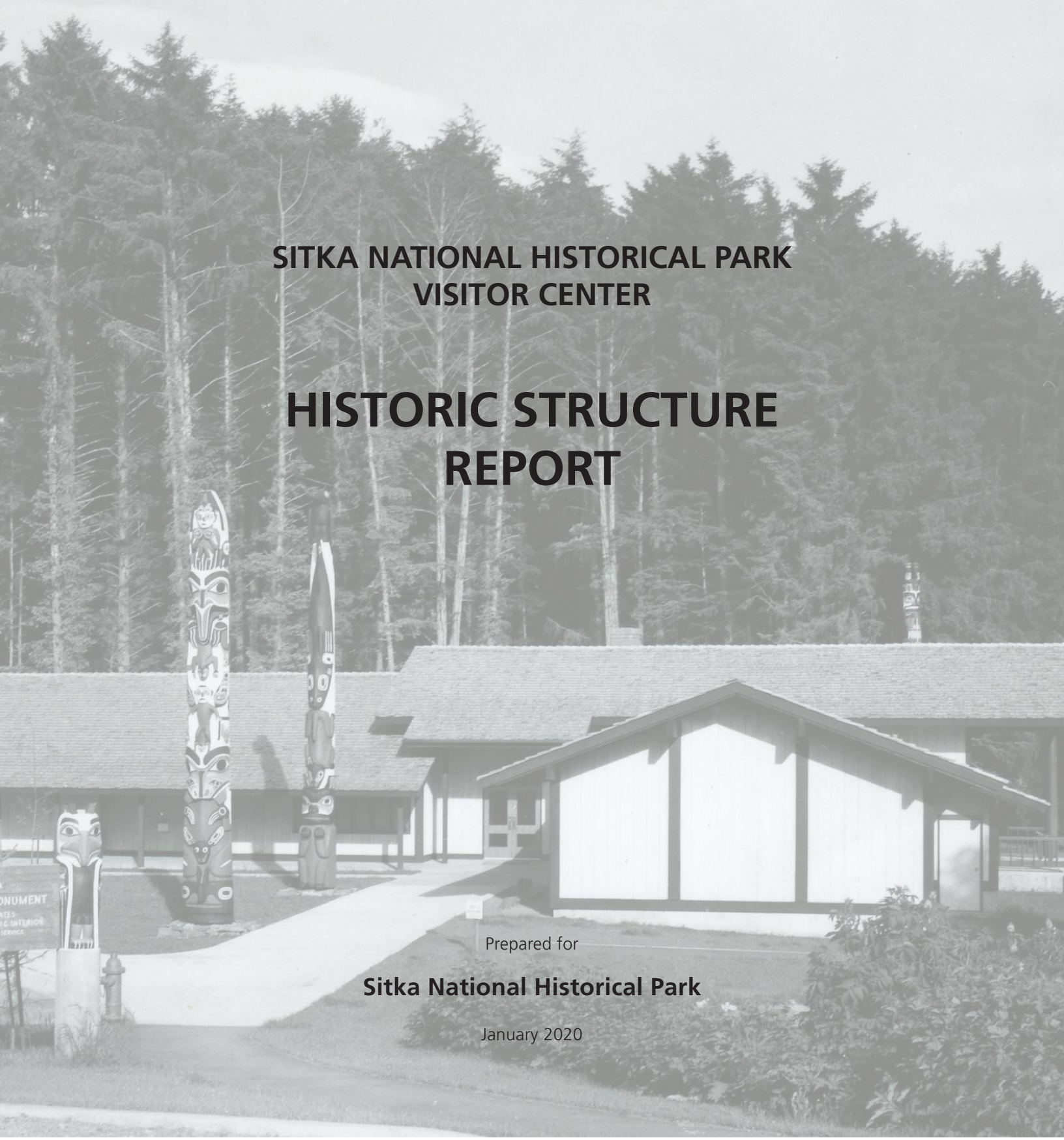

SITKA NATIONAL HISTORICAL PARK
VISITOR CENTER

HISTORIC STRUCTURE REPORT

Prepared for

Sitka National Historical Park

January 2020

FFA Architecture + Interiors

a+h

SITKA NATIONAL HISTORICAL PARK

VISITOR CENTER

HISTORIC STRUCTURE REPORT

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NATIONAL
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HISTORICAL
PARK

Executive Summary



Figure 1.1 Historic photo of Entry Sign and Shoreline Connection Trail, 1988 (Courtesy of Sitka NHP Record Collection)



Figure 1.2 Historic photo of park entry sign, c. 1964 (Courtesy of Sitka NHP Record Collection)

This Historic Structure Report for the Sitka National Historical Park (NHP) Visitor Center was developed by a consultant team consisting of FFA Architecture and Interiors, Inc., architecture + history, llc and MIG, Inc. with input and guidance from National Park Service staff at both Sitka National Historical Park and Interior Region 11 - Alaska.

Purpose

Historic Structure Reports (HSRs) are the primary planning documents for historic resource treatment projects. Historic resources are buildings, structures, objects, archeological sites, sites, and historic districts that are eligible for listing or are listed on the National Register of Historic Places. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* defines four treatments for historic resources: preservation, rehabilitation, restoration, and reconstruction. These treatments guide the recommendations put forward in an HSR. The development of an HSR is the preferred first phase of any historic preservation effort, preceding design and implementation of the selected treatment and use for the property. HSRs document existing conditions, changes over time, and serve as a basis for proposing physical, functional, and operational changes.

Methodology/Document Organization

The information included in this report stems from extensive research of primary and secondary source materials and comprehensive field observations of the building and site. The HSR follows the National Park Service's Technical Preservation Service's *Preservation Brief 43: The Preparation and Use of Historic Structure Reports* (2004) by Deborah Slaton. The HSR includes a comprehensive history of the building and site, descriptive information, character-defining features, a conditions assessment for the building and the landscape, an assessment of the overall integrity of the resource, and lastly, recommendations for future treatment and use.

Summary Statement of Significance

The Sitka NHP Visitor Center is significant under National Register of Historic Places Criterion A for direct association with the National Park Service (NPS) Mission 66 building program. A ten-year, billion-dollar, nation-wide initiative, the Mission 66 program spanned from 1956 to 1966, funding modernization projects intended to improve visitor accessibility and services in national park units.

The Sitka NHP Visitor Center and its site are also significant under Criterion C as an excellent example of a Mission 66-era visitor center reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture. Additionally, the Sitka Visitor Center is a significant collaborative work of two master architects, Cecil Doty (1907-1990), an NPS architect who provided the initial building design concepts, and the prominent, private-practice, Seattle-based architect John Morse (1911-2000), of John Morse & Associates, who provided the construction documents for Doty's original design concepts.

The period of significance for the visitor center commences in 1963 with the preliminary planning for the building, as evidenced by architect Cecil Doty's drawing dated May 3, 1963, and ends in 1977 with the completion of John Morse's north maintenance addition, associated site improvements, and interior modifications to the Cultural Center Wing. The justification for beginning the period of significance with the early date of 1963 encompasses preliminary building planning associated with Doty's initial scheme through the construction documentation as carried forward by John Morse.

Summary Assessment of Integrity

Overall, the historic integrity of the Sitka NHP Visitor Center is good. Over time significant alterations have occurred, including a major rehabilitation project completed in 2002, that moderately impaired the integrity of design and materials. However, the Sitka National Historical Park Visitor Center possesses enough historic integrity of each of the seven aspects of integrity - location, design, setting, materials, workmanship, feeling, and association - to enable it to illustrate and convey the important aspects of the Mission 66 visitor center building type.



Figure 1.3 Panting Wolf House post in Lobby, October 2018



Figure 1.4 Entry Sidewalk to main entry at west elevation, October 2018

Summary Assessment of Conditions

The visitor center was visually surveyed during a site visit conducted between October 15, 2018 and October 19, 2018 by FFA Architecture and Interiors staff in conjunction with architecture + history, llc. Later, in June 2019, site and landscape conditions were assessed by MIG, Inc. in association with the development of a Cultural Landscape Inventory for the visitor center site.

Overall, the building is in good condition and is representative of the rehabilitation project completed in 2002 that addressed equipment upgrades, envelope energy efficiency improvements, and building programmatic needs. Most of the observed structural concrete and timber framing systems are in good condition with isolated areas of concrete spalling and timber checking. Exterior building siding and trim are well maintained with the only significant issue the occurrence of paint bubbling on siding at isolated locations of the Theater Wing south and north elevations and Exhibits Wing south elevation. The wood shake roof appears in good condition with no observed issues beyond missing gutters at numerous locations. The missing gutters allow roof runoff to splash onto siding, preventing painted wood surfaces from drying and exacerbating the paint bubbling issues found at some locations. Most of the original wood windows in the building were replaced in the 2002 rehabilitation with aluminum clad wood windows, which are in very good condition. At the South Entry Porch, original wood window frames were retained and fitted with new glazing during the 2002 rehabilitation. These window frames and adjacent wood doors are exhibiting paint loss and wood surface degradation, likely due to their oceanside exposure. Weatherstripping at exterior doors in the Lobby is not functioning with visual gaps between door leaves.

At the interior, the building has been well maintained and appears to be in very good condition at most locations. Floor surface finishes in high traffic areas at entry doors, corridors, and restrooms are showing signs of wear but are still considered to be in good condition. Wall and ceiling finishes, including wood and gypsum board, are in very good condition at all spaces. Interior doors and windows are also in good condition throughout the building.

The most significant problems in the building appear to be related to the mechanical and plumbing systems. The mechanical system's automated controls have required manual monitoring and adjustment since the 2000 rehabiliation project to balance space heating and cooling needs. The restroom at the Resources Offices Wing is unused due to a consistent issue with sanitary piping backups.



Figure 1.5 Existing view of South Entry Porch from southeast, October 2018



Figure 1.6 Historic view of South Entry Porch, c 1965 (Courtesy of Sitka NHP Record Collection)

Summary of Future Needs and Treatment Recommendations

The Secretary of the Interior's Standards for the Treatment of Historic Properties defines four primary treatments: Preservation, Rehabilitation, Restoration and Reconstruction. The approach to future projects or upgrades proposed for the Sitka NHP Visitor Center should focus on rehabilitation and preservation, with key character-defining features carefully repaired rather than replaced. The building has been altered in the past, and future projects should have as minimal impact to character-defining features and spaces as possible. This approach is compatible with the existing historic resource as it will provide for the repair and protection of key features, spaces, materials, and elements while simultaneously allowing for the necessary or required code and functional upgrades that will enhance the visitor experience at the visitor center. The building should continue its historic use as a visitor center.

Priority projects include:

- Correct cross-slope accessibility deficiencies at the accessible ramp.
- Preserve and restore west entry sequence to the building emphasizing the west entry door as the main entry.
- Remove the path between Metlakatla Street and the Shoreline Connection Trail .
- Rehabilitate paths and sidewalks to better reflect the historic intent of circulation into the building and to the Totem Trail from Metlakatla Street and the parking lots.
- The Shoreline Connection Trail should match the width and materiality of the Path Between Metlakatla Street and the Entry Sidewalk. Currently, the Shoreline Connection Trail is significantly wider than the entry path to allow large maintenance vehicles to access the Totem Trail.
- Maintain historic tree locations that control and frame views at historic locations for visitors entering the site.
- Move totem poles to locations more closely matching original totem pole locations. See Landscape Treatment Plan for additional information.
- Provide gutters matching the building's typical wood gutters at all eave locations where they are missing.
- Remove lead containing paint coatings at all locations. Completely remove and replace paint coatings at locations where paint is delaminated.
- Conduct a hazardous material investigation to identify extent and types of hazardous materials in and around the building.



Figure 1.7 Historic view towards visitor center from west entry, c. 1965 (Courtesy of Sitka NHP Record Collection)



Figure 1.8 Existing view towards visitor center from west entry, October 2018

Administrative Data

Preferred Structure Name	Sitka National Historical Park Visitor Center
Building Address	106 Metlakatla Street, Sitka, AK 99835
Alaska Heritage Resources Survey	SIT-01113
CRIS-HS ID	101749
FMSS Location Number	64367
Other Building Names	Lingit Aani Hidi (Tlingit Name)

National Register Status
Through a determination of eligibility for the building alone, the Sitka National Historical Park Visitor Center (Sitka VC) was determined eligible for the National Register of Historic Places by the State Historic Preservation Office (SHPO) on January 6, 2000 (File No.: 3330-1-2 NPS).

Related Studies
A Cultural Landscape Inventory (CLI) was conducted by MIG, Inc. in 2019 to inform the site conditions associated with the visitor center. CLI findings are incorporated into relevant sections of the Historic Structure Report and the complete document is included in Appendix D.

The draft National Register of Historic Places Nomination for the visitor center and landscape has been completed in conjunction with the Historic Structure Report and is included in Appendix E.

Short Significance Description
Significant under Criterion A for direct association with the National Park Service Mission 66 building program and Criterion C as an excellent example of a Mission 66-era Visitor center reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture. Additionally, the bulding is the product of collaborative work between two master architects, Cecil Doty and John Morse.

Dates of significance relative to the building addressed by this report are as follows:

1963	Cecil Doty Design Planning
1964	Design Completion
1965	Original Construction Completion
1977	Alteration Construction Completion
1963-1980	Period of Significance
2000	Determined eligible for National Register
2002	Alteration Construction Completion

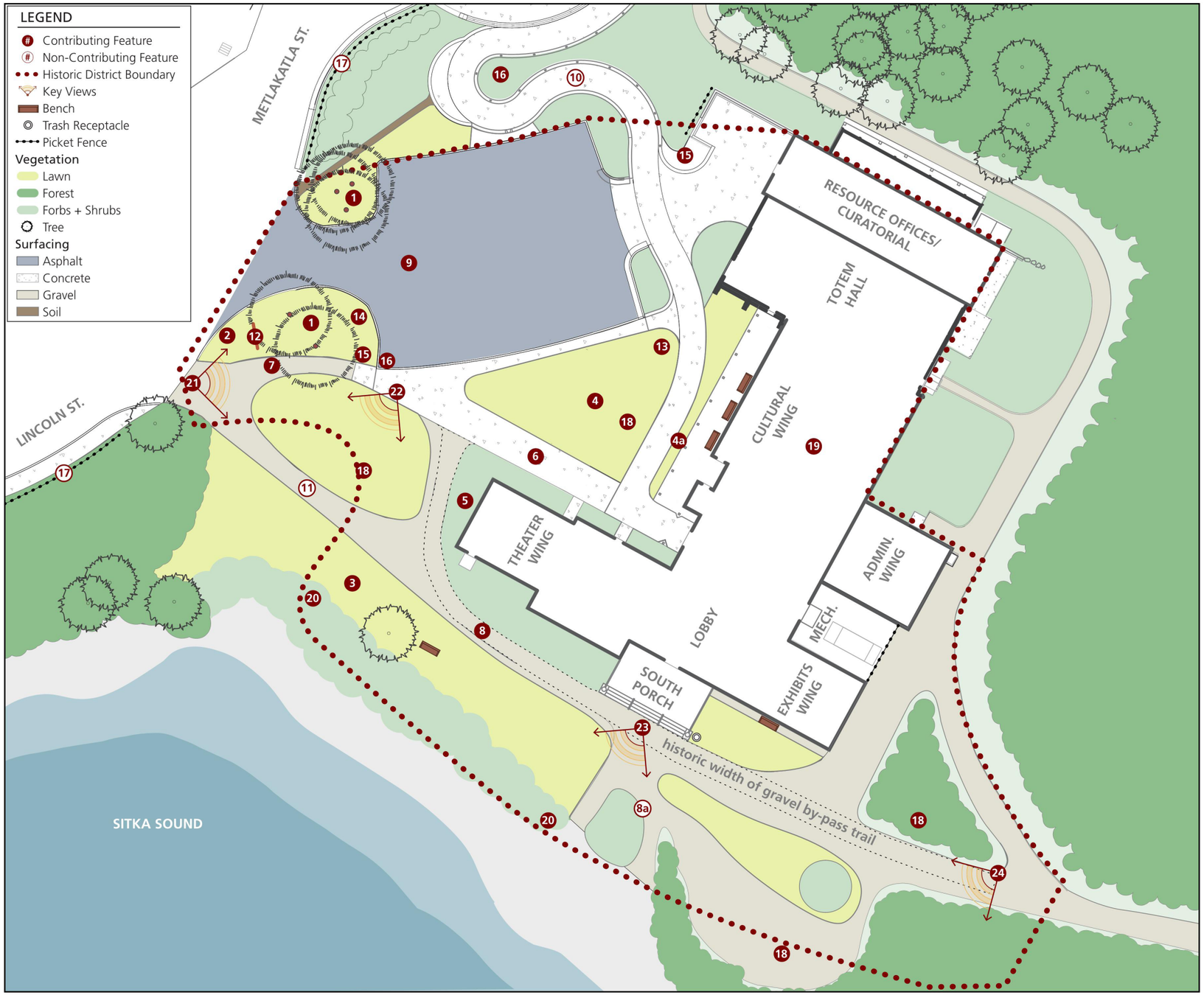
Directional Information
With regard to the compass orientation of the building and to simplify descriptions for the reader, we describe the elevation facing Sitka Sound as south, when in fact if faces slightly southeast. The elevation facing Metlakatla Street, with the Lobby and restroom entries is referred to as the west elevation.

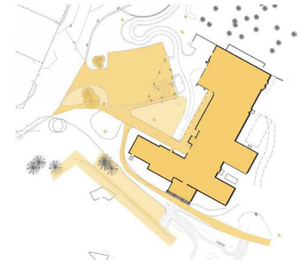
Site and Building Nomenclature
Naming of site-related items utilizes the nomenclature identified on the "Landscape Existing Conditions" plan provided by MIG, Inc. as part of the Cultural Landscape Inventory and included for reference below. Naming of building related wings and spaces follows the nomenclature on "Site Plan Identification" and "Floor Plan Identification" maps included below.

Photographs
All existing condition photographs of the building and site were taken by the FFA, a+h, and MIG, Inc. staff during the October 2018 and June 2019 site visits, unless otherwise noted. Historic photographs and drawings shown are individually cited in captions.

Local Nomenclature
Indigenous peoples of Alaska are referred to as Alaska Natives. Alaska Natives include at least eight distinct cultural groups, including the Tlingit, Haida, Tsimshian, and Eyak of Southeast Alaska. The Tlingit are the indigenous people of Sheet'ka (the original Tlingit name for Sitka). The Sitka National Historical Park Visitor Center is within the traditional territory of the Sheet'ka Tlingit (Sheet'ka Kwaan).

Brief Description of the Tlingit Society
Traditionally, the Tlingit people are a matrilineal society associated with one of two moieties - the raven and the wolf/eagle. A matrilineal society passes ancestral descent through maternal lines. Under each moiety people are organized by association with distinct clans. Raven clans within the Sheet'ka Kwaan (Sitka area) are the Kiks.adi and L'uknax.adi. Within the Wolf (now referred to as Eagle) clan are the Kaagwaantaan and Chookaneidi. Each clan is associated with a crest, which is typically an animal. Clans are further organized into clan houses, which identifies an individual's origin. Clan houses traditionally include building elements that identify the clan house, such as interior or exterior house posts, house screens, and sometimes totems constructed nearby the clan house.





LANDSCAPE CHARACTERISTICS AND FEATURES

Vegetation:

1 Sitka spruce (5)
2 Entrance Lawn
3 Shoreline Lawn
4 Triangular Lawn
4a Porchside Lawn
5 Planting Bed

Circulation:

6 Entry Sidewalk
7 Path - Between Metlakatla St. and Entry Sidewalk
8 Shoreline Connection Trail
8a Connection to Shore
9 Lower Parking Lot
10 Accessible Ramp
11 Path - Between Metlakatla St. and Building By-Pass Trail (non-contributing)

Small-Scale Features:

12 Entrance Sign
13 Flag Pole
14 Bike Rack
15 Fire Hydrants
16 Catch Basin
17 Picket Fence

Buildings and Structures:

18 Totem Poles (undetermined)
19 Visitor Center
20 Rock and Log Riprap

Views and Vistas:

21 View toward Visitor Center
22 View towards Sitka Sound from Entry Sidewalk
23 View From the Visitor Center to Sitka Sound
24 View from the start of Totem Trail to Mt. Edgecumbe

0 10 20 30 60 90 Feet 1" = 30'

North

Sitka National Historical Park
Visitor Center Historic District

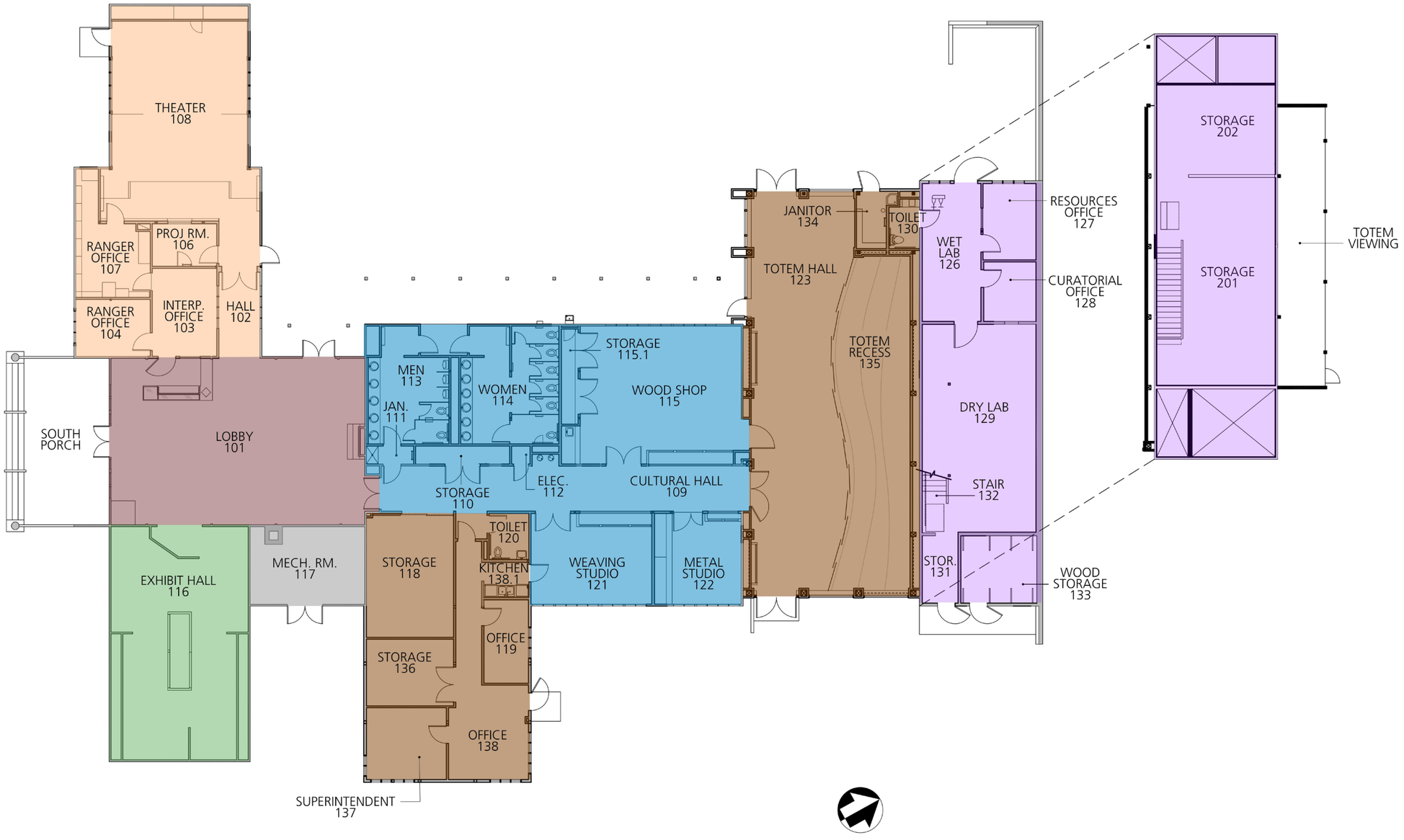
M I G

Landscape Existing Conditions

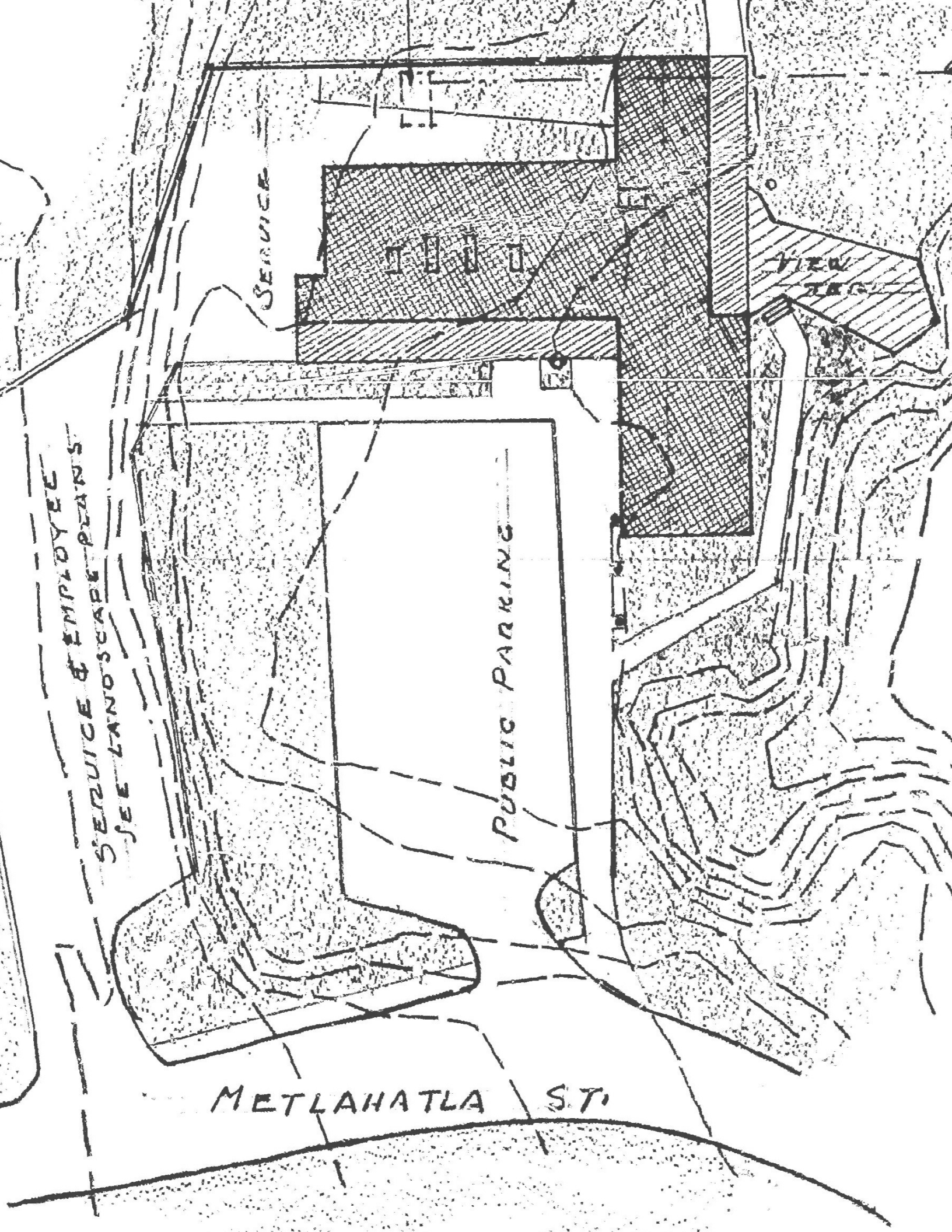
Landscape Identification



Site Plan Identification



First Floor Plan Identification


SERVICE
VIEW
PUBLIC PARKING
SERVICE & EMPLOYEE
SEE LANDSCAPE PLANS
METLAHATLA ST.

Statement of Significance 3



Figure 3.1 Historic photo of visitor center from the southwest, 1983 (Courtesy of Sitka NHP Record Collection)



Figure 3.2 Historic Sitka NHP entrance sign, c. 1965 (Courtesy of Sitka NHP Record Collection)

Located southeast of downtown Sitka, Alaska, the Sitka National Historical Park Visitor Center is eligible for the National Register of Historic Places. The visitor center draft National Register Determination of Eligibility (August 2, 2012, updated and revised 2016, 2018)[1] states that the building is significant at the state level under National Register Criterion A within the recreation/entertainment, conservation, and ethnic heritage areas of significance. It is also significant under National Register Criterion C within the areas of art and architecture.

Under Criterion A, events, the building is directly associated with former NPS Director Conrad Wirth's ten-year (1956-1966) planning, landscape and architecture program known as Mission 66. The visitor center is associated with Wirth's innovative vision for national park planning and development in the post-World War II era of increased park visitation.

The building increased public accessibility to the Sitka National Historical Park, creating a central location for interpretation of the park's history and significance and highlighting the conservation of the park's collection of Alaska Native-crafted totem poles. By centralizing an exhibit space, theater, cultural center and visitor amenities such as restrooms, Wirth's vision for park improvements and enhancements under the Mission 66 initiative was exemplified in the Sitka NHP Visitor Center. The Cultural Center Wing of the building emphasized the Alaska Native building and traditional art, with specific involvement by local tribes, and furthered the conservation of native techniques in various areas of traditional art.

Under Criterion C, art and architecture, the building is an excellent example of a Mission 66-era visitor center, and reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture.[2] Additionally, it illustrates the collaborative work of two master architects - Cecil Doty and John Morse. Preliminary designs were completed by NPS architect Cecil Doty, the principal designer of Mission 66 visitor centers in the western United States. Doty designed a preliminary scheme for the visitor center including many ideas that were incorporated into later schemes. This preliminary scheme responded to the site context by orienting the building lobby towards the water with direct connection to the exterior by way of a prominent porch and deck. This scheme also incorporated an original Tlingit clan house screen, specifically selected for the building project. John Morse of John Morse and Associates, a prominent Seattle architect affiliated with the Pacific Northwest style, refined Doty's conceptual design and produced the construction drawings. The combined work of these two accomplished and recognized architects resulted in an outstanding example of a Mission 66 visitor center, one of only a few that embodies a distinctly Pacific Northwest and Alaska Native design influence. In 1977, after John Morse had designed another structure in Alaska for the NPS - the Glacier Bay Lodge at Glacier Bay National Park outside of Gustavus, Alaska - he was engaged by NPS to design an addition to the Sitka NHP Visitor Center, which included a maintenance building and associated site improvements.

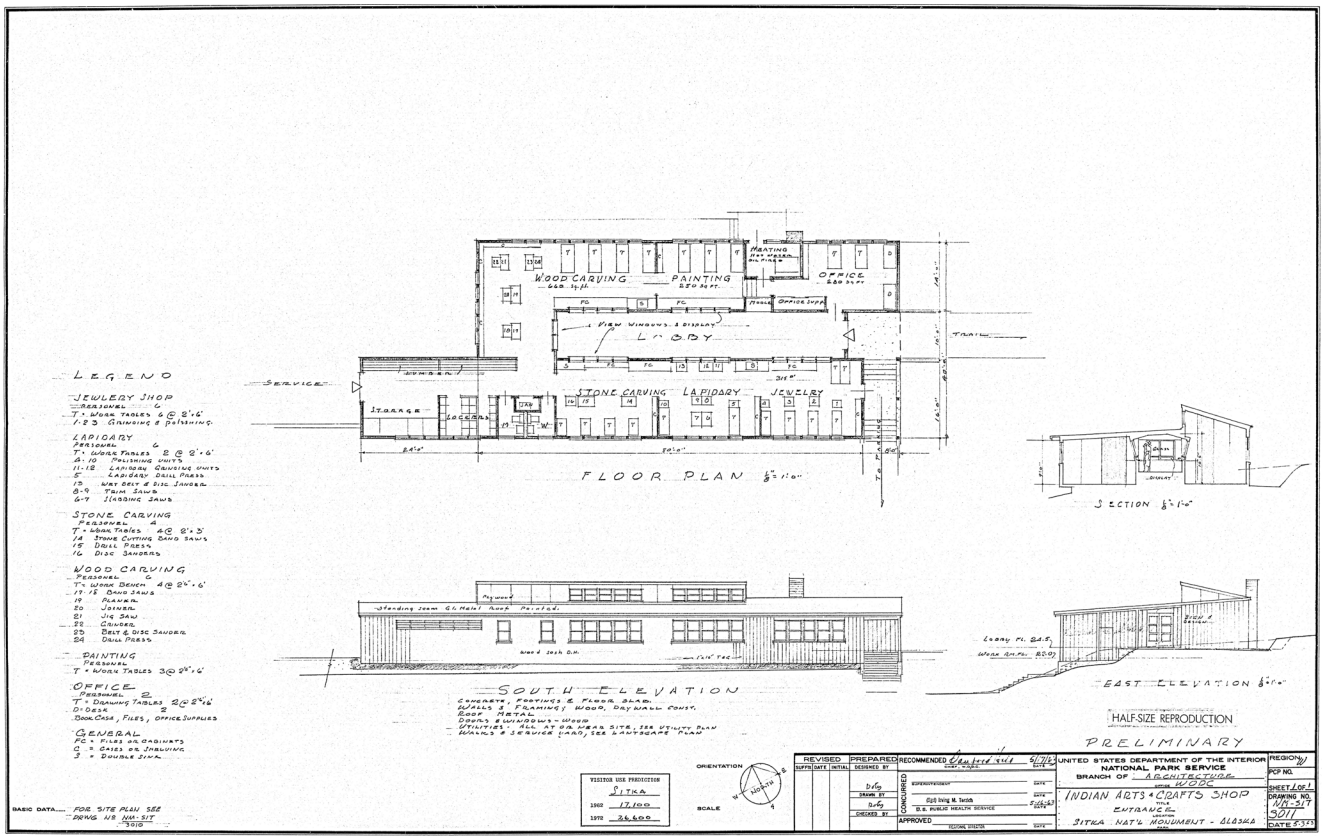


Figure 3.3 1963 Visitor Center schematic drawing by Cecil Doty (Courtesy of Sitka NHP Record Collection)

On September 30, 2015, the Keeper of the National Register certified the Multiple Property Documentation Form (MPD) for National Park Service Mission 66-era Resources nationwide. This guiding document for the assessment of Mission 66 resources identified several building types specific to the era, including the visitor center. According to Sarah Allaback's study from 2000, *Mission 66 Visitor Centers: A History of a Building Type*, the "Mission 66 planners coined the term 'visitor center' to describe a new building type they developed to serve the vastly increased numbers of people (and their cars) who began visiting the national parks following World War II." Typical features of this new building type included automobile parking, simple and direct access to the building, an information desk prominently located in a large lobby, exhibit space, a theater to show interpretive movies, restrooms, and a distinct viewing area to orient visitors towards a selective view. Allaback further stated: "The Mission 66 visitor center remains today as the most complete and significant expression of the Park Service Modern style, and of the planning and design practices developed by the Park Service during the Mission 66-era."

The Sitka NHP Visitor Center has all of the common elements of the Mission 66 visitor center, including the prototypical visitor arrival by automobile connected to a choreographed entry sequence. The visitor would park their car in the parking lot and walk via designated concrete sidewalks to the primary lobby entry. Once inside the entrance, visitors would encounter the information desk staffed by a park ranger, experience a selective view to the exterior, peruse the exhibits, watch a short informational movie about the park, and visit the Cultural Center Wing to observe traditional art practices. After exploring the range of activites and acquiring information provided within the building, visitors could then embark on the Totem Trail along the shores of Sitka Sound and the banks of the Indian River. At the Sitka National Historical Park Visitor Center, Doty and Morse executed Wirth's vision of a building that provided visitor information in an efficient and memorable fashion.

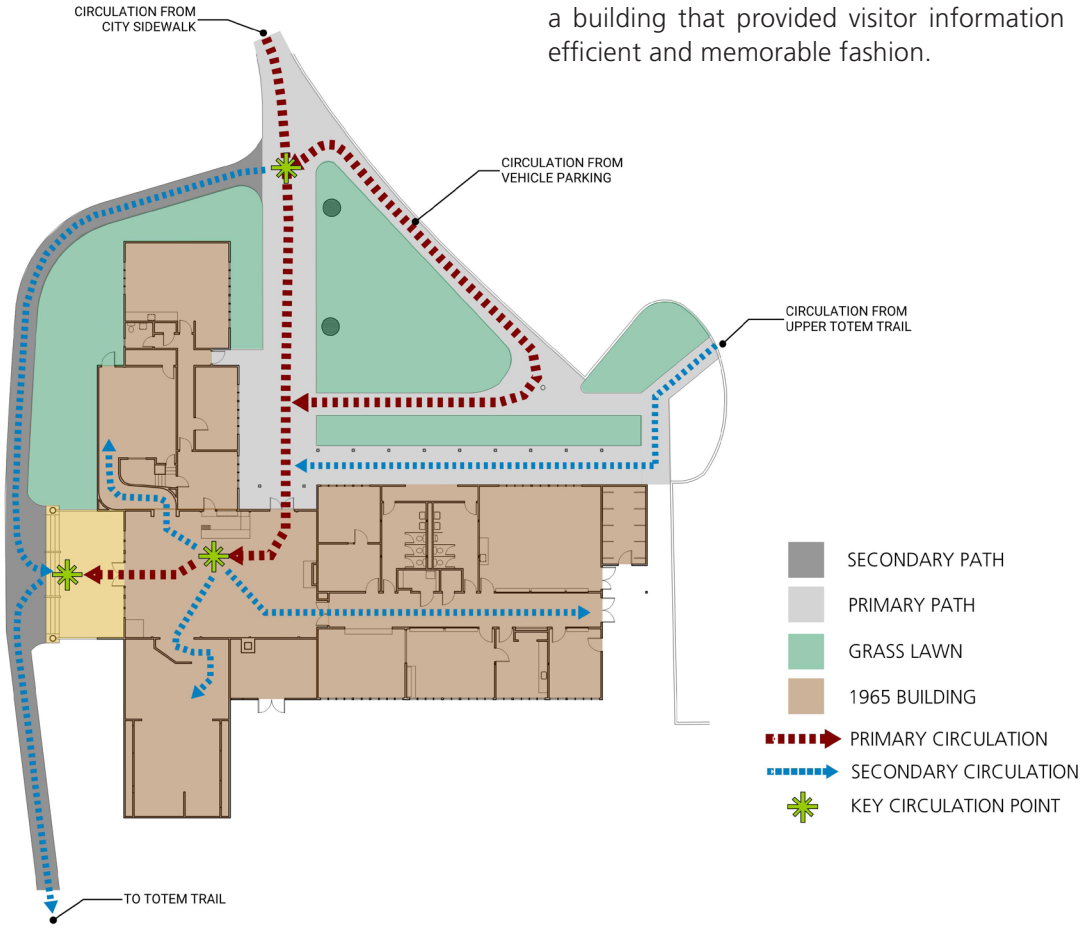


Figure 3.4 1965 Circulation Sequence at Sitka Visitor Center

Period of Significance

The period of significance for the visitor center commences in 1963 with the preliminary planning for the building, as evidenced by architect Cecil Doty's drawing dated May 3, 1963, and ends in 1977 with the completion of John Morse's north maintenance addition, associated site improvements, and interior modifications to the Cultural Center Wing. The justification for beginning the period of significance with the early date of 1963 encompasses preliminary building planning associated with Doty's initial schematic drawing through the construction documentation as carried forward by John Morse. The first scheme included the incorporation of the Tlingit house screen and several Tlingit house posts selected by Doty. Further, the end date of 1977 acknowledges Morse's continued involvement in the building starting in 1975 with sketches proposing building expansion and site development, and eventual fruition with his design as implemented in the 1977 construction project.



Figure 3.5 Original west building elevation, 1965 (Courtesy of Sitka NHP Record Collection)

Chapter 3 Endnotes

1 Draft National Register of Historic Places Determination of Eligibility Form for the Sitka National Historical Park Visitor Center by Daniel James (Jim) Flook, Historian; Kathryn Sears, Historian Intern; and Heather Feil, Historic Architect, NPS Alaska Regional Office, December 2016; and the previous Draft National Register of Historic Places, Determination of Eligibility Form for the Sitka National Historical Park Visitor Center, by Bonnie S. Houston, Antoinette Flannigan, and Rodd Wheaton, 1987, Alaska Regional Office; as well as Joan M. Antonson and William S. Hanable, Administrative History of Sitka National Historical Park, (National Park Service: Anchorage, 1987).

2 The Pacific Northwest Modern style refers to a regional style of architecture that developed in the Pacific Northwest from the late 1930s into the early 1970s. The style was a specific response to designing for the regions specific environmental conditions, particularly the light created by an overcast sky. It is defined by the extensive use glazing at exterior walls, limited decorative detailing, and employing unpainted wood at both the exterior and interior. Other features of the style include integrating the building with its setting, use of asymmetrical plan, floor to ceiling windows, and distinctive roof shapes often sheathed with wood shingles and that have deep overhanging eaves. The Park Service Modern style refers to a drastic change in the approach to architecture in the parks as propelled by the Mission 66 Program beginning in the mid-1950s. Employing similar materials as the earlier generation of architects that executed building in the "Parkitecture" style, a new generation of architects introduced a Modern aesthetic to park design. These two styles are discussed further in the document.



Figure 4.1 Mission 66 Public Information Brochure Cover, c. 1956 (NPS Historic Photo Collection)

Historical Background and Context 4

Criterion A

Pattern of Events, Establishment of Sitka National Historical Park and Mission 66 Program

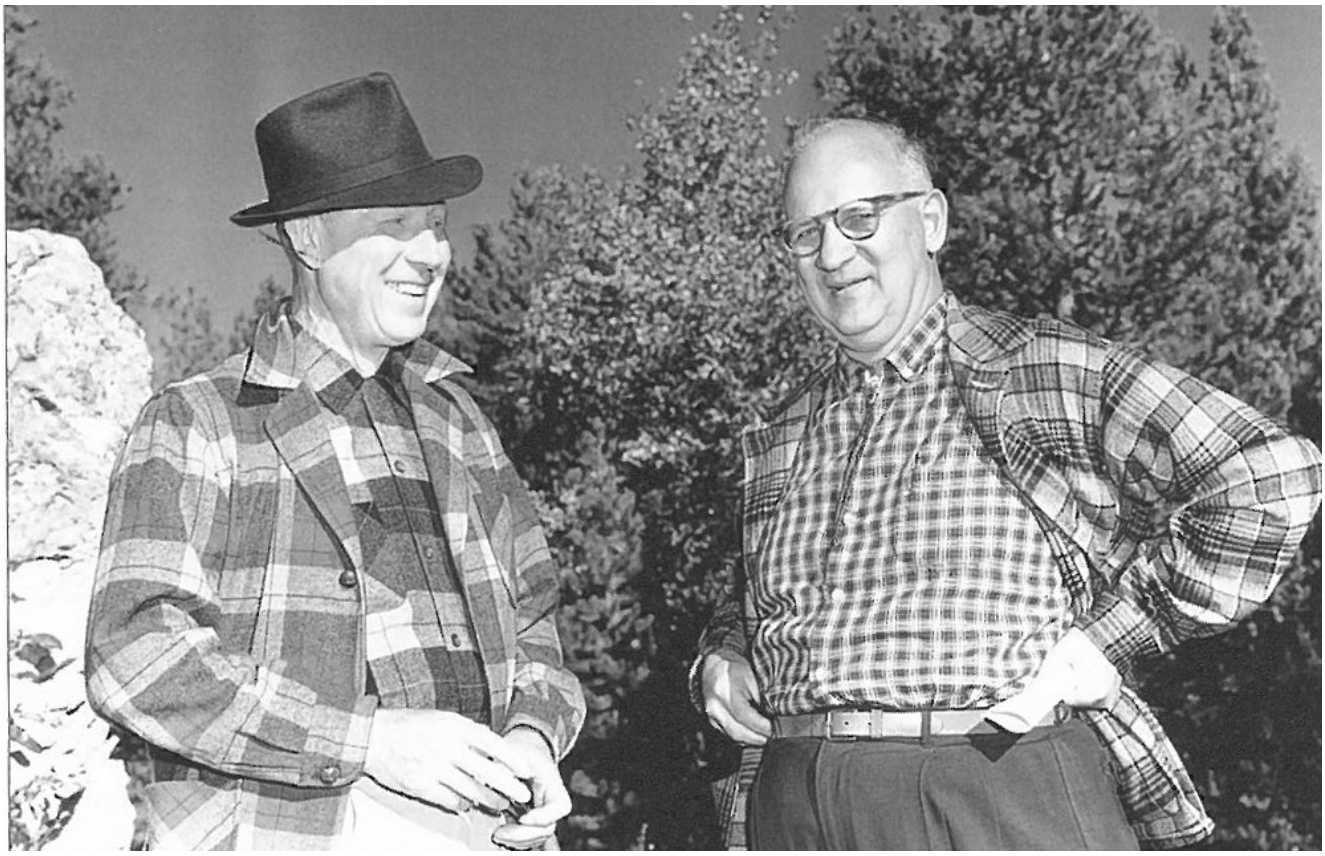


Figure 4.2 NPS Director Conrad Wirth (at right) and Western Office of Design and Construction (WODC) Chief Sanford Hill, 1959 (Photo by Jack E. Boucher, Courtesy of NPS Historic Photo Collection)

*This summary is primarily extracted from three key sources: Draft National Register of Historic Places Determination of Eligibility Form for the Sitka National Historical Park Visitor Center by Daniel James (Jim) Flook, Historian; Kathryn Sears, Historian Intern; and Heather Feil, Historic Architect, NPS Alaska Regional Office, December 2016; and the previous Draft National Register of Historic Places, Determination of Eligibility Form for the Sitka National Historical Park Visitor Center, by Bonnie S. Houston, Antoinette Flannigan, and Rodd Wheaton, 1987, Alaska Regional Office; as well as Joan M. Antonson and William S. Hanable, *Administrative History of Sitka National Historical Park*, National Park Service: Anchorage, 1987.

Establishment of Sitka National Historical Park*

The area known as Sitka National Historical Park was first reserved as a public park in 1890 by President Benjamin Harrison. Totem poles were placed in the park by E.W. Merrill at the direction of Alaska Territorial Governor John G. Brady following their displays during both the 1904 Louisiana Purchase Exposition in St. Louis, Missouri and the 1906 Lewis and Clark Centennial Exposition in Portland, Oregon.[1] Under the authority of the 1906 American Antiquities Act, President Taft signed Proclamation No. 959 in 1910, formally creating Sitka National Monument. Significant

resources included "the decisive battleground of the Russian conquest of Alaska in 1804, and also the site of the former village of the Kik-Siti tribe (sic) . . . the graves of the Russian midshipmen and six sailors, killed in the conflict, and numerous totem poles constructed by the Indians."[2] In 1972, the monument was re-designated as a National Historical Park and later, in 1987, was listed on the National Register of Historic Places.[3] The park tells the story of an 1804 conflict between Native Tlingit and Russian fur hunters and traders who engaged in the Battle of Sitka. It also serves as a setting for numerous, significant Alaska Native totem poles, crafted in various eras, including some replicas in the collection.

Since Sitka National Monument was created in 1910, Alaska was granted territorial status within the United States in 1912. Predating the creation of the National Park Service (NPS) in 1916, the new monument was managed by various agencies until 1940. The most prominent among these was U.S. Army Colonel James Gordon Steese of the Alaska Road Commission (ARC), a proponent of the park's recreational use. During the Depression and New Deal era, Alaska Territorial Governor John W. Troy requested Civilian Conservation Corps (CCC) funds for landscaping and totem conservation, but instead totem work began with Works Progress Administration (WPA) assistance and was later completed with CCC funding. In 1939, the Navy designated its nearby Sitka facility as an air station, while using the Indian River for gravel mining. That same year, Mt. McKinley National Park Superintendent Frank Been visited the Sitka Monument, but was distressed at the conditions he found. Been felt that the very nature of the monument was contrary to NPS objectives. He noted the destructive gravel mining in the Indian River and the poor condition of the totem poles, which had become the focal point of the monument, detracted from the potential splendor of the site. Although some totems were being repaired or duplicated through local CCC efforts, Been's report prompted Washington officials to shift the focus of the Sitka National Monument from totem display to the historical significance of the 1804 battle. To accomplish this formidable task, care of the monument was transferred from the ARC to the NPS.

In January of 1940, Ben Miller, an NPS ranger, became the first NPS caretaker at Sitka. He noted that of the eighteen totems, none were Tlingit. Miller, who remained at Sitka National Monument until 1949, was the first to recognize and promote the need for more interpretive facilities. As early as 1946, he introduced the idea of an information center near the monument entrance. In 1949, the Department of the Interior Alaska Field Committee reiterated Miller's suggestion by recommending the construction of a museum or headquarters building. The proposed building included an office for the monument superintendent, a comfort station, and work and storerooms.[4]

During World War II, the Japanese occupied two Aleutian Islands, Attu and Kiska. Although there had been American military presence in Alaska before the war, the US entry into World War II brought amplified military presence to the state including a Navy seaplane base and an Army garrison at Fort Rousseau on Japonski Island adjacent to Sitka. These military activities also resulted in an increase in Sitka's population. During the post-war era, but before statehood was fully achieved in 1959, tourism activities and amenities expanded, and visitors to Alaska increased. The town of Sitka, known for its Alaska Native culture, including a collection of important totem poles along with its Russian influenced history, was not easily accessed because of its island location.

The 1952 Sitka National Monument Master Plan reaffirmed the need for an information center and again proposed construction of a building at the monument entrance. At the time, interpretive information was distributed at the reconstructed Russian Blockhouse, located at the southeastern end of the monument lands. More often than not, inclement weather and the isolation of the site prevented visitors from proceeding out to the Blockhouse. The master plan also proposed a museum to interpret the story of Sitka, but its location was not limited to a building within the monument site.[5]

In 1953, the NPS recommended that a museum be constructed when it designated Sitka National Monument as the headquarters for the interpretation of Southeast Alaska Indian and Russian history and archeology. In keeping with this recommendation, the Western Regional Office Division of Landscape Architecture in San Francisco drafted plans for a

museum. Although frequently present in budget requests, funding of a museum was not realized. However, in 1961 Sitka officials advocated, in person, for the investment in a museum to NPS Associate Director Elvind T. Scoyen. This was likely spurred along by the July 7, 1958 Alaska Statehood Act, admitting Alaska to the union effective January 3, 1959. Additionally, there was further incentive to obtain appropriations from Washington D.C., as cooperative funding had been secured from the Indian Arts and Crafts Board (IACB). Established through the IACB Act of 1935, the board's sole purpose was to promote the development of traditional native arts and crafts.[6] Finally, in rather fortuitous timing, the NPS ten-year (1956-1966) Mission 66 program was just commencing, allowing for access to an increased level of NPS construction funds and making a museum at Sitka National Monument a reality.

NPS Mission 66 Program[7]

In the years leading up to the implementation of Mission 66 Program, NPS funding was limited and resources were almost non-existent. During World War II, allocations to the parks decreased in order to support the war effort. In an attempt to streamline the federal budget, Congress and President Franklin D. Roosevelt cut spending on non-essential government operations and major public works programs, such as the CCC, which had substantially benefited the parks during Roosevelt's first and second terms. Park usage peaked nationally in 1940 at about 17 million visitors but sharply decreased at the height of the war effort to below 7 million. When the war finally ground to a halt and soldiers returned home, Americans became increasingly mobile. They took to the highways in record numbers, leaving war memories behind to explore the national parks. Post-war isolationism further advanced homeland travel, limiting excursions abroad. The automobile brought record numbers of visitors to the national park system and created a demand for larger, more modern facilities, targeting motorist needs.[8]

Consequently, underfunded and understaffed park units barely managed to address the maintenance issues associated with aged facilities or provide protection to natural and cultural resources within park boundaries during the war years. Problems were further compounded by an exponential increase in visitors as Americans flooded the parks, buoyed by a strong post-war economy. Visitor rates surged from "17 million in 1940 to 33 million in 1950," and it was forecasted that by 1960 more than 72 million people would visit national parks.[9] The national parks were ill-equipped to deal with the record visitation rates. Criticism of the NPS soon abounded, with an outcry over crowded campgrounds, overused and outdated facilities, deteriorated trails, too much traffic and too little parking, and trampled vistas.[10] It became increasingly apparent that new facilities were required throughout the park system to accommodate current and future visitation.

Before Conrad Wirth, an experienced NPS recreational planner, assumed the agency's directorship in 1951, the parks were instructed to continue to address repairs on a park-by-park basis. Wirth's approach was a departure from individual park management focus, and he advocated a new style of administrative planning for the agency. Inspired by an increase in federal public works spending and multi-year initiatives, Wirth convened a committee of architects, historians, foresters, naturalists, and economists to formulate and promote a ten-year funding program to revive the national parks in advance of the service's 50-year anniversary in 1966.[11] If funded, this program would allow the NPS to repair and construct roads, bridges and trails; hire additional employees; build and improve visitor facilities and employee housing; and obtain land for current and future parks.[12] Wirth also requested that all park superintendents prepare a "prospectus," detailing specific park needs. In addition to these individual needs, the program also sought to standardize the parks with "uniform entrance markers listing park resources, a minimum number of employees, paved trails to popular points of interest and other basic amenities."[13]

Adopting the name "Mission 66," Wirth's program "captured the sense of a crisis," by employing military nomenclature with the word "mission," while avoiding the language of the New Deal.[14] The urgent language succeeded, and after Wirth's presentation of the proposed program at a January 1956 cabinet meeting, President Eisenhower personally endorsed the proposal.[15] After receiving executive approval, the Mission 66 Program was officially introduced to the general public at an American Pioneer Dinner held at the U.S. Department of the Interior (DOI) on February 8, 1956. This event featured a presentation given by

Wirth, the Disney film "Adventure in the National Parks," and the distribution of a promotional booklet, "Our Heritage."[16] That spring, Congress demonstrated its enthusiastic approval with appropriation of 68 million dollars for the 1957 NPS budget.[17] Eventually, the Mission 66 requested appropriations of 787 million over ten years would be met with more than $1 billion in actual appropriations.[18] This was by far the largest investment the country had made in its national park system since the inception of the National Park Service.

Executive approval and financial support from Congress, however, did not necessarily translate to widespread public support. The emergence of the 1960s postwar environmental movement and several publications that linked human action to environmental degradation, led to growing concern of overdevelopment in the parks.[19] Even though the underlying philosophy of NPS planners was to minimize the impact of new development, Mission 66 was criticized for "emphasizing capital construction as a one-dimensional solution to the distinct social and environmental problems" of the parks.[20] Bitter controversies would emerge over development projects in some parks. Wirth maintained that Mission 66 was not a development program, and he promoted the idea that parks were created for public enjoyment and that any preservation outside of this context was "simply not what the parks, nor the Park Service, were intended to achieve."[21]

When Stewart L. Udall was appointed Secretary of the Interior in 1961, further tensions within the DOI emerged. A native Arizonan, sympathetic to environmental causes, Udall disagreed with Wirth about the level of intervention required by Mission 66. In 1963, Wirth resigned and was replaced by George B. Hartzog, Jr., a South Carolinian, who guided the program to its culmination.[22] Hartzog, trying to build on momentum generated by Mission 66, attempted to launch his own initiative, "PARKSCAPE, U.S.A."[23] The Parkscape program continued many aspects of the earlier Mission 66; however it did not represent the same scale or level of planning.

Sitka NHP Visitor Center Design and Construction

The Mission 66 Program was far reaching, impacting almost every park in every region of the country. In Alaska, in addition to the Sitka Visitor Center, the two other large-scale, visitor-focused manifestations of the program included the 1960 Eielson Visitor Center at Mount McKinley National Park (now Denali National Park and Preserve) by the NPS Western Office of Design and Construction (WODC), and the iconic 1965 Glacier Bay Lodge complex as designed by Seattle architect John Morse. As the Mission 66 projects developed, the aim for efficiency was achieved by incorporating traditional interpretive programs, visitor services, and administrative functions into a single building. In Sitka, the program for a new visitor center was debated and several schemes explored. The final design, reflecting the collaboration of Cecil Doty of the WODC and Seattle architect John Morse, was executed in 1964.[24]

The preliminary objectives for Sitka called on the NPS "to suggest suitable native or Russian design elements as needed to harmonize with the historical theme of the park; to so modify such design elements that they will not be mistaken by visitors for authentic historical objects."[25] A "Preliminary" drawing that identified NPS architect Cecil Doty as the designer and drafter was dated May 3, 1963.[26] This design proposed a simple rectangular building with a central hallway surrounded on three sides by rooms for wood carving, painting, stone carving, lapidary, jewelry, an office and storage. Titled "Indian Arts and Crafts Shop," subsequently entitled the "cultural center," this earliest design did not include visitor or interpretive facilities. A subsequent drawing was completed on August 28, 1963 with Doty again listed as the designer and drafter.[27] This "preliminary" drawing depicted a "Visitor Center" with a T-shaped plan incorporating additional building program in a building wing oriented perpendicular to the original building, containing an exhibits wing, theater and ranger office wing, and lobby wing with porch connected to a large irregular-shaped exterior deck. Five months later, another supplemental drawing appeared, dated January 1, 1964, indicating Doty as the designer and a staff person, Hunter, as the drafter.[28] This plan modified the cultural center and the lobby. The hallway in the cultural center would run the length of the wing with traditional art rooms on each side instead of the traditional art rooms arranged

around a u-shaped plan. The information desk in the lobby was moved from the interior elevation of the cultural center to the interior elevation of the theater and office wing, where it would purposefully guide visitors toward the theater and the view out towards the deck and Sitka Sound. This change necessitated some rearrangement of office and theater spaces as well.

Doty's evolving plan used modernist architectural designs and effective spatial orientation to place interpretive, visitor, and administrative functions in a single accessible structure at the center of the monument. Moreover, his design incorporated architectural elements of the traditional Tlingit clan house including use of exposed wood beams and rafters, vertically oriented cedar board siding with hand tool-textured corner boards, and the use of a house screen prominently displayed on the Sitka Sound side of the building.[29] After approval from the WODC, Doty's design was transferred to Seattle architect John Morse for further development into construction documents.

The final set of construction drawings for the Sitka Visitor Center was completed in June 1964.[30] The title block on the cover page of this set of drawings identifies "Doty" as having designed the project, "various" individuals as having "Drawn" the project, and "Swatek" as having "Checked" the drawing set. The title block is standard to National Park Service WODC. However, subsequent pages in this set, while having the same NPS title block, do not identify Doty as the designer. Instead, the title block on the additional pages includes the following information: "Designed" is left blank, the box for "Drawn" is filled with "RW & LD" while the box for "Checked" is marked with "RWM." Robert W. Murphy, of Seattle is listed with John Morse as attending the building's dedication ceremony.[31]

Although the name John M. Morse & Associates is not on the drawing set, Morse's involvement is almost certain. This is evidenced by archival records that note several site visits by Morse to Sitka during summer 1964.[32] The *Daily Sitka Sentinel* reported on July 30, 1964 that "the National Park Service yesterday informed Sen. Ernest Gruening (D-Alaska) of a $12,870.00 contract award to the architectural firm John M. Morse and Associates of Seattle, to supervise construction of the visitor center at Sitka National Monument. Contractor on the visitor center is C & R Builder, Inc. of Seattle."[33]

It seems logical that if NPS hired Morse to supervise the construction, that he had a hand in the design of the visitor center. The final June 1964 drawing set includes eighteen pages revealing specific architectural details as well as interior display arrangements. Sixteen of the drawings appear to be from the original set of drawings dated June 1964, with an additional two drawings describing audio-visual design components added in October 1965.[34] The drawings indicate that Stanley G. Webster served as the mechanical engineer, and B. A. Travis & Associates served as the Electrical Engineer.

Morse also made a few modifications to Doty's basic design. Where Doty had a staff entrance on the southwest elevation of the Theater Wing between the theater and the library, Morse relocated that entrance to the northeast elevation, creating a small hallway between the staff library and office. Where Doty had placed a small closet for chair storage in the theater, Morse created an exit door for the public allowing them to transition seamlessly from the theater's audio-visual presentation directly to a trail leading to the site of the 1804 battle. Morse also softened the contours of the hallway leading from the lobby into the theater by removing Doty's rougher angles and inserting a curved ramp from the higher elevation of the lobby floor to the lower theater level. Finally, Morse made a substantial alteration to the deck at the south elevation of the lobby. Where Doty had a large polygonal deck spanning out toward the Sitka Sound, Morse placed a simple rectangular porch with an overhanging roof supported by exposed wood beams and log columns. The porch connected simply and directly to the shoreline trail via a concrete stair sized for the full width of the porch.

Construction of the visitor center commenced in the fall of 1964 under the direction of C&R Builder, Inc. of Seattle with removal of the 1955 comfort station at the entrance of the site as well as three houses fronting Metlakatla Street.[35] The building was completed the following summer in 1965 and prepared for dedication. The visitor center was designed to handle 8,000 visitors per year, the majority of whom were expected to be visiting tourists, rather than locals.

Consequently, the layout gave "maximum benefit to the visitor whose time in the park is severely limited by ferry or airline schedules." Time-conscious visitors could pass quickly through the short and intuitively obvious interpretive path, stopping at whichever displays called their attention. Visitors with more time could visit the cultural center or stroll through the monument along the Totem Trail once known as "Lover's Lane".[36]

The NPS, the Kiks.ádi and Kaagwaantaan clans of Tlingit and the public gathered on August 14, 1965 to dedicate the Sitka National Monument Visitor Center.[37] The ceremony illuminated both the impetus behind the development of the visitor center and foreshadowed its future use as a cultural center. NPS Western Regional Director Edward Hummel addressed the crowd proclaiming "the Visitor Center . . . is designed to interpret and perpetuate the meeting of [the Native and Russian] cultures." He went on to quote Omar Khayyam, an ancient Persian poet, saying: "The course of history momentarily balances on scenes like these — and then, 'the moving finger writes; and having writ, moves on.'"[38] Hummel described developing traditional Native arts and crafts into a modern profession as a primary objective of the cultural center, stating: "This building is a community house for the people of Sitka, of Alaska and indeed of the whole nation."[39]

Hummel's address was followed by the Tlingit ceremony directed by Andrew Hope, a native Tlingit and a co-founder of the Tlingit Clan Conference. Hope provided an introduction to Tlingit life followed by an explanation from David Howard of the Kiks.ádi clan and comments on the Frog Hat and Herring blanket. Patrick Paul commented on the Kaagwaantaan clan and the Wolf posts. Paul then translated the story of "Eagle Mother" as told by Alex Andrews in Tlingit. Andrews, a Tlingit elder, had provided key oral history interviews about the Tlingit to NPS staff and was an important Tlingit linguist. The ceremonies continued with several welcome dances, with Andrew Wanamaker noted in the official program as explaining the dances. Then Paul spoke on the importance of giving names in Tlingit culture and Andrews named the visitor center Lingit Aaní Hídi[40] meaning "World House," because people from all over the world were expected to visit.[41] Paul translated for Andrews, and park historian George Hall also spoke before a collection of five Alaska Native songs and dances were performed. Hall, who was appointed in October 1957, was a "part of the Mission 66 program of the national park service to provide more adequate research required in advance of the museum and visitor center at the monument."[42] Shortly thereafter, the ceremony completed, and the public was invited to tour the new center.[43]

Development of the Southeast Alaska Indian Cultural Center

The Indian Arts and Crafts Board (IACB) was created as a part of the Department of the Interior in 1935 and charged to promote the continued traditions of Indian arts and crafts.[44] After becoming a financial partner in the future Sitka Visitor Center, the IACB established an experimental program in Sitka in 1962. With the completion of the visitor center's Cultural Center Wing, Alaska Native craftspeople began to use the cultural center in July 1965. Differences in priorities and purposes soon emerged between the three groups associated with the cultural center. The IACB viewed the center as a place for teaching arts and crafts reflective of Alaska Native cultures, both to Alaska Natives and visitors. The Tlingit viewed the cultural center as a place for preserving and teaching Tlingit arts and crafts, possibly extending that to northwest coastal natives, but did not believe the center could support the whole of the Alaska interior native craft traditions. Finally, NPS envisioned the cultural center as a place where Alaska Native arts and crafts could be demonstrated and interpreted for the education of the visiting public.[45]

The creation of a separate Southeast Alaska Indian Cultural Center in 1969 resolved the challenge of multiple priorities and established a single mission for the cultural center. A meeting of the Indian Arts and Crafts Board was held in Sitka on February 24, 1968 to discuss the management of the IACB programs in Sitka, Nome, and Fairbanks.[46] Tlingit leaders proposed that the space in the Sitka visitor center be used to preserve Tlingit art and interpret Tlingit culture seeking the removal of non-Tlingit, Alaska Native objects. Upon the suggestion of the IACB, the Alaska Native Brotherhood, Sitka Camp No. 1 (ANB Sitka) presented a proposal to the NPS two months later. This proposal called for cultural center "use by Tlingit cultures for perpetuation of such art forms appropriate to historic cultures of Southeast

Alaska."[47] Subsequently, the proposal received affirmation from the park, the regional director, and finally the NPS director.[48] With joint funding from the IACB and the NPS, the Southeast Alaska Indian Cultural Center opened in the Sitka NHP Visitor Center in 1969.

Development from 1969 to 2010

Since the opening of the Cultural Center in the visitor center, the cultural center has provided significant education and interpretation for both Alaska Native artists and visiting tourists. During the 1970s and the early 1980s, contracts called for the operator of the cultural center, the ANB Sitka, to provide 100 hours of demonstration each week in return for space and funding. In the late 1980s, the contract was cut from a year-round program to a four-month summer program, with additional negotiations allowing use of the space outside the interpretive season.[49] Typically, the center had two or three instructors in residence with the assistance of visiting experts, who collaboratively shared their skills with local aspiring artists. Courses included spruce root basket weaving, skin and beadwork, Native foods, Tlingit dancing, anthropology and various short-term workshops.[50] This education spanned into the local community in Sitka as well. In 1971, an agreement was reached to provide a cross-cultural studies program for elementary students through the cultural center. Further, from 1972 to 1985, Sheldon Jackson College students in the Native Studies program could obtain college credit from courses at the cultural center.[51]

Occasionally, the ANB Sitka and the NPS found themselves at odds over cultural center priorities. While the building's furnished shops allowed students and teachers to create their art, the hallway through the center allowed visitors to watch the process and occasionally interact with the artists. The NPS viewed this as an excellent opportunity for park visitors to watch traditional artwork and to receive expert demonstrations and interpretation behind the hallway's glass windows. The ANB Sitka viewed the shops as a place to preserve cultural traditions and ensure the passage of skills to future generations. Although these differences eventually led the ANB Sitka to seek a name change for the cultural center and to consider an alternative site, the NPS and the ANB Sitka have found their cultural center relationship to be generally symbiotic.[52]

The cultural center has enabled the Sitka NHP Visitor Center to accomplish two significant program objectives of Mission 66. First, because the local Tlingit population exerted substantial influence through the ANB Sitka over the program and operations of the cultural center, the visitor center provided common ground for the NPS and the Tlingit. Further, this allowed the NPS "to participate actively with organizations of this and other nations in conserving, improving and renewing the total environment."[53] Additionally, it allowed the NPS to go beyond the original interpretive thrust, to "commemorate the bravery and culture of Alaska's Indians" to a more complete exploration of Tlingit culture, something that could not be accomplished simply in an audio-visual room or with museum objects.[54] Lastly, the cultural center provided visitors with a living-history view of Alaska Native heritage as Americans generally began to embrace a broader definition of historically significant resources in the 1960s. Participation by Tlingit artists gave visitors a clear illustration and an enhanced appreciation of Native art. The Southeast Alaska Indian Cultural Center became an asset to the community and an excellent way of fulfilling the Mission 66 directive "to communicate the cultural, inspirational and recreational significance of the American heritage as represented in the national park system."[55]

The Southeast Alaska Indian Cultural Center was organized as a non-profit organization in 1993 and operated at the visitor center through a park funded cooperative agreement until June 2011. At that time, NPS discontinued funding to the non-profit. After a brief hiatus in the demonstrating arts program in 2014, NPS funded the local federally recognized tribal government, Sitka Tribe of Alaska, to provide a summer demonstrating arts prgram at the park. The demonstrating arts program continues in the visitor center each summer.

Criterion C: Architecture
Type, Style, and Work of Master Architect



Figure 4.3 Cecil Doty, Unknown date
(Courtesy of NPS Historic Photo Collection)

Mission 66 Visitor Center Building Type

The visitor center building type is often defined as the most "complete and significant expression" of Park Service Modern architecture and the reinvention of planning and design during the Mission 66 Program in post-war America.[56] The term "visitor center" was coined by Mission 66 planners to describe a distinctly modernist building that would serve as the "centerpiece of a new era of planning."[57] The design process began in both the eastern and western NPS Offices of Design and Construction (EODC and WODC). These offices were formed as part of the park service's 1954 reorganization and were overseen by the central planning and design office in Washington, D.C. Ill-prepared for the amount of work generated by Mission 66, EODC and WODC often contracted out work on a project-by-project basis to private architectural firms, such as John Morse & Associates, involved with the Sitka Visitor Center.[58] Generally, the NPS would provide a preliminary design for the contracted private firm to further develop and

refine into construction drawings. After the working drawings were complete, the NPS would typically assume responsibility of construction supervision and management. Throughout the entire process, even if consulting architects were hired, the NPS maintained direct control over the location and significant design aspects of the individual project.[59]

Designed to represent a modern image of NPS, the creation and refinement of the visitor center, in many ways, represented the emergence of "new attitudes towards resource conservation, visitor responsibility, and Park Service stewardship."[60] The building type was intended to centralize interpretive displays and presentations, administrative offices, restrooms and various other visitor facilities, making it possible for visitors to park their cars at a central point allowing them pedestrian access to a "range of services and attractions."[61] The centralization of these activities allowed parks to more effectively and efficiently serve the increasing numbers of visitors: a vast improvement over the decentralized, rustic "park villages" reflective of earlier NPS planning practices. Concentration of public activities also contributed to park resource preservation by consolidating visitor impact. Visitor centers were carefully sited by Mission 66 planners to intercept visitors at park entries and near significant park sites, provide a point of orientation, and efficiently guide visitors through the park or monument's natural and cultural resources.[62] If properly sited and designed, it was assumed that visitor centers would further facilitate interpretation and stimulate public interest. Depending on the character of the park or monument, there were three potential placements for a visitor center: at the entrance, en route, or at major park attractions. Each placement fulfilled a different purpose, for example a visitor center constructed at the entrance of a park or monument "established the mood" of the park and immediately introduced the visitor to the interpretive materials.[63] The Sitka Visitor Center was an entrance-focused building sited at the beginning of the established Totem Trail.

After designers and NPS staff chose the location of the visitor center, the architects, landscape architects, and engineers examined the cultural and natural resources unique to the park or monument. Based on these observations, "visitor sequence diagrams" or flow diagrams were developed to establish the most effective interior floor plan for efficient visitor circulation (Figure 4.4). Typical floor plans had a central reception/information/lobby area surrounded by the additional visitor facilities.[64] Although the "classic" design for the visitor center was used throughout the 1960s, planners refined the layout

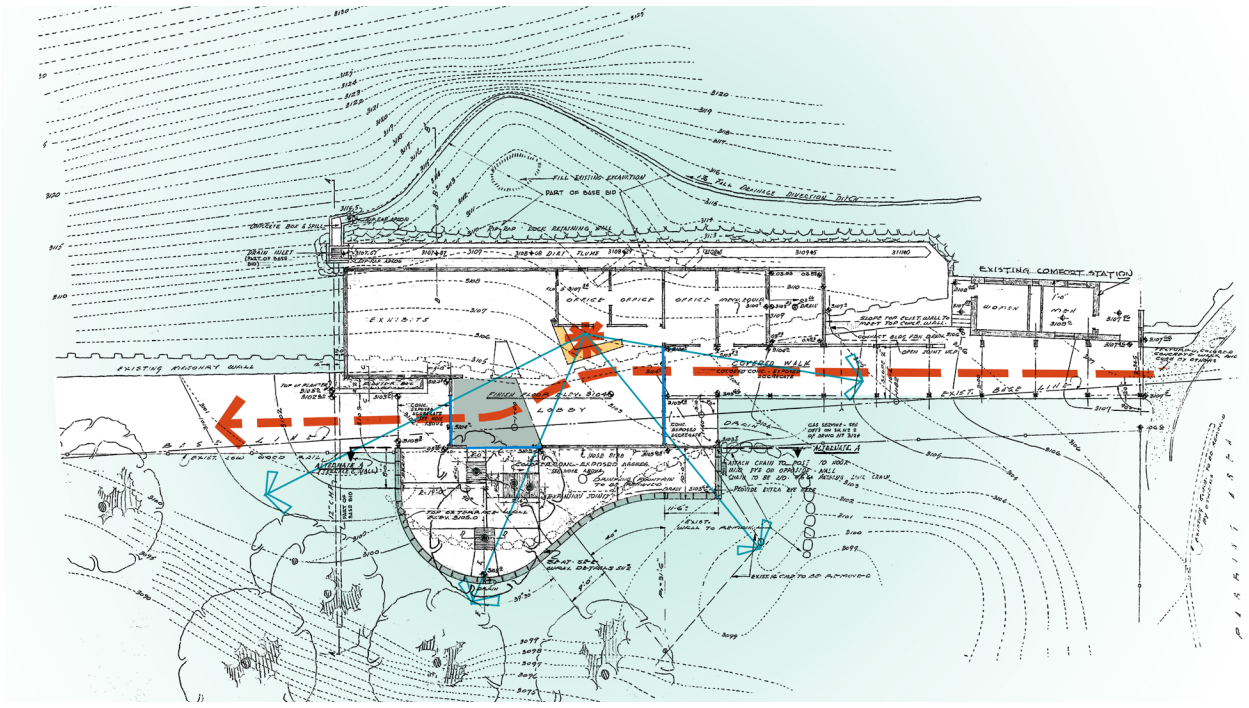


Figure 4.4 Prototypical Mission 66 circulation sequence at Montezuma Castle National Monument Visitor Center. (FFA, 2019)

of the building type after gauging visitor responses to earlier Mission 66 buildings. In some cases, the centralized, single building plan was replaced as architects began to experiment with two basic types of designs – an entry lobby with distinct wings or a series of independent buildings grouped around a central courtyard.[65] The Sitka Visitor Center falls into the earlier category with a central lobby and several radiating wings.

As with an earlier era of park buildings, vistas were the "driving force of design" and the most important views were often visible through the "large window of plate glass and metal sash of the modern visitor center."[66] These buildings were intended to be "seen from, not to be seen," they were conceptually designed as a "viewing platform, in which views from interior spaces, roof terraces, and adjacent outdoor terraces or amphitheaters were calculated as a flowing sequential experience."[67] This is true at Sitka where the visitor parked, made their way to the west-facing lobby entry and into the lobby for orientation. From the lobby, the visitor could engage with a ranger at the centralized information desk, view interior exhibits, watch an orientation movie, observe Alaska Native traditional art demonstrations, and then progress to the dramatic south-facing porch for views of Sitka Sound and access to the Totem Trail, the park's primary attraction.

The Mission 66 program made funding available for desperately needed improvements at parks and monuments with lower annual visitation rates. By the completion ceremonies of Mission 66, "even the most remote parks enjoyed basic utilities, a visitor center, maintenance yard, and standard housing for employees."[68] Soon the construction of the visitor center became directly associated with a park's ability to successfully preserve and interpret its natural and cultural resources for the general public's benefit. In many ways, although intended to visually recede from its surroundings, the visitor center became the focal point in many national parks, without which park visitors would "drive almost aimlessly about the parks without adequate benefit and enjoyment from their trips."[69] Cecil Doty, the principal designer of visitor centers in the WODC, further underlined the importance of the visitor center at the 1958 visitor center planning conference when he explained that the "parking area, walks, terraces, and everything in and around the building are part of the Visitor Center ensemble, and are on exhibit as something constructed by the National Park Service. They can be more important than the exhibits."[70] Doty certainly imparted this design philosophy on the planning for the Sitka NHP Visitor Center.

Park Service Modern style

In order to transform the NPS to meet post-World War II (WWII) visitation expectations and create an image imbued with the promise of progress, the initiators of Mission 66 recognized the need to both maintain a certain level of consistency and to depart from past architecture and planning programs. As a result, Mission 66 managed to continue established NPS planning and design traditions, while also responding to the social, demographic, and economic conditions of post-WWII America. In the period that followed the war, mainstream American architectural design was largely influenced by the work of European modernists such as Ludwig Mies van der Rohe, Walter Gropius, and Le Corbusier. Modernism quickly became the "ubiquitous stylistic choice of corporations, government agencies, cultural institutions, housing developers, and retailers who together were remaking the American landscape."[71] Across the nation, labor-intensive, craft-based construction was abandoned by government agencies, for more economically competitive, efficient, labor-saving modernist architectural design. Constructed with industrial materials, such as concrete, steel, glass, and plywood, Modernism offered a departure from historical styles. Similar to its application in other government agencies like the 1950s and 60s Embassy Building Program of the State Department, NPS designers felt contemporary modern architecture was well-suited for the "new programmatic and technical requirements faced by National Park Service architects of the era."[72]

With the Mission 66 Program came a replacement of earlier Park Service Rustic style or "Parkitecture." Park Service Modern put forward contemporary designs that "expressed progress, efficiency, health and innovation" and represented the "values the NPS hoped to embody over the next decade."[73] Soon the designs of park architects, such as Cecil Doty of the NPS Western Office of Design and Construction (WODC), combined the tenets of modern architecture with past precedents of rustic design to create a "distinctive

new style of park architecture that amounted to a Park Service adaptation of contemporary American modern architecture."[74] In a few special cases, with NPS oversight, contemporary architects in private practice and some firms were engaged to design unique modern park facilities through the Mission 66 program.[75] Firms such as Richard Neutra, Eero Saarinen, Anshen & Allen, Taliesin Associated Architects, Welton Becket & Associates, Spencer, Ambrose & Lee, and John Morse & Associates for the Sitka building, were engaged to design unique modern park facilities."[76] The widespread application of the Park Service Modern style in park architecture indicated a growing awareness of nationwide social, economic and political change. Buildings designed in this style were not intended for "atmosphere, whimsy, or aesthetic pleasure, but for change: to meet the demands of an estimated eighty million visitors," in a "reasonable efficient way, considering the availability of new building technologies and higher costs of labor and materials."[77]

The Park Service Modern style reinterpreted the NPS's "long-standing commitment" to constructing buildings that harmonized with park landscapes.[78] Wirth and his collaborators diverged from the rustic architecture used in previous decades and embraced an architecture intended to spatially integrate with the park landscape and place primary emphasis on the surrounding natural and cultural resources. Ideally, the modern architecture of Mission 66 was "nearly transparent: a composition of functional, overlapping spaces and outward views, not of structural mass and decorative façades."[79] However, instead of using "pseudo-vernacular imagery and rough-hewn materials," Park Service Modern style buildings harmonized with the landscape "through their plainness rather than by identification with natural features."[80] By exploiting the functional advantages of post-WWII architectural theory and construction, the Park Service Modern style encouraged park architects to take advantage of prefabricated materials, open plans, free façades, flat or distinctive roofs, ribbon windows and other established elements of modern design to create spaces in which "larger numbers of visitors could circulate easily and locate essential services efficiently."[81]

The centralized nature of the Mission 66 Program allowed for a consistency of design procedures and construction policies that conceptually linked individual parks to an overall park system. Modernist visitor centers and lodges soon became an easily "recognizable point of reference for visitors," and in parks across the nation, visitors knew what interpretive materials and lodging amenities to expect for a pleasant, efficient, and educational visit.[82] On the other hand, proponents of earlier park service rustic architecture negatively reacted to the blatant use of modern materials and construction techniques in a park setting. The more modern style was viewed as an unnecessary, radical departure from the underlying, naturalistic intent of parks. National Parks Association board member, Devereux Butcher, asked in a 1957 *National Parks Magazine* article: "Why has the Service abandoned its long-established policy of designing buildings that harmonize with their environment and with existing styles?"[83] Director Wirth, however, argued for the Mission 66 intent, following the 1956 Great Smoky Mountains Public Services Conference:

"Structures should be designed to reflect the character of the area while at the same time following up-to-date design standards. Park structures are to conform, to some extent with the trend toward contemporary design and the use of materials and equipment accepted as standard by the building industry. However, restraint must be exercised in the design so that the structures will not be out of character with the area and so that the structures will be subordinate to their surroundings."[84]

Although often criticized, in retrospect, the Park Service Modern of the Mission 66 Program has become as "influential and significant in the history of American national and state park management as the Park Service Rustic style."[85]

Northwest Regional Style[86]

As Director Wirth noted, "structures should be designed to reflect the character of the area." Through the Mission 66 program, this manifested itself in various ways: buildings such as the Grand Canyon Visitor Center employed a stone that blended with the desert landscape; the Lodgepole Visitor Center in Sequoia-Kings Canyon was built of a dark wood reflecting the Giant Sequoias nearby; and the Quarry Visitor Center at Dinosaur National Monument appeared as if it were excavated out of

the rock, like a prehistoric artifact. This was also true at Sitka where architect John Morse brought the regional Pacific Northwest traditions into his final design for the building.

When the radical ideas of both European and American modernists reached the Pacific Northwest in the 1930s, they profoundly affected the region's architects. Pulling away from traditional Beaux Arts design, a new preference for limited ornament, clean lines, buildings that reflected their function rather than concealing it, and employing natural materials all permeated this new approach to architecture. These early Northwest Modernists included: Pietro Belluschi and John Yeon both of Portland, Oregon; Lister Holmes, Lionel Pries, and Paul Thiry of Seattle, Washington; and Robert A. D. Berwick, C. E. Pratt, and Peter Thornton of Vancouver, B.C.[87] Recent scholarship by David E. Miller and others has resulted in a broader appreciation of these regional architects and their contribution to American Modernism.[88]

Usually trained in the Beaux-Arts tradition, these regional architects began to embrace the International style, as it had become known, using articulated post-and-beam designs, that allowed the true nature of the structure, often wood, to show or read rather than hide behind decorative ornament. Yet while Thiry employed flat roofs and cubic stucco forms, Belluschi and Yeon employed heavily influenced rural vernacular designs with added attention to light, and Berwick and Pratt espoused an open floor plan that interplayed internal and exterior spaces, all in pursuit of this nascent regionalism.[89] These early regionalists each "adopted their own regional environmental strategies."[90] Nonetheless, their larger projects "showed little regional influence," instead allowing the Northwest Regional style to manifest "in the everyday world of housing, schools, churches, and small office and commercial projects."[91]

After WWII, a second generation of architects, designated the Northwest School by writer and architect David E. Miller, completed the rejection of "the old ideas of past forms," replacing them "with a strikingly consistent brand of regionalism."[92] Particularly prominent in this development was Professor Lionel Pries of the University of Washington who trained Fred Bassetti (John Morse's partner), Paul Kirk, Victor Steinbrueck, Roland Terry and Gene Zema.[93] Typically, small practices advanced the school, such as the firm of Bassetti and Morse.[94] The style achieved widespread recognition when the Seattle chapter hosted the national American Institute of Architects (A.I.A.) convention in 1953. Subsequently, in July 1959, University of Washington Professor of Architecture Wendell Lovett traveled to Europe to speak at the ninth meeting of the Congrés Internationaux d'Architecture Moderne, further promoting the regional expression.[95]

The Northwest Regional style of the 1950s and 1960s is characterized by a series of key fundamentals that respond directly to the surrounding environment, interweaving "elements of conceptual clarity, simplicity, and appropriateness of form."[96] Elements include wood frame, post-and-pier construction, large expanses of glass, and consistent use of indigenous materials. These designers espoused a naturalistic approach and, "adopted an architecture that shelter[ed] people in a sustainable way."[97] The primarily unpainted, natural wood construction also reflected imported Japanese building traditions with post-and-pier construction, broad eaves, and intricate use of exposed exterior and interior structural members. Architects placed a great emphasis on blending the buildings with the site, so that they were subordinate to the surrounding landscape. Pacific Northwest regionalist buildings are often tied to their surroundings through utilization of dramatic expanses of glazed glass that combine with their open-plans to maximize natural light, creating a seamless indoor-outdoor experience.[98]

Miller's history of the Northwest Regional style connects the Pacific Northwest School of John Morse and others with the past and present. "The history of environmental architecture in the Pacific Northwest," he noted, began "several thousands of years ago" with two types of post-and-beam structures: "the shed-roof house and the gable-roof wakasham."[99] The latter was common amongst the Haida and Tlingit natives of Alaska. Describing the style today, Miller finds three "inherent conditions that both expand and define the style known as Northwest Regionalism."[100] They are the unique conditions of the region's natural light, the dramatic landscape, and the extensive use of wood as a primary building material.[101]

Master Architect: NPS Employee Cecil Doty (1907 – 1990)[102]

Although five of the first Mission 66 visitor centers, all of which opened in 1957, were the work of prominent modernist architects, the majority of NPS Mission 66 visitor centers were designed by NPS architects, such as Cecil Doty. With the creation of the San Francisco-based WODC in 1954, Doty became its principal architect. Doty's hand can been seen in almost half of the original 109 Mission 66-era visitor centers.[103] In addition to the Sitka National Historical Park Visitor Center, other examples of Doty's work or collaborative participation include: the South Rim Visitor Center at Grand Canyon National Park (1954); the Canyon Village Visitor Center at Yellowstone National Park (1955); the Montezuma Castle National Monument Visitor Center (1958); Arches National Park Visitor Center (1958); Zion National Park Visitor Center (1959); and numerous others. As noted above, sometimes these projects were a collaboration with outside firms or designers. However, Doty often developed a preliminary scheme that would be further enhanced by these private consulting architects.

Doty began his architectural career with the NPS in 1934. After graduating with a Bachelor of Science in Architecture degree from Oklahoma Agricultural and Mechanical College (now Oklahoma State University) in 1928, Doty found employment with the Civilian Conservation Corps (CCC) in Oklahoma. In 1934, he was hired by the NPS to complete the plans for a museum at Glacier National Park. The next year, Doty advanced within NPS to an associate engineer for Oklahoma and Kansas. In 1936, he was elevated to regional architect. The following year, when the NPS Region Three Headquarters moved to Santa Fe, New Mexico, Doty was called upon to design the NPS Southwest Regional Office Building. Built in 1937 and listed on the National Register of Historic Places, the adobe building exemplifies Doty's early work for the NPS in the rustic style.[104]

In 1940, Doty moved to the NPS Region Four Headquarters in San Francisco. There, prior to the war, he designed structures for Bandelier and White Sands National Monuments. Doty spent the war years working with the Navy Seabees and just after the war on recreation projects in Oklahoma and California. He returned to NPS duty in 1947.[105]

Doty's long career with the NPS allowed him to participate in the transition from the "rustic" designs of the early period to the Modernist-influenced Mission 66-era. Doty is quoted as saying that his transition from rustic architecture to modem architecture was part of a national progression in architectural style. He felt it would have been unnatural to design buildings that ignored contemporary design. According to Doty, if the visitor centers were to appeal to the visitor, they had to consider the visitors' aesthetic. The more modern, more familiar design would attract the visitor's attention and reflect the modern efficiency of the visitor center and Mission 66.[106]

Doty is credited with developing a visitor center prototype that fulfilled the programmatic requirements of Mission 66. Ideally the visitor center would influence park use by informing the visitor about site visitation, traffic direction, local amenities, and to provide amenities to relieve weary road travelers. Mission 66 studies identified three public areas essential to meeting these goals: public recreation, assembly, and interpretation. Doty's visitor centers illustrate a consistent approach to the arrangement of these public use areas. His designs typically incorporated two assembly areas. The first was a partially covered outside terrace that housed the entrance to the restrooms, payphones, and vending machines. Visually linked to the terrace, the second assembly area was the lobby, which served as the main public gathering area and information center. The connection between the second assembly area (i.e. lobby) and the exterior was not considered the primary entry. Circulation sequences were designed to keep visitors flowing in one direction from parking towards the park exterior resources. Interpretive services were provided in an auditorium that also served as an assembly area and exhibit space. Doty typically organized these areas off of the centrally located lobby, which contained the information and sales desk. This arrangement created an interpretive path that led from one public area to the next culminating in an expansive view of the park designed to lure the visitor outside.[107] This design flow is evident at the Sitka NHP Visitor Center as the visitor moves from the parking lot to the lobby where they are provided with choices to view exhibits, a movie, native traditional arts, or proceed directly to the Totem Trail beyond the South Entry Porch.

Doty designed visitor centers to respond to their setting and reflect the local culture. To maintain a modern appearance, he deliberately avoided copying indigenous architectural design, but instead integrated distinctive indigenous design elements into his designs to give the feeling of the local architectural style. At Sitka NHP Visitor Center, Doty's early design called for incorporating Alaska Native carved-wood house screens and panels into the building's design, and these features remained in the design as it evolved.

Although Doty did not choose the location of the visitor center, this was done collaboratively with the NPS Landscape Architecture Branch, as evidenced by drawings from March 1964, Doty's body of NPS visitor centers demonstrates a knack for designing and placing buildings to suit the location.[108] At Sitka, Doty prepared the initial drawings for the visitor center, and the design was furthered by Pacific Northwest Modernist John Morse.

Master Architect: John Moore "Jack" Morse (1911-2000)

An easterner, John Moore "Jack" Morse relocated to Seattle, Washington during World War II.[109] Born in Brookline, Massachusetts, Morse received a Bachelor of Arts from Harvard College in 1934 and subsequently earned a Bachelor of Architecture, also from Harvard, in 1940.[110] While at Harvard, Morse would have been exposed to several prominent faculty including Walter Gropuis and Marcel Breuer. Two years later, in 1942, he relocated to Seattle, first working for the architect George Stoddard, then was employed in the Engineering Department at the Boeing Company from 1943 to 1945. By 1947, Morse had developed a partnership with fellow Harvard graduate, Fred Bassetti (1917-2013). In 1960, Morse served as the president of the American Institute of Architects (A.I.A.) Washington Chapter. After an amicable split with Bassetti, Morse established his own practice, John Morse & Associates in 1963. In 1978, Morse reorganized his firm as the Morse Stafford Partnership. In 1985, Morse again reworked his practice, creating John Morse Architect/Planner, which was active until his death in 2000. Throughout his long career Morse primarily worked in the Pacific Northwest with most of his work located in Washington State.

By the 1960s, Morse had gained considerable professional recognition in the Seattle area due to his successful projects in the Pacific Northwest Modern style. Over the years, Morse received many recognitions and awards from the national and Washington Chapter of the A.I.A. for his work in the state. Morse was most often acknowledged for his "complimentary qualities of creativity and practicality." He was elevated to A.I.A. Fellow (FAIA) in 1968, joining only fifteen other architects so recognized in Seattle at the time. In 1996, Morse received the highest honor from the Seattle Chapter of the A.I.A., the "Seattle Gold Medal," a lifetime achievement award for his service to the profession of architecture. His long-time partner, Fred Bassetti argued that Morse "offered his services at once, civic warrior from the beginning, endlessly pressing for a more congenial, workable city [Seattle]… as an architect, he was an innovator."[111]

Throughout his career, Morse primarily focused on private residences and institutional buildings, including a number of schools and libraries. He designed the Lake View School and the Mercer High School, both on Mercer Island (1954-56), Lake City Seattle Branch Library (1965), and Kincaid Hall at the University of Washington (1971). He taught at the University of Washington School of Architecture for a short time from 1946-47. In 1969, Morse worked with the architectural firm of Kirk, Wallace & McKinley on the Pike Place Market Urban Renewal project.

Morse completed a number of projects for the NPS. In 1963, the Sitka NHP Visitor Center was the first project he designed for the NPS. This was followed quickly by the Glacier Bay Lodge Complex outside of Gustavus, Alaska.[112] In 1966, Morse received an Honor Award from the Washington Chapter of the A.I.A. for his design at Glacier Bay, one of only a few Mission 66-era lodges constructed in the parks. In 1973, Morse was hired by the NPS to rehabilitate the Camp Muir Guide Shelter (1916) at Mount Rainier National Park. Three years later, Morse was engaged to analyze the structure of Mount Rainier's Paradise Inn (1917). Morse's design of the Sitka National Monument Visitor Center expanded on the preliminary scheme by Cecil Doty, and he was later hired to design an addition to the visitor center.

Influences of Alaska Native Building Traditions at the Sitka National Historical Park Visitor Center

Cecil Doty's earliest design for the Sitka NHP Visitor Center clearly included Alaska Native artifacts woven into the design. These elements brought traditional Tlingit practices into a modern building.

Tlingit tribes typically created permanent dwellings collected into villages only in the winter months. While size denoted importance and prestige, all Tlingit houses were structurally similar: rectangular, low-pitched, front-gabled buildings. Constructed with interlocking, heavy, hewn spruce timbers, cedar and, at times, hemlock, these houses were built without extraneous fastenings.[113] The exteriors were typically clad in wide, horizontal or vertical planks, and the roofs featured heavy staves that were held in place with heavy stones and saplings. A smoke hole in the roof was protected from the weather by a movable cover, which could be propped open to vent the interior. At each corner was a broad plank that was rabbited along the edge where it interlocked with the wall planks.[114] The tops of these planks rose approximately a foot or more above the eaves. The front entry gable usually faced the shoreline, and a doorway was often cut into the wall planks at ground level. Typically accessed by a step or two, this forced entrants to duck, an excellent defensive construction technique.[115] The front façade of an important house was sometimes ornamented with an elaborate carving known as a house screen or could include house posts. These features depicted important events in the life of the clan and revealed its name and key symbols.[116]

Passing through the doorway, an entrant would step downward. Important houses featured interiors that were often excavated four to 6 feet below ground level and reached by descending one or more step-like platforms, which were used for lounging and sleeping. Heavy, smoothed planks were laid directly on the earthen ground as flooring.[117] Independent of the exterior walls, the roof was supported by heavy, often elaborately carved, interior house posts. Two large roof beams running the length of the house, and set in a shallow groove, rested on the tops of the carved posts. An intricately carved and painted wood partition was frequently placed between the two rear house posts, separating the more public areas with a sleeping chamber reserved for the family.

Completion of every construction stage of the house was a significant moment for celebration, culminating in the naming of the structure and the sponsoring of a potlatch. Although all houses were given a name, larger, principal houses were traditionally given the most honored names, those that "referred to the totemic emblems or crests of the lineage." Lesser houses were named by their position, shape, or materials. Once a house was assigned a name, that name stayed with the building even beyond its existence or once abandoned. When a building's inhabitants moved to a new village, it was often customary for them to name their new house after the one they had left. Each Tlingit tribe consisted of two moieties, a social or ritual group. It was custom for the moiety who did not occupy the house to provide the labor for construction. In return the moiety that occupied the house rewarded the laborers of the opposite clan with an elaborate potlatch celebration.[118]

At the Sitka NHP Visitor Center, the primary elements that clearly reflect the Alaska Native building traditions include orientation of the front building gable towards the water, installation of log columns and heavy beam elements supporting the Lobby and South Entry Porch roof, use of low slope roofs with deep eaves, differentiation of building frame and wall infill elements, and incorporation of Alaska Native carvings, particularly with the original installation of the house screen at the South Entry Porch gable. Clan houses were essential to the identity of individuals of the Tlingit society, providing a way to identify relatives and where people were born or lived. Additionally, the placement of the artist studios down the hall of the Cultural Center Wing on the landward side of the building is significant as it parallels a traditional clan house hierarchy where these types of spaces were placed deeper into the building and reserved for higher status individuals.

Chapter 4 Endnotes

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12 Sarah Allaback and Ethan Carr, "Rocky Mountain National Park Administration Building," National Register of Historic Places, National Historic Landmark Nomination, 2000: 9. In SITK files, Alaska Regional Office, Anchorage, Alaska.

13 Allaback and Carr, "Rocky Mountain National Park Administration Building," 9.

14 Carr, Mission 66: Modernism and the National Park Dilemma, 66.

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17 Carr, Mission 66: Modernism and the National Park Dilemma, 10.

18 Carr et. al., "Mission 66 Resources," 20-21.

19 Carr, Mission 66: Modernism and the National Park Dilemma, 13 and 37.

20 Carr, Mission 66: Modernism and the National Park Dilemma, 13.

21 Carr, Mission 66: Modernism and the National Park Dilemma, 14.

22 Carr, Mission 66: Modernism and the National Park Dilemma, 309-315.

23 Carr, Mission 66: Modernism and the National Park Dilemma, 324-327.

24 Preliminary design by Doty August 1963; final drawing set June 1964.

25 National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 19, 21.

26 Drawing NM-SIT 3011.

27 Drawing NM-SIT 3010A.

28 Drawing NM-SIT 3010A.

29 The house screen was moved inside the VC in 1989. See Photograph, December 1989 in Park Brochures, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 19, 21.

30 Drawing NM-SIT 3010B.

31 A list of dedication guests lists a Robert W. Murphy as an architect from Seattle. Given that he is listed directly underneath John M. Morse, it would appear that he worked for John Morse and Associates. "VC Dedication Guests," in Folder 1, Box 1, SITK Archives, Sitka, Alaska.

32 Folder 1, Box 1, Visitor Center Construction, SITK Archives, Sitka, Alaska; Folder "Sitka VC," Box 2, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska; Folder 5, Box 1, A.N.B. Southeast Alaska Indian Cultural Center, SITK Archives, Sitka, Alaska; Superintendent's Monthly Reports, 1959-67, Vol. 2, SITK Archives, Sitka, Alaska.

33 Daily Sitka Sentinel. "Architectural Award for Visitors Center." July 30, 1964: 4, 3.

34 Drawing NM-SIT 3010B.

35 National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska and National Park Service, Project Number SIT-W533, June 30, 1964,Working Drawings, "Reconstruction of parking area, trails, bridge," Map Case 3, Drawer 13, SITK Archives, Sitka, Alaska; Contract No. 14-10-0434-1588, Folder 1,Box 1, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska, Folder 1, Box 2, Visitor Center Construction, SITK Archives, Sitka, Alaska. See fn 16 in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20.

36 National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska and National Park Service, Project Number SIT-W533, June 30, 1964,Working Drawings, "Reconstruction of parking area, trails, bridge," Map Case 3, Drawer 13, SITK Archives, Sitka, Alaska; Contract No. 14-10-0434-1588, Folder 1,Box 1, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska;, Folder 1, Box 2, Visitor Center Construction, SITK Archives, Sitka, Alaska. See fn 16 in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20.

37 NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

38 NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

39 NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

40 In past, there has been some conflict as to the native name of the visitor center. A Kaagwaantaan name given to a building on land historically belonging to the Kiks.ádi was seen as an insult to some Kiks.ádi. See Daniel Kuehn, Park Historian, Sitka to Superintendent, Sitka & Glacier Bay NM, "Meeting with Kiksadi {sic} leaders about the Indian name for the Visitor Center," February 10, 1969 in, Folder 2, Box 1, Visitor Center Dedication, SITK Archives, Sitka, Alaska. Although the name was given, it was not formally accepted by the NPS. The NPS has consulted with the Kiks.ádi for issues arising under NAGPRA. Today, the visitor is considered a house welcoming all clans. The leaders of the Kaagwaantaan and Kiks.ádi share strong relations with each other and the park. Information provided by Ranger Sue Thorsen, telephone interview, November 7, 2011 with Heather Feil, NPS Historian.

41 Folder "SITK-Tlingit Tapes by NM Dauenhauer," 36-7 in NPS Collection of Tlingit Tapes 6-96, SITK Files, Alaska Support Office, Anchorage, AK.

42 Daily Sitka Sentinel. October 25, 1957: 2.

43 Older "SITK-Tlingit Tapes by NM Dauenhauer," 36-7 in NPS Collection of Tlingit Tapes 6-96, SITK Files, Alaska Support Office, Anchorage, AK.

44 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 143. Although Indian Arts and Crafts Board is the official name, it is not uncommon to find it transposed as the Board of Indian Arts and Crafts.

45 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 20.

46 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 143.

47 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 144.

48 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 21.

49 Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 146.

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55 National Park Service, Interpretative Prospectus, August 1961, Microfilm 314/D 2, Alaska Support Office, Anchorage, Alaska; Section 1, 3 and "Proposal for the Justification for the Inclusion of the Development of an Indian Arts and Crafts Center in the Sitka National Monument Program, July 1962," A.N.B. Southeast Alaska Indian Cultural Center, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20-1.

56 Allaback, Mission 66 Visitor Centers, 24-26.

57 Allaback, Mission 66 Visitor Centers, 24.

58 Allaback, Mission 66 Visitor Centers, 24-25.

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60 Allaback, Mission 66 Visitor Centers, 35.

61 Allaback, Mission 66 Visitor Centers, 24.

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69 National Park Service, Mission 66, To Provide Adequate Protection and Development of the National Park System for Human Use (Washington, D.C.: Government Printing Office, 1956) in Allaback, Mission 66 Visitor Centers, 26, 38.

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73 Allaback, Mission 66 Visitor Centers, 10-11.

74 Allaback, Mission 66 Visitor Centers, 272.

75 Allaback, Mission 66 Visitor Centers, 255-261. Some examples of these architect-designed projects include: Neutra & Alexander (Gettysburg NMP Visitor Center, 1958-62, Pennsylvania); Neutra & Alexander (Petrified Forest NP Painted Desert Visitor Center, 1959-63, Arizona); Eero Saarinen (Jefferson National Expansion Memorial, 1960-65, Missouri); Anshen & Allen (Dinosaur NM, Quarry Visitor Center, 1956-58, Utah); Anshen & Allen (Sequoia-Kings Canyon, Lodgepole Visitor Center, 1963-66, California); Taliesin Associated Architects (Rocky Mountain NP, Beaver Meadows Visitor Center, 1964-66, Colorado); Leo A. Daly & Associates (Homestead NM Visitor Center, 1961-62, Nebraska); Welton Becket & Associates (Death Valley, Furnace Creek Visitor Center, 1957-59, California); and Spencer, Ambrose & Lee (Grand Teton NP, Moose Visitor Center, 1957-59, Wyoming).

76 Allaback, Mission 66 Visitor Centers, 255-261.

77 Allaback, Mission 66 Visitor Centers 12-14; Carr, Mission 66: Modernism and the National Park Dilemma, 139.

78 Allaback, Mission 66 Visitor Centers, 272.

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83 Deveraux Butcher, "For a Return to Harmony in Park Architecture." National Parks Magazine, October-December, 1957: 150-157.

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87 Miller divides the Northwest Regional Style into four approximate periods: Early Northwest Modernists (ca. 1920-1945), The Northwest School (ca. 1945-1970), the Northwest Contemporary School (ca. 1970s), and finally the 1980s to the New Millennium. See Miller, Toward a New Regionalism: Environmental Architecture in the Pacific Northwest, 5.

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93 Miller, Toward a New Regionalism: Environmental Architecture in the Pacific Northwest, 23.

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105 Jonathan Monroe, Architecture and the National Parks: Cecil Doty and the Mission 66, 85.

106 Christine L. Madrid, The Mission 66 Visitor Centers, 1956-1966: Early Modern Architecture in the National Park Service. Master of Architectural History Thesis, The University of Virginia, School of Architecture, May 1998: 23.

107 Jonathan Monroe, Architecture and the National Parks: Cecil Doty and the Mission 66, 92-3.

108 Drawing SITK_314_3017 produced by the Landscape Architecture Branch of the WODC, dated March 1964.

109 The information presented on Morse is derived from several sources: Glacier Bay HSR, 1955 A.I.A. Directory, DOCOMOMO biography by Michael C. Hauser.

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113 George Thornton Emmons, The Tlingit Indians: Edited. Seattle: University of Washington Press, 1991, 59-60.

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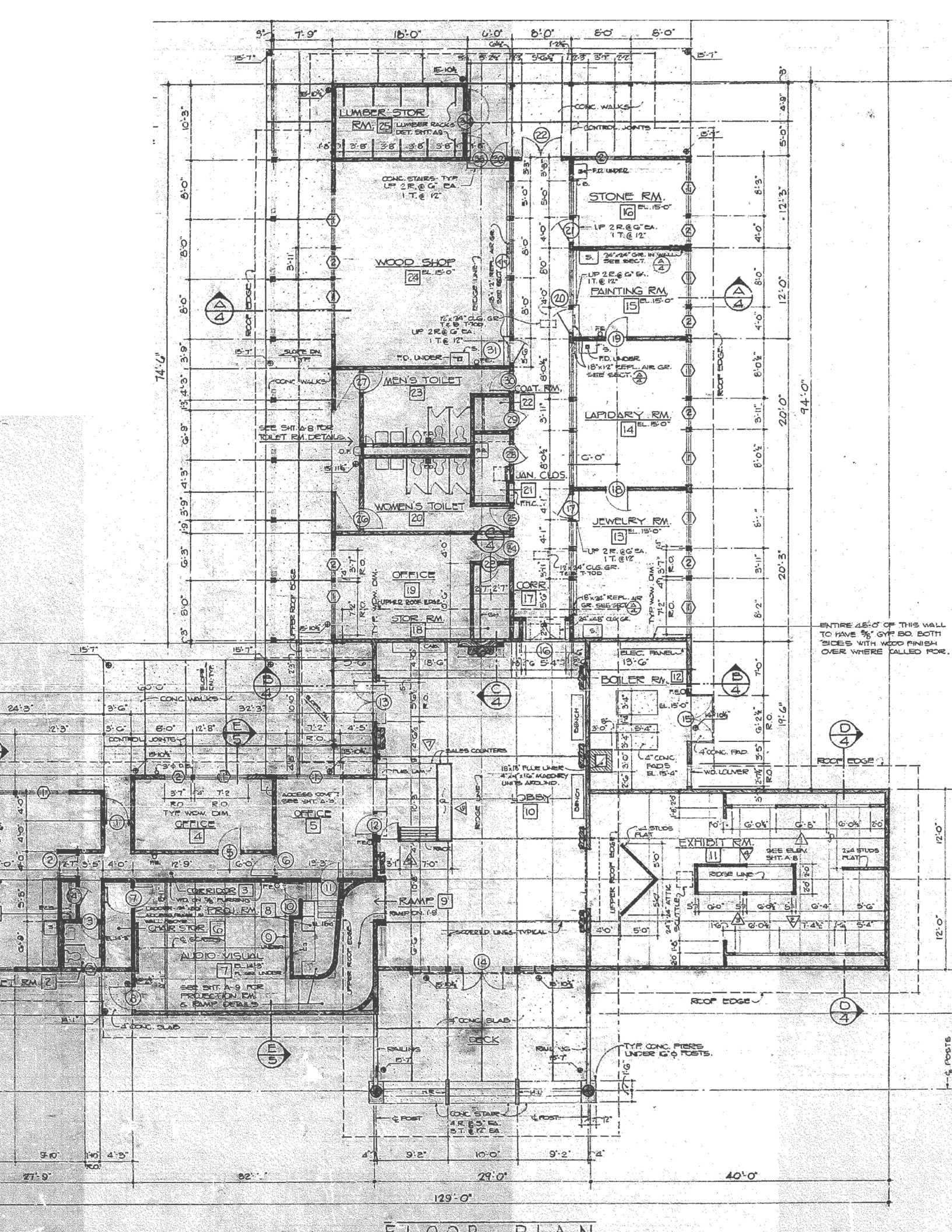
117 George Thornton Emmons, The Tlingit Indians: Edited. Seattle: University of Washington Press, 1991, 62-3.

118 An extravagant feast where goods are given away or sometimes destroyed to convey social prestige. Potlatch ceremonies were based on reciprocity and balance as the host regaled the clans from opposite moieties with songs, dances, food and gifts. George Thornton Emmons, The Tlingit Indians: Edited. Seattle: University of Washington Press, 1991, 66-8.


LUMBER STOR. RM. 25
LUMBER RACKS DET. SHT. A-9
CONC. WALKS
CONTROL JOINTS
CONC. STAIRS TYP. UP 2 R. @ 6" EA. 1 T. @ 12"
STONE RM. 16 EL. 15'-0"
UP 2 R. @ 6" EA. 1 T. @ 12"
WOOD SHOP 24 EL. 15'-0"
24"x24" GR. IN WALL SEE SECT. A/4
PAINTING RM. 15 EL. 15'-0"
UP 2 R. @ 6" EA. 1 T. @ 12"
12"x24" CLG. GR. T. & B. T-TOD
UP 2 R. @ 6" EA. 1 T. @ 12"
F.D. UNDER
18"x12" REFL. AIR GR. SEE SECT. A/4
MEN'S TOILET 23
COAT. RM. 22
LAPIDARY RM. 14 EL. 15'-0"
SEE SHT. A-8 FOR TOILET RM. DETAILS
JAN. CLOS. 21
WOMEN'S TOILET 20
JEWELRY RM. 13 EL. 15'-0"
UP 2 R. @ 6" EA. 1 T. @ 12"
12"x24" CLG. GR. T. & B. T-TOD
18"x24" REFL. AIR GR. SEE SECT. A/4
24"x48" CLG. GR.
OFFICE 19
UPPER ROOF EDGE
CORR. 17
STOR. RM. 18
ENTIRE 48'-0" OF THIS WALL TO HAVE 5/8" GYP. BD. BOTH SIDES WITH WOOD FINISH OVER WHERE CALLED FOR.
ELEC. PANEL
BOILER RM. 12
CONC. WALKS
CONTROL JOINTS
SALES COUNTERS
18"x18" FLUE LINER 4"x4"x16" MASONRY UNITS AROUND.
4" CONC. PADS EL. 15'-4"
4" CONC. PAD
WD. LOUVER
ROOF EDGE
LOBBY 10
OFFICE 4
OFFICE 5
ACCESS COVER SEE SHT. A-3
EXHIBIT RM. 11
SEE ELEV. SHT. A-8
2x4 STUDS FLAT
RIDGE LINE
CORRIDOR 3
PROJ. RM. 8
CHAIR STOR. 6
AUDIO-VISUAL 7
RAMP 9
RAMP ON 1-8
SCORRED LINES TYPICAL
SEE SHT. A-9 FOR PROJECTION RM. & RAMP DETAILS
4" CONC. SLAB
DECK
RAILING
TYP. CONC. PIERS UNDER 16" ϕ POSTS.
CONC. STAIR 4 R. @ 5" EA. 3 T. @ 12" EA.
℄ POST
℄ POSTS
74'-6"
94'-0"
129'-0"
27'-9"
32'-0"
29'-0"
40'-0"

FLOOR PLAN

Site and Building Description 5

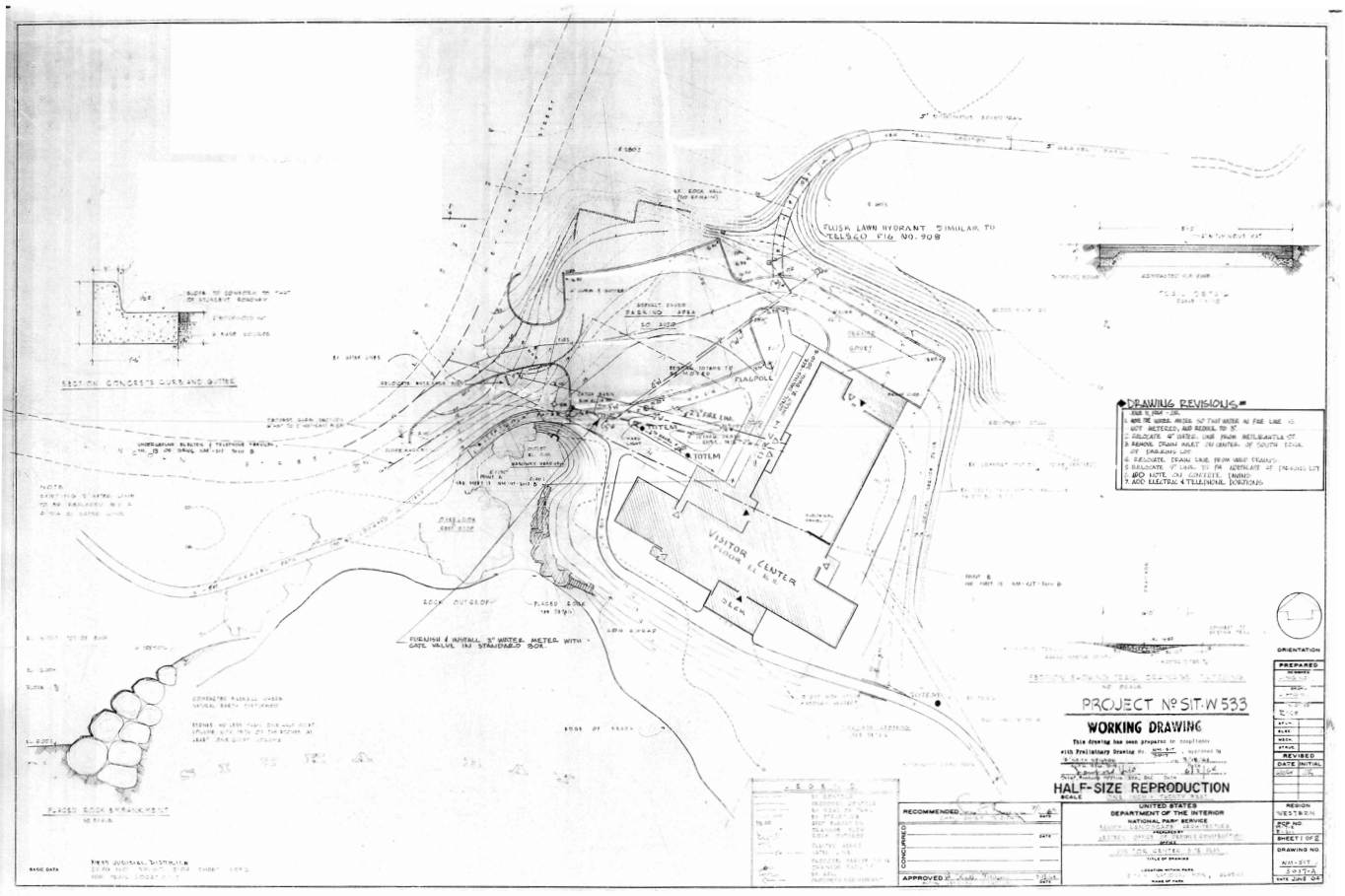


Figure 5.1 Original Site Plan, 1964 (Courtesy of Sitka NHP Record Collection)

Introduction

The Sitka National Historical Park Visitor Center is a one-story, National Park Service and Pacific Northwest Modern-inspired, Mission-66 era building situated prominently overlooking Sitka Sound.

The visitor center site is located at the eastern end of downtown Sitka where Lincoln Street meets Metlakatla Street on the west boundary of Sitka National Historical Park. The site is bounded by the City of Sitka to the west, Sitka Sound to the south, the forested park of Sitka NHP to the north, and the historic Totem Trail to the east.

The visitor center has an irregular plan with a series of cascading gabled roofs covered in cedar shakes (Figure 5.2). The roofs have wide overhanging eaves with exposed rafter tails. Set on a concrete foundation, which is exposed at some locations, the wood-frame building has exterior walls clad in 8 inch wide nominal, rough-sawn, vertically oriented cedar boards. The exterior painted white walls contrast with the dark brown painted rafter tails, soffits, purlins, fascia boards, barge boards, skirt boards, corner boards, and other trim. Originally, the siding was bleached to contrast with the dark brown stain applied to the trim and structural details. However, in response to accelerated weathering and high maintenance costs, the siding is now painted white and the trim and structural details painted a dark brown.

The west elevation and the westward projecting Theater Wing form an entry court. The main visitor entry located at the west elevation features a pair of double-glazed wood doors protected by an overhanging roof (Figures 5.2 and 5.3). A covered exterior walkway extends northward along the west façade toward Totem Hall. The south, or Sitka Sound-facing, elevation is dominated by a large, gabled porch that emulates a traditional Tlingit clan house with its water-facing orientation (Figure 5.5). Traditional Tlingit houses were rectangular in plan with a low-pitched gable roof aligned to face the water. They were built using heavy, hewn, and split timbers joined with no extraneous fasteners. Devoid of other fasteners or external decorations, a water-facing decorative house screen was set within the gable. This feature was one of the most character-defining traits of a Tlingit clan house, communicating both clan membership and significant historical moments. Originally, the Sitka NHP Visitor Center had a house screen set within the south gable, above a deep porch (Figure 5.4). However, for conservation purposes, the screen was moved to the interior wall behind the gable where it remains today.

At the interior, the building is divided by function into three original wings - the Theater Wing, the Exhibits Wing, and the Cultural Center Wing - radiating from the central Lobby. The Cultural Center Wing includes small rooms for the various traditional art activities organized in a U-shape around a common



Figure 5.2 Original west elevation as viewed from Metlakatla Street, c. 1965 (Courtesy of Sitka NHP Record Collection)



Figure 5.3 Existing west elevation, October 2018

hallway. An Administrative Wing and the Totem Hall exhibit space were added in a 2000 rehabilitation and expansion project, which incorporated the free-standing 1977 Maintenance and Storage Building located to the north of the original visitor center, to house archives and offices.

While the building has been modified and added to over time, it retains a strong association with the development and interpretation of Sitka National Historical Park. Overall, the building retains integrity of location, setting, workmanship, feeling, and association. Its integrity of design and materials has been moderately impaired by past alterations and additions, which were executed prior to consideration by the NPS of adding the building to the National Register.



Figure 5.4 Historic south elevation viewed from water, c. 1965
(Courtesy of Sitka NHP Record Collection)



Figure 5.5 Existing south elevation viewed from water, October 2018

Site and Landscape Features

Spatial Organization

Orientation of the visitor center building on the site is approximately twenty-nine degrees east of true north with the exact placement a compromise between the east-to-west shoreline orientation and north-to-south alignment of Metlakatla Street. The visitor center building complex is placed at the eastern and southern area of the site while upper and lower parking lots occupy the western and northern area.

Spatially, the site provides a transition from the developed structure of the city to the less developed commemorative landscape of Totem Trail and the 1804 Battlefield and Fort Site. A dense Sitka spruce forest at the north and east sides of the building provides a prominent background for viewing the building from the western vehicular and pedestrian approaches. The expansive shoreline directs views out towards Sitka Sound, the islands visible in the sound, the Pacific Ocean, and mountains to the south. Experientially, visitors encounter an oceanside site, bounded, and sheltered by mature evergreen trees on three sides, opening to a modern-style architecture building complex.



Figure 5.6 South elevation shore embankment, October 2018

Topography/Topographic modifications

The topography of the site slopes moderately upwards from southwest to northeast with the visitor center placed between the high tide line and the steeper slopes of the forest edge. The transition from building edge to beach along the south elevation is provided by a forty-foot flat graded lawn area stabilized by a log and rock embankment (Figure 5.6). The average elevation difference between the beach and lawn area is approximately 4 feet, but tidal fluctuations often place the water's edge close to the lawn boundary. Grades at the northern side of the site are significantly steeper than those at the south as the terrain transitions from beach to forested hillside necessitating approximately eight-foot high concrete retaining walls to the north of the building and an accessible ramp linking the upper parking lot to the lower lot. The north retaining wall continues eastward forming the structural foundation wall of the Resource Offices/Curatorial Wing. While the site appears relatively adapted to natural grades, modifications to the terrain include construction of flat parking areas, sidewalks, ramps, as well as the Totem Hall building addition dug into the northern hillside. A shoreline inlet, which existed during the period of significance, near the junction of Lincoln and Metlakatla Streets at the west entry to the site was infilled at a later date with logs, rock, and soil to prevent flooding at the southwest corner of the site. Additionally, many trails around the south and east sides of the building have been widened, leveled, and stabilized with the use of compacted, crushed rock.

Circulation Features

The primary mode of arrival to the visitor center is in a motorized vehicle, and the site has been designed to provide ease of access for automobiles and buses. Most visitors approach the site from the City of Sitka via Lincoln Street and park in the lower or upper parking lots (Figures 5.7 and 5.8). Tour buses drop off visitors at the upper parking lot where they are greeted with a paved interpretive plaza, view of the building, ramp to the lower level, and direct access to park trails (Figure 5.9). While the upper parking lot contains a handful of automobile parking spaces, the lot has been configured to accommodate drop off and parking for multiple tour buses and is heavily used during the cruise ship tourist season in Sitka,



Figure 5.7 Lower parking lot entry from Metlakatla Street, October 2018



Figure 5.8 Lower parking lot, October 2018



Figure 5.9 Upper parking lot entrance from Metlakatla Street, October 2018



Figure 5.10 Interpretive Plaza at upper parking lot, October 2018

from May to September. The lower parking lot is for automobile use only, containing twelve standard and two accessible parking spaces for visitors, and configured for perpendicular parking. Additionally, two government vehicle parking spaces are located adjacent to the Totem Hall and accessed through the lower parking lot.

Pedestrian visitors to the site primarily approach from the west from a city sidewalk located along Lincoln Street (Figure 5.11), but the site can also be accessed by foot from the north and east sides of the building on packed-gravel trails. The city sidewalk is connected to the larger Sea Walk located on Lincoln Street providing a meandering paved and boardwalk connection to the City of Sitka with views of Sitka Sound and Crescent Harbor. Visitors using the sidewalk enter the site near the historic entrance sign at a point where the concrete city sidewalk ends and connects to a wide crushed rock path (Figure 5.12). The rock path is approximately 20 feet in length before connecting directly to the triangular concrete sidewalks at the west side of the building and to the building's primary west entry doors. While the change in pedestrian pathway material from concrete sidewalk to crushed rock at the formal entry to the site is awkward, visitors can visually decipher the path to the building by following the straight concrete sidewalks leading to the building's primary entry doors. The crushed rock path width has been sized to allow wide and heavy equipment to access the south and southeast areas of the site for maintenance work on totem poles, benches, and trails along Totem Trail.

Visitors arriving by bus, automobile, or the Totem Trail to the upper parking lot travel down a serpentine-shaped accessible ramp (Figure 5.13), constructed during the 2000 building rehabilitation, of concrete brick pavers and merge into the triangular concrete sidewalks at the west side of the building (Figure 5.14). The pathway from the ramp runs parallel to the west elevation of the building leading past the restrooms and connecting directly to the primary entry doors (Figure 5.14).

A secondary, crushed rock pathway around the south side of the building splits from the main west entry pathway near the Theater Wing and runs parallel to the shoreline between the building and the beach. This pathway connects directly to the building's South



Figure 5.11 Pedestrian entry to site at Metlakatla Street, October 2018



Figure 5.12 Pedestrian walkways to west and south entries, October 2018



Figure 5.13 Accessible ramp from upper parking lot to lower lot, October 2018



Figure 5.14 Accessible route from upper parking lot, October 2018

Entry Porch and continues further east to become the starting point for the park's Totem Trail as well as providing access around the east side of the building. Similarly, a crushed rock trail directly connects the upper parking lot to the upper portion of the Totem Trail and the north side of the building.

Circulation around the building is intuitive and straightforward with the exception of the discontinuous concrete paving between the city sidewalk and the building's west entry sidewalk. Primary paths are concrete paved, and secondary/ tertiary paths are crushed rock (Figure 5.15). The circulation pathways at the west side of the building continue to serve their original purpose of providing for ample and efficient movement of visitors from automobiles into the building.

Vegetation Features

Vegetation around the site includes native forests, sporadic trees, plants and shrubs, and both formal and informal lawn areas. The native forest trees consist primarily of Sitka spruce and western hemlock forming strong boundaries at the eastern and northern edges of the building. Five additional Sitka spruce, two near the historic entrance sign and three at the north entry to the lower parking lot, were planted during original building construction and have matured into large specimens partially obscuring the site to visitors approaching from the west (Figure 5.16). Many shrub, native grass, and bush plantings are scattered around the building both in formalized planting beds at parking areas as well as adjacent to building walls along the Theater Wing. These smaller plantings range in size from simple groundcover to chest high ferns and native grasses and are located on the east, west, and south sides of the building. Formal lawn areas are maintained at the west and south areas of the site, including the original, triangular-shaped lawn located near the building's west entry, as well as lawn areas adjacent to the Theater Wing, Exhibits Wing and beach shoreline (Figures 5.17 and 5.18). Informal lawn areas are typically associated with a group of plantings used to screen utility equipment or provide a boundary element adjacent to crushed rock pathways. Informal lawn areas are located near the pedestrian and vehicular entrances at Metlakatla Street, including the area around the historic entrance sign, and on the east side of the building along the Cultural Center Wing and Totem Hall.



Figure 5.15 Secondary pathway at east side of building, October 2018



Figure 5.16 Original Sitka spruce trees at west entry, October 2018



Figure 5.17 Triangular lawn at west elevation, October 2018



Figure 5.18 Lawn area at south elevation near Exhibits Wing, October 2018

Site Structures

Numerous structures are placed around the site providing safety, informal, and interpretive functions. A brown-painted wood fence is installed at the east elevation, screening the diesel fuel tank. A decorative wood picket fence along the northern edge of the site serves as a barrier separating the trail from the employee parking lot, and a similar type of fence is located along Metlakatla Street near the upper parking lot to provide both a visual barrier from the street and prevent trampling of vegetation within the informal planted area west of the accessible ramp. Concrete retaining walls supporting the Totem Hall building cut into natural grade at the north elevation and where the accessible ramp and interpretive plaza are built on sloping grade. Concrete retaining walls at the west side of Totem Hall provide a partially concealed utility court for use as parking by NPS employees. The concrete retaining walls lining the accessible ramp and interpretive plaza support wood and metal -cable guardrails, and the slopes between the ramp and walls are a combination of dry-laid stone, stone veneer, and round river pebbles. The interpretive plaza at the upper parking lot includes a bus drop- off zone, wood benches, interpretive panels, garbage cans, and entry to the accessible ramp (Figure 5.19). Six totem poles are located across the site, including the Bicentennial Pole (located in the triangular lawn area west of the visitor center), the Yaadaas Crest Pole (located near the pedestrian sidewalk entry), the Haa Léelk' u has Kaasdaa héeni deiyí kooteeyaa Pole (located in the horseshoe bend of the accessible ramp), the Saanaheit Pole (located at the upper Totem trailhead and including the adjacent Saanaheit Posts) (Figure 5.20), the Wooch Jin Dul Shat Kooteeya - The Holding Hands Centennial Pole (located at the southeast corner of the site), and the Raven/Frog Pole (located at the entrance to the Totem Trail at the southeast corner of the site).



Figure 5.19 Interpretative panel at upper Totem trailhead, October 2018



Figure 5.20 Saanaheit Totem Pole and Post, October 2018

Small-Scale Features

Wood benches are located where visitors wait for short periods of time. These locations include the upper parking lot interpretive plaza, near the visitor center restrooms, and at prominent viewpoints and gathering spaces, including the South Entry Porch, south exterior of the Exhibits Wing and along the beach shoreline. Additionally, two metal picnic benches are placed at the south side of the building along the shoreline (Figure 5.21). A flagpole is



Figure 5.21 Picnic tables at south lawn above shoreline, October 2018

installed in the formal lawn area near the southeast corner of the lower parking lot approximately in the same location as its original placement. A bike rack and fire hydrant are placed near the southwest corner of the lower parking lot, and directional signs and light posts are placed at vehicular entrances to the parking lots. The most significant small-scale site feature is the historic entrance sign. The sign is located at the entrance to the lower parking lot. Designed in the 1940s and originally located near the start of the Totem Trail, the sign was relocated here with the construction of the visitor center. The arrowhead sign with "Sitka National Historical Park" letters and totemic raven and eagle supporting posts, have been recarved over time but the actual location of the assembly has remained consistent. Originally, the sign read "Sitka National Monument." In 1972 the sign was changed to "Sitka National Historical Park" when Congress redesignated the Monument as a Park. The sign is centrally located between the vehicle entrance to the lower parking lot and the west pedestrian entrance to the site (Figure 5.22).



Figure 5.22 Historic entrance sign at west entry, October 2018



Figure 5.23 Entry at west elevation, October 2018

Building Exterior

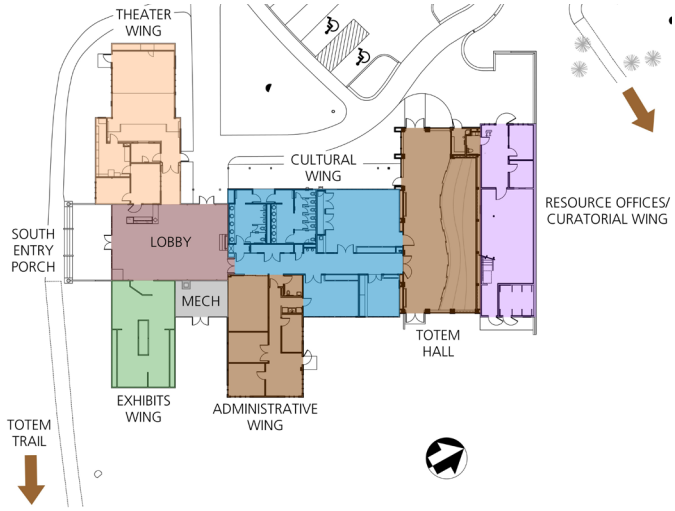


Figure 5.24 Building complex layout

West Elevation

The west elevation features the main entrance to the visitor center, consisting of a pair of one-over-one glazed wood doors, which lead directly into the Lobby (Figure 5.23). The Cultural Center Wing extends north from the main entry and Lobby space, and the Theater Wing extends west from the building entry parallel to the entry walkway (Figure 5.24). Located in a corner formed by the intersection of the Lobby, Cultural Center, and Theater wings, the main entry doors are stile-and-rail design separated into upper and lower glazing lites, with the upper lite being slightly taller. The doors have large brass door pulls, brass hinges and a bronze-colored lock cylinder. Wood trim surrounds the door with painted letters "Visitor Center" carved into the head trim and

painted white. A carved, wood National Park Service arrowhead logo is applied to the exterior wall and centered above the door. A fire department knox box is attached to the exterior wall located north of the entry door. The exterior wall siding surrounding the west entry door is typical at all locations around the building consisting of vertically oriented, 1 by 10 roughsawn cedar wood siding painted white.

The entrance is sheltered by a roof eave extension supported by two, square, chamfered 6 by 6 wood posts. An accessibility push plate for use with the automatic entrance is mounted on the southernmost post. North of the entrance, the eaves of the Cultural Center Wing roof extend to form a sheltered walkway, which is supported by nine chamfered posts similar to, but of a lower height, than those flanking the entrance (Figure 5.25). The height difference between the Lobby entry roof and the Cultural Center Wing is approximately 3 feet with the walkway roof edge located approximately 10 feet from the exterior building wall. A custom wood gutter, rectangular in shape with a slight ogee profile at outer face, spans the length of the walkway roof, directing water toward a single downspout at the far north end of the roof. Sheltered by this extended eave is a recessed alcove that contains the entries to the public restrooms (Figure 5.26). These rooms are accessed via flush panel wood doors that face each other from the north and south sides of the alcove. To the north of the restroom entry alcove is a series of ten, narrow, double-hung, metal-sash, replacement windows that light the carving shop of the Cultural Center Wing. This ribbon of windows is organized in a pattern of four-two-four with wide mullions separating the three groups (Figure 5.27). At the far north end of the covered walkway, there is a single door with two glass panels that leads into the Totem Hall addition, dating to the 2000 rehabilitation and expansion project. The walkway is concrete, with control joints placed to align with the chamfered wood posts (Figure 5.28). Three free-standing wood benches are situated under the walkway against the exterior wall, north of the restroom alcove. A drinking fountain installed as part of the 2000 rehabilitation is located just south of the ribbon of windows between two of the benches. The park has indicated a new Architectural Barriers Act (ABA) compliant drinking fountain is scheduled to replace the existing fountain. Wall mounted public address system speakers,



Figure 5.25 Covered walkway at Cultural Center Wing, October 2018



Figure 5.26 Restroom entry alcove with typical light fixture, October 2018



Figure 5.27 Windows at west side of Cultural Center Wing, October 2018



Figure 5.28 Walkway to Totem Hall addition, October 2018

not indicated in the original or 2000 rehabilitaton drawings, are situated below the walkway roof near the water fountain, south of restroom alcove, and at the north end of the ribbon of windows. Four 10 inch diameter by 10 inch tall, white metal cylinder light fixtures are affixed to the walkway roof rafters (Figure 5.26). These fixtures are the typical pendant fixtures at most exterior locations and are indicated in the 2000 rehabilitation construction drawings as new fixtures.

To the south of the main entrance, the Theater Wing projects westward toward Metlakatla Street (Figure 5.29). This wing contains the theater space, park interpretation offices, and storage space. The north elevation of the Theater Wing has a set of four, approximately 21 inch wide by 52 inch tall, double-hung, metal-sash replacement windows at the east end. Adjacent to this window assembly is a flush panel door that accesses the hallway leading to the theater. An applied sign reading "Please No Smoking" is situated to the east of the door. The north elevation of the Theater Wing jogs southward approximately midway along the elevation. The window assembly to the west of the door (Figure 5.29) is of a different configuration than the east end of the Theater Wing (Figures 5.30 and 5.31). It is a larger assembly of twelve panes, approximately 25 inch by 25 inch each, four across and three vertical. The roof has a generous overhang at this elevation, and a wood gutter runs the length of the wing. A single, hanging, metal cylinder light fixture, similar to those at the west covered walkway, is located in front of the exit door.



Figure 5.29 Theater Wing, October 2018

The west elevation of the Theater Wing features three 2 by 10 wood pilasters that rise from the 2 by 10 wood skirt board to the purlins, forming three distinct bays (Figure 5.32). There are no window or door openings at this elevation and the concrete foundation is visible at the building base. The gable end has an approximately three foot overhang.

The Totem Hall addition rises from the north end of the original building. It features a tall gable roof, oriented to match the east west directions and 4:12 slope of the original building roof line, and large, fixed rectangular and trapezoidal-shaped windows, and window wall trim. The west elevation has a 3'-0" wide by 7'-0" tall flush panel door with a large louver above and vertical board siding (Figure 5.33). The door has a sign reading "Employees Only," and there is a "Please No Smoking" sign affixed to the exterior wall north of the door. The roof overhangs the west elevation approximately 3 feet, and there is a wood gutter running the length of the roofline.

The gable roof steps down at the Resources Office/ Curatorial Wing to the north of Totem Hall (Figures 5.34 and 5.35). This section of the building dates to 1977 and was originally used as a maintenance and storage wing. The west elevation has a 3'-0" wide by 7'-0" tall, flush panel door flanked by two window assemblies (Figures 5.36 and 5.37). The south assembly is a set of two fixed, metal-sash windows measuring approximately 3'-7" wide by 3'-6" tall. The north assembly has three, double-hung, metal-sash windows measuring approximately 5'-5" wide by 3'-6" tall. The roof overhangs the building wall approximately 3 feet, and there is a single, pendant metal cylinder light fixture, similar to those at the west covered walkway, located to the east of the door. There are wood gutters at both eaves along the west elevation of the building. The forecourt at this area of the building provides space for waste and recycling bins, incidental storage, and additional parking for staff vehicles as well as utility hookups including the wall-mounted fire department connection and remote diesel-fuel fill port.

South Elevation

The south elevation faces the Sitka Sound and features a 28'-0" wide by 15'-0" deep entry porch that is both a ceremonial entry to the building and provides a dramatic ocean view exit from the Lobby. The gabled



Figure 5.30 Theater exit door, window and light fixture, October 2018



Figure 5.31 Windows at north elevation of Theater Wing near main entry, October 2018



Figure 5.32 West-facing gable end of Theater Wing, October 2018



Figure 5.33 Totem Hall addition to north side of original building, October 2018



Figure 5.34 Change of roofline at Totem Hall, October 2018



Figure 5.35 Gable roof at Totem Hall, October 2018



Figure 5.36 West elevation of Resource Offices and Curatorial Wing, October 2018



Figure 5.37 South Entry Porch, October 2018



Figure 5.38 Entry door and windows at Curatorial Wing, October 2018

roof porch with its two peeled-log columns supports a large beam forming a contemporary, but Classically inspired tympanum (Figure 5.38). The porch at the south elevation is covered by a broad 4-1/2:12 slope gable roof extending 20 feet from the south Lobby exterior wall. The open truss roof assembly consists of 2 by 6 tongue-and-groove decking over 3 by 8 purlins, oriented parallel to the roof slope, supported by 6 by 14 beams running perpendicular to the roof slope. The roof assembly at its outer edge is supported by 6 by 6 queen posts bearing on an 8 by 20 girder which is supported at each end by two 16 inch diameter, naturally tapered and peeled log posts, resting on concrete bases. The concrete bases consist of 12 inch round sections, centered directly under the log columns, placed on 36 inch by 24 inch by 12 inch tall concrete plinths. The offset round portion of the column bases lightens the visual weight of the porch and log columns providing both an elegant transition from a round log to a rectangular base but also a method for protecting the log from moisture accumulation at its base. Directly above the columns, the girder ends are notched to receive the outermost of the four porch roof purlins (Figure 5.39).

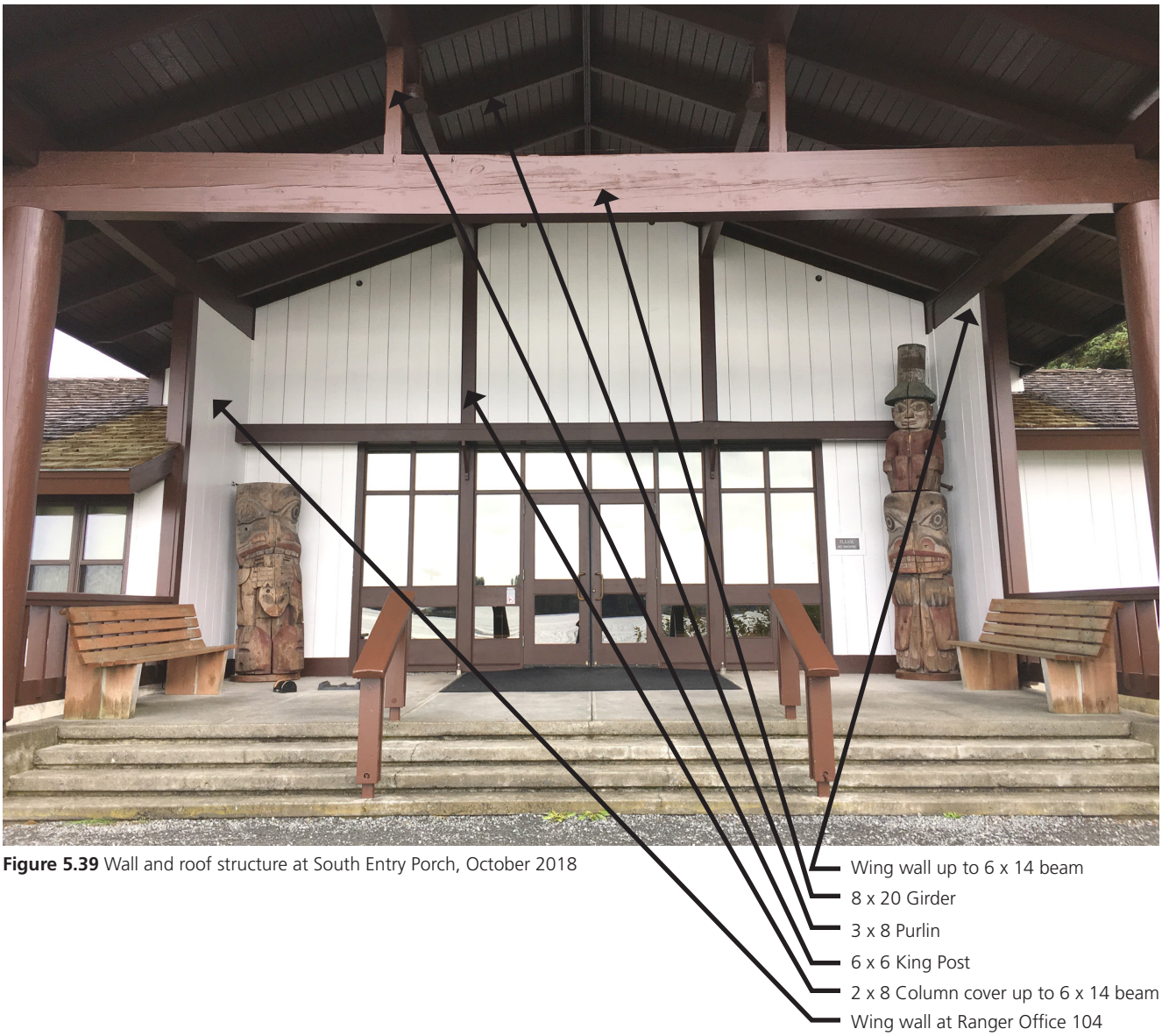


Figure 5.39 Wall and roof structure at South Entry Porch, October 2018



Figure 5.40 Wood-slat guardrail at South Entry Porch, October 2018

At the east and west sides of the porch, solid tongue-and-groove siding wing walls project symmetrically from the Lobby wall to create an alcove surrounding the south Lobby glazing. The east wing wall is freestanding, while the west wing wall serves as the east exterior wall of Ranger Office 104 at its lower portions and is freestanding above the office roofline. Both wing walls terminate at the underside of the outermost 6 by 14 porch beams and are painted white to match the typical building wall. The exposed outer edge of the wing walls is trimmed in brown-painted wood to emphasize the building frame structure of the porch. The open-gabled porch roof shelters wide, shallow concrete steps that lead up to the large, rectangularly scored, undecorated



Figure 5.41 South Entry Porch, October 2018

concrete slab porch. Two wooden railings divide the steps into three sections. On either side, the porch is bounded by a 3 foot high, wood-slat guardrail with vertically oriented 2 by 6 balusters and a sloped 3 by 9 rail cap (Figure 5.40).



Figure 5.42 South elevation door to Lobby, October 2018

A double, glass-paneled, wood door, surrounded by a wood window wall of fixed glass panels, leads into the Lobby area. This assembly appears to be original to the building with few modifications (Figure 5.42). The window panels are organized into three parts with a large central panel of four, distinct, vertical sections flanked by two side panels each with two sections. The glazed window wall sections are organized into three levels with horizontally oriented glazing lites located at the top and bottom levels and larger, vertically oriented lites placed in the middle level. Lower glazing lites are reinforced with wide 7-1/2 inch rail panels to stiffen the window wall, while upper lites are divided with slender 2-1/2 inch mullions.



Figure 5.43 Theater Wing and South Entry Porch, October 2018

Above the south entry doors and below the gable roof, the wall is sheathed in typical building 1 by 10 tongue-and-groove cedar boards, oriented vertically. 2 by 8 pilasters are placed directly above the large vertical, window mullions and connect up to the roof purlins with the overall wall composition visually matching the configuration of the porch's beam-post-purlin layout (Figures 5.39 and 5.41). The porch has two pendant metal cylinder light fixtures similar to those at other exterior locations. Originally, an ornamental Tlingit house screen adorned this area above the entry door within the gable. Due to weathering, in 1989 the house screen was relocated to the interior of the Lobby, directly behind the exterior gable face. There are two totem pole fragments which were donated to the park in 1906, the Yaadaas Crest Corner Poles, situated at the porch corners flanking the glazed entry (Figure 5.39).

The south elevation of the Theater Wing is located to the west of the South Entry Porch (Figure 5.43). The portion of the wing closest to the porch projects out 6 feet from the glazed Lobby wall to accommodate the interpretation division offices. The roof extends over this projection and then steps back for the



Figure 5.44 Fixed-pane windows at Theater Wing, October 2018



Figure 5.45 Double-hung windows at Theater Wing, October 2018



Figure 5.46 Concrete foundation visible at Exhibits Wing, October 2018



Figure 5.47 South facade of Exhibits Wing, October 2018



Figure 5.48 East elevation of Exhibits Wing, October 2018



Figure 5.49 Chimney and intersecting gable roofs at east elevation, October 2018

remainder of the westward projecting Theater Wing. A flush panel emergency door with a concrete stoop is located near the westernmost corner. Beside this exit is a series of four narrow, double-hung, metal-sash replacement windows beneath four, square, fixed-pane windows each separated by 1-1/2 inch wide mullions (Figure 5.44). Immediately adjacent to the porch along the Theater Wing are two sets of metal clad, double-hung window groups. The eastern set consists of three windows while the western set includes four windows. The 2000 rehabilitation drawings indicate the three window set at the easternmost location as part of the project but do not include the four window set. NPS staff have indicated the four window set was added in a project dating from 2015 (Figure 5.45). The cedar board siding is accented by typical 2 by 8 corner and 2 by 10 skirt boards, and the concrete foundation is exposed approximately 3 feet rising up to support wall framing beneath the skirt board at this wing.

The south façade of the Exhibits Wing, which has no exterior fenestration, is located east of the porch (Figure 5.46). Similar to the other areas of the building, the cedar vertical boards are trimmed by the typical corner and skirt boards. The concrete foundation is also exposed up to the skirt board at this wing. There is a single typical pendant metal cylinder light fixture located at the far east end of the south elevation (Figure 5.47).

The porch roof eaves at the south elevation and a small section of the Theater Wing roof over the emergency exit have typical wood gutters used on the building, but the balance of the roof eaves along the south elevation do not have gutters.

East Elevation

The gable end of the Exhibits Wing faces east and has similar 2 by 8 wood trim boards used at corners to those found on the west elevation of the Theater Wing. In addition, a triangular-shaped wood louver, approximately 7'-0" by 2'-6" tall, is placed near the ridge at the gable end. The roof overhangs the east gable end similar to the Theater Wing, approximately 4 feet, and supports a single pendant metal cylinder light fixture (Figure 5.48).

Between the original Exhibits Wing and the 2000 Administrative Wing addition is an outdoor utility

courtyard, approximately 19 feet wide by 27 feet long, containing a 2500-gallon diesel fuel storage tank enclosed by a vertical board wood fence. West of the fuel tank is a pair of flush metal doors, which provide entry to the original mechanical room. The brick portion of the chimney that is visible above the roofline provides venting for the boiler in the mechanical room. The intersecting gable roofs of the various wings are also visible along the east side of the building with the main roof of the Lobby at the highest level and the lower, secondary rooflines of the Exhibits Wing and Administrative Wing running perpendicular to the main roof and terminating beneath its eaves. The shed roof over the mechanical room parallels the slope of the main roof and also terminated its upper edge beneath the main roofline (Figure 5.49).

The Administrative Wing built in the 2000 rehabilitation has comparable architectural details and dimensions to the original Theater and Exhibits wings with a similar louver and pilaster layout on the gable end (Figure 5.50). In plan, this wing contains a meeting room, ranger office, Superintendent's Office and a staff restroom and kitchen. At the east end of this wing, there are a series of windows and a door. The south side has two double-hung, metal-clad windows into the Superintendent's Office. At the east side under the gable, there are four, double-hung, metal-clad windows, which also serve the Superintendent's Office. The north bay under the east gable has three double-hung, metal-clad windows. The north side of the 2000 eastward projecting addition has four double-hung, metal-clad windows and a glazed stile-and-rail wood door providing access to the staff meeting room. Lastly, there are three double-hung, metal-clad windows along the north side of this wing near its intersection with the Cultural Center Wing (Figures 5.51 and 5.54).

The east elevation of the Cultural Center Wing runs perpendicular to the 2000 Administrative Wing and connects to Totem Hall. The majority of the east wall is glazed with a series of window groupings consisting of double-hung, metal-clad windows (Figure 5.52). Three foot roof overhangs protect the windows but are lacking gutters (Figure 5.53).



Figure 5.50 Administrative Wing addition east elevation, October 2018



Figure 5.51 Administrative Wing addition north elevation, October 2018



Figure 5.52 Cultural Center Wing east elevation, October 2018



Figure 5.53 Roof intersection at Administrative and Cultural Center wings, October 2018

At the far north end of the building's east elevation is Totem Hall, the Curatorial Wing, and storage rooms (Figure 5.55). Prior to the 2000 rehabilitation, the building housing today's Curatorial Wing and formerly labeled the "Maintenance and Storage Building," consisted of a freestanding building separated from the visitor center by a vehicular access drive. The vehicular drive was removed during the 2000 rehabilitation and the space between the Maintenance Building and the visitor center infilled with Totem Hall. The east side of Totem Hall consists of a large, three-bay window wall composed of rectangular and trapezoidal glazing lites separated by 2 inch wide vertical and 1-1/2 inch wide horizontal mullions. Heavier wood spandrels, including an 8 inch high upper spandrel and a 14 inch high upper spandrel, separate the large glazing expanses of the assembly. A pair of glazed stile-and-rail wood doors and a concrete stoop are located within the southernmost bay of the glazed assembly (Figure 5.56). The lower roof of the Cultural Center Wing frames into the high walls of Totem Hall. Between the lower Cultural Center Wing roof and the higher Totem Hall roof are a series of trapezoidal shaped, metal-clad clerestory windows providing daylight to the hall. The east elevation of the curatorial wing has two, side-by-side flush doors providing access to storage rooms (Figure 5.56). The northeast corner of the building is set against concrete retaining walls supporting the substantial grade change at this location, and the roof configuration incorporates both gable and hip layouts (Figure 5.57).

North Elevation

The north elevation of the Curatorial Wing is built into the hillside with only the upper portion largely visible (Figure 5.57). The elevation is comprised of a subgrade concrete retaining wall topped with a wood-framed wall that rises to meet the gable roof. Placed beneath the main building gable is a subroof which projects approximately 11 feet from the main gable roof and consists of a combination hip/gable shape. The roof houses an outdoor storage area constructed of 8 inch square columns spaced at 10 foot on center and infilled with 4 inch square metal mesh fencing. This storage area provides a secure but visible location for old totem poles (Figure 5.59). A metal interpretive panel describing the totems is placed adjacent to the enclosure (Figure 5.58).



Figure 5.54 Double-hung clad windows at Administration Wing, October 2018



Figure 5.55 Heavily glazed east elevation of Totem Hall, October 2018



Figure 5.56 East elevation of curatorial wing at storage rooms, October 2018



Figure 5.57 Northeast corner gable and hipped roofs, October 2018

When the Maintenance and Storage Building was constructed in 1977, crews excavated the slope directly behind the visitor center and graded it to the same level as the original building. As a result, the concrete north wall of this addition is set into what remains of the original hillside and serves as a retaining wall. The concrete retaining wall continues beyond the building to the northwest toward the upper parking lot and provides for the forecourt at the curatorial entry. This originally free-standing addition was converted to curatorial use in 1990 and now contains the resource division offices, archives, and curatorial storage.



Figure 5.59 Totem poles outdoor viewing area, October 2018

Roofs

The building's overlapping, gable roofs visually define the interior spatial uses with each roof layer covering a separate wing. The gable roof covering the Lobby has the highest peak of the original four building wings. The Lobby roof extends south to cover the South Entry Porch, where it is supported by 16 inch diameter peeled-log columns. To the east and west, flanking this main gable, are two original building wings containing the Theater and Exhibit Wing spaces. Aligned perpendicular to the main gable, the east and west running roof ridges of the Theater and Exhibits wings connect at the eave level of the main gable portion, accentuating the prominence of the porch roof. The Cultural Center Wing, with its north-south oriented ridge, has a lower elevation and is overlapped approximately 3 feet by the similarly aligned Lobby gable. Approximately 30 feet to the north is the north-south running gabled roof of the Curatorial Wing, which was constructed as the maintenance and storage addition in 1977. Originally, the roof overhang of the Curatorial Wing building formed a sheltered breezeway between the detached addition and the visitor center and was supported by large, peeled-log timbers, similar to the timbers supporting the South Entry Porch. This configuration was changed with the construction of Totem Hall in 2000, and the 1977 Maintenance and Storage Building was incorporated into the overall building complex. Totem Hall has the highest ridge and eaves within the complex and visually dwarfs the original building wings. All of the roof surfaces in the complex are covered in cedar shakes, and most of the eave lines are fitted with painted redwood gutters rectangular in shape with a slight ogee profile at the outer face (Figure 5.58).

The basic roof configuration found on the original visitor center is a layered assembly consisting of 24 inch long, 3/4 inch butt cedar shakes with 10 inch exposure placed over insulation and roofing felt on a 2 by 6 tongue-and-groove deck (Figure 5.60). Typical roof slope is 4-1/2:12 with approximately 3 feet of overhangs at eaves and rakes. The wood deck is exposed at its underside in most locations and is supported by a purlin rafter with nominal dimensions



Figure 5.58 Typical painted wood gutter, October 2018



Figure 5.60 Roof configuration at west porch roof, October 2018

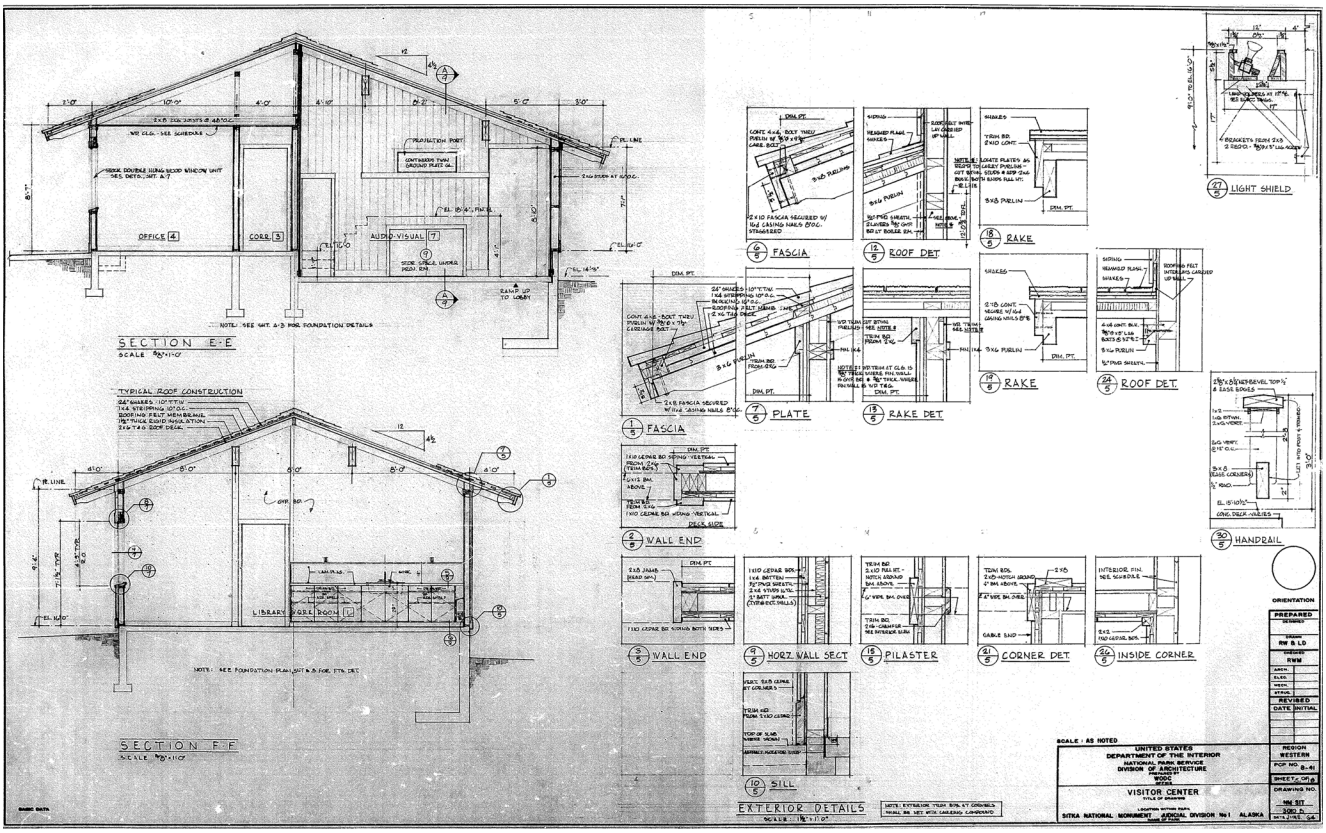


Figure 5.61 Original building sections and roof detail drawings, 1964 (Courtesy of Sitka NHP Document Collection)



Figure 5.62 Historic view of building complex, 1981 (Courtesy of Sitka NHP Document Collection)



Figure 5.63 Lobby view looking south toward Sitka Sound, (Historic American Engineering Record, Photo by Jet Lowe, Library of Congress, Photo No. AK-32-8 (CT)) October 2000

of 3 by 6, 3 by 8, or 4 by 6 which run parallel to the slope and are spaced at 4 feet on center. Purlins are supported with 6 by 10, 6 by 12, or 6 by 14 beams running perpendicular to the slope and spaced either 8 feet or 10 feet on center. Rafter purlins are provided with a 2 by 10 wood fascia at eaves and rakes along with an ogee profile wood gutter along most roof edges. Purlin rafter ends at the Cultural Center Wing are cut to a shallower depth to allow the use of a slimmer fascia board.



Figure 5.64 Historic view of Lobby, c. 1965
(Courtesy of Sitka NHP Record Collection)

Building Interior

Lobby

The primary visitor center entrance at the west elevation leads into a large, rectangular-shaped Lobby oriented toward the heavily glazed south wall and its dramatic views out to the Sitka Sound (Figure 5.63). The wall finish in the Lobby is dark-stained, vertically oriented, 1 by 8 tongue-and-groove cedar paneling running vertically from floor to top of wall. The paneling is accented by dark brown painted, exposed, structural wood elements. A 1 by 9 baseboard, painted the same dark brown, runs along the Lobby floor. The original scored and polished concrete floor has been covered with carpet (Figure 5.64). The rectangular Lobby space, with its vertical cedar paneling and exposed structural members is a modern reinterpretation of traditional Tlingit heavy-timber framing construction. Purlin rafters with nominal dimensions of 3 by 8 rest on 6 by 14 beams which extend the entire length of the Lobby and penetrate through the South Entry Porch wall to be visible at the exterior. 6 by 6 queen posts located on 8 by 20 wood girders support the beams

and are consistent with the roof configuration at the open-gable South Entry Porch (Figure 5.63). The girders rest on dark brown pilasters, spaced at 11 feet on center through the Lobby. Together with the cedar wall paneling, the pilasters divide the large wall surfaces into smaller, regular sections and establish a frame and panel pattern across the Lobby.

The west entrance is flanked by two Multiplying Wolf House Posts. These artifacts were made of cedar for the 1904 potlatch and are on loan from the Sitka Wolf House. The posts depict two young wolves facing each other at the bottom of the posts and a large wolf head at the top of each post (Figure 5.64). Although traditional Tlingit wood carvings are mounted on the Lobby walls, the focal point of the room was originally the Panting Wolf House Post, also known as Kaawashagee Gooch Gáas', which is centered on the north wall and sits prominently between the main entry and the doorway to the Cultural Center Wing. This is a recarving of a pre-20th century post of the same name and is the crest of the Gooch Hit, the Wolf House of the Kaagwaantaan clan (Figures 5.66 and 5.72). This post was shown on the June 1964 interior elevation drawing in this same location. However, a later change to the Lobby relocated the Multiplying Wolf House Front, or Wudzixeedi Gooch, to the Lobby interior and placed it in a highly visible location above the South Entry Porch doors (Figure 5.67). This triangular wooden painting, not a carving, represents the time when the clan outgrew its clan house and had to relocate to another house. It was originally located on the exterior of the building at the South Entry Porch in a location designed to accommodate this specific house front. It was moved to the building interior from the South Entry Porch in 1989 to eliminate its constant exposure to changing temperatures and moisture levels. While this was a conservation necessity, the introduction of the Multiplying Wolf House Front into the Lobby altered the hierarchy of artwork in this building space.

On the east Lobby wall, the pilasters are decorated with the four Mother Eagle House Posts from the Ch'aak Kudi Hit or Sitka Eagle's Nest House of the Kaagwaantaan clan and may be 200 years old (Figure 5.68). The four posts illustrate the Mother Eagle slightly differently in each pose. The two posts on north end of the Lobby east wall are larger and more elaborate than the two on the south end. Two



Figure 5.65 Lobby with Wolf House posts flanking doorway, October 2018



Figure 5.66 The Panting Wolf House post, October 2018



Figure 5.67 The Multiplying Wolf House Front, October 2018

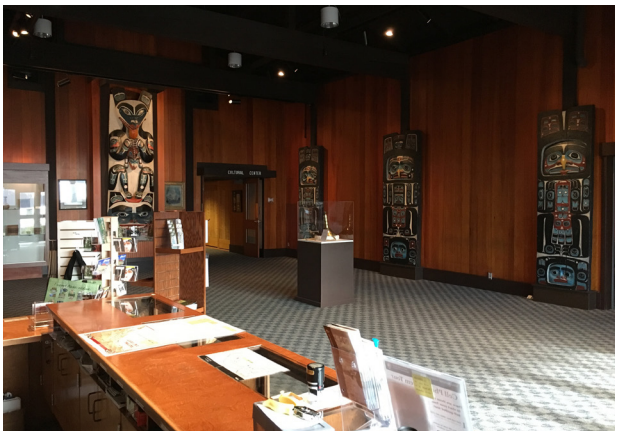


Figure 5.68 Posts at the east Lobby wall, October 2018



Figure 5.69 Doorway to the Exhibits Wing, October 2018



Figure 5.70 The Frog sculpture, October 2018



Figure 5.71 The Gathe'eni Panel, October 2018

of the four of these house posts flank the entry to the Exhibits Wing. Above the doorway to the Exhibits Wing is a carved screen known as Yadaa.aayi x'éen, which translates roughly as "Around the face of Mount Edgecumbe." This screen commemorates the 200th anniversary of the 1804 battle between the Tlingit and invading Russians (Figure 5.69).

Situated on the west side of the South Entry Porch doors in the Lobby is the Sleeping Man Legend Pole. This pole depicts two salmon, symbols of the L'uknax.ádi or Coho clan, a subdivision of the Tlingit Indians of the Raven moiety. This legend pole tells the story of a Coho known as the Sleeping Man, who was away from the village when it was attached by a giant octopus, whose tentacles extend vertically up the pole. The free-standing carved sculpture located to the east of the porch doors in the Lobby is a frog crest for the L'uknax.ádi or Coho clan. It is a replica of an earlier destroyed sculpture. It sits on a wooden display pedestal (Figure 5.70). The Gathe'eni Panel (Bartlett Cove) is situated above the entrance to the Theater Wing. This panel represents the traditional home of the Chookaneidí clan and was carved around 1947 by Peter Neilson who taught woodworking at the Cultural Center for many years. It is a stylized bear that represents an iceberg (Figure 5.71).

Viewed together, the Tlingit posts, panels and totems, and the heavy-timber framing of the structure recall the interior decoration and traditional architecture of Tlingit clan houses, in which the roof was supported by four heavy interior posts that were often carved in high relief and painted vibrant colors.



Figure 5.72 Historic view of the north Lobby wall, 1971
(Courtesy of Sitka NHP Record Collection)



Figure 5.75 Historic view of the east Lobby wall at Exhibits Wing
(Courtesy of Sitka NHP Record Collection)



Figure 5.73 Historic view of the north Lobby wall
(Courtesy of Sitka NHP Record Collection)



Figure 5.76 Historic view of the west Lobby wall at Theater Wing
(Courtesy of Sitka NHP Record Collection)



Figure 5.74 Historic view of the east Lobby wall
(Courtesy of Sitka NHP Record Collection)



Figure 5.77 Historic view of the information desk
(Courtesy of Sitka NHP Record Collection)

(All photos on this page date to 1965 after the building's original construction was complete, unless noted otherwise)



Figure 5.78 Western side of the Lobby, October 2018



Figure 5.79 Typical door hood and building wing signage, October 2018



Figure 5.80 Exhibit case in Lobby near main entry, October 2018

The western side of the Lobby is occupied by a 2'-6" wide by 12'-0" long information desk. It restricts visitor access to the interpretation division office, while allowing visitors to access the hallway to the Theater Wing (Figures 5.76 and 5.77). The desk was originally situated further north, next to the main entrance, before the office and theater access were switched during the 2000 rehabilitation (Figure 5.76). Originally, in plan, the Theater Wing entry was directly across from the Exhibits Wing entry.

All exits from the Lobby are accented with simple wood moldings and feature shallow, projecting, cantilevered wood canopies over the doorways, the face of which is inscribed with the room name (Figure 5.79). The canopy feature appears in the interior elevations and section details of the June 1964 drawing set. These features marked the transition from the Lobby into the more focused spaces of the Visitor Center. The canopy at the Exhibits Wing door has been removed, but there is a similarly styled wood lintel above the door, and it has the inscribed room name (Figures 5.74 and 5.88).

There is an exhibit case just inside the entry on the Lobby north wall (Figure 5.80). This location of this case mirrors the doorway entrance to the Exhibits Wing. In front of the large window wall at the south interior elevation are two original wood benches (Figure 5.81). The benches and the display case are both detailed on the June 1964 drawing set. The display case is in its original location but is a newer case replacing the original. Two additional benches were originally located on the east wall of the Lobby but were removed prior to the 2000 rehabilitation.



Figure 5.81 Original wood bench in Lobby, October 2018

Metal cylinder light fixtures hang from the Lobby ceiling. These are of similar character to the exterior lights described above. Several ceiling fans circulate air in the Lobby.

Theater Wing

The Theater Wing was extensively remodeled in the 2000 rehabilitation. The hallway has a sloped ceiling that follows the roof angle with a single pendant metal cylinder light fixture similar to others throughout the building. There is a bank of four windows on each wall along the hallway (Figure 5.82). The windows on the exterior wall, facing toward the parking lot, are the narrow, double-hung, metal-clad replacement windows found throughout the complex. The opposite wall at the interior has windows that provide a view and natural light into the interpretation offices. These windows are the same configuration as those on the opposite, exterior wall but are fixed operation. This hallway was reconfigured in the 2000 rehabilitation and this office configuration and windows are not original. Beyond these windows, a flush-panel wood, double door opens into the theater. Just inside the theater there are two doors: one exits the building through the north wall of the Theater Wing and the other opens into the projection room. Just beyond these doors, there are the Raven/Eagle panels designed and painted by Reggie Peterson in 1979. The panels are set in a case with a wood bench below (Figure 5.83).

The east wall of the theater has narrow strips of wood for acoustic and decorative purposes (Figure 5.83). The carpeted floor of the Theater Wing slopes toward the projection screen, and the walls are finished in vertically oriented cedar plank paneling that is similar to the original. The 2000 rehabilitation drawings indicate some of the paneling was salvaged from the original building for use on the north and south walls. On both the north and south walls are a series of four, double-hung, metal-clad windows beneath four fixed-pane windows. There is another exit on the south wall, to the west of the south windows. Large curved glulam beams support the roof purlins and rafters; these features are also from the 2000 extensive rehabilitation of this wing. These structural elements are exposed and painted a dark brown to contrast with the stained vertical wood paneling, similar to the Lobby finishes. The theater



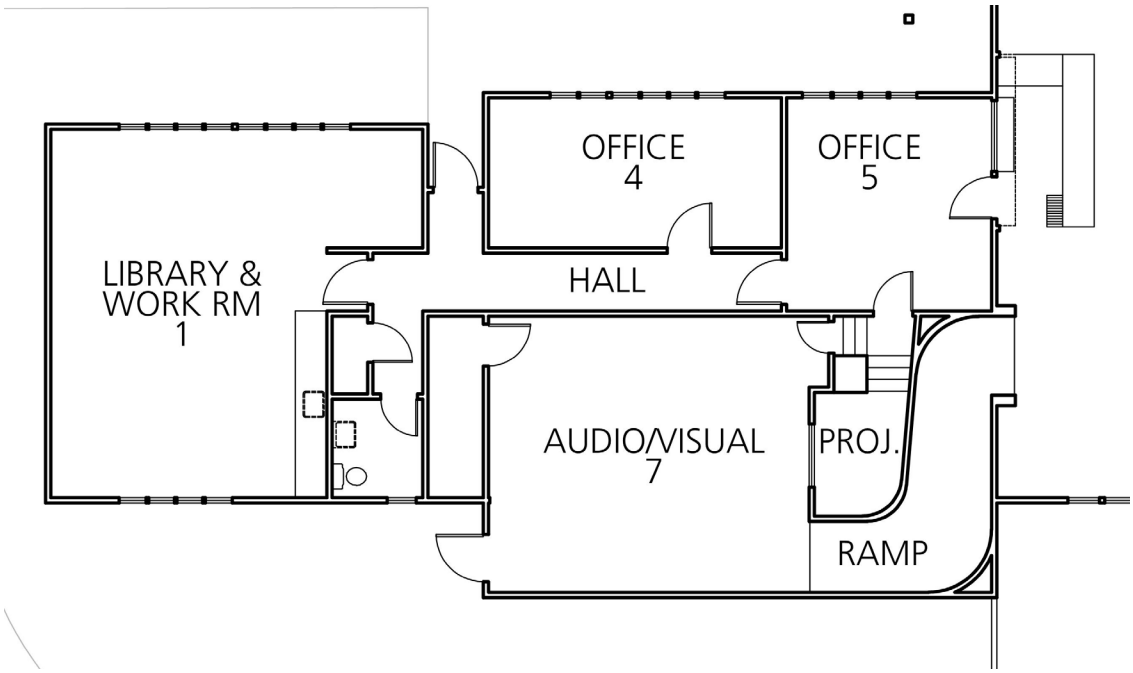
Figure 5.82 Windows along the Theater Wing hallway, October 2018



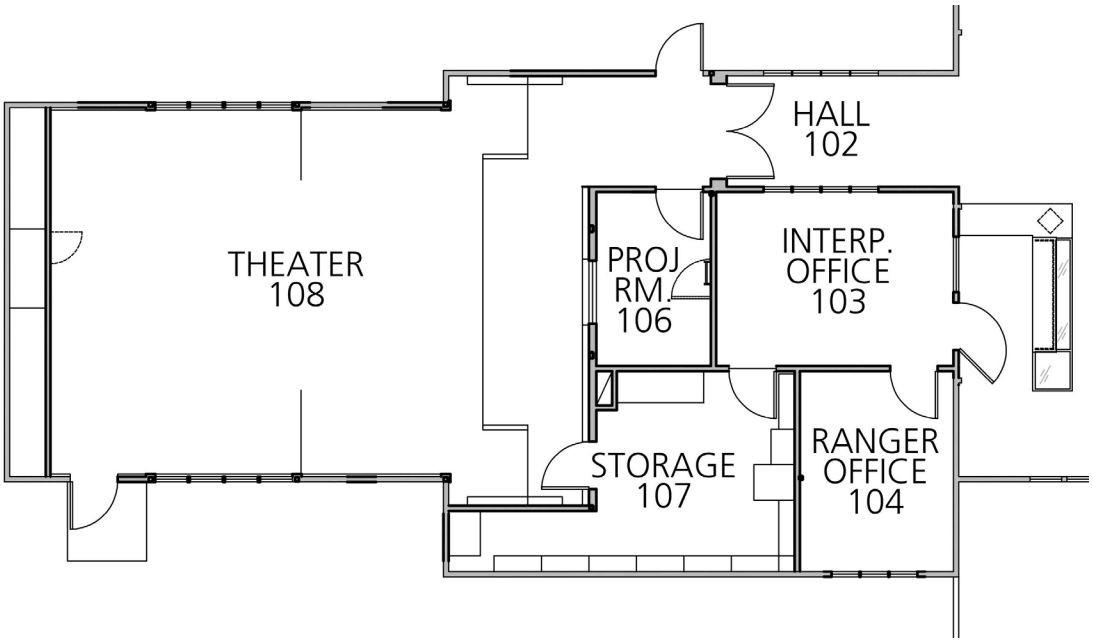
Figure 5.83 Raven/Eagle panels and wood slats in Theater Wing, October 2018



Figure 5.84 Fixed seating in Theater Wing, October 2018



1964 Theater Wing Floor Plan



2000 Theater Wing Floor Plan

Figure 5.85 Comparative plan diagrams demonstrating changes to Theater Wing from original construction to existing condition



Figure 5.86 Administrative office, October 2018



Figure 5.87 Administrative office with window to hallway, October 2018



Figure 5.88 Exhibits Wing entry, October 2018

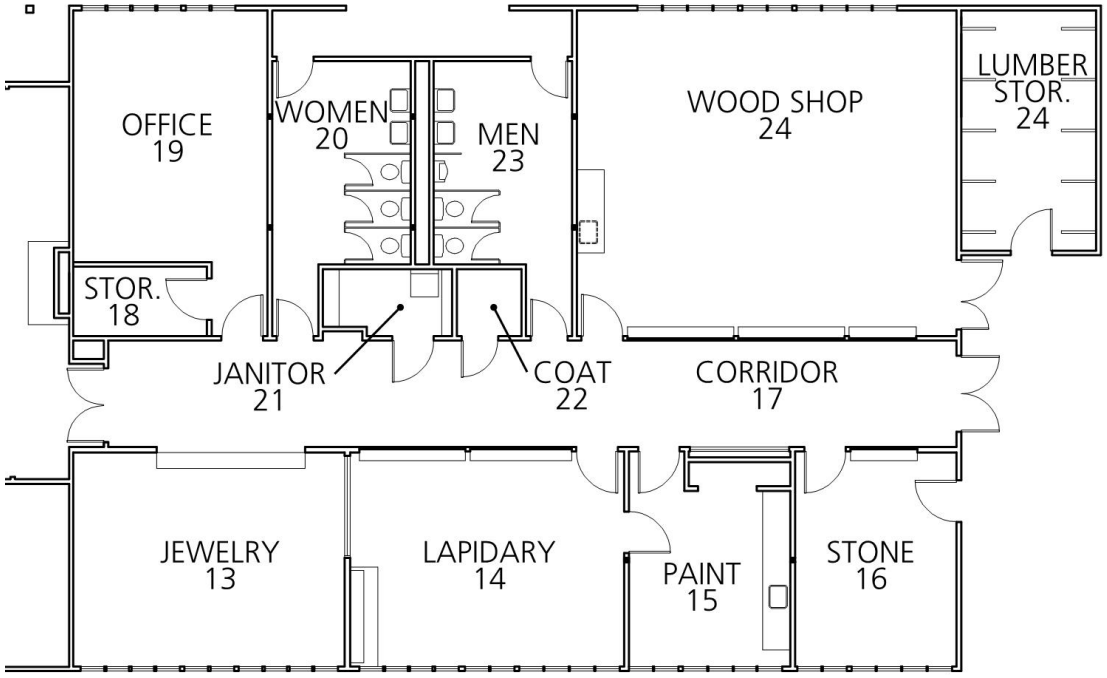
floor is slightly raked, and there are both fixed theater seating, as well as additional movable folding chairs to accommodate visitors and accessible seating requirements (Figure 5.84).

Three administrative offices and associated storage spaces are located behind the Lobby information desk within the footprint of the Theater Wing (Figures 5.85, 5.86, and 5.87). These spaces have been altered from the original configuration. They serve the rangers and volunteers staffing the visitor center.

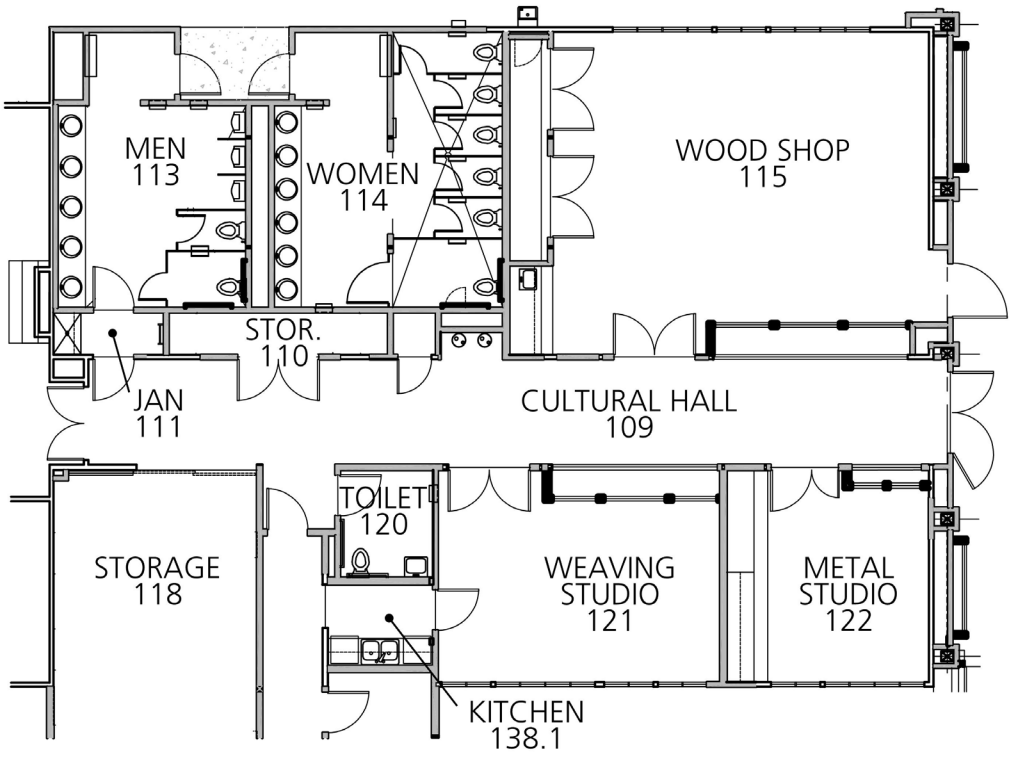
Exhibits Wing (Figures 5.88, 5.90, and 5.91)
Across the Lobby from the information desk is the entry to the Exhibits Wing along the east wall. The exhibit room has a suspended acoustic tile ceiling located at 9'-4" above the finished floor. The ceiling conceals mechanical equipment housed in the attic space along with recessed general lighting and track-mounted exhibit lighting. There are no exterior windows or doors, and the space has low lighting levels to protect the artifacts on display. An overhead, manually operated and lockable coiling grille was inserted across the exhibit entry opening during the 2000 rehabilitation to provide room security control.

The Exhibits Wing consists of a single room with exhibit cases lining the walls around a central, tall, glazed display case (Figure 5.90). The current exhibit cases were installed in 1988 and 1989 with the exhibit rehabilitation project (PMIS 229281) indicating a "refresh" in 2002. An L-shaped partition screens the view and blocks light from the Lobby into the Exhibits Wing. The floor is carpeted and the walls are vertical board, cedar paneling, with the display cases inset into the wall (Figure 5.91). There is a long hydronic radiator placed at the base of each wall.

Cultural Center Wing
A pair of glazed, stile-and-rail 3'-0" by 7'-0" doors on the Lobby north wall, just east of the Panting Wolf House Post, leads to the Cultural Center Wing hallway. At the south end of the hallway, along the west side, are three sets of doors that open onto small maintenance and storage closets, one with access to the attic space housing mechanical, electrical, and telecommunications equipment (Figure 5.92). Approximately midway down the hallway on the west side are the double doors leading to the woodshop studio space. Adjacent to these doors is the New Story



1964 Cultural Center Wing Floor Plan



2000 Cultural Center Wing Floor Plan

Figure 5.89 Comparative plan diagrams demonstrating changes to Cultural Center Wing from original construction to existing condition



Figure 5.90 Glass exhibit case in the Exhibits Wing, October 2018



Figure 5.91 Built-in exhibit cases in the Exhibits Wing, October 2018



Figure 5.92 West wall of Cultural Center Wing hallway, October 2018



Figure 5.93 Alaska Native carving, New Story Totem, October 2018



Figure 5.94 Sliding doors at Cultural Center Wing east elevation, October 2018



Figure 5.95 Alcove to Administration Wing, October 2018

Totem, a contemporary four-plank cedar panel which was commissioned by the Southeast Alaska Indian Cultural Center and the Alaska Native Brotherhood in 1991-92. Carved by Robert Davis, it depicts the interplay of multi-cultural forces that have shaped the history of the tribal peoples of Southeast Alaska (Figure 5.93).

On the east side of the hallway, at the south end, is a double-panel, wood sliding door that leads to what was at one time the gift shop (Figure 5.94). This room is currently used for storage but was designated in the 2000 rehabilitation as space for the Alaska Native gift shop. Adjacent to the sliding doors is an alcove that leads to the Administration Wing built in 2000 (Figure 5.95). Just inside the alcove is a door to the staff restroom along with a door providing access to the Administration Wing offices and meeting room. To the north of the alcove along the hallway are doors connecting to additional workshop studios within the Cultural Center Wing (Figure 5.96). These studios have been used for various traditional art activities including metalworking and weaving since the building's original opening. On the east wall between the alcove and the workshop doors is the Yellow Cedar Panel which was commissioned by the Southeast Alaska Indian Cultural Center and the Alaska Native Brotherhood in 1991-92. Carved by Haida artist Jim Skannes, this panel represents social, political, and cultural forces that have led to the merging of traditional cultural values with a modern lifestyle. Hallway finish materials included clear stained 1 by 8 Sitka spruce tongue-and-groove boards



Figure 5.96 Display cases in Cultural Center Wing, October 2018



Figure 5.97 Woodshop studio, October 2018

oriented vertically and a 1 by 10 wood baseboard painted dark brown. The spruce color has developed into a rich, golden orange that mimics the older cedar paneling used in the Lobby. At a height of 7'-0", the clear stained boards terminate at 2 by 12 crown trim, painted dark brown, which runs to the underside of the 9'-0" high ceiling consisting of v-groove bead board painted dark brown. The hallway ceiling changes height from 9'-0" at the south end to 10'-0" near the entry to Totem Hall. Shallow, two-sided display cases exhibiting the work of artisans line the corridor and allow visitors to view both the work of the craftsmen and the studio space behind (Figure 5.96).

The workshops have vertically oriented cedar board paneling, similar to other locations in the visitor center, 1 by 4 white oak tongue-and-groove wood floors, and exposed structural framing and decking painted dark brown. The exterior wall of each workshop has a bank of windows providing the shop areas with daylight (Figure 5.97).

The five original workshop spaces - woodshop, stone room, painting room, lapidary room, and jewelry room - were designed to be accessed off of this main corridor. In addition, there were originally doors at the west side of the Cultural Center Wing hallway that allowed direct access into the restrooms as well as a pair of doors at the north end of the hallway providing egress to the exterior.

Restrooms

In plan, the public restrooms are west of the Cultural Center Wing just to the north of the Lobby but can only be accessed from the exterior of the building (Figure 5.99). Originally, the restrooms could be



Figure 5.98 Hallway to Administrative Wing, October 2018



Figure 5.99 Public restroom entrance at building exterior, October 2018



Figure 5.100 Fixtures and finshes at women's restroom, October 2018



Figure 5.101 Administrative Wing meeting room, October 2018



Figure 5.102 Administrative Wing, Superintendent's Office, October 2018



Figure 5.103 Totem Hall looking west, October 2018

accessed from both the exterior and the interior of the building (Figure 5.89). The men's and women's restrooms are organized similarly with a long wall containing lavatories set in a continuous countertop opposite the other long wall housing the urinals and water closets. Finishes are identical in both restrooms utilizing 1 inch square ceramic floor tile and 2 inch square wall tile. Wall tile terminates at 6'-0" above the floor and transitions to painted gypsum board up to the 1 by 2 v-groove beadboard ceiling painted brown. Beadboard ceilings are oriented with the v-groove in the north-south direction and are soffitted above the lavatory counters to provide for a gypsum board light cove (Figure 5.100). The finishes and fixtures are not original to building construction but were replaced in the 2000 rehabilitation. These restrooms were originally accessed from both exterior and interior doorways; however, this was altered in the 2000 rehabilitation so that access is only from exterior doors at the west elevation. Exterior doors to the restroom are 3'-0" by 7'-0" flush wood doors painted dark brown on the exterior face and clear finished at the interior.

Administrative Wing

To the north of the wood sliding door along the Cultural Center Wing hallway is the interior door leading to the Administrative Wing. This portion of the visitor center was constructed in 2000 and consists of an employee restroom, kitchenette, ranger office, meeting room, storage closet, and Superintendent's Office. There is a 4'-5" wide hallway leading from the Cultural Center Wing to the meeting room and superintendent's office (Figure 5.98). The meeting room has windows along the east and north walls, as well as an exterior door (Figure 5.101). The Superintendent's Office has windows at the south and east walls (Figure 5.102). This wing has carpeted floors and white painted gypsum walls but similar painted, exposed roof structure as found elsewhere in the building.

Totem Hall

At the north end of the Cultural Center Wing hallway is a pair of double doors that lead into the large, double-height space of Totem Hall. The 27 feet wide by 69 feet long room has a polished concrete floor with a curvilinear rough-surfaced decorative band running east to west across the space in the floor. Totem Hall was added to the building in 2000 to provide a suitable place to store and display the park's oldest, original



Figure 5.104 Totem Hall north and east walls, October 2018



Figure 5.105 Clerestory at south wall of Totem Hall, October 2018



Figure 5.106 Staff restroom used as storage space, October 2018

and recarved totems that can no longer survive in the outdoor environment. The exhibit consists of vertically displayed totem poles and house posts located within a 5'-0" recessed floor area and situated behind a decorative glass railing etched to resemble mountains (Figure 5.103). Beyond the glass panels, the concrete floor is stepped down two levels, which are lined with colored pebbles and secure the poles and posts. Behind the exhibit, the northeast wall is papered in a panoramic photograph of a local scene of the ocean with distant towering mountains taken at Silver Bay (Figure 5.104). The ceiling of Totem Hall is defined by its exposed dark-stained roof beams, purlins, rafters, and soffits. Large roof beams run north to south across the hall, and there are large window walls at both the east and west elevations.

Opposite the totem poles and house posts is the south interior elevation of Totem Hall, which includes a high clerestory window that follows the shape of the gable (Figure 5.105). Remodeled siding and trim are visible along with the original base of the Raven/Shark totem pole, a replica of which still stands on Totem Trail, next to the egress exit. Two large wood and glass display cases are placed along the south interior elevation, and several freestanding interpretive exhibits are located throughout the space.

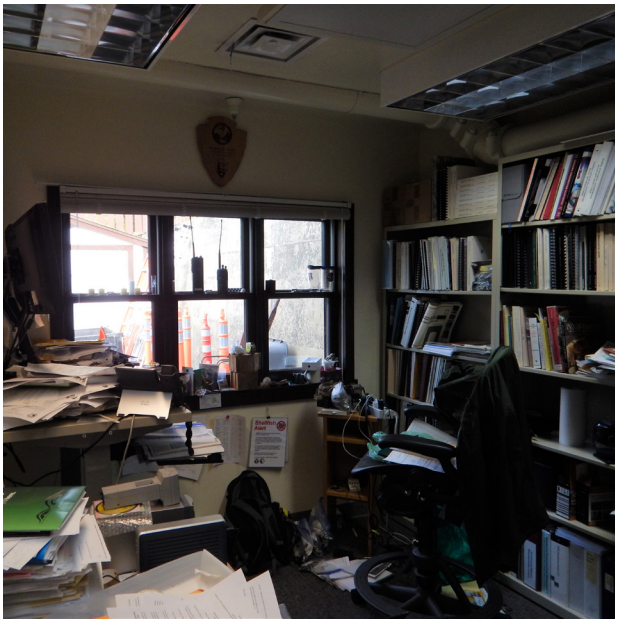


Figure 5.107 Park Resources staff office, October 2018

Resource Offices/Curatorial Wing

The two-story Curatorial Wing was originally constructed in 1977 as a free-standing, tall one-story Maintenance and Storage Building north of the visitor center. In 2000, a mezzanine story was added and the building was incorporated into the visitor center by connecting it to the newly constructed Totem Hall. Today, there are two components to this section of the visitor center, an administrative area for park resource staff and a curatorial space housing the park museum collection and archives. In the administrative area, there are two offices and an unused restroom, currently used as an equipment storage room (Figures 5.106 and 5.107). The remainder of this wing is used as park curatorial storage and archives filled with filing cabinets and shelves. The park curatorial storage and archives are divided between the lower story and the upper level mezzanine accessed by a staircase that runs along the south wall of this space. This entire area reflects the 2000 rehabilitation and additional changes installed since the rehabilitation, including the addition of archival storage cabinets. Aside from the roofline and footprint, there are few original features in this space, which was built to be more utilitarian in its character.



Chronology of Development and Use 6

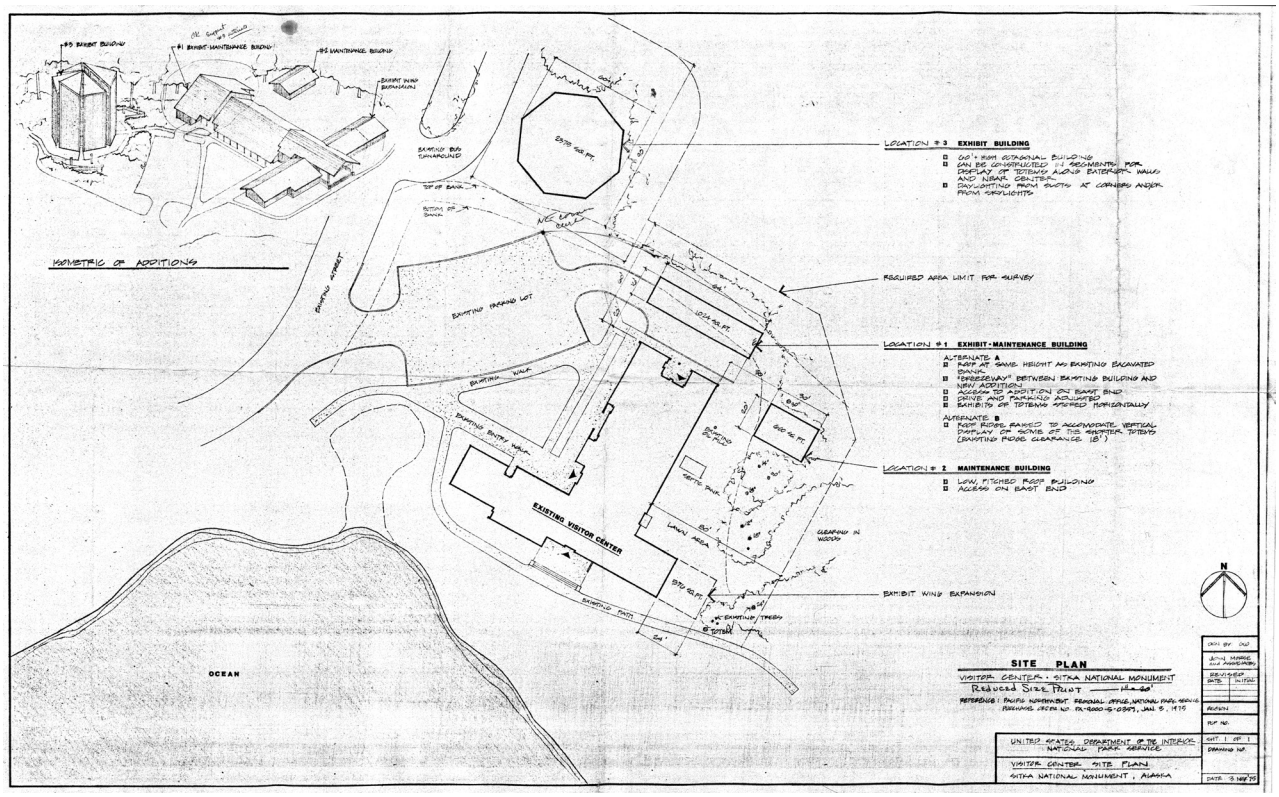


Figure 6.1 1975 Site Plan drawing by John Morse (Courtesy of Sitka NHP Record Collection)

In order to develop the building and site chronology two primary sources were consulted: the various drawings for building campaigns related to the visitor center and NPS Facility Management Software System (FMSS) maintenance records. Maintenance records do not appear to have been kept in a detailed manner prior to the development of the FMSS by NPS. Significant alterations were made comprehensively to the building in 2000. Prior to that time, several changes occurred and were subsequently altered during the 2000 rehabilitation.

Diagrams organized by major periods of building development for the site and visitor center follow the chronological description of building modifications. Drawings have been compiled from a range of historic and contemporary drawing sources. While accurate depictions of site configuration are intended, much of the early drawing documentation was hand rendered and may not be representative of actual conditions at the time of construction.

Pre-1890	Tlingit people used and occupied this area from time immemorial prior to the establishment of the Monument
1890	Sitka National Monument established
1940	Entry sign designed and erected near existing sign location at Metlakatla Street
1953	Comfort Station/Office building constructed
1963	Drawings developed for "Indian Arts & Crafts Shop" by Cecil Doty at NPS Western Office Design and Construction (WODC) - Unbuilt
1964	Preliminary Design for Sitka NHP Visitor Center by Cecil Doty at NPS WODC Preliminary Site Plan for visitor center by L. McGinley at NPS WODC Working Drawings Visitor Center Sitka National Monument by John Morse and Associates Working Drawings of Site Plan for visitor center Revised Working Drawings of Site Plan, Parking, Trails and Footbridge at Indian River
1965	Sitka NHP Visitor Center constructed
1972	Sitka National Monument redesignated Sitka National Historical Park
1975	Preliminary Drawings of freestanding addition to visitor center by John Morse
1976	Addition of "Jewelery Studio" and storage rooms at north elevation
1977	Construction Drawings of visitor center Maintenance and Storage Building addition by John Morse
post-1977	Construction of fenced Totem Storage and viewing area at north elevation behind Maintenance and Storage Building



Figure 6.2 Historic view of visitor center looking southeast, c. 1965



Figure 6.3 Historic view of visitor center looking southeast, c. 1969

1980	Construction of concrete stairway connecting new upper parking lot to lower lot and visitor center entry. Construction of upper parking lot Site work and walk replacement, NPS Pacific Northwest Region Design Office
1989	Installation of asphalt surface at service entrance parking lot over existing gravel surface
1990	Maintenance and Storage Building constructed in 1977 becomes curatorial storage and resources office. Maintenance and storage functions relocated to a new building away from the visitor center
2000	Extensive visitor center rehabilitation by ECI / Hyer of Anchorage, Alaska including Totem Hall addition between original building and 1977 Maintenance and Storage Building
2007	Proposed fencing revisions to Totem Storage and viewing area at north elevation
2011	Replacement of log columns at South Entry Porch by park maintenance staff Painting of visitor center
2014	Replacement of roofing at Totem Hall
2015	Assessment and correction of heating and ventilation equipment problems
2017	Accessibility improvements at women's and men's restrooms Additional correction of heating and ventilation issues in building
2018	Painting of visitor center Electrical power surge created by utility company work Replacement of benches and handrails and modification of door operating force for accessibility compliance
2019	Installation and repair of existing wood gutters

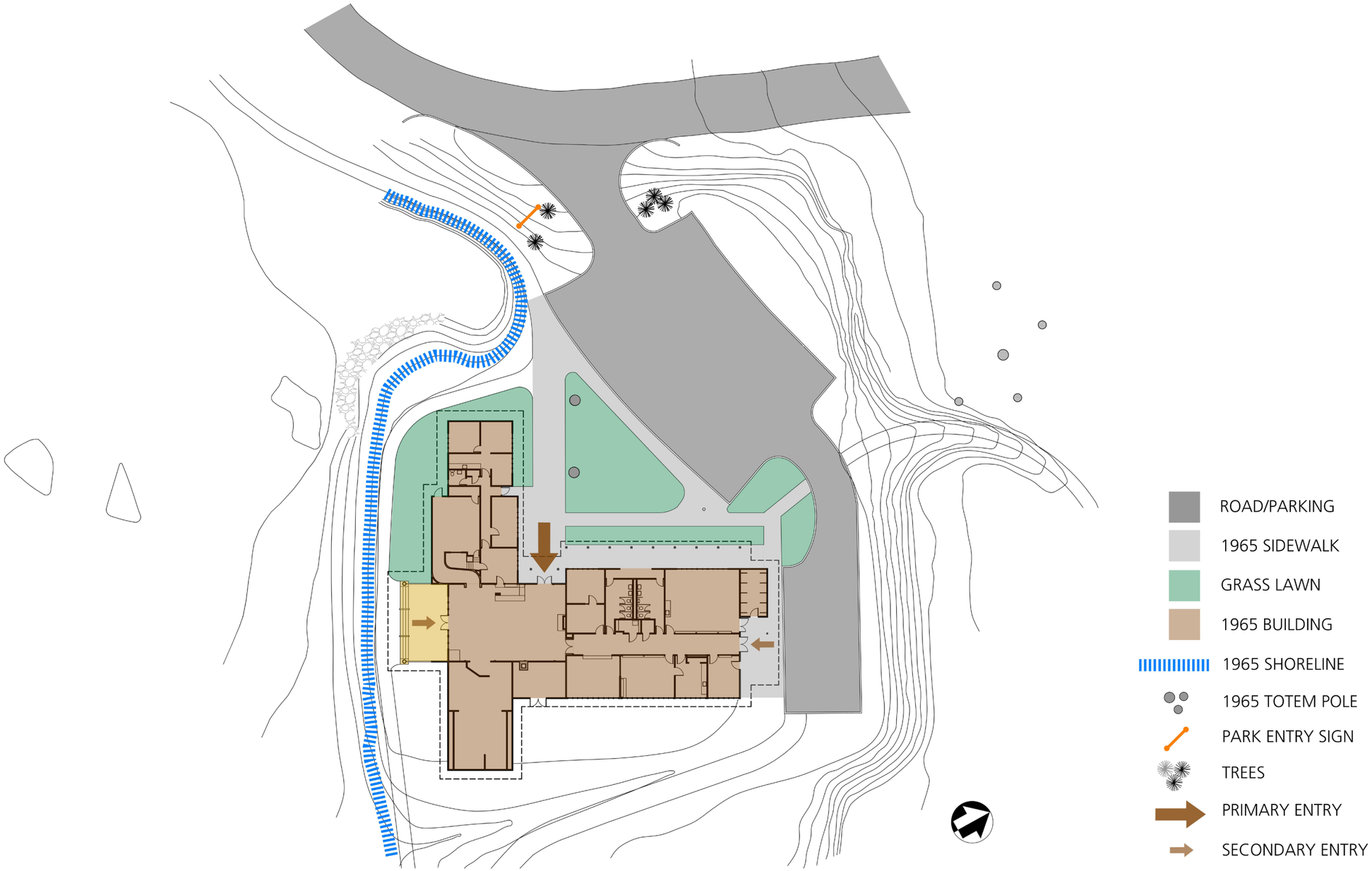


Figure 6.4 Maintenance and Storage Building, 2000

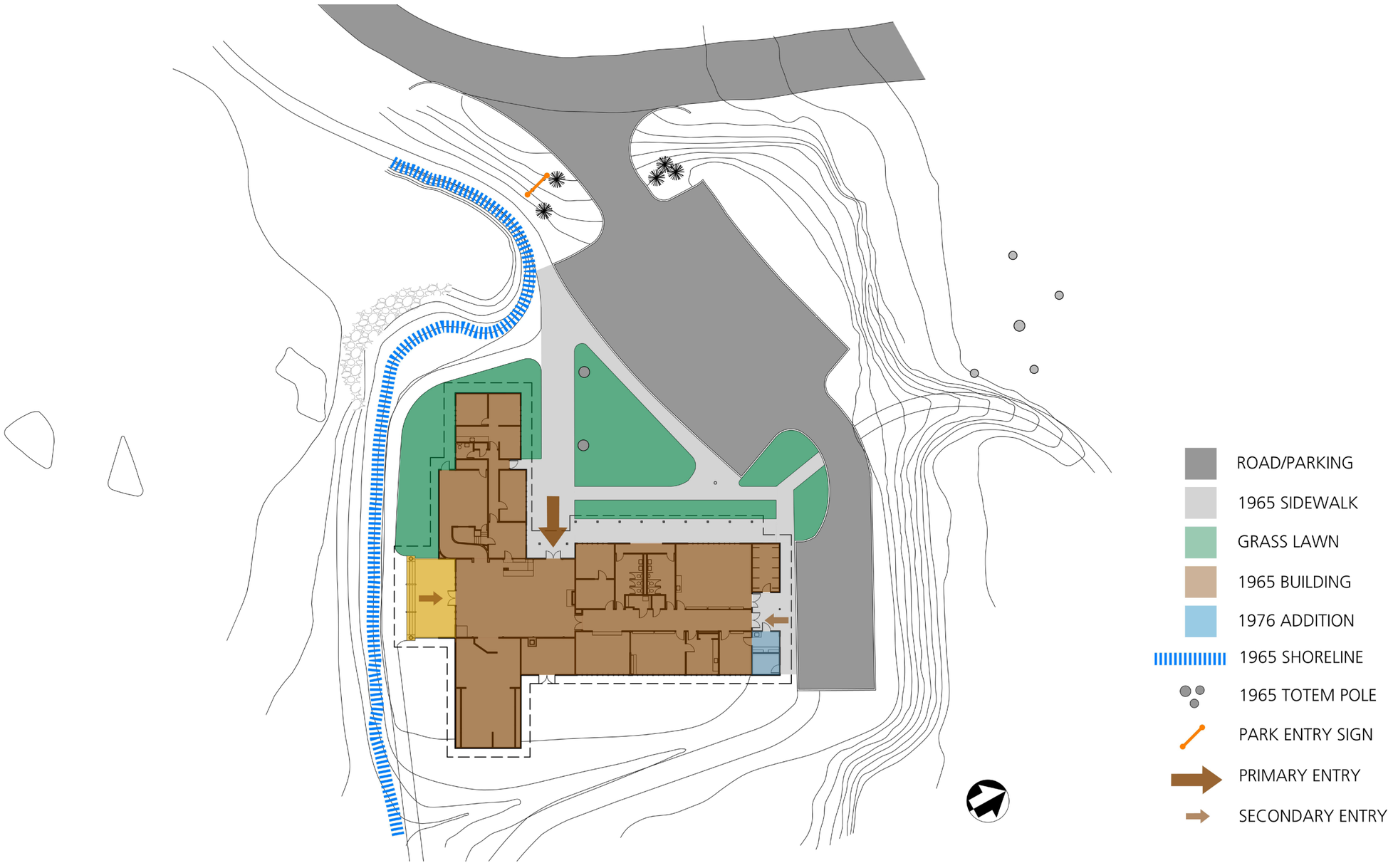


Figure 6.5 Totem Hall addition, October 2018

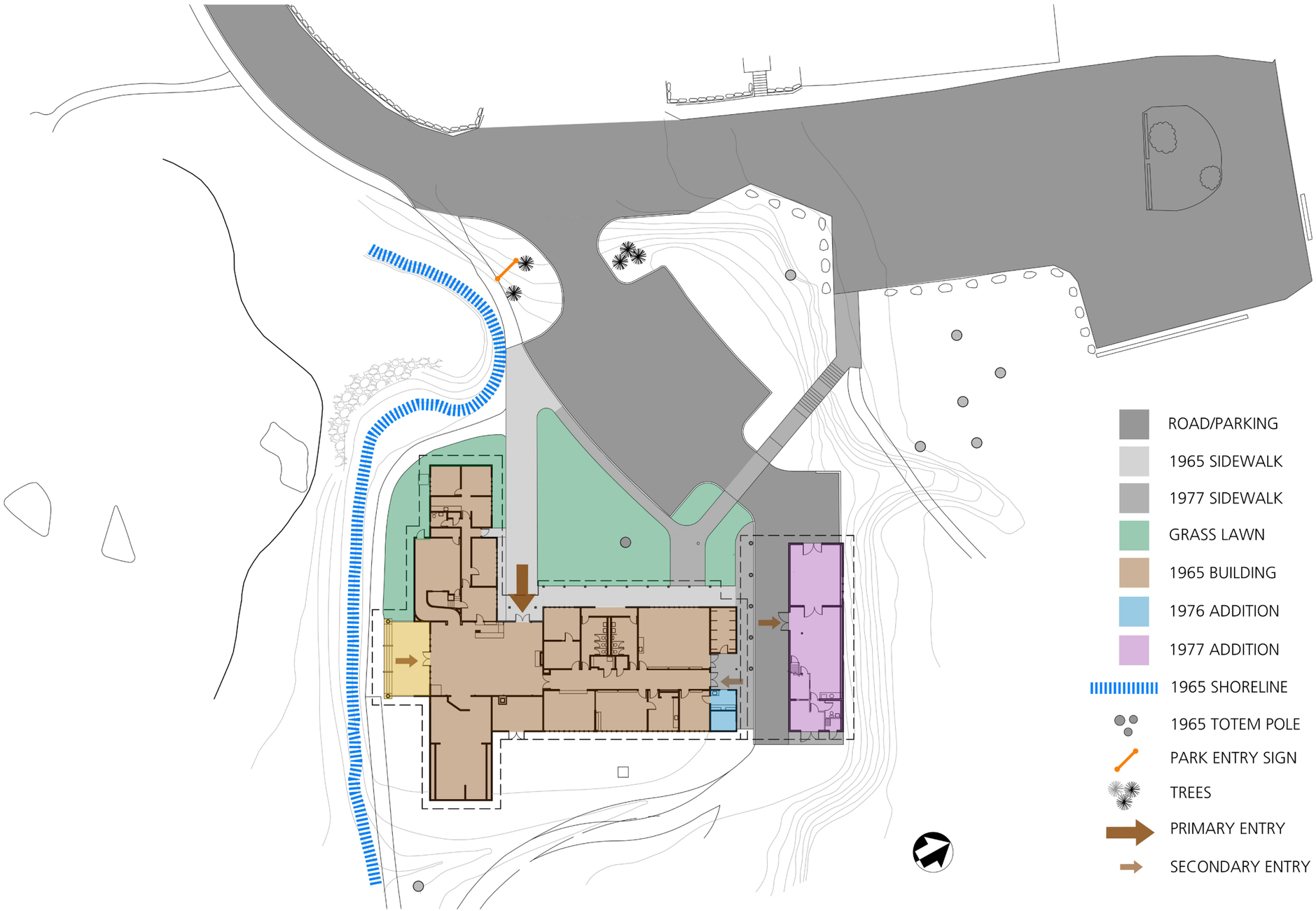
1964 Building and Site



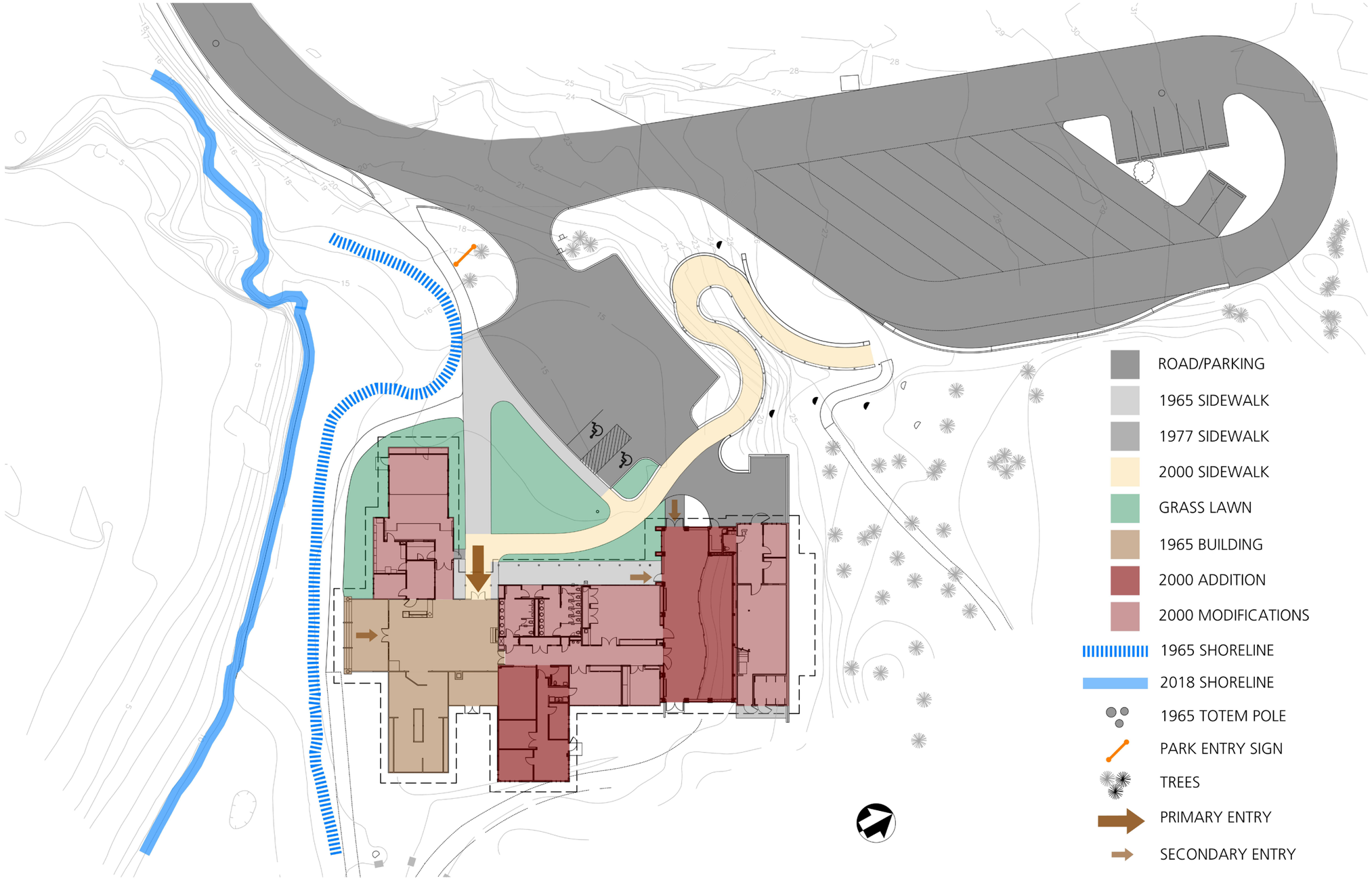
1976 Building and Site



1977 Building and Site



2000 Building and Site




SITKA
NATIONAL
HISTORICAL
PARK

Character-Defining Features 7



Figure 7.1 Historic view of west building elevation, 1965 (Courtesy of Sitka NHP Record Collection)

Building character-defining features are the visual aspects and physical features that comprise the appearance of an historic building. Character-defining features include the overall shape of the building, its materials, craftsmanship, stylistic elements, decorative details, interior spaces and features, as well as the various aspects of its site and environment. Landscape characteristics are tangible and intangible aspects of the landscape that relate to the period of significance and give a landscape its historic character.

Site/Landscape

Site Configuration
- Oceanside location
- Entry sequence from Lincoln Street, along the triangular lawn, and into the west entrance doors
- Relationship/adjacency of parking to the building
- Secondary pathway along south elevation connecting to South Entry Porch and Totem Trail

Exterior Site Structures and Small-Scale Features
- Haida and Tlingit totems at various locations
- Carved totem park entry sign at west elevation
- Log and rock embankment at ocean shoreline
- Flagpole

Site Materials
- Areas of lawn
- Original paving material just to the south of the west entry doors; originally plain, undecorated concrete flatwork

Views and Vistas
- View to the visitor center from Metlakatla Street entrance
- View to the shoreline from west Entry Sidewalk
- View from the visitor center out to Sitka Sound
- View from the start of Totem Trail to Mt. Edgecumbe

Vegetation
- Sitka spruce trees at entry to lower parking lot – five of the original eight trees remain; two on the south, three on the north
- Entrance lawn surrounding Sitka spruce trees on either side of west site entry
- West entrance triangular lawn
- Shoreline lawn
- Planting beds around building, particularly at the north and west elevations of Theater Wing

Circulation
- Gravel path and Entry Sidewalk from Lincoln Street entrance to west Lobby entrance doors
- Shoreline Connection Trail at south elevation from building Entry Sidewalk to visitor center South Entry Porch and Totem Trail
- Lower parking lot

Site/Landscape Non-Contributing
- Accessible ramp from upper parking lot to lower parking lot

Exterior Building

Spatial Configuration
- Original one-story configuration (Totem Hall is a tall, one-story space added in 2000)
- Intersecting, overlapping gable roofs
- West entrance orientation to parking area
- South Entry Porch orientation toward Sitka Sound
- West elevation covered walkway
- Original location of restrooms at west elevation
- Lobby as primary space with radiating wings for varying uses
- Ribbons of windows along Cultural Center Wing; limited windows at Exhibit and Theater wings

General Building Exterior
- Gable roof configuration with 4-1/2:12 slope
- 3 to 4 feet deep building eaves with exposed roof structure at underside
- Exposed roof support framing
- Painted or stained brown wall trim boards at corners and beam lines emphasizing the building frame
- Double-hung and fixed window configurations

Exterior Building Materials
- Vertically oriented, roughsawn cedar wood siding painted or stained white
- Painted or stained wood trim at rafter tails, soffits, purlins, fascia boards, barge boards, skirt boards, corner boards, etc.
- Painted wood gutters
- Wood shake roof surfaces with 10 inch exposure
- Painted wood gutters - Rectangular with slight ogee profile at outer face

Elevation Specific Features
- Primary visitor entry at west elevation
- Benches under covered walkway at west elevation
- South Entry Porch facing Sitka Sound including wood log columns and roof purlins, supports beams and girders
- Wood windows at south wall of Lobby
- Benches at South Entry Porch
- Windowless south elevation of Exhibits Wing, indicating interior use as exhibit space

Exterior Building Non-Contributing
- Drinking fountain at west elevation

Interior Building

General Building Interior
- Exposed roof structure at eaves and porches
- Underside of roof deck painted dark brown
- Clear stained tongue-and-groove cedar wall finish coupled with dark brown painted trim at corners, posts, openings, and baseboards
- Polished concrete flooring with equally spaced control joints aligned with building column lines
- Placement of information desk near west entry doors to intercept visitors as they enter the building

Contributing Interior Spaces
- Lobby as primary open space with use of Alaska Native artwork as design component
- Concept/function of information desk (original desk no longer extant)
- Original interior door opening locations at Exhibits Wing and Cultural Center Wing; Exhibits Wing configuration fairly intact (angular screen and coiling grille are later additions)
- Theater Wing footprint (interior has been significantly altered)
- Cultural Center Wing footprint, roof form and plan configuration of hallway including studio spaces accessed from central hallway (interior spaces and features have been significantly altered)
- Curatorial Wing footprint and roof form (interior has been altered)

Interior Building Non-Contributing
- Totem Hall (dates to 2000 rehabilitation outside the period of significance)
- Administration Wing (dates to 2000 rehabilitation outside the period of significance)

Artwork and Furnishings
- The Multiplying Wolf House Screen, mounted in the Lobby above the South Entry Porch doors and windows
- Wolf Post, at the north Lobby wall
- The four Mother Eagle House Posts, at the east Lobby wall
- The Yadaa.aayi x'éen Screen, above the entrance to the Exhibits Wing
- The Frog Sculpture, east of the South Entry Porch doors
- Sleeping Man Legend Pole, on the west side of the South Entry Porch doors
- Gathéeni Panel, above the entryway from the Lobby to the Theater Wing
- Multiplying Wolf House Posts, flanking either side of the west entry doors
- Yellow Cedar Panel, on the east wall of the Cultural Center Wing hallway
- New Story Totem, on the west wall of the Cultural Center Wing hallway
- The Raven/Eagle panels designed and painted by Reggie Peterson in 1979 located in the theater

Other Interior Furnishings
- Lobby benches on either side of South Entry Porch doors
- Lobby exhibit case just inside west entry (original from photos)
- Wing names carved into header beams over entrances to each building wing



Condition Assessment 8

Introduction and Methodology

AKRO Sitka VC Historic Structure Report
DEDICATION AUGUST 14, 1965
NET INTERIOR SQUARE FOOTAGE = 13,240
NATIONAL REGISTER - ELIGIBLE

UNIFORMAT CLASSIFICATION				DESCRIPTION	CONDITION	
LEVEL I	LEVEL II	LEVEL III	Element	Physical Description - LEVEL IV	Condition Deficiency	Location
		B2050	**Exterior Doors and Grilles**			
			B2050.10 Exterior Entrance Doors			
			Glazed Doors and Entrances			
				South Entry - Pair 3'x7' Douglas Fir Wood (Veneered), Stile and Rail, Full glazing with center rail, Brown exterior paint, Clear interior finish	Faded, cracking paint; Wood splitting at center rail; Wood plugs at closer hardware holes at top rails	
				Bronze hardware (Exterior pulls, Pin hinges, Mortise cylinder, Threshold, Floor stops)	Corroded hardware (Green patina) at hinges, Loose mortise lock in plate	
				Brass hardware (Push plates), Painted metal closers, Unused center throw bolt latches, Brush weatherstripping at meeting stiles and bottom rails	1/2" gap at meeting stiles, hinges may be sagging, brass hardware not original	
				West Entry - Pair 3'x7' Solid Douglas Fir Wood, Stile and Rail, Full glazing with center rail, Brown exterior paint, Clear interior finish	Meeting stiles rub and catch, gap at bottom rails	
				Bronze hardware (Exterior pulls, Pin hinges, Mortise cylinder, Threshold, Floor stops)		
				Brass hardware (Push plates, Pulls), Bronze hardware (Pulls, Lock cylinders), Painted metal closers, Brush weatherstripping at bottom		
			Solid Exterior Doors			
				Public Restrooms - Flush, Solid core, Painted		
				Brass hardware (Push plates), Painted metal closers, Unused center throw bolt latches, Brush weatherstripping at meeting stiles and bottom rails		
			Walkoff Mat	**South Entry** - Approximately 7' x 10'		
		B2070	**Exterior Louvers and Vents**			
			B2070.10 Exterior Louvers	**East Elevation Exhibit Wing** - Painted wood louver at gable end; Dark brown		
				Totem Hall - Painted metal louvers/grilles at gable ends and walls; Dark brown		
				South Porch - Painted metal louvers tucked into roof eaves both sides of Lobby gable; Dark brown		
				Restroom Vestibule - Painted metal louver above Women's restroom door; Dark		
				East Elevation Administration Wing - Painted metal louver at gable end		
				East Elevation Boiler Room - Painted metal louver at wall; White		

Figure 8.1 Condition Assessment Worksheet

Survey Methodology

The Sitka NHP Visitor Center was visually surveyed during a site visit conducted between October 15, 2018 and October 19, 2018 by FFA Architecture and Interiors staff in conjunction with architecture + history, llc. The survey methodology involved visual observations conducted at ground level of the building exterior and all interior spaces (with the exception of Office 119, Wood Storage 133, and upper level of the Curatorial Wing, Storage 201, which were not accessed during the site visit). Some attic level spaces were observed, but concealed spaces, including mechanical shafts, wall and ceiling cavities and subterranean pits, were not observed. Structural, Mechanical, Plumbing, and Electrical systems were casually observed and discussed with Sitka NHP maintenance personnel Mike Johnson but were not comprehensively evaluated. Condition assessment descriptions of these systems incorporate Facility Maintenance Software System (FMSS) maintenance record documentation of major component repair and replacement. FFA staff utilized a customized Excel worksheet organized by Uniformat II classification system for documenting and assessing building elements based upon major assemblies.

Condition Definitions
The condition of the building elements that were evaluated are categorized in a good/fair/poor rating system and defined as:

Good – The building element or feature appears to be functionally and structurally sound and exhibits only minor wear and tear or minor deterioration of surfaces. Repair or rehabilitation is not required; however, routine maintenance will ensure continued good condition.

Fair – The building element, feature or components of the feature show signs of aging, deterioration and possible future failure. While the element or feature is still structurally adequate, corrective maintenance and repair is required within a moderate period of time (approximately 3-5 years).

Poor – The building element shows extensive deterioration, is missing, or shows signs of imminent failure if corrective action is not immediately taken. Major corrective repair or replacement is required.

Relevant Treatment Options
The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards) provide a range of guidance and treatment options that are relevant for consideration at the Sitka NHP Visitor Center. The two most relevant options, Preservation and Rehabilitation, are discussed below, with comments noting the impact of each treatment method and a recommendation for the suitable treatment option.

Preservation
Preservation is defined as the act or process of applying measures necessary to sustain the existing

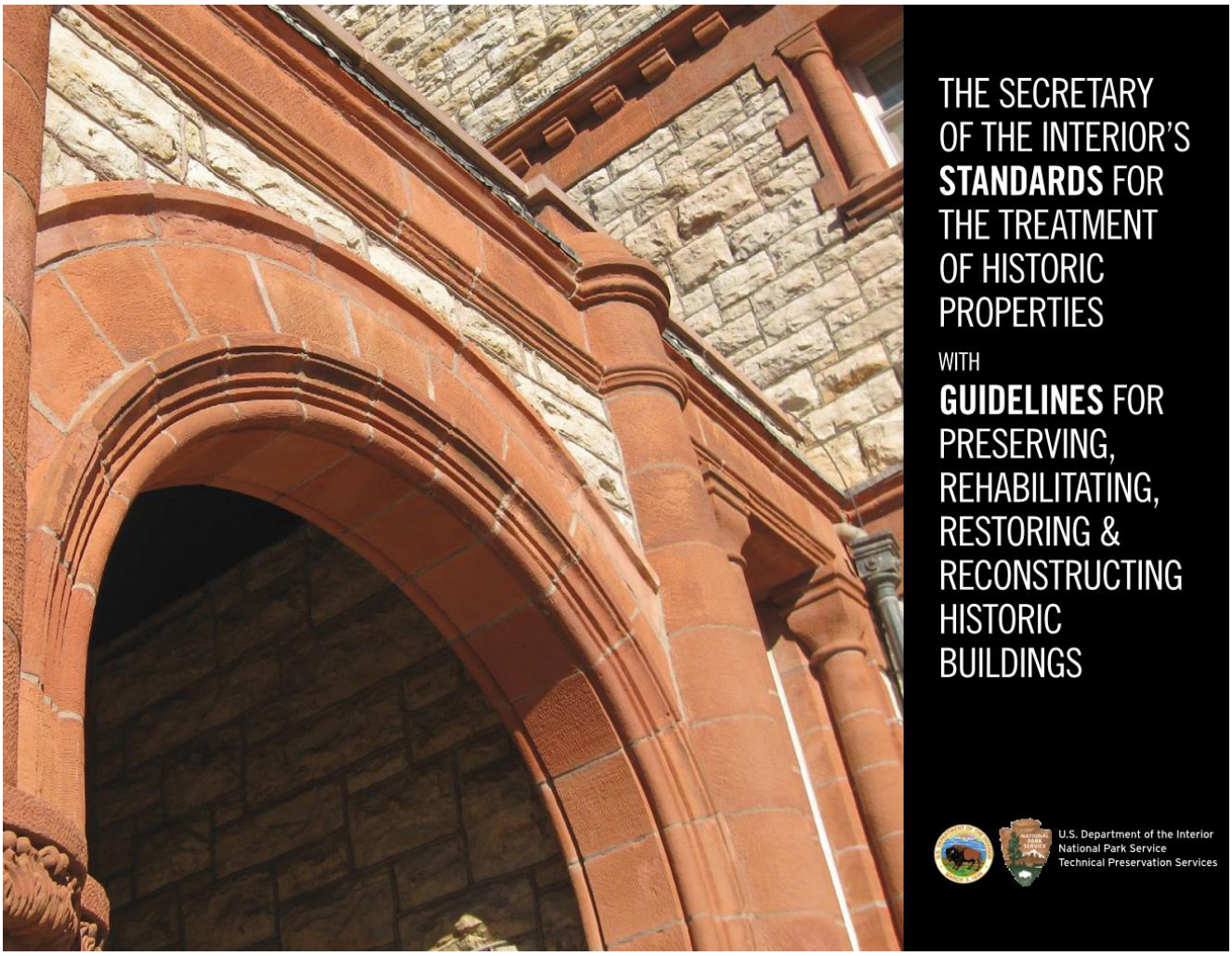


Figure 8.2 Secretary of Interiors Standards and Guidelines, 2017

form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Preservation would maintain the Sitka NHP Visitor Center complex in its current configuration and allow for the correction of the material, condition and structural deficiencies that have been identified in this HSR. It would involve the creation of a maintenance plan for the regular maintenance of the complex. The advantage of this approach is that it would provide for the greatest protection of the complex's historic features, and the focus of the work would be on remedying deficiencies and on maintaining the building in its current configuration.

The disadvantage of this approach is that it would not allow changes that may be required to allow the complex to be responsive to visitor needs, such as improvements in technology and infrastructure, environmental and energy efficiencies, and changes needed to accommodate universal access.



Figure 8.3 Visitor center Lobby looking southwest, (Historic American Engineering Record, Photo by Jet Lowe, Library of Congress, Photo No. AK-32-8 (CT)), October 2000

Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. Rehabilitation acknowledges the need to alter a building while retaining its historic character. This option would include the necessary repairs and correction of structural and material deficiencies described in this HSR but also provide guidelines for functional improvement to address code and accessibility deficiencies, environmental and energy efficiency improvements, and technological, functional and programmatic improvements. This option allows for greater flexibility than the preservation treatment.

Recommended Treatments

Rehabilitation is the recommended treatment option for the visitor center building, while Preservation is the treatment recommended for the interior screen artwork (originally located at the exterior above the South Entry Porch doors) created by local Tlingit artists. This option provides for repair of the complex's deficiencies and protection of its character-defining features but also provides flexibility in allowing code, accessibility, sustainability, functional, programmatic and technological upgrades that may be required.

Rehabilitation Standards

As noted above, the Standards provide treatment options for historic properties. The Rehabilitation Standards provide guidelines for the adaptation, repair and maintenance of historic properties, and are as follows:

Rehabilitation Standard 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Rehabilitation Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Rehabilitation Standard 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Rehabilitation Standard 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Rehabilitation Standard 5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Rehabilitation Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Rehabilitation Standard 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Rehabilitation Standard 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Rehabilitation Standard 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Rehabilitation Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Codes, Regulations, and Applicable Laws

Applicable laws, codes, regulations and other requirements must be considered before any rehabilitation work can begin. The work must be in conformance with applicable federal regulations and codes, including Executive Orders, National Park Service Management Policies, and Director's Orders. Local building codes are often applied during NPS rehabilitation projects to respond to geographic, climatic, and site-specific jurisdictional criteria relevant to a project's location.



Figure 8.4 Roof framing at South Entry Porch, October 2018



Figure 8.5 Roof framing at west elevation porch, October 2018



Figure 8.6 Concrete deterioration at Exhibits Wing foundation, October 2018

Exterior Conditions

Structural Systems

Footing and foundations are typically reinforced concrete configured at both exterior and interior walls as continuous footings and stem walls. Concrete spread footings in combination with structural steel columns constructed in the 2000 rehabilitation are used at numerous locations to provide additional support for roof and attic dead loads. The typical first floor structure is 4 inch thick, reinforced concrete slab-on-grade used throughout the original building and subsequent additions. Walls are typically wood-framed utilizing a combination of solid-sawn lumber in standard stud framing at 16 inch on center with additional, localized support at various locations provided by solid-sawn and glue-laminated (glulam) wood or structural steel columns. Wall columns are typically concealed within wall assemblies with the exception of the exposed wood columns at Lobby 101 and along the exterior south and west building porches (Figure 8.4). Roof framing is a combination of solid-sawn lumber predominantly used at the original building construction combined with newer glulam framing employed during the 2000 building rehabilitation. Roof structural systems are generally girder, beam, and rafter with 2 by 6 nominal wood decking. The underside of the wood decking is exposed to view at Lobby 101, Woodshop 115, Weaving Studio 121, Metal Studio 122, Theater 108, Totem Hall 123, various back of house spaces, and all exterior porch and eave locations (Figure 8.5).

Condition

Most of the observed structural concrete and framing systems are in good condition relative to the age of construction at both interior and exterior locations with only minor issues noted. Exterior concrete stem wall surfaces on the south elevation at both the Theater Wing 108 and Exhibits Wing 116 display weathered and spalling concrete (Figure 8.6) appearing to be associated with poor concrete quality and installation from the original building construction. Spall patches observed at Theater Wing 108 may be associated with the window and door replacement work during the 2000 rehabilitation, but repair work is poor in quality and the patches do not match the original concrete color. The concrete deficiency at the southeast corner of Exhibits Wing

116 is evidence of a significant cold joint created during the original concrete pouring in combination with poorly consolidated concrete ingredients. The surface of the concrete is rough and darker than adjacent concrete with a noticeable absence of surface cement paste. This condition creates a more porous substrate susceptible to accelerated weathering and, considering the oceanfront location, deterioration from exposure to saltwater. Deteriorated, cracked concrete may expose the carbon steel reinforcement to oxidization and eventual rust jacking.

Concrete piers at the South Entry Porch log columns display spall repair and surface discoloration (Figures 8.7 and 8.8) appearing to be a combination of poor quality, original concrete and general weathering over a fifty-four-year time period. Similarly, the south elevation porch concrete slab and stairs show significant weathering resulting in rounded edges, cracking (at joint with Ranger Office 104), and surface weathering.

The large 8 by 20 wood roof girders at Lobby 101 possess 1/2 inch to 3/4 inch wide checks running longitudinally along their lengths (Figure 8.9). While checking occurs naturally in wood material and these structural members have been in service for over a half-century, the size and continuous length of the checks warrant ongoing monitoring and further investigation by a structural engineer to determine the long-term integrity of the lumber.

Envelope - Walls

Exterior walls are typically constructed of 1 by 10 roughsawn cedar boards oriented vertically over 1 by 4 wood batten furring and painted white. Cedar board siding is square edged with each board butted tightly against adjacent boards. Wall sheathing is 1/2 inch thick plywood attached to stud framing. While not observed during the condition assessment, numerous construction details indicate the use of building paper at wall sheathing and 2 inch batt insulation in stud cavities at exterior walls.

Wood trim is typically 2 inch thick nominal dressed lumber employed in varying widths ranging from 8-10 inch nominal and painted a dark brown. Wood trim is consistently installed on cedar siding at top of walls between rafter tails and as a distinctive water table trim band around the entire building perimeter.



Figure 8.7 Concrete discoloration at South Entry Porch, October 2018



Figure 8.8 Concrete spalling at South Entry Porch, October 2018



Figure 8.9 Longitudinal wood check at Lobby girder, October 2018



Figure 8.10 Unpainted wood surfaces at cedar siding, October 2018



Figure 8.11 Separation at cedar siding boards, October 2018



Figure 8.12 Rain splashback onto siding at south elevation of the Exhibits Wing, October 2018

Condition

Exterior wall siding is in good condition overall with only minor areas of board-to-board separation, random fastener holes, and localized paint failure. Original solid lumber cedar boards were not primer-sealed on backs and sides prior to installation and the typical butt joint profile between boards does not prevent moisture from entering the furring cavity. Moisture content fluctuations over time have allowed differential contraction and expansion in adjacent boards providing visible gaps between boards at various locations (Figures 8.10 and 8.11). Due to the furred construction of the wall siding and the underlying weather barrier (building paper), the wall assembly functions as a rainscreen and is likely not detrimentally affected by changing humidity conditions. However, more importantly, the exterior wall surfaces at the south elevation of the Theater and Exhibits wings and east elevation of the Cultural Center Wing are subjected to repeated wetting from missing roof gutters and subsequent splashback from uncontrolled roof drainage (Figure 8.12). Park staff have installed gutters at other locations that previously did not have gutters, and this action has limited further siding damage due to splashback. Paint blistering and discoloration are evident on painted siding boards at the south elevation as a direct result of this surface wetting and excessive wood moisture content. Park staff conveyed concerns from the most recent painting installation in 2011 that surfaces may have not been adequately prepared, and air temperatures were lower than optimal for paint application. When repainted in 2018, undercoats of paint were not adhering to the surface creating bubbling in many areas. Removal of paint to address the bubbling raised concerns of possible lead paint exposure, and the park decided to repaint over the failed paint.

Wood trim is in good condition and appears to be well maintained at most locations. Paint blistering and splitting is present on water table trim along the south elevation boards subjected to repeated wetting. Water table trim located on the east elevation of the Cultural Center Wing is located above standing water from uncontrolled roof drainage and reverse grading that directs water towards the building foundation (Figure 8.13). Physical integrity of the trim boards at this location appear to be in good condition but repeated exposure over time to wetting will rapidly deteriorate the wood material.

Envelope – Roof and Gutters

The roof configuration is predominantly gable at a slope of 4-1/2:12 with exposed rafters at eaves. Gable roofs covering the original building wings generally cascade from lower to upper roofs with only minor valleys occurring at the intersection of theater and Exhibits Wing ridgelines with the main Lobby roof. The Administrative Wing roof intersects the east side of the Cultural Center Wing creating lengthy valleys, and Totem Hall contains a large dormer on its east elevation with a slightly shallower than typical roof slope. Atypically, the small roof located over the exterior totem display at the north elevation is a hipped roof with a clipped eave. The typical roof assembly at the original building consists of heavy butt, cedar shakes installed with a 10 inch exposure over 1 by 4 furring. Underlying roof layers include building paper over 1-1/2 inch rigid insulation installed on top of the structural wood decking. Roof assembly at Totem Hall and the Administrative Wing addition add a layer of 1/2 inch plywood above the wood decking and increase the insulation thickness but visually match the typical roof assembly.

Typical gutters are redwood shaped in a rectangular profile with an ogee curve at the outside face. Gutters are painted brown to match building trim and attached to 1 by 8 fascia boards. Metal drip flashing was not observed at roof edges but is indicated in as-constructed drawings.

Condition

The roof assembly is in excellent condition and appears well maintained. Facility maintenance records indicate biannual cleaning, and observations confirm limited debris and moss buildup on roof surfaces. Wood gutters are functioning, where present, but show signs of paint loss and wood deterioration at interior drainage surfaces. At locations where gutters are missing, including sections of the south and east elevations, uncontrolled roof runoff splashes back onto lower wall areas leading to unnecessary wetting and prolonged high humidity on painted surfaces. Roof runoff at the east elevation of the Cultural Center Wing drains back towards the building causing localized ponding against foundations. The roof configuration at the west entry creates a roof drainage problem
whereby the upper roof drops water onto the lower roof with subsequent splashback at entry area wall and walking surfaces during heavier rain events



Figure 8.13 Rain splashback and ponding at east elevation of Cultural Center Wing, October 2018



Figure 8.14 Drainage at overlapping roof line at west entry, October 2018

(Figure 8.14). Park has stated that subsequent to FFA/A+H visit to park in October 2018, wood gutters were installed at the south elevation of Theater and Exhibits wings to address splashback issues.

Windows and Exterior Doors

Original windows and exterior glazed doors were painted wood construction with single thickness glazing. With the exception of sidelite and clerestory window frames located at the South Entry Porch, all windows were replaced in the 2000 rehabilitation



Figure 8.15 Mirror reflection at South Entry Porch glazing, October 2018



Figure 8.16 South Entry Porch glazing as viewed from Lobby, October 2018



Figure 8.17 Original wood louver under gable eave at east elevation Exhibits Wing, October 2018

project with new aluminum-clad wood windows. All glazed doors were replaced with new glazed stile-and-rail wood doors, and most flush wood doors were replaced with new flush wood or hollow metal doors. Window configurations include double-hung and fixed units mulled in double, triple, and quadruple arrangements at the original building and large fixed units ganged together to replicate curtain wall glazing expanses at Totem Hall.

Window and door trim is dimensional lumber painted dark brown to match other building trim and employed in a 2 by 2 size at window and door jambs. Larger 2 by 6 painted wood trim is installed at most window and door heads. Metal flashing is also painted dark brown and used in lieu of wood window sills at most locations as well as at horizontal mullion dividers on windows at Totem Hall.

Original glazing was replaced throughout the building during the 2000 rehabilitation project to provide insulated glazing units at all window and door locations. Glazing appears to have a slightly mirrored coating on the exterior lite but renders clear views to the exterior when observed from the interior (Figures 8.15 and 8.16).

Door hardware is typically polished brass at door pulls and locksets, and bronze at hinges and door stops. Thresholds are indicated as painted aluminum on as-constructed drawings. Miscellaneous hardware including weatherstripping and door closers are painted metal in black or bronze colors. The west entry door functions as an accessible entrance and has been fitted with automatic closers mounted at the head of the doors connected to remote push pad operators located at both the interior and exterior. The South Entry Porch entry doors have brass flush bolt rods for fixing a single door leaf but appear to be unused. The flush bolt hardware was replaced during the 2000 building rehabilitation and is not considered historic fabric.

A variety of louvers/grilles including two original wood louvers, located at the east gable end of the Exhibits Wing and at the boiler room, and new painted metal louvers are discreetly placed at various locations around the building. Typically, louvers are located at gable ends near ridgelines and painted dark brown to match building trim (Figure 8.17).

Condition

Windows are in good condition at all locations, except at the South Entry Porch, with only minor isolated locations of paint chipping and fading at metal clad surfaces. Due to the aluminum cladding base metal at window sash and sills, corrosion from loss of paint is not a concern, but paint repair should be undertaken to prevent further delamination of paint and provide a consistent painted appearance.

Sidelite and clerestory window frames at the South Entry Porch are exhibiting signs of deterioration, including paint loss, paint fading, raised wood grain, and end grain splitting (Figures 8.18 and 8.19). The south elevation of the building is subject to greater rain and wind exposure due to its ocean side orientation, and the poor condition at these windows is a product of this exposure. Doors at the South Entry Porch display a similar deteriorated wood and paint condition at door rails. Door stiles and rails are likely constructed of wood veneer laminated to solid wood cores and are experiencing delamination from repeated exposure to high humidity and moisture infiltration into veneer material.

Both pairs of exterior entry doors into the Lobby require adjustment of weatherstripping at meeting stiles to close air gaps (Figure 8.20). South Entry Porch doors are sagging due to loose and worn hinges resulting in meeting stiles that rub at upper edges.

Painted wood trim at windows, with the exception of trim at the South Entry Porch, is well maintained and presents no indication of subsurface deterioration.

Screen damage was observed at the Theater Wing south elevation windows near the South Entry Porch, but overall screens are in good condition.

Brass and bronze hardware at exterior doors is in fair to good condition with door pulls and push plates displaying wear and bronze hardware at South Entry Porch doors showing green patina oxidization from saltwater exposure (Figure 8.21).

Louvers and grilles around the building are well maintained and protected from the weather beneath generous roof overhangs.



Figure 8.18 Wood rail deterioration at South Entry Porch glazing, October 2018



Figure 8.19 Wood stile-and-rail deterioration at South Entry Porch doors, October 2018



Figure 8.20 Weatherstripping gaps at west entry doors, October 2018



Figure 8.21 Oxidization at brass hardware at south entry doors, October 2018



Figure 8.22 Brick chimney at east elevation Lobby, October 2018

Chimneys

Boiler equipment vents through a brick masonry chimney located in Mechanical Room 117. Chimney penetrates both the lower Cultural Center Wing and upper Lobby roofs and is terminated by a stainless-steel chimney cap. Metal step flashing is installed at both roof penetrations and cut into horizontal brick joints.

Condition

Brick mortar joints are visibly recessed from face of bricks, and the applied coating is weathered presenting a splotchy appearance across brick surfaces (Figure 8.22).

Exterior Stairs, Ramps, and Walkways

The South Entry Porch contains the only set of stairs into the building allowing park users to enter the visitor center from the Sitka Sound side of the building. There are three 12 inch treads and four 5 inch risers connecting the crushed gravel pathway along the south elevation with the elevated south entry into the building. Stairs and porch floor are constructed of gray concrete and integrated with the concrete bases supporting wood porch columns. Painted wood handrails located at the center third of the stairs are supported by painted steel posts cast into the concrete. Despite the approximate twenty-seven-foot stair width, there are no handrails placed at stair ends.

Circulation between the upper parking lot/interpretive plaza and the lower parking lot is provided by an eight-foot wide serpentine concrete paver ramp. The ramp is bounded by a combination of stone masonry and concrete retaining walls in combination with compacted gravel and vegetated grades. Wood and metal guardrails are located on the downslope side of the plaza and ramp but not continuous along the length of the ramp. Handrails are not provided at the ramp. The ramp encircles the large Haa Léelk'u Ha's Kaasdahéeni Deiyí Saanaheit Totem Pole during its descent and deposits users at the east end of the lower parking lot where it connects with a concrete paver sidewalk leading to the visitor center west entry.

Concrete sidewalks connect the southwest entrance to the site at Lincoln/Metlakatla Streets with the west building entrance and run along the south edge of

the lower parking lot. The concrete sidewalk along Lincoln Street terminates at the site boundaries and is substituted with a crushed gravel path for approximately 30 feet before resuming to concrete sidewalk material. The upper interpretive plaza consists of concrete pavers integrated with the accessible ramp and connected to the north with the concrete sidewalk serving the bus dropoff zone.

Crushed gravel walkways are installed at the south, east, and north sides of the building creating a loop path around the visitor center complex and connecting to the Totem Trail trailheads.

Condition

Concrete at the south elevation stairs and porch is in poor to fair condition. Entry porch concrete is smooth with only slight weathering, discoloration at its edges, and a medium-sized crack at the northwest corner. Stair concrete is cracked at treads and pitted with visibly exposed aggregate (Figure 8.23). This weathered condition is most likely a combination of saltwater exposure coupled with overaggressive cleaning methods that remove the uppermost layer of cement paste subjecting the sand and aggregate to accelerated deterioration. The continuous cracks that run up the slope of the stairs are a product of missing control joints, settling of underlying base material, and, at handrail locations, differential movement between steel posts and concrete.



Figure 8.23 Concrete at the south elevation stairs, October 2018

While the handrail configuration at the South Entry Porch is original to the building, it does not meet current code for handrails or accessibility and could create a safety hazard for visitors (Figure 8.24). Contemporary code requirements limit the spacing of handrails on wide stairs, require handrail extensions, and prescribe handrail shapes. Currently, the park is conducting a project to correct handrail deficiencies.

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The accessible ramp is in good condition requiring only minor maintenance to clean vegetated growth from walking surfaces (Figure 8.25).



Figure 8.24 Handrail configuration at South Entry Porch, October 2018

More importantly, ramp cross slopes exceed maximum allowable slopes, and vertical changes between pavers in some locations are greater than the 1/2 inch allowable per accessibility code (Figure 8.25). The ramp does not have a compliant intermediate landing required for ramps that rise greater than 30 inches and handrails are not provided on both sides



Figure 8.25 Accessible ramp cross slopes, October 2018



Figure 8.26 Concrete sidewalk gap at west site entry, October 2018



Figure 8.27 Bus dropoff area at upper parking lot, October 2018



Figure 8.28 Accessible parking spaces at lower parking lot, October 2018

of the ramp or continuous the full length of the ramp. Concrete sidewalks at the west elevation and upper bus dropoff area are in good condition (Figure 8.27). The missing concrete sidewalk connection (Figure 8.31) at the west site boundary from Metlakatla Street creates an unexpected walking hazard and does not meet accessibility requirements for accessible routes.

Parking Lots and Driveways

Parking areas for the visitor center are accessed from Metlakatla Street and include both the original lower parking lot serving smaller vehicles for visitors and staff and the upper, larger lot for buses and recreational vehicles. Both the upper and lower parking lots are surfaced with asphalt and bounded with concrete curbing. The lower lot contains twelve standard and two accessible parking spaces in addition to the three spaces designated for park staff near Totem Hall. The upper lot contains eleven standard spaces and five extended spaces for commercial vehicles as well as a bus dropoff zone at the Interpretive Plaza and generous circulation lanes connecting to Metlakatla Street. Drainage at the lower parking lot is through a single cast-iron catch basin located at the southwest corner of the lot. Catch basin storm drainage appears to discharge into the ocean along the west site boundary.

Condition

Accessible parking spaces do not fully meet Architectural Barrier Act Accessibility Standards (ABAAS) requirements (Figure 8.28). While the two accessible spaces provided at the lower lot are compliant with the required number of spaces, the westernmost accessible space does not meet the 8 foot minimum width, and the access aisle between spaces does not meet the five-foot minimum width. In addition, one of the accessible spaces is required to be van-accessible, and accessible signage is required at the head of each parking space.

The parking lot surfaces are in good condition with visible striping and functional drainage. The lack of physical separation between vehicles traveling along Metlakatla Street (Figure 8.33) and parked vehicles or pedestrians using the upper lot presents a safety hazard. Currently, white striping designates the boundary between road and parking lot traffic with pedestrians who exit parked vehicles or walking along Metlakatla Street having to navigate between road traffic and the bus circulation zone.

Miscellaneous Site Features

Significant constructed site features include the concrete retaining walls at the north elevation of the Curatorial Wing, and the assortment of totem poles placed around the property. The concrete retaining wall is predominantly concealed behind the Curatorial Wing but exposed at the small government vehicle parking area west of the Curatorial Wing. A painted wood picket fence is placed at the top of the retaining wall to separate trail users from the wall dropoff. Totem poles are typically hollowed out partially at the bottom and bolted to a separate round cantilevered log "post" which has been buried approximately 6 feet into the ground.

Condition

Retaining walls are in good condition displaying normal surface weathering associated with exposed concrete. The barrier fence (Figure 8.30) is well maintained but exposed to moisture, vegetated debris, and moss growth due to its proximity to tree canopy and dense foliage. Fence pickets and wood framing may deteriorate at fasteners locations and not provide the necessary restraint for visitors leaning on the fence.

Totem poles appear to be in very good condition but owing to their substantial height and compacted soil foundations, should be monitored regularly for stability and integrity of anchorage locations.



Figure 8.29 Lack of physical separation along Metlakatla Street at the upper parking lot, October 2018



Figure 8.30 Barrier fence at north elevation retaining wall, October 2018



Figure 8.31 Mechanical equipment and piping in Cultural Center Wing attic, October 2018



Figure 8.32 Above ground diesel fuel tank at east elevation of Mechanical Room 117, October 2018

Equipment Conditions

Mechanical Systems

The overall mechanical system was casually observed in coordination with facility maintenance worker Mike Johnson during the site visit. The heating and ventilation system consists of hydronic baseboards, unit heaters, and radiant flooring coupled with air-handlers fitted with inline heating coils. Air-handling equipment and ductwork is concealed in attic spaces with various exhaust and return grilles placed discreetly in walls and ceilings throughout the building and connected to exterior louvers (Figure 8.31). Hydronic heating piping is served by two diesel-fired hot water boilers located in Mechanical Room 117. The diesel fuel tank is located outside Mechanical 117 in the fenced courtyard between the Exhibit and Administrative wings (Figure 8.32).

Condition

Facility maintenance staff indicated the mechanical system has not functioned properly since its installation during the 2000 rehabilitation project. The mechanical heating control system requires manual adjustment to maintain system balance and proper temperature regulation throughouth the building. FMSS records document repeated repair evaluations of the heating and ventilation system beginning in 2005. In particular, heating equipment cannot be balanced to provide adequate temperature control at various locations in the building, and humidity control at the Exhibits Wing is difficult to stabilize. Shortly before the architect site visit in October 2018, a voltage spike in the building's electrical system destroyed the heating and ventilation computer control system boards necessitating ongoing manual adjustment of the heating and ventilation system by facility staff.

Plumbing Systems

Public restrooms are located at the west side of the building and accessed only from the exterior covered walkway leading to the entry doors. Men's and women's restrooms are placed back-to-back along a common plumbing wall and consist of five lavatories, two urinals, and two water closets at the men's restroom and five lavatories and water closets at the women's restroom. Men's restroom contains two accessible toilet stalls while the women's restroom has a single accessible stall.

There is a single, unisex restroom for use by employees located along the corridor in the Administrative Wing containing a lavatory and water closet. Adjacent to the employee restroom is an employee kitchenette containing a sink, refrigerator, and microwave. The remaining restroom is located in the Curatorial Wing consisting of a lavatory and water closet.

Fixtures at public restrooms are fitted with automatic operation sensors and appear to be water-efficient models. A single stainless-steel drinking fountain is wall mounted at the west elevation adjacent to the restroom vestibule.

Sanitary system piping is routed beneath the concrete floor slab and discharges to a sewer lift station located on the east side of the building near the Administrative Wing.

Condition

Public restroom facilities and the Administrative Wing unisex restroom are in good condition. The single drinking fountain does not comply with accessibility standards (Figure 8.33) either in number of required fountains or configuration of spout location.

At the Curatorial Wing restroom, facility staff indicated the water closet is not currently being used because of drainage issues at underslab piping and subsequent effluent backups.

Electrical Systems

The building is served by underground electrical conduit connected to the municipal electrical utility. Conductor feeders connecting the building to the underground electrical vault, located west of the building near the entry to the site at the termination of Lincoln Street, were indicated to be replaced in the 2000 building rehabilitation. A four-hundred amperes main distribution panel electrical service located in Mechanical Room 117 distributes to four electrical subpanels located throughout the building. Electrical power is provided to building and site lighting, fire alarm, telecommunications, and audio-visual systems as well as general power needs and mechanical equipment.

Condition

Overall, electrical power and lighting systems appeared in good condition. Fire alarm, telecommunications and audio-visual systems were not evaluated during the site visit. Facility maintenance staff expressed the need for transient voltage surge suppression (TVSS) equipment to protect building electrical systems from electrical grid spikes (Figure 8.34).



Figure 8.33 Drinking fountain at west elevation covered walkway, October 2018



Figure 8.34 Main electrical service disconnect (400 amps) at Mechanical Room 117, October 2018



Figure 8.35 Typical Cedar wall paneling at Lobby, October 2018



Figure 8.36 Typical ceramic tile at public restrooms, October 2018

Interior Conditions

Walls

The majority of the interior wall finish throughout the building consists of 1 by 8 tongue-and-groove cedar paneling, oriented vertically and running continuously from floor to roof. Cedar paneling in the Lobby is coated with a clear, matte finish and bounded by dark brown baseboard and pilasters (Figure 8.35). Theater and Exhibits wings utilize the same cedar paneling and painted baseboard without the pilasters. Cultural Center Wing lower wall paneling is Sitka spruce stained to match the typical cedar wall finish found elsewhere in the building. Upper wall surfaces at the Cultural Center Wing near the entry to Totem Hall are finished with dark brown painted beadboard with nominal 1 by 4 dimensions. Noted exceptions to the typical cedar wall finish employed throughout the building is the use of painted gypsum board at the Administration Wing, Theater Wing, and Resources Wing and painted wood paneling at Totem Hall.

Wood canopies placed at the head of openings to building spaces (Cultural Center Wing, Theater Wing, Interpretative Office, Exhibits Wing) accessed from the Lobby have carved lettering, painted white, indicating the name of the wing. Canopies are constructed of a 2 by 6 support frame anchored to header framing over door openings. Carved face lumber is 2 by 8 painted dark brown and attached to the support frame. Canopies are finished on their underside with 1 by 4 v-groove wood beadboard painted dark brown.

The east wall of the theater housing the projection room has a customized 1 by 2 wood slat screen designed to resemble a woven mat. Vertical wood slats are spaced approximately 1 inch apart and attached to a back-supported metal rod.

Restroom walls are finished with a beige-colored, 2 inch square ceramic tile placed to a six-foot height. Public restrooms are accented with an 8 inch wide decorative tile band located at the upper portion of tiled walls (Figure 8.36).

Condition

Original cedar paneling at the Lobby and Exhibits Wing has aged to a deep, reddish-brown color. All wood paneling is in good condition with only minor scratches and marks associated with regular use. Painted wall trim, gypsum board, and tile surfaces also appear to be in good condition with no observed issues.

Ceilings

Typical ceiling finish in most of the public spaces, including Lobby, Theater Wing, Cultural Center Wing, Totem Hall, and at the Administrative Wing is dark brown painted 2 by 6 wood in a tongue-and-v groove configuration (Figure 8.37). Restroom and Cultural Center Wing hallway ceilings are a primarily 1 by 4 v-groove bead board painted dark brown. Light coves over the lavatory counters in the public restrooms are gypsum board painted white. The Exhibits Wing is fitted with an acoustical tile ceiling, painted brown, to allow for concealment of mechanical and electrical equipment. Offices in the Theater, Resources, and Curatorial wings as well as the Staff 120 restroom and storage/maintenance rooms have painted gypsum board ceilings. Light coves at the public restrooms are finished in gypsum board to provide better light distribution at water closet and vanity areas.



Figure 8.37 Tongue and V-groove wood ceiling painted dark brown at Lobby ceiling, October 2018

Condition

All ceilings appeared in good condition with no observed issues.

Floors

Broadloom carpeting is installed at all public and office spaces except at the Cultural Center Wing workshops, Totem Hall, and restroom locations. Carpeting used at all public spaces is a commercial-grade carpet in a blue checkerboard pattern stretched across the concrete slab (Figure 8.38). Carpeting used at office locations is a tile carpet direct applied to underlying substrate, presumably concrete but material was not verified during the assessment.



Figure 8.38 Carpet at Cultural Center Wing hallway, October 2018

Public restrooms and Toilet Room 130 have 1 inch square ceramic tile floors, while linoleum is installed at Toilet Room 130 located in the Administrative Wing.



Figure 8.39 Typical broadloom carpet in Lobby, Theater Wing, Exhibits Wing, and Cultural Center Wing hallway, October 2018



Figure 8.40 Walkoff mat at west entry doors, October 2018



Figure 8.41 Decorative concrete floor at Totem Hall, October 2018

The only exposed concrete flooring is in Totem Hall employed in decorative patterns alternating between light-stained and exposed-aggregate surfaces, both ground and polished to a smooth finish and textured surface.

White oak tongue-and-groove flooring is used throughout the workshops at the Cultural Center Wing.

Condition

Carpeting is in fair condition without any observed areas of large staining or excessive traffic wear. Carpet in the Lobby is heavily lit with daylight from the South Entry Porch windows, which highlights slab unevenness and areas of fading. Walk-off mats are placed at exterior entry doors to moderate wear at high circulation locations and control soil intrusion into the building. While effective in managing excessive dirt entry into the building, walk-off mats can create tripping hazards (Figures 8.39 and 8.40).

Ceramic tile is in fair condition at all locations but showing general wear associated with heavy use at the public restrooms.

Concrete flooring at Totem Hall is in good condition requiring only random polishing at noticeably worn locations and repair at sealant joints between slabs (Figure 8.41). Facility staff indicated ongoing water infiltration issues at the recessed floor in Totem Hall. Rehabilitation drawings from the 2000 project do not indicate the use of waterproofing on the exterior face of the concrete retaining wall at the north elevation of Totem Hall. Moisture migration may be hydrostatically induced from below-grade soil north of the building retaining wall.

Oak flooring is in good-to-fair condition overall but scratched with worn surface finish at various locations, particularly at the woodshop, likely due to heavy traffic, chairs, equipment, and utilitarian use of space.

Interior Doors and Windows

Doors

Interior wood door types include stile and rail with half, double, and vision-lite glazing, full flush solid core, and custom sliding. Typical wood species used in door construction is vertical-grain douglas fir in combination with brushed brass hardware. Door frames are typically wood at most locations, but many utilitarian spaces use hollow metal doors and frames. Thresholds are used at locations where flooring material changes occur.

Condition

All doors appeared in good condition with functioning hardware.

Windows

In combination with glazed lite doors used throughout the building, interior windows are employed in various hallways and offices. Display cases with glazing on two sides are installed along the Cultural Center Wing hallway to allow visitors to both view native artwork and look through the glass cases into the workshops. Display case windows are approximately 3 feet deep, wood framed with large glazing lites and fitted with internal lighting to highlight artwork. Interior windows are also used at the interpretive office to provide employee connections between office and public spaces. The window along the east wall of Office 103 visually connects with the information desk while the windows along the north wall connect with the entry hallway at the Theater. Both sets of windows are fixed glazing in painted wood frames. Windows along the north wall of Office 103 are designed to approximate the double-hung windows located at the exterior wall north of the theater entry hallway.

Condition

All interior windows appeared in good condition.


VISITOR CENTER

Integrity Analysis 9

Introduction

Under the National Register of Historic Places criteria, there are seven aspects of integrity: **location, design, setting, materials, workmanship, feeling**, and **association**. Assessing the overall integrity of a property assists in measuring the ability of the property to convey its historical significance. Retention of specific elements of historic integrity to the defined period of significance is important. The aspects of integrity apply to the entire site: the building exterior and interior, landscape, as well as site features. Overall, the historic integrity of the Sitka National Historic Park Visitor Center is good. Over time some significant alterations have occurred, including a major rehabilitation project in 2000, that moderately impaired the integrity of design and materials. As a whole, the visitor center maintains integrity of location, material, workmanship, design, setting, feeling, and association. The character-defining features, exceptional importance, association with the Pacific Northwest Style and the centralization of visitor services with administrative functions all collaboratively make the Sitka National Historical Park Visitor Center district an outstanding example of a Mission 66 visitor center.

Park planning during the Mission 66-era adjusted to focus on the influx of vehicles into the parks and how to manage vehicular circulation and parking. This resulted in prioritizing parking areas near new park visitor centers funded during this era. After a visitor parked their car, the site design was developed to funnel pedestrian traffic to an entry into the visitor center, accessed from the parking area. In the visitor center, individuals were oriented to the park, its resources, and mission, and were then disbursed out into the park to experience the resources for themselves, usually via an exit separate from the entry oriented toward the parking area. This allowed the visitor to go from the visitor center directly out into the park to experience its unique resources or views. All aspects of this circulation concept and design remain at the Sitka NHP Visitor Center.

Location
The visitor center has very strong integrity of location. It remains in its original location along the Sitka Sound within the Sitka National Historical Park, near the termination of Metlakatla Street in Sitka, Alaska. The original orientation of the building is intact, with the primary visitor entrance at the west elevation, easily accessible from the parking area. The South Entry Porch, facing Sitka Sound, also retains its original orientation and location. The parking lot has been expanded, but remains in the same general location with easy access to the west entrance.

Design
The visitor center has a moderate level of integrity of design. The design of the Sitka NHP Visitor Center has been somewhat impaired over the years through the addition of the Administrative Wing and Totem Hall, rehabilitation of the Maintenance and Storage Building to accommodate the Resources Offices and Curatorial Wing, miscellaneous rehabilitation work throughout the building, and in replacement of original materials and features. The building was originally designed with a main lobby and three radiating wings housing a theater, an exhibit room and a cultural center. This was slightly modified in 1977 when a free-standing Maintenance and Storage Building was constructed to the north by the original architect, John Morse. However, in 2000, the building was substantially rehabilitated including the Theater and Cultural Center wings. Totem Hall was inserted between the visitor center and the Maintenance and Storage Building, creating a single structure. Lastly, an Administrative Wing was added at the east elevation with its orientation parallel to the Exhibits Wing.

The Mission 66 Multiple Property Documentation Form discusses alterations and additions to the visitor center building type, noting that "an addition will not disqualify a resource, if it is compatible with the original building and not opposed to the intention of the original design, and if it does not obscure the qualities for which the building is significant." John Morse designed the free-standing maintenance and storage addition in 1977. Furthermore, his 1975 design proposal suggested the need for additional space including a totem exhibit; however, this was not built in 1975. The 2000 addition of Totem Hall enclosed the open space between the original visitor center building and Morse's 1977 addition. Totem Hall is a heavily glazed, tall, one-story addition. The new Administrative Wing was added to the east elevation north of the original Exhibits Wing. It sits away from the primary west and south building components. The design of the Administrative Wing employed similar building materials and matched the Exhibits Wing in its footprint and roofline. Additional interior changes to the Theater and Cultural Center wings were made during the 2000 rehabilitation. Overall, the cumulative additions and alterations have moderately impacted Doty and Morse's original design concept for the visitor center.

The design of the landscape has moderate integrity, having been impacted on the east end of the lower parking lot by the introduction of a curvilinear walkway that is not compatible with the form and materials of the historic landscape. Though the inlet was a feature of the historic landscape, its removal before the end of the period of significance does not affect the landscape's integrity of design. The landscape continues to provide an orientation to the park and its surrounding landscape through critical orienting views of the site and Sitka Sound.

Setting
The setting of the Sitka NHP Visitor Center remains largely unchanged and retains a high level of integrity. The visitor center was originally situated among a number of small cottages at the termination of Metlakatla Street. Some of these cottages have been altered or removed, and a newer apartment complex has been constructed in the vicinity. The construction of this apartment building altered the view and perception of the visitor center from the water. The new building overwhelms the older building, distorting the clean look of the visitor center from Sitka Sound. However, the visitor center still serves as an introduction to the cultural significance of the site, forming an entryway to the historic Totem Trail and the 1804 battlesite of the Tlingit-Russian conflict along a peninsula formed by the Sitka Sound and the Indian River. Further, when originally constructed, the Sitka Historical Park provided the setting for the display of a number of Alaska Native Totem Poles. While some of these poles have been moved within the site or replaced with replicas for conservation purposes, these important cultural elements still contribute to the setting.

Materials
Overall, the integrity of materials of the Sitka NHP Visitor Center building were somewhat impacted by the 2000 rehabilitation. This project replaced all the original windows in the building with double-hung metal sash replacements of similar configuration to the original. For the most part, these new windows were placed in original locations with some exceptions, including at the Theater Wing, where new openings were inserted. The roofs have been replaced and repaired over time, but cedar shakes remain the primary roofing material. At the interior, the original Lobby reception desk has been removed, and the location changed. The original Lobby flooring has been covered with carpet. The original floor plan and interior materials of both the Theater and Cultural Center wings were substantially changed in 2000. However, the Lobby and Exhibits Wing only received minimal changes that impacted historic fabric.

The materials associated with the Mission 66-era landscape design include vegetation such as Sitka spruce, lawn areas and native vegetation along the shoreline, all of which are intact. The proliferation of shrubs and forbs in other planting beds contrasts with what was implemented but is in line with the intention of the planting plan to have a simple palette of shrubs and forbs. That simplicity is at risk, however, given the variety of species that currently exist. Other materials include paving materials which included asphalt, concrete, and a finely crushed compacted gravel. The asphalt and concrete remain in nearly all of their historic locations, but the finely crushed compacted gravel has been replaced with a larger uncompacted gravel surface in those areas. Wood continues to be used for signs and totems, and features such as the bike rack, fire hydrants and catch basin reflect their historic materials.

Workmanship
The integrity of workmanship at the visitor center exterior has been maintained through retention of the vertical siding and cedar shake roofs. The exterior of the 2000 Administrative Wing addition reflects the original design intent of Doty and Morse in its style and architectural details, which convey the same sense of workmanship as the original building. The Totem Hall addition, particularly with the building's use of similar roof slopes to the original building and use of overlapping roofs, which minimizes the difference between the two-story and single-story components of the building, helps to ensure the integrity of the workmanship. At the interior, the changes to the Theater and Cultural Center wings altered the original materials and workmanship in these spaces. However, the Lobby retains many of its original materials and workmanship.

The workmanship of the Mission 66-era landscape remains relatively intact due to the retention of some primary design elements, such as the asphalt-paved and concrete-curb-edged lower parking lot, the lawn areas, which provided a simple landscape setting to the visitor center entrance, the framed and signed entry experience for visitors arriving by vehicle or on foot, and the views through the site and to the surrounding landscape, which help orient the visitor to the site's cultural and natural history and significance.

Feeling
The building and landscape retain integrity of feeling, and both components feel similar to the historical conditions, especially when viewed from the edge of the Sitka Sound looking north. However, the overall feeling of the west entry sequence has been somewhat altered with the expansion of the parking lot. The addition of Totem Hall changed the low-scale, horizontal feeling of the building. Further, with the relocation of the house screen from the South Entry Porch exterior to the interior, the focal point and feeling of the Lobby has been moderately altered.

Association
The building retains a strong association with the Sitka National Historical Park and with the Mission 66-era. It also retains an association with architects Cecil Doty and John Morse. This continuity has preserved and enhanced the association of the building with the Pacific Northwest style that the NPS adopted in Sitka, Alaska. Consequently, visitors to the park still have all of their needs met through the visitor center as Doty and NPS Western Office of Design and Construction (WODC) intended when implementing the Mission 66 program's vision for a visitor center in Sitka.

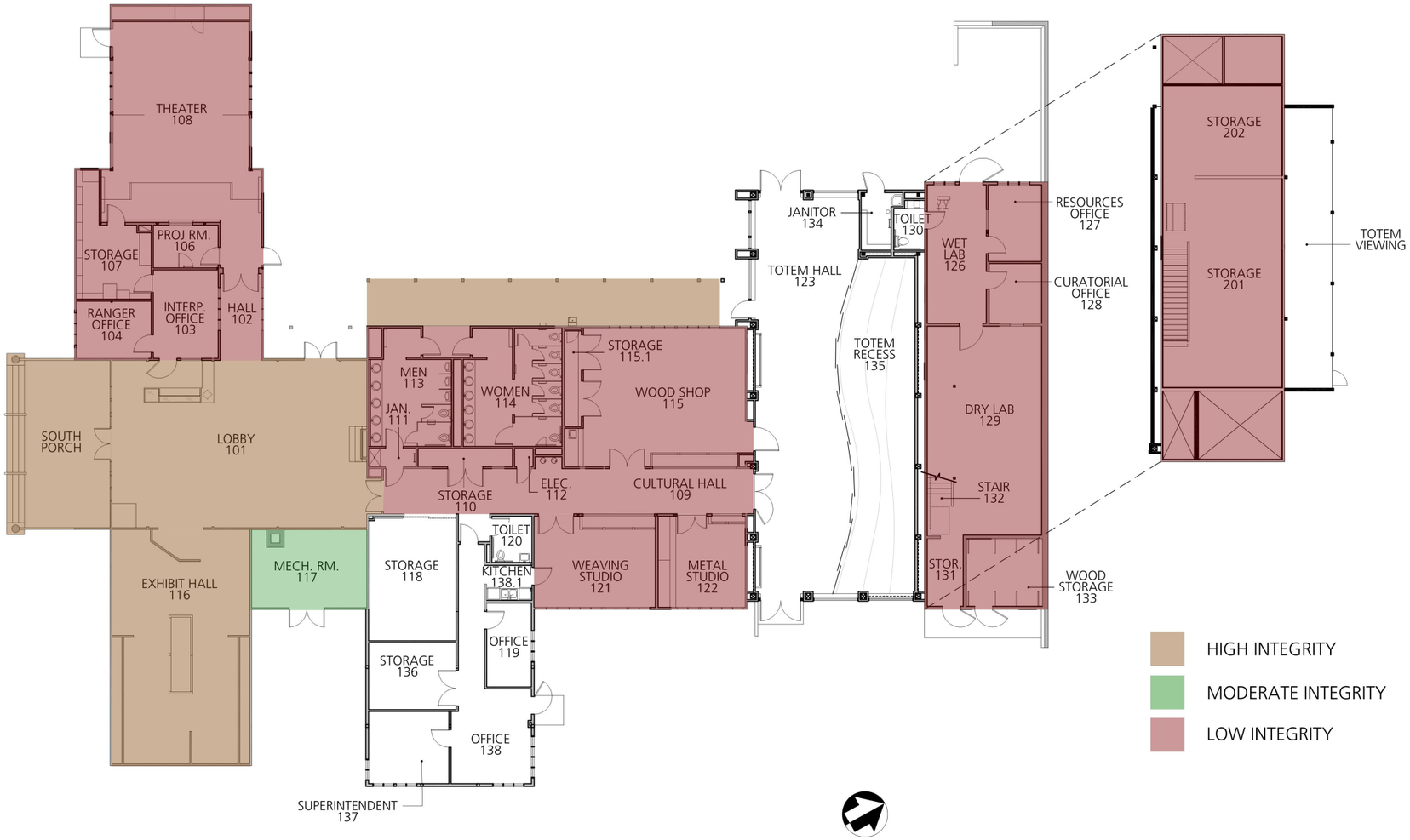
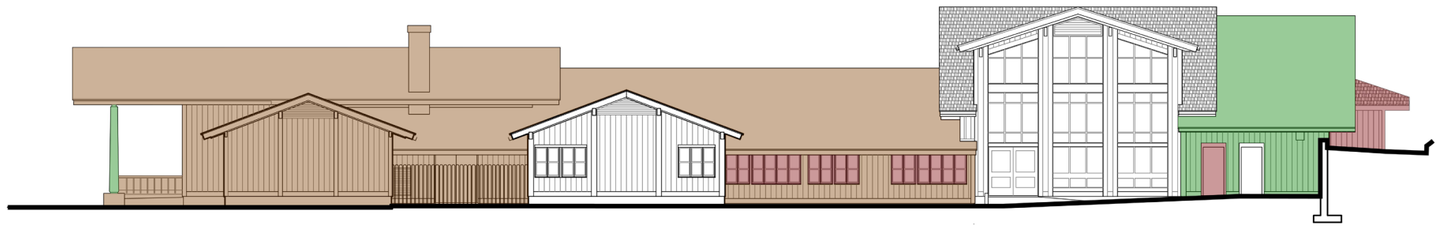
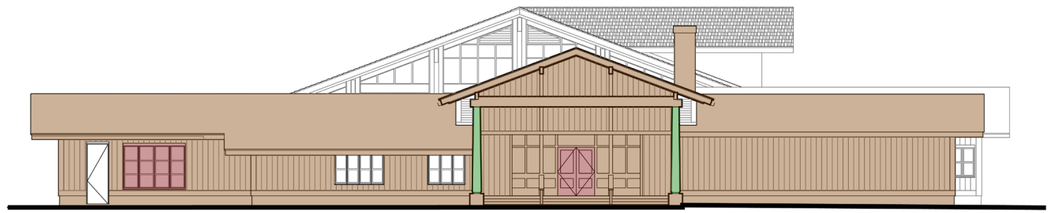


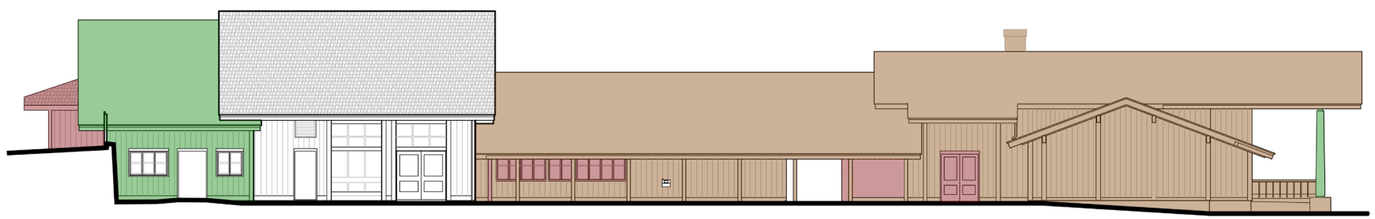
Figure 9.1 Integrity analysis of existing visitor center building spaces



EAST ELEVATION



SOUTH ELEVATION



WEST ELEVATION

HIGH INTEGRITY

MODERATE INTEGRITY

LOW INTEGRITY

Figure 9.2 Integrity analysis of existing visitor center exterior elevations



Future Treatment and Use 10



Figure 10.1 Historic view of South Entry Porch from southeast, 1965

Recommended Building Treatment

Given that the Sitka National Historical Park Mission 66-era visitor center is eligible for the National Register of Historic Places, and understanding that previous interventions to both the building and the site have moderately impaired its overall historic integrity, it is essential that all future projects planned for Sitka NHP Visitor Center be executed with great care. The highest level of consideration should be given to prioritizing the preservation of remaining historic elements, materials, features and spaces. Any future changes to the building should be focused to areas already altered. Landscape treatments should be informed by the original visitor center concept of visitors arriving, parking and proceeding to the building entrance at the west elevation and building treatments should be informed by the traditional Tlingit elements which were incorporated into the original building design.

Any future work should be guided by *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. The Standards have four defined levels of potential treatment for a building, which reflect increasing levels of intervention into the original fabric of the building. The four levels are as follows: Preservation, Rehabilitation, Restoration, and Reconstruction. Each level of treatment has its own set of standards that guide the approach to work. Generally, in planning for the anticipated

work on a historic structure, one of the four treatment levels is selected as the overall treatment approach. It is anticipated that any future work to the Sitka NHP Visitor Center will fall into two categories:

- ***Rehabilitation*** would be the selected treatment for spaces, features or elements that have already been somewhat altered and that are non-contributing.

- ***Preservation*** is the expected treatment for features, materials and spaces that retain a high level of integrity and that contribute to the significance of the building and site.

In complying with the *Standards for Rehabilitation*, all interventions should be designed and constructed with a minimal loss of historic original material. In addition, they should be designed with an eye toward restoring altered or missing features from the building's period of significance. Under the Rehabilitation treatment, there is no requirement to replace or restore missing features that have been lost over time; however, when this is feasible, it should be strongly considered.

In following the *Standards for Preservation*, priority should be given to ensuring that the essential form, features, spaces, and materials that convey the building's significance are retained. This is achieved by protecting these elements and understanding that further changes to the building, site and landscape will further impact the overall integrity of the visitor center.

Recommended Building Use

The building should remain a visitor center with exhibit, audio visual, educational, and traditional art demonstration functions.

Consideration should be given to relocating the park collection and archives function to another off-site location that could better accommodate an archival collection that requires a climate controlled environment, better collections processing areas and storage, improved office space for archivists and volunteers, and areas for researchers to view and use materials.

(Reference the Landscape Existing Conditions plan on page 8 and Landscape Treatment plan on page 129 of this document along with the Cultural Landscape Inventory in Appendix E for area names and landscape characteristics)
Treatment recommendations are presented in descending priority.

Views

- Preserve four views indicated on the landscape teatment plan:
    - View towards the visitor center.
    - View from the visitor center to Sitka Sound.
    - View towards Sitka Sound from the Entry Sidewalk (View 19) (Figures 10.2 and 10.3). Though the foreground of the view of Sitka Sound from the Entry Sidewalk has changed since the inlet was filled in, the distant view of Sitka Sound remains and should be preserved by preventing trees and shrubs from obstructing this view.
    - View from the start of Totem Trail to Mt. Edgecumbe.

Exterior Site Structures

- Restore totem poles to their historic locations in the Triangular Lawn (Figure 10.4), including:
    - Move the Yadaas Crest Pole from its current location west of the visitor center's Theater Wing to one of the three historic totem locations along the south edge of the Triangular Lawn.
    - Move the Wooch Jin Dul Shat Kooteya – The Holding Hands Pole from its current location near the edge of Sitka Sound to one of the three historic totem locations along the south edge of the Triangular Lawn.
    - Move the Bicentennial Pole from its current location slightly north to one of the three historic totem locations along the eastern edge of the Triangular Lawn.
    - To increase the visibility of the entry sign, consider moving the sign a couple of feet to the west. See related recommendation for the Sitka spruce trees that are located east of the entrance sign.



Figure 10.2 Preserve view of visitor center from Entry Sidewalk as shown in this image, 2000



Figure 10.3 Existing view from Entry Sidewalk, October 2018



Figure 10.4 Restore totem poles to their historic locations in the Triangular Lawn, as shown in this historic image, 1965



Figure 10.5 Maintain the formal lawn area at west elevation, October 2018



Figure 10.6 Maintain the original spruce trees at west entry, 1988



Figure 10.7 Existing shrub plantings at Theater Wing, October 2018

Landscape and Vegetation

- Coordinate replanting projects with plans developed by the park in coordination with local tribal government.
- Restore the configuration and balance of lawn areas to shrub and forb planted areas to match the balance that was in place during the historic period and which is indicated on the Landscape Treatment Plan.
- Maintain historic tree locations that control and frame views at historic locations for visitors entering the site (Figure 10.6).
- Trees, including the clump of alder, and large shrubs that have grown near the intersection of the Lincoln Street sidewalk and path between Metlakatla Street and the Entry Sidewalk should be thinned or removed to widen and restore the view from this entry point to the visitor center.
- Do not follow the historic planting list for shrubs and forbs associated with 1964 planting plans since it cannot be verified that these plants were ever planted, and they are inappropriate for this location. The exception being the Sitka spruce that were planted near the entrance and the lawn areas west of the visitor center's main entry and the lawn areas along the south side of the visitor center.
- For lawn and shrub planting areas, native shrubs and forbs that match the height, width, foliage character of the plants specified historically should be prioritized along with plants that are linked to Alaska Native culture (Figure 10.7). Some examples include, but are not limited to:
  - Deer heart (Mainanthemum dilatatum)
  - Indian celery (Heracleum lanatum)
  - Sitka rose (Rosa nutkana)
  - Salmonberry (Rubus spectabilis)
  - Bunchberry (Cornus canadensis)
  - Northern geranium (Geranium erianthum)
  - Native huckleberry/blueberry (Vaccinium sp. of there are several options)
  - Devils club (Oplopanax horridus)

- Soapberry (Sheperdia canadensis)
- Lupine (Lupinus nootkatensis)
- Maidenhair fern (Adiantum aleuticum)

- Not all of these plants are appropriate for all areas where shrubs and forbs are indicated. Species selection should consider the growing habits of the plant in relationship to the space, its access to sunlight or shade, and the character of the plant that was initially recommended for the area on the 1964 planting plan. In addition, the height of species should be considered since some areas were intended to have lower growing plants and others higher growing plants. For example:
  - Maintain lawn in two areas on the northwest side of the visitor center, including the Triangular Lawn and Porch-side Lawn.
  - Expand and redefine the footprint of the lawn that occurs on the south side of the visitor center along the south side of the By-Pass Trail and near the southeast corner of the visitor center to more closely match the area that was planted with lawn during the historic period (Figure 10.8).
  - Maintain a mixture of shrubs and forbs in the planting bed that forms a rough U-shape around the Theater Wing of the visitor center and is bounded on the opposite side by the Entry Sidewalk (on the north) and the By-Pass Trail (on the south) (Figure 10.9).
  - Extend the vertical planting character in the area south of the Path Between Metlakatla Street and the Entry Sidewalk, especially on the western side by planting trees, taller shrubs and forbs. The height of the plants should decrease gradually from west to east to reinforce the view that visitors begin seeing as they approach from Metlakatla Street (Figure 10.10).



Figure 10.8 Redefine the south lawn to better reflect how it appeared historically, October 2018



Figure 10.9 Plant a mixture of shrubs and forbs around the Theater Wing, October 2018



Figure 10.10 Extend the vertical planting character to reinforce the entry sequence view, June 2019



Figure 10.11 Remove circular pavers from entry sequence, October 2018



Figure 10.12 Replant Sitka spruce trees at west boundary of site to preserve the coniferous gateway, October 2018

    - Extend the vertical planting character in the area southeast of the eastern end of the By-Pass Trail, especially on the eastern side, by planting trees, taller shrubs and forbs. The height of the plants should decrease gradually from east to west to reinforce the view that visitors begin seeing as they exit the Totem Trail and enter the visitor center landscape with views to the Sitka Sound.
    - Revegetate the area between the Shoreline Lawn and the shoreline with shrubs and forbs that have low height. No trees should be planted in this area. See related recommendation for the social path that links the Shoreline Lawn with Sitka Sound.
- Remove Sitka spruce tree in lawn area southwest of the visitor center's Theater Wing.
- Maintain locations of Sitka spruce that control and frame views at historic locations for visitors entering the site. One row of lower limbs can be selectively removed on the Sitka spruce trees located near the entrance sign to increase sightlines. See related recommendation for the entrance sign (Figure 10.12).
- Remove circular pavers from the Porch-side Lawn (Figure 10.11) and the lawn areas near the Entrance Sign and reseed those bare lawn areas.
- Preserve general configuration and vegetation of triangular lawn area at west elevation (Figure 10.5).
- Restore the character of the lawn areas using a specific uniform seed mix which matches lawns throughout the visitor center cultural landscape.

Circulation

- Rehabilitate paths and sidewalks to better reflect the historic intent of circulation into the building and to the Totem Trail from Metlakatla Street and the parking lots (Figure 10.13).
- Preserve and restore west entry sequence emphasizing the west entry door as the main entry (Figure 10.14). This primary Entry Sidewalk should be concrete and have the widest width of all the circulation features, matching the existing width, material and finish. This primary Entry Sidewalk should function as the accessible route into the building. The portion of the Entry Sidewalk that parallels the south edge of the lower parking lot should remain its historic width and material.
- The Path Between Metlakatla Street and the Entry Sidewalk should be a crushed and bound gravel (Stalok or similar product) or asphalt and have a medium width (8-10' but may need to adjust based on width of Entry Sidewalk). It should be edged to maintain its consistent width and location in the landscape.
- The Shoreline Connection Trail should match the width and materiality of the Path Between Metlakatla Street and the Entry Sidewalk (Figure 10.15). It should be edged to maintain its consistent width and location in the landscape. It should extend from the Entry Sidewalk to the entrance of the Totem Trail that starts just east of the visitor center's southeast corner near the Raven/Frog Pole.
- Remove desire path on north side of lower parking lot that connects to the accessible ramp by extending the fence to the edge of the parking lot entrance. Investigate options to create a safe route for pedestrians to walk along Lincoln Street and Metlakatla Street to connect with upper Totem Trail. Options should not impact the cultural landscape - which could include marking a pedestrian pathway on the asphalt pavement or extending the sidewalk along the alignment indicated on the Landscape Treatment Plan (Figure 10.16).
- Remove the path between Metlakatla Street and the Shoreline Connection Trail (Figure 10.13 - See Vegetation for related recommendation).



Figure 10.13 Pathways have varying treatments some of which do not reflect the historic intent of site circulation, October 2018



Figure 10.14 Restore the west entry seqence emphasizing the west entry door as the main entry, 2000



Figure 10.15 Shoreline Connection Trail should match the width and materiality of other similar gravel trails, October 2018



Figure 10.16 Remove desire path on north side of lower parking lot, June 2019



Figure 10.17 Reconfigure the accessible ramp to restore a portion of the historic alignment, June 2019



Figure 10.18 Remove the gravel open space located southeast of the Visitor Center, October 2018

- The contemporary concrete and paver accessible ramp that links the upper parking lot with the visitor center should be reconfigured to restore a portion of that route to its historic alignment that paralleled the visitor center porch (Figure 10.17). Though the width of this path at the porch was narrower during the historic period, its current use necessitates a slightly larger width. However, it should not be wider than the main portion of the Entry Sidewalk but should match the width of the secondary pathways (between 8-10' assuming the main Entry Sidewalk is over 10'). When this path is realigned, the material should be concrete to match the aggregate density and finish of the Entry Sidewalk.
- Remove the gravel open space located between the Shoreline Lawn and the shoreline southeast of the visitor center's southeast corner. Remove the social path that extends straight out from the South Entry Porch. Remove the social path that extends diagonally from the direction of the South Porch through the Shoreline Lawn and narrow the width of the trail through the native shrubs and forbs. This will continue access but minimize the impact these trails and gravel open space have on the view from the South Entry Porch (Figure 10.18).
- When the lower parking lot needs to be repaved, scrape the existing surface off and repave with asphalt. The relationship between the top of asphalt and the bottom of the curb should remain as it does currently. In addition, the location and height of the catch basin in the southwest corner of the parking lot should remain as it does currently.

Spatial Configuration

- Preserve single-story building massing. Despite the larger height of Totem Hall, the building was designed as a single-story building with low, horizontal massing in keeping with typical Mission 66 visitor center design and the Park Service Modern style. The horizontal emphasis, including the strong datums of the ridge and eave lines, direct views south towards Sitka Sound (Figure 10.19).
- Preserve overlapping gable roof configurations (Figure 10.20). Building wings are distinguished at the exterior by their individual roof forms arranged hierarchically to meet the high Lobby roof. The character of overlapping roofs in combination with separate building wings breaks down the overall size of the building and presents an appearance of a building complex rather than a single building.
- Preserve eave overhangs at all rooflines. Porches created by deep eaves at the west and south elevations are clearly delineated outdoor spaces used for circulation, resting, and appreciating the surrounding landscape (Figure 10.21).
- The deep eaves on the building, indicative of the Pacific Northwest style, provide protection for building users in wet weather as well as keeping building walls dry. Do not expand interior footprint of building into outdoor spaces under porches and eaves (Figure 10.21).



Figure 10.19 Single-story building massing with strong horizontal emphasis directing views toward Sitka Sound, before 1977



Figure 10.20 The building's overlapping roofs are important to its significance and help convey its character. They should be retained, preserved and maintained, October 2018



Figure 10.21 Deep eave overhang at west entry porch creates space for circulation, resting and protection during rainy weather, October 2018



Figure 10.22 Install typical building wood gutters at all eave locations to control roof runoff and splashback, October 2018



Figure 10.23 The park entry sign is a significant element of the cultural landscape and it's location relates to the adjacent trees, October 2018



Figure 10.24 Historic image of original House Screen at South Entry Porch, c. 1965

Small-Scale Features

- Rehabilitate house screen at exterior side of South Entry Porch to provide view of screen from water side of building. Rehabilitation could consist of a newly designed screen of similar materials to those used originally. Durability of screen could be treated similar to the totem poles on the site, which naturally weather and require periodic replacement. Restore exterior lighting of house screen concealed within the historic light shelf located above south entry doors. Use wet location rated LED fixtures (Figure 10.24).
- Restore location of flagpole to a more appropriate historic location when the contemporary concrete and paver "accessible" path is reconfigured. The flagpole previously sat in the center of an intersection between three concrete sidewalks that converged near the lower parking lot's southeast corner. Though this intersection will need to shift slightly to the south given the change to the visitor center's northern side, its alignment and angles can be restored along with the placement of the flagpole in the concrete. Its position in the center of this intersection may not be possible given the clearances needed to meet ABA guidelines.
- Maintain/restore the location of contributing landscape features: Entrance Sign, Bike Rack, Fire Hydrants, Catch Basin, and Flagpole (Figure 10.23).
- Develop recommendations for path site lighting addressing safety issues. Fixture appearance should be appropriate for the building's historic character and, as feasible, recommendations should coordinate with NPS Lightscape Report.
- Fences should be used sparingly but can be effective elements for protecting people from changes in grade, protecting landscape spaces, and/or shielding contemporary elements from view. In the case of the fence that runs along the water side of the sidewalk along Lincoln Street, the fence's length could be shortened so that views from the sidewalk towards the visitor center are opened. This recommendation should be coordinated with recommendations regarding vegetation clearing in the area.

Exterior Building

- The deep eaves on the building, indicative of the Pacific Northwest style, provide protection for building users in wet weather as well as keeping building walls dry. Provide gutters matching the building's typical wood gutters at all eave locations where they are missing. Slope gutters to drain to the ground without the use of downspouts (Figures 10.22 and 10.26).
- Correct drainage issues where downspout creates localized ponding or where lack of downspouts cause water to pool.
- Provide a structural assessment of the building to evaluate lateral and gravity structural systems and capacity of individual girders, beams and columns.
- Conduct a hazardous material investigation to identify extent and types of hazardous materials in and around the building.
- Remove lead-containing paint coatings at all locations. In particular, completely remove and replace paint coatings at locations where paint is delaminated (Figure 10.25).
- Restore visibly deteriorated concrete at foundation wall, stair, and porch surfaces at south elevation.
- At the west side of Totem Hall, create dry well sized to manage volume of runoff and hard pipe downspout to well.
- Explore recoating options for exterior siding that would rehabilitate the original white-wash appearance, which emphasized the vertical joints at siding boards.
- Rehabilitate/Preserve all remaining original material from period of significance - much original fabric has been lost so the remaining material is critical.
- Replace typical exterior cylinder pendant light fixtures with LED pendant fixture appropriate to the Period of Significance and Dark Sky principles, if appropriate. Considerations for lighting changes should focus on safety and historic compatibility. Where feasible, park should install lighting consistent with Dark Sky principles.



Figure 10.25 Add typical building wood gutters at all eaves, October 2018



Figure 10.26 Add typical building wood gutters at all eaves, October 2018



Figure 10.27 Replace existing cylindrical pendant light fixture with LED fixtures appropriate to the period of significance and Dark Sky standards, October 2018

Exterior Building (continued)

- Use of signage and other building-mounted information should be kept to a minimum, meet Architectural Barriers Act Accessibility Standards (ABAAS), and use muted colors (grays, off-whites, browns). Signage should not be attached to building columns, brown-painted trim, totem poles, or totem posts.

Interior Building

- Prioritize Presevation as the treatment for remaining interior character-defining features and spaces.
- Provide Low-E, ultra-clear glazing (such as Vitro Solarban 70) at Lobby to connect interior space to exterior landscape and reduce mirror reflections at exterior (Figure 10.28).
- Restore original exposed concrete floor at locations not targeted for carpet. Provide gloss finish to reflect the natural light from the south glazing (Figure 10.29).
- Rehabilitate original Multiplying Wolf house front, previously located at the exterior on the South Entry Porch, at interior of Lobby.
- Rehabilitate original lighting design intent at Lobby to highlight both artwork and interior architecture.
- Provide flexibility for additional visitor use spaces within existing building footprint.



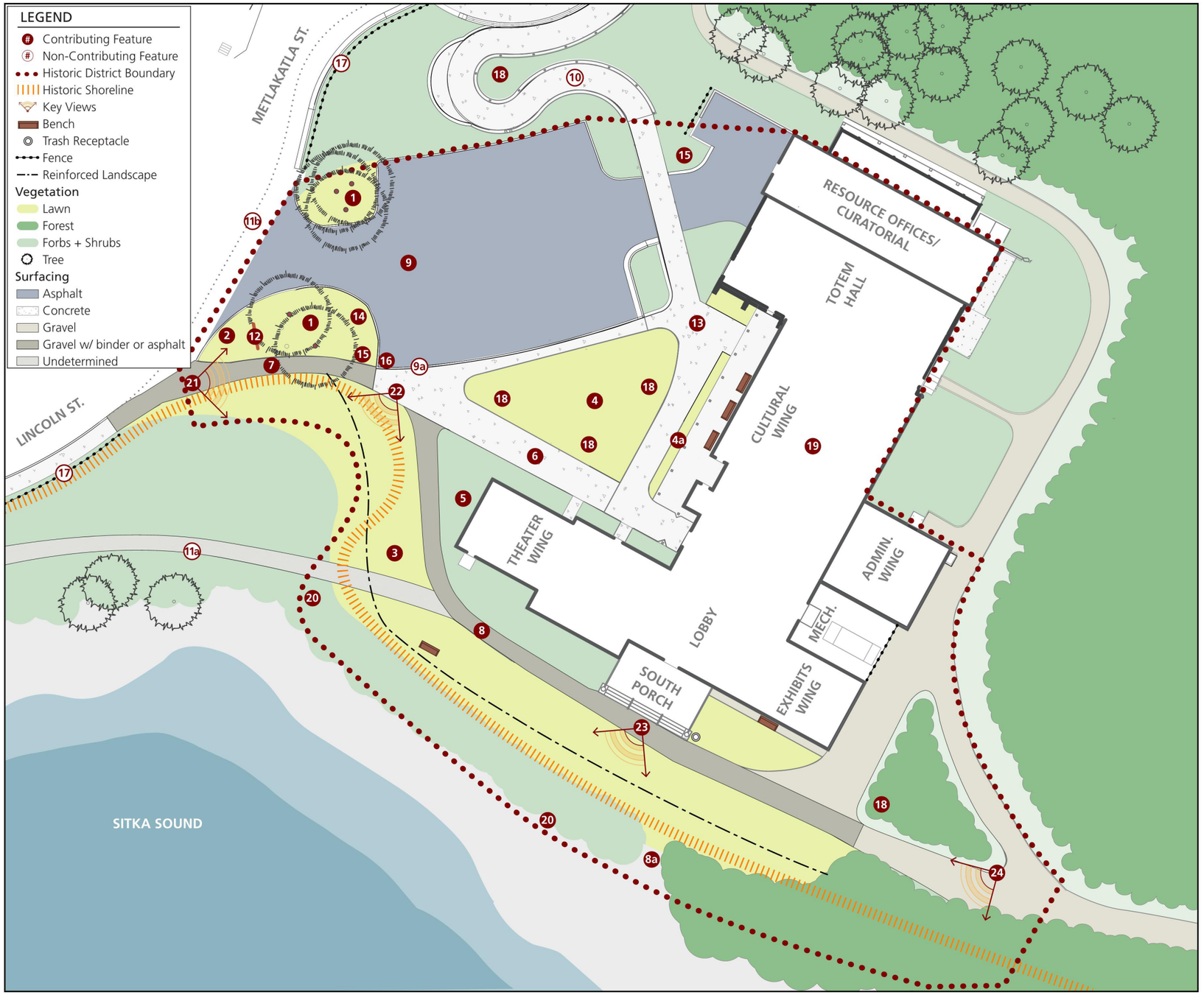
Figure 10.28 Provide ultra-clear glass at Lobby to enhance the views of Sitka Sound, October 2018



Figure 10.29 Restore original polished concrete floor at Lobby, c. 1965

Current/Future Park Projects

- Consider conducting a visitory use study to understand the impacts of increased site and building use from cruise ship passenger visits.
- Conduct future park needs assessment study to identify additional space needs and potential locations for new/expanded building program.
- Accessibility upgrades at South Entry Porch including handrail and entry door threshold modifications.
- The Seawalk will separate from the current sidewalk along Lincoln Street near its intersection with Kelly Avenue and will follow the shoreline before it enters the visitor center cultural landscape near its southwest corner. At this point it will merge to align with the Shoreline Connection Trail where that trail curves around the southwest corner of the Theater Wing. This will preserve the historic pedestrian entrance located south of the entrance sign. This new trail will be in the foreground of the view from the Entry Sidewalk to Sitka Sound, but that view which once included an inlet has already been modified. See related recommendation for preserving this view.
- The Shoreline Connection Trail should match the width and materiality of the Path Between Metlakatla Street and the Entry Sidewalk. It should be edged to maintain its consistent width from the Entry Sidewalk to the entrance of the Totem Trail that starts just east of the visitor center's Southeast corner near the Raven/Frog Pole. Since this trail is needed for maintenance vehicular access, a 15' wide area of the landscape adjoining the trail should be structurally reinforced to accomodate the weight and wheel base of the largest maintenance vehicle that is commonly used by the park." Also, add new bullet: "Provide access to the Shoreline Connection Trail from the lower parking lot by designing a 15' ramp near the lot's southwest corner which will align with the west entrance of the Shoreline Connection Trail and allow maintenance vehicles to drive across the Entry Sidewalk and onto the Shoreline Connection Trail. See Landscape Treatment Plan.
- Drinking Fountain replacement at west porch to meet ABAAS accessibility requirements.
- Carpet replacement in public spaces - alternatives to carpet replacement could include partial exposure of concrete floor at carpet borders or installation of walkoff mats at exterior door locations.
- Park is intending to replace carpet in Lobby with a rehabilitation of the concrete floor.





LANDSCAPE CHARACTERISTICS AND FEATURES

Vegetation:

- 1 Sitka spruce (5)
- 2 Entrance Lawn
- 3 Shoreline Lawn
- 4 Triangular Lawn
- 4a Porchside Lawn
- 5 Planting Bed

Circulation:

- 6 Entry Sidewalk
- 7 Path - Between Metlakatla St. and Entry Sidewalk
- 8 Shoreline Connection Trail w/ structurally reinforced landscape
- 8a Connection to Shore
- 9 Lower Parking Lot
- 9a Ramp Modification
- 10 Accessible Path
- 11a Seawalk
- 11b Pedestrian Path along street - painted line marking path edge

Small-Scale Features:

- 12 Entrance Sign
- 13 Flag Pole
- 14 Bike Rack
- 15 Fire Hydrants
- 16 Catch Basin
- 17 Fence

Buildings and Structures:

- 18 Totem Poles (undetermined)
- 19 Visitor Center
- 20 Rock and Log Riprap

Views and Vistas:

- 21 View toward Visitor Center
- 22 View towards Sitka Sound from Entry Sidewalk
- 23 View From the Visitor Center to Sitka Sound
- 24 View from the start of Totem Trail to Mt. Edgecumbe

1" = 30'

0 10 20 30 60 90 Feet

North

Sitka National Historical Park
Visitor Center Historic District

M I G

Landscape Treatment Plan

Landscape Treatment Plan

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Appendices

Appendix A: Historic Drawings
Appendix B: Historic Photographs
Appendix C: Historic Documents
Appendix D: Cultural Landscape Inventory
Appendix E: Draft National Register Nomination

Appendix A: Historic Drawings

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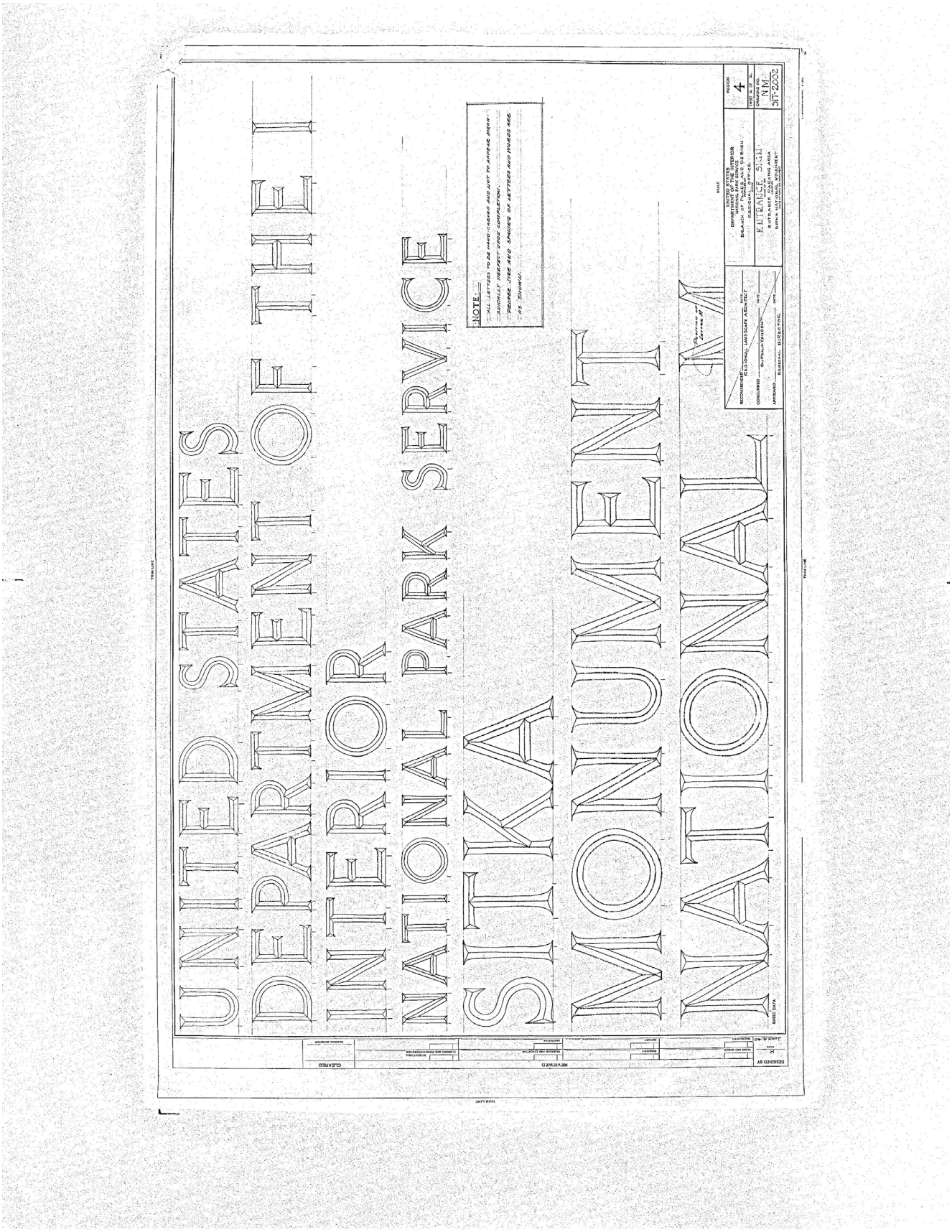

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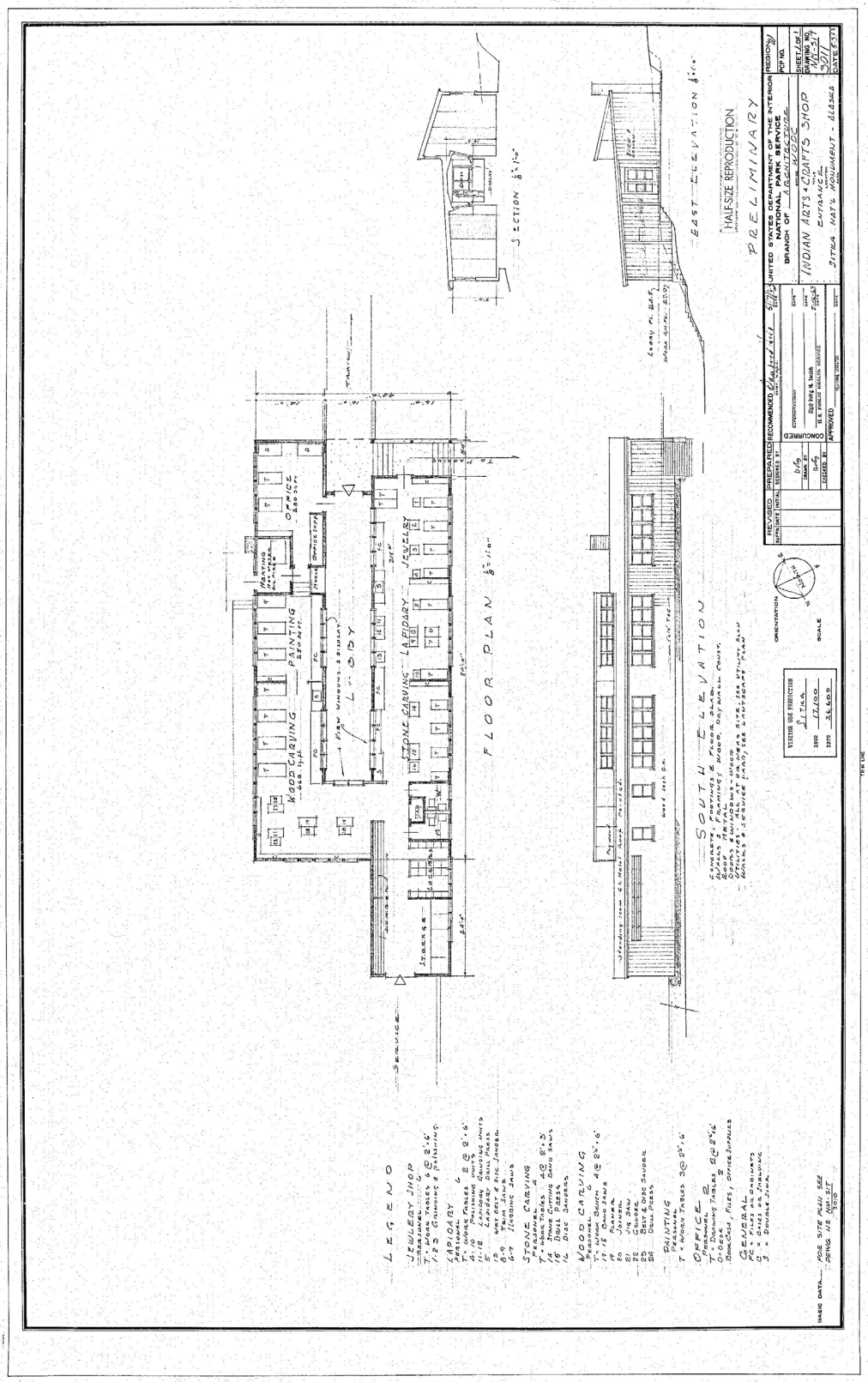

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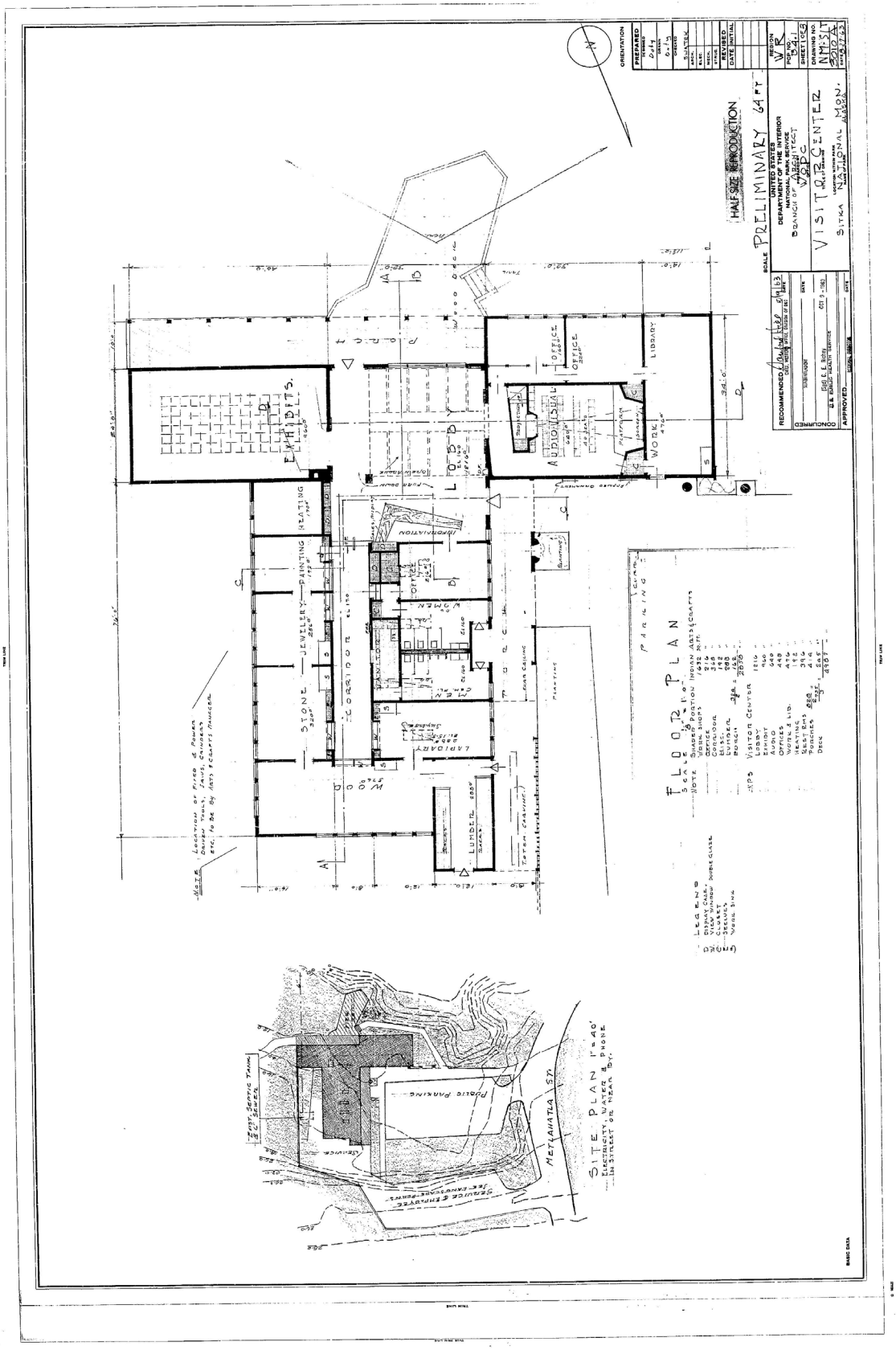

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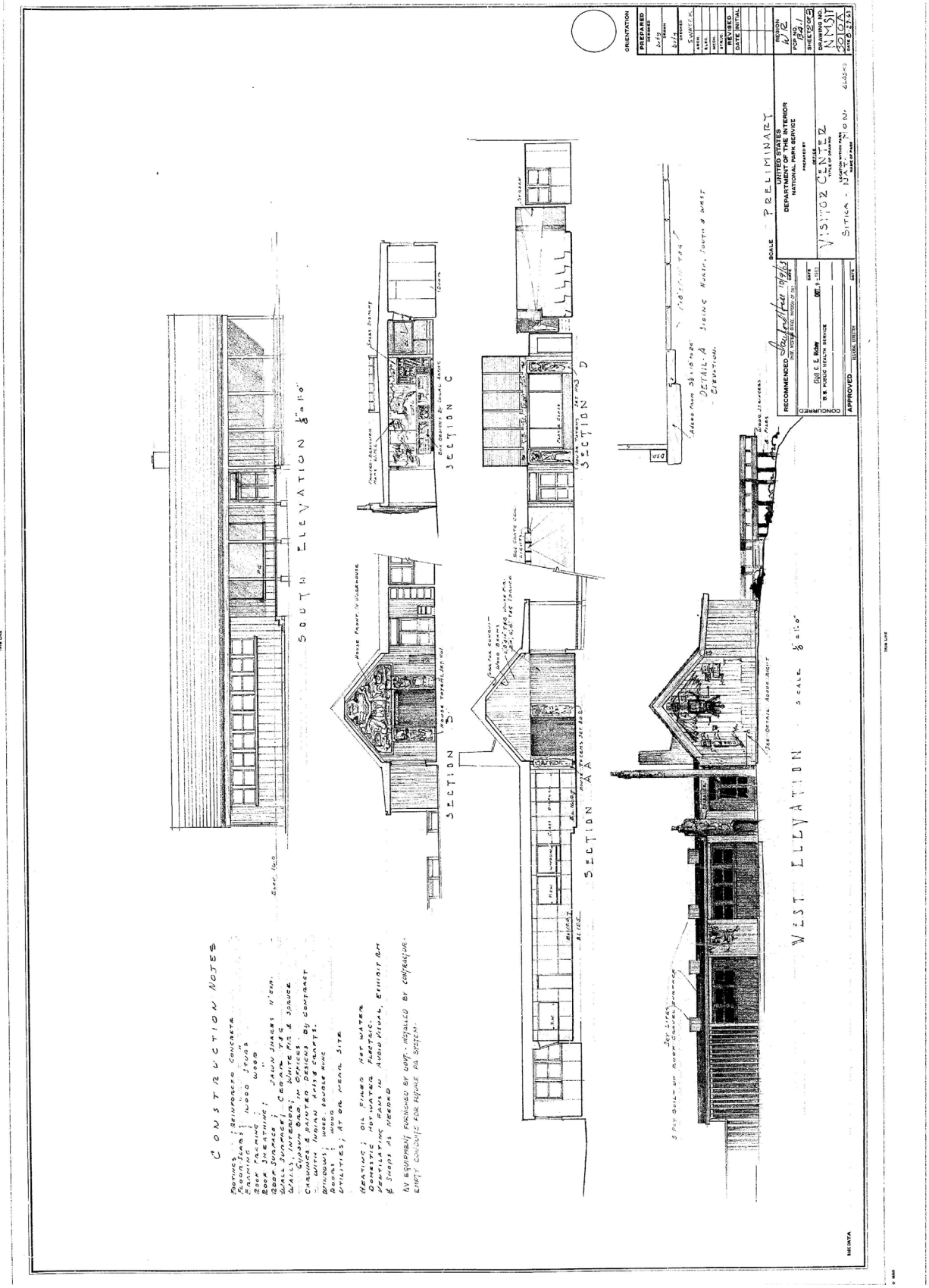

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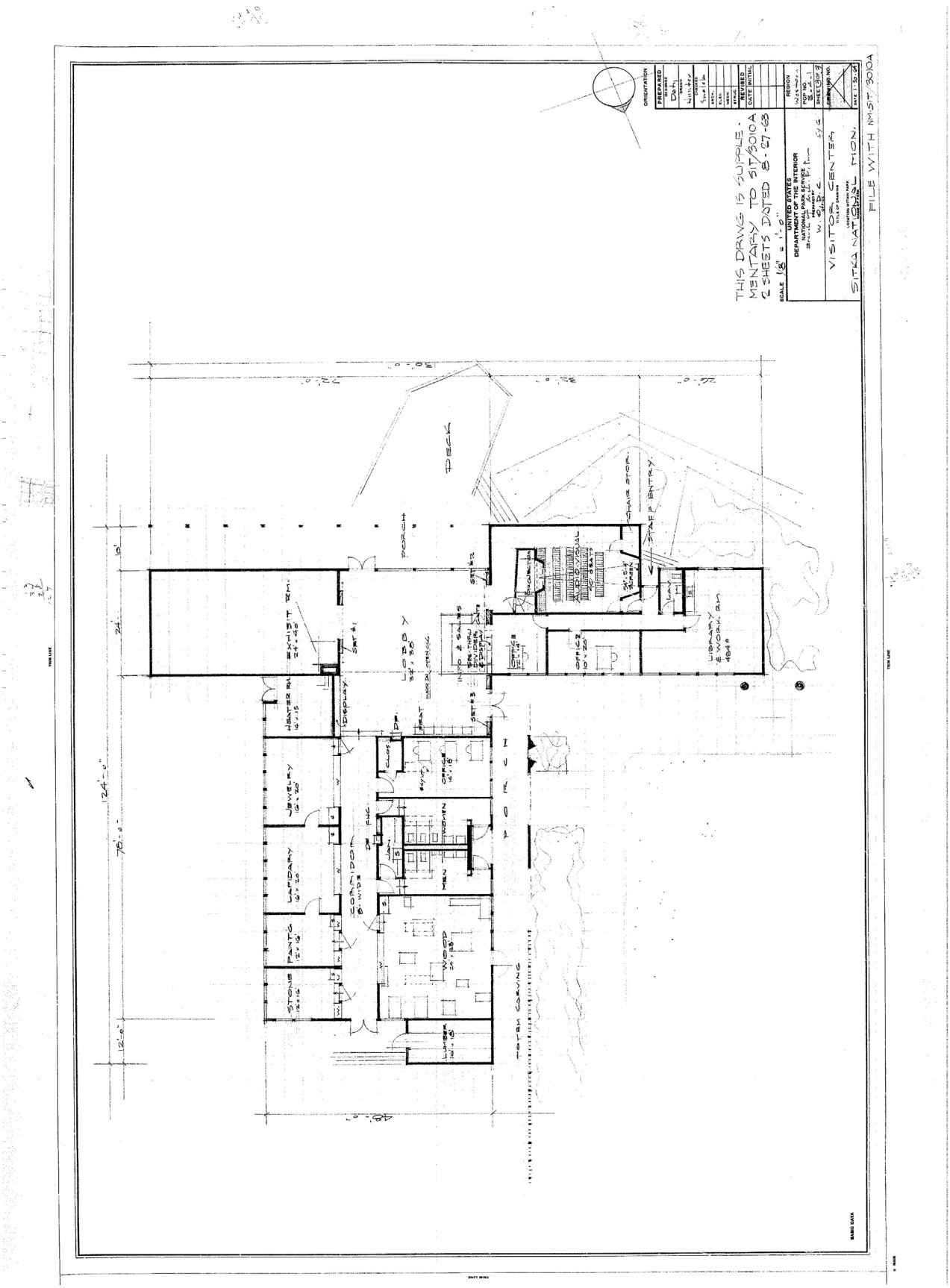

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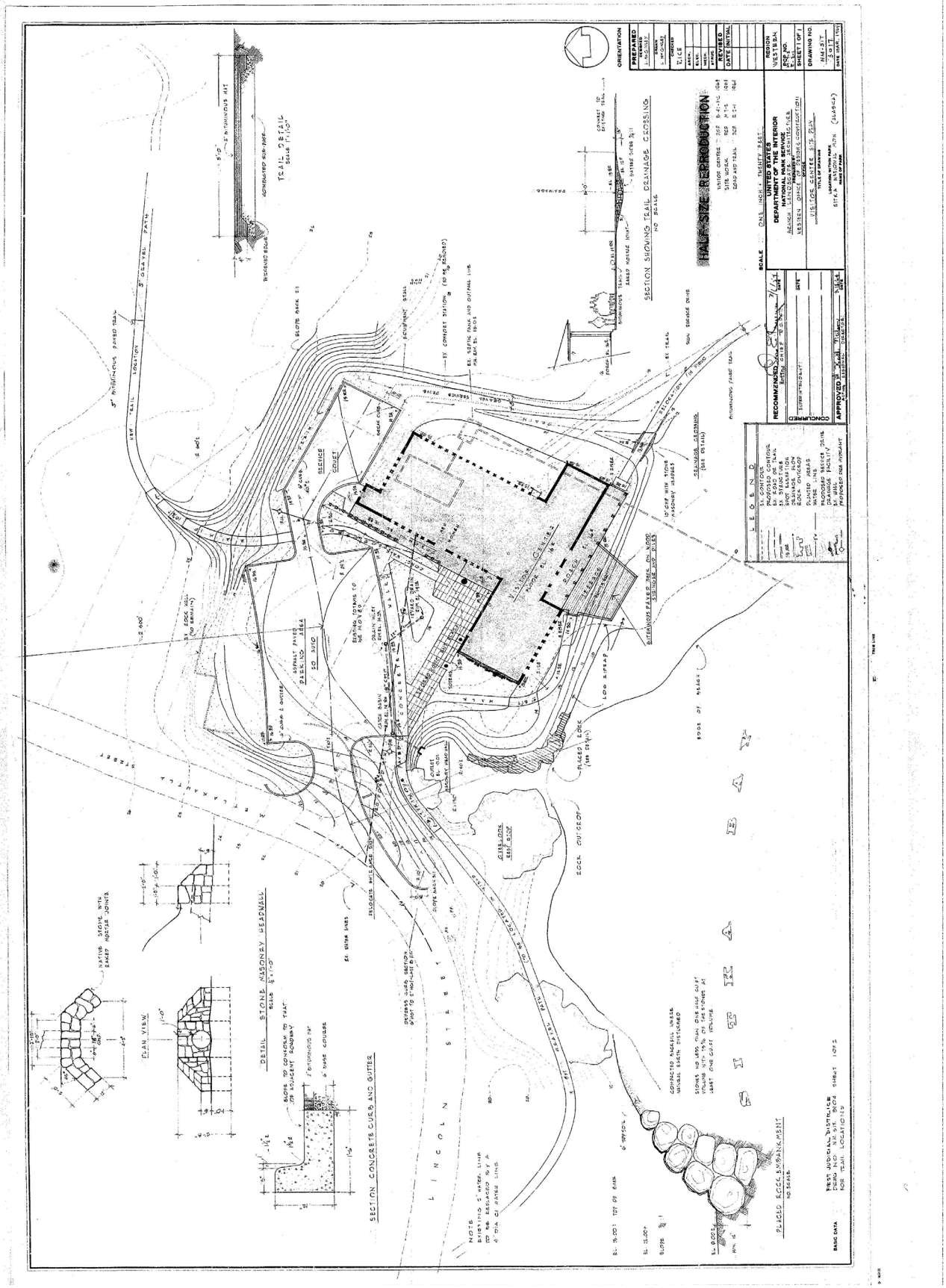

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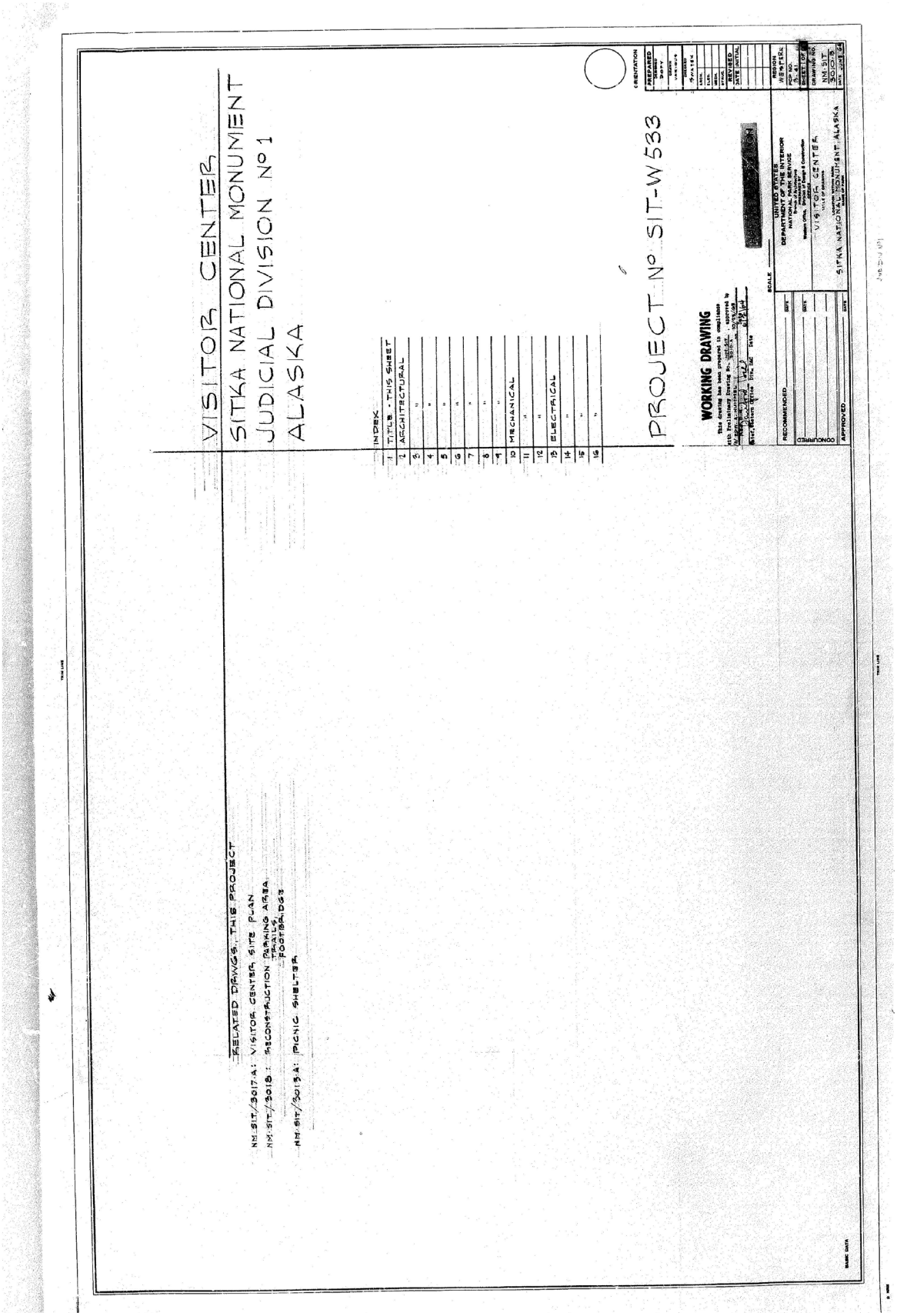

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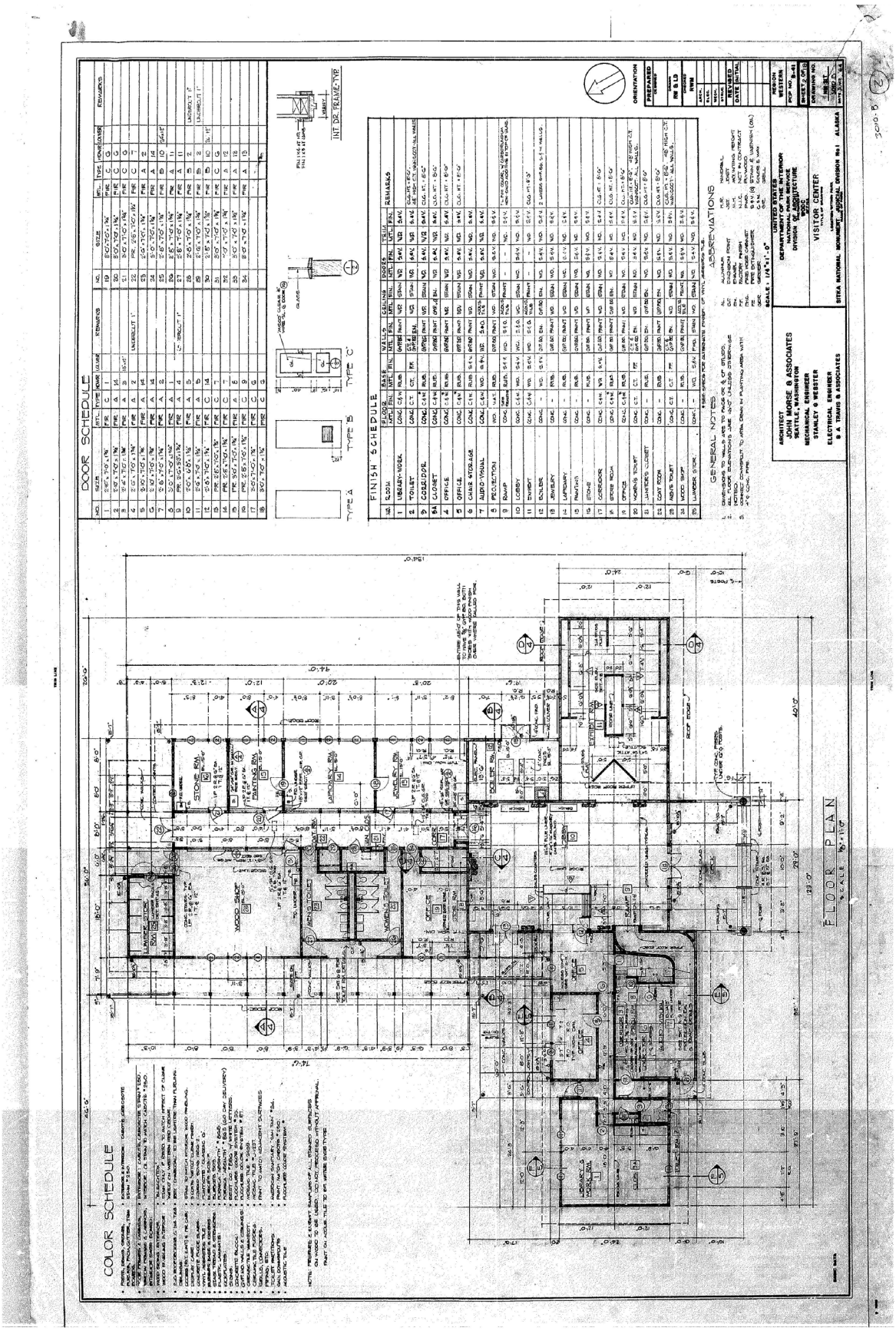

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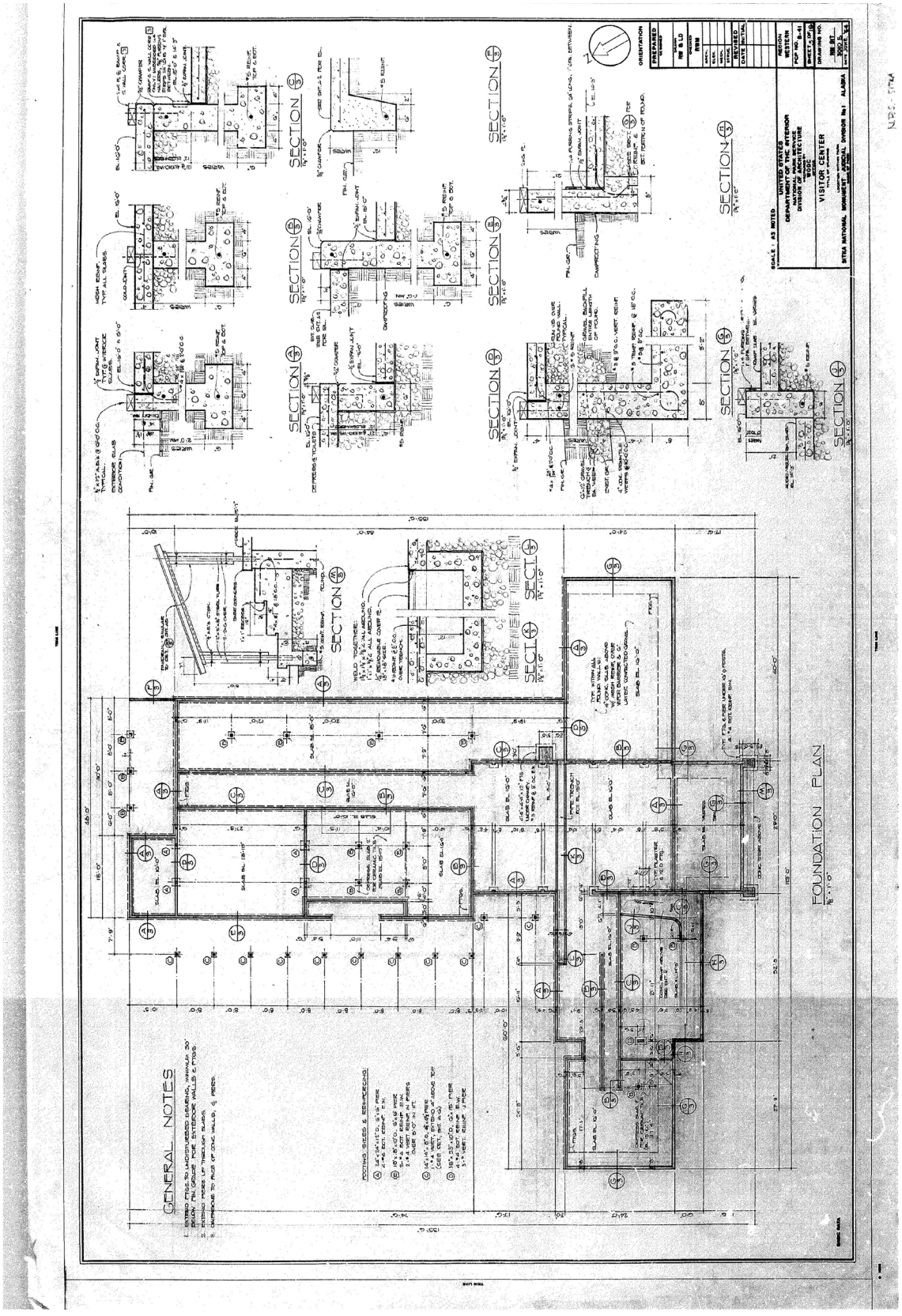

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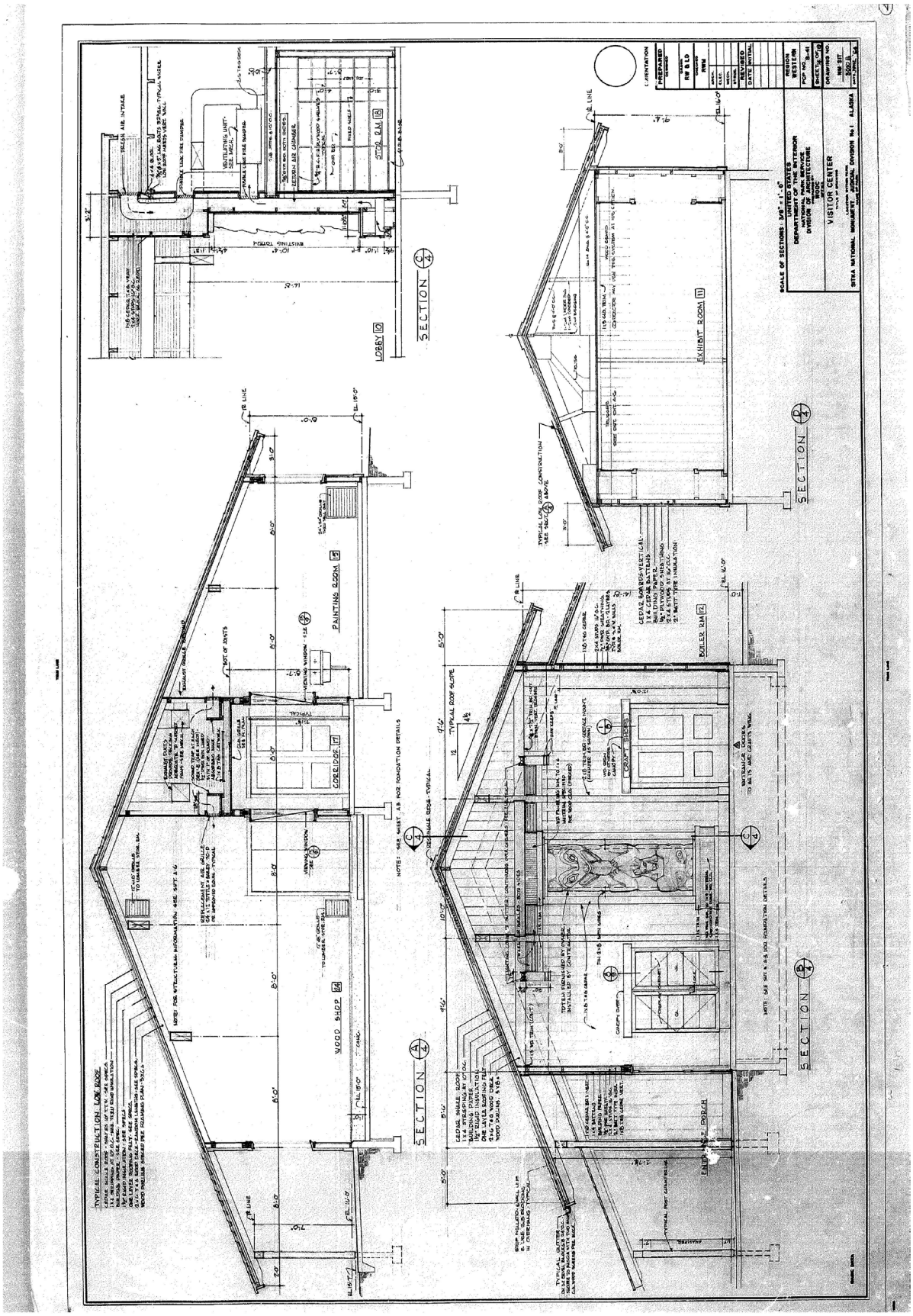

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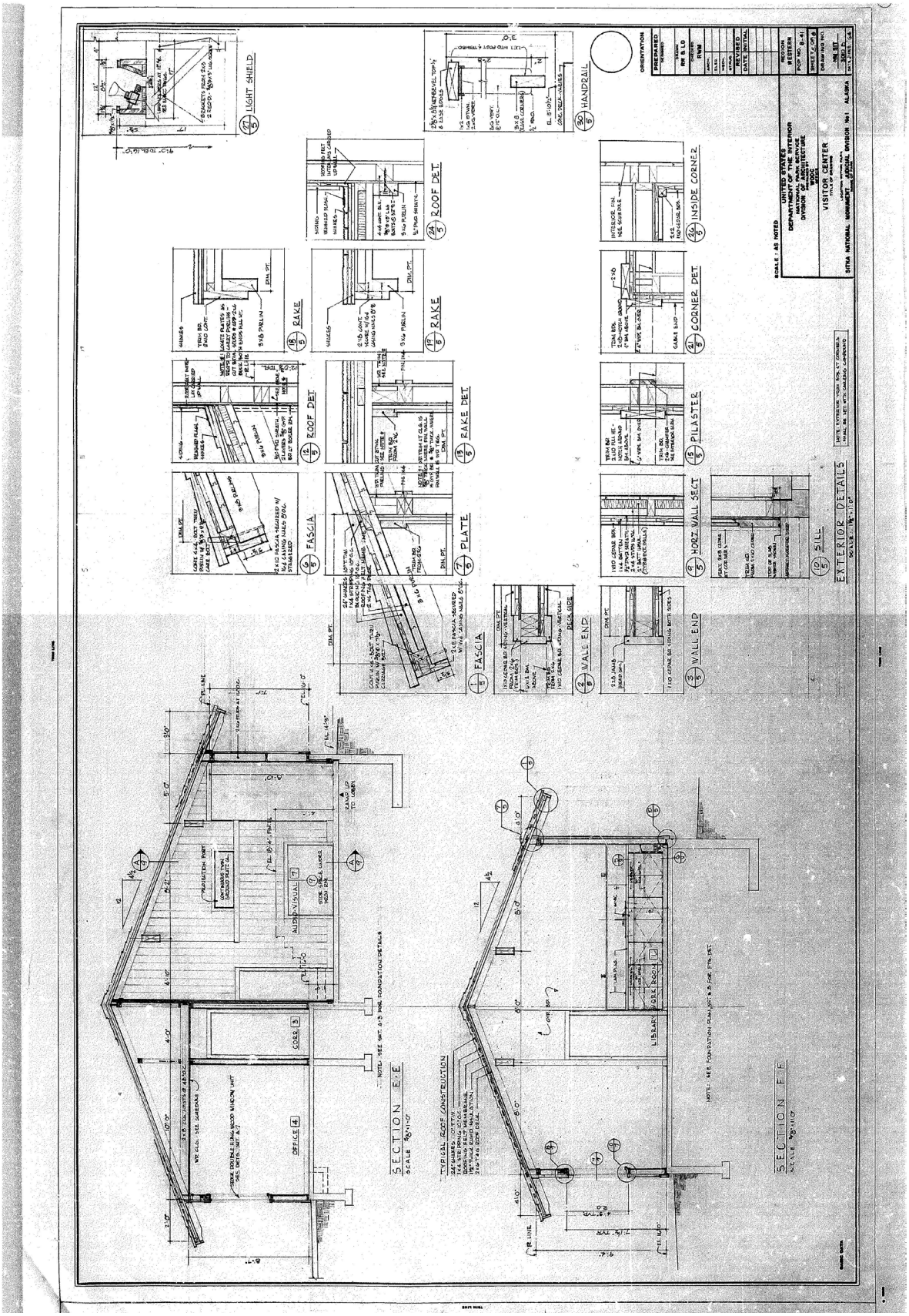

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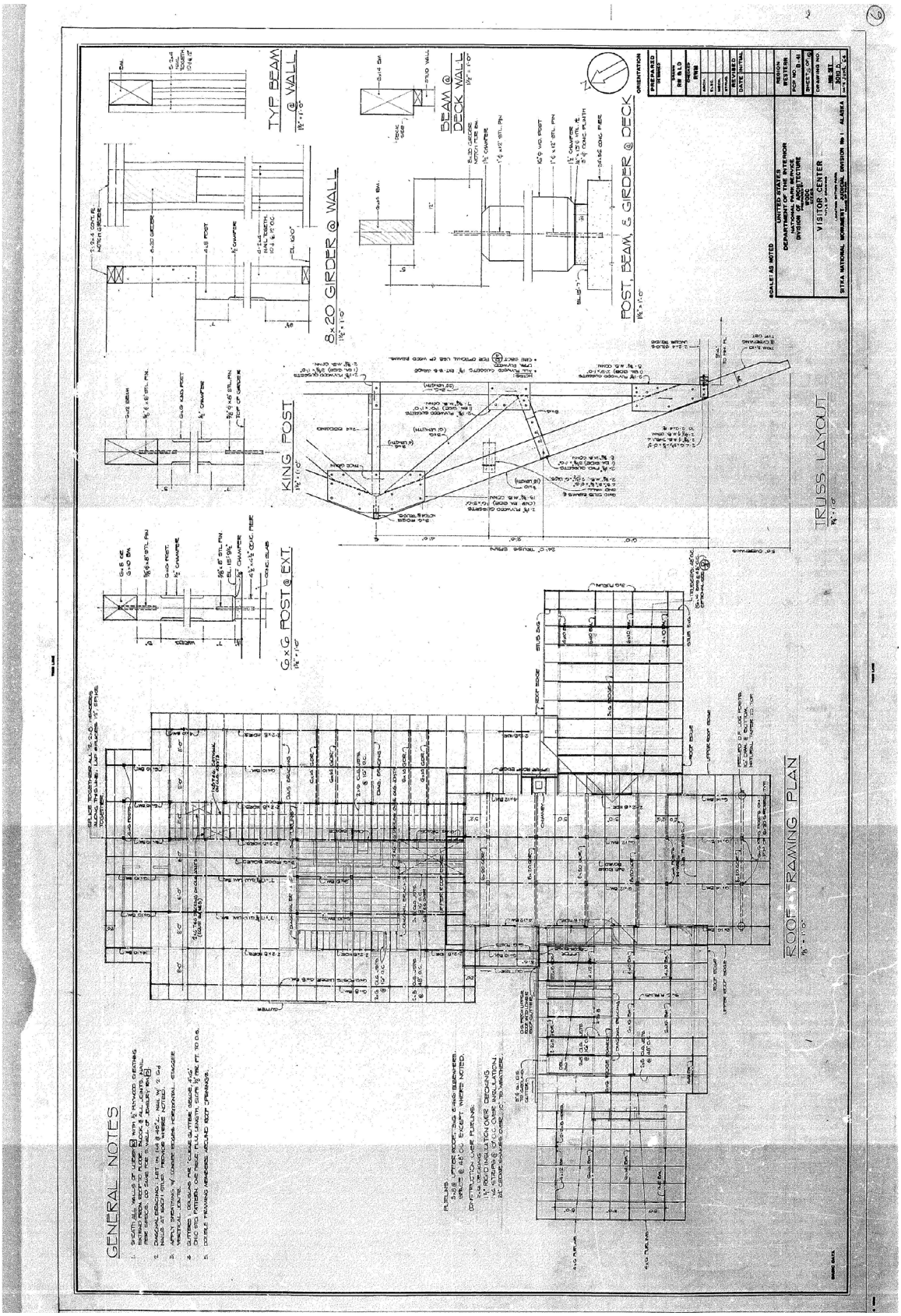

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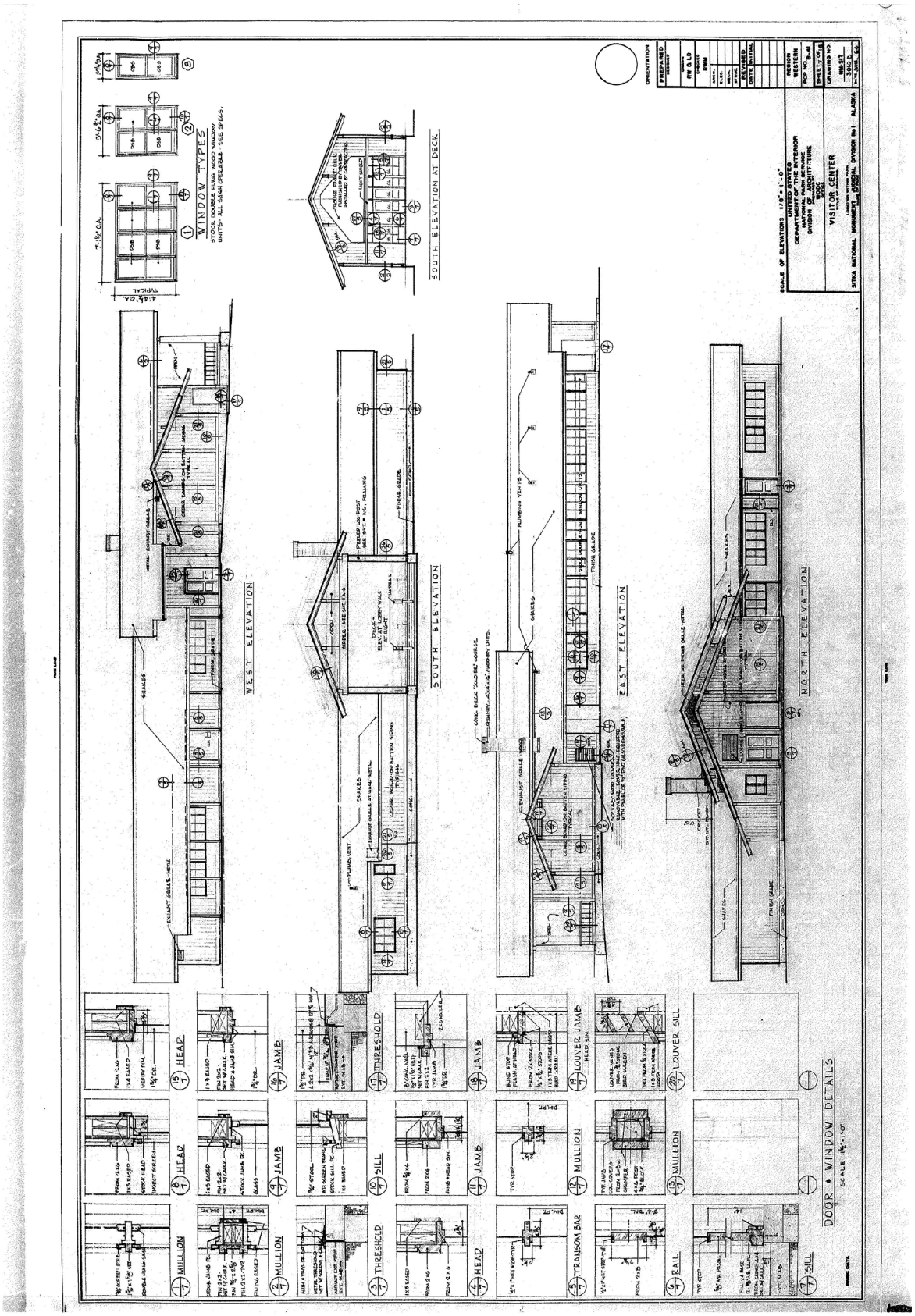

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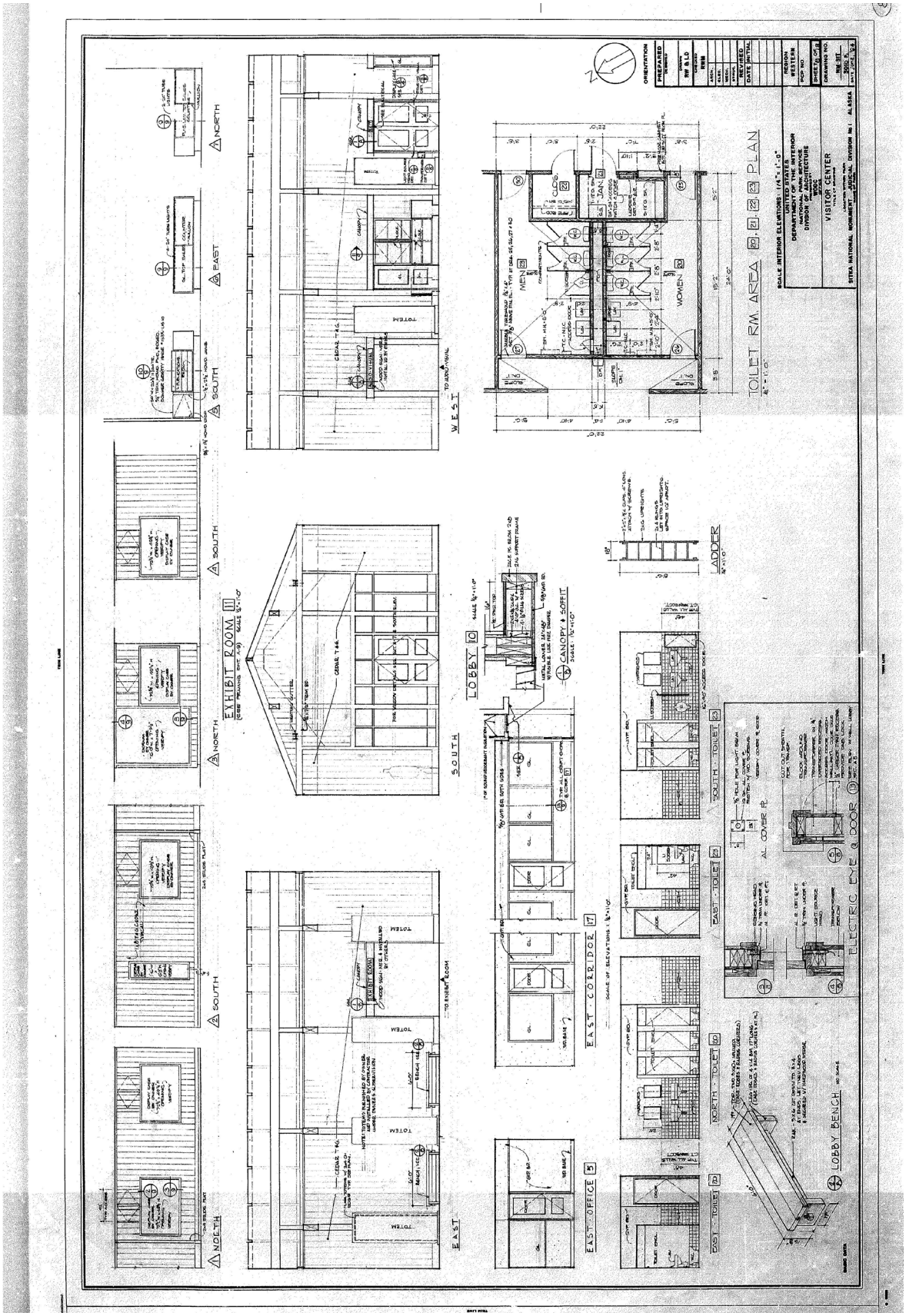

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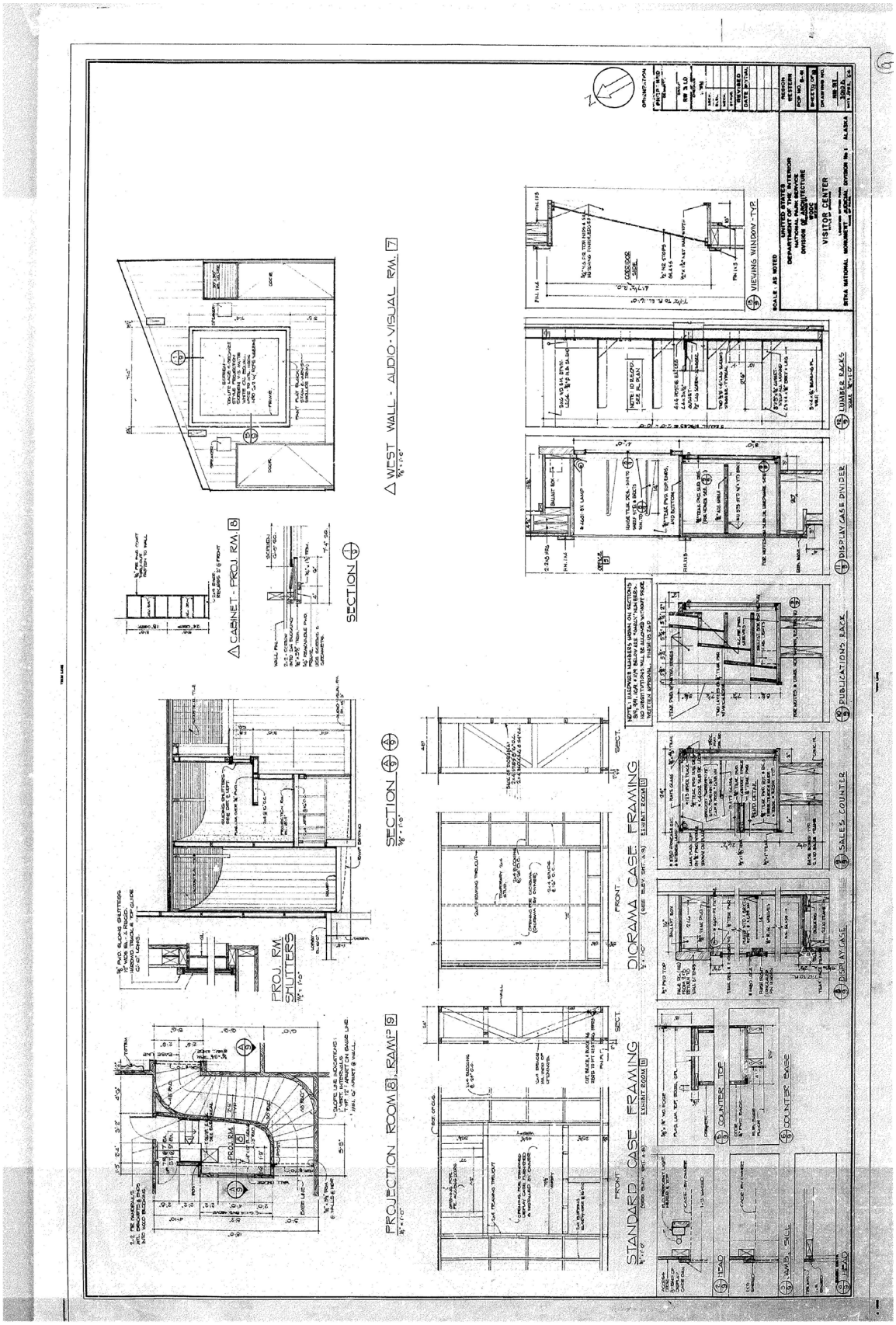

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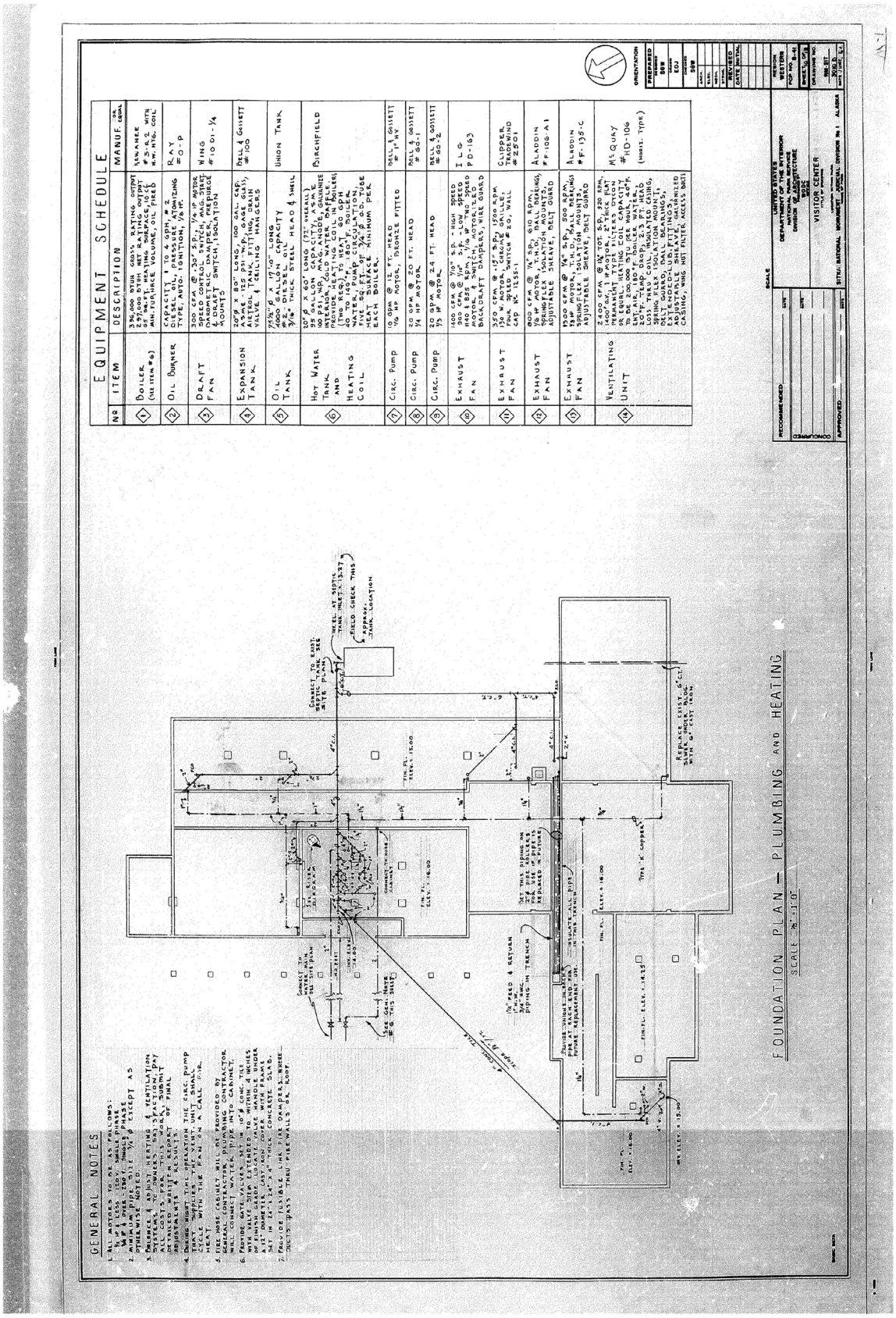

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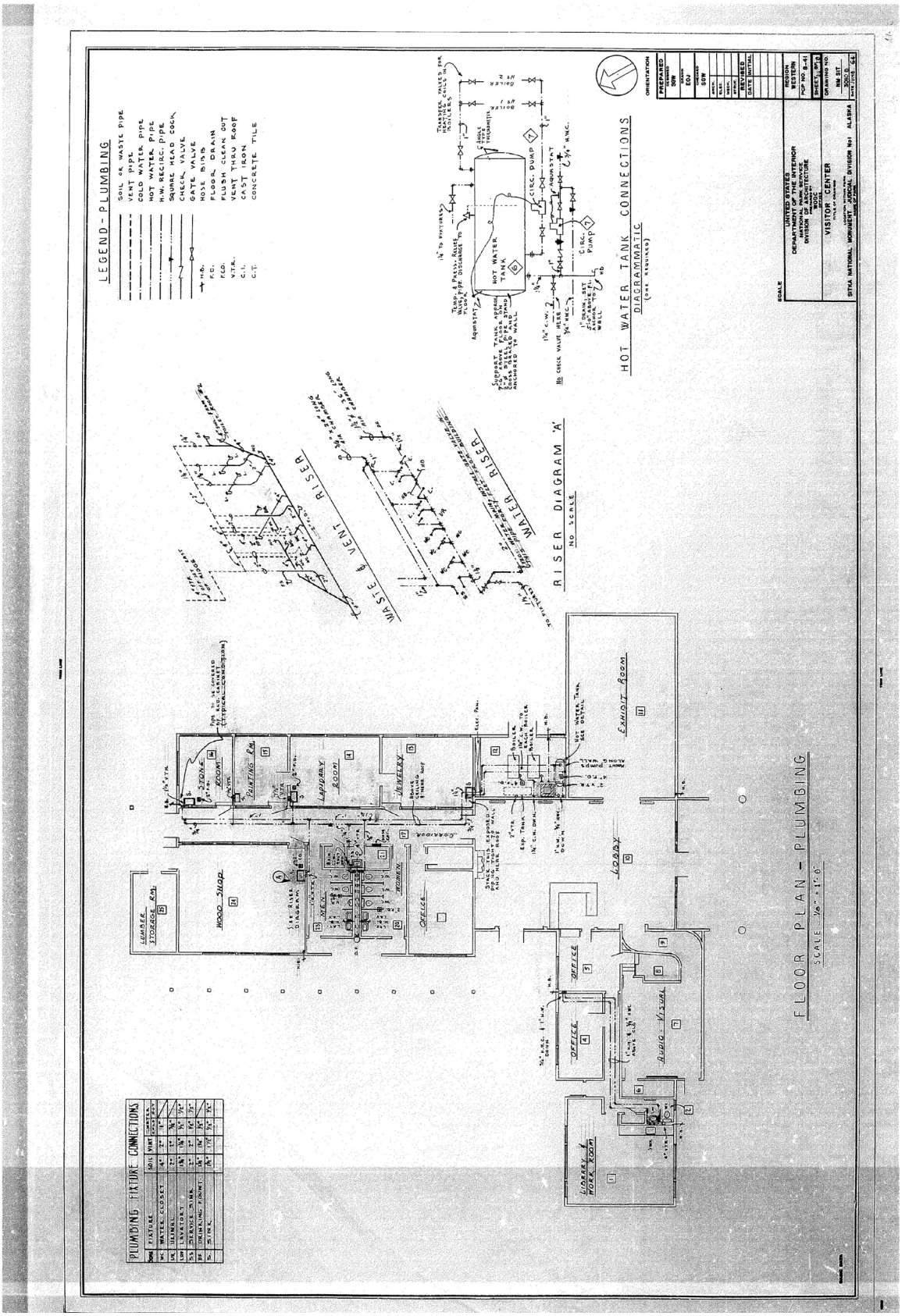

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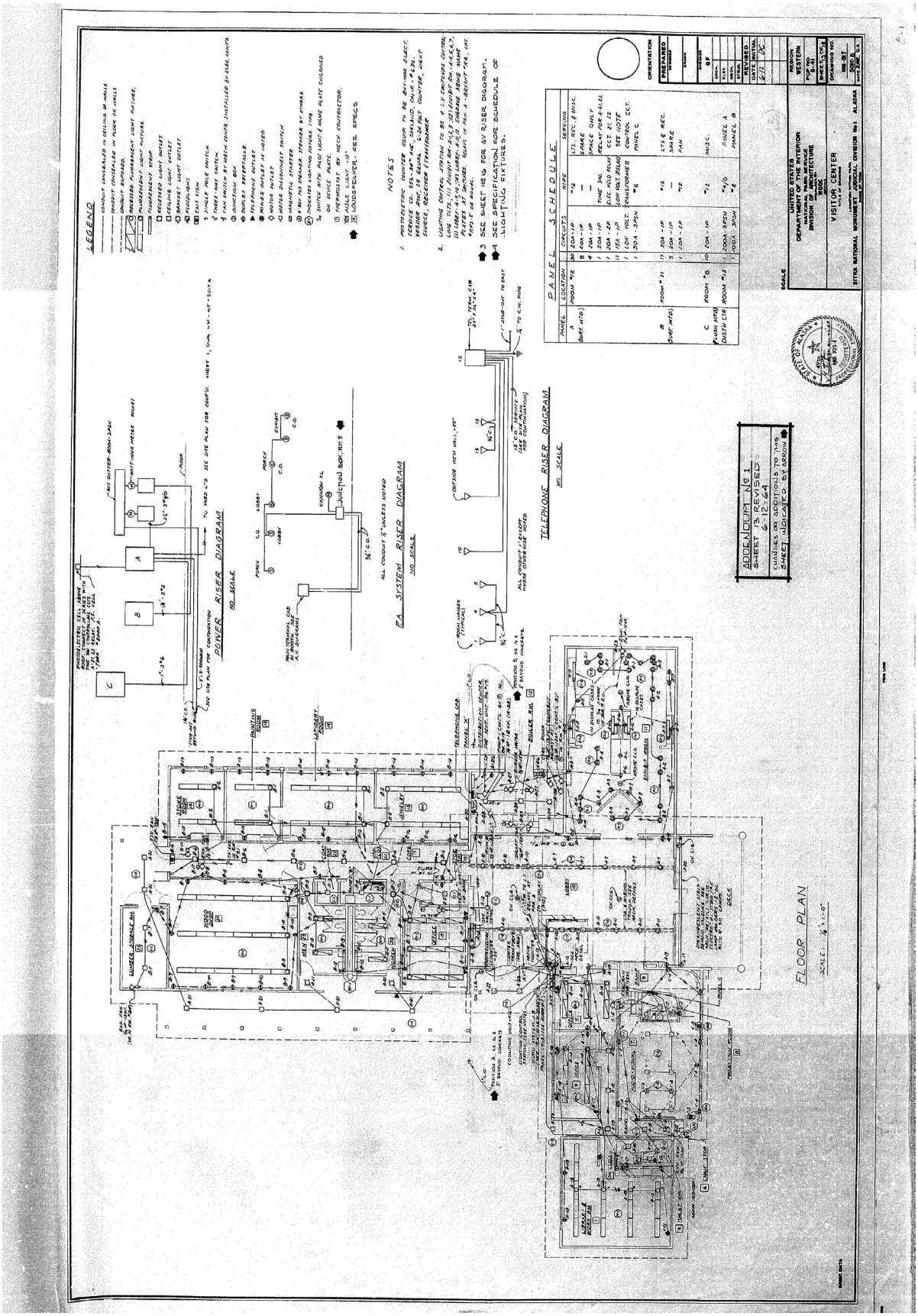

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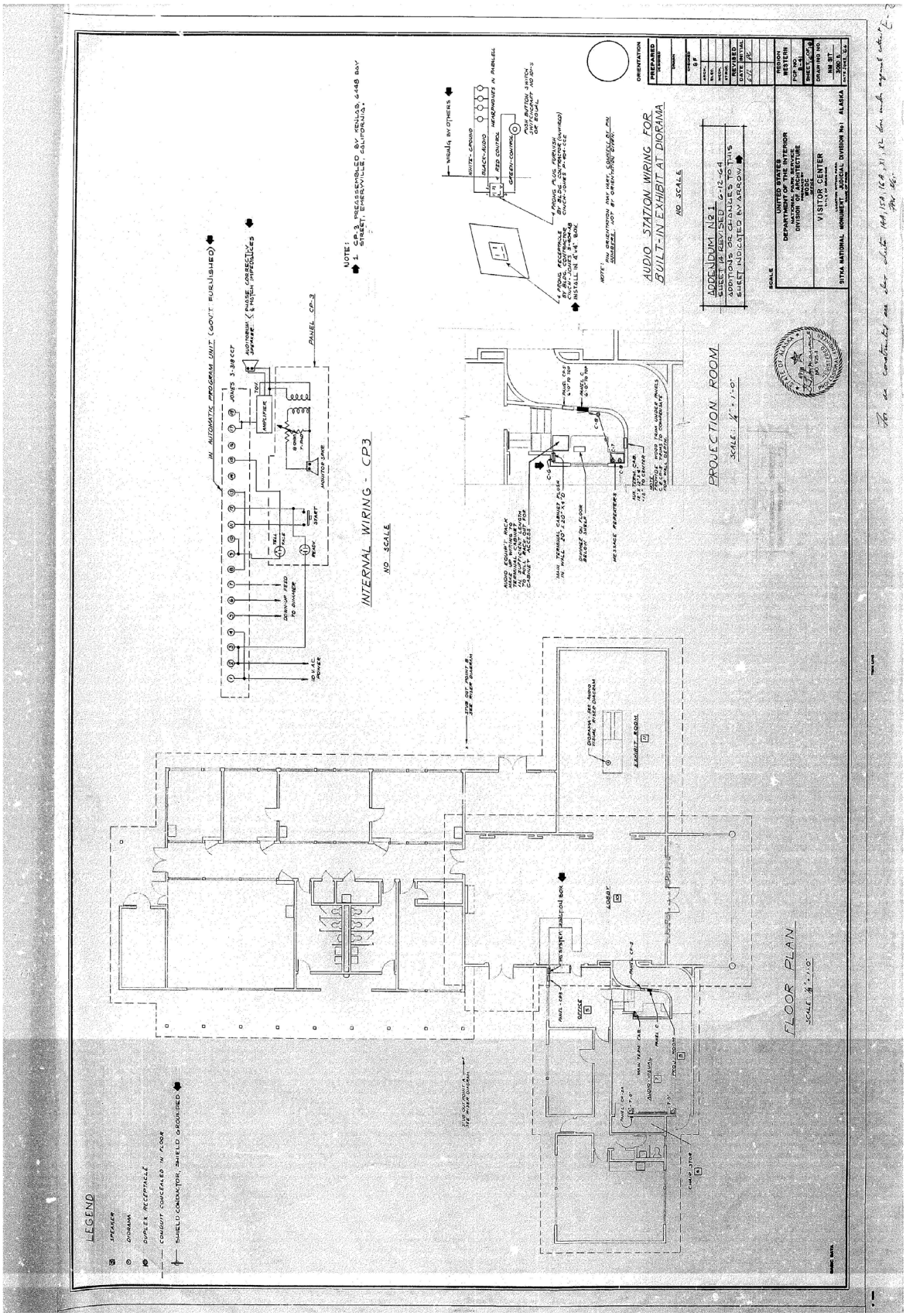

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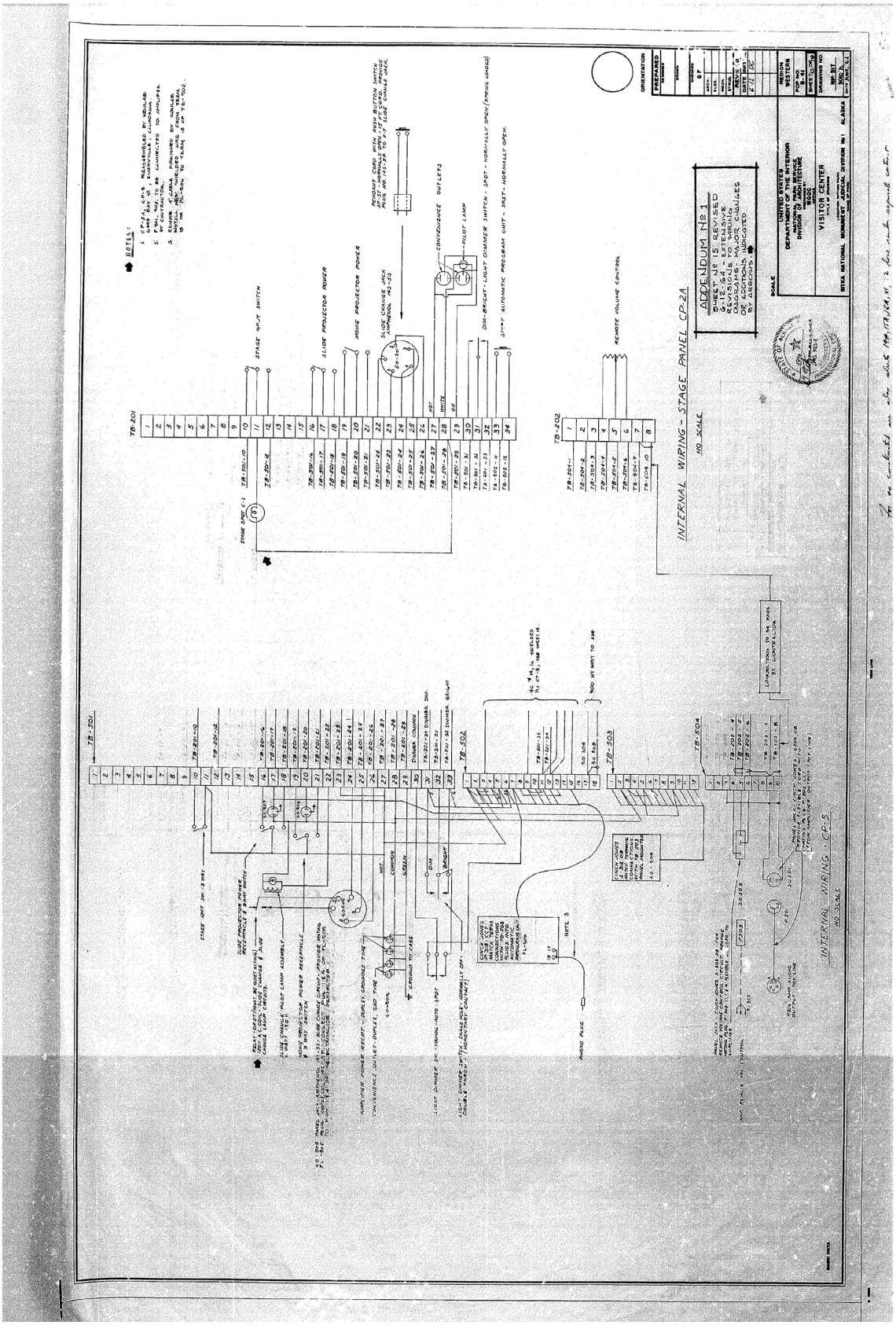

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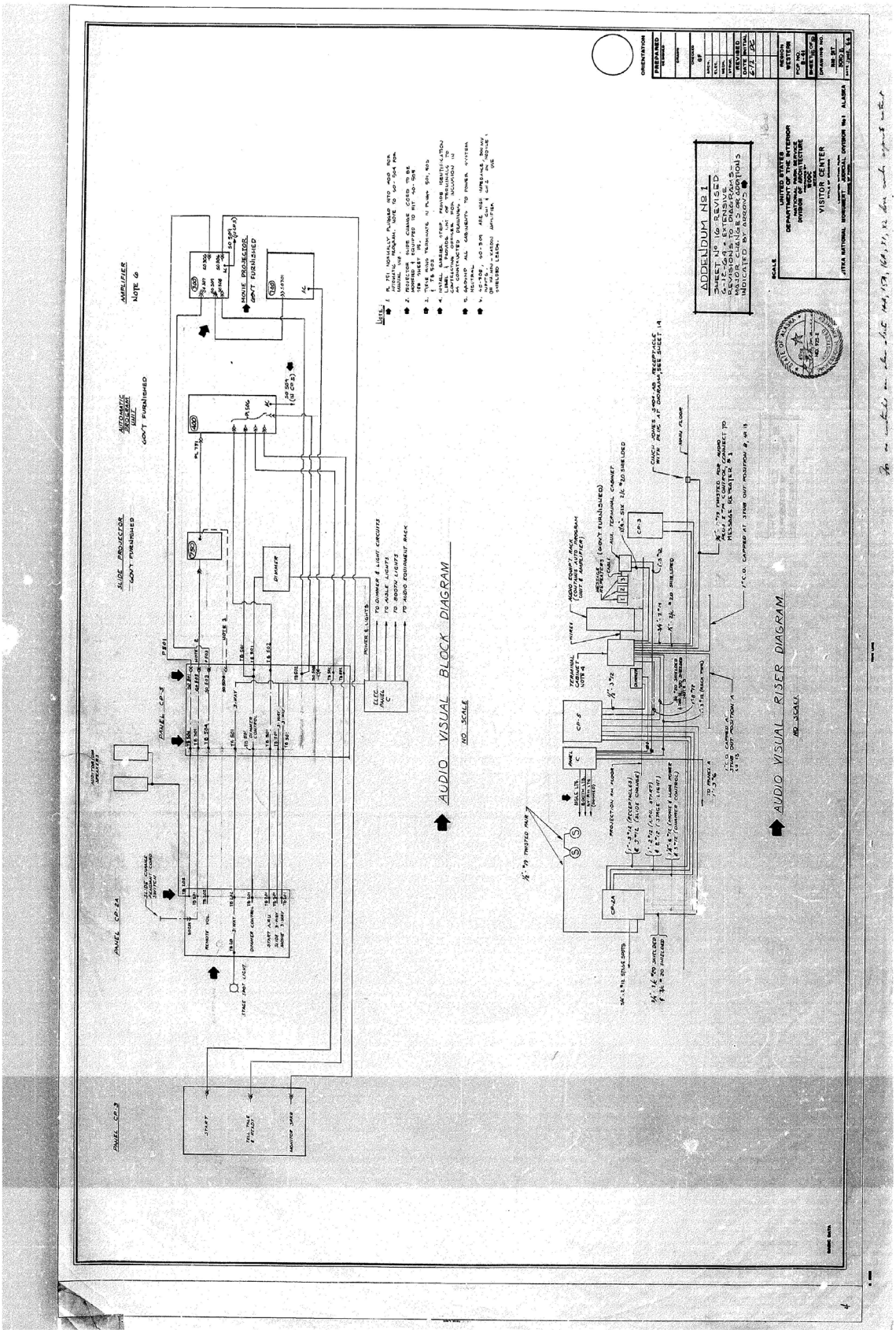

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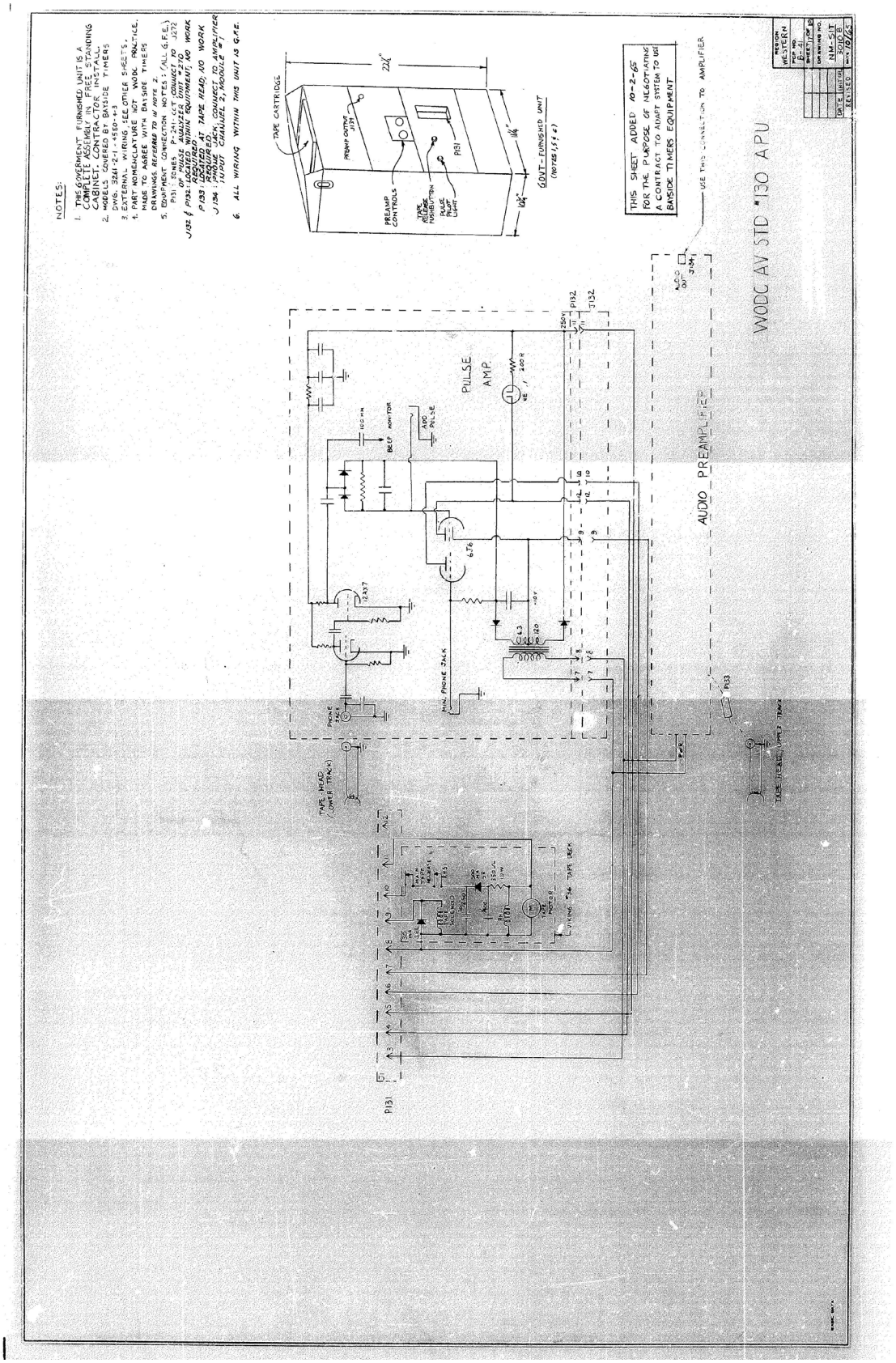

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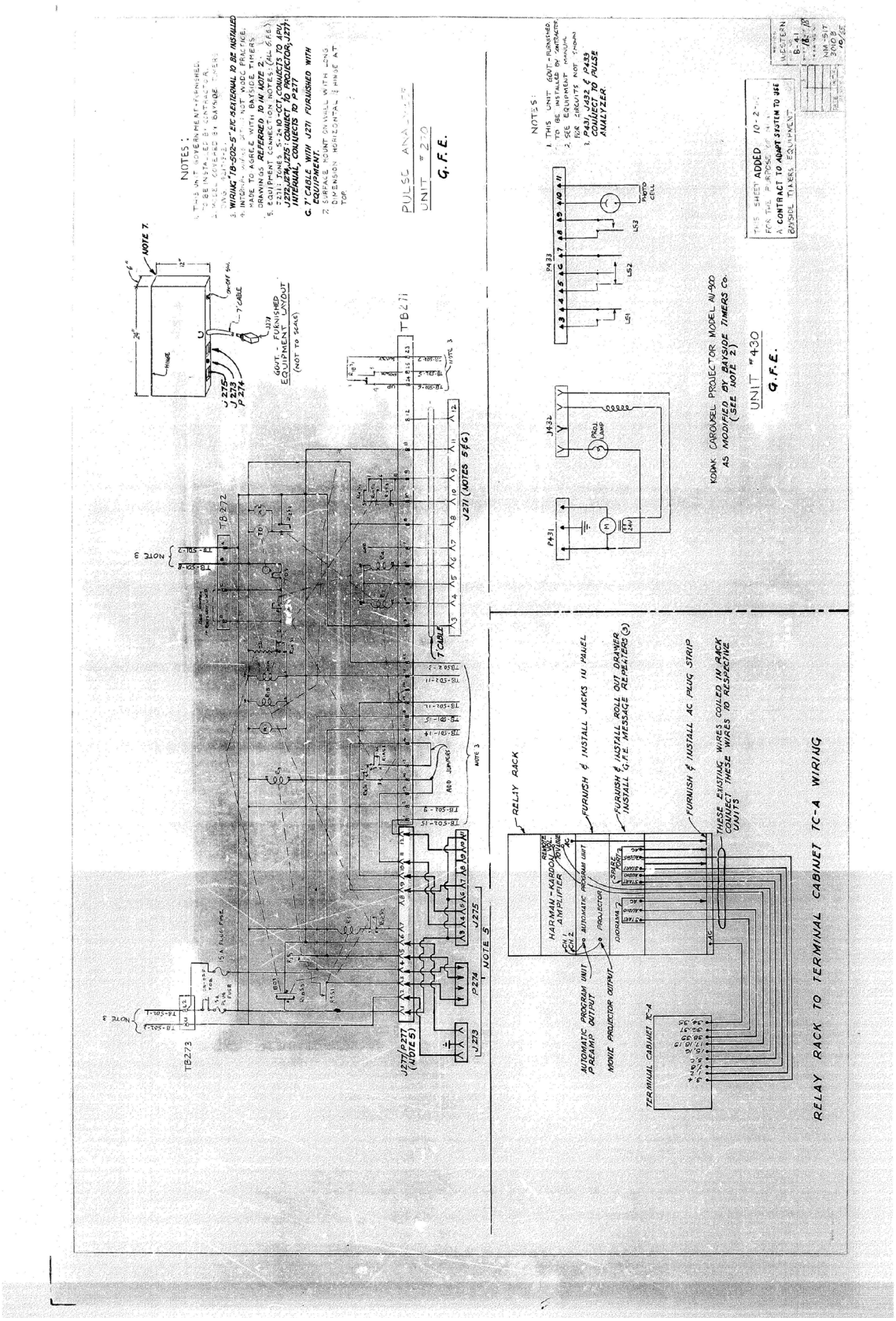

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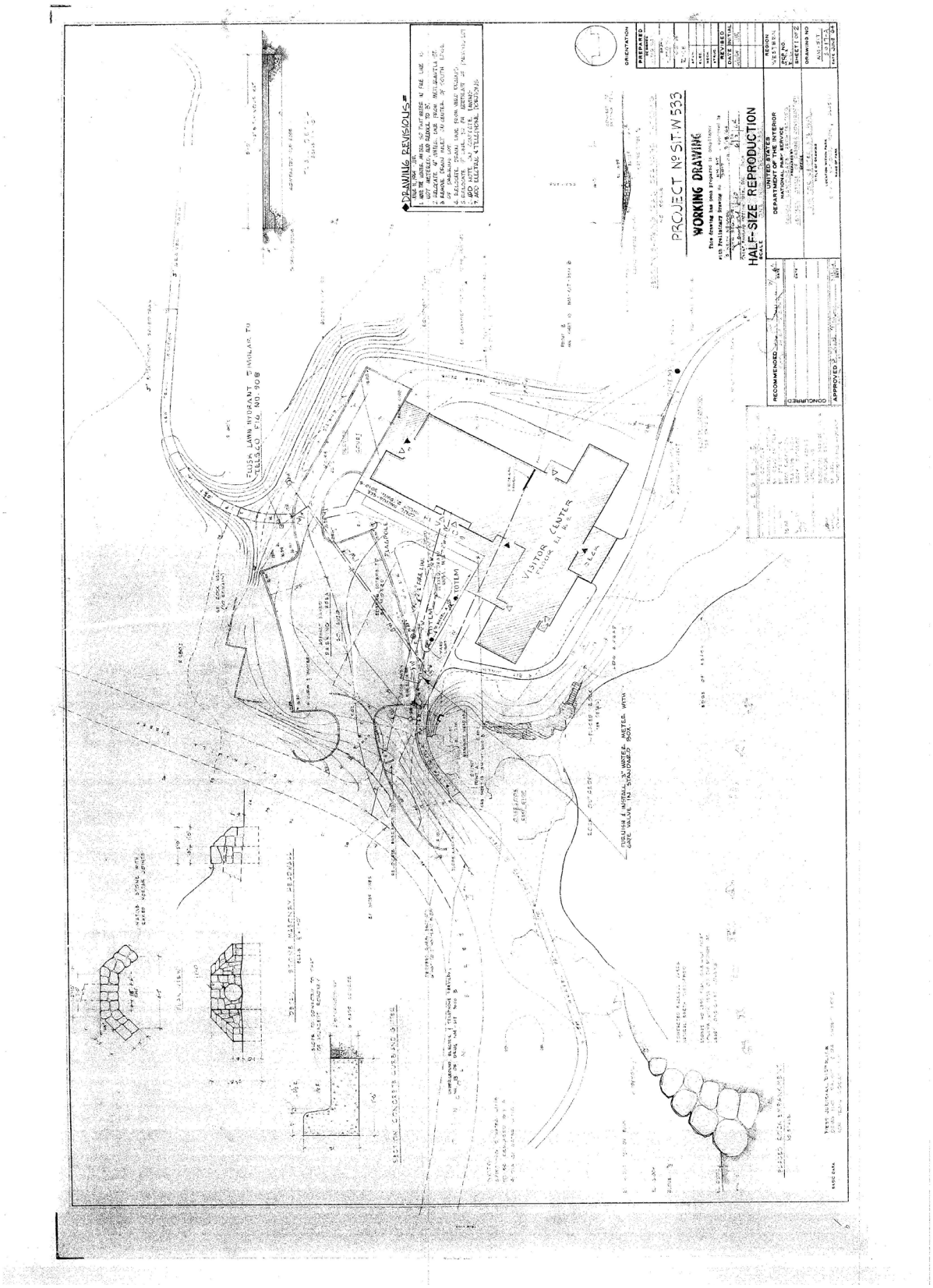
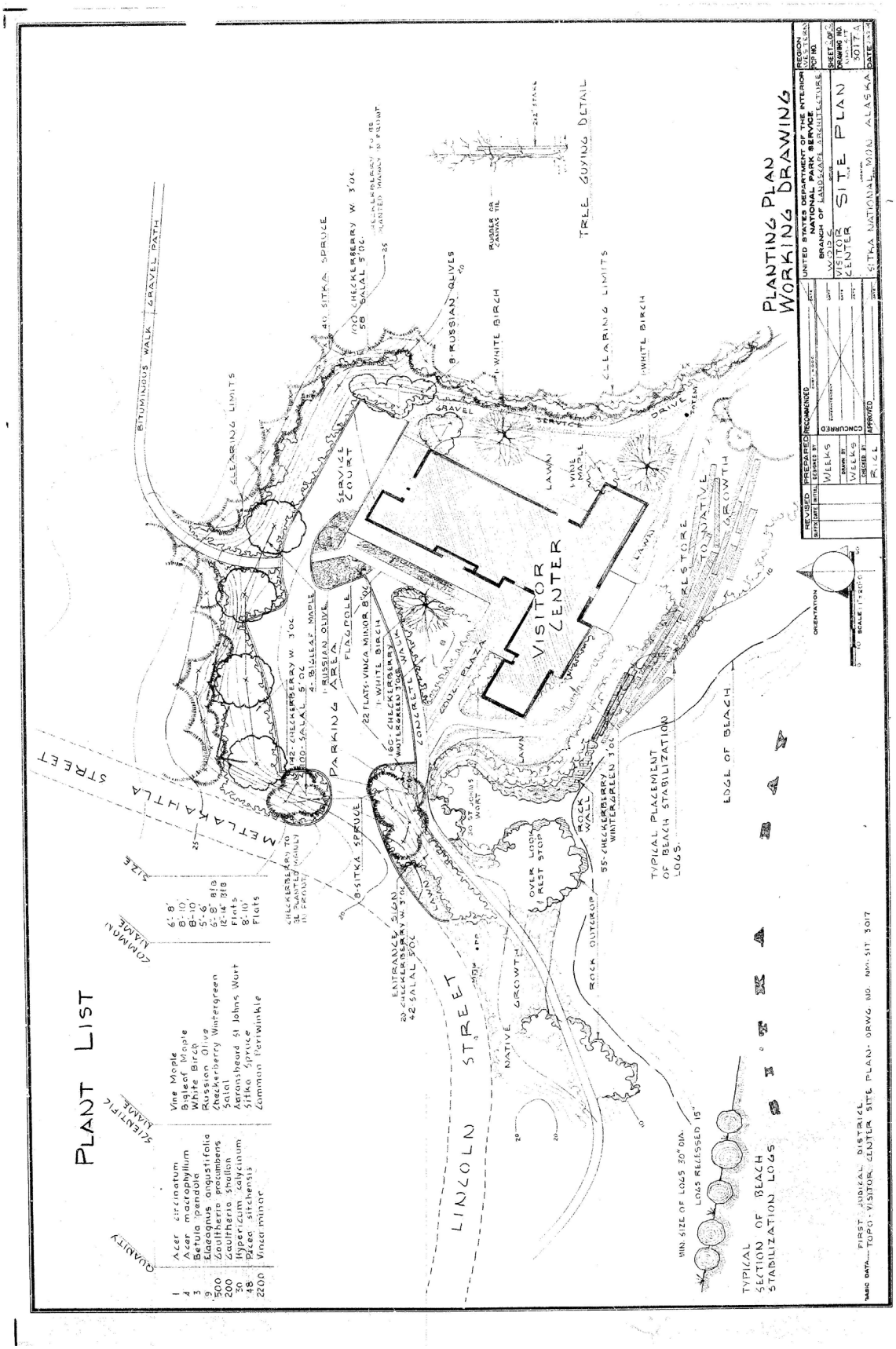


SITK 314_3017A – Site Plan, Visitor Center Sitka National Monument, National Park Service, Western Region, Branch Landscape Architecture, L. McGinley / Weeks, June 1964.



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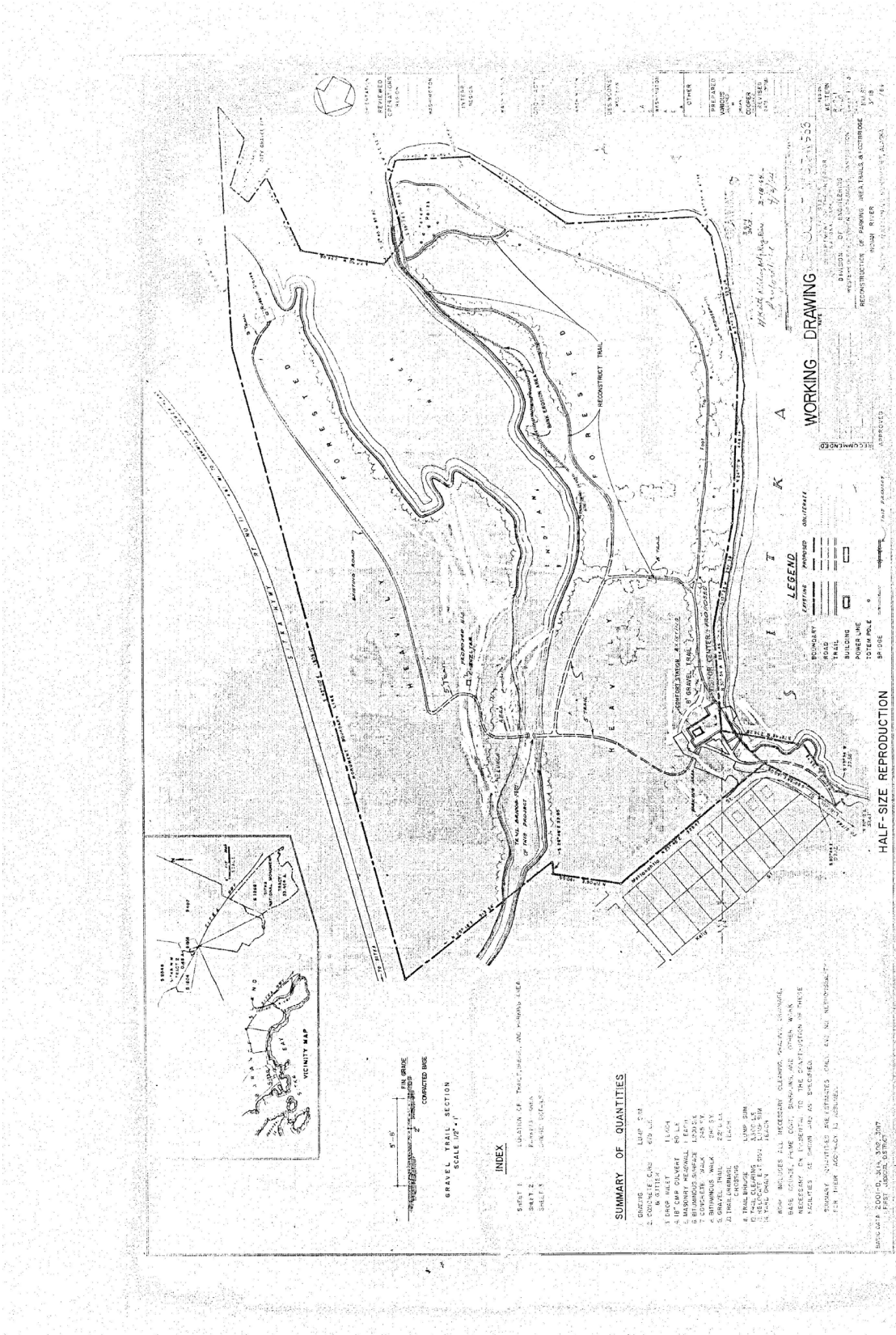
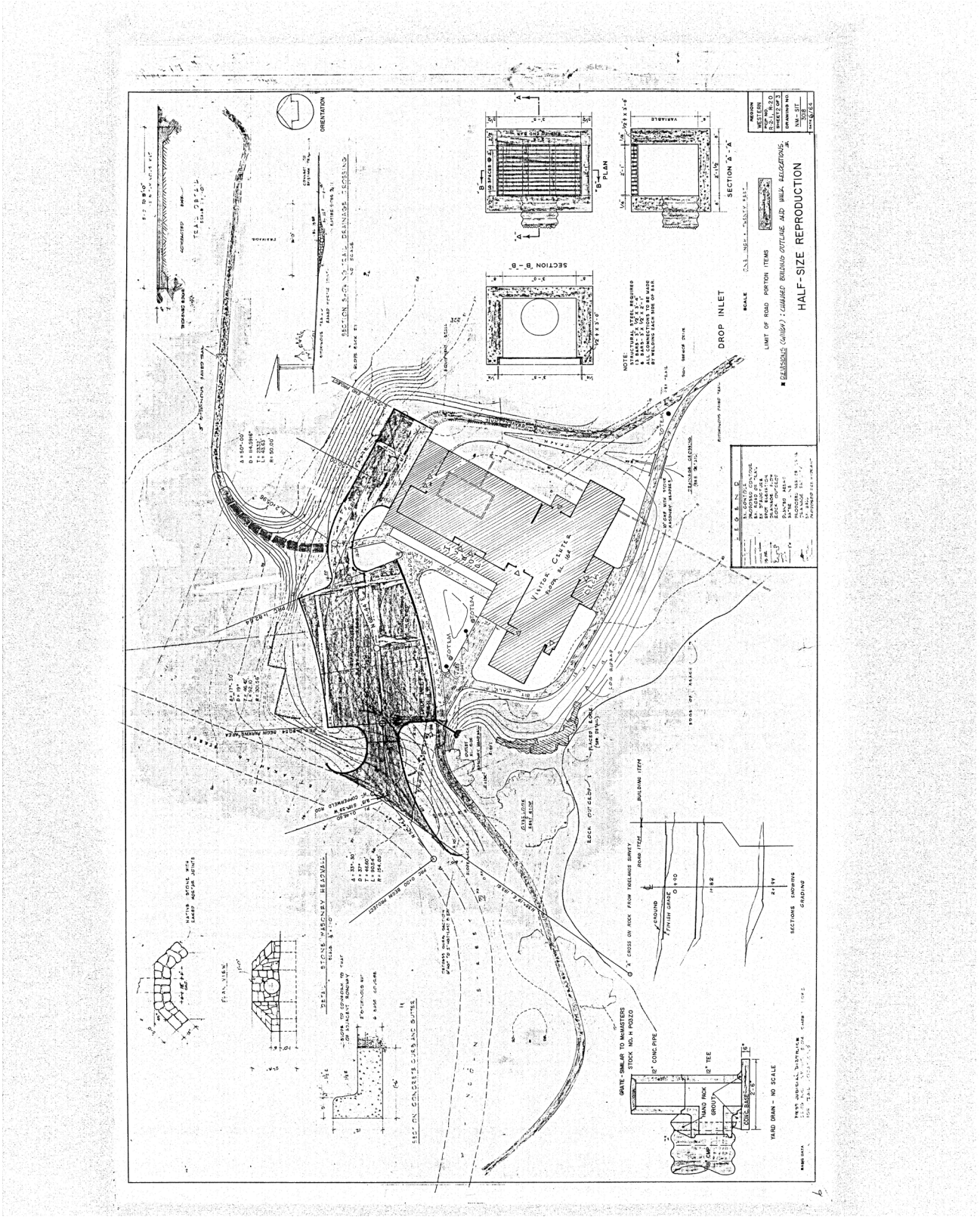


SITK 314_3018 – Site Plan, Parking, Trails and Footbridge at Indian River, Visitor Center Sitka National Monument, National Park Service, Western Region, Branch Landscape Architecture, June 1964.



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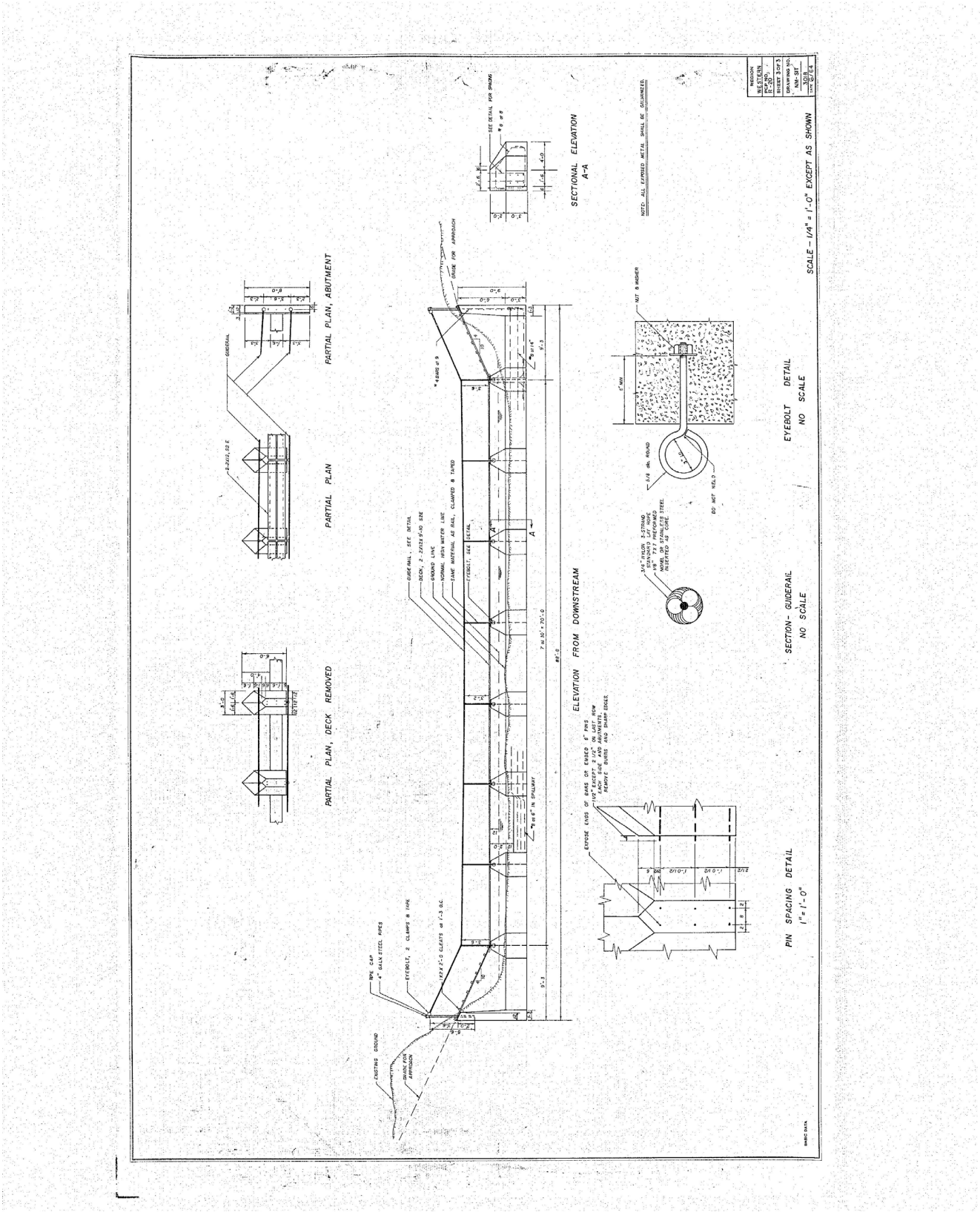

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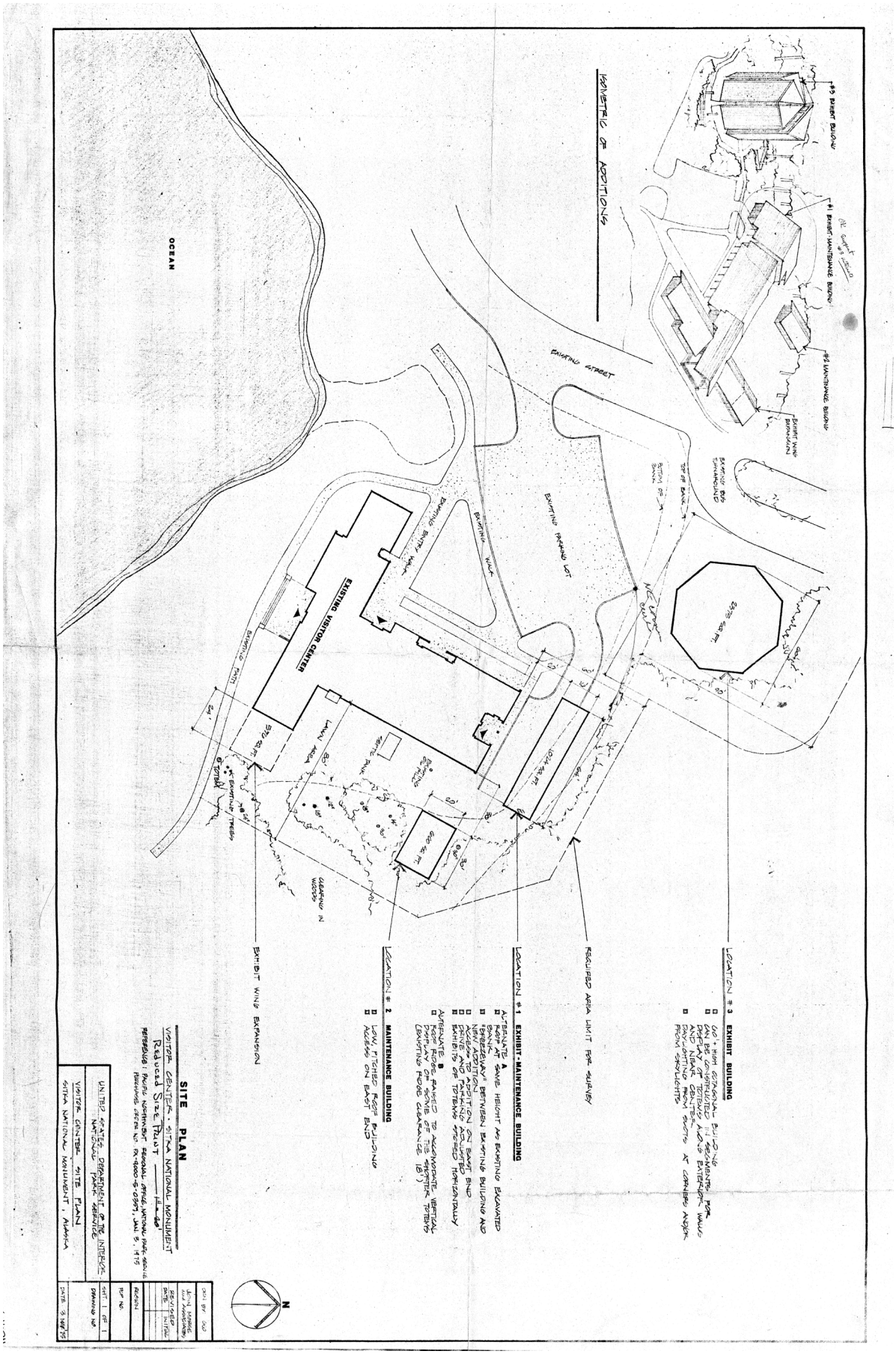
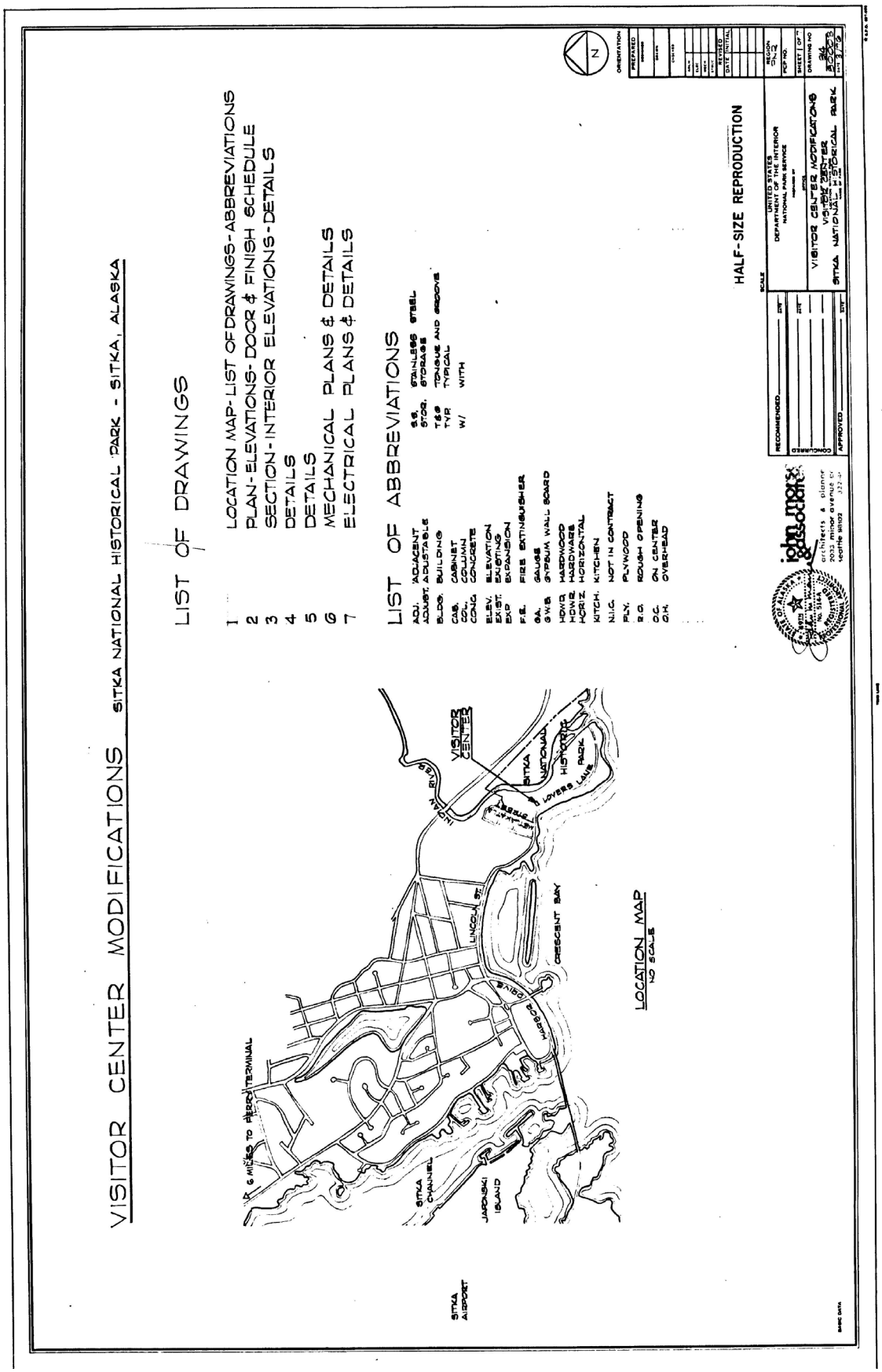
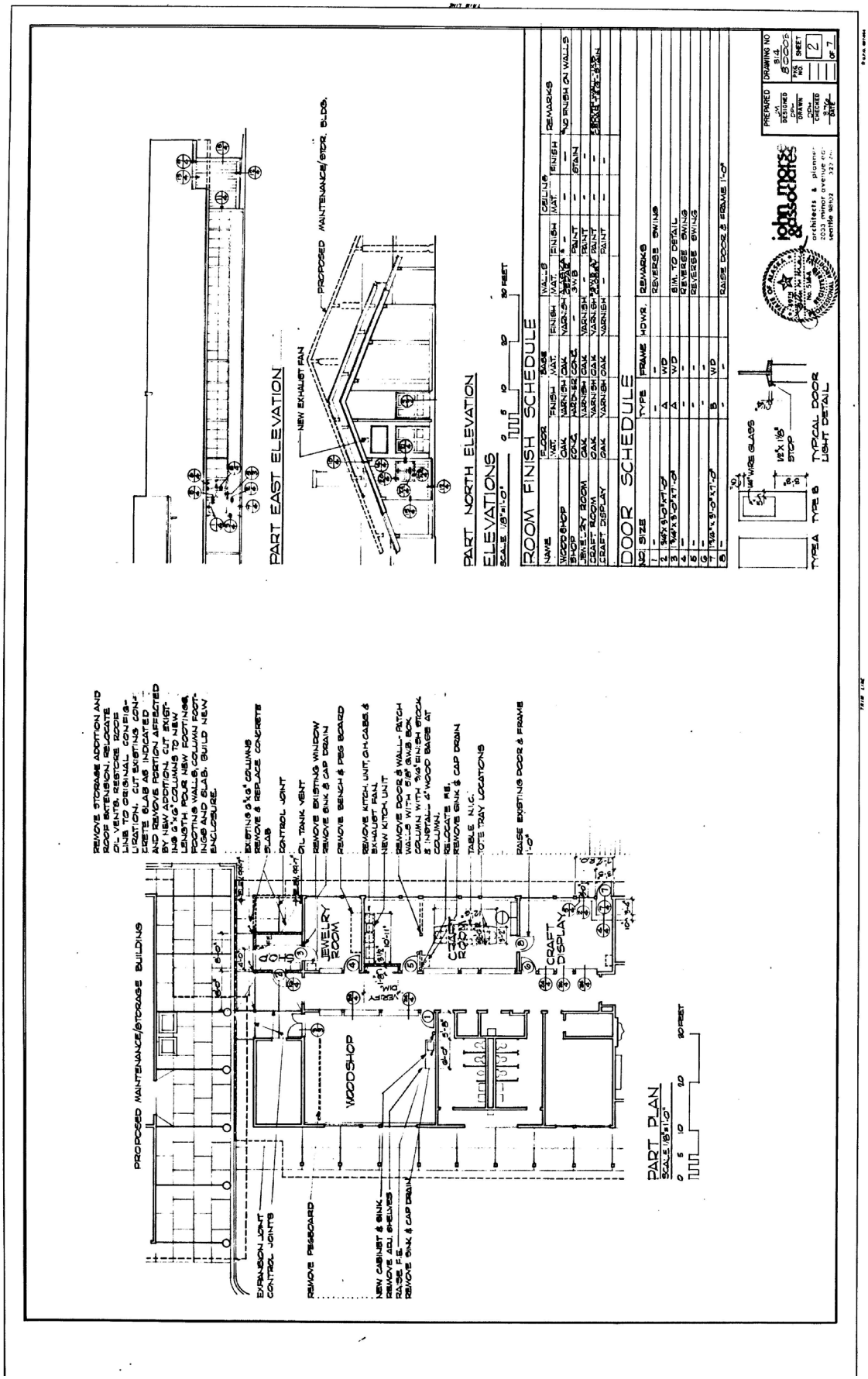


SITK PX 9000-5-0359 – Visitor Center Site Plan for Potential Expansion, John Morse, January 3, 1975



SITK 314_80003 – Sitka Visitor Center Modification, John Morse & Associates, March, 1977



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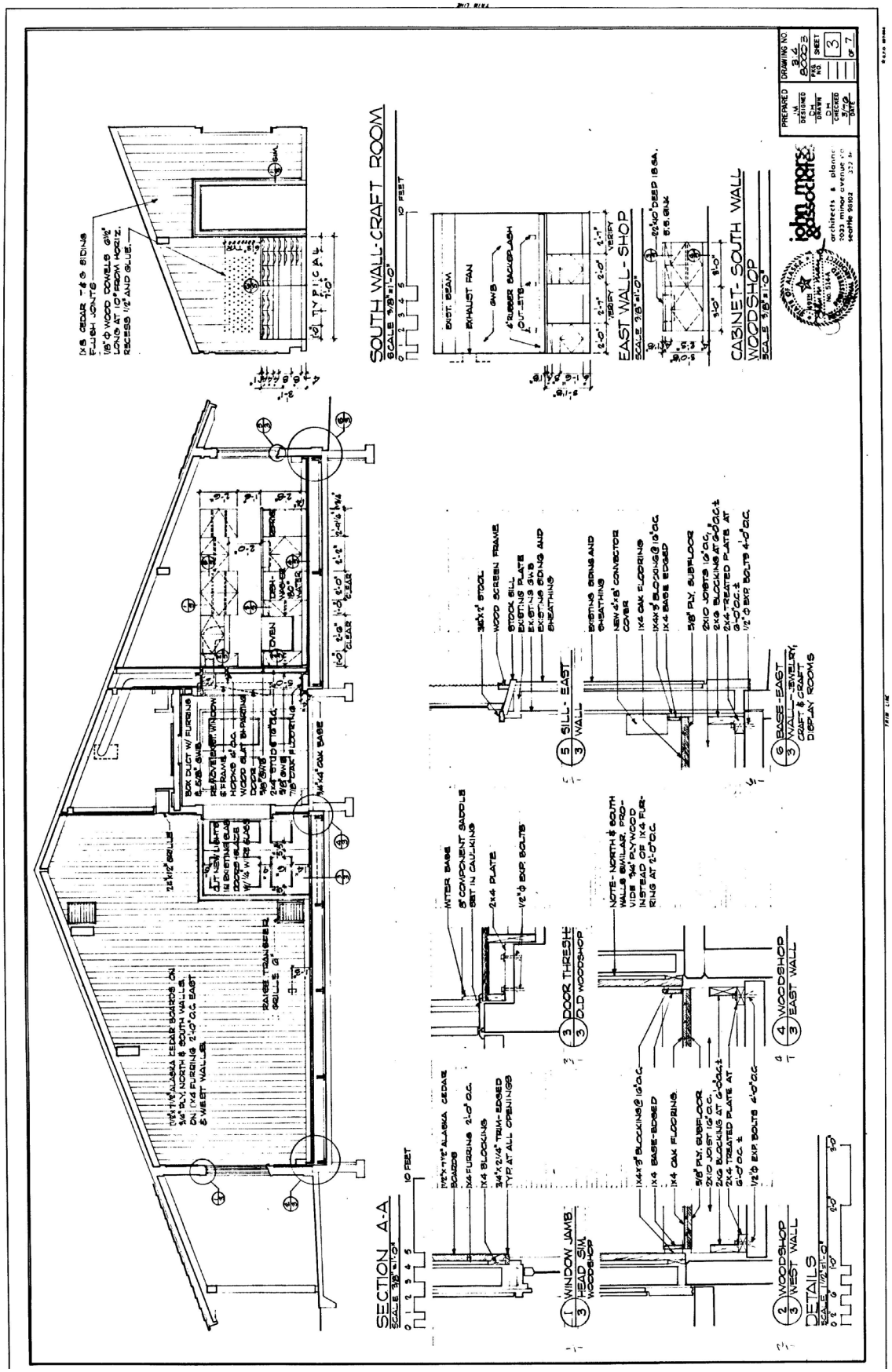

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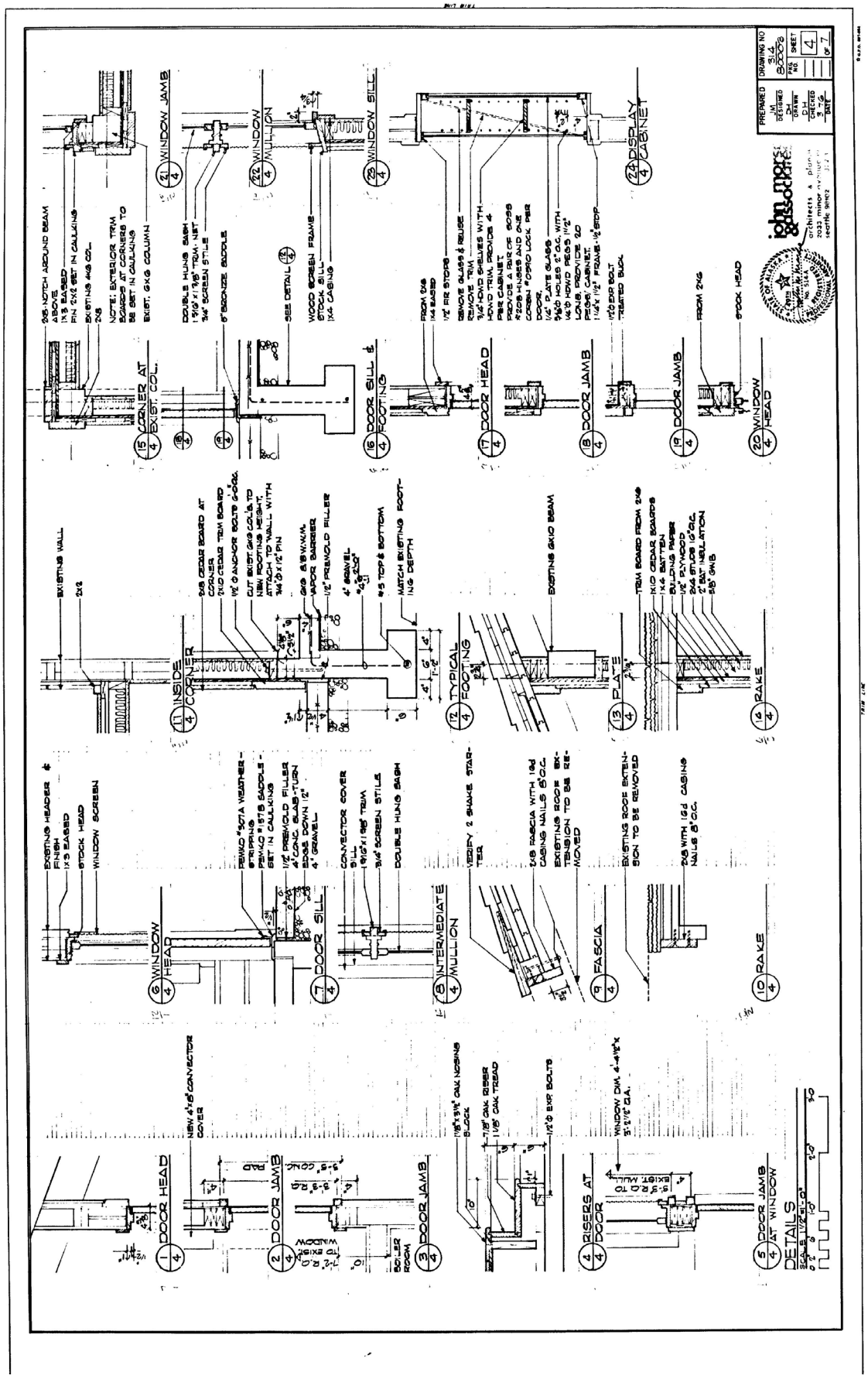

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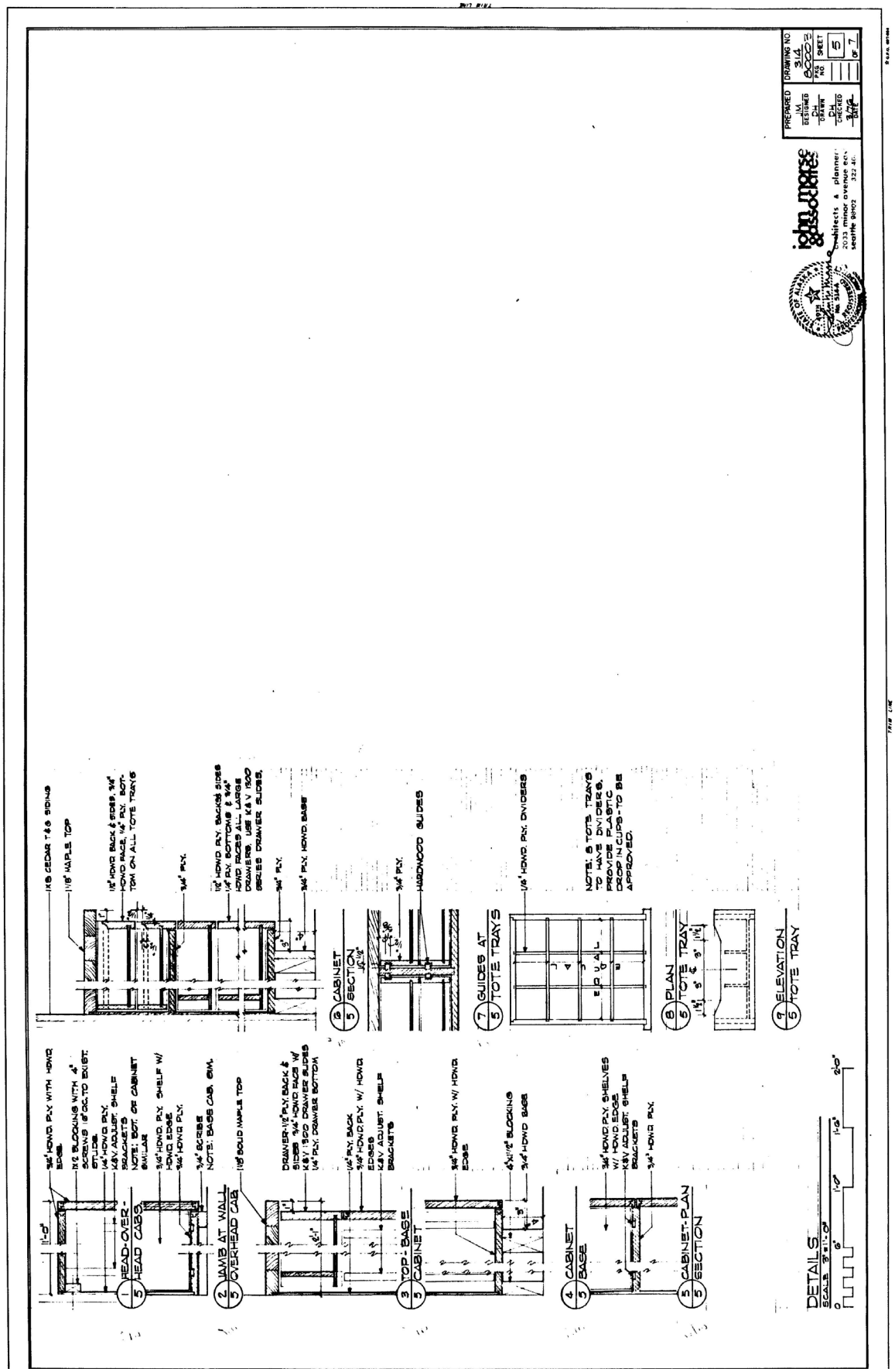

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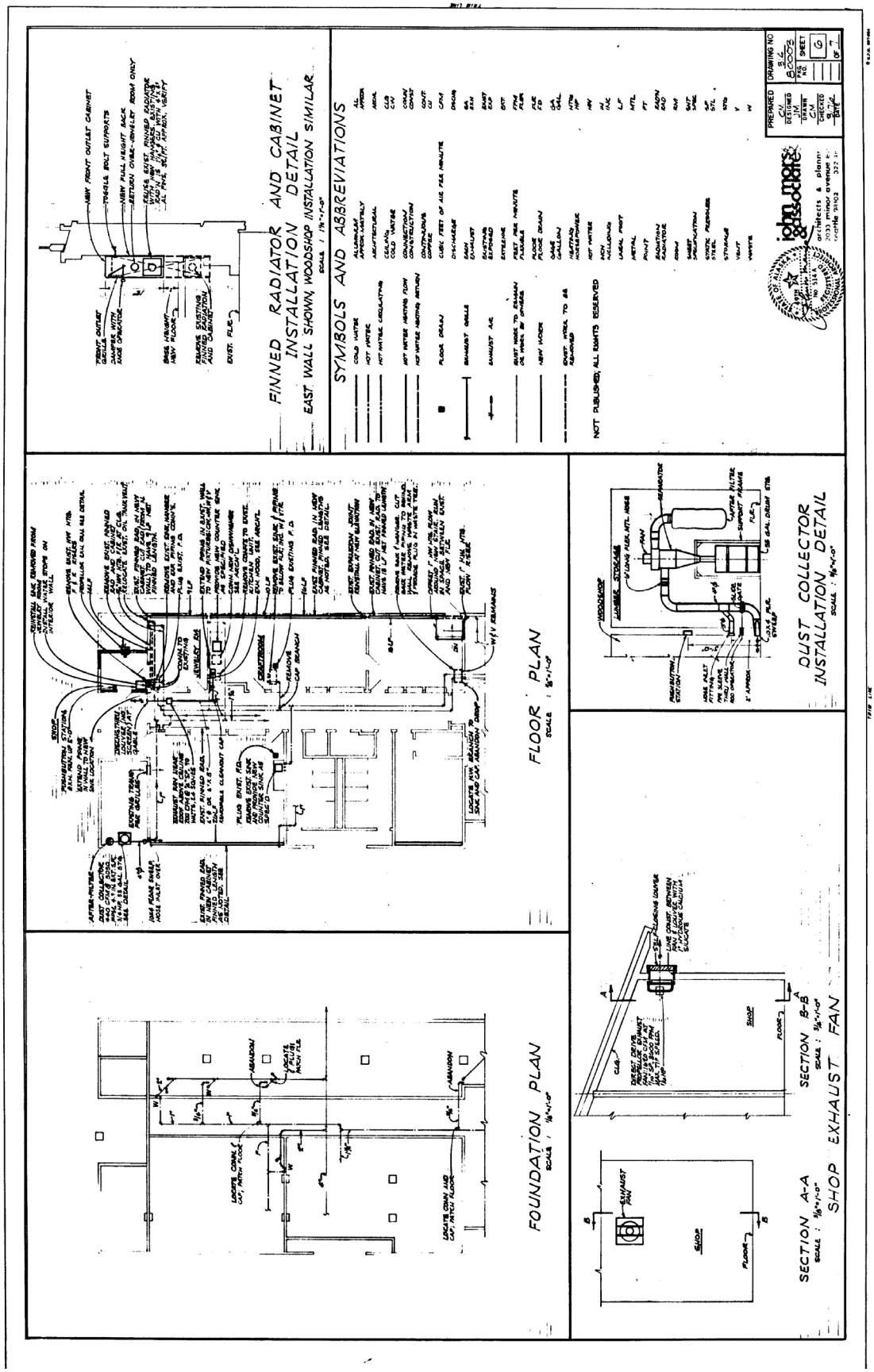

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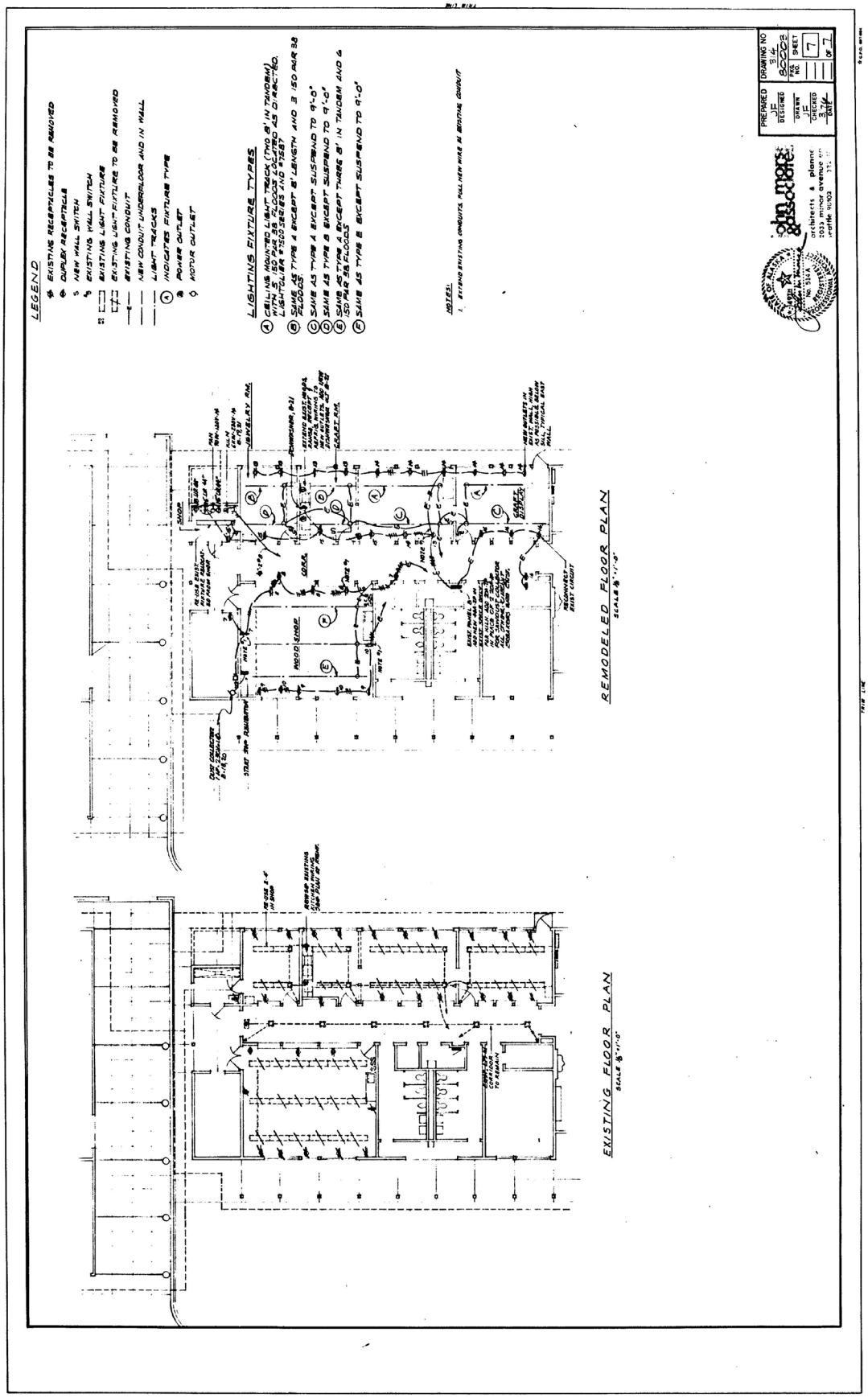

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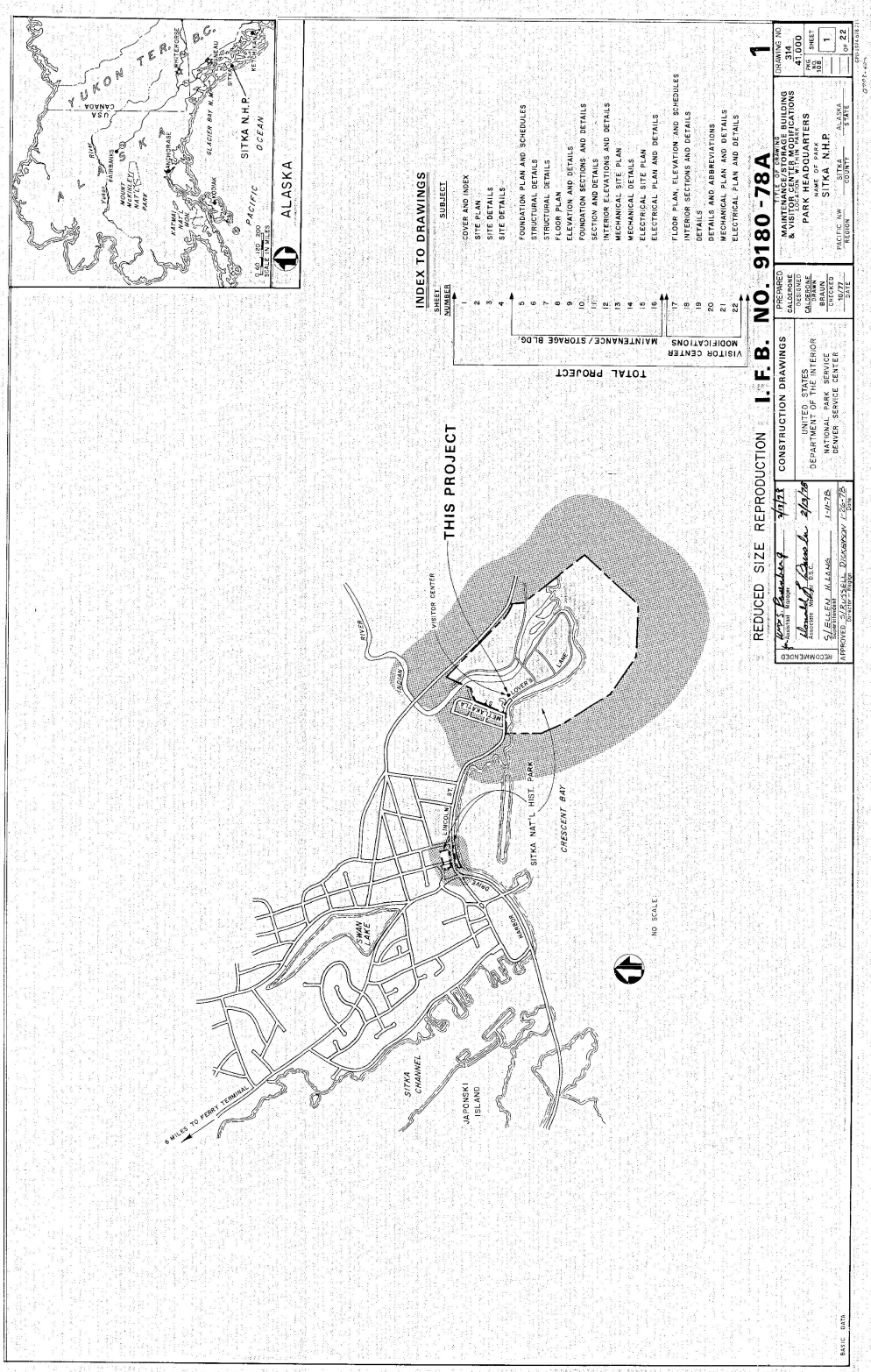
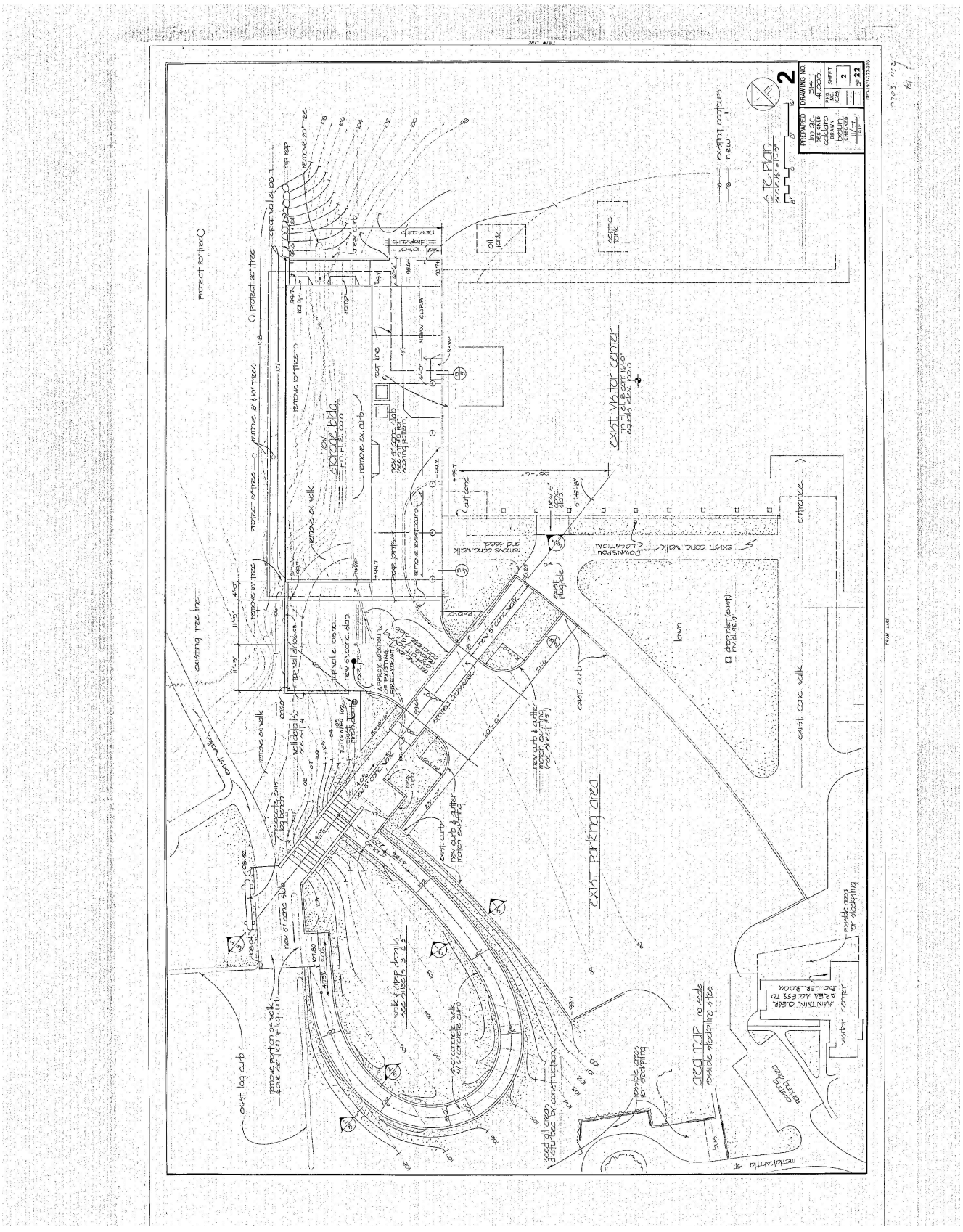


SITK 314_41000 - Maintenance/Storage Building & Visitor Center Modifications, Sitka National Historical Park, October 1977



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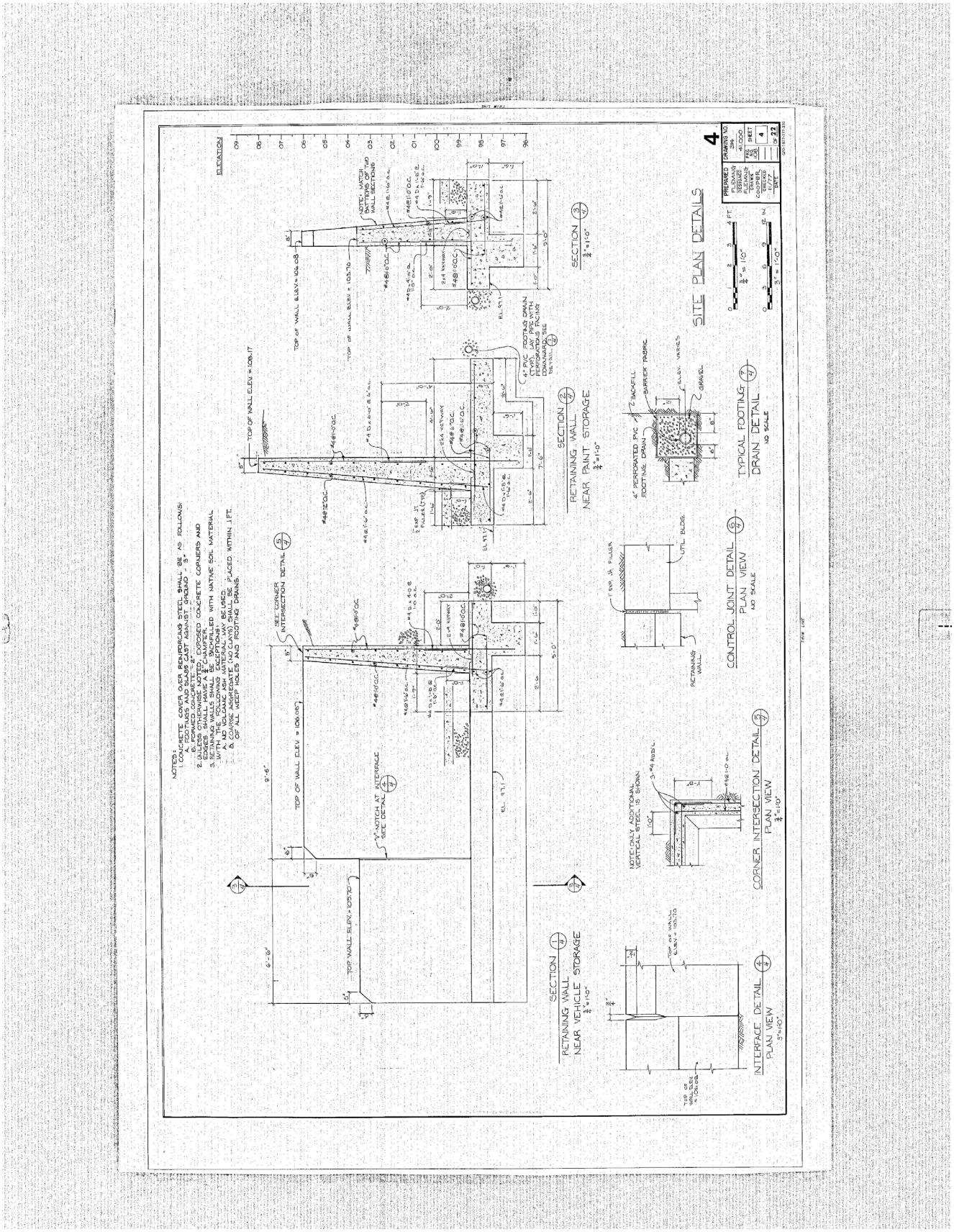

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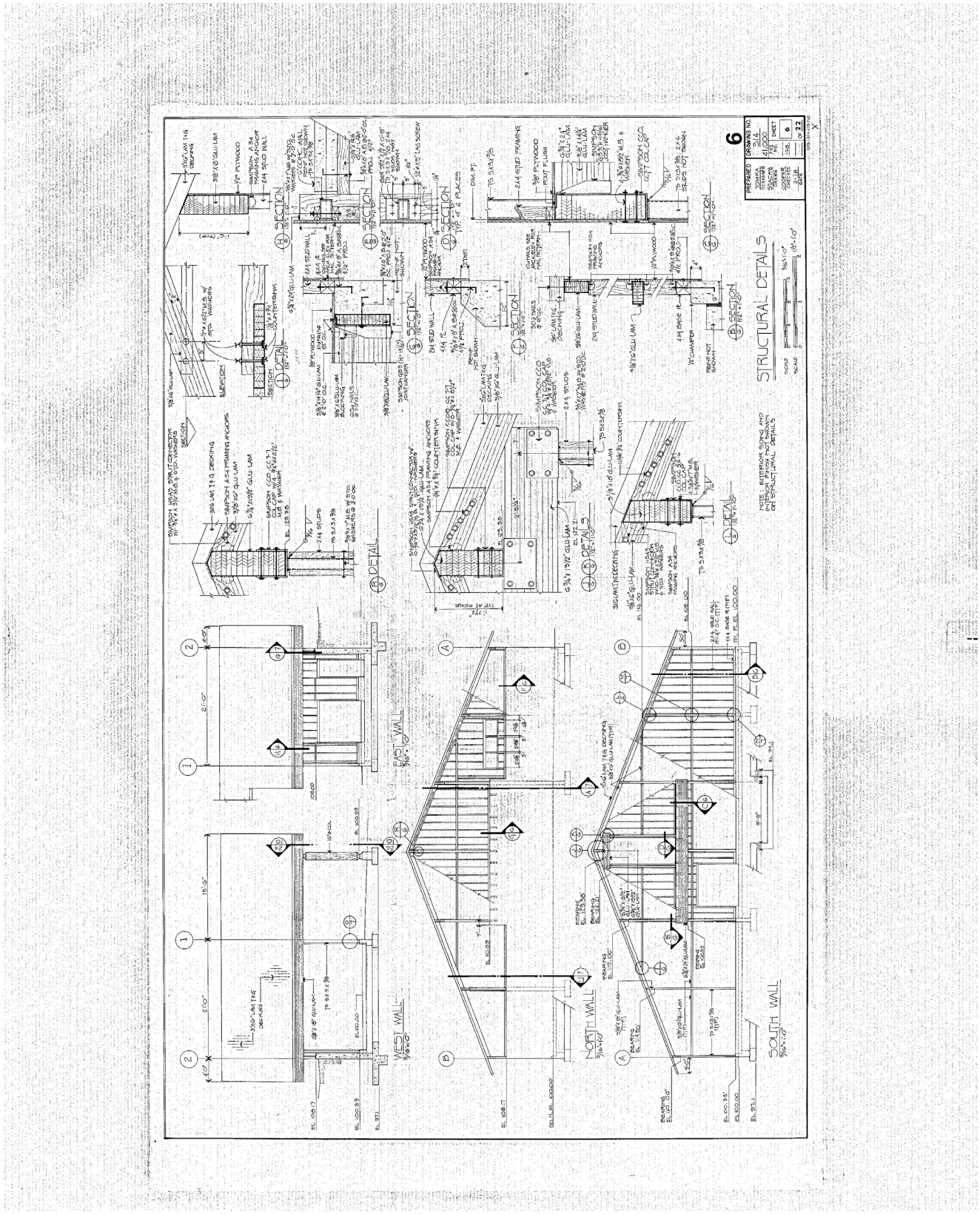
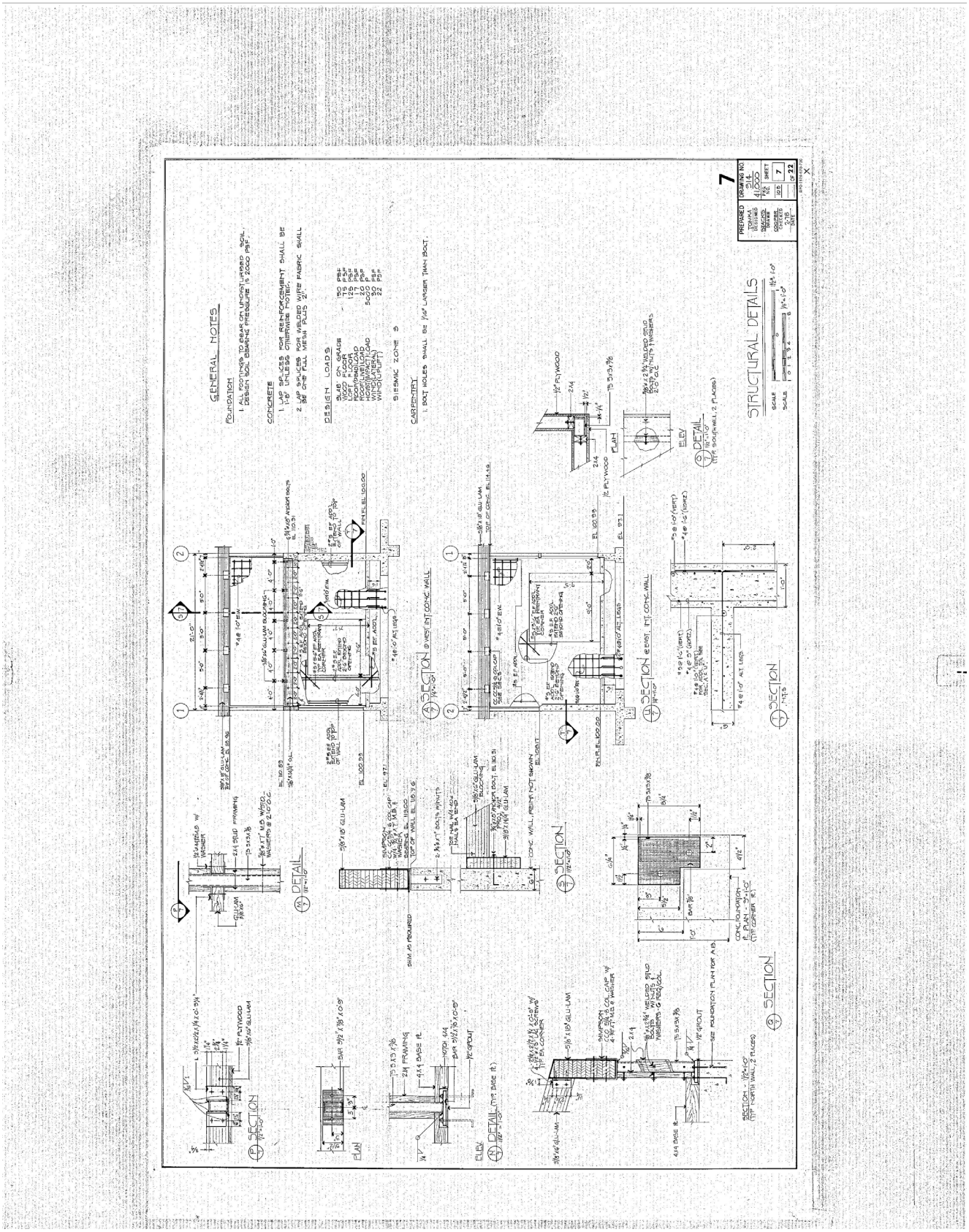
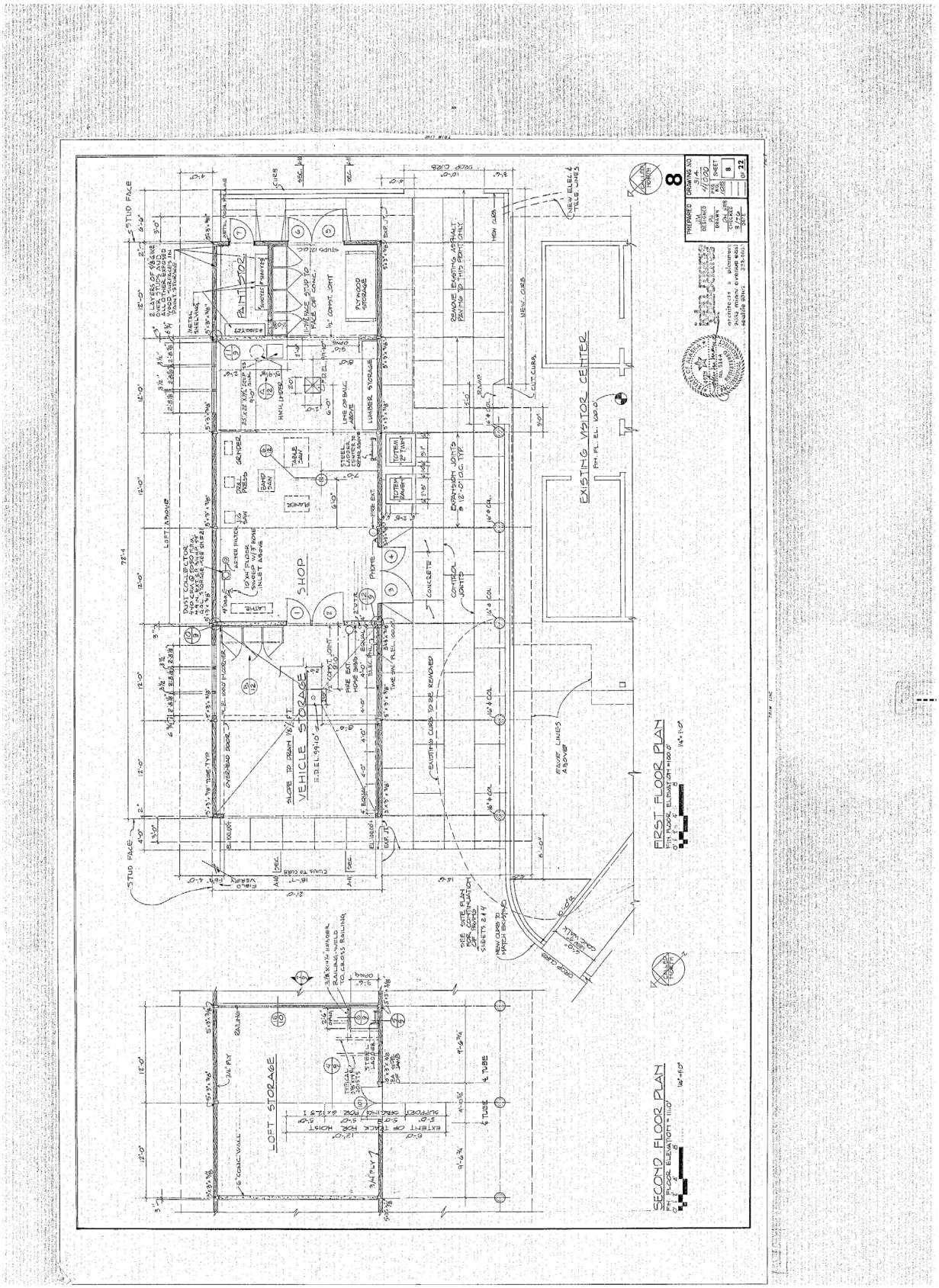


SITK 314_4100`0 - Maintenance/Storage Building & Visitor Center Modifications, Sitka National Historical Park, October 1977



SITK 314_41000 - Maintenance/Storage Building & Visitor Center Modifications, Sitka National Historical Park, October 1977



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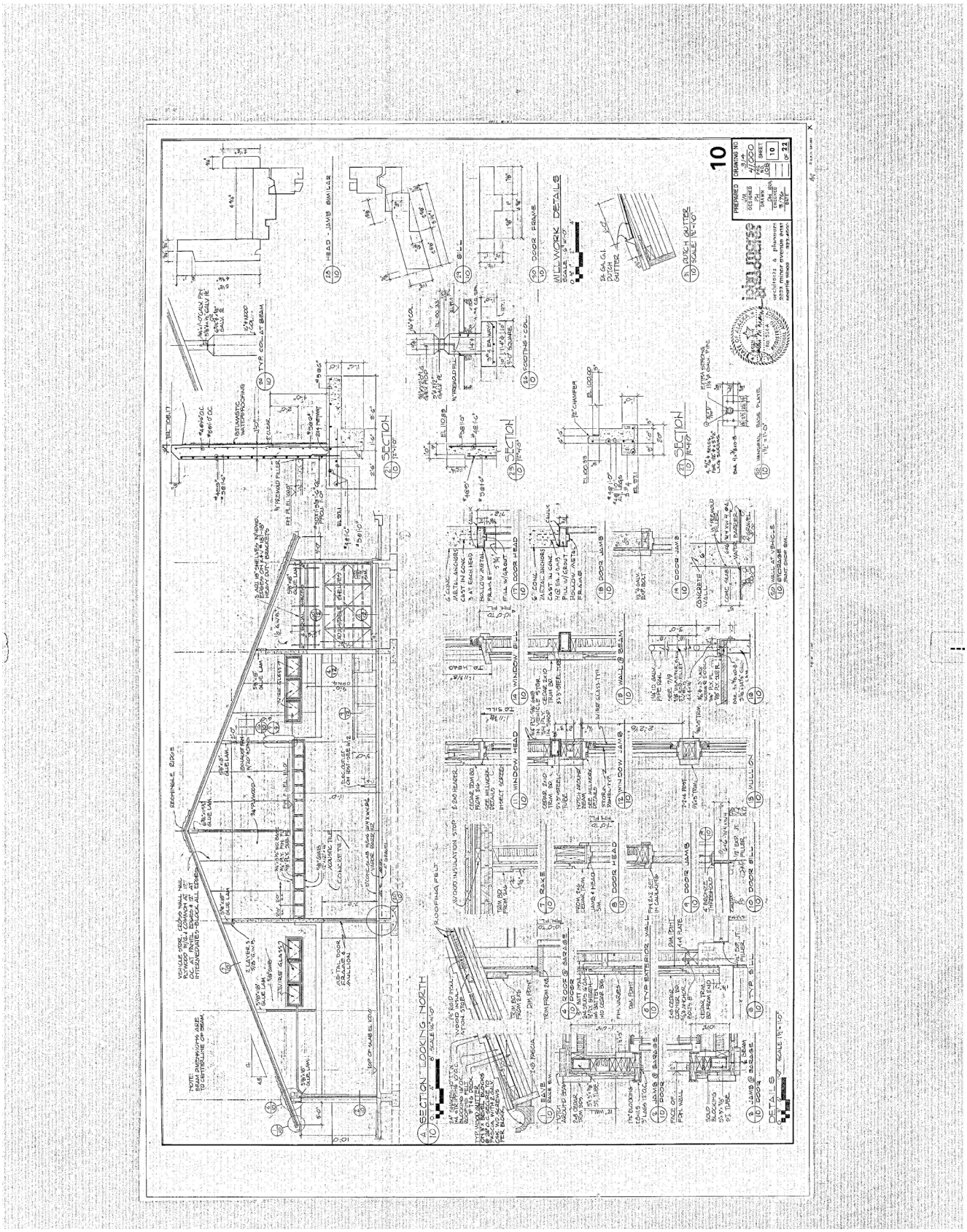

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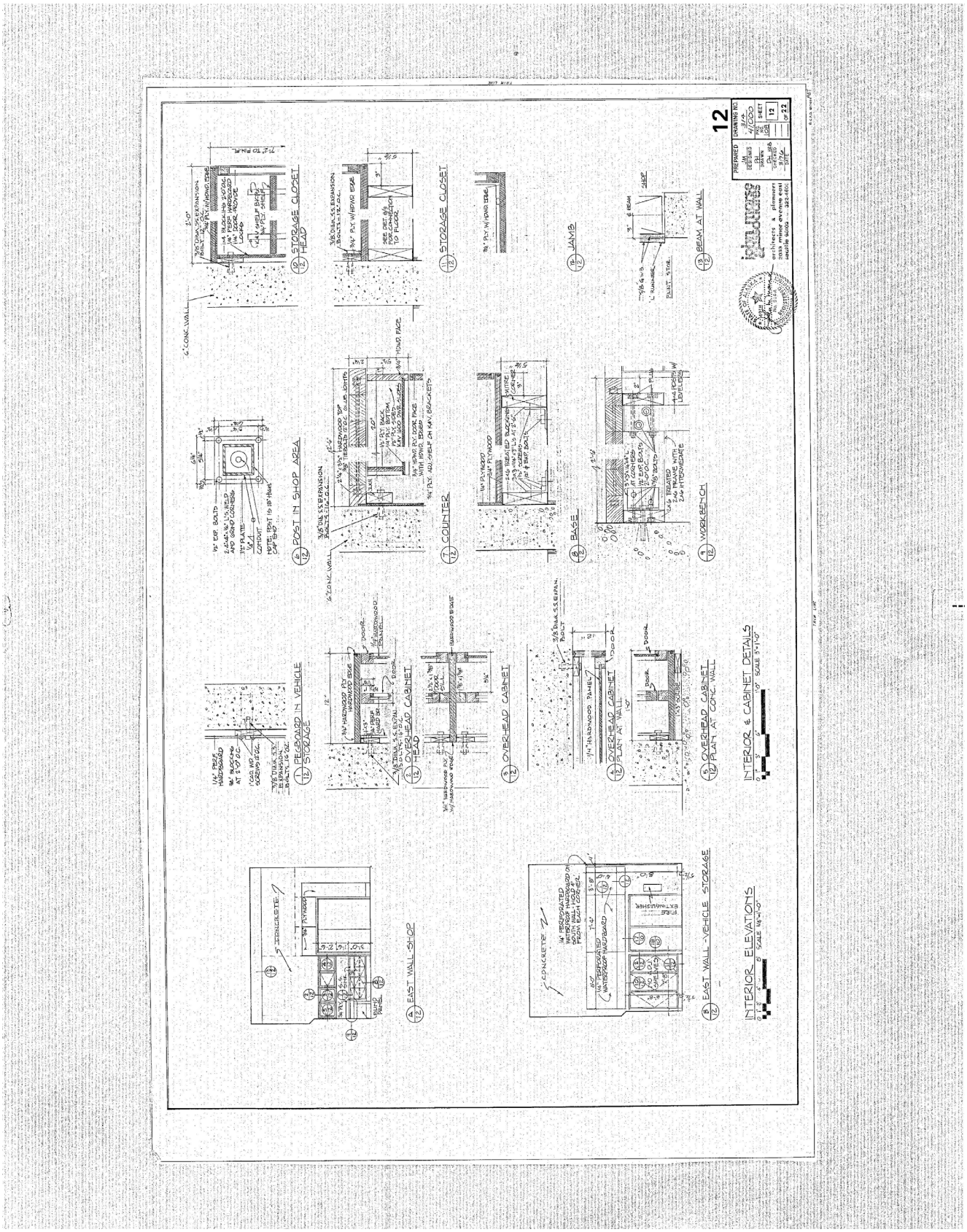

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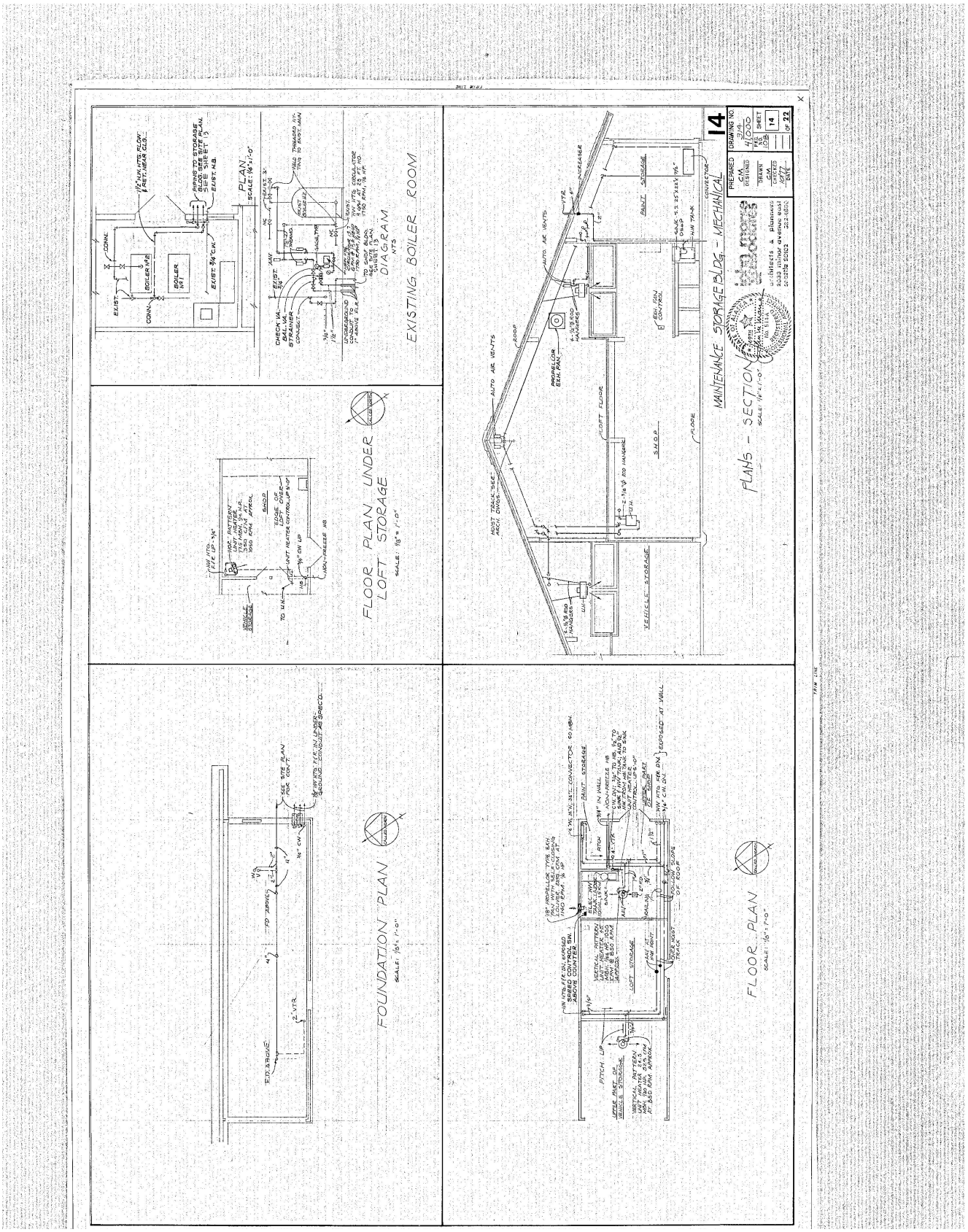

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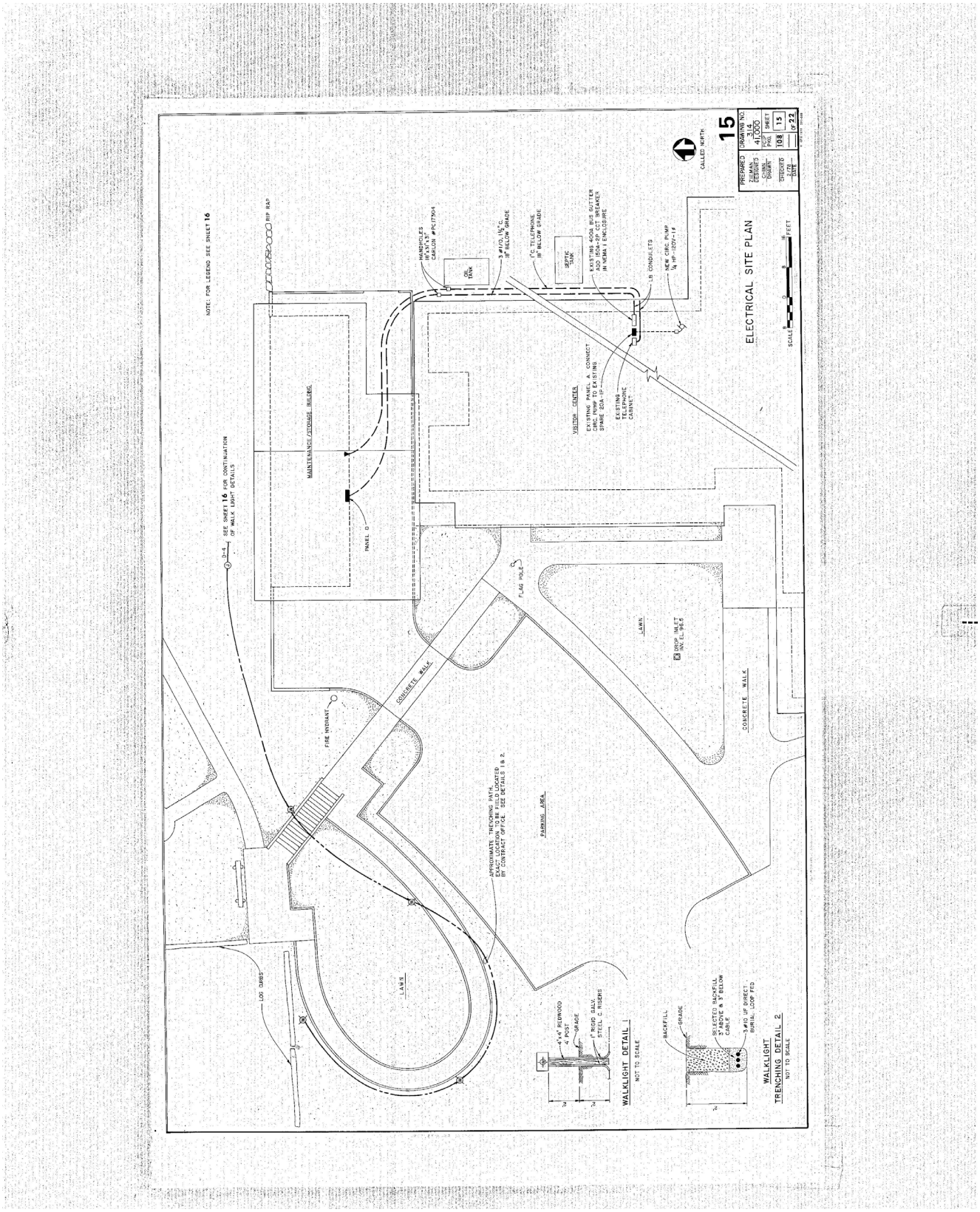

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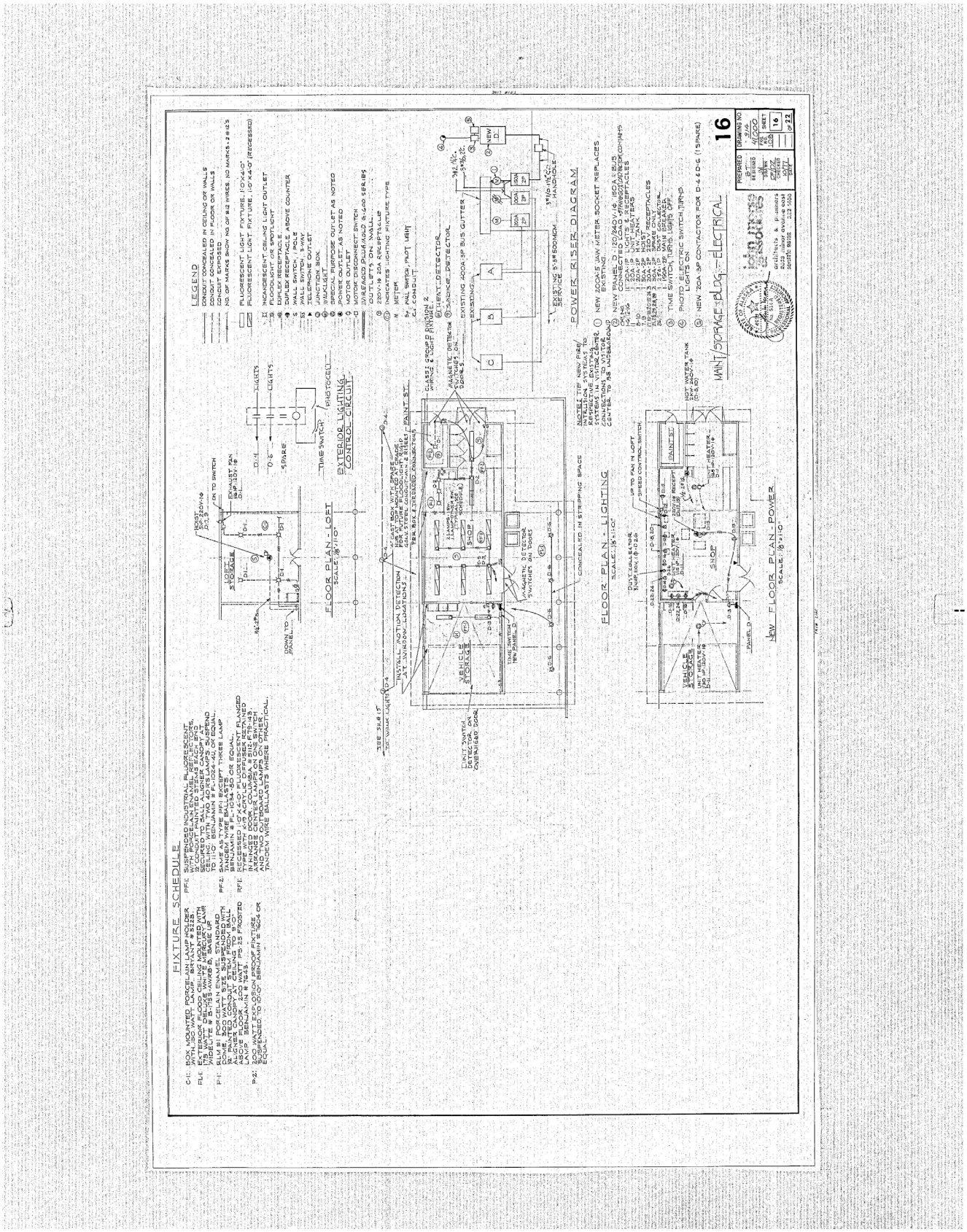

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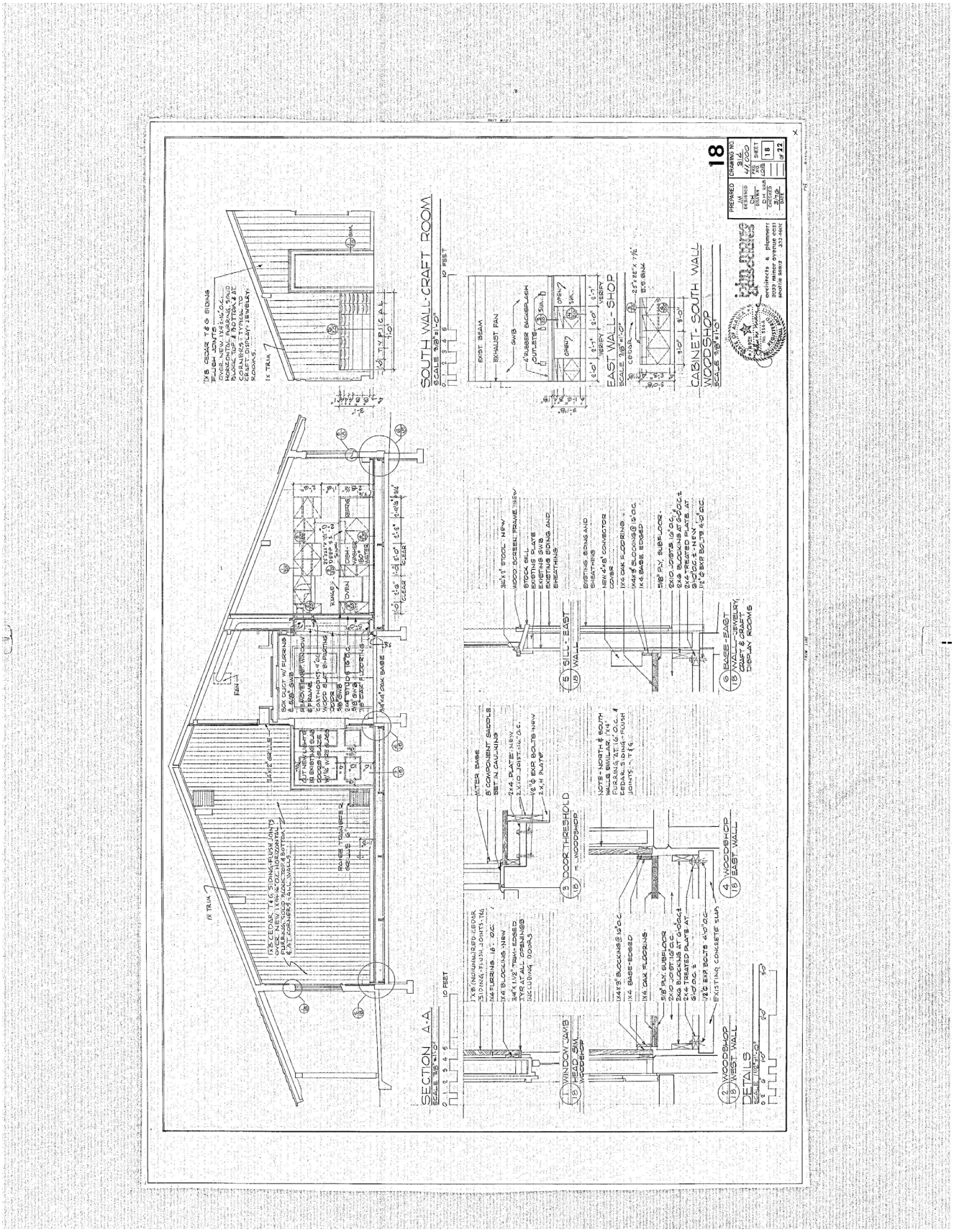

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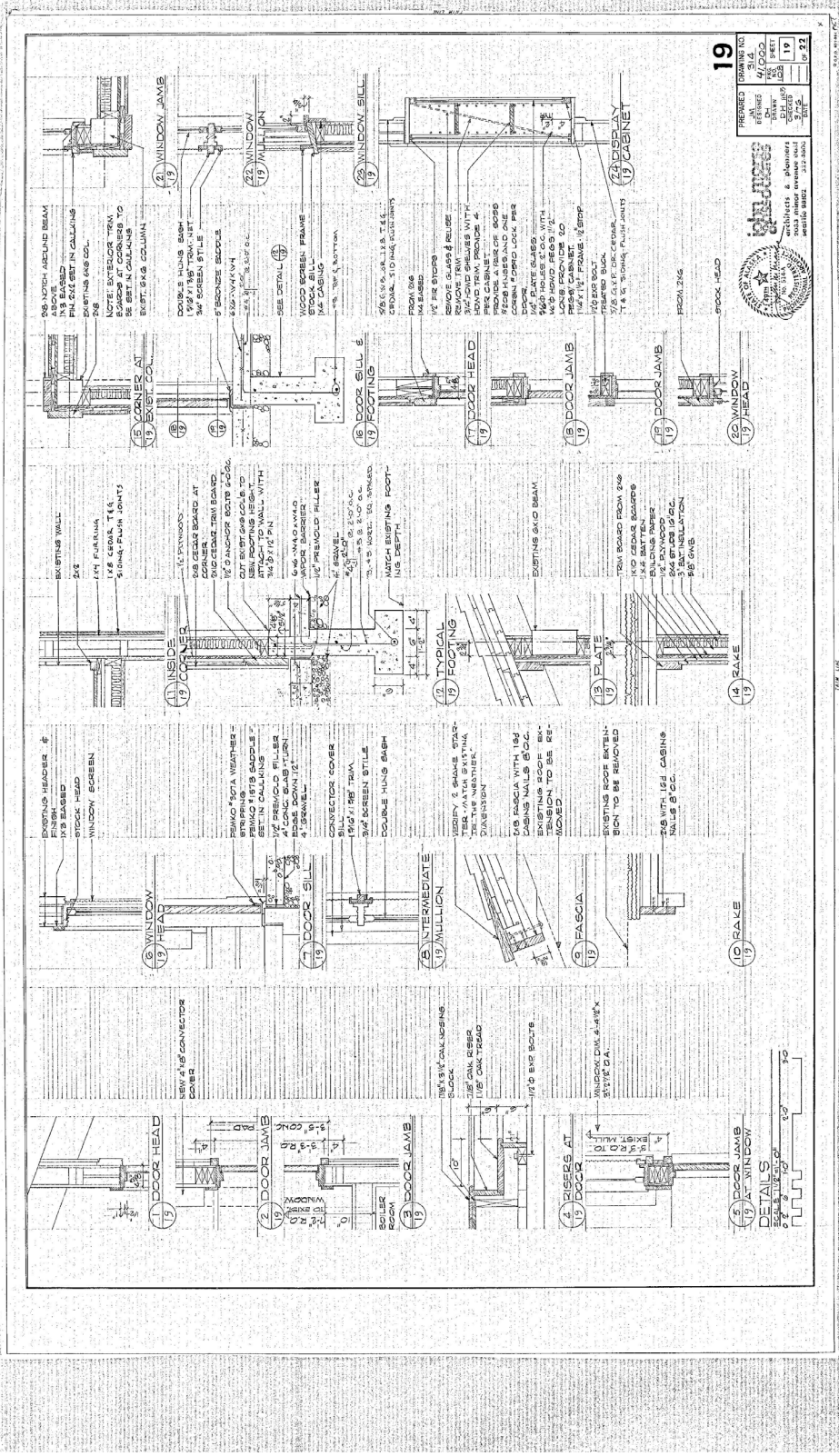

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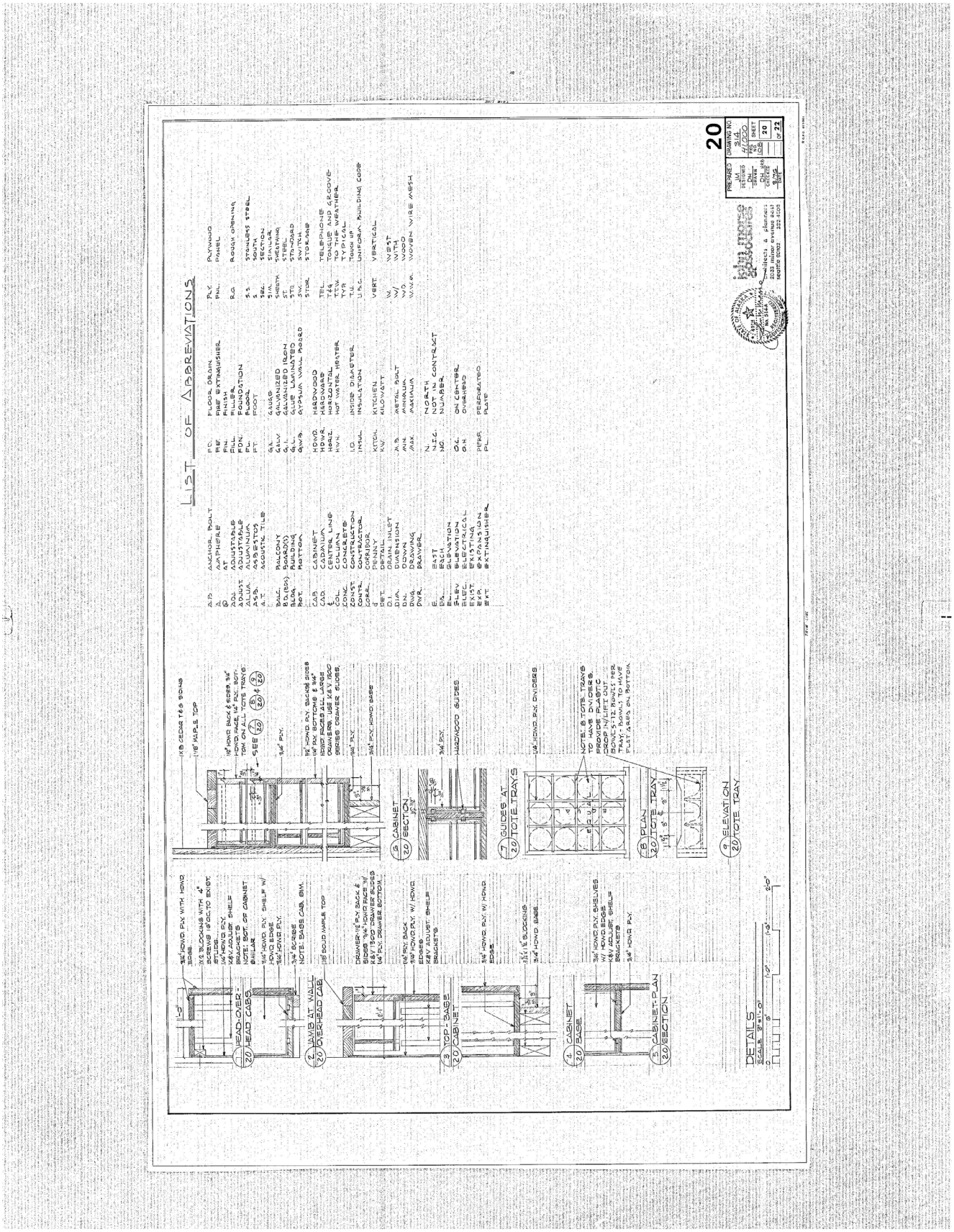

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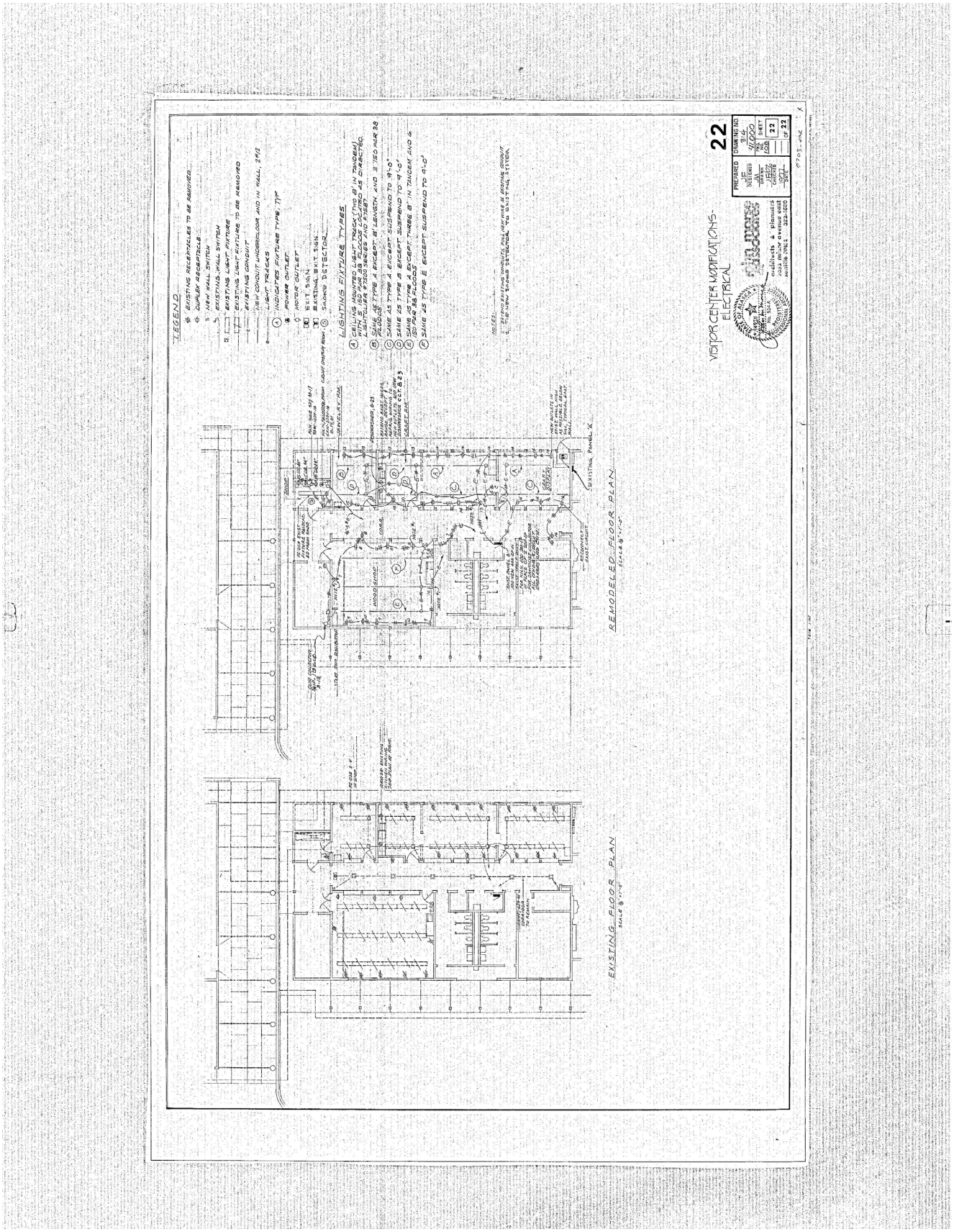

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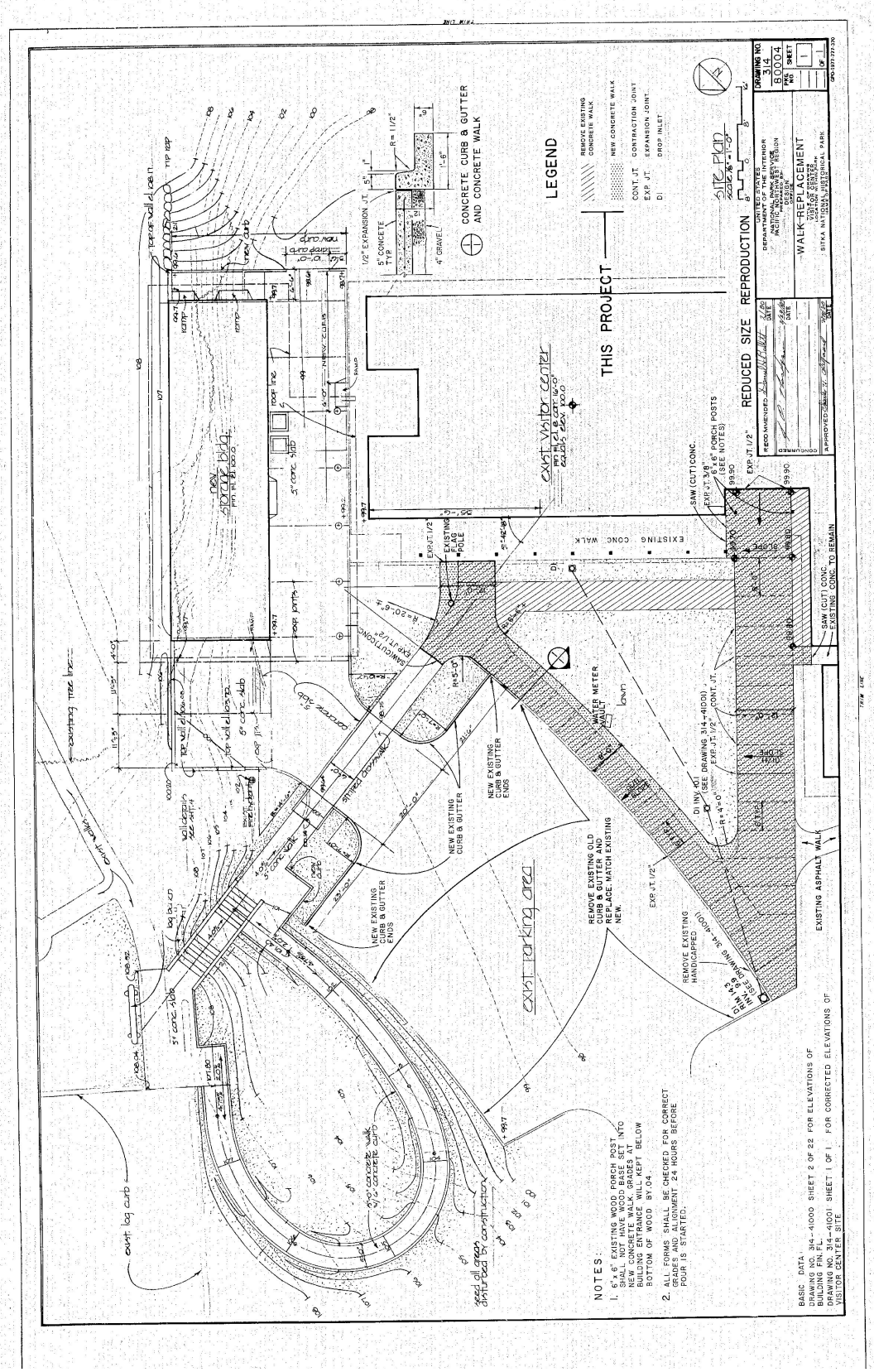
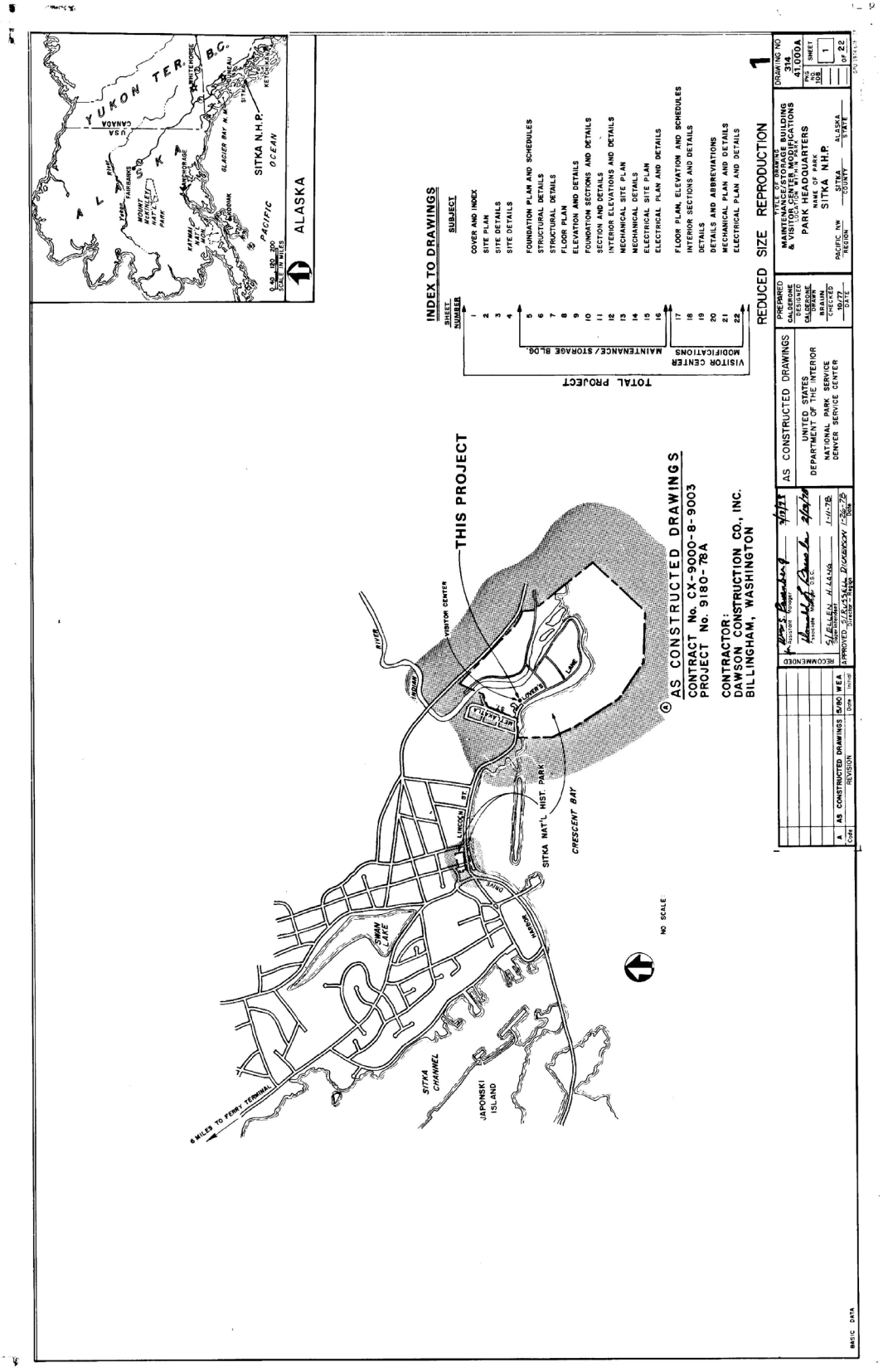
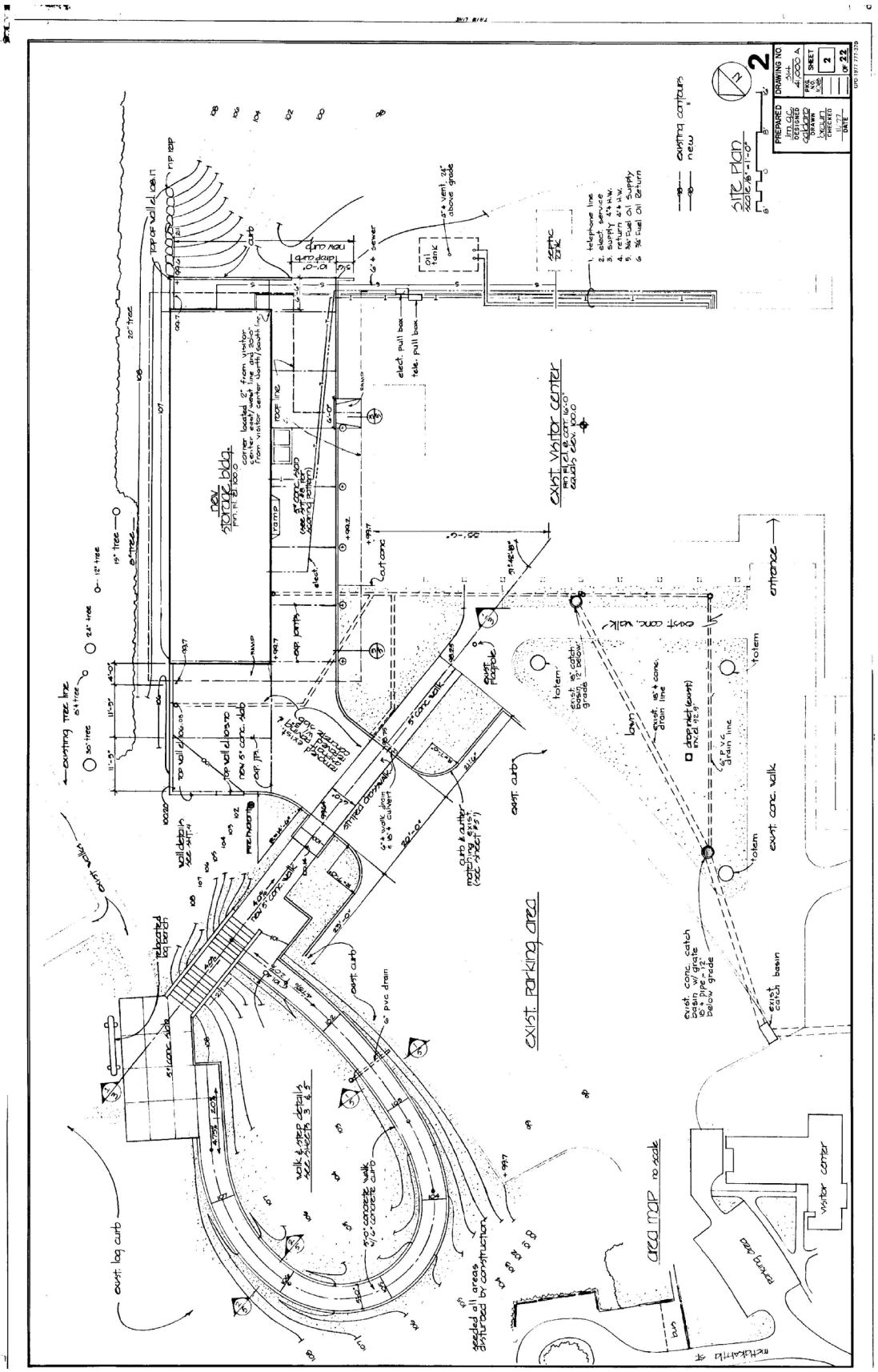


SITK 314_80004 – Walk Replacement, Visitor Center, Sitka National Historical Park, February 1980.



SITK 314_41000A - Sitka Maintenance Storage Buildings and Visitor Center Modifications, As Constructed, May, 1980.

SITK 314_41000A - Sitka Maintenance Storage Buildings and Visitor Center Modifications, As Constructed, May, 1980.



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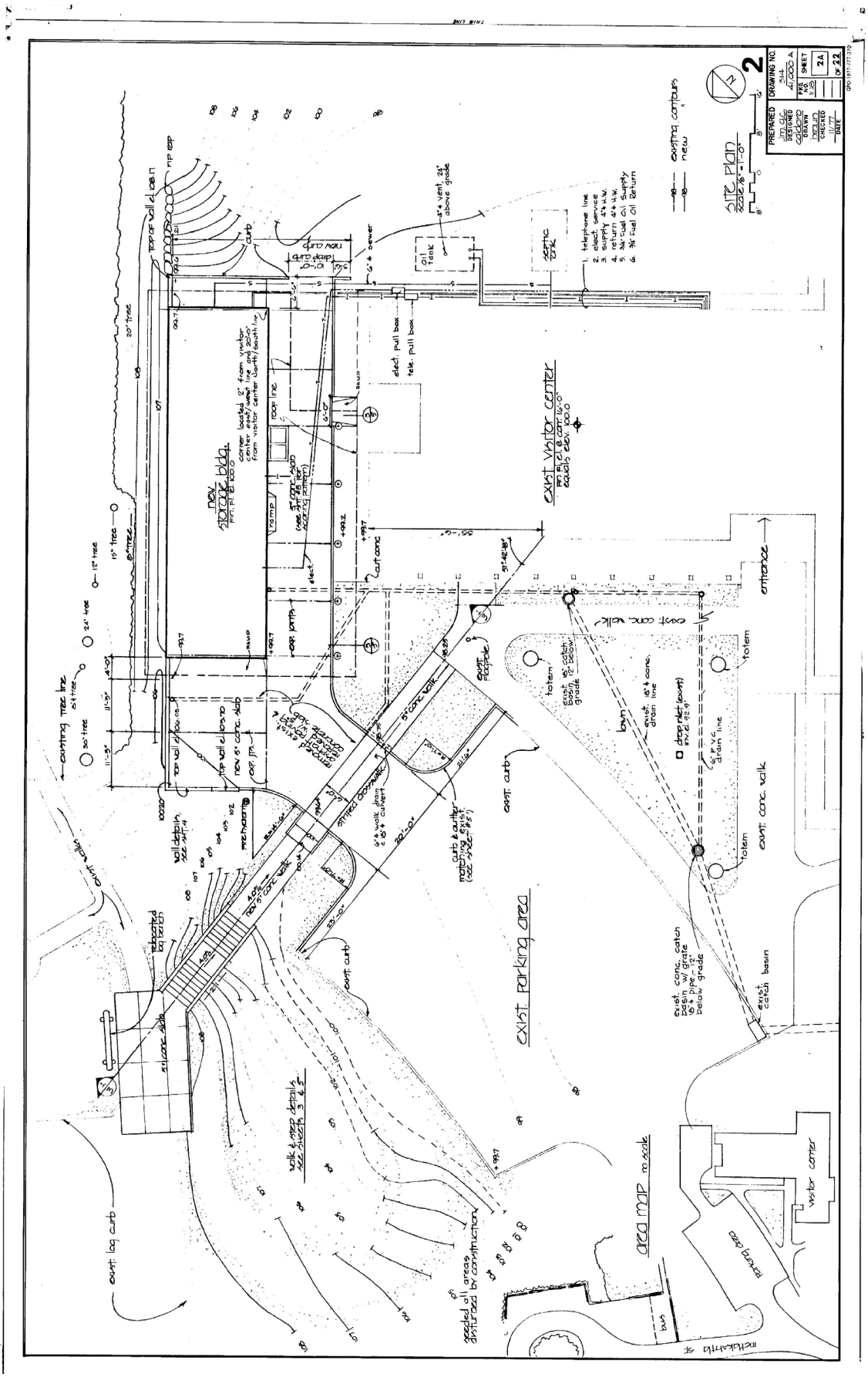

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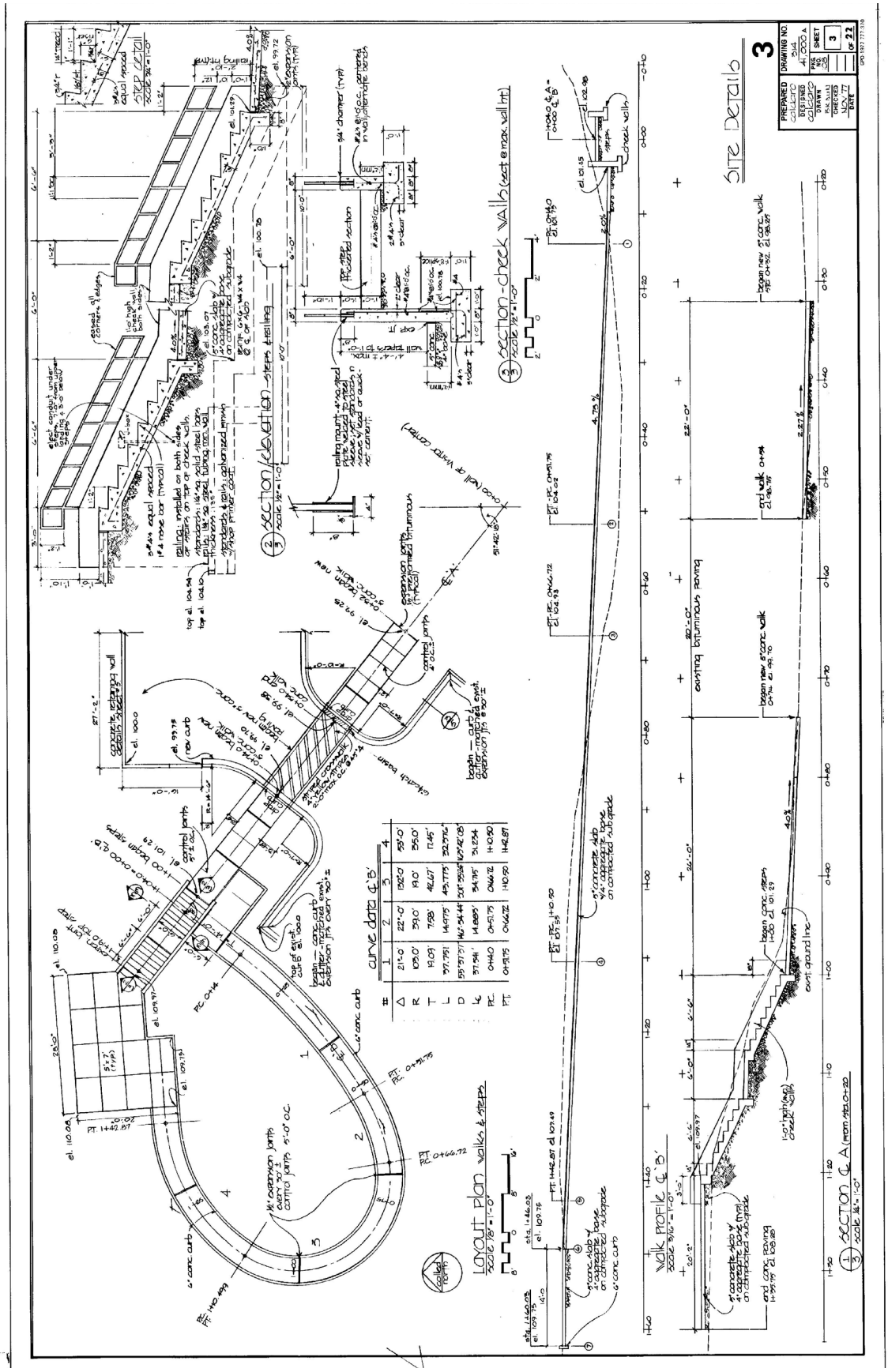

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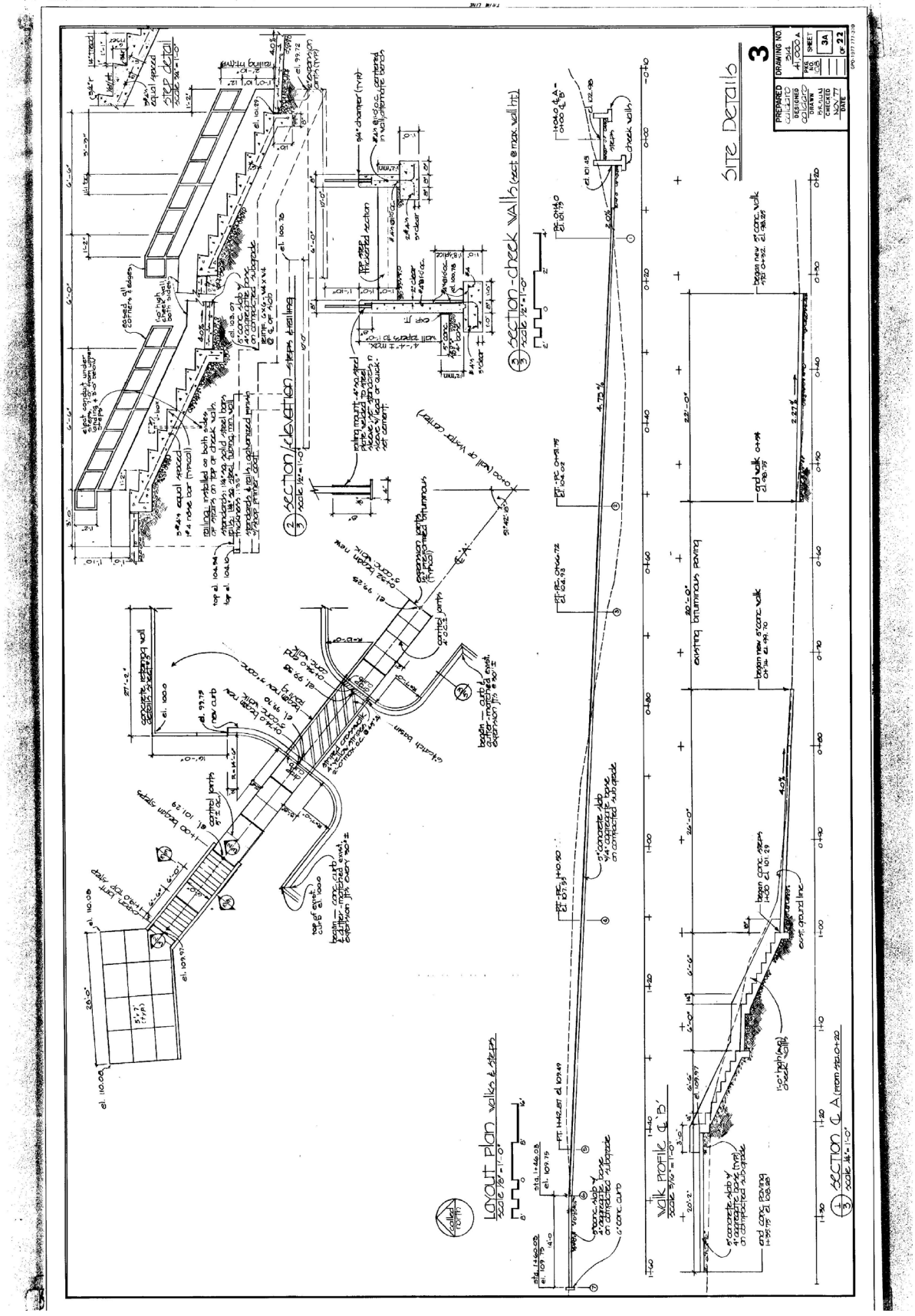

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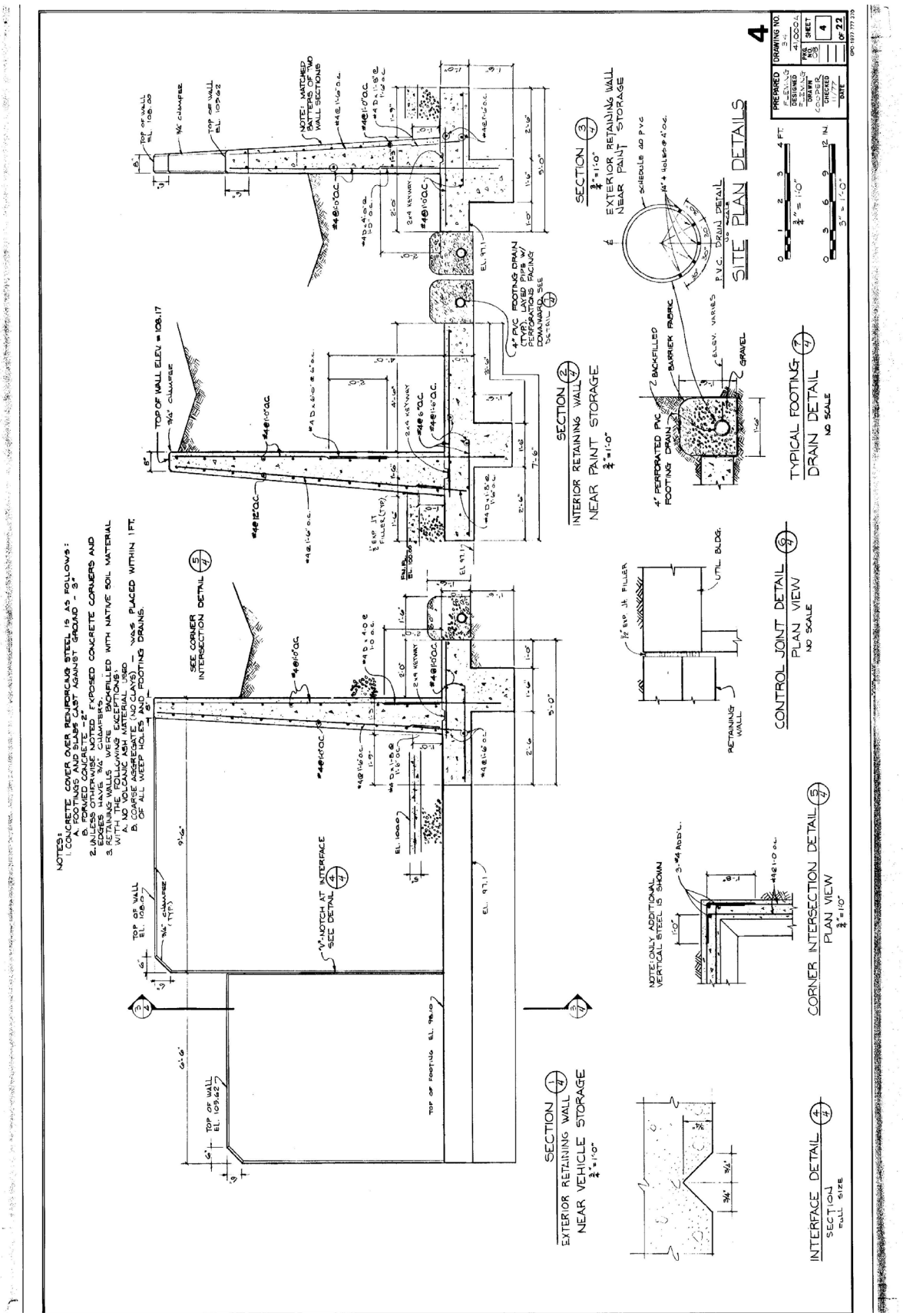

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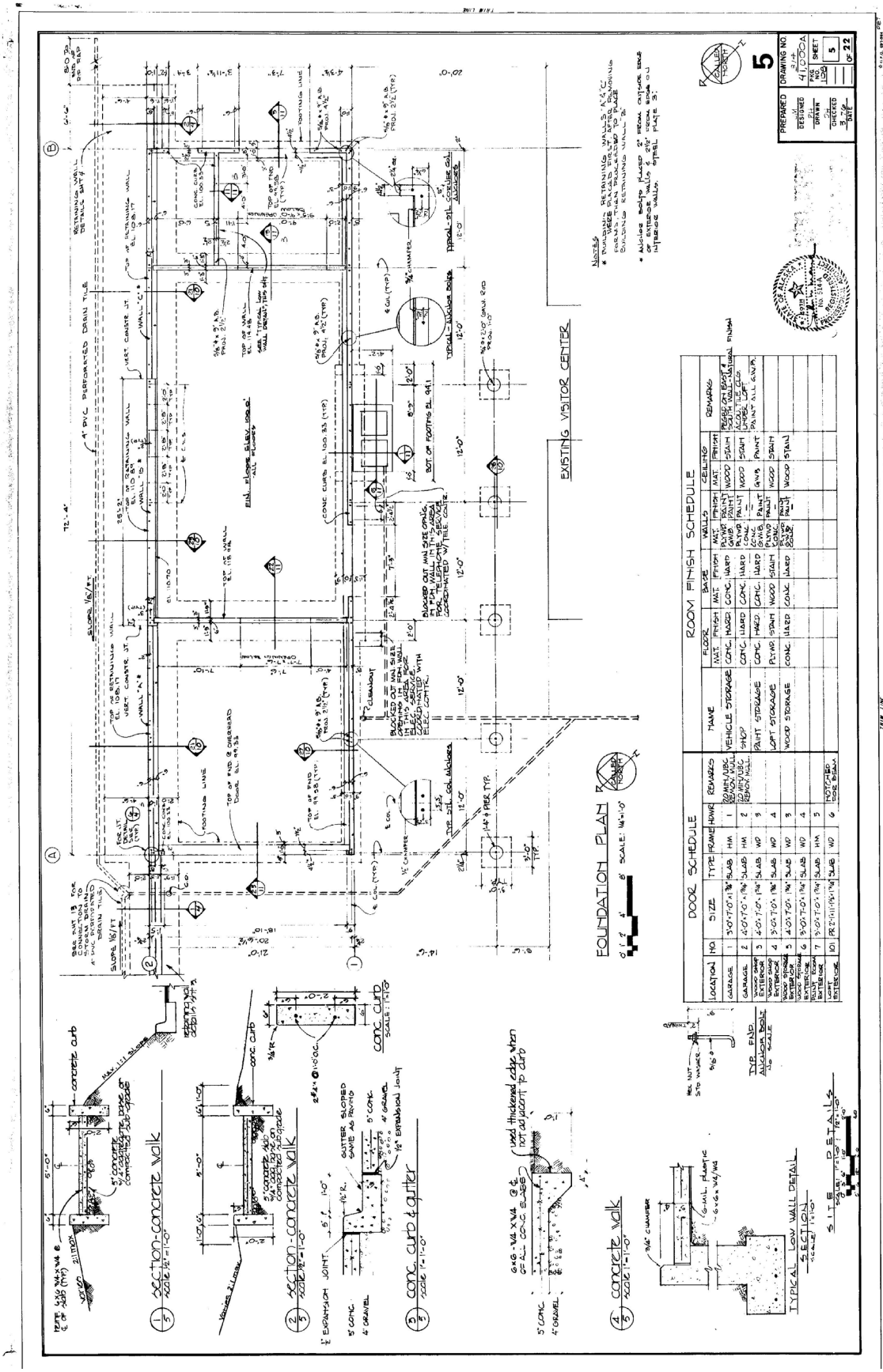

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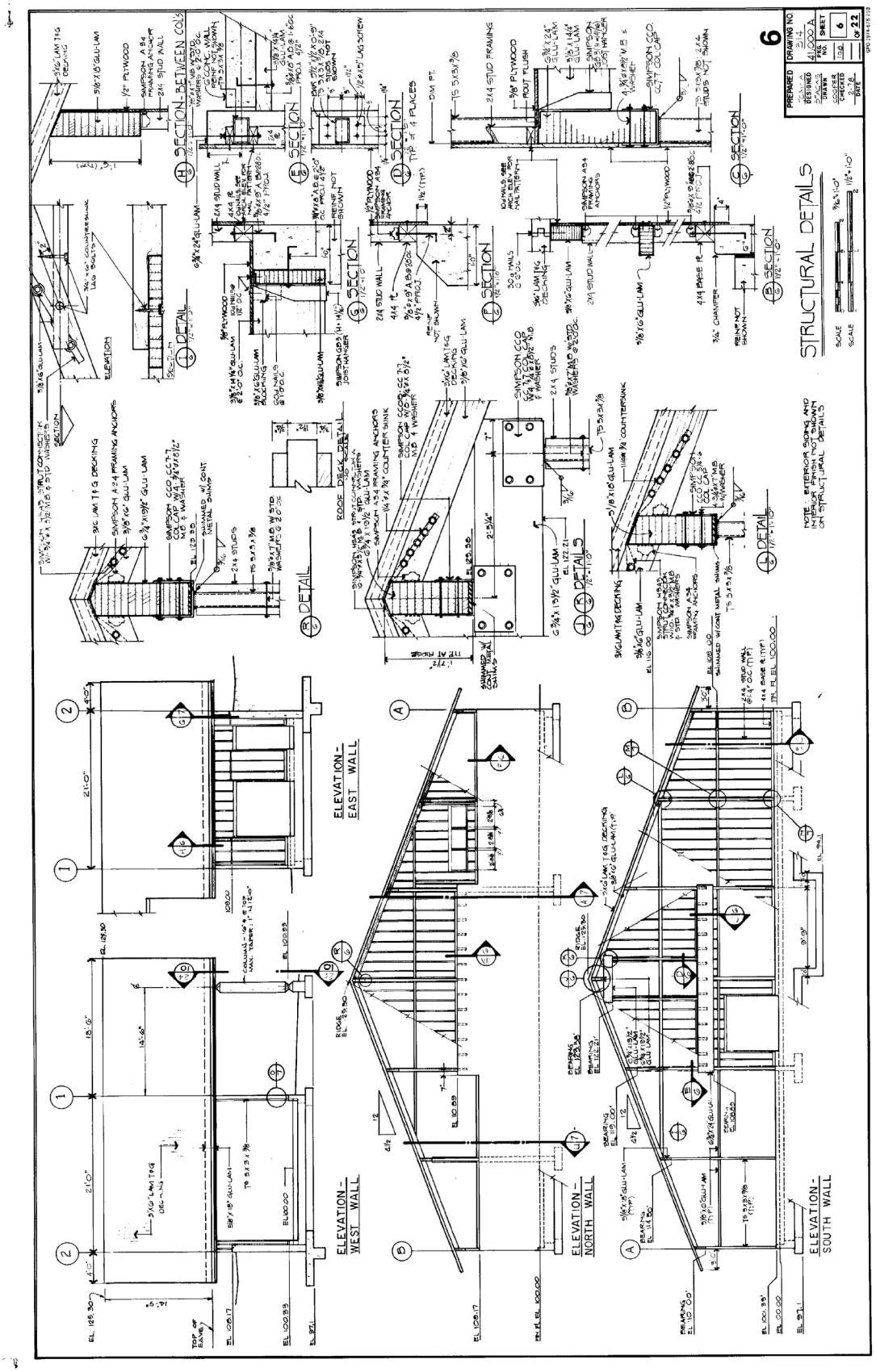

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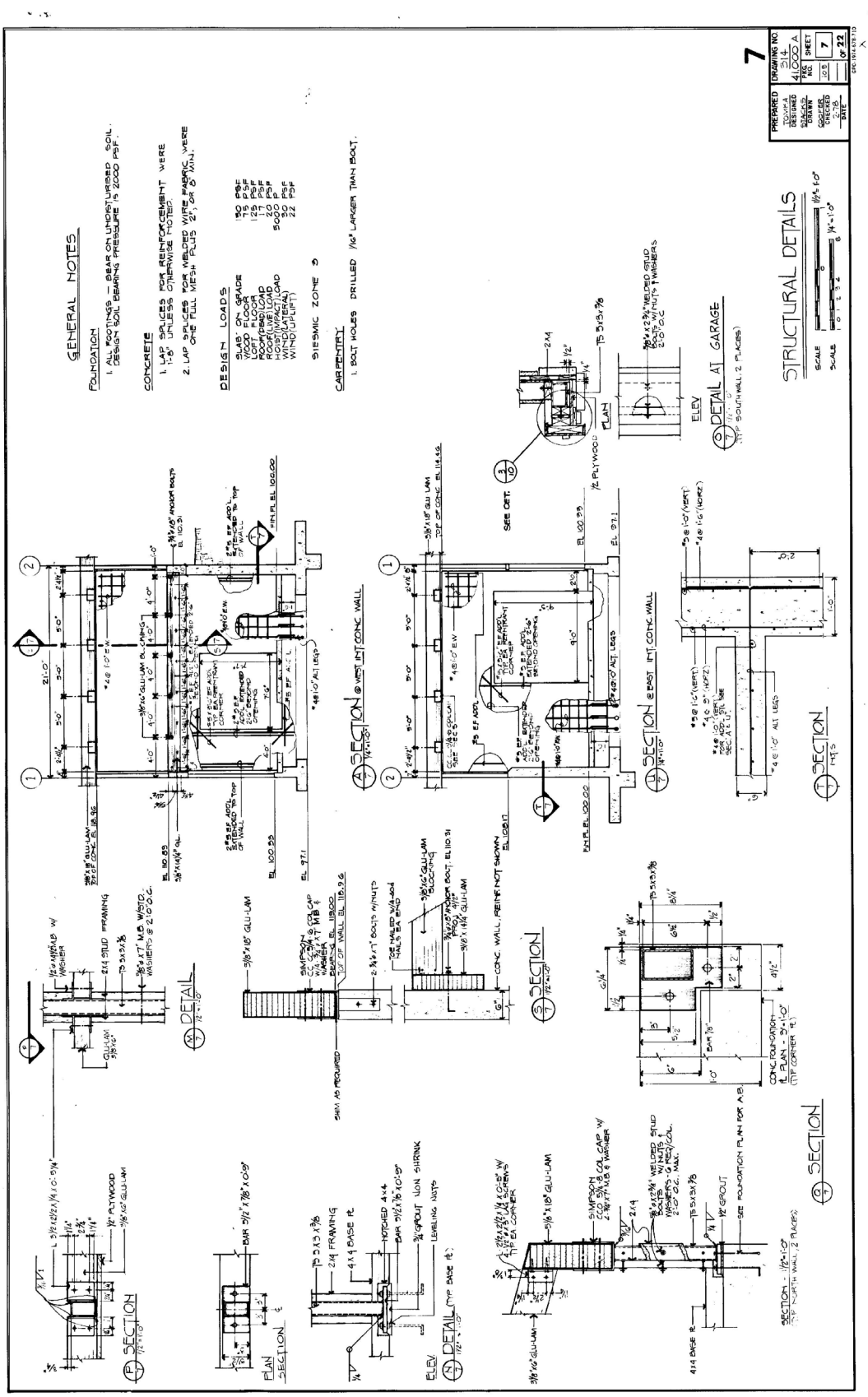

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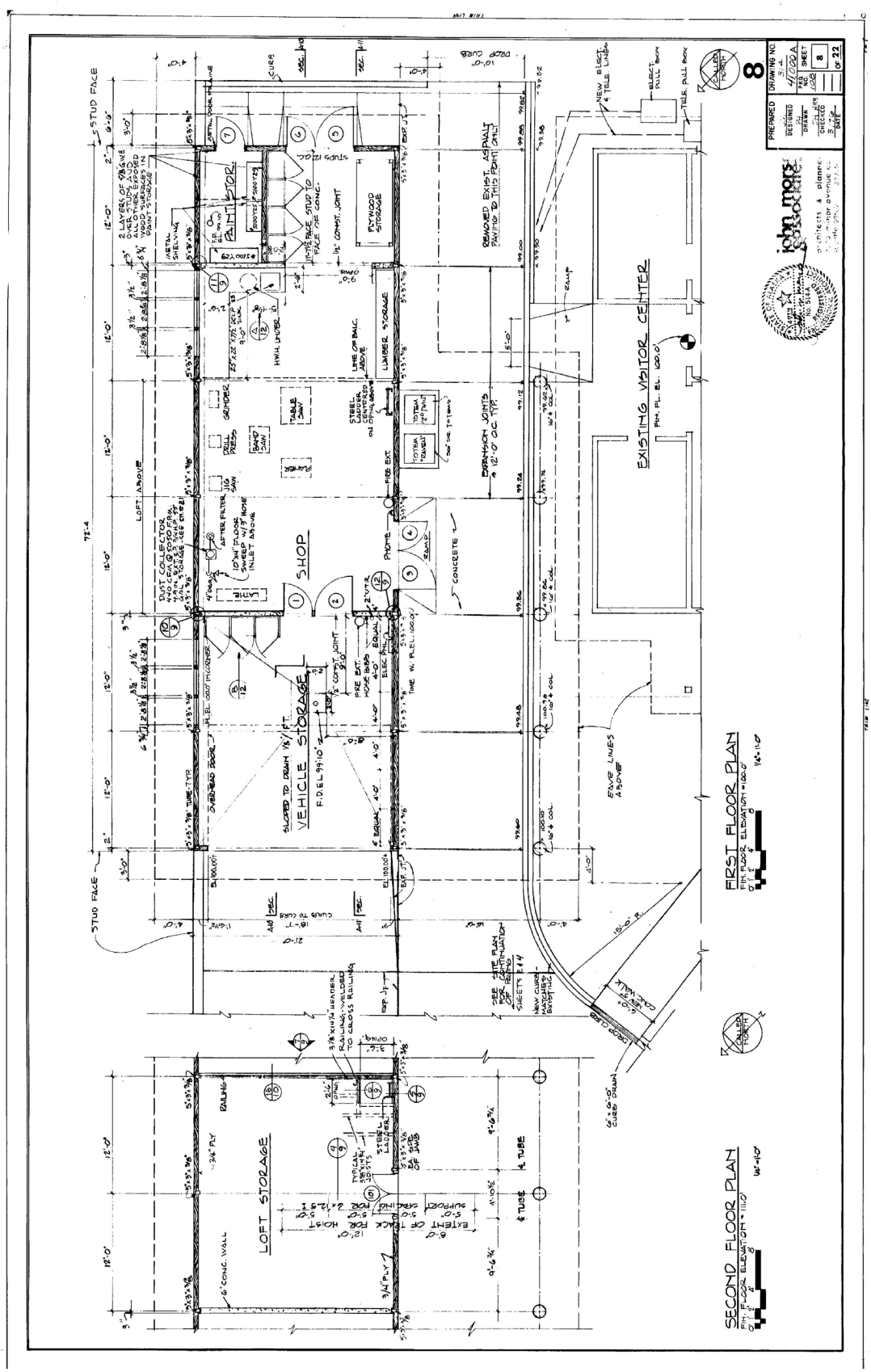

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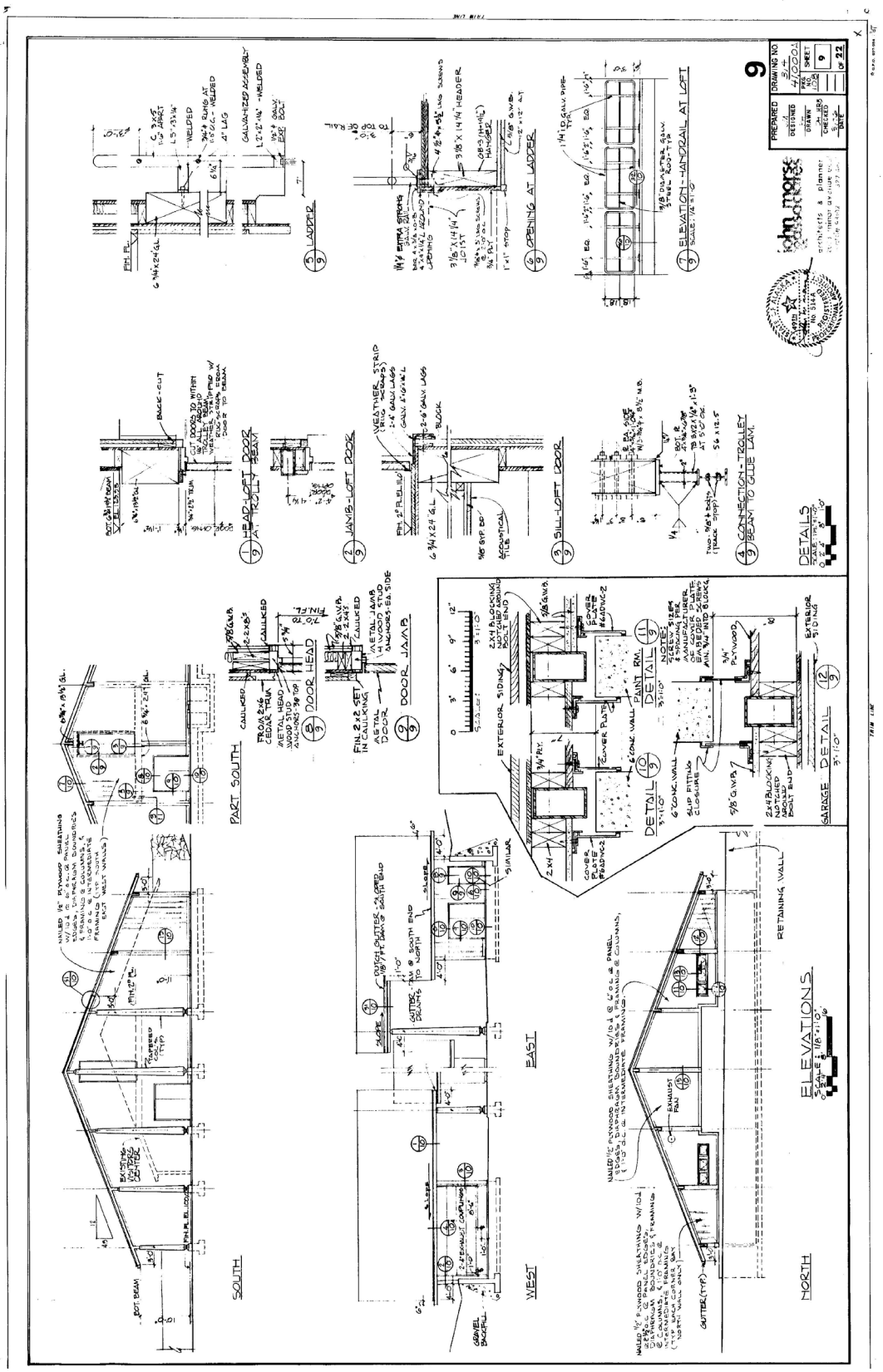

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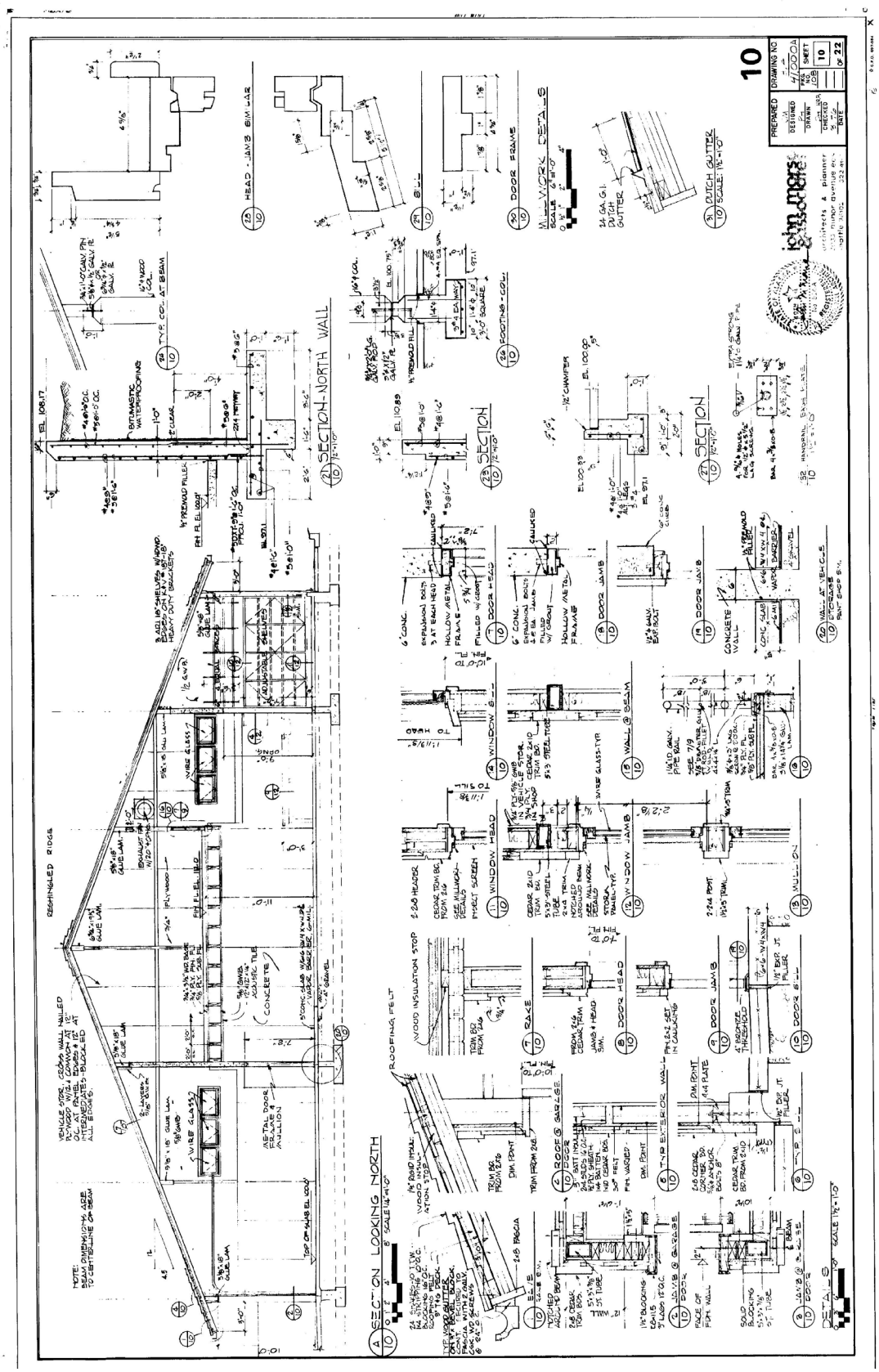
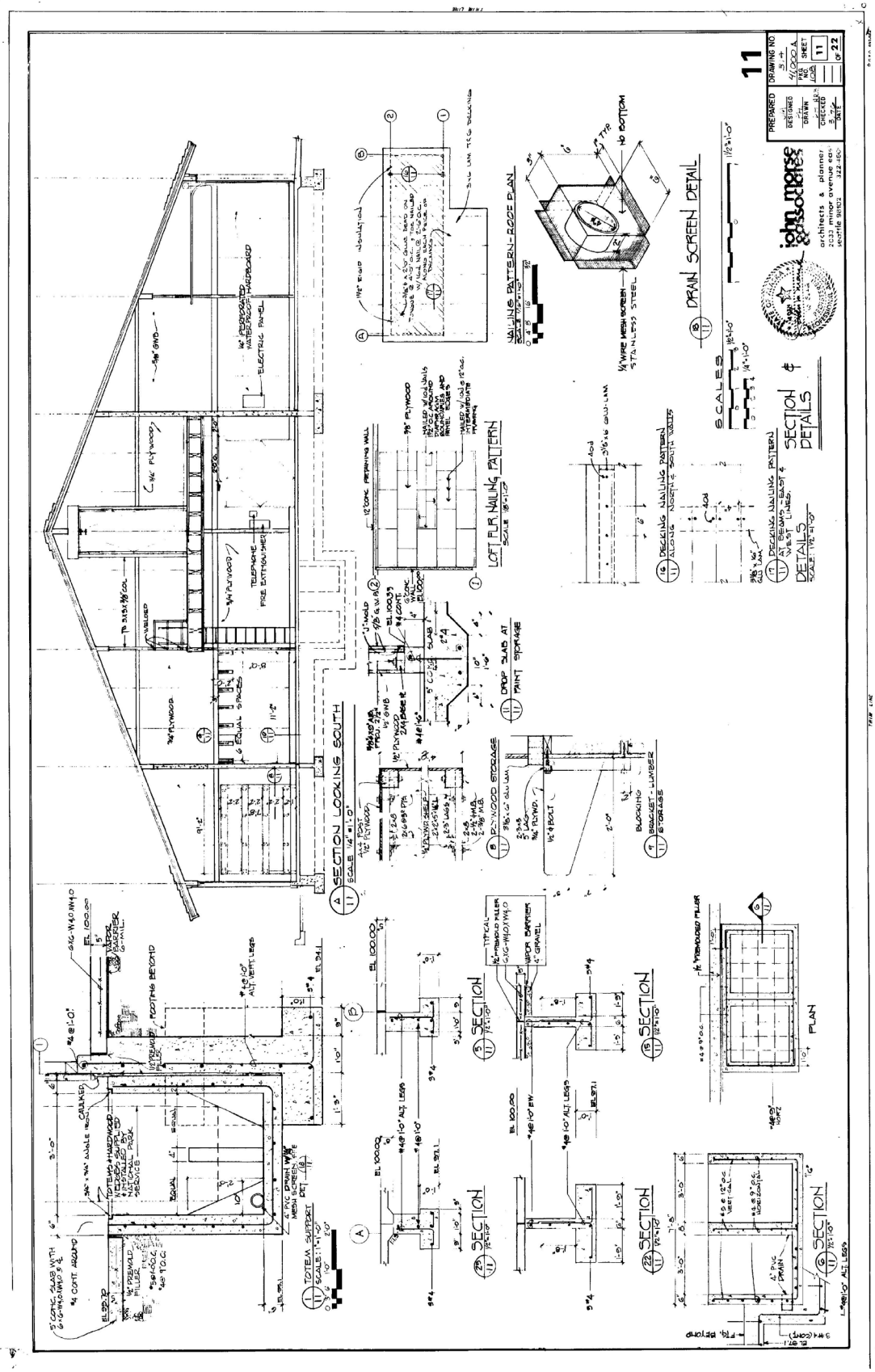


SITK 314_41000A - Sitka Maintenance Storage Buildings and Visitor Center Modifications, As Constructed May, 1980.



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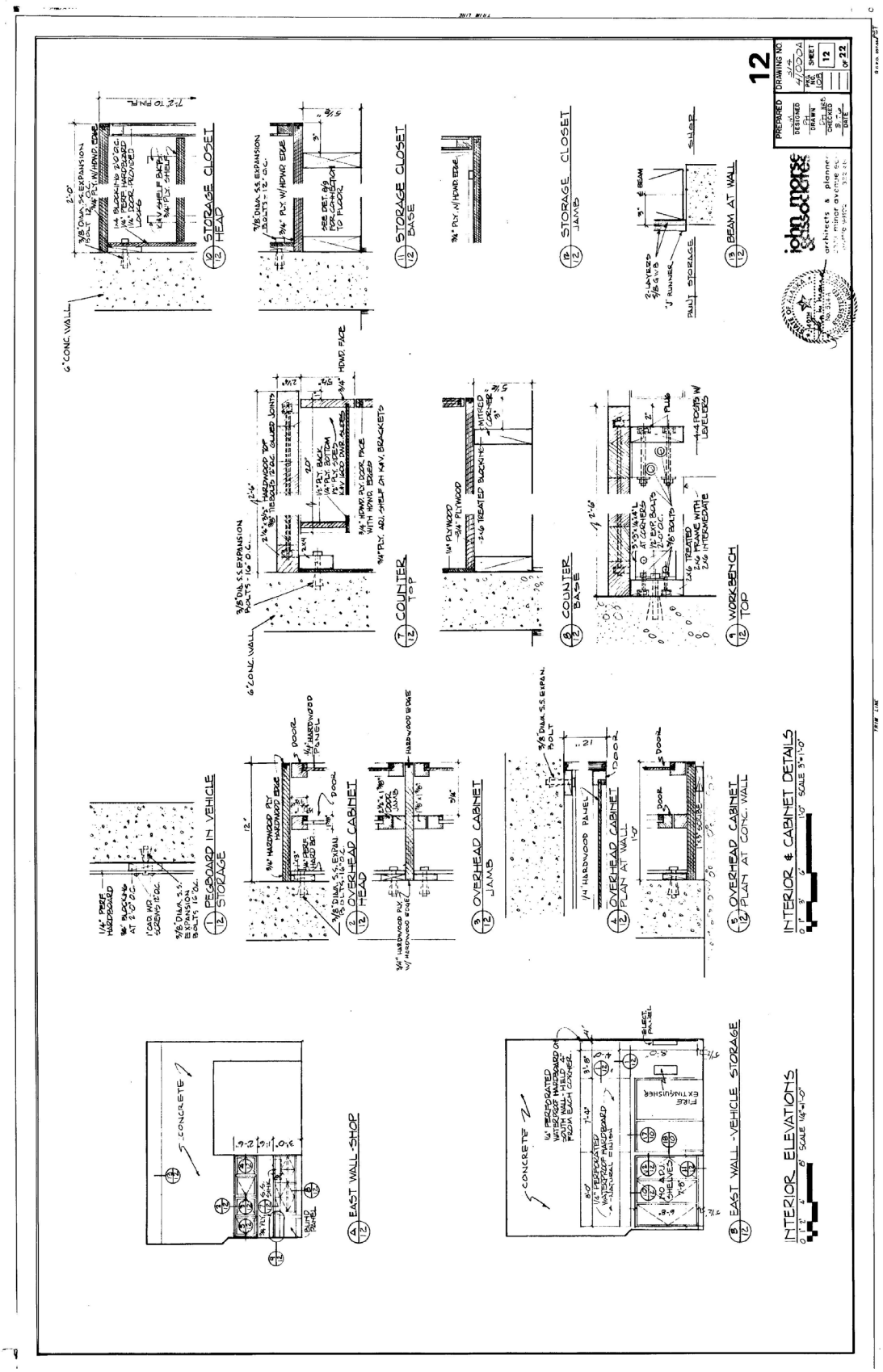

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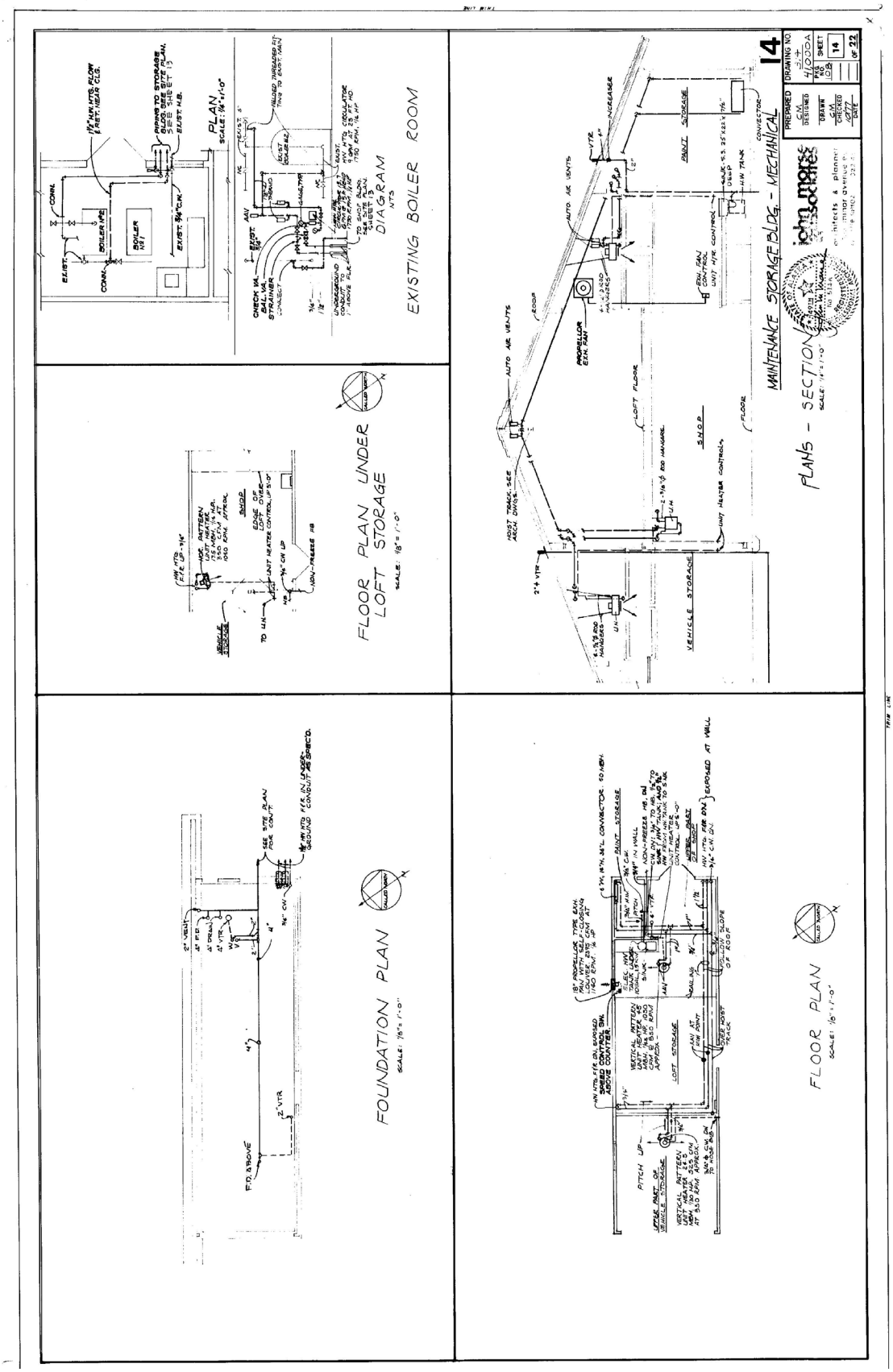

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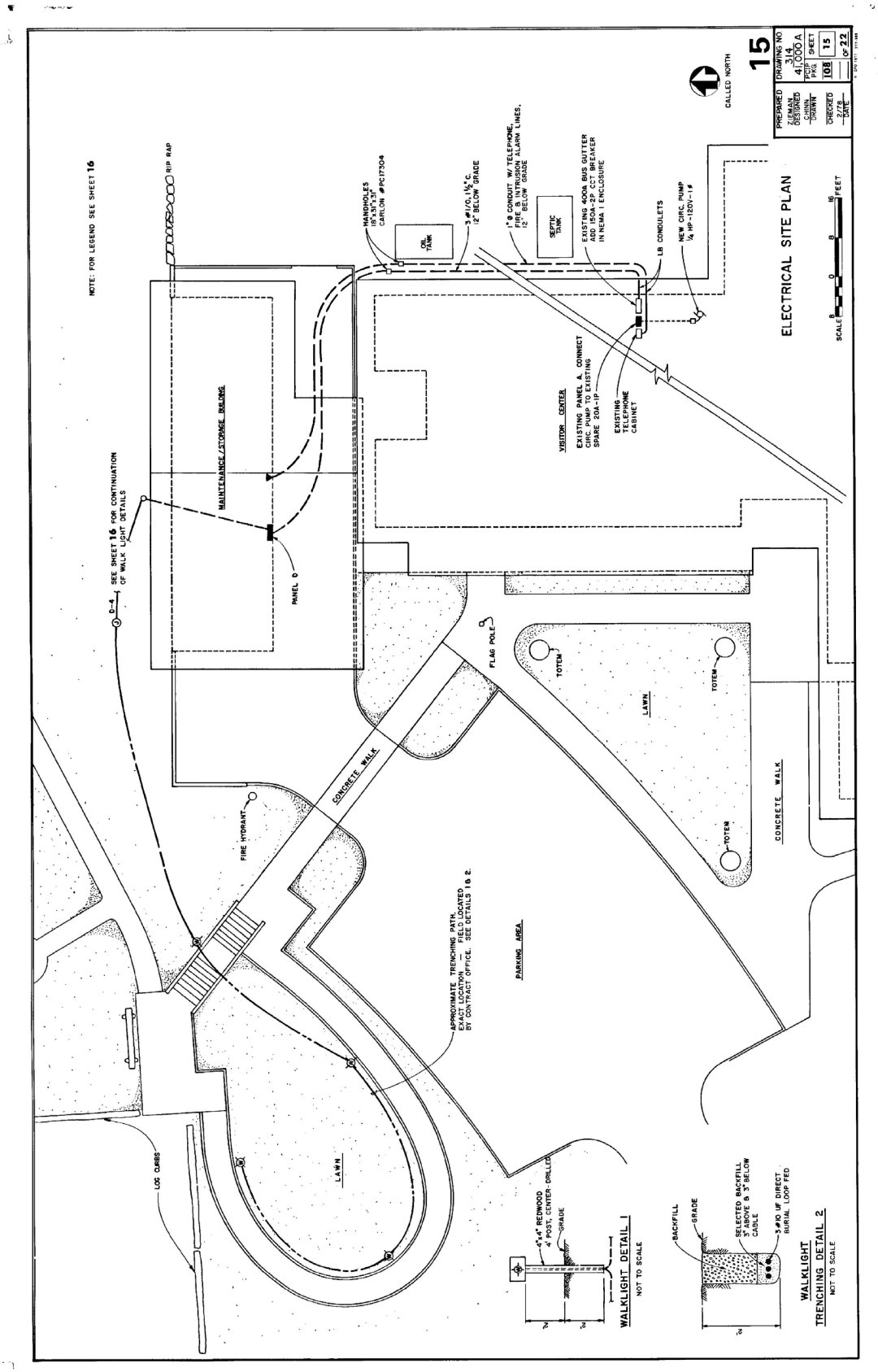

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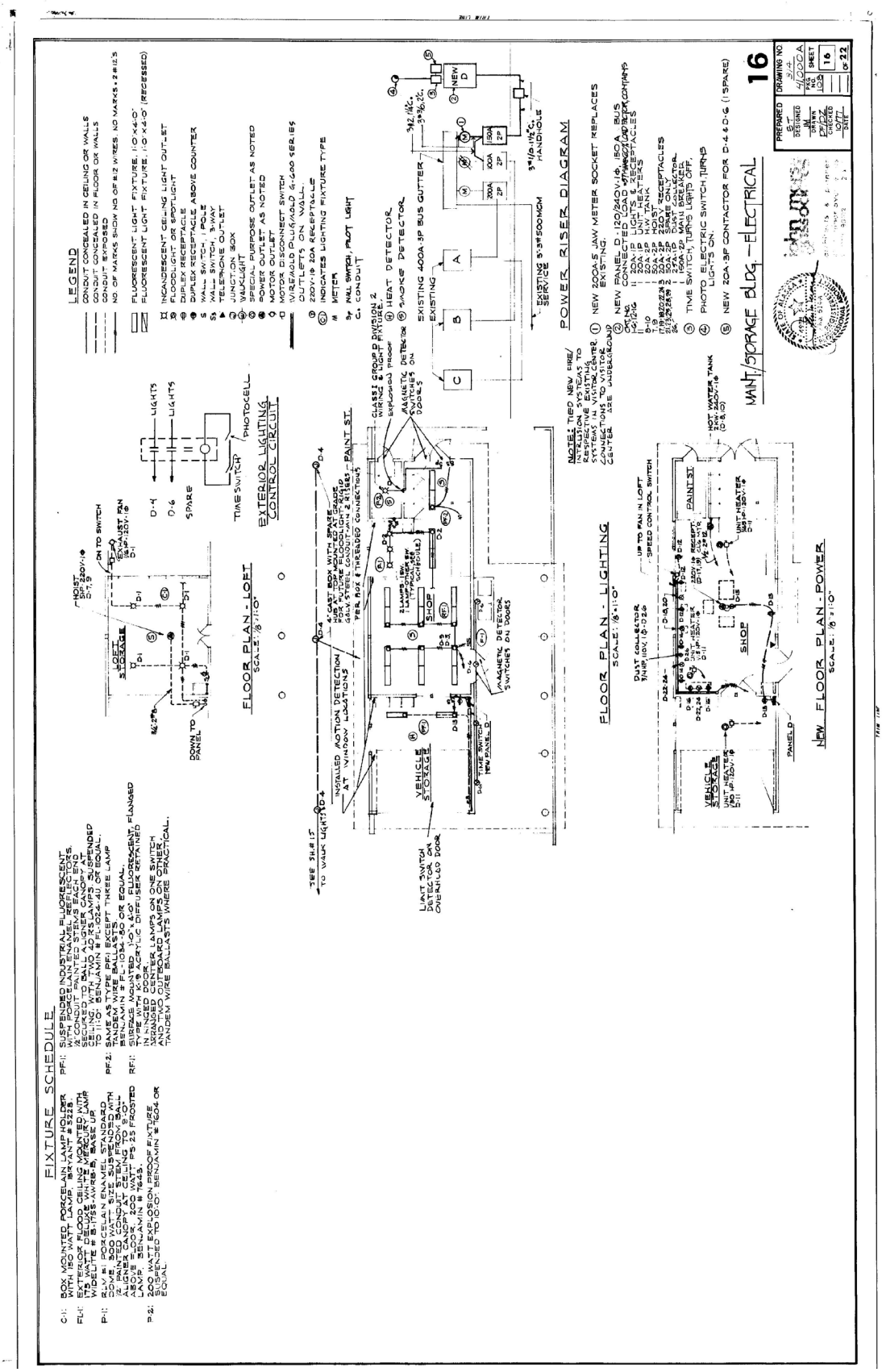

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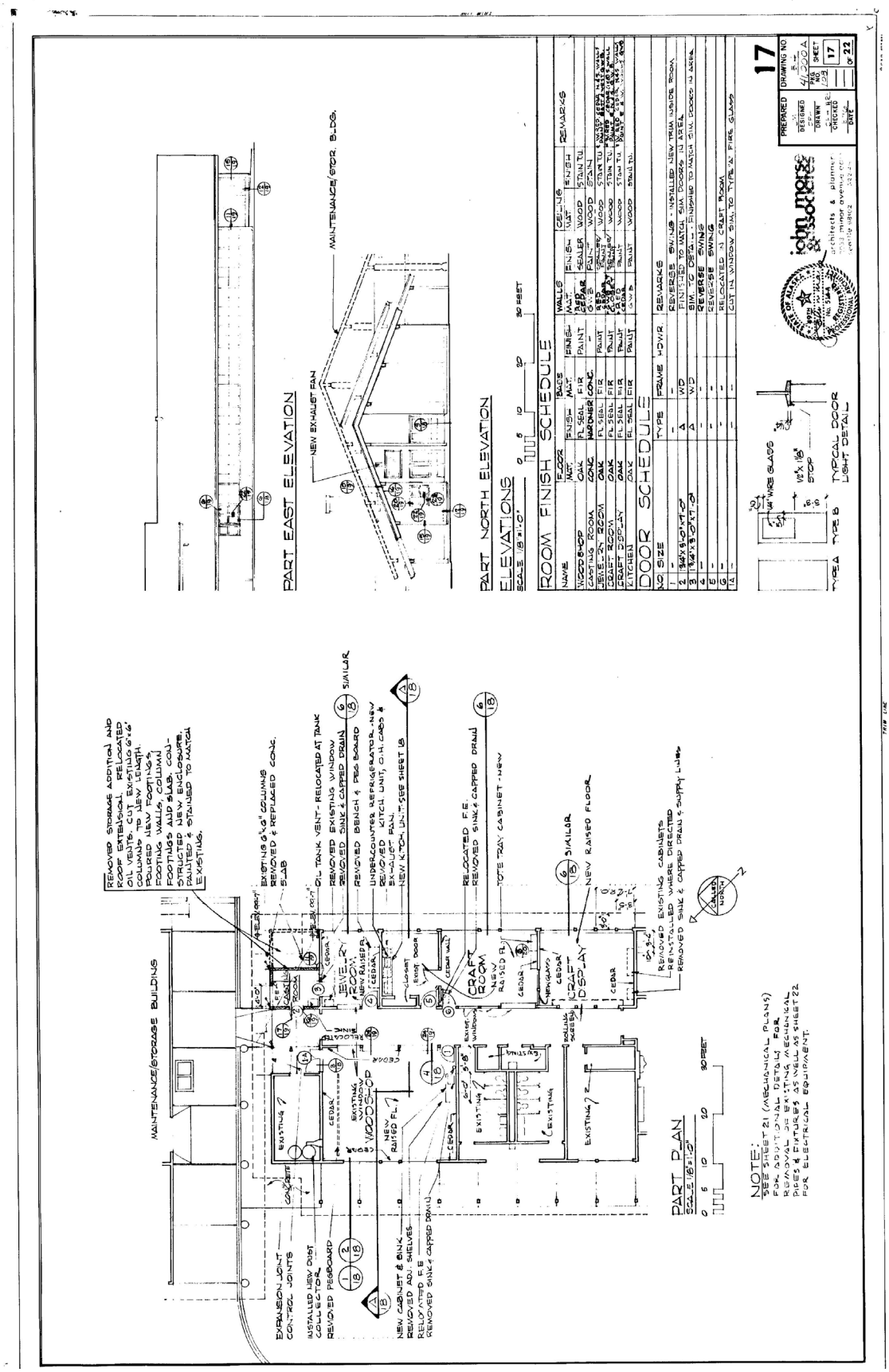

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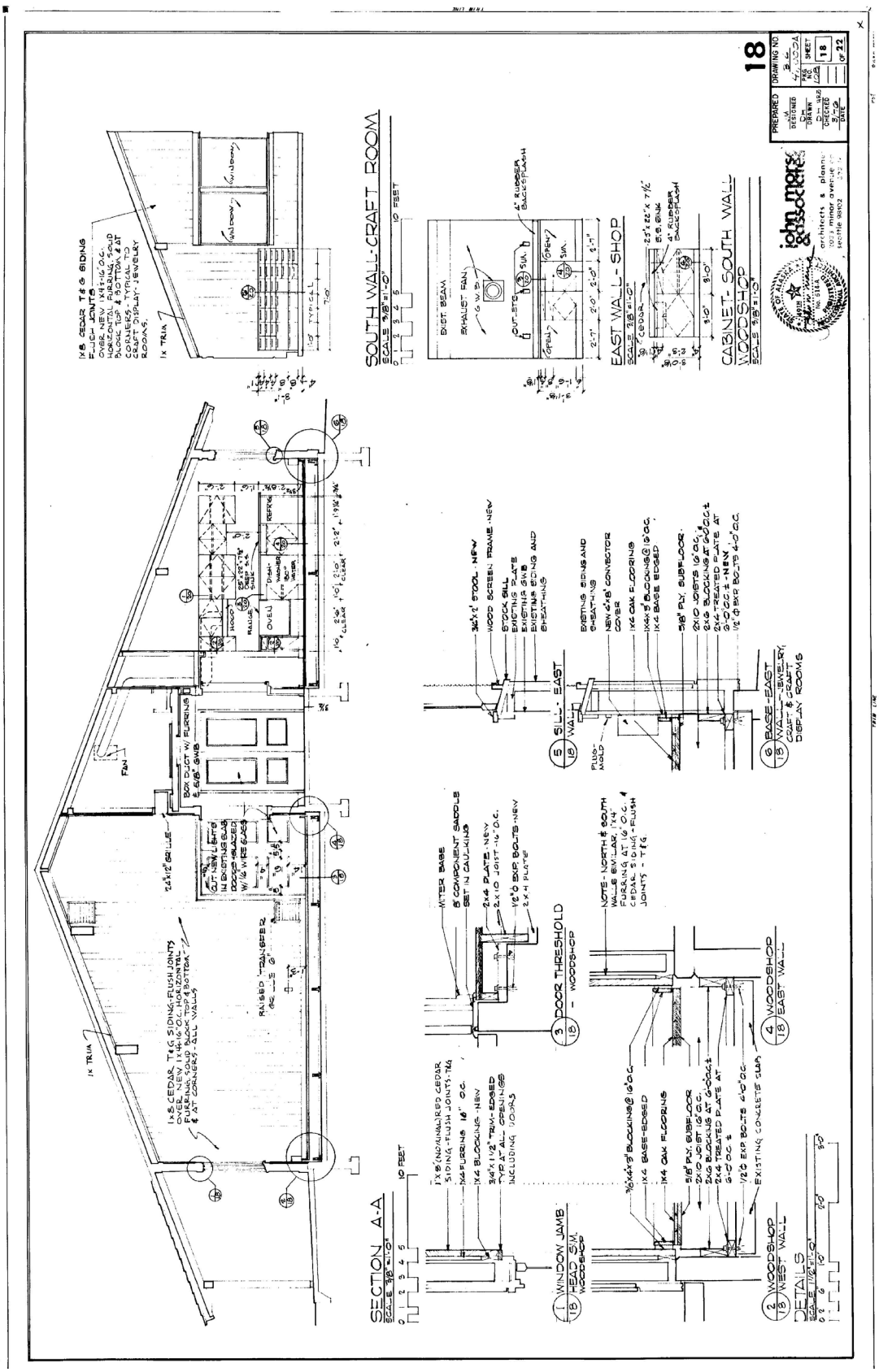

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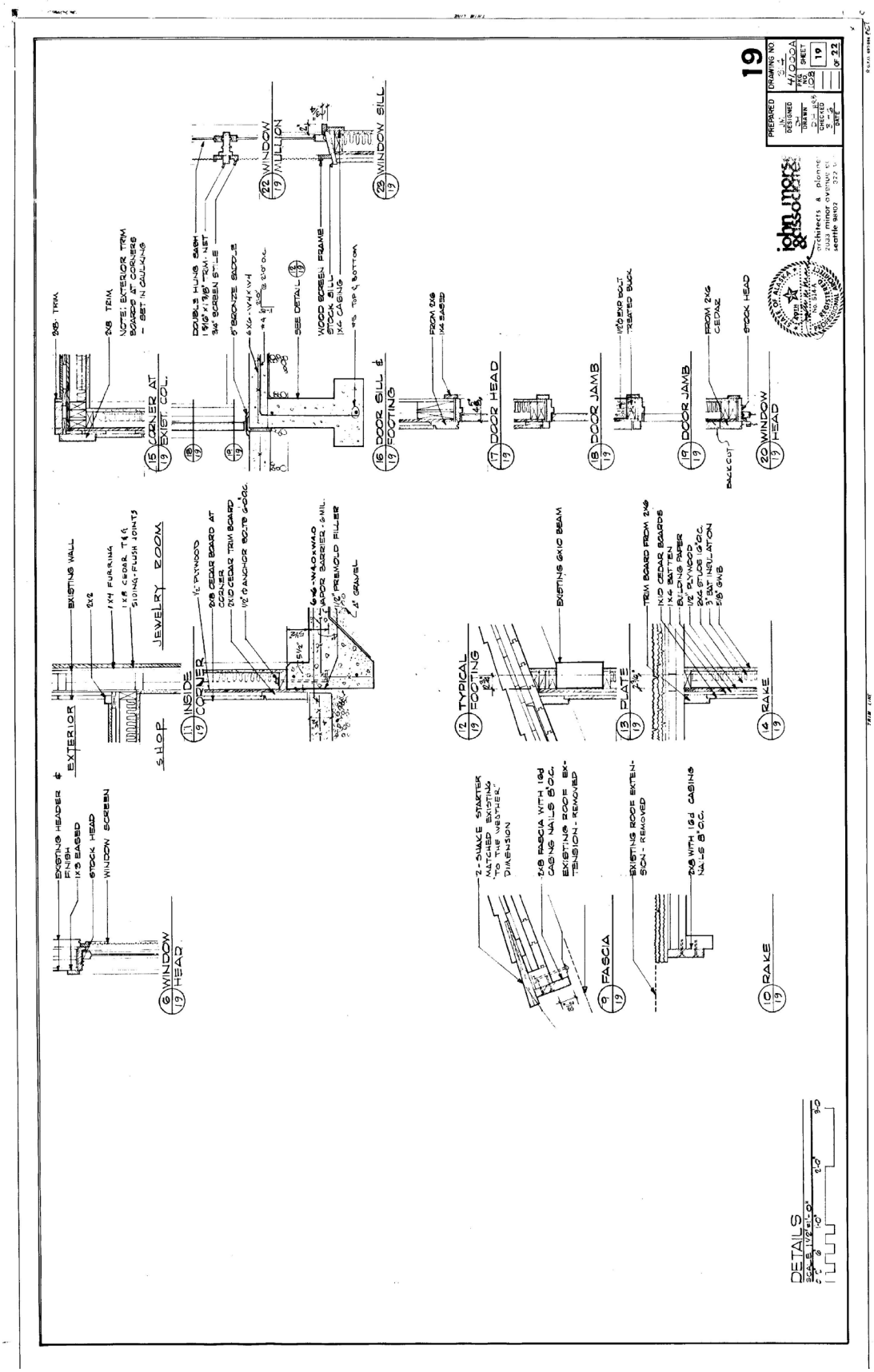

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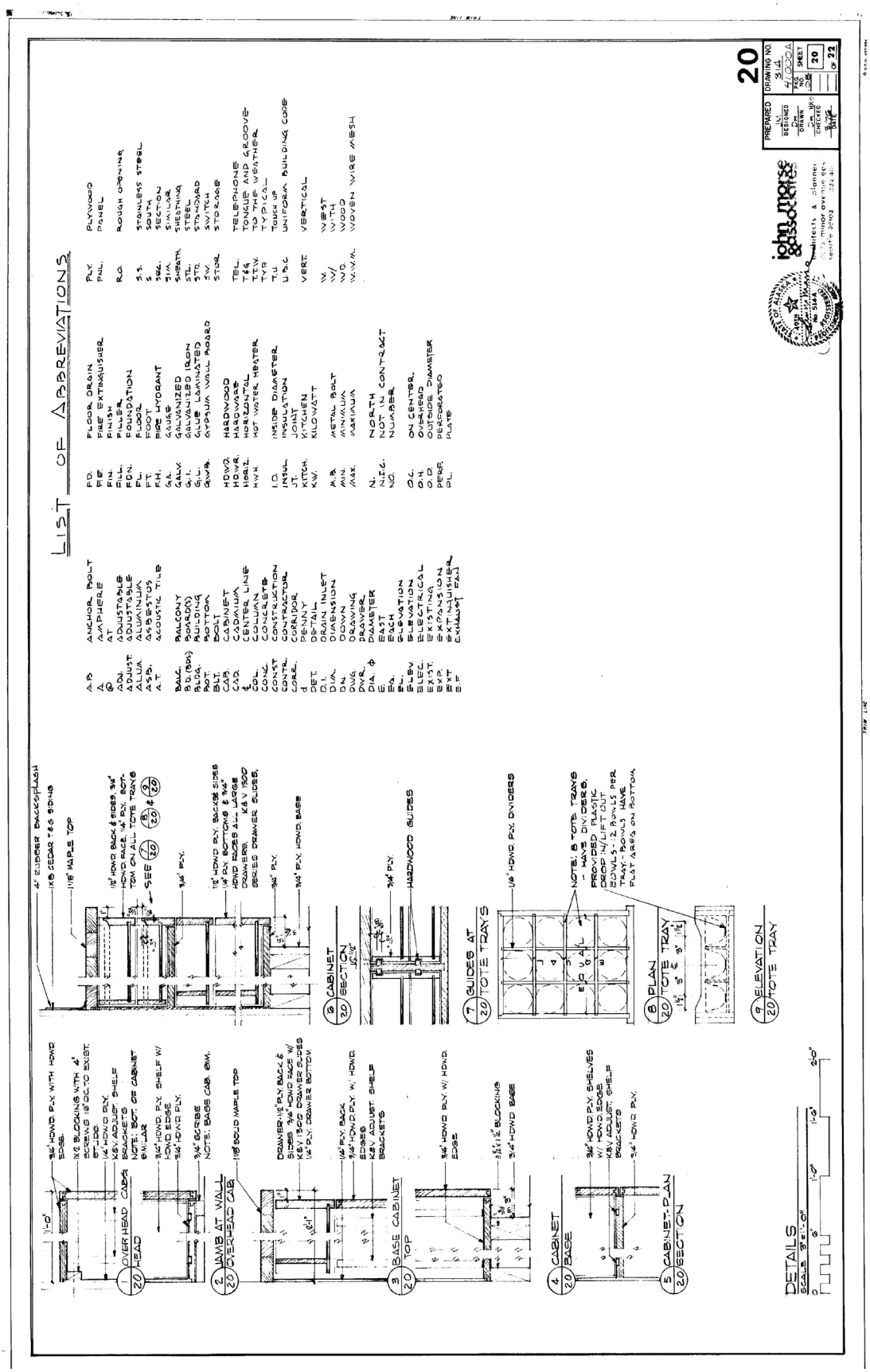

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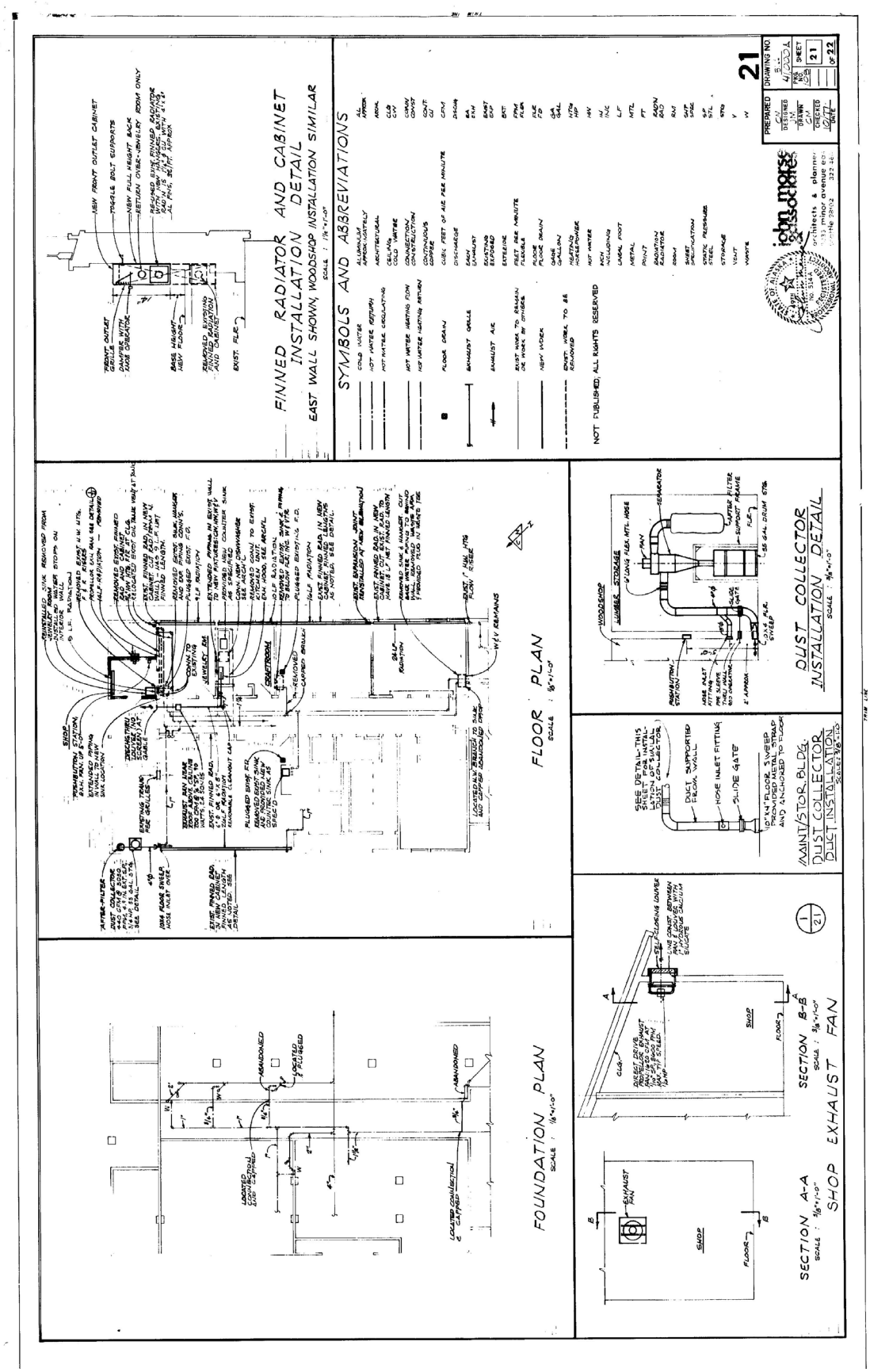

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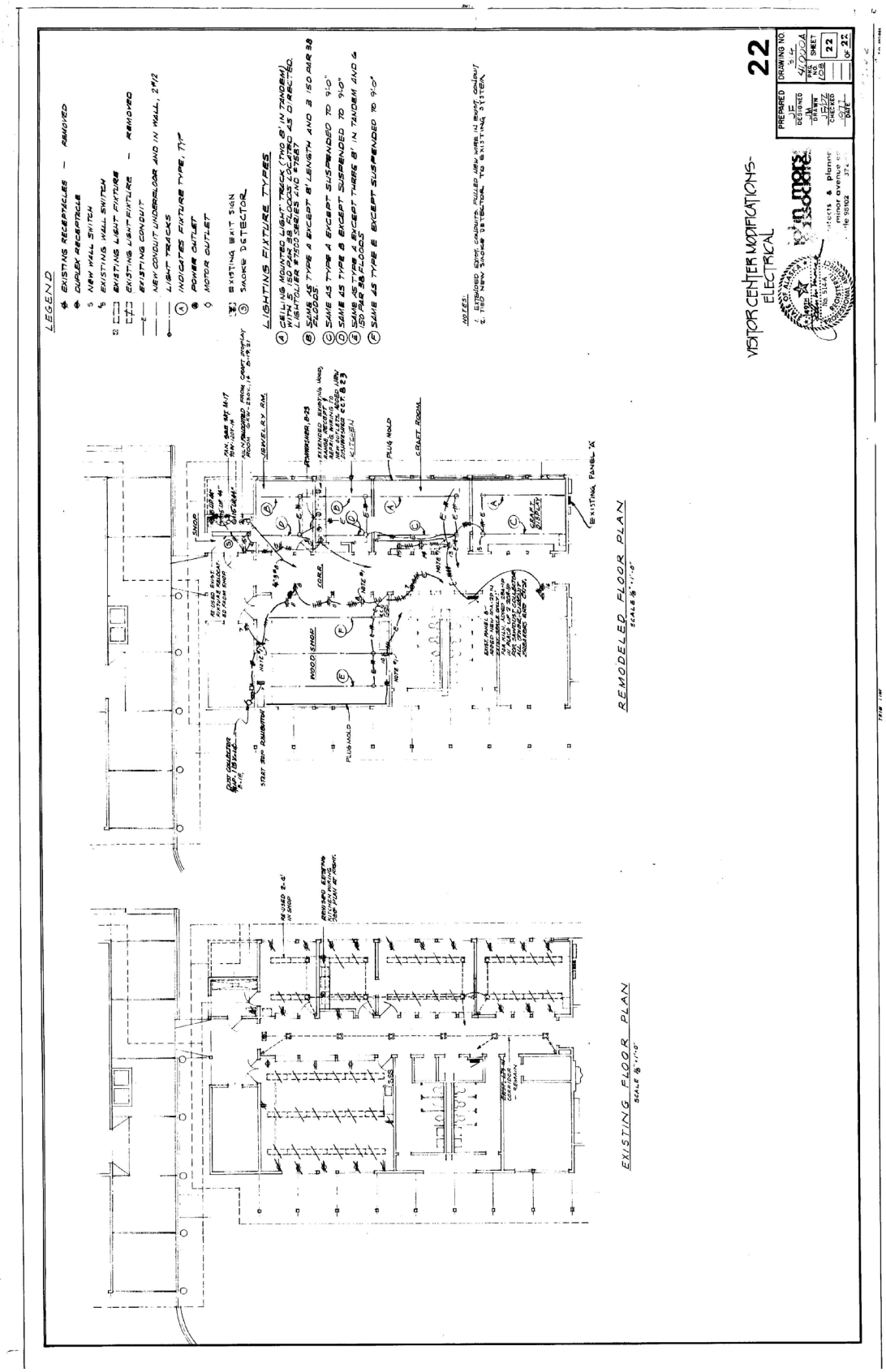

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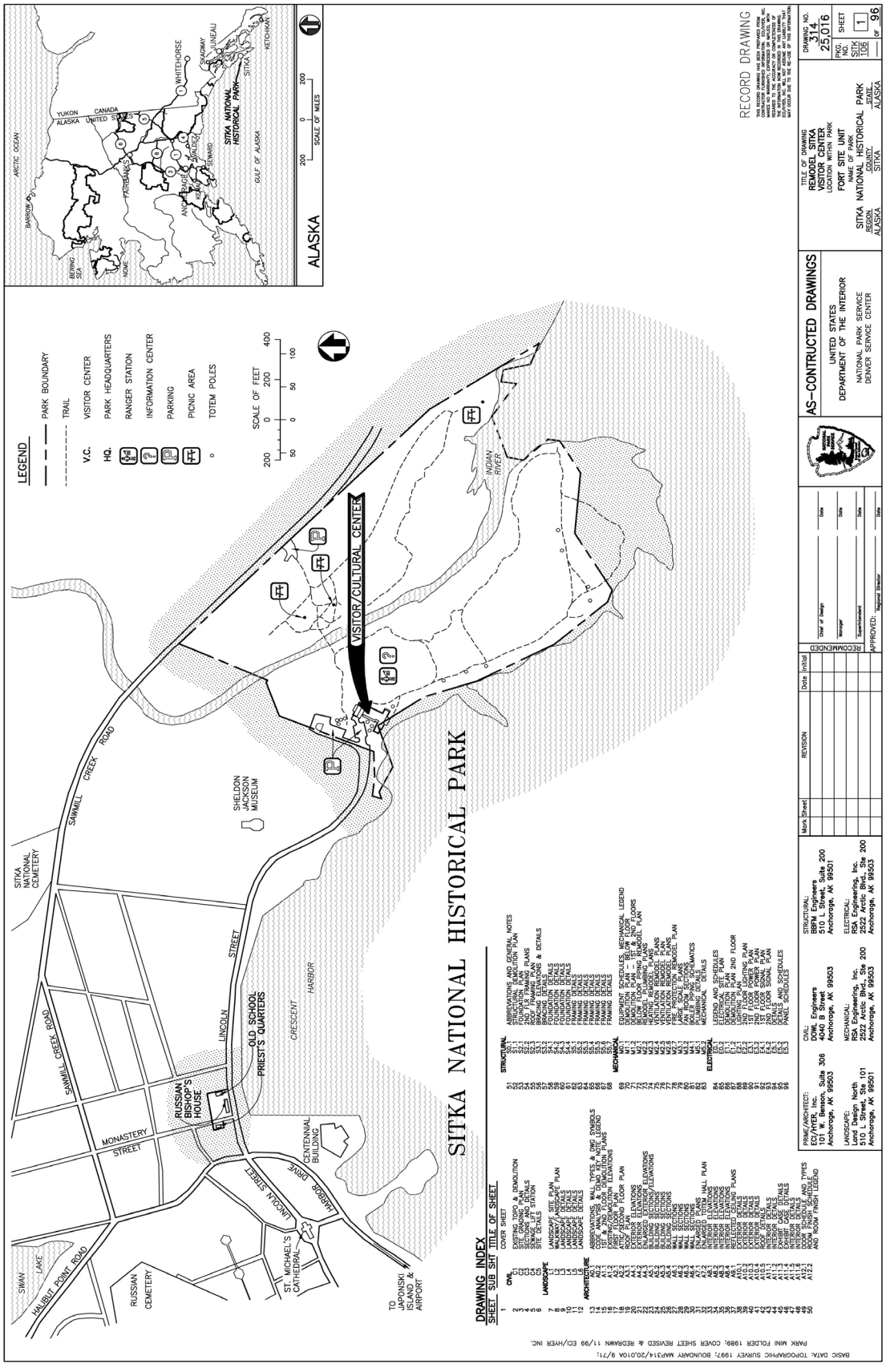
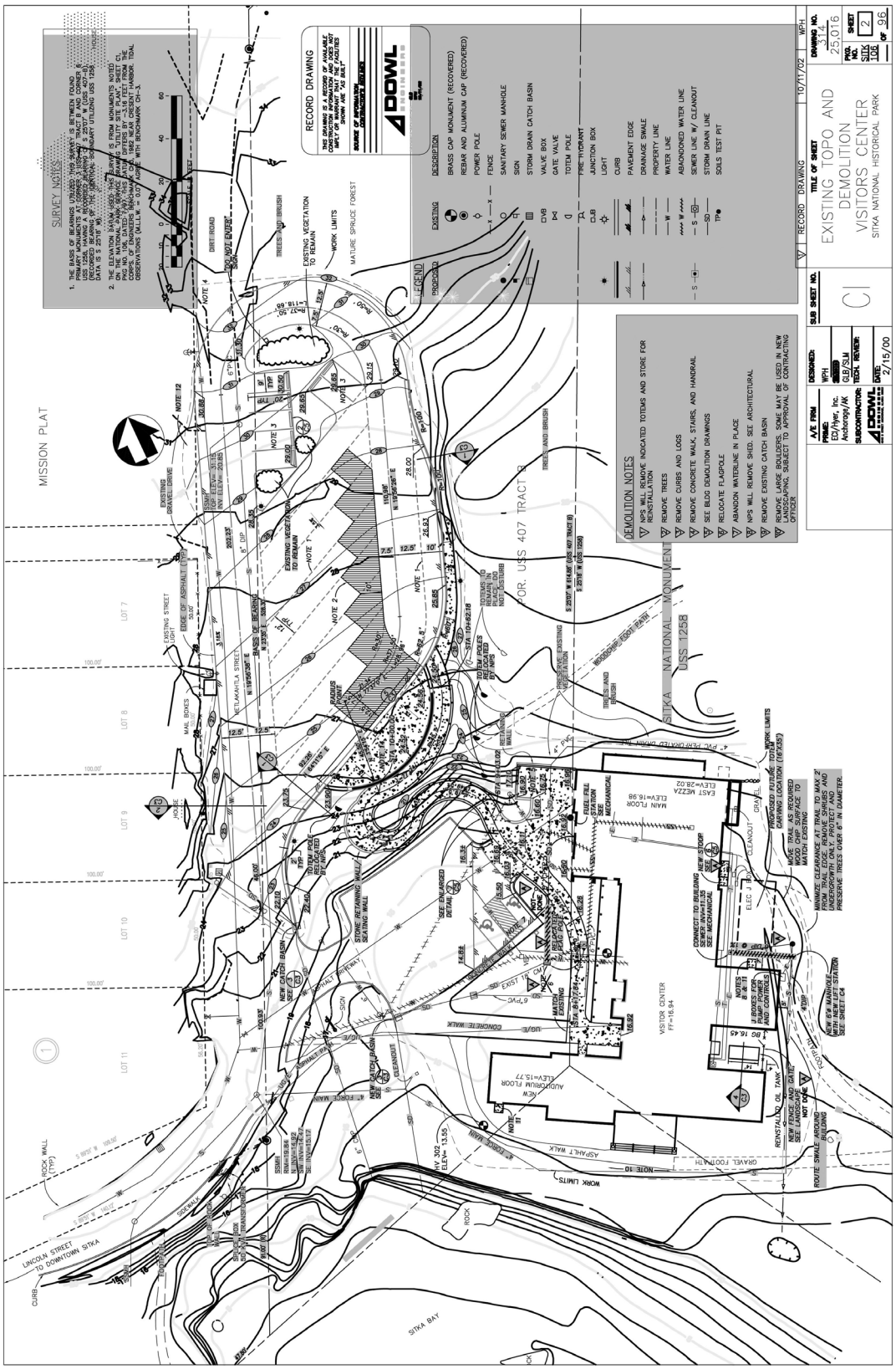


SITK 314_ 25016 - Visitor Center Remodel / Expansion. Record Drawings – ECI / Hier Inc. 16 Sheets included in Appendix, Full set available from NPS, Denver Service Center Technical Information Center, February 15, 2000.


SURVEY NOTES
RECORD DRAWING
LEGEND
EXISTING
PROPOSED
DESCRIPTION
BRASS CAP MONUMENT (RECOVERED)
REBAR AND ALUMINUM CAP (RECOVERED)
POWER POLE
FENCE
SANITARY SEWER MANHOLE
SIGN
STORM DRAIN CATCH BASIN
VALVE BOX
GATE VALVE
TOTEM POLE
FIRE HYDRANT
JUNCTION BOX
LIGHT
CURB
PAVEMENT EDGE
DRAINAGE SWALE
PROPERTY LINE
WATER LINE
ABANDONED WATER LINE
SEWER LINE W/ CLEANOUT
STORM DRAIN LINE
SOILS TEST PIT
DEMOLITION NOTES
NPS WILL REMOVE INDICATED TOTEMS AND STORE FOR RE-INSTALLATION
REMOVE TREES
REMOVE CURBS AND LOGS
REMOVE CONCRETE WALK, STAIRS, AND HANDRAIL
SEE BLDG DEMOLITION DRAWINGS
RELOCATE FLAGPOLE
ABANDON WATERLINE IN PLACE
NPS WILL REMOVE SHED. SEE ARCHITECTURAL
REMOVE EXISTING CATCH BASIN
REMOVE LARGE BOULDERS, SOME MAY BE USED IN NEW LANDSCAPING, SUBJECT TO APPROVAL OF CONTRACTING OFFICER
A/E FIRM
PRIME: EDAW, Inc. Anchorage, AK
SUBCONTRACTOR: DOWL
DESIGNED: WPH
DRAWN: GLB/SLW
TECH. REVIEW:
DATE: 2/15/00
SUB SHEET NO.
C1
RECORD DRAWING
10/11/02
WPH
TITLE OF SHEET
EXISTING TOPO AND DEMOLITION
VISITORS CENTER
SITKA NATIONAL HISTORICAL PARK
DRAWING NO. 314 25,016
PROJ. NO. SITK 1006
SHEET 2 OF 96
MISSION PLAT
LOT 7
LOT 8
LOT 9
LOT 10
LOT 11
SITKA NATIONAL MONUMENT USS 1258
OR. USS 407 TRACT B
EXISTING STREET
RIDGE OF ASPHALT
KETLAKAHTLA STREET
MAIL BOXES
EXISTING VEGETATION TO REMAIN
TREES AND BRUSH
WORK LIMITS
MATURE SPRUCE FOREST
DIRT ROAD
DO NOT ENTER
SIGN
NOTE 1
NOTE 2
NOTE 3
NOTE 4
NOTE 10
NOTE 11
NOTE 12
NOTE 13
NOTE 14
NOTE 15
NOTE 16
NOTE 17
NOTE 18
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NOTE 20
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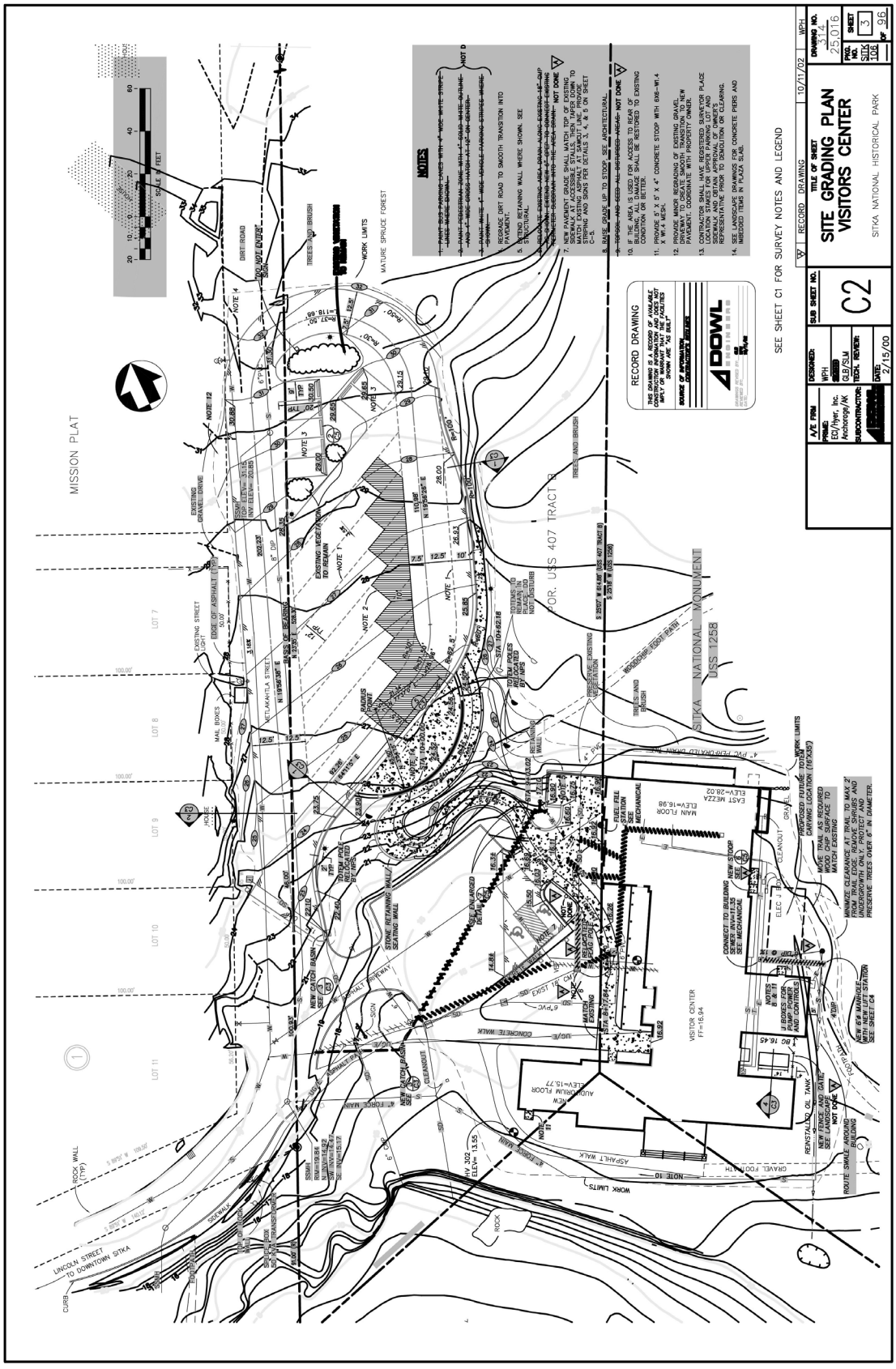
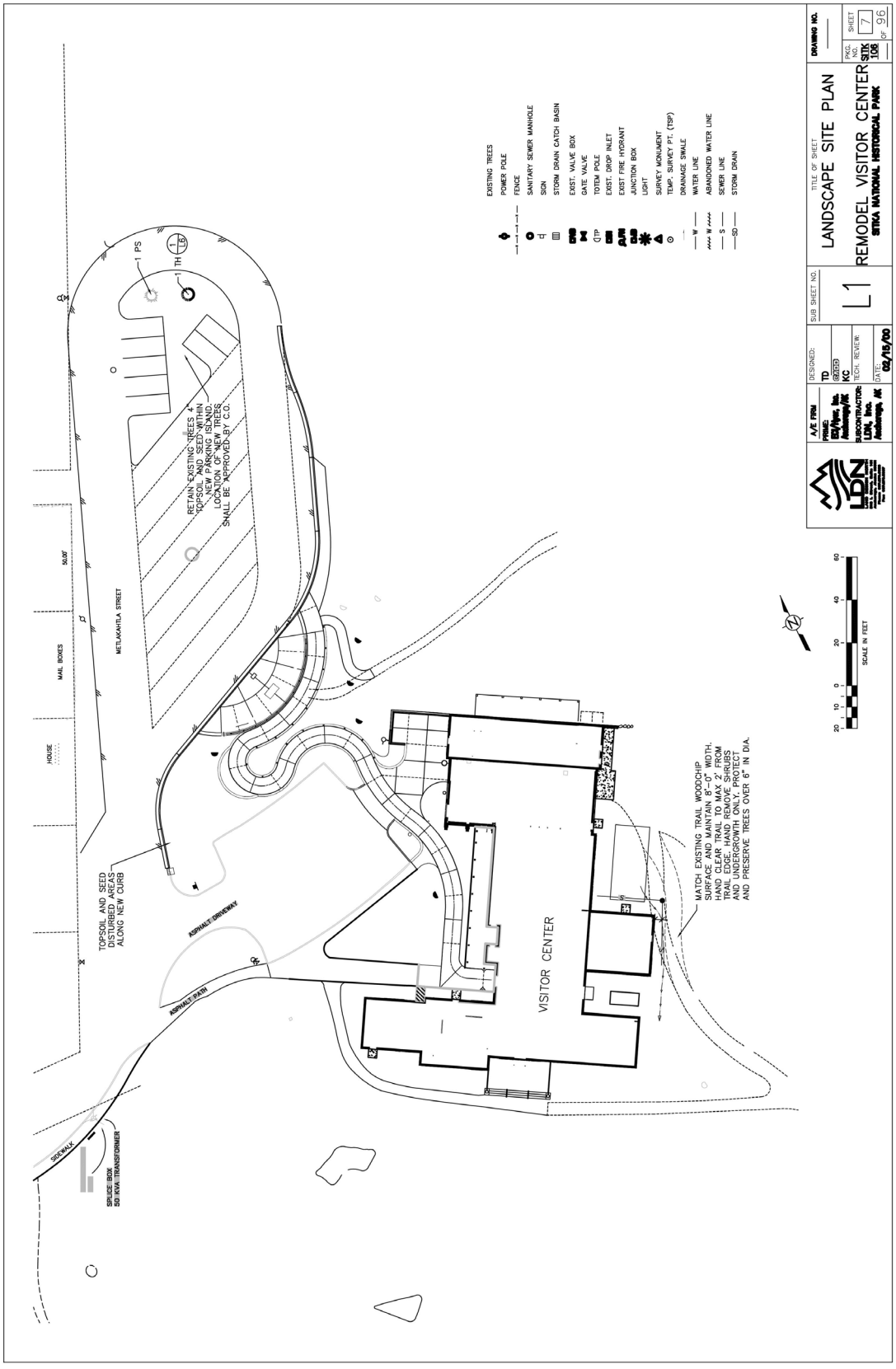
NOTE 29
NOTE



SITK 314_ 25016 - Visitor Center Remodel / Expansion. Record Drawings – ECI / Hier Inc. 16 Sheets included in Appendix, Full set available from NPS, Denver Service Center Technical Information Center, February 15, 2000.



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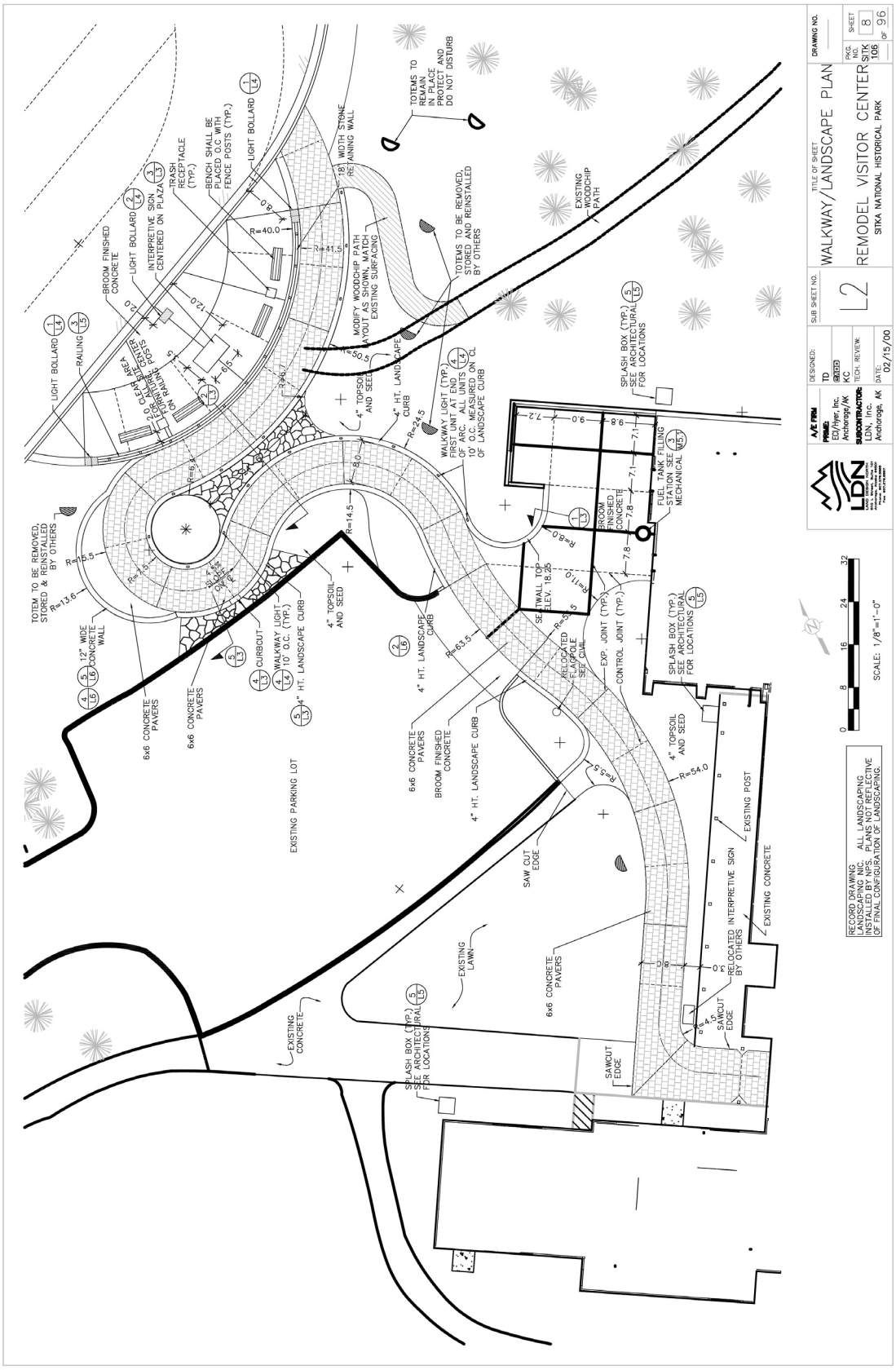

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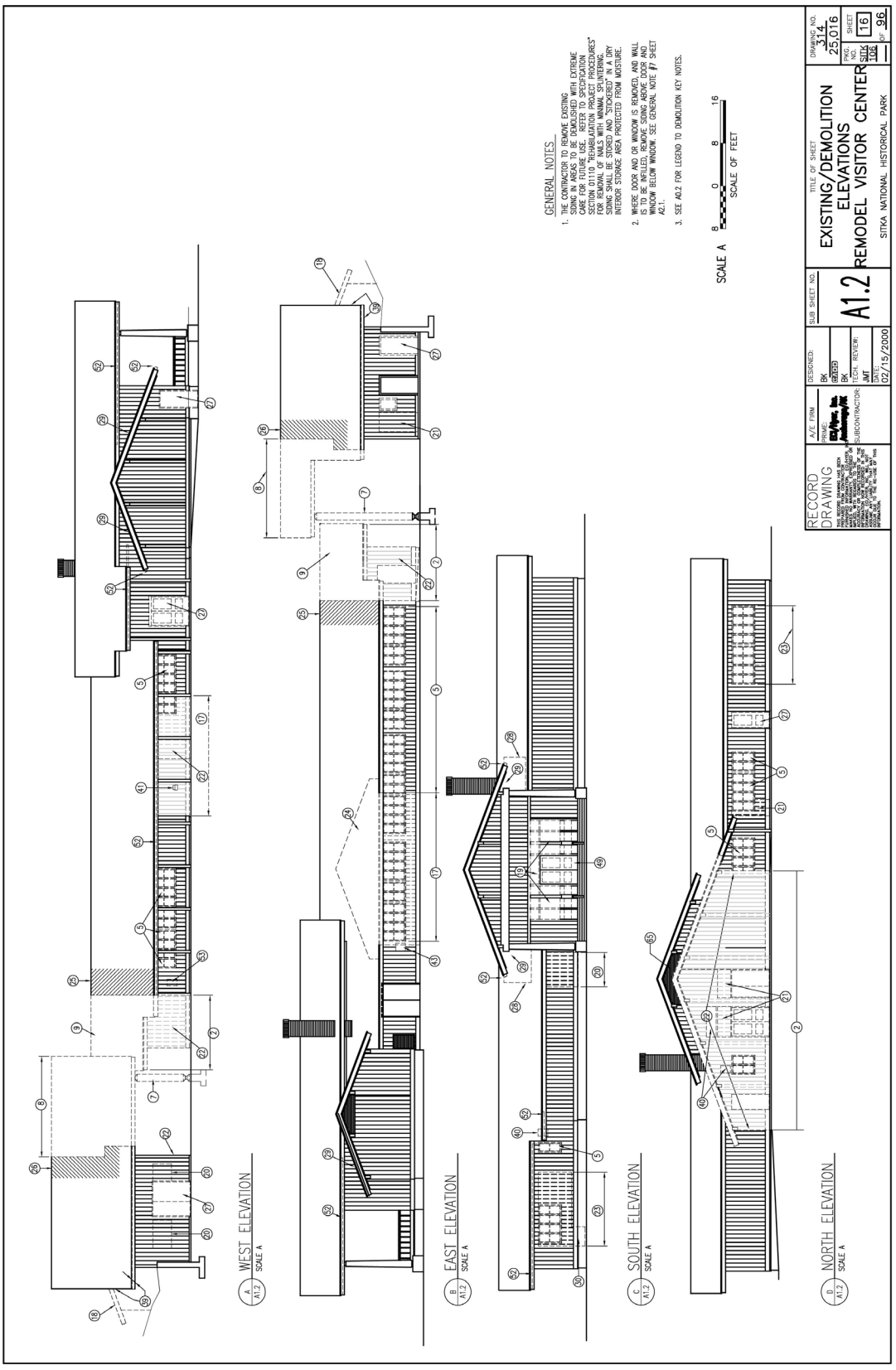

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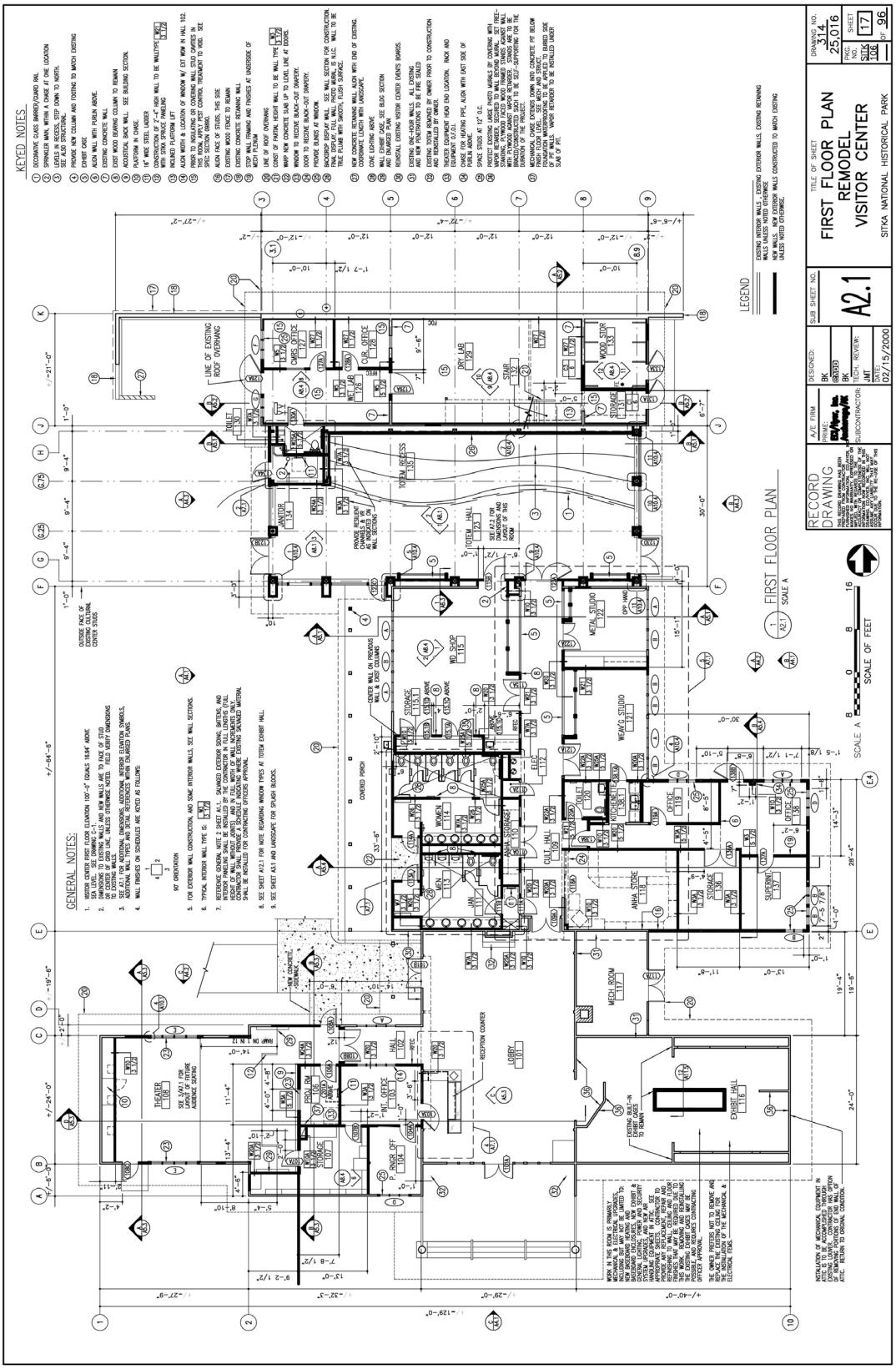

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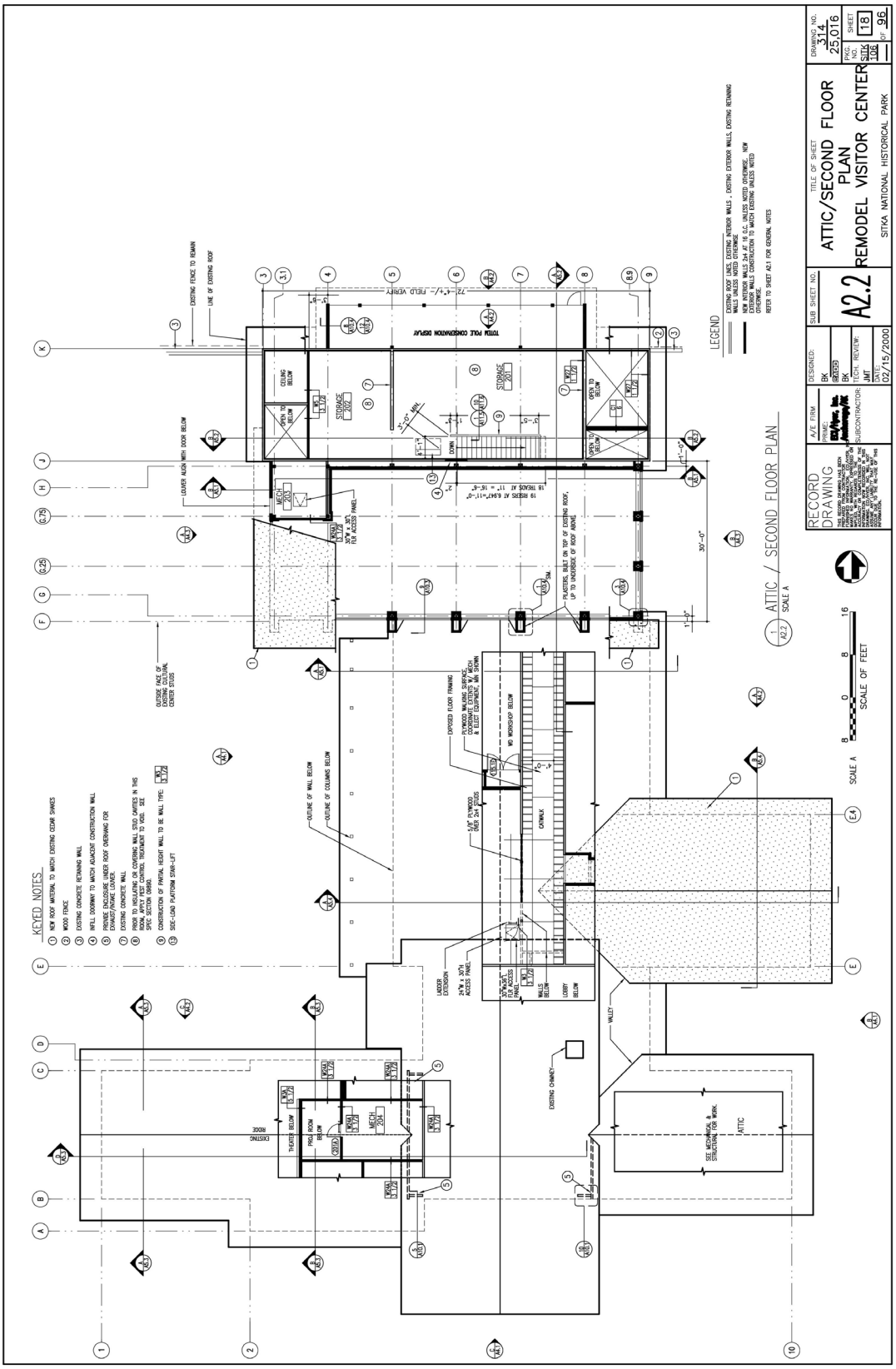

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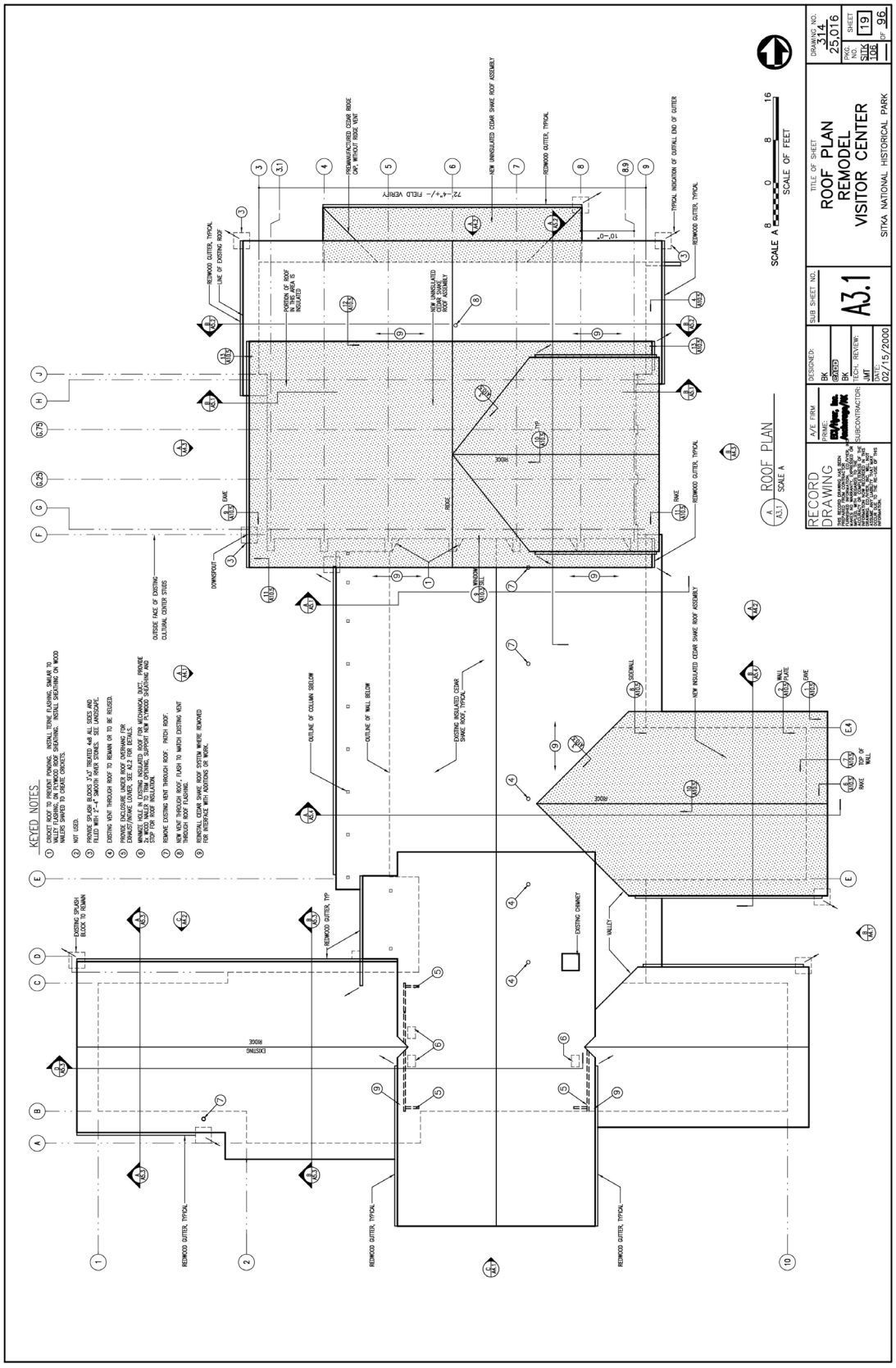

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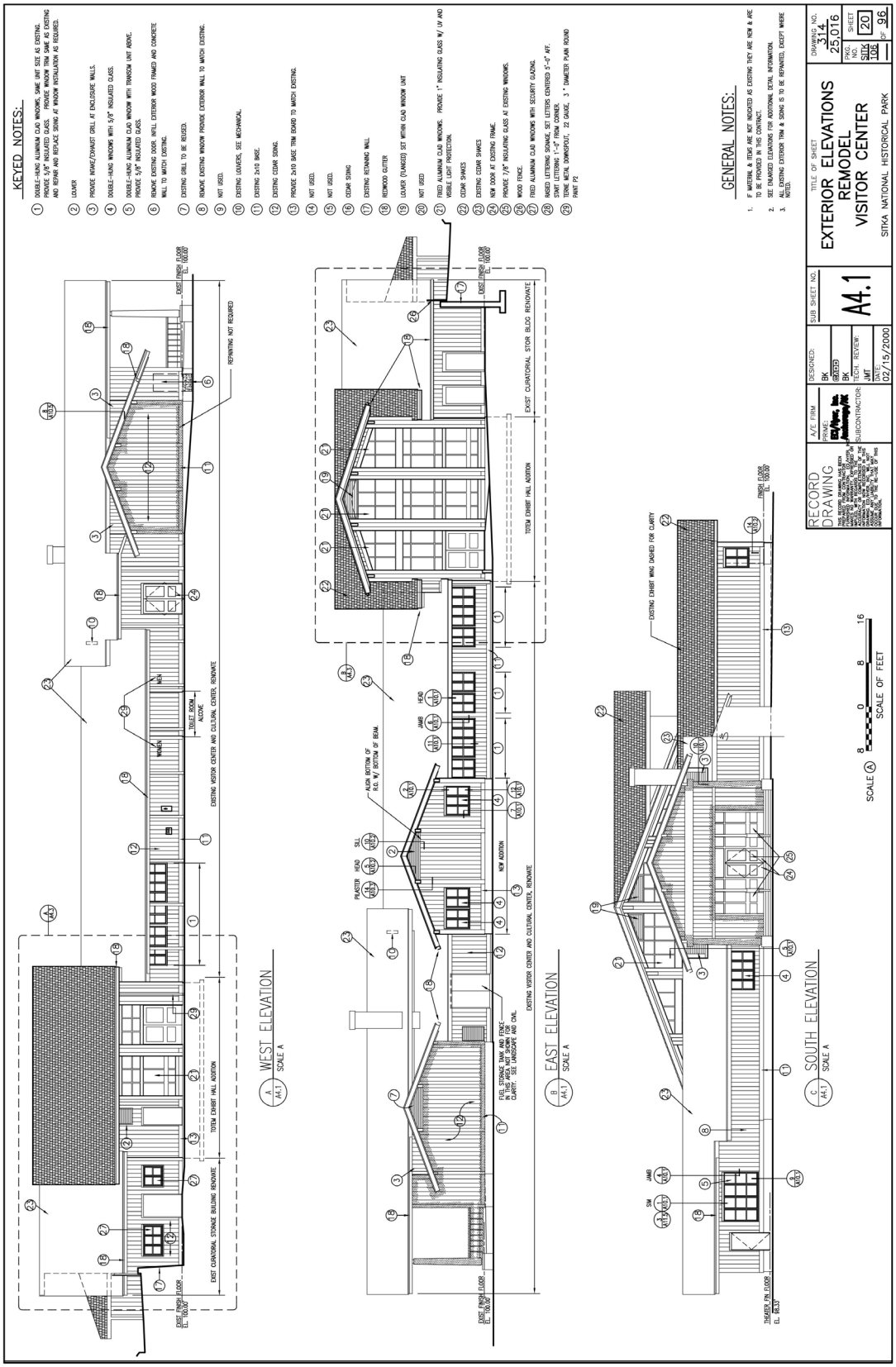

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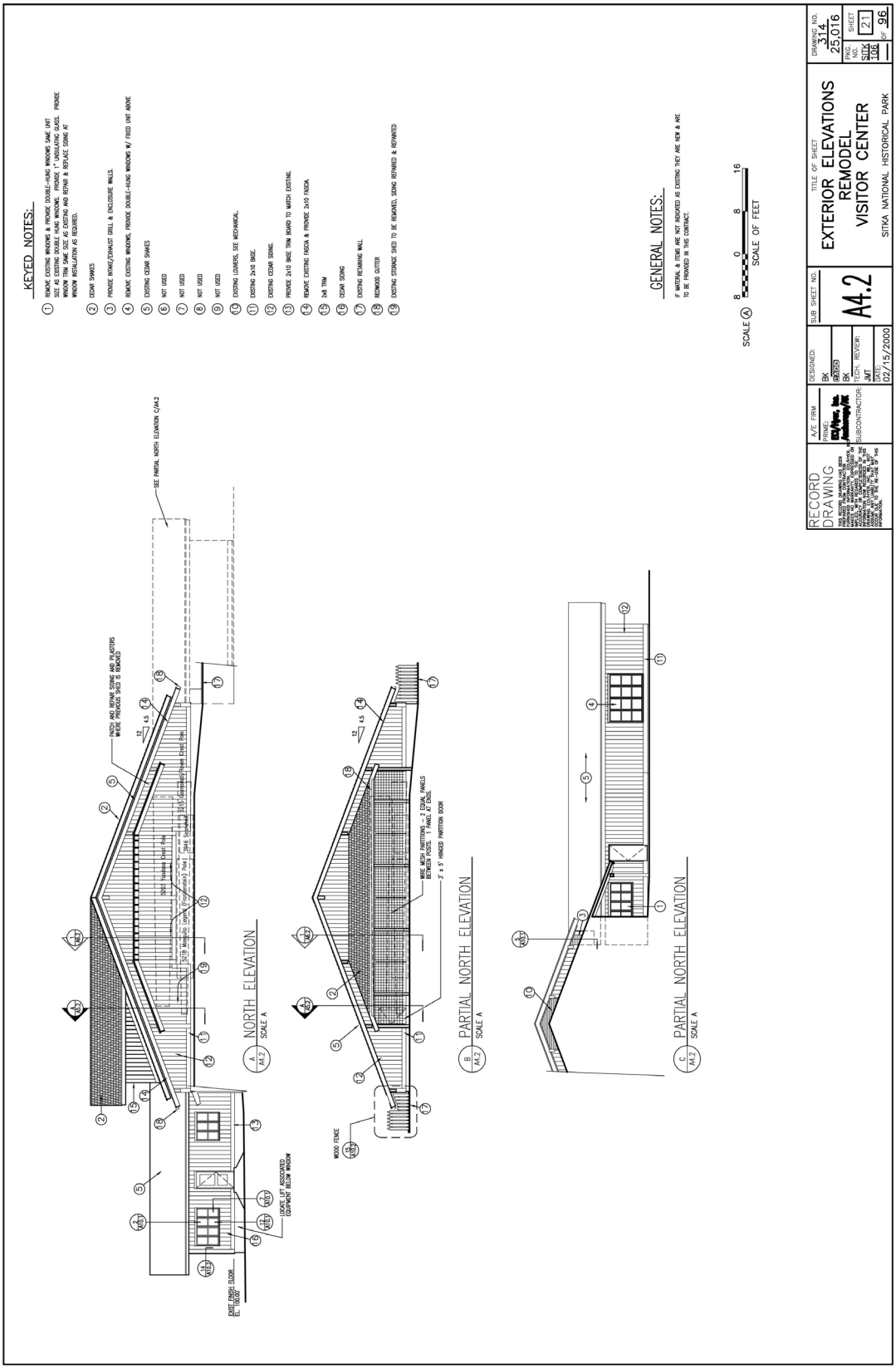
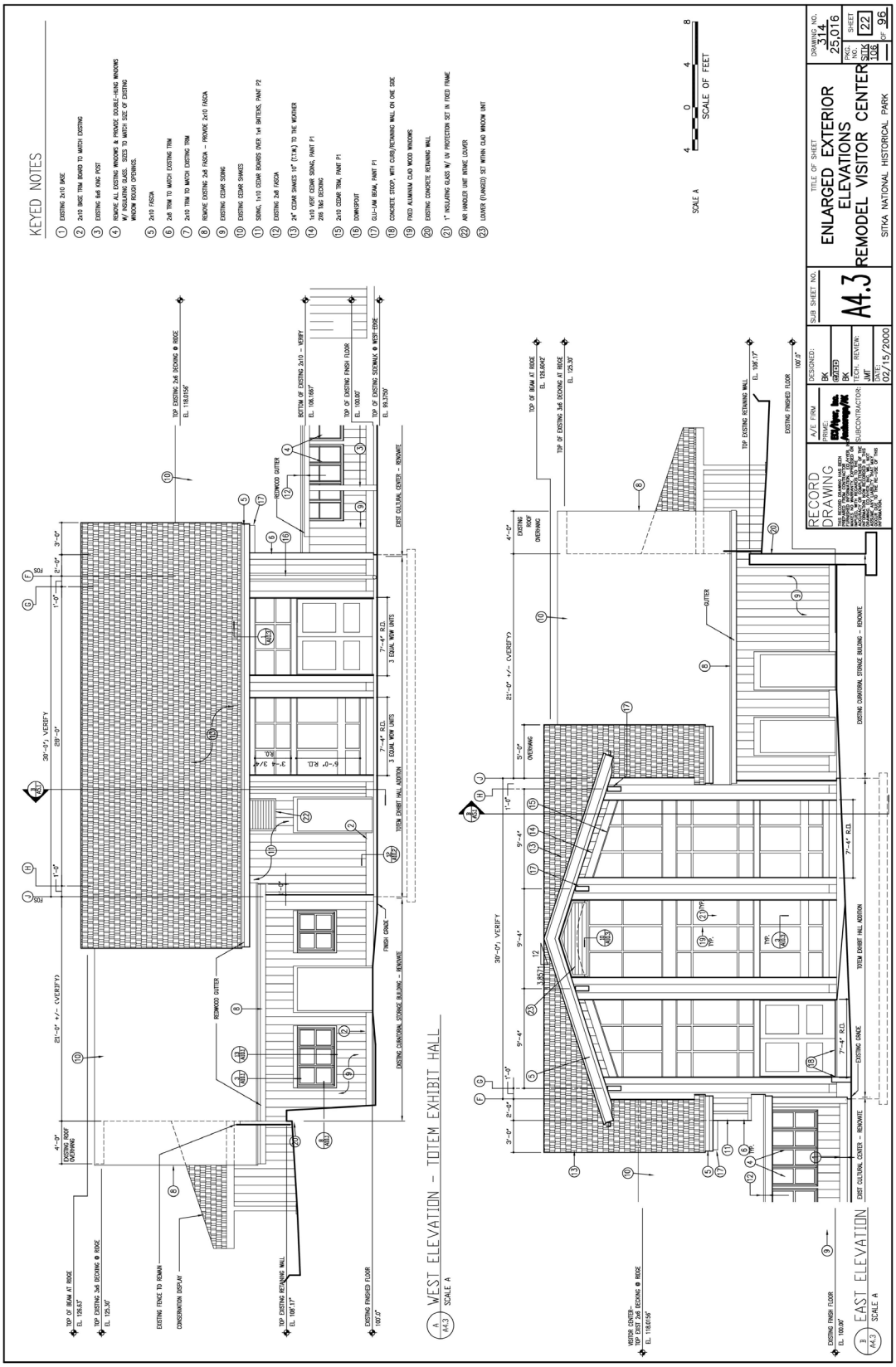

KEYED NOTES:
1 REMOVE EXISTING WINDOWS & PROVIDE DOUBLE-HUNG WINDOWS SAME UNIT SIZE AS EXISTING AS NOTED ON ELEVATIONS. PROVIDE NEW WINDOW TRIM SAME SIZE AS EXISTING AND REPAIR & REPLACE SIDING AT WINDOW INSTALLATION AS REQUIRED.
2 CEDAR SHAKES
3 PROVIDE INTAKE/EXHAUST GRILL & ENCLOSURE WALLS.
4 REMOVE EXISTING WINDOWS. PROVIDE DOUBLE-HUNG WINDOWS W/ FIXED UNIT ABOVE
5 EXISTING CEDAR SHAKES
6 NOT USED
7 NOT USED
8 NOT USED
9 NOT USED
10 EXISTING LOUVERS, SEE MECHANICAL.
11 EXISTING 2x10 BASE.
12 EXISTING CEDAR SIDING.
13 PROVIDE 2x10 BASE TRIM BOARD TO MATCH EXISTING.
14 REMOVE EXISTING FASCIA & PROVIDE 2x10 FASCIA.
15 2x8 TRIM
16 CEDAR SIDING
17 EXISTING RETAINING WALL
18 REDWOOD GUTTER
19 EXISTING STORAGE SHED TO BE REMOVED, SIDING REPAIRED & REPAINTED
GENERAL NOTES:
IF MATERIAL & ITEMS ARE NOT INDICATED AS EXISTING THEY ARE NEW & ARE TO BE PROVIDED IN THIS CONTRACT.
SCALE A 8 0 8 16 SCALE OF FEET
SEE PARTIAL NORTH ELEVATION C/A4.2
PATCH AND REPAIR SIDING AND PILASTERS WHERE PREVIOUS SHED IS REMOVED
EXIST. Redwood Clear Vert.
EXIST. Redwood Clear Vert.
EXIST. Redwood Clear Vert.



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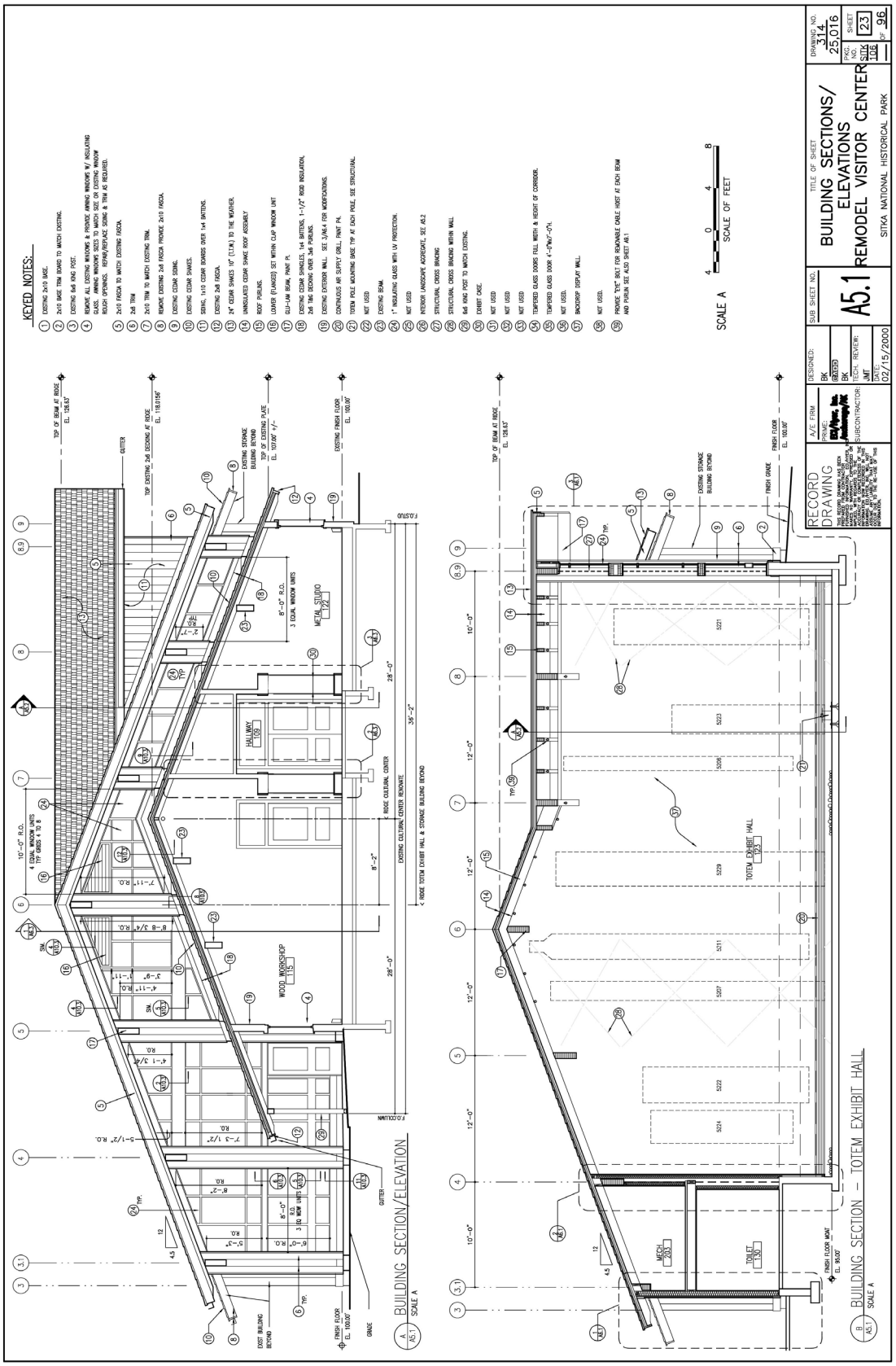

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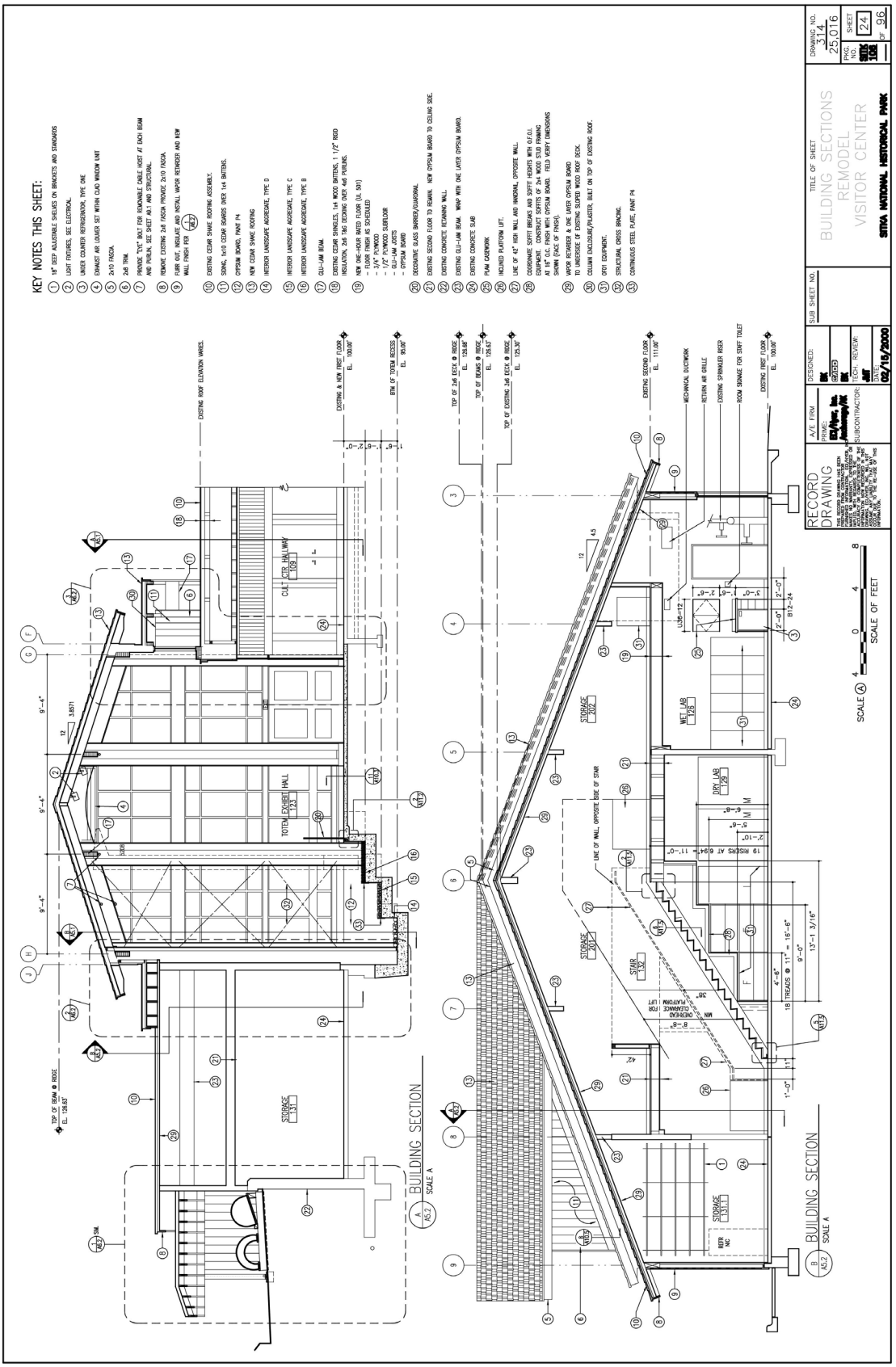

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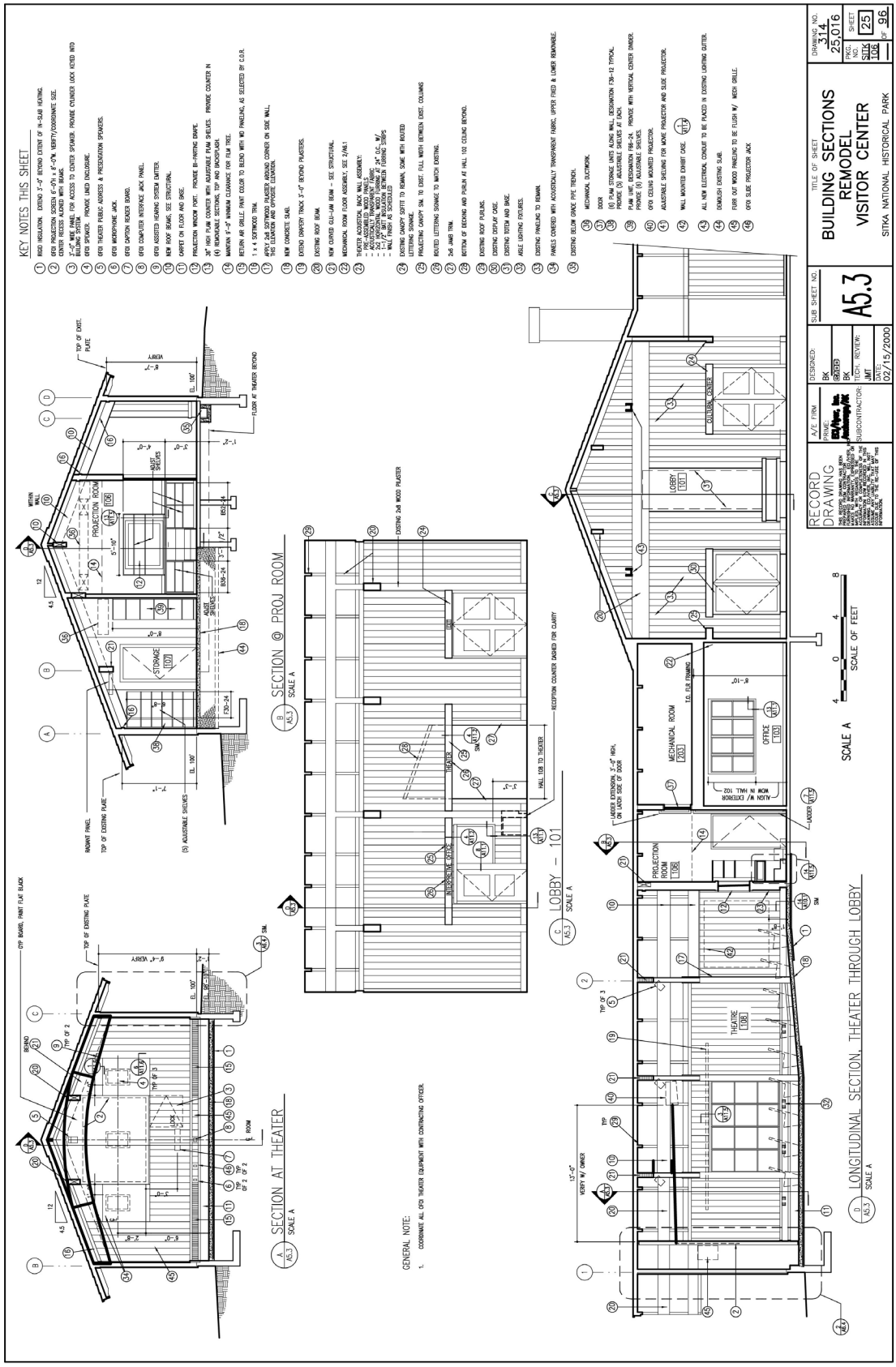

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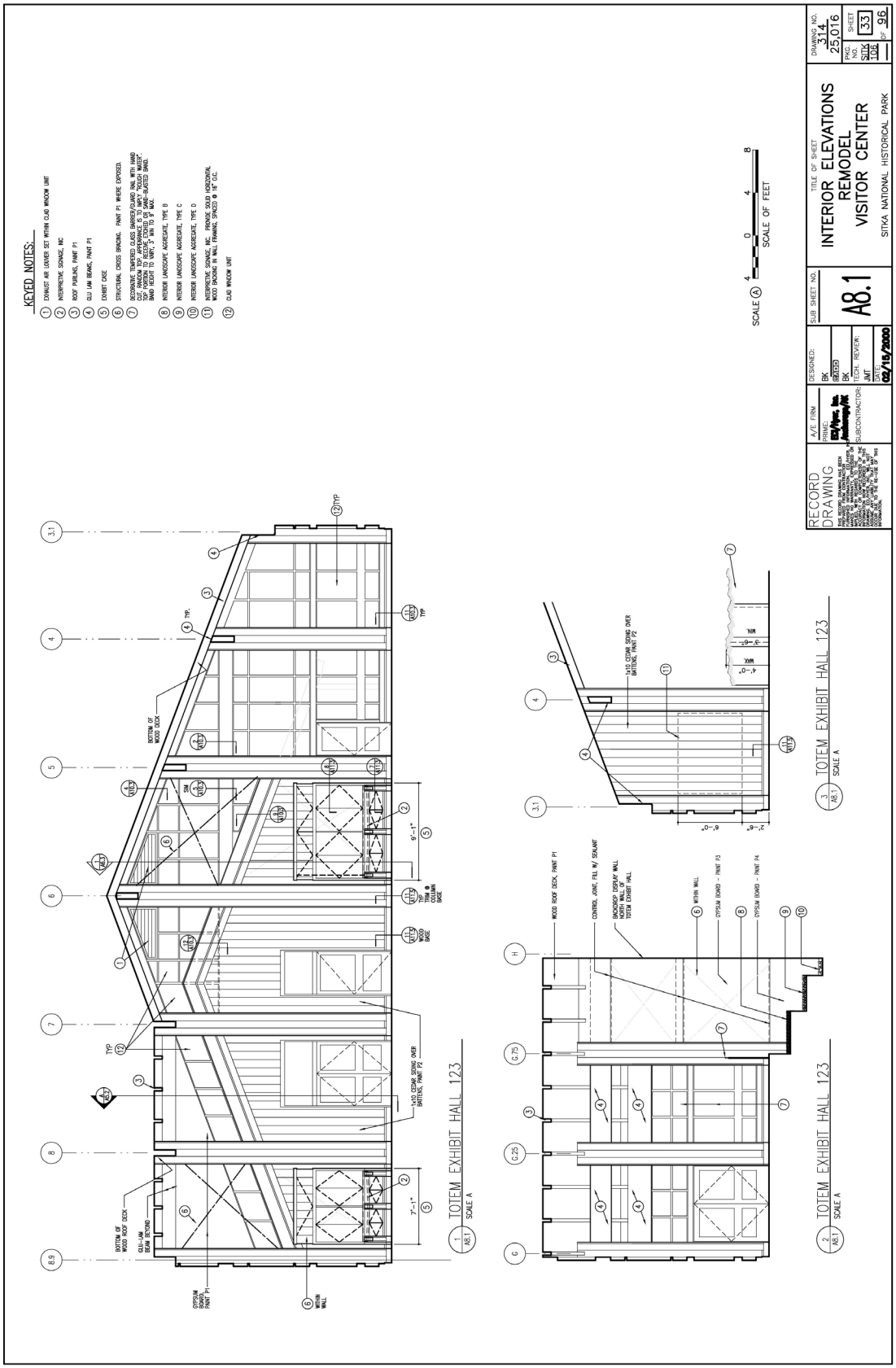

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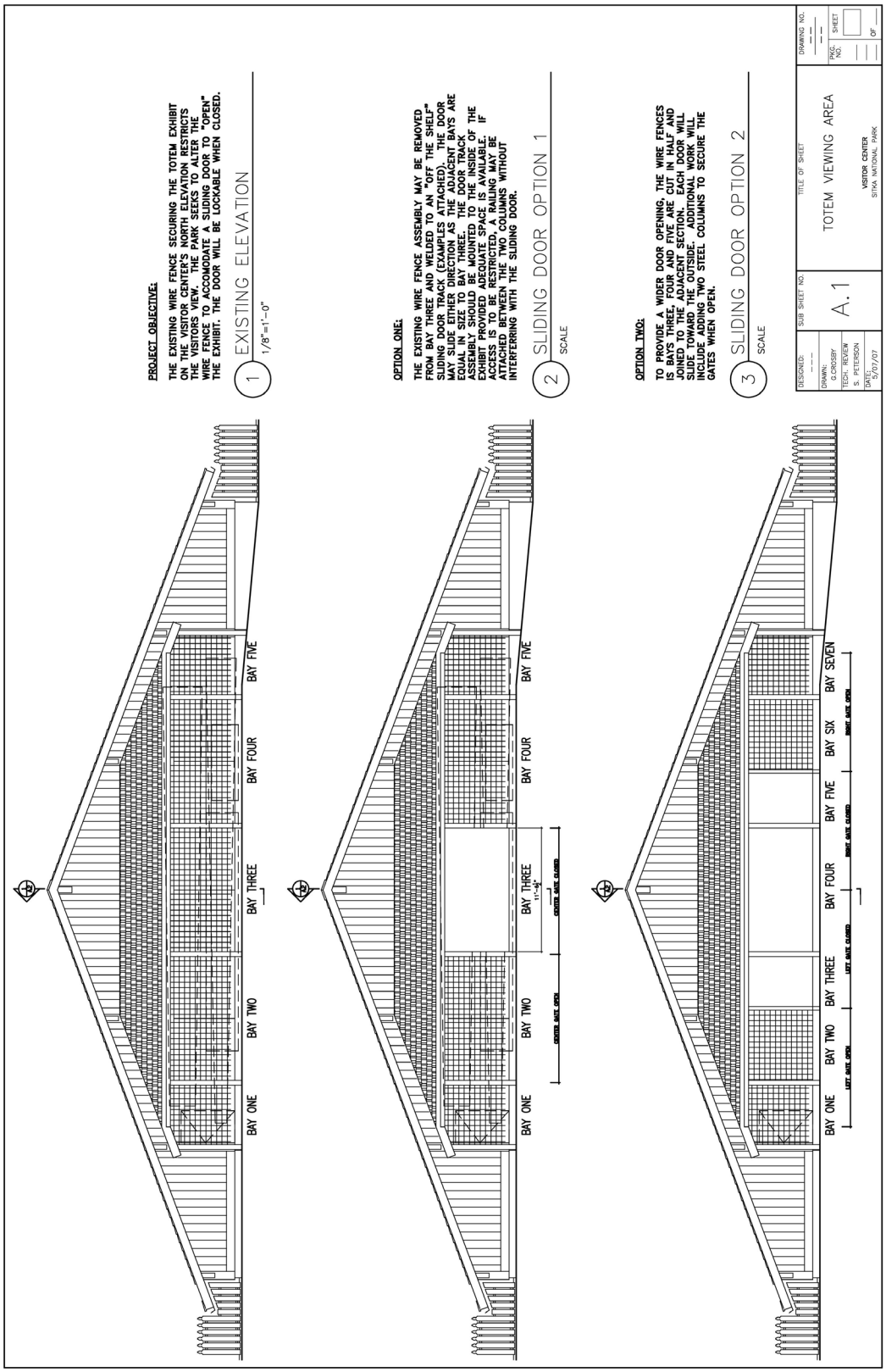


SITK 314_ 25016 - Visitor Center Remodel / Expansion. Record Drawings – ECI / Hier Inc. 16 Sheets included in Appendix, Full set available from NPS, Denver Service Center Technical Information Center, February 15, 2000.

Appendix B: Historic Photographs



Figure 1.1 and Figure 6.3 Historic photo of entry sign and Shoreline Connection Trail, c. 1988 (Sitka NHP Record Collection, Photo No. 26369_V_108.907G)



Figure 1.2 and Figure 3.2 Historic photo of park entry sign, c. 1964
(Sitka NHP Record Collection, Photo No. 26369_V_085.15659Q)



Figure 1.6 and Figure 10.24 Historic view of South Entry Porch, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.15659S)



Figure 1.7 and Figure 10.4 Historic view toward visitor center from west entry, c.1965 (Sitka NHP Record Collection, Photo No. 26369_V_085.23835a)



Figure 3.1 Historic photo of visitor center from the southwest, 1983 (Sitka NHP Record Collection, Photo No. SITKA 15656B)



Figure 3.5 Historic photo of visitor center from the west, 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.156659M)

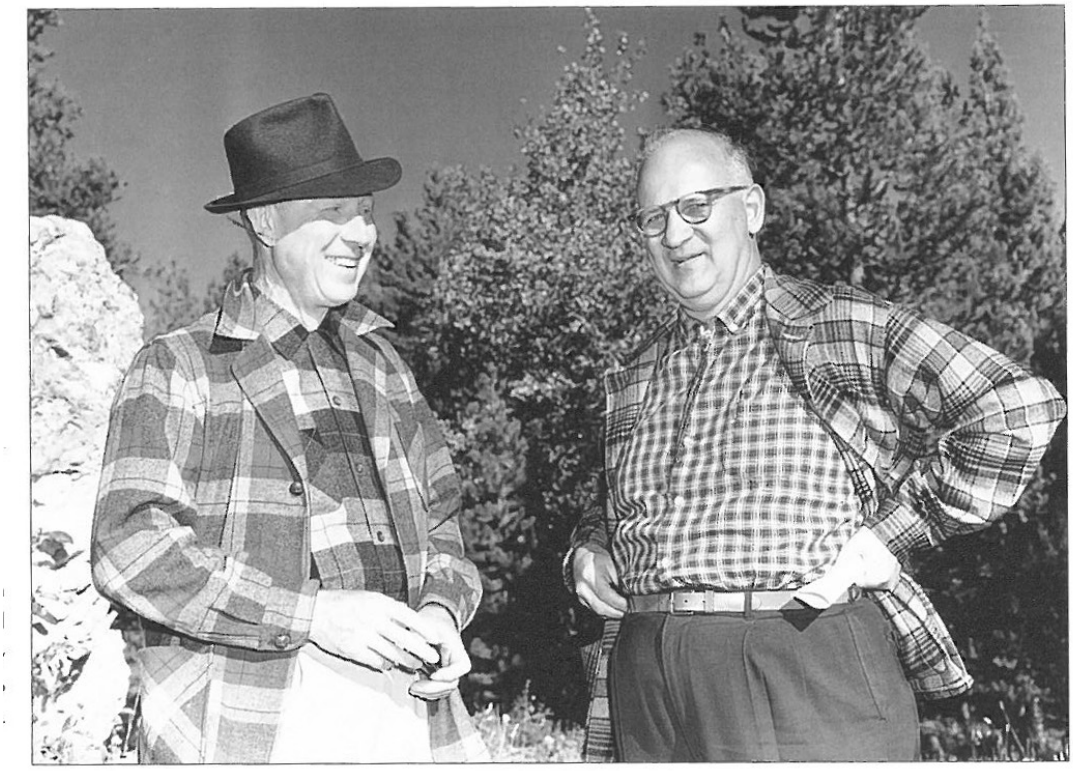


Figure 4.2 NPS Director Conrad Wirth and WODC Chief Sanford Hill, 1959
(Photo by Jack E. Boucher, NPS Historic Photo Collection)



Figure 4.3 Image of Cecil Doty (NPS Historic Photo Collection), Date unknown



Figure 5.2 Historic photo of visitor center from the west, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.23842a)



Figure 5.4 Historic south elevation viewed from water, c. 1965
(Sitka NHP Record Collection, Photo No. SITKA 15663H)



Figure 5.62 View of building complex, (Historic American Engineering Record, Photo by Walter Smalling, Jr., Library of Congress, Photo No. AK-21-10 (CT)) July 1981



Figure 5.63 Lobby view looking south toward Sitka Sound, (Historic American Engineering Record, Photo by Jet Lowe, Library of Congress, Photo No. AK-32-8 (CT)) October 2000



Figure 5.64 Historic view of Lobby information desk, c. 1965
(Sitka NHP Record Collection, Photo No. 25380_VI_003.196.15664a)



Figure 5.72 Historic view of the north Lobby wall,
(Sitka NHP Record Collection, Photo No. SITK 15697 A 1971)



Figure 5.73 Historic view of the north Lobby wall, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.23835d)



Figure 5.74 Historic view of the east Lobby wall, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.23835b)



Figure 5.75 Historic view of the east Lobby wall, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.23835c)



Figure 5.76 and Figure 10.29 Historic view of the west Lobby wall at Theater Wing, c. 1965, (Sitka NHP Record Collection, Photo No. 25380_VI_003.196.15664a)



Figure 5.77 Historic view of the information desk, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_125.15664E)



Figure 6.2 Historic view of visitor center looking southeast, c. 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.15659c)



Figure 6.4, Figure 10.2 and Figure 10.14 Historic view of visitor center looking southeast, (Historic American Engineering Record, Photo by Jet Lowe, Library of Congress, Photo No. AK-32-2), October 2000



Figure 7.1 Historic view of Visitor Center from the west, 1965
(Sitka NHP Record Collection, Photo No. 26369_V_085.156659M)



Figure 8.3 Visitor center Lobby looking southwest, (Historic American Engineering Record, Photo by Jet Lowe, Library of Congress, Photo No. AK-32-8 (CT)), October 2000



Figure 10.1 Historic view of South Entry Porch from southeast, Photo by John Morse, 1965, (Sitka NHP Record Collection, Photo No. SITK 15655B)



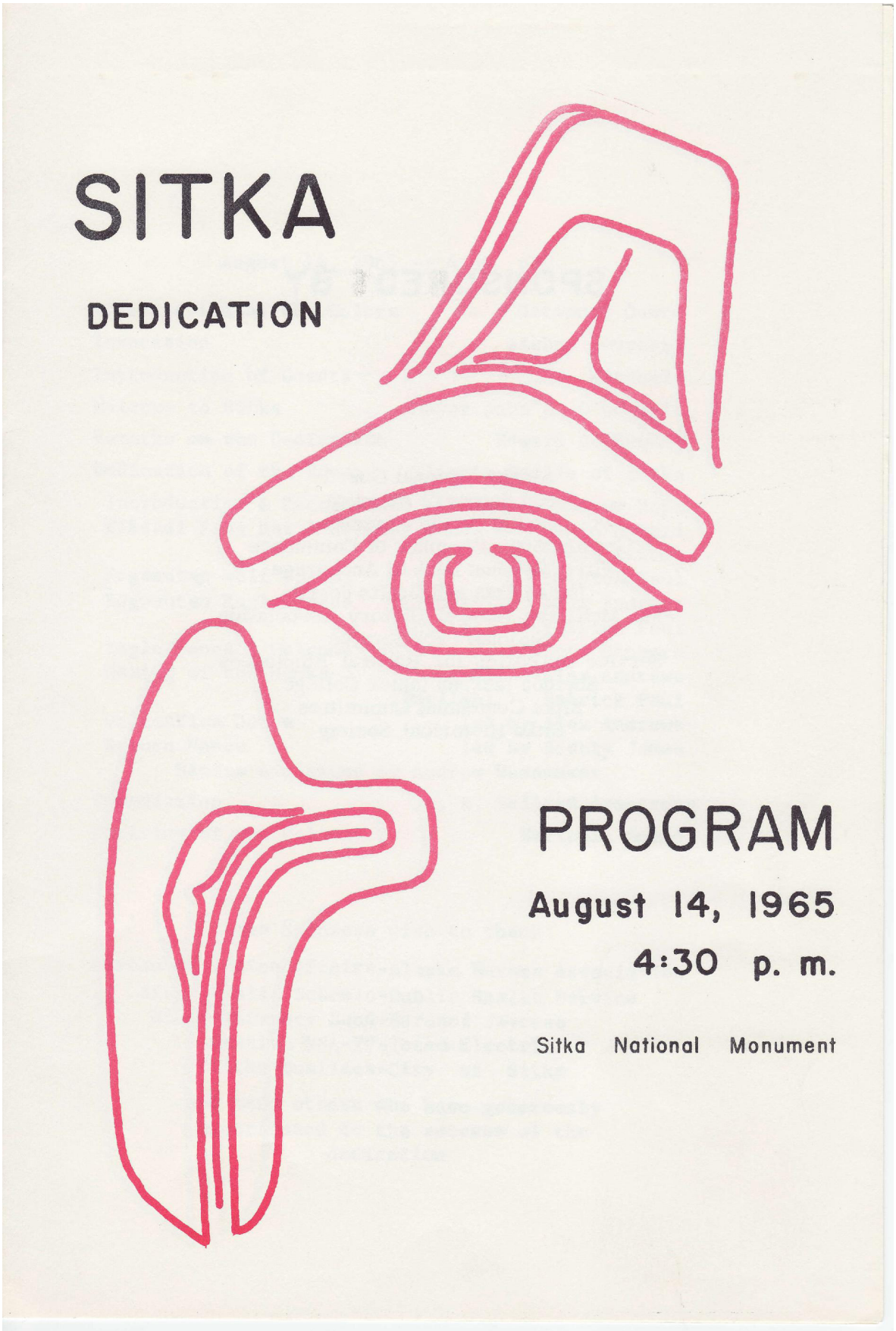
Figure 10.6 View of visitor center looking northwest
(Sitka NHP Record Collection, Photo No. SITK 15663BB), July 1988



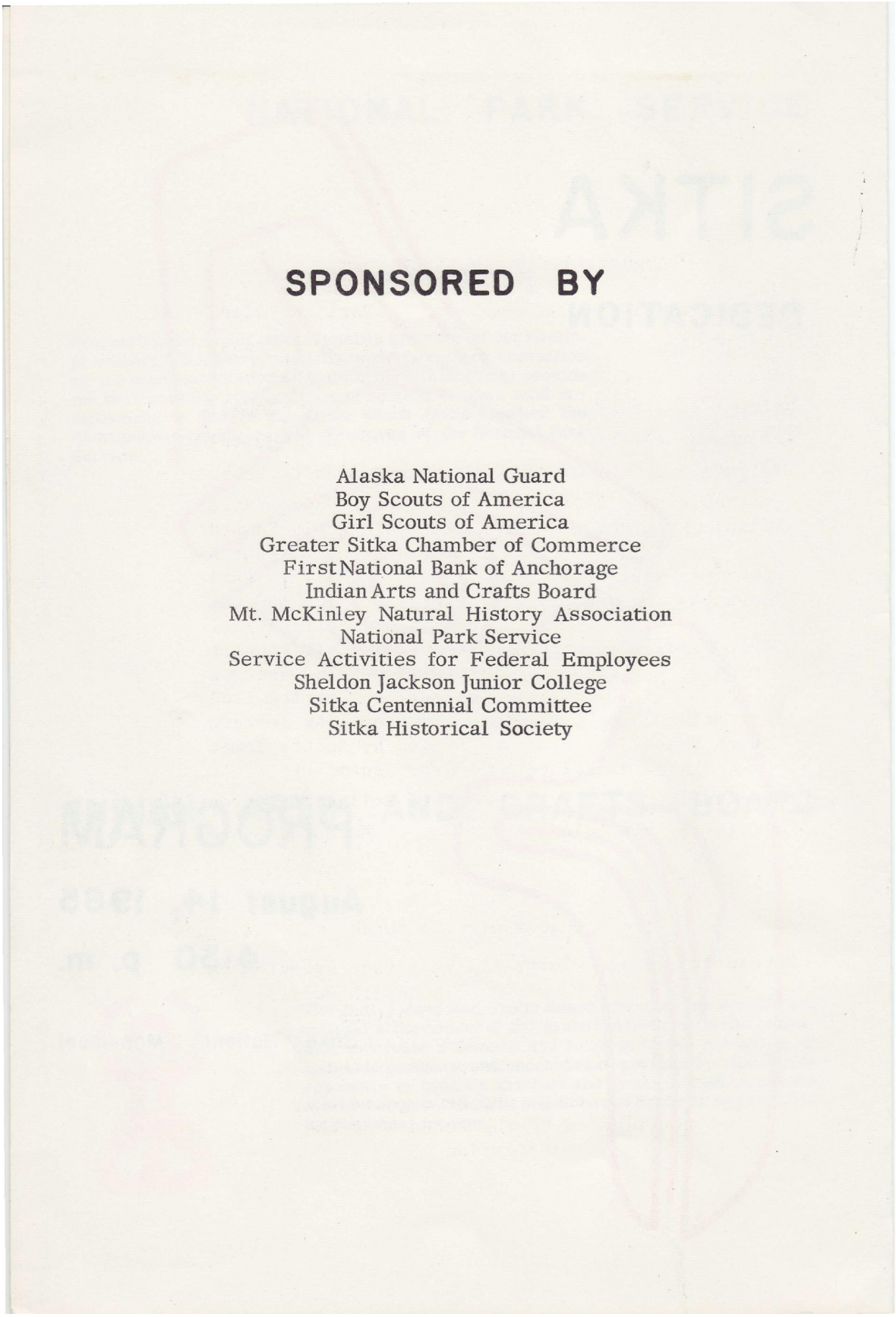
Figure 10.19 Historic view of visitor center looking southeast toward Sitka Sound, before 1977,
(Sitka NHP Record Collection, Photo No. 26369_V_085.23842a)

Appendix C: Historic Documents

Sitka VC Dedication Ceremony Brochure
Director Hummel's Speech at Ceremony
List of guests invited to Ceremony



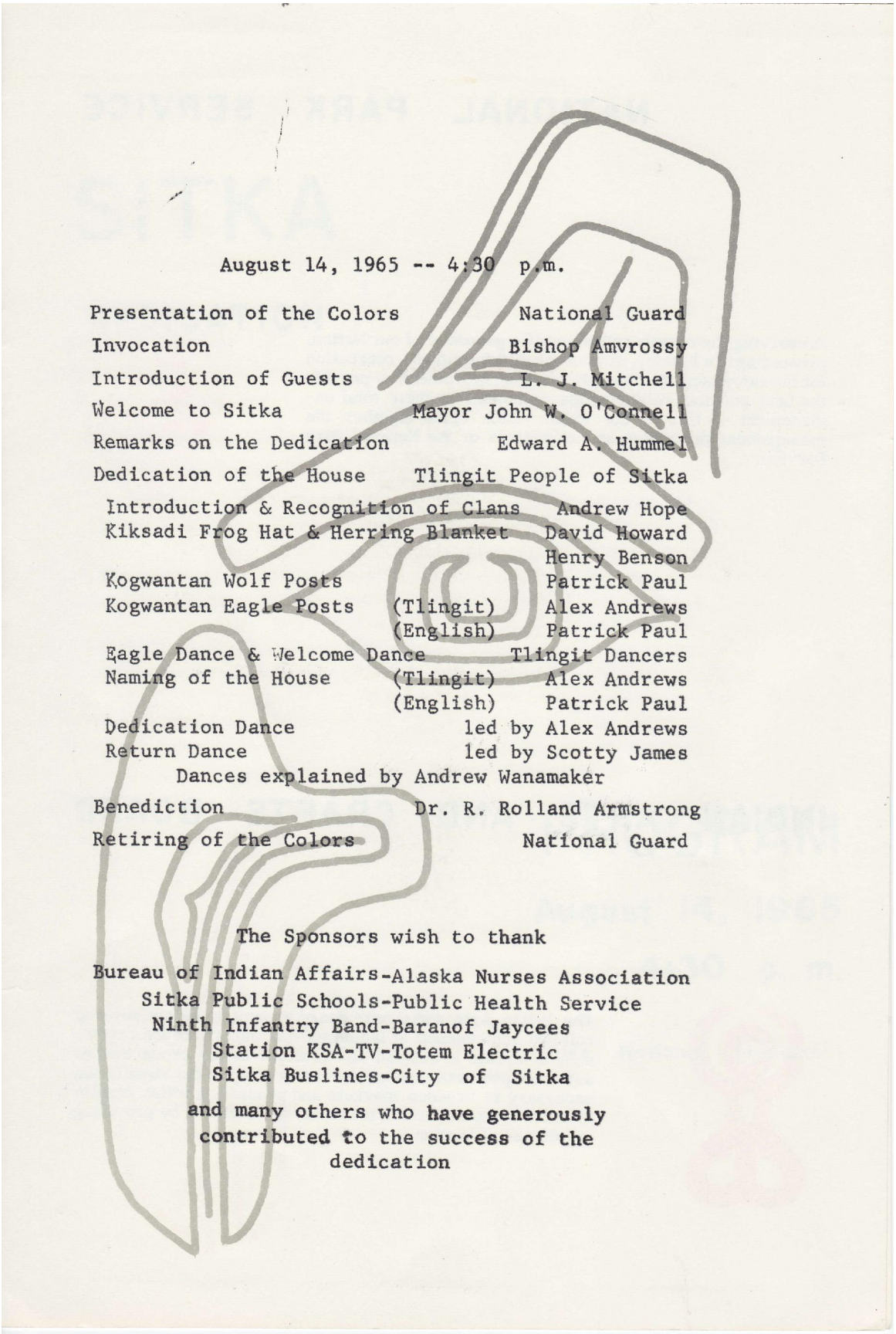
Sitka VC Dedication Ceremony Brochure - August 14, 1965, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 3)



SPONSORED BY

Alaska National Guard
Boy Scouts of America
Girl Scouts of America
Greater Sitka Chamber of Commerce
First National Bank of Anchorage
Indian Arts and Crafts Board
Mt. McKinley Natural History Association
National Park Service
Service Activities for Federal Employees
Sheldon Jackson Junior College
Sitka Centennial Committee
Sitka Historical Society

Sitka VC Dedication Ceremony Brochure - August 14, 1965, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 3)



August 14, 1965 -- 4:30 p.m.

Presentation of the Colors		National Guard
Invocation		Bishop Amvrossy
Introduction of Guests		L. J. Mitchell
Welcome to Sitka		Mayor John W. O'Connell
Remarks on the Dedication		Edward A. Hummel
Dedication of the House		Tlingit People of Sitka
Introduction & Recognition of Clans		Andrew Hope
Kiksadi Frog Hat & Herring Blanket		David Howard Henry Benson
Kogwantan Wolf Posts		Patrick Paul
Kogwantan Eagle Posts	(Tlingit)	Alex Andrews
	(English)	Patrick Paul
Eagle Dance & Welcome Dance		Tlingit Dancers
Naming of the House	(Tlingit)	Alex Andrews
	(English)	Patrick Paul
Dedication Dance		led by Alex Andrews
Return Dance		led by Scotty James

Dances explained by Andrew Wanamaker

Benediction	Dr. R. Rolland Armstrong
Retiring of the Colors	National Guard

The Sponsors wish to thank

Bureau of Indian Affairs-Alaska Nurses Association
Sitka Public Schools-Public Health Service
Ninth Infantry Band-Baranof Jaycees
Station KSA-TV-Totem Electric
Sitka Buslines-City of Sitka

and many others who have generously contributed to the success of the dedication

Sitka VC Dedication Ceremony Brochure - August 14, 1965, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 3)

NATIONAL PARK SERVICE

Preserving the scenic and scientific grandeur of our Nation, presenting it's history, providing healthful outdoor recreation for the enjoyment of our people, working with others to provide the best possible relationships of humans to their total environment - - this is the theme which binds together the management principles and objectives of the National Park Service.

INDIAN ARTS AND CRAFTS BOARD



The Indian Arts and Crafts Board promotes the artistic and cultural achievement of Indian and Eskimo artists and craftsmen to create a demand and interest in the production of authentic products, and endeavors to provide the stimulation necessary to broaden markets and production which results in direct economic benefit to Indians and Eskimos by providing supplemental income.

Sitka VC Dedication Ceremony Brochure - August 14, 1965, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 3)

DEDICATION GUESTS

Northbound

Mrs. Doris M. Barnes, Wrangell	Mayor of Wrangell
Senator E. L. Bartlett, Washington	United States Senate
W. A. C. Bennett, Victoria	Premier of British Columbia
Mr. W. K. Boardman, Ketchikan	Manager, Ketchikan Chamber of Commerce
Mr. Bud Bodding, Ketchikan	Alaska Coastal-Ellis Airlines
Mr. John A. Carver, Jr., Washington	Under Secretary of the Interior
Paul S. & Patricia Charles, Ketchikan	Ketchikan Daily News
Mrs. Hector Chevigny, New York	Wife of Hector Chevigny
The Honorable Daniel J. Evans, Olympia	Governor of Washington
Mr. Art Goasan, Seattle	Contractor
Senator Ernest Gruening, Washington	United States Senate
Dr. Erna Gunther, Seattle	Anthropologist
Mr. George A. Hall, Vienna, Virginia	Former Historian
Mr. Bill Hardesty, Ketchikan	Pacific Northern Airlines
Mr. George B. Hartzog, Jr., Washington	National Park Service
Mr. Sanford Hill, San Francisco	National Park Service
Mr. Johannes E. N. Jonsen, Washington	National Park Service
Mr. Erich Kohlberg, Denver	Indian Arts & Crafts Board
Mr. Floyd A. Lafayette, San Francisco	National Park Service
Mr. Myles Libhart, Washington	Indian Arts & Crafts Board
Mr. Henry Littlefield, Metlakatla	Mayor of Metlakatla
Mr. C. D. Maxutov, New York	Descendant of Prince Macksoutof
Mr. John M. Morse, Seattle	Architect
Mr. Robert W. Murphy, Seattle	Architect
Mr. Lloyd H. New Kiva, Santa Fe	Institute of American Indian Arts
Mr. James G. Pinkerton, Ketchikan	Mayor of Ketchikan
Mr. Vincent Price, Los Angeles	Indian Arts & Crafts Board
The Honorable Ralph Rivers, Washington	United States House of Representatives
Mr. Henry G. Schmidt, New York	National Park Service
Mr. Stewart L. Udall, Washington	Secretary of the Interior
Mr. Gerald W. Van Gilst, Ketchikan	United States Forest Service
Mr. James Walsh, Ketchikan	Ketchikan Chamber of Commerce
Mr. Robert W. Ward, Ketchikan	Gateway Borough
Mr. Lloyd Watkins, Wrangell	Bureau of Indian Affairs
Mr. Charles B. West, Seattle	Westours, Inc.
Mr. Joseph Williams, Saxman	Mayor of Saxman

List of guests invited to Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

DEDICATION GUESTS

Southbound

Robert B. Atwood, Anchorage	Anchorage Daily Times
F. Aubuchon, Anchorage	Pacific Northern Airlines
Jefferson B. Barry, Juneau	Office of the Governor
E. L. Bartlett, Washington	United States Senate
Terry Brady, Fairbanks	Tundra Times
Roscoe E. Bell, Anchorage	Alaska Division of Lands
O. F. Benecke, Juneau	Alaska Coastal-Ellis Airlines
Robert L. Bennet, Juneau	Bureau of Indian Affairs
W. C. Bishop, Anchorage	Alaska State Chamber of Commerce
Norman C. Brown, Anchorage	Anchorage Daily News
Dr. Levi M. Browning, Juneau	Commissioner of Health & Welfare
Mr. James W. Burton, Skagway	Skagway Chamber of Commerce
Dr. Arthur Buswell, College	University of Alaska
General George A. Carver, Anchorage	United States Army
Paul D. Choquette, Juneau	Commissioner of Veterans Affairs
Warren C. Colver, Juneau	Attorney General
Cyril Coyne, Skagway	The North Wind
Bob DeArmond, Juneau	Alaska Sportsman
Rene d'Harnoncourt, New York	Museum of Modern Art
Oscar T. Dick, McKinley Park	National Park Service
Dr. William M. Dickson, College	University of Alaska
Don Dickey, Juneau	Alaska State Chamber of Commerce
Dr. Frederick J. Dockstader, New York	Museum of the American Indian
Richard A. Downing, Juneau	Commissioner of Public Works
The Honorable William A. Egan, Juneau	Governor
General William S. Elmore, Juneau	Alaska National Guard
Gordon Evans, Anchorage	Anchorage Daily News
Morris Ford, Juneau	Alaska Travel Division
A. A. Fothergill, Juneau	Economic Planning & Development
David B. Galloway, Fairbanks	Daily News-Miner
Art Gossan, Seattle	Contractor
The Honorable Mike Gravel, Fairbanks	Alaska House of Representatives
Albro Gregory, Juneau	The Daily Alaska Empire
Senator Ernest Gruening, Washington	United States Senate
Hunt Gruening, Juneau	Alaska Coastal-Ellis Airlines
Floyd L. Guertin, Juneau	Commissioner of Administration
Dr. Erna Gunther, Seattle	Anthropologist
Edward Hanousek, Skagway	Mayor of Skagway
Robert G. Hart, Washington	Indian Arts & Crafts Board
Carl Heimmiller, Port Chilkoot	Mayor of Port Chilkoot
Bob Henning, Juneau	Alaska Sportsman/The Milepost
Dr. Earl R. Hepler, Juneau	Alaska Dept of Vocational Ed'n.

List of guests invited to Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

Sanford Hill, San Francisco	National Park Service
Phil R. Holdsworth, Juneau	Commissioner of Natural Resources
John Hope, Juneau	Alaska Native Brotherhood
Edward A. Hummel, San Francisco	National Park Service
Lou Jacobin, Anchorage	Guide to Alaska & the Yukon
General James C. Jensen, Anchorage	United States Air Force
E. F. Jessen, Fairbanks	Jessen's Weekly
Gil Johnson, Juneau	Commissioner of Labor
W. Howard Johnson, Juneau	United States Forest Service
James A. Johnson, Juneau	Alaska Coastal-Ellis Airlines
Jim Kaull, Fairbanks	Daily New-Miner
Walter Kirkness, Juneau	Commissioner of Fish & Game
Bernard J. Kosinski, Anchorage	Anchorage Daily Times
S. Wayne & Nancy Kotula, Kodiak	Kodiak Mirror
Michael S. Leach, Juneau	Department of Natural Resources
H. L. Long, Valdez	Valdez Breese
Dr. Fred P. McGinnis, Anchorage	Alaska Methodist University
James A. and Marie E. McDowell, Homer	The Cook Inlet Courier
Donald A. McKinnon, Douglas	Commissioner of Highways
Senator Robert McNealy, Fairbanks	Alaska Senate
Gregory W. Mangan, Juneau	Division of Marine Transportation
Mike Miller, Juneau	Economic Development & Planning
Claude Millsap, Juneau	Juneau Borough
John M. Morse, Seattle	Architect
Robert W. Murphy, Seattle	Architect
Vic Nicklason, Juneau	Pacific Northern Airlines
Edward Novak, Haines	Mayor of Haines
Vincent N. Olson, Juneau	United States Forest Service
Larry Parker, Juneau	Mayor of Juneau
Grant H. Pearson, Nenana	Former Superintendent of SNM
Mr. & Mrs. Al Phelps, Nome	Nome Nugget
General Raymond J. Reeves, Anchorage	United States Air Force
Don W. Reynolds, Juneau	Daily Alaska Empire
Admiral R. E. Riera, Kodiak	United States Navy
Harry L. Rietze, Juneau	Bureau of Commercial Fisheries
Burke Riley, Juneau	Office of the Secretary
Al Ritchie, Juneau	Ritchie Transportation Co.
Ralph Rivers, Washington	House of Representatives
Marjorie Roberts, Anchorage	Alaska--Land of Promise
Roger R. Robinson, Anchorage	Bureau of Land Management
Dr. George W. Rogers, Juneau	University of Alaska
Joe Rothstein, Anchorage	Anchorage Daily News
Guy A. Russo, Douglas	Mayor of Douglas
Theodore C. Schmidtke, Palmer	The Frontiersman
William Schmitz, Juneau	Juneau Chamber of Commerce
Ronald Semungetuk, College	University of Alaska
Jack Sherman, Juneau	Alaska Coastal-Ellis Airlines
Connie Silver, Anchorage	Alaska Highway Sketches
Ward Simms, Juneau	Associated Press
S. B. Simmons, Juneau	Alaska Coastal-Ellis Airlines

List of guests invited to Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

G. W. Snedden, Fairbanks	Daily News-Miner
R. D. Stevenson, Juneau	Commissioner of Revenue
Mike A. Stepovich, Fairbanks	Former Governor
Loren Steward, Kenai	Chachako News
Admiran G. D. Synon, Juneau	United States Coast Guard
William Tallman, Juneau	Alaska Daily Empire
William J. Tobin, Anchorage	Anchorage Daily Times
Judge James A. Von der Heydt, Juneau	Judge
W. Verde Watson, McKinley Park	Mt. McKinley Natural Hist. Ass'n
Hugh J. Wade, Juneau	Secretary of State
Robert A. Wells, Juneau	Juneau Chamber of Commerce
Charles B. West, Seattle	Westours, Inc.
William R. Wood, College	University of Alaska
Dr. William T. Zahrednicek, Juneau	Commissioner of Education

List of guests invited to Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

DEDICATION GUESTS

Miscellaneous

Mrs. Mathilda Gambel, Angoon	Contributor
Mr. Peter Jack, Angoon	Mayor of Angoon
Mr. Clarence Jackson, Kake	Mayor of Kake
Mr. Lloyd Jones, Petersburg	Mapmmm Petersburg Chamber of Commerce
Mr. G. E. Maddon, Craig	Mayor of Craig
Mr. Frank Murkowski, Wrangell	Wrangell Chamber of Commerce
William E. Odell, Pelican	Mayor of Pelican
Mr. Sylvester Poole, Hydaburg	Mayor of Hydaburg
Mr. Frank See, Hoonah	Mayor of Hoonah
Mr. Alfred Widmark, Khawak	Mayor of Klawak
Mr. Lew Williams, Petersburg	Mayor of Petersburg

List of guests invited to Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

MEETINGS LIKE THESE ARE FREQUENT IN OUR LAND AND ARE ATTENDED BY MANY PEOPLE. THE QUESTION MAY BE ASKED WHY ARE WE HERE? OUR PROGRAMS SAY TO DEDICATE A VISITOR CENTER FOR SITKA NATIONAL MONUMENT. BUT WHY IS THIS BUILDING IMPORTANT? THERE ARE MANY LARGER AND MORE PRETENTIOUS BUILDINGS CONSTRUCTED IN OUR COUNTRY EVERY YEAR. A TRUE INTROSPECTION OF OUR REASONS TELLS US THAT WE ARE HERE TO RECOGNIZE THE IMPORTANCE OF THE PURPOSE OF THIS BUILDING. THIS BUILDING IS NOT JUST ANOTHER STRUCTURE. IT IS A MEANS, A VEHICLE, TO ACQUAINT US WITH A FACET OF OUR CULTURAL HERITAGE: THE STORY OF MAN OF THE SITKA AREA. THIS IS IMPORTANT TO US BECAUSE IT IDENTIFIES US WI TH OUR PAST, IT GIVES US INSPIRATION AND CONFIDENCE FOR THE FUTURE. TREVELYAN, A FAMOUS ENGLISH HISTORIAN ONCE SAID THAT "A NATION WITHOUT A HISTORY HAS NO FUTURE." I WOULD LIKE TO MODIFY THIS BY

1

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

SAYING THAT " A NATION THAT NEGLECTS OR DESTROYS THE REMAINS OF ITS CULTURAL HERITAGE WILL HAVE NO FUTURE." TODAY WE ARE RECORDING EVIDENCE THAT WE - ALL OF US - HAVE, AT LEAST PARTIALLY, FULFILLED OUR RESPONSIBILITY.

THE PRESERVATION OF OUR NATION'S HISTORIC SITES IS NOT THE RESPONSIBILITY OF ANY ONE PERSON, ONE POLITICAL SUBDIVISION, OR ONE ORGANIZATION. THIS IS THE RESPONSIBILITY OF ALL OF US. SITKA IS ONE OF THE FINEST DEMONSTRATIONS OF SUCH A JOINT ACTIVITY. HERE THE FEDERAL GOVERNMENT, THE STATE, THE CITY, AN EDUCATIONAL INSTITUTION, A RELIGIOUS BODY, OTHER ORGANI-ZATIONS, AND PRIVATE INDIVIDUALS HAVE ALL CONTRIBUTED TO THE PRESERVATION OF OUR HISTORICAL HERITAGE.

THIS BUILDING IS SYMBOLIC OF SUCH A JOINT EFFORT. IT WOULD BE DIFFICULT TO ENUMERATE ALL INDIVIDUALS OR ORGANIZATIONS THAT HAVE HELPED IN THE CONCEPTION AND FULFILLMENT OF THE DREAM OF ALL NATIONAL PARK SERVICE EMPLOYEES WHO HAVE WORKED HERE.

2

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

I HESITATE TO NAME ANY FOR FEAR OF MISSING SOME. I FEEL IT NECESSARY, HOWEVER, TO ACKNOWLEDGE THE INTEREST AND ASSISTANCE OF THE TLINGIT PEOPLE OF SITKA, SHELDON JACKSON JUNIOR COLLEGE AND DR. ARMSTRONG; THE SITKA HISTORICAL SOCIETY; THE RUSSIAN ORTHODOX CHURCH, THE DEPARTMENT OF INTERIOR INDIAN ARTS AND CRAFTS BOARD AND GEORGE FEDEROFF; THE BUREAU OF INDIAN AFFAIRS, THE GOVERNMENT OF THE STATE OF ALASKA, THE GOVERNMENT OF THE CITY OF SITKA - THESE AND MANY OTHERS. I HESITATE TO INCLUDE ANY NATIONAL PARK SERVICE EMPLOYEE BECAUSE SO MANY HAVE WANTED THIS BUILDING, BUT I MUST MENTION ONE - WHO RECENTLY GAVE STRONG IMPETUS TO THE PRESERVATION OF SITKA'S HISTORICAL HERITAGE. THAT IS GEORGE HALL. MANY HOURS OF GEORGE HALL'S WORK ARE EMBODIED IN THIS BUILDING.

IN ALL OUR NATION THERE IS NO FRONTIER OR VAST WILDERNESS SAVE IN ALASKA AND IN MANY RESPECTS NO COMPARABLE SCENERY, WILDLIFE OR INDIGENOUS HUMAN CULTURES. ALASKA IS A UNIQUE

3

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

AND SUPERLATIVE ATTRACTION NOT DUPLICATED ELSEWHERE IN THE NATION OR PERHAPS IN THE WORLD. FOR MANY OF YOU HERE TODAY, ALASKA MEANS EVEN MORE; YOU HAVE FOUND RICHES IN LIVING IN THIS MAGNIFICENT, UNRESTRICTED OUTDOOR LAND, BREATHING THE CLEAN, FRESH AIR, HIKING THROUGH UNTOUCHED FORESTS, ENJOYING THE FISH AND GAME, SENSING THE NEWNESS OF THE LAND. THE GREAT ALASKAN WILDERNESS ITSELF IS OUR DOMINANT RESOURCE. THIS, COUPLED WI TH THE HISTORIC FRONTIER ATMOSPHERE OF AL ASKA, MUST STAND AS THE UNIQUE TREASURES UPON WHICH WE BUILD FOR A GREATER ALASKA.

I HAVE HEARD IT SAID THAT VISITORS FROM EVERY CORNER OF THE COUNTRY WANT TO SEE THIS LAND BEFORE IT IS "TOO LATE," BEFORE IT LOSES ITS "PIONEER CHARACTER." LET US RESOLVE HERE TODAY THAT THIS DEDICATION OF THE SITKA VISITOR CENTER WILL MARK THE ESTABLISHMENT OF COOPERATION AND UNDERSTANDING

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

TO NEVER LET IT BECOME TOO LATE. LET US WORK TOGETHER TO PRESERVE THE CHARACTER THAT MAKES THIS GREAT LAND ONE OF THE MOST PROMISING STATES IN THE UNION.

ALASKA WAS FIRST DISCOVERED BY THE WHITE MAN JUST A LITTLE OVER TWO HUNDRED YEARS AGO AND, IN FACT, HISTORY TELLS US THAT VIRTUALLY WITHIN SIGHT OF THIS VERY SPOT, MANY EXPLORERS OF ALMOST LEGENDARY FAME (COOK, VANCOUVER, LAPEROUSE, MALASPINA, ETC.) SAILED THEIR FRAIL CRAFTS THROUGH THE UNCHARTED WATERS. ON SHORE THE TLINGIT INDIANS SIGHTED THEIR SAILS AND BELIEVED THEM TO BE VISIONS OF A LEGENDARY GREAT WHITE BIRD. TODAY, LEGEND AND FACT HAVE BEEN BLENDED, AS OUR CULTURES ARE ALSO BLENDING.

THE VISITOR CENTER WE ARE DEDICATING TODAY IS DESIGNED TO INTERPRET AND PERPETUATE THE STORY OF THE MEETING OF THESE TWO CULTURES. THE PRINCIPAL EXHIBIT WILL BE A DIORAMA DEPICTING THE FUTILE BATTLE AT INDIAN RIVER. IN IT YOU WILL SENSE THE

5

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

STUBBORN STRENGTH OF THE NATIVE CULTURE HOLDING OUT AGAINST THE SUPERIOR EQUIPMENT AND FORCES OF THE INTRUDING WHITE CULTURE. THE COURSE OF HISTORY MOMENTARILY BALANCES ON SCENES LIKE THESE--AND THEN, AS IN THE WORDS OF OMAR KHAYYAM, "THE MOVING FINGER WRITES;AND HAVING WRIT, MOVES ON."

ONE OF THE IMAGINATIVE ASPECTS OF THIS PROGRAM CONTAINS AN INNOVATION WITH WHICH I AM VERY PLEASED. IN ONE WING OF THE BUILDING YOU WILL FIND THE SHOPS OF THE INDIAN ARTS AND CRAFTS BOARD. HERE, NATIVE CRAFTSMEN SELECTED FROM MANY AREAS OF ALASKA MAY BE SEEN WORKING IN THE TRADITIONAL ART STYLES AND OFTEN WITH TOOLS ADAPTED FROM THE PRIMITIVE CRAFTSMEN OF EARLIER TIMES. THE OBJECT IS NOT SIMPLY TO CONSTRUCT A FEW ART OBJECTS, BUT RATHER TO RETAIN AND DEVELOP THE OLD SKILLS INTO A USEABLE AND VALUABLE COMMERCIAL PROFESSION. IN ADDITION, IT WILL GIVE VISITORS TO THE MONUMENT A KEENER INSIGHT AND APPRECIATION OF THE TECHNIQUES AND PROCESSES OF THESE CRAFTS.

6

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

WE BELIEVE IT WILL INSTILL IN THEM A FINER APPRECIATION OF ALL INDIAN ARTS AND CRAFTS.

SPEAKING OF SITKA ITSELF, IT IS IN THE UNIQUE POSITION OF HAVING FOUR REGISTERED NATIONAL HISTORIC LANDMARKS, AND IN THE MINDS OF MANY HISTORIANS THIS IS NOT ENOUGH. THEY FEEL SITKA SHOULD HAVE BEEN DECLARED A HISTORICAL CITY IN ITS ENTIRETY.

A BROAD CONCEPT OF THIS NATURE MAY BE NECESSARY TO MEET YOUR NEW SURGE OF VISITORS (THE PEOPLE ARRIVING BOTH BY AIR AND ON THE MARINE HIGHWAY SYSTEM FERRIES) TO PERMIT THEM TO UNDERSTAND SITKA AND ALASKA. FOR THIS I BELIEVE A BROAD INTERPRETIVE PROGRAM MUST BE DEVELOPED, AND THE NATIONAL PARK SERVICE IS READY TO LEAD THE WAY, INTERRELATING ITS WORK TO OTHER FEDERAL, STATE, AND CITY AGENCIES, AND COORDINATED WITH PRIVATE GROUPS, RELIGIOUS AND EDUCATIONAL ORGANIZATIONS.

7

Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

THIS COULD INSURE THE FULLEST OPPORTUNITY FOR ALL VISITORS TO SENSE THE ROMANCE IN THE OLD CITY OR TO BE ABLE TO ENJOY AN EXPERIENCE IN THE NATURAL PLEASURES OF THIS REGION.

WHAT VISITOR TO ALASKA HAS NOT HEARD OF YOUR FAMOUS RUSSIAN ORTHODOX CATHEDRAL AND WHO CAN FAIL TO BE IMPRESSED BY THE ROUGH HEWN SETTING FOR ITS MANY TREASURES?

I BELIEVE WE MUST TAKE THE INITIATIVE IN WORKING WITH THE STATE PARK OFFICIALS IN DEVELOPING THE AREAS LIKE THE AMERICAN FLAG RAISING SITE (CASTLE HILL) AND OLD SITKA. WE MUST COORDINATE OUR ACTIVITIES SO THAT GOOD TIES WILL BE MAINTAINED WITH THE U.S. FOREST SERVICE AND THERE MUST BE A CONTINUATION AND POSSIBLE DEVELOPMENT OF OUR PRESENT RELATIONS WITH THE INDIAN ARTS AND CRAFTS BOARD. THERE IS NEED FOR IMAGINATIVE PLANNING BY ALL AGENCIES OF THE FEDERAL, STATE AND LOCAL GOVERNMENTS AS WELL AS BY NON GOVERNMENT GROUPS. BUT MOST OF ALL WE NEED THE SUPPORT AND COOPERATION OF ALL ALASKANS.

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Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

IN 1955, THE LAST GOVERNOR B. FRANK HEINTZLEMAN (IN HIS FOREWARD TO THE ALASKA RECREATION SURVEY) SAID ". . . THE IMPORTANT SOURCE OF (RECREATIONIST) INCOME IS PRACTICALLY A WINDFALL FOR WE HAVE DONE VERY LITTLE INDEED TO TAKE STOCK OF AND MAKE KNOWN THE FULL RANGE OF OUR RECREATION WARES." THE DEVELOPMENT OF THE MARINE HIGHWAY SYSTEM SIGNALS THAT THIS DAY MAY HAVE PASSED. I BELIEVE THE DAY HAS ALSO PASSED IN WHICH ANY COMMUNITY IN ALASKA MAY REMAIN "AN ISLAND," ALONE AND INDIVIDUAL IN ITS PROBLEMS AND SOLUTIONS. THE NEW AIRFIELD, NOW NEARLY COMPLETED ON JAPONSKI ISLAND, WILL BRING MORE CHANGES TO SITKA. IT WILL SHRINK THE DISTANCES THAT FORMERLY MADE SOME OF YOU FEEL INDEPENDENT.

IN A FEW MINUTES, THIS BUILDING WILL BE DEDICATED AS A COMMUNITY HOUSE. THAT IS A FITTING DEDICATION OF IT BECAUSE, IN A SPECIAL WAY, THIS BUILDING IS A COMMUNITY HOUSE FOR THE PEOPLE OF SITKA, OF ALASKA AND INDEED OF THE WHOLE NATION.

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Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

IT IS NOT MY PRIVATE HOUSE, NOR YOURS. IT IS A BUILDING FOR PEOPLE--FOR THE USE AND ENJOYMENT OF THE COMMUNITY WHICH IS OUR COUNTRY.

AS WE DRAW NEAR TO THE CLIMAX OF THIS PROGRAM IN AN ANCIENT CEREMONY OF DEDICATION BY THE NATIVE PEOPLE OF SITKA--A CEREMONY WITH A HISTORY GOING BACK FOR MAY GENERATIONS--LET US REMEMBER THAT THE SENSE OF COMMUNITY SYMBOLIZED BY THEIR SERVICE HERE THIS AFTERNOON IS A FULLY MEANINGFUL CHARACTER OF THIS BUILDING. LET THIS CEREMONY ALSO REMIND US TO CONTINUE TO BE JEALOUS GUARDIANS OF THE REMNANTS OF OUR HISTORICAL HERITAGE.

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Director Hummel's Speech at Ceremony, (Sitka National Historical Park Archives, SITK 15997, RG-70 Box 1, Folder 1)

Appendix D: Cultural Landscape Inventory

National Park Service
Cultural Landscape Inventory
January 2020



Visitor Center
Sitka National Historical Park

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I. Inventory Unit Summary and Site Plan

The Cultural Landscapes Inventory Overview

Purpose and Goals of the CLI

The Cultural Landscapes Inventory (CLI) is an evaluated inventory of all significant landscapes in units of the national park system in which the National Park Service has or plans to acquire any enforceable legal interest. Landscapes documented through the CLI are those that individually meet criteria set forth in the National Register of Historic Places such as historic sites, historic designed landscapes, and historic vernacular landscapes or those that are contributing elements of properties that meet the criteria. In addition, landscapes that are managed as cultural resources because of law, policy, or decisions reached through the park planning process even though they do not meet the National Register criteria, are also included in the CLI.

The CLI serves three major purposes. First, it provides the means to describe cultural landscapes on an individual or collective basis at the park, regional, or service-wide level. Secondly, it provides a platform to share information about cultural landscapes across programmatic areas and concerns and to integrate related data about these resources into park management. Thirdly, it provides an analytical tool to judge accomplishment and accountability.

The legislative, regulatory, and policy direction for conducting the CLI include:

- *National Historic Preservation Act of 1966 (16 USC 470h-2(a)(1)).* Each Federal agency shall establish…a preservation program for the identification, evaluation, and nomination to the National Register of Historic Places…of historic properties…

- *Executive Order 13287: Preserve America, 2003.* Sec. 3(a)…Each agency with real property management responsibilities shall prepare an assessment of the current status of its inventory of historic properties required by section 110(a)(2) of the NHPA…No later than September 30, 2004, each covered agency shall complete a report of the assessment and make it available to the Chairman of the Advisory Council on Historic Preservation and the Secretary of the Interior… (c) Each agency with real property management responsibilities shall, by September 30, 2005, and every third year thereafter, prepare a report on its progress in identifying…historic properties in its ownership and make the report available to the Council and the Secretary…

- *The Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation* Programs Pursuant to the National Historic Preservation Act, 1998. Standard 2: An agency provides for the timely identification and evaluation of historic properties under agency jurisdiction or control and/or subject to effect by agency actions (Sec. 110 (a)(2)(A) *Management Policies 2006*. 5.1.3.1 Inventories: The Park Service will (1) maintain and expand the

following inventories…about cultural resources in units of the national park system… Cultural Landscape Inventory of historic designed landscapes, historic vernacular landscapes, and historic sites…

- *Cultural Resource Management Guideline, 1997, Release No. 5, page 22 issued pursuant to Director's Order #28.* As cultural resources are identified and evaluated, they should also be listed in the appropriate Service-wide inventories of cultural resources.

Responding to the Call to Action

The year 2016 marks the 100th anniversary of the National Park Service. A five-year action plan entitled, "*A Call to Action: Preparing for a Second Century of Stewardship and Engagement*" charts a path toward that second century vision by asking Service employees and partners to commit to concrete actions that advance the agency's mission. The heart of the plan includes four broad themes supported by specific goals and measurable actions.

These themes are: Connecting People to Parks, Advancing the NPS Education Mission, Preserving America's Special Places, and Enhancing Professional and Organizational Excellence. The Cultural Landscape Inventory relates to three of these themes:

- **Connect People to Parks**. Help communities protect what is special to them, highlight their history, and retain or rebuild their economic and environmental sustainability.

- **Advance the Education Mission**. Strengthen the National Park Service's role as an educational force based on core American values, historical and scientific scholarship, and unbiased translation of the complexities of the American experience.

- **Preserve America's Special Places**. Be a leader in extending the benefits of conservation across physical, social, political, and international boundaries in partnership with others.

The national CLI effort directly relates to #3, Preserve America's Special Places, and specifically to Action #28, "Park Pulse." Each CLI documents the existing condition of park resources and identifies impacts, threats, and measures to improve condition. This information can be used to improve park priority setting and communicate complex park condition information to the public.

Responding to the Cultural Resources Challenge

The Cultural Resources Challenge (CRC) is an NPS strategic plan that identifies our most critical priorities. The primary objective is to "*Achieve a standard of excellence for the stewardship of the resources that form the historical and cultural foundations*

of the nation, commit at all levels to a common set of goals, and articulate a common vision for the next century." The CLI contributes to the fulfillment of all five goals of the CRC:

> 1) *Provide leadership support, and advocacy for the stewardship, protection, interpretation, and management of the nation's heritage through scholarly research, science and effective management*;
>
> 2) *Recommit to the spirit and letter of the landmark legislation underpinning the NPS*;
>
> 3) *Connect all Americans to their heritage resources in a manner that resonates with their lives, legacies, and dreams, and tells the stories that make up America's diverse national identity*;
>
> 4) *Integrate the values of heritage stewardship into major initiatives and issues such as renewable energy, climate change, community assistance and revitalization, and sustainability, while cultivating excellence in science and technical preservation as a foundation for resource protection, management, and rehabilitation*; and
>
> 5) *Attract, support, and retain a highly skilled and diverse workforce, and support the development of leadership and expertise within the National Park Service*.

Scope of the CLI

CLI data is gathered from existing secondary sources found in park libraries, archives, and at NPS regional offices and centers, as well as through on-site reconnaissance. The baseline information describes the historical development and significance of the landscape, placing it in the context of the landscape's overall significance. Documentation and analysis of the existing landscape identifies character-defining characteristics and features and allows for an evaluation of the landscape's overall integrity and an assessment of the landscape's overall condition. The CLI also provides an illustrative site plan that indicates major features within the inventory unit and generates spatial data for Geographic Information Systems (GIS). The CLI also identifies stabilization needs to prevent further deterioration of the landscape and provides data for the Facility Management Software System.

Inventory Unit Description

Sitka National Historical Park Visitor Center is in the City and Borough of Sitka on Baranof Island in Southeastern Alaska, overlooking a natural harbor with views of the surrounding islands. Accessible only by boat or airplane, Sitka is the former capital of Russian-America and the District of Alaska (1867-1906) and is currently the fourth largest community in Alaska. The community has deep ties to the sea for transportation, communication, and livelihood. During the summer, most visitors arrive by cruise ship and spend the day touring Sitka by foot or by bus. Most of these visitors access the park via Lincoln Street, passing an assortment of tourist boutiques and historically significant buildings and sites, including the carefully restored Russian Bishop's House, a National Historic Landmark.

Most of the park is thickly forested with Sitka spruce, western hemlock, devils club, salmonberry and other vegetation. The Indian River, which bisects the park, is spanned by a pedestrian bridge. Three-to-eight-foot-wide trails wind through the park's forested area and guide pedestrians to the park's 1804 Battle of Sitka site, the Kiks.ádi Tlingit fort site, totem poles, and the Russian Memorial. The Sitka Sound shoreline forms the southern edge of the park, offering both views and vistas of the surrounding islands. The visitor center and administration facilities dominate the clearing at the entrance of the park with views of Sitka Sound to the south. Public vehicular access and paved walkways are consolidated in this entrance area.

The primary vehicular entrance is accessed from Metlakatla Street and leads into a paved parking area in front of the visitor center. Another larger paved parking area, which accommodates larger vehicles, is situated on a terrace to the north overlooking the visitor center. The entrance to this parking area may be reached by driving farther up Metlakatla Street. Several concrete sidewalks lead visitors from the lower parking lot through the visitor center entry area. A gravel pathway, parallel to the primary vehicular entrance, leads directly to toward the visitor center and then forks: one branch continuing toward the building and the other continuing toward the shore. The former splits again before reaching the building, one path sending the visitor to the main visitor center entrance and the other delivering the visitor to totem hall. The shoreline branch proceeds as a gravel path running parallel to and between the shoreline and visitor center's southern façade before connecting with the entrance to the Totem Trail. The upper and lower parking lots are connected by a curvilinear path of concrete pavers. Beside the visitor center, several circular paving stones allow visitors to cross from the curvilinear path over a narrow, grassy area to the sheltered walkway near the visitor center's restrooms.

Three totem poles are located in the triangular lawn located between the lower parking lot and main visitor center entrance, one is located west of the visitor center's theater wing, another is located near the entrance to the Totem Trail, and a final one is located along the shoreline southeast of the visitor center. To the south of the visitor center is the rocky shoreline of the Sitka Sound. The level of the beach is slightly below the visitor center, which is stabilized against erosion by a barricade of rock and log riprap.

Two clumps of Sitka spruce are planted on either side of the vehicular entrance to the lower parking lot which frame the access point. Lawn is planted in several areas west and south of the

visitor center, primarily in the triangular space between the lower parking lot and visitor center entrance, and along the shoreline connection trail. Native shrubs and forbs are planted in beds surrounding the visitor center's theater wing, totem hall, and resource offices/curatorial wing. A predominantly Sitka spruce forest flanks the eastern side of the visitor center.

Significance Summary

The Sitka National Historical Park Visitor Center district is significant at the state level under National Register Criteria A and C for its relationship to the National Park Service Mission 66 era associated with NPS Director Conrad Wirth's ten-year (1956-1966) planning, landscape and architecture program which models "changing visions for national park planning and development." Under Criterion A, events, the district is directly associated with Wirth's innovative vision for national park planning and development in the post-World War II era of increased park visitation. The building and site increased public accessibility to Sitka National Historical Park, creating a central location for interpretation of the park's history and significance and highlighting the conservation of the park's collection of Alaska Native-crafted totem poles. Under Criterion C, art and architecture, the district is an excellent example of a Mission 66-era visitor center, and reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture and landscape architecture. Additionally, it illustrates the collaborative work of two master architects - Cecil Doty and John Morse.

The period of significance for the visitor center commences in 1963 with the preliminary planning for the building, as evidenced by architect Cecil Doty's drawing dated May 3, 1963, and ends in 1977 with the completion of John Morse's north maintenance addition, associated site improvements, and interior modifications to the Cultural Center Wing. The justification for beginning the period of significance with the early date of 1963 encompasses preliminary building planning associated with Doty's initial schematic drawing through the construction documentation as carried forward by John Morse. Further, the end date of 1977 acknowledges Morse's continued involvement in the building starting in 1975 with sketches proposing building expansion and site development, and eventual fruition with his design as implemented in the 1977 construction project.

Integrity Summary

While the district has been modified and the building added to over time, it retains a strong association with the development and interpretation of Sitka National Historical Park. Overall, the district retains integrity of location, setting, workmanship, feeling, and association. Its integrity of design and materials has been moderately impaired by past alterations and additions. For the cultural landscape those modifications include the addition of a curvilinear accessible ramp that links the upper parking lot with the lower parking lot and main visitor center entrance, the infill of the inlet modifying the shoreline, the introduction of a path between Metlakatla St. and the Shoreline Trail, and the creation of a gravel gathering area located near entrance to the Totem Trail.

Condition Assessment Summary

The Sitka Visitor Center landscape is in good condition. There is some wear on the circulation features such as the asphalt in the lower parking lot and the concrete and gravel of the sidewalks and pedestrian paths, but overall, they are being maintained very well. Similarly, some lawn

areas have been worn away by consistent visitor use, especially on a social trail that connects Metlakatla Street with the curvilinear path leading to the upper parking lot that passes by three Sitka spruce trees.

Local Nomenclature
Indigenous peoples of Alaska are referred to as Alaska Natives. Alaska Natives include at least eight distinct cultural groups, including the Tlingit, Haida, Tsimshian, and Eyak of Southeast Alaska. The Tlingit are the indigenous people of Sheet’ka (the original Tlinigt name for Sitka). The Sitka National Historical Park Visitor Center is within the traditional territory of the Sheet'ka Tlingit (Sheet'ka Kwaan).

Brief Description of the Tlingit Society
Traditionally, the Tlingit people are a matrilineal society associated with one of two moieties - the raven and the wolf/eagle. A matrilineal society passes ancestral descent through maternal lines. Under each moiety people are organized by association with distinct clans. Raven clans within the Sheet'ka Kwaan (Sitka area) are the Kiks.adi and L'uknax.adi. Within the Wolf (now referred to as Eagle) clan are the Kaagwaantaan and Chookaneidi. Each clan is associated with a crest, which is typically an animal. Clans are further organized into clan houses, which identifies an individual's origin. Clan houses traditionally include building elements that identify the clan house, such as interior or exterior house posts, house screens, and sometimes totems constructed near the clan house.

Property Level and CLI Numbers

Inventory Unit Name:	Visitor Center
Property Level:	Landscape
CLI Identification Number:	100092

Park Information

Park Name and Alpha Code:	Sitka National Historical Park (SITK)
Park Organization Code:	9835

Site Plan



Note: an 11x17 version of the Site Plan is included at the end of this report.

II. Concurrence Status

Inventory Status: Incomplete

Completion Status Explanatory Narrative: The CLI will be considered complete when the Park Superintendent and Alaska Region CLI Coordinator review and concur with its findings, and it is approved by the Alaska SHPO. That effort will be managed by the AKRO CLI Coordinator.

Concurrence Status:

Park Superintendent Concurrence:	See explanatory narrative
Park Superintendent Date of Concurrence:	x/xx/xxxx
National Register Concurrence:	See explanatory narrative
Date of Concurrence Determination:	x/xx/xxxx

III. Geographic Information and Location Map

Inventory Unit Boundary Description:

The boundary of the district includes the building and site associated with the Mission 66 era design and construction of the Sitka Visitor Center. In addition to the building whose boundary is marked by its roofline, the site is defined by landscape characteristics and features such as the northern and western edges of the lower parking lot and its entrance along Metlakatla Street, the southern outline of the historic shoreline including the rock and log riprap and former inlet, the entrance to the Totem Trail near the southeast corner of the visitor center, and the north east corner of the visitor center building. The switchback accessible ramp located north of the lower parking lot is not included in the boundary of the historic district.

State and County:

State: Alaska
County: Sitka

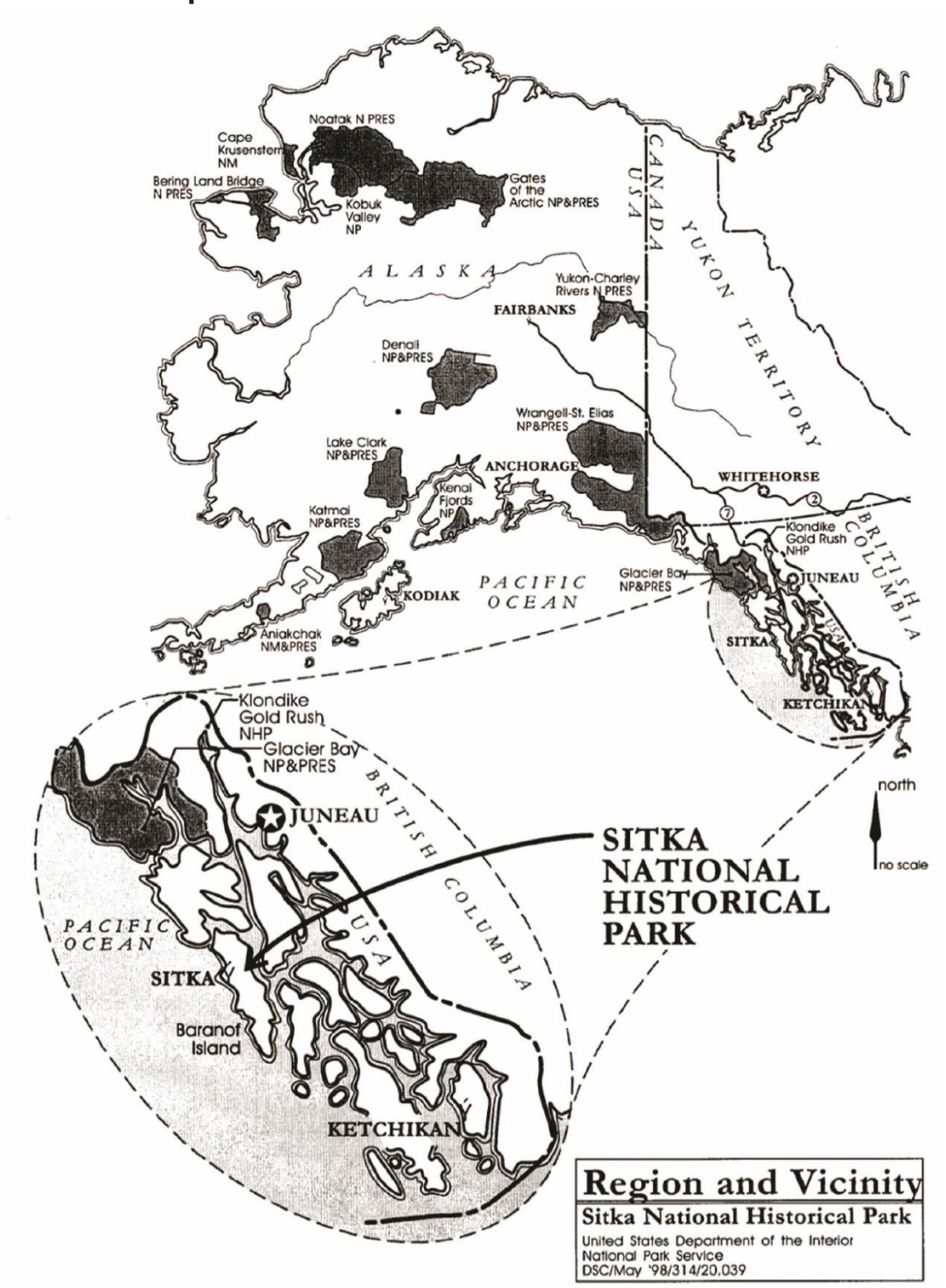
Size (Acres): .88 acres

Boundary UTMS:

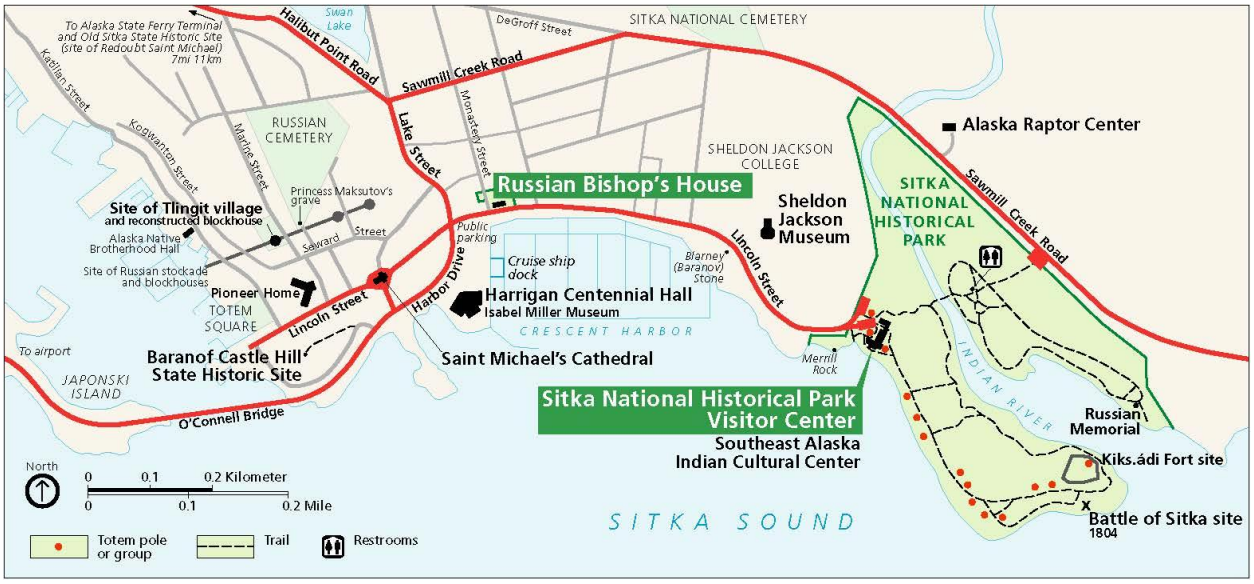
Source	Type	Datum	Zone	Easting	Northing	Boundary Point
				135 19' 8.61" W	57 2' 56.03" N	NW building
				135 19' 7.58" W	57 2' 55.69" N	NE building
				135 19' 8.27" W	57 2' 54.96" N	Mid building inside corner
				135 19' 7.80" W	57 2' 54.82" N	Mid building outside corner
				135 19' 7.27" W	57 2' 53.84" N	Easternmost point (north)
				135 19' 7.68" W	57 2' 53.37" N	South-easternmost point
				135 19' 11.18" W	57 2' 54.54" N	Shoreline

				135 19' 10.86" W	57 2' 54.95" N	Mid-point of curve of former inlet
				135 19' 11.67" W	57 2' 55.06" N	Pedestrian Entry South
				135 19' 11.74" W	57 2' 55.23" N	Pedestrian Entry North
				135 19' 11.11" W	57 2' 55.89" N	Parking NW corner
				135 19' 9.64" W	57 2' 56.07" N	Parking NE corner

Location Map



Sitka National Historical Park is in Sitka, Alaska which lies on the outer shore of Baranof Island in southeast Alaska about 100 miles southwest of Juneau, Alaska. (National Park Service)



The Visitor Center is located on the western side of Sitka National Historical Park just north of Sitka Sound and east of the town center of Sitka, Alaska. (National Park Service)

IV. Management Information

General Management Information

Management Category: Should be Preserved and Maintained (Category B)

Management Category Date: January 6, 2000

Management Category Explanatory Narrative:
The Visitor Center landscape *should* be preserved and maintained since it meets the criteria for Category B due its being eligible for listing in the National Register of Historic Places and being compatible with the park's legislated significance referenced in the General Management Plan (1998) and established by a determination of eligibility (2000). The cultural landscape represents the NPS Mission 66 era, and fosters the ability of visitors to access and understand the park's resources, especially the site of the 1804 Battle of Sitka, the Kiks.ádi Tlingit fort, and the totem poles.

Management Agreement: None

Management Agreement Expiration Date: n/a

NPS Legal Interest

Type of Interest: Fee Simple

Public Access

Type of Access: Unrestricted

V. National Register Information

Existing National Register Status

National Register Landscape Documentation: Undocumented

National Register Explanatory Narrative:
Through a determination of eligibility for the building alone, the Sitka National Historical Park Visitor Center was determined eligible for the National Register of Historic Places by the State Historic Preservation Office on January 6, 2000 (File No.: 3330-1-2 NPS). The draft National Register Determination of Eligibility (August 2, 2012, updated and revised 2016, 2018) states that the building is significant at the state level under National Register Criterion A within the recreation/entertainment, conservation, and ethnic heritage areas of significance. The building is also significant under National Register Criterion C within the areas of art and architecture. The site is being evaluated through this CLI which has found that the site shares the same significance as the building and retains integrity to the period of significance (1963-1977). The draft National Register nomination is being updated concurrently with the development of a Historic Structures Report and this CLI.

National Register Eligibility

National Register Concurrence: Eligible (pending concurrence by SHPO)

Contributing/Individual: Contributing

National Register Classification: District

Significance Level: State

Criteria: A and C

Period of Significance: 1963-1977

Historic Context Theme: Expressing Cultural Values
Subtheme: Landscape Architecture
Facet: NPS Mission 66

Areas of Significance:
Architecture, Art, Conservation, Entertainment/Recreation, Ethnic Heritage: Native American, Landscape Architecture

National Historic Landmark Information

National Historic Landmark Status: no

World Heritage Site Information

World Heritage Site Status: no

Statement of Significance

The Sitka National Historical Park Visitor Center district is significant at the state level under National Register Criteria A and C for its relationship to the National Park Service Mission 66 era associated with NPS Director Conrad Wirth's ten-year (1956-1966) planning, landscape and architecture program which models "changing visions for national park planning and development."

Under Criterion A, events, the district is directly associated with former NPS Director Conrad Wirth's ten-year (1956-1966) planning, landscape and architecture program known as Mission 66. The visitor center is associated with Wirth's innovative vision for national park planning and development in the post-World War II era of increased park visitation. The building and site increased public accessibility to Sitka National Historical Park, creating a central location for interpretation of the park's history and significance and highlighting the conservation of the park's collection of Alaska Native-crafted totem poles. By centralizing an exhibit space, theater, cultural center and visitor amenities such as restrooms, parking and trail access, Wirth's vision for park improvements and enhancements under the Mission 66 initiative was exemplified in the Sitka NHP Visitor Center. The Cultural Center Wing of the building emphasized the Alaska Native building and traditional art, with specific involvement by local tribes, and furthered the conservation of native techniques in various areas of traditional art.

Under Criterion C, art and architecture, the district is an excellent example of a Mission 66-era visitor center, and reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture and landscape architecture. Additionally, it illustrates the collaborative work of two master architects - Cecil Doty and John Morse. Preliminary designs were completed by NPS architect Cecil Doty, the principal designer of Mission 66 visitor centers in the western United States. Doty designed a preliminary scheme for the visitor center including many ideas that were incorporated into later schemes. This preliminary scheme responded to the site context by orienting the building lobby towards the water with direct connection to the exterior by way of a prominent porch and deck. He was assisted by landscape architects in the NPS Western Office of Design and Construction, especially in terms of site planning and building location. This scheme also incorporated an original Tlingit clan house screen, specifically selected for the building project. John Morse of John Morse and Associates, a prominent Seattle architect affiliated with the Pacific Northwest style, refined Doty's conceptual design and produced the construction drawings. The combined work of these two accomplished and recognized architects resulted in an outstanding example of a Mission 66 visitor center, one of only a few that embodies a distinctly Pacific Northwest and Alaska Native design influence. In 1977, after John Morse had designed another structure in Alaska for the NPS - the Glacier Bay Lodge at Glacier Bay National Park outside of Gustavus, Alaska - he was engaged by NPS to design an addition to the

Sitka NHP Visitor Center, which included a maintenance building and associated site improvements.

On September 30, 2015, the Keeper of the National Register certified the Multiple Property Documentation Form (MPD) for National Park Service Mission 66-era Resources nationwide. This guiding document for the assessment of Mission 66 resources identified several building types specific to the era, including the visitor center. According to Sarah Allaback's study from 2000, Mission 66 Visitor Centers: A History of a Building Type, the "Mission 66 planners coined the term 'visitor center' to describe a new building type they developed to serve the vastly increased numbers of people (and their cars) who began visiting the national parks following World War II." Typical features of this new building type included automobile parking, simple and direct access to the building, an information desk prominently located in a large lobby, exhibit space, a theater to show interpretive movies, restrooms, and a distinct viewing area to orient visitors towards a selective view. Allaback further stated: "The Mission 66 visitor center remains today as the most complete and significant expression of the Park Service Modern style, and of the planning and design practices developed by the Park Service during the Mission 66-era."

The Sitka NHP Visitor Center has all the common elements of the Mission 66 visitor center, including the prototypical visitor arrival by automobile connected to a choreographed entry sequence. The visitor would park their car in the parking lot and walk via designated concrete sidewalks to the primary lobby entry. Once inside the entrance, visitors would encounter the information desk staffed by a park ranger, experience a selective view to the exterior, peruse the exhibits, watch a short informational movie about the park, and visit the Cultural Center Wing to observe traditional art practices. After exploring the range of activities and acquiring information provided within the building, visitors could then embark on the Totem Trail along the shores of Sitka Sound and the banks of the Indian River. At the Sitka National Historical Park Visitor Center, Doty and Morse executed Wirth's vision of a building and site that provided visitor information in an efficient and memorable fashion. It embodies the distinctive characteristics of the Pacific Northwest Style, a regionally appropriate variant of Parks Service Modernism and Modernism generally that embraces the connection between building and the landscape.

The period of significance for the visitor center commences in 1963 with the preliminary planning for the building, as evidenced by architect Cecil Doty's drawing dated May 3, 1963, and ends in 1977 with the completion of John Morse's north maintenance addition, associated site improvements, and interior modifications to the Cultural Center Wing. The justification for beginning the period of significance with the early date of 1963 encompasses preliminary building planning associated with Doty's initial schematic drawing through the construction documentation as carried forward by John Morse. Further, the end date of 1977 acknowledges Morse's continued involvement in the building starting in 1975 with sketches proposing building expansion and site development, and eventual fruition with his design as implemented in the 1977 construction project.

VI. Chronology and Physical History

Cultural Landscape Type and Use

Cultural Landscape Type: Designed Landscape

Current and Historic Use/Function

Primary Historic Function-Major Category: Government
Primary Historic Function-Category: Government Office
Primary Historic Function: Visitor Contact (Visitor Center)

Primary Current Function-Major Category: Government
Primary Current Function-Category: Government Office
Primary Current Function: Visitor Contact (Visitor Center)

Other Current and Historic Uses/Functions:

Other Historic Function-Major Category: Recreation/Culture
Other Historic Function-Category: Outdoor Sculpture
Other Historic Function: n/a

Other Historic Function-Major Category: Recreation/Culture
Other Historic Function-Category: Museum (Exhibition Hall)
Other Historic Function: Exhibit

Other Historic Function-Major Category: Landscape
Other Historic Function-Category: Functional Landscape
Other Historic Function: Pedestrian Circulation

Other Historic Function-Major Category: Landscape
Other Historic Function-Category: Functional Landscape
Other Historic Function: Vehicular Circulation

Other Historic Function-Major Category: Landscape
Other Historic Function-Category: Scenic Landscape
Other Historic Function: View

Other Current Function-Major Category: Recreation/Culture
Other Current Function-Category: Outdoor Sculpture
Other Current Function: n/a

Other Current Function-Major Category: Recreation/Culture
Other Current Function-Category: Museum (Exhibit Hall)

Other Current Function:	Exhibit
Other Current Function-Major Category:	Landscape
Other Current Function-Category:	Functional Landscape
Other Current Function:	Vehicular Circulation
Other Current Function-Major Category:	Landscape
Other Current Function-Category:	Functional Landscape
Other Current Function:	Pedestrian Circulation
Other Current Function-Major Category:	Landscape
Other Current Function-Category:	Scenic Landscape
Other Current Function:	View
Other Current Function-Major Category:	Education
Other Current Function-Category:	Interpretive Landscape
Other Current Function:	n/a

Current and Historic Names

Current and Historic Name	Type of Name
Sitka National Historical Park Visitor Center	Current
Sitka National Monument Visitor Center	Historic
Lingit Aani Hidi	Current

Chronology

Start Year	End Year	Major Event	Description
1840	1840		Russians and later Russian-Americans were first observed using the Indian River recreationally. (Draft Determination of Eligibility, 2018)
1890	1890		Sitka National Historical Park is first reserved as a public park. (Draft Determination of Eligibility, 2018)
1904	1906		Totem poles were placed in the park at Alaska Territorial Governor John G. Brady's direction, following their displays during the 1904 Louisiana Purchase Exposition and the 1906 Portland Exhibition. (Draft Determination of Eligibility, 2018)
1906	1915		Sitka National Monument is managed by U.S. Army Colonel James G. Steese of the Alaska Road Commission (ARC), a strong supporter of the park's recreational use. (Draft Determination of Eligibility, 2018)
1910	1910		Under the authority of the 1906 American Antiquities Act, President Taft signed Proclamation No. 959 in 1910, thereby creating Sitka National Monument. Significant resources included "the decisive battle ground of the Russian conquest of Alaska in 1804, and also the site of the former village of the Kik-Siti tribe {sic}, ... the graves of the Russian midshipman and six sailors, killed in the conflict, and numerous totem poles constructed by the Indians." (Draft Determination of Eligibility, 2018)
1910	1929		Photographer Elbridge W. Merrill becomes unofficial custodian of the park and the totems he helped Governor John G. Brady collect after the park received its official designation. (Sitka National Historical Park website)
1929	1941		During the New Deal, Alaska Territorial Governor John W. Troy requested Civilian Conservation Corps (CCC) funds for landscaping and totem preservation, but totem work began with Works Progress Administration assistance and was later completed with CCC funding. (Draft Determination of Eligibility, 2018)
1940	1940		Entry sign designed and erected. (Historic Structures Report, 2020)
1946	1946		Ben Miller, NPS ranger and one of Sitka National Monument's first caretakers, introduces the idea of an information center at the entrance of the park. (Draft Determination of Eligibility, 2018)
1949	1949		The Department of the Interior Alaska Field Committee recommends the construction of a museum/headquarters building which would include an office for the park's superintendent, a comfort station, and work and storerooms. (Draft Determination of Eligibility, 2018)
1952	1952		Sitka National Monument Master Plan reaffirmed the need for an information center and proposed construction of one at the entrance to the monument. (Draft Determination of Eligibility, 2018)

1953	1953		NPS recommended that a museum be constructed when it designated Sitka National Monument as the headquarters for the interpretation of Southeast Alaska Indian and Russian history and archeology. In keeping with this recommendation, the Western Region Landscape Division drafted plans for a museum. Although frequently present in budget requests, funding of a museum never reached Sitka. (Draft Determination of Eligibility, 2018)
1955	1955		Comfort station constructed near the entrance of the park. It was later removed in 1964. (Draft Determination of Eligibility, 2018)
1963	1963		A “Preliminary” drawing (NM-SIT 3011) of an “Indian Arts and Crafts Shop” is dated May 3, 1963 with NPS architect Cecil Doty listed as the designer and drafter. This design created a simple rectangular building with a central hallway surrounded on three sides by rooms for wood carving, painting, stone carving, lapidary, jewelry, an office and storage, but does not address the landscape design. (Draft Determination of Eligibility, 2018)
1963	1963		A drawing (NM-SIT 3010A) is completed on August 28, 1963 by NPS architect Cecil Doty depicts the "Visitor Center" with a T shape plan and its position in the landscape. It essentially added a crossbar to the previous design containing an exhibit wing, lobby and theater/office wing with a large polygonal deck along the lobby opposite of the cultural center. Pedestrian circulation features connect the parking lot with the entrance and the deck, and the parking lot is located north and west of the building. (Draft Determination of Eligibility, 2018)
1964	1964		Drawings (NM-SIT 3010B) completed for the Sitka Visitor Center by John Morse and Associates of Seattle, based on preliminary designs created by NPS architect Cecil Doty. (Draft Determination of Eligibility, 2018)
1964	1964		John Morse and Associates make significant modifications to Cecil Doty's drawings for the deck design. Where Doty had a large polygonal deck spanning out into the sound, Morse placed a simple rectangular deck with an overhanging porch supported by beams that gave the building a closer resemblance to the façade of a traditional Tlingit house. (Draft Determination of Eligibility, 2018)
1964	1964		In the fall, construction on the visitor center commenced with removal of comfort station at the entrance of the site as well as three houses from the Presbyterian Mission fronting Metlakatla Street. (Draft Determination of Eligibility, 2018)
1965	1965		Visitor center completed and dedicated on August 14. (Draft Determination of Eligibility, 2018)
1972	1972		The monument was re-designated as a national historical park when President Richard Nixon signed Public Law 92-510. (Draft Determination of Eligibility, 2018; Sitka National Historical Park Foundation Statement, 2012)
1975	1975		Preliminary drawings of freestanding addition to visitor center by John Morse are developed. (Historic Structures Report, 2020)

1976	1976		"Jewelry Studio" and storage rooms are added at the north elevation. (Historic Structures Report, 2020)
1977	1977		In 1977 a fifth wing, a two-story maintenance shop and storage building addition, was built located approximately 30 feet northeast of the visitor center, which still provided vehicular access to the Totem Trail. (Draft Sitka National Historical Park Visitor Center National Register of Historic Places nomination form, 2012)
1977	1977		In 1977 the path connecting the visitor center and lower parking lot with the upper terrace (now the upper parking lot) was redesigned to include a new concrete sidewalk, stairs and corresponding curved walk that provided visitors to bypass the stairs. The road connecting the lower parking lot with the 1965 service court was modified as well. (SITK 314_41000)
1980	1980		Concrete stairway constructed connecting the new upper parking lot with the lower lot and visitor center entry. While initial drawings show the retention of the entry sidewalk that ran parallel to the porch, photographs from the early 1980s indicate it was removed during this project. (Historic Structures Report, 2020)
1984	1984		At the request of the NPS, the City and Borough of Sitka paved Metlakatla Street and constructed a concrete sidewalk from Jeff Davis Street to the end of Metlakatla Street. "To some it was considered the passing of an era, to others it was the best thing since the invention of smoked salmon." (Superintendent, Sitka National Historical Park to Regional Director, Alaska Region, Memorandum - Superintendent's Annual Report, 24 January 1985)
1984	1984		In September, Associated Sand and Gravel, Inc. provided a 1" overlay in the upper and lower parking lots. (Superintendent, Sitka National Historical Park to Regional Director, Alaska Region, Memorandum - Superintendent's Annual Report, 24 January 1985)
1987	1987		Sitka National Historical Park is listed in the National Register of Historic Places. (Draft Determination of Eligibility, 2018)
1989	1989		A job order is placed to replace park benches, located around the visitor center, bus parking area and along the foot trails at a cost of $7,500 for supplies and labor. They were created out of "clean 30' x 25' round" fir logs. (National Park Service, Job Order Request, 1989)
1989	1989		A job order is placed to "remove unsightly logs used for barriers and install a wood rail barrier made of dimension lumber - 8"x8" post & 3"x8" rails" for a cost of $11,300. (National Park Service, Job Order Request, 1989)
1989	1989		A job order is placed to "remove existing walkway, install a wider walkway to match adjoining trails. Cement is to replace blacktop." It's not clear where or if this was completed. (National Park Service, Job Order Request, 1989)
1989	1989		Asphalt is installed over an existing gravel surface in the service entrance parking lot. (Historic Structures Report, 2020)

2000	2000		Extensive Visitor Center remodel by ECI/Hyer of Anchorage, Alaska including Totem Hall addition between the original building and the 1977 maintenance and storage building, and the introduction of a new curvilinear path connecting the upper parking lot with the lower parking lot and visitor center. (Historic Structures Report, 2020)
2000	2000		In 2000, the space between the original visitor center and the fifth wing built in 1977 was enclosed with the construction of a sixth wing, a two-story totem exhibit hall. At the same time a seventh wing was added to the rear (northeast) façade of the maintenance/storage building, a single-story outdoor totem shelter. A second southeast wing located northeast of the museum wing and adjacent to the cultural center, was also constructed in 2000 as the created as the eighth and final wing. (Draft Sitka National Historical Park Visitor Center National Register of Historic Places nomination form, 2012)
2000	2000		$3,641,736 is approved to "remodel" the visitor center. (Superintendent, Sitka National Historical Park to Regional Director, Alaska Region, Memorandum - Annual Narrative Report - Fiscal Year 2000, 2 February 2001)
2000	2000		Drawings associated with the visitor center remodel show the location of a new curvilinear path that connects the upper parking lot with the lower parking lot and visitor center entrance. Its alignment passes along the lower parking lot's eastern edge before paralleling the visitor center's western facade and connecting with the historic entry sidewalk. (SITK L-1)
2000	2000		The path between Metlakatla Street and the Shoreline Connection Trail does not appear on drawings associated with the visitor center remodel. (SITK L-1)
2000	2000		Five trees appear on the visitor center remodel drawings near the entrance to the lower parking lot. Two are in a planting area on the southern side of the entrance and three on the northern side. (SITK L-1)
2000	2000		The By-Pass Trail appears in its original location extending from the entry sidewalk to the connection with the Totem Walk and appears in its historic alignment along the east side of the original visitor center building. The material of the trail between the entry sidewalk and the visitor center deck is indicated as asphalt on some drawings, but there is no photographic evidence to support that. The portion of the path between the deck and the entrance to the Totem walk is indicated as gravel. The portion of the path near the visitor center’s east side is noted as being woodchip. (SITK L-1, SITK 314_25016)
2000	2000		The path between Metlakatla Street and the Entry Sidewalk is indicated as paved on the drawings associated with the visitor center remodel, but it's not clear if that is crushed gravel or asphalt. (SITK L-1, SITK 314_25016)
2000	2000		The flagpole located in the northeast corner of the triangular lawn is moved a short distance to the west. (SITK 314_25016)

2000	2000		A new catch basin is indicated for the southwest corner of the lower parking lot, to replace in the same location, the one that was constructed in 1965. (SITK 314_25016)
2000	2000		Plantings from the 1965 construction of the visitor center located on the north end of the lower parking lot are removed when the accessible ramp and upper parking lot are constructed. (SITK 314_25016)
2007	2007		Following the construction of the Totem Viewing Area, a portion of the Shoreline Connection Trail was moved north and east of the visitor center's new northeast corner location.

Physical History

The Physical History included in the CLI was developed for the Sitka National Historical Park Visitor Center Historic Structures Report (January 2020), and supplements the chronology developed for this CLI.

Establishment of Sitka National Historical Park

The area known as Sitka National Historical Park was first reserved as a public park in 1890 by President Benjamin Harrison. Totem poles were placed in the park by E.W. Merrill at the direction of Alaska Territorial Governor John G. Brady following their displays during both the 1904 Louisiana Purchase Exposition in St. Louis, Missouri and the 1906 Lewis and Clark Centennial Exposition in Portland, Oregon. Under the authority of the 1906 American Antiquities Act, President Taft signed Proclamation No. 959 in 1910, formally creating Sitka National Monument. Significant resources included "the decisive battleground of the Russian conquest of Alaska in 1804, and also the site of the former village of the Kik-Siti tribe (sic) . . . the graves of the Russian midshipmen and six sailors, killed in the conflict, and numerous totem poles constructed by the Indians." In 1972, the monument was re-designated as a National Historical Park and later, in 1987, was listed in the National Register of Historic Places. The park tells the story of an 1804 conflict between Native Tlingit and Russian fur hunters and traders who engaged in the Battle of Sitka. It also serves as a setting for numerous, significant Alaska Native totem poles, crafted in various eras, including some replicas in the collection.

Alaska was granted territorial status within the United States in 1912. Predating the creation of the National Park Service (NPS) in 1916, the new monument was managed by various agencies until 1940. The most prominent among these was U.S. Army Colonel James Gordon Steese of the Alaska Road Commission (ARC), a proponent of the park's recreational use. During the Depression and New Deal era, Alaska Territorial Governor John W. Troy requested Civilian Conservation Corps (CCC) funds for landscaping and totem conservation, but instead totem work began with Works Progress Administration (WPA) assistance and was later completed with CCC funding. In 1939, the Navy designated its nearby Sitka facility as an air station, while using the Indian River for gravel mining. That same year, Mt. McKinley National Park Superintendent Frank Been visited the Sitka Monument, but was distressed at the conditions he found. Been felt that the very nature of the monument was contrary to NPS objectives. He noted the destructive gravel mining in the Indian River and the poor condition of the totem poles, which had become the focal point of the monument, detracted from the potential splendor of the site. Although some totems were being repaired or duplicated through local CCC efforts, Been's report prompted Washington officials to shift the focus of the Sitka National Monument from totem display to the historical significance of the 1804 battle. To accomplish this formidable task, care of the monument was transferred from the ARC to the NPS.

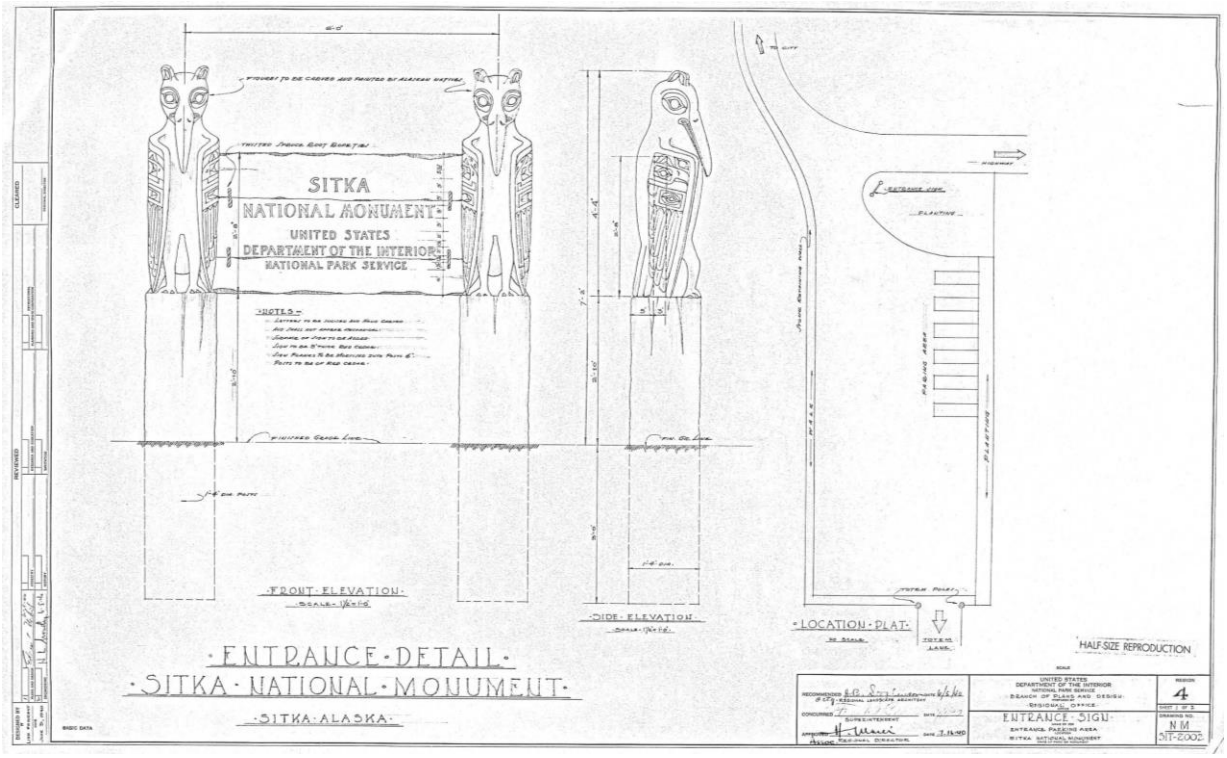
In January of 1940, Ben Miller, an NPS ranger, became the first NPS caretaker at Sitka. He noted that of the eighteen totems, none were Tlingit. Miller, who remained at Sitka National Monument until 1949, was the first to recognize and promote the need for more interpretive facilities. As early as 1946, he introduced the idea of an information center near the monument entrance. In 1949, the Department of the Interior Alaska Field Committee reiterated Miller's suggestion by recommending the construction of a museum or headquarters building. The

proposed building included an office for the monument superintendent, a comfort station, and work and storerooms.

During World War II, the Japanese occupied two Aleutian Islands, Attu and Kiska. Although there had been American military presence in Alaska before the war, the US entry into World War II brought amplified military presence to the state including a Navy seaplane base and an Army garrison at Fort Rousseau on Japonski Island adjacent to Sitka. These military activities also resulted in an increase in Sitka's population. During the post-war era, but before statehood was fully achieved in 1959, tourism activities and amenities expanded, and visitors to Alaska increased. The town of Sitka, known for its Alaska Native culture, including a collection of important totem poles along with its Russian influenced history, was not easily accessed because of its island location.

The 1952 Sitka National Monument Master Plan reaffirmed the need for an information center and again proposed construction of a building at the monument entrance. At the time, interpretive information was distributed at the reconstructed Russian Blockhouse, located at the southeastern end of the monument lands. More often than not, inclement weather and the isolation of the site prevented visitors from proceeding out to the Blockhouse. The master plan also proposed a museum to interpret the story of Sitka, but its location was not limited to a building within the monument site.

In 1953, the NPS recommended that a museum be constructed when it designated Sitka National Monument as the headquarters for the interpretation of Southeast Alaska Indian and Russian history and archeology. In keeping with this recommendation, the Western Regional Office Division of Landscape Architecture in San Francisco drafted plans for a museum. Although frequently present in budget requests, funding of a museum was not realized. However, in 1961 Sitka officials advocated, in person, for the investment in a museum to NPS Associate Director Elvind T. Scoyen. This was likely spurred along by the July 7, 1958 Alaska Statehood Act, admitting Alaska to the union effective January 3, 1959. Additionally, there was further incentive to obtain appropriations from Washington D.C., as cooperative funding had been secured from the Indian Arts and Crafts Board (IACB). Established through the IACB Act of 1935, the board’s sole purpose was to promote the development of traditional native arts and crafts. Finally, in rather fortuitous timing, the NPS ten-year (1956-1966) Mission 66 program was just commencing, allowing for access to an increased level of NPS construction funds and making a museum at Sitka National Monument a reality.



1940 drawing of the entrance sign and its proposed location near the entrance to the parking lot, which is not the parking lot that exists today which was built in 1965. Though the location is different, the sign exhibits similar characteristics to the entrance sign that remains today, namely totems on both sides serving as posts and the name of the park on the central sign. The totems themselves have changed to an eagle and a raven along with the lettering and name of the park.

NPS Mission 66 Program

In the years leading up to the implementation of Mission 66 Program, NPS funding was limited and resources were almost non-existent. During World War II, allocations to the parks decreased in order to support the war effort. In an attempt to streamline the federal budget, Congress and President Franklin D. Roosevelt cut spending on non-essential government operations and major public works programs, such as the CCC, which had substantially benefited the parks during Roosevelt's first and second terms. Park usage peaked nationally in 1940 at about 17 million visitors but sharply decreased at the height of the war effort to below 7 million. When the war finally ground to a halt and soldiers returned home, Americans became increasingly mobile. They took to the highways in record numbers, leaving war memories behind to explore the national parks. Post-war isolationism further advanced homeland travel, limiting excursions abroad. The automobile brought record numbers of visitors to the national park system and created a demand for larger, more modern facilities, targeting motorist needs.

Consequently, underfunded and understaffed park units barely managed to address the maintenance issues associated with aged facilities or provide protection to natural and cultural resources within park boundaries during the war years. Problems were further compounded by an exponential increase in visitors as Americans flooded the parks, buoyed by a strong post-war economy. Visitor rates surged from "17 million in 1940 to 33 million in 1950," and it was

forecasted that by 1960 more than 72 million people would visit national parks. The national parks were ill-equipped to deal with the record visitation rates. Criticism of the NPS soon abounded, with an outcry over overcrowded campgrounds, overused and outdated facilities, deteriorated trails, too much traffic and too little parking, and trampled vistas. It became increasingly apparent that new facilities were required throughout the park system to accommodate current and future visitation.

Before Conrad Wirth, an experienced NPS recreational planner, assumed the agency's directorship in 1951, the parks were instructed to continue to address repairs on a park-by-park basis. Wirth's approach was a departure from individual park management focus, and he advocated a new style of administrative planning for the agency. Inspired by an increase in federal public works spending and multi-year initiatives, Wirth convened a committee of architects, historians, foresters, naturalists, and economists to formulate and promote a ten-year funding program to revive the national parks in advance of the service's 50-year anniversary in 1966. If funded, this program would allow the NPS to repair and construct roads, bridges and trails; hire additional employees; build and improve visitor facilities and employee housing; and obtain land for current and future parks. Wirth also requested that all park superintendents prepare a "prospectus," detailing specific park needs. In addition to these individual needs, the program also sought to standardize the parks with "uniform entrance markers listing park resources, a minimum number of employees, paved trails to popular points of interest and other basic amenities."

Adopting the name "Mission 66," Wirth's program "captured the sense of a crisis," by employing military nomenclature with the word "mission," while avoiding the language of the New Deal. The urgent language succeeded, and after Wirth's presentation of the proposed program at a January 1956 cabinet meeting, President Eisenhower personally endorsed the proposal. After receiving executive approval, the Mission 66 Program was officially introduced to the general public at an American Pioneer Dinner held at the U.S. Department of the Interior (DOI) on February 8, 1956. This event featured a presentation given by Wirth, the Disney film "Adventure in the National Parks," and the distribution of a promotional booklet, "Our Heritage." That spring, Congress demonstrated its enthusiastic approval with appropriation of 68 million dollars for the 1957 NPS budget. Eventually, the Mission 66 requested appropriations of 787 million over ten years would be met with more than $1 billion in actual appropriations. This was by far the largest investment the country had made in its national park system since the inception of the National Park Service.

Executive approval and financial support from Congress, however, did not necessarily translate to widespread public support. The emergence of the 1960s postwar environmental movement and several publications that linked human action to environmental degradation, led to growing concern of overdevelopment in the parks. Even though the underlying philosophy of NPS planners was to minimize the impact of new development, Mission 66 was criticized for "emphasizing capital construction as a one-dimensional solution to the distinct social and environmental problems" of the parks. Bitter controversies would emerge over development projects in some parks. Wirth maintained that Mission 66 was not a development program, and he promoted the idea that parks were created for public enjoyment and that any preservation

outside of this context was “simply not what the parks, nor the Park Service, were intended to achieve.”

When Stewart L. Udall was appointed Secretary of the Interior in 1961, further tensions within the DOI emerged. A native Arizonan, sympathetic to environmental causes, Udall disagreed with Wirth about the level of intervention required by Mission 66. In 1963, Wirth resigned and was replaced by George B. Hartzog, Jr., a South Carolinian, who guided the program to its culmination. Hartzog, trying to build on momentum generated by Mission 66, attempted to launch his own initiative, “PARKSCAPE, U.S.A.” The Parkscape program continued many aspects of the earlier Mission 66; however, it did not represent the same scale or level of planning.

Sitka National Historic Park Visitor Center Design and Construction

The Mission 66 Program was far reaching, impacting almost every park in every region of the country. In Alaska, in addition to the Sitka Visitor Center, the two other large-scale, visitor-focused manifestations of the program included the 1960 Eielson Visitor Center at Mount McKinley National Park (now Denali National Park and Preserve) by the NPS Western Office of Design and Construction (WODC), and the iconic 1965 Glacier Bay Lodge complex as designed by Seattle architect John Morse. As the Mission 66 projects developed, the aim for efficiency was achieved by incorporating traditional interpretive programs, visitor services, and administrative functions into a single building. In Sitka, the program for a new visitor center was debated and several schemes explored. The final design, reflecting the collaboration of Cecil Doty of the WODC and Seattle architect John Morse, was executed in 1964.

The preliminary objectives for Sitka called on the NPS “to suggest suitable native or Russian design elements as needed to harmonize with the historical theme of the park; to so modify such design elements that they will not be mistaken by visitors for authentic historical objects.” A “Preliminary” drawing that identified NPS architect Cecil Doty as the designer and drafter was dated May 3, 1963. This design proposed a simple rectangular building with a central hallway surrounded on three sides by rooms for wood carving, painting, stone carving, lapidary, jewelry, an office and storage. Titled “Indian Arts and Crafts Shop,” subsequently entitled the “cultural center,” this earliest design did not include visitor or interpretive facilities. A subsequent drawing was completed on August 27, 1963 with Doty again listed as the designer and drafter. This “preliminary” drawing depicted a “Visitor Center” with a T-shaped plan incorporating additional building program in a building wing oriented perpendicular to the original building, containing an exhibits wing, theater and ranger office wing, and lobby wing with porch connected to a large irregular-shaped exterior deck. Five months later, another supplemental drawing appeared, dated January 1, 1964, indicating Doty as the designer and a staff person, Hunter, as the drafter. This plan modified the cultural center and the lobby. The hallway in the cultural center would run the length of the wing with traditional art rooms on each side instead of the traditional art rooms arranged around a u-shaped plan. The information desk in the lobby was moved from the interior elevation of the cultural center to the interior elevation of the theater and office wing, where it would purposefully guide visitors toward the theater and the view out towards the deck and Sitka Sound. This change necessitated some rearrangement of office and theater spaces as well.

Doty's evolving plan used modernist architectural designs and effective spatial orientation to place interpretive, visitor, and administrative functions in a single accessible structure at the center of the monument. Moreover, his design incorporated architectural elements of the traditional Tlingit clan house including use of exposed wood beams and rafters, vertically oriented cedar board siding with hand tool-textured corner boards, and the use of a house screen prominently displayed on the Sitka Sound side of the building. After approval from the WODC, Doty's design was transferred to Seattle architect John Morse for further development into construction documents.

The final set of construction drawings for the Sitka Visitor Center was completed in June 1964. The title block on the cover page of this set of drawings identifies "Doty" as having designed the project, "various" individuals as having "Drawn" the project, and "Swatek" as having "Checked" the drawing set. The title block is standard to National Park Service WODC. However, subsequent pages in this set, while having the same NPS title block, do not identify Doty as the designer. Instead, the title block on the additional pages includes the following information: "Designed" is left blank, the box for "Drawn" is filled with "RW & LD" while the box for "Checked" is marked with "RWM." Robert W. Murphy, of Seattle is listed with John Morse as attending the building's dedication ceremony.

Although the name John M. Morse & Associates is not on the drawing set, Morse's involvement is almost certain. This is evidenced by archival records that note several site visits by Morse to Sitka during summer 1964. The Daily Sitka Sentinel reported on July 30, 1964 that "the National Park Service yesterday informed Sen. Ernest Gruening (D-Alaska) of a $12,870.00 contract award to the architectural firm John M. Morse and Associates of Seattle, to supervise construction of the visitor center at Sitka National Monument. Contractor on the visitor center is C & R Builder, Inc. of Seattle."

It seems logical that if NPS hired Morse to supervise the construction, that he had a hand in the design of the visitor center. The final June 1964 drawing set includes eighteen pages revealing specific architectural details as well as interior display arrangements. Sixteen of the drawings appear to be from the original set of drawings dated June 1964, with an additional two drawings describing audio-visual design components added in October 1965. The drawings indicate that Stanley G. Webster served as the mechanical engineer, and B. A. Travis & Associates served as the Electrical Engineer.

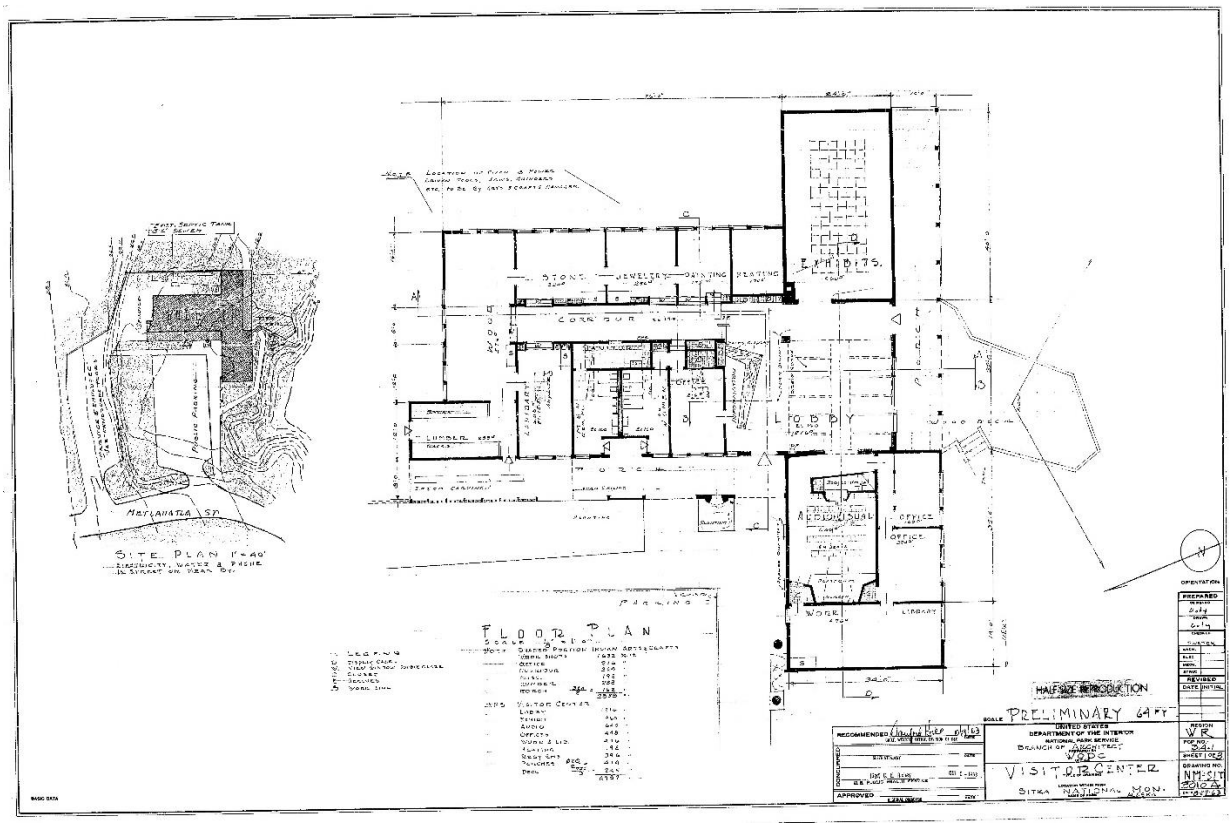
Morse also made a few modifications to Doty's basic design. Where Doty had a staff entrance on the southwest elevation of the Theater Wing between the theater and the library, Morse relocated that entrance to the northeast elevation, creating a small hallway between the staff library and office. Where Doty had placed a small closet for chair storage in the theater, Morse created an exit door for the public allowing them to transition seamlessly from the theater's audio-visual presentation directly to a trail leading to the site of the 1804 battle. Morse also softened the contours of the hallway leading from the lobby into the theater by removing Doty's rougher angles and inserting a curved ramp from the higher elevation of the lobby floor to the lower theater level. Finally, Morse made a substantial alteration to the deck at the south elevation of the lobby. Where Doty had a large polygonal deck spanning out toward the Sitka Sound, Morse placed a simple rectangular porch with an overhanging roof supported by

exposed wood beams and log columns. The porch connected simply and directly to the shoreline trail via a concrete stair sized for the full width of the porch.

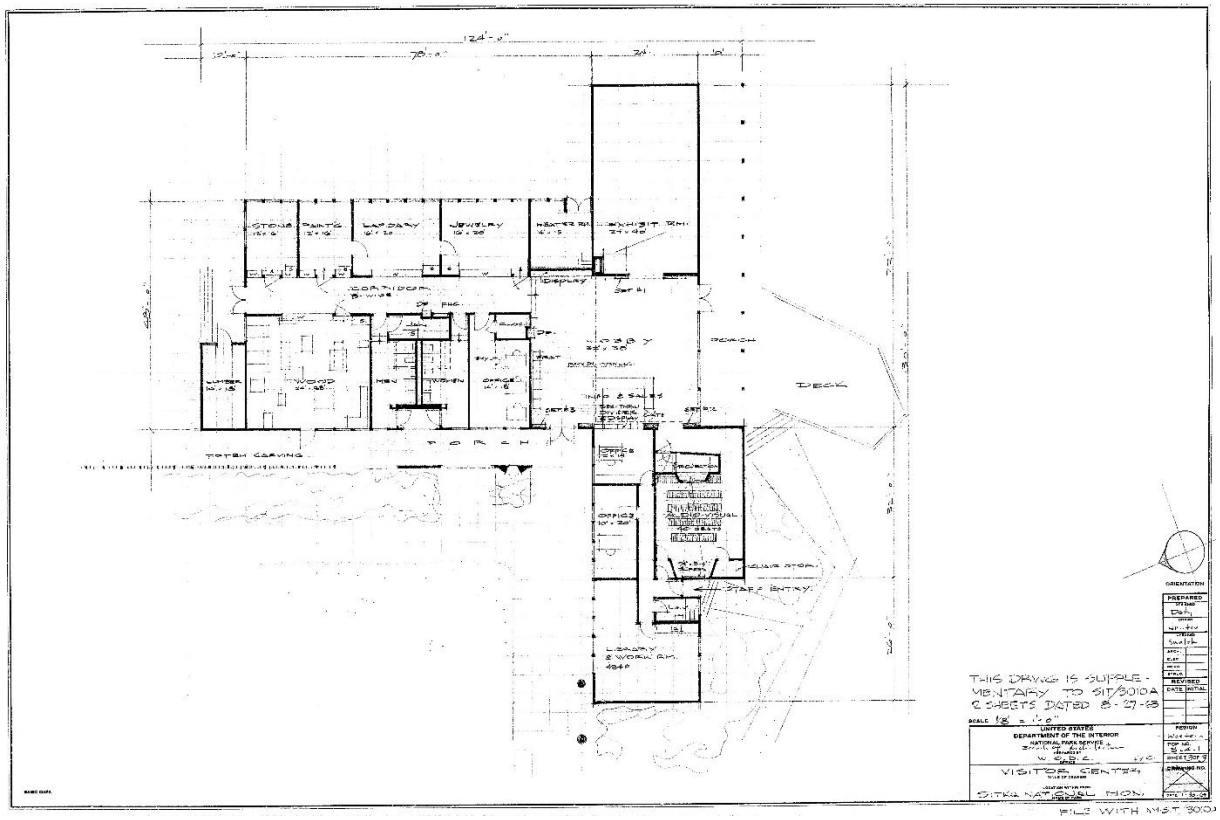
Construction of the visitor center commenced in the fall of 1964 under the direction of C&R Builder, Inc. of Seattle with removal of the 1955 comfort station at the entrance of the site as well as three houses fronting Metlakatla Street. The building was completed the following summer in 1965 and prepared for dedication. The visitor center was designed to handle 8,000 visitors per year, the majority of whom were expected to be visiting tourists, rather than locals. Consequently, the layout gave "maximum benefit to the visitor whose time in the park is severely limited by ferry or airline schedules." Time-conscious visitors could pass quickly through the short and intuitively obvious interpretive path, stopping at whichever displays called their attention. Visitors with more time could visit the cultural center or stroll through the monument along the Totem Trail once known as "Lover's Lane".

The NPS, the Kiks.ádi and Kaagwaantaan clans of Tlingit and the public gathered on August 14, 1965 to dedicate the Sitka National Monument Visitor Center. The ceremony illuminated both the impetus behind the development of the visitor center and foreshadowed its future use as a cultural center. NPS Western Regional Director Edward Hummel addressed the crowd proclaiming "the Visitor Center . . . is designed to interpret and perpetuate the meeting of [the Native and Russian] cultures." He went on to quote Omar Khayyam, an ancient Persian poet, saying: "The course of history momentarily balances on scenes like these — and then, 'the moving finger writes; and having writ, moves on.'" Hummel described developing traditional Native arts and crafts into a modern profession as a primary objective of the cultural center, stating: "This building is a community house for the people of Sitka, of Alaska and indeed of the whole nation."

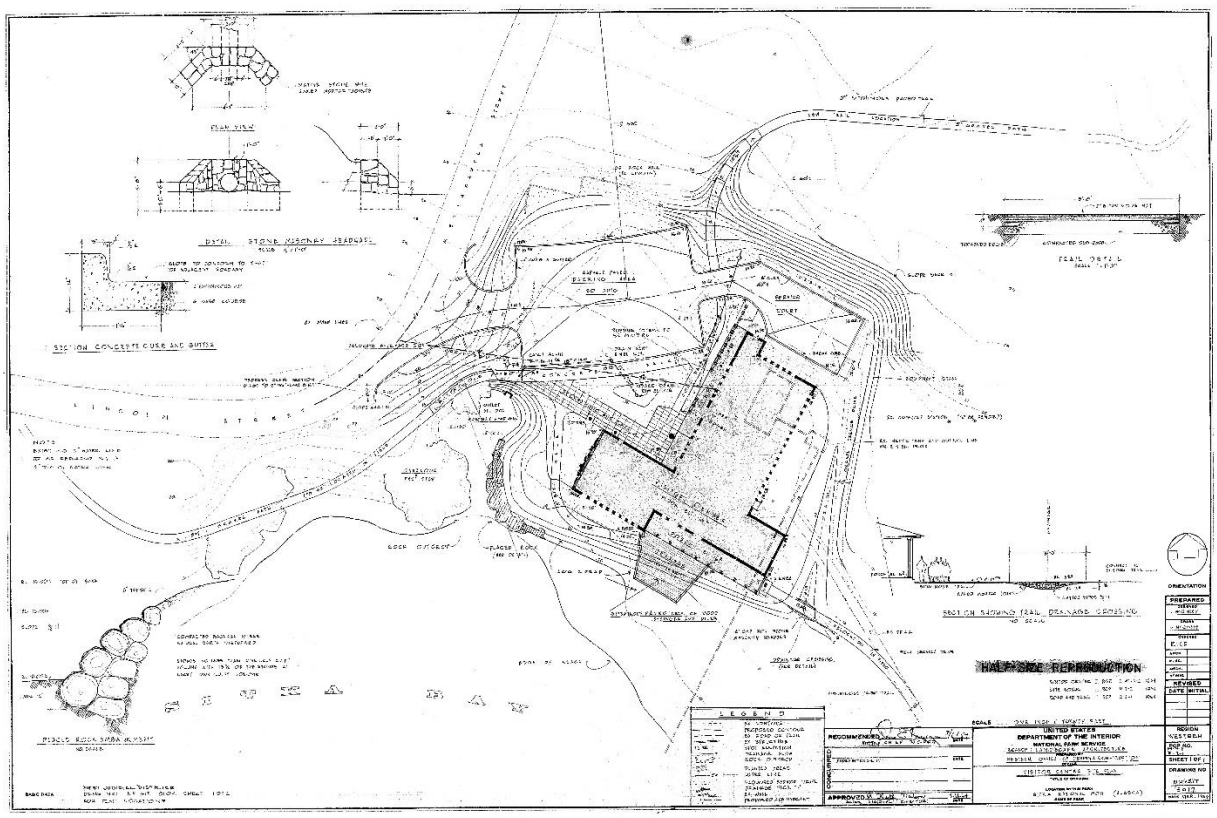
Hummel's address was followed by the Tlingit ceremony directed by Andrew Hope, a native Tlingit and a co-founder of the Tlingit Clan Conference. Hope provided an introduction to Tlingit life followed by an explanation from David Howard of the Kiks.ádi clan and comments on the Frog Hat and Herring blanket. Patrick Paul commented on the Kaagwaantaan clan and the Wolf posts. Paul then translated the story of "Eagle Mother" as told by Alex Andrews in Tlingit. Andrews, a Tlingit elder, had provided key oral history interviews about the Tlingit to NPS staff and was an important Tlingit linguist. The ceremonies continued with several welcome dances, with Andrew Wanamaker noted in the official program as explaining the dances. Then Paul spoke on the importance of giving names in Tlingit culture and Andrews named the visitor center Lingit Aaní Hídi meaning "World House," because people from all over the world were expected to visit. Paul translated for Andrews, and park historian George Hall also spoke before a collection of five Alaska Native songs and dances were performed. Hall, who was appointed in October 1957, was a "part of the Mission 66 program of the national park service to provide more adequate research required in advance of the museum and visitor center at the monument." Shortly thereafter, the ceremony completed, and the public was invited to tour the new center.



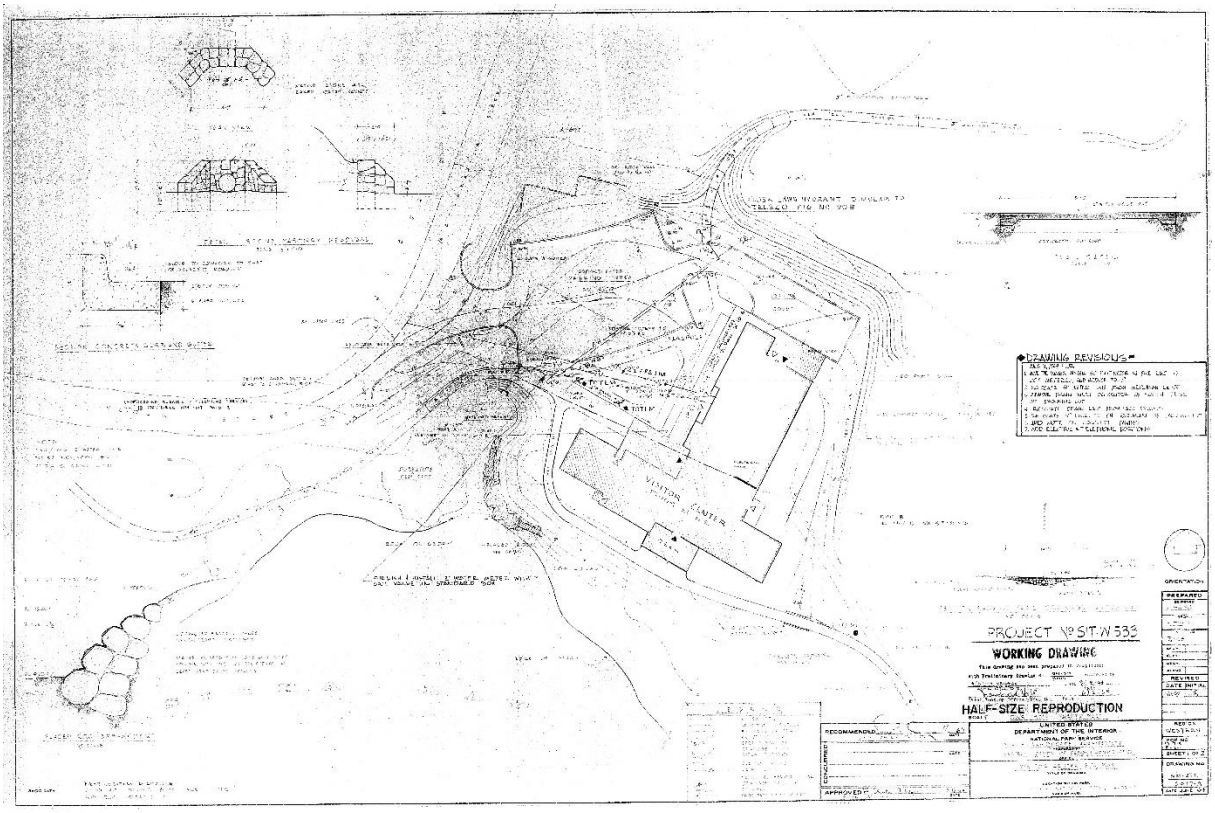
Early drawing by NPS architect Cecil Doty of the visitor center and landscape (NM-SIT 3010A), 27 August 1963.



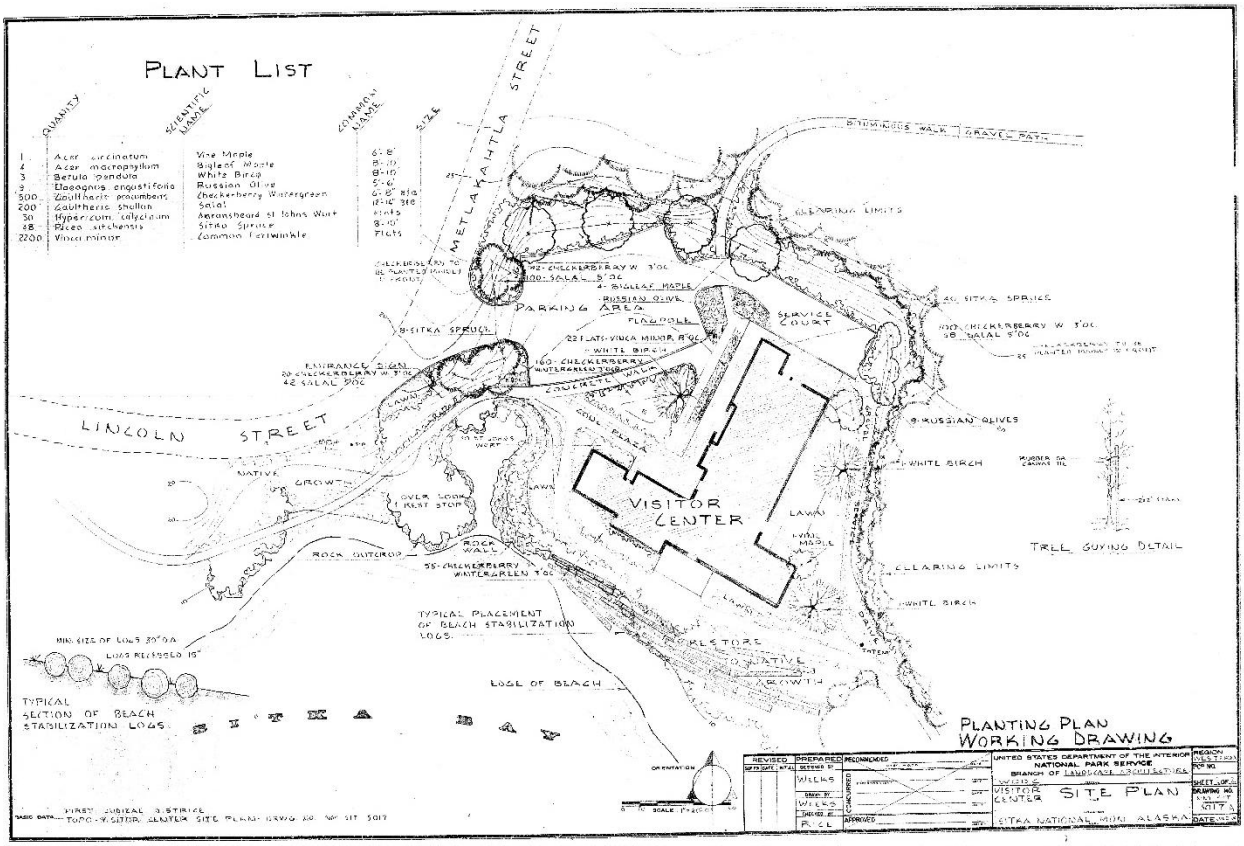
Early drawing by NPS architect Cecil Doty and drafter Hunter of the visitor center and landscape (NM-SIT 3010A), 30 January 1964.



March 1964 drawing (314_3017) of the site design developed by landscape architects at the NPS Western Office of Design and Construction.



June 1964 drawing (314_3017A) by landscape architects at the NPS Western Office of Design and Construction with refinements to the shape of the porch, locations of totems and flagpole, the alignment of the path between the parking lot and the service court.



*June 1964 planting plan (314_3017A) indicating a mix of mainly non-native, but a couple native (*Gaultheria shallon *and* Picea sitchensis*) plants for the areas around the site, and lawn along the building's south and east sides. Lawn is not specified for the triangular space between the parking lot and visitor center entrance, but a non-native species of Gaultheria, (*Gaultheria procumbens).



August 1965 photo by Morse of the visitor center's western façade. Landscape features which were constructed by this time include the flagpole, entry sidewalk, lower parking lot, park entrance sign, and a portion of the inlet with a masonry head wall. Vegetation includes a small deciduous tree located to the right or south of the flagpole, a triangular planting area that could be lawn, Sitka spruce trees flanking the vehicular entrance to the lower parking lot, and small shrubs and groundcover plantings in those planting areas (SITK 15655 C).



1965 photo of the completed visitor center with the lower parking lot, entry sidewalk, young Sitka spruce trees, fire hydrant, park entrance sign, and inlet with a masonry head wall visible. The alignment of the Shoreline Connection Trail and path between Metlakatla Street and the entry sidewalk are visible, but their material cannot be discerned. A small deciduous tree is planted in the triangular "lawn" area though it is unclear if grass has been planted. Small groundcover plants are visible in the planting beds with the Sitka spruce trees (SITK 15651 A).



Circa 1965 photo following the installation of two totems and lawn in the triangular area and around the edges of the visitor center. This photo also provides a good view of the small inlet whose edges were stabilized with logs and a stone masonry wall. The inlet is no longer present. The Shoreline Connection Trail and the path between Metlakatla Street and the entry sidewalk appear paved and edged with metal, though the material of the path nor its edging is clearly discernable (SITK 15654).



Circa mid-1960s photo looking northeast towards the lower parking lot and upper terrace with five totems. In the foreground are the Sitka spruce trees flanking the entry to the lower parking lot, the entry sign, and the bike rack. Though its material is still undiscernible, the path between Metlakatla Street and the entry sidewalk is paved, edged, and maintained (SITK 15659 J).



August 1965 photo by Morse of the landscape around the southeast corner of the visitor center. The Shoreline Connection Trail (left side of the photo) extends past the porch east towards the totem trail (the photograph is standing at that trail's entrance). Though its material is unclear it appears to be paved of crushed gravel. The portion of the Shoreline Connection Trail that extends to the right of the image does not appear as defined or paved. A clump of evergreen trees remain in this location at the intersection of these two paths and the beginning of the totem trail, but the deciduous trees did not survive (SITK 15655 A).



July 1965 photo looking west of a prepped, but unplanted planting bed and a portion of the entry sidewalk. In the distance are portions of the Shoreline Connection Trail and the path between Metlakatla Street and the entry sidewalk, which appear paved with asphalt. Near the entry sign are the newly planted Sitka spruce and the fire hydrant (SITK 15659 A).



Circa mid-1960s photo showing a bike rack near the fire hydrant and lower parking lot. A different bike rack is currently located in this same location (SITK 15659 C).



August 1965 photo by Morse of the visitor center's porch and a portion of the south façade. A small section of the paved Shoreline Connection Trail is visible, along with the lawn planting on the north and south sides of the trail. In the foreground, along the edge of the shoreline are native shrubs (SITK 15655 B).



Circa mid-1960s photo of the rock log riprap that was placed along the shore just south of the visitor center with Sitka Sound in the foreground (SITK 15659 P).

Mission 66 Visitor Center Typology

The visitor center is often defined as the most "complete and significant expression" of Park Service Modern architecture and the reinvention of planning and design during the Mission 66 Program in post-war America. The term "visitor center" was coined by Mission 66 planners to describe a distinctly modernist building that would serve as the "centerpiece of a new era of planning." The design process began in both the eastern and western NPS Offices of Design and Construction (EODC and WODC). These offices were formed as part of the park service's 1954 reorganization and were overseen by the central planning and design office in Washington, D.C. Ill-prepared for the amount of work generated by Mission 66, EODC and WODC often contracted out work on a project-by-project basis to private architectural firms, such as John Morse & Associates, involved with the Sitka Visitor Center. Generally, the NPS would provide a preliminary design for the contracted private firm to further develop and refi ne into construction drawings. After the working drawings were complete, the NPS would typically assume responsibility of construction supervision and management. Throughout the entire process, even if consulting architects were hired, the NPS maintained direct control over the location and significant design aspects of the individual project.

Designed to represent a modern image of NPS, the creation and refinement of the visitor center, in many ways, represented the emergence of "new attitudes towards resource conservation, visitor responsibility, and Park Service stewardship." The building type was intended to centralize interpretive displays and presentations, administrative offices, restrooms and various other visitor facilities, making it possible for visitors to park their cars at a central point allowing them pedestrian access to a "range of services and attractions." The centralization of these activities allowed parks to more effectively and efficiently serve the increasing numbers of visitors: a vast improvement over the decentralized, rustic "park villages" reflective of earlier NPS planning practices. Concentration of public activities also contributed to park resource preservation by consolidating visitor impact. Visitor centers were carefully sited by Mission 66 planners to intercept visitors at park entries and near significant park sites, provide a point of orientation, and efficiently guide visitors through the park or monument's natural and cultural resources. If properly sited and designed, it was assumed that visitor centers would further facilitate interpretation and stimulate public interest. Depending on the character of the park or monument, there were three potential placements for a visitor center: at the entrance, en route, or at major park attractions. Each placement fulfilled a different purpose, for example a visitor center constructed at the entrance of a park or monument "established the mood" of the park and immediately introduced the visitor to the interpretive materials. The Sitka Visitor Center was an entrance-focused building sited at the beginning of the established Totem Trail.

After designers and NPS staff chose the location of the visitor center, the architects, landscape architects, and engineers examined the cultural and natural resources unique to the park or monument. Based on these observations, "visitor sequence diagrams" or flow diagrams were developed to establish the most effective interior floor plan for efficient visitor circulation. Typical floor plans had a central reception/information/lobby area surrounded by the additional visitor facilities. Although the "classic" design for the visitor center was used throughout the 1960s, planners refined the layout of the building type after gauging visitor responses to earlier Mission 66 buildings. In some cases, the centralized, single building plan was replaced as architects began to experiment with two basic types of designs – an entry lobby with distinct wings or a series of independent buildings grouped around a central courtyard. The Sitka Visitor Center falls into the earlier category with a central lobby and several radiating wings.

As with an earlier era of park buildings, vistas were the "driving force of design" and the most important views were often visible through the "large window of plate glass and metal sash of the modern visitor center." These buildings were intended to be "seen from, not to be seen," they were conceptually designed as a "viewing platform, in which views from interior spaces, roof terraces, and adjacent outdoor terraces or amphitheaters were calculated as a flowing sequential experience." This is true at Sitka where the visitor parked, made their way to the west-facing lobby entry and into the lobby for orientation. From the lobby, the visitor could engage with a ranger at the centralized information desk, view interior exhibits, watch an orientation movie, observe Alaska Native traditional art demonstrations, and then progress to the dramatic south-facing porch for views of Sitka Sound and access to the Totem Trail, the park's primary attraction.

The Mission 66 program made funding available for desperately needed improvements at parks and monuments with lower annual visitation rates. By the completion ceremonies of Mission

66, “even the most remote parks enjoyed basic utilities, a visitor center, maintenance yard, and standard housing for employees.” Soon the construction of the visitor center became directly associated with a park’s ability to successfully preserve and interpret its natural and cultural resources for the general public’s benefit. In many ways, although intended to visually recede from its surroundings, the visitor center became the focal point in many national parks, without which park visitors would “drive almost aimlessly about the parks without adequate benefit and enjoyment from their trips.” Cecil Doty, the principal designer of visitor centers in the WODC, further underlined the importance of the visitor center at the 1958 visitor center planning conference when he explained that the “parking area, walks, terraces, and everything in and around the building are part of the Visitor Center ensemble, and are on exhibit as something constructed by the National Park Service. They can be more important than the exhibits.” Doty certainly imparted this design philosophy on the planning for the Sitka NHP Visitor Center.

Park Service Modern style

In order to transform the NPS to meet post-World War II (WWII) visitation expectations and create an image imbued with the promise of progress, the initiators of Mission 66 recognized the need to both maintain a certain level of consistency and to depart from past architecture and planning programs. As a result, Mission 66 managed to continue established NPS planning and design traditions, while also responding to the social, demographic, and economic conditions of post-WWII America. In the period that followed the war, mainstream American architectural design was largely influenced by the work of European modernists such as Ludwig Mies van der Rohe, Walter Gropius, and Le Corbusier. Modernism quickly became the “ubiquitous stylistic choice of corporations, government agencies, cultural institutions, housing developers, and retailers who together were remaking the American landscape.” Across the nation, labor-intensive, craft-based construction was abandoned by government agencies, for more economically competitive, efficient, labor-saving modernist architectural design. Constructed with industrial materials, such as concrete, steel, glass, and plywood, Modernism offered a departure from historical styles. Similar to its application in other government agencies like the 1950s and 60s Embassy Building Program of the State Department, NPS designers felt contemporary modern architecture was well-suited for the “new programmatic and technical requirements faced by National Park Service architects of the era.”

With the Mission 66 Program came a replacement of earlier Park Service Rustic style or “Parkitecture.” Park Service Modern put forward contemporary designs that “expressed progress, efficiency, health and innovation” and represented the “values the NPS hoped to embody over the next decade.” Soon the designs of park architects, such as Cecil Doty of the NPS Western Office of Design and Construction (WODC), combined the tenets of modern architecture with past precedents of rustic design to create a “distinctive new style of park architecture that amounted to a Park Service adaptation of contemporary American modern architecture.” In a few special cases, with NPS oversight, contemporary architects in private practice and some fi rms were engaged to design unique modern park facilities through the Mission 66 program. Firms such as Richard Neutra, Eero Saarinen, Anshen & Allen, Taliesin Associated Architects, Welton Becket & Associates, Spencer, Ambrose & Lee, and John Morse & Associates for the Sitka building, were engaged to design unique modern park facilities.” The widespread application of the Park Service Modern style in park architecture indicated a growing awareness of nationwide social, economic and political change. Buildings designed in

this style were not intended for “atmosphere, whimsy, or aesthetic pleasure, but for change: to meet the demands of an estimated eighty million visitors,” in a “reasonable efficient way, considering the availability of new building technologies and higher costs of labor and materials.”

The Park Service Modern style reinterpreted the NPS’s “long-standing commitment” to constructing buildings that harmonized with park landscapes. Wirth and his collaborators diverged from the rustic architecture used in previous decades and embraced an architecture intended to spatially integrate with the park landscape and place primary emphasis on the surrounding natural and cultural resources. Ideally, the modern architecture of Mission 66 was “nearly transparent: a composition of functional, overlapping spaces and outward views, not of structural mass and decorative façades.” However, instead of using “pseudo-vernacular imagery and rough-hewn materials,” Park Service Modern style buildings harmonized with the landscape “through their plainness rather than by identification with natural features.” By exploiting the functional advantages of post-WWII architectural theory and construction, the Park Service Modern style encouraged park architects to take advantage of prefabricated materials, open plans, free façades, flat or distinctive roofs, ribbon windows and other established elements of modern design to create spaces in which “larger numbers of visitors could circulate easily and locate essential services efficiently.”

The centralized nature of the Mission 66 Program allowed for a consistency of design procedures and construction policies that conceptually linked individual parks to an overall park system. Modernist visitor centers and lodges soon became an easily “recognizable point of reference for visitors,” and in parks across the nation, visitors knew what interpretive materials and lodging amenities to expect for a pleasant, efficient, and educational visit. On the other hand, proponents of earlier park service rustic architecture negatively reacted to the blatant use of modern materials and construction techniques in a park setting. The more modern style was viewed as an unnecessary, radical departure from the underlying, naturalistic intent of parks. National Parks Association board member, Devereux Butcher, asked in a 1957 National Parks Magazine article: “Why has the Service abandoned its long-established policy of designing buildings that harmonize with their environment and with existing styles?” Director Wirth, however, argued for the Mission 66 intent, following the 1956 Great Smoky Mountains Public Services Conference:

“Structures should be designed to reflect the character of the area while at the same time following up-to-date design standards. Park structures are to conform, to some extent with the trend toward contemporary design and the use of materials and equipment accepted as standard by the building industry. However, restraint must be exercised in the design so that the structures will not be out of character with the area and so that the structures will be subordinate to their surroundings.” Although often criticized, in retrospect, the Park Service Modern of the Mission 66 Program has become as “influential and significant in the history of American national and state park management as the Park Service Rustic style.”

Northwest Regional Style

As Director Wirth noted, “structures should be designed to reflect the character of the area.” Through the Mission 66 program, this manifested itself in various ways: buildings such as the

Grand Canyon Visitor Center employed a stone that blended with the desert landscape; the Lodgepole Visitor Center in Sequoia-Kings Canyon was built of a dark wood reflecting the Giant Sequoias nearby; and the Quarry Visitor Center at Dinosaur National Monument appeared as if it were excavated out of the rock, like a prehistoric artifact. This was also true at Sitka where architect John Morse brought the regional Pacific Northwest traditions into his final design for the building.

When the radical ideas of both European and American modernists reached the Pacific Northwest in the 1930s, they profoundly affected the region's architects. Pulling away from traditional Beaux Arts design, a new preference for limited ornament, clean lines, buildings that reflected their function rather than concealing it, and employing natural materials all permeated this new approach to architecture. These early Northwest Modernists included: Pietro Belluschi and John Yeon both of Portland, Oregon; Lister Holmes, Lionel Pries, and Paul Thiry of Seattle, Washington; and Robert A. D. Berwick, C. E. Pratt, and Peter Thornton of Vancouver, B.C. Recent scholarship by David E. Miller and others has resulted in a broader appreciation of these regional architects and their contribution to American Modernism.

Usually trained in the Beaux-Arts tradition, these regional architects began to embrace the International style, as it had become known, using articulated post-and-beam designs, that allowed the true nature of the structure, often wood, to show or read rather than hide behind decorative ornament. Yet while Thiry employed flat roofs and cubic stucco forms, Belluschi and Yeon employed heavily influenced rural vernacular designs with added attention to light, and Berwick and Pratt espoused an open floor plan that interplayed internal and exterior spaces, all in pursuit of this nascent regionalism. These early regionalists each "adopted their own regional environmental strategies." Nonetheless, their larger projects "showed little regional influence," instead allowing the Northwest Regional style to manifest "in the everyday world of housing, schools, churches, and small office and commercial projects."

After WWII, a second generation of architects, designated the Northwest School by writer and architect David E. Miller, completed the rejection of "the old ideas of past forms," replacing them "with a strikingly consistent brand of regionalism." Particularly prominent in this development was Professor Lionel Pries of the University of Washington who trained Fred Bassetti (John Morse's partner), Paul Kirk, Victor Steinbrueck, Roland Terry and Gene Zema. Typically, small practices advanced the school, such as the fi rm of Bassetti and Morse. The style achieved widespread recognition when the Seattle chapter hosted the national American Institute of Architects (A.I.A.) convention in 1953. Subsequently, in July 1959, University of Washington Professor of Architecture Wendell Lovett traveled to Europe to speak at the ninth meeting of the Congrés Internationaux d'Architecture Moderne, further promoting the regional expression.

The Northwest Regional style of the 1950s and 1960s is characterized by a series of key fundamentals that respond directly to the surrounding environment, interweaving "elements of conceptual clarity, simplicity, and appropriateness of form." Elements include wood frame, post-and-pier construction, large expanses of glass, and consistent use of indigenous materials. These designers espoused a naturalistic approach and, "adopted an architecture that shelter[ed] people in a sustainable way." The primarily unpainted, natural wood construction also reflected

imported Japanese building traditions with post-and-pier construction, broad eaves, and intricate use of exposed exterior and interior structural members. Architects placed a great emphasis on blending the buildings with the site, so that they were subordinate to the surrounding landscape. Pacific Northwest regionalist buildings are often tied to their surroundings through utilization of dramatic expanses of glazed glass that combine with their open plans to maximize natural light, creating a seamless indoor-outdoor experience.

Miller's history of the Northwest Regional style connects the Pacific Northwest School of John Morse and others with the past and present. "The history of environmental architecture in the Pacific Northwest," he noted, began "several thousands of years ago" with two types of post-and-beam structures: "the shed-roof house and the gable-roof wakasham." The latter was common amongst the Haida and Tlingit natives of Alaska. Describing the style today, Miller finds three "inherent conditions that both expand and define the style known as Northwest Regionalism." They are the unique conditions of the region's natural light, the dramatic landscape, and the extensive use of wood as a primary building material.

Master Architect: NPS Employee Cecil Doty (1907 – 1990)

Although five of the first Mission 66 visitor centers, all of which opened in 1957, were the work of prominent modernist architects, the majority of NPS Mission 66 visitor centers were designed by NPS architects, such as Cecil Doty. With the creation of the San Francisco-based WODC in 1954, Doty became its principal architect. Doty's hand can be seen in almost half of the original 109 Mission 66- era visitor centers. In addition to the Sitka National Historical Park Visitor Center, other examples of Doty's work or collaborative participation include: the South Rim Visitor Center at Grand Canyon National Park (1954); the Canyon Village Visitor Center at Yellowstone National Park (1955); the Montezuma Castle National Monument Visitor Center (1958); Arches National Park Visitor Center (1958); Zion National Park Visitor Center (1959); and numerous others. As noted above, sometimes these projects were a collaboration with outside firms or designers. However, Doty often developed a preliminary scheme that would be further enhanced by these private consulting architects.

Doty began his architectural career with the NPS in 1934. After graduating with a Bachelor of Science in Architecture degree from Oklahoma Agricultural and Mechanical College (now Oklahoma State University) in 1928, Doty found employment with the Civilian Conservation Corps (CCC) in Oklahoma. In 1934, he was hired by the NPS to complete the plans for a museum at Glacier National Park. The next year, Doty advanced within NPS to an associate engineer for Oklahoma and Kansas. In 1936, he was elevated to regional architect. The following year, when the NPS Region Three Headquarters moved to Santa Fe, New Mexico, Doty was called upon to design the NPS Southwest Regional Office Building. Built in 1937 and listed on the National Register of Historic Places, the adobe building exemplifies Doty's early work for the NPS in the rustic style.

In 1940, Doty moved to the NPS Region Four Headquarters in San Francisco. There, prior to the war, he designed structures for Bandelier and White Sands National Monuments. Doty spent the war years working with the Navy Seabees and just after the war on recreation projects in Oklahoma and California. He returned to NPS duty in 1947.

Doty's long career with the NPS allowed him to participate in the transition from the "rustic" designs of the early period to the Modernist-influenced Mission 66-era. Doty is quoted as saying that his transition from rustic architecture to modem architecture was part of a national progression in architectural style. He felt it would have been unnatural to design buildings that ignored contemporary design. According to Doty, if the visitor centers were to appeal to the visitor, they had to consider the visitors' aesthetic. The more modern, more familiar design would attract the visitor's attention and reflect the modern efficiency of the visitor center and Mission 66.

Doty is credited with developing a visitor center prototype that fulfilled the programmatic requirements of Mission 66. Ideally the visitor center would influence park use by informing the visitor about site visitation, traffic direction, local amenities, and to provide amenities to relieve weary road travelers. Mission 66 studies identified three public areas essential to meeting these goals: public recreation, assembly, and interpretation. Doty's visitor centers illustrate a consistent approach to the arrangement of these public use areas. His designs typically incorporated two assembly areas. The first was a partially covered outside terrace that housed the entrance to the restrooms, payphones, and vending machines. Visually linked to the terrace, the second assembly area was the lobby, which served as the main public gathering area and information center. The connection between the second assembly area (i.e. lobby) and the exterior was not considered the primary entry. Circulation sequences were designed to keep visitors flowing in one direction from parking towards the park exterior resources. Interpretive services were provided in an auditorium that also served as an assembly area and exhibit space. Doty typically organized these areas off the centrally located lobby, which contained the information and sales desk. This arrangement created an interpretive path that led from one public area to the next culminating in an expansive view of the park designed to lure the visitor outside. This design flow is evident at the Sitka NHP Visitor Center as the visitor moves from the parking lot to the lobby where they are provided with choices to view exhibits, a movie, native traditional arts, or proceed directly to the Totem Trail beyond the South Entry Porch.

Doty designed visitor centers to respond to their setting and reflect the local culture. To maintain a modern appearance, he deliberately avoided copying indigenous architectural design, but instead integrated distinctive indigenous design elements into his designs to give the feeling of the local architectural style. At Sitka NHP Visitor Center, Doty's early design called for incorporating Alaska Native carved-wood house screens and panels into the building's design, and these features remained in the design as it evolved.

Although Doty did not choose the location of the visitor center, this was done collaboratively with the NPS Landscape Architecture Branch, as evidenced by drawings from March 1964, Doty's body of NPS visitor centers demonstrates a knack for designing and placing buildings to suit the location. At Sitka, Doty prepared the initial drawings for the visitor center, and the design was furthered by Pacific Northwest Modernist John Morse.

Master Architect: John Moore "Jack" Morse (1911-2000)

An easterner, John Moore "Jack" Morse relocated to Seattle, Washington during World War II. Born in Brookline, Massachusetts, Morse received a Bachelor of Arts from Harvard College in 1934 and subsequently earned a Bachelor of Architecture, also from Harvard, in 1940. While at

Harvard, Morse would have been exposed to several prominent faculty including Walter Gropius and Marcel Breuer. Two years later, in 1942, he relocated to Seattle, first working for the architect George Stoddard, then was employed in the Engineering Department at the Boeing Company from 1943 to 1945. By 1947, Morse had developed a partnership with fellow Harvard graduate, Fred Bassetti (1917-2013). In 1960, Morse served as the president of the American Institute of Architects (A.I.A.) Washington Chapter. After an amicable split with Bassetti, Morse established his own practice, John Morse & Associates in 1963. In 1978, Morse reorganized his firm as the Morse Stafford Partnership. In 1985, Morse again reworked his practice, creating John Morse Architect/Planner, which was active until his death in 2000. Throughout his long career Morse primarily worked in the Pacific Northwest with most of his work located in Washington State.

By the 1960s, Morse had gained considerable professional recognition in the Seattle area due to his successful projects in the Pacific Northwest Modern style. Over the years, Morse received many recognitions and awards from the national and Washington Chapter of the A.I.A. for his work in the state. Morse was most often acknowledged for his "complimentary qualities of creativity and practicality." He was elevated to A.I.A. Fellow (FAIA) in 1968, joining only fifteen other architects so recognized in Seattle at the time. In 1996, Morse received the highest honor from the Seattle Chapter of the A.I.A., the "Seattle Gold Medal," a lifetime achievement award for his service to the profession of architecture. His long-time partner, Fred Bassetti argued that Morse "offered his services at once, civic warrior from the beginning, endlessly pressing for a more congenial, workable city [Seattle]… as an architect, he was an innovator."

Throughout his career, Morse primarily focused on private residences and institutional buildings, including a number of schools and libraries. He designed the Lake View School and the Mercer High School, both on Mercer Island (1954-56), Lake City Seattle Branch Library (1965), and Kincaid Hall at the University of Washington (1971). He taught at the University of Washington School of Architecture for a short time from 1946-47. In 1969, Morse worked with the architectural fi rm of Kirk, Wallace & McKinley on the Pike Place Market Urban Renewal project.

Morse completed a number of projects for the NPS. In 1963, the Sitka NHP Visitor Center was the first project he designed for the NPS. This was followed quickly by the Glacier Bay Lodge Complex outside of Gustavus, Alaska. In 1966, Morse received an Honor Award from the Washington Chapter of the A.I.A. for his design at Glacier Bay, one of only a few Mission 66-era lodges constructed in the parks. In 1973, Morse was hired by the NPS to rehabilitate the Camp Muir Guide Shelter (1916) at Mount Rainier National Park. Three years later, Morse was engaged to analyze the structure of Mount Rainier's Paradise Inn (1917). Morse's design of the Sitka National Monument Visitor Center expanded on the preliminary scheme by Cecil Doty, and he was later hired to design an addition to the visitor center.

Influences of Alaska Native Building Traditions at the Sitka NHP Visitor Center

Cecil Doty's earliest design for the Sitka NHP Visitor Center clearly included Alaska Native artifacts woven into the design. These elements brought traditional Tlingit practices into a modern building.

Tlingit tribes typically created permanent dwellings collected into villages only in the winter months. While size denoted importance and prestige, all Tlingit houses were structurally similar: rectangular, low-pitched, front-gabled buildings. Constructed with interlocking, heavy, hewn spruce timbers, cedar and, at times, hemlock, these houses were built without extraneous fastenings. The exteriors were typically clad in wide, horizontal or vertical planks, and the roofs featured heavy staves that were held in place with heavy stones and saplings. A smoke hole in the roof was protected from the weather by a movable cover, which could be propped open to vent the interior. At each corner was a broad plank that was rabbited along the edge where it interlocked with the wall planks. The tops of these planks rose approximately a foot or more above the eaves. The front entry gable usually faced the shoreline, and a doorway was often cut into the wall planks at ground level. Typically accessed by a step or two, this forced entrants to duck, an excellent defensive construction technique. The front façade of an important house was sometimes ornamented with an elaborate carving known as a house screen or could include house posts. These features depicted important events in the life of the clan and revealed its name and key symbols.

Passing through the doorway, an entrant would step downward. Important houses featured interiors that were often excavated four to six feet below ground level and reached by descending one or more step like platforms, which were used for lounging and sleeping. Heavy, smoothed planks were laid directly on the earthen ground as flooring. Independent of the exterior walls, the roof was supported by heavy, often elaborately carved, interior house posts. Two large roof beams running the length of the house, and set in a shallow groove, rested on the tops of the carved posts. An intricately carved and painted wood partition was frequently placed between the two rear house posts, separating the more public areas with a sleeping chamber reserved for the family.

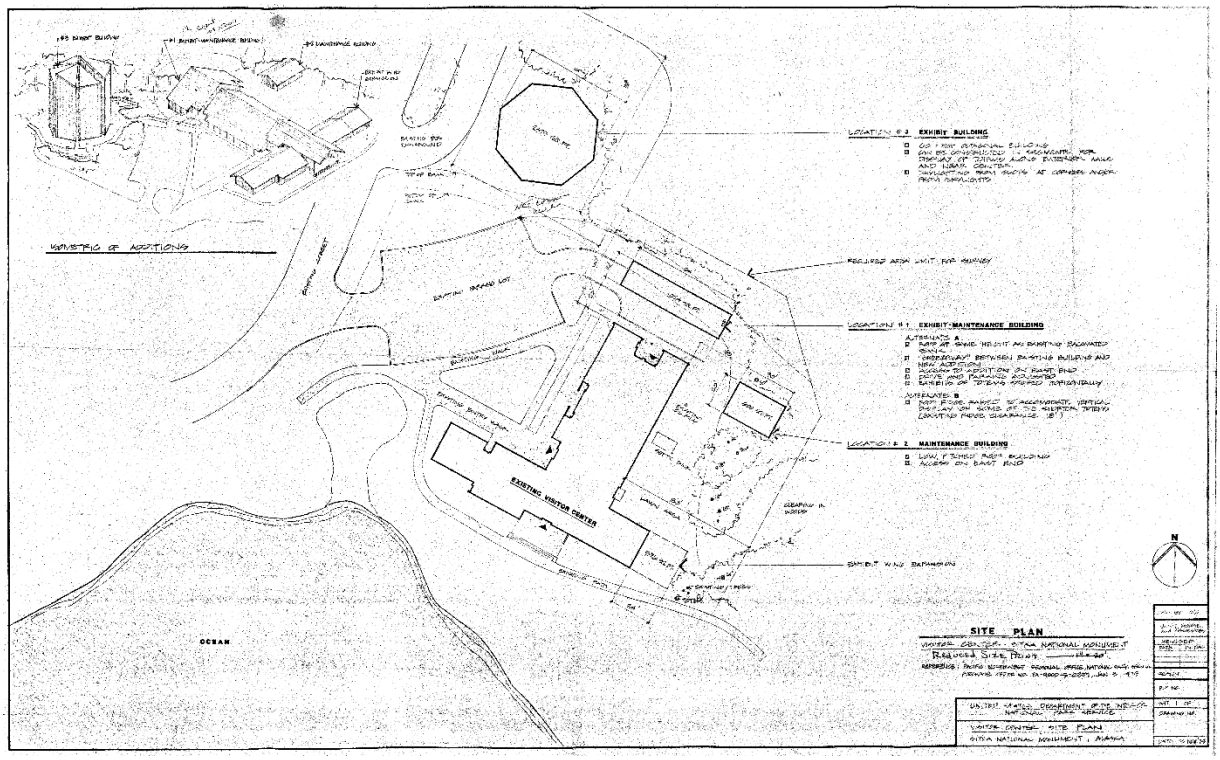
Completion of every construction stage of the house was a significant moment for celebration, culminating in the naming of the structure and the sponsoring of a potlatch. Although all houses were given a name, larger, principal houses were traditionally given the most honored names, those that “referred to the totemic emblems or crests of the lineage.” Lesser houses were named by their position, shape, or materials. Once a house was assigned a name, that name stayed with the building even beyond its existence or once abandoned. When a building's inhabitants moved to a new village, it was often customary for them to name their new house after the one they had left. Each Tlingit tribe consisted of two moieties, a social or ritual group. It was custom for the moiety who did not occupy the house to provide the labor for construction. In return the moiety that occupied the house rewarded the laborers of the opposite clan with an elaborate potlatch celebration.

At the Sitka NHP Visitor Center, the primary elements that clearly reflect the Alaska Native building traditions include orientation of the front building gable towards the water, installation of log columns and heavy beam elements supporting the Lobby and South Entry Porch roof, use of low slope roofs with deep eaves, differentiation of building frame and wall infill elements, and incorporation of Alaska Native carvings, particularly with the original installation of the house screen at the South Entry Porch gable. Clan houses were essential to the identity of individuals of the Tlingit society, providing a way to identify relatives and where people were born or lived. Additionally, the placement of the artist studios down the hall of the Cultural

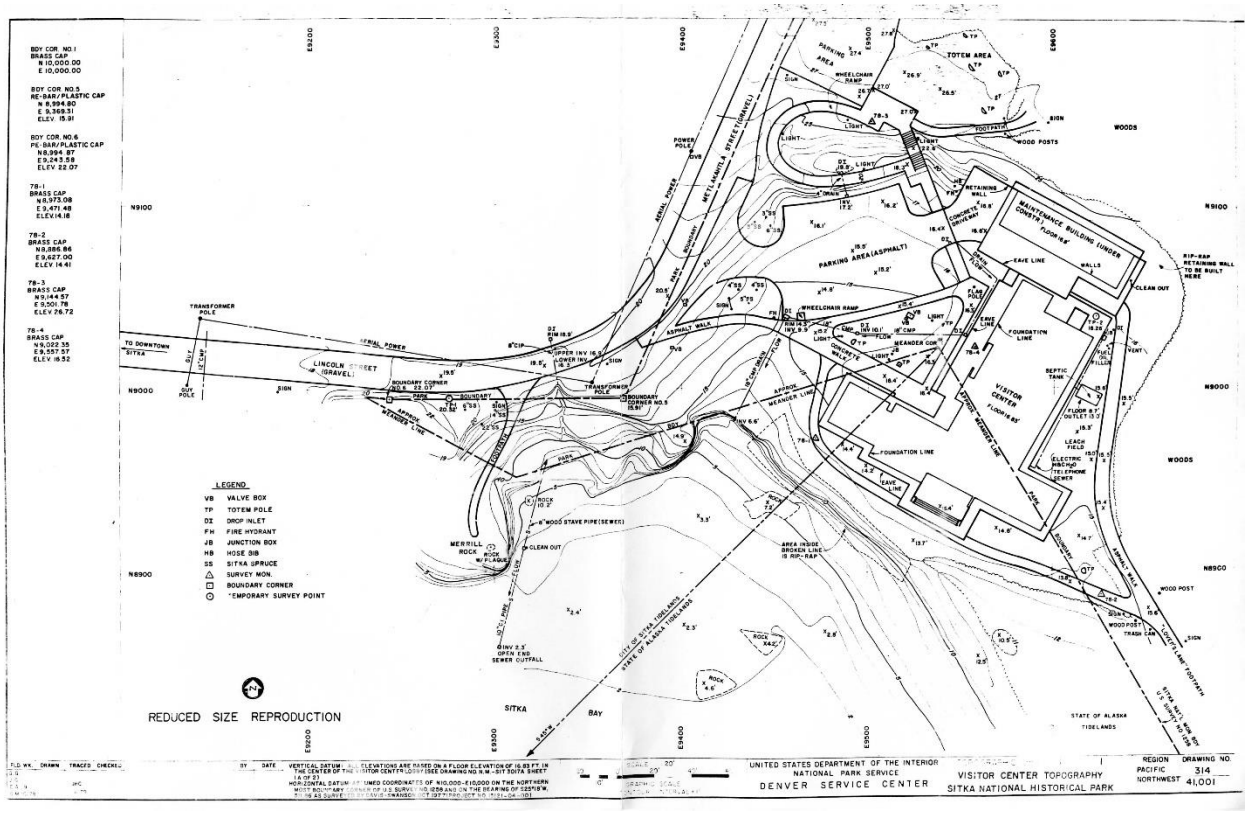
Center Wing on the landward side of the building is significant as it parallels a traditional clan house hierarchy where these types of spaces were placed deeper into the building and reserved for higher status individuals.



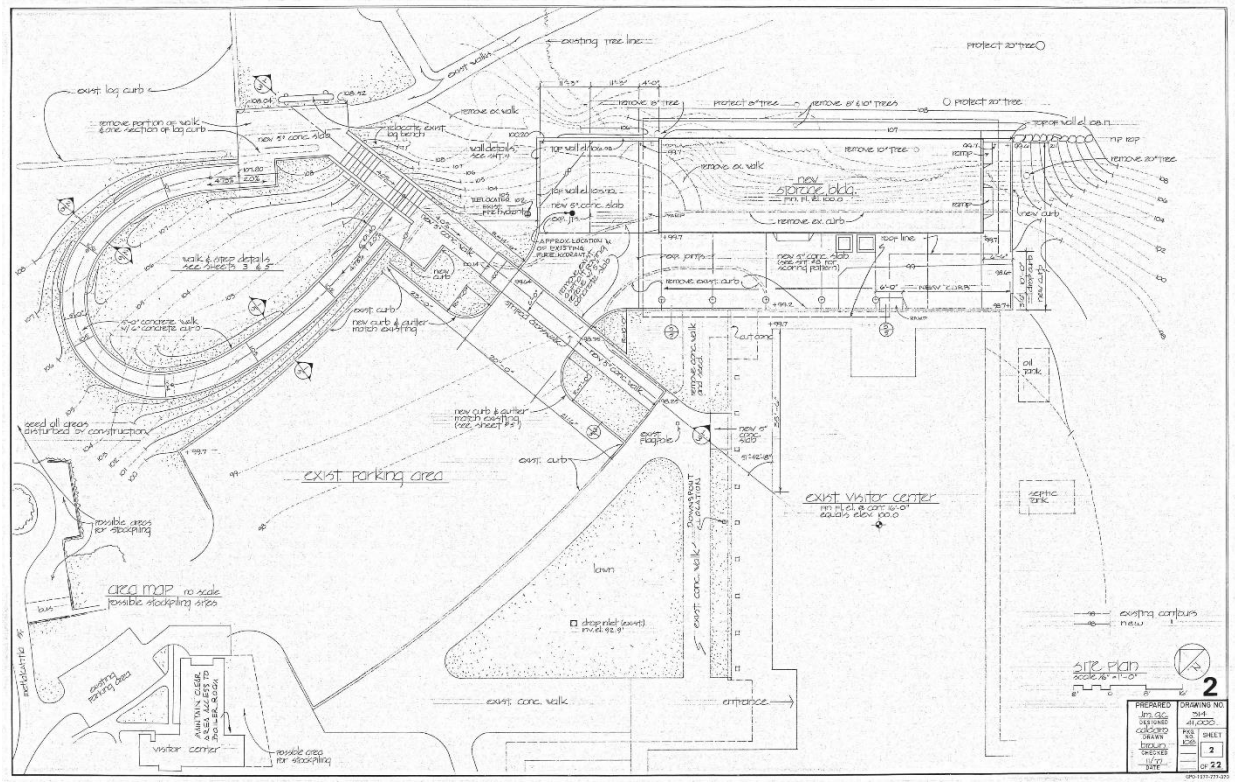
Circa 1971 photo of the triangular lawn area with the flagpole in its original location and a portion of the concrete entry sidewalk that was removed in the late 1970s. A deciduous tree that was planted near the entry sidewalk and flagpole is no longer present. A pedestrian pathway was installed in 2000 that matches a section of this historic alignment (SITK 15656 D).



January 1975 drawing (PX 9000-5-0359) by John Morse and Associates which indicates some details of the 1965 site plan and how few impacts the work associated with the visitor center modifications had on the landscape's built elements.



Circa 1976 drawing showing the existing conditions of the visitor center landscape as they were building the maintenance addition (SITK 25380 Oversized Box 1012). Some items of note include the inlet has been filled in and a drain installed to the catch basin located in the southwest corner of the lower parking lot, there are three lights in the triangular lawn area, the flagpole is in its original location, the path between Metlakatla Street and the entry sidewalk is marked as asphalt, and the entry sidewalk is concrete. Metlakatla Street is unpaved.



November 1977 drawing (314_41000) of the site associated with modifications to the north side of the visitor center and sidewalk connecting the upper plateau (now upper parking lot) to the visitor center. While this made changes to the 1965 circulation it was a more compatible design solution than the 2000 modifications since the sidewalk located parallel to the eastern side of the lower parking lot also matches the historic alignment. Though this drawing shows no impact to the entry sidewalk that parallels the porch, photographs from the early 1980s indicate it was removed.



1983 photo of the lower parking lot from the new curved sidewalk connecting the upper terrace with the lower parking lot and visitor center. The deciduous tree that was in the triangular planting area is gone along with the concrete sidewalk that paralleled the porch, and three totem poles have been added. The parking lot's location, shape and material remain the same from its 1965 construction. Tall deciduous shrubs are planted in the beds located between the entry sidewalk and the visitor center's west wing (SITK 15656 A).



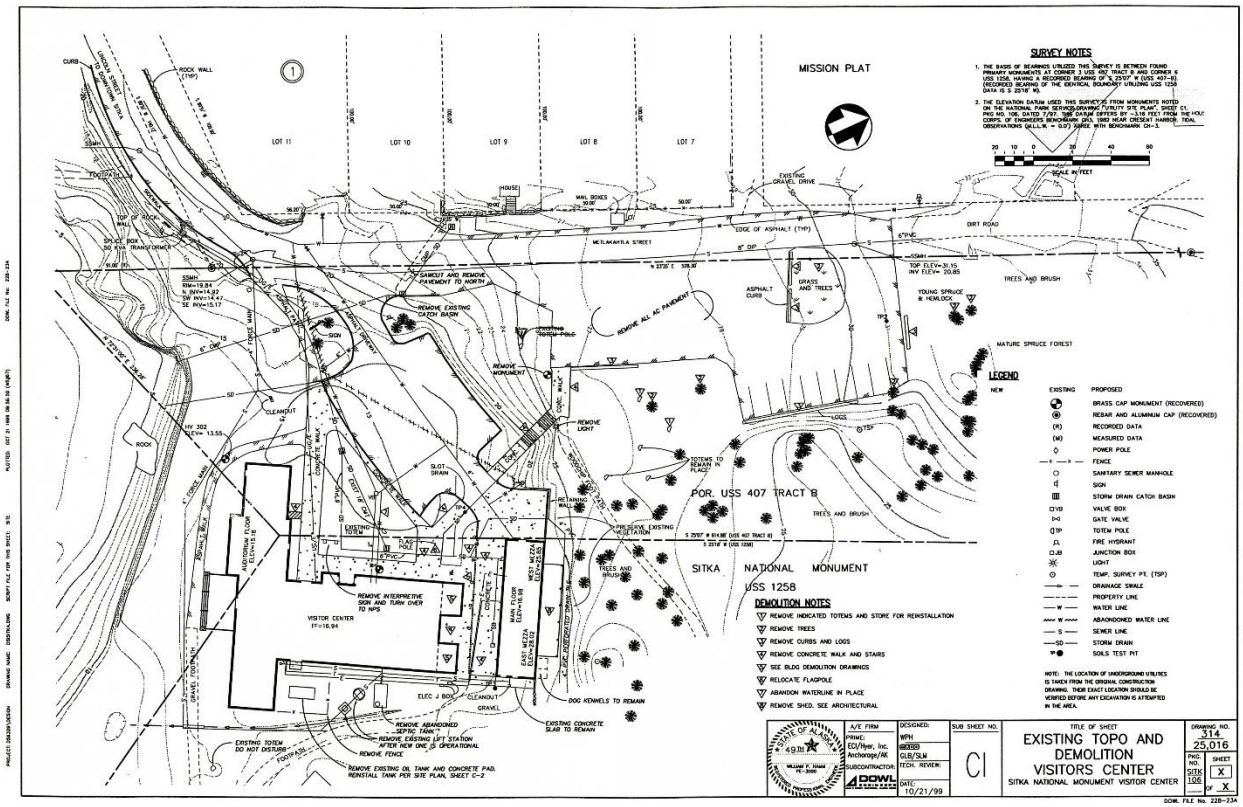
1983 photo of the rock and log riprap, which is starting to host deciduous trees, including one located near the edge of what used to be the inlet, but is now filled in. The path between Metlakatla Street and the entry sidewalk appears in the foreground and the Shoreline Connection Trail in the background. Both are narrow and appear to be paved, though the material is not discernable (SITK 25380 B178 F021).



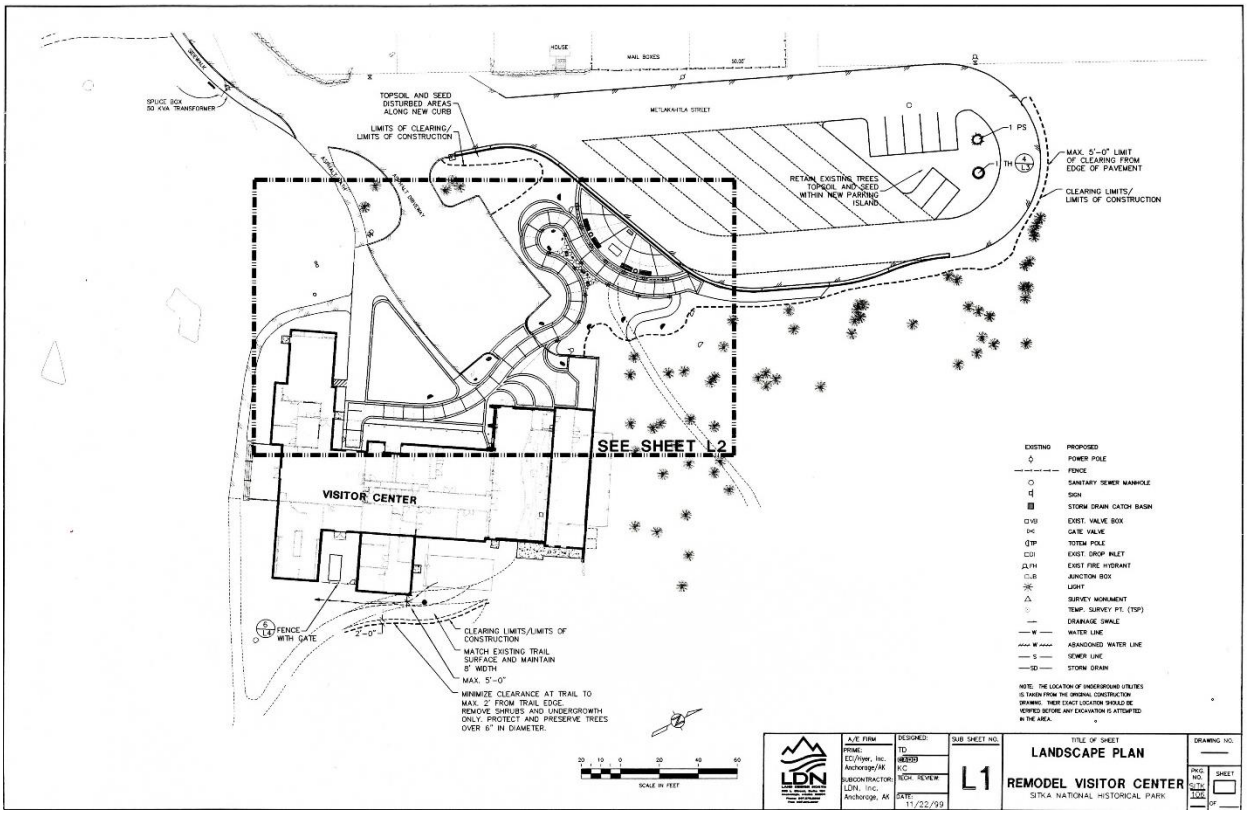
1988 photo looking northeast showing the position of three totems in the triangular lawn, the entry sign and Sitka spruce, the entry sidewalk, and a portion of the path between Metlakatla Street and the entry sidewalk. The bike rack has moved to a location south of the Sitka spruce trees. The new addition is the sidewalk in the lower right corner which does not align well with the park's pedestrian circulation network and (SITK 15663BB).



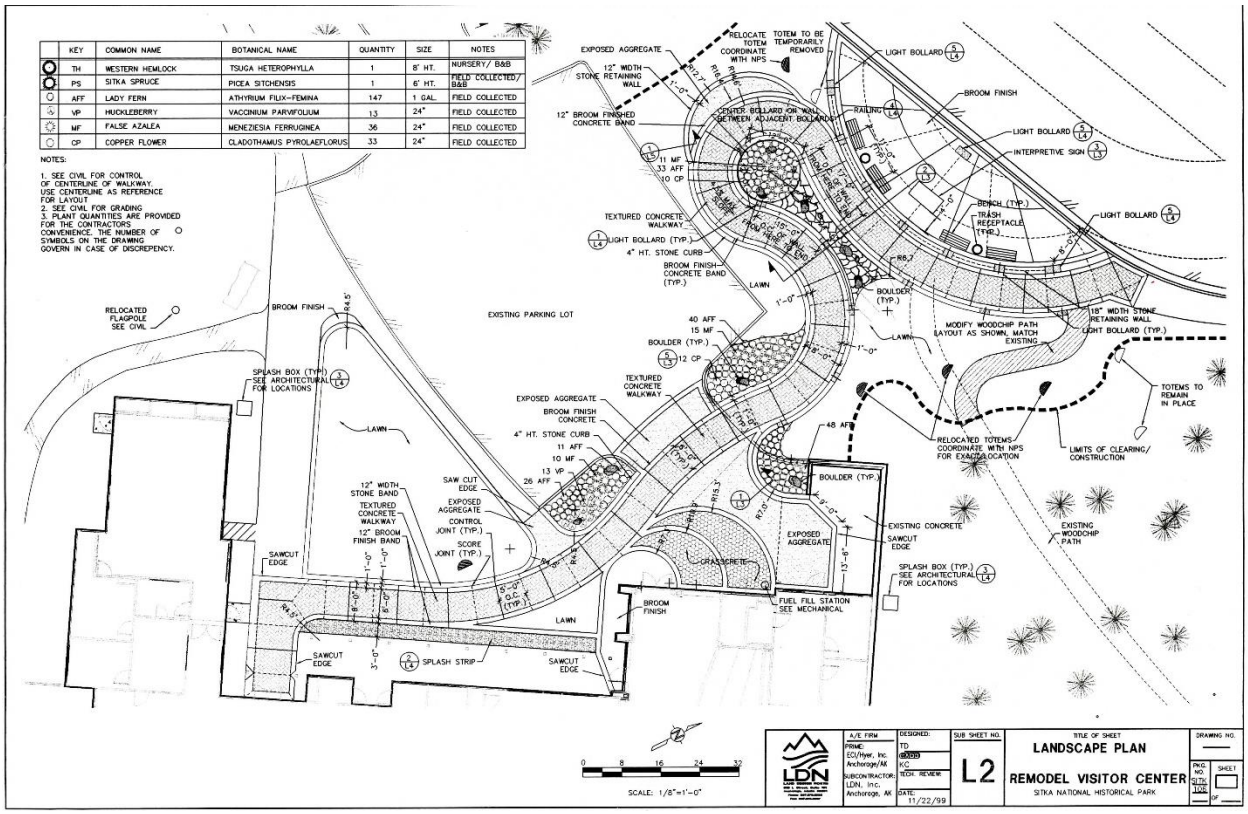
1994 photo of the stairs and new pedestrian circulation that was constructed in the late 1970s which eliminated a portion of the entry sidewalk that paralleled the porch. A totem is located where a deciduous tree was planted in 1965 (SITK 25380 B025 F09).



October 1999 plan (SITK 25380 Oversized Box F08019) showing the existing conditions prior to the 2000 construction of the new pathway linking the upper parking lot with the visitor center. The path between Metlakatla Street and the entry sidewalk and the western portion of the Shoreline Connection Trail (to the point where it intersects with the visitor center porch) are indicated to be paved in asphalt. The eastern portion of the Shoreline Connection Trail is gravel. The locations of totems and the flagpole are also noted. The sidewalk built to the end of Metlakatla Street is shown, but the path between Metlakatla Street and the Shoreline Connection Trail is not yet present.



November 1999 drawing (SITK 25380 Oversized Box F07) of the site for the visitor center remodel project which indicates some of the locations and materials of the circulation features that were constructed in 1965 including the lower parking lot, Shoreline Connection Trail, entry sidewalk, and path between Metlakatla Street and the entry sidewalk. There is no distinction to the type of paved material that is used for the lower parking lot, west side of the Shoreline Connection Trail, and path between Metlakatla Street and the entry sidewalk other than they were paved. The alignment of the trail located east of the visitor center is also visible and notes are made for how it will be adjusted with this project. Finally, this plan shows how the new accessible ramp connecting the upper parking lot with the visitor center impacted the historic circulation features located on the east side of the lower parking lot.



November 1999 planting and materials plan (SITK 25380 Oversized Box F07) for the new pathway linking the upper parking lot with the visitor center showing the location of changes that were made to the circulation route and materials, and the planting beds.

VII. Analysis and Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary

Under the National Register of Historic Places criteria, there are seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Assessing the overall integrity of a property assists in measuring the ability of the property to convey its historical significance. Retention of specific elements of historic integrity to the defined period of significance is important. The aspects of integrity apply to the entire site: the building exterior and interior, landscape, as well as site features. Overall, the historic integrity of the Sitka National Historic Park Visitor Center is good. Over time some significant alterations have occurred, including a major rehabilitation project in 2000, that moderately impaired the integrity of design and materials. As a whole, the visitor center maintains integrity of location, material, workmanship, design, setting, feeling, and association. The character-defining features, exceptional importance, association with the Pacific Northwest Style and the centralization of visitor services with administrative functions all collaboratively make the Sitka National Historical Park Visitor Center district an outstanding example of a Mission 66 visitor center.

Park planning during the Mission 66-era adjusted to focus on the influx of vehicles into the parks and how to manage vehicular circulation and parking. This resulted in prioritizing parking areas near new park visitor centers funded during this era. After a visitor parked their car, the site design was developed to funnel pedestrian traffic to an entry into the visitor center, accessed from the parking area. In the visitor center, individuals were oriented to the park, its resources, and mission, and were then disbursed out into the park to experience the resources for themselves, usually via an exit separate from the entry oriented toward the parking area. This allowed the visitor to go from the visitor center directly out into the park to experience its unique resources or views. All aspects of this circulation concept and design remain at the Sitka NHP Visitor Center.

While the district has been modified and the building added to over time, it retains a strong association with the development and interpretation of Sitka National Historical Park. Overall, the district retains integrity of location, setting, workmanship, feeling, and association. Its integrity of design and materials has been moderately impaired by past alterations and additions. For the cultural landscape those modifications are primarily associated with the addition of a curvilinear accessible ramp that links the upper parking lot with the lower parking lot and main visitor center entrance, the modification of the shoreline with the filling in of the inlet, the introduction of a path between Metlakatla St. and the Shoreline Trail, and the creation of a gravel gathering area located near entrance to the Totem Trail.

Location

The visitor center has very strong integrity of location. It remains in its original location along the Sitka Sound within the Sitka National Historical Park, near the termination of Metlakatla Street in Sitka, Alaska. The original orientation of the building is intact, with the primary visitor entrance at the west elevation, easily accessible from the parking area. The South Entry Porch, facing Sitka Sound, also retains its original orientation and location. The parking lot has been expanded but remains in the same general location with easy access to the west entrance.

Design

The visitor center has a moderate level of integrity of design. The design of the Sitka NHP Visitor Center has been somewhat impaired over the years through miscellaneous rehabilitation work and in replacement of original materials and features. The building was originally designed with a main lobby and three radiating wings housing a theater, an exhibit room and a cultural center. This was slightly modified in 1977 when a free-standing Maintenance and Storage Building was constructed to the north by the original architect, John Morse. However, in 2000, the building was substantially rehabilitated including the Theater and Cultural Center wings. Totem Hall was inserted between the visitor center and the Maintenance and Storage Building, creating a single structure. Lastly, an Administrative Wing was added at the east elevation with its orientation parallel to the Exhibits Wing.

The Mission 66 Multiple Property Documentation Form discusses alterations and additions to the visitor center building type, noting that "an addition will not disqualify a resource, if it is compatible with the original building and not opposed to the intention of the original design, and if it does not obscure the qualities for which the building is significant." John Morse designed the free-standing maintenance and storage addition in 1977. Furthermore, his 1975 design proposal suggested the need for additional space including a totem exhibit; however, this was not built in 1975. The 2000 addition of Totem Hall enclosed the open space between the original visitor center building and Morse's 1977 addition. Totem Hall is a heavily glazed, tall, one-story addition. The new Administrative Wing was added to the east elevation north of the original Exhibits Wing. It sits away from the primary west and south building components. The design of the Administrative Wing employed similar building materials and matched the Exhibits Wing in its footprint and roofline. Additional interior changes to the Theater and Cultural Center wings were made during the 2000 rehabilitation. Overall, the cumulative additions and alterations have moderately impacted Doty and Morse's original design concept for the visitor center.

The design of the landscape has moderate integrity, having been impacted on the east end of the lower parking lot by the introduction of a curvilinear walkway that is not compatible with the form and materials of the historic landscape. Though the inlet was a feature of the historic landscape, its removal before the end of the period of significance does not affect the landscape's integrity of design. The landscape continues to provide an orientation to the park and its surrounding landscape through critical orienting views of the site and Sitka Sound.

Setting

The setting of the Sitka NHP Visitor Center remains largely unchanged and retains a high level of integrity. The visitor center was originally situated among a number of small cottages at the termination of Metlakatla Street. Some of these cottages have been altered or removed, and a newer apartment complex has been constructed in the vicinity. The construction of this apartment building altered the view and perception of the visitor center from the water. The new building overwhelms the older building, distorting the clean look of the visitor center from Sitka Sound. However, the visitor center still serves as an introduction to the cultural significance of the site, forming an entryway to the historic Totem Trail and the 1804 battle site of the Tlingit-Russian conflict along a peninsula formed by the Sitka Sound and the Indian River. Further, when originally constructed, the Sitka Historical Park provided the setting for the display of a number of Alaska Native Totem Poles. While some of these poles have been moved within the

site or replaced with replicas for conservation purposes, these important cultural elements still contribute to the setting.

Materials
Overall, the integrity of materials of the Sitka NHP Visitor Center building were somewhat impacted by the 2000 rehabilitation. This project replaced all the original windows in the building with double-hung metal sash replacements of similar configuration to the original. For the most part, these new windows were placed in original locations with some exceptions, including at the Theater Wing, where new openings were inserted. The roofs have been replaced and repaired over time, but cedar shakes remain the primary roofing material. At the interior, the original Lobby reception desk has been removed, and the location changed. The original Lobby flooring has been covered with carpet. The original floor plan and interior materials of both the Theater and Cultural Center wings were substantially changed in 2000. However, the Lobby and Exhibits Wing only received minimal changes that impacted
historic fabric.

The materials associated with the Mission 66-era landscape design include vegetation such as Sitka spruce, lawn areas and native vegetation along the shoreline, all of which are intact. The proliferation of shrubs and forbs in other planting beds contrasts with what was implemented but is in line with the intention of the planting plan to have a simple palette of shrubs and forbs. That simplicity is at risk, however, given the variety of species that currently exist. Other materials include paving materials which included asphalt, concrete, and a finely crushed compacted gravel. The asphalt and concrete remain in nearly all of their historic locations, but the finely crushed compacted gravel has been replaced with a larger uncompacted gravel surface in those areas. Wood continues to be used for signs and totems, and features such as the bike rack, fi re hydrants and catch basin reflect their historic materials.

Workmanship
The integrity of workmanship at the visitor center exterior has been maintained through retention of the vertical siding and cedar shake roofs. The exterior of the 2000 Administrative Wing addition reflects the original design intent of Doty and Morse in its style and architectural details, which convey the same sense of workmanship as the original building. The Totem Hall addition, particularly with the building's use of similar roof slopes to the original building and use of overlapping roofs, which minimizes the difference between the two-story and single-story components of the building, helps to ensure the integrity of the workmanship. At the interior, the changes to the Theater and Cultural Center wings altered the original materials and workmanship in these spaces. However, the Lobby retains many of its original materials and workmanship.

The workmanship of the Mission 66-era landscape remains relatively intact due to the retention of some primary design elements, such as the asphalt-paved and concrete-curb-edged lower parking lot, the lawn areas, which provided a simple landscape setting to the visitor center entrance, the framed and signed entry experience for visitors arriving by vehicle or on foot, and the views through the site and to the surrounding landscape, which help orient the visitor to the site’s cultural and natural history and significance.

Feeling
The building and landscape retain integrity of feeling, and both components feel similar to the historical conditions, especially when viewed from the edge of the Sitka Sound looking north. However, the overall feeling of the west entry sequence has been somewhat altered with the expansion of the parking lot. The addition of Totem Hall changed the low scale, horizontal feeling of the building. Further, with the relocation of the house screen from the South Entry Porch exterior to the interior, the focal point and feeling of the Lobby has been moderately altered.

Association
The building retains a strong association with the Sitka National Historical Park and with the Mission 66-era. It also retains an association with architects Cecil Doty and John Morse. This continuity has preserved and enhanced the association of the building with the Pacific Northwest style that the NPS adopted in Sitka, Alaska. Consequently, visitors to the park still have all of their needs met through the visitor center as Doty and NPS Western Office of Design and Construction (WODC) intended when implementing the Mission 66 program's vision for a visitor center in Sitka.

Landscape Characteristics and Features

Vegetation



Sitka Spruce
Part of the original planting plan, eight Sitka Spruce were planted to flank the entrance to the Lower Parking Lot. Five remain today, two on the south side of the vehicular entrance near the entrance sign and three on the north side of the vehicular entrance (MIG, 2019).

Evaluation: Contributing



Entrance Lawn

In photographs taken at the opening of the Visitor Center, the Entrance Lawn surrounds five Sitka Spruce and forms the setting for the Entry Sign. To mitigate impacts to the lawn by visitors who are standing in front of it to take photos, several circular concrete pavers are located in the lawn in front of the sign. With the exception of this addition, the Entrance Lawn remains in place from the original design (MIG, 2019).

Evaluation: Contributing



Triangular Lawn

A triangular-shaped lawn area located north of the Visitor Center's theater wing, is bounded by the Entry Sidewalk and the curvilinear walkway. Original plans show that this area was intended to be planted with a non-native groundcover (*Gaultheria procumbens*), but that was either never implemented or didn't survive. A deciduous tree, possibly a white birch (*Betula pendula*) shown on an original planting plan, was planted on the east side of the lawn in 1965, but it had disappeared by the early 1970s. Alterations have been made to the eastern edge of the lawn on two occasions, when the pedestrian walkway was altered in the late 1970s and again in 2000. The flagpole was originally to the northeast of the lawn and has since moved inside its boundary (MIG, 2019).

Evaluation: Contributing



Shoreline Lawn

Though originally designed to be restored to native vegetation, a lawn was planted in the linear space between the Shoreline Connection Trail and the Rock and Log riprap. The shoreline lawn initially extended north and west around the inlet, but that has since been filled in and the lawn has expanded into this area. The shoreline lawn contributes to the historic character of the landscape, but three additions that are located in this area do not. Those include: the lawn's expansion into the former inlet area, a Sitka spruce, two tree stumps, and a bench located east of the Sitka spruce (MIG, 2019).

Evaluation: Contributing



Planting Beds

Planting Beds are located around the edges of the Visitor Center's theater wing between the building's façade and the pedestrian circulation features. An original planting plan shows that the planting bed on the north side of the building was slated for St. John's wort (*Hypericum calycinum*) and the southern planting bed slated for a non-native groundcover (*Gaultheria procumbens*). However, it does not appear that these were planted. Though photographic evidence is inconclusive, no shrubs or forbs appear in any of the images during the period of significance. Today, these planting beds contain a variety of native shrubs, forbs and lawn including, but not limited to Deer Heart (*Mainanthemum dilatatum*), Cow parsnip (*Heracleum lanatum*), Nootka rose (*Rosa nutkana*), and Salmonberry (*Rubus spectabilis*) (MIG, 2019).

Evaluation: The planting bed areas are Contributing, but the plants themselves are not.

Land Use



The land the Sitka Visitor Center sits on has served as the entrance for the park since the placement of two totems by the Alaska Road Commission in 1925. The siting of the lower parking lot in 1940 marked the formalization of the entrance. The development of the Mission 66 Visitor Center has further established its use as an entry to the park, which continues today (MIG, 2019).

Evaluation: Contributing

Circulation



Entry Sidewalk

The concrete Entry Sidewalk connects the Lower Parking Lot with the Visitor Center. The concrete sidewalk includes a section which borders the Lower Parking Lot's southern end and a section which connects the Path Between Metlakatla Street and the Entry Sidewalk with the Visitor Center entrance. This section initially ended at the southwest corner of the lower parking lot, but now extends a few feet to the west. A third section, which originally connected the southeast corner of the lower parking lot with the Visitor Center's entrance, was removed in the late 1970s and modified in 2000. In the late 1970s, this section was removed, and the sidewalk located under the porch provided a connection between the parking lots and the Visitor Center entrance. In 2000, a new walkway was built just west of the porch in a similar location to the original sidewalk, however the form and materials were not the same being curved (not straight) and built of pavers and concrete (not concrete). Drawings from 1965 indicate the Entry Sidewalk was concrete. Though a portion of the entry sidewalk is missing, and a small section has been added to its western end, the remaining sections associated with the 1965 construction contribute to the historic character of the property (MIG, 2019).

Evaluation: Contributing



Path Between Metlakatla Street and Entry Sidewalk

This path connects Metlakatla Street and a sidewalk that terminates at the end of Lincoln Street with the Entry Sidewalk, providing a connection for pedestrians who are coming to the park from the city's center. In the 1965 plans this path follows the current alignment but was much narrower and had a more defined edge. Though photographic evidence is not definitive, the path appears paved in asphalt or a fine crushed and binded gravel substance. A circa 1976 existing conditions plan notes that the path is asphalt, but earlier drawings note it was a bituminous paved surface which can sometimes be characterized as asphalt since they are similar. Today, the path consists of a larger sized gravel (roughly half-inch to one inch) that is not edged and has expanded beyond its original width, but it does follow the original path's alignment. Its expanded width is exacerbated by the introduction of the Path Between Metlakatla Street and Shoreline Connection Trail (MIG, 2019).

Evaluation: Contributing



Shoreline Connection Trail

The Shoreline Connection Trail was designed to be a narrow trail tracing around the southern and eastern elevations of the Visitor Center and connecting the Entry Sidewalk with the Totem Trail. Photographs from 1965 indicate that the trail's surface material between the Entry Sidewalk and the Totem Trail was paved in a similar material to the one used for the Path Between Metlakatla Street and Entry Sidewalk. Like that path it was also edged. Later evidence from plans and photographs indicates that the trail was paved between the Entry Sidewalk and the Visitor Center porch. The surface between the porch and the entrance to Totem Trail and extending around the east side of the Visitor Center may have been gravel. It is not clear if this change in surface material occurred before the end of the period of significance. Today, the width of this path has extended beyond its original footprint and it is no longer edged or compacted. Its expansion is due in part to its relationship to the more recently added Path between Metlakatla Street and the Shoreline Connection Trail but is also connected to the trail providing vehicular access to Totem Trail. Following the construction of the Totem Viewing Area, a portion of the Shoreline Connection Trail was moved north and east of the visitor center's new northeast corner location. There is very little documentation of this area throughout the site's history, but 1965 drawings allude to a connection along this side of the visitor center that connected a north entrance to the totem trail and the southern entrance to the totem trail. The trail connection still exists, but its location has been altered (MIG, 2019).

Evaluation: Contributing



Lower Parking Lot

Designed by Cecil Doty and landscape architects associated with the NPS Western Office of Design and Construction and finalized by John Morse, the location, shape, size, material, and connection to Metlakatla Street remains as it was when it was built in 1965. Drawings from 1964 called for an asphalt paved parking area lined with a curb that would fit 20 automobile parking spaces, a catch basin located in the parking lot's southwest corner, and roads connecting the lower parking lot's west end with Metlakatla Street and the eastern end with a service court. The expansion of the Totem Hall and the curvilineal path that links the lower parking lot to the upper parking lot has impacted the far eastern edge of the road associated with the lower parking lot that connected the eastern edge of the lower parking lot to what was originally a service court and is now exhibit and office space, but the parking lot itself was not impacted (MIG, 2019).

Evaluation: Contributing



Path Between Metlakatla Street and Shoreline Connection Trail
This path (on the left) was not part of the 1965 landscape design but is a formalized desire trail that connects Metlakatla Street with the Shoreline Connection Trail. Though it is not clear when it was added, it does not appear in any drawings or photographs before 2000 (MIG, 2019).

Evaluation: Non-Contributing

Buildings and Structures

Totems

While totems were planned as part of the original design and were installed during the period of significance, only one of the totem poles (Frog/Raven Pole) was present during the period of significance and is close to its original location. The other totem poles express the design intention of the Visitor Center to have totem poles around its entrance, but they are not original or in their original locations. Details about each of the totem poles located in the immediate vicinity of the Visitor Center are below (MIG, 2019).



Bicentennial Pole

Located within the Triangular Lawn, the Bicentennial Pole was carved by Duane Pasco, the winner of a design competition in 1976, this totem pole is carved in the traditional style and is meant to depict 200 years of Pacific Northwest Coast Indian history. During the period of significance there were up to three totem poles located in the Triangular Lawn. The Bicentennial Pole appears to be close to one of the original locations (MIG, 2019).

Evaluation: Contributing



Yaadaas Crest Pole

The newly carved reproduction of the Yaadaas Crest totem pole was carved during the spring and summer of 2006 as a collaborative project with the Sitka Tribe of Alaska, The Kiks.ádi clan, and Haida people of Kaasaan/Haidaburg. The raising commemorated the 100th anniversary of the 1906 installation in the park of totem poles collected by Governor Brady and displayed at expositions in St. Louis (1904) and Portland (1905). It is located in a lawn area between the Path Between Metlakatla Street and Entry Sidewalk and the Path Between Metlakatla Street and Shoreline Connection Trail, where totem poles did not exist during the period of significance. The base is different than the other totem poles since it is surrounded by a circular concrete paver edge (MIG, 2019).

Evaluation: While the totem pole itself is contributing, its location is not.



Frog/Raven Pole

At the entrance to the totem trail stands the Frog/Raven Pole which was recarved by George Benson (Lkeináa) and John Sam (Chináa) during the Civilian Conservation Corps restoration program that lasted between 1938 and 1941. It is located in or near its original location (MIG, 2019).

Evaluation: Contributing



Wooch Jin Dul Shat Kooteeya- The Holding Hands Centennial Pole

The "Wooch Jin Dul Shat Kooteeya" or "Holding Hands Centennial" totem pole near the entrance to totem trail was commissioned to commemorate the Sitka National Historical Park's 100th anniversary. Numerous carvers shaped the totem, but the effort was led by Tommy Joseph, who supervised the project and who carved the top - a Raven/Eagle Juxtaposition. A totem pole did not exist in this area during the period of significance (MIG, 2019).

Evaluation: While the totem pole itself is contributing, its location is not.



Visitor Center

The Sitka National Historical Park Visitor Center has a primarily T-shaped plan set on a northeast southwest axis consisting of eight wings (lobby, exhibit hall, theater, cultural center, maintenance/storage addition, Totem Hall, outdoor totem storage addition, southeast addition). Four wings are original to the 1965 one-story building and a fifth, the maintenance/storage addition was designed by the original architect. The visitor center long axis is formed by the lobby (southwest portion) and the cultural center (northeast portion). The shorter axis of the T-shaped plan is formed by the theater (northwest) wing and the exhibit hall (southeast) wing. Although visitors enter the lobby via the northwest façade near the theater, the most visible façade faces Sitka Sound and is formed by the theater wing, the lobby, and the exhibit hall wing. In 1977, the fifth wing, a two-story maintenance shop and storage building, was constructed approximately 30 feet northeast of the visitor center. In 2000, the intervening space was enclosed with a sixth wing, the two-story Totem Hall. Simultaneously, a seventh wing was added to the rear (northeast) façade of the maintenance/storage building, a single-story outdoor totem shelter. A second southeast wing, located northeast of the museum wing and attached to the cultural center wing, was constructed in 2000, as the eighth and final wing (MIG, 2019).

The primarily T-shaped plan covered by a series of prominent, overlapping, gabled, cedar, shake roofs with wide, open, overhanging eaves, simple fascia, rake and barge boards, large purlins, soffits, and exposed rafter-tails. Set on a concrete foundation, the building's exterior walls are clad in 8-inch, rough sawn, tongue-and-groove, vertical board, cedar siding painted white to contrast with the dark brown rafter tails, soffits, purlins, fascia boards, barge boards,

skirt boards, corner boards and trim. The original T-shaped portion of the visitor center features 1/1, double-hung, metal-sash windows that are grouped with wide mullions and simple surrounds. The totem exhibit hall addition features large fixed rectangular and trapezoidal window walls divided into panels by wide muntins and horizontal mullions. The main entrances to the interior public spaces are wood, double doors (each door has two glass panels) and the exterior service and restroom doors are wood, flush panel. The building retains its physical characteristics when assessing the effect of four additions, all of which are compatible in both design and use. Moreover, the building has never been moved from its original location and also retains the original setting and feeling. The first addition to the property was designed by John Morse and Associates, the original architect and subsequent additions and alterations maintain design continuity. Although additional materials have been used in alterations and additions along with workmanship from new individuals, these changes conform to rehabilitation guidelines within *The Secretary of the Interior's Standards for the Treatment of Historic Properties* and consequently sustain the association of the building with the work of John Morse. The Sitka Visitor Center embodies the distinctive characteristics of the Pacific Northwest Style—a variant of Modernism—including the use of a wood frame, post-and-pier construction, large expanses of glass, use of indigenous materials, and a siting that makes the building both subordinate and harmonious to the surrounding environment. As an example of the Pacific Northwest Style, the visitor center exemplifies a regionally appropriate approach to the Park Service Modern architectural style developed during Mission 66 (1956-1966).

Evaluation: Contributing



Rock and Log Riprap

An unobtrusive barricade of felled tree trunks and shot-rock (varying in size from 1’ to 4’ in diameter) shown on the original Doty/Morse landscaping plan provides a barrier to erosion. Photographs from the period of significance indicate that it was built as planned. The rip rap extended along the Sitka Sound shoreline and into the inlet which has since been filled in. Initial drawings indicate that the area was going to be allowed to revegetate with native plants, which it has done in many areas. In some areas, this vegetation limits views from the Shoreline Connection Trail to the water (MIG, 2019).

Evaluation: Contributing

Small Scale Features



Entrance Sign

Originally designed in the 1940s, the Entrance Sign was moved when with the construction in 1965 of the Lower Parking Lot. However, it has always been located at an angle near the entrance to the parking lot and facing towards the city center. During the 1965 construction the Entrance Sign was placed in a lawn area in between the primary vehicular and pedestrian entrance to the park where it remains. Sitka spruce were planted to the east of the sign to provide a backdrop. When the name of the park was changed in 1972 the sign was re-carved. Likely, the Raven and Eagle poles were also re-carved in the 1970s. However, the basic shape, form, and function of the sign and posts remains the same (MIG, 2019).

Evaluation: Contributing



Flagpole

Originally installed within the northeast corner of the Entry Sidewalk, the Flagpole moved to the northern corner of the Triangular Lawn after the construction of the curvilinear walkway. Though it has been moved, it remains in the same general location in relationship to the Visitor Center and retains the same form and function (MIG, 2019).

Evaluation: Contributing





Fire Hydrants

Since the initial design and construction, there have been two fire hydrants near the southwest corner and northeast corner of the Lower Parking Lot. The hydrant models have changed over the years, but the form and function remain in their original locations (MIG, 2019).

Evaluation: Contributing



Bike Rack

A bike rack has been close to the southwest corner of the Lower Parking Lot since it was constructed in 1965. While the actual structure has changed, the location, form and function remain the same (MIG, 2019).

Evaluation: Contributing



Catch Basin

Since the initial design and construction, there has been a catch basin in the southwest corner of the Lower Parking Lot. The catch basin has been updated since its original construction, but its location, form and function remain the same (MIG, 2019).

Evaluation: Contributing

Views and Vistas

During Mission 66, vistas were a "driving force of design" and the most important views were often visible through a "large window of plate glass and metal sash of the modern visitor center." These buildings were intended to be "seen from, not to be seen," and they were conceptually designed as a "viewing platform, in which views from interior spaces, roof terraces, and adjacent outdoor terraces or amphitheaters were calculated as a flowing sequential experience." There are four primary historic designed views within the Visitor Center site, which are described below.



View from the Visitor Center Towards Sitka Sound

The View from the Visitor Center Towards Sitka Sound Views afforded views from the porch of captivating scenes such as Sitka Sound and its small islands, and views to Mount Edgecumbe. This view remains although is sometimes impacted by large cruise ships parked in Sitka Sound (MIG, 2019).

Evaluation: Contributing



View Towards Visitor Center

When approaching the Visitor Center from the road either by vehicle or on foot, the visitor views the Entrance Sign, Sitka spruce serving as a gateway, the Visitor Center, and the forest backdrop. Alterations to this view since the period of significance include the placement of the Yaadaas Crest Pole, the addition of the Path Between Metlakatla Street and the Shoreline Connection Trail, and the expanded width of both this trail and the Path Between Metlakatla Street and the Entry Sidewalk (MIG, 2019).

Evaluation: Contributing



View Towards Shoreline from Entry Sidewalk

As visitors entered the Visitor Center site, this would be the first point they would have a more expansive view of Sitka Sound and the surrounding forests and mountains. At the beginning of the period of significance the inlet would have been in the foreground of this view, but that was filled in before the end of the period. However, several new additions to this area of the landscape are contributing to an altered viewshed. These include the Yaadaas Crest Pole, a Sitka spruce tree near the shoreline, the widened gravel paths, and site furnishings (MIG, 2019).

Evaluation: Contributing



View from Start of Totem Trail

At the beginning of the totem trail, and surrounding lawn, visitors can view Mount Edgecumbe. Developments outside the park boundary have altered this view, as well as the clearing of vegetation for the Wooch Jin Dul Shat Kooteeya Pole, the placement of benches and picnic tables, and the widened gravel path (MIG, 2019).

Evaluation: Contributing

VIII. Condition

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 06/26/2019

Condition Assessment Explanatory Narrative:

The Sitka Visitor Center landscape is in good condition. There is some wear on the circulation features such as the asphalt in the lower parking lot and the concrete and gravel of the sidewalks and pedestrian paths, but overall, they are being maintained very well. Similarly, some lawn areas have been worn away by consistent visitor use, especially on a desire trail that connects Metlakatla Street with the curvilinear path leading to the upper parking lot that passes by three Sitka spruce trees.

Impacts:

Type of Impact: Exposure to Elements

External or Internal: Internal

Impact Description:

Given the variable weather conditions at the site throughout the year and the site's exposed position on the edge of Sitka Sound, some of the site's older built features exhibit signs of exposure to the elements. Climate change is also resulting in changes to amounts and frequency of precipitation, evapotranspiration, and the potential increase in severe storm events. As severe weather events increase, the site's vegetation communities and built and natural features will be impacted.

IX. Treatment

Approved Treatment: Rehabilitation

Approved Treatment Document: Historic Structures Report

Approved Landscape Treatment Document Date: January 2020

Approved Landscape Treatment Explanatory Narrative:
Treatment for the cultural landscape associated with the Visitor Center historic district was developed as part of the Sitka National Historical Park Visitor Center Historic Structure Report.

X. Bibliography and Supplemental Information

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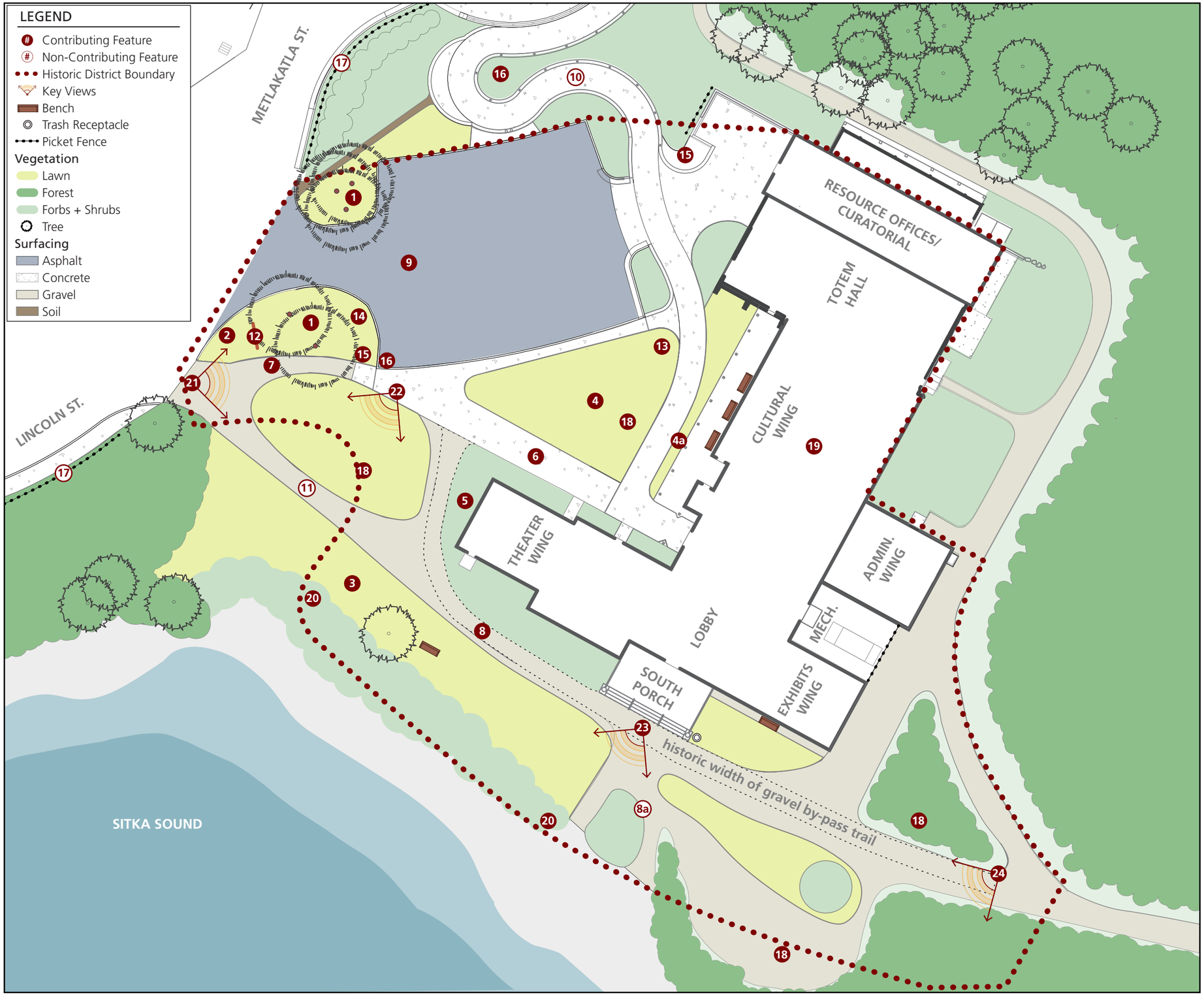

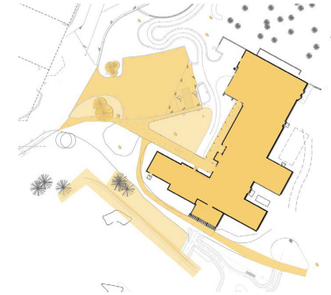

LANDSCAPE CHARACTERISTICS AND FEATURES

Vegetation:

1 Sitka spruce (5)
2 Entrance Lawn
3 Shoreline Lawn
4 Triangular Lawn
4a Porchside Lawn
5 Planting Bed

Circulation:

6 Entry Sidewalk
7 Path - Between Metlakatla St. and Entry Sidewalk
8 Shoreline Connection Trail
8a Connection to Shore
9 Lower Parking Lot
10 Accessible Ramp
11 Path - Between Metlakatla St. and Building By-Pass Trail (non-contributing)

Small-Scale Features:

12 Entrance Sign
13 Flag Pole
14 Bike Rack
15 Fire Hydrants
16 Catch Basin
17 Picket Fence

Buildings and Structures:

18 Totem Poles (undetermined)
19 Visitor Center
20 Rock and Log Riprap

Views and Vistas:

21 View toward Visitor Center
22 View towards Sitka Sound from Entry Sidewalk
23 View From the Visitor Center to Sitka Sound
24 View from the start of Totem Trail to Mt. Edgecumbe

0 10 20 30 60 90 Feet
1" = 30'

North

Sitka National Historical Park
Visitor Center Historic District

M I G

Landscape Existing Conditions

Appendix E: Draft National Register Nomination

Draft National Register of Historic Places Nomination Form January 31, 2020 for National Park Service review. Draft Nomination has not been reviewed by Alaska State Historic Preservation Office (SHPO)

In my opinion, the property___ meets___does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☐
Public – State	☐
Public – Federal	X

Category of Property

(Check only **one** box.)

Building(s)	X
District	☐
Site	☐

Structure ☐

Object ☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
7 (one sign and six totem poles)		objects
8	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
GOVERNMENT
RECREATION AND CULTURE

Current Functions
(Enter categories from instructions.)
GOVERNMENT
RECREATION AND CULTURE

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT
OTHER: Pacific Northwest Modern and Park Service Modern

Materials: (enter categories from instructions.)
Principal exterior materials of the property: WOOD: Weatherboard and Shake, CONCRETE

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Sitka National Historical Park Visitor Center (Sitka Visitor Center) is a one-story, Park Service Modern and Pacific Northwest Modern-inspired, Mission-66 era building situated prominently overlooking Sitka Sound. The visitor center site is located at the eastern end of downtown Sitka where Lincoln Street meets Metlakatla Street on the west boundary of Sitka National Historical Park. The site is bounded by the City of Sitka to the west, Sitka Sound to the south, the forested park of Sitka NHP to the north, and the historic Totem Trail to the east. The visitor center has an irregular plan with a series of cascading gabled roofs covered in cedar shakes. The roofs have wide overhanging eaves with exposed rafter tails. Set on a concrete foundation, which is exposed at some locations, the wood-frame building has exterior walls clad in 8-inch wide nominal, rough-sawn, vertically oriented cedar boards. The exterior painted white walls contrast with the dark brown painted rafter tails, soffits, purlins, fascia boards, barge boards, skirt boards, corner boards, and other trim. Originally, the siding was bleached to contrast with the dark brown stain applied to the trim and structural details. However, in response to accelerated weathering and high maintenance costs, the siding is now painted white and the trim and structural details painted a dark brown. The west elevation and the westward projecting Theater Wing form an entry court. The main visitor entry located at the west elevation features a pair of double-glaze wood doors protected by an overhanging roof. A covered exterior walkway extends northward along the west façade toward Totem Hall. The south, or Sitka Sound-facing, elevation is dominated by a large, gabled porch that emulates a traditional Tlingit clan house with its water-facing orientation. Traditional Tlingit houses were

rectangular in plan with a low-pitched gable roof aligned to face the water. They were built using heavy, hewn, and split timbers joined with no extraneous fasteners. Devoid of other fasteners or external decorations, a water- facing decorative house screen was set within the gable. This feature was one of the most character-defining traits of a Tlingit clan house, communicating both clan membership and significant historical moments. Originally, the Sitka Visitor Center had a house screen set within the south gable, above a deep porch. However, for conservation purposes, the screen was moved to the interior wall behind the gable where it remains today.

Overall, the historic integrity of the Sitka Visitor Center is good. Over time, some alterations have occurred, including a major rehabilitation project in 2000, that moderately impaired the integrity of design and materials. As a whole, however, the visitor center maintains integrity of location, material workmanship, design, setting, feeling, and association.

Narrative Description

Building Exterior

West Elevation

The west elevation features the main entrance to the visitor center, consisting of a pair of one-over- one glazed wood doors, which lead directly into the Lobby. The Cultural Center Wing extends north from the main entry and Lobby space, and the Theater Wing extends west from the building entry parallel to the entry walkway. Located in a corner formed by the intersection of the Lobby, Cultural Center, and Theater wings, the main entry doors are stile-and-rail design separated into upper and lower glazing lites, with the upper lite being slightly taller. The doors have large brass door pulls, brass hinges and a bronze-colored lock cylinder. Wood trim surrounds the door with painted letters “Visitor Center” carved into the head trim and painted white. A carved, wood National Park Service arrowhead logo is applied to the exterior wall and centered above the door. A fire department knox box is attached to the exterior wall located north of the entry door. The exterior wall siding surrounding the west entry door is typical at all locations around the building consisting of vertically oriented, 1 by 10 rough-sawn cedar wood siding painted white.

The entrance is sheltered by a roof eave extension supported by two, square, chamfered 6 by 6 wood posts. An accessibility push plate for use with the automatic entrance is mounted on the southernmost post. North of the entrance, the eaves of the Cultural Center Wing roof extends to form a sheltered walkway, which is supported by nine chamfered posts similar to, but of a lower height, than those flanking the entrance. The height difference between the Lobby entry roof and the Cultural Center Wing is approximately 3 feet with the walkway roof edge located approximately 10 feet from the exterior building wall. A custom wood gutter, rectangular in shape with a slight ogee profile at outer face, spans the length of the walkway roof, directing water toward a single downspout at the far north end of the roof. Sheltered by this extended eave is a recessed alcove that contains the entries to the public restrooms. These rooms are accessed via flush panel wood doors that face each other from the north and south sides of the alcove. To the north of the restroom entry alcove is a series of ten, narrow, double-hung, metal-sash, replacement windows that light the carving shop of the Cultural Center Wing. This ribbon of windows is organized in a pattern of four-two-four with wide mullions separating the three groups. At the far north end of the covered walkway, there is a single door with two glass panels that leads into the Totem Hall addition, dating to the 2000 rehabilitation and expansion project.

The walkway is concrete, with control joints placed to align with the chamfered wood posts. Three free-standing wood benches are situated under the walkway against the exterior wall, north of the restroom alcove. A drinking fountain installed as part of the 2000 rehabilitation is located just south of the ribbon of windows between two of the benches. The park has indicated a new Architectural Barriers Act (ABA) compliant drinking fountain is scheduled to replace the existing fountain. Wall mounted public address system speakers, not indicated in the original or 2000 rehabilitation drawings, are situated below the walkway roof near the water fountain, south of restroom alcove, and at the north end of the ribbon of windows. Four 10-inch diameter by 10-inch tall, white metal cylinder light fixtures are affixed to the walkway roof rafters. These fixtures are the typical pendant fixtures at most exterior locations and are indicated in the 2000 rehabilitation construction drawings as new fixtures.

To the south of the main entrance, the Theater Wing projects westward toward Metlakatla Street. This wing contains the theater space, park interpretation offices, and storage space. The north elevation of the Theater Wing has a set of four, approximately 21-inch wide by 52-inch tall, double-hung, metal-sash replacement windows at the east end. Adjacent to this window assembly is a flush panel door that accesses the hallway leading to the theater. An applied sign reading “Please No Smoking” is situated to the east of the door. The north elevation of the Theater Wing jogs southward approximately midway along the elevation. The window assembly to the west of the door is of a different configuration than the east end of the Theater Wing. It is a larger assembly of twelve panes, approximately 25-inch by 25-inch each, four across and three vertical. The roof has a generous overhang at this elevation, and a wood gutter runs the length of the wing. A single, hanging, metal cylinder light fixture, similar to those at the west covered walkway, is located in front of the exit door.

The west elevation of the Theater Wing features three 2 by 10 wood pilasters that rise from the 2 by 10 wood skirt board to the purlins, forming three distinct bays. There are no window or door openings at this elevation and the concrete foundation is visible at the building base. The gable end has an approximately three-foot overhang.

The Totem Hall addition rises from the north end of the original building. It features a tall gable roof, oriented to match the east west directions and 4:12 slope of the original building roof line, and large, fixed rectangular and trapezoidal-shaped windows, and window wall trim. The west elevation has a 3'- 0" wide by 7'-0" tall flush panel door with a large louver above and vertical board siding. The door has a sign reading “Employees Only,” and there is a “Please No Smoking” sign affixed to the exterior wall north of the door. The roof overhangs the west elevation approximately 3 feet, and there is a wood gutter running the length of the roofline.

The gable roof steps down at the Resources Office/ Curatorial Wing to the north of Totem Hall. This section of the building dates to 1977 and was originally used as a maintenance and storage wing. The west elevation has a 3'-0" wide by 7'-0" tall, flush panel door flanked by two window assemblies. The south assembly is a set of two fixed, metal-sash windows measuring approximately 3'-7" wide by 3'-6" tall. The north assembly has three, double-hung, metal- sash windows measuring approximately 5'-5" wide by 3'-6" tall. The roof overhangs the building wall approximately 3 feet, and there is a single, pendant metal cylinder light fixture, similar to those at the west covered walkway, located to the east of the door. There are wood gutters at both eaves along the west elevation of the building. The forecourt at this area of the building provides space for waste and recycling bins, incidental storage, and additional parking for staff vehicles

as well as utility hookups including the wall-mounted fire department connection and remote diesel-fuel fill port.

South Elevation
The south elevation faces the Sitka Sound and features a 28'-0" wide by 15'-0" deep entry porch that is both a ceremonial entry to the building and provides a dramatic ocean view exit from the Lobby. The gabled roof porch with its two peeled-log columns supports a large beam forming a contemporary, but Classically inspired tympanum. The porch at the south elevation is covered by a broad 4-1/2:12 slope gable roof extending 20 feet from the south Lobby exterior wall. The open truss roof assembly consists of 2 by 6 tongue-and-groove decking over 3 by 8 purlins, oriented parallel to the roof slope, supported by 6 by 14 beams running perpendicular to the roof slope. The roof assembly at its outer edge is supported by 6 by 6 queen posts bearing on an 8 by 20 girder which is supported at each end by two 16-inch diameter, naturally tapered and peeled log posts, resting on concrete bases. The concrete bases consist of 12 inch round sections, centered directly under the log columns, placed on 36 inch by 24 inch by 12-inch tall concrete plinths. The offset round portion of the column bases lightens the visual weight of the porch and log columns providing both an elegant transition from a round log to a rectangular base but also a method for protecting the log from moisture accumulation at its base. Directly above the columns, the girder ends are notched to receive the outermost of the four porch roof purlins.

At the east and west sides of the porch, solid tongue-and-groove siding wing walls project symmetrically from the Lobby wall to create an alcove surrounding the south Lobby glazing. The east wing wall is freestanding, while the west wing wall serves as the east exterior wall of Ranger Office 104 at its lower portions and is freestanding above the office roofline. Both wing walls terminate at the underside of the outermost 6 by 14 porch beams and are painted white to match the typical building wall. The exposed outer edge of the wing walls is trimmed in brown-painted wood to emphasize the building frame structure of the porch. The open-gabled porch roof shelters wide, shallow concrete steps that lead up to the large, rectangularly scored, undecorated concrete slab porch. Two wooden railings divide the steps into three sections. On either side, the porch is bounded by a 3-foot high, wood-slat guardrail with vertically oriented 2 by 6 balusters and a sloped 3 by 9 rail cap.

A double, glass-paneled, wood door, surrounded by a wood window wall of fixed glass panels, leads into the Lobby area. This assembly appears to be original to the building with few modifications. The window panels are organized into three parts with a large central panel of four, distinct, vertical sections flanked by two side panels each with two sections. The glazed window wall sections are organized into three levels with horizontally oriented glazing lites located at the top and bottom levels and larger, vertically oriented lites placed in the middle level. Lower glazing lites are reinforced with wide 7-1/2 inch rail panels to stiffen the window wall, while upper lites are divided with slender 2-1/2 inch mullions.

Above the south entry doors and below the gable roof, the wall is sheathed in typical building 1 by 10 tongue-and-groove cedar boards, oriented vertically. 2 by 8 pilasters are placed directly above the large vertical, window mullions and connect up to the roof purlins with the overall wall composition visually matching the configuration of the porch's beam-post-purlin layout. The porch has two pendant metal cylinder light fixtures similar to those at other exterior locations. Originally, an ornamental Tlingit house screen adorned this area above the entry door within the

gable. Due to weathering, in 1989 the house screen was relocated to the interior of the Lobby, directly behind the exterior gable face. There are two totem pole fragments which were donated to the park in 1906, the Yaadaas Crest Corner Poles, situated at the porch corners flanking the glazed entry.

The south elevation of the Theater Wing is located to the west of the South Entry Porch. The portion of the wing closest to the porch projects out 6 feet from the glazed Lobby wall to accommodate the interpretation division offices. The roof extends over this projection and then steps back for the remainder of the westward projecting Theater Wing. A flush panel emergency door with a concrete stoop is located near the westernmost corner. Beside this exit is a series of four narrow, double-hung, metal- sash replacement windows beneath four, square, fixed-pane windows each separated by 1-1/2-inch wide mullions. Immediately adjacent to the porch along the Theater Wing are two sets of metal clad, double-hung window groups. The eastern set consists of three windows while the western set includes four windows. The 2000 rehabilitation drawings indicate the three window set at the easternmost location as part of the project but do not include the four window set. NPS staff have indicated the four window set was added in a project dating from 2015. The cedar board siding is accented by typical 2 by 8 corner and 2 by 10 skirt boards, and the concrete foundation is exposed approximately 3 feet rising up to support wall framing beneath the skirt board at this wing.

The south façade of the Exhibits Wing, which has no exterior fenestration, is located east of the porch. Similar to the other areas of the building, the cedar vertical boards are trimmed by the typical corner and skirt boards. The concrete foundation is also exposed up to the skirt board at this wing. There is a single typical pendant metal cylinder light fixture located at the far east end of the south elevation.

The porch roof eaves at the south elevation and a small section of the Theater Wing roof over the emergency exit have typical wood gutters used on the building, but the balance of the roof eaves along the south elevation do not have gutters.

East Elevation
The gable end of the Exhibits Wing faces east and has similar 2 by 8 wood trim boards used at corners to those found on the west elevation of the Theater Wing. In addition, a triangular-shaped wood louver, approximately 7'-0" by 2'-6" tall, is placed near the ridge at the gable end. The roof overhangs the east gable end similar to the Theater Wing, approximately 4 feet, and supports a single pendant metal cylinder light fixture.

Between the original Exhibits Wing and the 2000 Administrative Wing addition is an outdoor utility courtyard, approximately 19 feet wide by 27 feet long, containing a 2500-gallon diesel fuel storage tank enclosed by a vertical board wood fence. West of the fuel tank is a pair of flush metal doors, which provide entry to the original mechanical room. The brick portion of the chimney that is visible above the roofline provides venting for the boiler in the mechanical room. The intersecting gable roofs of the various wings are also visible along the east side of the building with the main roof of the Lobby at the highest level and the lower, secondary rooflines of the Exhibits Wing and Administrative Wing running perpendicular to the main roof and terminating beneath its eaves. The shed roof over the mechanical room parallels the slope of the main roof and also terminated its upper edge beneath the main roofline.

The Administrative Wing built in the 2000 rehabilitation has comparable architectural details and dimensions to the original Theater and Exhibits wings with a similar louver and pilaster layout on the gable end. In plan, this wing contains a meeting room, ranger office, Superintendent's Office and a staff restroom and kitchen. At the east end of this wing, there are a series of windows and a door. The south side has two double-hung, metal- clad windows into the Superintendent's Office. At the east side under the gable, there are four, double- hung, metal-clad windows, which also serve the Superintendent's Office. The north bay under the east gable has three double-hung, metal-clad windows. The north side of the 2000 eastward projecting addition has four double-hung, metal-clad windows and a glazed stile-and-rail wood door providing access to the staff meeting room. Lastly, there are three double-hung, metal-clad windows along the north side of this wing near its intersection with the Cultural Center Wing.

The east elevation of the Cultural Center Wing runs perpendicular to the 2000 Administrative Wing and connects to Totem Hall. The majority of the east wall is glazed with a series of window groupings consisting of double-hung, metal-clad windows. Three-foot roof overhangs protect the windows but are lacking gutters.

At the far north end of the building's east elevation is Totem Hall, the Curatorial Wing, and storage rooms. Prior to the 2000 rehabilitation, the building housing today's Curatorial Wing and formerly labeled the "Maintenance and Storage Building," consisted of a freestanding building separated from the visitor center by a vehicular access drive. The vehicular drive was removed during the 2000 rehabilitation and the space between the Maintenance Building and the visitor center infilled with Totem Hall. The east side of Totem Hall consists of a large, three-bay window wall composed of rectangular and trapezoidal glazing lites separated by 2-inch wide vertical and 1-1/2-inch wide horizontal mullions. Heavier wood spandrels, including an 8-inch high upper spandrel and a 14-inch high upper spandrel, separate the large glazing expanses of the assembly. A pair of glazed stile-and-rail wood doors and a concrete stoop are located within the southernmost bay of the glazed assembly. The lower roof of the Cultural Center Wing frames into the high walls of Totem Hall. Between the lower Cultural Center Wing roof and the higher Totem Hall roof are a series of trapezoidal shaped, metal-clad clerestory windows providing daylight to the hall. The east elevation of the Curatorial Wing has two, side-by-side flush doors providing access to storage rooms. The northeast corner of the building is set against concrete retaining walls supporting the substantial grade change at this location, and the roof configuration incorporates both gable and hip layouts.

North Elevation

The north elevation of the Curatorial Wing is built into the hillside with only the upper portion largely visible. The elevation is comprised of a subgrade concrete retaining wall topped with a wood-framed wall that rises to meet the gable roof. Placed beneath the main building gable is a subroof which projects approximately 11 feet from the main gable roof and consists of a combination hip/gable shape. The roof houses an outdoor storage area constructed of 8 inch square columns spaced at 10 foot on center and infilled with 4-inch square metal mesh fencing. This storage area provides a secure but visible location for old totem poles. A metal interpretive panel describing the totems is placed adjacent to the enclosure.

When the Maintenance and Storage Building was constructed in 1977, crews excavated the slope directly behind the visitor center and graded it to the same level as the original building. As a result, the concrete north wall of this addition is set into what remains of the original hillside

and serves as a retaining wall. The concrete retaining wall continues beyond the building to the northwest toward the upper parking lot and provides for the forecourt at the curatorial entry. This originally free-standing addition was converted to curatorial use in 1990 and now contains the resource division offices, archives, and curatorial storage.

Roofs

The building's overlapping, gable roofs visually define the interior spatial uses with each roof layer covering a separate wing. The gable roof covering the Lobby has the highest peak of the original four building wings. The Lobby roof extends south to cover the South Entry Porch, where it is supported by 16-inch diameter peeled-log columns. To the east and west, flanking this main gable, are two original building wings containing the Theater and Exhibit Wing spaces. Aligned perpendicular to the main gable, the east and west running roof ridges of the Theater and Exhibits wings connect at the eave level of the main gable portion, accentuating the prominence of the porch roof. The Cultural Center Wing, with its north-south oriented ridge, has a lower elevation and is overlapped approximately 3 feet by the similarly aligned Lobby gable. Approximately 30 feet to the north is the north-south running gabled roof of the Curatorial Wing, which was constructed as the maintenance and storage addition in 1977. Originally, the roof overhang of the Curatorial Wing building formed a sheltered breezeway between the detached addition and the visitor center and was supported by large, peeled-log timbers, similar to the timbers supporting the South Entry Porch. This configuration was changed with the construction of Totem Hall in 2000, and the 1977 Maintenance and Storage Building was incorporated into the overall building complex. Totem Hall has the highest ridge and eaves within the complex and visually dwarfs the original building wings. All of the roof surfaces in the complex are covered in cedar shakes, and most of the eave lines are fitted with painted redwood gutters rectangular in shape with a slight ogee profile at the outer face.

The basic roof configuration found on the original visitor center is a layered assembly consisting of 24-inch long, 3/4 inch butt cedar shakes with 10 inch exposure placed over insulation and roofing felt on a 2 by 6 tongue-and-groove deck. Typical roof slope is 4-1/2:12 with approximately 3 feet of overhangs at eaves and rakes. The wood deck is exposed at its underside in most locations and is supported by a purlin rafter with nominal dimensions of 3 by 6, 3 by 8, or 4 by 6 which run parallel to the slope and are spaced at 4 feet on center. Purlins are supported with 6 by 10, 6 by 12, or 6 by 14 beams running perpendicular to the slope and spaced either 8 feet or 10 feet on center. Rafter purlins are provided with a 2 by 10 wood fascia at eaves and rakes along with an ogee profile wood gutter along most roof edges. Purlin rafter ends at the Cultural Center Wing are cut to a shallower depth to allow the use of a slimmer fascia board.

Building Interior

At the interior, the building is divided by function into three original wings - the Theater Wing, the Exhibits Wing, and the Cultural Center Wing radiating from the central Lobby. The Cultural Center Wing includes small rooms for the various traditional art activities organized in a U-shape around a common hallway. An Administrative Wing and the Totem Hall exhibit space were added in a 2000 rehabilitation and expansion project, which incorporated the free-standing 1977 Maintenance and Storage Building located to the north of the original visitor center, to house archives and offices.

Lobby

The primary visitor center entrance at the west elevation leads into a large, rectangular-shaped Lobby oriented toward the heavily glazed south wall and its dramatic views out to the Sitka Sound. The wall finish in the Lobby is dark- stained, vertically oriented, 1 by 8 tongue-and-groove cedar paneling running vertically from floor to top of wall. The paneling is accented by dark brown painted, exposed, structural wood elements. A 1 by 9 baseboard, painted the same dark brown, runs along the Lobby floor. The original scored and polished concrete floor has been covered with carpet. The rectangular Lobby space, with its vertical cedar paneling and exposed structural members is a modern reinterpretation of traditional Tlingit heavy-timber framing construction. Purlin rafters with nominal dimensions of 3 by 8 rest on 6 by 14 beams which extend the entire length of the Lobby and penetrate through the South Entry Porch wall to be visible at the exterior. 6 by 6 queen posts located on 8 by 20 wood girders support the beams and are consistent with the roof configuration at the open-gable South Entry Porch. The girders rest on dark brown pilasters, spaced at 11 feet on center through the Lobby. Together with the cedar wall paneling, the pilasters divide the large wall surfaces into smaller, regular sections and establish a frame and panel pattern across the Lobby.

The west entrance is flanked by two Multiplying Wolf House Posts. These artifacts were made of cedar for the 1904 potlatch and are on loan from the Sitka Wolf House. The posts depict two young wolves facing each other at the bottom of the posts and a large wolf head at the top of each post. Although traditional Tlingit wood carvings are mounted on the Lobby walls, the focal point of the room was originally the Panting Wolf House Post, also known as Kaawashagee Gooch Gáas', which is centered on the north wall and sits prominently between the main entry and the doorway to the Cultural Center Wing. This is a re-carving of a pre-20th century post of the same name and is the crest of the Gooch Hit, the Wolf House of the Kaagwaantaan clan. This post was shown on the June 1964 interior elevation drawing in this same location. However, a later change to the Lobby relocated the Multiplying Wolf House Front, or Wudzixeedi Gooch, to the Lobby interior and placed it in a highly visible location above the South Entry Porch doors. This triangular wooden painting, not a carving, represents the time when the clan outgrew its clan house and had to relocate to another house. It was originally located on the exterior of the building at the South Entry Porch in a location designed to accommodate this specific house front. It was moved to the building interior from the South Entry Porch in 1989 to eliminate its constant exposure to changing temperatures and moisture levels. While this was a conservation necessity, the introduction of the Multiplying Wolf House Front into the Lobby altered the hierarchy of artwork in this building space.

On the east Lobby wall, the pilasters are decorated with the four Mother Eagle House Posts from the Ch'aak Kudi Hit or Sitka Eagle's Nest House of the Kaagwaantaan clan and may be 200 years old. The four posts illustrate the Mother Eagle slightly differently in each pose. The two posts on north end of the Lobby east wall are larger and more elaborate than the two on the south end. Two of the four of these house posts flank the entry to the Exhibits Wing. Above the doorway to the Exhibits Wing is a carved screen known as Yadaa.aayi x'éen, which translates roughly as "Around the face of Mount Edgecumbe." This screen commemorates the 200th anniversary of the 1804 battle between the Tlingit and invading Russians. Situated on the west side of the South Entry Porch doors in the Lobby is the Sleeping Man Legend Pole. This pole depicts two salmon, symbols of the L'uknax. ádi or Coho clan, a subdivision of the Tlingit Indians of the Raven moiety. This legend pole tells the story of a Coho known as the Sleeping Man, who was away from the village when it was attached by a giant octopus, whose tentacles

extend vertically up the pole. The free-standing carved sculpture located to the east of the porch doors in the Lobby is a frog crest for the L'uknax.ádi or Coho clan. It is a replica of an earlier destroyed sculpture. It sits on a wooden display pedestal. The Gathe'eni Panel (Bartlett Cove) is situated above the entrance to the Theater Wing. This panel represents the traditional home of the Chookaneidí clan and was carved around 1947 by Peter Neilson who taught woodworking at the Cultural Center for many years. It is a stylized bear that represents an iceberg.

Viewed together, the Tlingit posts, panels and totems, and the heavy-timber framing of the structure recall the interior decoration and traditional architecture of Tlingit clan houses, in which the roof was supported by four heavy interior posts that were often carved in high relief and painted vibrant colors.

The western side of the Lobby is occupied by a 2'- 6" wide by 12'-0" long information desk. It restricts visitor access to the interpretation division office, while allowing visitors to access the hallway to the Theater Wing. The desk was originally situated further north, next to the main entrance, before the office and theater access were switched during the 2000 rehabilitation. Originally, in plan, the Theater Wing entry was directly across from the Exhibits Wing entry.

All exits from the Lobby are accented with simple wood moldings and feature shallow, projecting, cantilevered wood canopies over the doorways, the face of which is inscribed with the room name. The canopy feature appears in the interior elevations and section details of the June 1964 drawing set. These features marked the transition from the Lobby into the more focused spaces of the Visitor Center. The canopy at the Exhibits Wing door has been removed, but there is a similarly styled wood lintel above the door, and it has the inscribed room name.

There is an exhibit case just inside the entry on the Lobby north wall. This location of this case mirrors the doorway entrance to the Exhibits Wing. In front of the large window wall at the south interior elevation are two original wood benches. The benches and the display case are both detailed on the June 1964 drawing set. The display case is in its original location but is a newer case replacing the original. Two additional benches were originally located on the east wall of the Lobby but were removed prior to the 2000 rehabilitation. Metal cylinder light fixtures hang from the Lobby ceiling. These are of similar character to the exterior lights described above. Several ceiling fans circulate air in the Lobby.

Theater Wing

The Theater Wing was extensively remodeled in the 2000 rehabilitation. The hallway has a sloped ceiling that follows the roof angle with a single pendant metal cylinder light fixture similar to others throughout the building. There is a bank of four windows on each wall along the hallway. The windows on the exterior wall, facing toward the parking lot, are the narrow, double-hung, metal-clad replacement windows found throughout the complex. The opposite wall at the interior has windows that provide a view and natural light into the interpretation offices. These windows are the same configuration as those on the opposite, exterior wall but are fixed operation. This hallway was reconfigured in the 2000 rehabilitation and this office configuration and windows are not original. Beyond these windows, a flush-panel wood, double door opens into the theater. Just inside the theater there are two doors: one exits the building through the north wall of the Theater Wing and the other opens into the projection room. Just beyond these doors, there are the Raven/Eagle panels designed and painted by Reggie Peterson in 1979. The panels are set in a case with a wood bench below.

The east wall of the theater has narrow strips of wood for acoustic and decorative purposes. The carpeted floor of the Theater Wing slopes toward the projection screen, and the walls are finished in vertically oriented cedar plank paneling that is similar to the original. The 2000 rehabilitation drawings indicate some of the paneling was salvaged from the original building for use on the north and south walls. On both the north and south walls are a series of four, double-hung, metal-clad windows beneath four fixed-pane windows. There is another exit on the south wall, to the west of the south windows. Large curved glulam beams support the roof purlins and rafters; these features are also from the 2000 extensive rehabilitation of this wing. These structural elements are exposed and painted a dark brown to contrast with the stained vertical wood paneling, similar to the Lobby finishes. The theater floor is slightly raked, and there are both fixed theater seating, as well as additional movable folding chairs to accommodate visitors and accessible seating requirements.

Three administrative offices and associated storage spaces are located behind the Lobby information desk within the footprint of the Theater Wing. These spaces have been altered from the original configuration. They serve the rangers and volunteers staffing the visitor center.

Exhibits Wing
Across the Lobby from the information desk is the entry to the Exhibits Wing along the east wall. The exhibit room has a suspended acoustic tile ceiling located at 9'-4" above the finished floor. The ceiling conceals mechanical equipment housed in the attic space along with recessed general lighting and track-mounted exhibit lighting. There are no exterior windows or doors, and the space has low lighting levels to protect the artifacts on display. An overhead, manually operated and lockable coiling grille was inserted across the exhibit entry opening during the 2000 rehabilitation to provide room security control.

The Exhibits Wing consists of a single room with exhibit cases lining the walls around a central, tall, glazed display case. The current exhibit cases were installed in 1988 and 1989 with the exhibit rehabilitation project (PMIS 229281) indicating a "refresh" in 2002. An L-shaped partition screens the view and blocks light from the Lobby into the Exhibits Wing. The floor is carpeted and the walls are vertical board, cedar paneling, with the display cases inset into the wall. There is a long hydronic radiator placed at the base of each wall.

Cultural Center Wing
A pair of glazed, stile-and-rail 3'-0" by 7'-0" doors on the Lobby north wall, just east of the Panting Wolf House Post, leads to the Cultural Center Wing hallway. At the south end of the hallway, along the west side, are three sets of doors that open onto small maintenance and storage closets, one with access to the attic space housing mechanical, electrical, and telecommunications equipment. Approximately midway down the hallway on the west side are the double doors leading to the woodshop studio space. Adjacent to these doors is the New Story Totem, a contemporary four-plank cedar panel which was commissioned by the Southeast Alaska Indian Cultural Center and the Alaska Native Brotherhood in 1991-92. Carved by Robert Davis, it depicts the interplay of multi-cultural forces that have shaped the history of the tribal peoples of Southeast Alaska.

On the east side of the hallway, at the south end, is a double-panel, wood sliding door that leads to what was at one time the gift shop. This room is currently used for storage but was

designated in the 2000 rehabilitation as space for the Alaska Native gift shop. Adjacent to the sliding doors is an alcove that leads to the Administration Wing built in 2000. Just inside the alcove is a door to the staff restroom along with a door providing access to the Administration Wing offices and meeting room. To the north of the alcove along the hallway are doors connecting to additional workshop studios within the Cultural Center Wing. These studios have been used for various traditional art activities including metalworking and weaving since the building's original opening. On the east wall between the alcove and the workshop doors is the Yellow Cedar Panel which was commissioned by the Southeast Alaska Indian Cultural Center and the Alaska Native Brotherhood in 1991-92. Carved by Haida artist Jim Skannes, this panel represents social, political, and cultural forces that have led to the merging of traditional cultural values with a modern lifestyle. Hallway finish materials included clear stained 1 by 8 Sitka spruce tongue-and-groove boards oriented vertically and a 1 by 10 wood baseboard painted dark brown. The spruce color has developed into a rich, golden orange that mimics the older cedar paneling used in the Lobby. At a height of 7'-0", the clear stained boards terminate at 2 by 12 crown trim, painted dark brown, which runs to the underside of the 9'-0" high ceiling consisting of v-groove bead board painted dark brown. The hallway ceiling changes height from 9'-0" at the south end to 10'-0" near the entry to Totem Hall. Shallow, two-sided display cases exhibiting the work of artisans line the corridor and allow visitors to view both the work of the craftsmen and the studio space behind. The workshops have vertically oriented cedar board paneling, similar to other locations in the visitor center, 1 by 4 white oak tongue-and-groove wood floors, and exposed structural framing and decking painted dark brown. The exterior wall of each workshop has a bank of windows providing the shop areas with daylight.

The five original workshop spaces - woodshop, stone room, painting room, lapidary room, and jewelry room - were designed to be accessed off of this main corridor. In addition, there were originally doors at the west side of the Cultural Center Wing hallway that allowed direct access into the restrooms as well as a pair of doors at the north end of the hallway providing egress to the exterior.

Restrooms

In plan, the public restrooms are west of the Cultural Center Wing just to the north of the Lobby but can only be accessed from the exterior of the building. Originally, the restrooms could be accessed from both the exterior and the interior of the building. The men’s and women’s restrooms are organized similarly with a long wall containing lavatories set in a continuous countertop opposite the other long wall housing the urinals and water closets. Finishes are identical in both restrooms utilizing 1-inch square ceramic floor tile and 2-inch square wall tile. Wall tile terminates at 6'- 0" above the floor and transitions to painted gypsum board up to the 1 by 2 v-groove beadboard ceiling painted brown. Beadboard ceilings are oriented with the v-groove in the north-south direction and are soffitted above the lavatory counters to provide for a gypsum board light cove. The finishes and fixtures are not original to building construction but were replaced in the 2000 rehabilitation. These restrooms were originally accessed from both exterior and interior doorways; however, this was altered in the 2000 rehabilitation so that access is only from exterior doors at the west elevation. Exterior doors to the restroom are 3'-0" by 7'-0" flush wood doors painted dark brown on the exterior face and clear finished at the interior.

Administrative Wing
To the north of the wood sliding door along the Cultural Center Wing hallway is the interior door leading to the Administrative Wing. This portion of the visitor center was constructed in 2000 and consists of an employee restroom, kitchenette, ranger office, meeting room, storage closet, and Superintendent's Office. There is a 4'-5" wide hallway leading from the Cultural Center Wing to the meeting room and superintendent's office. The meeting room has windows along the east and north walls, as well as an exterior door. The Superintendent's Office has windows at the south and east walls. This wing has carpeted floors and white painted gypsum walls but similar painted, exposed roof structure as found elsewhere in the building.

Totem Hall
At the north end of the Cultural Center Wing hallway is a pair of double doors that lead into the large, double- height space of Totem Hall. The 27 feet wide by 69 feet long room has a polished concrete floor with a curvilinear rough-surfaced decorative band running east to west across the space in the floor. Totem Hall was added to the building in 2000 to provide a suitable place to store and display the park's oldest, original and re-carved totems that can no longer survive in the outdoor environment. The exhibit consists of vertically displayed totem poles and house posts located within a 5'-0" recessed floor area and situated behind a decorative glass railing etched to resemble mountains. Beyond the glass panels, the concrete floor is stepped down two levels, which are lined with colored pebbles and secure the poles and posts. Behind the exhibit, the northeast wall is papered in a panoramic photograph of a local scene of the ocean with distant towering mountains taken at Silver Bay. The ceiling of Totem Hall is defined by its exposed dark-stained roof beams, purlins, rafters, and soffits. Large roof beams run north to south across the hall, and there are large window walls at both the east and west elevations.

Opposite the totem poles and house posts is the south interior elevation of Totem Hall, which includes a high clerestory window that follows the shape of the gable. Remodeled siding and trim are visible along with the original base of the Raven/Shark totem pole, a replica of which still stands on Totem Trail, next to the egress exit. Two large wood and glass display cases are placed along the south interior elevation, and several freestanding interpretive exhibits are located throughout the space.

Resource Offices/Curatorial Wing
The two-story Curatorial Wing was originally constructed in 1977 as a free-standing, tall one-story Maintenance and Storage Building north of the visitor center. In 2000, a mezzanine story was added and the building was incorporated into the visitor center by connecting it to the newly constructed Totem Hall. Today, there are two components to this section of the visitor center, an administrative area for park resource staff and a curatorial space housing the park museum collection and archives. In the administrative area, there are two offices and an unused restroom, currently used as an equipment storage room. The remainder of this wing is used as park curatorial storage and archives filled with filing cabinets and shelves. The park curatorial storage and archives are divided between the lower story and the upper level mezzanine accessed by a staircase that runs along the south wall of this space. This entire area reflects the 2000 rehabilitation and additional changes installed since the rehabilitation, including the addition of archival storage cabinets. Aside from the roofline and footprint, there are few original features in this space, which was built to be more utilitarian in its character.

Site and Landscape Features

Spatial Organization

Orientation of the visitor center building on the site is approximately twenty-nine degrees east of true north with the exact placement a compromise between the east-to-west shoreline orientation and north- to-south alignment of Metlakatla Street. The visitor center building complex is placed at the eastern and southern area of the site while upper and lower parking lots occupy the western and northern area. Spatially, the site provides a transition from the developed structure of the city to the less developed commemorative landscape of Totem Trail and the 1804 Battlefield and Fort Site. A dense Sitka spruce forest at the north and east sides of the building provides a prominent background for viewing the building from the western vehicular and pedestrian approaches. The expansive shoreline directs views out towards Sitka Sound, the islands visible in the sound, the Pacific Ocean, and mountains to the south. Experientially, visitors encounter an oceanside site, bounded, and sheltered by mature evergreen trees on three sides, opening to a modern-style architecture building complex.

Topography/Topographic Modifications

The topography of the site slopes moderately upwards from southwest to northeast with the visitor center placed between the high tide line and the steeper slopes of the forest edge. The transition from building edge to beach along the south elevation is provided by a forty-foot flat graded lawn area stabilized by a log and rock embankment. The average elevation difference between the beach and lawn area is approximately 4 feet, but tidal fluctuations often place the water's edge close to the lawn boundary. Grades at the northern side of the site are significantly steeper than those at the south as the terrain transitions from beach to forested hillside necessitating approximately eight-foot high concrete retaining walls to the north of the building and an accessible ramp linking the upper parking lot to the lower lot. The north retaining wall continues eastward forming the structural foundation wall of the Resource Offices/Curatorial Wing. While the site appears relatively adapted to natural grades, modifications to the terrain include construction of flat parking areas, sidewalks, ramps, as well as the Totem Hall building addition dug into the northern hillside. A shoreline inlet, which existed during the period of significance, near the junction of Lincoln and Metlakatla Streets at the west entry to the site was infilled at a later date with logs, rock, and soil to prevent flooding at the southwest corner of the site. Additionally, many trails around the south and east sides of the building have been widened, leveled, and stabilized with the use of compacted, crushed rock.

Circulation Features

The primary mode of arrival to the visitor center is in a motorized vehicle, and the site has been designed to provide ease of access for automobiles and buses. Most visitors approach the site from the City of Sitka via Lincoln Street and park in the lower or upper parking lots. Tour buses drop off visitors at the upper parking lot where they are greeted with a paved interpretive plaza, view of the building, ramp to the lower level, and direct access to park trails. While the upper parking lot contains a handful of automobile parking spaces, the lot has been configured to accommodate drop off and parking for multiple tour buses and is heavily used during the cruise ship tourist season in Sitka, from May to September. The lower parking lot is for automobile use only, containing twelve standard and two accessible parking spaces for visitors, and configured for perpendicular parking. Additionally, two government vehicle parking spaces are located adjacent to the Totem Hall and accessed through the lower parking lot.

Pedestrian visitors to the site primarily approach from the west from a city sidewalk located along Lincoln Street, but the site can also be accessed by foot from the north and east sides of the building on packed-gravel trails. The city sidewalk is connected to the larger Sea Walk located on Lincoln Street providing a meandering paved and boardwalk connection to the City of Sitka with views of Sitka Sound and Crescent Harbor. Visitors using the sidewalk enter the site near the historic entrance sign at a point where the concrete city sidewalk ends and connects to a wide crushed rock path. The rock path is approximately 20 feet in length before connecting directly to the triangular concrete sidewalks at the west side of the building and to the building's primary west entry doors. While the change in pedestrian pathway material from concrete sidewalk to crushed rock at the formal entry to the site is awkward, visitors can visually decipher the path to the building by following the straight concrete sidewalks leading to the building's primary entry doors. The crushed rock path width has been sized to allow wide and heavy equipment to access the south and southeast areas of the site for maintenance work on totem poles, benches, and trails along Totem Trail.

Visitors arriving by bus, automobile, or the Totem Trail to the upper parking lot travel down a serpentine- shaped accessible ramp, constructed during the 2000 building rehabilitation, of concrete brick pavers and merge into the triangular concrete sidewalks at the west side of the building. The pathway from the ramp runs parallel to the west elevation of the building leading past the restrooms and connecting directly to the primary entry doors.

A secondary, crushed rock pathway around the south side of the building splits from the main west entry pathway near the Theater Wing and runs parallel to the shoreline between the building and the beach. This pathway connects directly to the building's South Entry Porch and continues further east to become the starting point for the park's Totem Trail as well as providing access around the east side of the building. Similarly, a crushed rock trail directly connects the upper parking lot to the upper portion of the Totem Trail and the north side of the building.

Circulation around the building is intuitive and straightforward with the exception of the discontinuous concrete paving between the city sidewalk and the building's west entry sidewalk. Primary paths are concrete paved, and secondary/ tertiary paths are crushed rock. The circulation pathways at the west side of the building continue to serve their original purpose of providing for ample and efficient movement of visitors from automobiles into the building.

Vegetation Features

Vegetation around the site includes native forests, sporadic trees, plants and shrubs, and both formal and informal lawn areas. The native forest trees consist primarily of Sitka spruce and western hemlock forming strong boundaries at the eastern and northern edges of the building. Five additional Sitka spruce, two adjacent to the historic entrance sign and three at the north entry to the lower parking lot, were planted during original building construction and have matured into large specimens partially obscuring the view of the building as visitors approach from the west. Many shrub, native grass, and bush plantings are scattered around the building both in formalized planting beds at parking areas as well as adjacent to building walls along the Theater Wing. These smaller plantings range in size from simple groundcover to chest high ferns and native grasses and are located on the east, west, and south sides of the building. Formal lawn areas are maintained at the west and south areas of the site, including the original, triangular-shaped lawn located near the building's west entry, as well as lawn areas adjacent to

the Theater Wing, Exhibits Wing and beach shoreline. Informal lawn areas are typically associated with a group of plantings used to screen utility equipment or provide a boundary element adjacent to crushed rock pathways. Informal lawn areas are located near the pedestrian and vehicular entrances at Metlakatla Street, including the area around the historic entrance sign, and on the east side of the building along the Cultural Center Wing and Totem Hall.

Site Structures

Numerous structures are placed around the site providing safety, informal, and interpretive functions. A brown-painted wood fence is installed at the east elevation, screening the diesel fuel tank. A decorative wood picket fence along the northern edge of the site serves as a barrier separating the trail from the employee parking lot, and a similar type of fence is located along Metlakatla Street near the upper parking lot to provide both a visual barrier from the street and prevent trampling of vegetation within the informal planted area west of the accessible ramp. Concrete retaining walls supporting the Totem Hall building cut into natural grade at the north elevation and where the accessible ramp and interpretive plaza are built on sloping grade. Concrete retaining walls at the west side of Totem Hall provide a partially concealed utility court for use as parking by NPS employees. The concrete retaining walls lining the accessible ramp and interpretive plaza support wood and metal-cable guardrails, and the slopes between the ramp and walls are a combination of dry-laid stone, stone veneer, and round river pebbles. The interpretive plaza at the upper parking lot includes a bus drop-off zone, wood benches, interpretive panels, garbage cans, and entry to the accessible ramp. Six totem poles are located across the site, including the Bicentennial Pole (located in the triangular lawn area west of the visitor center), the Yaadaas Crest Pole (located near the pedestrian sidewalk entry), the Haa Léelk' u has Kaasdaa héeni deiyí kooteeyaa Pole (located in the horseshoe bend of the accessible ramp), the Saanaheit Pole (located at the upper Totem trailhead and including the adjacent Saanaheit Posts), the Wooch Jin Dul Shat Kooteeya - The Holding Hands Centennial Pole (located at the southeast corner of the site), and the Raven/Frog Pole (located at the entrance to the Totem Trail at the southeast corner of the site).

Small-Scale Features

Wood benches are located where visitors wait for short periods of time. These locations include the upper parking lot interpretive plaza, near the visitor center restrooms, and at prominent viewpoints and gathering spaces, including the South Entry Porch, south exterior of the Exhibits Wing and along the beach shoreline. Additionally, two metal picnic benches are placed at the south side of the building along the shoreline. A flagpole is installed in the formal lawn area near the southeast corner of the lower parking lot approximately in the same location as its original placement. A bike rack and fire hydrant are placed near the southwest corner of the lower parking lot, and directional signs and light posts are placed at vehicular entrances to the parking lots. The most significant small-scale site feature is the historic entrance sign. The sign is located at the entrance to the lower parking lot. Designed in the 1940s and originally located near the start of the Totem Trail, the sign was relocated here with the construction of the visitor center. The arrowhead sign with "Sitka National Historical Park" letters and totemic raven and eagle supporting posts, have been re-carved over time but the actual location of the assembly has remained consistent. Originally, the sign read "Sitka National Monument." In 1972 the sign was changed to "Sitka National Historical Park" when Congress redesignated the Monument as a Park. The sign is centrally located between the vehicle entrance to the lower parking lot and the west pedestrian entrance to the site.

Evaluation of Integrity
Overall, the historic integrity of the Sitka National Historic Park Visitor Center is good. Over time some significant alterations have occurred, including a major rehabilitation project in 2000, that moderately impaired the integrity of design and materials. As a whole, the visitor center maintains integrity of location, material, workmanship, design, setting, feeling, and association. The character-defining features, exceptional importance, association with the Pacific Northwest Style and the centralization of visitor services with administrative functions all collaboratively make the Sitka National Historical Park Visitor Center district an outstanding example of a Mission 66 visitor center.

Park planning during the Mission 66-era adjusted to focus on the influx of vehicles into the parks and how to manage vehicular circulation and parking. This resulted in prioritizing parking areas near new park visitor centers funded during this era. After a visitor parked their car, the site design was developed to funnel pedestrian traffic to an entry into the visitor center, accessed from the parking area. In the visitor center, individuals were oriented to the park, its resources, and mission, and were then disbursed out into the park to experience the resources for themselves, usually via an exit separate from the entry oriented toward the parking area. This allowed the visitor to go from the visitor center directly out into the park to experience its unique resources or views. All aspects of this circulation concept and design remain at the Sitka NHP Visitor Center.

Location
The visitor center has very strong integrity of location. It remains in its original location along the Sitka Sound within the Sitka National Historical Park, near the termination of Metlakatla Street in Sitka, Alaska. The original orientation of the building is intact, with the primary visitor entrance at the west elevation, easily accessible from the parking area. The South Entry Porch, facing Sitka Sound, also retains its original orientation and location. The parking lot has been expanded, but remains in the same general location with easy access to the west entrance.

Design
The visitor center has a moderate level of integrity of design. The design of the Sitka NHP Visitor Center has been somewhat impaired over the years through the addition of the Administrative Wing and Totem Hall, rehabilitation of the Maintenance and Storage Building to accommodate the Resources Offices and Curatorial Wing, miscellaneous rehabilitation work throughout the building, and in replacement of original materials and features. The building was originally designed with a main lobby and three radiating wings housing a theater, an exhibit room and a cultural center. This was slightly modified in 1977 when a free-standing Maintenance and Storage Building was constructed to the north by the original architect, John Morse. However, in 2000, the building was substantially rehabilitated including the Theater and Cultural Center wings. Totem Hall was inserted between the visitor center and the Maintenance and Storage Building, creating a single structure. Lastly, an Administrative Wing was added at the east elevation with its orientation parallel to the Exhibits Wing.

The Mission 66 Multiple Property Documentation Form discusses alterations and additions to the visitor center building type, noting that “an addition will not disqualify a resource, if it is compatible with the original building and not opposed to the intention of the original design, and if it does not obscure the qualities for which the building is significant.” John Morse designed the

free-standing maintenance and storage addition in 1977. Furthermore, his 1975 design proposal suggested the need for additional space including a totem exhibit; however, this was not built in 1975. The 2000 addition of Totem Hall enclosed the open space between the original visitor center building and Morse's 1977 addition. Totem Hall is a heavily glazed, tall, one-story addition. The new Administrative Wing was added to the east elevation north of the original Exhibits Wing. It sits away from the primary west and south building components. The design of the Administrative Wing employed similar building materials and matched the Exhibits Wing in its footprint and roofline. Additional interior changes to the Theater and Cultural Center wings were made during the 2000 rehabilitation. Overall, the cumulative additions and alterations have moderately impacted Doty and Morse's original design concept for the visitor center.

The design of the landscape has moderate integrity, having been impacted on the east end of the lower parking lot by the introduction of a curvilinear walkway that is not compatible with the form and materials of the historic landscape. Though the inlet was a feature of the historic landscape, its removal before the end of the period of significance does not affect the landscape's integrity of design. The landscape continues to provide an orientation to the park and its surrounding landscape through critical orienting views of the site and Sitka Sound.

Setting

The setting of the Sitka NHP Visitor Center remains largely unchanged and retains a high level of integrity. The visitor center was originally situated among a number of small cottages at the termination of Metlakatla Street. Some of these cottages have been altered or removed, and a newer apartment complex has been constructed in the vicinity. The construction of this apartment building altered the view and perception of the visitor center from the water. The new building overwhelms the older building, distorting the clean look of the visitor center from Sitka Sound. However, the visitor center still serves as an introduction to the cultural significance of the site, forming an entryway to the historic Totem Trail and the 1804 battlesite of the Tlingit-Russian conflict along a peninsula formed by the Sitka Sound and the Indian River. Further, when originally constructed, the Sitka Historical Park provided the setting for the display of a number of Alaska Native Totem Poles. While some of these poles have been moved within the site or replaced with replicas for conservation purposes, these important cultural elements still contribute to the setting.

Materials

Overall, the integrity of materials of the Sitka NHP Visitor Center building were somewhat impacted by the 2000 rehabilitation. This project replaced all the original windows in the building with double-hung metal sash replacements of similar configuration to the original. For the most part, these new windows were placed in original locations with some exceptions, including at the Theater Wing, where new openings were inserted. The roofs have been replaced and repaired over time, but cedar shakes remain the primary roofing material. At the interior, the original Lobby reception desk has been removed, and the location changed. The original Lobby flooring has been covered with carpet. The original floor plan and interior materials of both the Theater and Cultural Center wings were substantially changed in 2000. However, the Lobby and Exhibits Wing only received minimal changes that impacted historic fabric.

The materials associated with the Mission 66-era landscape design include vegetation such as Sitka spruce, lawn areas and native vegetation along the shoreline, all of which are intact. The proliferation of shrubs and forbs in other planting beds contrasts with what was implemented but

is in line with the intention of the planting plan to have a simple palette of shrubs and forbs. That simplicity is at risk, however, given the variety of species that currently exist. Other materials include paving materials which included asphalt, concrete, and a finely crushed compacted gravel. The asphalt and concrete remain in nearly all of their historic locations, but the finely crushed compacted gravel has been replaced with a larger uncompacted gravel surface in those areas. Wood continues to be used for signs and totems, and features such as the bike rack, fire hydrants and catch basin reflect their historic materials.

Workmanship
The integrity of workmanship at the visitor center exterior has been maintained through retention of the vertical siding and cedar shake roofs. The exterior of the 2000 Administrative Wing addition reflects the original design intent of Doty and Morse in its style and architectural details, which convey the same sense of workmanship as the original building. The Totem Hall addition, particularly with the building's use of similar roof slopes to the original building and use of overlapping roofs, which minimizes the difference between the two-story and single-story components of the building, helps to ensure the integrity of the workmanship. At the interior, the changes to the Theater and Cultural Center wings altered the original materials and workmanship in these spaces. However, the Lobby retains many of its original materials and workmanship.

The workmanship of the Mission 66-era landscape remains relatively intact due to the retention of some primary design elements, such as the asphalt-paved and concrete-curb-edged lower parking lot, the lawn areas, which provided a simple landscape setting to the visitor center entrance, the framed and signed entry experience for visitors arriving by vehicle or on foot, and the views through the site and to the surrounding landscape, which help orient the visitor to the site’s cultural and natural history and significance.

Feeling
The building and landscape retain integrity of feeling, and both components feel similar to the historical conditions, especially when viewed from the edge of the Sitka Sound looking north. However, the overall feeling of the west entry sequence has been somewhat altered with the expansion of the parking lot. The addition of Totem Hall changed the low-scale, horizontal feeling of the building. Further, with the relocation of the house screen from the South Entry Porch exterior to the interior, the focal point and feeling of the Lobby has been moderately altered.

Association
The building retains a strong association with the Sitka National Historical Park and with the Mission 66-era. It also retains an association with architects Cecil Doty and John Morse. This continuity has preserved and enhanced the association of the building with the Pacific Northwest style that the NPS adopted in Sitka, Alaska. Consequently, visitors to the park still have all of their needs met through the visitor center as Doty and NPS Western Office of Design and Construction (WODC) intended when implementing the Mission 66 program's vision for a visitor center in Sitka.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1963 - 1977

Significant Dates
1963
1964
1965
1977

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
National Park Service
John Moore Morse

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Sitka National Historical Park Visitor Center is significant at the state level under National Register Criterion A within the recreation/entertainment, conservation, and ethnic heritage areas of significance. It is also significant at the state level under National Register Criterion C within the areas of art and architecture.

Under Criterion A, events, the building is directly associated with former NPS Director Conrad Wirth's ten-year (1956-1966) planning, landscape and architecture program known as Mission 66. The visitor center is associated with Wirth's innovative vision for national park planning and development in the post-World War II era of increased park visitation. The building increased public accessibility to the Sitka National Historical Park, creating a central location for interpretation of the park's history and significance and highlighting the conservation of the park's collection of Alaska Native-crafted totem poles. By centralizing an exhibit space, theater, cultural center and visitor amenities such as restrooms, Wirth's vision for park improvements and enhancements under the Mission 66 initiative was exemplified in the Sitka NHP Visitor Center. The Cultural Center Wing of the building emphasized the Alaska Native heritage through programs highlighting building and traditional art, with specific involvement by local tribes, and furthered the conservation of native techniques in various areas of traditional art.

Under Criterion C, art and architecture, the building is an excellent example of a Mission 66-era visitor center, and reflective of the Pacific Northwest Modern and Park Service Modern styles of architecture.[1] Additionally, it illustrates the collaborative work of two master architects – NPS employee Cecil Doty and private practice architect, John Morse. Preliminary designs were completed by Cecil Doty, the principal designer of Mission 66 visitor centers in the western United States. Doty designed a preliminary scheme for the visitor center including many ideas that were incorporated into later schemes. This preliminary scheme responded to the site context by orienting the building lobby towards the water with direct connection to the exterior by way of a prominent porch and deck. This scheme also incorporated an original Tlingit clan house screen, specifically selected for the building project. John Morse of John Morse and Associates, a prominent Seattle architect affiliated with the Pacific Northwest style, refined Doty's conceptual design and produced the construction drawings. The combined work of these two accomplished and recognized architects resulted in an outstanding example of a Mission 66 visitor center, one of only a few that embodies a distinctly Pacific Northwest and Alaska Native design influence. In 1977, after John Morse had designed another structure in Alaska for the NPS - the Glacier Bay Lodge at Glacier Bay National Park outside of Gustavus, Alaska - he was engaged by NPS to design an addition to the Sitka NHP Visitor Center, which included a maintenance building and associated site improvements.

On September 30, 2015, the Keeper of the National Register certified the Multiple Property Documentation Form (MPD) for National Park Service Mission 66-era Resources nationwide. This guiding document for the assessment of Mission 66 resources identified several building types specific to the era, including the visitor center. According to Sarah Allaback's study from 2000, Mission 66 Visitor Centers: A History of a Building Type, the "Mission 66 planners coined the term 'visitor center' to describe a new building type they developed to serve the vastly increased numbers of people (and their cars) who began visiting the national parks following

World War II." Typical features of this new building type included automobile parking, simple and direct access to the building, an information desk prominently located in a large lobby, exhibit space, a theater to show interpretive movies, restrooms, and a distinct viewing area to orient visitors towards a selective view. Allaback further stated: "The Mission 66 visitor center remains today as the most complete and significant expression of the Park Service Modern style, and of the planning and design practices developed by the Park Service during the Mission 66-era."

The Sitka NHP Visitor Center has all of the common elements of the Mission 66 visitor center, including the prototypical visitor arrival by automobile connected to a choreographed entry sequence. The visitor would park their car in the parking lot and walk via designated concrete sidewalks to the primary lobby entry. Once inside the entrance, visitors would encounter the information desk staffed by a park ranger, experience a selective view to the exterior, peruse the exhibits, watch a short informational movie about the park, and visit the Cultural Center Wing to observe traditional art practices. After exploring the range of activities and acquiring information provided within the building, visitors could then embark on the Totem Trail along the shores of Sitka Sound and the banks of the Indian River. At the Sitka National Historical Park Visitor Center, Doty and Morse executed Wirth's vision of a building that provided visitor information in an efficient and memorable fashion.

The period of significance for the visitor center commences in 1963 with the preliminary planning for the building, as evidenced by architect Cecil Doty's drawing dated May 3, 1963, and ends in 1977 with the completion of John Morse's north maintenance addition, associated site improvements, and interior modifications to the Cultural Center Wing. The justification for beginning the period of significance with the early date of 1963 encompasses preliminary building planning associated with Doty's initial schematic drawing through the construction documentation as carried forward by John Morse. The first scheme included the incorporation of the Tlingit house screen and several Tlingit house posts selected by Doty. Further, the end date of 1977 acknowledges Morse's continued involvement in the building starting in 1975 with sketches proposing building expansion and site development, and eventual fruition with his design as implemented in the 1977 construction project.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Significant Events
Establishment of Sitka National Historical Park[2]

The area known as Sitka National Historical Park was first reserved as a public park in 1890 by President Benjamin Harrison. Totem poles were placed in the park by E.W. Merrill at the direction of Alaska Territorial Governor John G. Brady following their displays during both the 1904 Louisiana Purchase Exposition in St. Louis, Missouri and the 1906 Lewis and Clark Centennial Exposition in Portland, Oregon.[3] Under the authority of the 1906 American Antiquities Act, President Taft signed Proclamation No. 959 in 1910, formally creating Sitka National Monument. Significant resources included "the decisive battleground of the Russian conquest of Alaska in 1804, and also the site of the former village of the Kik-Siti tribe (sic) the graves of the Russian midshipmen and six sailors, killed in the conflict, and numerous totem

poles constructed by the Indians."[4] In 1972, the monument was re-designated as a National Historical Park and later, in 1987, was listed on the National Register of Historic Places.[5] The park tells the story of an 1804 conflict between Native Tlingit and Russian fur hunters and traders who engaged in the Battle of Sitka. It also serves as a setting for numerous, significant Alaska Native totem poles, crafted in various eras, including some replicas in the collection.

Since Sitka National Monument was created in 1910, Alaska was granted territorial status within the United States in 1912. Predating the creation of the National Park Service (NPS) in 1916, the new monument was managed by various agencies until 1940. The most prominent among these was U.S. Army Colonel James Gordon Steese of the Alaska Road Commission (ARC), a proponent of the park's recreational use. During the Depression and New Deal era, Alaska Territorial Governor John W. Troy requested Civilian Conservation Corps (CCC) funds for landscaping and totem conservation, but instead totem work began with Works Progress Administration (WPA) assistance and was later completed with CCC funding. In 1939, the Navy designated its nearby Sitka facility as an air station, while using the Indian River for gravel mining. That same year, Mt. McKinley National Park Superintendent Frank Been visited the Sitka Monument, but was distressed at the conditions he found. Been felt that the very nature of the monument was contrary to NPS objectives. He noted the destructive gravel mining in the Indian River and the poor condition of the totem poles, which had become the focal point of the monument, detracted from the potential splendor of the site. Although some totems were being repaired or duplicated through local CCC efforts, Been's report prompted Washington officials to shift the focus of the Sitka National Monument from totem display to the historical significance of the 1804 battle. To accomplish this formidable task, care of the monument was transferred from the ARC to the NPS.

In January of 1940, Ben Miller, an NPS ranger, became the first NPS caretaker at Sitka. He noted that of the eighteen totems, none were Tlingit. Miller, who remained at Sitka National Monument until 1949, was the first to recognize and promote the need for more interpretive facilities. As early as 1946, he introduced the idea of an information center near the monument entrance. In 1949, the Department of the Interior Alaska Field Committee reiterated Miller's suggestion by recommending the construction of a museum or headquarters building. The proposed building included an office for the monument superintendent, a comfort station, and work and storerooms.[6]

During World War II, the Japanese occupied two Aleutian Islands, Attu and Kiska. Although there had been American military presence in Alaska before the war, the US entry into World War II brought amplified military presence to the state including a Navy seaplane base and an Army garrison at Fort Rousseau on Japonski Island adjacent to Sitka. These military activities also resulted in an increase in Sitka's population. During the post-war era, but before statehood was fully achieved in 1959, tourism activities and amenities expanded, and visitors to Alaska increased. The town of Sitka, known for its Alaska Native culture, including a collection of important totem poles along with its Russian influenced history, was not easily accessed because of its island location.

The 1952 Sitka National Monument Master Plan reaffirmed the need for an information center and again proposed construction of a building at the monument entrance. At the time, interpretive information was distributed at the reconstructed Russian Blockhouse, located at the southeastern end of the monument lands. More often than not, inclement weather and the

isolation of the site prevented visitors from proceeding out to the Blockhouse. The master plan also proposed a museum to interpret the story of Sitka, but its location was not limited to a building within the monument site.[7]

In 1953, the NPS recommended that a museum be constructed when it designated Sitka National Monument as the headquarters for the interpretation of Southeast Alaska Indian and Russian history and archeology. In keeping with this recommendation, the Western Regional Office Division of Landscape Architecture in San Francisco drafted plans for a museum. Although frequently present in budget requests, funding of a museum was not realized. However, in 1961 Sitka officials advocated, in person, for the investment in a museum to NPS Associate Director Elvind T. Scoyen. This was likely spurred along by the July 7, 1958 Alaska Statehood Act, admitting Alaska to the union effective January 3, 1959. Additionally, there was further incentive to obtain appropriations from Washington D.C., as cooperative funding had been secured from the Indian Arts and Crafts Board (IACB). Established through the IACB Act of 1935, the board's sole purpose was to promote the development of traditional native arts and crafts.[8] Finally, in rather fortuitous timing, the NPS ten-year (1956-1966) Mission 66 program was just commencing, allowing for access to an increased level of NPS construction funds and making a museum at Sitka National Monument a reality.

NPS Mission 66 Program[9]

In the years leading up to the implementation of Mission 66 Program, NPS funding was limited and resources were almost non-existent. During World War II, allocations to the parks decreased in order to support the war effort. In an attempt to streamline the federal budget, Congress and President Franklin D. Roosevelt cut spending on non-essential government operations and major public works programs, such as the CCC, which had substantially benefited the parks during Roosevelt's first and second terms. Park usage peaked nationally in 1940 at about 17 million visitors but sharply decreased at the height of the war effort to below 7 million. When the war finally ground to a halt and soldiers returned home, Americans became increasingly mobile. They took to the highways in record numbers, leaving war memories behind to explore the national parks. Post-war isolationism further advanced homeland travel, limiting excursions abroad. The automobile brought record numbers of visitors to the national park system and created a demand for larger, more modern facilities, targeting motorist needs.[10]

Consequently, underfunded and understaffed park units barely managed to address the maintenance issues associated with aged facilities or provide protection to natural and cultural resources within park boundaries during the war years. Problems were further compounded by an exponential increase in visitors as Americans flooded the parks, buoyed by a strong post-war economy. Visitor rates surged from "17 million in 1940 to 33 million in 1950," and it was forecasted that by 1960 more than 72 million people would visit national parks.[11] The national parks were ill-equipped to deal with the record visitation rates. Criticism of the NPS soon abounded, with an outcry over crowded campgrounds, overused and outdated facilities, deteriorated trails, too much traffic and too little parking, and trampled vistas.[12] It became increasingly apparent that new facilities were required throughout the park system to accommodate current and future visitation.

Before Conrad Wirth, an experienced NPS recreational planner, assumed the agency's directorship in 1951, the parks were instructed to continue to address repairs on a park-by-park

basis. Wirth's approach was a departure from individual park management focus, and he advocated a new style of administrative planning for the agency. Inspired by an increase in federal public works spending and multi-year initiatives, Wirth convened a committee of architects, historians, foresters, naturalists, and economists to formulate and promote a ten-year funding program to revive the national parks in advance of the service's 50-year anniversary in 1966.[13] If funded, this program would allow the NPS to repair and construct roads, bridges and trails; hire additional employees; build and improve visitor facilities and employee housing; and obtain land for current and future parks.[14] Wirth also requested that all park superintendents prepare a "prospectus," detailing specific park needs. In addition to these individual needs, the program also sought to standardize the parks with "uniform entrance markers listing park resources, a minimum number of employees, paved trails to popular points of interest and other basic amenities."[15]

Adopting the name "Mission 66," Wirth's program "captured the sense of a crisis," by employing military nomenclature with the word "mission," while avoiding the language of the New Deal.[16] The urgent language succeeded, and after Wirth's presentation of the proposed program at a January 1956 cabinet meeting, President Eisenhower personally endorsed the proposal.[17] After receiving executive approval, the Mission 66 Program was officially introduced to the general public at an American Pioneer Dinner held at the U.S. Department of the Interior (DOI) on February 8, 1956. This event featured a presentation given by Wirth, the Disney film "Adventure in the National Parks," and the distribution of a promotional booklet, "Our Heritage."[18] That spring, Congress demonstrated its enthusiastic approval with appropriation of 68 million dollars for the 1957 NPS budget.[19] Eventually, the Mission 66 requested appropriations of 787 million over ten years would be met with more than $1 billion in actual appropriations.[20] This was by far the largest investment the country had made in its national park system since the inception of the National Park Service.

Executive approval and financial support from Congress, however, did not necessarily translate to widespread public support. The emergence of the 1960s postwar environmental movement and several publications that linked human action to environmental degradation, led to growing concern of overdevelopment in the parks.[21] Even though the underlying philosophy of NPS planners was to minimize the impact of new development, Mission 66 was criticized for "emphasizing capital construction as a one-dimensional solution to the distinct social and environmental problems" of the parks.[22] Bitter controversies would emerge over development projects in some parks. Wirth maintained that Mission 66 was not a development program, and he promoted the idea that parks were created for public enjoyment and that any preservation outside of this context was "simply not what the parks, nor the Park Service, were intended to achieve."[23]

When Stewart L. Udall was appointed Secretary of the Interior in 1961, further tensions within the DOI emerged. A native Arizonan, sympathetic to environmental causes, Udall disagreed with Wirth about the level of intervention required by Mission 66. In 1963, Wirth resigned and was replaced by George B. Hartzog, Jr., a South Carolinian, who guided the program to its culmination.[24] Hartzog, trying to build on momentum generated by Mission 66, attempted to launch his own initiative, "PARKSCAPE, U.S.A."[25] The Parkscape program continued many aspects of the earlier Mission 66; however it did not represent the same scale or level of planning.

Sitka NHP Visitor Center Design and Construction

The Mission 66 Program was far reaching, impacting almost every park in every region of the country. In Alaska, in addition to the Sitka Visitor Center, the two other large-scale, visitor-focused manifestations of the program included the 1960 Eielson Visitor Center at Mount McKinley National Park (now Denali National Park and Preserve) by the NPS Western Office of Design and Construction (WODC), and the iconic 1965 Glacier Bay Lodge complex as designed by Seattle architect John Morse. As the Mission 66 projects developed, the aim for efficiency was achieved by incorporating traditional interpretive programs, visitor services, and administrative functions into a single building. In Sitka, the program for a new visitor center was debated and several schemes explored. The final design, reflecting the collaboration of Cecil Doty of the WODC and Seattle architect John Morse, was executed in 1964.[26]

The preliminary objectives for Sitka called on the NPS "to suggest suitable native or Russian design elements as needed to harmonize with the historical theme of the park; to so modify such design elements that they will not be mistaken by visitors for authentic historical objects."[27] A "Preliminary" drawing that identified NPS architect Cecil Doty as the designer and drafter was dated May 3, 1963.[28] This design proposed a simple rectangular building with a central hallway surrounded on three sides by rooms for wood carving, painting, stone carving, lapidary, jewelry, an office and storage. Titled "Indian Arts and Crafts Shop," subsequently entitled the "cultural center," this earliest design did not include visitor or interpretive facilities. A subsequent drawing was completed on August 28, 1963 with Doty again listed as the designer and drafter.[29] This "preliminary" drawing depicted a "Visitor Center" with a T-shaped plan incorporating additional building program in a building wing oriented perpendicular to the original building, containing an exhibits wing, theater and ranger office wing, and lobby wing with porch connected to a large irregular-shaped exterior deck. Five months later, another supplemental drawing appeared, dated January 1, 1964, indicating Doty as the designer and a staff person, Hunter, as the drafter.[30] This plan modified the cultural center and the lobby. The hallway in the cultural center would run the length of the wing with traditional art rooms on each side instead of the traditional art rooms arranged around a u-shaped plan. The information desk in the lobby was moved from the interior elevation of the cultural center to the interior elevation of the theater and office wing, where it would purposefully guide visitors toward the theater and the view out towards the deck and Sitka Sound. This change necessitated some rearrangement of office and theater spaces as well.

Doty's evolving plan used modernist architectural designs and effective spatial orientation to place interpretive, visitor, and administrative functions in a single accessible structure at the center of the monument. Moreover, his design incorporated architectural elements of the traditional Tlingit clan house including use of exposed wood beams and rafters, vertically oriented cedar board siding with hand tool-textured corner boards, and the use of a house screen prominently displayed on the Sitka Sound side of the building.[31] After approval from the WODC, Doty's design was transferred to Seattle architect John Morse for further development into construction documents.

The final set of construction drawings for the Sitka Visitor Center was completed in June 1964.[32] The title block on the cover page of this set of drawings identifies "Doty" as having designed the project, "various" individuals as having "Drawn" the project, and "Swatek" as having "Checked" the drawing set. The title block is standard to National Park Service WODC. However,

subsequent pages in this set, while having the same NPS title block, do not identify Doty as the designer. Instead, the title block on the additional pages includes the following information: "Designed" is left blank, the box for "Drawn" is filled with "RW & LD" while the box for "Checked" is marked with "RWM." Robert W. Murphy, of Seattle is listed with John Morse as attending the building's dedication ceremony.[33]

Although the name John M. Morse & Associates is not on the drawing set, Morse's involvement is almost certain. This is evidenced by archival records that note several site visits by Morse to Sitka during summer 1964.[34] The Daily Sitka Sentinel reported on July 30, 1964 that "the National Park Service yesterday informed Sen. Ernest Gruening (D-Alaska) of a $12,870.00 contract award to the architectural firm John M. Morse and Associates of Seattle, to supervise construction of the visitor center at Sitka National Monument. Contractor on the visitor center is C & R Builder, Inc. of Seattle."[35]

It seems logical that if NPS hired Morse to supervise the construction, that he had a hand in the design of the visitor center. The final June 1964 drawing set includes eighteen pages revealing specific architectural details as well as interior display arrangements. Sixteen of the drawings appear to be from the original set of drawings dated June 1964, with an additional two drawings describing audio-visual design components added in October 1965.[36] The drawings indicate that Stanley G. Webster served as the mechanical engineer, and B. A. Travis & Associates served as the Electrical Engineer.

Morse also made a few modifications to Doty's basic design. Where Doty had a staff entrance on the southwest elevation of the Theater Wing between the theater and the library, Morse relocated that entrance to the northeast elevation, creating a small hallway between the staff library and office. Where Doty had placed a small closet for chair storage in the theater, Morse created an exit door for the public allowing them to transition seamlessly from the theater's audio-visual presentation directly to a trail leading to the site of the 1804 battle. Morse also softened the contours of the hallway leading from the lobby into the theater by removing Doty's rougher angles and inserting a curved ramp from the higher elevation of the lobby floor to the lower theater level. Finally, Morse made a substantial alteration to the deck at the south elevation of the lobby. Where Doty had a large polygonal deck spanning out toward the Sitka Sound, Morse placed a simple rectangular porch with an overhanging roof supported by exposed wood beams and log columns. The porch connected simply and directly to the shoreline trail via a concrete stair sized for the full width of the porch.

Construction of the visitor center commenced in the fall of 1964 under the direction of C&R Builder, Inc. of Seattle with removal of the 1955 comfort station at the entrance of the site as well as three houses fronting Metlakatla Street.[37] The building was completed the following summer in 1965 and prepared for dedication. The visitor center was designed to handle 8,000 visitors per year, the majority of whom were expected to be visiting tourists, rather than locals. Consequently, the layout gave "maximum benefit to the visitor whose time in the park is severely limited by ferry or airline schedules." Time-conscious visitors could pass quickly through the short and intuitively obvious interpretive path, stopping at whichever displays called their attention. Visitors with more time could visit the cultural center or stroll through the monument along the Totem Trail once known as "Lover's Lane".[38]

The NPS, the Kiks.ádi and Kaagwaantaan clans of Tlingit and the public gathered on August 14, 1965 to dedicate the Sitka National Monument Visitor Center.[39] The ceremony illuminated both the impetus behind the development of the visitor center and foreshadowed its future use as a cultural center. NPS Western Regional Director Edward Hummel addressed the crowd proclaiming "the Visitor Center is designed to interpret and perpetuate the meeting of [the Native and Russian] cultures." He went on to quote Omar Khayyam, an ancient Persian poet, saying: "The course of history momentarily balances on scenes like these — and then, 'the moving finger writes; and having writ, moves on.'"[40] Hummel described developing traditional Native arts and crafts into a modern profession as a primary objective of the cultural center, stating: "This building is a community house for the people of Sitka, of Alaska and indeed of the whole nation."[41]

Hummel's address was followed by the Tlingit ceremony directed by Andrew Hope, a native Tlingit and a co-founder of the Tlingit Clan Conference. Hope provided an introduction to Tlingit life followed by an explanation from David Howard of the Kiks.ádi clan and comments on the Frog Hat and Herring blanket. Patrick Paul commented on the Kaagwaantaan clan and the Wolf posts. Paul then translated the story of "Eagle Mother" as told by Alex Andrews in Tlingit. Andrews, a Tlingit elder, had provided key oral history interviews about the Tlingit to NPS staff and was an important Tlingit linguist. The ceremonies continued with several welcome dances, with Andrew Wanamaker noted in the official program as explaining the dances. Then Paul spoke on the importance of giving names in Tlingit culture and Andrews named the visitor center Lingit Aaní Hídi[42] meaning "World House," because people from all over the world were expected to visit.[43] Paul translated for Andrews, and park historian George Hall also spoke before a collection of five Alaska Native songs and dances were performed. Hall, who was appointed in October 1957, was a "part of the Mission 66 program of the national park service to provide more adequate research required in advance of the museum and visitor center at the monument."[44] Shortly thereafter, the ceremony completed, and the public was invited to tour the new center.[45]

Development of the Southeast Alaska Indian Cultural Center

The Indian Arts and Crafts Board (IACB) was created as a part of the Department of the Interior in 1935 and charged to promote the continued traditions of Indian arts and crafts.[46] After becoming a financial partner in the future Sitka Visitor Center, the IACB established an experimental program in Sitka in 1962. With the completion of the visitor center's Cultural Center Wing, Alaska Native craftspeople began to use the cultural center in July 1965. Differences in priorities and purposes soon emerged between the three groups associated with the cultural center. The IACB viewed the center as a place for teaching arts and crafts reflective of Alaska Native cultures, both to Alaska Natives and visitors. The Tlingit viewed the cultural center as a place for preserving and teaching Tlingit arts and crafts, possibly extending that to northwest coastal natives, but did not believe the center could support the whole of the Alaska interior native craft traditions. Finally, NPS envisioned the cultural center as a place where Alaska Native arts and crafts could be demonstrated and interpreted for the education of the visiting public.[47]

The creation of a separate Southeast Alaska Indian Cultural Center in 1969 resolved the challenge of multiple priorities and established a single mission for the cultural center. A meeting of the Indian Arts and Crafts Board was held in Sitka on February 24, 1968 to discuss the management of the IACB programs in Sitka, Nome, and Fairbanks.[48] Tlingit leaders

proposed that the space in the Sitka visitor center be used to preserve Tlingit art and interpret Tlingit culture seeking the removal of non-Tlingit, Alaska Native objects. Upon the suggestion of the IACB, the Alaska Native Brotherhood, Sitka Camp No. 1 (ANB Sitka) presented a proposal to the NPS two months later. This proposal called for cultural center "use by Tlingit cultures for perpetuation of such art forms appropriate to historic cultures of Southeast Alaska."[49] Subsequently, the proposal received affirmation from the park, the regional director, and finally the NPS director.[50] With joint funding from the IACB and the NPS, the Southeast Alaska Indian Cultural Center opened in the Sitka NHP Visitor Center in 1969.

Development from 1969 to 2010

Since the opening of the Cultural Center in the visitor center, the cultural center has provided significant education and interpretation for both Alaska Native artists and visiting tourists. During the 1970s and the early 1980s, contracts called for the operator of the cultural center, the ANB Sitka, to provide 100 hours of demonstration each week in return for space and funding. In the late 1980s, the contract was cut from a year-round program to a four-month summer program, with additional negotiations allowing use of the space outside the interpretive season.[51] Typically, the center had two or three instructors in residence with the assistance of visiting experts, who collaboratively shared their skills with local aspiring artists. Courses included spruce root basket weaving, skin and beadwork, Native foods, Tlingit dancing, anthropology and various short-term workshops.[52] This education spanned into the local community in Sitka as well. In 1971, an agreement was reached to provide a cross-cultural studies program for elementary students through the cultural center. Further, from 1972 to 1985, Sheldon Jackson College students in the Native Studies program could obtain college credit from courses at the cultural center.[53]

Occasionally, the ANB Sitka and the NPS found themselves at odds over cultural center priorities. While the building's furnished shops allowed students and teachers to create their art, the hallway through the center allowed visitors to watch the process and occasionally interact with the artists. The NPS viewed this as an excellent opportunity for park visitors to watch traditional artwork and to receive expert demonstrations and interpretation behind the hallway's glass windows. The ANB Sitka viewed the shops as a place to preserve cultural traditions and ensure the passage of skills to future generations. Although these differences eventually led the ANB Sitka to seek a name change for the cultural center and to consider an alternative site, the NPS and the ANB Sitka have found their cultural center relationship to be generally symbiotic.[54]

The cultural center has enabled the Sitka NHP Visitor Center to accomplish two significant program objectives of Mission 66. First, because the local Tlingit population exerted substantial influence through the ANB Sitka over the program and operations of the cultural center, the visitor center provided common ground for the NPS and the Tlingit. Further, this allowed the NPS "to participate actively with organizations of this and other nations in conserving, improving and renewing the total environment."[55] Additionally, it allowed the NPS to go beyond the original interpretive thrust, to "commemorate the bravery and culture of Alaska's Indians" to a more complete exploration of Tlingit culture, something that could not be accomplished simply in an audio- visual room or with museum objects.[56] Lastly, the cultural center provided visitors with a living-history view of Alaska Native heritage as Americans generally began to embrace a broader definition of historically significant resources in the 1960s. Participation by Tlingit artists gave visitors a clear illustration and an enhanced appreciation of Native art. The Southeast Alaska Indian Cultural Center became an asset to the community and an excellent way of

fulfilling the Mission 66 directive "to communicate the cultural, inspirational and recreational significance of the American heritage as represented in the national park system."[57]

The Southeast Alaska Indian Cultural Center was organized as a non-profit organization in 1993 and operated at the visitor center through a park funded cooperative agreement until June 2011. At that time, NPS discontinued funding to the non-profit. After a brief hiatus in the demonstrating arts program in 2014, NPS funded the local federally recognized tribal government, Sitka Tribe of Alaska, to provide a summer demonstrating arts program at the park. The demonstrating arts program continues in the visitor center each summer.

Criterion C: Architecture
Mission 66 Visitor Center Building Type

The visitor center building type is often defined as the most "complete and significant expression" of Park Service Modern architecture and the reinvention of planning and design during the Mission 66 Program in post-war America.[58] The term "visitor center" was coined by Mission 66 planners to describe a distinctly modernist building that would serve as the "centerpiece of a new era of planning."[59] The design process began in both the eastern and western NPS Offices of Design and Construction (EODC and WODC). These offices were formed as part of the park service's 1954 reorganization and were overseen by the central planning and design office in Washington, D.C. Ill-prepared for the amount of work generated by Mission 66, EODC and WODC often contracted out work on a project-by-project basis to private architectural firms, such as John Morse & Associates, involved with the Sitka Visitor Center.[60] Generally, the NPS would provide a preliminary design for the contracted private firm to further develop and refine into construction drawings. After the working drawings were complete, the NPS would typically assume responsibility of construction supervision and management. Throughout the entire process, even if consulting architects were hired, the NPS maintained direct control over the location and significant design aspects of the individual project.[61]

Designed to represent a modern image of NPS, the creation and refinement of the visitor center, in many ways, represented the emergence of "new attitudes towards resource conservation, visitor responsibility, and Park Service stewardship."[62] The building type was intended to centralize interpretive displays and presentations, administrative offices, restrooms and various other visitor facilities, making it possible for visitors to park their cars at a central point allowing them pedestrian access to a "range of services and attractions."[63] The centralization of these activities allowed parks to more effectively and efficiently serve the increasing numbers of visitors: a vast improvement over the decentralized, rustic "park villages" reflective of earlier NPS planning practices. Concentration of public activities also contributed to park resource preservation by consolidating visitor impact. Visitor centers were carefully sited by Mission 66 planners to intercept visitors at park entries and near significant park sites provide a point of orientation, and efficiently guide visitors through the park or monument's natural and cultural resources.[64] If properly sited and designed, it was assumed that visitor centers would further facilitate interpretation and stimulate public interest. Depending on the character of the park or monument, there were three potential placements for a visitor center: at the entrance, en route, or at major park attractions. Each placement fulfilled a different purpose, for example a visitor center constructed at the entrance of a park or monument "established the mood" of the park and immediately introduced the visitor to the interpretive materials.[65] The Sitka Visitor Center was an entrance-focused building sited at the beginning of the established Totem Trail.

After designers and NPS staff chose the location of the visitor center, the architects, landscape architects, and engineers examined the cultural and natural resources unique to the park or monument. Based on these observations, "visitor sequence diagrams" or flow diagrams were developed to establish the most effective interior floor plan for efficient visitor circulation. Typical floor plan had a central reception/information/lobby area surrounded by the additional visitor facilities.[66] Although the "classic" design for the visitor center was used throughout the 1960s, planners refined the layout of the building type after gauging visitor responses to earlier Mission 66 buildings. In some cases, the centralized, single building plan was replaced as architects began to experiment with two basic types of designs – an entry lobby with distinct wings or a series of independent buildings grouped around a central courtyard.[67] The Sitka Visitor Center falls into the earlier category with a central lobby and several radiating wings.

As with an earlier era of park buildings, vistas were the "driving force of design" and the most important views were often visible through the "large window of plate glass and metal sash of the modern visitor center."[68] These buildings were intended to be "seen from, not to be seen," they were conceptually designed as a "viewing platform, in which views from interior spaces, roof terraces, and adjacent outdoor terraces or amphitheaters were calculated as a flowing sequential experience."[69] This is true at Sitka where the visitor parked, made their way to the west-facing lobby entry and into the lobby for orientation. From the lobby, the visitor could engage with a ranger at the centralized information desk, view interior exhibits, watch an orientation movie, observe Alaska Native traditional art demonstrations, and then progress to the dramatic south-facing porch for views of Sitka Sound and access to the Totem Trail, the park's primary attraction.

The Mission 66 program made funding available for desperately needed improvements at parks and monuments with lower annual visitation rates. By the completion ceremonies of Mission 66, "even the most remote parks enjoyed basic utilities, a visitor center, maintenance yard, and standard housing for employees."[70] Soon the construction of the visitor center became directly associated with a park's ability to successfully preserve and interpret its natural and cultural resources for the general public's benefit. In many ways, although intended to visually recede from its surroundings, the visitor center became the focal point in many national parks, without which park visitors would "drive almost aimlessly about the parks without adequate benefit and enjoyment from their trips."[71] Cecil Doty, the principal designer of visitor centers in the WODC, further underlined the importance of the visitor center at the 1958 visitor center planning conference when he explained that the "parking area, walks, terraces, and everything in and around the building are part of the Visitor Center ensemble, and are on exhibit as something constructed by the National Park Service. They can be more important than the exhibits."[72] Doty certainly imparted this design philosophy on the planning for the Sitka NHP Visitor Center.

Park Service Modern Style

In order to transform the NPS to meet post-World War II (WWII) visitation expectations and create an image imbued with the promise of progress, the initiators of Mission 66 recognized the need to both maintain a certain level of consistency and to depart from past architecture and planning programs. As a result, Mission 66 managed to continue established NPS planning and design traditions, while also responding to the social, demographic, and economic conditions of post-WWII America. In the period that followed the war, mainstream American architectural design was largely influenced by the work of European modernists such as Ludwig Mies van der Rohe, Walter Gropius, and Le Corbusier. Modernism quickly became the "ubiquitous stylistic

choice of corporations, government agencies, cultural institutions, housing developers, and retailers who together were remaking the American landscape."[73] Across the nation, labor-intensive, craft-based construction was abandoned by government agencies, for more economically competitive, efficient, labor-saving modernist architectural design. Constructed with industrial materials, such as concrete, steel, glass, and plywood, Modernism offered a departure from historical styles. Similar to its application in other government agencies like the 1950s and 60s Embassy Building Program of the State Department, NPS designers felt contemporary modern architecture was well-suited for the "new programmatic and technical requirements faced by National Park Service architects of the era."[74]

With the Mission 66 Program came a replacement of earlier Park Service Rustic style or "Parkitecture." Park Service Modern put forward contemporary designs that "expressed progress, efficiency, health and innovation" and represented the "values the NPS hoped to embody over the next decade."[75] Soon the designs of park architects, such as Cecil Doty of the NPS Western Office of Design and Construction (WODC), combined the tenets of modern architecture with past precedents of rustic design to create a "distinctive new style of park architecture that amounted to a Park Service adaptation of contemporary American modern architecture."[76] In a few special cases, with NPS oversight, contemporary architects in private practice and some firms were engaged to design unique modern park facilities through the Mission 66 program.[77] Firms such as Richard Neutra, Eero Saarinen, Anshen & Allen, Taliesin Associated Architects, Welton Becket & Associates, Spencer, Ambrose & Lee, and John Morse & Associates for the Sitka building, were engaged to design unique modern park facilities."[78] The widespread application of the Park Service Modern style in park architecture indicated a growing awareness of nationwide social, economic and political change. Buildings designed in this style were not intended for "atmosphere, whimsy, or aesthetic pleasure, but for change: to meet the demands of an estimated eighty million visitors," in a "reasonable efficient way, considering the availability of new building technologies and higher costs of labor and materials."[79]

The Park Service Modern style reinterpreted the NPS's "long-standing commitment" to constructing buildings that harmonized with park landscapes.[80] Wirth and his collaborators diverged from the rustic architecture used in previous decades and embraced an architecture intended to spatially integrate with the park landscape and place primary emphasis on the surrounding natural and cultural resources. Ideally, the modern architecture of Mission 66 was "nearly transparent: a composition of functional, overlapping spaces and outward views, not of structural mass and decorative façades."[81] However, instead of using "pseudo-vernacular imagery and rough-hewn materials," Park Service Modern style buildings harmonized with the landscape "through their plainness rather than by identification with natural features."[82] By exploiting the functional advantages of post-WWII architectural theory and construction, the Park Service Modern style encouraged park architects to take advantage of prefabricated materials, open plans, free façades, flat or distinctive roofs, ribbon windows and other established elements of modern design to create spaces in which "larger numbers of visitors could circulate easily and locate essential services efficiently."[83]

The centralized nature of the Mission 66 Program allowed for a consistency of design procedures and construction policies that conceptually linked individual parks to an overall park system. Modernist visitor centers and lodges soon became an easily "recognizable point of reference for visitors," and in parks across the nation, visitors knew what interpretive materials

and lodging amenities to expect for a pleasant, efficient, and educational visit.[84] On the other hand, proponents of earlier park service rustic architecture negatively reacted to the blatant use of modern materials and construction techniques in a park setting. The more modern style was viewed as an unnecessary, radical departure from the underlying, naturalistic intent of parks. National Parks Association board member, Devereux Butcher, asked in a 1957 National Parks Magazine article: "Why has the Service abandoned its long-established policy of designing buildings that harmonize with their environment and with existing styles?"[85] Director Wirth, however, argued for the Mission 66 intent, following the 1956 Great Smoky Mountains Public Services Conference: "Structures should be designed to reflect the character of the area while at the same time following up-to-date design standards. Park structures are to conform, to some extent with the trend toward contemporary design and the use of materials and equipment accepted as standard by the building industry. However, restraint must be exercised in the design so that the structures will not be out of character with the area and so that the structures will be subordinate to their surroundings."[86]

Although often criticized, in retrospect, the Park Service Modern of the Mission 66 Program has become as "influential and significant in the history of American national and state park management as the Park Service Rustic style."[87]

Northwest Regional Style[88]

As Director Wirth noted, "structures should be designed to reflect the character of the area." Through the Mission 66 program, this manifested itself in various ways: buildings such as the Grand Canyon Visitor Center employed a stone that blended with the desert landscape; the Lodgepole Visitor Center in Sequoia-Kings Canyon was built of a dark wood reflecting the Giant Sequoias nearby; and the Quarry Visitor Center at Dinosaur National Monument appeared as if it were excavated out of the rock, like a prehistoric artifact. This was also true at Sitka where architect John Morse brought the regional Pacific Northwest traditions into his final design for the building.

When the radical ideas of both European and American modernists reached the Pacific Northwest in the 1930s, they profoundly affected the region's architects. Pulling away from traditional Beaux Arts design, a new preference for limited ornament, clean lines, buildings that reflected their function rather than concealing it, and employing natural materials all permeated this new approach to architecture. These early Northwest Modernists included: Pietro Belluschi and John Yeon both of Portland, Oregon; Lister Holmes, Lionel Pries, and Paul Thiry of Seattle, Washington; and Robert A. D. Berwick, C. E. Pratt, and Peter Thornton of Vancouver, B.C.[89] Recent scholarship by David E. Miller and others has resulted in a broader appreciation of these regional architects and their contribution to American Modernism.[90]

Usually trained in the Beaux-Arts tradition, these regional architects began to embrace the International style, as it had become known, using articulated post-and-beam designs, that allowed the true nature of the structure, often wood, to show or read rather than hide behind decorative ornament. Yet while Thiry employed flat roofs and cubic stucco forms, Belluschi and Yeon employed heavily influenced rural vernacular designs with added attention to light, and Berwick and Pratt espoused an open floor plan that interplayed internal and exterior spaces, all in pursuit of this nascent regionalism.[91] These early regionalists each "adopted their own regional environmental strategies."[92] Nonetheless, their larger projects "showed little regional

influence," instead allowing the Northwest Regional style to manifest "in the everyday world of housing, schools, churches, and small office and commercial projects."[93]

After WWII, a second generation of architects, designated the Northwest School by writer and architect David E. Miller, completed the rejection of "the old ideas of past forms," replacing them "with a strikingly consistent brand of regionalism."[94] Particularly prominent in this development was Professor Lionel Pries of the University of Washington who trained Fred Bassetti (John Morse's partner), Paul Kirk, Victor Steinbrueck, Roland Terry and Gene Zema.[95] Typically, small practices advanced the school, such as the firm of Bassetti and Morse.[96] The style achieved widespread recognition when the Seattle chapter hosted the national American Institute of Architects (A.I.A.) convention in 1953. Subsequently, in July 1959, University of Washington Professor of Architecture Wendell Lovett traveled to Europe to speak at the ninth meeting of the Congrés Internationaux d'Architecture Moderne, further promoting the regional expression.[97]

The Northwest Regional style of the 1950s and 1960s is characterized by a series of key fundamentals that respond directly to the surrounding environment, interweaving "elements of conceptual clarity, simplicity, and appropriateness of form."[98] Elements include wood frame, post-and-pier construction, large expanses of glass, and consistent use of indigenous materials. These designers espoused a naturalistic approach and, "adopted an architecture that shelter[ed] people in a sustainable way."[99] The primarily unpainted, natural wood construction also reflected imported Japanese building traditions with post-and-pier construction, broad eaves, and intricate use of exposed exterior and interior structural members. Architects placed a great emphasis on blending the buildings with the site, so that they were subordinate to the surrounding landscape. Pacific Northwest regionalist buildings are often tied to their surroundings through utilization of dramatic expanses of glazed glass that combine with their open-plans to maximize natural light, creating a seamless indoor-outdoor experience.[100]

Miller's history of the Northwest Regional style connects the Pacific Northwest School of John Morse and others with the past and present. "The history of environmental architecture in the Pacific Northwest," he noted, began "several thousands of years ago" with two types of post-and-beam structures: "the shed-roof house and the gable-roof wakasham."[101] The latter was common amongst the Haida and Tlingit natives of Alaska. Describing the style today, Miller finds three "inherent conditions that both expand and define the style known as Northwest Regionalism."[102] They are the unique conditions of the region's natural light, the dramatic landscape, and the extensive use of wood as a primary building material.[103]

Master Architect: NPS Employee Cecil Doty (1907 – 1990)[104]

Although five of the first Mission 66 visitor centers, all of which opened in 1957, were the work of prominent modernist architects, the majority of NPS Mission 66 visitor centers were designed by NPS architects, such as Cecil Doty. With the creation of the San Francisco-based WODC in 1954, Doty became its principal architect. Doty's hand can been seen in almost half of the original 109 Mission 66- era visitor centers.[105] In addition to the Sitka National Historical Park Visitor Center, other examples of Doty's work or collaborative participation include: the South Rim Visitor Center at Grand Canyon National Park (1954); the Canyon Village Visitor Center at Yellowstone National Park (1955); the Montezuma Castle National Monument Visitor Center (1958); Arches National Park Visitor Center (1958); Zion National Park Visitor Center (1959); and numerous others. As noted above, sometimes these projects were a collaboration with

outside firms or designers. However, Doty often developed a preliminary scheme that would be further enhanced by these private consulting architects.

Doty began his architectural career with the NPS in 1934. After graduating with a Bachelor of Science in Architecture degree from Oklahoma Agricultural and Mechanical College (now Oklahoma State University) in 1928, Doty found employment with the Civilian Conservation Corps (CCC) in Oklahoma. In 1934, he was hired by the NPS to complete the plans for a museum at Glacier National Park. The next year, Doty advanced within NPS to an associate engineer for Oklahoma and Kansas. In 1936, he was elevated to regional architect. The following year, when the NPS Region Three Headquarters moved to Santa Fe, New Mexico, Doty was called upon to design the NPS Southwest Regional Office Building. Built in 1937 and listed on the National Register of Historic Places, the adobe building exemplifies Doty's early work for the NPS in the rustic style.[106]

In 1940, Doty moved to the NPS Region Four Headquarters in San Francisco. There, prior to the war, he designed structures for Bandelier and White Sands National Monuments. Doty spent the war years working with the Navy Seabees and just after the war on recreation projects in Oklahoma and California. He returned to NPS duty in 1947.[107] Doty's long career with the NPS allowed him to participate in the transition from the "rustic" designs of the early period to the Modernist-influenced Mission 66-era. Doty is quoted as saying that his transition from rustic architecture to modem architecture was part of a national progression in architectural style. He felt it would have been unnatural to design buildings that ignored contemporary design. According to Doty, if the visitor centers were to appeal to the visitor, they had to consider the visitors' aesthetic. The more modern, more familiar design would attract the visitor's attention and reflect the modern efficiency of the visitor center and Mission 66.[108]

Doty is credited with developing a visitor center prototype that fulfilled the programmatic requirements of Mission 66. Ideally the visitor center would influence park use by informing the visitor about site visitation, traffic direction, local amenities, and to provide amenities to relieve weary road travelers. Mission 66 studies identified three public areas essential to meeting these goals: public recreation, assembly, and interpretation. Doty's visitor centers illustrate a consistent approach to the arrangement of these public use areas. His designs typically incorporated two assembly areas. The first was a partially covered outside terrace that housed the entrance to the restrooms, payphones, and vending machines. Visually linked to the terrace, the second assembly area was the lobby, which served as the main public gathering area and information center. The connection between the second assembly area (i.e. lobby) and the exterior was not considered the primary entry. Circulation sequences were designed to keep visitors flowing in one direction from parking towards the park exterior resources. Interpretive services were provided in an auditorium that also served as an assembly area and exhibit space. Doty typically organized these areas off of the centrally located lobby, which contained the information and sales desk. This arrangement created an interpretive path that led from one public area to the next culminating in an expansive view of the park designed to lure the visitor outside.[109] This design flow is evident at the Sitka NHP Visitor Center as the visitor moves from the parking lot to the lobby where they are provided with choices to view exhibits, a movie, native traditional arts, or proceed directly to the Totem Trail beyond the South Entry Porch.

Doty designed visitor centers to respond to their setting and reflect the local culture. To maintain a modern appearance, he deliberately avoided copying indigenous architectural design, but

instead integrated distinctive indigenous design elements into his designs to give the feeling of the local architectural style. At Sitka NHP Visitor Center, Doty's early design called for incorporating Alaska Native carved-wood house screens and panels into the building's design, and these features remained in the design as it evolved.

Although Doty did not choose the location of the visitor center, this was done collaboratively with the NPS Landscape Architecture Branch, as evidenced by drawings from March 1964, Doty's body of NPS visitor centers demonstrates a knack for designing and placing buildings to suit the location.[110] At Sitka, Doty prepared the initial drawings for the visitor center, and the design was furthered by Pacific Northwest Modernist John Morse.

Master Architect: John Moore "Jack" Morse (1911-2000)

An easterner, John Moore "Jack" Morse relocated to Seattle, Washington during World War II.[111] Born in Brookline, Massachusetts, Morse received a Bachelor of Arts from Harvard College in 1934 and subsequently earned a Bachelor of Architecture, also from Harvard, in 1940.[112] While at Harvard, Morse would have been exposed to several prominent faculty including Walter Gropius and Marcel Breuer. Two years later, in 1942, he relocated to Seattle, first working for the architect George Stoddard, then was employed in the Engineering Department at the Boeing Company from 1943 to 1945. By 1947, Morse had developed a partnership with fellow Harvard graduate, Fred Bassetti (1917-2013). In 1960, Morse served as the president of the American Institute of Architects (A.I.A.) Washington Chapter. After an amicable split with Bassetti, Morse established his own practice, John Morse & Associates in 1963. In 1978, Morse reorganized his firm as the Morse Stafford Partnership. In 1985, Morse again reworked his practice, creating John Morse Architect/Planner, which was active until his death in 2000. Throughout his long career Morse primarily worked in the Pacific Northwest with most of his work located in Washington State.

By the 1960s, Morse had gained considerable professional recognition in the Seattle area due to his successful projects in the Pacific Northwest Modern style. Over the years, Morse received many recognitions and awards from the national and Washington Chapter of the A.I.A. for his work in the state. Morse was most often acknowledged for his "complimentary qualities of creativity and practicality." He was elevated to A.I.A. Fellow (FAIA) in 1968, joining only fifteen other architects so recognized in Seattle at the time. In 1996, Morse received the highest honor from the Seattle Chapter of the A.I.A., the "Seattle Gold Medal," a lifetime achievement award for his service to the profession of architecture. His long-time partner, Fred Bassetti argued that Morse "offered his services at once, civic warrior from the beginning, endlessly pressing for a more congenial, workable city [Seattle]… as an architect, he was an innovator."[113]

Throughout his career, Morse primarily focused on private residences and institutional buildings, including a number of schools and libraries. He designed the Lake View School and the Mercer High School, both on Mercer Island (1954-56), Lake City Seattle Branch Library (1965), and Kincaid Hall at the University of Washington (1971). He taught at the University of Washington School of Architecture for a short time from 1946-47. In 1969, Morse worked with the architectural firm of Kirk, Wallace & McKinley on the Pike Place Market Urban Renewal project.

Morse completed a number of projects for the NPS. In 1963, the Sitka NHP Visitor Center was the first project he designed for the NPS. This was followed quickly by the Glacier Bay Lodge Complex outside of Gustavus, Alaska.[114] In 1966, Morse received an Honor Award from the

Washington Chapter of the A.I.A. for his design at Glacier Bay, one of only a few Mission 66-era lodges constructed in the parks. In 1973, Morse was hired by the NPS to rehabilitate the Camp Muir Guide Shelter (1916) at Mount Rainier National Park. Three years later, Morse was engaged to analyze the structure of Mount Rainier's Paradise Inn (1917). Morse's design of the Sitka National Monument Visitor Center expanded on the preliminary scheme by Cecil Doty, and he was later hired to design an addition to the visitor center.

Influences of Alaska Native Building Traditions at the Sitka National Historical Park Visitor Center

Cecil Doty's earliest design for the Sitka NHP Visitor Center clearly included Alaska Native artifacts woven into the design. These elements brought traditional Tlingit practices into a modern building.

Tlingit tribes typically created permanent dwellings collected into villages only in the winter months. While size denoted importance and prestige, all Tlingit houses were structurally similar: rectangular, low-pitched, front-gabled buildings. Constructed with interlocking, heavy, hewn spruce timbers, cedar and, at times, hemlock, these houses were built without extraneous fastenings.[115] The exteriors were typically clad in wide, horizontal or vertical planks, and the roofs featured heavy staves that were held in place with heavy stones and saplings. A smoke hole in the roof was protected from the weather by a movable cover, which could be propped open to vent the interior. At each corner was a broad plank that was rabbited along the edge where it interlocked with the wall planks.[116] The tops of these planks rose approximately a foot or more above the eaves. The front entry gable usually faced the shoreline, and a doorway was often cut into the wall planks at ground level. Typically accessed by a step or two, this forced entrants to duck, an excellent defensive construction technique.[117] The front façade of an important house was sometimes ornamented with an elaborate carving known as a house screen or could include house posts. These features depicted important events in the life of the clan and revealed its name and key symbols.[118]

Passing through the doorway, an entrant would step downward. Important houses featured interiors that were often excavated four to 6 feet below ground level and reached by descending one or more step- like platforms, which were used for lounging and sleeping. Heavy, smoothed planks were laid directly on the earthen ground as flooring.[119] Independent of the exterior walls, the roof was supported by heavy, often elaborately carved, interior house posts. Two large roof beams running the length of the house, and set in a shallow groove, rested on the tops of the carved posts. An intricately carved and painted wood partition was frequently placed between the two rear house posts, separating the more public areas with a sleeping chamber reserved for the family.

Completion of every construction stage of the house was a significant moment for celebration, culminating in the naming of the structure and the sponsoring of a potlatch. Although all houses were given a name, larger, principal houses were traditionally given the most honored names, those that "referred to the totemic emblems or crests of the lineage." Lesser houses were named by their position, shape, or materials. Once a house was assigned a name, that name stayed with the building even beyond its existence or once abandoned. When a building's inhabitants moved to a new village, it was often customary for them to name their new house after the one they had left. Each Tlingit tribe consisted of two moieties, a social or ritual group. It was custom for the moiety who did not occupy the house to provide the labor for construction. In

return the moiety that occupied the house rewarded the laborers of the opposite clan with an elaborate potlatch celebration.[120]

At the Sitka NHP Visitor Center, the primary elements that clearly reflect the Alaska Native building traditions include orientation of the front building gable towards the water, installation of log columns and heavy beam elements supporting the Lobby and South Entry Porch roof, use of low slope roofs with deep eaves, differentiation of building frame and wall infill elements, and incorporation of Alaska Native carvings, particularly with the original installation of the house screen at the South Entry Porch gable. Clan houses were essential to the identity of individuals of the Tlingit society, providing a way to identify relatives and where people were born or lived. Additionally, the placement of the artist studios down the hall of the Cultural Center Wing on the landward side of the building is significant as it parallels a traditional clan house hierarchy where these types of spaces were placed deeper into the building and reserved for higher status individuals.

Analysis and Evaluation of National Register Criteria

The Sitka National Historical Park Visitor Center is significant at the state level under National Register Criterion A within the recreation/entertainment, conservation, and ethnic heritage areas of significance.

While the visitor center was the result of the work and input of many people, including Alaska Natives, federal employees and local advocates and craftsman, the building does not have a strong association with any single individual that would elevate its significance under Criterion B.

The Sitka National Historical Park Visitor Center is eligible at the state level of significance under Criterion C in the areas of Art and Architecture as an excellent example of a Mission 66 Visitor Center and the work of two significant architects, Cecil Doty and John Morse, who integrated Alaska Native art and craft into the design and landscape.

While some archeological research and field investigation has been conducted within the Sitka National Historical Park, it is not anticipated that the visitor center itself will yield any information related to prehistory or history. The building is not eligible under Criterion D. It is possible future investigations at the larger site might yield information.

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SITK 314_3010A – Preliminary Design, Visitor Center Sitka National Monument, Alaska, National Park Service, Western Region, Cecil Doty, 3 Sheets, August 27, 1963.

SITK 314_3017 – Site Plan, Visitor Center Sitka National Monument, National Park Service, Western Region, Branch Landscape Architecture, L. McGinley, 1 Sheet, March 1964.

SITK 314_3010B – Working Drawings, Visitor Center Sitka National Monument, Alaska, National Park Service, Western Region, Cecil Doty, 18 Sheets, June 1964.

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SITK 314_ 25016 Package SITK 106 Record Drawings – ECI / Hier Inc. 96 Sheets. February 15, 2000.

Drawing Number Unknown – Totem Viewing Area Fencing, Visitor Center, Sitka National Park, Alaska, Alaska Regional Office, Drawn by G. Crosby, 3 Sheets, May 7, 2007.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
__X_previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
_X__ Federal agency
____ Local government
____ University
____ Other
Name of repository: National Park Service Alaska Regional Office_____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property ____NPS to confirm - .36 is this correct?_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: Longitude:

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting: Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

NPS To insert boundary description from real estate records

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the visitor center building, the surrounding landscape including the six totem poles and park sign. While some of the landscape features are re-carved they contribute to the overall character of the site.

11. Form Prepared By

name/title: Bridget Maley, architecture + history, llc - Consultant to FFA Architects under NPS IDIQ Contract No. Task Order 140P2018F0248_Mod 1
with assistance by Jody Stock, Architectural Historian
organization: architecture + history, llc
street & number: 1715 Green Street
city or town: San Francisco state: CA zip code: 94123
e-mail: bridget@architecture-history.com
telephone: (415)760-4318
date: January 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

Sitka National Historical Park Visitor Center
Name of Property

Sitka Borough, Alaska
County and State



- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.



Sketch map of site with features marked that was included in Cultural Landscape Inventory completed by MIG 2019.

Sitka National Historical Park Visitor Center
Name of Property

Sitka Borough, Alaska
County and State

Insert sketch map with photograph views shown once selected photographs are approved.

Sitka National Historical Park Visitor Center
Name of Property

Sitka Borough, Alaska
County and State

Insert sketch map with figure views shown once selected photographs are approved.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Sitka National Historical Park Visitor Center
City or Vicinity:	Sitka
County:	Sitka Borough
State:	Alaska
Photographer:	FFA Architects and architecture + history, llc
Date Photographed:	October 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph 1 of 20	Exterior view looking northeast toward entry sidewalk and west facade. October 2018.
Photograph 2 of 20.	Exterior view looking southeast of west façade and Theater Wing. October 2018.
Photograph 3 of 20.	Exterior view detail of front, west entry, and Theater Wing. October 2018.
Photograph 4 of 20	Exterior view looking northeast at north end of Cultural Center Wing were it meets Totem Hall. At far north is the west façade of the Curatorial Wing. October 2018.
Photograph 5 of 20.	Exterior view looking northwest at south façade and south porch. October 2018.
Photograph 6 of 20.	Exterior view detail of south porch. October 2018.
Photograph 7 of 20.	Exterior view looking northeast at east façades of Exhibit and Administration Wings. October 2018.

Photograph 8 of 20. Exterior view looking south west at east elevation of Cultural Center Wing and north elevation of Administrative Wing. October 2018.

Photograph 9 of 20. Exterior view looking northeast at east elevation of Cultural Center Wing and Totem Hall. October 2018.

Photograph 10 of 20. Exterior view looking west of the north side of Totem Hall. October 2018.

Photograph 11 of 20. Interior view of Lobby looking south at porch windows and doors. October 2018.

Photograph 12 of 20. Interior view of Lobby looking east at entrance to Exhibit Wing. October 2018.

Photograph 13 of 20. Interior view of Lobby looking southwest at entry doors, entry to Theater Wing, information desk, and the porch windows. October 2018.

Photograph 14 of 20. Interior view of Lobby looking west at entry doors. October 2018.

Photograph 15 of 20. Interior view of Lobby looking northwest at entry doors and Cultural Center Wing hallway. October 2018.

Photograph 16 of 20. Interior view looking north down the Cultural Center Wing hallway toward Totem Hall. October 2018.

Photograph 17 of 20. Interior view of Totem Hall looking west with the entry to the Cultural Center Wing at the south wall of Totem Hall. October 2018.

Photograph 18 of 20. Interior view of entry into Exhibit Wing from Lobby looking east into exhibit area. October 2018.

Photograph 19 of 20. Interior view of hallway from Lobby to Theater Wing. October 2018.

Photograph 20 of 20. Interior view of looking west at interior of Theater Wing. October 2018.



Photograph 1 of 20 Exterior view looking northeast toward entry sidewalk and west facade. October 2018.



Photograph 2 of 20. Exterior view looking southeast of west façade and Theater Wing. October 2018.



Photograph 3 of 20. Exterior view detail of front, west entry, and Theater Wing. October 2018.



Photograph 4 of 20 Exterior view looking northeast at north end of Cultural Center Wing were it meets Totem Hall. At far north is the west façade of the Curatorial Wing. October 2018.



Photograph 5 of 20. Exterior view looking northwest at south façade and south porch. October 2018.



Photograph 6 of 20. Exterior view detail of south porch. October 2018.



Photograph 7 of 20. Exterior view looking northeast at east façades of Exhibit and Administration Wings. October 2018.



Photograph 8 of 20. Exterior view looking south west at east elevation of Cultural Center Wing and north elevation of Administrative Wing. October 2018.



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Photograph 12 of 20. Interior view of Lobby looking east at entrance to Exhibit Wing. October 2018.



Photograph 13 of 20. Interior view of Lobby looking southwest at entry doors, entry to Theater Wing, information desk, and the porch windows. October 2018.



Photograph 14 of 20. Interior view of Lobby looking west at entry doors. October 2018.



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Photograph 16 of 20. Interior view looking north down the Cultural Center Wing hallway toward Totem Hall. October 2018.



Photograph 17 of 20. Interior view of Totem Hall looking west with the entry to the Cultural Center Wing at the south wall of Totem Hall. October 2018.



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Sitka National Historical Park Visitor Center
Name of Property

Sitka Borough, Alaska
County and State

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.
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ENDNOTES

[1] The Pacific Northwest Modern style refers to a regional style of architecture that developed in the Pacific Northwest from the late 1930s into the early 1970s. The style was a specific response to designing for the region's specific environmental conditions, particularly the light created by an overcast sky. It is defined by the extensive use glazing at exterior walls, limited decorative detailing, and employing unpainted wood at both the exterior and interior. Other features of the style include integrating the building with its setting, use of asymmetrical plan, floor to ceiling windows, and distinctive roof shapes often sheathed with wood shingles and that have deep overhanging eaves. The Park Service Modern style refers to a drastic change in the approach to architecture in the parks as propelled by the Mission 66 Program beginning in the mid-1950s. Employing similar materials as the earlier generation of architects that executed building in the "Parkitecture" style, a new generation of architects introduced a Modern aesthetic to park design. These two styles are discussed further in the document.

[2]Antonson and Hanable, Administrative History of Sitka National Historical Park, 15.

[3] William Howard Taft, "A Proclamation," Executive Order No. 959, March 23, 1910 in Antonson and Hanable, Administrative History of Sitka National Historical Park, 11.

[4] William Howard Taft, "A Proclamation," Executive Order No. 959, March 23, 1910 in Antonson and Hanable, Administrative History of Sitka National Historical Park, 11.

[5] Antonson and Hanable, Administrative History of Sitka National Historical Park, 122; Kathleen Lidfors, National Register Nomination for "Sitka National Historical Park."

[6] Antonson and Hanable, Administrative History of Sitka National Historical Park, 79-88 as cited in footnote 5 in Houston, Flannigan, and Wheaton, "Sitka National Historical Park Visitor Center," 14, 20.

[7] National Park Service, "Master Plan Development Outline, Sitka National Monument, February 1952," Administrative Records, 1890's – 1990s's, SITK Archives, Sitka, Alaska.

[8] Indian Arts and Crafts Act of 1935. Approved August 27, 1935 during the 74th Congress of the United States.

[9] This section relies heavily on Ethan Carr, *Mission 66: Modernism and the National Park Dilemma*, 2007 and Sara Allaback, *Mission 66 Visitor Centers: The History of a Building Type*, 2000.

[10] Jonathan Searle Monroe, "Architecture in the National Parks: Cecil Doty and Mission 66," Master's Thesis, University of Washington, Master of Architecture, 1986, 49-50.

[11] Carr, *Mission 66: Modernism and the National Park Dilemma*, 4.

[12] National Park Service, "Mission 66 Special Presentation to President Eisenhower and the Cabinet by Director Conrad Wirth, January 27, 1956" in Larry M. Dilsaver, ed., America's National Park System: The Critical Documents, (New York: Rowman & Littlefield Publishers, 1994); and Carr, Mission 66: Modernism and the National Park Dilemma.

[13] Carr, *Mission 66: Modernism and the National Park Dilemma*, 55.

[14] Sarah Allaback and Ethan Carr, "Rocky Mountain National Park Administration Building," National Register of Historic Places, National Historic Landmark Nomination, 2000: 9. In SITK files, Alaska Regional Office, Anchorage, Alaska.

[15] Allaback and Carr, "Rocky Mountain National Park Administration Building," 9.

[16] Carr, *Mission 66: Modernism and the National Park Dilemma*, 66.

[17] Carr, *Mission 66: Modernism and the National Park Dilemma*, 115.

[18] Allaback and Carr, "Rocky Mountain National Park Administration Building," 10.

[19] Carr, Mission 66: Modernism and the National Park Dilemma, 10.

[20] Carr et. al., "Mission 66 Resources," 20-21.

[21] Carr, *Mission 66: Modernism and the National Park Dilemma*, 13 and 37.

[22] Carr, *Mission 66: Modernism and the National Park Dilemma*, 13.

[23] Carr, *Mission 66: Modernism and the National Park Dilemma*, 14.

[24] Carr, *Mission 66: Modernism and the National Park Dilemma*, 309-315.

[25] Carr, *Mission 66: Modernism and the National Park Dilemma*, 324-327.

[26] Preliminary design by Doty August 1963; final drawing set June 1964.

[27] National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 19, 21.

[28] Drawing NM-SIT 3011.

[29] Drawing NM-SIT 3010A.

[30] Drawing NM-SIT 3010A.

[31] The house screen was moved inside the VC in 1989. See Photograph, December 1989 in Park Brochures, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 19, 21.

[32] Drawing NM-SIT 3010B.

[33] A list of dedication guests lists a Robert W. Murphy as an architect from Seattle. Given that he is listed directly underneath John M. Morse, it would appear that he worked for John Morse and Associates. "VC Dedication Guests," in Folder 1, Box 1, SITK Archives, Sitka, Alaska.

[34] Folder 1, Box 1, Visitor Center Construction, SITK Archives, Sitka, Alaska; Folder "Sitka VC," Box 2, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska; Folder 5, Box 1, A.N.B. Southeast Alaska Indian Cultural Center, SITK Archives, Sitka, Alaska; Superintendent's Monthly Reports, 1959-67, Vol. 2, SITK Archives, Sitka, Alaska.

[35] Daily Sitka Sentinel. "Architectural Award for Visitors Center." July 30, 1964: 4, 3.

[36] Drawing NM-SIT 3010B.

[37] National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska and National Park Service, Project Number SIT-W533, June 30, 1964,Working Drawings, "Reconstruction of parking area, trails, bridge," Map Case 3, Drawer 13, SITK Archives, Sitka, Alaska; Contract No. 14-10-0434-1588, Folder 1,Box 1, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska, Folder 1, Box 2, Visitor Center Construction, SITK Archives, Sitka, Alaska. See fn 16 in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20.

[38] National Park Service, Mission 66 for Sitka and Glacier Bay National Monuments, May 20, 1956, Administrative Records, 1890's-1990's, SITK Archives, Sitka, Alaska and National Park Service, Project Number SIT-W533, June 30, 1964,Working

Drawings, "Reconstruction of parking area, trails, bridge," Map Case 3, Drawer 13, SITK Archives, Sitka, Alaska; Contract No. 14-10-0434-1588, Folder 1, Box1, Sitka Visitor Center-Construction, SITK Archives, Sitka, Alaska;, Folder 1, Box 2, Visitor Center Construction, SITK Archives, Sitka, Alaska. See fn 16 in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20.

[39] NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

[40] NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

[41] NPS SITK Archives, Sitka, Alaska, File 15997, RG-70, Box 1 of 1, Folder 1, August 14, 1965, Visitor Center Dedication.

[42] In past, there has been some conflict as to the native name of the visitor center. A Kaagwaantaan name given to a building on land historically belonging to the Kiks.ádi was seen as an insult to some Kiks.ádi. See Daniel Kuehn, Park Historian, Sitka to Superintendent, Sitka & Glacier Bay NM, "Meeting with Kiksadi {sic} leaders about the Indian name for the Visitor Center," February 10, 1969 in, Folder 2, Box 1, Visitor Center Dedication, SITK Archives, Sitka, Alaska. Although the name was given, it was not formally accepted by the NPS. The NPS has consulted with the Kiks.ádi for issues arising under NAGPRA. Today, the visitor is considered a house welcoming all clans. The leaders of the Kaagwaantaan and Kiks.ádi share strong relations with each other and the park. Information provided by Ranger Sue Thorsen, telephone interview, November 7, 2011 with Heather Feil, NPS Historian.

[43] Folder "SITK-Tlingit Tapes by NM Dauenhauer," 36-7 in NPS Collection of Tlingit Tapes 6-96, SITK Files, Alaska Support Office, Anchorage, AK.

[44] Daily Sitka Sentinel. October 25, 1957: 2.

[45] Older "SITK-Tlingit Tapes by NM Dauenhauer," 36-7 in NPS Collection of Tlingit Tapes 6-96, SITK Files, Alaska Support Office, Anchorage, AK.

[46] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 143. Although Indian Arts and Crafts Board is the official name, it is not uncommon to find it transposed as the Board of Indian Arts and Crafts.

[47] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 20.

[48] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 143.

[49] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 144.

[50] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 21.

[51] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 146.

[52] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 145.

[53] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service, 145.

[54] Antonson and Hanable, Administrative History of Sitka National Historical Park, Anchorage: National Park Service,147.

[55] National Park Service, *Areas Administered by the National Park Service Registry of National Landmarks*, January 1, 1965, Long Range Objectives, Page 4, Objective 4.

[56] National Park Service, Interpretative Prospectus, August 1961, Microfilm 314/D 2, Alaska Support Office, Anchorage, Alaska; Section 1, 3 and "Proposal for the Justification for the Inclusion of the Development of an Indian Arts and Crafts Center in the Sitka National Monument Program, July 1962,"

A.N.B. Southeast Alaska Indian Cultural Center, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20-1.

[57] National Park Service, Interpretative Prospectus, August 1961, Microfilm 314/D 2, Alaska Support Office, Anchorage, Alaska; Section 1, 3 and "Proposal for the Justification for the Inclusion of the Development of an Indian Arts and Crafts Center in the Sitka National Monument Program, July 1962,"

A.N.B. Southeast Alaska Indian Cultural Center, SITK Archives, Sitka, Alaska in Houston, Flannigan and Wheaton, "Sitka National Historical Park Visitor Center," 16, 20-1.

[58] Allaback, *Mission 66 Visitor Centers*, 24-26.

[59] Allaback, *Mission 66 Visitor Centers*, 24.

[60] Allaback, *Mission 66 Visitor Centers*, 24-25.

[61] Allaback, *Mission 66 Visitor Centers*, 26.

[62] Allaback, *Mission 66 Visitor Centers*, 35.

[63] Allaback, *Mission 66 Visitor Centers*, 24.

[64] Allaback, *Mission 66 Visitor Centers*, 25-27.

[65] Allaback, *Mission 66 Visitor Centers*, 27-28.

[66] Allaback, *Mission 66 Visitor Centers*, 29.

[67] Allaback, *Mission 66 Visitor Centers* 32-3.

[68] McClelland, *Historic Landscape Design and Construction: Building the National Parks*, 452-3.

[69] Carr, *Mission 66: Modernism and the National Park Dilemma*, 149.

[70] Carr, *Mission 66: Modernism and the National Park Dilemma*, 155.

[71] National Park Service, *Mission 66, To Provide Adequate Protection and Development of the National Park System for Human Use* (Washington, D.C.: Government Printing Office, 1956) in Allaback, *Mission 66 Visitor Centers*, 26, 38.

[72] Cecil Doty in Allaback, *Mission 66 Visitor Centers*, 34.

[73] Carr, *Mission 66: Modernism and the National Park Dilemma*, 137.

[74] Allaback, *Mission 66 Visitor Centers*, 272.

[75] Allaback, *Mission 66 Visitor Centers*, 10-11.

[76] Allaback, *Mission 66 Visitor Centers*, 272.

[77] Allaback, *Mission 66 Visitor Centers*, 255-261. Some examples of these architect-designed projects include: Neutra & Alexander (Gettysburg NMP Visitor Center, 1958-

62, Pennsylvania); Neutra & Alexander (Petrified Forest NP Painted Desert Visitor Center, 1959-63, Arizona); Eero Saarinen (Jefferson National Expansion Memorial, 1960-65, Missouri); Anshen & Allen (Dinosaur NM, Quarry Visitor Center, 1956-58, Utah); Anshen & Allen (Sequoia-Kings Canyon, Lodgepole Visitor Center, 1963-66, California); Taliesin Associated Architects (Rocky Mountain NP, Beaver Meadows Visitor Center, 1964-66, Colorado); Leo A. Daly & Associates (Homestead NM Visitor Center, 1961-62, Nebraska); Welton Becket & Associates (Death Valley, Furnace Creek Visitor Center, 1957-59, California); and Spencer, Ambrose & Lee (Grand Teton NP, Moose Visitor Center, 1957-59, Wyoming).

[78] Allaback, *Mission 66 Visitor Centers*, 255-261.

[79] Allaback, *Mission 66 Visitor Centers* 12-14; Carr, Mission 66: Modernism and the National Park Dilemma, 139.

[80] Allaback, *Mission 66 Visitor Centers*, 272.

[81] Carr, *Mission 66: Modernism and the National Park Dilemma*, 151.

[82] Allaback, *Mission 66 Visitor Centers*, 11, 23.

[83] Allaback, *Mission 66 Visitor Centers*, 271.

[84] Allaback, *Mission 66 Visitor Centers*, 272-3.

[85] Deveraux Butcher, "For a Return to Harmony in Park Architecture." National Parks Magazine, October- December, 1957: 150-157.

[86] Carr, *Mission 66: Modernism and the National Park Dilemma*, 141.

[87] Allaback, *Mission 66 Visitor Centers*, 273.

[88] Several terms have been used to refer to the same set of phenomena including Pacific Northwest regional designs, Northwest Regionalists, Northwest Regionalism, Pacific Northwest modernists and Environmental Architecture in the Pacific Northwest. See David E. Miller, Toward a New Regionalism: Environmental Architecture in the Pacific Northwest, (Seattle: University of Washington Press, 2005). Since Miller uses the term Northwest Regional Style most frequently, it has been generally adopted as the nomenclature for this regional style.

[89] Miller divides the Northwest Regional Style into four approximate periods: Early Northwest Modernists (ca. 1920-1945), The Northwest School (ca. 1945-1970), the Northwest Contemporary School (ca. 1970s), and finally the 1980s to the New Millennium. See Miller, Toward a New Regionalism: Environmental Architecture in the Pacific Northwest, 5.

[90] The Watzek House in Portland, designed by John Yeon, was designated as a National Historic Landmark on July 25, 2011.

[91] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 19-21.

[92] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 22.

[93] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 22.

[94] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 22.

[95] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 23.

[96] A.I.A. Seattle, A.I.A. Seattle Medalist 1996: John Morse FAIA. A.I.A. Seattle website list of all regional gold medalists.

[97] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 7, 23.

[98] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 28-29.

[99] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 4.

[100] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest,* 22-29.

[101] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, 13.

[102] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, xvi.

[103] Miller, *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*, xvi-xvii.

[104] Information on Cecil Doty complied from the following sources: Ethan Carr, *Mission 66: Modernism and the National Park Dilemma*, 2007; Sara Allaback, *Mission 66 Visitor Centers: The History of a Building Type, 2000*; Jonathan Searle Monroe, "Architecture in the National Parks: Cecil Doty and Mission 66," Master's Thesis, University of Washington, 1968; and Christine L. Madrid, The Mission 66 Visitor Centers, 1956-1966: Early Modern Architecture in the National Park Service. Master of Architectural History Thesis, The University of Virginia, 1998.

[105] See appendices I and II in Allaback, *Mission 66 Visitor Centers*, 255-66.

[106] Allaback, *Mission 66 Visitor Centers*, 194-199.

[107] Jonathan Monroe, *Architecture and the National Parks: Cecil Doty and the Mission 66*, 85.

[108] Christine L. Madrid, The Mission 66 Visitor Centers, 1956-1966: Early Modern Architecture in the National Park Service. Master of Architectural History Thesis, The University of Virginia, School of Architecture, May 1998: 23.

[109] Jonathan Monroe, *Architecture and the National Parks: Cecil Doty and the Mission 66*, 92-3.

[110] Drawing SITK_314_3017 produced by the Landscape Architecture Branch of the WODC, dated March 1964.

[111] The information presented on Morse is derived from several sources: Glacier Bay HSR, 1955 A.I.A. Directory, DOCOMOMO biography by Michael C. Hauser.

[112] George S. Koyl, ed. *American Architects Directory*. New York: Published under the sponsorship of the American Institute of Architects by the R. R. Bowker Company, 1955

[113] Seattle A.I.A. Gold Metal from A.I.A. Seattle website.

[114] National Park Service, Alaska Regional Office, *Glacier Bay Lodge Complex Historic District Historic Structure Report*, Kathleen Wackrow primary author, 2018.

[115] George Thornton Emmons, *The Tlingit Indians: Edited*. Seattle: University of Washington Press, 1991, 59-60.

[116] George Thornton Emmons, *The Tlingit Indians: Edited*. Seattle: University of Washington Press, 1991, 59-62.

[117] George Thornton Emmons, *The Tlingit Indians: Edited*. Seattle: University of Washington Press, 1991, 59-62.

[118] George Thornton Emmons, *The Tlingit Indians: Edited*. Seattle: University of Washington Press, 1991, 60.

[119] George Thornton Emmons, *The Tlingit Indians: Edited*. Seattle: University of Washington Press, 1991, 62-3.

[120] An extravagant feast where goods are given away or sometimes destroyed to convey social prestige. Potlatch ceremonies were based on reciprocity and balance as the host regaled the clans from opposite moieties with songs, dances, food and gifts. George Thornton Emmons, The Tlingit Indians: Edited. Seattle: University of Washington Press, 1991, 66-8.

Sitka National Historical Park Visitor Center
Name of Property

Sitka Borough, Alaska
County and State