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United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: **Saint Mary Visitor Center, Entrance Station, and Checking Stations**

other name/site number: **n/a**

2. Location

street & number: **Going-to-the-Sun Road, East Entrance, .5 mi. e. of US 89** not for publication: **n/a**

city/town: **Saint Mary** vicinity : **X**

state: **Montana** code: **MT** county: **Glacier** code: **035** zip code: **59417**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this **X** nomination __ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property **X** meets __ does not meet the National Register Criteria. I recommend that this property be considered significant __ nationally **X** statewide __ locally.

Signature of certifying official/Title — Date 3/13/08

National Park Service

State or Federal agency or bureau (__ See continuation sheet for additional comments.)

In my opinion, the property **X** meets __ does not meet the National Register criteria.

Signature of commenting or other official — Date 2/21/2008

Montana State Historic Preservation Office

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

X entered in the National Register
__ see continuation sheet

__ determined eligible for the National Register
__ see continuation sheet

__ determined not eligible for the National Register
__ see continuation sheet

__ removed from the National Register
__see continuation sheet

__ other (explain): _____

X Signature of the Keeper — Date of Action 4/15/2008

5. Classification

Ownership of Property: **National Park Service, Glacier National Park**

Category of Property: **Building**

Number of contributing resources previously listed in the National Register: **n/a**

Name of related multiple property listing: **n/a**

Number of Resources within Property

Contributing	Noncontributing	
4	0	buildings
0	0	sites
0	0	structures
0	0	objects
4	0	Total

6. Function or Use

Historic Functions:

GOVERNMENT/Gov. Offices; RECREATION AND CULTURE/Museum and Auditorium

Current Functions:

GOVERNMENT/Gov. Offices; RECREATION AND CULTURE/Museum and Auditorium

7. Description

Architectural Classification:

MODERN MOVEMENT/Neo-Expressionism, Park Service Modern

Materials:
foundation: **concrete**
walls: **stone embedded concrete, wood frame**
roof: **wood shingle; copper shingle**
other: n/a

Narrative Description

Introduction

The one-story, irregular T-shaped plan Saint Mary Visitor Center and its Entrance Station and two Checking Stations were designed and built 1964-1965 and 1967-68. They are located near the east entrance of Glacier National Park on the northeast side of the park's transverse Going-to-the-Sun Road and south of the Saint Mary River, which flows to the northeast from nearby Saint Mary Lake to Lower Saint Mary Lake. It is approximately one-half mile from the Road's intersection with US 89 in Saint Mary, Montana. US 89 provides north and south access between the Canadian border, historic Many Glacier Hotel and Glacier Park Lodge, and connects to US 2 at the southern boundary of Glacier National Park.

This visitor center, along with the entrance station and two checking stations, represents one phase of Glacier National Park's development during the "Mission 66" program of the National Park Service (NPS) between 1956 and 1966 and beyond to completion during the "Parkscape" program that ended in 1972. Because of visitor activity on the east side of the park, including the historic hotels, it was determined that an entrance structure at the eastern park entry was necessary to provide orientation and collect entrance fees. To the southeast of the visitor center two parking lots were designed for nearly 100 cars by the NPS Western Office of Design and Construction (WODC) and were completed in 1966. Going-to-the-Sun Road, extending in an east-west right-of-way, was also realigned to provide two traffic islands for the checking stations in the center of the road, which like the Saint Mary Entrance Station, were constructed in 1967-1968.

The Saint Mary Visitor Center, Entrance Station, and Checking Stations, an associated property type within the established context of the NPS Mission 66 and the later Parkscape programs, has a high level of integrity reflecting its original location, design, setting, materials, workmanship, feeling, and association. While Glacier National Park reworked the windows in 1992, the glazing is in the original position set back well behind columns supporting the dramatic sweep of the gabled roof slopes with their deep soffits. The roof is the primary character defining feature of the building.

(See 7 Continuation Sheets)

Description of Resources (continued)

Mission 66 Architecture

The Saint Mary Visitor Center, Entrance Station, and Checking Stations were built as part of the Mission 66 program of the NPS and the subsequent Parkscape program. Mission 66 was a major effort funded by Congress and supported by President Eisenhower to help the NPS meet the demand for expanded visitor services following World War II. The needs of National Park visitors in their automobiles significantly increased as gasoline rationing was lifted and more Americans with more leisure time sought outdoor recreational experiences. The concept of a "visitor center," as coined by the Mission 66 planners, is described by author Sarah Allaback in her book, *Mission 66 Visitor Centers: The History of a Building Type*, as "...the centerpiece of a new era in planning for visitor services in American national parks." This new idea for parks provided for combining office functions with an auditorium, exhibit space, and restrooms, all of which ultimately were expanded with retail book sales. The Mission 66 era provided a significant change in attitudes regarding park architecture for concessions, housing, and maintenance facilities, as well as for over a hundred visitor centers. Traditional NPS Rustic Style "Parkitecture" of the 1920s and 1930s gave way to structures that were modernist in design and to materials that were appropriate for larger multi-use buildings as well as for smaller standardized designs such as residences. Modernist architecture was deemed, even by the pre-war architects of the Park Service, to better meet the newly centralized management philosophy of the Western and Eastern Design and Construction Offices in San Francisco and Philadelphia. In his unpublished manuscript, *Mission 66: Modernism and the National Park Dilemma*, author Ethan Carr further noted that with the Design and Construction Offices in place in 1954, it was possible to provide efficient planning for buildings, exhibits, structures, roads, and landscapes that could be constructed more economically by taking advantage of postwar materials and construction techniques, but still allowing for color, texture, and materials that blended with the natural environment, This was the case of St. Mary Visitor Center, Entrance Station and Checking Stations, an associated property type within the Mission 66 visitor center context developed by Sarah Allaback. The design and construction of Saint Mary Visitor Center in Glacier National Park, as well as the companion Logan Pass Visitor Center, also exemplifies the contracting with private architectural and engineering firms to augment the design workload of the two central offices particularly for high visitation parks such as Glacier. For the new Saint Mary Visitor Center the WODC provided some preliminary design concepts for siting, project administration, and on site project supervision for the buildings designed by the local Kalispell, Montana, firm of Brinkman and Lenon, Architects and Engineers. Within the firm, the unique visitor center buildings were envisioned and designed by Burt L. Gewalt under the direction of Architect Harry Schmautz.

Setting

Glacier National Park was established May 11, 1910, to set aside its pristine mountains, glaciers, lakes, and flora and fauna. Railroad magnate, J. J. Hill, who was instrumental in providing recreation development in the new park, referred to it as the "Alps of America." Under that theme, the park became a major western destination of the Great Northern Railway from Midwest connections in Chicago and Minneapolis/St. Paul to Seattle. Hill was instrumental in the construction of the historic hotels on the east side of the park as well as a chain of chalets across the park. Most early visitors arrived at the eastern Glacier Park Railroad Depot and embarked for the hotels and chalets or could continue to travel on the railroad along the southern boundary of the park to West Glacier and Park Headquarters. The scenic draw was that Glacier National Park encompasses the far northern Rocky Mountains with the Continental Divide passing through the length of the park dividing it into east and west sections with distinctly different climate patterns.

Historically, the main entrance into the park was from the drier east, initially through East Glacier Park and, after 1934, through Saint Mary via the newly constructed Going-to-the-Sun Road that crossed the Continental Divide at Logan Pass and continued west to Lake McDonald and West Glacier near US 2 on the wetter west side. The newer east entrance featured dramatic views to the west at the end of the circque rising above the glacially carved Saint Mary Lake. At the easterly end of the lake, which is at an elevation of 4484 feet above sea level, the Saint Mary River meanders through a flat riverine plain between coniferous forests and mountain ridges roughly extending southwest to the northeast. Visible to

the north is East Flattop Mountain and Divide Mountain is visible to the south. Beyond the eastern park boundary, the river flows into the Lower Saint Mary Lake. At the park boundary, Divide Creek separates the small gateway town of Saint Mary, Montana, from Glacier National Park. The name of the two lakes and the river contributed to the naming of the town and ultimately to the name of the Saint Mary Visitor Center.

The NPS selected the site for the proposed visitor center in 1961. It was to be located at an altitude of approximately 4505 feet on the north-northwest side of the Going-to-the-Sun Road, west of the town of Saint Mary approximately one-half mile and just beyond the entrance road into the Saint Mary Ranger Station south of the road. During the Mission 66 program, the ranger station complex was expanded with additional residential construction and a campground was constructed to the northwest of the visitor center. The Master Plan schematic design of the visitor center site (drawing No. NP-GLA/3427) indicated that the building was to face southerly to its proposed checking station and have arcs of parking behind it to the north-northeast. Parking entrances were to connect to the main road at the east and west to provide separate parking for arriving and departing vehicles.

By March of 1964, the original schematic was developed into a Preliminary Drawing (drawing No. NP-GLA/3548) that included a nearly symmetrical pair of parking lots for approximately 100 cars. This was designed by the Western Office of Design and Construction. The east lot was to be approached from a short section of roadway from a T-intersection at Going-to-the-Sun Road. The roadway provided access to a double tier of parking and diagonal parking spaces at the sides. The western lot, of a similar elongated octagon configuration, has a long, curved approach roadway from a T-intersection. Both were designed on a northeast axis with an open area between. The proposed visitor center in the drawing was a long narrow building with a detached "Comfort Station," or restroom building, centered between the parking lots and facing northeast. The southwest elevation of the proposed visitor center was planned at the same 30-degree angle from the main road to maximize the main view. This is the orientation that was used by the architectural firm for designing the new building. The construction documents are dated May of 1964 (drawing No. NP-GLA /3338-B). The construction of the parking lots was completed in September of 1966 following the 1964 schematic and construction documents. A set of drawings dated March 1966 (drawing No. NP-GLA/3548-B), prepared by WODC landscape architect Richard Steeves, provided a planting plan for the completed visitor center that incorporated native grasses around the parking areas and lawn areas flanking the proposed entrance station and edging the main road. Trees were planted around the site in the parking islands, along the drives, and around the immediate site. Drifts of lower shrubbery completed the overall scheme. Smaller plantings were also used in the parking islands and triangular spaces created by the elongated hexagonal planning of the parking lots. Nearly all of these plant materials have disappeared and the site is now somewhat barren with a few native copses of plant materials remaining around the site.

As part of the visitor center construction concrete walkways were constructed at the northeast connecting the main entrance plaza and providing access to the restrooms from the parking areas. Walkways at the eastern parking area wrapped around the angled sides on the northwest and southeast and the long northeast walkway provided access to the east roadway entrance and a trail extending east to the Divide Creek Bridge. Along the 70-foot long northeast walkway edged with a long, low battered wall are two flagpoles set into a polygonal base planter. Completing the entrance plaza, a diagonal walkway parallels one side of the hexagonal shaped turning radius of the driveway that formed an equilateral triangular planter between the southwest walkway and the northeast walkway perpendicular to the building. Similar periphery walkways extend around the western parking area and extend in a wide walkway towards the northwest side of the restroom projection. An angled north paved walkway from the restroom entrance connects to a trail extending northwest to the Saint Mary Campground. The entrance walks were distinguished by the primary walkway having large scored concrete sections and the restroom walkway having smaller scored concrete. Between the entrance walkways leading directly to the building there was a botanic garden with crushed aggregate walkways. A walkway extends around the southeast projection of the Exhibit Room and connects to the walkway leading from the visitor center and the entrance station. Typically, the concrete of the 1964-1965 hardscape contained red argylite aggregate giving a red cast to the surfaces. The entrance plaza has been modified with new concrete paving eliminating much of the original scoring and triangular planter areas.

Saint Mary Visitor Center and Entrance Station Description

The Saint Mary Visitor Center, Entrance Station and Checking Stations were designed by Burt L. Gewalt of Brinkman and Lenon, Architects and Engineers, Kalispell, Montana. Oystein Boveng of the firm provided structural engineering; William Heinecke, partner of the firm, provided mechanical engineering; and, architect Harry Schmautz, partner of the firm, provided architectural overview for the project. In an interview with designer Gewalt, he recalled that there were no preliminary designs for the visitor center provided by the NPS, as was often the case with other Mission 66 visitor centers, including Glacier's Logan Pass Visitor Center designed and constructed 1963-1965. Given total responsibility by Heinecke and Schmautz for designing the building on the footprint designated by the NPS in 1961, Gewalt was freed from design constraints for the visitor center in 1964. Sited near the east entrance to the park, the building became a focal point for attracting arriving and departing visitors and had to compete with the surrounding scenery as well as be a part of it. Towards this end, its designer recalled that it reflected nearby rugged East Flattop Mountain, the valley's wind-swept aspens leaning to the east, and the fact that the park retained its "Swiss Alps" nomenclature through the scenery and its historic buildings. Consequently, Gewalt felt that his design had to be firmly anchored to the site, have a gabled roof with widely overhanging eaves, and dramatic "wind-swept" projections that related to all three of his design criteria. The foundation and walls are argylite stone embedded in concrete. The stone, in blue-green and varied red shades, was quarried ten miles west of the site along the Gong-to-the-Sun Road. The stone was set against sandblasted surfaces of forms, protected with newspaper over the faces against the formwork, temporarily held in place with rolled newspaper, and embedded in place with the concrete pour. It was specified that the work was to avoid a flat flagstone appearance and that the surfaces needed to be rough. Done in short two-foot lifts with random height stones, the walling displays a mix of 75% stone in a ratio of 25% concrete. The joints of the concrete lifts and the textured concrete formwork further define the rustic walling. This detail, often used by Frank Lloyd Wright in his later buildings, was the basis for the walling of the 1963 Beaver Meadows Visitor Center at Rocky Mountain National Park designed by Taliesin Associates. Frame walling infilling sections of the masonry walls were sheathed in 2 by 4 cedar battens over plywood and stained ebony; along the long exterior walls of the northwest auditorium wing the walls are sheathed in stucco panels. Above the walling, the two sheltering roofs with wide overhanging eaves supported on Glu-lam purlins and rafters, define the modified T-plan structure. This predominant feature, is a modernist interpretation of a chalet theme.

Interior spaces include a large "Assembly Room," the Auditorium, in the northwest wing and a central Lobby and Exhibit Room in the southeast wing. A small second floor contains an office, mechanical room, and projection room for the Auditorium. That space with its raked floor is used for video programs and ranger talks, as well as for meetings. The Exhibit Room features displays of the park's geology and biota in a squared spiral plan, while the Lobby features space for viewing south and west to the mountains shown on a large relief map exhibit, information counters, and retail book sales. At the northeast façade are public restrooms projecting from the auditorium wing and separated from it by a covered walkway under the eaves.

The approximately 4000 square-foot visitor center is primarily a one-story building with the small second floor inserted into the roof structure at the connection between the Lobby and the Auditorium gabled roofs. It is built on grade, which slopes to the northwest, and is a modified T-plan with a symmetrically pitched gabled roof over the northwest auditorium wing that intersects with the higher asymmetrically pitched gabled roof over the southeast Lobby and Exhibit Room. The latter roof has a long sweeping slope to the southeast and a shorter steeply pitched roof that receives the perpendicular auditorium roof. The angular floor plan is defined by the battered base foundations of stone embedded into concrete that emphasizes the two-sided bay projection of the Lobby to the south and west by forming a continuous planter box. Two long retaining walls lead the visitor towards the northeast main entrance and extend southeast to the flagpole planter box. Low foundation walls surround the three sides of the auditorium wing forming periphery walkways. At the southwest, battered wall, terraced planters edge the long five-foot drop of the concrete ramp that extended to a secondary entrance into the Lobby that is now enclosed. The battering is repeated in the northeast wall of the restroom wing that is roofed with a continuous extension of the Auditorium roof that typically has exposed rafter tails cut at an inverted angle. Vertical walls of stone imbedded concrete visually define the end walls of the Auditorium and buttress the angled northwest end

elevation clad in typical vertical 2" by 4" cedar battens spaced ¾" apart and applied over plywood. Similar vertical stone imbedded concrete walls buttress the Auditorium entrances at the Lobby and extend around the angled southeast projection of the Exhibit Room. The east wall of the Exhibit Room has stone imbedded concrete from grade to the roof soffits approximately seven feet above floor level. The northeast wall is partially stone imbedded concrete that angles back to grade and is infilled above with vertical cedar battens. The angle mimics the long southwest slope of the asymmetrical gabled roof. The opposite south wall of the Exhibit Room has a short section of stone embedded concrete that angles steeply to grade reflecting the steeply pitched roof section over the Lobby.

The south elevation of the Exhibit Room structure is set back from the two-sided bay of the Lobby with its full glazing framing mountain views opposite the fully glazed northeast entrance feature. The offset contains an exterior doorway that was designed to provide access to the south Entrance Station added to the visitor center in 1967-1968. Also designed by Burt L. Gewalt, the entrance station is connected to the south elevation by a long, gabled roof canopy over an open walkway edged in low stone embedded concrete walls. Wooden columns support the free standing roof. The walkway extends to an approximately 25-foot square structure that contains an office facing the roadway, a closet, a restroom, and a "Counting" room. The structure is roofed with a gabled roof that has clipped corners that form an octagon in plan. The roof is supported on Glu-lam purlins and rafters that project from the north and south elevations. Above battered stone embedded concrete foundation walls, awning windows light the east and west elevations and form ribbons with stucco panels. The north elevation facing the visitor center has clerestory windows in the gable ends and a central doorway set into vertical cedar battens. The south façade fenestration is also symmetrical with a large glazed mullioned center panel defined by the projecting Glu-lam purlins, a side door with a solid transom panel is matched to the west by a blind door. The door and blind door are flanked by glazed panels with awning lights that extend into the gable end above transom bars.

Extending beyond the south Entrance Station are the two identical Checking Stations constructed on the NPS-designed islands in Going-to-the-Sun Road. The Checking Stations, also designed by Burt L. Gewalt, are rectangular in plan and are set on podia of stone embedded concrete with front and back prows reflected in the projections of the gabled roofs with clipped corners. Glu-lam beams form plates over the long walls and the ridge beam masked by the inverted fascia. On each long side is a glazed door that slides behind a fixed panel. Flanking the doors are pairs of sliding windows for providing information and passes to arriving visitors. Fixed glass, above interior desks and money drawers, infills the end elevations for complete visibility of incoming and outgoing traffic.

On the main building, opposite the Entrance Station and Checking Stations, along the auditorium wing, the stucco panels are set into galvanized metal frames that clad the exterior walls of the long elevations. The large panels are spaced to conform to the spacing of the Glu-lam columns supporting the Glu-lam rafters of the eaves. The panels step down the ramps of the covered walkways and are each uniformly scored into nine sections with a wide vertical tier flanked by narrow tiers. Wall mounted brushed aluminum light fixtures are set in the center of each panel.

The side walls of the restroom projection, under the continuous roof extension of the auditorium roof, are infilled with vertical battens and stucco panels. Clerestories with fixed and awning sash are set above the panels infilling the angles of the roof. The entrances to the restrooms, facing into the northeast covered walkway, are symmetrically designed with pairs of doorways flanking individual doorways into the janitor closet and pipe chase and into a telephone booth. In the center is a drinking fountain. All are integrated into stucco panels infilling to door height and above the central section. Lighting the restrooms are awning transoms and large glazed openings above the stucco panels. At the southeast end of the covered walkway, concrete steps lead up to the entrance plaza.

The roof of the visitor center is its predominant feature with its unusual asymmetrical gable and regularized gable over the auditorium wing all supported on Glu-lam purlins and rafters below tongue and groove 4x6 roof decking that forms the ceilings and soffits. The roof decking originally was covered with wood shingles that have been replaced with a copper shingle roof. The structural system extends on a regular grid perpendicular and parallel to the two ridges and define the below spaces. The long southeast slope of the asymmetrical gabled roof is clipped to uniformly extend over the angled

walling and windows. At the southwest elevation it projects slightly beyond the two-sided bay of the Lobby windows to maximize views. The soffits and inward angled deep fascia continue unbroken to the east corner and then are clipped above the seven-foot high east angled wall of the Exhibit Room to a northeast eave that extends to the recessed entrance feature. The gable of the roof slope projects dramatically beyond the entrance forming a canopy with the apex set directly over the long, low stone embedded concrete wall leading towards the main doorways. Three Glu-lam columns support the canopy above the entrance walkway below the purlins and the ridge. From the apex the steeply sloped section is clipped back to the eave intersection of the roof over the restroom wing. This forms a deep 'V' in elevation and further emphasizes the projection of the canopy. The steeply sloped roof section over the Lobby's southeast elevation is clipped back parallel with the glazed wall to meet the long eave of the auditorium wing. The lower auditorium roof follows the room plan and has clipped northwest corners to conform to the angled end of the space. The five-foot drop in floor level gives prominence to the roof by balancing the higher asymmetrical gabled roof. Along the northeast elevation the roof eave extends over the lower restroom wing. Here the sides of the roof are slightly angled and at the east the angle intersects with the steeply sloped roof section over the Lobby. Typically, the inverted canted fascias and the soffits, above the projecting Glu-lam purlins and rafters with their inverted canted ends, are continuous.

To relieve the mass of this major design feature, the roof is not only clipped to follow the angles of the structure below, but is relieved with cut-out openings above exterior areas. Most dramatic is a large square opening on the south slope's overhanging eave with a Glu-lam running diagonally through it. Paralleling the stucco paneled side wall of the northeast auditorium wall is a long, rectangular opening cut into the roof above the concrete side ramp. Large Glu-lam rafters extend through the opening and project typically beyond the fascia. The rafters are supported on square-section Glu-lam columns that parallel each long side of the auditorium wing. A similar opening in the southwest auditorium roof, facing the Going-to-the Sun Road, was removed probably during the construction of the Entrance Station and Checking Stations.

The southwest two-sided angled projection of the Lobby is defined by glazing that extends from the planter box edging to the apex of the asymmetrically gabled roof. Originally, the south glazing was defined by three sections of paired vertical mullions that related to the Glu-lam rafters. The paired mullion sections were spaced by three wide vertical sections. The paired sections contained randomly placed vertical awning type windows. Horizontal muntins randomly formed smaller sections across the wide and paired sections and randomly incorporated the sills and heads of the small awning window openings. Equally spaced across the south windows, four Glu-lam columns supporting the projecting purlins of the eave remain. At the northwest side, the glazing was similar with two awning-type windows incorporated into the overall design of alternating two vertical sections and two wider vertical sections. Similar fenestration was above the two pairs of entrance doors of the northeast façade infilling the asymmetrical gable end. Here three large Glu-lam columns support the Glu-lam purlins of the roof structure and define the asymmetrical fenestration. A wide vertical section was separated by a column from a wide vertical section containing a pair of glazed doors. Adjacent, a third glazed door, separated by a mullion, defined a narrow vertical section separated by a column from a similar narrow section above a glazed door. To the northwest were two wide sections flanking a column supporting the apex of the gabled roof. Horizontal mullions randomly connected through the vertical sections and formed sills and heads of the three nearly square awning windows set above the northwest doors. For all sections of the original Lobby glazing, the overall effect was somewhat of a basket-weave configuration suggesting a modernist painting by Dutch artist Piet Mondrian of the de Stijl Movement.

During construction, the park correspondence files indicate that because of under-design of the thickness of the glass for the wind loads at the site, the Park Service ordered that additional muntins were to be added to stiffen the glass sufficiently. Correspondence files indicate that Harry Schmautz wrote objections to the scheme stating, "This building features massive elements in its structural components, and its setting demands that its units be of bold scale. For this reason, we most sincerely recommend that the original windows opening sizes and scale be maintained." A false beam was set over the north side of the two-sided bay during construction. Subsequently, the fenestration was replaced in 1992 (drawing No. NP-117/60257) with bronze anodized aluminum frame mullions and muntins as the wooden frames had seriously deteriorated and the large panes of glass were crushing downward. At the southwest two-sided bay new glazing was equally spaced across the openings in a regularized grid, though continuing to relate to the columns and purlins.

Horizontal muntins are set increasingly closer together near the apex of the gable. A band of horizontal awning-type sash extends through the center of the glazing in an alternating pattern on the south elevation. The west elevation of the two-sided bay has mullions in a grid pattern that relates to the south side, but without the horizontal band of awning-type windows. Facing the entrance plaza, the new bronze anodized aluminum framed fenestration is set in a similar grid pattern within the vertical column configuration with the entrance doors remaining in their original position. Like the southwest two-sided bay, the setback of the windows behind columns and the eaves of the roof overhang minimizes the alteration.

The original exterior color scheme was also designed to reflect the site. The fascia, emphasizing the sweep of the roof, was painted blue-green that complimented the use of green argylite in the stone embedded concrete and reflected the surrounding scenery and sky. The Glu-lam beams and columns were painted a peach color, called "Pueblo," that also related to the reddish argylite stone. To lighten the interiors, the soffits and ceilings were stained an ivory "linen white." Dark "ebony"' stain was used on the vertical cedar battens to blend with the overall effect of the stone embedded concrete. In contrast, the stucco walling sections were painted "bone white." At the original windows, the mullions and muntins were painted the peach color with the operable awning-type sash frames and all exterior wooden doors painted blue-green. By change order, the color of the operable awning-type sash was changed to the "Pueblo" color to match the Glu-lam frame color. The glazing color scheme was switched to bronze anodized aluminum that visually recedes back behind the roof soffits and exterior columns. A circa 1970 photograph indicates that the wooden glazing members remained peach, though the exterior wooden purlins, rafters, and columns were painted dark reddish-brown. Stucco remains off-white. In 2006, the park decided to recapture as much of the original color scheme as possible and reuse particularly the blue-green and peach scheme.

The interior is entered through the pair of double doorways in the northeast façade below the soaring projection of the asymmetrical gabled canopy. The Lobby opens through the building to the southwest two-sided bay. The floor, like the Exhibit Room, is vinyl asbestos tile. The walling was typically vertical cedar battens stained ebony over a lighter blue-green color on the plywood backing and is set above an embedded stone in concrete low wainscoting. Immediately upon entering is an information desk that backs onto the small service stairway up to the office area. It has a counter with a tall back area with bookcases, originally for book sales, and storage. An inverted fascia extends over the back shelves and across the original Lobby exit to the exterior side ramp of the Auditorium, now infilled with a backcountry desk. The counter is constructed of horizontal board facing and has a white laminated plastic top. Directly opposite is a differently designed counter with vertical board facing added a few years later after initial construction. Overhead in the Lobby are original pendant light fixtures consisting of large blue plastic cylinders with three attached smaller side cylinders. The fixtures are hung from the roof decking within the bays created by Glu-lam purlins and rafters now painted dark brown. The Lobby is now primarily used for book sales, though it was once used for seating and for viewing the scenery through the two-sided bay. The relief map of the park set into a birch veneered box frame and remains in the space. Beyond the information desk is the entrance into the squared, spiral-plan Exhibit Room which has a stone embedded concrete base extending around the room below the batten walls. Here the batten walls have been painted white. Rectangular birch veneered exhibit cases and birch framed wall panel exhibits are hung on the batten walls and extend around the room except on the common wall with the Lobby. This space is used for temporary exhibitions. The exhibits detail the park's geology and flora and fauna. New track lighting illuminates the exhibits.

In the Auditorium the walls have ebony stained cedar battens over bone-white painted acoustical plaster; the ramped floor was polished concrete and is now carpeted. In 1984 (drawing No. NP-117/60162) acoustical panels were added to the auditorium above the vertical battens. Originally, the ramp, which drops five feet, had fixed theater-style seating for 270. In 1989-1990 (drawing No. NP-117/60239) the seating capacity was reduced by five rows at the rear for accessible wheelchair space and an enlarged office space and a new larger storage area for book sales all below the original projection booth. Also, a permanent stage was constructed at the northwest end. The Lobby entrance into the Auditorium was reworked to provide a new doorway into the new office and to provide baffles. At the same time a new backcountry desk, with plywood facing, was constructed in front of the Lobby doorway that opened directly to the southwest exterior

side ramp of the Auditorium; the doorway was replaced with three windows in bronze anodized frames. The original exit from the Auditorium directly into the entrance plaza under the soaring roof canopy remains as a pair of flush-panel doors. All of the work was done by contractor John Gladden of West Glacier, Montana. Typically within the Auditorium, the gabled Glu-lam rafters are painted a dark brown over the original peach color that contrasted to the dark stained walls and linen-white stained underside of the roof deck that forms the ceilings. Orange plastic cylinder light fixtures with attached smaller cylinders, like the Lobby fixtures, are hung from the underside of the roof decking of each bay of each slope of the ceiling. Typically the secondary doors in the Auditorium, like throughout the building, are flush panel.

Alterations

In addition to the construction of the Entrance Station and the two Checking Stations, which can be considered to be part of the original scheme as they were designed to match the Visitor Center by the same architectural firm one year later, the main building has undergone changes as the NPS took an "exotic" design concept and almost immediately began to make it more conventional. Prior to letting the contract for the design of the Entrance Station and Checking Stations, the correspondence files indicate that the NPS requested that the three openings in the gabled roofs were to be infilled. Fortunately, because of the cost the architectural firm seems to have dissuaded this proposal for the most part, though the southwest opening of the auditorium wing facing the main roadway was infilled probably as part of the construction of the newer additions. Almost immediately following construction of the complex the paint colors were changed to remove the blue-green color which gave the building a more Park Service aesthetic utilizing dark brown. Ultimately, in 1992 the park service changed the windows from wood framed glazing to bronze anodized aluminum framed glazing. This project is mitigated by the widely overhanging eaves and being set back in the original position behind the wooden Glu-lam columns. Notably, the original exterior paint colors are being restored to a semblance of the original scheme during the summer of 2006.

Brinkman and Lenon, Architects and Engineers, provided construction documents for upgrading the heating and ventilating systems in 1983. The original wood shingle roof was replaced with copper shingles of a slightly larger scale, though the texture is maintained as the roof is the most significant character defining feature. The Auditorium's interior was altered in 1990, though the volume of the space essentially remains as the area under the original projection booth was infilled. A permanent stage was also constructed across the end. As also previously described the Lobby doorway opening to the longitudinal ramped walkway along the auditorium wing has been infilled and a new backcountry desk was installed in that location.

Integrity

The St. Mary Visitor's Center and Entrance Station's integrity of location, setting, feeling, and association are intact. Though the building has undergone several renovations, its overall integrity of design, workmanship and materials remains high. This exceptional property conveys its significant associations under Criteria A and C.

8. Statement of Significance

Applicable National Register Criteria: **A and C**

Criteria Considerations (Exceptions): **G, less than 50 years old**

Significant Person(s): **n/a**

Cultural Affiliation: **n/a**

Areas of Significance: **Entertainment/Recreation; Community Planning and Development, Architecture**

Period(s) of Significance: **1964-1968**

Significant Dates: **1964-1965, 1967-1968**

Architect/Builder: **Brinkman and Lenon, Architects and Engineers, Burt L. Gewalt, Principal Designer**

Narrative Statement of Significance

Designed and constructed between 1964 and 1968, the Glacier National Park Saint Mary Visitor Center, Entrance Station, and Checking Stations meet National Register Criterion A as an associated property type of the National Park Service (NPS) Mission 66 and Parkscape planning and design programs. The largest multi-year construction program in NPS history, Mission 66 and its subsequent Parkscape Program were a major effort by the Park Service to upgrade the national park system to meet escalating visitor demands in the post World War II era. Conceived in 1955 by NPS Director Conrad L. Wirth and initiated in 1956 to substantially improve the facilities in the parks for the public and employees by 1966, the program was dubbed "Mission 66." It was continued after 1966 through 1972, for the 100th anniversary of Yellowstone National Park, as the Parkscape program under NPS Director George B. Hartzog, Jr. The Saint Mary Visitor Center, Entrance Station, and Checking Stations are an exceptional representation of the programs that were a significant change in NPS planning, management, and architecture. Within the national park system, Mission 66 was a major focus program that resulted in the construction of headquarters buildings, employee housing, maintenance/utility areas, entrance stations, comfort stations, museum exhibits, roads, parking lots, comfort stations, campgrounds, concession buildings and, most importantly, the newly conceived concept of a "visitor center." Architecturally, the latter most fully expressed the Mission 66 program as a new property type that combined multiple functions. Within one structure could be found administrative activities, museum space for exhibits on a park's natural and cultural resources, and public restrooms. In addition, there was often an auditorium for video presentations and ranger talks. For visitor centers like Saint Mary at Glacier National Park's east entrance, the basic building was expanded to include an Entrance Station and two Checking Stations. In her book, *Mission 66 Visitor Centers: The History of a Building Type*, Sarah Allaback continued to state that the visitor center was "...the centerpiece of the new era in planning for visitor services in American national parks...," that significantly influenced the development of similar centers throughout the country at parks and historic sites and throughout the world.

The Saint Mary Visitor Center, Entrance Station, and Checking Stations also meet National Register Criterion C as an exceptional example of Mission 66 design by a local architectural firm under contract with the NPS. The Saint Mary buildings were designed by the Kalispell, Montana, firm of Brinkman and Lenon, Architects and Engineers. Working for the firm, Burt L. Gewalt was the principal designer for the project. Saint Mary Visitor Center, Entrance Station, and Checking Stations reflect several key elements of Mission 66 design criteria. Included were the introduction of modernist architecture into the park as a feature building at one of the two main entrances into the park, inclusion of window walls to provide views of the natural features of the park, centralization of park services within one complex, a floor plan that encourages visitor flow through the building and segregates administrative functions, and the use of natural materials that reflect the adjacent landscape and park culture. The modernist style of Mission 66 architecture, while often criticized, was embraced by NPS architects and planners even those who had helped formulate the NPS Rustic Style now known as "Parkitecture." Sarah Allaback notes that "The Park Service Modern, as developed by the Park Service designers [and contract architects] during the Mission 66 era, became as influential in the history of American national and state park management as the Park Service Rustic Style had been."

Although Saint Mary Visitor Center, Entrance Station, and Checking Stations are less than 50 years old, they are eligible for the National Register under Criterion Consideration G as an exceptional example of NPS Mission 66 planning and Park Service Modern architecture in Montana. The NPS theme study, Sarah Allaback's *Mission 66 Visitor Centers: the History of a Building Type*, provides a contextual basis for considering National Register eligibility for the over 100 Mission 66 visitor centers throughout the United States. Allaback outlines the registration requirements for Mission 66 visitor centers as follows: 1) the visitor center must have been originally planned and built as part of the Mission 66 and

(See 5 continuation sheets)

Significance (Continued)

fall within the 1945-1972 period of significance; 2) it should retain most or all of the distinguishing characteristics of a Mission 66 visitor center; 3) it should possess physical integrity; and 4) it should be a successful reflection of the principles of Park Service Modern. In terms of Criterion Consideration G, Allaback notes that: "The historical context developed for Mission 66 visitor centers indicates that only those visitor centers that served as early prototypes (1945-1956) or which were part of the original finite group of Mission 66 visitor centers (1956-1966) potentially possess exceptional importance." The Glacier National Park Saint Mary Visitor Center, Entrance Station, and Checking Stations, which was one of the original Mission 66 visitor centers, meet all these criteria for National Register listing, including the criterion for exceptional significance.

Mission 66

Mission 66 was a large-scale effort by the NPS to upgrade the nation's parks in the period following World War II. In 1949, NPS Director Newton Drury described the parks as "...victims of war." Sarah Allaback notes that, "Neglected since the New Deal era improvements of the 1930s the national parks were in desperate need of funds for basic maintenance, not to mention protection from an increasing number of visitors." In 1931, 3.5 million people visited the national parks; by 1948, that number had increased to almost 30 million. However, Allaback writes that, "...park facilities remained essentially as they were before the war." (The statistics at Glacier National Park corroborate these national statistics.) Contributing to the growth in the number of visitors after World War II was the post-war economic boom and the ability of more and more American to purchase personal automobiles; indeed the number of automobiles doubled between 1945 and 1955 to 60 million (Carr, p. 71). The new mobility enabled Americans to visit the national parks particularly those of the west which had often been the realm of the railroads that provided access and services to a limited number of visitors. In response, the NPS needed new facilities to accommodate the crowds and it needed those facilities to be designed in a way that would protect the parks from resource damage.

NPS Director Conrad L. Wirth first conceptualized the idea of modernizing the parks through a massive, multi-year redevelopment program after the centralization of NPS planning into the Eastern and Western Offices of Planning and Design in Philadelphia and San Francisco in 1954. With centralized offices, Wirth began to conceptualize on the efficiency of a ten-year budget rather than submitting a yearly budget. Wirth, who "envisioned the Park Service's dilemma through the eyes of a congressman," requested a decade of funding, rather than the traditional year-by-year funding requests, "thereby ensuring money for building projects that might last many years." He patterned it after the similar programs of the Bureau of Public Roads, Bureau of Reclamation, and the Army Corps of Engineers (Carr, p. 93). As envisioned by Wirth, "Mission 66 would allow the Park Service to repair and build roads, bridges, and trails, hire additional employees, construct new facilities ranging from campsites to administrative buildings, improve employee housing, and obtain land for parks...to elevate the parks to modern standards of comfort and efficiency, as well as an attempt to conserve natural resources." In February of 1955 Wirth introduced the idea to the Secretary of Interior, James Douglas McKay, and by September Wirth was able to present the concept through several pilot projects in a report given at a national conference of superintendents. The program was presented on January 27, 1956, to President Dwight D. Eisenhower and his cabinet, where it received immediate approval. Subsequently, the Mission 66 was introduced to Congress and the American public. Congressional funding for the construction program was made available for Fiscal Year 1956 starting in July and it was underway.

At the heart of the new Mission 66 program was the concept of the visitor center; the final report of 1956 stated that visitor centers were the most pressing need and they became the highest priority (Carr, p. 215, 216). The visitor center would act as a "one-stop" service unit, equipped with an information desk, uniformed ranger, lobby exhibits, illustrated talks, museum, library, and restrooms. The center also provided space for administrative offices, which were removed from the public areas and often accessed through a separate entrance. This type of design was a major departure from the earlier NPS concept of a decentralized "park village," where different park functions were spread out in individual, Rustic Style buildings. In an efficient and economic combination of services, the Mission 66 visitor center "brought these activities

together in a single, large building intended to serve as a control point for what planners called 'visitor flow,' as well as a more efficient means of serving far larger numbers of visitors and cars in a more concentrated area." Like a modern shopping center, the visitor center made it possible for people to park their cars at a central point, and from there have access to a range of services and attractions. In 1956 the NPS proposed that 100 new visitor centers would be needed. From an original request of $786 million Wirth noted in 1966 that the program eventually cost almost a billion dollars during its ten-year program, nearly four times the budget of the previous ten years.

In addition to a new strategy for management, Mission 66 also resulted in a distinctive new type of NPS architecture that reflected the new ideas. Sarah Allaback calls it "Park Service Modern." Modern architecture was the prevalent architectural style in the postwar period and Mission 66 brought that design ethic to the national parks. Modernist architecture utilized new inexpensive materials and laborsaving techniques, many of which were developed by the military during the war. The assemblage of materials became the focus of the designs. The flexibility of modern architectural design also allowed for open interiors and expansive circulation to meet the "visitor flow" and efficiently provide for separation of public and administrative spaces. By contrast, the Rustic Style that the Park Service had earlier used required large labor forces for small rustic buildings. The budget did not permit that level of labor intensive construction nor was it deemed advisable to attempt to erect large rustic buildings that would resemble lodges. However, it was determined that since rustic buildings blended into the natural surroundings, that Park Service Modern, according to Allaback, "...reinterpreted the long-standing commitment to 'harmonize' architecture with park landscapes," but accomplished that in a different way in stone and concrete.

At Glacier National Park, Mission 66 planners addressed the fact that the park, established in 1910, had no facilities for interpretation and had relied on the main concessioner for that function, since the arrival of the Great Northern Railway and the construction of the two major historic hotels and the chain of backcountry chalets. With park headquarters located in West Glacier, it was determined that the Park Service should have a presence at the eastern entrance on Going-to-the-Sun Road not only to collect entrance fees, but also to present the park to the traveling public. The new construction at Saint Mary was to be one of three visitor centers for the park which included Logan Pass Visitor Center designed in 1963 and dedicated in 1966, and a western entrance visitor center at Apgar that was never more than a preliminary design. Elsewhere in the park, the Mission 66 program provided for new housing in several locations including Saint Mary and West Glacier, new utility/maintenance buildings, road improvements and the Goat Haunt Ranger Station. Concession buildings, including the coffee shop and grill at Lake McDonald Lodge designed by Burt L. Gewalt of Brinkman and Lenon, and the restaurant at Rising Sun designed by Oystein Boveng also of Brinkman and Lenon, were an integral part of the program to provide new facilities in the park. Built in 1957 the privately constructed Village Inn at Apgar also is considered part of the Park's Mission 66 program. Because the headquarters was located in West Glacier, early in the program a new building was constructed for offices and was designed by Harry Schmautz of Brinkman and Lenon. The centralized park administration facility, for the most part, alleviated the need for extensive administrative facilities in the two visitor centers that were built. At Saint Mary the new visitor center replaced the need to conduct all east side park administration activities out of the small log Saint Mary Ranger Station just inside the park boundary south of Going-to-the-Sun Road.

Glacier National Park Visitor Center, Entrance Station, and Checking Stations

The Saint Mary Visitor Center project was conceptualized in 1961 in Glacier's General Management Plan that included a drawing of the proposed site with a schematic indication of the visitor center facing south onto and paralleling the Going-to-the-Sun Road and with arcs of parking to the north (drawing No. NP-GLCA/3427). The chapter, "Visitor Use Briefing," stated that the new visitor center would "...provide information and orient the visitor before he travels westward." Subsequently, in March 1964 the WODC provided a preliminary Visitor Center Development Plan that formalized the site development with a visitor center set at a thirty-degree angle from the road, to maximize the view, and with two double tiered parking serving east and west access from the road. The parking double lot plan, with its two elongated octagon areas, was constructed basically as designed. However, the 1964 preliminary development plan only hinted at the future design of the new visitor center which was only denoted as a schematic plan or footprint (drawing No. NP-GLA/3427). It

was not until a set of thirty-two sheets of construction drawings were prepared and dated May 1964 that the design of the new building was fully revealed as a truly original concept (drawing No. NP-GLA 3338-B). Within the Mission 66 program the lack of a preliminary design for the visitor center supplied by the WODC, often by Cecil J. Doty the Principal Architectural Designer, is rare. This left the design process fully to the local Kalispell, Montana, architectural firm, Brinkman and Lenon, Architects and Engineers, who were under contract with WODC.

Frederick Adolf Brinkman and Percy Hazelhurst Lenon formed an architectural partnership in Kalispell in 1946. Fred Brinkman, born in 1892 in Spokane, Washington, graduated from high school in Kalispell. He received a civil degree in engineering from the University of Wisconsin and in 1916 he obtained a Bachelor of Science in Architecture from the University of Michigan. After a military stint in the Panama Canal Zone in World War I, he moved to Billings, Montana, where he worked as an architect. After the only Kalispell architect died in 1921, Brinkman relocated to his home town and opened his own architectural practice until 1942 when all the members of the firm joined the World War II armed forces. After the war Brinkman partnered with Percy Lenon, born in 1905, who was a graduate of the architecture program at Montana State College, now University. Together they designed many buildings around the state of Montana from residences to buildings at Montana State University and at the Glasgow Air Force Base, as well as schools and churches. Fred Brinkman died October 8, 1961; Percy Lenon died in November 8, 1961.

The firm of Brinkman and Lenon continued after 1961 until 1991 under the partnership of William Heinecke (1920-2000), Fred Brinkman's son-in-law, who was a mechanical engineer, and Harry Schmautz (1923-1989), who had received a Bachelor of Science in Architecture degree from Montana State University in 1949 after serving in World War II in the Signal Corps of the U.S. Army in the Pacific. He became a partner in the firm in 1954. Heinecke, after serving as an Army Air Corps pilot in World War II, received a degree in mechanical engineering from the University of Montana and Montana State University in 1950 and subsequently went to work for Brinkman and Lenon becoming a partner in 1953. The firm, after 1961, was responsible for many state and local buildings including the Summit House and Lodge at Big Mountain; airport, university, state, school, commercial, and tribal construction projects; and, federal projects including the work at Glacier National Park. The NPS contracted with the firm in 1962 for the preparation of construction documents for Logan Pass Visitor Center and the Headquarters Administration Building at West Glacier, which was designed by Harry Schmautz in 1963 and it was constructed in 1964. These design and construction projects were awarded to the local firm that easily could manage projects in remote Glacier National Park, though with high visibility. WODC, with its massive workload, often contracted with firms outside the NPS to accomplish projects. Brinkman and Lenon had a region-wide reputation for experience and excellence and, as the larger of two architectural firms in Kalispell, had the staff to provide in-house engineering as well as architectural services.

The firm of Brinkman and Lenon employed several people who were directly connected to the projects in Glacier including architect Oystein Boveng, who originally was from Norway. He had received an architectural degree from Montana State University in 1956 and worked for the firm from 1965 to 1985. Boveng, in an interview, noted that he designed the Rising Sun Restaurant in 1965 and provided the structural scheme for the Saint Mary Visitor Center buildings. Jim Stevens, a graduate of the Montana State Architecture program in 1951, was also involved in the project and, along with Boveng, helped prepare the construction documents for Saint Mary Visitor Center. Harry Schmautz was given credit by Boveng for writing the specifications and is indicated on the May 1964 construction drawings as having supervised the architectural section. William Heinecke provided mechanical and electrical engineering services for the project.

The architectural designer of the Saint Mary Visitor Center and the later Entrance Station and Checking Stations was identified by Oystein Boveng as being Burt L. Gewalt, which is substantiated on both sets of the architectural construction drawings as "B. L. Gewalt." (drawings Nos. NP-GLA/3338-B and NP-GLAC3700-B). In late April 2006 in an interview with Gewalt he confirmed that he had been assigned the Saint Mary project as well as the Logan Pass Visitor Center and the Coffee Shop and Grill at Lake McDonald Lodge. Gewalt was born in Breckenridge, Minnesota, in 1915 and attended McCallister College and went on to seek an architectural degree at the University of Michigan. Though he completed much of the academic program by 1940, he did not receive a degree. While at Michigan, Gewalt noted that the architectural program was very much in the vanguard of modernism. The students were exposed to many influences from

the Bauhaus architects as well as noted modernists like Eero Saarinen and Frank Lloyd Wright who, with others, provided inspirational guest lectures to the students. During World War II, Gewalt was in Seattle working for Boeing in the Engineering Department until 1945. He went back to architecture and worked for J. G. Link in Billings and Butte, Montana, before going to work for the Montana State Parks Commission; he became the director and during his tenure he designed the "Information Building," which was constructed in 1949 at Lewis and Clark Caverns State Park. In 1953 Gewalt joined the architectural firm of Foss and Company of Fargo, ND, and Morehead, MN. The firm, under the leadership of Mark Foss, was a Midwest leader in modernist design. There, before leaving to join the Brinkman and Lenon firm in 1960 to 1969, Gewalt became a specialist in church design and was responsible for numerous Lutheran churches in Minnesota, across North Dakota, and then Montana after moving to the state while still working for Foss. He noted in the interview that one of his designs, the Salem Lutheran Church in Deerwood, MN, which received some recognition in the press for Foss, was one of the prototypes for his vision for the Saint Mary Visitor Center. He was also inspired by the work of Welton-Beckett at Canyon Village at Yellowstone National Park. The main building there, like the Salem Lutheran Church, has an asymmetrical gabled roof and makes strong use of Glu-lam beams on the interior and exterior. The church also was detailed with stone masonry. Gewalt also was inspired by the work of Frank Lloyd Wright after the exposure at the University of Michigan and freely noted that the embedded stone in concrete technique used at Saint Mary was the result. He had also seen this application used by architect Fred Herman, who worked for Foss and designed a house using the technique.

Gewalt, working in the park as the project supervisor to oversee the construction of the Park Administration Building at West Glacier, was assigned to design the Logan Pass Visitor Center in 1962-1963 and then the Saint Mary Visitor Center in 1963-1964. Without any preliminary architectural drawings having been developed by the NPS WODC except for the site location and, no doubt, the spatial program, Gewalt felt he had a "free hand" to design the Saint Mary Visitor Center. He noted that he provided 100% of the building's design. Drawing on the inspiration of his previous experiences and the three site characteristics that he noted, mountains, wind-swept aspens, and chalet style, he created an unique visitor center and went on to contribute to it with the design of the Entrance Station and two Checking Stations in 1966-1967. He created a significant complex for the national Mission 66 program at Saint Mary, Glacier National Park.

Bids for the construction of the Saint Mary Visitor Center, according to the Superintendent's Annual Report, were opened June 23, 1964, and the project was awarded to Ray L. Shelby, Cut Bank, Montana, for a low bid of $239,627. Ultimately an additional $6,837 in change orders brought the total cost to $246,461.60. An additional $5,242.08 was expended for audiovisual devices, a Selectroslide System. Shelby also extended the utilities under a $12,414 contract. Construction commenced August 3 with foundations and the roof decking being completed by September 12. By late October the windows were installed and the stone embedded concrete was completed. The project was closed down for winter on November 3 and work resumed April 28, 1965. Most of the project was completed by October 28 including change orders providing a false beam over the west Lobby windows to suggest a Glu-lam beam, shutters and bulkheads for winter protection of exterior doors, and changes to the audio-visual installation. The Saint Mary Visitor Center was officially accepted in early September after the August 28, 1966 dedication ceremony. The contract for the parking areas and curbing was let in August of 1964 (drawing No. NP-GLA/3605) and that phase of project was completed by September 12, 1966 under contract with Kiely Construction Co, Butte, Montana. A *Hungry Horse News* article of August 26, 1966, indicated that the landscaping was done at a cost of $106,906. That project was still underway by the August 28-29, 1966, dedication of both visitor centers. The landscaping was installed based on the site development plan dated March 1966 (drawing No. NP-GLA/3548-B) under the direction of WODC Landscape Architect, Richard Steeves and was begun in 1967 and completed in November of 1967 by Cut Bank Greenhouse and Floral Co., Cut Bank, Montana.

Almost simultaneously with the dedication, planning was begun for the construction of the Saint Mary Entrance Station and two Checking Stations that are considered part of the original construction. A notice to proceed was sent to Brinkman and Lenon, Architects and Engineers, on October 23, 1965, based on a WODC preliminary design (drawing No. NP-GLA/ 3338). The correspondence files indicate that four design proposals by Burt L. Gewalt were sent to WODC for review by August 3, 1966, and a fifth was subsequently forwarded in September. The final design was selected in October and had

a $41,000 estimate. Drawing No. NP-GLA/9566 provides a glimpse of two of the designs. Dated October 11, 1966, the ultimately selected final design includes plans and elevations and a perspective view. The second design in the set includes structures with asymmetrical Glu-lam supported roofs that is dated February 23, 1966. This proposal had the Checking Stations connected to the Entrance Station with the asymmetrical gabled roofs; the NPS-WODC rejected the roofing over of the approach lanes in the roadway. The notice to proceed, based on the approved final design of March 27, 1967, was issued to the architectural firm in April of 1967 and the construction drawings were prepared and dated May 1967 (drawing No. NP-GLA 3700-B). The project bid was won in June by Roy L. Shelby Contractor, Inc., Cut Bank, Montana. It was substantially completed by February 1968 at a total cost of $58,445.90 according to the Narrative Report of the Completion Report.

Throughout the project, the architectural firm of Brinkman and Lenon, Architects and Engineers, its partners and designers Burt L. Gewalt and Oystein Boveng, endowed the Saint Mary Visitor Center, Entrance Station, and Checking Stations with a design that exemplifies the successful partnership between the private sector and the National Park Service during the Mission 66 and Parkscape programs. The project also represents a unique example of visitor center construction employing modern design in concert with its setting in Glacier National Park meeting the criterion for exceptional significance.

Bibliography (continued)

Archival

National Park Service, Denver Service Center, Technical Information Center; Denver, Colorado; Glacier National Park documents.

National Park Service, Glacier National Park Archives; West Glacier, Montana; park files: box 104, folders 4 and 5; box 107, folder 12; box 111, folder 21; box 112, folder 13; and, box 152, folder 2.

Brinkman & Lenon Archive; Kalispell, Montana; Architects Design Group, 1 Sunset Plaza; construction documents and correspondence; box 75 general correspondence, box 77 and 158 Saint Mary visitor center.

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Sturgell, Frank, and Christine Whitacre, National Park Service, National Register of Historic Places Registration Form, Colorado National Monument Visitor Center Complex, 2002-2003; copy on file with the Colorado Historical Society, Denver, Colorado.

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Interviews

Interview (April 2006) and correspondence with Oystein Boveng, Kalispell, Montana, by Rodd L. Wheaton; notes and correspondence available at Glacier National Park, West Glacier Montana.

Interviews (May 2006) and correspondence with Burt L. Gewalt, Breckenridge, Minnesota and Yachats, Oregon, Rodd L. Wheaton; notes and correspondence available at Glacier National Park, West Glacier, Montana.

Interview (May 2006) with Wayne Neilsen, former Glacier National Park Employee now Facilities Manager, Canyonlands National Park, by Rodd L. Wheaton; notes available at Glacier National Park, West Glacier, Montana.

Interview (April 2006) and correspondence with Tom Heinecke, Kalispell, Montana, by Rodd L. Wheaton; notes available at Glacier National Park, West Glacier, Montana.

Publications

Allaback, Sarah. *Mission 66 Visitor Centers: The History of a Building Type.* Washington, D. C.: U. S. government Printing Office, 2000.

Hungry Horse News, Columbia Falls, Montana; June 1963; September 25, 1964; August 27, 1965; June 10, 1966; August 26, 1966; copies on file at Glacier National Park, West Glacier, Montana.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

In accordance with the March 2005 Photo Policy expansion, the photos that accompany this nomination are printed on HP Premium Plus Photo Paper, using a Hewlett Packard 100 gray photo cartridge. This combination of paper and inks is included on the NR's list of "Acceptable Ink and Paper combinations for Digital Images." The images are also recorded on an archival CD-R with a resolution at least 1200x1800 pixels, 300 dpi in "true color" 24-bit format.

St. Mary Visitor Center
Glacier County, Montana
R.L. Wheaton, Photographer
June 24, 2006
Digital Image on file at Glacier National Park
Overview of Visitor Center looking west-northwest
Photograph No. 1

St. Mary Visitor Center
Glacier County, Montana
Casey Wollschalaeger, Photographer
October 2006
Digital Image on file at Glacier National Park
Southeast Elevation. View to northwest.
Photograph No. 2

St. Mary Visitor Center
Glacier County, Montana
Casey Wollschalaeger, Photographer
October 2006
Digital Image on file at Glacier National Park
Northeast Elevation. View to west-southwest.
Photograph No. 3

St. Mary Visitor Center
Glacier County, Montana
Casey Wollschalaeger, Photographer
October 2006
Digital Image on file at Glacier National Park
Detail of Northeast Elevation. View to southwest.
Photograph No. 4

St. Mary Visitor Center
Glacier County, Montana
R.L. Wheaton, Photographer
June 24, 2006
Digital Image on file at Glacier National Park
Northwest and Southwest Elevations. View to east-southeast.
Photograph No. 5

St. Mary Visitor Center
Glacier County, Montana
Lon Johnson, Photographer
April 2006
Digital Image on file at Glacier National Park
Detail of Southwest Elevation. View to northeast.
Photograph No. 6

St. Mary Visitor Center
Glacier County, Montana
R.L. Wheaton, Photographer
June 24, 2006
Digital Image on file at Glacier National Park
Entrance Station Northwest and Southwest Elevations. View to northeast.
Photograph No. 7

St. Mary Visitor Center
Glacier County, Montana
Lon Johnson, Photographer
September 2006
Digital Image on file at Glacier National Park
Kiosk No. 1 Northeast and Southeast Elevations. View to southwest.
Photograph No. 8

St. Mary Visitor Center
Glacier County, Montana
Lon Johnson, Photographer
May 2006
Digital Image on file at Glacier National Park
Lobby Interior View to southwest.
Photograph No. 9

St. Mary Visitor Center
Glacier County, Montana
R.L. Wheaton, Photographer
June 24, 2006
Digital Image on file at Glacier National Park
Lobby Interior View to northeast.
Photograph No. 10

9. Major Bibliographic References

(see continuation sheet)

Previous documentation on file (NPS):
___ preliminary determination of individual listing (36 CFR 67) has been requested
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:
___ State Historic Preservation Office
___ Other State agency
_X_ Federal agency (National Park Service, Glacier NP and Denver)
___ Local government
___ University
_X_ Other (Brinkman & Lenon Archive)
Specify Repository: Architects Design Group, Kalispell, MT

10. Geographical Data

Acreage of Property: **Seven acres**

UTM References: **Zone 12 Easting 320712 Northing 5402235 (NAD83)**

Legal Location (Township, Range & Section(s)): **T35N R14W S33** (Saint Mary Quad)

Verbal Boundary Description

The south boundary parallels the southwest edge of the right-of-way of the Going-to-the-Sun Road for approximately 720 feet between the northwest (12/320573E/5402276N) and southeast (12/320745E/5402142N) entrance drives into the parking areas of the visitor center. At the southeast, the boundary extends to the northeast for approximately 320 feet (12/320806E/5402223N) and then angles to north parallel with the structure and it's parking areas for approximately 500 feet. There (12/320729E/5402353N) it angles northwest for 285 feet where intersects (12/320643E/5402367N) the northwest boundary that extends southwest to the right-of-way of the Going-to-the-Sun Road for approximately 3750 feet, paralleling the northwest side of the entrance drive into the parking area from the Going-to-the-Sun Road.

Boundary Justification

The south boundary along the Going-to-the-Sun Road encompasses the Checking Station kiosks in the middle of the right-of-way. The east, northeast, northwest, and west boundaries encloses the visitor center, entrance station and the kiosks as well as the parking lots landscape including the two entrance drives into the east and west parking areas, paved walkways, and plantings.

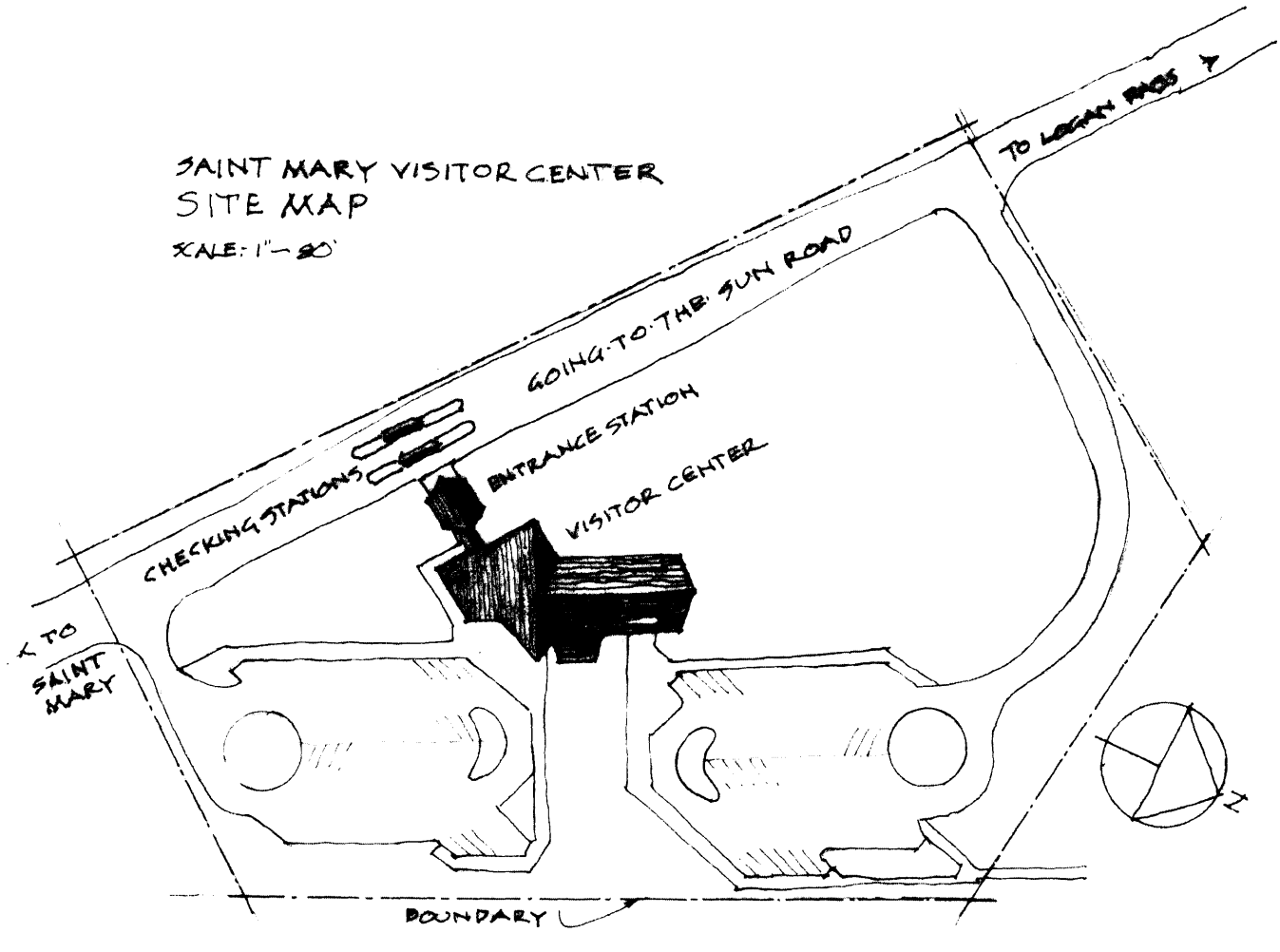
11. Form Prepared By

name/title: Rodd L. Wheaton, Architectural Historian
organization: date: June 1, 2006
street & number: 3021 S. Cornell Circle telephone: 303 789-9550
city or town: Englewood state: CO zip code: 80113-3012

Property Owner

name/title: Superintendent, Glacier National Park, National Park Service
street & number: P. O. Box 128 telephone: 406 888-7800
city or town: West Glacier state: MT zip code: 59936-0128

Site Map


SAINT MARY VISITOR CENTER
SITE MAP
SCALE: 1"=80'
TO LOGAN PASS
GOING-TO-THE SUN ROAD
ENTRANCE STATION
VISITOR CENTER
CHECKING STATIONS
TO SAINT MARY
BOUNDARY