

PARK HEADQUARTERS HISTORIC

# *Walking Tour*

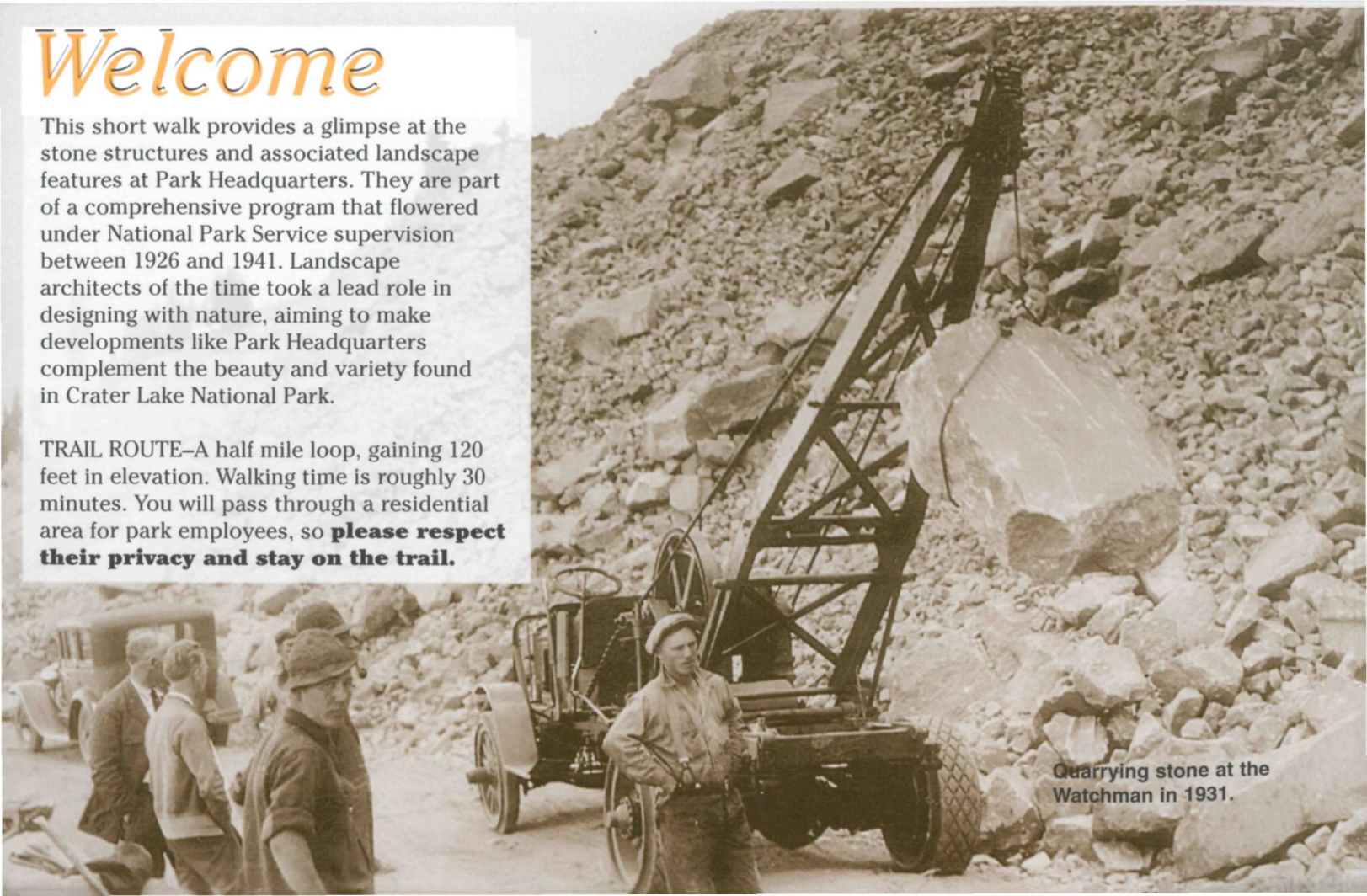


CRATER LAKE NATIONAL PARK

# Welcome

This short walk provides a glimpse at the stone structures and associated landscape features at Park Headquarters. They are part of a comprehensive program that flowered under National Park Service supervision between 1926 and 1941. Landscape architects of the time took a lead role in designing with nature, aiming to make developments like Park Headquarters complement the beauty and variety found in Crater Lake National Park.

TRAIL ROUTE—A half mile loop, gaining 120 feet in elevation. Walking time is roughly 30 minutes. You will pass through a residential area for park employees, so **please respect their privacy and stay on the trail.**



Quarrying stone at the Watchman in 1931.



# Designing with Nature

Around you is a historic landscape consisting of plantings and designed features such as roads, walkways, and buildings. A National Park Service master plan provided direction for the layout, specifying how Park Headquarters related to other parts of the park in terms of function and design. This development is an expression of how landscape architects presented nature, in a way that allowed rugged vistas and an old-growth forest to determine how people experience the site.

What is often called “rustic architecture” is not unique to the United States, nor to the first half of the 20th-century. It may have reached its zenith in places like Crater Lake National Park during the 1930s, but has a pedigree stretching back centuries. Verse by Alexander Pope (1688-1744) accompany each numbered stop in order to indicate how the National Park Service adapted old ideas about landscape design to Park Headquarters.

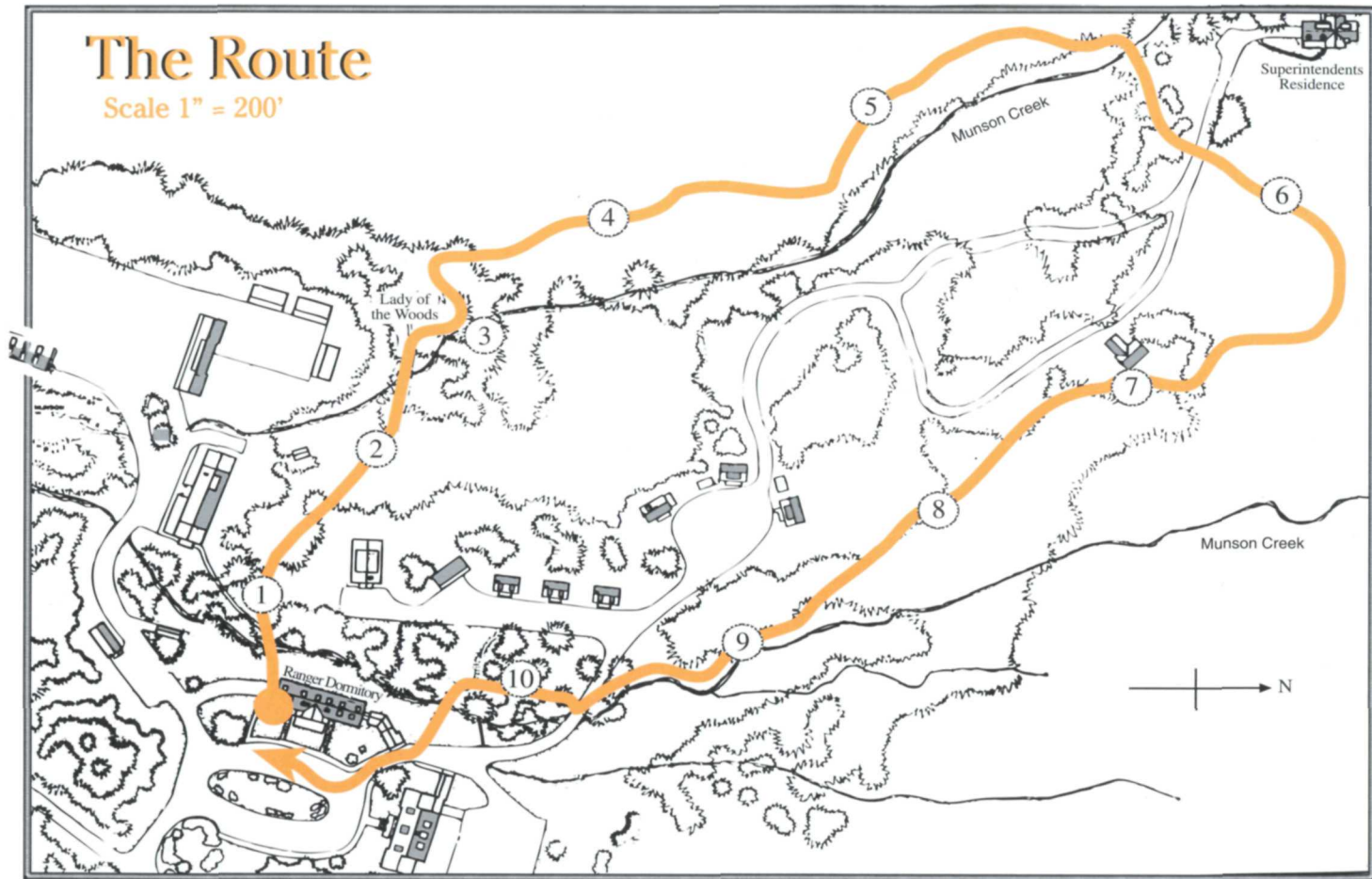
**Turn the page to start your tour!**



Superintendent's Residence

# The Route

Scale 1" = 200'

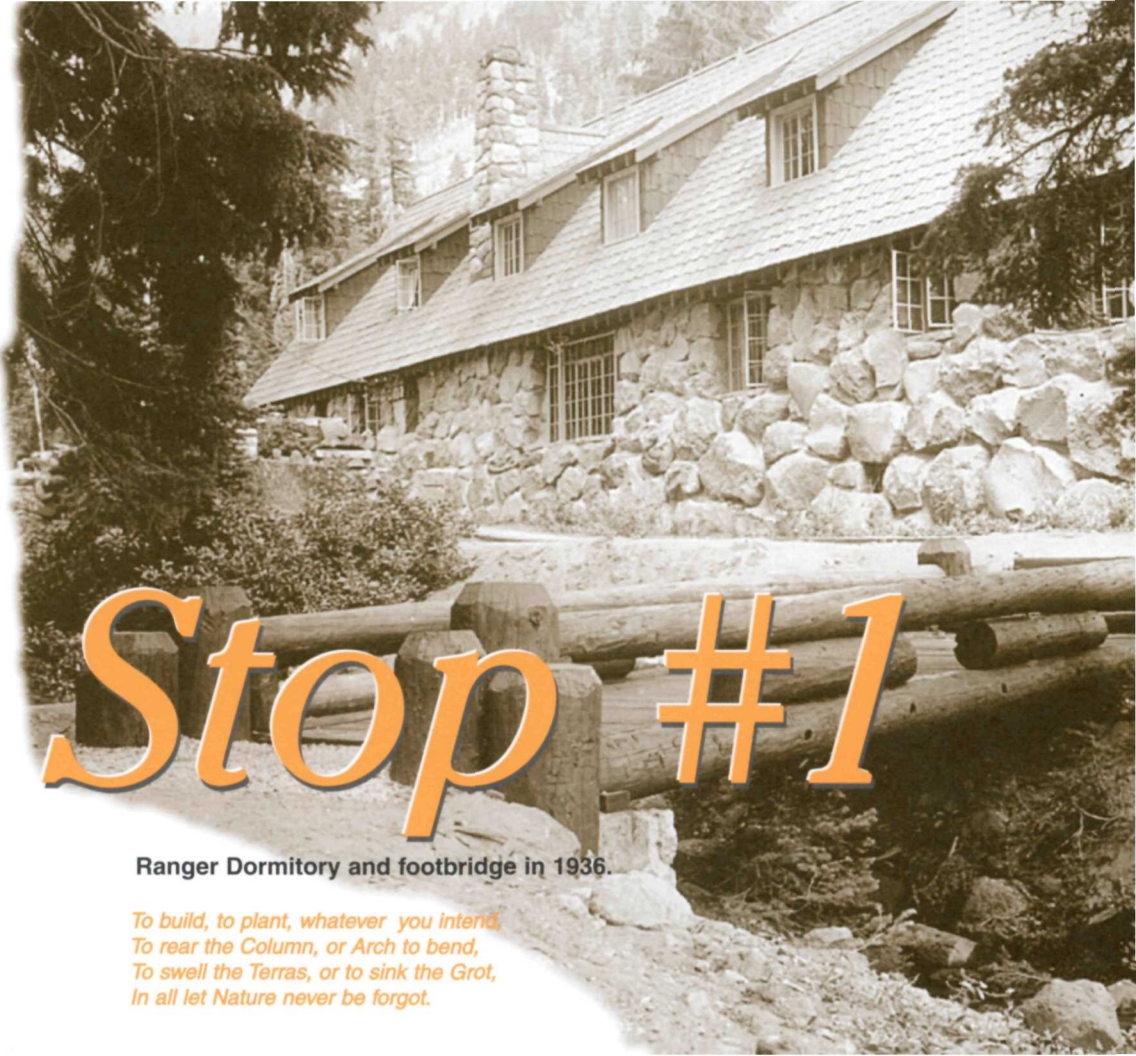




## INCORPORATE NATIVE MATERIALS

The National Park Service designed and built the **Rangers Dormitory** (1932), though it is now a visitor contact station and offices. Materials such as logs or stone allow buildings to reflect the character of their setting, thereby contributing to the unity of a landscape. Volcanic boulders in the walls of structures also provide visual continuity throughout this national park.

Shrubs, most often mountain ash, were placed around the building to ease the transition between ground and structure. Other plantings brought order and variety to the open area between the parking lot and Ranger Dormitory. Crews arranged trees, shrubs, sedges, and wildflowers to lessen the intrusion of roads and structures on a high mountain valley.



Ranger Dormitory and footbridge in 1936.

*To build, to plant, whatever you intend,  
To rear the Column, or Arch to bend,  
To swell the Terras, or to sink the Grot,  
In all let Nature never be forgot.*



## GROUP ACCORDING TO FUNCTION

Specific uses controlled the siting, size, and appearance of each building at Park Headquarters. All of the structures belonged to one of three functional groupings (administrative, maintenance, or residential) according to an overall site plan that fit each building into the designed landscape. Planners placed the three groupings adjacent to each other, with the administrative area being the structural and symbolic center of the headquarters complex.

In front of you are several structures in the maintenance area. The **Mess Hall** (1929, additions 1934) at left was intended as a dining room and dormitory for single employees, whereas the **Meat House** (1929) allowed cooks to store food in a shaded place protected from bears. To the right are **Lumber Sheds** (1934), and the **Warehouse** (1926, additions 1934). A portion of the **Machine Shop** (1932) can be seen in the distance.



# Stop #2

*'Tis use alone that sanctifies Expense,  
And Splendour borrows all her rays from Sense.*

Top: Employees at front of Mess Hall in 1941. Bottom: The **Fire Hall** (1931), one of several buildings that once stood near the Machine Shop.



## ACKNOWLEDGE THE PAST

The **Lady of the Woods** is an unfinished sculpture carved in 1917. For two weeks its creator, a medical doctor named Earl Russell Bush, worked only from inspiration. Afterwards, he described the figure as "my offering to the forest, my interpretation of its awful stillness and repose, its beauty, fascination, and unseen life..."

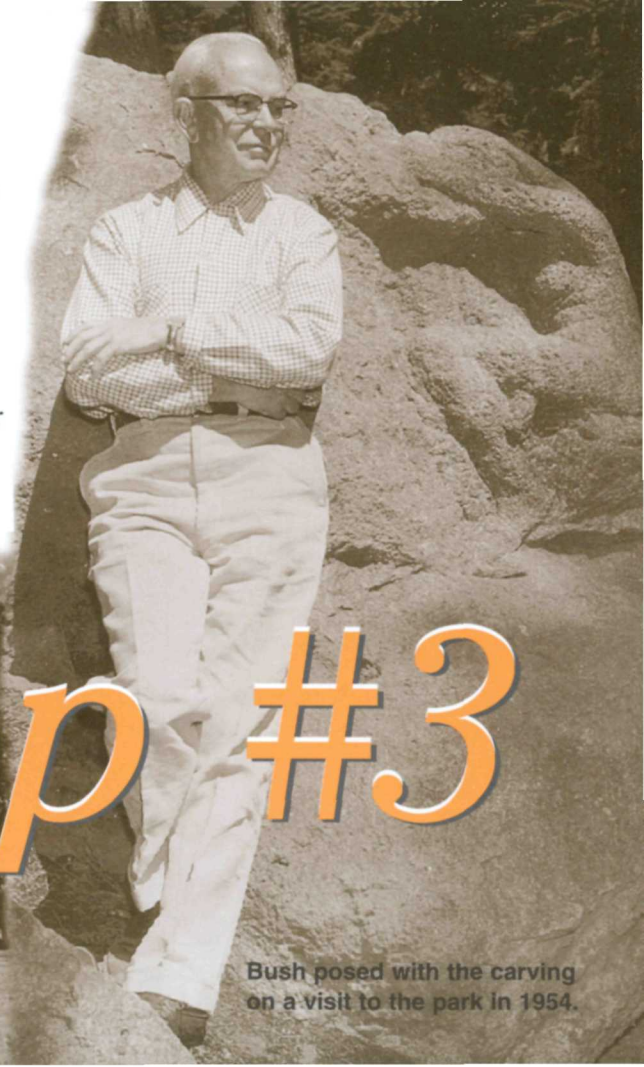
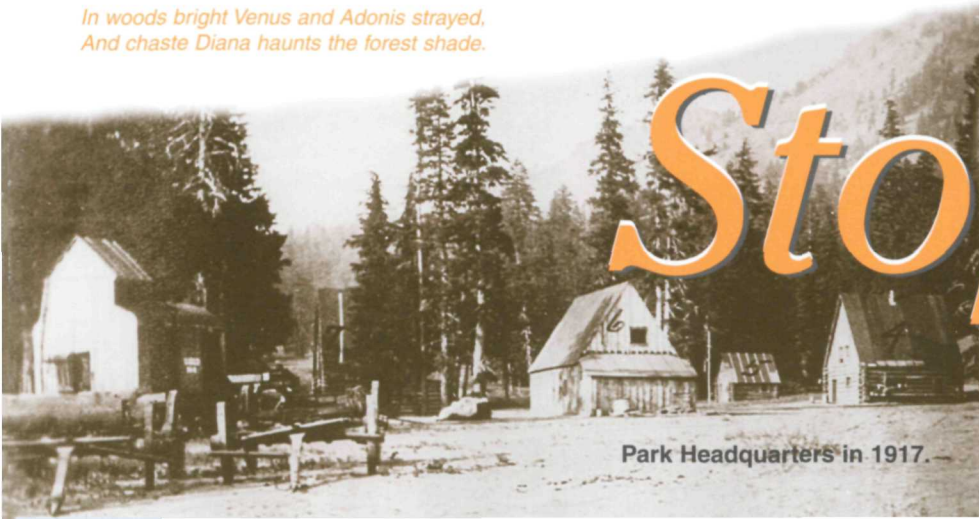
Promoters soon made the Lady of the Woods into a visitor attraction, so the National Park Service responded by building a trail to the sculpture in 1924. Two years later, the NPS formulated a plan to transform the log structures and unpaved roads Bush had known into a development better integrated with its surroundings. The area had undergone a complete metamorphosis by 1940, with the stone figure being virtually the only survivor from an earlier era.

*In woods bright Venus and Adonis strayed,  
And chaste Diana haunts the forest shade.*

# Stop #3

Park Headquarters in 1917. —

Bush posed with the carving  
on a visit to the park in 1954.





## VARY THE VIEWS

All of the buildings erected between 1930 and 1941 have sides that appear different from each other, a characteristic reflecting natural variety. In front of you, for example, are two **Employee Residences** designed by landscape architect Francis Lange (inset) in 1931. The houses seem completely dissimilar buildings from this angle even though they have identical floor plans.

Designing a building is only one aspect of planning how people were to see the headquarters development. The landscape architects wanted to have a secluded residential area, so they sited it in an old-growth forest dominated by mountain hemlock. This permits only filtered views from most vantage points, and therefore provides privacy for the residents. *Please remember to stay on the trail.*

# Stop #4

Shade and shadow on the  
Chief Ranger's Residence

Let not each beauty ev'ry where be spy'd,  
Where half the skill is decently to hide.



## FOLLOW THE CONTOURS

You have followed Munson Creek to climb about 100 feet in elevation since leaving the Lady of the Woods. This drainage originates from a spring located just below the Cascade Divide, and is among several headwater branches feeding the creek on its way to the Klamath River. A road built in 1931 mimics the stream by winding its way through the forest. It connects the plaza where this walk began with the upper end of the residential area.

Curves in roads or trails can make a place seem larger than it really is and, when compared to a straight line, allow for a variety of views. The play of light and shadow is also greater, adding to the feeling of seclusion. By taking the line of less resistance, a curved road also has fewer construction scars associated with it and appears to fit more naturally in the landscape.

*Their forms, the features in resemblance strike,  
As twins they vary, as twins are alike.*

# Stop #5

Road leading to the  
Superintendent's Residence.



## LET LOCATION DICTATE SCALE

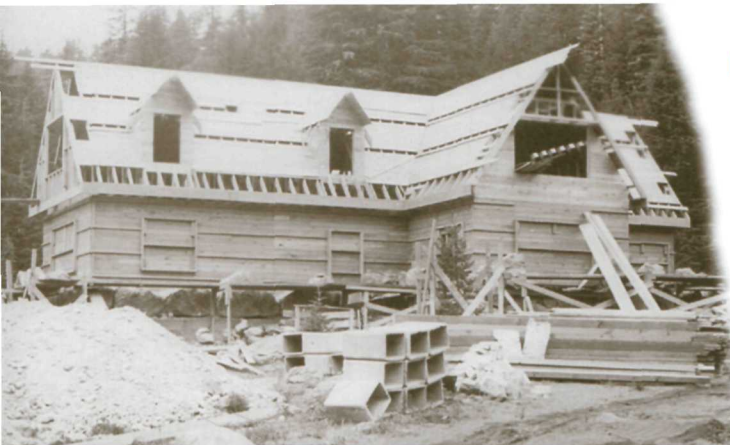
Designated by the Secretary of the Interior as a National Historic Landmark in 1987, the **Superintendent's Residence** (1933) demonstrates how to fit a large structure into a setting that is truly awe-inspiring. Its exterior walls are striking due to the size, color, and pattern of the boulders used. Crews hoisted each stone into place under the direction of B.J. "Joe" Mancini, a master mason who brought about the best rockwork in the park.

This structure is the largest residence in Munson Valley and differs from other quarters with its open views to the east. Few human intrusions on the scene are evident, an indication of the status afforded the occupants of this structure. Its location atop the residential area reinforced the Superintendent's position among National Park Service employees.

# Stop #6

*Nature affords at least a glimm'ring light;  
The lines, tho' touched but faintly, are drawn right.*

Above: Exterior framing preceded stone masonry in building the Superintendents Residence. Below: Mancini admiring a fountain he carved at Rim Village in 1931.





## INTEGRATE FORM, TEXTURE, AND COLOR

Before you is the **Naturalist's Residence** (1932), so called because it housed the Chief Park Naturalist who also served as assistant superintendent in the early 1930s. Boulders on the chimney and walls make the structure seem to grow from the ground, yet do not overwhelm the composition. Board and batten siding on the second story further enhance its appearance, as does a main entry that opens to the forest.

All park buildings were painted brown in the 1930s and had green stain on the roofing shingles. Rehabilitation efforts centered on the administrative area in the 1980s and led to a new color scheme at Park Headquarters. Although grey siding and unstained shingles differed from previous practice, the new look remained rustic in character.

# Stop #7

**Civilian Conservation Corps enrollees landscaping the Naturalist's Residence in 1934.**

*First follow NATURE, and your Judgment frame  
By her just Standard, which is still the same,  
Art from that Fund each just Supply provides  
Works without Show, and without Pomp presides.*

## SCREEN INTRUSIONS FROM THE SCENE

In the distance you may be able to hear, but not see, vehicles traveling up and down the thoroughfare to Rim Village. A road once ran through the open area in front of you, but was relocated behind the trees in 1929. Instead of imposing on the forest opening, the new route ran along the eastern edge of Munson Valley where it could not be seen from the residential area.

*He gains all points, who pleasingly confounds,  
Surprises, varies, and conceals the Bounds.*

(1)

(2)

(1)

# Stop #8

The old road alignment can be seen at left (1) of the new one (2) in 1934.

With the road effectively screened by true fir, mountain hemlock, and lodgepole pine, this opening is dominated by willows and sedges. The willows are indicative of the wetland associated with yet another headwater branch of Munson Creek. Numerous wildflowers add splashes of color to the meadow during July and August, a time when its bloom is one of the park's finest.

*Wetlands are fragile, so please remain on the trail.*





## ESTABLISH ORDER IN ARRANGEMENT

Two distinctly different groupings can be seen amid the trees. Both respond to the general topography of their respective sites. The cottages on the left are placed along a relatively wide terrace, whereas the cluster in front of you is gently curved to face a small plaza.

The three **Employee Residences** on the terrace were built in consecutive years (1927, 1928, and 1929) and form a line, one seemingly broken by the **Garage and Woodshed** (1933) being placed at a slight angle. Details in each structure are symmetrical and complement the linear pattern. The irregular cluster, by contrast, features the two houses seen from stop #4 (center and right), along with an **Employee Residence** (1930) to the left of them. Their placement and details are asymmetrical, but designers still achieved a balanced appearance.

Park Headquarters was designed for summer occupancy. Winter conditions change the landscape.

# Stop #9

*Not Chaos-like together crush'd and bruis'd,  
But as the World, harmoniously confus'd:  
Where Order in Variety we see,  
And where, tho'all things differ, all agree.*



Administration  
Building parking  
areas in 1937.



## USE DISTANCE TO CHANGE THE EFFECT

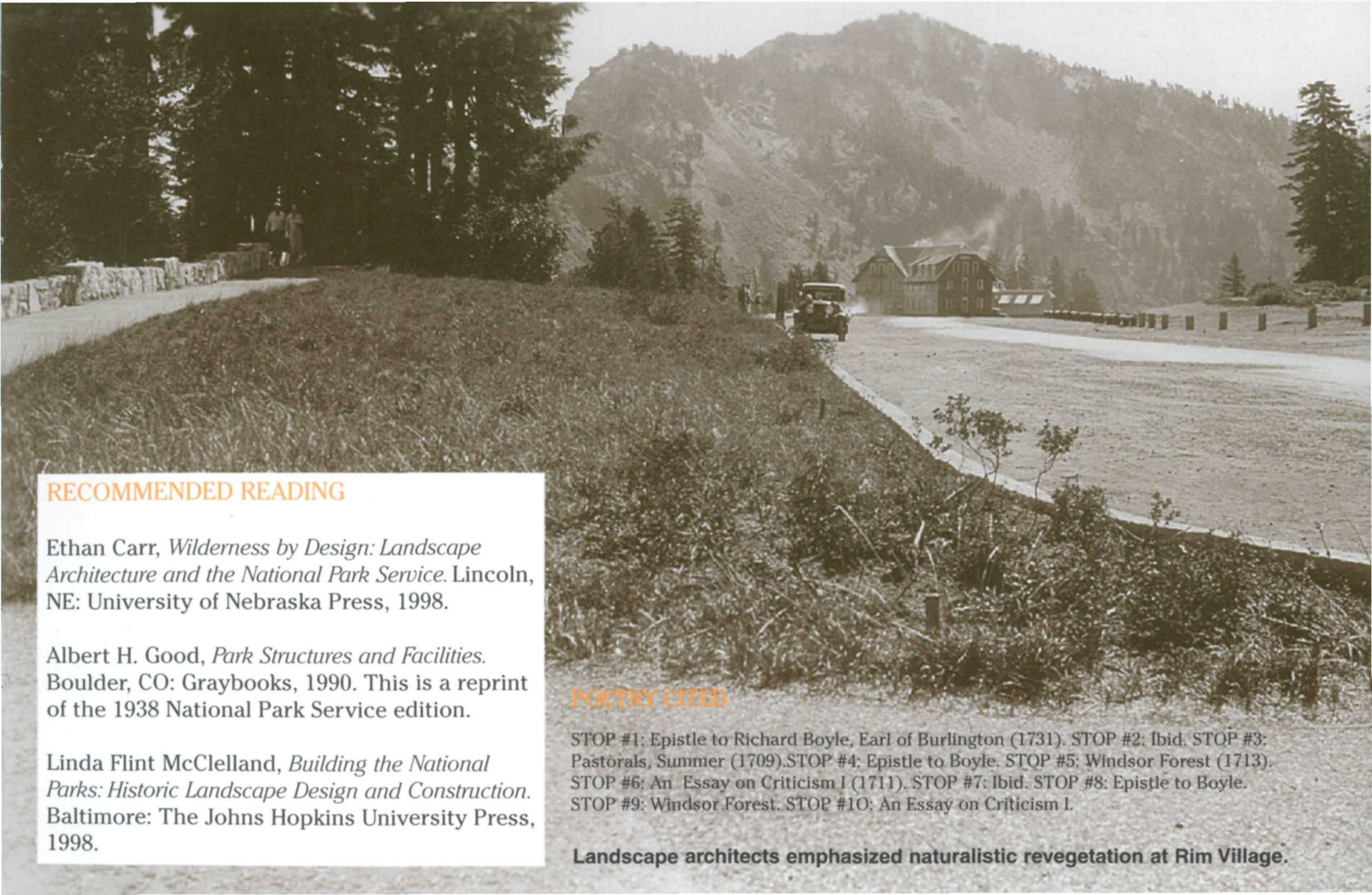
Landscape architects positioned the **Administration Building** (1936) so that the two parking areas did not dominate the scene. An elliptical island in the entry plaza eases congestion by forcing traffic in one direction, but also brings variety to an open space. Although both buildings fronting the plaza are relatively large, the ridgeline extending from Garfield Peak easily subordinates them.

# Stop #10

*Some figures monstrous and misshaped appear,  
Considered singly, or held too near,  
Which, but proportion'd to their light or place,  
Due distance reconciles to form and grace.*

Natural features are so central and overwhelming in this national park that many visitors do not notice how rustic architecture shapes what they see at places like Park Headquarters. As you explore the park, examine the functions associated with each development and consider what reflects design with nature. Try comparing how function and aesthetics are brought together at different sites around the rim, or in other park areas. What challenges did designers face in each setting?





### RECOMMENDED READING

Ethan Carr, *Wilderness by Design: Landscape Architecture and the National Park Service*. Lincoln, NE: University of Nebraska Press, 1998.

Albert H. Good, *Park Structures and Facilities*. Boulder, CO: Graybooks, 1990. This is a reprint of the 1938 National Park Service edition.

Linda Flint McClelland, *Building the National Parks: Historic Landscape Design and Construction*. Baltimore: The Johns Hopkins University Press, 1998.

### POETRY CITED

STOP #1: Epistle to Richard Boyle, Earl of Burlington (1731). STOP #2: Ibid. STOP #3: Pastorals, Summer (1709). STOP #4: Epistle to Boyle. STOP #5: Windsor Forest (1713). STOP #6: An Essay on Criticism I (1711). STOP #7: Ibid. STOP #8: Epistle to Boyle. STOP #9: Windsor Forest. STOP #10: An Essay on Criticism I.

**Landscape architects emphasized naturalistic revegetation at Rim Village.**

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Crater Lake Natural  
History Association



National Park's scenic, scientific, and historical heritage.

Text by Steve Mark, 1999

Designed by  
Mary Williams Hyde



East Rim Drive in the mid 1930s, prior to construction of the parapet wall.

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Jensen