wife Aline said at the topping-off ceremonies that "...the Arch was the climax of my husband's career--the thing that meant the most to him."<sup>3</sup>

Saarinen's Gateway Arch is a monument of twentieth-century architecture. It is a simple, yet powerfully symbolic architectural gesture. Saarinen once commented: "The only architecture which interests me is architecture as fine art. That is what I want to pursue. I hope some of my buildings will have lasting truths. I admit frankly that I would like a place in architectural history."<sup>4</sup> Saarinen succeeded in attaining that place.

1. "Eero Saarinen," Architecture and Urbanism, April 1984 Extra Edition (Tokyo: A&U Publishing Company, Ltd., 1984), p. 220.
2. Ibid., p.226.
3. "What Might Have Been" videotape (St. Louis: First Street Forum/Inner Vision Productions, 1984).
4. Charles Jencks, Modern Movements in Architecture (Baltimore: Penguin Books, 1973), p.197.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Attached.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 62.165

UTM REFERENCES

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	ZONE		EASTING		NORTHING				ZONE		EASTING		NORTHING		

VERBAL BOUNDARY DESCRIPTION

The Boundary is shown as the heavy dotted line on the enclosed Park Planning Map.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Laura Soullière Harrison

Architectural Historian

ORGANIZATION

National Park Service

DATE

1985

STREET & NUMBER

P. O. Box 728

TELEPHONE

505-988-6787

CITY OR TOWN

Santa Fe

STATE

New Mexico

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES\_\_\_ NO\_\_\_ NONE\_\_\_

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_National \_\_\_State \_\_\_Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

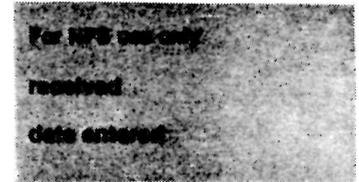
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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National Park Service

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Page 1

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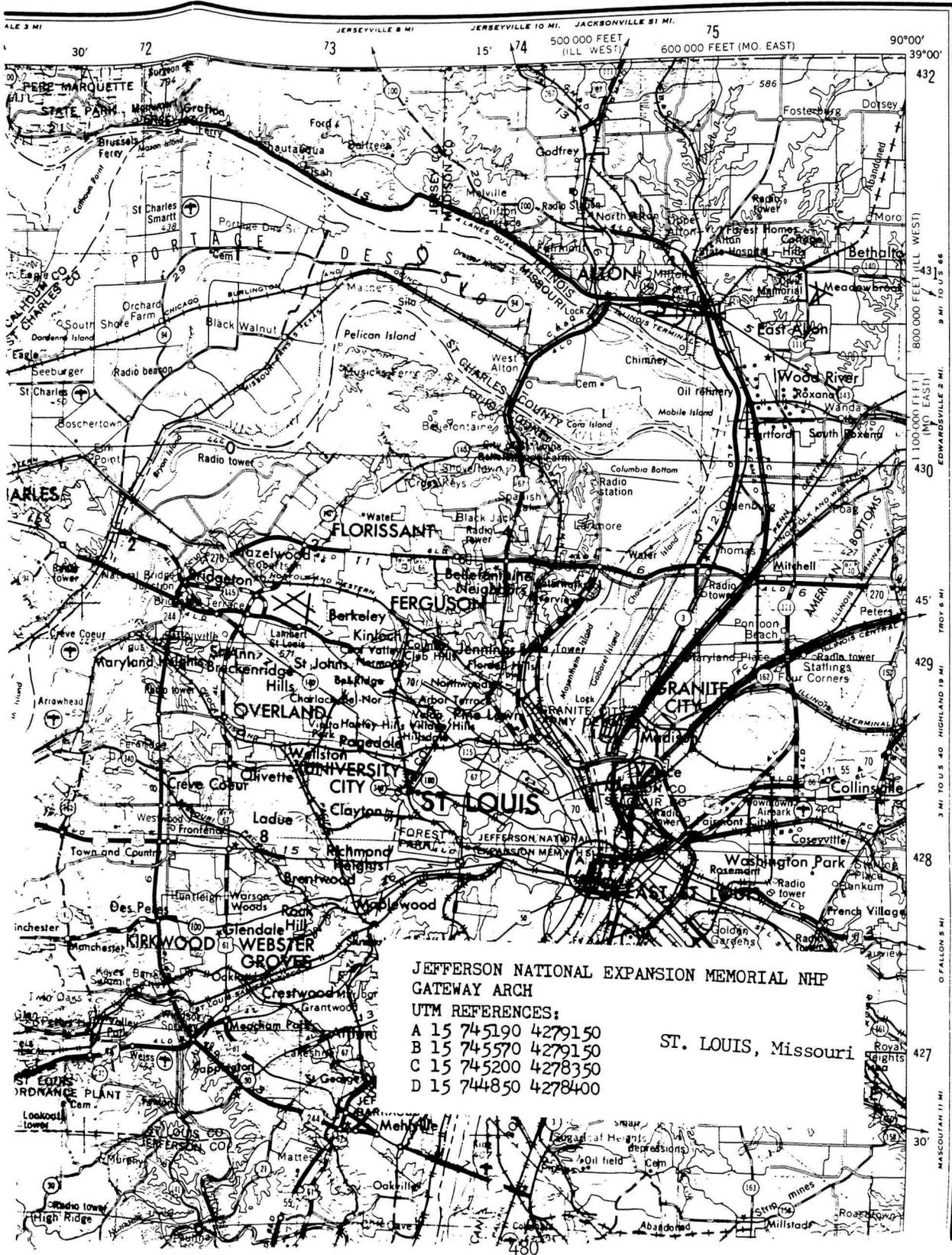
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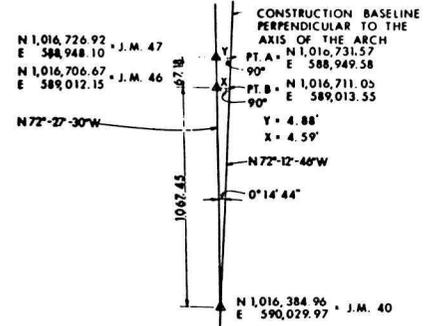
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"What Might Have Been." Videotape by Innervision, First Street Forum Gallery, 1984.

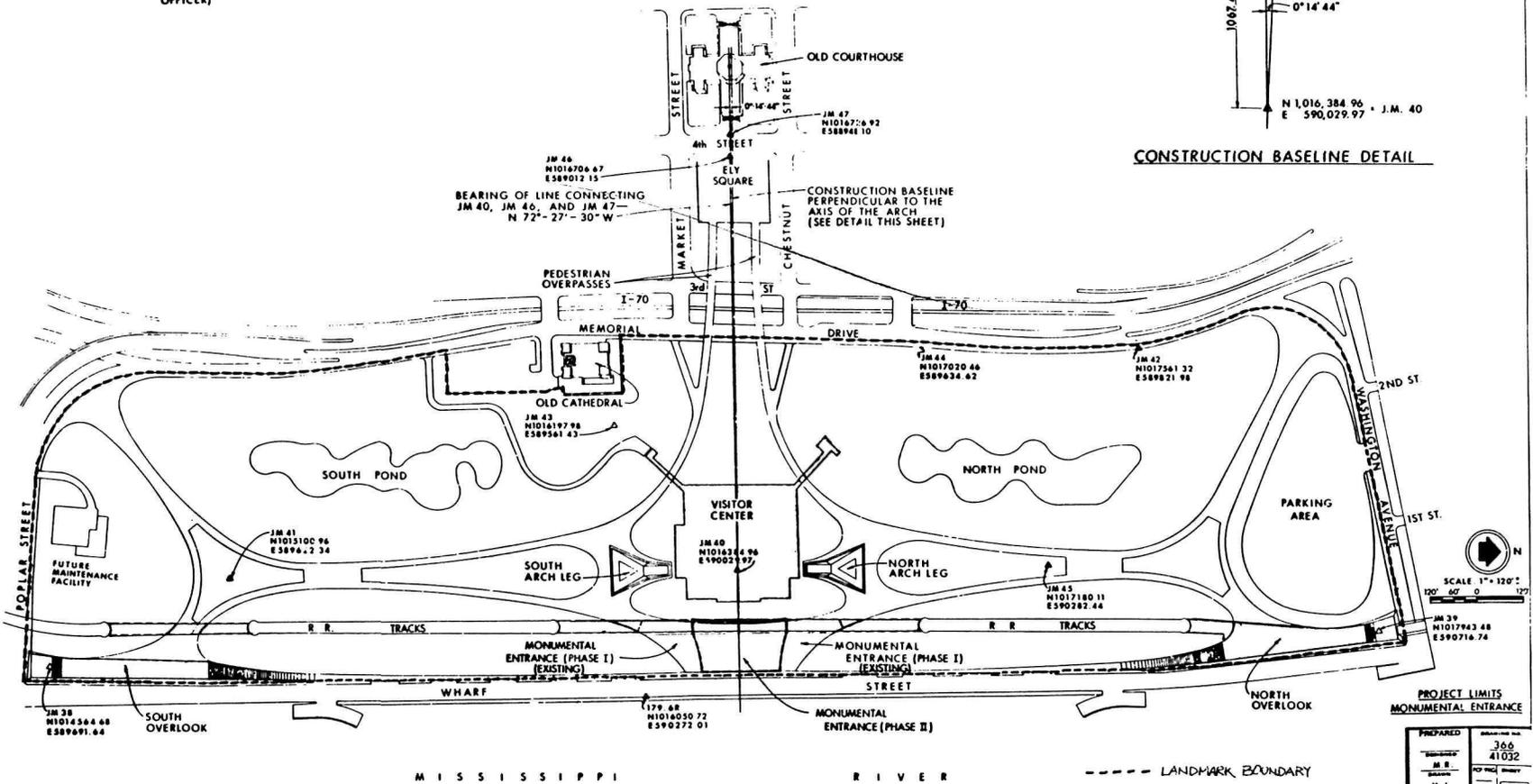


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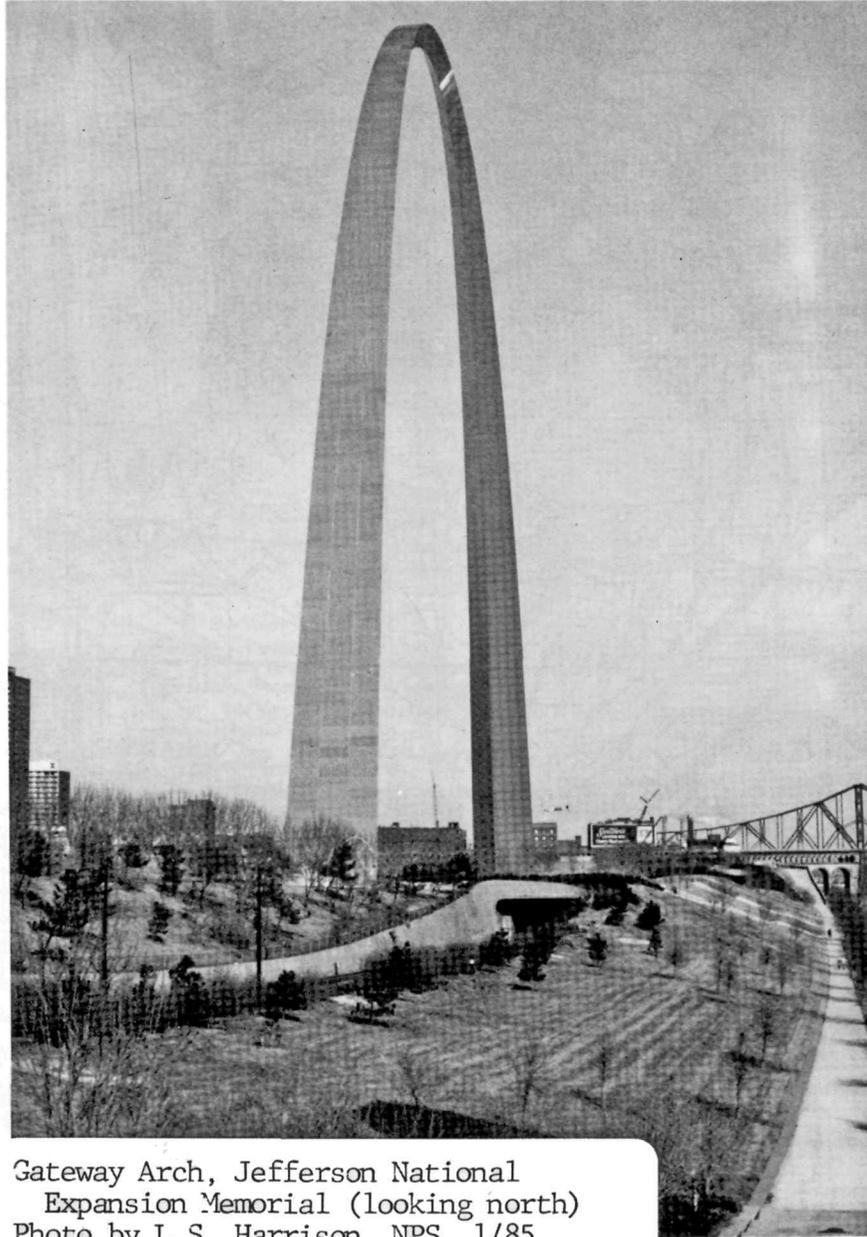
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-  CONSTRUCTION EQUIPMENT LIMITATION AREA (EQUIPMENT USED SHALL BE APPROVED BY CONTRACTING OFFICER)



**CONSTRUCTION BASELINE DETAIL**



PREPARED	DATE
J. B.	3-6-6
BY	41032
NO. OF SHEETS	3
DATE	FEB 1975
NO. OF SHEETS	OF 16



Gateway Arch, Jefferson National  
Expansion Memorial (looking north)  
Photo by L.S. Harrison, NPS 1/85

