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CULTURAL LANDSCAPE REPORT
and
HISTORIC STRUCTURE REPORT

SALT POND VISITOR CENTER
Cape Cod National Seashore
Eastham, Massachusetts



Northeast Cultural Resources Center
Olmsted Center for Landscape Preservation
National Park Service – Northeast Region
U.S. Department of the Interior

DRAFT
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INTRODUCTION

Salt Pond visitor center was built in 1965 in the newly-established Cape Cod National Seashore. Both the visitor center and the national seashore were part of the National Park Service's "Mission 66," a construction and expansion program intended to revitalize, modernize, and enlarge the national park system through a massive ten-year multi-million dollar program of capital investment.

The capital improvements constructed during the Mission 66 program are now twenty-five to forty years old, and some of the facilities and their surrounding landscapes have suffered from structural and fabric deterioration, inadequate mechanical systems, and deferred maintenance. Others have proven to be costly to maintain because of energy inefficiency or design flaws. In some cases, it has been suggested that the Modernist-inspired park architecture of the period is stylistically inappropriate for national park settings, or that facilities were obtrusively sited in park landscapes.[1] As proposals for alterations and replacements of Mission 66 buildings increase, the Park Service recognized that an objective contextual study was needed to provide a basis for discussions concerning the significance of the Park Service development during this period. A project entitled "Mission 66: Contextual History of National Park Service Planning, Design, and Construction 1945-1972" was mandated that will provide an initial objective basis for assessing the significance of developed areas, landscapes, and buildings of this period. This project was initially envisioned to be completed in two parts: a one-year study of five specific park visitor centers; and a more general three-year study that will address visitor centers in general, road systems, park housing, developed areas, master planning, and designed landscapes of the period.

The three-year study is currently in progress, while the first phase of the one-year study has been completed and a draft report, "Mission 66 Visitor Centers: A History of a Building Type," by Dr. Sarah Allaback was released in May 1999. This report not only focuses on the five designated visitor centers, but also presents an examination of the visitor center as a building type that was developed specifically for the Mission 66 program as "one of the most pressing needs and one of the most useful facilities for helping the visitor to see the park and enjoy his visit".[2] Dr. Allaback's research also, somewhat unexpectedly, uncovered a larger story of the significant involvement of in-house architects in designing many of the 114 visitor centers built during Mission 66, and the importance of the visitor center in a broader historical sense:

> The Mission 66 program standardized visitor services in countless ways that we now take for granted, providing the basic information, visitor facilities, and interpretive programs that remain a standard part of all national park services...The visitor center is a part of our national culture, not only within the national park system, but within the National Forest Service, in communities eager to attract tourism, and at private sites throughout the country. As a building type, the visitor center is the National Park Service's most significant contribution to American architecture. The historical value of the original visitor centers should not be underestimated.[3]

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[1] Ethan Carr and Sarah Allaback, "Project Description for 'Mission 66: Contextual History of National Park Service Planning, Design, and Construction, 1945-1972'" (Washington, D.C.: National Park Service – Park Historic Structures and Cultural Landscapes Program , May 1999), p. 3.

[2] Sarah Allaback, Ph.D., "Mission 66 Visitor Centers: The History of a Building Type" (draft May 1999), p. 16.

[3] Allaback, "Mission 66 Visitor Centers," p. 217.

The Salt Pond visitor center is currently suffering from the Mission 66 malaise -- building fabric that is difficult to maintain, failing or inadequate mechanical systems, inadequate accessibility and office space, etc. -- and is in need of a major overhaul. Plans are in the works to redesign the building and surrounding landscape to address these problems and an evaluation of the visitor center's eligibility for nomination to the National Register of Historic Places is proposed for later this year. However, as a result of Dr. Allaback's research the list of visitor centers being examined may be lengthened and the focus of phase I of the contextual study enlarged to include those designed by Park Service in-house designers, as was Salt Pond.[4] In addition, research conducted for the Historic Structure and Cultural Landscape Reports included in this volume has revealed that the establishment of the Cape Cod National Seashore (CACO NS) in 1961 and the construction of the Salt Pond visitor center in 1965 was the focus of not only local but also national interest, and has further elucidated the pivotal role that Mission 66 had in funding the seashore's land purchases and its design construction program. Thus it is possible that the visitor center building and landscape could be determined eligible for inclusion on the National Register of Historic places for several reasons:

- its association with the Mission 66 program in general;
- its history as a major **in-house** Mission 66 design project;
- the significance of the structure as a prototypical example of the building type that was developed specifically for the Mission 66 program and which became a model for visitor services at national and international historic sites;
- its national visibility as a prominent symbol of the first national seashore established since the 1930s and the first of the Mission 66 program, thus fulfilling one of the most important goals of Mission 66 to enlarge the Park Service to include national recreation areas and national seashores;
- its significance as the gateway to, and the first visitor facility in, the national seashore and as the most visible example in CACO NS of the Park Service's practice to use an architectural theme for each park.[5]

This volume contains abbreviated Cultural Landscape and Historic Structure reports that document the historical context, physical evolution, existing architectural and landscape features, existing landscape conditions, and potential historic significance of the Salt Pond visitor center structure and its surrounding landscape. This information will be used in the "Determination of Eligibility " to establish whether the visitor center has sufficient significance and integrity to warrant listing on the National Register. Although sections are included in each report that present the potential significance of the visitor center, no attempt is made to describe the historical significance in detail. Ideally the discussions concerning whether the Salt Pond visitor is eligible to be listed on the National Register will be conducted after the Mission 66 contextual study (both phase II and the expanded phase I) is completed. This study will provide the basis for an objective evaluation on the issue of significance of Mission 66 visitor centers in general and Salt Pond visitor center in particular.

Each report is presented as a separate document but for convenience are bound together in one volume. The "Historical Context" section that follows should be used to inform both reports.

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[4] Cover memorandum dated May 13, 1999, from Katherine H. Stevenson, Associate Director, Cultural Resources Stewardship and Partnerships, to NPS Regional Directors distributing approved project proposal for *Mission 66: Contextual History of Park Service Planning, Design, and Construction, 1945-1972.*

[5] This practice has been documented for projects supervised by the Eastern Office of Design Construction (EODC); further research may reveal a similar practice for the western office (WODC).

HISTORICAL BACKGROUND AND CONTEXT

Introduction

This "Historical Background and Context" section for the Cape Cod National Seashore Salt Pond visitor center discusses Mission 66 and visitor centers and is based directly on the draft study "Mission 66 Visitor Centers: The History of a Building Type" that was written by Sarah Allaback, Ph.D and issued in May 1999. The "Introduction" and "Conclusion" sections of Dr. Allaback's study contain the most comprehensive and up-to-date information on the Mission 66 program and the visitor center building type that is available as of this writing. To avoid duplicating research efforts, the authors of the Cultural Landscape and Historic Structure Reports herein presented have made no attempt to repeat Dr. Allaback's work, but thought it important for the convenience of the users of these reports to include Dr. Allaback's findings as an introduction to this volume. What follows is taken directly from the study, sometimes verbatim, but also, of necessity, frequently paraphrased, and we take full responsibility for any errors in this summary.

Mission 66

The Program

In the 1950s, depression and war-weary Americans began visiting the national parks in droves. The facilities that they encountered, however, had not been enlarged, improved, or even maintained during World War II, the Korean War, and the post-war period and the parks were being strained beyond their capacity. The very "nature" that attracted people to the parks was being lost as they became littered with cars, tents, and refuse. Requests and pleas for increased funding received little notice from the President and Congress until Conrad Wirth, who became director of the National Park Service in 1951, conceived of a comprehensive program to launch the Park Service into the modern age. In 1956, instead of submitting a yearly budget Wirth asked for (and received) an entire decade of funding, thereby ensuring money for building projects that might last several years and which would culminate in the celebration of the 50th anniversary of the Park Service in 1966. Thus, "Mission 66" was born.

From its birth, Mission 66 was touted as a program to elevate the parks to modern standards of comfort and efficiency, as well as an attempt to conserve natural resources. Mission 66 would allow the Park Service to repair and build roads, bridges and trails, construct new facilities from campsites to administration buildings, and obtain land for future parks. The decision was made in the early planning stages of the program that the Modern, or "International" style of architecture would be the style of the new construction. The style of architecture predominant in the national parks until that time was termed "rustic," which emphasized natural materials and associations with the surrounding landscape. Wirth's goal was to bring the Park Service into the modern age by producing "simple contemporary buildings that perform their assigned function and respect their

environment".[6] The contemporary designs were intended to blend into the landscape through their plainness rather than by identification with natural features.

This decision to use contemporary architecture was visionary -- Mission 66 promoters shared the belief of pioneers of the modern movement in the power of architecture to affect social change, and modern architecture expressed progress, efficiency, health and innovation. The decision was met with not a little criticism and opposition but prevailed because it was not only visionary but also immensely practical for the 1950s. The Park Service "rustic style" of the 1920s and 1930s had used natural materials and was highly labor intensive. During the 1930s the Civilian Conservation Corps (CCC) provided the cheap manpower that allowed for the construction at low cost and the materials were "harvested" from the area of the construction. By the 1950s the cost of this use of labor and natural materials would have been prohibitive in light of the number of structures that were planned. The Park Service needed to serve huge numbers of people as quickly as possible, and despite increased funding, it had to do so on a limited budget. The materials that composed modern buildings -- inexpensive steel, concrete and glass -- allowed more facilities to be built for more parks.

Visitor Centers

A new type of visitor facility was conceived early in the Mission 66 program (well before the construction program began) that was designed to represent the Park Service's modern image. The Park Service's goal of balancing protection and use of the natural surroundings was epitomized by the use of a centralized "visitor center" that was intended to manage visitor circulation. The planning and design of visitor centers began in the Park Service's branch offices of design and construction -- the Western Office in San Francisco (WODC) and the Eastern Office in Philadelphia (EODC). Much of the extra design work (and by GSA regulation, all buildings exceeding $200,000 in cost) was contracted out to private firms on a project-by-project basis. In the case of five high-profile visitor centers, the projects were given to prominent architects, such as the Richard J. Neutra's firm of Neutra and Alexander. The Park Service, however, retained control over the buildings, landscaping, and in many cases, significant aspects of the consulting firm's design. In most cases of outside contract work, the WODC and EODC furnished firms' architects with preliminary drawings, and their designs were often followed with only minor alterations. In addition, despite the GSA regulations a large number of the 114 visitor centers that were built during Mission 66 were designed by "in-house" architects, members of one of the two Park Service design branches.

Visitor centers were to be the centers of visitor information, education, and services and were located either at the entrance to a national park or at a destination or "significant feature" within the park. Frequently a visitor center was sited "right on top of the resource" so that visitors could "see virtually everything from the visitor center". The architects of these "terminal visitor centers" (those located at a popular destination) were encouraged to make use of surrounding views in their designs. The preservation of cultural and natural resources sometimes became a concern, but in the end the Park Service strove to educate the public even at the expense of the historical or natural environment. This priority, however, did not extend to other types of park development. Early in the process the Park Service decided to locate other park facilities, such as those dedicated to administrative and

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[6] Ernest Mickel, *Architectural Record*, 120, no. 2 (August 1956), P. 32, as quoted in Allaback, "Mission 66 Visitor Centers," p. 11.

maintenance uses, away from the areas devoted to visitors "to reduce their interference with the enjoyment of park visitors".[7]

As for the configuration of a visitor center, Park Service planners recognized early that its design needed to maximize the efficiency of visitor circulation patterns, since people were expected to use the buildings in different ways -- some visiting an exhibit or watching a film and others simply using the rest rooms or obtaining a park map. The approach to organizing visitor center spaces evolved over the Mission 66 decade but always involved a close-working relationship among museum professionals, park interpreters and curators. It was important that the visitors' use of one service, such as an audio-visual presentation, would not interfere with other visitors' enjoyment of another service, such as a museum exhibit. During the later years of Mission 66, the design offices experimented with visitor center plans that moved away from a single centralized building to a separation of services. The new designs were of two basic types – an entry lobby with distinct wings for other services, and a series of independent buildings grouped around a courtyard or terrace. The Salt Pond visitor center was a prototypical example of the first design type – a central entrance lobby between an auditorium wing and a museum wing, each reading as a separate building but all connected using glassed-in corridors.

Mission 66 – A Perspective

The Park Service began assessing Mission 66 buildings immediately after the program's completion in 1966, but 1999 marked the first effort to look closely at Mission 66 architecture and its place in the history of national park development. The current mandated contextual study resulted from the recognition that several Mission 66 visitor centers represent important examples of modern architecture. During the course of research for the phase 1 of the study, it became clear that this handful of visitor centers was not only the work of famous architects, but also, to varying degrees, the result of collaboration with Park Service designers and planners. It also became clear that in-house architects and landscape architects played a major independent role in designing and siting many of the visitor centers built during Mission 66. The decade provided opportunities for little-known firms and Park service architects to experiment with modern design in unique situations and settings. Mission 66 was also the last time the federal government championed a development program at such a scale, and it was also the most socially optimistic architectural effort of the day.

The two decades following the end of Mission 66 would bring architectural cynicism that dissolved faith in modernist design. In addition, the modern architecture in the parks has aged particularly poorly. With limited funds from the beginning, park architects designed in a style that requires constant maintenance, which is not possible given fiscal realities, and the buildings are now appearing shabby. "Improvements" to the buildings are also more likely to damage their spare, modernist style. In analyzing the Mission 66 effort, however, it is not only important to consider what was built but what it was possible to build quickly and efficiently during the 1950s and 1960s. The prohibitive expenses of materials and labor after the war did not permit a return to New Deal methods of construction. The Mission 66 program was intended to memorialize its era's achievements – greater accessibility, more extensive services, and the convenience of standardization, and in this regard it was successful. Mission 66 standardized visitor services in countless ways that we now take for granted, providing the basic information, visitor facilities, and

[7] Memorandum from Ronald L. Lee, Chief, Division of Interpretation to Chief, EODC, ca. November, 1956, as cited in Allaback, "Mission 66 Visitor Centers," p. 25.

interpretive programs that remain a standard part of all national park services. To repeat Dr. Allaback's evaluation cited above, the visitor center is a part of our national culture and "...as a building type it is the National Park Service's most significant contribution to American architecture. The historical value of the original visitor centers should not be underestimated."

Cape Cod National Seashore and Salt Pond Visitor Center[8]

In 1961 the *National Parks Magazine* published an article entitled "Last Call for a Cape Cod National Seashore".[9] Noting that the pending legislation to create the national seashore had spurred increased construction on the outer Cape, the article urged immediate action on the bill before the undeveloped seashore no longer existed. Within months of the publication of the article, Congress passed the legislation and President John F. Kennedy signed the bill authorizing the establishment of the Cape Cod National Seashore (CACO NS) on August 7, 1961.

The process of creating a national seashore on Cape Cod had officially begun five years previously when the story broke in the Cape Codder newspaper that a 1955 National Park Service Survey Report had given the proposed national seashore first priority.[10] In the ensuing years four bills proposing the national seashore were filed in Congress that did not come to a vote, the last in 1959 being co-sponsored by then-Senator John Kennedy, Senator Leverett Saltonstall, and local Congressman Hastings Keith. In spite of the political support, local opposition to the proposed seashore grew over those five years, centering on concerns over the loss of private property rights, the effect on the Cape's economy, and the independence and role of towns slated to be included in the national seashore. However, the year 1961 had brought a change in the administration with Kennedy now President and Morris Udall Secretary of the Interior. New legislation was introduced and the seashore was authorized in August of that year, the first national seashore since Cape Hatteras in North Carolina had been established in the 1930s.[11]

By August of 1962 the task of assembling the seashore was well in progress and the Park Service had issued an interim *Master Plan for the Preservation and Use of Cape Cod National Seashore*. The hand of Mission 66 planners can easily be seen in this title, since "preservation and use" were watchwords for the Mission 66. One of the major goals of Mission 66 was the enlargement of the park system to include national recreation areas and national seashores. From 1961 through most of the 1960s CACO NS would see the infusion of millions of dollars funded through Mission 66 and earmarked for purchasing land, hiring employees, and building numerous park service facilities for visitor use. A master plan for CACO NS was drawn up outlining the facilities the new national seashore would need, among which were to be two visitor centers -- "a major visitor center at Eastham and a minor visitor center at Provincetown."[12] The chosen locations were influenced by the proximity of the two proposed visitor centers to Route 6 (the major Cape Cod

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[8] Most of the information in this section was found in the following sources: Francis Burling, *The Birth of the Cape Cod National Seashore* (Plymouth, MA: Leyden Press, 1977); Charles H.W. Foster, *The Cape Cod National Seashore: A Landmark Alliance* (Hanover, N.H.: University Press of New England for Tufts University, 1985); and correspondence, brochures, magazine and newspaper articles, and other documentation in the CACO NS archives.

[9] *National Parks Magazine*, 35:164, May 1961, pp. 4-7.

[10] See "Book Recounts Struggle Over National Seashore," *Cape Cod Times* (July 23, 1978).

[11] "U.S. Maintaining Cape Cod Charm for Park," *New York Times*, August 25, 1963.

[12] "Design Analysis, General Development," *Master Plan for the Preservation and Use of Cape Cod National Seashore* (August 1962), vol. I, ch. 5, § 2.

highway), enabling visitors to obtain information and orientation upon their arrival at the gateway to the national seashore and at its furthest point 35 miles to the north.

The Park Service felt that the Salt Pond visitor center was of extreme importance to the future of the national seashore and to the public and professional image of the Park Service designers. The Eastern Office Design and Construction Center in Philadelphia (EODC), the branch in the Park Service that was responsible for the design and construction of visitor facilities, felt that the most important building that was to be erected on the national seashore, and possibly in the National Park Service, at that time was the Salt Pond visitor center. In 1963 the Acting Chief Architect for the EODC wrote that "[t]he Cape Cod visitor center is one of the largest architectural design projects in the Northeast Region for 1964 and perhaps the most important as regards local public and professional interest" and the EODC Chief Architect declared that "[t]he [Salt Pond] Visitor Center is possibly the most important building in the 1964 National Park Service building program".[13] In 1958, well before the *Master Plan* was released or the seashore had been authorized, the Park Service had zeroed in on the Salt Pond site as the most desirable location for this important visitor facility:

> Except for the areas to the south in Orleans and Chatham, the first opportunity for National Park Service personnel to meet and be of service to visitors would be at Salt Pond in Eastham, which could be a major entrance to the national seashore. The location of the principal visitor and information center would therefore be approximately in this vicinity. An excellent site exists overlooking Salt Pond Bay, with a glimpse of the ocean in the distance. This would then be the visitor's introduction to the national seashore, where he could become acquainted with the location of facilities and points of interest as well as receive a general understanding of its significance. Headquarters for the Superintendent and his [sic] staff might also be located here.[14]

In 1963 the Superintendent of CACO NS, Robert F. Gibbs, expressed strong opposition to locating the visitor center and the administration offices together. Probably in no small part because this position was in line with the Mission 66 maxim that auxiliary buildings should be located away from areas of visitor entrance, Gibbs prevailed. The visitor center was designed with only a small office for the Superintendent and limited office space for the visitor center staff, and a separate administration building was designed to be located several miles north of the Salt Pond site. Funding was awarded for the construction of the visitor center in September 1964. By September of the following year the construction of the Salt Pond visitor center was complete.

The Cape Cod National Seashore was officially dedicated at the visitor center on May 30, 1966, with Secretary of the Interior Morris Udall, Massachusetts Governor Volpe, and Senators Leverett Saltonstall and Ted Kennedy in attendance (**fig. A**).[15]

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[13] Memorandum signed by Donald F. Benson, Acting Chief Architect/EODC, to Regional Director, NPS Northeast Region, June 5, 1963; memorandum from Robert E. Smith, Chief Architect/EODC, to Regional Director, NPS Northeast Region, June 11, 1963.

[14] *Cape Cod: A Proposed National Seashore: Field Investigation Report*, prepared by Region 5 – National Park Service (Washington, D.C.: National Park Service – Dept. of the Interior, 1958).

[15] CACO NS photographic archives, neg. nos. 358-361.

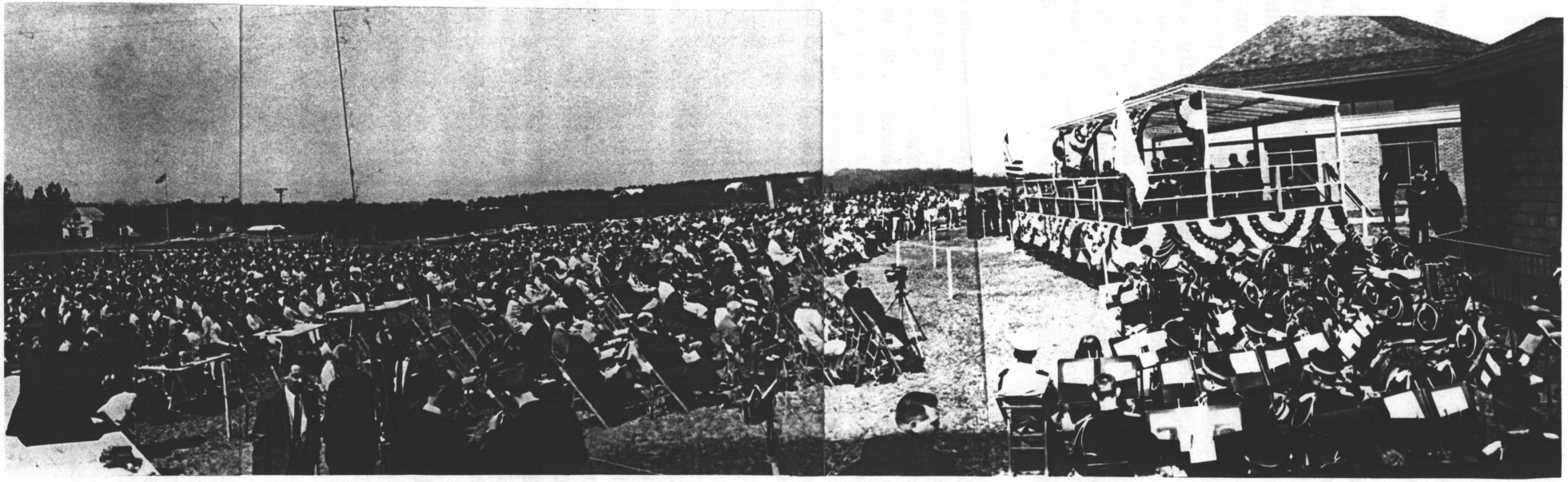


Figure A. Cape Cod National Seashore Dedication Ceremony at the Newly Constructed Salt Pond Visitor Center (Photographer Unknown), May 30, 1966. Courtesy Cape Cod National Seashore Archives, Neg. No. 358, Class. No. 394.1

PART I

CULTURAL LANDSCAPE REPORT

SALT POND VISITOR CENTER

CULTURAL LANDSCAPE REPORT

For

Cape Cod National Seashore
Cape Cod, Massachusetts

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BACKGROUND

Planning is currently underway by the Cape Cod National Seashore in cooperation with the Denver Service Center to provide redevelopment options for both the landscape and building at the Salt Pond Visitor Center. Completed in 1965, as a part of the National Park Service's (NPS) "Mission 66" program, the building and landscape are suffering many problems associated with age and increased visitor usage. Issues to be addressed include mechanical inadequacies, structural difficulties, and space limitations within the building. In addition, problems evident in the surrounding landscape include site accessibility, loss of integral views of Salt Pond from overgrown vegetation, and inadequacies in the location and design of the amphitheater that make it virtually unusable during the summer months.

The age of many of the Mission 66 facilities like the Salt Pond Visitor Center will soon allow them to be considered for inclusion on the National Register of Historic Places. To date there has been no comprehensive documentation of this era of National Park Service construction identifying the significant features and appropriate treatment options for these facilities. "Mission 66: Contextual History of National Park Service Planning, Design, and Construction 1945-1972," a two-year NPS study that is currently underway, will provide a basis for determining the significance and landscape characteristics associated with this era of NPS work. The contemporary work that will be undertaken at Salt Pond is one of the first redevelopment projects to address the integrity and significance of a Mission 66 facility in the Northeast Region.

This Cultural Landscape Report (CLR), along with the accompanying Historic Structure Report (HSR) will assist planners in examining the issues of significance and integrity as they apply to the structures and cultural landscape of the Salt Pond site. These documents are intended to provide a basis for determining if these facilities have sufficient significance and integrity for National Register eligibility and how future development plans might proceed.

DESCRIPTION OF STUDY AREA

The study area for this report includes the grounds of the Salt Pond Visitor Center located on the north shore of Salt Pond in Eastham, Massachusetts. This area includes the adjacent entry road, parking lot, amphitheater, sidewalks, planting beds, lawn areas, and building terraces. The boundaries of the area are Salt Pond to the south, Route 6 to the west, Doane Road to the north, and woodlands on the east. These boundaries are drawn to allow for discussion of the associated character-defining features of the developed area, including spatial organization, circulation, buildings and structures, views, vegetation, and small scale features (Figs. 1 & 2).

Due to the limited scope of this report, the history and development of the surrounding landscape context are summarized in a brief overview. It should be noted that further study is needed to address the pre-NPS site history, the pedestrian trail and bicycle path system, and the broader landscape of which the Salt Pond Visitor Center is but a small part. The preparation of this report does not preclude the need for a more in-depth CLR for the entire Salt Pond district.

SECTION 1: SITE HISTORY

PRE-CONTACT AND CONTACT PERIODS

Although much of Cape Cod has an extensive history of Native American use and settlement, records indicate that the inland areas of present day Eastham were sparsely populated during the years before 1620 and may not have been as heavily used by the native population as the coastal areas.[1] A 1984 study by the Massachusetts Historical Commission states, "The present limits of Eastham do not appear to have been as extensively settled [by Native Americans] as areas to the south (Orleans) and to the north (Wellfleet)."[2]

Native American settlements on the Cape were primarily concentrated around coastal areas and on the shores of ponds and other waterways. This pattern suggests that the area around the Salt Pond, unlike adjacent inland areas in the vicinity of present day Eastham, may have had more use by early inhabitants.[3] In 1605, French explorer Samuel de Champlain documented this settlement pattern. On an exploration of the Cape, he narrated his observations of Nauset Harbor, describing contact with the native population. Included in his writings are such details as crops planted, housing types, food storage methods, and styles of dress.[4] He also prepared a map of the area showing the general location of several Native American villages surrounding Nauset Harbor. Some of these appear to be located in the vicinity of Salt Pond (Fig. 3).[5]

Recent archeological findings at Salt Pond support the settlement patterns described by Champlain. The Nauset Archeological District, established as a National Historic Landmark (NHL) in 1993, is composed of six sites, three of which are located adjacent to Salt Pond. These sites all contain evidence of native occupation from Late Archaic to Late Woodland periods. The archeological record supports Champlain's observations and according to the NHL nomination, "Some or all of these sites may have been occupied when Samuel de Champlain drew his map."[6]

The work of archeologists Francis P. McManamon and James W. Bradley is the primary source material for the National Historic Landmark nomination. The following narrative, taken directly from the nomination, summarize the current thought on the pre-contact and contact periods of the lower Cape:

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[1] Primary research on the pre-contact and contact periods for the site is not within the scope of this report. However, this brief overview drawn from secondary sources provides a general perspective on the site's early history.

[2] Massachusetts Historical Commission, *Town Reconnaissance Report, Eastham* (Boston: Massachusetts Historical Commission, 1984), 3, quoted in Richard D. Holmes and others, *Historic Cultural Land Use Study of Lower Cape Cod* (Amherst, MA: University of Massachusetts, n.d.), 34.

[3] *Ibid.*, 4.

[4] Samuel de Champlain, *Journal of Samuel De Champlain.* In *Forerunners and Competitors of the Pilgrims and Puritans*, vol. 1, edited by C.H. Levermore (Brooklyn, New York: The New England Society of Brooklyn), 69-170, from Richard D. Holmes and others, *Historic Cultural Land Use Study of Lower Cape Cod* (Amherst, MA: University of Massachusetts, n.d.), 47-48.

[5] Lyn Kneedler-Schad, Katharine Lacy, and Larry Lowenthal, *Cultural Landscape Report for Fort Hill, Cape Cod National Seashore* (Boston: Olmsted Center for Landscape Preservation, NPS, 1995), 3.

[6] Nauset Archeological District, National Historic Landmark Nomination, 1992, 4, from Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 146.

> Our conclusion is that the [Native Americans] who [lived at Nauset] enjoyed a relatively stable cultural adaptation to an environment rich in subsistence resources. They had a subsistence economy that included a wide range of types of food, some of which varied seasonally. Their economic activities probably included horticulture, but the fruits of this labor did not dominate their diets.
>
> They lived in locations like those surrounding Nauset Marsh and Wellfleet Harbor. These locations allowed easy access to a variety of micro-environments ranging from tidal flats and salt marsh to freshwater wetland and wooded upland. Each environment contributed to subsistence and other parts of the economy. Extraction of the needed natural resources did not require movement of the principal residences. So, year-round residence at these locations was possible. The plans of the villages were more dispersed than those known commonly among the Iroquois and Huron. These settlements were smaller and far less aggregated than those of their intensely horticultural Midwestern contemporaries.[7]

EARLY SETTLEMENT OF EASTHAM

By 1643, the colony at Plymouth was running out of arable land to support its growing population. One option that was considered involved splitting the colony and relocating part of the population to an inland site, but the land there was rocky and deemed not suitable for cultivation. Another solution was to relocate the entire colony to a new location closer to the coast.[8] The colonists were familiar with Nauset (later called Eastham) from earlier excursions into the area when they were initially establishing the colony. The land there was considered fertile and able to support agriculture, as evidenced by the natives' agricultural subsistence practices.[9] Two groups were sent out to explore the area, and after determining that there was not enough arable land to "be competent to receive the whole body, much less be capable of any addition or increase," it was decided that only a portion of the Plymouth colony would relocate.[10]

In 1644, a group led by Thomas Prence (or Prince), Jr., John Doane, Edward Bangs and others, returned to Nauset and settled in the vicinity of Town Cove on the Lower Cape. This land was part of a parcel that members of the Plymouth colony had purchased from George and Mattaquason, the sachems of the Sauset and Monomoyick tribes, respectively. This parcel extended from Pleasant Bay in the south to Truro in the north, a distance of approximately fifteen miles.[11] The Nauset grant included the present towns of Eastham, Orleans, and Wellfleet. In 1646, Nauset was incorporated as a town by the General Court of Plymouth and in 1651, the colonists changed its name to Eastham.[12]

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[7] Landmark Nomination, 10, from Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 152.
[8] Holmes, *Cultural Land Use Study*, 26.
[9] Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 5-6.
[10] Holmes, *Cultural Land Use Study*, 26.
[11] *Ibid.*
[12] Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 7.

Surviving records indicate that most land grants to early Eastham residents were relatively small, with the average parcel at five acres or less. This followed the predominant colonial settlement pattern of the time, combining clusters of family farms into a unified settlement. The geography of Eastham supported this arrangement by providing a variety of land types to each family. Each grant included a salt marsh, typically called a meadow, upland that was usually already cleared by Native Americans, and a woodland plot. Together, these provided adequately for each family's subsistence needs.[13] By 1656 there was a population of 115 in the settlement. Families cultivated wheat, corn, and English hay; planted apple and pear orchards; and kept cattle, pigs, sheep, horses, oxen, and fowl. Additional subsistence was provided by fishing the locally abundant waters.[14]

Thomas Prence, the leader of the new settlers, was an influential member of the Plymouth colony before he relocated. He continued to remain so after helping to establish the new settlement. Having served as colony governor for two years, and as assistant governor for several more before leaving Plymouth, Prence was again chosen as governor of the colony in 1657. Instead of moving back to Plymouth, he was allowed to remain in Eastham. With the governor of the colony located there, along with the fact that it was the only organized town at the time beyond Yarmouth, Eastham became the center of political and religious life for the Lower Cape for several years.[15]

SETTLEMENT AT SALT POND

Early maps indicate that the settlers at Eastham continued to use the land adjacent to Salt Pond for agriculture, much as it had been by the native population. A 1795 map of Eastham alludes to this pattern of land use. A windmill, typical during this era for pumping irrigation water, is shown on the north shore of what appears to be Salt Pond, indicating agriculture in the vicinity. Most structures at Eastham at this time were concentrated farther to the south and west and along the road that later became State Route 6. The map marks the location of the North Meeting House just south of Salt Pond on the eastern shore of Herring Pond. However, no other structures are shown or ownership information indicated for the land adjacent to the pond (Fig. 4).

By 1830 the population of Eastham had reached its peak and had become primarily an agricultural town. It had lost its maritime potential when Orleans and Wellfleet, having superior harbors, split from Eastham in the 18th century.[16] An 1880 map shows many more structures in Eastham as compared to earlier maps. Most of the structures shown are clustered in small groups or lining the main highway. Open space between clusters may indicate agricultural areas. The map also records family ownership of individual structures, but does not show property lines. Many of the families listed were descendents of the first settlers to relocate from Plymouth, including the Doane family, which owned several tracts around the northern shore of Salt Pond at this time. These were located to the north and east of the pond. No structures were shown on the site of the current study area, indicating that it may have still been used for agriculture (Fig. 5).

[13] *Ibid.*, 8.
[14] Holmes, *Cultural Land Use Study*, 35.
[15] Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 6-7.
[16] Kneedler-Schad, *Cultural Landscape Report for Fort Hill*, 20.

As late as 1937, tax maps Eastham identify boundaries for individual tracts of land, but do not indicate buildings or structures. A 15.2 acre tract is shown immediately adjacent to the north shore of Salt Pond and is identified as Section B-17, Tract 1. This tract includes the current study area. The parcel is bounded on the west by School House Road (now Meeting House Road) and on the north by Nauset Road (now Doane Road).[17] Part of this tract covers the land where the 1880 map showed Doane family ownership, but it is unclear from the 1937 map if the property was still in this family, as ownership is not indicated (Fig. 6).

NPS ACQUISITION

In 1961, President Kennedy signed the bill authorizing the establishment of the Cape Cod National Seashore. Although not articulated in the initial legislation, the purpose of the park, as later identified, was to "preserve the nationally significant and special cultural and natural features, distinctive patterns of human activity, and ambience that characterize the Outer Cape, along with the associated scenic, cultural, historic, scientific, and recreational values," and to "provide opportunities for current and future generations to experience, enjoy, and understand these features and values."[18]

Cape Cod National Seashore was envisioned as a new type of national park. Although other seashores, like Cape Hatteras National Seashore in North Carolina, had been included in the National Park System since the 1930s, the approach in establishing the park at Cape Cod was considered ground-breaking. New relationships were developed between the NPS, local governments, and private landowners in the areas of zoning, ownership, and land use within the park boundaries. As a result of these unique circumstances, coupled with the influence of Mission 66 on the seashore's planning, development at Cape Cod received significant attention from the highest ranks of NPS leadership. Many later projects within the National Park System were compared to the "Cape Cod Model" of park development.[19]

By the 1960s the visitor center had become the signature building type of the Mission 66 period. For a park like Cape Cod National Seashore, which was established and developed during the Mission 66 heyday, a new visitor center was a necessity. The land adjacent to Salt Pond was seen as a prime location for such a facility. The site was conveniently located near the park's southern boundary along Route 6, the main visitor access road. It also had the natural features of the pond and adjacent saltwater marsh, providing excellent interpretive opportunities for visitors as well as expansive landscape views.

The NPS began to purchase the property for the visitor center facilities in early 1964. Six separate tracts were eventually acquired for the construction of the building, amphitheater, and parking lot as well as the realignment of Route 6. Four of these tracts were purchased outright from local owners and two were donated to the park by the town of Eastham. The NPS spent a total of $116,670 for the four parcels.(Fig. 7). The first tract to be purchased was 33E-6325 (Deed 21). This 2.23-acre parcel was purchased from the Prentice family on April 10, 1963 at a cost of $33,170. This parcel extended from the western side of School

[17] These roads, along with their intersection with Route 6, were realigned when the Salt Pond Visitor Center was constructed.

[18] United States Department of Interior, National Park Service, *Forging a Collaborative Future: General Management Plan, Cape Cod National Seashore, Massachusetts*, July 1998, 8.

[19] Carr, telephone conversation.

House Road to Route 6. Tract 33E-6319 (Deed 261) was purchased from the Chase family on August 16, 1963. This small corner lot was located at the intersection of School House Road and Nauset (Doane) Road. The .53-acre site was acquired for $2,000. On September 27, 1963, the Town of Eastham donated 13.95-acres to the park. This parcel, Tract 34E-6407 (Deed 636) was the right-of-way for Nauset Road.

The largest parcel was purchased by the NPS on December 4, 1964. Tract 33E-6318 (Deed 350) was a 13.3-acre tract owned by the Richardson family. It included the property immediately adjacent to the north shore of Salt Pond. It is the parcel on which most of the current facilities are located. It was purchased for $53,000. The last parcel to be purchased was Tract 33E-6332 (Deed 132) on December 22, 1964. This .51-acre corner lot was located at the intersection of Route 6 and Nauset Road and was needed for the new intersection alignment. It was purchased from the Joseph family for $28,500.

The final section acquired for the Salt Pond facilities was the right-of-way for the section of School House Road from Nauset Road to Route 6. This .82-acre parcel, Tract 33E-8576 (Deed 1725), was donated to the park by the town of Eastham on February 5, 1965.[20]

DEVELOPMENT OF SALT POND FACILITIES

Early Planning

Although construction on the new visitor center at Salt Pond was not started until mid-1964, planning for this project began much earlier in the park's development. According to early planning documents, the Salt Pond facility was to be developed to serve as the first point of visitor contact at the southern end of the newly established National Seashore. An interim General Development Plan drafted in 1962 identified seven major objectives in early park development. One of these was the construction of "a major visitor center at Eastham," indicating the importance the agency attached to the early development of visitor facilities at Salt Pond.[21]

This planning document examined circulation routes for the park and predicted that major access to the Cape would continue to be from the south, along U.S. Route 6. Providing a primary visitor facility and entry to the park along this road was considered of utmost importance in establishing the park's early identity and providing a gateway to the community. The interim plan includes the following initial ideas on how visitor facilities would be developed and how they were intended to function within the park:

[20] Tract and deed information is taken from "Cape Cod National Seashore Master Deed List by Tract Number: Status of Lands as of 9/23/98," Cape Cod National Seashore Archives. Only family surnames are provided in this documentation. A more in-depth investigation of the historic record is needed to thoroughly document the site's ownership history prior to NPS acquisition. Ownership during the eighteenth century may be impossible to determine as the earliest records located at the Barnstable County records office were destroyed by fire in 1827.

[21] Ben Howland, "Master Plan for the Preservation and Use of Cape Cod National Seashore: Interim General Development Plan NS-CC 3019 A" (Eastham, MA: Cape Cod National Seashore, August 17, 1962), 2.

> From U. S. Highway 6, visitors will gain entry into the Seashore via the Nauset Road entrance in Eastham. At this point, near Salt Pond, a primary visitor center – administration building with a parking facility is proposed for construction. A secondary visitor center is also proposed at the north end of the Cape at Provincetown beach to accommodate visitors arriving by boat at Provincetown Harbor. Until the visitor center at Eastham is built, Park headquarters will be housed at the Nauset Lifeboat Station. . . . Visitors entering the Park from the south will receive initial orientation at the visitor center located north of Eastham on Nauset Road. Information on all facilities will be available at the visitor center. . . . From the visitor center, the visitor will be directed to the various interpretive and recreational facilities via public roads.[22]

As indicated above, initial thought was given to incorporating visitor services and administrative facilities into one structure at Salt Pond. This combination of uses was a popular and successful way of designing many visitor facilities during Mission 66. This design technique had precedent in the rustic park museums of the 1920s and 1930s that served all functions for small numbers of park visitors, and was implemented in many of the expanded facilities of the 1950s and 1960s. Although the latter structures were reminiscent of earlier buildings in terms of their use as visitor contact points, their increase in functionality was also influenced by a dramatic rise in park visitation. This new interpretation of combined use was fully realized during Mission 66 when the modern visitor center was developed for multiple visitor needs by an "efficient Park Service for the modern age."[23]

In the early years of Mission 66, typical functions incorporated into the new visitor centers, or "public use" buildings as many were initially called, included museum and exhibit space, visitor amenities, information dissemination, and administrative offices. The one-building scenario was used successfully in many Mission 66 structures designed by NPS staff including the Public Use Building at the Grand Canyon (South Rim), dedicated in 1957, and the Public Use Building at Carlsbad Caverns (visitor center), dedicated in 1959. Prominent architects of the period also relied on this pattern when designing NPS projects, as in the administration building (Headquarters; Beaver Meadows Visitor Center) at Rocky Mountain National Park, which was designed late in the Mission 66 period by Taliesin Associated Architects, Ltd., and dedicated in 1967.[24]

By the early 1960s, when the Salt Pond Visitor Center was being designed, there were two new styles of facility emerging in the Mission 66 program that "moved away from the centralized, single building model," although they both still incorporated multiple uses into the same site. One was a group of independent buildings clustered around a courtyard or terrace. In this case, each building served a different function, from administration to visitor services. The other style included a single building with a main entry lobby and separate wings to house different functions.[25] The design of Salt Pond followed the second pattern.

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[22] *Ibid*, 3-6.
[23] Sarah Allaback, Ph.D., *Mission 66 Visitor Centers: The History of a Building Type* [Draft] (Washington, DC: NPS Park Historic Structures and Cultural landscapes Program, May 1999), 17.
[24] *Ibid.*, 18-20, 176-179.
[25] *Ibid.*, 27.

Separation of the two functions of visitor use and administrative support at Salt Pond became an issue during early planning. In March 1963, Cape Cod Superintendent Robert F. Gibbs advocated locating the visitor center at Salt Pond and the administration facilities at Camp Wellfleet. Gibbs thought the importance of the Salt Pond site as a primary visitor contact facility might be adversely affected by the vehicle storage that would need to occur at the administration building. The visitor center would not only be important for the newly established National Seashore, but it was also considered "one of the largest architectural design projects in the Northeast Region for 1964 and perhaps the most important as regards to local public and professional interest."[26] Separating the facilities "would relieve the situation [congested administrative parking] in the Salt Pond area and provide more room for an ideal lay-out of this important visitor center."[27]

This idea was further articulated in the development of the 1965 Master Plan for the park. Although published in 1965 after the building was essentially complete, the Master Plan was no doubt in development during the time when preliminary plans for Salt Pond were underway. Functions listed for the visitor center in the Master Plan include facilities for interpretation, resource protection, and administration. In regards to administration, the plan indicates that the majority of the administrative functions would not take place at Salt Pond, but at a separate facility. The narrative accompanying the plan states:

> Limited administrative facilities are provided in the visitor center. These services are predominantly handled in the administration building. The Superintendent performs limited administrative functions in this building [visitor center]. Offices for ranger and first-aid facilities are provided. These are adequately fulfilled.[28]

Ultimately, the recommendations articulated in these early planning documents, and espoused by NPS management were followed. The completed visitor facility at Salt Pond did contain a small amount of administrative space. However, the primary administrative facilities were located elsewhere. They were to be housed at the National Seashore Headquarters, a building constructed near the Marconi Station Site, approximately five miles north of Salt Pond on Route 6.

Visitor Center

The Salt Pond Visitor Center was designed NPS architect Ben Bidermen through the NPS Eastern Office of Design and Construction (EODC) in Washington, DC. According to Biderman, he never visited the site in person before or after construction. He performed all design work from topography maps, photographs, and test boring reports. This was not an unusual situation. Because the work load was so heavy during the Mission 66 period, it was

[26] Robert E. Smith, Chief Architect, EODC, to Regional Director, Northeast Region, Memorandum, June 5, 1963, Record Group 79, Box 2, National Archives, Waltham, MA.
[27] Robert F. Gibbs to Regional Director, Northeast Region, Memorandum, March 8, 1963, Record Group 79, Box 15, National Archives, Waltham, MA.
[28] "The Master Plan, Cape Cod National Seashore: Developed Area Narrative, Drawing NS-CCC 3218, Washington, DC: NPS Eastern Office of Design and Construction, August 1965, Cape Cod National Seashore Archives.

not uncommon for designers to never actually see the site. The need to get products out quickly discouraged frequent travel to project locations.[29]

Photographs provided to Biderman indicated that the area on the north shore of Salt Pond was free of buildings, cleared of shrubby vegetation, and had few trees. In both the design and orientation of the building, Biderman chose the view of Salt Pond as one of the most important factors, making sure that the visitor would have an unobstructed panoramic view of the pond from inside the building.[30]

The open floor plan of the visitor center emphasizes this view. It includes a central lobby with a wing on each side. The lobby has glass walls across the rear, open to the view of Salt Pond. The two wings are connected to the lobby by glazed walkways, creating the effect of three separate buildings and providing more opportunities to view the landscape from within the visitor center. The east wing houses an auditorium and the west wing contains museum space with offices in the basement. Exterior features like cedar shingles, low facades, and steep rooflines were intended to be reminiscent of Cape Cod architecture.

In March 1964, Superintendent Gibbs asked Josiah Humphrey Child, AIA, a prominent architect in retirement who served on the Cape Cod National Seashore Advisory Commission, to review the preliminary plan (Drawing No. NS-CC 3109) (Fig. 8).[31] Child commented, "The exterior is designed in the same spirit as the bath houses and other shelters, which I must say do blend in to the surrounding terrain. The designs are not too Cape Coddy, and yet are not out of character with Cape Cod."[32]

Final plans for the building were completed and approved in early 1964, and the project was put out to bid at an estimated cost of $315,000. This estimate only included the construction of the building.[33] On June 19, 1964, the construction contract was awarded to Limcar Construction Company, of Fall River, Massachusetts. Of nine bids received, Limcar submitted the lowest, but their bid was about twenty percent over the original estimate, for a total of $378,620. An analysis of the bids and construction costs in the area revealed that it was normal to expect an additional cost of fifteen percent for this type of building to be constructed in the Cape Cod resort area.[34]

Given the importance of this facility for both the newly established park as well as the NPS Northeast Region in general, the extra expense was defended by NPS management. In support of the project, Robert G. Hall, Chief of the EODC stated, "The structural and aesthetical qualities of this building are comparable to those facilities constructed at Gettysburg, Saratoga, and the Statue of Liberty, which incidentally are above the average quality of Park Service buildings in general." He further indicated that the increased construction costs could be reduced by the use of lower quality items in construction, but his

[29] Ben Biderman, telephone conversation with author, July 13, 1999.
[30] Ben Biderman, telephone conversation with author, July 13, 1999.
[31] Robert F. Gibbs to Chief, EODC, Memorandum, March 12, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[32] Josiah H. Child to Robert F. Gibbs, March 11, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[33] Robert G. Hall, Chief EODC, to Regional Director, Northeast Region, Memorandum, June 19, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[34] *Ibid.*

office would "recommend strongly that the quality of this building be retained, particularly since it is the introduction facility to Cape Cod."[35]

In July 1964, Limcar initiated construction on the building. After pouring the concrete footings in early August, work progressed at a steady pace over the next few months. By January 1965, all tubular steel framing and installation of columns in the museum wing had been completed and roof decking was underway on the central lobby. In February, Limcar reported that work was on schedule and they intended to finish the job by May 8, 1965, the contract expiration date (Figs. 9-13).[36]

This completion date, however, was not met. By the second week of July 1965, there was still unfinished work. This included completion of the installation of drinking fountains, theater seats, and the movie screen inside the building. On the building's exterior, the immediate area around the building needed final grading and the addition of topsoil. The bluestone terraces on the rear of the building were only partially finished. However, major construction on the structure was complete and all the utility connections to the building were made by this time.[37]

By the second week of September 1965, work on the exterior of the building was nearing completion. The bluestone for the rear terraces was being cut and installation was underway.[38] It was installed as specified in a "random rectangular" pattern over reinforced concrete slabs on both the rear terraces and the front entrance terrace.[39] Work was also progressing on finishing topsoil spreading, fine grading, fertilizing, seeding, and mulching of the landscape immediately surrounding the building.[40]

On September 23, 1965, the final inspection was completed on the visitor center by the NPS. The building was determined to be substantially complete (Figs. 14-19). The contract with Limcar ended four and a half months over the initially proposed schedule.[41]

Entry Road and Parking Lot

During March 1964, while plans for the building were being finalized, topographic mapping was underway by the EODC to begin the design of the new roads and parking for the visitor center.[42] However, by the end of July 1964, when construction of the building was getting underway, the plans for the entrance road, parking lot, and sidewalks were not complete.

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[35] Robert G. Hall, Chief EODC, to Regional Director, Northeast Region, Memorandum, June 19, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.

[36] Cape Cod National Seashore, Staff Meeting Minutes, August 6, 1964, January 6, 1965, February 3,1965, Record Group 79, Box 3, National Archives, Waltham, MA. Detail construction information was also found in the daily construction diary kept by F. Cliff Pearce, the supervising architect from EODC, located at the Cape Cod National Seashore Archives.

[37] Staff Meeting Minutes, July 8, 1965.

[38] Staff Meeting Minutes, September 1, 1965.

[39] "Completion Report, Visitor Center and Exhibits, Salt Pond, Eastham, MA, Work Order No. 211721, Cape Cod National Seashore," March 31, 1966, Record Group 79, Box 11, National Archives, Waltham, MA.

[40] Staff Meeting Minutes, September 1, 1965.

[41] *Ibid.*

[42] Staff Meeting Minutes, April 1, 1964.

Superintendent Gibbs requested that the EODC expedite the completion of these plans so that the contractors would know what site areas need not be disturbed and they would "be able to provide protection for the vegetative cover" in the vicinity of the building construction.[43] One obstacle to overcome in the new road design was the realignment of the intersection of Nauset (Doane) Road and Route 6. In order to accommodate the area needed for construction of the new visitor facilities, a section of School House Road would be removed, a section of Nauset Road would be relocated north of its original location, and part of Route 6, at the Nauset Road intersection, would be realigned (Fig. 20).

By September 1964, EODC had developed a preliminary plan for the new road alignment as well as the parking areas at the visitor center. The plan was submitted to the Eastham Board of Selectmen for the town's review. There was some concern expressed by the town about the relocation of a war memorial, but Superintendent Gibbs assured members of the Town Board that the park would cooperate with them in determining a suitable new location for the monument.[44]

The shape and location of the parking lot also received some criticism from the local community. Many thought the plan created too far a walk between the farthest parking spaces and the visitor center entrance. Siting of the parking lot off to the northeast side of the building, not directly in front of it, as well as the linear shape of the parking areas, made the distance to the door that much greater. However, this design allowed the building to be sited more carefully into the landscape and created a landscape buffer on all sides of the structure. Apparently design considerations such as these outweighed the concerns of not providing parking adjacent to the building, as the constructed parking lot follows the original designs of the EODC landscape architects and engineers.[45]

Road construction began in February of 1965. The contract was awarded to M. F. Roach Company and included road construction on both the Salt Pond site and Marconi Station at the new administration building. The Massachusetts Department of Public Works agreed to prepare a grading plan for the section of the new entry road at Salt Pond that would be under their jurisdiction. The relocation of Nauset Road was staked and tree cutting within the clearing limits was started, but stripping of topsoil was postponed until the ground thawed.[46]

By March 1965 construction was well underway and continued at a steady pace over the next several months. Ninety percent of the excavation of the existing Nauset Road was completed by early March. In July, half of the parking lot concrete sidewalks were finished, along with the majority of the pre-cast concrete curbing. Granite edging along Route 6 was about 60% complete but the granite edging of the islands on Route 6 was not yet started. The majority of the bituminous concrete binder course was in place on the roadways and parking areas. Traffic signals were installed in August and paving, including bituminous berms and waterways, and centerline striping, was completed in September. By October 1965, the parking area was ninety-nine percent finished with the completion of seeding, fertilizing, and

[43] Robert F. Gibbs to Chief EODC, Memorandum, July 17, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[44] Robert F. Gibbs to Board of Selectmen, Eastham, MA, September 23, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[45] Biderman, telephone conversation.
[46] Staff Meeting Minutes, February 3,1965.

mulching of the slopes adjacent to the work areas. Some repair of concrete sidewalks and parking lot striping was still needed. [47]

Final inspection of the roads, parking areas and utilities for work at both the Salt Pond Visitor Center and Marconi Station was performed by the NPS on October 23, 1965. All work was finished to satisfaction and the contract was accepted as complete.[48]

Amphitheater

Funds for construction of the amphitheater were not included in the original budget allocation for the Salt Pond Visitor Center. However, due in part to the support of Superintendent Gibbs, funds became available from other sources for construction. Gibbs thought this facility was an important addition to the visitor center, providing "an integral part of the total Interpretive Program for this area." In a memorandum to the Northeast Regional Director, Gibbs stated that it was "an absolute necessity that this facility [amphitheater] be provided immediately so that the two facilities [amphitheater and visitor center] can be completed at the same time for use during the 1965 summer season." Gibbs requested $24,600 from the 1964 Fiscal Year construction funds be made available for the construction of the amphitheater's seating and projection booth at Salt Pond. This money was to come from the line item account "Picnic Area Development," which had a remaining balance of $36,500 and included some funds that were not earmarked for other projects. [49]

Ben Biderman, the EODC architect who designed the visitor center, also worked on designs for the amphitheater, once again relying on site photographs and topographic maps. The location for the new facility was chosen primarily for the natural bowl-shaped topography, with views to Salt Pond as a secondary consideration.[50] A preliminary plan was developed and sent to Superintendent Gibbs for review in May 1965 (Drawing No. NS-CC 3147) (Fig. 21). Gibbs made several recommendations including (1) increasing the grade to provide better visibility, (2) consideration of adding backs to the seats, (3) increasing the seating capacity to 1000 from 750 persons, and (4) adding a trail from the visitor center rear terraces to the amphitheater. Regional Director Lee also reviewed the plan, commenting that the facility size should remain at 750 seats but that a lawn space should be added to the rear to accommodate overflow crowds. Gibbs approved the drawing with these considerations on May 5, 1965, with concurrence of the Acting Regional Director, George A. Palmer.[51]

In addition to complimenting the interpretive mission of the visitor center, the new amphitheater was intended to replace a temporary one that was located near the Nauset Coast Guard Station in Eastham. According to a NPS press release just prior to construction, the new facility was to be located "in a hollow slightly below the auditorium wing of the Cape Cod Visitor Center, and the audience will have the Salt Pond to its right." The visitor center

[47] Staff Meeting Minutes, March 10, 1965, July 8, 1965, August 4, 1965, September 1, 1965, October 6, 1965.
[48] Staff Meeting Minutes, November 3, 1965.
[49] Robert F. Gibbs to Regional Director, Northeast Region, June 22, 1964, Record Group 79, Box 2, National Archives, Waltham, MA.
[50] Biderman, telephone conversation.
[51] George A. Palmer, Acting Regional Director, to Chief EODC, Memorandum, May 7, 1965, Record Group 79, Box 2, National Archives, Waltham, MA.

and parking area was to be connected to the amphitheater with a 100 feet of paved walk.[52] Construction documents specified that this walk, as well as all pavement in the amphitheater, would be constructed of bituminous asphalt with a topcoat of C-11 aggregate all natural greenstone. This would give the pavement a green hue, presumably allowing it to blend in more easily with the landscape. Other elements included redwood benches supported by concrete pier, aisle lighting, and brick drinking fountains.[53]

Over the next few months additional modifications continued to be made to this original plan. Recommendations were made by the park interpretive staff, including Chief Naturalist Earl W. Estes. His suggestions, some of which echoed earlier ideas addressed by Gibbs and Lee, included:

1. The trail connecting the visitor center terrace to Salt Pond should be planned with a connection to the amphitheater,
2. Lights should be provided for the parking area, trailside from parking to the amphitheater, and in the aisles, all controlled from the stage,
3. Lights on the trail from the visitor center to the amphitheater should be controlled from the visitor center,
4. Car headlights from Route 6 should not shine on the screen,
5. Level space should be provided behind the normal seating area for overflow and people who use their own chairs,
6. Controls for the projector, sound, etc. should be on the stage so one person could operate the whole show, and,
7. One mirror mounted at a ninety degree angle from the floor should be used for the rear projection instead of the recommended use of a second mirror mounted at forty-five degrees that would collect dust and decrease the efficiency of the light source.[54]

These items were approved by Superintendent Gibbs in November 1965 and a revised set of plans was drafted for the structure by the EODC (Drawing No. NS-CC 3216) (Fig. 22).[55]

In March 1966, another minor change was made. From the beginning the amphitheater stage had been intended for a dual use as a projection facility and as a band shell for live performances.[56] The stage size and shape as indicated on the plans, however, was not adequate for the needs of a full orchestra. After consultation with Joseph Hawthorne, Conductor of the Provincetown Symphony, a compromise was reached between the engineering and orchestral needs and plans for the stage were adjusted accordingly.[57] Final

[52] Cape Cod National Seashore Press Release, May 9, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[53] "Specifications, Salt Pond Amphitheater, Cape Cod National Seashore, Barnstable County, MA," Philadelphia: NPS Philadelphia Planning and Service Center, Design and Construction, May 9, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[54] Earl W. Estes, Chief Park Naturalist, to Superintendent, Memorandum, November 24, 1965, Record Group 79, Box 2, National Archives, Waltham, MA.
[55] Robert F. Gibbs to Regional Director, Northeast Region, Memorandum, November 26, 1965, Record Group 79, Box 2, National Archives, Waltham, MA.
[56] Robert E. Smith, Chief Architect, EODC to Regional Director, Northeast Region, Memorandum, November 19, 1965, Record Group 79, Box 2, National Archives, Waltham, MA.
[57] Thomas E. Whitcraft, Assistant Regional Director, Operations, Northeast Region, to Chief, Design and Construction, PSC, March 24, 1966. Record Group 79, Box 2, National Archives, Waltham, MA.

working drawings for the amphitheater were approved in May 1966 by H. Reese Smith, Acting Chief of Contract Administration and Construction from the Philadelphia Planning and Service Center.[58]

Invitation for bids went out on the amphitheater on May 9, 1966 and with all bids due by May 26, 1966. Terms of the contract indicated that work was to be completed in sixty calendar days from start. Estimated costs for construction were $54,300.[59]

The contract was awarded to Frank Joy, Inc. of Orleans, MA, who submitted the only bid of $57,575.00.[60] The company was notified by the NPS to proceed with work on the amphitheater on June 30, 1966. The contract period started on July 7 and was scheduled to end on September 5, sixty days later.[61]

Work progressed steadily with on-site supervision provided by EODC architect Cliff Pearce (Fig. 23).[62] However, the facility was not completed by the scheduled date due to a variety of factors. One problem was the unavailability of the specified all-heart, vertical grain redwood for the benches. Clear mixed grain redwood was substituted after trying in vain to obtain the originally specified product. Another set-back was the unavailability of grooved T-111 plywood in twelve foot lengths for door panels. These had to be custom milled. There was also a hold-up during the initial layout of the site. The EODC was not able to provide engineering services at the start of the job, so the Contractor and Project Supervisor established the site locations in the absence of an engineer. None of these delays were determined to be the Contractor's fault. An extension was given to the contractor of 40 calendar days, extending the completion date to October 15, 1966[63]

The specifications for the amphitheater contract included a minimal amount of landscaping. Work involved the preparation of seedbed, seeding, fertilizing and mulching with straw in all areas disturbed by construction. A seed mix was specified for turf establishment that included thirty percent Kentucky bluegrass (*Poa pratensis*), twenty percent alta fescue (*Festuca alta*), thirty percent creeping red fescue (*Festuca rubra*), and twenty percent red top (*Agrostis alba*) to be seeded at four pounds per 1000 square feet by a mechanical seeder.[64] D. Cirroni, Inc., was the landscaping sub-contractor who performed the site work. They used hydroseeding equipment in establishing the turf, indicating it was better for the "local conditions, namely the soft condition of the areas to be seeded [sandy soil]. . . . "[65]

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[58] H. Reese Smith, Acting Chief, Contract Administration and Construction, Philadelphia Planning and Service Center to Superintendent Cape Cod National Seashore National Seashore, Memorandum, May 6, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[59] *Ibid.*
[60] Stanley C. Joseph, Superintendent, to Frank Joy, Inc., Orleans, MA, June 10, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[61] Stanley C. Joseph to Frank Joy, Inc., July 8, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[62] Biderman, telephone conversation.
[63] Stanley C. Joseph to Frank Joy, Inc., September 16, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[64] Specifications, Salt Pond Amphitheater.
[65] Louis j. Cedrone, D. Cirroni, Inc., to NPS Cape Cod National Seashore, September 15, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.

Continued delays in the delivery of the redwood for bench construction resulted in the issuance of a stop work order on October 15, 1966. The order remained in effect until the wood had been delivered and the benches fabricated.[66] An acceptable substitute for the originally specified wood was eventually found and it was delivered in late December 1966. A resume work order was issued on December 28, and the Contractor fabricated the benches and installed them in January 1967.[67]

The final inspection on the amphitheater was completed on January 27, 1967. All work was accepted as complete on this date.[68] The final costs for the amphitheater included $58,038.73 paid to Frank Joy, Inc., for construction plus an additional $9286.19 for the design services of the EODC for a combined total of $67,324.92 (Figs. 24-28).[69]

Landscape Plan

Concern for the native landscape, including the area under development around Salt Pond, was evident during the early planning stages of both the park and the design for the visitor center. A list of native plants suitable for landscaping on the Cape was developed during the park's master planning process and made available to designers (Appendix B).[70] Additionally, correspondence in December 1964 between Superintendent Gibbs and the EODC reveals that the park was interested in saving as many of the native trees as possible from the visitor center construction site and replanting them in the newly developed area. Gibbs specifically mentioned that there were approximately one dozen species of existing trees that were "excellent specimens and are located within 100 yards of where they can be used to a great advantage in landscaping around the new visitor center." Most of these trees existed where the parking lot and new entry road were to be built.[71]

In December 1964, park landscape architect Gustavson obtained estimates from Bartlett Tree Company, of Osterville, MA, to dig, ball, temporarily heel-in, and replant existing trees. After reviewing the estimates, Eugene R. DeSilets, Chief Landscape Architect at the EODC, responded to Superintendent Gibbs, saying that he did not think the cost in time, nor the "compromising of design for planting a complex such as the visitor center and parking area" was justifiable in the "incidental salvage of a few trees." However, DeSilets indicated that Mr. Lewis, from the EODC, was going to arrange a site visit in January 1965 to more thoroughly review the situation and discuss it with the park.[72] There is no documentary or

[66] George H. Thompson, Acting Superintendent, to Frank Joy, Inc., Orleans, MA, October 14, 1966, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[67] Thomas W. Joy to Stanley C. Joseph, February 15, 1967, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[68] Stanley C. Joseph to Frank Joy, Inc., July 3, 1967, Cape Cod National Seashore Archives, Salt Pond Amphitheater File.
[69] "Completion Report, Projection Booth and Amphitheater, Salt Pond, Eastham, MA, Contract No. 14-10-0529-3345, Cape Cod National Seashore," July 8, 1965, Record Group 79, Box 11, National Archives, Waltham, MA.
[70] Assistant Regional Director, Operations, Northeast Region to Superintendent, Cape Cod, Memorandum, July 16, 1964, Record Group 79, Box 15, National Archives, Waltham, MA.
[71] Robert F. Gibbs to Chief, EODC, December 30, 1964, Record Group 79, Box 15, National Archives, Waltham, MA.
[72] Eugene R. DeSilets, Chief Landscape Architect, EODC, to Superintendent, Cape Cod National Seashore, January 8, 1964 [Date is incorrect, should be 1965 according to the text of the letter], Record Group 79, Box 15, National Archives, Waltham, MA.

extant on-site evidence that suggests any of these trees were indeed saved and used in the final planting.

Most new buildings constructed during Mission 66 had landscape plans included in the bid documents. However, due to the frequency of cost overruns on the building construction, the landscaping was usually included as an additive alternate. If the bid for the building came in too high, the landscaping would be dropped from the initial contract and completed at a later date under a different contract. This was the case at Salt Pond. The increased cost over the proposed construction budget for the visitor center delayed the implementation of a landscape plan until November 1966, over a year after construction of the building was completed.[73]

Another factor that may have influenced the landscaping of the Salt Pond facilities was a request issued by President Johnson in May 1965. Johnson recommended "all federal buildings [should] be beautified through the planting of trees, shrubs, and flowers" in order to "make Federal buildings attractive and appealing so that they may enhance the beauty of the communities in which they are situated."[74] The work was to begin as soon as possible. In response to this request, J. Carlisle Crouch, the Acting Regional Director of the Northeast Region, asked all Superintendents in the Region to "inspect each building to determine that its appearance is in keeping with the President's program and the mission of your park. . . . any clean up or needed improvement in the appearance of the grounds or buildings [should] be noted and . . . necessary corrective action be taken."[75] President Johnson's request was synchronous with the construction of the new visitor facilities at Salt Pond. As the primary visitor contact point in the park, the public's first impressions of the National Seashore and the NPS in general would be dramatically influenced by the landscape of the visitor center. The situation provided a perfect opportunity to both improve the image of the NPS on the Cape and comply with the President's wishes by making the landscaping of the new facilities a priority.

By October 1965, a preliminary planting plan had been developed by the EODC for the visitor center. The estimate for execution of the plan, including installation of trees, shrubs, groundcover, and an irrigation system, totaled $33,825.[76] This plan was reviewed by Acting Superintendent John H. Davis and recommended for approval with the stipulation that the use of western white pine should be minimized due to their questionable survival on the Cape. The modified plan was approved by George A. Palmer, the Acting Regional Director, Northeast Region, on February 15, 1966.[77] The final planting plan was drafted in March 1966 (Drawing No. NS-CC 3225, sheet 2) (Fig. 29).

Davis was supportive of including the irrigation system in the landscaping plans, realizing the importance of maintaining a "green" landscape throughout the visitor season. Without irrigation during the months of June through September, the natural inclination for turfgrass

[73] Biderman, telephone conversation.
[74] Kermit Gordon, Director Bureau of the Budget, to the Heads of Departments and Agencies, Memorandum, May 6, 1965, Record Group 79, Box 15, National Archives, Waltham, MA.
[75] J. Carlisle Crouch, Acting Regional Director, Northeast Region, to Superintendents, Northeast Region, Memorandum, June 1, 1965, Record Group 79, Box 15, National Archives, Waltham, MA.
[76] Eugene R. DeSilets to Regional Director, Northeast Region, Memorandum, October 20, 1965, Record Group 79, Box 15, National Archives, Waltham MA.
[77] John H. Davis, Acting Superintendent, Cape Cod National Seashore, to Regional Director, Northeast Region, Memorandum, January 20, 1966, and George A. Palmer, Acting Regional Director, Northeast Region, to Chief, EODC, Memorandum, February 15, 1966, [both] Record Group 79, Box 15, National Archives, Waltham, MA.

on Cape Cod is to go dormant and turn brown. In his justification to the Director, Davis stated "The large lawn area at the Cape Cod Visitor Center is along U.S. Route 6, the main arterial highway on Cape Cod. It must be kept attractive for the millions of people that pass by this location each year. This is the first point at which visitors enter federal lands of the National Seashore and is the primary orientation point."[78] He justified the cost of the system by comparing the cost for labor of hand watering by manually moving hoses and sprinklers versus the designed system of manually activated pipes and sprinklers. The recommended system was not intended to be totally automatic, but consisted of couplers located at ground level that accepted sprinkler heads. The heads could be manually moved as needed to other sites. This was considered less time consuming and a safer option than the use of above ground hoses which could become tripping hazards to visitors. Palmer concurred with the recommendation. Installation of the system was approved by J.E.N. Jensen, NPS Assistant Director, Design and Construction, on March 7, 1966 (Fig. 30).[79]

The final version of the planting plan for the visitor center contained extensive plantings of trees, shrubs, and groundcovers. The plant palette used relied on vegetation that was native to the Cape, with quite a variety of species represented. Plants listed on the plan included:

Trees	
Acer rubrum	red maple
Amelanchier canadensis	serviceberry
Chamaecyparis thyoides	white cedar
Juniperus virginiana	eastern red cedar
Pinus rigida	pitch pine
Quercus alba	white oak
Quercus ilicifolia	scrub oak
Quercus velutina	black oak
Shrubs	
Corema conradii	broom crowberry
Ilex glabra	inkberry
Ilex verticillata	winterberry
Kalmia angustifolia	sheep laurel
Myrica pensylvanica	bayberry
Prunus maritima	beach plum
Rhododendron viscosum	swamp azalea
Vaccinium angustifolium	low bush blueberry
Vaccinium corymbosum	high bush blueberry
Groundcovers	
Arctostaphylos uva-ursi	bearberry
Epigaea repens	mayflower[80]

[78] John H. Davis, Acting Superintendent, to Regional Director, Northeast Region, Memorandum, January 21, 1966, and George A. Palmer, Acting Regional Director, Northeast Region, to Director, Memorandum, February 15, 1966, and J.E.N. Jensen, Assistant Director, Design and Construction, to Regional Director, Northeast Region, Memorandum, March 7, 1966, [all three] Record Group 79, Box 15, National Archives, Waltham, MA.

[79] *Ibid.*

[80] "Planting & Miscellaneous Construction, Visitor Center – Administration Building, Cape Cod National Seashore, Drawing No. NS-CC 3225, " Philadelphia: NPS Philadelphia Planning and

The contract for the installation of the visitor center (and administration building) landscaping and irrigation system was put out to bid in July 1966. Documentation concerning this contract has not been discovered and it is unclear who was awarded the job.

It has not been determined if the entire landscape plan as initially designed was installed at the visitor center. Extant on-site evidence suggests that the number of trees and shrubs actually planted may have been much less than was originally specified, although some plants that were installed may have not survived very long, leaving little or no evidence of their existence. There is little historical documentation to provide a definitive answer. Staff meeting minutes from November 1966 indicate the plan was at least partially implemented. Project Supervisor Kass, a landscape architect from the Philadelphia Planning and Service Center, reported on the landscaping contract for the visitor center and administration building. He indicated that the crew was waiting on the nursery to supply some of the plants and planting, reseeding, and mulching was to start the second week of November. According to Kass, thirty percent of the installation was to take place before winter, including installation of the maples and shrubbery at the visitor center. The remaining work was to be completed in the spring of 1967, when the crew would finish all planting at the visitor center before moving on the administration building. There is no other documentation concerning the landscape installation and whether or not the work continued as planned in the spring.[81]

The final phase of the landscaping involved the digging of a well and installation of the necessary equipment to provide water for the irrigation system. In November 1966, the contract was awarded to Newport & Portsmouth Artesian Well Co., Inc. of Middletown, RI. The amount of the contract was $3,570.00.[82] Work on the well was completed on April 13, 1967 when the system was tested and found to be in working order.[83]

POST-CONSTRUCTION ADDITIONS

The facilities at Salt Pond have remained relatively unaltered since their completion in the late 1960s. There have been some minor changes to both the building and landscape during their 30-year history, but no major redevelopment of the site has occurred.

Superintendent's Annual Reports from the early 1970s record some of the ongoing maintenance of the site. Along with yearly projects, like painting of various parts of the visitor center, there were several minor additions and changes made during the first decade after construction. In 1974, seedlings were planted to replace originally planted trees that had died. In 1975, 1,300 feet of bicycle trail was added, 1,000 feet of wooden split-rail fencing was installed, and a major plant replacement project was implemented. This project replaced or added over 150 trees and shrubs to both the visitor center and administration building sites. In 1976, crushed shells were added as a topcoat to trails, a bus unloading zone was added in the parking lot, and 600 feet of line was added to the irrigation system. In 1978, the amphitheater was painted, an enlarged septic system was installed, and chemical feeder pumps were added to the water supply system.

Service Center, Design and Construction, March 1966, Sheet 2 of 5, Cape Cod National Seashore Archives.

[81] Staff Meeting Minutes, November 2, 1966.

[82] Staff Meeting Minutes, November 29, 1966.

[83] Staff Meeting Minutes, May 3, 1967.

In 1992, a small addition was constructed on the visitor center to provide additional office and bookstore space. Part of the western section of lobby and glass walkway was expanded and enclosed.

There may be some other minor cosmetic changes to both the structures and landscape that have not been documented. Reports for years after the late 1970s were not discovered. There is little photographic evidence from the site showing the conditions from the early 1970s until the early 1990s. Maintenance and construction records from this time period might yield some clues, but if they exist, they have yet to be discovered.

SECTION 2: EXISTING CONDITIONS

The current condition of the landscape was recorded by site visits on May 3, 1999 and July 28, 1999. A graphic summary of site conditions is presented in the accompanying photographs and existing conditions map (Fig. 31). The following narrative description documents the character-defining features of the landscape. These include spatial organization, circulation, buildings and structures, views, vegetation, and small scale features.

SPATIAL ORGANIZATION

The spatial organization of this landscape has remained unchanged since the last phase of construction was completed on the amphitheater in July 1967. The landscape is partially defined by the relationship between various site features, including the entry drive, parking lot, visitor center, amphitheater, and Salt Pond. The location of all of these elements has remained the same since initial construction. All are connected to each other by pedestrian walkways, either hard surfaced or gravel. The entry drive approaches the site from Doane Road, north of Salt Pond. The visitor center building is located on the northwest shore of Salt Pond. It is oriented so that the expansive glass walls of the rear lobby face the pond and provide vistas of the pond landscape. The parking lot is situated north of the building, nearest the auditorium wing. It contains three separate parking areas that run lengthwise from southwest to northeast, with vehicular access to all areas on both ends. There is total parking for approximately 250 cars. The amphitheater is east of the building and parking lot in a natural hollow formed by the slope down to the pond shoreline. Seating is oriented away from the building, entry road, and parking lot, facing the stage to the east.

CIRCULATION

The site contains three integrated circulation systems to serve automobiles, pedestrians, and cyclists. These circulation systems were established during the original planning and construction of the facilities, with the possible exception of the bicycle path. Circulation patterns have remained unchanged.

The main vehicular entry to the site is located near the intersection of Route 6 and Doane Road. The one-way entry drive turns off of Doane Road, across from the intersection with School House Road to the north, and approaches the northwest facade of the building. The parking lot is northeast of the entry drive (Figs. 32-33).

Both the entry drive and parking lot are asphalt pavement with cast-in-place six inch high concrete curbs lining the roads and the three separate parking areas. These areas are divided by medians containing concrete sidewalks and turf planted with trees. Traffic is two-way in the parking lot, but all vehicles leave the site through the one-way exit onto Doane Road at the northeast end of the first parking area. There are three accessible parking spaces located in the first parking area, closest to the visitor center entry. A section of the second parking, taking approximately seventy feet of parking bays the southwest side, has been designated a bus-unloading space. A section of the third parking area, on the western end adjacent to the

bicycle path, has been designated a "No Parking" space. It is unclear whether this area is intended for unloading bicycles, as there is no signage (Figs. 34-36).
Concrete sidewalks, five feet in width, are located in the parking area medians, and along the south edge of the parking lot. They converge onto a fifteen feet wide walk that leads to the front entry of the building, where the concrete terminates at a bluestone entry terrace adjacent to the front door. A newer concrete walk, also five feet wide, leads from the southwest edge of the bluestone entry terrace to the 1992 bookstore addition. There are no curb cuts for accessibility where sidewalks cross roadways. An asphalt ramp has been installed at the accessible parking stalls to facilitate sidewalk access (Figs. 37-39).

Asphalt paths, seven feet in width, lead pedestrians from the parking lot to the amphitheater. These are currently surfaced with a standard black asphalt topcoat. An additional path leads from the rear bluestone terraces at the visitor center to the amphitheater. This path is covered with a mix of crushed seashells and gravel and is four feet wide. Six inch diameter logs are used as cribbing along the path. They are placed perpendicular to the trail and create a series of terraced steps. The logs are not used to line the path edges, only as checks to create the terraces (Figs. 40-41).

Two hiking trails originate at the amphitheater. The "Buttonbush Trail" starts just north of the amphitheater. This trail is especially designed for the visually impaired visitor with tactile signage. The "Nauset Marsh Trail" starts south of the amphitheater, adjacent to the stage area. Both trails start out as a mix of gravel and crushed seashells. Wooden cribbing, similar to that used on the terrace path, is used to line the sides of both trails (Figs. 42-45).

An asphalt bicycle path, eight feet in width, is located on the north side of the parking lot, running parallel with Doane Road. The path provides access across the visitor center site and connects the Cape Cod Rail Trail on the western side of Route 6 to Coast Guard Beach (Fig. 46).

BUILDINGS AND STRUCTURES

The visitor center sits on the north shore of Salt Pond, approximately 220 feet from the shoreline. The front of the building faces northwest toward Doane Road and the rear faces southeast toward Salt Pond. Approached from the parking lot, visitors can enter the building through the main lobby doors, or enter the restrooms east of the entrance which open both outside and inside the building. The building contains a central lobby with interpretive displays, an information desk, restrooms, and a bookstore, an east wing auditorium, and a west wing museum. Administrative space is housed in the basement of the west wing. Doors open from the lobby onto two bluestone terraces in the rear. The bluestone appears to be original on both the front entry and rear terraces. Planters are located adjacent to the rear of the building on the rear terraces. These currently have very little vegetation in them. The outside finishes of the building include brick, shingle siding, and plate glass windows (Fig. 47).[84]

The amphitheater is located approximately 100 feet northeast of the visitor center and 100 feet southeast of the parking lot. It is approximately 130 feet from the shore of Salt Pond on

[84] For more detailed information on the physical condition of the Visitor Center, see the Historic Structure Report for the Salt Pond Visitor Center accompanying this Cultural Landscape Report.

a natural sloping hillside. The building housing the rear-screen projector is a poured-in-place concrete, concrete block, and wooden construction. The concrete is painted a medium gray, but the majority of the paint is currently peeling off of the structure. A concrete block storage addition is located adjacent to the rear of the original projection building. It does not appear on the initial plans (Drawing Nos. NS-CC 3147 & 3216) but does appear on the "As Built" drawings (Drawing No. 3147A) indicating that it is original to the construction period and not a later addition (Figs. 48-49).

Seated in the amphitheater, the audience faces east, away from the visitor center, the parking lot, and Route 6. There are eighteen rows of wooden benches laid out in a semicircular pattern, centered on the stage. There are two front sections and three rear sections. The benches are constructed with two inch by twelve inch cedar boards supported on concrete piers. There is two feet of space between benches. The piers are eight inches in diameter, fourteen inches tall, and spaced approximately five to seven feet apart. The current layout and design of seating is consistent with the "As Built" drawing.

VIEWS

Views continue to be an important part of the experience at this site. The primary view has always been the view of Salt Pond from the visitor center lobby and rear terraces. Although most of this view is still open, vegetation has encroached along the shore of the pond, restricting the original panoramic view of the pond to a narrower, more focused viewshed of approximately 120 feet in width (Figs. 50-51).

There are several secondary, less important views on the site. The view of the rear of the visitor center across Salt Pond as the site is approached from the south on Route 6 has become blocked by overgrown vegetation. The view to the front of the building, from both the northern approach from Route 6 and the site entry road is still clear. This view across a large expanse of lawn gives the visitor an uninterrupted view of the building as it is approached from the north. It also provides a view toward Route 6 from the building's entry, although this is partially blocked by plantings near the front terrace. Due to its location in a depressed area on the site, much of the amphitheater cannot be viewed directly from the parking lot or the visitor center. Also, there are no longer views of Salt Pond from the amphitheater. These are currently blocked by vegetation (Figs. 52-54).

VEGETATION

The vegetation in the visitor center landscape continues to be primarily indigenous species including many listed on the original planting plan, although a few exotics, like salt spray rose (*Rosa rugosa*), appear on the site. Some trees appear large enough to have existed from the initial landscape work performed in 1966-67, while the size of others indicates that they are later additions to the landscape.

The building is immediately surrounded on all sides by mown turfgrass. On the northwestern side, or front side of the building, there is a large area that is currently not mowed. It is allowed to grow naturally and contains grasses, shrubby vegetation, and a small grove of eastern red cedar (*Juniperus virginiana*) near Route 6 (Fig. 55). A few older trees, primarily red maple (*Acer rubrum*) and black oak (*Quercus velutina*) that may date to the 1966-67

planting, are located adjacent to the entry drive and along the northern wall of the auditorium wing. A group of approximately twenty trees, including eastern red cedar, beach plum (*Prunus maritima*), pitch pine (*Pinus rigida*), and red maple, is located on the northeast end of the building, serving as a screen between the visitor center and the amphitheater. A similar group of trees is growing on the grassy hillside between the parking lot and amphitheater.

Beds along the front of the building, adjacent to the southwest corner of the auditorium wing and along the entry plaza, contain a mix of shrubs. These are primarily inkberry (*Ilex glabra*) and serviceberry (*Amelanchier canadensis*). Planters on the rear terraces contain only remnants of previous plantings of inkberry, beach plum, bearberry (*Arctostaphylos uva-ursi*), and meadowsweet (*Spiraea latifolia*). There are no shrub or tree plantings around the museum wing on the western end of the building (Figs. 56-61).

The parking lot edges and medians are planted with turfgrass and trees, primarily red maples with a few pitch pine, cedar, and black oak. Only two small section of groundcover are planted at the southwest end of the parking area medians. Bearberry is used in both places, with an additional interpretive planting of poison ivy (*Toxicodendron radicans*) mixed into one bed (Fig. 62).

A dense thicket of native trees and shrubs exists along the shore of Salt Pond, on the eastern end of the parking lot, and on the south and east sides of the amphitheater. Along the pond directly behind the visitor center, this vegetation is beginning to encroach on the view from the building toward the pond (Figs. 26, 63).

SMALL SCALE FEATURES

Entry Signs/ Flagpole: A sign marking the entry to Cape Cod National Seashore is located in the median of Route 6 at the intersection with Doane Road. This wooden sign is seven feet tall, sixteen feet long, and two feet wide (Fig. 64).

A flagpole, thirty-five to forty feet tall, and standard wooden NPS sign, nine feet long and five feet high, identifying the Salt Pond Visitor Center, are located in the north lawn at the intersection of Doane Road and the site entry drive. The sign and flagpole are mounted on a concrete and red brick base (Figs. 65-66).

Parking Lot Lighting: There is only one overhead light located in the parking lot. It is located adjacent to where the entry walk to the visitor center crosses the entry drive. The light is approximately twenty-five to thirty feet tall. It is metal with a brown finish (Fig. 67).

Bicycle Racks: Three metal bicycle racks are located near the visitor center entry. The first two are located side by side, adjacent to the parking lot sidewalk on the northeast end of the auditorium wing of the building. The third is located on the bluestone entry terrace at the building's front entry. All three racks are constructed of galvanized metal piping and are approximately ten feet long (Fig. 68).

Fencing: There are several sections of wooden split-rail fencing on the site. Approximately sixty feet of fencing is used along the entry walk and the walk to the restroom entrances near the visitor center entrance. A five feet section is directly adjacent to the entry terrace along

the planter's edge on the northeast side of the entry doors. A 120 feet section is located across the southern lawn, between the rear terraces and the Salt Pond shoreline. Two ten foot sections are located in the rear terrace west planter. Fencing in the amphitheater includes a seventy feet segment along the southeastern edge of the asphalt and a thirty feet segment adjacent to the north path to the parking lot. The longest section of fencing on the site is located along the bicycle path on the north side of the site. Approximately 450 feet of fence parallels the path along Doane Road (Figs. 26, 39, 42, 44, 57, 59, 63).

Another type of fence is located at the Buttonbush Trail access, lining the start of the trail for a short section. Wooden posts, approximately six inches in diameter and spaced six to eight feet apart, are set into the ground with four feet of post above-ground. The posts are connected with half inch rope line that is strung through holes drilled approximately six inches from the top of the posts (Fig. 44).

Drinking Fountains: Two drinking fountains are located at the rear of the seating in the amphitheater. These are original to the site, but do not currently work. They are constructed with red brick and consist of a base with a small step on one side and a location for a water bowl on top. The base is approximately thirty-five inches long, twenty-two inches wide, and thirty-six inches high. The step is seven inches high. An opening on the top of the base is designed to accommodate a bowl of approximately nine inches in diameter. Neither drinking fountain currently has water connections, original hardware, or bowls (Figs. 69-70).

Amphitheater Lighting: There is no extant pathway lighting in the amphitheater. The metal conduit for the original electrical connections under some of the benches still exists, but there are no fixtures remaining in the seating area. The original lighting along rear path is also missing (Fig. 71).

Recent additions are a series of wooden posts set in the ground along the outer edge of the rear walkway, along the asphalt paths to the parking lot, and along the concrete walkway on the south edge of the first parking area. These pressure-treated posts are four inches by six inches and stand two feet tall. One of the posts near the visitor center contains a new light fixture for walkway illumination, indicating that the intention was to install similar fixtures on all the posts. It is not known when these posts were installed or if the installation of the light fixtures will be completed (Figs. 72-73).

Signage: Wooden signage, in the standard NPS style of white lettering on a brown background, exists at several locations on the site. All of the signage provides visitor information, with the majority marking adjacent trails and paths. A sign at the entry identifies the Salt Pond Visitor Center. Across the road from this, adjacent to the asphalt bicycle path, a sign marks the Nauset Bicycle Trail. Two signs located at the amphitheater mark the Buttonbush and Nauset Marsh hiking trails. An newer, informative sign is located along the entry walk within the parking lot. This is constructed of a fiberglass panel and gives general information about the park (Figs. 43, 45, 46, 60, 64, 66, 74).

Miscellaneous: Other minor site features include trash receptacles located along the entry walk and in the parking lot, two wooden benches located on the rear terrace, three wooden benches located at the trailer parking stalls at the east end of the first parking area, and a telephone located at the restroom entrance near the front door of the visitor center (Figs. 75-76).

SECTION 3: ANALYSIS OF SIGNIFICANCE AND INTEGRITY

NATIONAL REGISTER STATUS

A property's significance in American history is determined by a process of identification and evaluation as defined by the National Register of Historic Places Program. Historic significance may be present in buildings, sites, districts, structures, or objects that posses integrity of location, design, setting, materials, workmanship, feeling, or association and which meet at least one of the following National Register criteria:

> A: That are associated with events that have made a significant contribution to the broad patterns of history; or
>
> B: That are associated with the lives of persons significant in our past; or
>
> C: That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
>
> D: That have yielded or may be likely to yield information in prehistory or history.

A property can be found to have significance under one or more of these criteria on a national, state, or local level.[85]

Two sites on Salt Pond are included in the 1992 National Landmark nomination, "Nauset Archeological District," and are considered to have national significance under criterion D. These archaeological sites are located on the southern and eastern shore of the pond and are not included in the current study area for the Salt Pond Visitor Center. The evidence of early settlements in this area corroborates Champlain's 1605 account of Native American occupation of the Salt Pond shoreline. Although no further archaeological investigations have been undertaken on the northern shore of Salt Pond, this does not preclude the possibility that further sites may be discovered within the Salt Pond Visitor Center study area that would be eligible for inclusion in the "Nauset Archeological District" nomination.

Currently the visitor facilities at Salt Pond are not included on the National Register of Historic Places. The possibility exists, however, that these facilities may be found eligible for nomination in the future depending on the findings of the ongoing NPS study, "Mission 66: Contextual History of National Park Service Planning, Design, and Construction 1945-1972.". One product of this research, a multiple property nomination for Mission 66 structures and landscapes, will provide the information needed to make an objective decision whether the visitor facilities at Salt Pond have sufficient significance and integrity to be listed on the National Register.

[85] United States Department of the Interior, National Park Service, Cultural Resources, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: Government Printing Office, 1991).

ANALYSIS OF CHARACTER-DEFINING FEATURES

The following analysis of the character-defining features at Salt Pond will compare current site conditions to post-construction conditions of 1967. This date is the logical period of significance if the site is determined eligible for National Register listing under the Mission 66 era of construction. This analysis will provide information that will assist in the future preparation of a Determination of Eligibility for National Register nomination.

Spatial Organization

- The spatial organization of the site has remained unchanged from the period of original construction.

Each of the major elements in the landscape, including the entry drive, parking lot, visitor center, amphitheater, and Salt Pond, continues to serve its intended function in its original location and with the same spatial relationship with other site elements. The entry drive and parking lot have remained unaltered from the original design and continue to serve as vehicular circulation and arrival areas. The visitor center follows its original program by providing visitors with information and services while also housing limited administrative functions. The amphitheater functions as a gathering space and interpretive area that is used in conjunction with the visitor center in presenting the park's interpretive programs. Salt Pond continues to serve as a focal point to capture the visitor's attention and invite them into the landscape for further exploration of the natural environment.

Circulation

- The site circulation has had some minor change with the addition of short walkways, the removal of one walk section, and the addition of a bicycle path.

Feature	*Historic Period*	*Later Addition*	*Uncertain*
Entry Drive	X	X (topcoat)	
Bicycle Path		X	
Concrete Sidewalks	X	X (1 section added)	
Asphalt Paths	X	X (topcoat, 3 paths added)	
Gravel Path		X	
Hiking Trails			X (2 trails, date unknown)

The entry drive and parking facilities are in the original locations and still contain many original construction materials. These area may have been resurfaced, but the application of new asphalt did not change the appearance drastically from the originally specified asphalt. Sections of concrete curbing remain where it they were originally installed. These have only

been altered where the bicycle path crosses them. Cuts were made in the original curbs and asphalt ramps were installed to facilitate easier bicycle crossings. Other minor changes include the addition of a designated bus drop-off area in parking area two, and the addition of a "No Parking" zone in parking area three.

The existing bicycle path has been added to the site. The bicycle path was not included in the original construction drawings for the parking lot.[86] It is unclear when this feature was first added to the site, but the current path configuration probably dates to 1975. Records indicate that 600 feet of old bicycle path was obliterated and 1300 feet of new path was added to the Salt Pond area during that year.[87] The path's addition did not have an adverse effect on the site, as it was installed along the northern edge of the parking lot in an area that was previously cleared during parking lot construction. The path continues to be a smooth-surfaced, relatively level, meandering route through the visitor center landscape connecting the Cape Cod Rail Trail to Coast Guard Beach.

Original sidewalks located in the parking lot and adjacent to the building have remained unchanged. With the exception of minor repairs for normal wear and tear, the concrete material, width, and location of the sidewalks have a high degree of integrity to the original construction.

Three asphalt additions have been made to the parking lot sidewalks. Two connector sections were installed in parking area three to connect the bicycle trail to the parking lot. An extension was also installed at the trailer parking spaces to connect the concrete sidewalk with the bicycle path. The date of these additions is unknown, although it is likely that they were added with the bicycle trail work in 1975 or shortly thereafter.

During the building addition in 1992, an existing section of sidewalk to the west end of the lobby structure was removed. This sidewalk was located where the new addition was placed. A new sidewalk was constructed from the western edge of the bluestone entry terrace to the new addition. The five feet wide concrete walk is compatible with other concrete walks on the site (Fig. 56).

Asphalt walkways leading from the parking lot to the amphitheater have remained in the same location as originally constructed. They have had changes made to their surfacing material. The C-11 greenstone is no longer used to surface the walks. Standard black asphalt surfacing has been used on these surfaces. It is not known when this change was made. This change does have some effect on the original character of the amphitheater.

[86] "Roads, Parking Areas and Utilities, Cape Cod Visitor Center and Marconi Station Area, Cape Cod National Seashore, Mass.: Grade Sheet, Parking Area Layout, Visitor Center, Working Drawing, Drawing No. NS-CC 3130," Washington, DC: NPS Eastern Office of Design and Construction, March 1965, Cape Cod National Seashore Archives.

[87] Cape Cod National Seashore, Superintendent's Annual Report, 1975, Cape Cod National Seashore Archives.

Although a path between the amphitheater and the visitor center rear terrace does not appear on construction drawings, and was not included in the construction contract[88], correspondence regarding the construction of the amphitheater indicates that there was early intent to add such a path to the site. It is unknown when this path was installed, but it is likely that it occurred shortly after completion of the amphitheater facilities due to the early mention of it by Superintendent Gibbs and others. A 1967 photograph does not show the path, but it does appear in a 1973 photograph. The later photograph shows a path made of compacted earth with some timbers placed perpendicular along the route to create a series of step-downs (Figs. 18, 77).

The current condition of the path is unusual in that it is surfaced with a mixture of gravel and crushed seashells rather than the asphalt or concrete construction of the other pedestrian walks on the site. It is not known when the current type of surfacing material was added, although it was sometime after 1973. Records indicate that a load of crushed shells was added to the paths at Salt Pond in 1976, but it is not certain if this path was included in this application.[89] It is unlikely that the location of the path has changed from the original layout, as it takes the most direct route from the terrace to the amphitheater. The current width of four feet appears to be consistent with the 1973 photograph.

Two hiking trails lead from the amphitheater to Salt Pond and the Eastham Marsh. The Buttonbush Trail leaves from the northern side of the amphitheater, and The Nauset Marsh Trail originates from the southern side. Little documentation has been found to determine when these were added to the site. According to the CACO Staff Meeting Minutes for May 1968, "Trailwork at the Visitor Center [was] essentially complete...The interact Group of students from Barnstable and another group of boys have worked on it."[90] It is unclear if this reference refers to these two trails at Salt Pond or other trails constructed in conjunction with the Provincelands Visitor Center. Further research should be done on the history of these trails to determine if the have integrity to their original construction.

Buildings and Structures

- The configuration and location of the visitor center has undergone minimal change since its original construction. One small addition was constructed in 1992. The configuration and location of the amphitheater has remained unchanged

Feature	*Historic Period*	*Later Addition*	*Uncertain*
Visitor Center	X		
Visitor Center Addition		X (added in 1992)	
Amphitheater	X		

[88] F. C. Pearce, "West Walk at Amphitheater, Salt Pond – Eastham, Frank Joy, Inc., Cont. 14-10-0529-3345, As Constructed Drawing," Eastham, MA: Cape Cod National Seashore, September 1, 1966, Cape Cod National Seashore Archives.
[89] Superintendent's Annual Report, 1976.
[90] Staff Meeting Minutes, May 1, 1968.

The outside finishes appear in good repair with no obvious deterioration on visible portions of the building. The major change to the building is the 1992 bookstore addition. Although construction materials used are compatible in style and color with the existing building, and the addition blends well with the rest of the structure, it does impact the aesthetics of the building's original façade. The addition partially blocks the view through the west walkway and also establishes a visual connection between the lobby and the west wing. This reduces the historic integrity of the building's original design. By visually connecting these two areas, the intended appearance of three separate buildings in the landscape is diminished and the character of the building is slightly altered.[91]

The amphitheater has had no apparent alterations since its construction, other than the change in asphalt surfacing mentioned above. The seating layout follows the original plans. It is not known if any of the boards have been replaced on the benches, but some currently show signs of wear including dry rot on the ends, splintering, and minor warping. The concrete support piers are in good condition although there is an abundance of weeds growing in the joints where the piers meet the asphalt surfacing, causing accelerated deterioration of the asphalt. The stage/projection booth is in need of minor cosmetic repairs, primarily patching some of the concrete and repainting.

One change in the amphitheater has been in its pattern of use. Currently, the facility is not used due to heavy infestations of mosquitoes in an adjacent wetland area northeast of the projection booth. This limitation creates an adverse impact on the relationship between the visitor center and the amphitheater. The facility cannot fully function in cooperation with the visitor center in fulfilling the park's interpretive program unless it can be readily used as needed.

Views

- Views on the site have changed significantly since the period of construction.

The primary site view, from the lobby and rear of the visitor center to Salt Pond, has become less expansive. Encroaching vegetation along the pond shore has reduced the once panoramic view to a much narrower viewshed. Minor site views have also been adversely affected by vegetation. Salt Pond can no longer be seen from the amphitheater due to the growth of vegetation along the shoreline. Although the expansive view across the lawn on the northwest side of the building remains open, it cannot be adequately viewed from the building's entry terrace. Large shrubs planted adjacent to the terrace currently block this view.

Vegetation

- There are a few remaining vegetation specimens dating to the construction period. However, the majority of the extant vegetation consists of later additions to the landscape.

[91] See Historic Structure Report.

Although a landscape plan was developed for the site in 1966, it is unlikely that the full plan was implemented. It was partially installed in 1966-67, and undoubtedly many of the extant trees on the site date to this timeperiod. There is also evidence of other shrubs and groundcover that were included on the plan and currently exist at the site, however it cannot be determined at what date these were added to the landscape. Early photographs of the site reveal some vegetation that was planted, but the documentation is limited at best.

In 1974, tree seedlings were installed at Salt Pond, and in 1975, a plant replacement project was completed that included both the Salt Pond site and the administration building. As a result of the Comprehensive Employment Training Act the (CETA), two individuals with interests in horticulture were hired to restore the lawns and plantings that had deteriorated from a lack of maintenance at both sites. Replacements in the spring of 1975 included forty five maples, eighteen oaks, seventy-five bayberriess, twenty-five inkberries, and three serviceberries. Lawns were reseeded and fertilized in early April. In the fall additional shrubs were added and the lawns were fertilized again.[92] Conditions on the site today indicate that if these numbers of plants were installed, many of them have succumbed to the fate of the original plantings – death and removal from lack of adequate maintenance.

The size of some of the specimens, primarily the red maples in the parking lot, indicates that there are remaining plants from both the original planting, the 1975 addition, and perhaps later installations that have not been documented. Trees exist in at least three distinct sizes, large trees with canopies reaching twenty-five to thirty feet, medium trees with fifteen to twenty feet canopies, and small trees with canopies under ten feet, indicating these different periods of installation.

The condition of the landscape is fair to poor. Many of the mature specimens are in need of pruning for tree health and visitor safety. Younger trees, primarily those in the parking lot medians, appear stressed and are also in need of attention. Compaction may be an issue in these tight planting areas. Shrub plantings adjacent to the entry walk appear overgrown and unkempt, while the planters on the rear terraces are abandoned and weed infested with only a few surviving specimens.

Small Scale Features

- Only two small scale features are documented to date to the historic period. All others are later additions to the site.

Feature	*Historic Period*	*Later Addition*	*Uncertain*
Cape Cod Rt. 6 Sign			X
Visitor Center Sign		X	
Visitor Center Flagpole	X		
Parking Lot Lighting		X	
Bicycle Racks		X	
Split-Rail Fencing		X	
Post & Rope Fencing		X	

[92] Superintendent's Annual Report, 1974, 1975.

Feature	*Historic Period*	*Later Addition*	*Uncertain*
Drinking Fountains	X		
Sidewalk Lighting		X	
Signage		X	
Benches		X	
Trash Receptacles		X	
Telephones		X	

Entry Sign / Flagpole: The sign marking the entry to the National Seashore on Route 6 is in good condition. It is not known if this feature was installed when the visitor center was constructed or if it was a later addition.

The Salt Pond Visitor Center sign and flagpole, as well as the brick base, are in good condition. These elements do not appear in the construction drawings for the visitor center, but it is probable that they were installed soon after the building's construction. A 1966 photograph shows only the flagpole, revealing that it was installed before the original sign (Fig. 15). The extant flagpole is likely the original, but the sign has been altered. A 1971 photograph shows the sign with the words "Salt Pond Visitor Center" and a directional arrow in it (Fig. 78). The current sign has the same wording, but in a different style and placement, and it also includes the universal symbols for amphitheater, hiking trails, and information, as well as the Seashore's graphic symbol (Fig. 66). It is unknown when the current sign was installed. However there was a park-wide effort during 1977-78 for sign inventory and replacement at all developed areas and the current sign may date to this period.[93]

Parking Lot Lighting: Lighting was not originally specified for the parking lot. The one existing fixture's design and condition is consistent with modern lighting styles, so it is probable that this was added relatively recently, although records have not been found to document this.

Bicycle Racks: These features were not indicated on the construction drawings for the visitor center. They are portable structures that are not permanently attached to the sidewalk or terrace. They were most likely added after the construction of the bicycle path across the northern part of the site during 1975.

Fencing: The wooden split-rail fencing does not appear on construction drawings for the visitor center or amphitheater, or on the visitor center planting plan. A 1967 photograph of the amphitheater does not show the fencing, but it is present in a 1973 photograph (Figs. 25, 79).

This style of fencing does have precedence on the site. A 1965 pre-construction photograph shows a fence on the property similar to the extant fences in both style and materials (Fig. 80). It is likely that most fence sections were added around the same timeperiod, sometime between 1967 and 1973, except for the section parallel to the bicycle path. This section's installation has been documented to 1975, in conjunction with the installation of the bicycle path.[94] All the existing fence sections are in good to fair condition.

[93] Superintendent's Annual Report, 1978.
[94] Superintendent's Annual Report, 1975.

The other style of post and rope fencing extant on the site also does not appear on the construction documentation. This style of fencing may have been added when the trails were installed, but this has not been determined through documentary evidence.

Drinking Fountains: The two drinking fountains appear on the construction drawings for the amphitheater and were completed as part of the amphitheater contract. They currently do not work. No changes have been made to the original design or materials of construction. The current dimensions of the water fountains match the "As Built" drawings for these features (Fig. 81). The brick bases are in good to fair condition with some minor repair of some mortar joints needed. The bowls and faucets are missing from both fountains.

Amphitheater Lighting: The original lighting has been removed from the amphitheater. This includes lighting attached to the benches as well as lighting fixtures that were originally installed along the asphalt pathways (Figs. 82-83).

Signage: No information has been found to document the addition of signage to the site. Logic indicates that signs were added when the feature was constructed – i.e. the trailhead signs at the amphitheater were added when the trails were completed. However, this cannot be substantiated through documentary evidence. Many of the extant signs may date to the sign inventory and replacement program of 1977-78. Currently, most signage is in good condition and is not in need of repair.

Miscellaneous: These generic features (bench, trash receptacles, etc.) are normally associated with other NPS developed areas and have no special significance for this site. Currently there is a variety of styles for these features with no consistency in design. Most of these features are in good to fair condition.

PRELIMINARY STATEMENT OF INTEGRITY

The National Register has identified seven aspects, or qualities, that define integrity. These include location, design, setting, materials, workmanship, feeling and association. Several or all of these aspects must be present for a site to retain its historic integrity.[95] The amount of integrity that must be present is a subjective measure that varies from site to site, but the determination is always based on a thorough knowledge of the historical significance of the property and how well its current features convey that significance. To be listed on the National Register, a property not only must be shown to have significance under one of the four criteria, but it must also retain a degree of its historic integrity.

The following is a preliminary description of the overall condition of the Salt Pond Visitor Center cultural landscape in regards to the seven aspects of integrity. The discussion of integrity presented here assumes that the most likely area of significance for this site would be found in its association with NPS Mission 66 construction. However, this is not intended to be a comprehensive discussion on the site's integrity, as this can only be accomplished

[95] United States Department of the Interior, National Park Service, Cultural Resources, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation,* (Washington, DC: Government Printing Office, 1997).

upon the completion of the NPS Mission 66 study and the preparation of a Determination of Eligibility for the site.

Location

The site retains high integrity of location. The grouping of site elements remains on the original location of the north shore of Salt Pond. None of the major elements of this landscape have been moved. The choice of this location is extremely important to the site's history. This area was specifically chosen for development due to its location along the primary park access road and the open views it afforded of the natural landscape around Salt Pond.

Design

The site retains moderate to high integrity of design. The major site features of the visitor center, amphitheater, entry road, and parking lot currently follow their original designs. Only minor changes in the design have occurred, including the bookstore addition on the visitor center, and the addition of bus unloading, bicycle unloading, and accessible parking areas in the parking lot.

Setting

The site retains moderate to high integrity of setting. The setting on the shore of Salt Pond has remained constant. The physical environment around Salt Pond has not changed dramatically since the period of construction. However, small changes, such as obscured views and increased vegetation cover, have had a minor impact on the setting of the site facilities.

Materials

The site retains a moderate integrity of materials. Original materials exist on all major site elements, but there have been some minor additions of materials not dating to the period of construction. Some examples include topcoating on the asphalt, new concrete paths, new asphalt paths, and crushed shell paths. Other materials have been added to the site with the addition of several small scale features like benches, trash receptacles, and bicycle racks.

Workmanship

The site retains moderate to high integrity of workmanship. Examples of construction techniques used during the Mission 66 era are evident. The use of techniques from this period can be seen in the cast-in-place amphitheater building, concrete curbs, and extensive use of glazing on the visitor center.

Feeling

The site retains partial integrity of feeling. The "modern" feel of many Mission 66 projects has faded with time. Inadequacies in the construction and maintenance have degraded the appearance of the Salt Pond facilities so that they no longer convey the feeling of a new and modern visitor facility.

Association

The site retains high integrity of association. The continued presence of the constructed Mission 66 facilities on this site continues to maintain the site's association with the Mission 66 era of park construction.

Integrity of Property as a Whole

Preliminary examination reveals that the Salt Pond landscape possesses some degree of integrity in all seven aspects. It possesses moderate to high integrity in four of the aspects that are important in its association with Mission 66 – location, setting, design, and association.

Historic properties either retain their integrity, or they do not meaning that they either do or do not convey their significance. Assessment of the seven aspects and an understanding of the site's potential historical significance illustrates that the Salt Pond cultural landscape does retain its historic integrity.[96]

[96] *National Register Bulletin 15*, 44.

SECTION 4: PRELIMINARY TREATMENT RECOMMENDATIONS

This Cultural Landscape Report was prepared to inform the redevelopment planning that is currently underway by the Cape Cod National Seashore in cooperation with the Denver Service Center. Additionally, this document, along with the accompanying *Historic Structure Report*, will be used as resource material to support a possible Determination of Eligibility for the site's nomination to the National Register of Historic Places.

RELATIONSHIP TO PLANNING DOCUMENTS

According to ~~NPS-28:~~ *Cultural Resource Management Guidelines*, "a cultural landscape report is the primary guide to treatment and use of a cultural landscape."[97] In addition a park's overall treatment philosophy for its cultural resources is defined in its General Management Plan. Cape Cod National Seashore's General Management Plan identifies a cultural landscape as "a geographic area that includes both natural and cultural resources that are associated with a historic event, an activity, a person, or a cultural group"[98] Given its association with the potentially significant Mission 66 period of park development, the Salt Pond study area is considered a cultural landscape under this definition, and therefore the preparation of this CLR and its recommendations are called for to partially achieve the following goals as articulated in the park's GMP.

- Identify, manage and maintain cultural landscapes that are on or eligible for listing on the National Register of Historic Places.
- Interpret cultural landscapes to educate the public about their significance and to solicit public assistance in preservation efforts.
- Promote and cooperate with local groups and organizations dedicated to protecting and preserving the Outer Cape's cultural landscapes.[99]

One strategy identified by the park that will assist in achieving these goals is to develop "a plan based on cultural landscape reports…to preserve or maintain significant landscapes, to maintain site integrity, and to support interpretive and resource management programs." The following preliminary treatment recommendations for the Salt Pond cultural landscape complement this strategy and assist in achieving the cultural resource management goals of the park.

TREATMENT ALTERNATIVES CONSIDERED

As stated in ~~NPS-28~~ and *The Secretary of the Interior's Standards for the Treatment of Historic Properties,* the recommendation of a treatment approach involves the exploration of four possible alternatives: preservation, rehabilitation, restoration, and reconstruction. These are defined as follows:

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[97] United States Department of the Interior, National Park Service, ~~NPS-28:~~ *Cultural Resource Management Guideline, Release No. 5* (Washington, DC: Government Printing Office, 1997), 91.
[98] *1998 General Management Plan,* 45.
[99] *Ibid.*

Preservation maintains the existing integrity and character of a cultural landscape by arresting or retarding deterioration caused by natural forces and normal use. It includes both maintenance and stabilization. Maintenance is a systematic activity mitigating wear and deterioration of a cultural landscape by protecting its condition. In light of the dynamic qualities of a landscape, maintenance is essential for the long-term preservation of individual features and the integrity of the entire landscape. Stabilization involves reestablishing the stability of an unsafe, damaged, or deteriorated cultural landscape while maintaining its existing character.

Rehabilitation improves the utility or function of a cultural landscape, through repair or alteration, to make possible an efficient compatible use while preserving those portions or features that are important in defining its significance.

Restoration accurately depicts the form, features, and character of a cultural landscape as it appeared at a specific period or as intended by its original constructed design. It may involve the reconstruction of missing historic features and selective removal of later features, some having cultural value in themselves.

Reconstruction entails depicting the form, features, and details of a non-surviving cultural landscape, or any part thereof, as it appeared at a specific period or as intended by its original constructed design. Reconstruction of an entire landscape is always a last-resort measure for addressing a management objective and will be undertaken only upon specific written approval of the director after policy review in the Washington Office.[100]

RECOMMENDED TREATMENT

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.[101]

Based on (1) the Seashore's need to upgrade visitor services while correcting design and construction flaws at the Salt Pond facilities, and (2) the park's management philosophy, which states in part "Management of the seashore is a delicate balance in which the human needs of today and tomorrow must be addressed within the context of both preservation and tradition," the recommended treatment option for the Salt Pond Visitor Center cultural landscape is **rehabilitation.**

Preservation has been rejected because it would preserve the building, landscape, and features as they currently exist, including inadequacies in the design and function. This

CMG

[100] [illegible], 98-103.

[101] *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, edited by Charles Birnbaum (Washington, DC: National Park Service 1996), 47.

option, while allowing for "maintenance and stabilization" of the landscape, would prevent future additions like trails, or other visitor services, that would enhance the visitor center's interpretive mission.

Restoration has been rejected because although there is documentary evidence of how the visitor center and amphitheater looked after construction, there is not enough evidence to recreate a historically accurate depiction of the landscape features. Restoration as a treatment would also not allow for the modifications that are needed at the visitor center to correct design and construction flaws and upgrade visitor services.

Reconstruction to the 1964-67 construction period has been rejected because the resource is extant. Reconstruction to a pre-1964 period is not an option due to the site's importance, both historically and currently, as the park's primary visitor facility. Additionally, any archaeological evidence that would support reconstruction to earlier periods was likely disturbed during the facilities' construction.

PRELIMINARY RECOMMENDATIONS FOR CHARACTER-DEFINING FEATURES

Due to its relatively young age, there has been minimal alteration of the resource from the end of construction in 1967. The remaining degree of integrity precludes the need for the implementation of extensive treatment. The recommendations presented in this section are preliminary in nature and address issues that pose a current or potential threat to the survival of the site's character-defining features. They are intended to prevent further degradation of these features and maintain the site's remaining integrity until such time as the Determination of Eligibility is undertaken and a more detailed evaluation of the site's significance to the Mission 66 era is completed. The completion of the NPS Mission 66 study may warrant further recommendations for the treatment of the resource.

Implementation of these preliminary recommendations is subject to the standards and guidelines set forth for the in *Secretary of the Interior's Standards for Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes.*

Spatial Organization

Issue: Given that rehabilitation has been selected as the treatment strategy, future alteration to this landscape can be anticipated. Removal of any of the major site facilities, or the addition of a new site element, would weaken the historical spatial organization of the site.

The spatial organization of the facilities at Salt Pond is an important landscape characteristic that is representative of development during the Mission 66 era. All major facilities at the site including the visitor center, amphitheater, entry road, and parking lot are designed to function together to enhance the park's interpretive mission by providing a sense of arrival, an introduction to the park, educational opportunities, and basic services.

Recommendation: Preserve the existing spatial organization of the site.

- Maintain the current location of all existing major site facilities, including the visitor center, amphitheater, entry road, and parking lot.

- Avoid the addition of any additional site elements that will destroy the original spatial organization.

Circulation

1. Accessibility

Issue: Some of the currently existing pedestrian routes are not universally accessible to persons with disabilities.

Although accessible parking spaces have been retrofitted with an asphalt ramp to the sidewalk, there are no other ramps or curb cuts where walks cross parking areas or roadways. Additionally, the bluestone terraces at the rear of the building are not accessible. They are constructed on different levels connected with steps. The connection with the gravel trail leading to the amphitheater steps down, creating an additional barrier.

Recommendation: All pedestrian routes should be made accessible in accordance with the guidelines established in the *Americans with Disabilities Act of 1990* (P.L. 101-336).

- Install curb cuts and/or ramps at all points where sidewalks cross roadways or there is a curb barrier to access.
- Provide accessible parking spaces as needed that are well marked and appropriately sized.
- Design and install ramps on the rear bluestone terraces that are sensitive to the historic integrity of the resource, yet still provide unimpeded access from one level to another.
- Regrade the gravel amphitheater path so the path meets the edge of the bluestone terrace at grade with no step.
- Verify that the slope of at least one path to the amphitheater meets the minimally acceptable grade of 8% or less. If this is not the case, redesign an accessible path to the amphitheater that meets this standard.

2. Materials

Issue: In future rehabilitation, new construction materials may replace materials that are historically appropriate for the Mission 66 era.

Construction of roads, parking areas, walkways, and trails during the Mission 66 period relied on materials and methods that were commonly available and consistent with the modern architectural style of the day. Many of these materials, like concrete and asphalt, are considered commonplace and continue to be used in contemporary construction. There may be the temptation to replace historic materials with new products or to use historic materials in a new, updated way. If new materials are incorporated into a Mission 66 landscape as a replacement for the original fabric, or a historically compatible material is used in a pattern or method of application that is not compatible with extant examples on the site, then part of the site's landscape character will be compromised.

Recommendation: In rehabilitating existing features, only rehabilitate with in-kind materials and methods. If new features are to be added, modern construction materials and methods

may be used to distinguish the new addition from the historic feature but should be complementary to the historical precedents at the site.

- When rehabilitating concrete curbs, sidewalks, and paving, the features should be replaced in-kind with concrete laid in a similar pattern and having compatible texture and color.
- When rehabilitating asphalt paths and paving, the features should be replaced in-kind with asphalt of compatible texture and color.
- If new features are added, contemporary materials may be used. They should be distinguishable from historic materials, yet complimentary to the overall site character. This may be difficult since many of the materials are still commonly used in construction. However, it may be accomplished by altering the pattern, color, or texture of the material into a compatible yet distinguishable form. Other options, like date stamping in the concrete may be explored.

Buildings and Structures

1. Visitor Center

Recommendations for the visitor center can be found in the *Historic Structure Report.*

2. Amphitheater

Issue: Lack of use of the amphitheater and the threat of removal from the site creates an adverse impact on the cultural landscape.

The amphitheater was historically an important site feature that was designed to complement the visitor center in the execution of the park's interpretive mission. It is yet to be determined if this association between visitor center and amphitheater was a common design element of the Mission 66 era. Its current decreased usage due to a heavy mosquito infestation at certain periods is an issue that should be addressed by park management policies.

Recommendation: No action should be taken on the removal of the amphitheater until the NPS study on Mission 66 is completed. A historic assessment of the development of amphitheater facilities throughout the park system will aid in determining if the relationship between the Salt Pond Visitor Center and amphitheater is significant and should be maintained. The amphitheater should be stabilized until further assessment of its historic significance and value to the park is completed.

- Do not remove historic features (projection booth, benches, water fountains, lights, etc.) from the amphitheater.

- Perform routine maintenance on the amphitheater and its features to retard further deterioration.

- Re-evaluate the interpretive programming to make better use of the existing facility at times when the mosquito problem is not as severe.

Views

1. Primary View to Salt Pond

Issue: The view to Salt Pond from the visitor center is threatened by vegetation encroachment.

This view is perhaps the most important landscape characteristic for the site. It was this view that helped determine the design and orientation of the building. Entering the building and gazing through the structure to the panorama of Salt Pond and the distant Cape Cod landscape provides the visitor with a captivating introduction to the Seashore. The visual connection with Salt Pond gives the facilities a definite sense of place on the Cape. Since the completion of the building, the native vegetation along the shoreline of the pond has continually crept into the viewshed and choked the once panoramic view into a more narrowed vista.

Recommendation: The panoramic view of Salt Pond that was originally part of the visitor center experience should be reestablished and maintained.

- Analysis should be done to determine the extant of the original view as seen from the visitor center. Boundaries for the new view should be determined based on this information as well as natural resource concerns for the affected area.

- Selective thinning and/or removal of vegetation should be performed to clear the viewshed to predetermined boundaries.

- A viewshed management plan should be established to maintain the view within the determined boundaries by introducing a cyclic program of vegetation thinning and/or removal.

2. Secondary Views

Issue: Secondary views have been adversely affected by encroaching vegetation.

These views were not as important in the design and placement of the other site facilities as the Salt Pond view was to the visitor center. However, they did provide important visual linkages between the facilities and should be at least partially reestablished. Secondary views include the view of Salt Pond from the amphitheater, the view to/from the front of the visitor center across the north lawn, and the view to the rear of the visitor center from Route 6 across Salt Pond.

Recommendation: Secondary views should be reestablished and maintained.

- A plan should be developed to determine the extent of the views that will be maintained from the amphitheater to Salt Pond, based on the secondary nature of this viewshed and the affect on the currently established natural habitat along the pond shoreline.

- Following the plan, selective thinning and/or removal of vegetation should be performed in overgrown areas adjacent to the amphitheater to open the view to Salt Pond.

- Vegetation over three to four feet high should be trimmed or removed from the planting area adjacent to the entry terrace to open the view to/from the front of the building. New vegetation installed in this area should not be allowed to become overgrown and block this view.

- A viewshed management plan should be established to maintain the amphitheater – Salt Pond views by introducing a cyclic program of vegetation thinning and/or removal.

Vegetation

1. Existing Plant Materials

Issue: Remaining historic plant materials should be preserved.

Although the complete 1966 planting plan was never fully realized, there is evidence that a portion of it was implemented. Many trees and shrubs installed at this time are still extant on the landscape and are in good condition, while others are in declining health. Until determination of the significance, or lack thereof, of the Salt Pond cultural landscape is established, it is imperative to preserve remaining examples of historic plant material.

Recommendation: A program should be undertaken to identify, retain, and preserve the extant historic plant materials. Their health should be maintained through a program of cyclic preservation maintenance.

- Map and inventory all existing plant material.

- Inspect for disease, failing health, and unsafe conditions, taking corrective action as necessary to preserve the resource and maintain visitor safety.

- Develop a Preservation Maintenance Plan for the landscape that outlines a cyclic schedule of maintenance.

2. Addition of New Plant Materials

Issue: The addition of new vegetation to the landscape may have an adverse effect on the character and integrity of the site if not undertaken in an informed and responsible manner.

Some areas, such as the rear terrace planters, have little or no remaining vegetation in place. Additionally, situations such as visitor safety or declining tree health may call for the removal and replacement of existing plant material. In all cases, the choice of plant species should be consistent with both the need to preserve historic fabric and the park's management policies for landscape treatment, especially in the area of exotic versus indigenous vegetation.[102] Given that the plants identified in the initial planting plan were native species, with the possible exception of turfgrass selections, there should be minimal use of exotics on the site.

[102] See *A Guideline for Landscape Restoration at Cape Cod National Seashore, Cape Cod NPS Technical Report Series 98-02,* Jennifer Woods, (Eastham, MA: Cape Cod National Seashore, n.d), for specific recommendations for plant species selections for the Cape.

Recommendation: New plant materials may be added to the site on a limited basis.

- New plant material may be used in areas where it is evident that original material is missing, such as the terrace planters.
- New plant material may be used to replace existing historic material that must be removed for declining health, visitor safety, or similar reasons.
- If historic materials are to be replaced, they must be replaced in-kind.
- In replacing all other plant material, priority will be given to plants that are indigenous to the Cape.
- The 1966 planting plan may be used for guidance, but full implementation of this plan is not a desirable goal given that rehabilitation has been recommended as the treatment strategy for this cultural landscape.

Small Scale Features

Issue: The loss of small scale features, or the addition of inappropriate new features, may adversely affect the integrity and significance of the Salt Pond cultural landscape.

Many of the small scale features located on the site may have significance to the Mission 66 era. A certain style of signage or lighting that is still extant, for example, may have been the standard during Mission 66 construction. Some specific features are associated with major site elements, such as the drinking fountains and path lighting in the amphitheater, and are an integral part of the landscape's historical character.

Recommendation: Until the NPS Mission 66 study is complete, and information is gathered that lists small scale features that are significant for this era, the extant small scale features in the Salt Pond cultural landscape should be preserved and maintained.

- Inventory and document all existing small scale features.
- Preserve existing features through a cyclic maintenance program until their significance for the Mission 66 era can be determined.
- Do not add any additional feature types to the site.
- Features that need to be replaced for visitor or resource protection should be replaced in-kind.

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Salt Pond Visitor Center Construction Timeline

Aug. 1961	President Kennedy authorizes the establishment of the Cape Cod National Seashore.
Aug. 1962	The importance of "a major visitor center at Eastham" is discussed in an Interim General Management Plan for the park.
April 1963	First tract of land is purchased for the visitor center facilities.
March 1964	Initial planning is started for the realignment of Route 6.
Aug. 1964	Construction at the visitor center begins.
Sept. 1964	Preliminary plans for the new roads and parking lots are completed.
Feb. 1965	Realignment of Route 6, Nauset Road, and School House Road begins.
May 1965	A preliminary plan for the amphitheater is developed.
Sept. 1965	The visitor center is completed.
Oct. 1965	The parking lot and entry road are completed.
Oct. 1965	A preliminary planting plan is developed for the visitor center and administration building.
March 1966	The final planting plan for the visitor center and administration building is approved.
May 1966	Cape Cod National Seashore dedication ceremony is held at Salt Pond Visitor Center.
May 1966	Final working drawings for the amphitheater are approved.
July 1966	Construction of amphitheater begins.
Nov 1966	Planting of visitor center landscape begins.
April 1967	An irrigation well is installed.
July 1967	Amphitheater construction is completed.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NORTHEAST REGION
143 SOUTH THIRD STREET
PHILADELPHIA, PA. 19106

IN REPLY REFER TO:
D18-DCM

JUL 16 1964

CAPE COD NATIONAL SEASHORE
JUL 20 1964

	ACT	INFO
SUPERINTENDENT		✓
ADM. ASST.		
INTERP. PLANS.	7/24	TG
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NATURALIST		
CHIEF TR. RGR.		
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S. DIST. RGR.		
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LANDSCAPE ARCH.		
ARCHITECT		
file		
LAND ACQ. OFF.		
ASST. LAO		
LEGAL ASST.		
ENGINEER LAO		

7/24/64

Memorandum

To: Superintendent, Cape Cod

From: Assistant Regional Director, Operations,
Northeast Region

Subject: Native Plants suitable for Landscaping

The enclosed chart on the above subject, prepared by the Regional Office during the early stages of preparation for the Cape Cod Package Master Plan, is submitted to you for any informational value it may possess.

Enclosure

APPENDIX B: 1964 NATIVE PLANT LIST

SHRUBS SUITABLE FOR LANDSCAPE PLANTING

SPECIES	SOIL	MOISTURE	PH	EXPOSURE	HEIGHT	HABIT	PROPAGATION	EVERGREEN	SALT TOLERANCE	OTHER
Shadblow Serviceberry*	fair to good	dry to moist	acid to neutral	sun to lt.shade	15'	bushy to tree-like	transplant	No	low	flowers,fruit fall color
Black Chokeberry*	rich	moist	"	sun	10'	bushy	"	Long Persistent	"	flowers,fruit fall color
Eastern Baccharis	poor	wet	Alkaline to Neut.	"	5'	"	"	"	good	decorative fruit
Summersweet* Clethra	rich	moist to wet	Acid to near Neut.	"	6'	"	"	No	low	flowers aroma
Common Buttonbush	rich	wet	Acid to Neut.	"	5'	"	"	"	good	flowers
Sweetfern	poor	dry	Acid	"	2'	spreading	difficult, seedlings	Long Persistent	low	ferny foliage
Leatherleaf	peaty	wet	Acid	"	3'	"	transplant	Lg. Pers.	"	---
Black Huckleberry	poor to fair	dry to moist	"	lt. shade	3'	loose	"	No	"	fruit
Dangleberry	"	"	"	sun or lt. shade	4'	"	"	No	"	"
Inkberry*	rich to fair	moist	"	lt. shade	5'	"	"	Yes	"	de: rative fol.age fruit
Common Winterberry*	peaty	moist to wet	"	Sun	8'	bushy	"	No	fair	fruit
Lambkill Kalmia	poor to fair-sand	dry to moist	"	" or lt. shade	2'	"	"	Nearly Evergreen	low	flowers
He-Huckleberry	poor to fair-peaty	moist	"	Sun	5'	upright shrub	"	No	"	---
Sweetbells Leucothoe	"	"	"	"	"	"	"	"	"	---
Bayberry*	poor,sandy	dry to moist	Acid to Neut.	"	8'	bushy shrub	"	Lg. Pers.	good	fruit
Beach Plum*	poor dunes	"	"	"	"	" "	seedlings transplant	No.	"	flowers fruit
Common Chokecherry	poor,sandy	"	"	"	10'	colonial shrub	seedlings	"	low	"
Bear Oak	sterile sand	dry	Acid	Sun to lt. shade	10'	scrubby tree	seedlings transplant/	"	vy. good	---
Dwarf Chinkapin Oak	poor	"	"	"	10'	"	"	"	fair to good	---
Flameleaf Sumac	fair to gd.	dry to moist	Neut.	Sun	---	---	"	"	low	fall color fruit
Staghorn Sumac	"	"	"	"	12'	tree-like	"	"	"	"
Rugosa Rose (E)*	poor, dune sand	moist	"	"	5'	---	seedlings, cuttings,trpt.	"	good	flowers fruit
Virginia Rose	rich,peaty	moist to wet	Acid to Neut.	"	7'		transplant	"	low	"
American Elder	fair to gd.	moist	Neut.	"	7'	loose growth	seedlings transplant	"	"	"
Meadowsweet Spirea	gd. loam	"	"	"	3'	sub-herbaceous	transplant	"	fair	flowers
Hardhack Spirea*	"	"	"	"	"	"	"	"	"	"
Witherod Virburnum	loamy soil	"	"	Lt. to heavy shade	5'	---	"	"	low	fruit flowers
Arrowwood Virburnum	"	"	"	"	4'	---	"	"	"	"
Lowbush Blueberry*	sandy soil	dry to moist	Acid	Sun to lt. shade	1'	near prostrate	"	"	"	fruit
Highbush Blueberry*	sand to peaty	moist to wet	"	"	9'		"	Lg. Pers.	low	fall color fruit-flowers

VINES

SPECIES	SOIL	MOISTURE	PH	EXPOSURE	HEIGHT	HABIT	PROPAGATION	EVERGREEN	SALT TOLERANCE	OTHER
Virginia Creeper	indifferent	moist	circum-neutral	sun to shade	40'	vinesucker discs	cutting seed trnsplt.	No	fair to good	fall color
Summer Grape	"	dry to moist	"	"	"	vine	seed	No	low	fruit

GROUND COVER PLANTS SUITABLE FOR LANDSCAPE PLANTING

Bearberry*	sandy	dry to moist	Acid	full sun	6"-10"	prostrate creeping	transplant cuttings	Yes	good	red fruit-flowers
Broomcrowberry*	"	"	"	"	8"-20"	low,dense shrub	transplant	"	"	flowers
Trailing Arbutus*	"	moist	"	northslope open shade	2"	prostrate creeping	transplant cuttings	"	low	"
Wintergreen*	humus	moist to dry	"	lt. to dense shade	6"	decumbent	transplants easily	"	"	flowers,fruit wintergreen
Beach heather	sanddunes	dry	Acid to Neut.	sun	6"-10"	upright clump	transplant	nearly Evergreen	good	flowers
Wooly Beach heather	"	"	"	"	"	"	"	"	"	"
Canada Beadruby	rich humus	moist	Acid	shade	4"	1 or 2 leaves	"	No	low	"
Starry Solomonplume	sandy dunes	"	Acid to Neut.	lee dune slopes	8"-24"	---	"	"	---	flowers fruit

FERNS SUITABLE FOR LANDSCAPE PLANTING

Leather Woodfern	rich humus	moist	Acid to Neut.	shade	semi-prostrate	spreading	transplant	Yes	low	
Massachusetts Fern	"	"	"	"	"	"	"	"	"	
Cinnamonfern*	"	moist to wet	"	lt. to heavy shade	3'	upright rosette	"	No	"	
Royal Fern	"	"	"	"	"	filmy spreading	"	"	"	

SPECIAL EFFECTS

Common Reed	rich humus	wet	circum-neutral	sun	5'-10'	erect	transplant	No	fair	bamboo-like effect
Cranberry	peaty	"	Acid	"	3"-4"	prostrate	"	Yes	"	fruit-foliage

*Particularly desirable species for landscape planting.

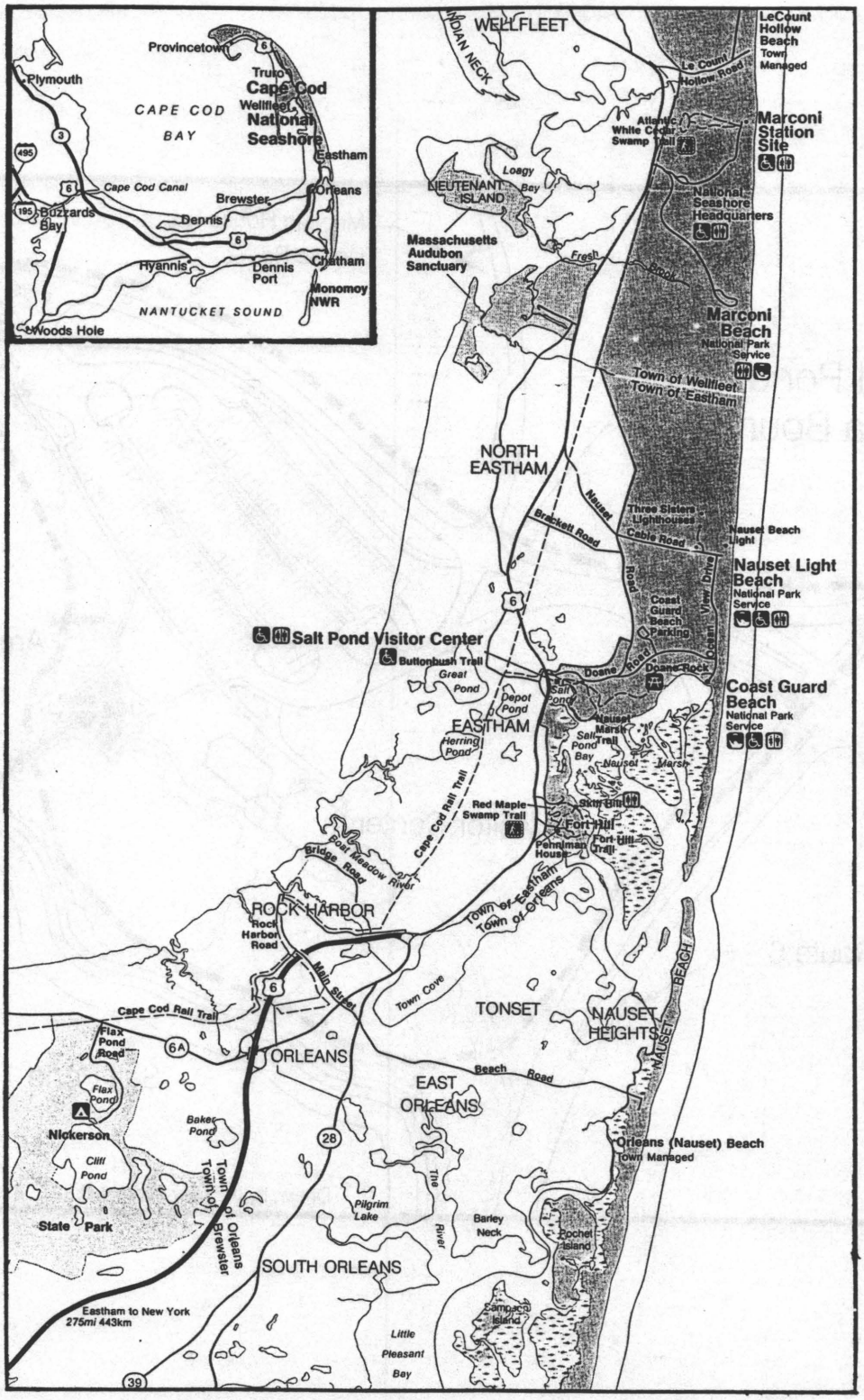


Figure 1. Site Location on Cape Cod.

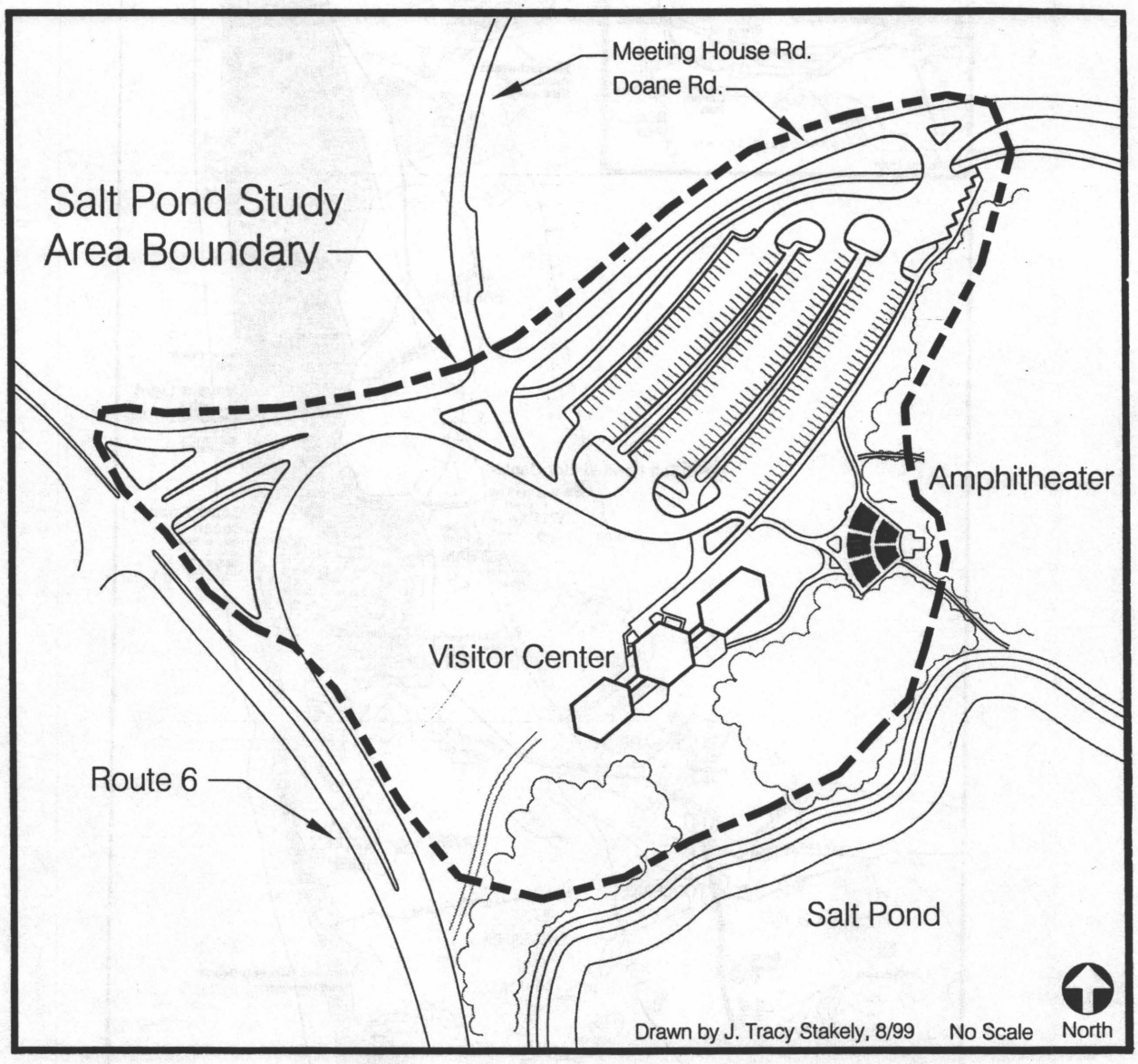


Figure 2. Salt Pond Study Area.

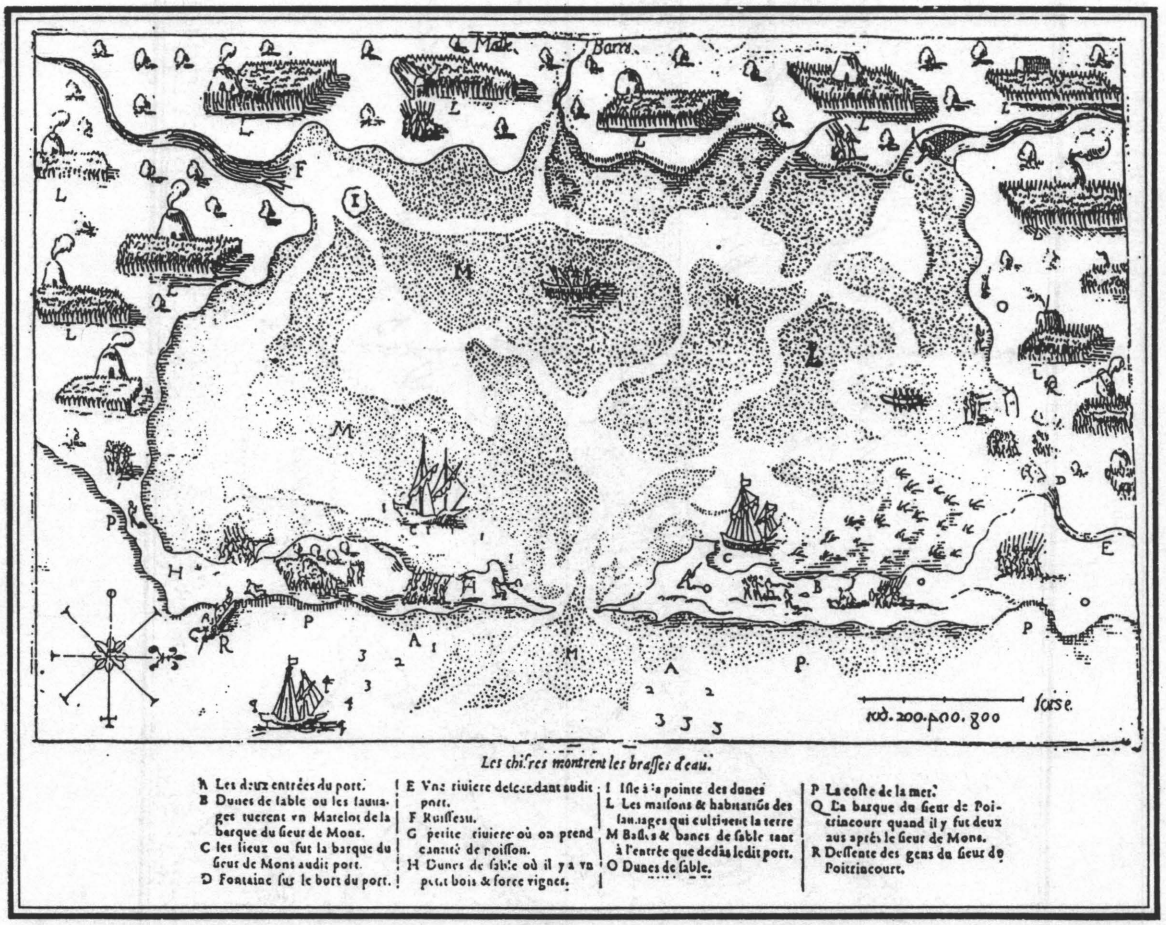


Figure 3. 1605 Champlain map of Nauset Harbor (From *Historic Cultural Land Use Study of Cape Cod*, p.223).

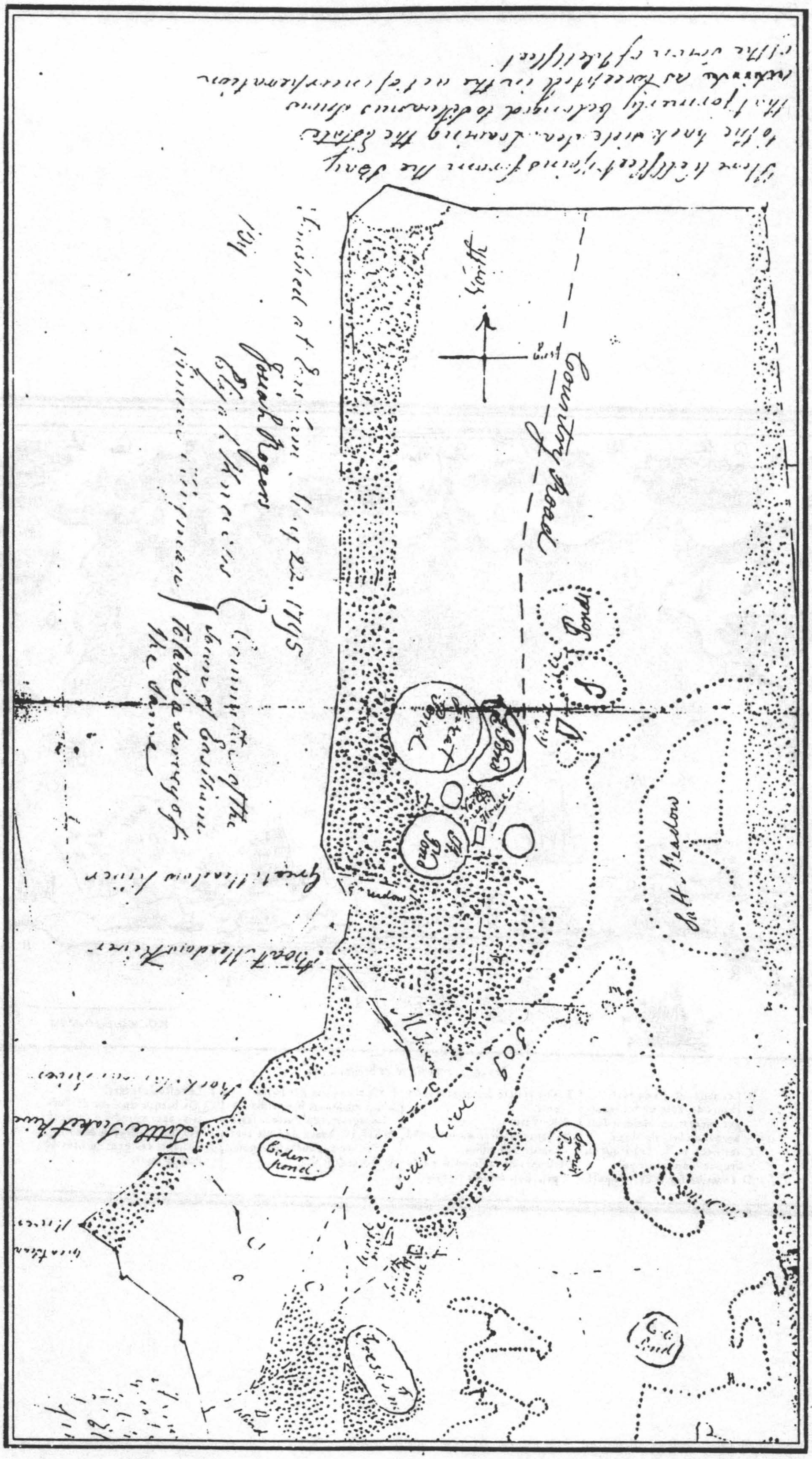


Figure 4. 1795 Map of Eastham (From *Historic Cultural Land Use Study of Cape Cod*, p.227).

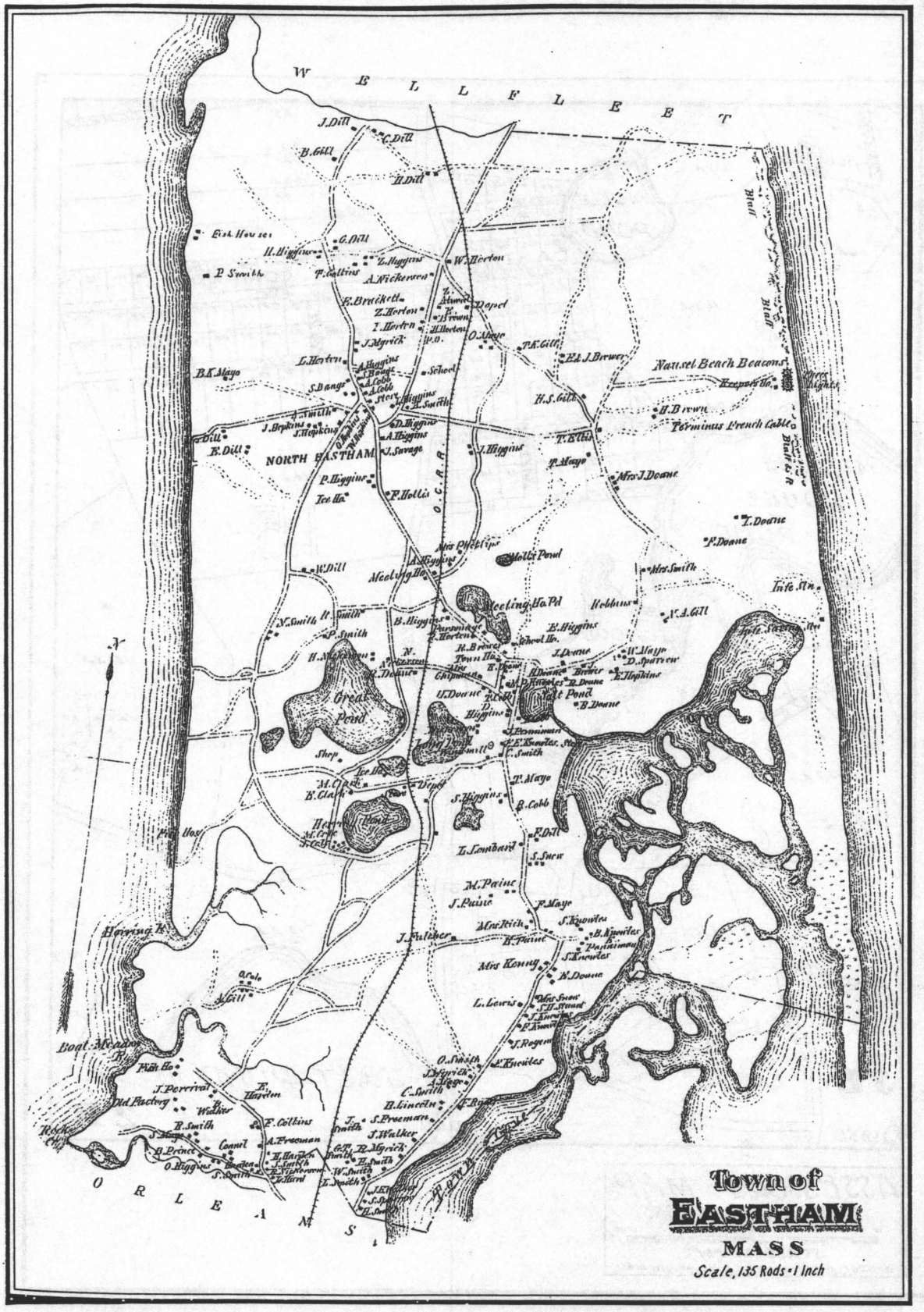


Figure 5. 1880 Map of Eastham (From *Historic Cultural Land Use Study of Cape Cod*, p. 249).

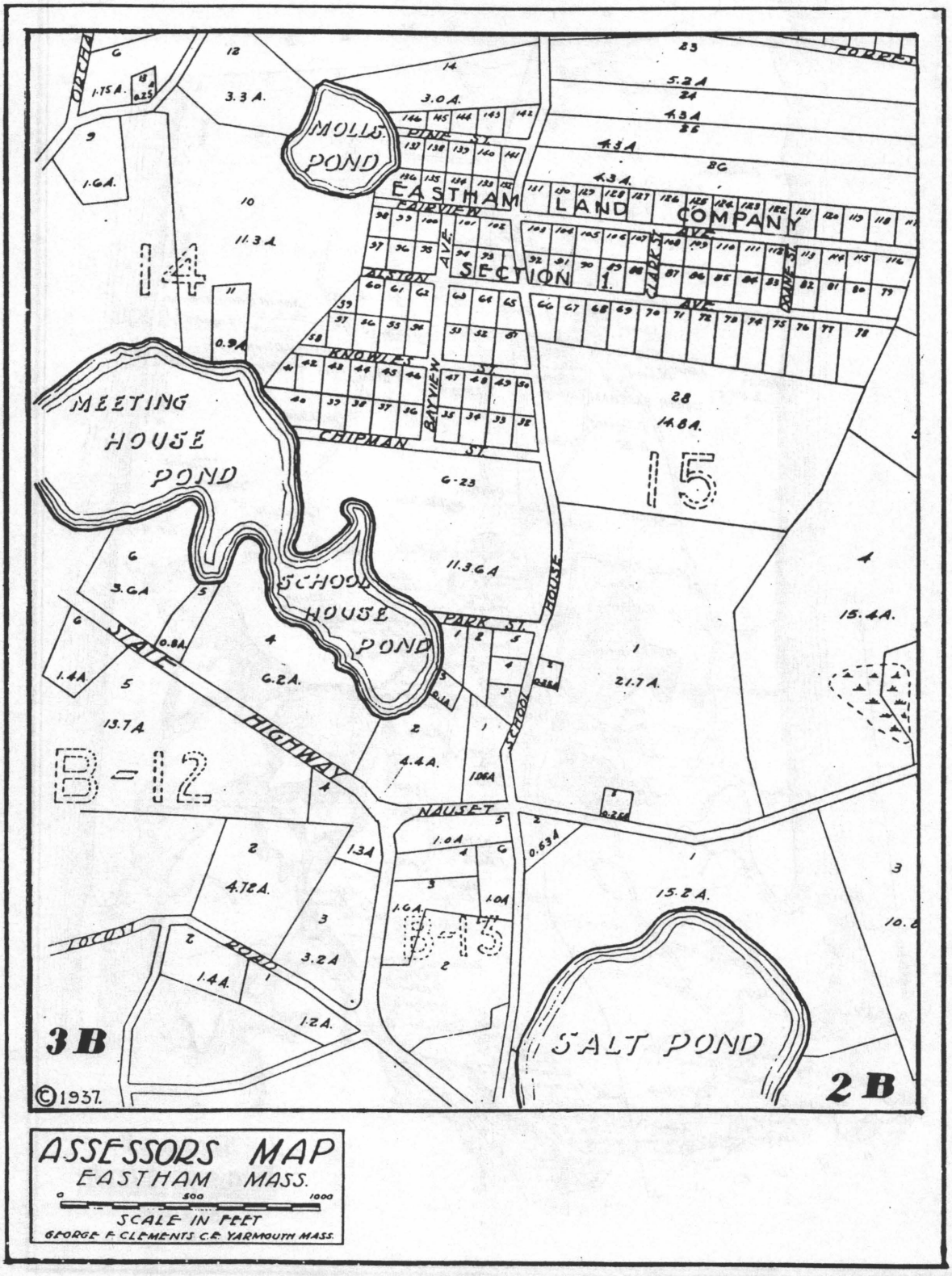


Figure 6. 1937 Assessors Map of Eastham. Courtesy Cape Cod National Seashore Archives.

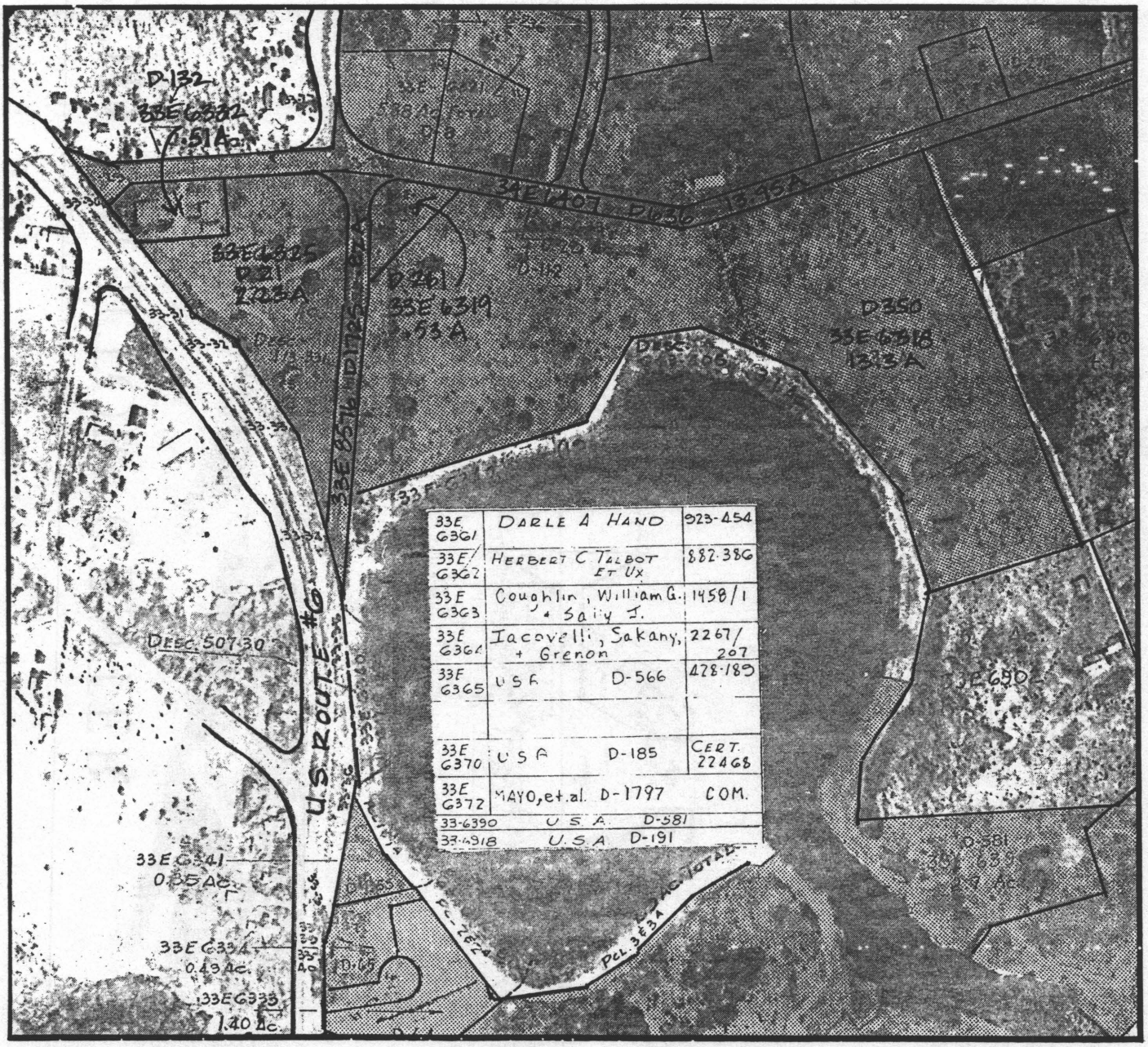


Figure 7. Cape Cod National Seashore Tract and Deed Map, ca. 1990s.
Courtesy Cape Cod National Seashore, Planning Office.

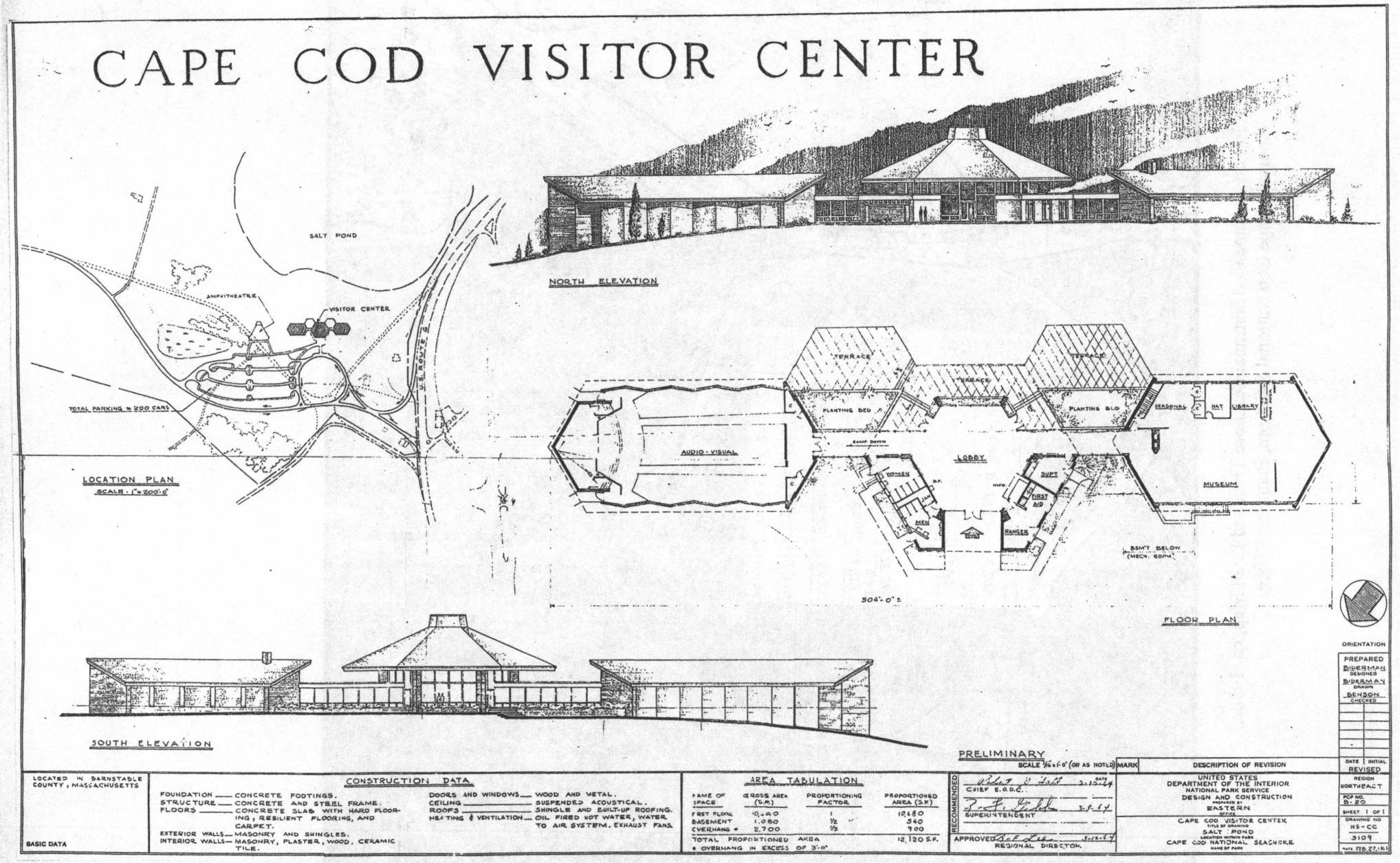


Figure 8. Preliminary drawing of Cape Cod Visitor Center, Drawing No. NS-CC 3109, February 1964. Courtesy Cape Cod National Seashore Archives.

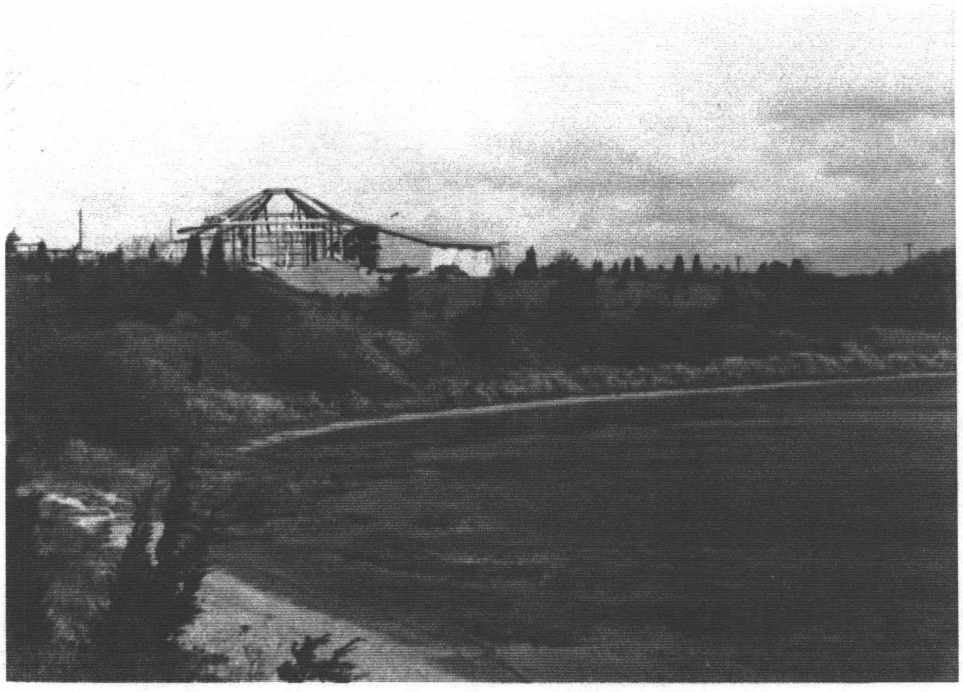


Figure 9. View of rear of visitor center from across Salt Pond, facing north, early 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 241, Classification No. 721.1)

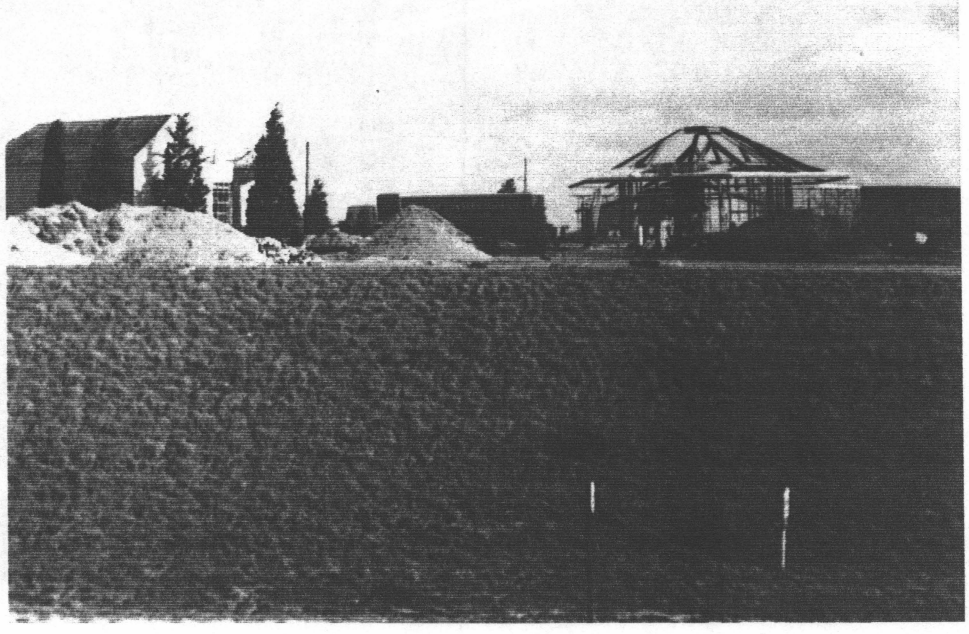


Figure 10. View of visitor center construction, west end of building from Route 6, facing east, January 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 240, Classification No. 721.2).

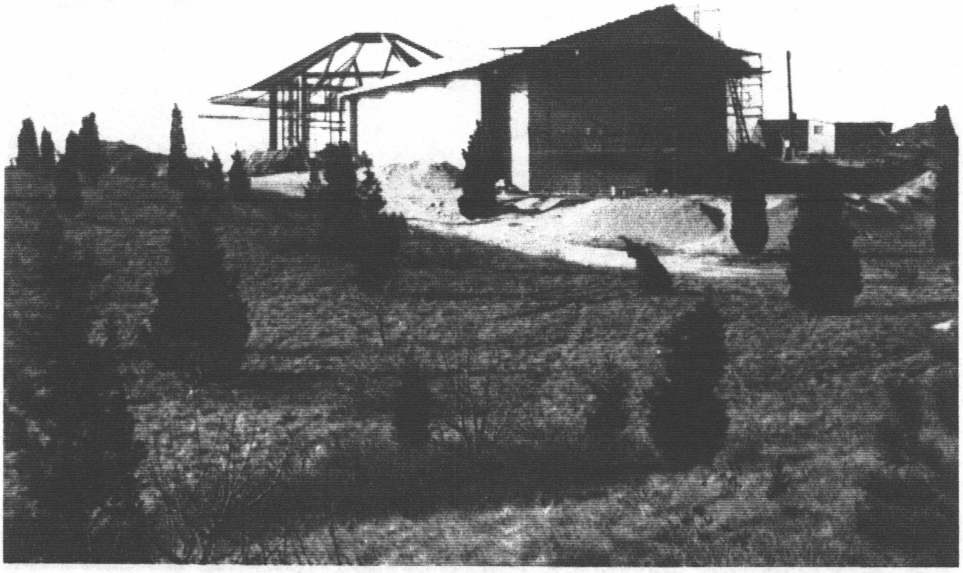


Figure 11. View of auditorium wing during visitor center construction, facing west, early 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 236, Classification No. 721.2).



Figure 12. View of visitor center construction, rear of building, facing northeast, February 19, 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 16, Class. No. 721.2).



Figure 13. View of visitor center construction, rear of building, facing northwest, February 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 18, Classification No. 721.2).



Figure 14. View of finished visitor center, front of building, facing south, July 1966. Photo by Earl W. Estes. Courtesy Cape Cod National Seashore Archives (Negative No. 166, Classification No. 721.2).

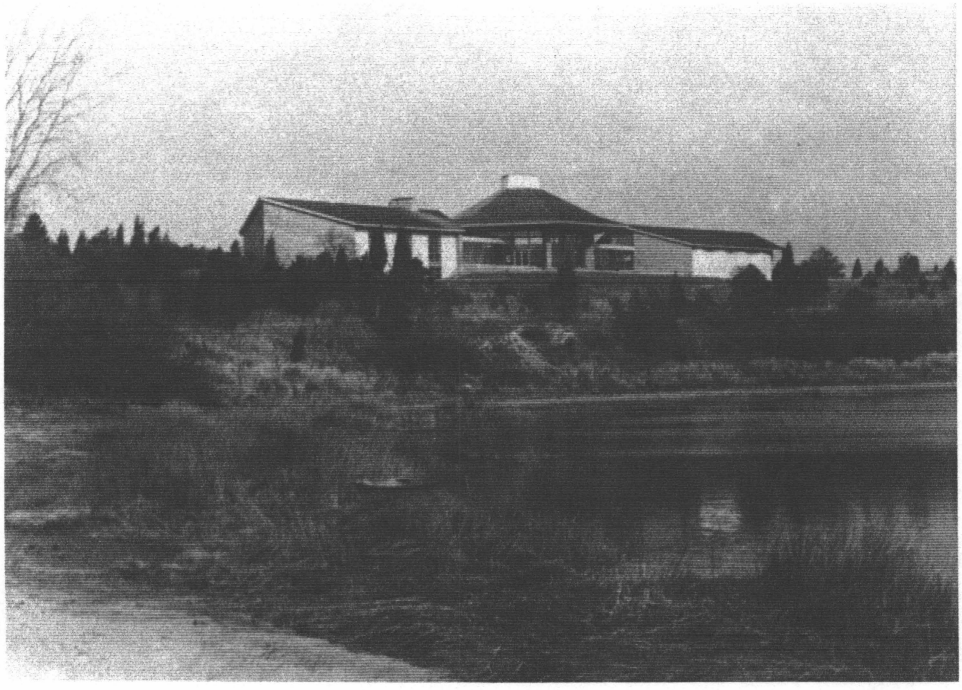


Figure 15. View of finished visitor center, rear of building, facing northeast, December 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 281, Classification No. 721.2).



Figure 16. View of finished visitor center, rear of lobby, facing northwest, ca. November 1965. Photographer unknown. Courtesy Cape Cod National Seashore Archives.

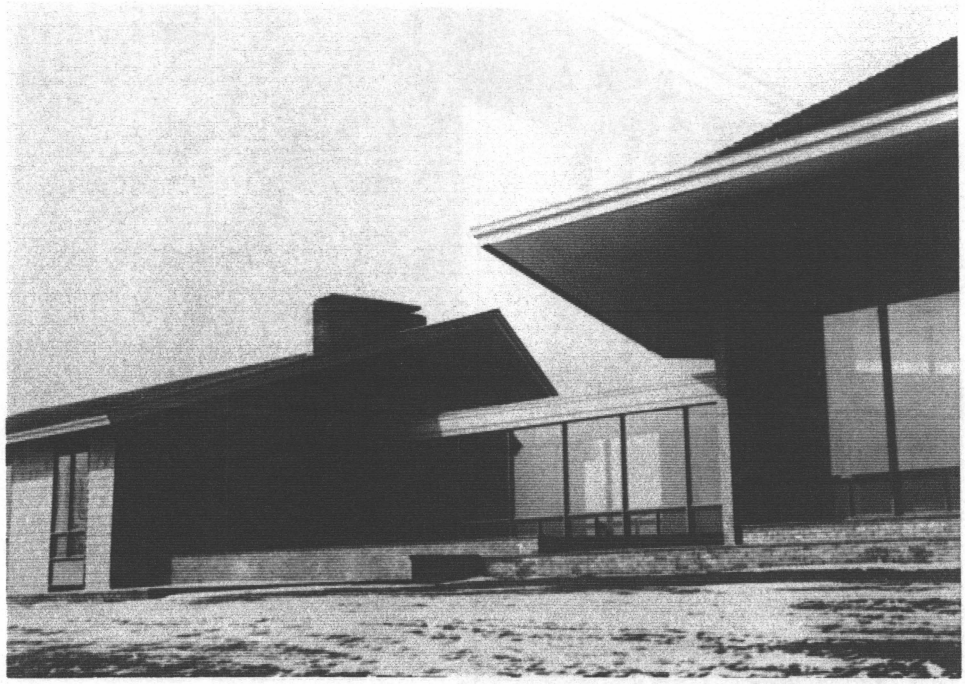


Figure 17. View of finished visitor center, rear of museum wing and west terrace, facing northwest, ca. November 1965. Photographer unknown. Courtesy Cape Cod National Seashore Archives.

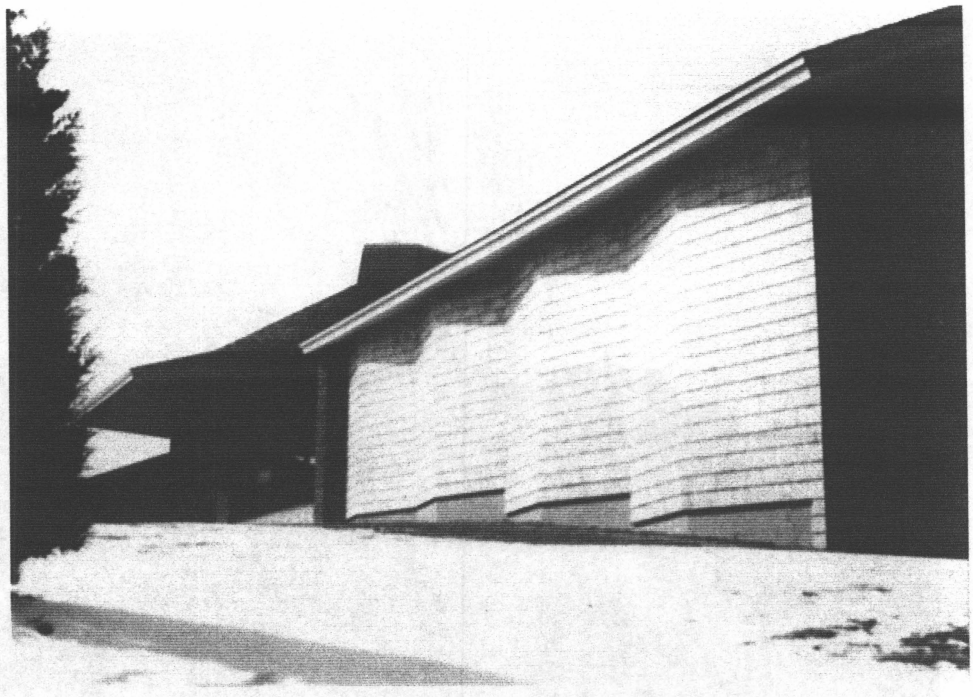


Figure 18. View of finished visitor center, auditorium wing, facing west, ca. November 1965. Photographer unknown. Courtesy Cape Cod National Seashore Archives.

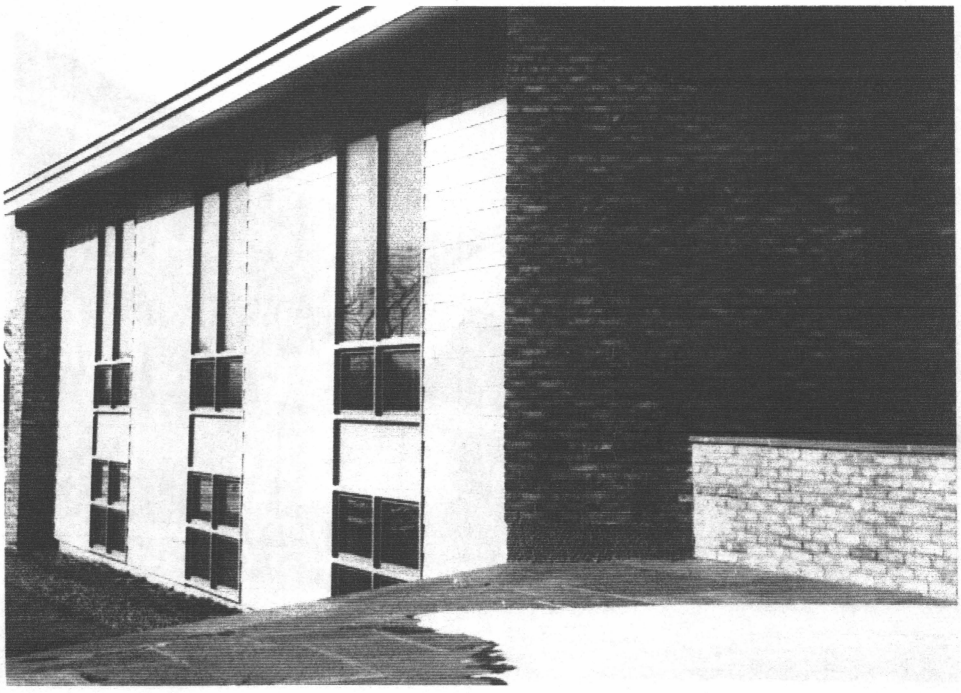


Figure 19. View of finished visitor center, rear of museum wing, facing west, ca. November 1965. Photographer unknown. Courtesy Cape Cod National Seashore Archives.

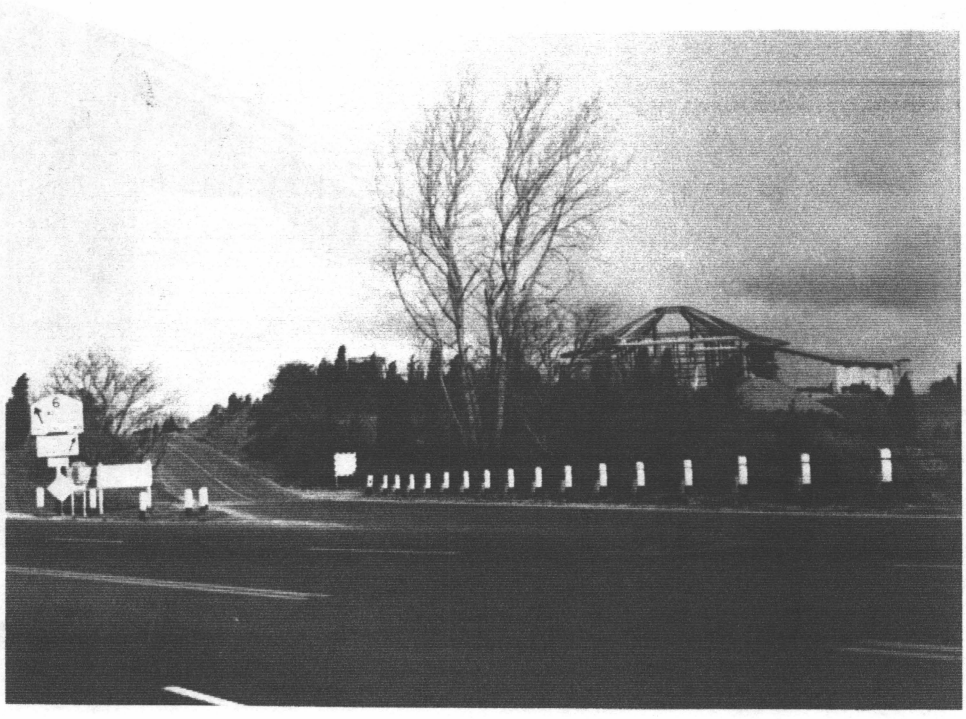


Figure 20. View of Route 6 and School House Road intersection before realignment, facing north, early 1965. Photo by Robert A. Taylor. Courtesy Cape Cod National Seashore Archives (Negative No. 239, Classification No. 721.2).

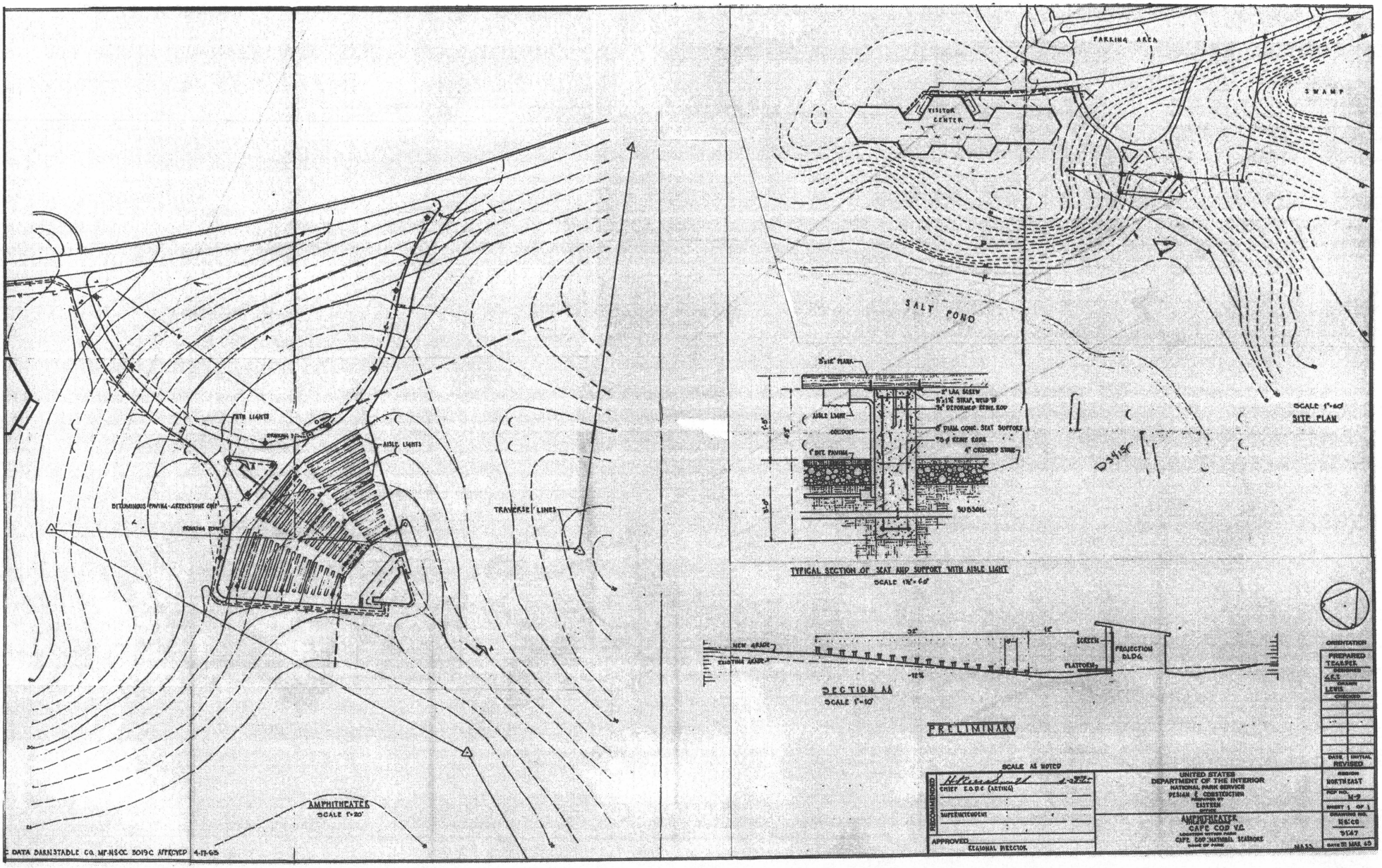


Figure 21. Preliminary drawing of Amphitheater, Drawing No. NS-CC 3147, March 1965. Courtesy Cape Cod National Seashore Archives.

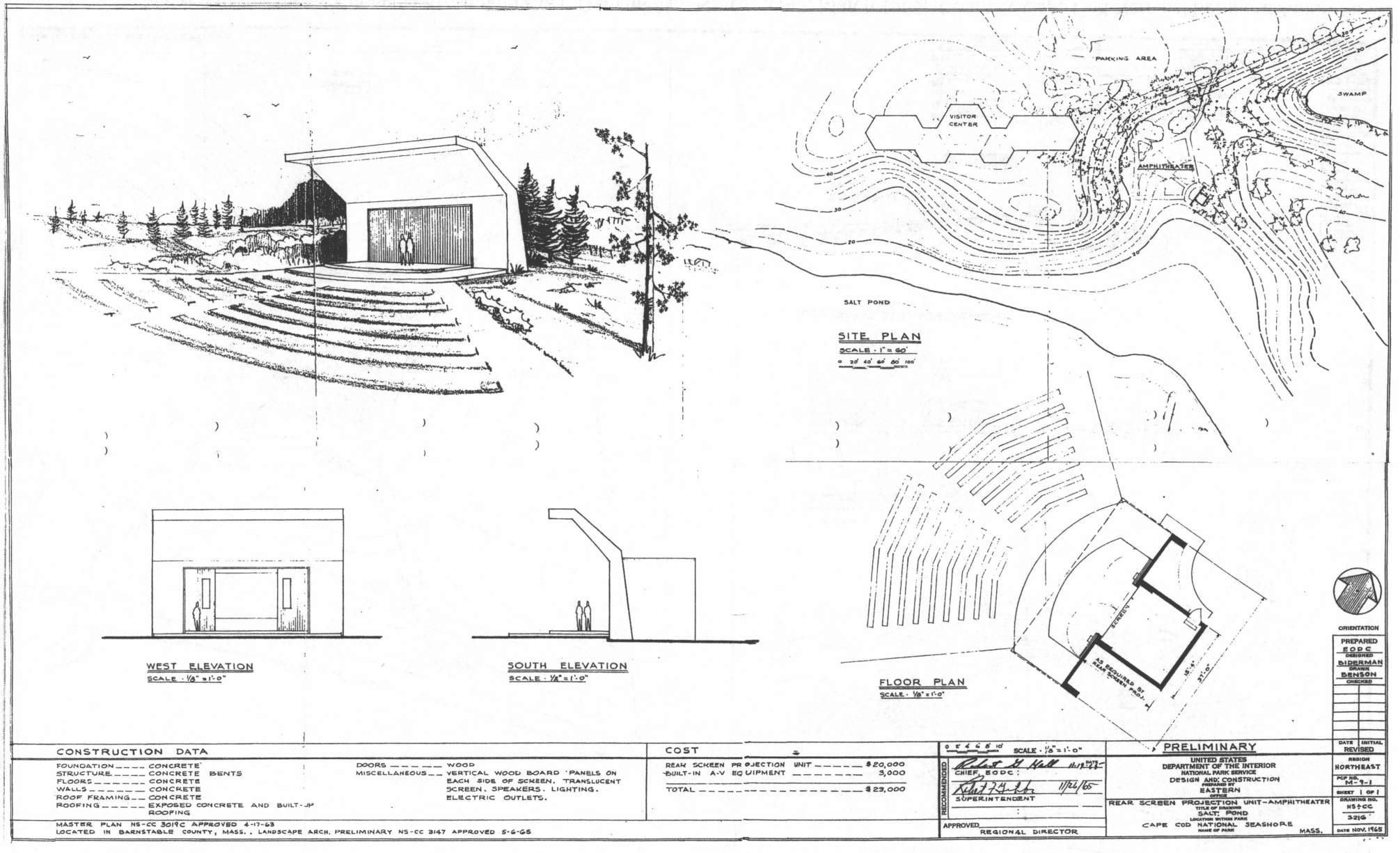


Figure 22. Preliminary drawing of Amphitheater, Drawing No. NS-CC 3216, November 1965. Courtesy Cape Cod National Seashore Archives.

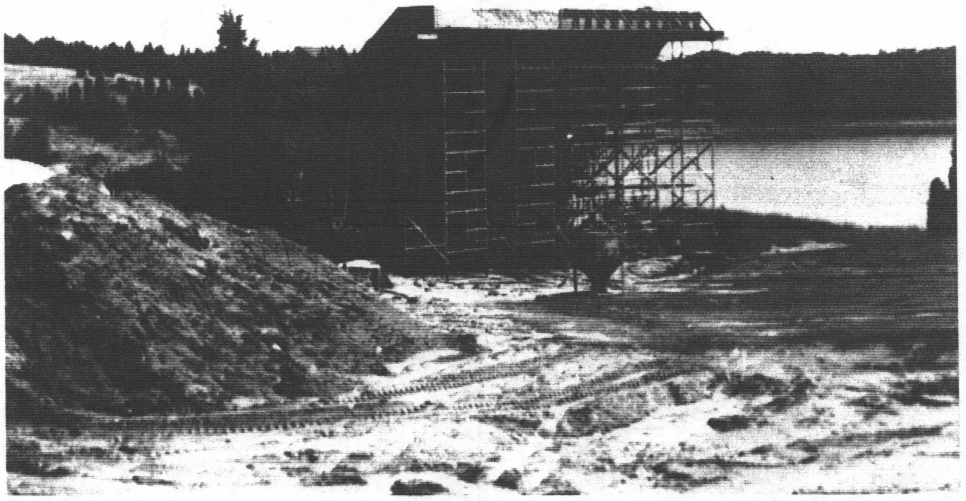


Figure 23. View of amphitheater construction showing formwork for the cast-in-place concrete structure, facing southeast, August 1966. Photo by Lohr. Courtesy Cape Cod National Seashore Archives (Negative No. 372, Classification No. 727.3).

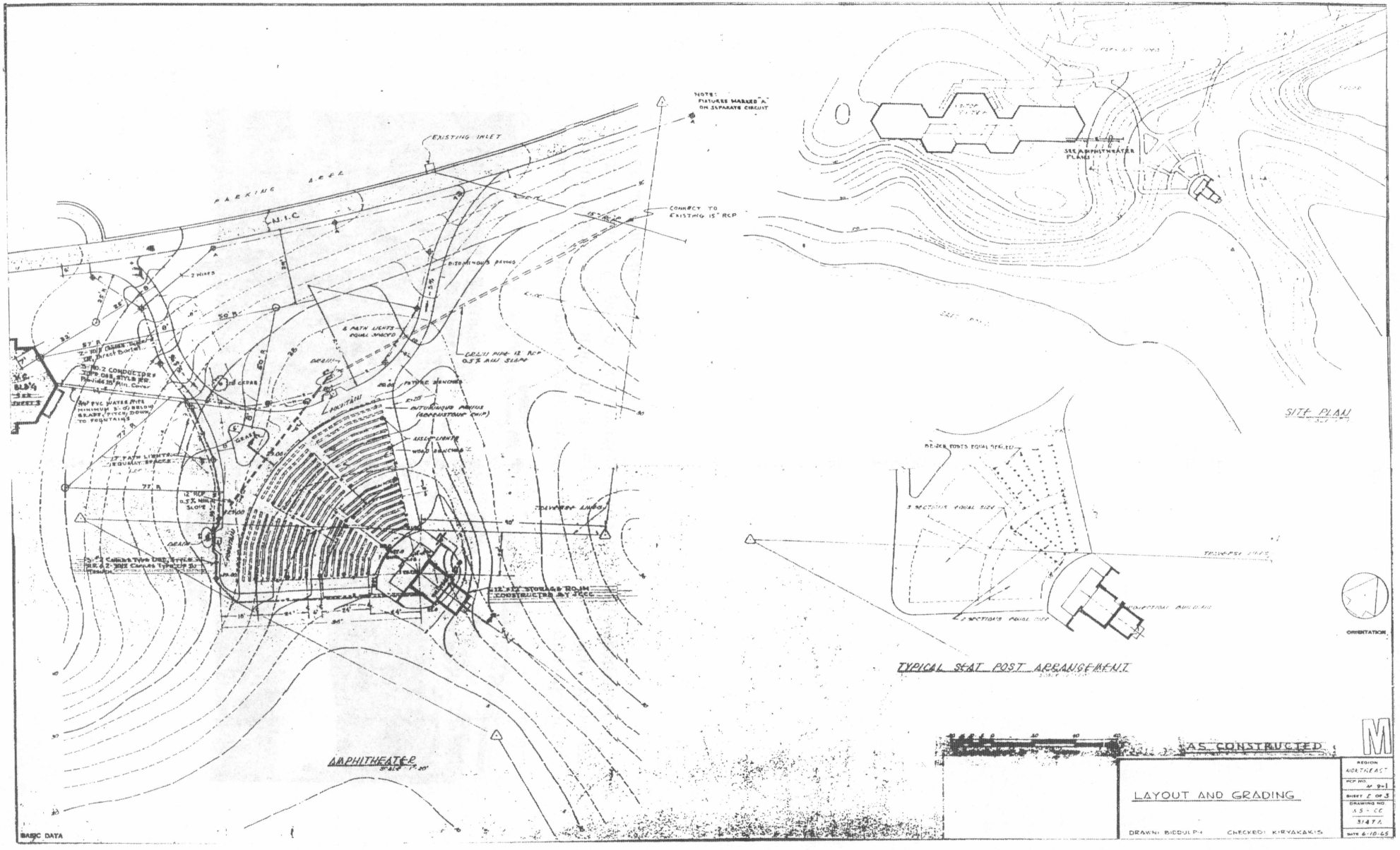


Figure 24. "As Constructed" drawing of Amphitheater, Drawing No. 3147A, June 1965. Courtesy Cape Cod National Seashore Archives.

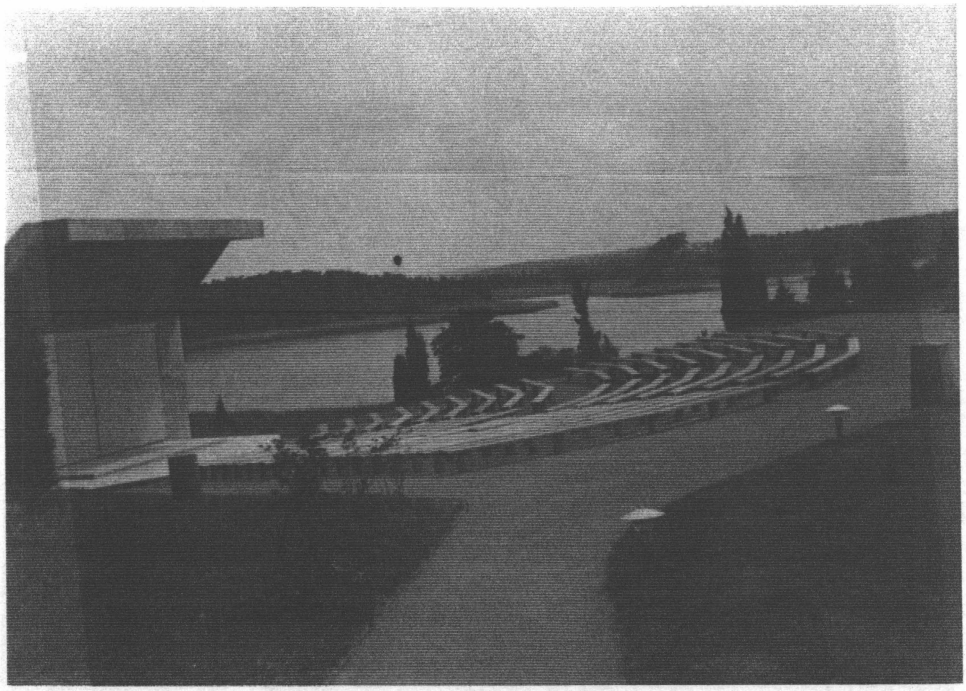


Figure 25. View toward Salt Pond from amphitheater shortly after its completion showing open views, facing south, 1967. Photographer unknown. Courtesy Cape Cod National Seashore Archives (Negative No. 459, Classification No. 727.3).



Figure 26. View toward Salt Pond from amphitheater, camera facing south, July 1999. Compare with Figure 25 and notice the views have been blocked by vegetation growth, fencing has been added, and original lighting has been removed. Photograph by author.

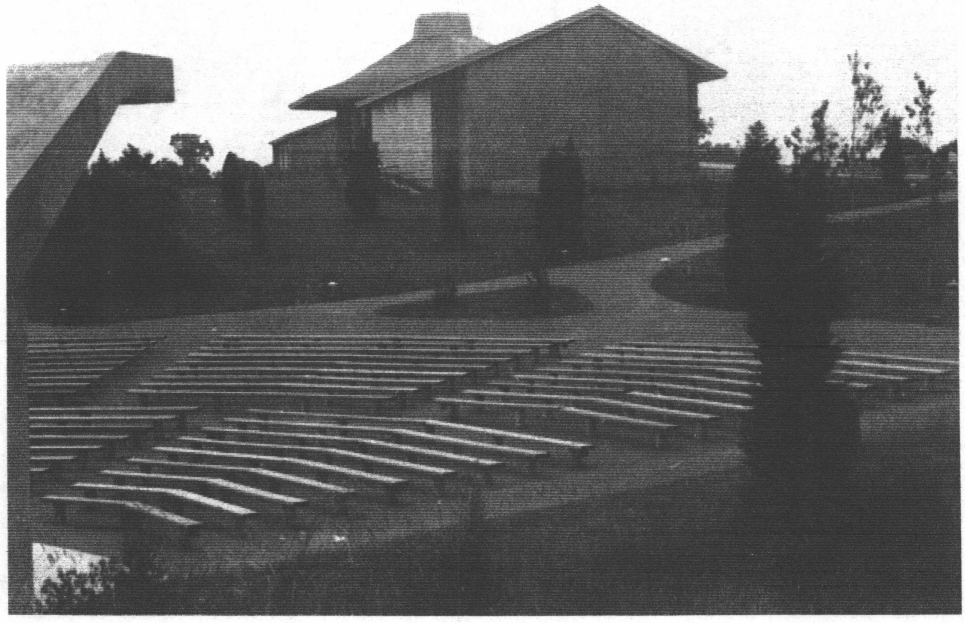


Figure 27. View toward visitor center from amphitheater, facing southwest, 1967. Photographer unknown. Courtesy Cape Cod National Seashore Archives (Negative No. 460, Classification No. 727.3).

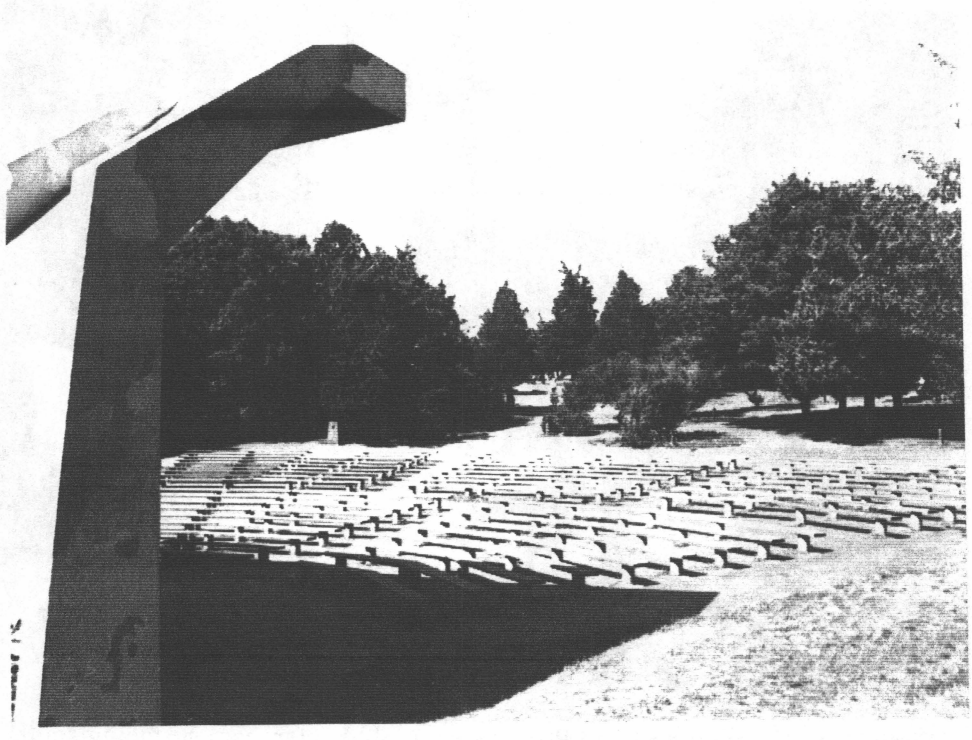


Figure 28. View toward visitor center from amphitheater, facing southwest, July 1999. Compare to Figure 27 and notice the view of the visitor center is blocked by mature vegetation. Photo by author.

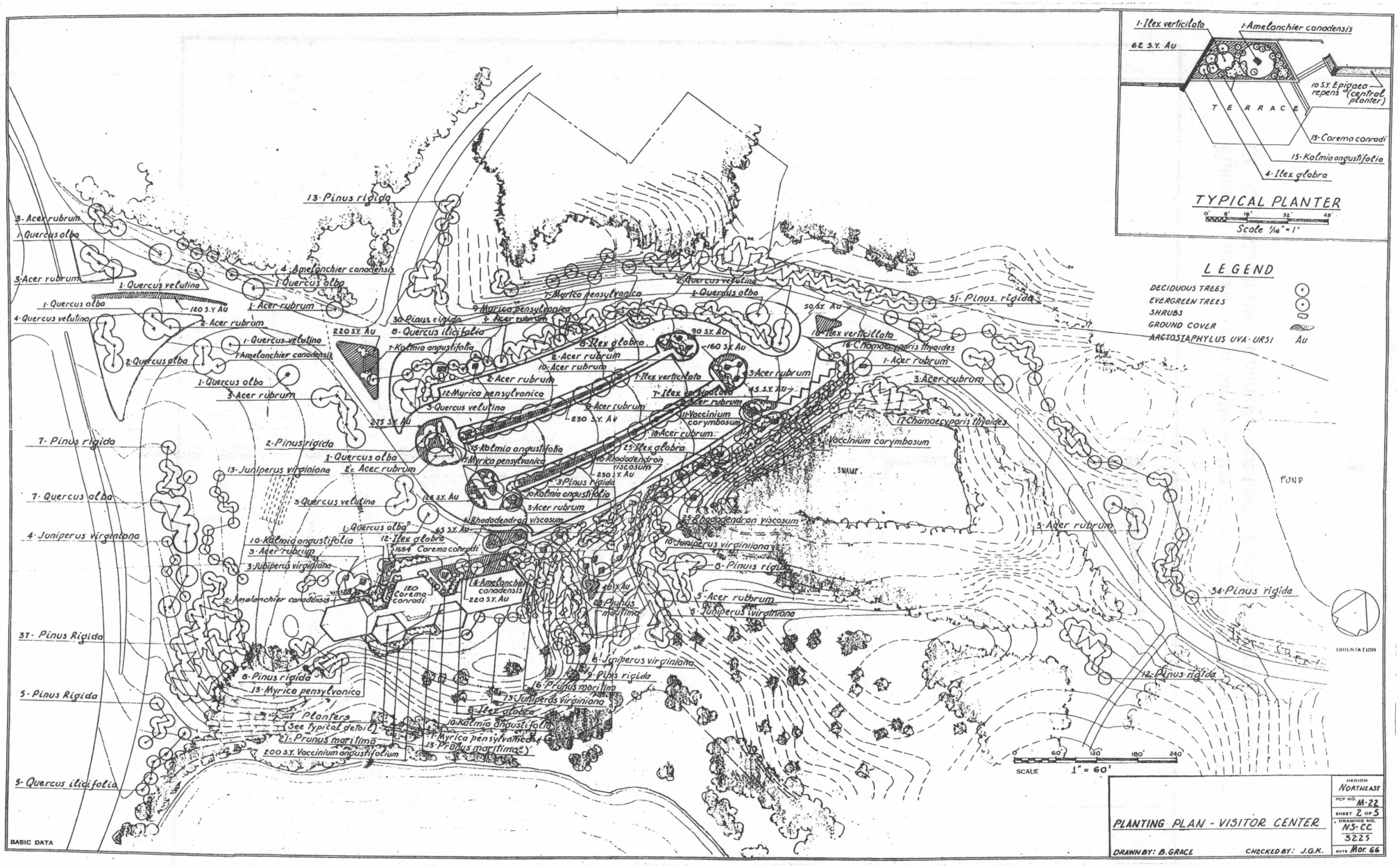


Figure 29. Planting plan for the Visitor Center, Drawing No. NS-CC 3225, March 1966. Courtesy Cape Cod National Seashore Archives.

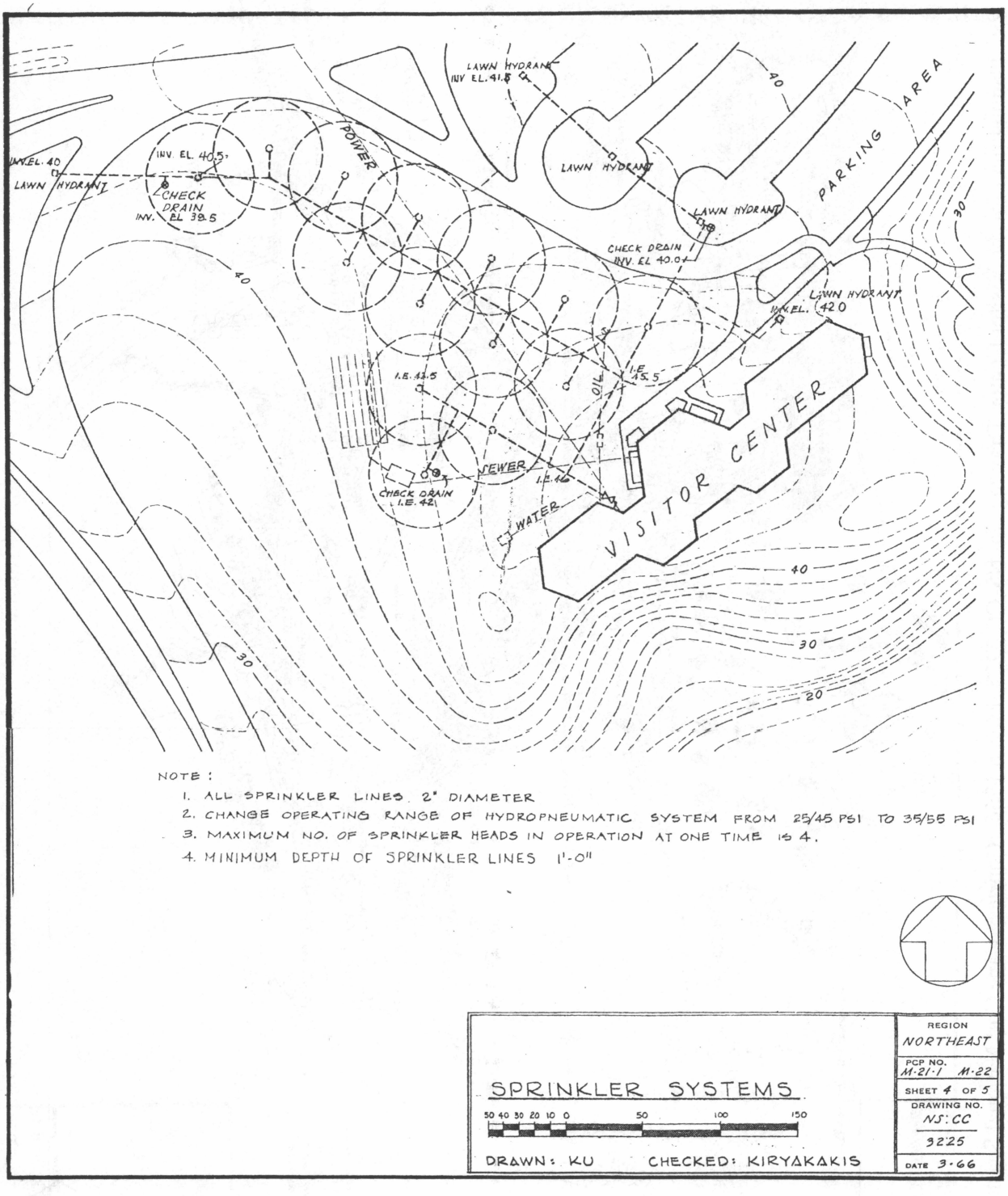
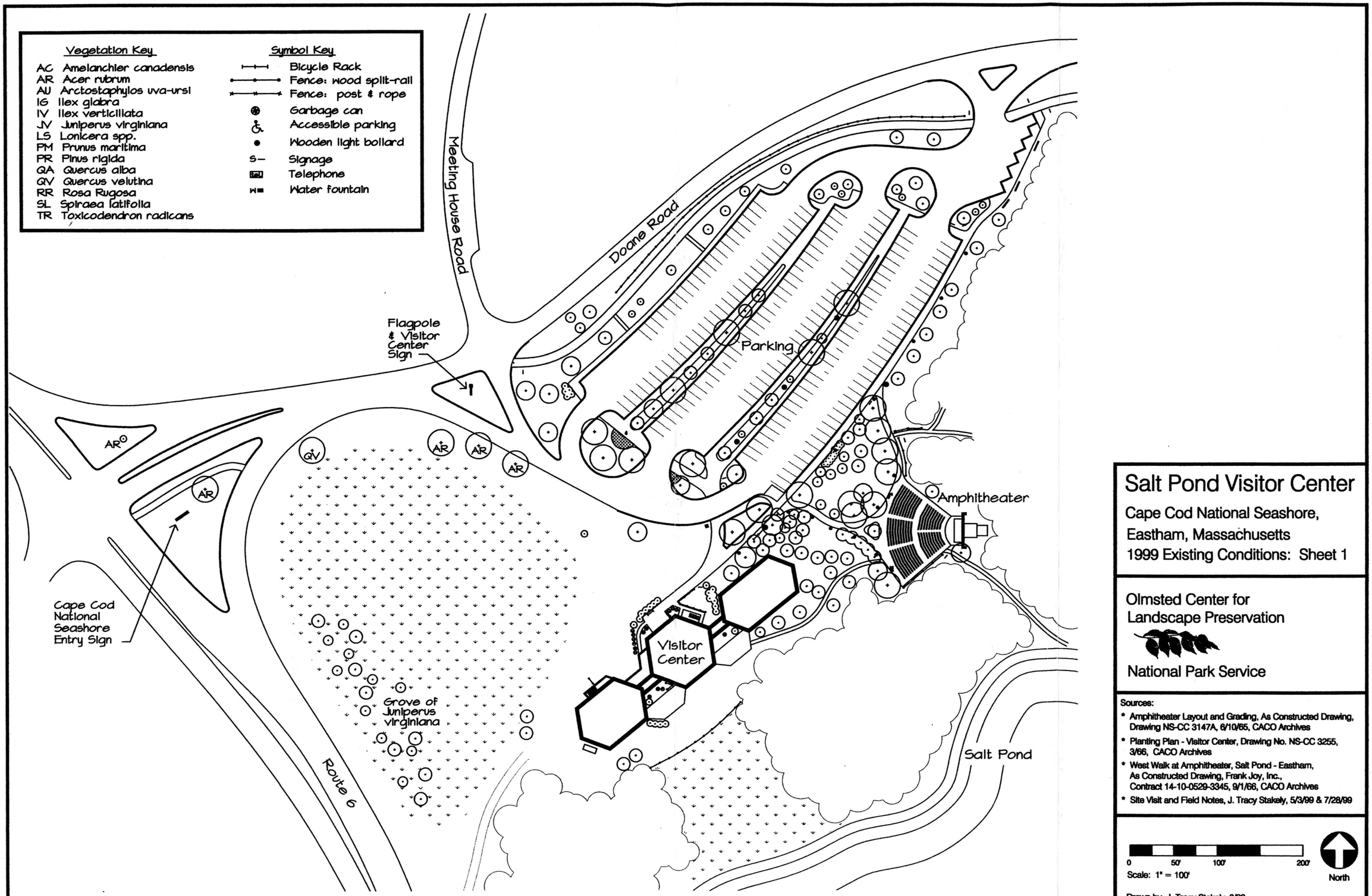
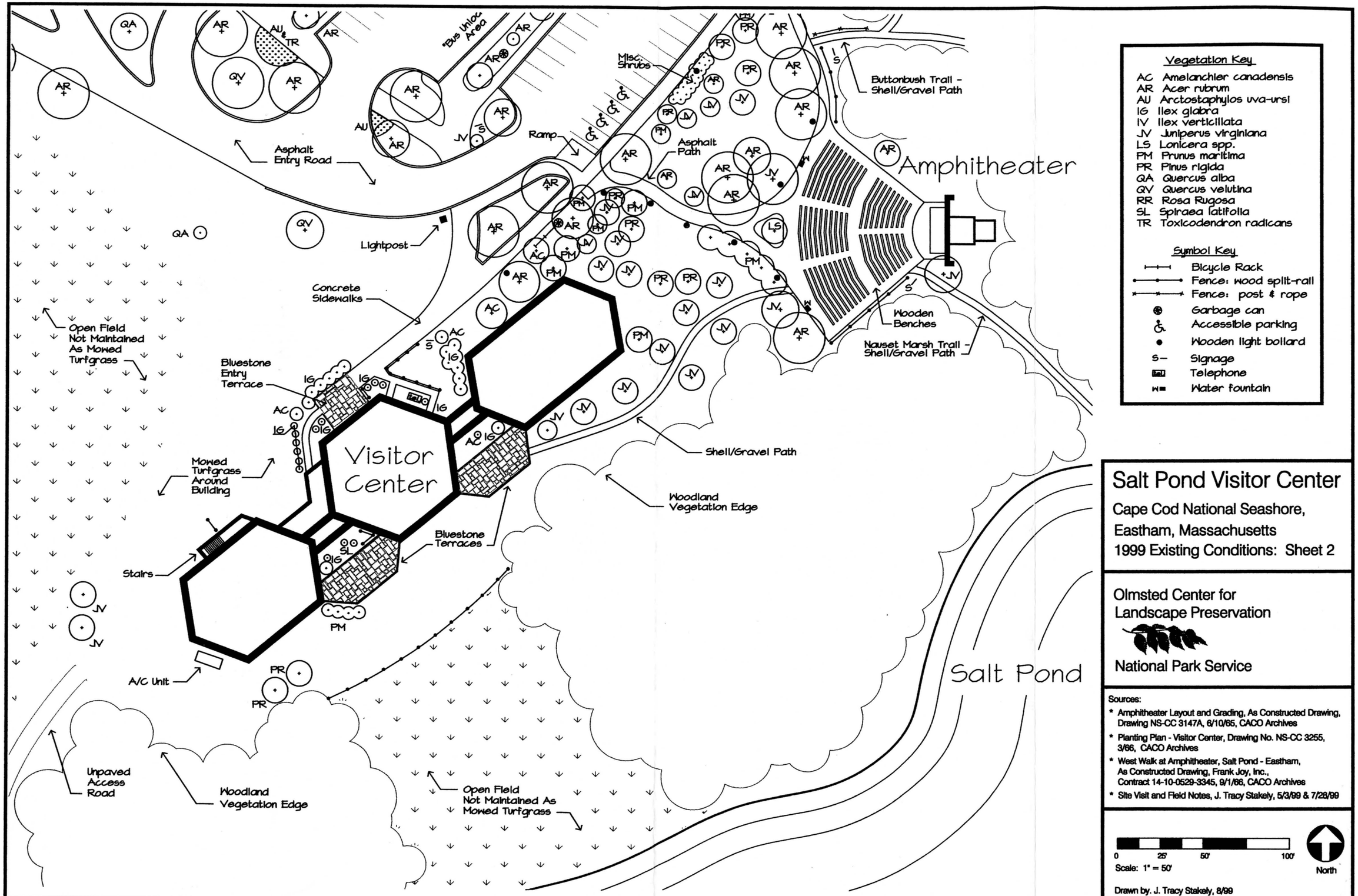


Figure 30. Irrigation Plan for the visitor center, portion of Drawing No. NS-CC 3225, March 1966. Courtesy Cape Cod National Seashore Archives.


Vegetation Key
AC Amelanchier canadensis
AR Acer rubrum
AU Arctostaphylos uva-ursi
IG Ilex glabra
IV Ilex verticillata
JV Juniperus virginiana
LS Lonicera spp.
PM Prunus maritima
PR Pinus rigida
QA Quercus alba
QV Quercus velutina
RR Rosa Rugosa
SL Spiraea latifolia
TR Toxicodendron radicans
Symbol Key
Bicycle Rack
Fence: wood split-rail
Fence: post & rope
Garbage can
Accessible parking
Wooden light bollard
Signage
Telephone
Water fountain
Meeting House Road
Doane Road
Parking
Flagpole & Visitor Center Sign
Amphitheater
Visitor Center
Cape Cod National Seashore Entry Sign
Grove of Juniperus virginiana
Route 6
Salt Pond
AR
QV
Salt Pond Visitor Center
Cape Cod National Seashore,
Eastham, Massachusetts
1999 Existing Conditions: Sheet 1
Olmsted Center for Landscape Preservation
National Park Service
Sources:
* Amphitheater Layout and Grading, As Constructed Drawing, Drawing NS-CC 3147A, 6/10/65, CACO Archives
* Planting Plan - Visitor Center, Drawing No. NS-CC 3255, 3/66, CACO Archives
* West Walk at Amphitheater, Salt Pond - Eastham, As Constructed Drawing, Frank Joy, Inc., Contract 14-10-0529-3345, 9/1/66, CACO Archives
* Site Visit and Field Notes, J. Tracy Stakely, 5/3/99 & 7/28/99
0
50'
100'
200'
Scale: 1" = 100'
North
Drawn by. J. Tracy Stakely, 8/99



Salt Pond Visitor Center

Cape Cod National Seashore,
Eastham, Massachusetts
1999 Existing Conditions: Sheet 2

Olmsted Center for Landscape Preservation

National Park Service

Sources:

* Amphitheater Layout and Grading, As Constructed Drawing, Drawing NS-CC 3147A, 6/10/65, CACO Archives
* Planting Plan - Visitor Center, Drawing No. NS-CC 3255, 3/66, CACO Archives
* West Walk at Amphitheater, Salt Pond - Eastham, As Constructed Drawing, Frank Joy, Inc., Contract 14-10-0529-3345, 9/1/66, CACO Archives
* Site Visit and Field Notes, J. Tracy Stakely, 5/3/99 & 7/28/99

0 25' 50' 100'

Scale: 1" = 50'

North

Drawn by. J. Tracy Stakely, 8/99

Vegetation Key

AC	Amelanchier canadensis
AR	Acer rubrum
AU	Arctostaphylos uva-ursi
IG	Ilex glabra
IV	Ilex verticillata
JV	Juniperus virginiana
LS	Lonicera spp.
PM	Prunus maritima
PR	Pinus rigida
QA	Quercus alba
QV	Quercus velutina
RR	Rosa Rugosa
SL	Spiraea latifolia
TR	Toxicodendron radicans

Symbol Key

- Bicycle Rack
- Fence: wood split-rail
- Fence: post & rope
- Garbage can
- Accessible parking
- Wooden light bollard
- S– Signage
- Tel Telephone
- Water fountain

Meeting House Road

Doane Road

Asphalt Bicycle Path

Flagpole & Visitor Center Sign

Metal Bollard

Asphalt Path

"No Parking" Area

Parking Area 3

Parking Area 2

Parking Area 1

"Bus Unloading" Area

Concrete Sidewalks

Curb Cuts at Path Crossing

Asphalt Sidewalk Extension

Trailer Parking Area

Wooden Benches

Woodland Vegetation Edge

Concrete Sidewalk

Asphalt Path

Misc. Shrubs

Buttonbush Trail – Shell/Gravel Path

Ramp

Asphalt Path

Asphalt Entry Road

Salt Pond Visitor Center

Cape Cod National Seashore,
Eastham, Massachusetts
1999 Existing Conditions: Sheet 3

Olmsted Center for Landscape Preservation

National Park Service

Sources:

* Amphitheater Layout and Grading, As Constructed Drawing, Drawing NS-CC 3147A, 6/10/65, CACO Archives
* Planting Plan - Visitor Center, Drawing No. NS-CC 3255, 3/66, CACO Archives
* West Walk at Amphitheater, Salt Pond - Eastham, As Constructed Drawing, Frank Joy, Inc., Contract 14-10-0529-3345, 9/1/66, CACO Archives
* Site Visit and Field Notes, J. Tracy Stakely, 5/3/99 & 7/28/99

0 25' 50' 100'

Scale: 1" = 50'

North

Drawn by. J. Tracy Stakely, 8/99

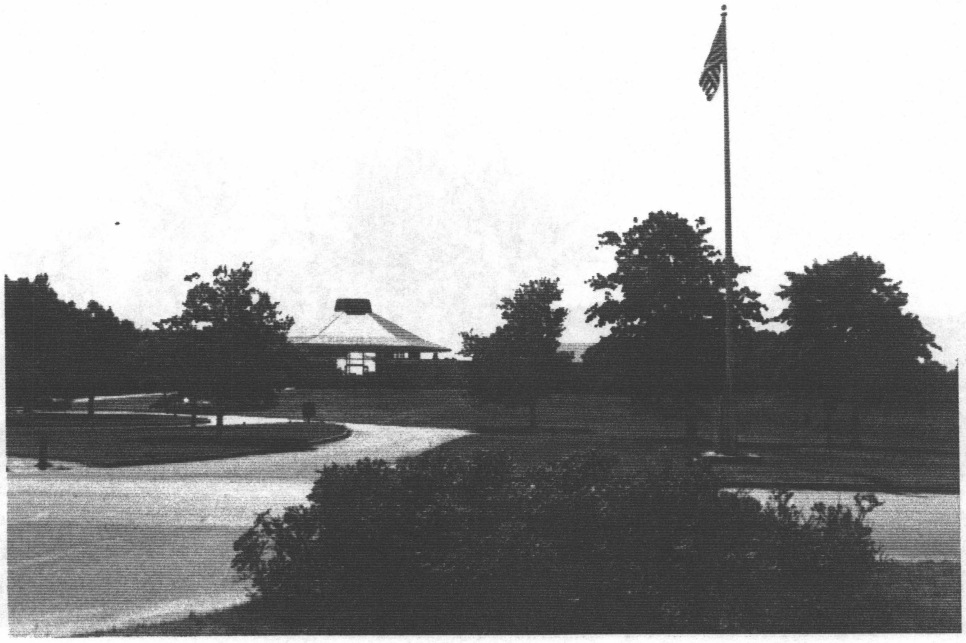


Figure 32. View of entry drive, facing southwest towards front of visitor center, July 1999. Photo by author.



Figure 33. View of entry drive, facing northeast towards Doane Road, July 1999. Photo by author.



Figure 34. View of parking lot, facing northwest toward entry drive, May 1999. Photo by author.

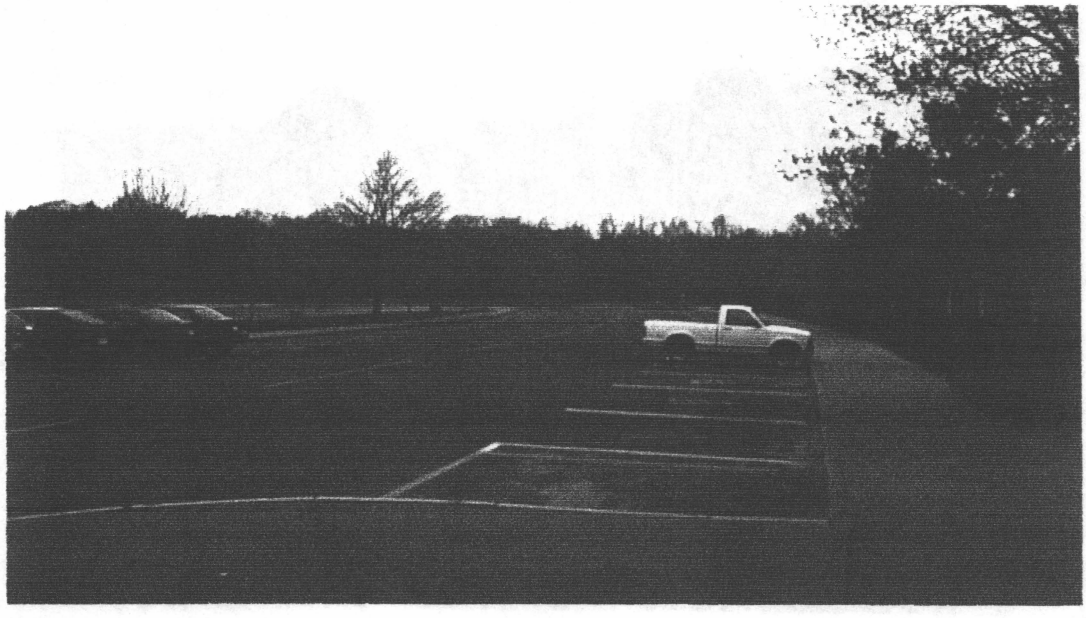


Figure 35. View of parking lot, facing east from visitor center entry walk, May 1999. Photo by author.

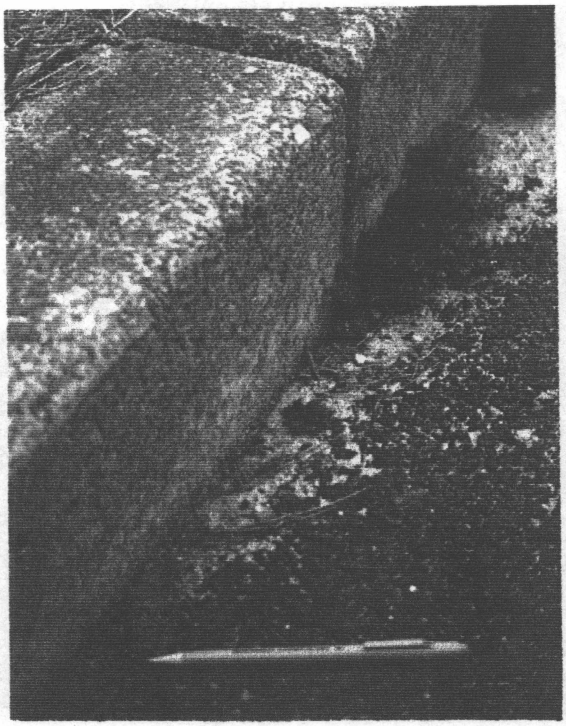


Figure 36. View of parking lot concrete curb detail showing a six inch curb and asphalt pavement, May 1999. Photo by author.

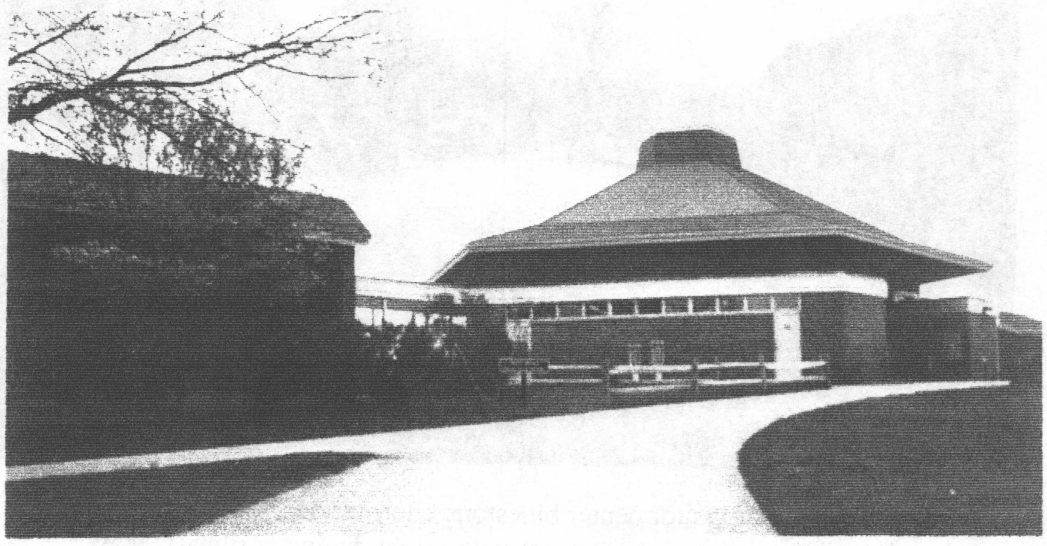


Figure 37. View of entry walk, facing southwest toward building, May 1999.



Figure 38. View of accessible parking space and asphalt ramp near the visitor center entry, bicycle racks are to the left, facing southwest, May 1999. Photo by author.



Figure 39. View of visitor center bluestone entry terrace, bicycle rack to the left, split-rail fencing and entry doors to the right, facing northeast, May 1999. Photo by author.



Figure 40. View of asphalt path at the amphitheater, facing northwest, May 1999. Photo by author.



Figure 41. View of path from rear terrace to amphitheater showing gravel/shell surfacing and log cribbing, facing northwest, May 1999. Photo by author.

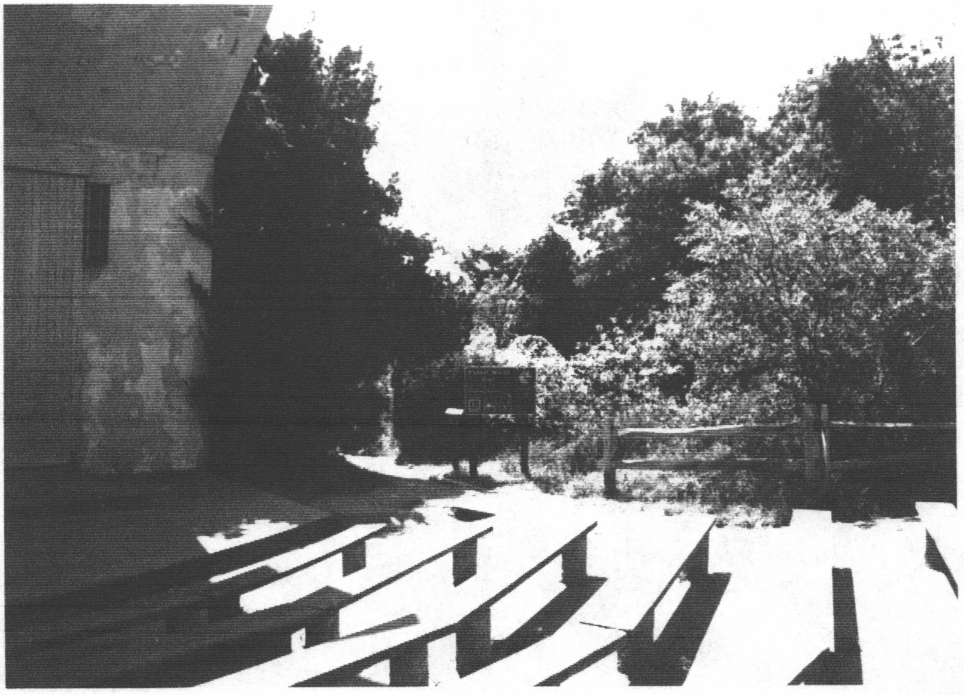


Figure 42. View of Nauset Marsh trailhead at amphitheater, July 1999. Photo by author.

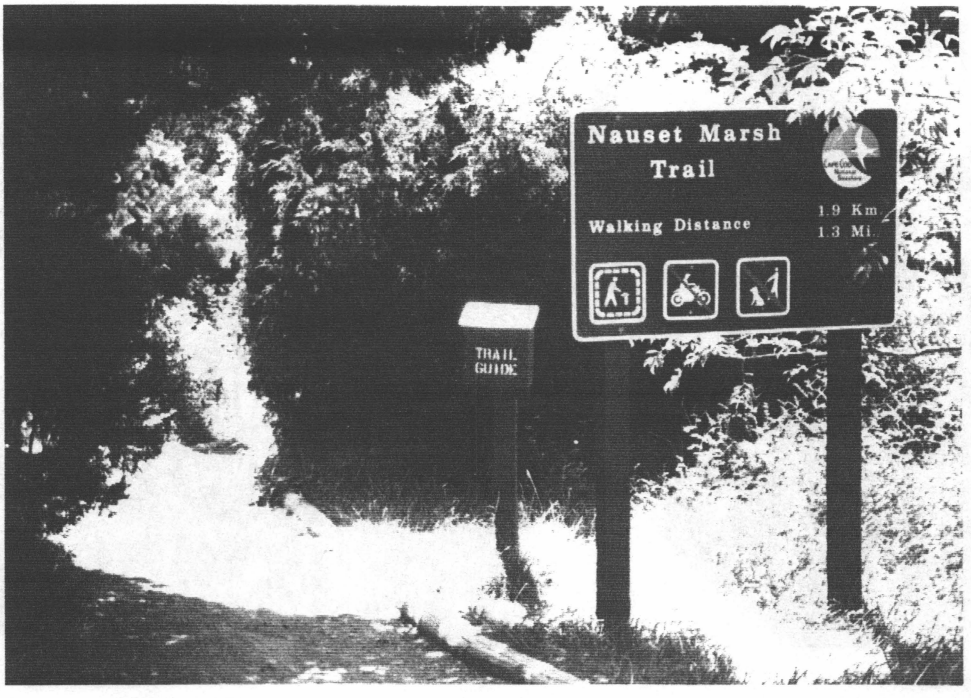


Figure 43. Detail view of Nauset Marsh trail signage, July 1999. Photo by author.



Figure 44. View of Buttonbush trailhead at amphitheater, July 1999. Photo by author.



Figure 45. Detail view of Buttonbush trail signage, July 1999. Photo by author.

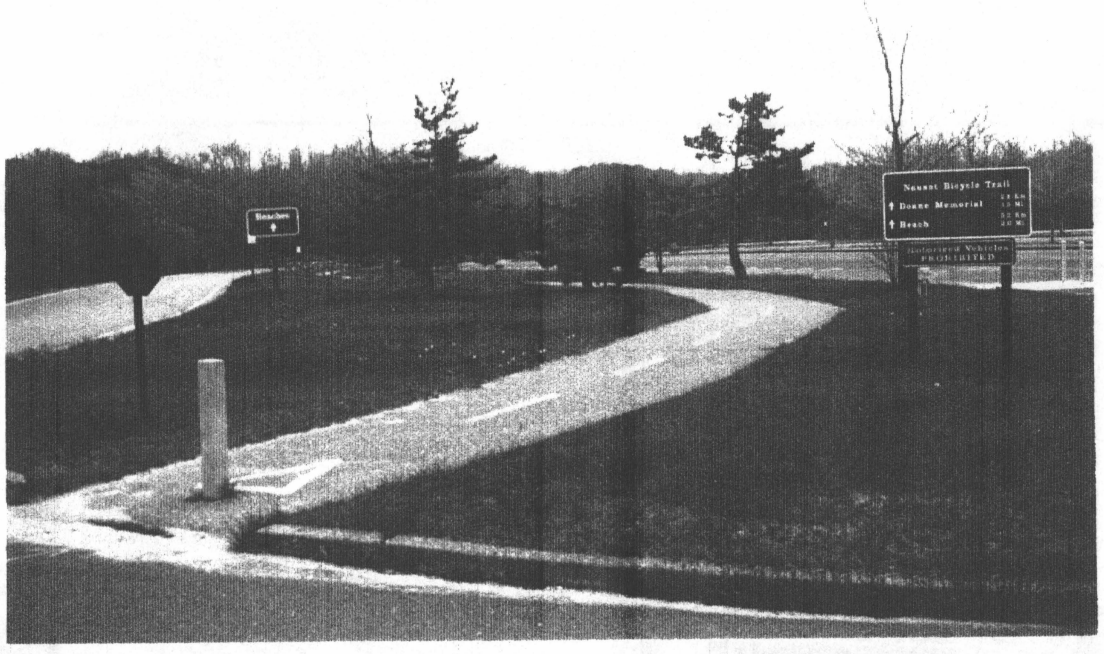


Figure 46. View of asphalt bicycle path at entry drive crossing, facing east, May 1999. Photo by author.

Figure 47. View of rear of Visitor Center, July 1999. Photo by author.

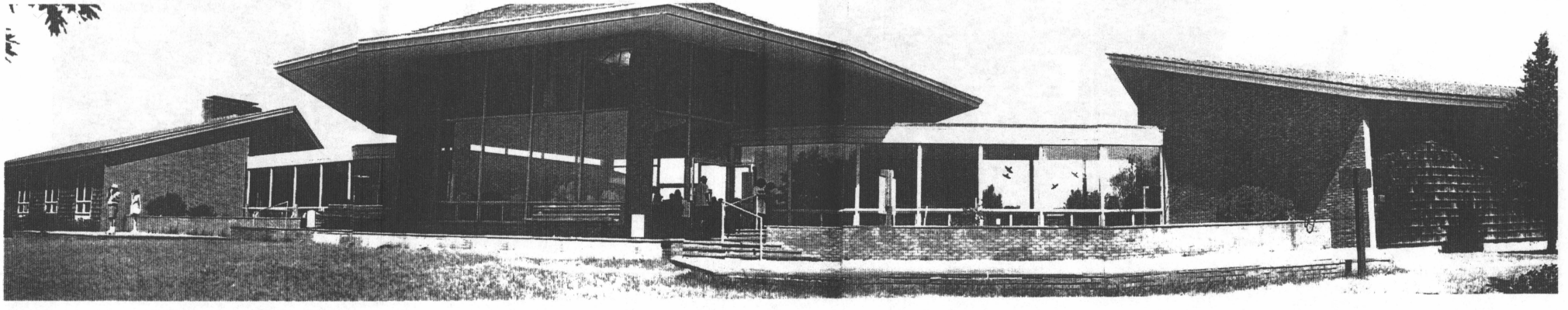




Figure 48. View of amphitheater showing path from the visitor center terrace in the foreground, facing southeast, May 1999. Photo by author.

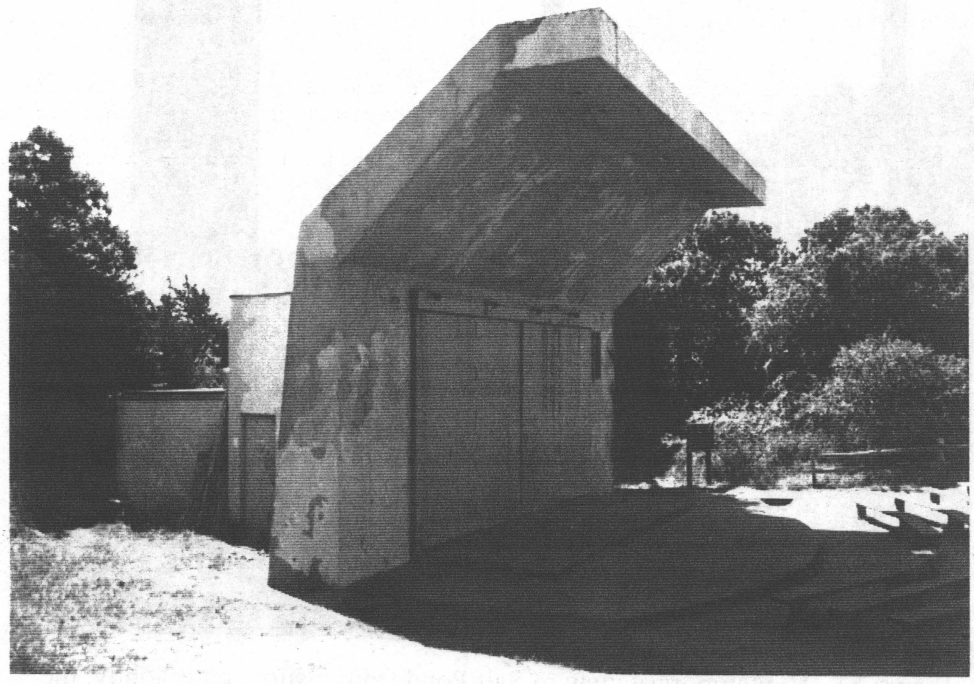


Figure 49. View of amphitheater projection booth, facing south, July 1999. Photo by author.

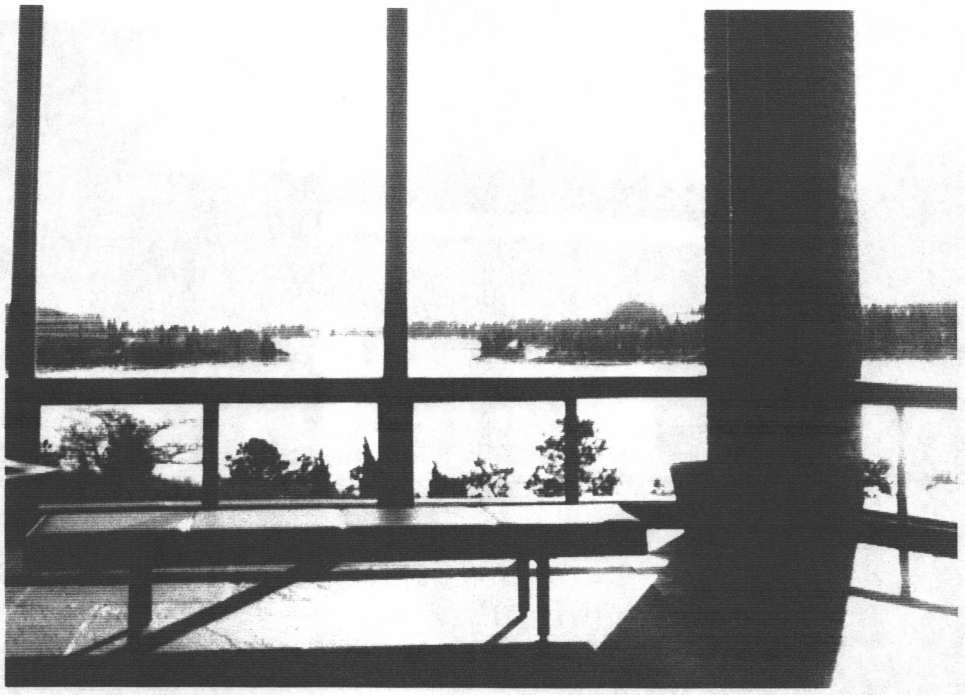


Figure 50. View of Salt Pond from visitor center lobby showing the open view toward the pond shortly after construction of the building, facing southeast, ca. November 1965. Photographer unknown. Courtesy Cape Cod National Seashore Archives.

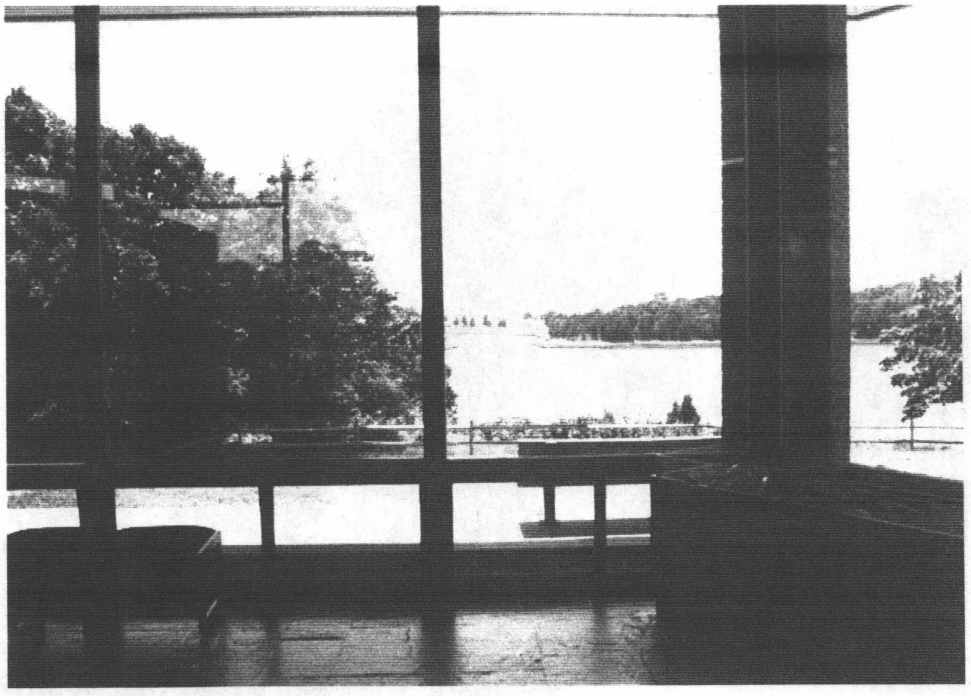


Figure 51. Contemporary view of Salt Pond from visitor center lobby, the original viewshed is severely restricted by mature vegetation, facing southeast, July 1999. Photo by author.

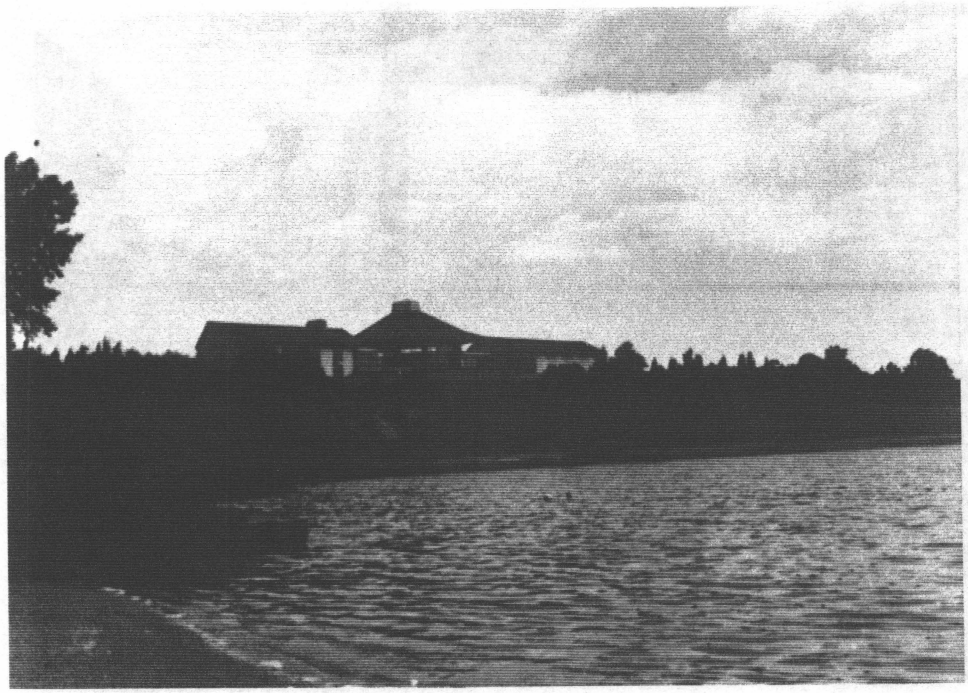


Figure 52. View of visitor center across Salt Pond shortly after building construction, facing northeast, July 1966. Photo by Earl W. Estes. Courtesy Cape Cod National Seashore Archives (Negative No. 165, Classification No. 721.2)



Figure 53. Contemporary view of visitor center across Salt Pond, the building is completely obscured by mature vegetation on the pond shore, facing northeast, July 1999. Photo by author.

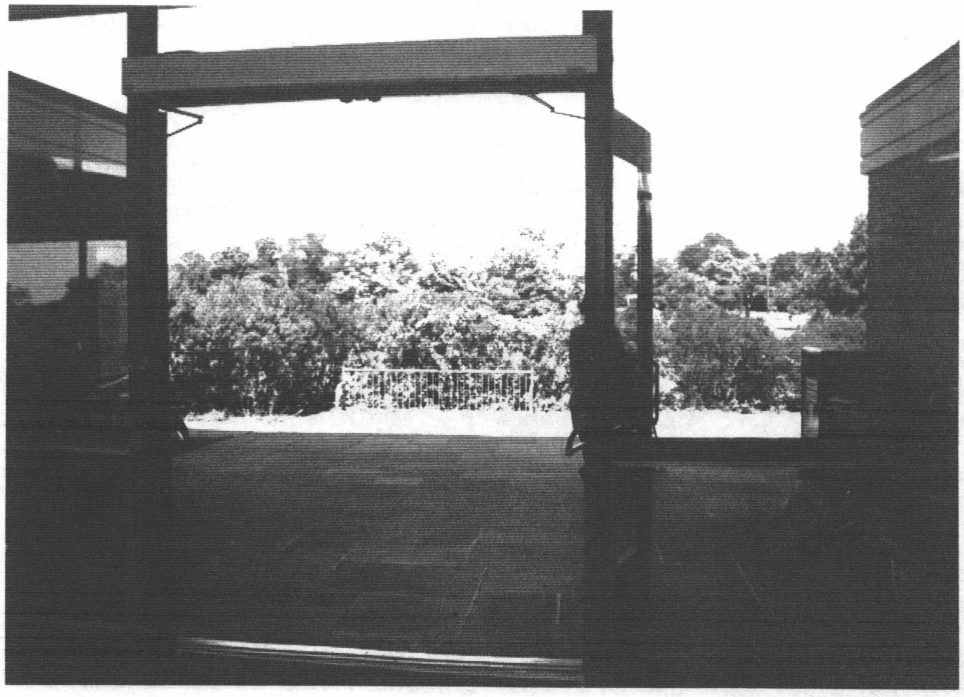


Figure 54. View of visitor center entry terrace and overgrown vegetation blocking the open view of the turfgrass area, facing northwest, July 1999. Photo by author.

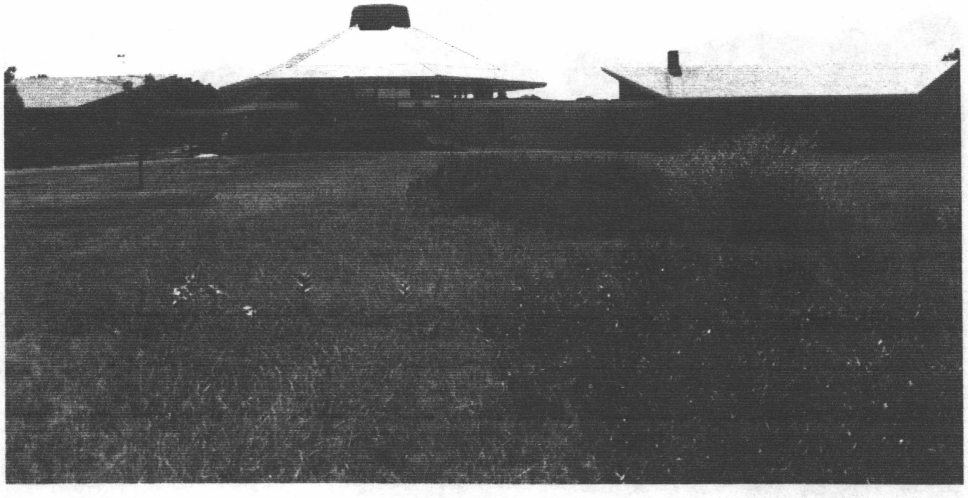


Figure 55. View of turf areas that are currently not maintained in front of visitor center, shrubby vegetation is beginning to grow in these areas, facing southeast, July 1999. Photo by author.

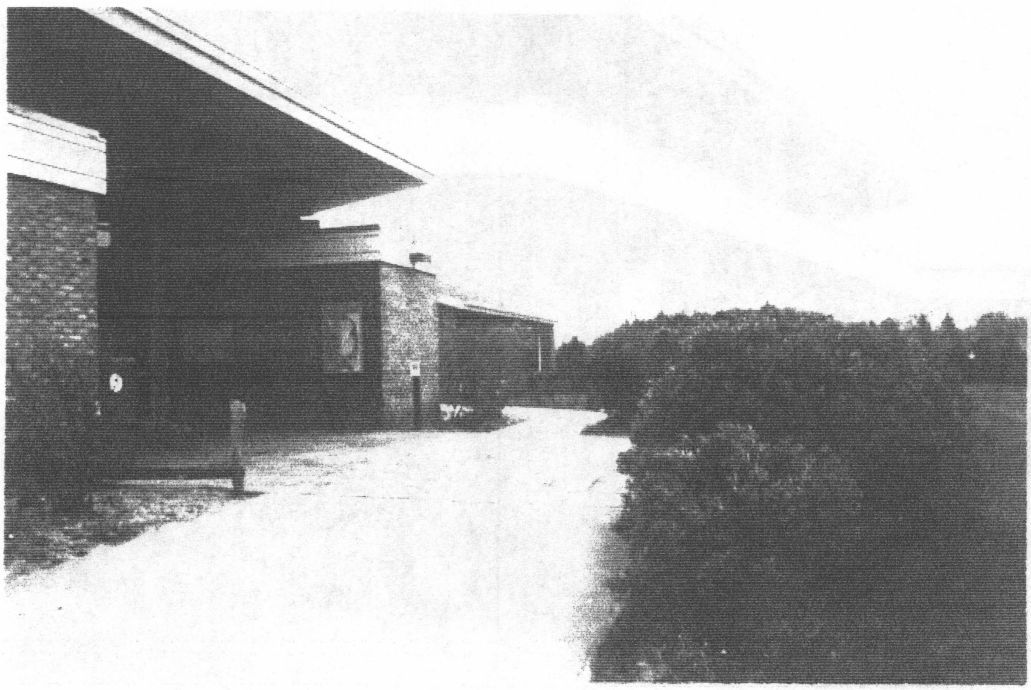


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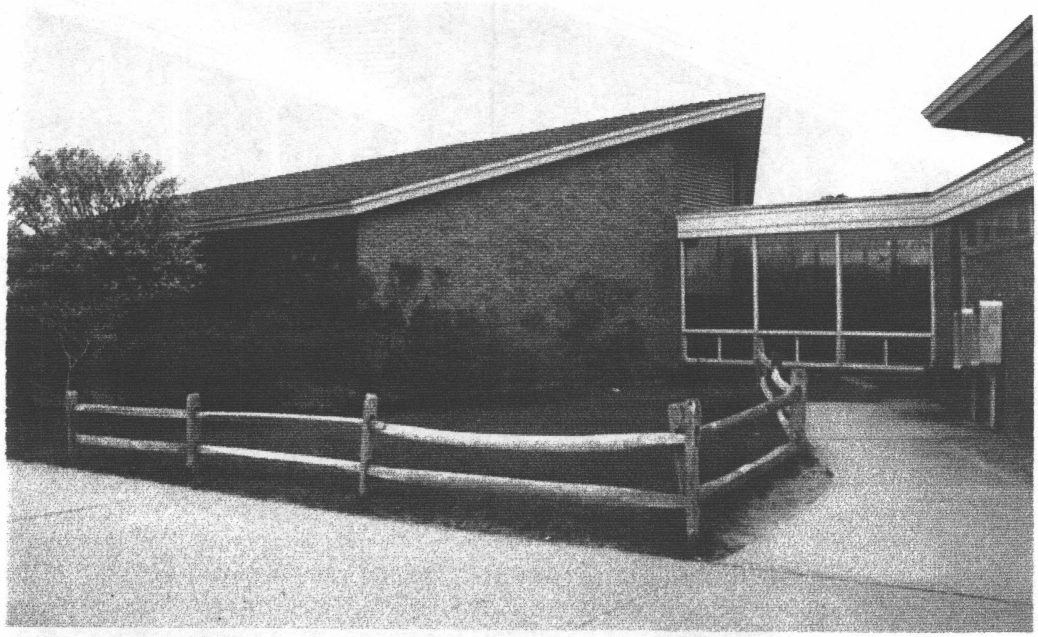


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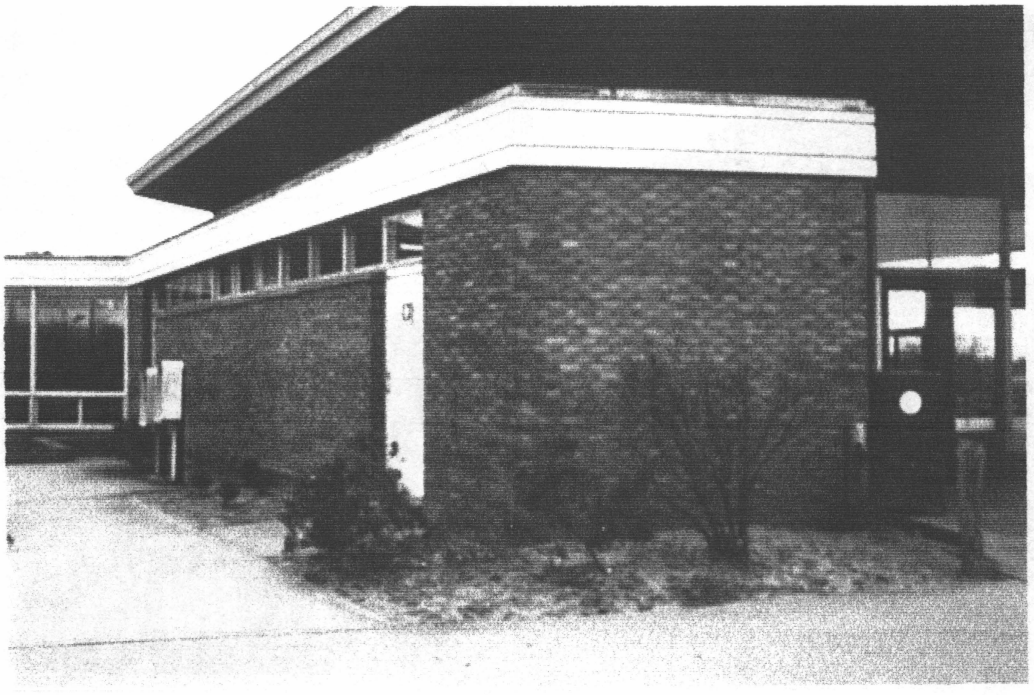


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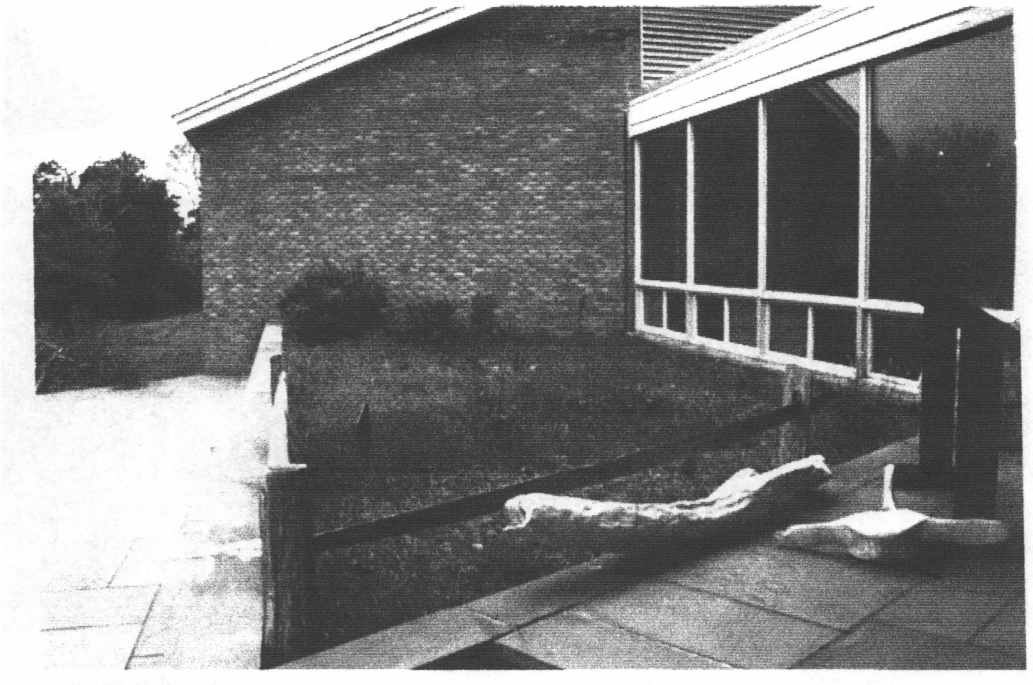


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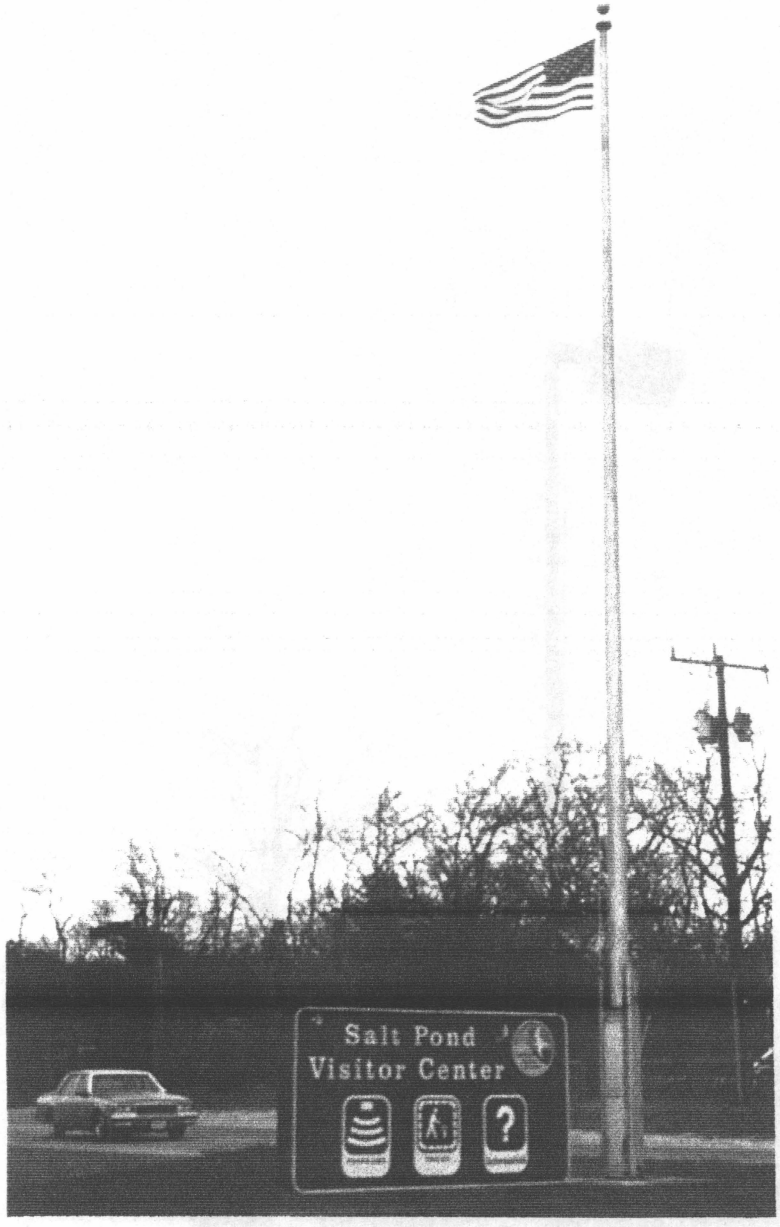


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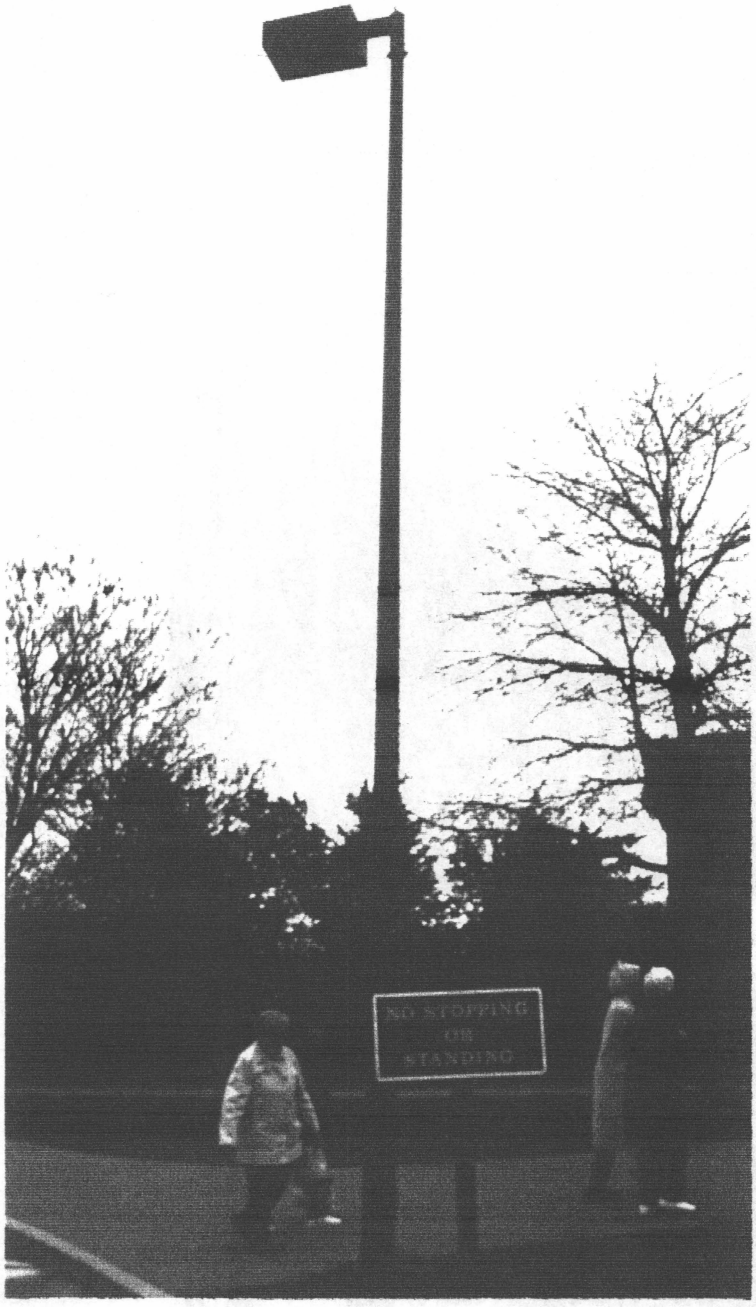


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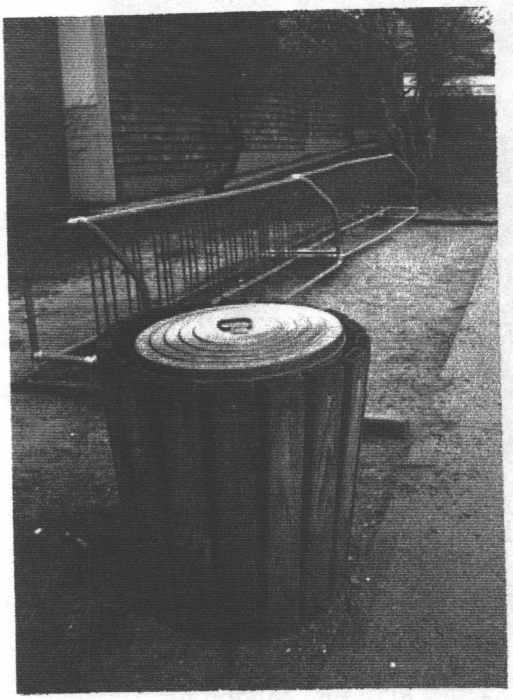


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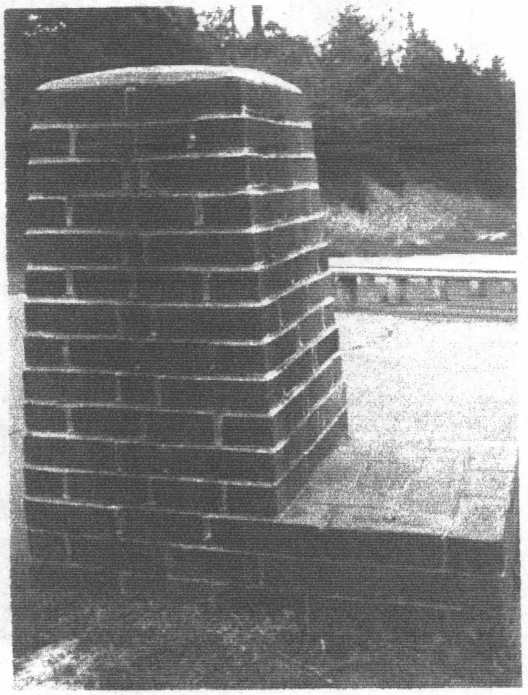


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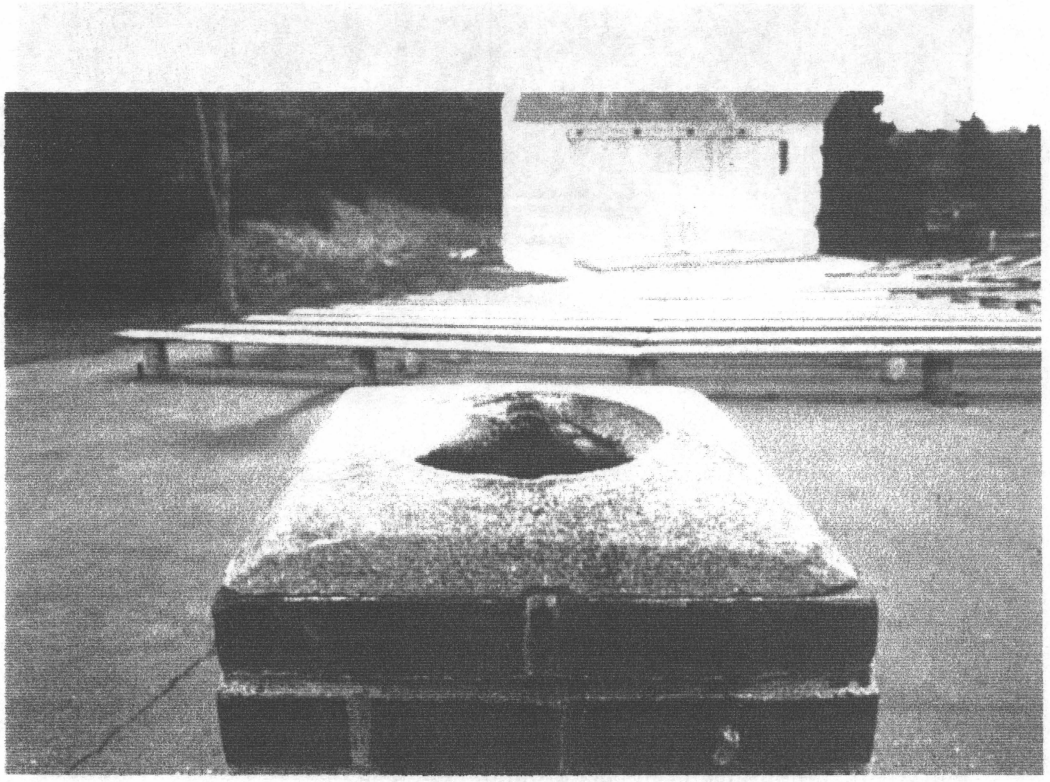


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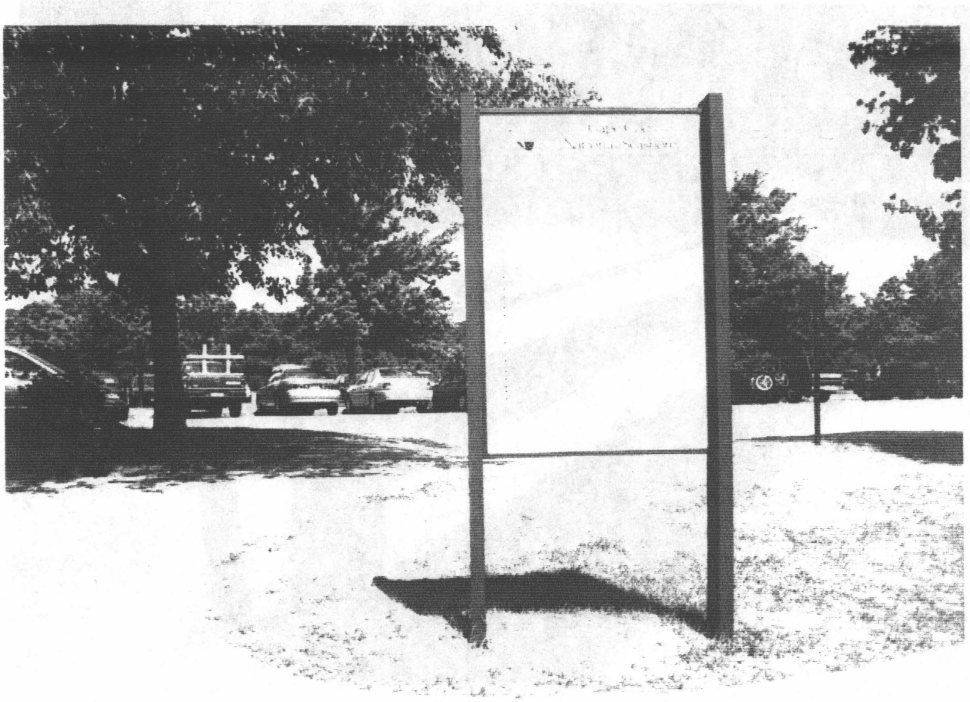


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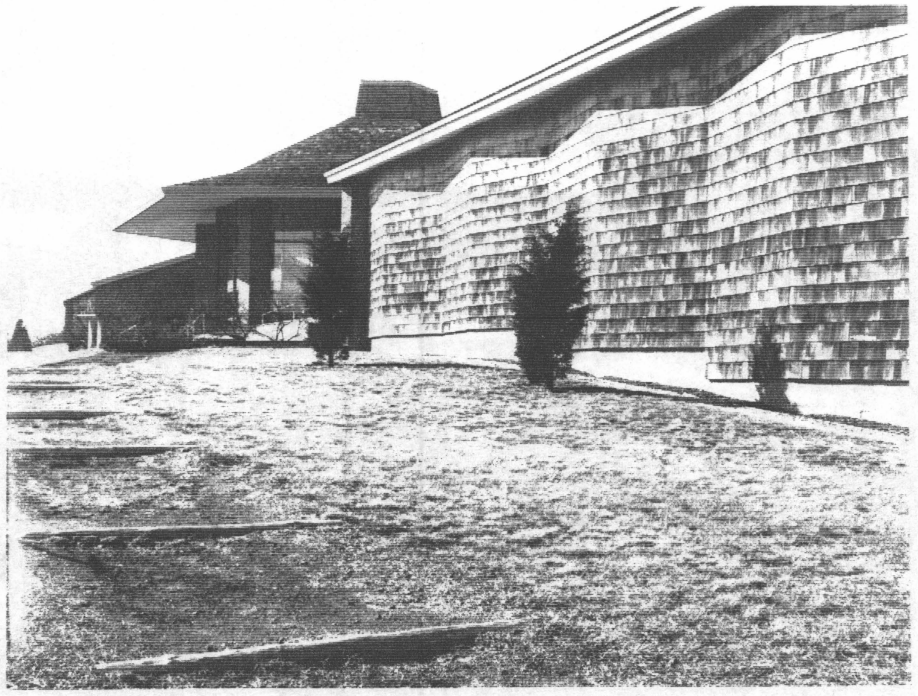


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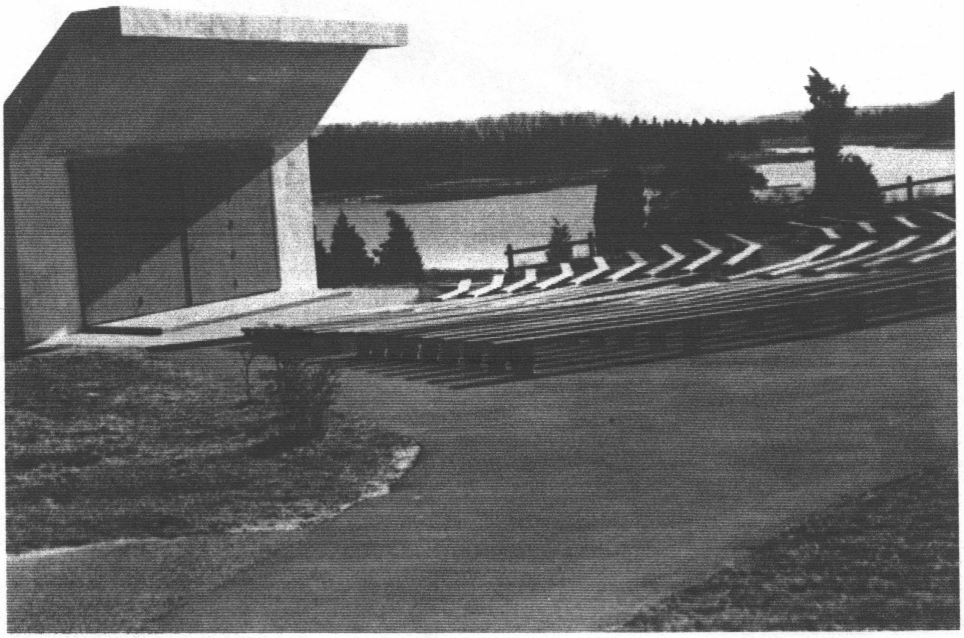


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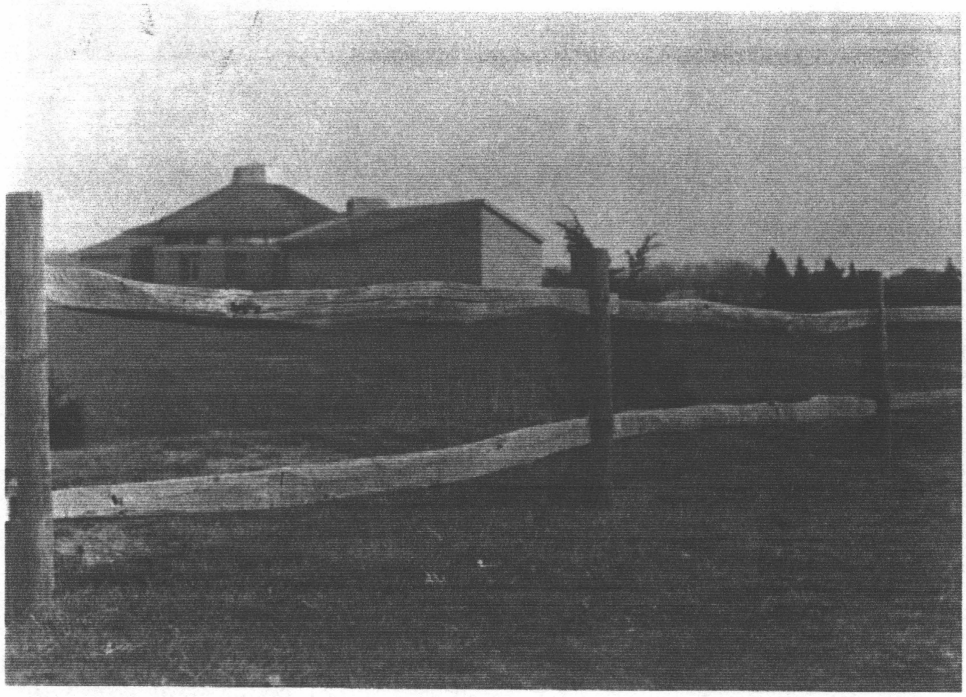


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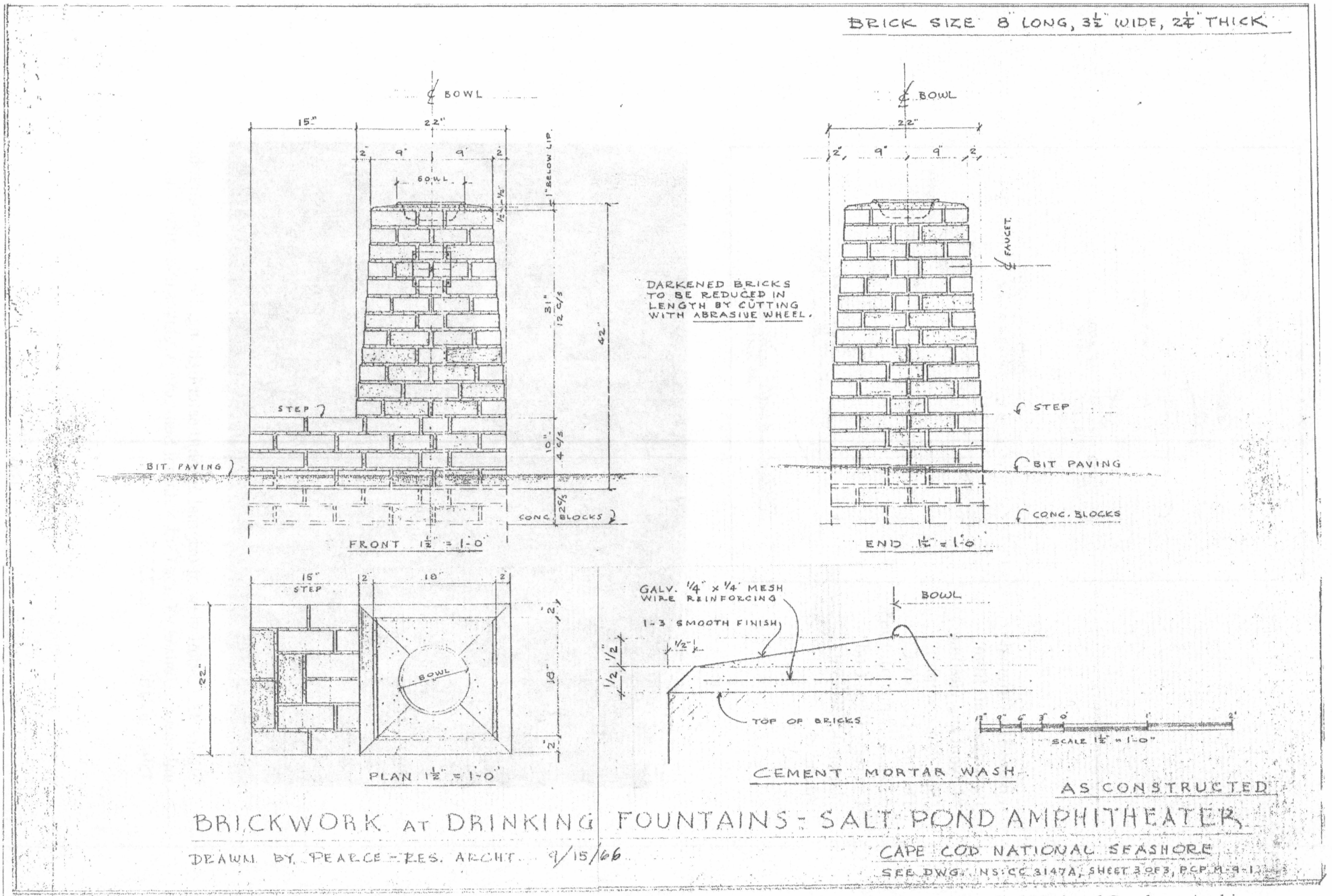


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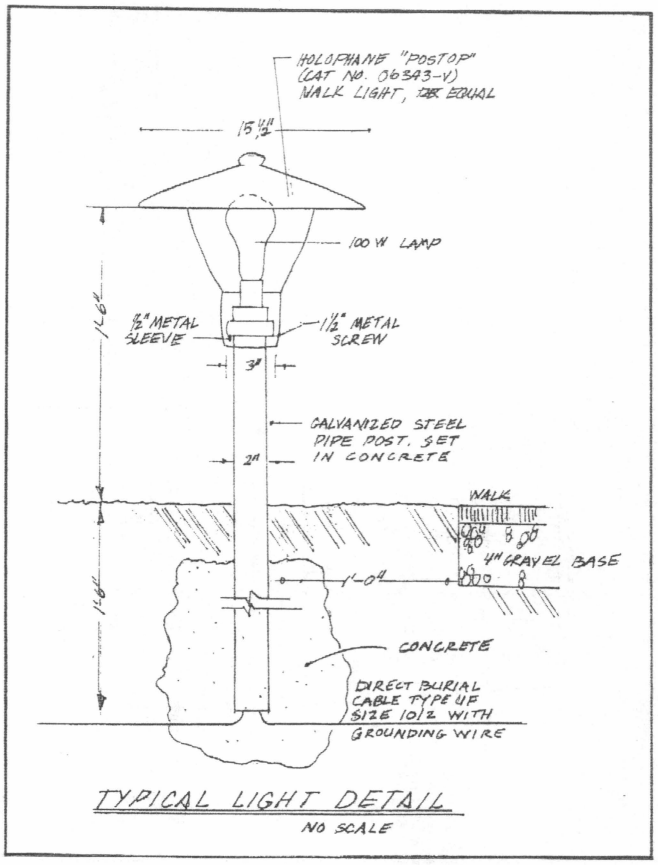


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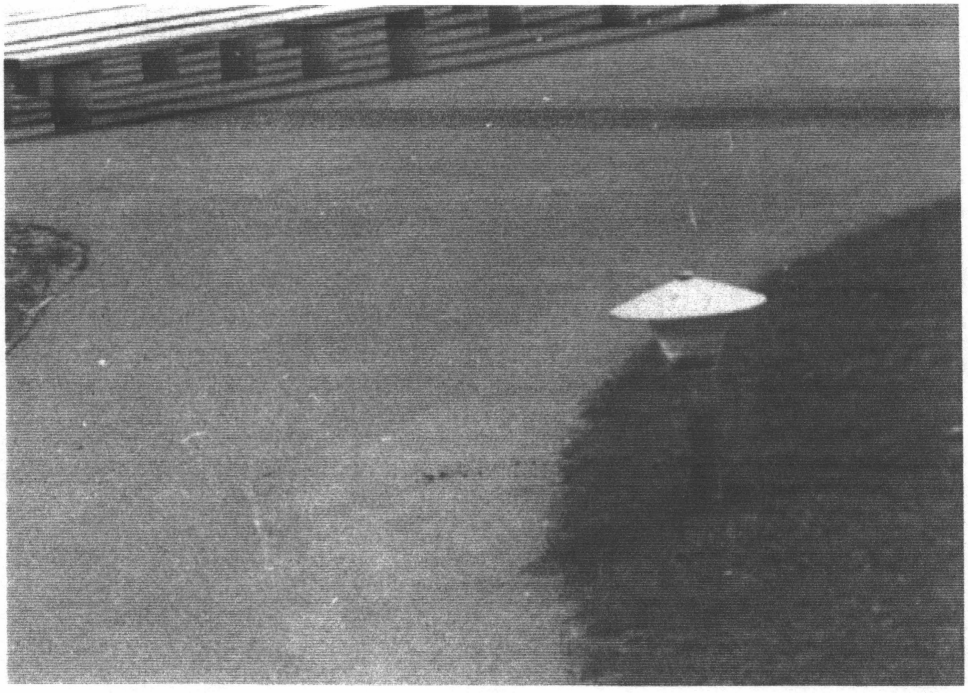


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PART II

HISTORIC STRUCTURE REPORT

HISTORIC STRUCTURE REPORT

SALT POND VISITOR CENTER
Cape Cod National Seashore
Eastham, Massachusetts

By

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Building Conservation Branch
Northeast Cultural Resources Center, National Park Service
U.S. Department of the Interior
Lowell, Massachusetts

August 1999
DRAFT

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PREFACE

The Salt Pond Visitor Center, located in Eastham, Massachusetts, was built in 1965 and is part of the Cape Cod National Seashore (CACO NS). The site became a national seashore on August 7, 1961 and was a part of a ten-year-long construction and expansion campaign for the National Park Service called "Mission 66". Since the visitor center was built less than fifty years ago it is not at this time considered to be an historic structure. However, a study of the contextual history of the significance of Mission 66 and the structures built during that period is in progress, and it is possible that the findings of the study could result in the Salt Pond visitor center's designation as historically significant and as eligible for nomination to the National Register of Historic Places.

This draft historic structure report for the Salt Pond visitor center is an abbreviated Level II report. It was prepared for CACO NS by the Building Conservation Branch of the National Park Service's Northeast Cultural Resources Center and was written by Architectural Conservator Maureen K. Phillips. Preparation for this report involved historical and archival research and physical and photo documentation of the building. No intensive physical investigation or fabric analysis was performed. The scaled drawings of the existing plans of the visitor center found in **APPENDIX A** of this report were completed by the author.

The author wishes to thank the staff of CACO NS, who have generously assisted in the preparation of this report.

ADMINISTRATIVE DATA

Basic Data

Building Name	Building Number	LCS Number
Salt Pond Visitor Center	none	none

Location

The Salt Pond visitor center is located in Eastham, Massachusetts, and is part of the Cape Cod National Seashore (CACO NS). Salt Pond is one of two visitor centers in CACO NS: Salt Pond is situated at the entrance to the national seashore, and the Provincelands is located at its northern end in Provincetown, Massachusetts.

Cultural Resource Data

Potential Contexts of Significance

Background

Under standard Department of the Interior guidelines, none of the Mission 66 buildings (except possibly exceptional examples of architecture or those designed by renowned architects) would be considered for designation as historically significant. However, as Mission 66 structures aged, and as proposals for alterations and/or replacements of the buildings increased, the park service recognized that the park architecture of this period might have historical significance as related to Mission 66 and that an objective contextual study was needed to provide a basis for discussions concerning the significance of Park Service development during these years. In 1998, the Park Historic Structures and Cultural Landscapes Program initiated a two-part, three-year contextual study in order to provide a historic context and specific National Register registration requirements for assessing the significance of national park developed areas and buildings of this period. A draft report of the first phase of the study was completed in May 1999.[1] This report reviews the design philosophy of the park service during those years and the history and origin of the "visitor center" building type, and focuses on five visitor centers designed by well-known Modernist architects such as Richard Neutra and Romaldo Giurgola. It also reveals the importance of those visitor centers that were designed "in-house" by NPS architects, especially Cecil Doty.

In May 1999 the Servicewide Development Advisory Board expressed concern that modifications were being proposed for Mission 66 visitor centers without formal review of their

[1] Sarah Allaback, Ph.D.," Mission 66 Visitor Centers: The History of a Building Type" (draft May 1999).

eligibility for listing on the National Register of Historic Places and recommended that the Associate Director for Cultural Resources Stewardship and Partnerships and the Associate Director for Park Operations and Education prepare an issue paper for the National Leadership Council on this subject. The issue paper (see **APPENDIX E**), released in September 1999, noted that review of part one of the contextual study was to be finalized early in 2000 and that part two will take the full three years to produce a more general contextual study. Stating that "together, these products should provide a reliable contextual history to be the basis of more professional discussions and determinations of eligibility for the built facilities and designed landscapes of this period," the issue paper concluded that there was a "need for superintendents to begin National Historic Preservation Act section 110 and section 106 consultation with the state preservation officers early in planning for modifications to or removal of Mission 66 visitor centers and before projects come to the board for review."

Mission 66 and the Salt Pond Visitor Center

Salt Pond visitor center was constructed in 1965 as the gateway for visitors to the newly-created Cape Cod National Seashore. The structure was built as part of the National Park Service's Mission 66, a ten-year-long design and construction program begun in the mid-1950s that was intended to revitalize, modernize, and enlarge the park system through a massive program of capital investment. The Park Service's built infrastructure had suffered drastically during the depression, World War II, and the Korean War, and soaring visitation to the national parks in the 1950s revealed the inadequacy of the park's facilities. Mission 66 was a multi-million dollar response to the need to improve and revitalize the national park system that involved the construction of hundreds of buildings and road improvements, and which oversaw a significant expansion of the park service into national recreation and national seashore areas. The "visitor center" was a new building type conceived during Mission 66 as a way of orienting visitors to the activities, attractions, and amenities of each of the national parks or sites. This building type has become part of our national culture and was to become a model for visitor services at both national and international historic sites.

The ongoing research for the contextual study has begun to reveal the significance of the Mission 66 program and the important part the visitor centers played in the Park Service's vision. And as more information is uncovered about the design and construction of the Mission 66 visitor centers, it is becoming apparent that the Salt Pond visitor center is an important example of those that were designed "in-house" by Park Service architects and of the design philosophy of the park service in general during those years.[2]

The establishment of CACO NS itself was a critical component of one of the major goals of Mission 66 -- to enlarge the Park Service to include national recreation areas and national seashores. CACO NS was the first Mission 66 national seashore established and, as such, garnered national attention. Thus the Park Service felt that the Salt Pond visitor center was of extreme importance to the future of the national seashore and to the public and professional image of Park Service designers. As such the visitor center was designed and sited with meticulous care to both attract the attention of seashore visitors and to take advantage of the natural view shed of the Salt Pond and the Atlantic Ocean.

The Salt Pond visitor center was the gateway to the national seashore and the first CACO NS visitor facility encountered by Cape Cod vacationers. The building, designed in the Modernist style

[2] Allaback," Mission 66 Visitor Centers" (draft May 1999); Maureen Phillips telephone interview with Donald Benson June 23, 1999; Maureen Phillips telephone interview with Ben Biderman June 28, 1999.

adopted by the Mission 66 planners, was also the most visible example at the national seashore of the Park Service's practice on the East Coast of using design "themes" in a park -- in this case the shape of a hexagon (the center building was hexagonal in shape and the end walls of the wings repeated the hexagon's 60-degree angle). This hexagonal theme was to be the identifying marker within the national seashore for visitors to identify Park Service structures. The Park Service had in CACO NS, as a newly-established national seashore, a rare opportunity to carry out the practice of a design theme to its fullest extent --the majority of the national seashore structures were built during a ten-year period and most used the hexagonal theme in some way. That this theme continued to be considered important to the seashore was illustrated by the fact that a hexagonal bath house destroyed by a storm in the 1980s was reconstructed in the exact shape of the original building.[3]

Period of Significance

If a determination is made that the Salt Pond visitor center is historically significant, that significance will most likely relate to the National Park Service's Mission 66 program. As such, for purposes of this report the period of significance for the visitor center is assumed to be its construction date of 1965.

Proposed Use and Treatment

The Salt Pond Visitor Center is currently suffering from structural and mechanical difficulties and its facilities have become inadequate for its current heavy usage. Current plans are to redesign the building to alleviate those difficulties, including improving safety, health, access, and rest room facilities, providing adequate office space for interpretive staff and auditorium space for the high number of visitors during peak season, and replacing deteriorating original fabric and abating hazardous materials.

Also located on the visitor center site is a 300-seat open-air ampitheater with a modern style rear-projection booth and a stage. Current plans are to remove this ampitheater.[4]

[3] Conversation with Paul Weinbaum, BOSO Historian, July 26, 1999.

[4] The documentation of the ampitheather is addressed in the 1999 Cultural Landscape Report for the visitor center.

EXECUTIVE SUMMARY

Project Background and Scope

The goal of this abbreviated Level II historic structure report is to discuss the significance, document the physical evolution and existing features, and list the character-defining features of the CACO NS Salt Pond Visitor Center

Historical Context

The construction of the Salt Pond visitor center is related to two major goals of the National Park Service's Mission 66 program – the construction of new visitor-oriented structures (especially the newly-conceived building type of the "visitor center") in existing and new parks, and the expansion of the national park system through the establishment of national seashores and recreation areas. Built in 1965 near the end of the Mission 66 ten-year program, the Salt Pond visitor center was a critical component of the Cape Cod National Seashore that had been created by legislation signed by President John F. Kennedy on August 7, 1961, the first authorized since Cape Hatteras National Seashore was established thirty years before. CACO NS was authorized after overcoming several years of local opposition and the Park Service and the CACO NS administration was acutely aware of the importance of its public image and of its role as a public service and as a protector of an irreplaceable natural resource.

Assembling the CACO NS involved a massive influx of capital that was needed to purchase thousands of acres of prime real estate and to build numerous structures for public use, from small shelters and comfort stations to an administrative building and two visitor centers. Salt Pond visitor center was built in 1965, designed by Park Service "in-house" architects in the Mission 66 Modern style and prominently sited on a rise near the main Cape Cod highway and near the southern end of the new National Seashore where visitors would first enter. The building was the epitome of the Park Service visitor center building type, which was conceived for the Mission 66 program and which became a national and international model for visitor facilities.

Summary of Research Findings

Character-Defining Features and Recommendations

The current appearance of the Salt Pond visitor center reflects, for the most part, its appearance when construction was completed in 1965. A 1992 addition affected both the interior and the exterior of the visitor center and was detrimental to the integrity of the exterior appearance of the building's west façade.

The primary character-defining features of the Salt Pond visitor center are related to the building's association with the Mission 66 construction and park expansion programs. Other major

CDFs include: 1) its design in the modern style using modern, inexpensive materials such as concrete and steel; 2) the extensive use of glass walls that allowed patrons to view the natural landscape of the Salt Pond and the Atlantic Ocean from inside the visitor center; 3) the unusual hexagonal shape of its center building and the complementary 60-degree angles of the wings, appendages, and terraces – the hexagon being the identifying theme design for the seashore; and 4) its siting as an integral part of the seashore and as an accessible orientation point for visitors to CACO NS.

Until such time as the contextual study is completed and/or it has been determined whether or not the visitor center is of historical significance, any physical alterations to the visitor center should respect the primary character-defining features to protect the potential historical integrity of the structure. However, higher-quality replacement materials with visual characteristics similar to the original materials could be used for necessary alterations made in the interim to prolong the life of the structure and to improve its maintainability.

I. HISTORICAL BACKGROUND and CONTEXT

SALT POND VISITOR CENTER[1]

Planning and Construction

Design work on the Salt Pond visitor center began in 1963, and by March of 1964 preliminary plans had been completed. The building was to be located on a rise to the northwest of Salt Pond that commanded a view of the pond and the Atlantic Ocean beyond. The building would contain approximately 12,540 square feet and include a center reception lobby and audio-visual and museum wings connected to the lobby by glassed-in corridors. Superintendent Walter Gibbs sought out the reaction of a prominent Boston and Provincetown architect Josiah Humphrey Child to the preliminary design. Child's reaction was positive, commenting that "the exterior is designed in the same spirit as the bath houses and other shelters, which I must say do blend in to the surrounding terrain. The designs are not too Cape Coddy and yet are not out of character with Cape Cod."[2] Other local reaction, however, was not as supportive.

> The Seashore's architectural plans for the Salt Pond visitor center produced a heated debate about architectural style. More than a few acid comments were made about 'that beehive thing' destined to command the horizon overlooking scenic Salt Pond. Why not a nice, simple, Cape Cod cottage?

The Park Service, however, was committed to the design. The creation of the national seashore, the first in thirty years and situated in the President's own "back yard," had commanded national attention, and the Park Service knew that the Salt Pond visitor center would undergo intensive public scrutiny and comment. Its design embodied the Mission 66 vision of modern-style architecture and was the beneficiary of eight years of experience in developing the visitor center building type. When the low bid for the project came in at $378,620, approximately 20% above the original estimate, the Chief Architect of the EODC wrote to the Regional Director recommending approval, arguing that the structural and aesthetic qualities of the Salt Pond visitor center were comparable to the best of the visitor centers that had been built and "above the average quality of the Park Service buildings in general."[3] Clearly, the Park Service considered the Salt Pond visitor center an extremely important and visible symbol for the Mission 66 program.

The Salt Pond visitor center was designed by architect Benjamin Biderman of the EODC. The plans for the visitor center were approved in March 1964 and by April 1 the approximate location of the building was staked out in the field above Salt Pond. The contract was awarded to Linmar Construction Company of Fall River, Massachusetts in June 1964. Work on the building started July 17, 1964 and construction proceeded rapidly. By September 1965 the only remaining task was to install the bluestone terrace.[4]

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[1]Information concerning the historical context of Mission 66, the creation of the CACO NS, and planning for the Salt Pond visitor center is contained in the introductory section to this bound volume that contains both the historic structure report and the cultural landscape report for the visitor center.

[2] Correspondence dated March 11, 1964, from Josiah H. Child to CACO NS Superintendent Walter Gibbs.

[3] Memorandum dated June 19, 1964, from Chief Architect/EODC to Regional Director, NPS Northeast Region.

[4] CACO NS staff meeting minutes dated March 12, April 1, and August 6, 1964, and September 1, 1965; June 19, 1964 memorandum from EODC to Regional Director, Northeast Region; memorandum dated July 17, 1964 from CACO NS Superintendent Gibbs to Chief, EODC.

Architect Benjamin Biderman and the EODC[5]

Rather than put the design of the Salt Pond visitor center out for contract (the usual practice for a structure of this size and expense), the Park Service gave the project to the EODC. The principal architect and designer of the structure was Benjamin Biderman. Inspired by the published photographs of the Park Service's "rustic architecture" of the 1920s and 1930s, Biderman joined the EODC branch of the Park Service in 1963. At that time there was a large backlog of Mission 66 projects that "everyone wanted done fast -- especially the Regional Director for Region 1 (the current Northeast Region)". Biderman recalls his amazement at how fast his designs were approved and the structures were built.

The design process for several buildings would begin at the beginning of each fiscal year. If a design was approved, the project would move to the construction drawing phase and then to specifications. Biderman would begin the year designing and always anticipated being moved to executing construction drawings as the fiscal year wore on, but he "never ran out of design work". The process of designing and building a Park Service structure was overseen by three departments -- Design, Working Drawings, and Specifications -- each with its own manager, or "Chief". When Biderman joined the EODC in 1963, Donald Benson was the Chief of Architectural Design, and was also responsible for the design of several Mission 66 structures, including visitor centers. Benson was a great influence on Biderman and was very involved in the Mission 66 design work. Biderman remembers Benson leaning over him at his drafting table, and sometimes thought of himself as "an extension of Benson's arm". It was Benson who was responsible for a design concept followed by the EODC during the later Mission 66 years that revolved around "architectural themes". Benson's idea was that each park would have its own theme design, influenced from a regional style of architecture, that would be used on all Park Service buildings in that park. In that way, visitors would be able to easily recognize Park Service buildings when touring a site.

CACO NS was among the first parks to use this "theme" concept. Before Biderman joined the EODC, Benson had designed several small structures for the seashore such as comfort stations and shelters, and had used the hexagon motif on many of them (from what source he had gleaned this regional style is not yet known). When Biderman was given the Salt Pond visitor center project, he was required to continue this hexagonal theme and somehow incorporate it into a structure that would include a visitor reception area, a museum, and an auditorium. Since an auditorium did not lend itself to a six-sided plan, Biderman decided to use the hexagon motif only on the center building (the lobby). He then designed the museum and auditorium wings to be "sympathetic" to the center building by making the end walls of each tapered and parallel to the lines of the lobby; everything -- walls, planting beds, terraces, etc. -- were designed around 60-degree angled walls. On the interior, he worked closely with the Park Service's Harpers Ferry Center in designing the museum exhibit space. Remarkably, Biderman completed his design of the visitor center without ever visiting the site, using only site information, topographical maps, and photographs to help him orient the building.

Biderman was responsible for designing at least a dozen visitor centers during his career with the EODC, including the second visitor center at CACO NS (Provincelands) in 1966, Big Meadows in Shenandoah National Park in 1964 (his first), Echo Lake at Acadia National Park in 1966, the National visitor center in Washington, D.C., and Fiske Hill at Minute Man National Historical Park in 1971 (the latter was not for Mission 66 but was a bicentennial project). For the Fiske Hill visitor

[5] The source for the information in this section was a telephone interview with Benjamin Biderman June 28, 1999.

center, Biderman was inspired by the shape of local barns -- reflecting Benson's continuing influence in tying Park Service buildings to local architecture.

In the early 1970s the EODC and the WODC were combined and in 1971 were reorganized to become the Denver Service Center with its headquarters in Denver, Colorado. Biderman remained on the east coast as the sole architect in the DSC's Washington, D.C. satellite office and in that position was heavily involved in bicentennial construction. He retired from the Park Service in 1993.

II. PHYSICAL EVOLUTION

CONSTRUCTION

Salt Pond Visitor Center was built in Eastham, Massachusetts, near the southern end of the Cape Cod National Seashore and overlooking Salt Pond (**fig. 1**). The building was sited not only to take advantage of the pond and ocean views, but also to be clearly visible from Route 6, the major Cape Cod highway that runs through most of the national seashore. The visitor center is a long segmented structure whose façade faces the approach road off of Route 6 (**fig. 2**) and whose rear elevation is oriented toward the Salt Pond to the east/southeast (**fig. 3**).

The visitor center was composed of three main buildings and smaller hyphens and appendages, each section designed to accommodate a specific use. The center building was a 2 ½-story-high, hexagonal, glass-wall structure with a double-sloping hexagonal roof. This building contained the lobby (the visitor reception and information area) and was the hub for visitor circulation to the remaining areas. Located to the north and south of the center building and connected to it by glazed hyphens were tTwo, identical, rectangular wings that were each two stories high and had roofs reminiscent of a ships prow. The north wing contained an auditorium for audio-visual presentations and the south wing contained a museum and staff offices. A one-story appendage on the northwest wall of the center building contained rest rooms and an identical appendage on the southwest wall contained the superintendent's office, a first aid room, and a store.

All sections of the visitor center had reinforced-concrete foundations and floors. The walls of the central building (except those adjoining the appendages) were framed in tubular steel and composed of glass panels framed in tubular steel. Alll other walls of the complex were constructed of concrete blocks (**fig. 6**). Electrical conduits and heating ducts for each space were threaded through the holes in the concrete blocks (**fig. 7**). The long walls of the wings were clad with cedar shingles, while the end walls of the wings and the exterior masonry of the appendages were given a veneer of red bricks. All windows and doorways were framed in tubular steel. The roofs of the three major buildings were constructed of 4-inch-wide planking on steel roof trusses and were covered with cedar shingles. The flat roofs of the two appendages and of the hyphens were covered with built-up roofing of tar and gravel.

The west façade of the center building contained the main entrance that consisted of a double opening with two glass doors.[6] There were no window or doorway openings on the west façade of the wings or on the west walls of the appendages, but the west walls of the two hyphens were entirely glazed and had bands of windows along the bottom of the walls. The northwest wall of the north appendage had two doorways with steel doors that led to the rest rooms and a band of horizontal awning windows across the top. The southwest wall of the south appendage held three symmetrically-placed openings; one opening held a glazed single door, an horizontal awning window, and glass panels held in steel frames; the other two openings contained glass panels in steel frames and horizontal awning windows. The east elevation of the center building and the two hyphens were entirely glazed with a combination of glass panels, doors, and horizontal awning windows. The east wall of the auditorium wing had no openings, while the east wall of the museum wing held three sections of glass panels and horizontal awning windows on the first and basement-story levels. The only other openings in the visitor center were emergency exit doors at the north end

[6] The building's axis runs northeast to southwest, with its entrance on the long west/northwest façade and the pond situated to its east/southeast. For the sake of simplicity, in this report the entrance façade will be called the "west façade" and the aspect of the building facing the pond will be called the "east elevation". All other wall and room locations will follow from these directional designations.

of the auditorium wing and a doorway into the museum basement at the bottom of an exterior stairwell on the west wall of the museum wing.

The museum wing had a full basement and a partial basement was located at the north end of the auditorium wing. These basements were connected by a crawl space through which piping, conduits, and heating ducts ran from the boiler room in the museum basement to public rooms. Above the basement level, in spite of their heights all the interior sections of the building consisted of one floor. The lobby held a reception desk on an interior brick wall (**fig. 4**) and overlooked the Salt Pond to the east through glass walls. Doorways on the southeast and northeast walls of the lobby led out to bluestone terraces. A doorway on the northwest wall led to the men's rest room and one on the southwest wall to the Superintendent's office and a first aid room. Corridors to the north and south of the lobby led to the auditorium to the north and to the museum and staff offices to the south (**fig. 5**). A small store was located off the south corridor, and the entrance to the women's rest room off the north corridor.



Figure 1. U.S. Dept. of Interior Geological Survey Map with Location of Salt Pond Visitor Center Circled (nd).

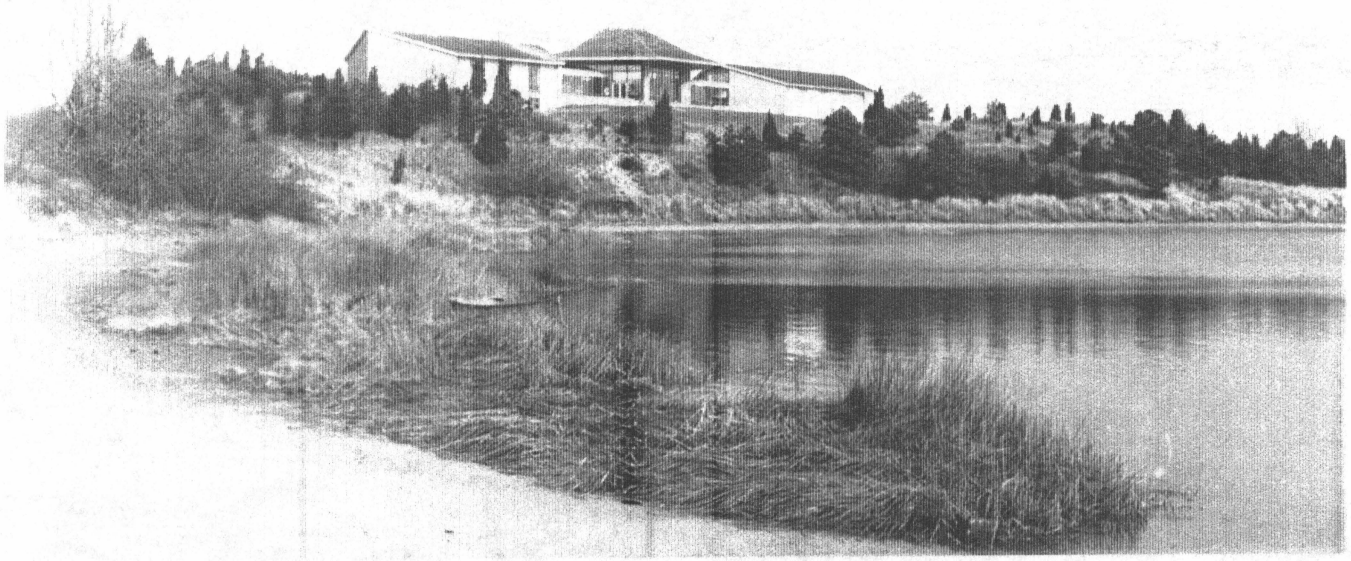


Figure 2. Salt Pond Visitor Center – View from the Southeast (December 23, 1965).

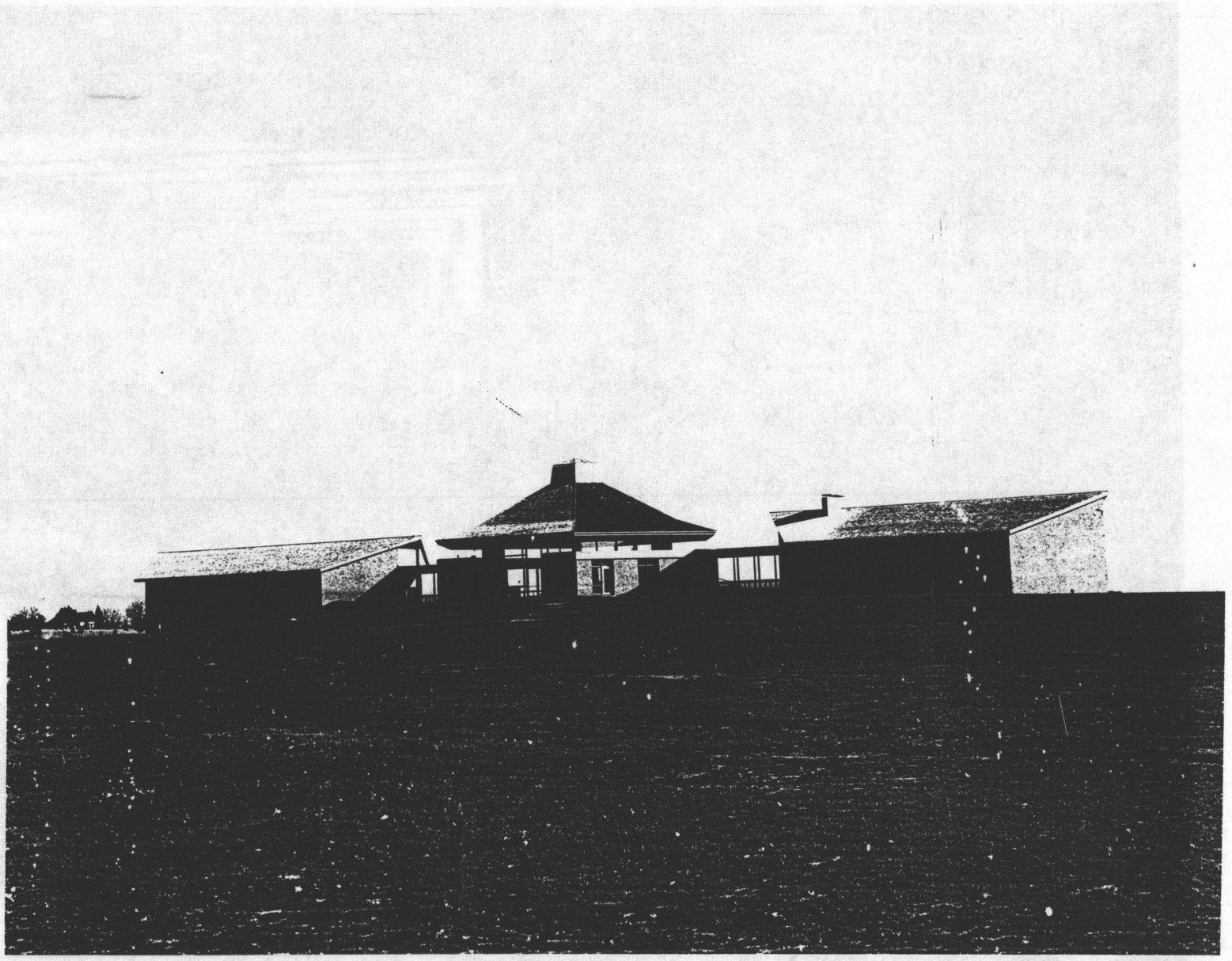


Figure 3. Salt Pond Visitor Center – View from the Southwest (September, 1965).

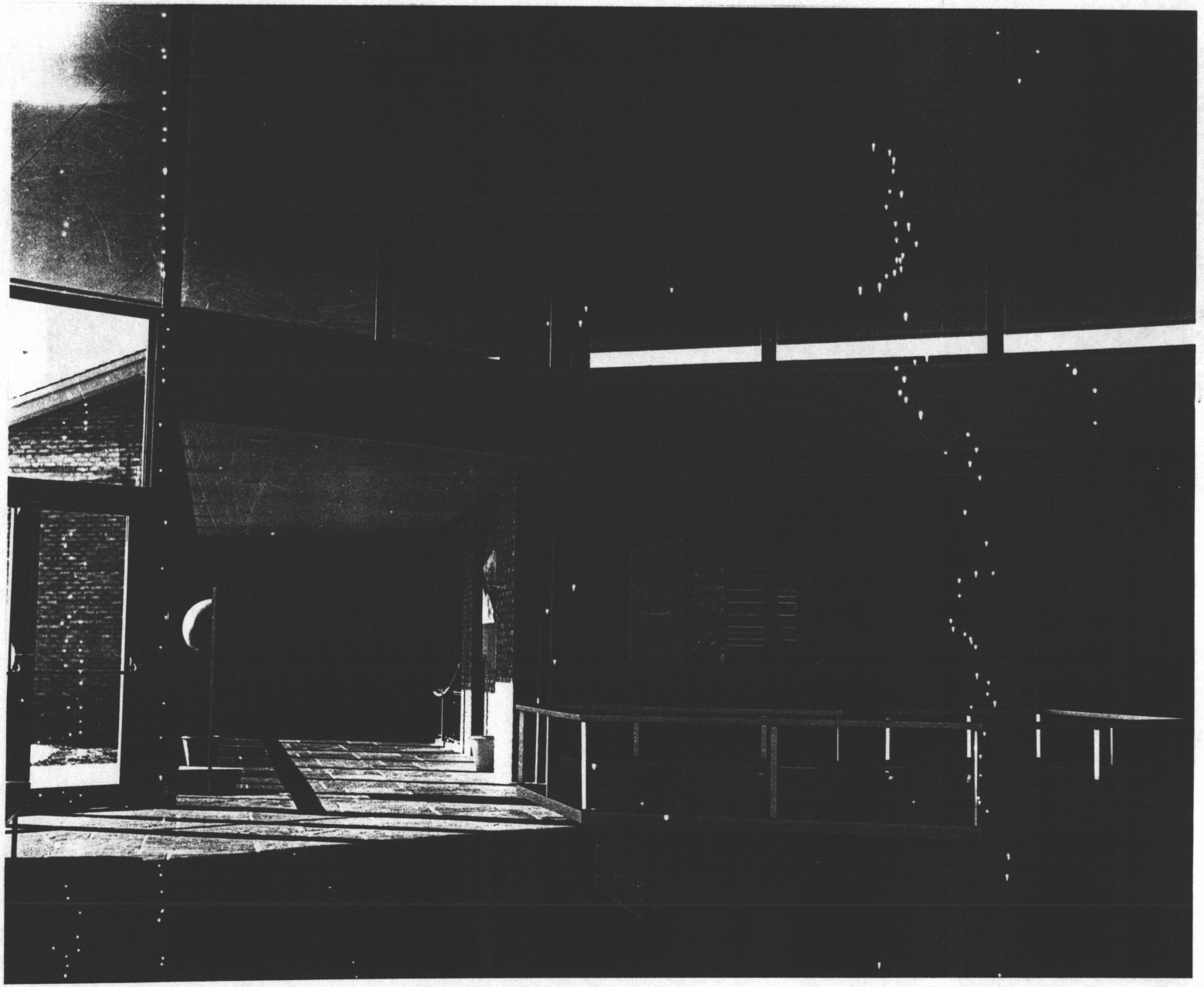


Figure 4. Salt Pond Visitor Center – Lobby (Room 110), Looking South (Circa 1966).



Figure 5. Salt Pond Visitor Center – Lobby (Room 110), Reception Desk on Southwest Wall (Circa 1966).

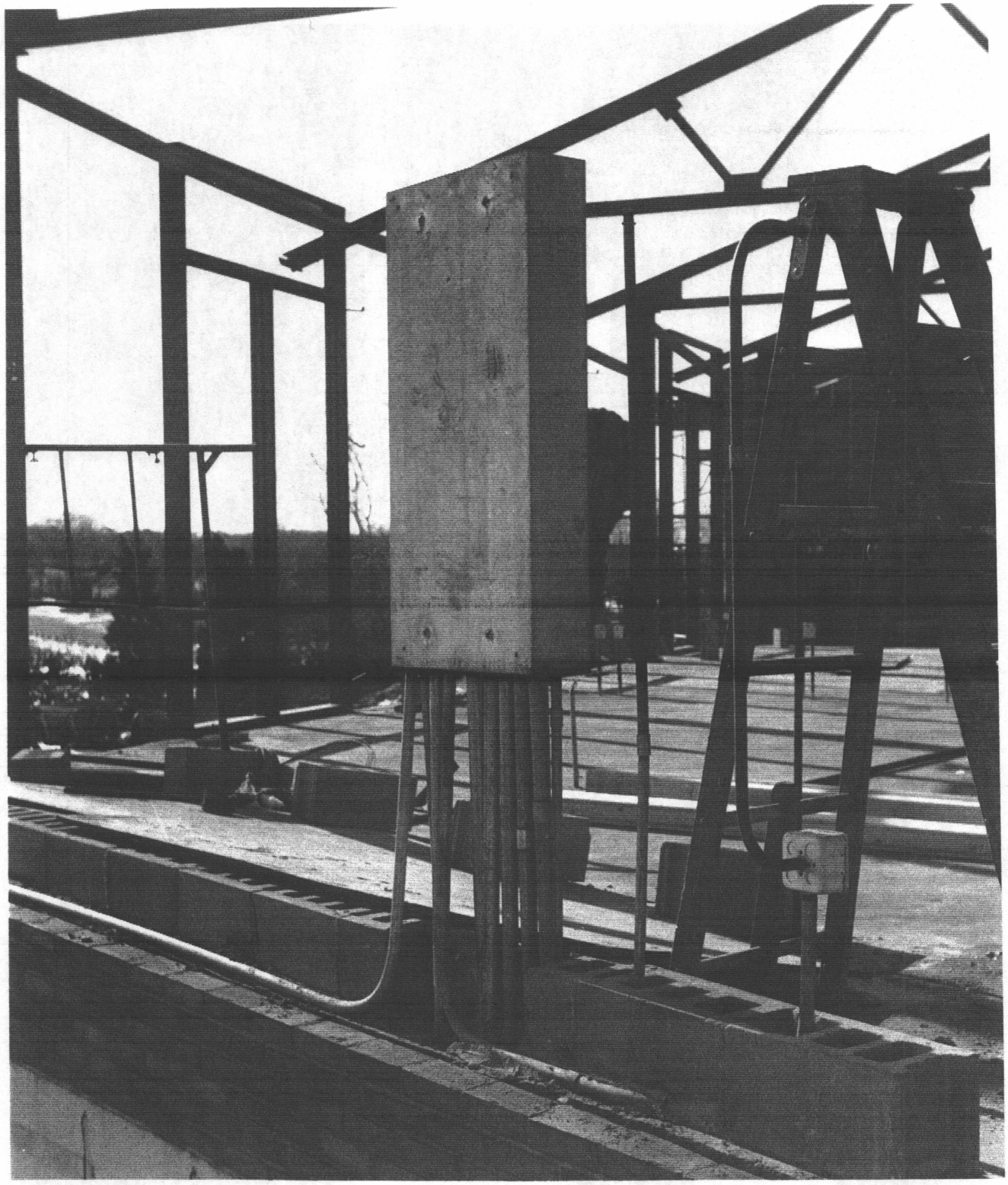


Figure 6. Salt Pond Visitor Center – In-Progress Construction of Wing (January 1965).

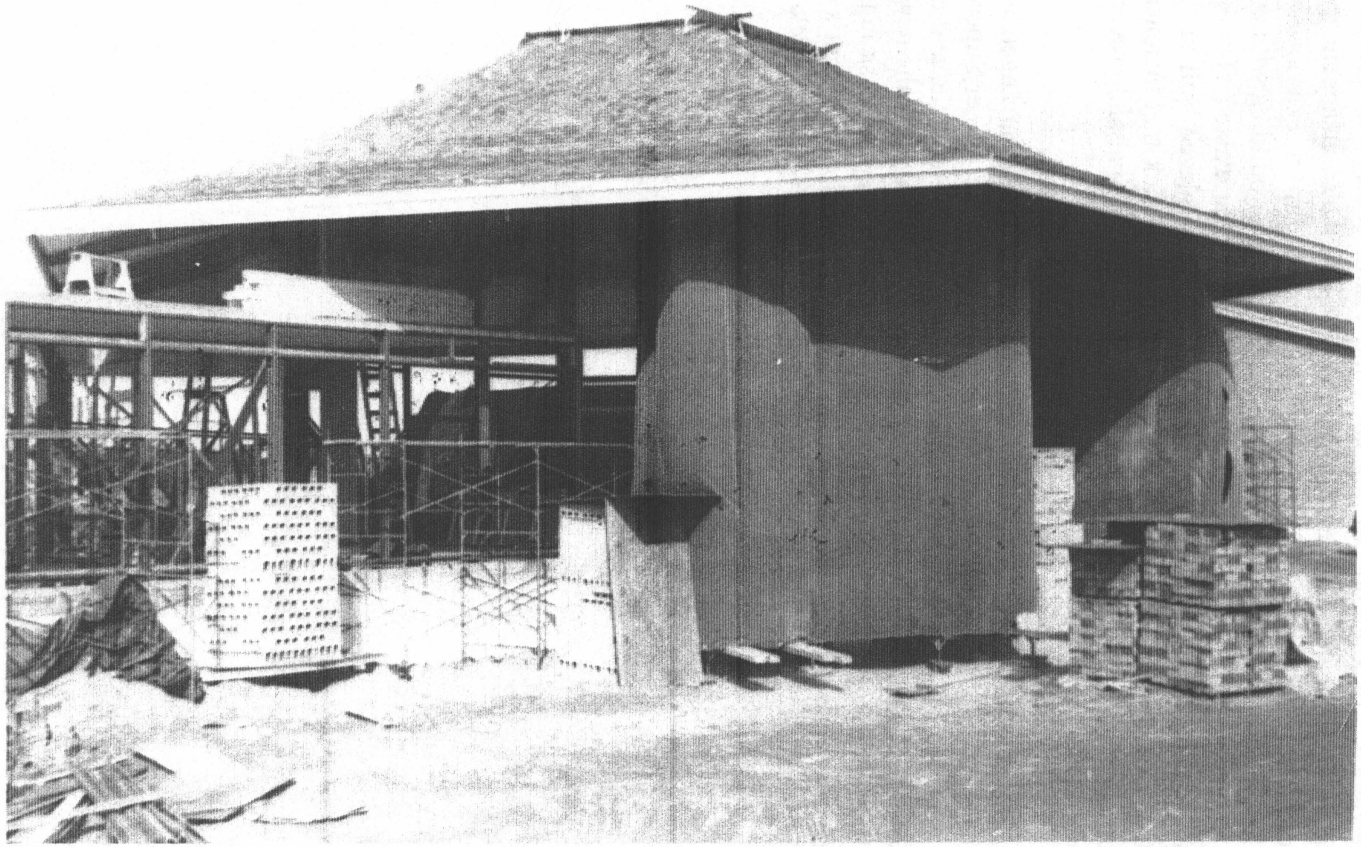


Figure 7. Salt Pond Visitor Center – In-Progress Construction of Center Building (February, 1965).

POST-CONSTRUCTION ALTERATIONS

The book store was remodeled in 1976. The doorway from the store into the south corridor was widened and fitted with sliding doors, and a display window was installed on the northeast wall of the room between the store and the lobby.

The only major alteration to the Salt Pond visitor center was completed in 1992 when an addition was built in the area between the southwest wall of the south appendage and the west wall of the south corridor. This addition had a significant impact on the exterior appearance of the west façade of the building -- the symmetrical arrangement of center building with equal-sized appendages flanked by glazed hyphens and large brick-clad wings no longer existed. Two of the glazed openings on the southwest wall of the south appendage and the entire glazed wall of the south hyphen were now blocked. An attempt was made to clad the addition in brick that matched the original, but the brick on the addition ended up being a lighter red than the original and prevented the addition from blending into the original design.

On the interior, the plan of the south appendage was rearranged and absorbed into the addition. The original three small rooms were eliminated -- the former Superintendent's office was converted to a handicapped-accessible rest room, a small office cubicle, and closets, and the spaces for the first aid room and the original book store were used along with the new space of the addition to create a larger book store. Probably at the same time, the reception desk in the lobby was built out from its original location, the doorway leading to the former Superintendent's office was moved to a newly-built angled wall, and a window/display case was installed in the brick-clad wall between the lobby and the book store.

III. PHYSICAL DESCRIPTION

GENERAL

Exterior

The Salt Pond Visitor Center (**figs. 8 & 9**) is a long contemporary-style structure situated on a knoll overlooking Salt Pond to its east.[7] The building is composed of a center (main) building and two wings connected to the center building by hyphens. The center building is a 2½-story-high, hexagonal, glass-wall structure with a double-sloping, wood-shingled, hexagonal roof (**fig. 10**). The north and south wings (the auditorium wing and the museum wing, respectively – **figs. 11-12 & 15-16**) are of the same design, each being two stories high and composed of two long parallel walls connected at the ends by two walls set at 60 degree angles that taper towards each other and which parallel the hexagonal walls of the center building (**figs. 13 & 17**). Each wing has a wood-shingle gable roof that extends at each end to a point, mimicking a ship's prow, and is clad in wood shingles on the long walls and red brick on the end walls.

One-story brick-clad appendages flank the entrance to the center section on the west façade of the building, springing from the northwest and southwest walls of the hexagonal structure and engaging the west walls of the north and south hyphens that connect the wings to the center building (**figs. 20-23**). The appendages and the hyphens are all 1-story-high and have flat roofs. The east walls of the hyphens are composed of glass panels and horizontal awning windows in steel frames (**figs. 22 & 23**). The west wall of the north hyphen is similarly glazed where not blocked by the north appendage (**fig. 20**). The west wall of the south hyphen was originally treated the same; its original west-façade glass wall is now blocked by a 1992 addition to the south appendage that extends south to the museum wing (**fig. 21**).

The main entrance to the visitor center is a double-door glass opening that is located on the 2-story-high glass wall of the center building's west façade (**fig. 25**). The terrace in front of the doorway (and between the appendages) is paved with random-sized rectangular bluestone that continues into the building. Also on the west façade are two doorways on the northwest wall of the north appendage that lead to restrooms (**fig. 20**), one doorway on the south appendage that opens to an office area (**fig. 21**), and two basement-level doorways located at the bottom of an exterior stairwell on the museum wing (**fig. 19**). A concrete walkway leads from the parking lot located to the northwest of the building, past the north appendage and the restroom doorways, to the bluestone terrace in front of the main entrance.

Access to the east elevation of the center section is via two entrances with glass double-doors that are located on the 2-story-high northeast and southeast glass walls of the center building and which open from a terrace paved with random-sized rectangular bluestone (**fig. 24**). The only other doorways on the exterior of the building are exits on the north elevation of the auditorium (north) wing, located at each of the east and west ends of the wall (**fig. 27**).

The east wall of the center building is also a 2-story-high glass wall (**fig. 10**); the east, southeast, and northeast glass walls of the center building look out to Salt Pond to the east and the

[7] The building's axis runs northeast to southwest, with its entrance on the long west/northwest façade and the pond situated to its east/southeast. For the sake of simplicity, in this report the entrance façade will be called the "west façade" and the aspect of the building facing the pond will be called the "east elevation". All other wall and room locations will follow from these directional designations.

Atlantic Ocean beyond (**fig. 29**). The upper northwest and southwest walls of the building are also glazed and overlook the one-story roofs of the adjacent appendages and hyphens. On the west façade, banks of horizontal awning windows are located at the bottom of the north hyphen's glass wall and at the top of the north appendage's brick wall. A tall window that consists of a bottom horizontal awning sash, a fixed center sash, and a glazed transom is located on the southwest wall of the south appendage. There are no windows on the west facades of the wings, nor on the north and south elevations of the building.

On the east elevation, banks of horizontal awning windows are located at the bottom of the glass walls on the north and south hyphens (**figs. 22 & 23**). Three sections of windows are evenly spaced along the basement level of the museum wing, each section containing a pair of adjacent one-over-one horizontal awning sashes. On the first-story level three sections of windows, each containing two adjacent openings with a lower horizontal awning sash and an upper large fixed sash, are situated immediately over the basement windows (**fig. 16**). There are no windows on the east elevation of the auditorium wing.

Interior

The interior of the visitor center is organized around the main lobby, which occupies the entire center section of the building. This six-sided room is entered from the west, and soaring glass walls on the east side of the room overlook the Salt Pond and the Atlantic Ocean beyond (**fig. 29**). A reception desk is located on the southwest wall of the lobby (**fig. 32**), from behind which doorways lead to a small office and supplies area and to a book store to the south of the lobby (**figs. 43-45**). Corridors radiating to the north and south of the lobby (the hyphens) lead to the auditorium wing and to the museum wing, respectively (**figs. 37 & 41**). Doorways on the northwest wall of the lobby (**fig. 33**) and on the west wall of the north corridor (**fig. 38**) open into restrooms (**figs. 35 & 36**).

A double doorway (**fig. 39**) at the north end of the north corridor opens to an auditorium lobby. This lobby has openings on the east and west sides of its north wall that lead to the auditorium. The auditorium has a projection booth at its south end and a raised stage at its north end, with several rows of north-facing seats attached to a sloping floor. A passage on the west side of the stage leads to an emergency exit and to a room behind the stage that was originally a rear projection room, and which is now used as a storage space. A passage on the east side of the stage leads to a second emergency exit and to a staircase to a partial basement located under the auditorium stage area. This basement room contains heating equipment for the auditorium and its lobby.

In the south corridor to the south of the main lobby, a double doorway at the south end of the corridor leads to the museum space (**fig. 41**). The museum occupies the western two-thirds of the museum wing and is divided into two spaces, an anteroom and the museum proper, by a partial wall near the north end of the museum's east wall. The public entrance to the book store is located on the corridor's west wall (**fig. 43**). A doorway on the east wall of the museum anteroom opens to an office area that occupies the eastern one-third of the museum wing (**figs. 46-51**). A stairway at the north end of the office area leads down to a full basement (**fig. 52**). The north quarter of this basement contains a boiler room; the curator's offices, a meeting room, and storage spaces occupy the remaining space (**figs 53-55**). A continuous crawl space links a full basement in the museum wing with a partial basement at the north end of the auditorium wing. The crawlspace holds ductwork that runs from equipment in the museum wing basement to the auditorium wing basement.

STRUCTURAL ELEMENTS

Foundation

- Reinforced poured-concrete, with large aggregate on the exposed exterior portions.
- Reinforced poured-concrete floors

Framing

Walls

- Center Building – tubular steel wall columns and window, doorway, and glass-panel frames
- Other Buildings – concrete block

Roofs

- Steel roof trusses

EXTERIOR ELEMENTS[8]

Walls

Cladding and Sheathing

Center Building and West Appendages

- **West Façade**

- Configuration: **center building** - a 1 1/2-story-high west wall and upper ½-story northwest and southwest walls that overlook the roofs of the west appendages
  appendages - 1-story-high south, west, and northwest walls of the north appendage and 1-story high north, west (center), southwest, and west (north) walls of the office/bookstore (south) appendage
  piers – 4 piers extend through roofs of the appendages at the north and south corners of the center building's west wall and through the roofs of the hyphens at the north and south ends of the center building; the piers end approximately 3 feet below the center building roof soffits (speakers were originally mounted in the top and protected with hardware cloth screening - **APPENDIX B**, Sheet 6).
- Composition: **center building** – the west wall and upper northwest and southwest walls are composed of glass panels held in steel frames; the west wall contains a glazed double-door main entrance (D101) into the visitor center
  appendages – walls of the restroom appendage and the north, center-west, and southwest walls of the office appendage are clad in red veneer brick (the "original brick") that each measures 8 inches long by 2 inches wide, and which are laid in a stretcher bond using ½-inch-wide tooled mortar joints; the west wall at the north end of the office appendage, which dates to the enlargement of the book store facilities in 1992, is clad with red brick that is lighter in color than the original brick
  piers – original brick over concrete-block construction

- **East Elevation**

- Configuration: **center building** – the 1 1/2-story-high east wall and east ends of the northeast and southeast walls, and the upper ½-story west ends of the northeast and southeast walls that overlook the 1-story-high north and south hyphens
  piers - 2 piers run the full height of the northeast and southeast corner of the center building's east elevation; the piers end approximately 3 feet below the center building roof soffits and probably also held speakers (see *West Elevation*, above)

[8] Doorway and window numbers refer to those used on the 1999 scaled plans of the Salt Pond visitor center found in **APPENDIX A** of this report. See **figures 8 through 28** for views of the visitor center exterior.

- Composition: **center building** - glass panels held in steel frames
  piers – original brick over concrete-block construction

Auditorium (North) Wing

- **West Façade and East Elevation**

- Configuration: accordion-shaped walls
- Composition: 3/8-inch-thick wood cedar shingles laid 9 inches to weather, attached to wood furring strips strapped to concrete-block walls

- **North Elevation**

- Configuration: narrow walls on the west and east ends of the elevation, and wide northwest and northeast walls that run north at an angle to join at a point.
- Composition: **northeast and northwest walls** – original red brick (see *West Façade*)
  narrow east and west walls - stucco above a doorway that occupies the entire width of the wall.

- **South Elevation**

- Configuration: wide southwest and southeast walls that angle towards each other to the south, ending at a south-facing upper wall located above the 1-story-high roof of the north hyphen.
- Composition: **southwest and southeast walls** – original red brick (see *West Façade)*
  south-facing upper wall - fixed louvered panel (probably steel)

Museum (South) Wing

- **West Façade and East Elevation**

- Composition: 3/8-inch-thick wood cedar shingles laid 9 inches to weather, attached to wood furring strips strapped to concrete-block walls
-
- **North Elevation**

- Configuration: wide northwest and northeast walls that angle towards each other to the north, ending at a north-facing panel located above the 1-story-high roof of the south hyphen (the northwest wall is also interrupted by the 1992 west wall of the bookstore)
- Composition: **northwest and northeast walls** –original red brick (see *West Façade*)
  north-facing upper wall - fixed louvered panel (probably steel)

- **South Elevation**

- Configuration: wide southwest and southeast walls that angle south to join at a point
  Composition: original red brick (see *West Facade*)

North Hyphen

- **West Façade and East Elevation**

- Composition: glass panels held in steel frames
- Other: low retaining wall clad in original brick runs from the southeast wall of the auditorium wing, several feet east of, and parallel to, the north hyphen's east wall; the wall encloses a planting bed, but the visual effect from the exterior is of a low brick wall under the glass wall of the hyphen

South Hyphen

- **West Facade**

- Composition: light-red veneer brick that date to the 1992 enlargement of the book store

- **East Elevation**

- Composition: glass panels held in steel frames
- Other: low retaining wall clad in original brick runs from the northeast wall of the museum wing, several feet east of, and parallel to, the south hyphen's east wall; the wall encloses a planting bed, but the visual effect from the exterior is of a low brick wall under the glass and steel wall of the hyphen.

Trim

Frieze boards trim the tops of the walls on the hyphens and on the appendages. The frieze measures approximately 1 foot 3 inches wide and is decorated with two horizontal dados.

Doorways

West Façade

Center Building - Doorway D101 (Main Entrance)

- Location: centered on the center building's west façade
- Opening Size: approximately 6 feet wide by 8 feet high
- Doors: two doors, each consisting of a single, large, clear-glass panel in a steel frame
- Hardware: each door - large chrome handle
- Surround: none – doorway has a steel frame/jamb
- Other: a flagstone patio in front of the doorway continues into the main lobby

South Appendage - Doorway D102

- Location: north end of center building's west façade
- Configuration: single-door opening with a single-pane transom
- Opening Size: doorway - approximately 3 feet wide by 7 feet high
  transom – approximately 3 feet wide by 2 feet high
- Door: single steel door with vertical-rectangular glass panel on the top half that measures 1 foot 6 inches wide by 2 feet high
- Hardware: chrome handle and lock
- Surround: none – doorway has a steel frame/jamb.
- Other: entrance dates to the 1992 enlargement of the bookstore facilities

North Appendage – Doorways D107 and D108

- Location: D107 – at east end of appendage's northwest wall (to women rest room)
  D108 – at west end of appendage's northwest wall (to men's rest room)
- Opening Sizes: each doorway - approximately 2 feet 8 inches wide by 6 feet 8 inches high
- Doors: D107 - two, rectangular, white-opaque glass panels set in a steel frame
  D108 – plain steel door
- Hardware: each door - large curved chrome handle
- Surround: each doorway - 2-inch wide plain steel surround; steel frame/jamb.

Basement - Doorways D001 and D002

- Location: adjacent to one another at the north end of the basement level of the museum wing's west facade
- Opening Size: each - approximately 2 feet 8 inches wide by 6 feet 8 inches high
- Doors: each - two, rectangular, white-opaque glass panels set in a steel frame
- Hardware: each door – large curved chrome handle with ribbed surface
- Surrounds: each doorway - 2-inch wide plain steel surround and a steel frame/jamb
- Other: doorways are accessed via an exterior stairwell that leads down from the ground level.

East Elevation

Center Building – Doorways D103 and D104

- Location: D103 - centered on the center building's southeast glass wall
  D104 – centered on the center building's northeast glass wall
- Opening Sizes: each - approximately 5 feet wide by 6 feet 10 inches high
- Doors: each - two doors, each consisting of a single large clear-glass panel in a steel frame
- Surrounds: none – each doorway has a steel frame/jamb
- Hardware: each door - large chrome handle; chrome lock on west door

North Elevation

Auditorium Wing - Doorways D105 and D106

- Location: D105 – east end of wing's north elevation
  D106 – west end of wing's north elevation
- Opening Sizes: each - approximately 3 feet 2 inches wide by 7 feet high
- Doors: each - plain steel door
- Surround: each doorway - a plain 2-inch-wide metal surround and a steel frame/jamb; a plain board measuring 1 foot 1 inch wide trims the outside edge of the doorway and of the entire height of wall
- Hardware: none – used for emergency exits only

Windows

West Façade

North Appendage – Windows W101-W111

- Location: bank of 11 windows along top of appendage's northwest wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sash: each – horizontal awning sash consisting of a single light in a steel frame
- Surrounds: none – steel frames/jambs
- Other: long granite sill under bank of windows

North Hyphen – Windows W112-117

- Location: bank of 6 windows along bottom of hyphen's west glass wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sash: each – horizontal awning sash consisting of a single light in a steel frame
- Surrounds: none – steel frames/jambs
- Other: long granite sill under bank of windows

South Appendage – Windows W152 and W152A

- Location: top and bottom of appendage's southwest glass wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: W165 - horizontal awning sash at bottom of glass wall
  W165A – transom sash at top of glass wall
- Sash: each - single pane in steel frame
- Surround: none – steel frames/jambs
- Other: granite sill

Museum Wing – Basement Opening O001

- Location: north end of basement wall at bottom of stairwell
- Opening Size: approximately 2 feet 11 inches wide by 3 feet 3 inches high
- Configuration: metal vent in steel frame
- Sash: none
- Surround: none – steel frames/jambs

East Elevation

North Hyphen – Windows W118-W131

- Location: bank of 14 windows along bottom of hyphen's east glass wall
- Opening Sizes: each approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: W118-W129 - horizontal awning sashes
  W130-W131 – fixed sashes
- Sash: each - single pane in steel frame
- Surrounds: none – steel frames/jambs
- Other: long granite sill under bank of windows

South Hyphen – Windows W132-W145

- Location: bank of 14 windows along bottom of hyphen's east glass wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: W132-W133 – fixed sashes
  W134-W135 - horizontal awning sashes
- Sash: each - single pane in steel frame
- Surround: none – steel frames/jambs
- Other: long granite sill under bank of windows

Museum Wing Basement Level – Windows W001-W012

- Location: W001-W004 – at north end of wing's basement-level east wall
  W005-W008 – in center of wing's basement-level east wall
  W009-W012 – at south end of wing's basement-level east wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: horizontal awning sashes
- Sash: each - single pane in steel frame
- Surrounds: none – steel frames/jambs
- Other: windows are arranged in 3 groups of four identical sashes placed 2-over-2
  granite sill under lower pair of each group of windows

Museum Wing First-Floor Level– Windows W146-W151

- Location: W146-W147 – at north end of wing's first-floor-level east wall
  W148-W149 – in center of wing's first-floor-level east wall
  W150-W151 – at south end of wing's first-floor-level east wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high

- Configuration: horizontal awning sashes
- Sash: each - single pane in steel frame
- Surrounds: none – steel frames/jambs
- Other: windows are arranged in three pairs of identical sashes, each sash positioned at bottom of tall fixed glass pane; granite sill under each pair of windows

Skylights

Center Building – Window W201

- Location: recessed in hexagonal cupola at peak of center building's roof
- Opening Size: unknown
- Configuration: fixed panes (number unknown)

South Hyphen – Windows W202 & W203

- Location: W202 – centered in south portion of 1992 bookstore addition
  W203 – centered in northwest section of 1992 bookstore addition
- Opening Size: unknown
- Configuration: bubble lights

Roofs

Roof Types

- Center Building: hexagonal roof with two slope pitches: steeper slopes are over the center building and the shallower slopes are eaves; the roof is topped with a hexagonal cupola
- Wings: each - gable roof that extends to a point at the north and south ends, giving roof the appearance of a ship's prow
- Hyphens, Appendages, & Bookstore Addition: each - flat roof

Sheathing

- All Roofs: original plans show sheathing as a wood deck composed of 4-inch-wide boards; not known if original sheathing is extant

Roofing

- Center Building/Wings: 12-inch-long wood shingles laid 7 to 9 inches to weather
- Hyphens/Appendages: built-up roof with metal flashing along edges; there is an opening in the flashing on the southwest wall of bookstore addition for drainage

Eaves

- Center Building: 15 feet deep; soffits covered with cement-plaster stucco
- Wings: 1-foot-wide deep eaves and gable overhang (overhang at ends facing center building deeper due to flat wall); soffits covered with cement-plaster stucco

Trim

- Center Building/Wings: plain frieze boards and cornices along edges of eaves and gable overhangs; the frieze is approximately 8 inches wide; a 3-inch-wide cornice trims top edge of frieze board

Chimney

- Location: north end of the museum wing roof ridge
- Size: approximately 15 feet long by 3 feet wide, long sides facing north and south
- Materials: clad in original brick above the roof line; metal flashing lines the junction with the roof
- Configuration: rectangle with west and east ends extended to a point and beveled, mimicking museum wing's nautical roof shape
- Other: concrete chimney cap mounted above flues on bronze dowels

Drainage System

- Center Building: not visible from ground and possibly concealed by eaves trim; original plan (see **APPENDIX B**, sheet 8) shows gutters along all six roof edges with four leaders (extant) through roof to lower roof below
- Museum Wing: aluminum gutter along west-wall eave, with aluminum leader and downspout at north end of wall
- Auditorium Wing: none
- Hyphens/Appendages: unknown (not visible from ground)

Mechanical Systems

Electrical/Lighting

- Center Building: four large ceiling fixtures on soffit, two over west entrance and one each over southeast and northeast walls; square black-metal box holding square, opaque-white, glass shade
- North Appendage: small wall fixture on lower wall at step near doorway D107

- South Appendage: black-metal rectangular wall fixture on trim at top of west wall
- Bookstore Addition: rectangular wall fixture on west wall to right (south) of top of doorway D102; square black-metal box at top holding cubical glass shade
- Museum Wing: electric meter on northwest wall

Plumbing

- Museum Wing: water sill cock on southwest wall of the museum wing at level of the brick planting-bed retaining wall

HVAC

- Museum Wing: **south end** - units encased in blue-painted steel box with steel legs that sits on a concrete pad at the east end of wing's southeast wall; conduits (one insulated) run from box to circuit boxes on wall and through the wall
  west wall – modern unit sitting on wood platform at north end of exterior stair well; conduits run through opening O001 into basement of wing
- Auditorium Wing: **north end** – large metal-grate vent for mechanical equipment in basement of wing located in original well on northeast wall of wing; well protected by poured concrete wall (15 feet 2 inches long, 4 feet 8 inches deep, 2 feet 8 inches high, 8 ½ inches thick) that abuts wing wall

Finishes

- Stucco Soffits: white/off-white paint
- Stucco Walls: yellow paint
- Wall/Eaves Trim: white/off-white paint
- Doorway/Window Trim (metal): gray paint
- Doors/Sashes (metal): gray paint

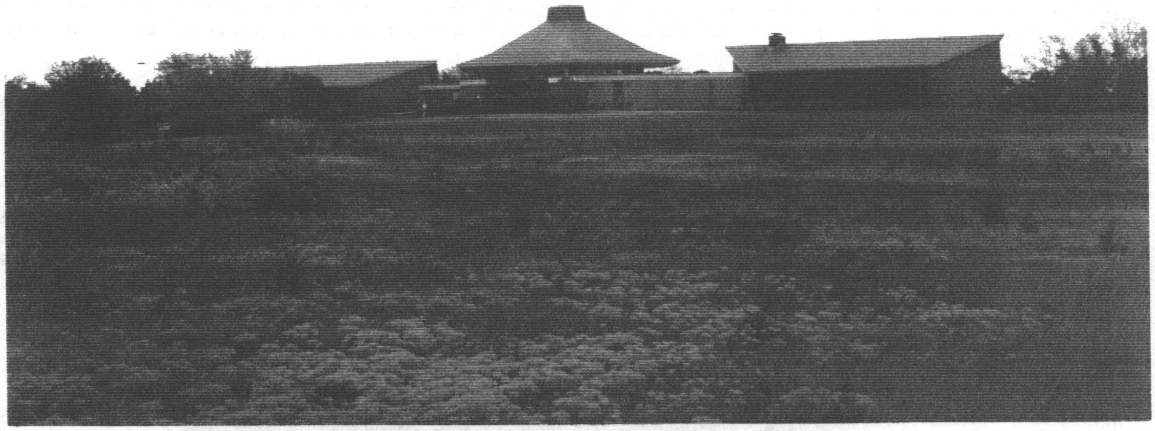


Figure 8. Salt Pond Visitor Center - View from the Southwest (1999).



Figure 9. Salt Pond Visitor Center – View from the Northwest (1999).



Figure 10. Salt Pond Visitor Center – Center Building, East Elevation (1999).

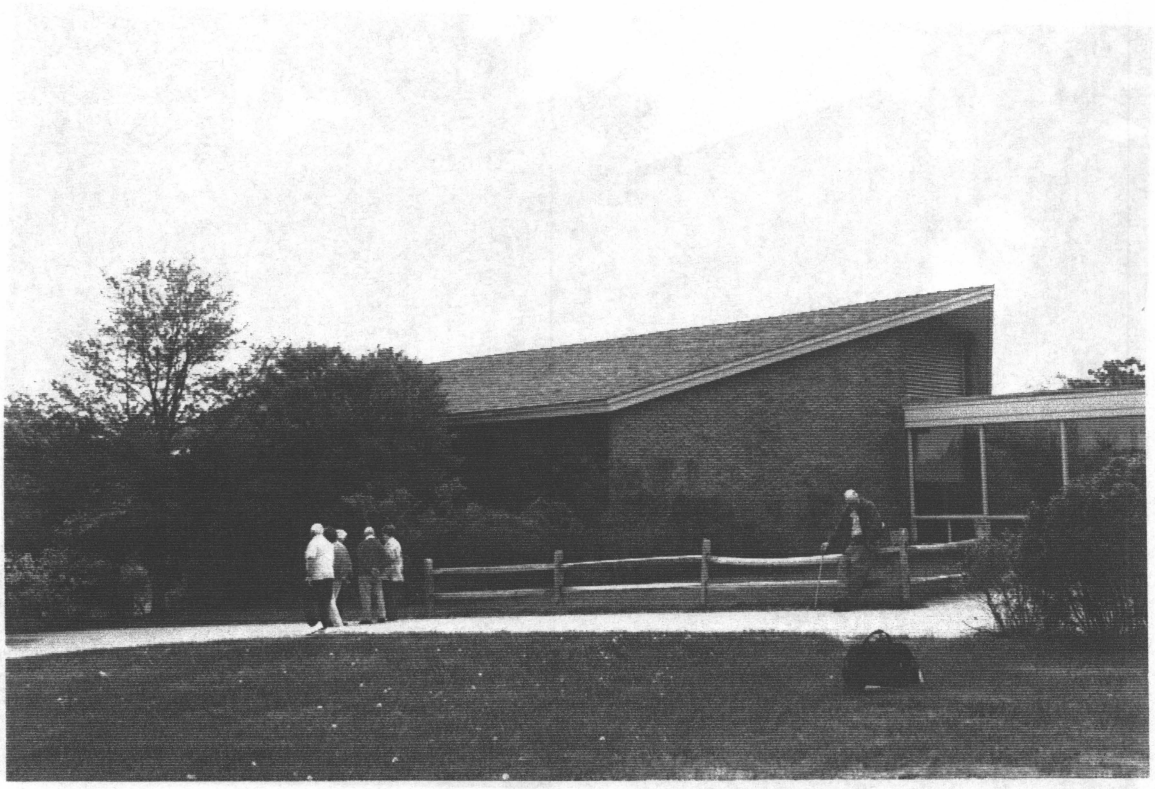


Figure 11. Salt Pond Visitor Center – Auditorium Wing, View from the Southwest (1999).

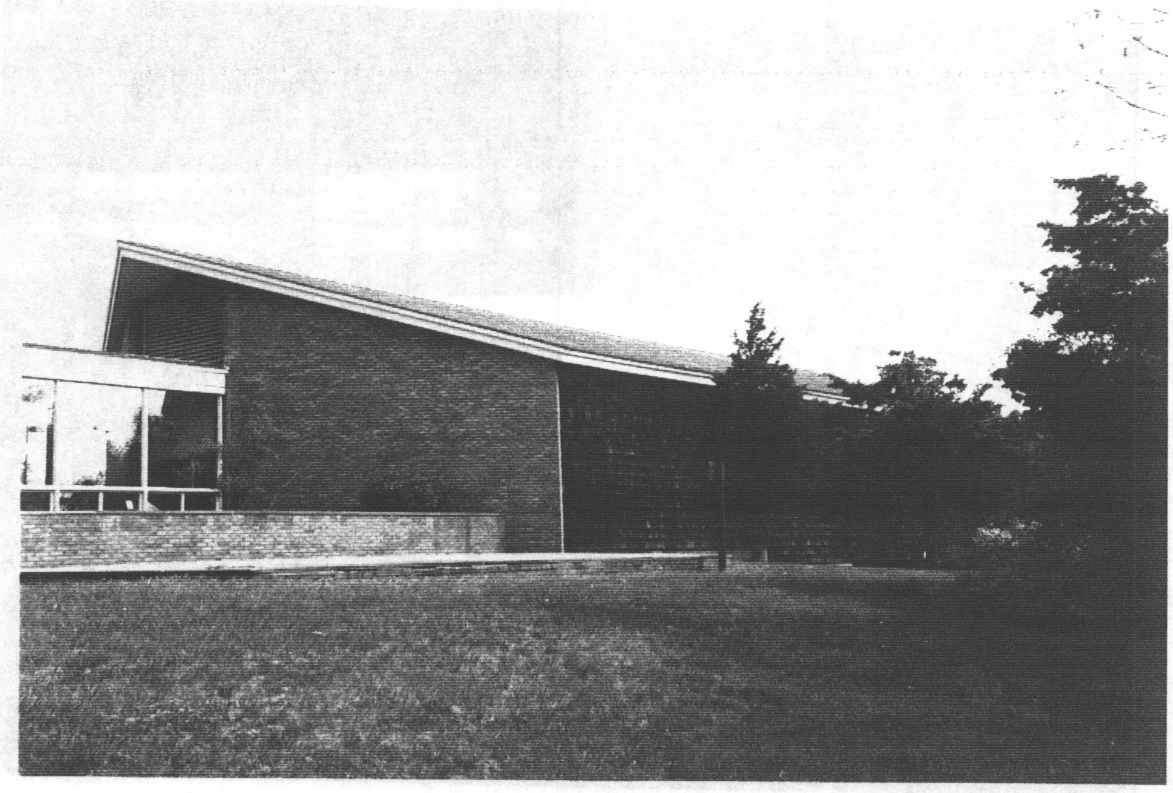


Figure 12. Salt Pond Visitor Center – Auditorium Wing, View from the Southeast (1999).



Figure 13. Salt Pond Visitor Center – Auditorium Wing, North Elevation.

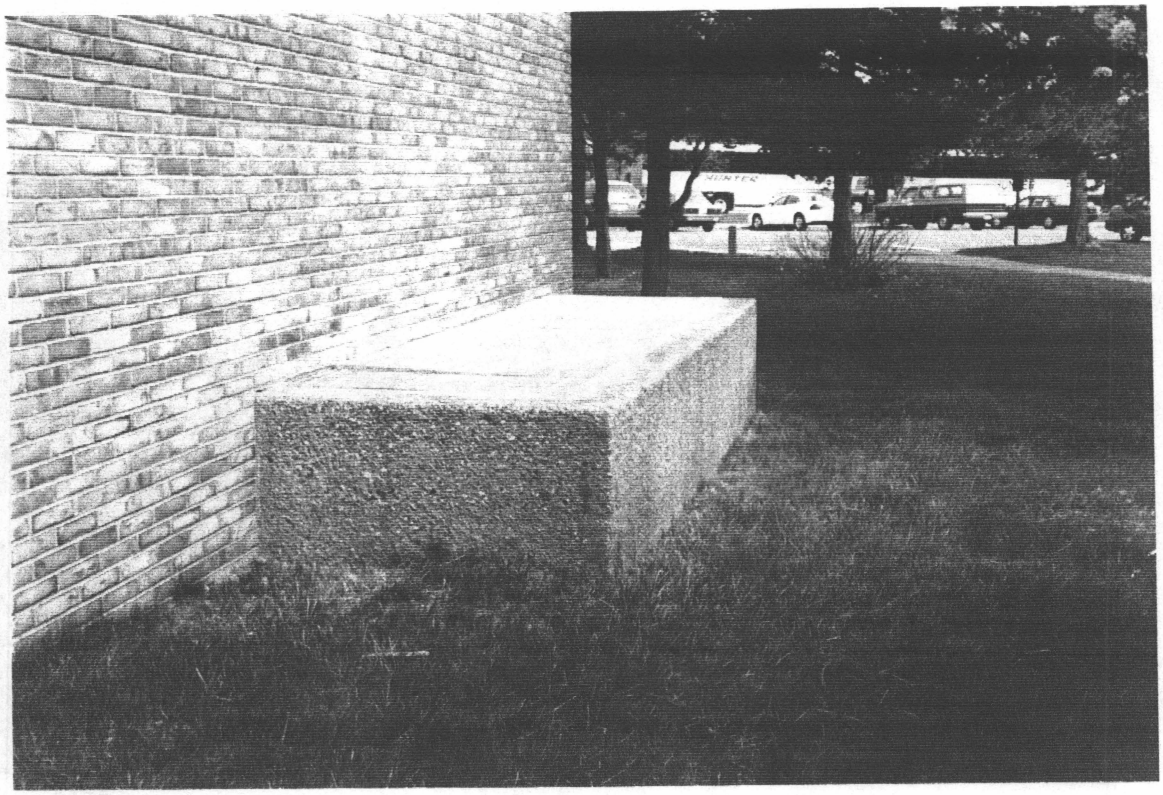


Figure 14. Salt Pond Visitor Center – Auditorium Wing, Ventilation Well on the Northeast Wall (1999).

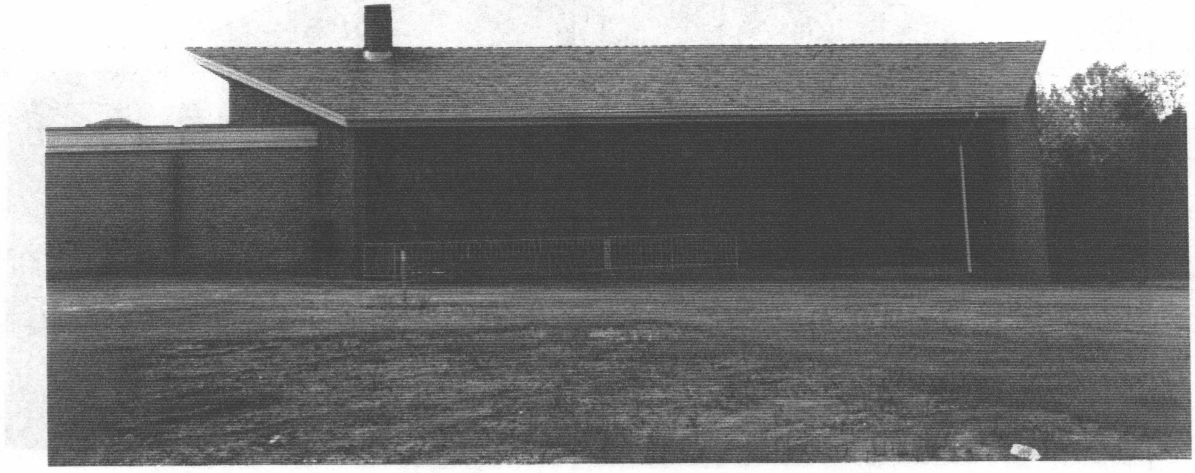


Figure 15. Salt Pond Visitor Center – Museum Wing, West Façade (1999).



Figure 16. Salt Pond Visitor Center – Museum Wing, East Elevation (1999).



Figure 17. Salt Pond Visitor Center – Museum Wing – South Elevation (1999).

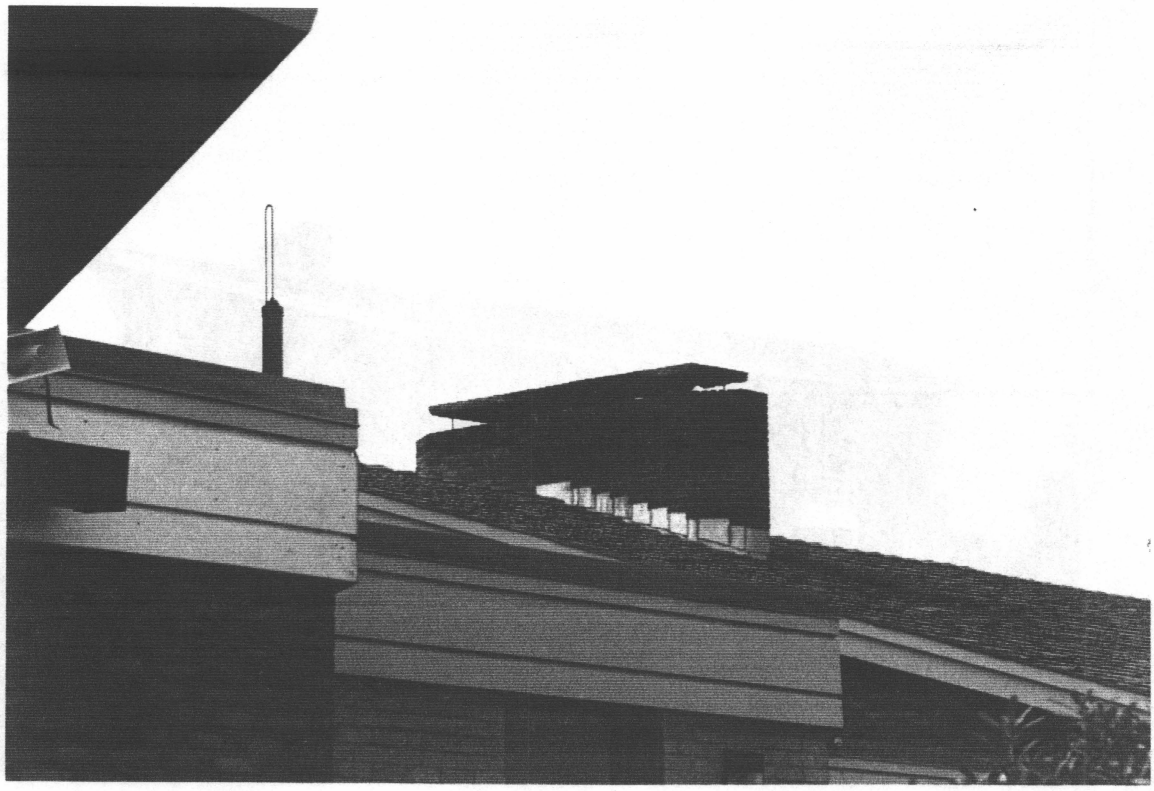


Figure 18. Salt Pond Visitor Center – Museum Wing, Chimney at North End of Roof (1999).



Figure 19. Salt Pond Visitor Center – Museum Wing, Exterior Stairwell on the West Façade (1999).

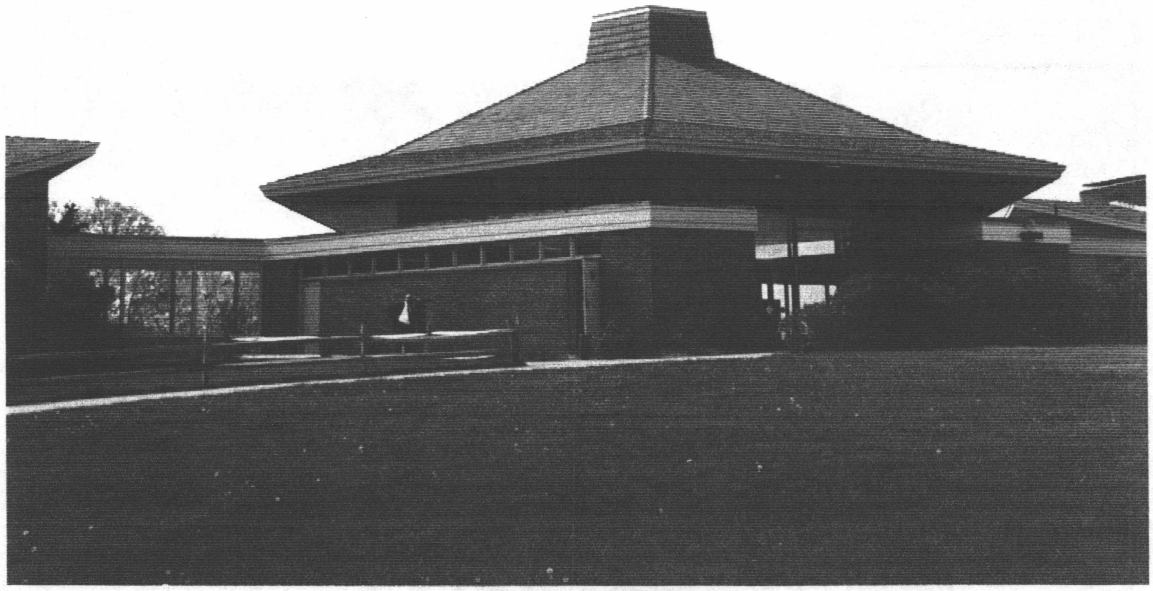


Figure 20. Salt Pond Visitor Center – West Façade, Center Building and North Appendage (1999).

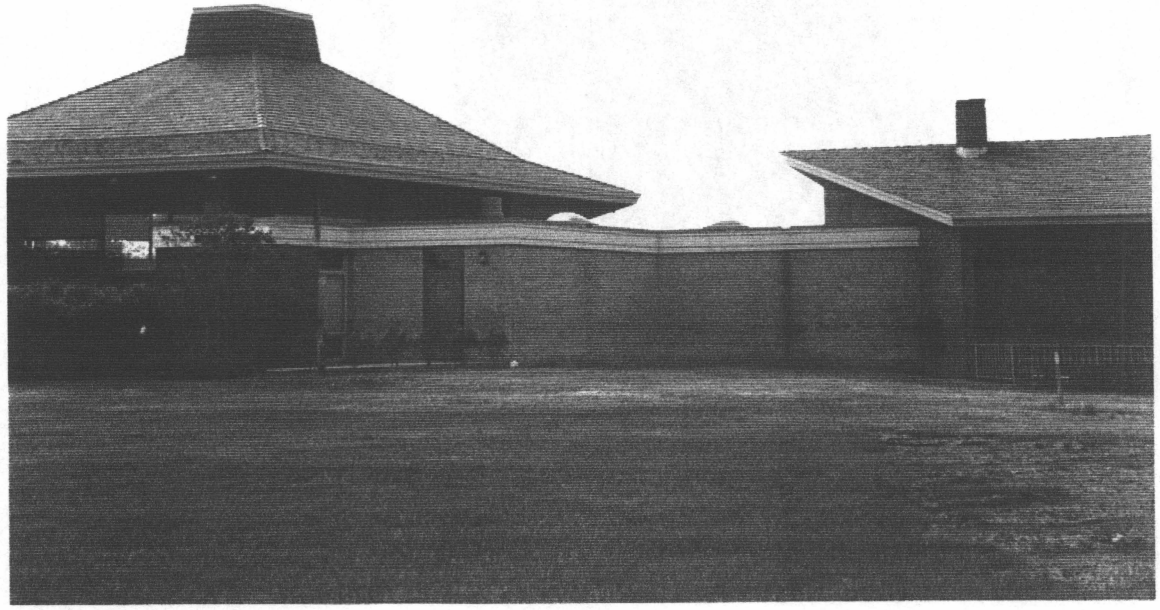


Figure 21. Salt Pond Visitor Center – West Façade, South Appendage (1999).



Figure 22. Salt Pond Visitor Center – East Elevation, South Hyphen (1999).

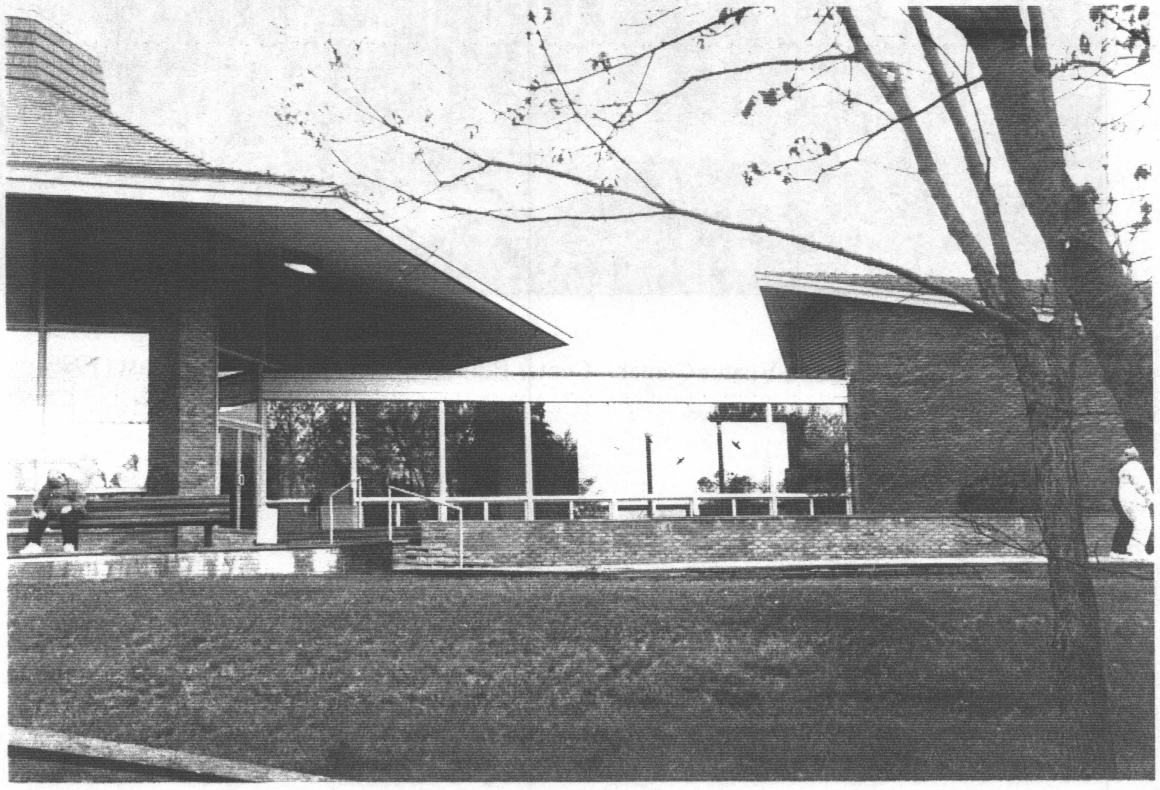


Figure 23. Salt Pond Visitor Center – East Elevation, North Hyphen (1999).



Figure 24. Salt Pond Visitor Center – Center Building, View from the Northeast (1999).

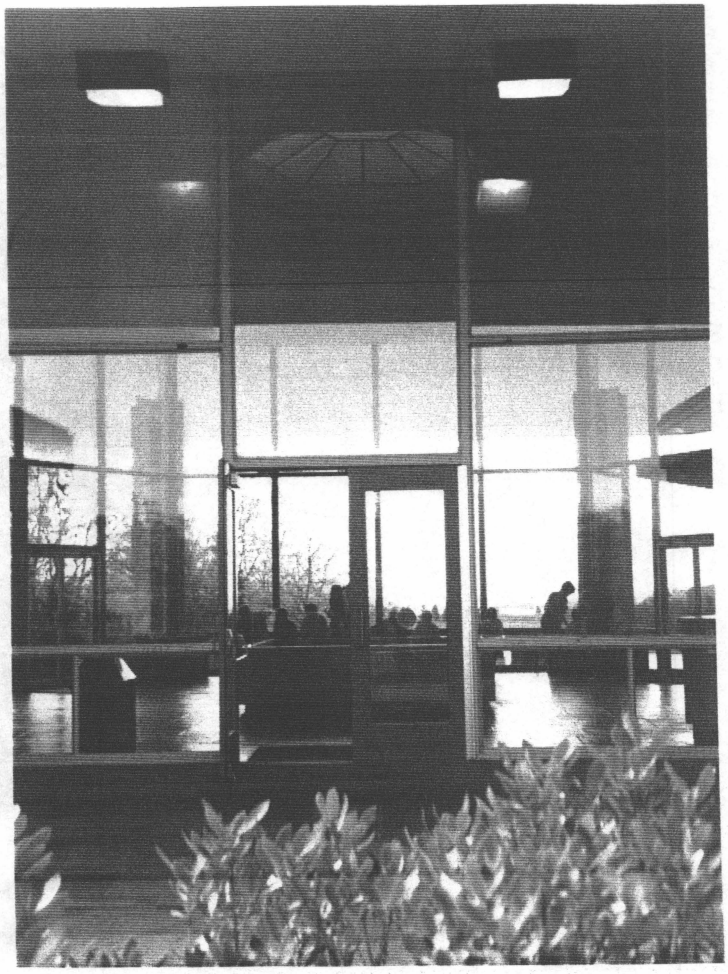


Figure 25. Salt Pond Visitor Center – West Façade, Main Entrance D101 (1999).



Figure 26. Salt Pond Visitor Center – South Wall of North Appendage, Detail of Trim (1999).

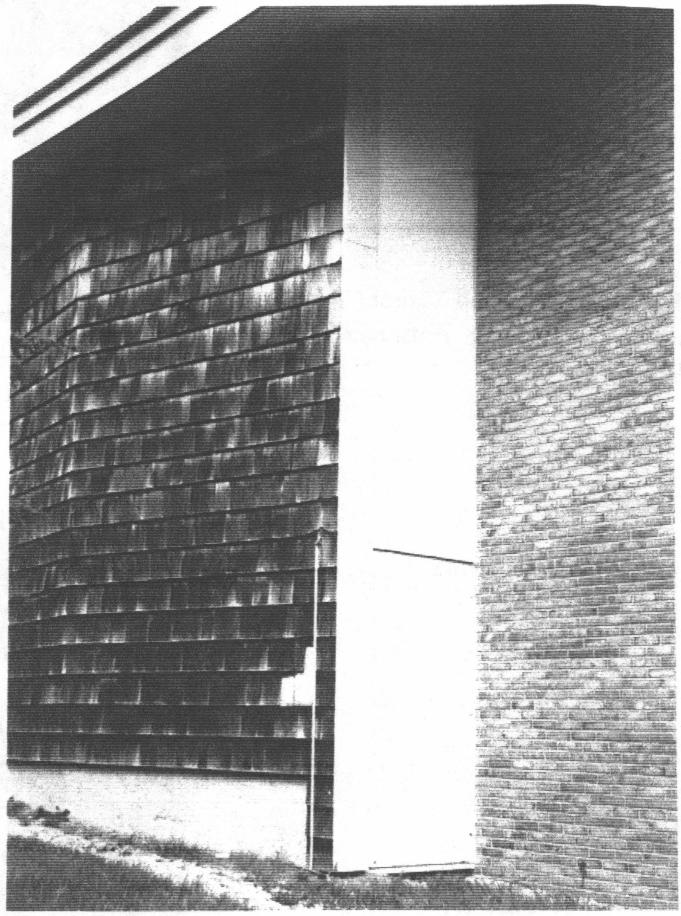


Figure 27. Salt Pond Visitor Center – East Elevation of Auditorium Wing, Doorway D105 (1999).



Figure 28. Salt Pond Visitor Center – Northeast Wall of Center Building, Doorway D104 (1999).

INTERIOR ELEMENTS[9]

First-Floor Level

Room 101 – Auditorium Storage

General

- Triangular-shaped room that occupies the north end of the auditorium wing
- Located behind the auditorium stage

Flooring

- Reinforced poured concrete
- Rectangular ventilation grate measuring 4 feet wide by 11 feet long positioned north/south on the floor to west of center of the room

Walls

Exterior Walls

- Reinforced poured concrete foundation wall from floor to 4 feet 7 inches above the floor
- Concrete blocks above the poured-concrete wall

Interior (South) Walls

- Plywood sheets over metal studs at west and east ends and over wood studs in the center
- Center of wall is behind a screen in the auditorium; originally open and concealed by a curtain

Interior (Temporary) Wall

- A north/south temporary partition separates the eastern third from the rest of the room
- Wall constructed of 2" by 4" studs covered with wire mesh

Doorways

Doorway D101A – Closet Doorway

- Location: in temporary partition wall
- Opening Size: 2 feet 11 inches wide by 6 feet 7 inches high
- Door: 2" by 4" board frame covered with wire mesh
- Surround: none
- Hardware: padlock

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[9] Room, doorway, and window numbers refer to those used on the 1999 scaled plans of the Salt Pond Visitor Center found in **APPENDIX A** of this report.

Doorway D109

- Location: west end of south wall; opens from Room 102 (west stairway)
- Opening Size: 3 feet wide by 7 feet high
- Door: hollow-core
- Surround: 2" wide plain metal band
- Hardware: round chrome knob; chrome turn lock above knob

Doorways D110 & D111

- Location: D110 – south wall, west end (to stage area)
  D111 – south wall, east end (to stage area)
- Opening Sizes: each - 2 feet 4 ½ inches wide by 7 feet 4 inches high
- Doors: each - probably plywood panels (access blocked by stacks of brochures)
- Surrounds: none
- Hardware: slide bolt

Windows

- None

Ceiling

- 1 ½ stories high to exposed rafters and roof sheathing

Electrical/Lighting

- Two pendant fixtures hanging on long chains from high ceiling, one each at east and west ends of room; each fixture with metal cone-shaped shade approximately 1 foot in diameter

Finishes

- Flooring: gray paint
- Walls: black paint
- Woodwork: black paint
- Ceiling: black paint (?)

Room 102 – West Stairwell

General

- L-shaped room with an angled southeast wall
- Located on the west side of the auditorium stage
- Room is accessed from the west hall of the auditorium (Room 104) and contains a short staircase up to Room 101

Flooring

- Lime green & blue carpeting on the lower landing
- Poured concrete steps and upper landing

Walls

- Plaster

Doorways

Doorway D109

- Location: north wall at upper landing; opens into Room 101
- Opening Size: 3 feet wide by 7 feet high
- Door: hollow-core
- Surround: 2" wide plain metal band
- Hardware: round chrome knob and back plate; chrome keyhole above knob; chrome kick-plate at bottom of door

Doorway D112

- Location: west wall at lower stair landing; opens from Room 104
- Opening Size: 2 feet 11 ½ inches wide up to high ceiling wall (inaccessible)
- Door: none
- Surround: none
- Hardware: n/a

Windows

- None

Ceiling

- Rough plaster

Staircase

- Three poured-concrete steps to a poured-concrete landing
- 7 ½ inch-high treads and 11-inch-high risers
- Narrow band along the front edge of the treads scored for traction

HVAC

- Floor vent at lower landing

Electrical/Lighting

- Bare-bulb wall fixture on the south wall approximately 7 feet above the floor

- Bare-bulb fixture in a recess on southeast (angled) wall
- Switch operating both wall fixtures on the south wall under the light fixture

Finishes

- Steps: gray paint
- Upper Landing: gray paint
- Walls: yellow
- Woodwork: yellow
- Ceiling: white

Room 103 – East Stairwell

General

- L-shaped room with an angled southwest wall
- Located on the east side of the auditorium stage
- Room is accessed from the east hall of auditorium (Room 104) and contains a staircase down to Room 001

Flooring

- Lime green & blue carpeting on the upper landing
- Poured concrete steps and lower landing

Walls

- Plaster

Doorways

Doorway D113

- Location: east wall at upper stair landing; opens from Room 104
- Opening Size: 2 feet 11 ½ inches wide up to high ceiling wall (inaccessible)
- Door: none
- Surround: none
- Hardware: n/a

Doorway D003

- Location: west wall at lower stair landing; opens into Room 001
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: 2" wide plain metal band
- Hardware: round chrome knob and back plate with keyhole in knob

Windows

- None

Ceiling

- Rough plaster

Staircase

- Ten poured-concrete steps down to the lower landing
- 7 ½ inch-high treads and 11-inch-high risers
- Narrow band along front edge of treads scored for traction
- Metal hand rails on east and west walls

HVAC

- Floor vent at upper landing

Electrical/Lighting

- Bare-bulb wall fixture on southwest wall
- Pendant ceiling fixture hanging on chain lower landing; fixture with metal cone-shaped shade approximately 1 foot in diameter (matches pendant fixtures in Room 101)
- Switch operating both fixtures on the south wall

Finishes

- Steps: gray paint
- Lower Landing: gray paint
- Walls: yellow paint
- Woodwork: yellow paint
- Ceiling: white paint

Room 104 – Auditorium

General

- Occupies most of the auditorium (north) wing
- Stage with a screen at is located at the north end, flanked by two short hallways that lead to the east and west exits, a partial basement (Room 001), and the storage room (Room 101)
- A projection booth is located on the center wall at south end of room
- Main access is from two doorways located at the west and east ends of auditorium's south wall that open from the auditorium lobby

Floor and Flooring

- Floor slants down from south wall toward the stage at the north end

- Three steps up to stage platform
- Lime green & blue carpeting on floor, steps, and stage
- Fourteen rows of seats in three sections with aisles between middle section and outer sections
- Three rows of seats were removed when the projection booth was installed; evidence of the former seats is extant on the floor of the outer two sections of seats

Walls

- Plaster-covered accordion-shaped east and west walls
- North wall consists of the rear wall of the stage area and two angled walls on either side of the stage that conceal small anterooms and hallways
- East wall above doorway D112 in the west hall and the west wall above doorway D113 in the east hall drop down only approximately 5 feet from the 1½-story-high ceiling
- South wall around the projection booth and on east and west ends of wall is composed of panels that are covered with a blue carpet-like material; edges, corners, and seams trimmed with metal

Doorways

Doorway D104A – Projection Booth Doorway

- Location: angled northeast wall of the projection booth
- Opening Size: 2 feet wide by 6 feet 7 inches high
- Door: plain metal
- Surround: 2 ½-inch-wide wood clamshell molding
- Hardware: chrome pull handle; chrome keyhole

Doorways D105 and D106

- Locations: D105 – exterior doorway at the east end of the north wall at the end of the short east hall
  D106 – exterior doorway at the west end of the north wall at the end of the short west hall
- Opening Sizes: each - approximately 3 feet 2 inches wide by 7 feet high
- Doors: each - plain steel
- Surrounds: none
- Hardware: chrome push bars

Doorways D114 and D115

- Locations: D114 – south wall to the right (west) of the projection booth
  D115 – south wall to the left (east) of the projection booth
- Opening Sizes: each - 3 feet 10 inches wide by 7 feet high
- Doors none
- Surround(s) none
- Hardware: n/a

Windows

- None

Ceiling

- Rough plaster applied to accordion-shaped ceiling

Projection Booth

- On center portion of room's south wall
- Measures 8 feet 2 ½ inches deep by 12 feet 7 inches long at its widest (east and west walls angle toward each other from the south wall of the auditorium to the north wall of booth)

Stage

- Curves outward towards seats
- Measures approximately 20 feet wide by 7 feet deep
- Accessed by three steps from the auditorium floor; also from the storage room via small, odd-shaped anterooms (approximately 2 feet wide by 7 feet long) through doorways D110 & D111
- Screen is mounted on the north wall

HVAC

- Floor vents along east and west walls and in recesses of the accordion ceiling

Electrical/Lighting

- Six tall wall fixtures, one on each of the three protruding wall corners on the accordion east and west walls; each fixture holds ten incandescent light bulbs; each shade is a metal panel that is bent vertically and which covers length of fixture
- Lighted "EXIT" signs on either side of the stage near the east and west side halls, and on the south wall over doorways D114 and D115

Finishes

- Walls: yellow paint on all but south wall and north stage wall

Room 105 – Auditorium Lobby

General

- Triangular-shaped room located at the south end of the auditorium wing
- Entered from the main lobby (Room 110) via the north corridor (Room 106)

Flooring

- Lime green & blue carpeting; continuous into the auditorium

Walls

- Panels covered with blue carpet-like material; edges, corners, and seams trimmed with metal

Doorways

Doorways D105A and D105B – Closet Doorways

- Location: closet doorways on the east and west walls of room
- Opening Sizes: each - 1 foot 9 inches wide by 7 feet 9 inches high
- Doors: each - panels that match the blue fabric-covered walls
- Surrounds: none
- Hardware: chrome keyholes

Doorways D114 and D115

- Locations: D114 – left (west) end of north wall
  D115 – right (east) end of north wall
- Opening Size: each - 3 feet 10 inches wide by 7 feet high
- Doors: none
- Surrounds: none
- Hardware: n/a

Doorway D116

- Location: south wall
- Configuration: wide opening with double glass doors and sidelights
- Opening Sizes: doorway – 6 feet wide by 7 feet high
  sidelights – each 1 foot 2 inches wide by 7 feet high
- Doors: each – approximately 3-feet wide and consisting of a single large glass pane in a steel frame
- Sidelights: each – a single tall glass pane in a steel frame
- Surrounds: plain 2-inch-wide metal bands around sidelights
- Hardware: each door - chrome push bar

Windows

- None

Ceiling

- Metal grating in a honeycomb pattern

Closets

- Triangular-shaped closet at each of the east and west ends of the room

HVAC

- Floor vents located at east and west ends of the southeast and southwest walls of the room near the closets

Electrical/Lighting

- Bands of track lighting, each with four fixtures, mounted on ceiling
- Round recessed wall fixtures near the closets on the southwest and southeast walls

Finishes

- No painted surfaces

Room 106 – North Corridor

General

- Occupies the entire north hyphen
- Used as access to and from the main lobby, the auditorium, and the women's rest room

Floor/Flooring

- Floor slants from the main lobby at the south end of corridor down to the auditorium lobby at the north end
- Flooring is random-sized rectangular bluestone and is continuous from the main lobby

Walls

- Lower east & west walls (below the band of horizontal awning windows) – plaster
- Upper east & west walls (above horizontal awning windows) – glass panels mounted in tubular steel frames
- West wall to south of windows – original red brick
- North wall above doorway D116 – rough plaster

Doorways

Doorway D116

- Location: north wall
- Configuration: opening with double glass doors and sidelights
- Opening Sizes: doorway – 6 feet wide by 7 feet high
  sidelights – each 1 foot 2 inches wide by 7 feet high
- Doors: each – approximately 3 feet wide, consisting of a single large glass pane in a steel frame
- Sidelights: each - single tall glass pane in steel frame
- Surrounds: plain 2-inch-wide metal band around the sidelights
- Hardware: each door - large chrome handle with thumb latch

Doorway D117

- Location: west wall to the south of the windows; opens to women's rest room
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome handle; chrome push plate with lock; chrome kick plate
- Other: metal sheet in space above door – former transom?

Doorway D118

- Location: south end of the corridor; entrance from the main lobby
- Opening Size: 12 feet wide to ceiling
- Door: none
- Surround none
- Hardware n/a

Windows

West Wall – Windows W112-W117

- Location: bank of six windows along the bottom of the corridor's west glass wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sash: each - single-light horizontal awning sash with a steel frame
- Surrounds: plain 2-inch-wide metal band
- Hardware: metal bars and levers at the bottom of each sash
- Other: screen on each window

East Wall – Windows W118-W131

- Location: bank of fourteen windows along the bottom of the corridor's east glass wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sash: W118-W129 - each is a single-light horizontal awning sash with a steel frame
  W130-W131 – each is a single-light fixed sash with a steel frame
- Surrounds: plain 2-inch-wide metal band
- Hardware: each sash - metal bar and lever at bottom
- Other: screen on each window with an sash

Ceiling

- Six 12-foot-long acoustical ceiling panels installed east to west

Miscellaneous

- Loud Speaker: in the ceiling at the lobby end of the corridor

HVAC

- Floor Vents: ten along the east wall and four along the west wall

Electrical/Lighting

- Nine recessed ceiling fixtures, alternating one and two fixtures in each ceiling panel

Plumbing

- Water Fountain: on the brick wall to the left (south) of doorway D117

Finishes

- Flooring: clear finish
- Plaster Walls: east & west plaster walls under windows – white paint
  north plaster wall above doorway D116 – cream-white paint
- Doors: D116 – tan-cream paint
  D117 – gray paint
- Sashes: gray paint
- Trim: gray paint

Room 107 – Women's Rest Room

General

- Located at the northeast end of the north appendage
- Triangular-shaped entry leads to rectangular-shaped room that contains five toilet stalls, two sinks, and an infant changing table
- Access through doorways from the north corridor and from the exterior

Flooring

- 1-inch-square blue, green, and white ceramic tiles

Walls

- 4 ¼-inch-square white tiles
- metal panel over doorway D117

Doorways

Doorway D107

- Location: northeast end of the northwest wall
- Opening Size: approximately 2 feet 8 inches wide by 6 feet 8 inches high
- Door: steel-frame door with two, rectangular, white-glass panels

- Surround: plain 2-inch-wide metal band
- Hardware: metal push bar

Doorway D117

- Location: east wall in entry
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: brass handle; chrome lock on a rectangular chrome push plate; pneumatic door closer

Windows

Windows W107-W111

- Location: bank of five windows along the top of the northwest wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sashes: each – single-light horizontal awning sash with a steel frame
- Surrounds: plain 2-inch-wide metal band
- Hardware: each sash - metal bar at bottom of each sash to prop itopen
- Other: W111 acts as a transom over doorway D107

Ceiling

- Wallboard panels

Miscellaneous

- Changing Table: northwest wall
- Mirror: over the sinks on the northeast wall; a tall mirror is also on the southeast wall

HVAC

- Vents at the top of the southwest wall over the stalls

Electrical/Lighting

- Two double-tube fluorescent-bulb fixtures on ceiling
- One long fluorescent-bulb fixture over the mirror over the sinks
- Double-plug outlet next to the changing table

Plumbing

- Five toilets in stalls along the southwest wall
- Two sinks on the northeast wall

Finishes

- Sashes: gray paint
- Doors: D107 - unfinished metal
  D117 - tan-cream paint
- Trim gray paint

Room 108 – Entry to Men's Rest Room

General

- Located between the main lobby (Room 110) and the men's restroom (Room 109)
- Small rectangular room with a closet to the northeast.

Flooring

- 1-inch-square white, blue, and green ceramic tiles

Walls

- 4 ¼-inch-square white tiles

Doorways

Doorway D108A – Closet Doorway

- Location: northeast wall; opens into closet Room 108A
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome door knob and lock

Doorway D119

- Location: southeast wall; opens from the main lobby
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: brass handle and lock; pneumatic door closer

Doorway D120

- Location: southeast wall; opens to the men's rest room (Room 108)
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome handle and lock; chrome rectangular push plate

Windows

Window W106

- Location: on the northwest wall of a narrow passage at the rear of the closet
- Opening Size: approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sashes: single-light horizontal awning sash with a steel frame
- Surround: plain 2-inch-wide metal band
- Hardware: metal bar at bottom of each sash to prop open

Ceiling

- Wallboard panels

Closet

- Location: northeast of the rest room hall; entered through doorway D108
- Configuration: L-shaped room consisting of a rectangular area that is used for supplies and a long narrow passage at the rear of the supplies area
- Passage: the passage sits between the stalls walls for the two rest rooms; its floor is approximately 6 feet lower than the floor level of the main closet area; passage contains HVAC ducts, plumbing conduits, etc.

Finishes

- Doors gray paint
- Trim gray paint

Room 109 – Men's Rest Room

General

- Located at the northwest end of the north appendage
- Long rectangular-shaped room with angled walls at the southwest end
- Contains three toilet stalls and two urinals, two sinks, and an infant changing table
- Access is through doorways from the north corridor via the rest room entry (Room 108) and from the exterior

Flooring

- 1-inch-square white, blue, and green ceramic tiles

Walls

- 4 ¼-inch-square white tiles

Doorways

Doorway D108

- Location: west end of the northwest wall
- Opening Size: approximately 2 feet 9 1/2 inches wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome push bar; chrome lock

Doorway D120

- Location: southeast wall; opens from the rest room entry (Room 108)
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: brass handle and lock

Windows

Windows W101-W105

- Location: bank of five windows along the top of the northwest wall
- Opening Sizes: each - approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Sashes: each – single-light horizontal awning sash with in a steel frame
- Surrounds: plain 2-inch-wide metal band
- Hardware: each sash - metal bar at the bottom to prop sash open
- Other: W101 acts as a transom to doorway D108

Ceiling

- Wallboard panels

Miscellaneous

- Changing Table: south wall
- Mirror: over sinks on southeast wall

HVAC

- Vents at the top of the northeast wall over the stalls

Electrical/Lighting

- one double-tube fluorescent-bulb ceiling fixture in the urinal area
- one double-tube fluorescent-bulb ceiling fixture in front of the stalls
- one long fluorescent-bulb fixture over mirror over the sinks

Plumbing

- four toilets in the stalls along the northeast wall
- two urinals on the west wall
- two sinks on the southeast wall

Finishes

- Sashes: gray paint
- Doors: gray paint
- Trim: gray paint

Room 110 – Main Lobby

General

- Occupies the entire center building of the visitor center
- Room used for visitor reception, information, and circulation to the auditorium wing to the north, the museum wing to the south, and the terrace overlooking the Salt Pond to the east.
- Hexagonal room 48 feet in diameter with soaring 2-story-high ceiling
- Full two-story glass walls to the east, and two-story glass walls with glazed doorways to the southeast, northeast, and west (the main entrance)
- Glass walls also on the second-story level of the southwest and northwest

Flooring

- Random-sized rectangular bluestone
- Gray carpeting behind the reception desk

Walls

- **East, southeast, northeast, and west walls** - glass panels set in tubular steel frames; northeast and southeast walls interrupted by wide openings to north and south corridors
- **Upper portion of northwest and southwest walls** – glass panels set in tubular steel frames
- **Northwest wall** – original red brick from the floor to approximately 10 feet high; a horizontal band of plastered wall (approximately 3 feet high) is located over the brick wall; tall glass panes in steel frames are situated over the 3-foot-high plaster wall
- **Southwest wall** – left (east) third of the wall is covered with original red brick from the floor to approximately 10 feet high; the right (west) two-thirds of the wall is recessed and covered with blue carpet-like material matching that in Room 105; a horizontal band of plastered wall (approximately 3 feet high) is located over the brick wall and the recessed wall; tall glass panes in steel frames are situated over the 3-foot-high plaster wall

Doorways

Doorway D101 – Main Entrance

- Location: centered on the west wall
- Configuration: wide doorway fitted with two glass doors

- Opening Size: approximately 6 feet wide by 8 feet high
- Doors: each - single large glass panel set in a steel frame
- Surround: plain 2-inch-wide metal band
- Hardware: each door - chrome push bar and a pneumatic door closer
- Other: bluestone paving on an exterior terrace to the west of the opening continues into the lobby

Doorways D103 and D104

- Location: D103 - centered on the lobby's southeast glass wall
  D104 – centered on the lobby's northeast glass wall
- Configuration: wide doorway fitted with two glass doors
- Opening Size: each - approximately 5 feet wide by 6 feet 10 inches high
- Doors: each - single large glass panel set in a steel frame
- Surround: plain 2-inch-wide metal band
- Hardware: each door has a chrome push bar and a pneumatic door closer

Doorways D118 and D123

- Location: D118 – northeast wall, opens to the north corridor
  D123 – southeast wall, opens to the south corridor
- Opening Sizes: each - 12 feet wide to ceiling
- Doors: none
- Surrounds: none
- Hardware: n/a

Doorway D119

- Location: southwest wall; leads to the men's rest room
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome push plate, lock, and kick plate
- Other: metal sheet in space above door (former transom)

Doorway D121

- Location: west/southwest wall behind reception desk in the southwest wall recess
- Opening Size: 3 feet wide by 7 feet high
- Door: plain wood with upper glass panel
- Surround: 2 ½-inch-wide plain oak boards
- Hardware: chrome handle

Doorway D122

- Location: narrow southeast wall in reception desk recess
- Opening Size: 2 feet 7 inches wide by 6 feet 9 inches high
- Door: wood-frame bifold door with five glass panels in each leaf

- Surround: 4-inch-wide plain oak boards

Windows

Window W153

- Location: southwest wall to the left (east) of the reception desk; provides light into the book store and also used as a display case
- Opening Size: 3 feet 10 ½ inches wide by 4 feet 5 inches high; built out from the brick wall 4 ½ inches, with the recess lined with oak boards
- Sash: fixed single light
- Surround: plain oak boards (edges of the recess)
- Hardware: n/a
- Other: 9 ½-inch-high oak valance along the top conceals light fixture

Window W201 – Ceiling Light

- Location: peak of ceiling
- Configuration: hexagonal shape; thirteen fixed lights set in steel framing
- Opening Size: approximately 12 feet in diameter
- Sash: two trapezoidal-shaped fixed lights in each of 6 sides and one center hexagonal-shaped light
- Surround: none
- Hardware: n/a

Ceiling

- Acoustical ceiling panels installed horizontally

Reception Area

- Located in a recess along the southwest wall
- Oak-veneer reception desk with gray formica-like counter sits several feet from, and parallel to, the rear (southwest) wall of the recess
- Long "floating" lighting panel hangs at ceiling height over the desk; the long interior edge of the panel is attached to the ceiling of the recess

HVAC

- Floor vents on either side of doorway D101 and along east glass wall

Electrical/Lighting

- Three recessed fixtures in the lighting panel over the reception desk
- Two recessed "eyeball" fixtures in the ceiling behind the reception desk
- Electrical outlets, switches, and telephone jack on the narrow brick wall to the left of D122

Finishes

- Flooring: clear finish
- Plaster Walls: light cream-white paint
- Woodwork: clear finish

Room 111 – Office/Supplies Area

General

- Small, odd-shaped room located to the southwest of the lobby
- Southwest triangular corner of the room was created in 1992 when the book store was enlarged
- Access from the lobby is through doorway D121 on the northeast wall, and from the exterior through doorway D102 on the west wall
- Room contains a small office cubicle, closets, and doorways to the book store and to a handicapped-access rest room

Flooring

- Gray carpeting

Walls

- Plaster: exterior walls and on interior of closet walls
- Wallboard: between the office cubicle and the rest room (Room 112) and on the southeast wall to the right of the closets

Doorways

- **Doorway D102**

- Location: west wall; dates to 1992 enlargement of the book store
- Opening Size: approximately 3 feet wide by approximately 9 feet high
- Configuration: single-door opening with a single-light transom
- Door: steel; vertical-rectangular glass panel on top half that measures 1 foot 6 inches wide by 2 feet high
- Surround: 2 ½-inch-wide wood cove molding
- Hardware: chrome handle and lock

- **Doorway D111A – Closet Doorway**

- Location: southeast wall, north end
- Opening Size: 2 feet 2 ¾ inches wide by 6 feet 7 ½ inches high
- Doors: two hollow-core bifold doors with raised panels
- Surround: plain 2 ¾-inch-wide metal band
- Hardware: wood knobs

Doorway D111B – Closet Doorway

- Location: southeast wall, center
- Opening Size: 3 feet wide by 6 feet 7 ½ inches high
- Door: none
- Surround: none; inset metal frame/jamb
- Hardware: n/a

Doorway D121

- Location: northeast wall; doorway from the main lobby
- Opening Size: 3 feet wide by 7 feet high
- Door: plain wood with a glass panel in the upper half
- Surround: 2 ½-inch-wide plain oak boards
- Hardware: chrome handle

Doorway D124

- Location: northwest wall; doorway to the rest room (Room 112)
- Opening Size: 3 feet wide by 6 feet 7 ½ inches high
- Door: hollow-core
- Surround: 2 ½-inch-wide wood cove molding
- Hardware: chrome lever and keyhole

Doorway D125

- Location: southeast wall; doorway to the book store (Room 113)
- Opening Size: 3 feet wide by 7 feet high
- Door: plain oak-veneer
- Surround: 2 ½-inch-wide wood cove molding
- Hardware: chrome lever and keyhole; pneumatic door closer

Windows

Windows W152 and W152A

- Location: W152 - bottom of southwest glass wall
  W152A – top of southwest glass wall
- Opening Sizes: each approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: W152 - horizontal awning sash at bottom of glass wall
  W152A – transom sash at top of glass wall
- Sash: each - single pane in steel frame
- Surrounds: plain 2 ½-inch-wide metal band

Ceiling

- Rough plaster

Closets

- Two adjacent closets on southeast wall; used for storing office supplies and uniforms
- Left (north) closet has bifold doors and clothes pole
- Right (south) closet has no doors
- North closet is probably original; south closet was installed in the location of a former doorway to a former first aid room (absorbed in 1992 by the book store addition/enlargement)

HVAC

- Ceiling vent

Electrical/Lighting

- One fluorescent ceiling fixture in front of each closet
- Double-tube, rectangular, fluorescent ceiling fixture with a plastic shade in the office cubicle

Finishes

- Walls: light yellow paint
- Doors: D102 – gray paint
  D111A & D111B – light yellow paint
  D121, D124, & D125 – clear finish
- Sash: W152 & W152A – gray paint
- Trim: D102, D111A, & D111B – gray paint
  D121, D124, & D125 – light yellow paint
  W152 & W152A – gray paint
- Ceiling: white paint

Room 112 – Handicapped-Accessible Rest Room

General

- Small odd-shaped room located at the west end of the west appendage
- Access from Room 111 through doorway on the southeast wall
- Room contains one toilet and one sink
- Room was carved out of an original office space

Flooring

- 9-inch-square vinyl tiles

Walls

- Exterior walls: plaster on metal lath
- Interior walls: wallboard

- Baseboard: 4-inch-high, wood, clamshell molding

Doorways

- **Doorway D124**

- Location: southeast wall; doorway from office/supplies area (R111)
- Opening Size: 3 feet wide by 6 feet 7 ½ inches high
- Door: hollow-core
- Surround: 2 ½-inch-wide wood cove molding
- Hardware: chrome lever and turn lock
- Other: full-length mirror hung on back of door

Windows

- None

Ceiling

- Rough plaster

HVAC

- Low radiator with a flat profile along most of the north wall

Electrical/Lighting

- Two, 1-tube, fluorescent fixtures with concave metal shades mounted at the top the north wall
- One, 1-tube, fluorescent fixture with concave metal shade mounted at the top of the southeast wall

Plumbing

- toilet on the west wall
- sink on the short southwest wall

Finishes

- Walls: light yellow
- Woodwork: light yellow
- Door: clear finish

Room 113 – Book Store

General

- Large odd-shaped room located to the west of the south corridor
- Created in 1992 out of two small original rooms (a first aid room and a store) and an addition to the southwest side of the south appendage

- Access is from behind the reception desk in the main lobby (Room 110) through doorway D122, from the office/supplies room (Room 111) through doorway D125, and from the south corridor (Room 114) through doorway D126
- Room contains display cases and shelves and a sales desk

Flooring

- Gray carpeting

Walls

- East Wall: most of the wall to the right (south) of doorway D126 is the former exterior glass west wall of the north corridor; the original upper glass panels are extant, but the lower horizontal awning windows have been blocked by oak-veneer cabinets; wall to the left (north) of the doorway is original brick
- Other Walls: difficult to determine due to display cases lining the walls; the **south end of the northwest wall** is wallboard, as is the **closet wall at the south end** of the room; the **north end of the northwest wall** was originally plaster but may now be covered with wallboard that is continuous with the south end of the wall; the **exterior southwest and west walls** may be plaster
- Baseboard: 4-inch-high black vinyl
- Picture Rail: 1-inch-high wood rail around top of most of walls

Doorways

Doorway D113A – Closet Doorway

- Location: short southwest wall at south end of room
- Opening Size: 3 feet wide by 7 feet high
- Door: plain oak veneer
- Surround: plain 2 ½-inch-wide metal band
- Hardware: chrome lever with keyhole

Doorway D122

- Location: short southwest wall behind the sales desk
- Opening Size: 2 feet 7 inches wide by 6 feet 9 inches high
- Door: wood-frame bifold door with 5 glass panels in each leaf
- Surround: 4-inch-wide plain oak boards
- Hardware: brass handles

Doorway D125

- Location: northwest wall; doorway to office/supplies area (Room 111)
- Opening Size: 3 feet wide by 7 feet high
- Door: plain oak-veneer
- Surround: plain 2 ½-inch-wide metal band
- Hardware: chrome lever

Doorway D126

- Location: east wall; doorway to south corridor (may be the original doorway in a much smaller sales room)
- Opening Size: 5 feet 11 inches wide by 6 feet 11 ½ inches high
- Doors: two doors that both slide into a pocket in wall to the left (north)of the opening; each door is constructed of heavy metal frames with glass panels
- Surround: plain 2 ½-inch-wide oak boards
- Hardware: recessed pull on edge of each door

Windows

Window W153

- Location: interior window on northeast wall behind the sales desk; also used as a display case on the main lobby side
- Opening Size: 3 feet 10 ½ inches wide by 4 feet 5 inches high
- Sash: single-light fixed
- Surround: plain 2 ¼-inch-wide boards
- Hardware: n/a

Window W202 and W203 - Skylights

- Location: W202 - over south portion of room
  W203 – over southwest section of room
- Opening Size: unknown
- Sash: fixed bubble
- Surround: n/a
- Hardware: n/a

Ceiling

- Rough plaster

Miscellaneous

- Closet: in triangular south end of room
- Sales Desk: L-shaped with oak veneer and gray formica-like counter
- Cabinets: low oak-veneer cabinets built under east glass wall

HVAC

- Ceiling vent

Electrical/Lighting

- Several lengths of track lighting mounted on the ceiling

Finishes

- Walls: west side – blue paint
  other walls – white paint
- Woodwork: clear finish
- Metal Trim: white paint

Room 114 – South Corridor

General

- Occupies the eastern portion of the south hyphen; before the 1992 book store addition was built, occupied the entire original south hyphen
- Long rectangular room with an angled opening at the north end; leads from the main lobby to the museum
- Doorways are located at the north end from the main lobby and at the south end to the museum anteroom
- East wall is a glass wall

Flooring

- Random-sized rectangular bluestone, continuous from the main lobby

Walls

- East Wall: glass panels mounted in steel frames
- West Wall: **north end** to right of book store entrance – original red brick
  south end to left of book store entrance – the upper walls are glass panels mounted in steel frames that look into the book store; the lower 2 feet is composed of steel framing around plywood panels; the wall was originally the exterior west wall and the lower wall was lined with a bank of horizontal awning windows, as in the north corridor

Doorways

- **Doorway D123**

- Location: D123 – southeast wall, opening from the main lobby
- Opening Size: 12 feet wide to ceiling
- Door: none
- Surround: none
- Hardware: n/a

- **Doorway D126**

- Location: west wall; entrance to book store
- Opening Size: 5 feet 11 inches wide by 6 feet 11 ½ inches high

- Doors: two doors that both slide into a pocket in the wall to the right (north) of the opening; each door is constructed of heavy metal frames with glass panels
- Surround: none
- Hardware: recessed pull on edge of each door

Doorway D127

- Location: south wall; entrance to museum anteroom
- Opening Size: approximately 6 feet wide by 7 feet high
- Configuration: double doors with sidelights; two transoms span doors and sidelights
- Doors: each - oak veneer with large, rectangular, upper and lower lights
- Sidelights: each – 16 ½ inches wide; long, rectangular single light framed in oak
- Surrounds: plain 2-inch-wide metal bands trimming oak framing
- Hardware: 11 ½-inch-wide oak push board on each door

Windows

Windows W132-W145

- Location: bank of fourteen windows along the bottom of the corridor's east glass wall
- Opening Sizes: each approximately 2 feet 11 inches wide by 1 foot 10 inches high
- Configuration: W132-W133 – fixed sashes
  W134-W145 - horizontal awning sashes
- Sash: each – single light in a steel frame
- Surrounds: plain 2 ½-inch-wide steel band
- Hardware: metal bars and levers at bottom of each sash
  screen mounted on each sash

Ceiling

- Six 12-foot-long acoustical ceiling panels installed east to west

HVAC

- Floor vents: ten along the east wall and four along the west wall

Electrical/Lighting

- Nine recessed ceiling lights, alternating one and two fixtures in each ceiling panel

Finishes

- Flooring: clear finish
- Woodwork: clear finish
- Metal Trim: gray paint
- Plywood: light cream paint

Room 115 – Museum

General

- Long room with northwest and southwest angled walls; occupies the western two-thirds of the first floor of the museum wing
- Doorways are located at the north end (from the south corridor), on the north end of the east wall in the museum anteroom (to staff offices), and at the south end of the east wall (also to staff offices)
- Room is divided into a small anteroom at the north end and the museum proper by a wide wall built around the chimney stack that extends west from the east wall halfway into the room

Flooring

- Gray carpeting

Walls

- Anteroom East Wall: original red brick
- Main Walls: wallboard built out approximately 4 inches from the structural wall
- Chimney Wall: same as main walls
- Baseboard: anteroom east wall – 4-inch-high vinyl; the bottom of all other walls has a 5-inch-high recess

Doorways

Doorway D127

- Location: north wall; entrance to museum anteroom from the south corridor
- Opening Size: approximately 6 feet wide by 7 feet high
- Configuration: double doors with sidelights; two transoms span doors and sidelights
- Doors: each - oak veneer with large, rectangular, upper and lower lights
- Sidelights: each – 16 ½ inches wide; long, rectangular, single light framed in oak
- Surrounds: plain 2-inch-wide metal bands trimming oak framing
- Hardware: 11 ½-inch-wide oak push board on each door

Doorway D134

- Location: south end of the east wall; entrance to the staff office area
- Opening Size: 3 feet wide by 6 feet 8 inches high
- Door: hollow core
- Surround: plain 3 ½-inch-wide board

Ceiling

- Long acoustical panels

HVAC

- Ceiling vents

Electrical/Lighting

- Strips of track lighting mounted diagonally approximately every 5 feet

Finishes

- Walls: light brown
- Doors: D127 – clear finish on oak
  D134 – light brown
- Door Trim: D127 – light gray on metal trim
  D134 – light brown
- Display Platform: recessed base – black paint
  1-foot-high platform above base – light brown paint

Room 116 – Basement Stairwell

General

- Located along the northeast angled wall of the museum wing
- Leads from the north end of the office space down to a full basement

Flooring

- Landing and Steps: reinforced poured concrete

Walls

- Basement Level: reinforced poured concrete
- First-Floor Level: cement block

Doorways

Doorway D004

- Location: south wall of the basement (lower) landing
- Opening Size: 3 feet wide by 7 feet high
- Door: steel with four, rectangular, wire-glass lights on the top half set in steel muntins
- Surround: plain 2-inch-wide metal band
- Hardware: chrome knob and back plate; chrome keyhole

Doorway D129

- Location: south wall of the first-floor (upper) landing

- Opening Size: 2 feet 11 inches wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome push plate and kick plate; pneumatic door closer

Windows

- None

Ceiling

- Rough Plaster: above upper landing and stairs
- Scored Concrete: above lower landing

Miscellaneous

- Staircase: concrete steps with 8-inch-high risers and 11-inch-deep treads; metal handrails on the northeast and southeast walls
- Ladder: attached metal ladder on west wall of upper landing; leads to hatch in ceiling

Electrical/Lighting

- Two bare-bulb wall fixtures, one on the northeast wall at the upper landing and one on the east wall at the lower landing;

Finishes

- Flooring: gray paint on upper landing and steps
  red paint on lower landing
- Walls: light yellow paint
- Doors: gray paint
- Trim: gray paint
- Handrails: gray paint
- Ceiling: white paint

Room 117 – Staff Room

General

- Located near the north end of the east side of the museum wing
- Square room with a short hall off the northwest end
- Doorways are located at the west end of the north wall at the end of a short hall (to the basement stairwell), on the west wall of the short hall (from the museum), on the north wall (into two closets), and at the west end of the south wall (to a hallway leading to additional offices)

Flooring

- 9-inch-square, brown/cream-flecked, vinyl tiles

Walls

- Finish: plaster
- Baseboard: 4-inch-high vinyl

Doorways

Doorways D117A and D117B – Closet Doorways

- Location: D117A – west end of the north wall, into a triangular-shaped closet
  D117B – east end of the north wall, into a small closet
- Opening Sizes: each - 3 feet wide by 6 feet 11 inches high
- Doors: each - plain steel
- Surrounds: each - plain 2-inch-wide metal band
- Hardware: each - chrome door knob and back plate; chrome keyhole

Doorway D128

- Location: west wall of the short northwest hall; entrance from the museum anteroom
- Opening Size: 2 feet 11 inches wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome handle

Doorway D129

- Location: east end of the north wall at the end of the short hall; leads to the basement Stairwell (Room 116)
- Opening Size: 2 feet 11 inches wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome handle and back plate; pneumatic door closer

Doorway D130

- Location: west end of the south wall; opens to a hallway and additional offices
- Opening Size: 3 feet wide by 6 feet 8 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome door knob with back plate; turn lock on hall side but key hole on room side removed

Windows

Windows W146-W147

- Location: east wall; two windows, one each at bottom of a single-light fixed-glass panel
- Opening Sizes: each -3 feet wide by 2 feet high
- Sash: each - horizontal awning

- Surrounds: each - plain 2-inch-wide metal band
- Hardware: each - metal bar and lever at bottom
- Other: glass panel over each window measures 3 feet wide by 6 feet 2 ½ inches high

Ceiling

- Rough plaster

Closets

- Two closets along the east wall (not accessible for documentation)

HVAC

- Ceiling vents

Electrical/Lighting

- Two rectangular, four-bulb, fluorescent ceiling fixtures with flat plastic shades, one each along the west and east sides

Finishes

- Walls light brown paint
- Doors: light brown paint
- Door Trim: light brown paint
- Sashes: gray paint
- Window Trim: gray paint
- Ceiling: white paint

Room 118 – Office

General

- Square room located in the center of the east side of the museum wing
- Access is through a doorway at the north end of the west wall (from the staff library – Room 119)

Flooring

- 9-inch-square, brown/cream-flecked, vinyl tiles

Walls

- Finish: plaster
- Baseboard: 4-inch-high vinyl

Doorways

Doorway D131

- Location: north end of west wall; entrance from the library hall
- Opening Size: 3 feet wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome door knob and back plate; chrome turn bolt

Windows

Windows W148-W149

- Location: east wall; two windows, one each at bottom of a single-light fixed-glass panel
- Opening Sizes: each - 3 feet wide by 2 feet high
- Sash: each - horizontal awning
- Surrounds: each - plain 2-inch-wide metal band
- Hardware: each - metal bar and lever at bottom
- Other: glass panel over each window measures 3 feet wide by 6 feet 2 ½ inches high

Ceiling

- Rough plaster

HVAC

- Ceiling vents

Electrical/Lighting

- Two rectangular, four-bulb, fluorescent ceiling fixtures with flat plastic shades, one each along the west and east sides

Finishes

- Walls light brown paint
- Doors: light brown paint
- Door Trim: light brown paint
- Sashes: gray paint
- Window Trim: gray paint
- Ceiling: white paint

Room 119 – Staff Library

General

- Located near the south end of the east side of the museum wing
- Square room with a long hall off the northwest corner and a short hall off the southwest corner
- Doorways are located at the west end of the north wall at the end of the long hall (to the staff room – Room 117), on the east wall of the long hall (to the office – Room 118), and at the west end of the south wall (to the short hall)

Flooring

- 9-inch-square, brown/cream-flecked, vinyl tiles

Walls

- Finish: plaster
- Baseboard: 4-inch-high vinyl

Doorways

Doorway D130

- Location: north wall in the long hall; opens to the staff room
- Opening Size: 3 feet wide by 6 feet 8 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome door knob with back plate; turn lock on hall side but key hole on room side removed

Doorway D131

- Location: east wall of long hall; entrance to the office
- Opening Size: 3 feet wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: chrome door knob and back plate; chrome keyhole

Doorway D132

- Location: west end of the south wall; opens to the short hall
- Opening Size: 2 feet 10 1/2 inches wide by 6 feet 11 inches high
- Door: removed
- Surround: plain 2-inch-wide metal band
- Hardware: n/a

Doorway D133

- Location: east wall of the short hall; opens to a storage room (Room 120)

- Opening Size: 2 feet 7 inches wide by 6 feet 8 inches high
- Door: plain steel
- Surround: 2 ½-inch-wide wood clamshell
- Hardware: chrome door knob and back plate with keyhole in knob

Doorway D134

- Location: west wall of the short hall; opens to the museum (Room 115)
- Opening Size: 3 feet wide by 6 feet 8 inches high
- Door: hollow core (?)
- Surround: plain 3 ½-inch-wide wood board
- Hardware: brass handle with thumb latch
-

Windows

Windows W150-W151

- Location: east wall; two windows, one each at bottom of a single-light fixed-glass panel
- Opening Sizes: each - 3 feet wide by 2 feet high
- Sash: each - horizontal awning
- Surrounds: each - plain 2-inch-wide metal band
- Hardware: each - metal bar and lever at bottom
- Other: glass panel over each window measures 3 feet wide by 6 feet 2 ½ inches high

Ceiling

- Rough plaster

HVAC

- Ceiling vents

Electrical/Lighting

- Two rectangular, four-bulb, fluorescent ceiling fixtures with flat plastic shades, one each along the west and east sides

Finishes

- Walls light brown paint
- Doors: light brown paint
- Door Trim: light brown paint
- Sashes: gray paint
- Window Trim: gray paint
- Ceiling: white paint

Room 120 – Storage Room

General

- Triangular-shaped room located at the south end of the east side of the museum wing
- Access is through a doorway located at the north end of the west wall (from the short library hall)

Flooring

- 9-inch-square, brown/cream-flecked, vinyl tiles

Walls

- Finish: plaster
- Baseboard: 4-inch-high vinyl

Doorways

Doorway D133

- Location: north end of the west wall
- Opening Size: 2 feet 7 inches wide by 6 feet 8 inches high
- Door: plain steel
- Surround: 2 ½-inch-wide wood clamshell
- Hardware: chrome door knob and back plate

Windows

- None

Ceiling

- Rough plaster

HVAC

- Ceiling vents

Electrical/Lighting

- One rectangular, four-bulb, fluorescent ceiling fixture

Finishes

- Walls light brown paint
- Doors: light brown paint
- Door Trim: light brown paint
- Ceiling: white paint

Basement Level

Room 001 – Mechanical Room

General

- Triangular-shaped room that occupies the entire partial basement located at the north end of the auditorium wing
- Room holds HVAC equipment

Flooring

- Reinforced poured concrete

Walls

- Exterior walls: reinforced poured concrete
- Interior wall: cement block

Doorway

Doorway D003

- Location: east wall; opens from the basement stairwell (Room 103)
- Opening Size: 3 feet wide by 7 feet high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: round chrome door knob and back plate

Ceiling

- Reinforced poured concrete

HVAC

- HVAC equipment for auditorium wing
- Vents in ceiling and to exterior to the north

Electrical/Lighting

- One pendant ceiling fixture hanging on chain; fixture has a metal cone-shaped shade approximately 1 foot in diameter (matches pendant fixtures in R101 and R103)

Finishes

- No painted features

Room 002 – Curator's Office

General

- Rectangular-shaped room with a 10-foot-long hall at its northeast end
- Located in the approximate center of the east side of the museum wing's full basement
- Accessed from the basement stairwell (Room 116) via the northeast hall

Flooring

- Reinforced poured concrete

Walls

- North Wall: cement block
- East Wall: plaster
- South Wall: wallboard (?)
- West Wall: plywood
- Baseboard: 3 ½-inch-high wood baseboard with ogee molding along top edge

Doorways

Doorway D004

- Location: north end of the hall; opens from the basement stairwell (Room 116)
- Opening Size: 3 feet wide by 7 feet high
- Door: steel with four, rectangular, wire-glass lights on the top half set in steel muntins
- Surround: plain 2-inch-wide metal band
- Hardware: round chrome door knob and back plate; chrome key hole

Doorway D005

- Location: east end of the north wall in the main room; opens to a mechanical room Room 008)
- Opening Size: 2 feet 11 ½ inches wide by 6 feet 11 inches high
- Door: plain steel
- Surround: plain 2-inch-wide metal band
- Hardware: round chrome door knob and back plate; key hole in knob

Doorway D006

- Location: south end of west wall; opens to a storage room (Room 003)
- Opening Size: 2 feet 10 inches wide by 6 feet 8 inches high
- Door: none
- Surround: 2 ½-inch-wide wood surround with ogee molding along the outer edges
- Hardware: n/a

Windows

Windows W001-W004

- Location: northeast hallway, east wall; two over two sashes forming a rectangle
- Opening Sizes: each - 3 feet wide by 2 feet high
- Sash: each - single light mounted in steel frames
- Surround: integral with frame/jamb; 2 inches wide
- Hardware: metal bar and rod operating each sash

Windows W005-W008

- Location: east wall of the main room; two over two sashes forming a rectangle
- Opening Sizes: each - 3 feet wide by 2 feet high
- Sash: each – single light mounted in steel frames
- Surround: integral with frame/jamb; 2 inches wide
- Hardware: metal bar and rod operating each sash

Ceiling

- Room: reinforced poured concrete recessed between eight east/west steel beams (first-floor floor joists)
- Hall: reinforced poured concrete

HVAC

- HVAC ductwork with vents on the ceiling

Electrical/Lighting

- Two fluorescent fixtures mounted on each of the second east/west ceiling beam from the north wall and the third east/west ceiling beam from the south wall
- Two tube-shaped wall fixtures with milk glass shades in hall – one on each of the east and west walls

Plumbing

- Steel double sink (one shallow and one deep bowl) with a chrome faucet and a formica-like countertop on the north wall to the left (west) of doorway D005

Finishes

- Flooring: red paint
- Walls: light yellow
- Woodwork: light yellow
- Sashes: gray paint
- Ceiling: cream-white
- Exposed Ducts: along east wall – light yellow
  along other walls – unpainted

Room 003 – Storage Room

General

- Rectangular-shaped room located in the approximate center of the west side of the museum wing basement
- Room is accessed from the doorway on the east wall that opens from the curator's office (Room 002), and from the exterior stairwell on the north end of the west wall; additional doorways on the south wall open into curatorial storage (Room 004) and a meeting room (Room 005)

Flooring

- Reinforced poured concrete

Walls

- North Wall: cement block
- East Wall: exposed studs and plywood wall of Room 002
- South &West Walls: wallboard (new)
- Baseboard: south wall - 3 ½-inch-high wood baseboard with ogee molding along the top edge

Doorways

Doorway D002

- Location: north end of room's west wall
- Opening Size: 2 feet 8 inches wide by 6 feet 8 inches high
- Door: steel door with two, rectangular, white-opaque glass panels
- Surround: 2-inch wide plain steel surround
- Hardware: chrome handle with keyhole

Doorway D006

- Location: south end of the east wall; opens from the curator's office (Room 002)
- Opening Size: 2 feet 10 inches wide by 6 feet 8 inches high
- Door: none
- Surround: 2 ½-inch-wide wood surround with ogee molding along the outer edges
- Hardware: n/a

Doorway D007

- Location: wide opening at east end of south wall; opens to a meeting room (Room 005)
- Opening Size: 5 feet 5 inches wide to the ceiling
- Door: none
- Surround: none
- Hardware: n/a

Doorway D008

- Location: west of center on the south wall; opens to curatorial storage (Room 004)
- Opening Size: 3 feet wide by 6 feet 8inches high
- Door: hollow core (new)
- Surround: 2 ½-inch-wide wood surround with ogee molding along outer edges (new)
- Hardware: brass lever; chrome keyhole

Ceiling

- Reinforced poured concrete recessed between eight east/west steel beams (first-floor floor joists)

HVAC

- HVAC ductwork with vents on ceiling

Electrical/Lighting

- Two fluorescent fixtures mounted on each of the second east/west ceiling beam from the north wall and the third east/west ceiling beam from the south wall
- Electrical circuit panel on the west wall

Finishes

- Flooring: gray paint
- Walls: north - light yellow paint
  east – no finish
  south & west – tan-cream paint
- Door: D004 – clear finish
- Baseboard: south wall – tan-cream paint
- Surround: D004 – tan-cream paint
  D002 – gray paint
- Ceiling: cream-white paint

Room 004 – Curatorial Storage

General

- Long rectangular-shaped room with angled south wall; located in the southwest corner of the museum wing basement
- Room is entered from a doorway on the north wall that opens from the storage room (Room 003)
- Room was carved out of the meeting room space in 1999

Flooring

- Reinforced poured concrete

Walls

- Southwest & West: reinforced poured concrete
- North & East: wallboard

Doorways

Doorway D008

- Location: north wall; opens from the storage room (Room 003)
- Opening Size: 3 feet wide by 6 feet 8inches high
- Door: hollow core
- Surround: 2 ½-inch-wide wood surround with ogee molding along outer edges
- Hardware: brass knob

Windows

- None

Ceiling

- Reinforced poured concrete recessed between east/west steel beams (first-floor floor joists)

HVAC

- HVAC ductwork with vents on ceiling

Electrical/Lighting

- Fluorescent ceiling fixtures mounted on ceiling beams

Finishes

- Flooring: gray paint
- Walls: tan-cream paint
- Door: clear finish
- Ceiling: cream-white

Room 005 – Meeting Room

General

- Large rectangular-shaped room with angled southwest and southeast walls; occupies the center of the south end of the museum wing basement
- Room is entered from a doorway on the north wall that opens from the storage room (Room 003); two doorways on the east wall lead to offices (Room 006 & Room 007)

Flooring

- Reinforced poured concrete

Walls

- Southeast & Southwest: reinforced poured concrete
- Other Walls: wallboard
- Baseboard: on wallboarded walls - 3 ½-inch-high wood baseboard with ogee molding along top edge
- Other: 1-foot-square concrete pillar in the middle of the room supports a steel ceiling beam (first-floor floor joist)

Doorways

Doorway D007

- Location: wide opening at west end of north wall; opens from storage room (Room 003)
- Opening Size: 5 feet 5 inches wide to the ceiling
- Door: none
- Surround: none
- Hardware: n/a

Doorways D009 and D010

- Location: D009 – north end of the east wall; opens to an office (Room 006)
  D110 – center of the east wall; opens to an office (Room 007)
- Configuration: each - single-door opening with single-light transom
- Opening Sizes: doorways – each 2 feet 8 inches wide by 6 feet 6 ½ inches high
  transoms – each 2 feet 8 inches wide by approximately 1 foot high
- Doors: none (new doorways – doors to be mounted)
- Surrounds: each - 2 ½-inch-wide wood surround with ogee molding along outer edges
- Hardware: n/a

Windows

- None

Ceiling

- Reinforced poured concrete recessed between east/west steel beams (first-floor floor joists)

HVAC

- HVAC ductwork with vents on ceiling

Electrical/Lighting

- Four, long, two-tube fluorescent ceiling fixtures along the west wall

- Three, short, two-tube fluorescent ceiling fixtures along the east wall

Finishes

- Flooring: gray paint
- Walls: tan-cream paint
- Trim: tan-cream paint
- Ceiling: cream-white

Room 006 – Office

General

- Square-shaped room; on east wall of the museum wing to the south of the curator's office (Room 002) and to the east of the meeting room (Room 005)
- Room is entered from a doorway on the west wall that opens from the meeting room (Room 005)
- Room was carved out of the meeting room space in 1999

Flooring

- Reinforced poured concrete

Walls

- East Wall: reinforced poured concrete
- Other Walls: wallboard
- Baseboard: 3 ½-inch-high wood baseboard with ogee molding along the top edge

Doorways

Doorway D009

- Location: north end of west wall; opens from meeting room (Room 006)
- Configuration: single-door opening with single-light transom
- Opening Sizes: doorway – 2 feet 8 inches wide by 6 feet 6 ½ inches high
  transom – 2 feet 8 inches wide by approximately 1 foot high
- Door: none (new doorway – doors to be mounted)
- Surround: 2 ½-inch-wide wood surround with ogee molding along outer edges
- Hardware: n/a

Windows

Windows W009-W112

- Location: east wall of room; two over two sashes forming a rectangle
- Opening Sizes: each - 3 feet wide by 2 feet high
- Sash: each - single pane mounted in steel frames
- Surround: metal - integral with frame/jamb; 2 inches wide

- Hardware: metal bar and rod operating each sash
- Other: new wallboard in recesses partially covers original steel frame/surround

Ceiling

- Drop ceiling with acoustical ceiling panels

HVAC

- Vents in ceiling

Electrical/Lighting

- One recessed rectangular fluorescent ceiling fixtures with a mottled-glass cover

Finishes

- Flooring: gray paint
- Walls: tan-cream paint
- Wall Trim: tan-cream paint
- Sashes: blue paint
- Window Trim: blue paint

Room 007 – Office

General

- Odd-shaped room with angled south wall; located in the southeast corner of the museum wing basement
- Room is entered from a doorway on the west wall that opens from the meeting room (Room 005)
- Room was carved out of the meeting room space in 1999

Flooring

- Reinforced poured concrete

Walls

- East Wall: reinforced poured concrete
- Other Walls: wallboard
- Baseboard: 3 ½-inch-high wood baseboard with ogee molding along top edge

Doorways

Doorway D010

- Location: north end of west wall; opens from meeting room (Room 006)
- Configuration: single-door opening with single-light transom

- Opening Sizes: doorway – 2 feet 8 inches wide by 6 feet 6 ½ inches high
  transom – 2 feet 8 inches wide by approximately 1 foot high
- Door: none (new doorway – doors to be mounted)
- Surround: 2 ½-inch-wide wood surround with ogee molding along outer edges
- Hardware: n/a

Windows

- None

Ceiling

- Drop ceiling with acoustical ceiling panels

HVAC

- Vents in ceiling

Electrical/Lighting

- Two recessed rectangular fluorescent ceiling fixtures with mottled-glass covers

Finishes

- Flooring: gray paint
- Walls: tan-cream paint
- Wall Trim: tan-cream paint
- Sashes: blue paint
- Window Trim: blue paint

Room 008 – Mechanical Room

General

- Long triangular-shaped room that occupies the entire north end of the museum wing basement and which holds HVAC equipment
- Room is accessed from a doorway at the south end of the west wall that opens from the exterior stairwell, and from a doorway at the east end of the south wall that opens from the curator's office (Room 002)
- Room was not accessible for documentation



Figure 29. Lobby (Room 110) - Looking East (1999).



Figure 30. Lobby (Room 110) – Looking Northeast (1999).



Figure 31. Lobby (Room 110) – Looking South (1999).

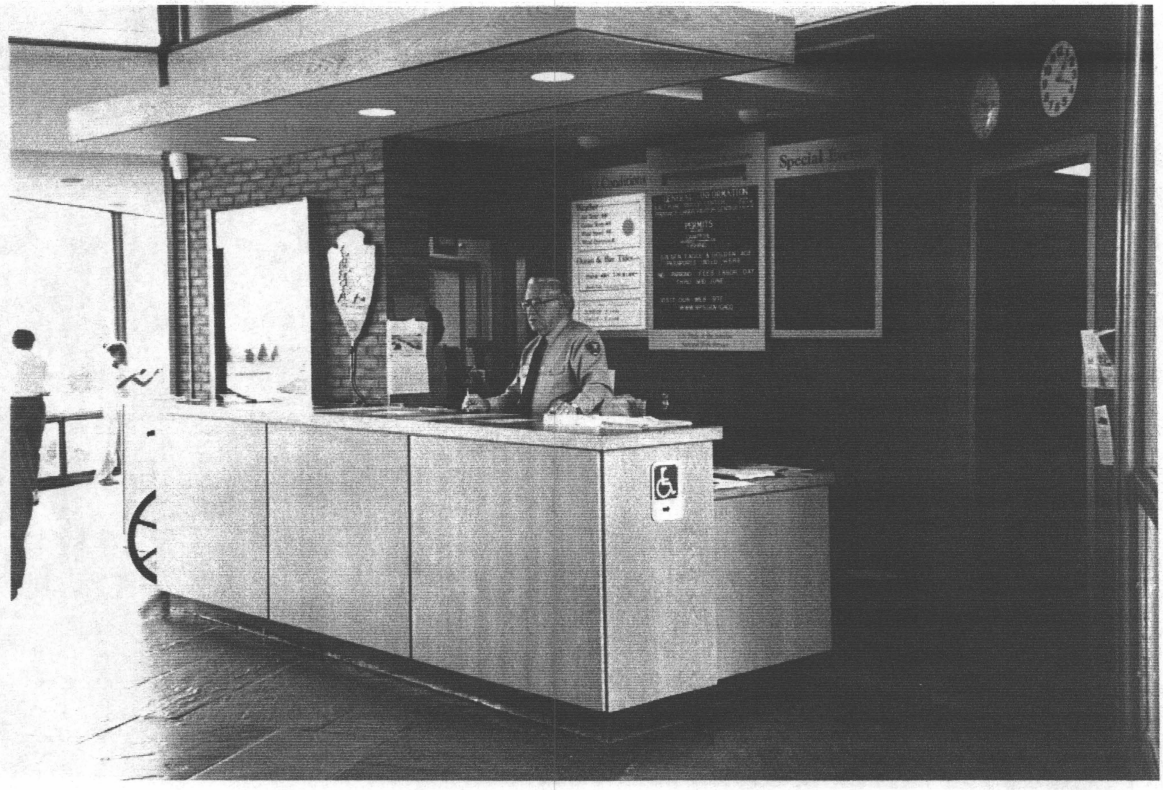


Figure 32. Lobby (Room 110) – Southwest Wall, Reception Desk (1999).



Figure 33. Lobby (Room 110) – Looking Northwest (1999).

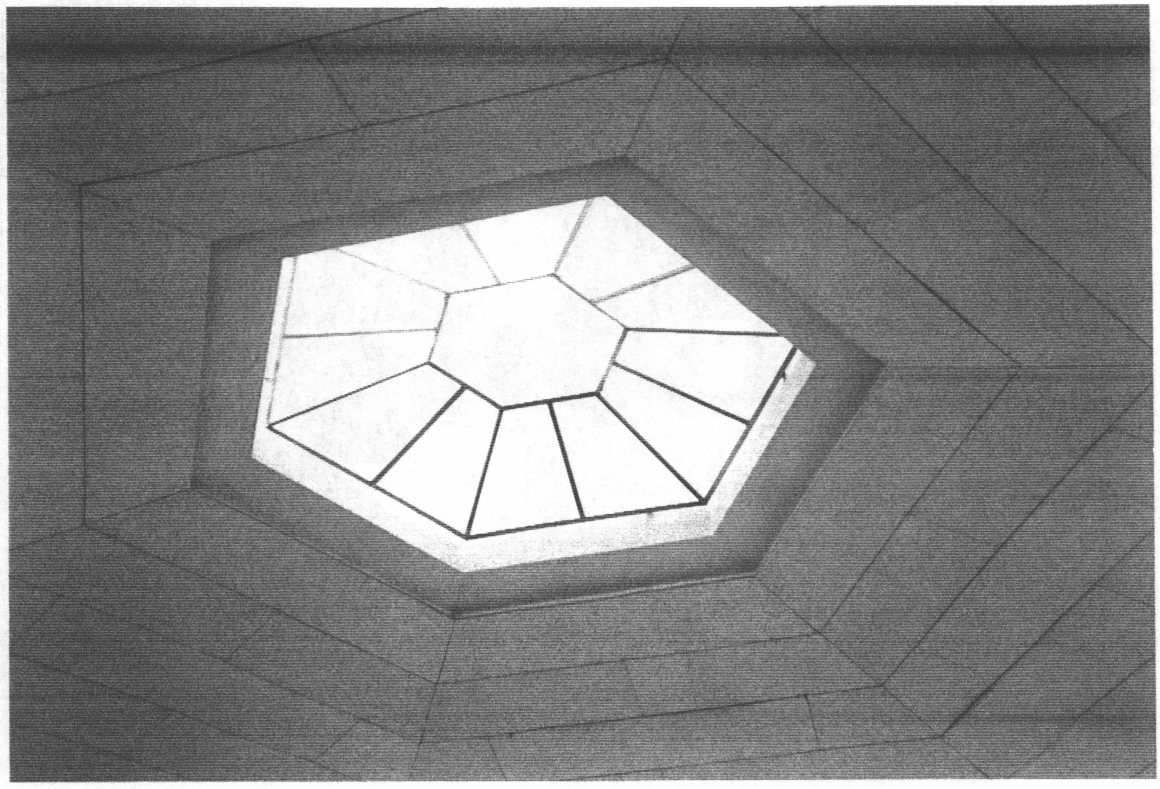


Figure 34. Lobby (Room 110) – Ceiling Light W201 (1999).



Figure 35. Entry to Men's Rest Room (Room 108) – Doorway D120 (1999).



Figure 36. Men's Rest Room (Room 109) – Looking South (1999).



Figure 37. North Corridor (Room 106) – Looking North (1999).



Figure 38. North Corridor (Room 106) – West Wall (1999).



Figure 39. North Corridor (Room 106) – North Wall, Doorway D116 (1999).



Figure 40. South Corridor (Room 114) – Looking North (1999).



Figure 41. South Corridor (Room 114) – Looking South to Doorway D127 (1999).

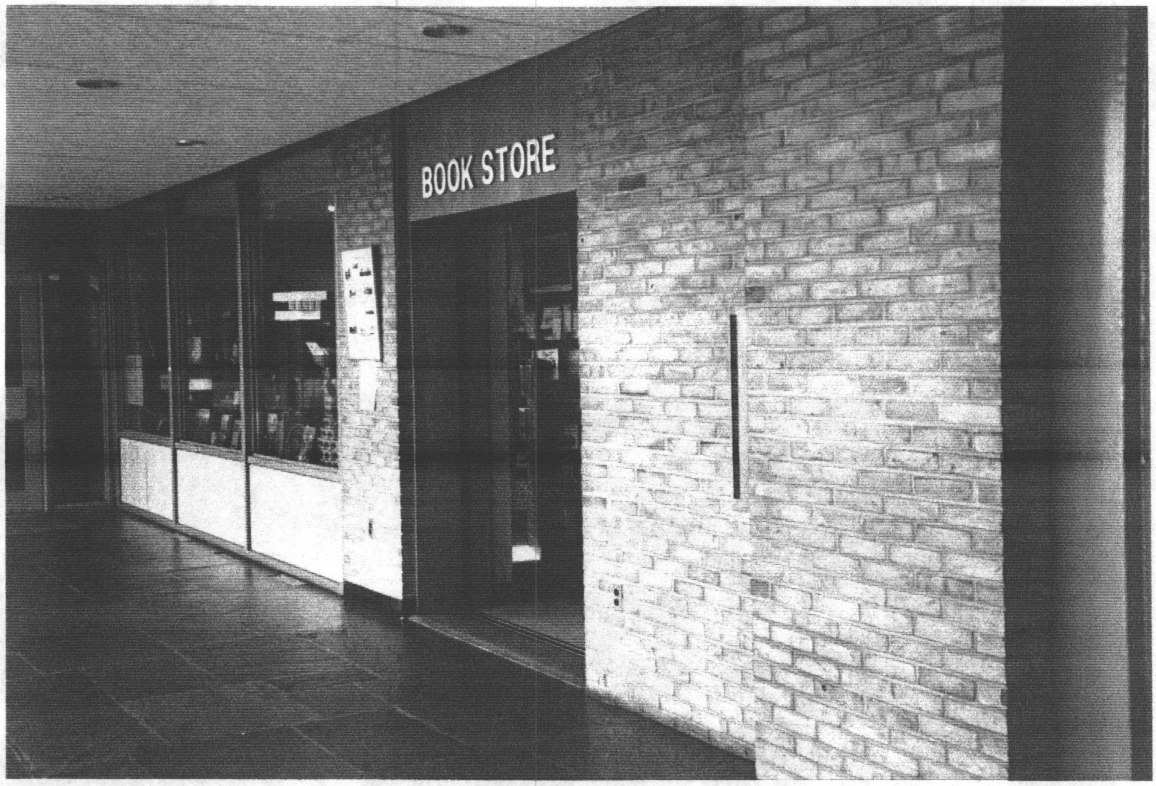


Figure 42. South Corridor (Room 114) – West Wall, Doorway D126 (1999).

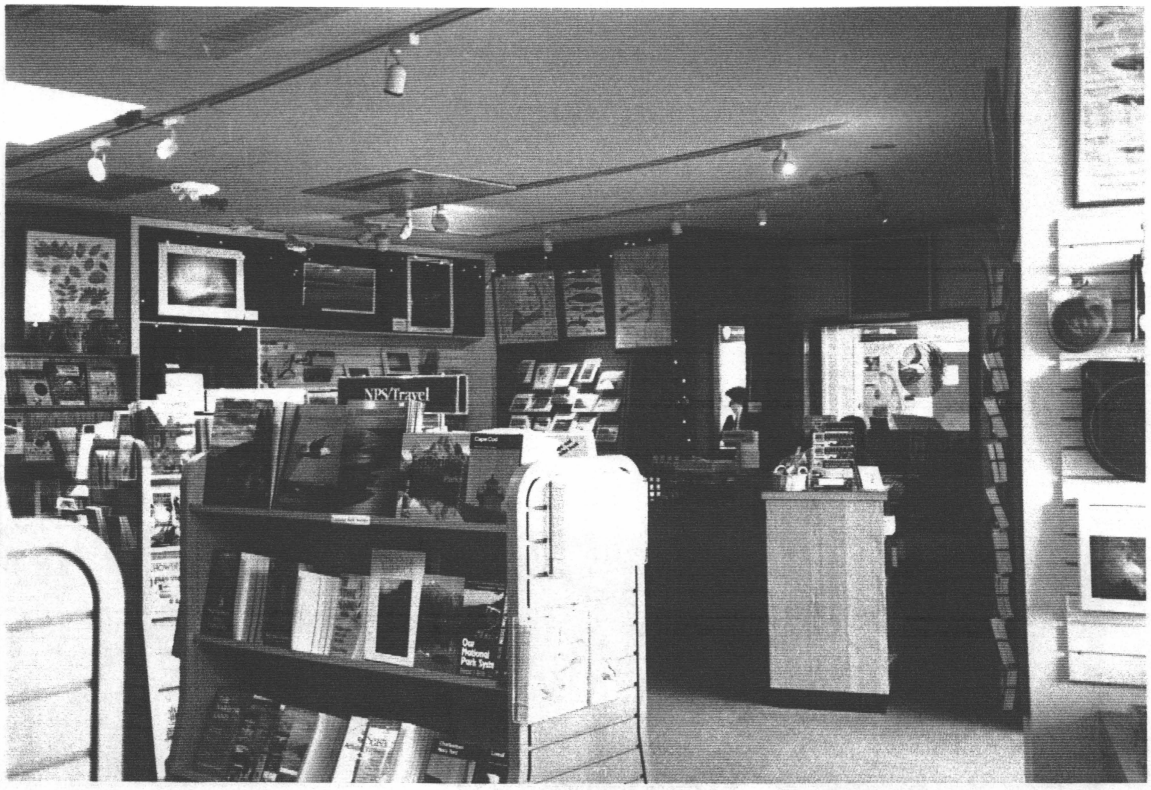


Figure 43. Book Store (Room 113) – Looking Northwest (1999).

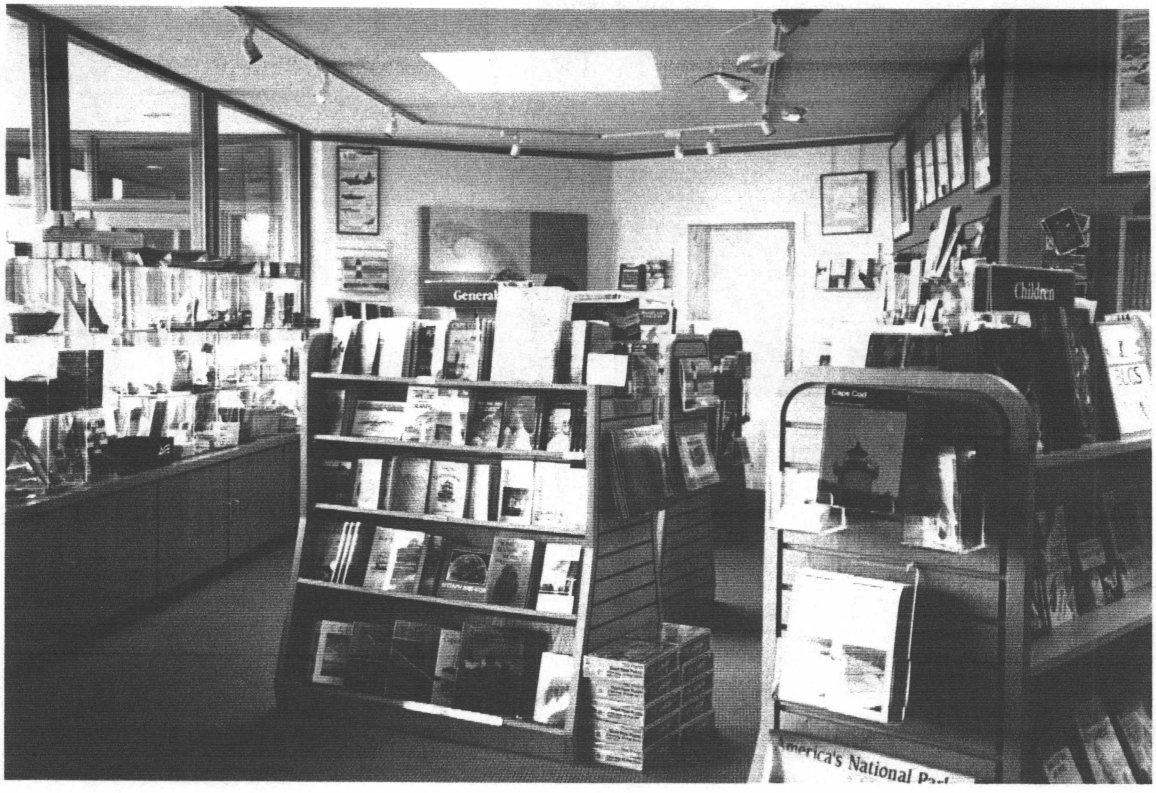


Figure 44. Book Store (Room 113) – Looking South (1999).



Figure 45. Office/Supplies Area (Room 111) – Looking North (1999).

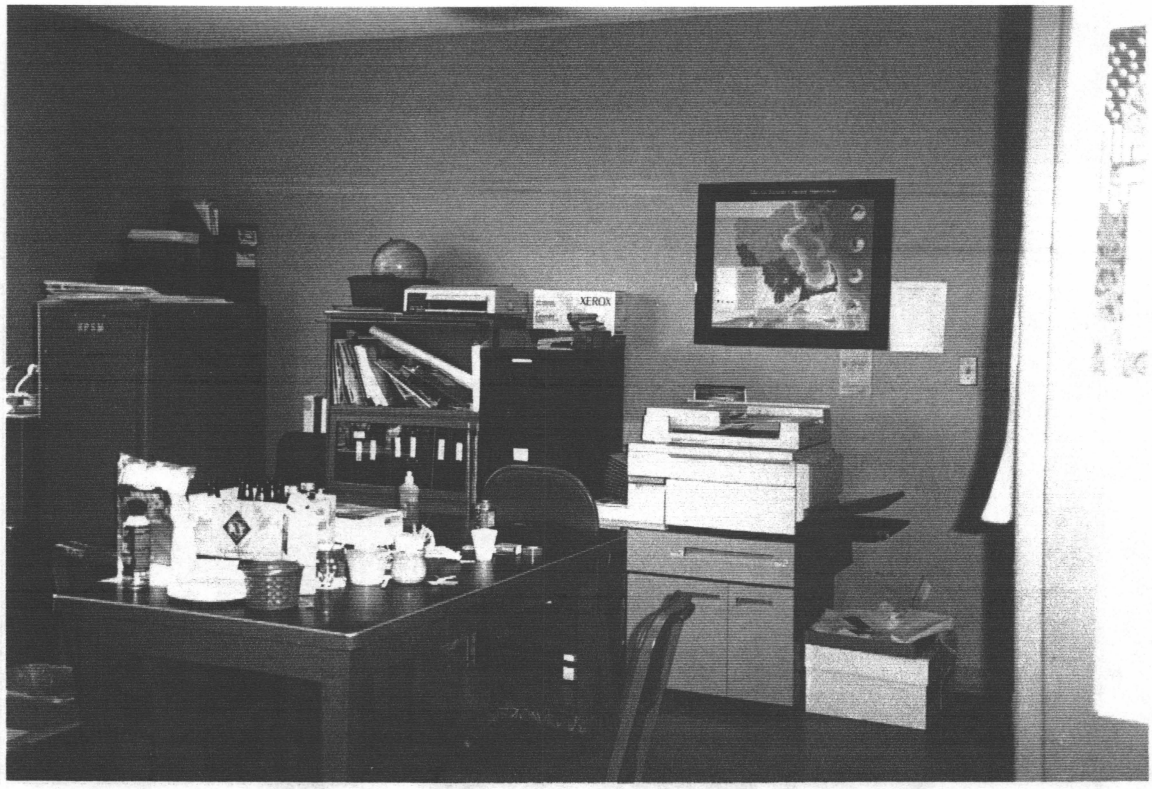


Figure 46. Staff Room (Room 117) – Looking South (1999).

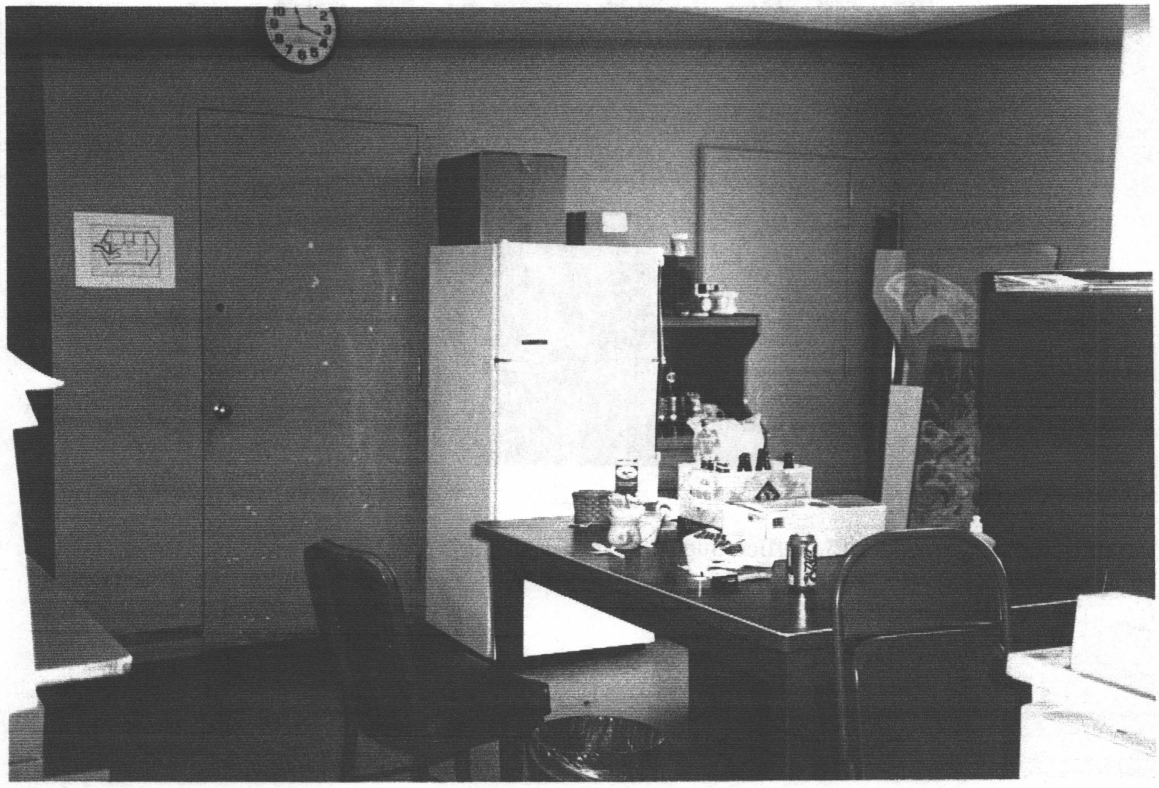


Figure 47. Staff Room (Room 117) – Looking North (1999).

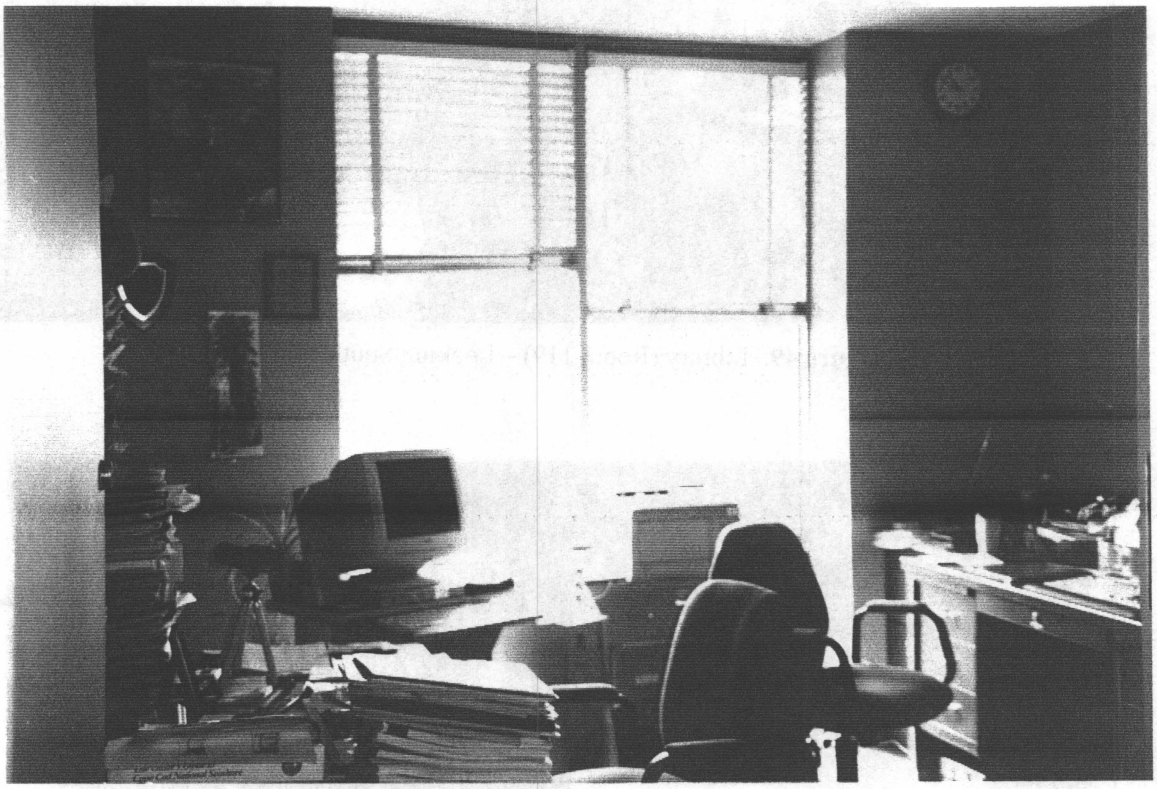


Figure 48. Office (Room 118) – Looking East (1999).

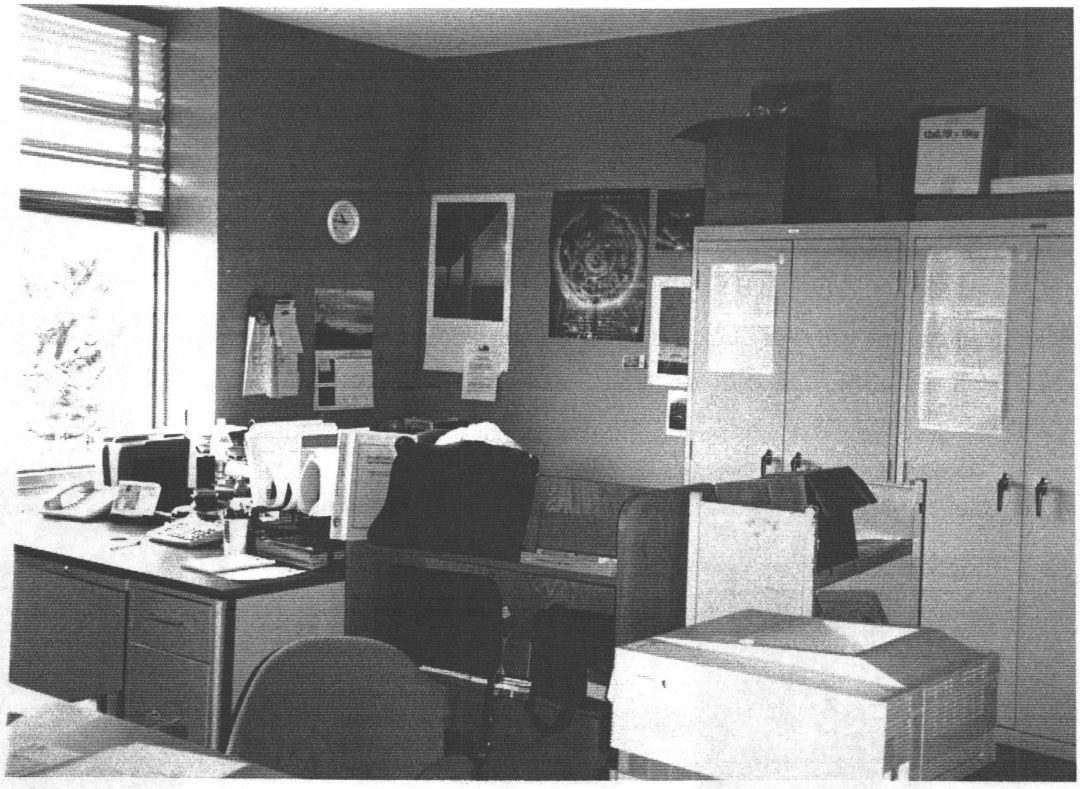


Figure 49. Library (Room 119) – Looking Southeast (1999).

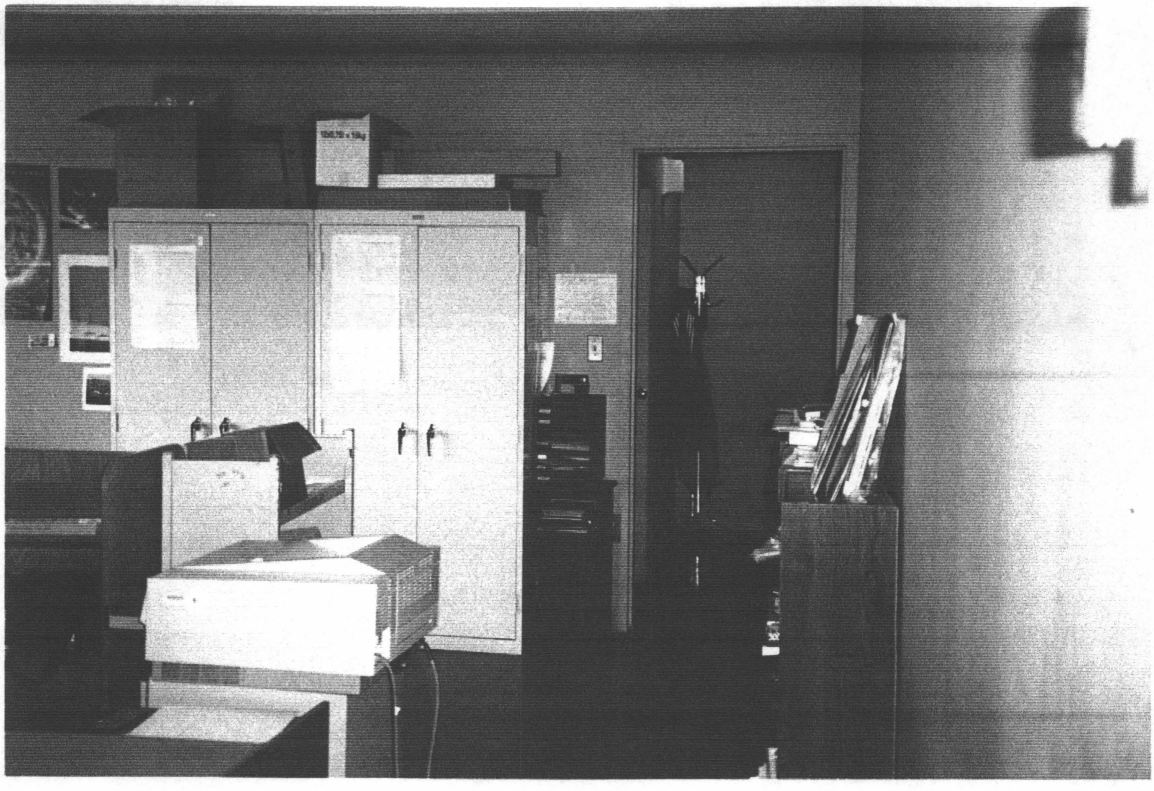


Figure 50. Library (Room 119) – Looking South (1999).

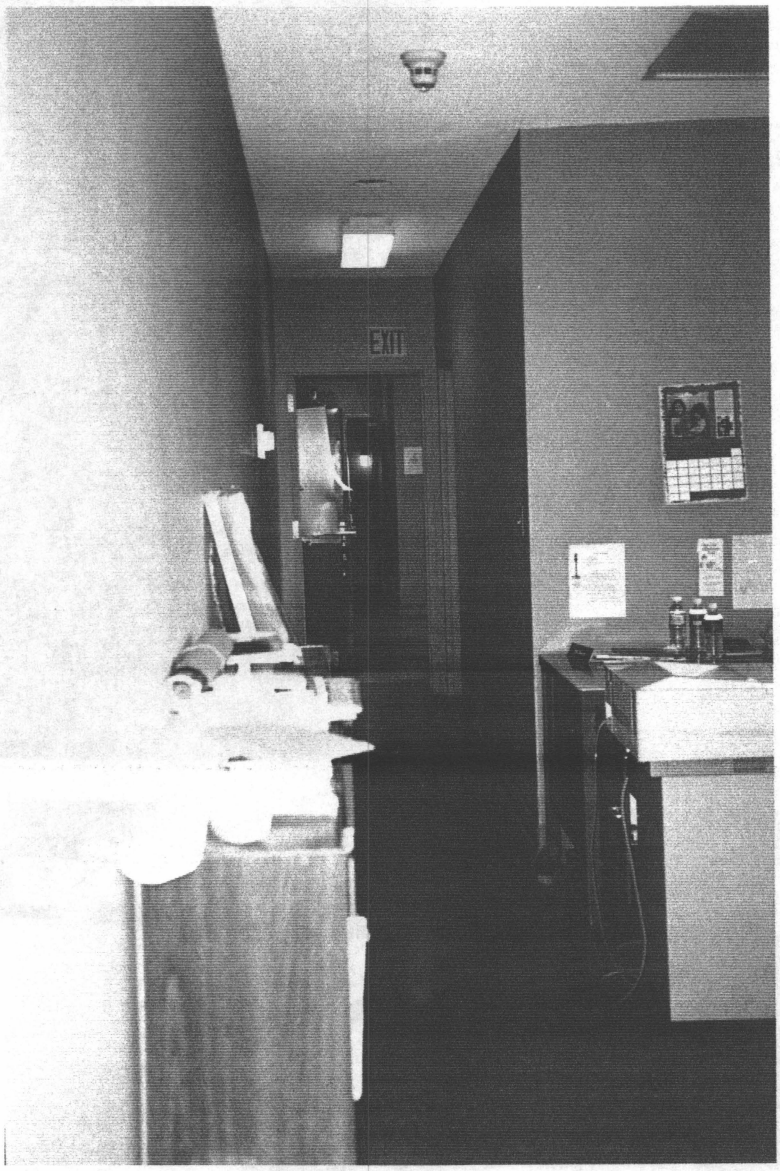


Figure 51. Staff Library (Room 119) – Looking North Toward Staff Room (1999).

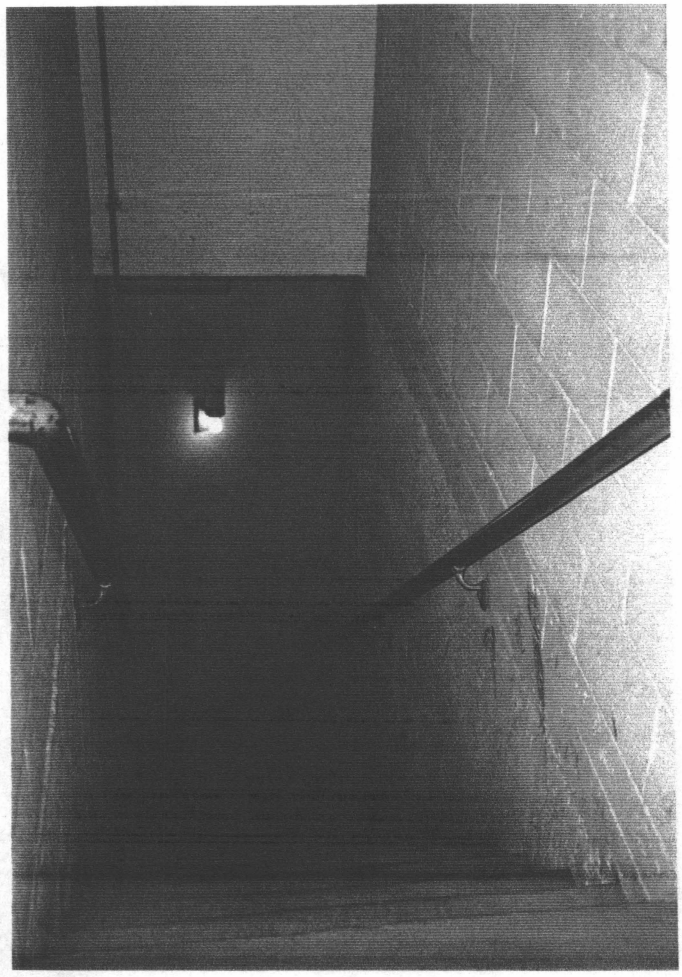


Figure 52. Basement Stairwell (Room 116) – Looking East (1999).

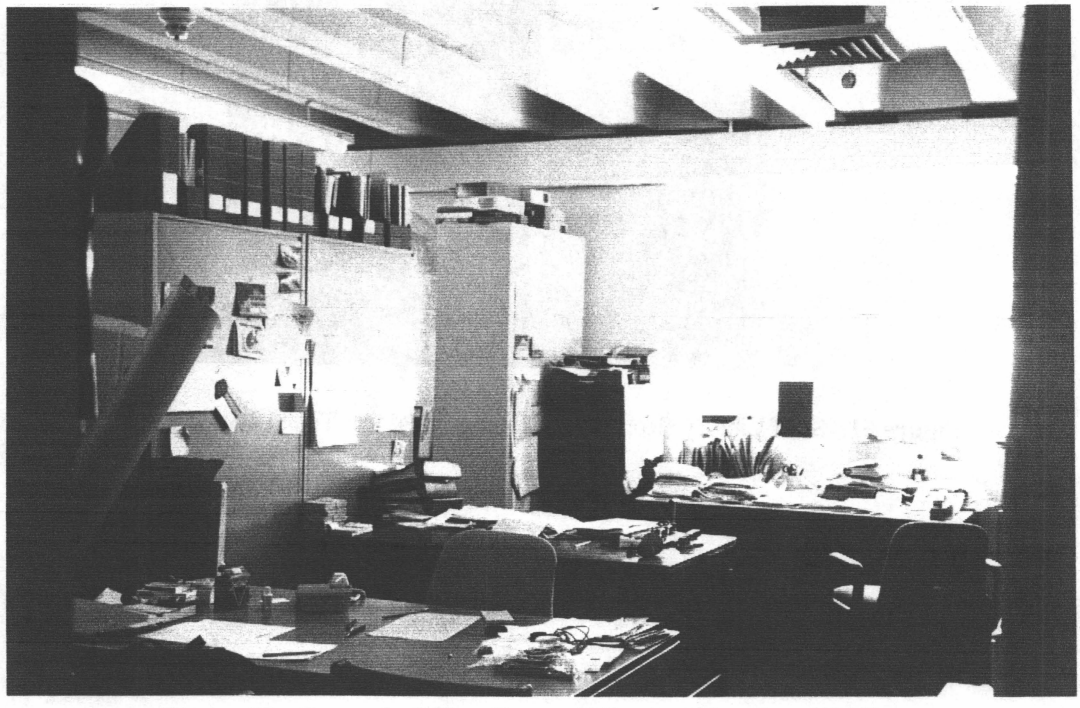


Figure 53. Curator's Office (Room 002) – Looking East (1999).

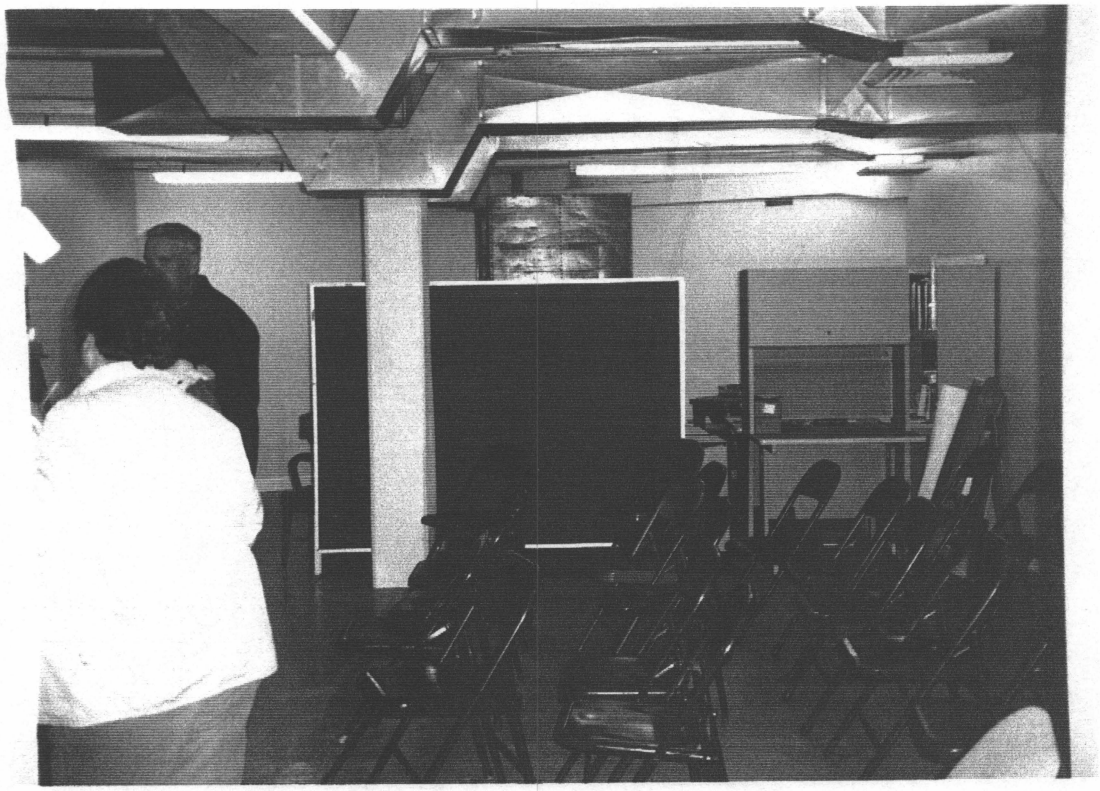


Figure 54. Meeting Room (Room 005) – Looking South (1999).

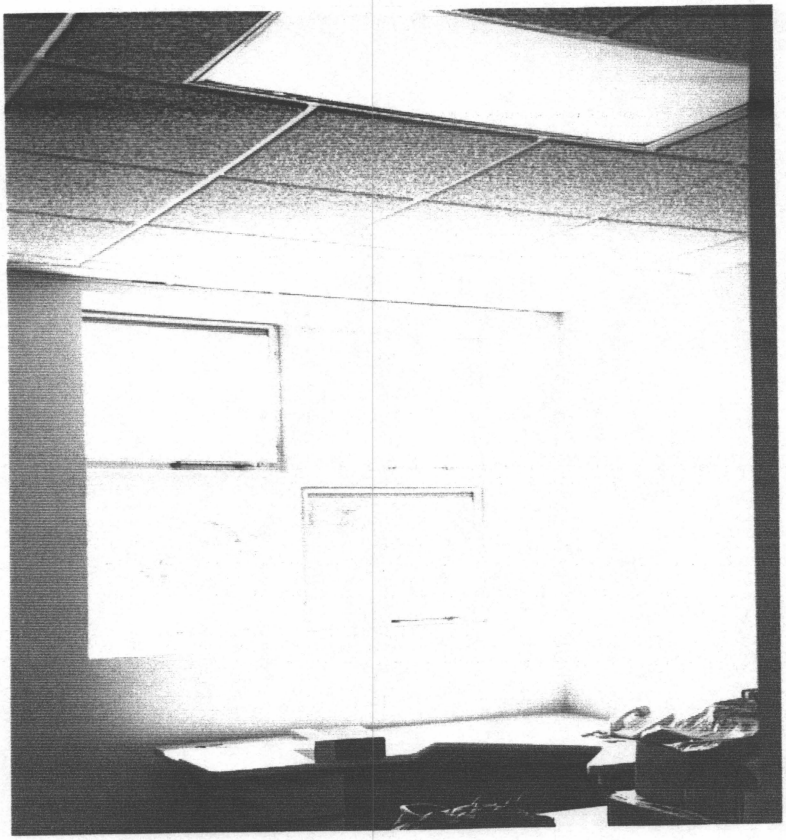


Figure 55. Office (Room 006) – Looking East (1999).

III. CHARACTER-DEFINING FEATURES and RECOMMENDATIONS

CHARACTER-DEFINING FEATURES

Overview

One reason for preparing a historic structure report, according to the *NPS-28, Cultural Resource Management Guideline*, is "to minimize loss of **character-defining features** and materials whenever existing information about the developmental history and condition of the historic structure does not provide an adequate basis upon which to address anticipated management objectives, whenever alternative courses of action for impending treatment and use could have adverse effects, or to record treatment."[10] In the case of the Salt Pond visitor center, the history and physical evolution of the building had not been documented, and anticipated alterations to the building could potentially have an "adverse effect " on the historical integrity of the building.

Character-defining features (CDFs) are defined in *NPS-28* as follows:

> A prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features.[11]

By this definition, a CDF can date from any period in the history of a property. In the case of a building, this period could span the time from its date of construction to the present day.

A more restrictive definition of a CDF is cited in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, in which CDFs are tied to the "historic character" of a building:

> Character-defining features...[are] those architectural materials and features that are important in defining the building's historic character...The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration, and spatial relationships, as well as structural and mechanical systems.[12]

The CACO NS Salt Pond visitor center is not (as of this writing) designated as a historic structure. However, the fact that the Salt Pond visitor center could potentially be designated a historic structure was the impetus for this report and necessitates the evaluation of the CDFs of the visitor center. The determination of the CDFs for a structure is usually made in conjunction with the period of significance. Since the Salt Pond visitor center has not yet been determined to be historic, it was not considered in the CACO general management plan and its period of significance was not

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[10] *NPS-28, Cultural Resource Management Guideline*, Release No. 5 (Washington: U.S. Dept. of the Interior, NPS History Division, 1997), p. 119.

[11] *NPS-28*, Appendix A, p. 178.

[12] Kay E. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (Washington: U.S. Dept. of the Interior/National Park Service, Cultural Resource Stewardship and Partnerships/Historic Preservation Services, 1995), p. 63.

evaluated.[13] If a determination is made that the visitor center is historically significant, that significance most likely will relate to the Mission 66 construction program. As such, for purposes of identifying CDFs of the building the period of significance for the visitor center was assumed to be its construction date of 1965.

The list of CDFs that follows may be amended if a determination of eligibility for the visitor center finds that the significance and/or the period of significance is different than the assumptions made for this report. The features may be prioritized into "primary" and "secondary" CDFs, primary being the most important. It is also important to note that identifying features in a structure as "character-defining" does not mean that they can never be altered, but that their loss is "minimized" and the historical integrity of the structure is maintained during any alterations.

Association

The primary non-physical CDF of the Salt Pond visitor center is its association with the National Park Service's Mission 66, both as a part of its construction program and in the establishment of the Cape Cod National Seashore in 1961.

A major goal of Mission 66 was to improve and modernize visitor facilities in the national parks. With this goal in mind a new building type was conceived called a "visitor center," which would act as an orientation, information, and educational center for the visitors to the park. Many of the visitor centers, including Salt Pond, were designed by "in-house" architects and represent the Park Service's architectural design aesthetic and vision of the Mission 66 period.

A second major goal of Mission 66 was to enlarge the park system, especially through the creation of more national recreation areas and national seashores. When Cape Cod National Seashore was authorized in August 1961 it was the first national seashore to have been established since Cape Hatteras in the 1930s. From the early planning stages for CACO NS in the late 1950s, the construction of a major visitor center near Salt Pond and at the gateway to the proposed national seashore was an inherent and important part of the Park Service's program for the area.

Architectural

A CDF of the Salt Pond visitor center is its design in the modern, or international, style that had been chosen as the design ethic for Mission 66 buildings. The design of the building and its siting are also prime examples of Mission 66 design philosophy for visitor centers. The soaring glass walls in the Salt Pond visitor center that overlook the seashore reflects the Mission 66 practice to site visitor centers in the middle of the park's (or seashore's) main attraction so that visitors could view the natural surroundings and be in touch with the features the park represents. And the tripartite organization of the structure, with the center lobby separated from the auditorium and museum wings, allowed visitors to use one facility at the visitor center (e.g., an exhibit in the museum) without being distracted by other visitors' use of another facility (e.g., an audio-visual presentation in the auditorium).

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[13]Cape Cod National Seashore, *Forging a Collaborative Future* (Washington: U.S. Dept. of the Interior/National Park Service in cooperation with U.S. Dept. of Transportation, Federal Aviation Administration, February 1998).

Another CDF of the visitor center is its unique plan that revolves around a hexagonal center building. This design had been chosen as the "representative" design for CACO NS structures, the theory being that if all the structures built within a site incorporated the same "theme," visitors would easily be able to recognize a Park Service building. At Salt Pond, in-house architect Ben Biderman, who designed more than a dozen Mission 66 visitor centers, used the hexagonal theme in the center building and designed all auxiliary structures, including the terraces, to reflect the 60-degree angle of the hexagon's walls.

Because of its tripartite configuration and the hexagonal theme used for the building, the integrity of the design of the Salt Pond visitor center can be easily compromised by any alterations that strayed from this formula. In fact, the only major alteration that has been made to the building, the 1992 book store addition, was detrimental to the integrity of the exterior of the building's west façade by unbalancing its symmetry and by the use of brick cladding that did not match the original brick walls.

Siting

The siting of the Salt Pond visitor center is a CDF. The building is located on a rise near the major Cape Cod highway, and is thus both visible and easily accessible for visitors to the National Seashore. Its siting on the rise also takes utmost advantage of the views to the east over the Salt Pond and to the Atlantic Ocean in the distance, "in touch with the features it interprets".[14]

Materials

The steel, glass, and concrete used to build the Salt Pond visitor center constitute a CDF. These materials are representative of the Mission 66 mandate that Park Service buildings be constructed in the modern style using inexpensive materials. Especially important are the expanses of glass walls that allow visitors to view the natural resource of the seashore to the east from within the building.

Another CDF is the integration and continuation of materials to and from the exterior and interior, making the structure a part of its surroundings and linking it to its site. Examples include the bluestone flooring in the lobby that continues out to the west entry and to the east terrace, and the use of the same red brick on exterior and interior walls. This brick is also used to cover piers that spring from four corners in the lobby and pierce the one-story roofs of the adjacent appendages, the tops of the piers remaining visible from the lobby through its upper glass walls.

Also CDFs are the extant exterior and interior finish materials of the visitor center, most of which date to, or are in-kind replacements of material used in, the 1965 construction of the building. The one exception is the brick cladding on the 1992 book store addition -- the different color of the brick when compared to the original brick cladding has a negative impact on the appearance of the west façade of the building.

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[14] "A Report on Visitor Centers" (Washington: U.S. Dept. of the Interior, ca. January 1960), as cited in Allaback, "Mission 66 Visitor Centers" (1999).

Specific Features

Exterior

The following exterior features are to be especially noted as CDFs for the CACO NS Salt Pond visitor center, some of which were also discussed in the previous section. All listed features date to, or are replacements-in-kind of, the 1965 construction of the building.

- ***Cladding***: the glass and steel panels on the center building and on the hyphens; the red brick on the original appendages, the hyphens, the north and south end-walls of the wings, and the east terrace retaining walls; the wood-shingle siding on the east and west walls of the wings that is reminiscent of shingle siding often found on vernacular Cape Cod structures;
- ***Fenestration***: the arrangement of long bands of single-pane horizontal awning windows on the upper wall of the north appendage, on the bottom of the west wall of the north hyphen, and on the east walls of the north and south hyphens, the design of which continues as fixed-glass panes along the bottom of the glass walls on the east side of the center building; the configuration of the horizontal awning windows and large fixed-glass panels on the east wall of the museum wing;
- ***Skylight***: the hexagonal skylight in the cupola at the peak of the center building roof;
- ***Doorways***: the glass doorways on the west, southeast, and southwest walls of the center building;
- ***Roofs***: the configuration of the hexagonal double-sloped roof on the center building, the gable roofs with "ship's prow" ends on the wings, and the flat roofs on the hyphens and appendages;
- ***Roofing***: the wood-shingle roofing on the center building and on the wings;
- ***Bluestone Entry and Terrace***: the random-size rectangular bluestone paving of the west entry and the east terrace that is continuous into the interior (lobby) of the center building and of the north and south corridors.

Interior

The following interior features are to be especially noted as CDFs for the CACO NS Salt Pond visitor center, some of which were also discussed in the previous section. All listed features date to, or are replacements-in-kind of, the 1965 construction of the building.

- ***View***: the view of the Salt Pond and the Atlantic Ocean to the east from the high glass walls of the center building and from the glass walls of the north and south corridors;
- ***Flooring***: the random-size rectangular bluestone flooring in the lobby and in the north and south corridors;
- ***Walls***: the glass walls of the center building and of the north and south corridors, including the glass doorways and the bands of horizontal awning windows;
- ***Metal***: the use of steel as framing for window sashes and glass-panel walls, as doors, and as trim around most doorways and windows;
- ***Ceiling Light***: the hexagonal ceiling light at the peak of the lobby ceiling.

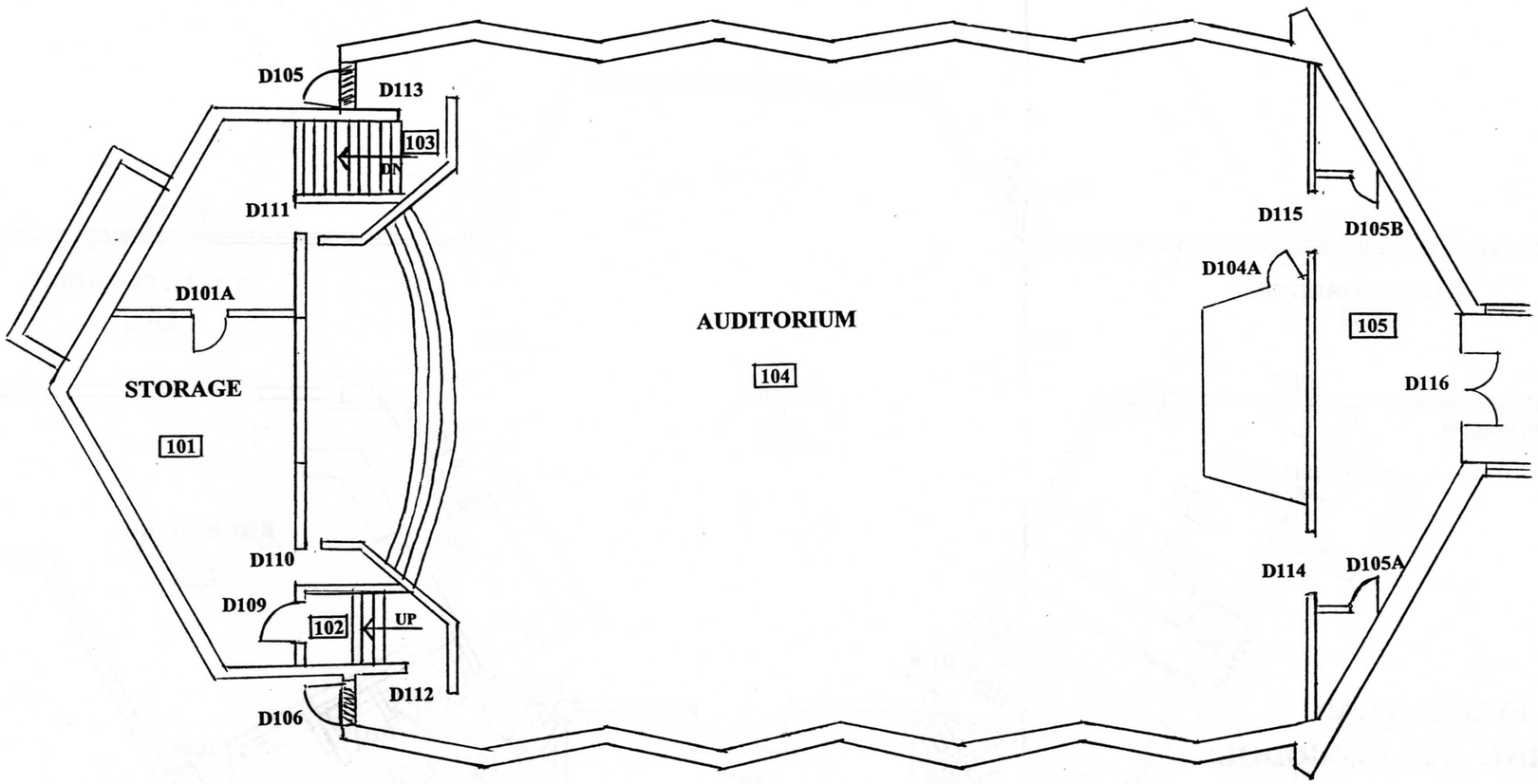
RECOMMENDATIONS

The current exterior and interior appearance of the Salt Pond visitor center reflects, for the most part, its appearance when construction was completed in 1965. The nature of the inexpensive materials used to construct the building has made its seasonal maintenance difficult and there have been numerous repairs and replacements performed on the building over the last 44 years. In addition, the construction of the 1992 book store addition was detrimental to the integrity of both the exterior and interior appearance of the visitor center. On the exterior, the symmetry of the west façade became unbalanced, the west glass wall of the south hyphen was blocked, and the entire wall of the addition was clad in brick that is a lighter red than the original brick, making the addition jarringly noticeable. On the interior, former small offices were absorbed into the addition to create a larger book store, a small office cubicle with storage space, and a handicapped-accessible rest room.

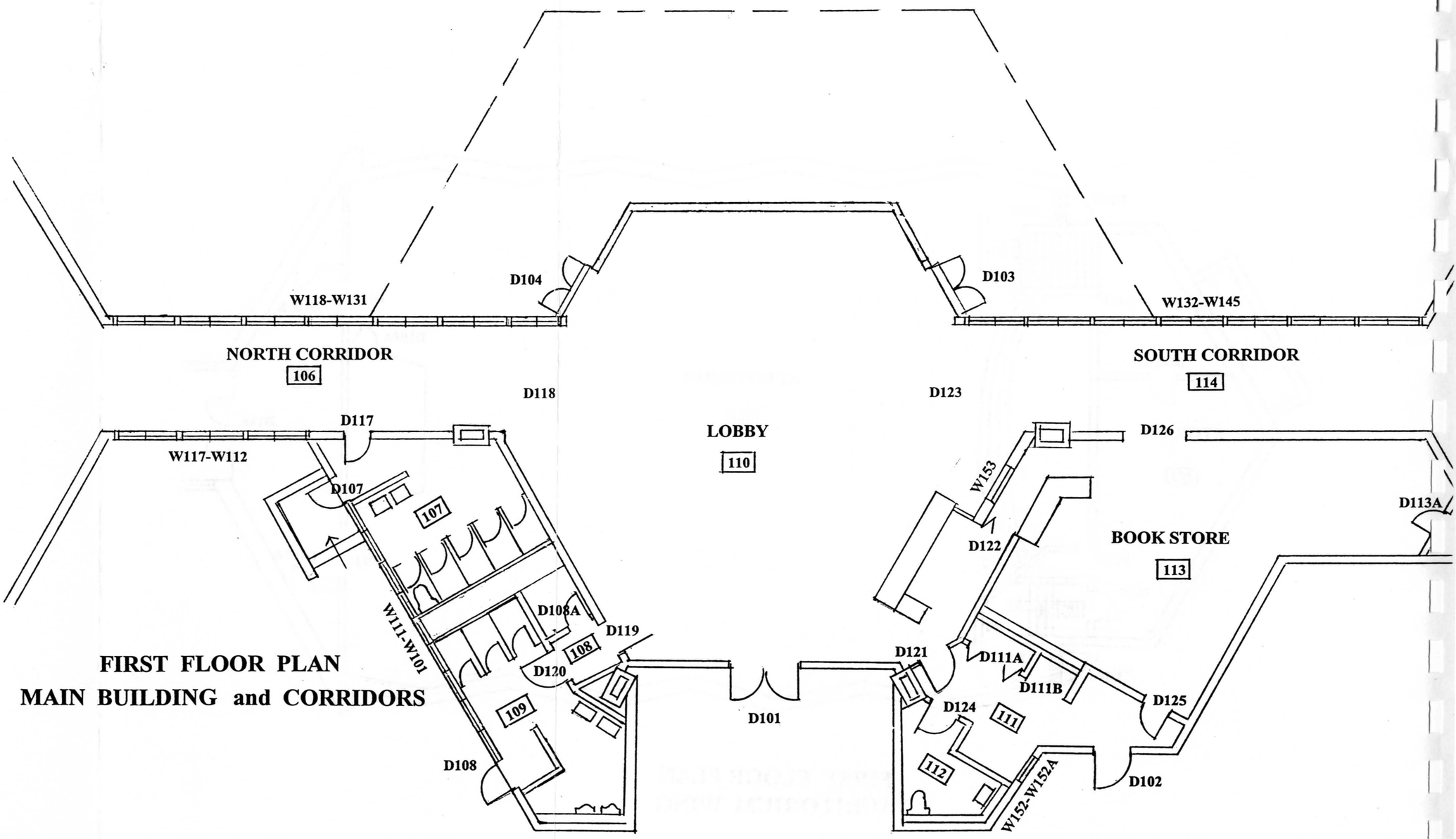
It is acknowledged that the Salt Pond visitor center currently has several physical problems that need to be addressed in order for the building to continue to function efficiently for its purpose. A detailed description of existing conditions of the visitor center and recommendations for treatment for damaged or deteriorated features are not in the scope of this report. These will be formulated as part of any plans prepared for work to be performed. However, until the Mission 66 contextual study is completed and/or it has been determined whether or not the visitor center is of historical significance, any physical changes to the visitor center should respect its primary character-defining features. Higher-quality replacement materials with visual characteristics similar to the original materials could be used for necessary alterations made in the interim to prolong the life of the structure and to improve its maintainability

IV. APPENDICES

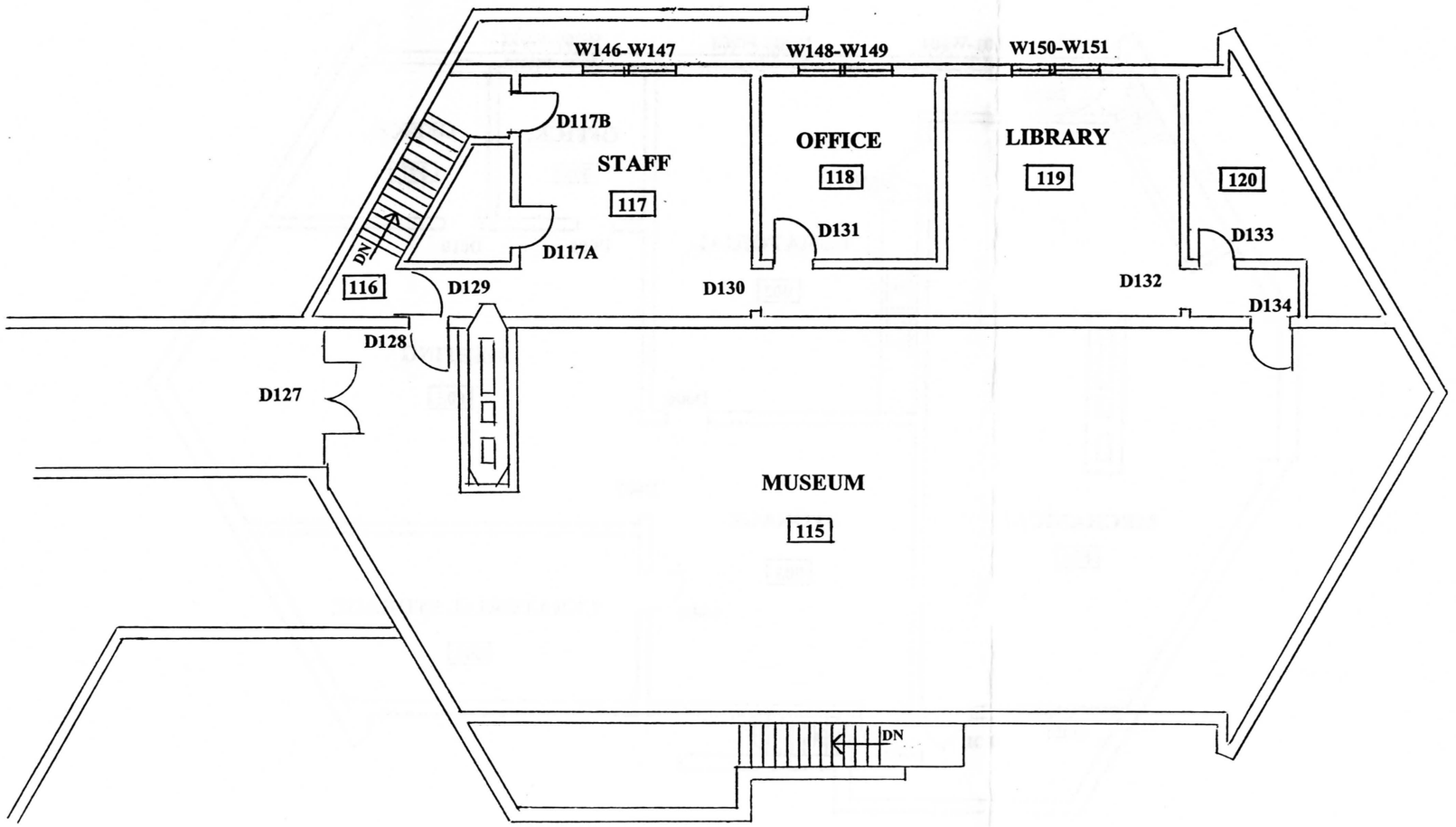
APPENDIX A
1999 SCALED PLANS
SALT POND VISITOR CENTER



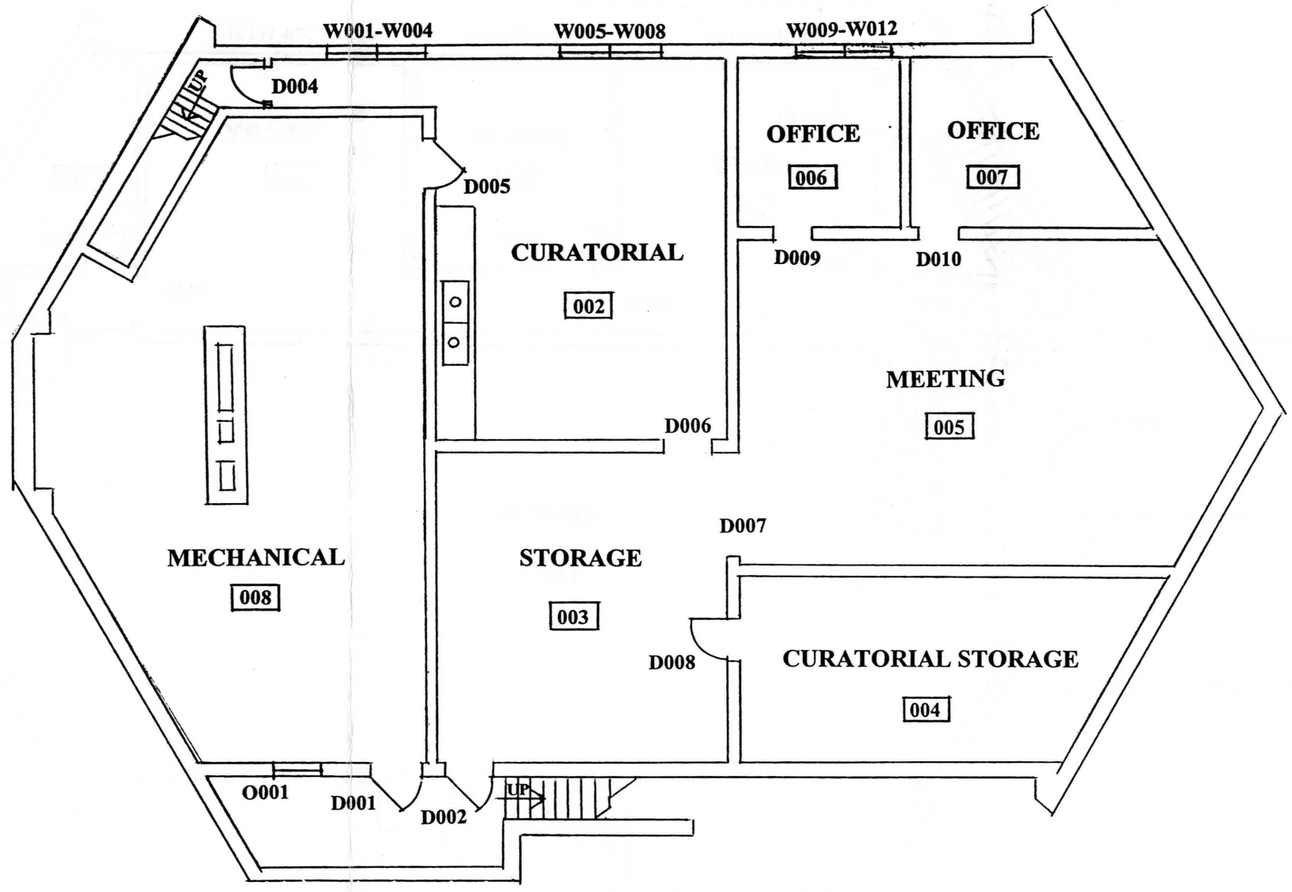
FIRST FLOOR PLAN
AUDITORIUM WING



FIRST FLOOR PLAN
MAIN BUILDING and CORRIDORS



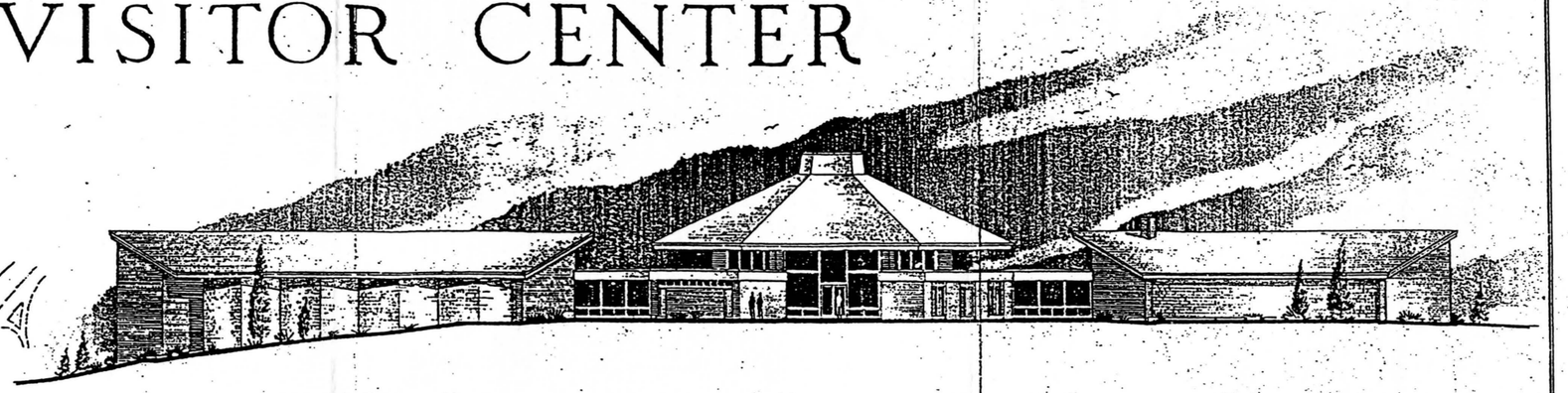
FIRST FLOOR PLAN
MUSEUM WING



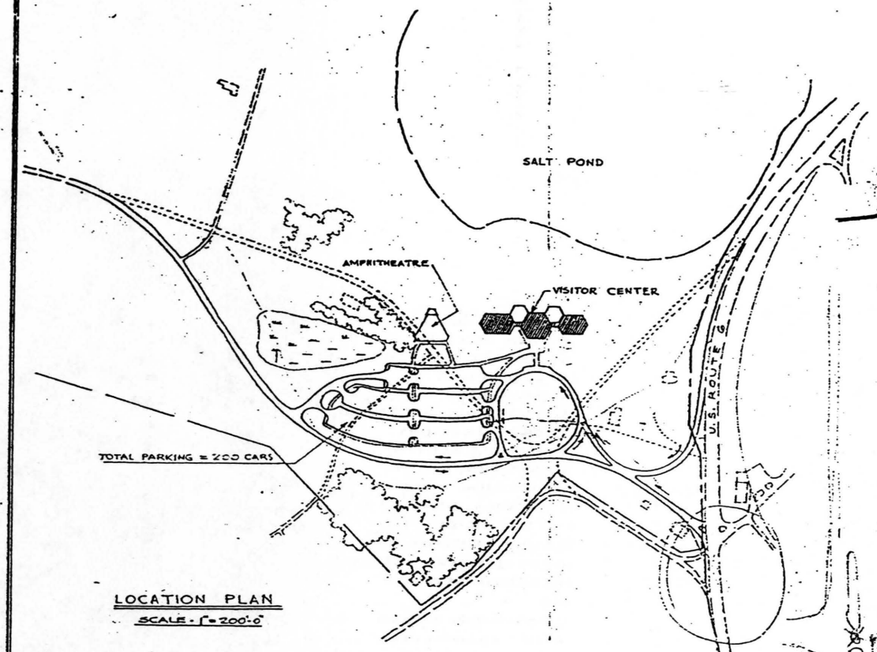
BASEMENT PLAN
MUSEUM WING

APPENDIX B
1965 "AS BUILT" MEASURED DRAWINGS
SALT POND VISITOR CENTER

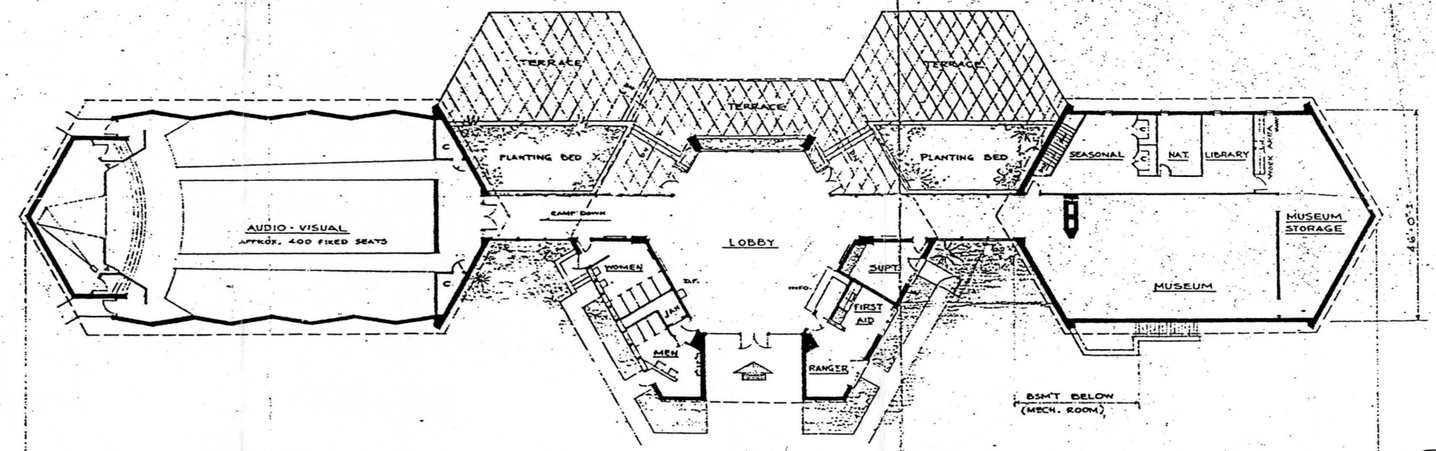
CAPE COD VISITOR CENTER



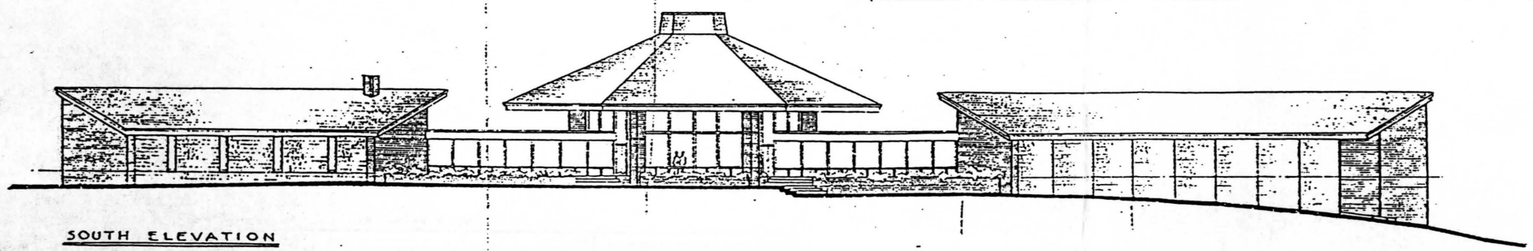
NORTH ELEVATION



LOCATION PLAN
SCALE: 1"=200'-0"



FLOOR PLAN



SOUTH ELEVATION

ORIENTATION

PRELIMINARY

SCALE 1/16"=1'-0" (OR AS NOTED)

LOCATED IN BARNSTABLE COUNTY, MASSACHUSETTS

BASIC DATA

CONSTRUCTION DATA

FOUNDATION — CONCRETE FOOTINGS.
STRUCTURE — CONCRETE AND STEEL FRAME.
FLOORS — CONCRETE SLAB WITH HARD FLOORING, RESILIENT FLOORING, AND CARPET.
EXTERIOR WALLS — MASONRY AND SHINGLES.
INTERIOR WALLS — MASONRY, PLASTER, WOOD, CERAMIC TILE.
DOORS AND WINDOWS — WOOD AND METAL.
CEILING — SUSPENDED ACOUSTICAL.
ROOFS — SHINGLE AND BUILT-UP ROOFING.
HEATING & VENTILATION — OIL FIRED HOT WATER, WATER TO AIR SYSTEM. EXHAUST FANS.

AREA TABULATION

NAME OF SPACE	GROSS AREA (S.F.)	PROPORTIONING FACTOR	PROPORTIONED AREA (S.F.)
FIRST FLOOR	10,260	1	10,680
BASEMENT	1,080	½	540
OVERHANG *	2,700	⅓	900
TOTAL PROPORTIONED AREA			12,120 S.F.

* OVERHANG IN EXCESS OF 3'-0"

RECOMMENDED

Robert G. Hall — DATE 2-27-64
CHIEF E.O.D.C.:

J. L. Hobbs — DATE 3-9-64
SUPERINTENDENT

APPROVED: S-F Lee — DATE 3-12-64
REGIONAL DIRECTOR

MARK	DESCRIPTION OF REVISION	DATE	INITIAL

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DESIGN AND CONSTRUCTION
PREPARED BY
EASTERN
OFFICE

CAPE COD VISITOR CENTER
TITLE OF DRAWING
SALT POND
LOCATION WITHIN PARK
CAPE COD NATIONAL SEASHORE
NAME OF PARK

PREPARED
DIDERMAN
DESIGNED
DIDERMAN
DRAWN
BENSON
CHECKED

REVISED

REGION
NORTHEAST

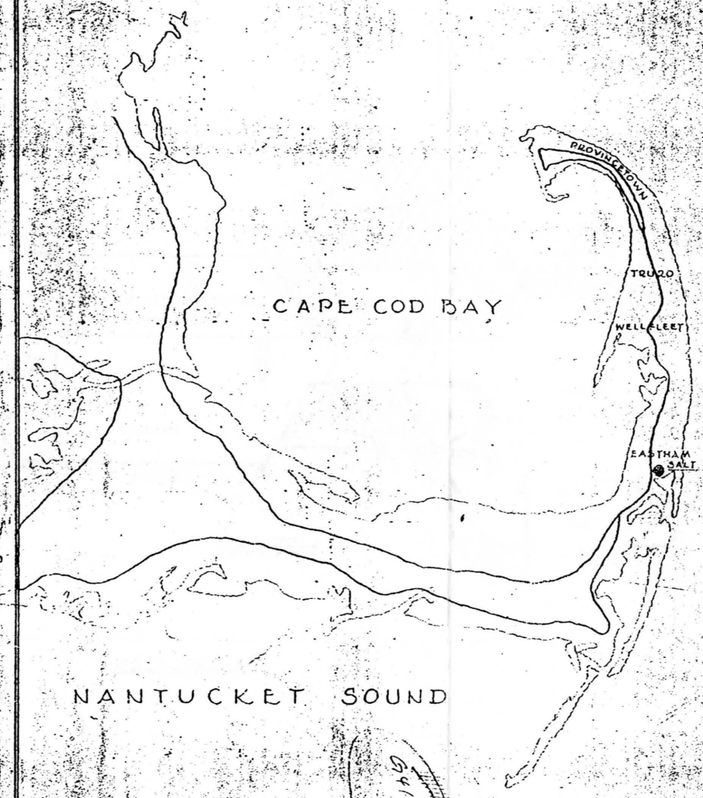
PCP NO.
B-20

SHEET 1 OF 1

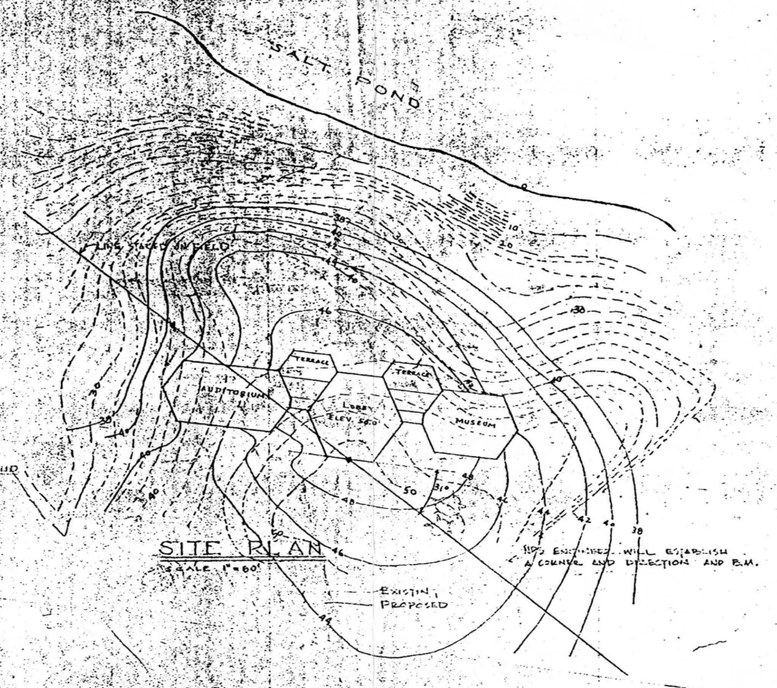
DRAWING NO.
NS-CC
3109

DATE 12, 27, 63

CAPE COD VISITOR CENTER



LOCATION PLAN



SITE PLAN
SCALE 1"=60'

INDEX

1 COVER SHEET AND SITE PLAN
2 FOUNDATION, BASEMENT AND FLOOR PLANS
3 FLOOR PLAN
4 ELEVATIONS
5 AUDITORIUM SECTIONS
6 LOBBY SECTIONS
7 MUSEUM SECTIONS
8 EXTERIOR DETAILS
9 EXTERIOR DETAILS
10 INTERIOR DETAILS
11 INTERIOR DETAILS
12-A LOBBY & MUSEUM EXHIBIT DETAILS
12-B MUSEUM PLAN & DETAILS
12-C MUSEUM DETAILS
12-D " "
13 FOUNDATION DETAILS
14 ROOF FRAMING PLAN
15 STRUCTURAL DETAILS
16 AUDIO-VISUAL
17 ELECTRICAL, EXCEPT MUSEUM CASES
17-A " MUSEUM CASES
18 HEATING - VENTILATING - PLUMBING

SCALE AS NOTED

AS BUILT

This drawing has been prepared in compliance with Preliminary Drawing No. NACCC 3103 approved by

RONALD F. LEE, REGIONAL DIRECTOR
Date 2-24-64

Robert M. Hall 2-26-64
DIRECTOR Date

RECOMMENDED

DATE

APPROVED

DATE

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

BASIC DATA FROM BARNSTABLE COUNTY

643-3473-B

BASIC DATA.

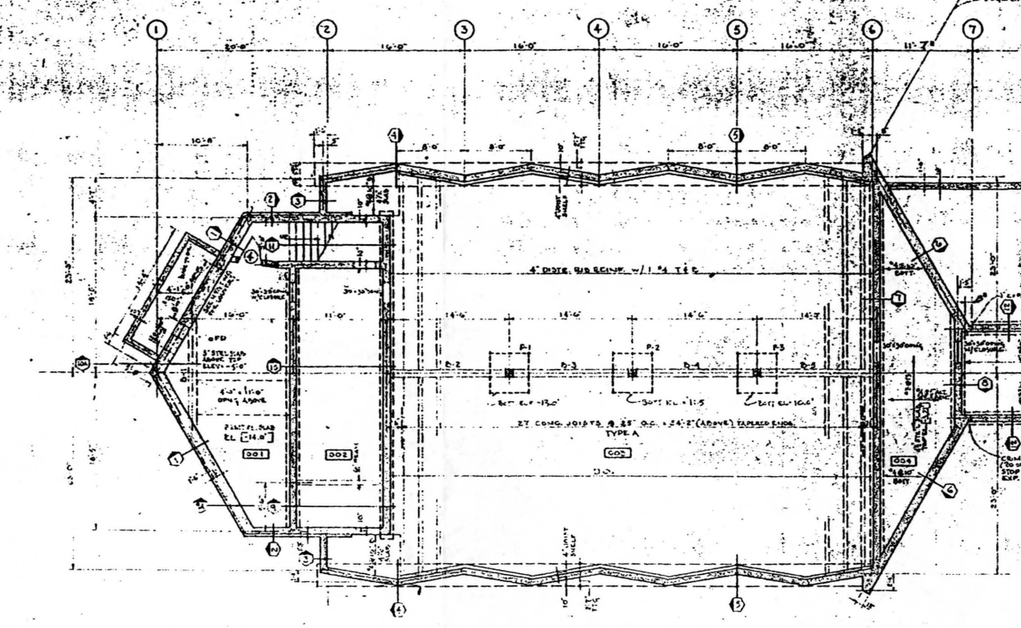
FIRST FLOOR PLAN

NOTE:
FOR SCHEDULE AND FINISH SCHEDULE SEE SPECIFICATIONS.
DATUM ELEVATION [0.00]

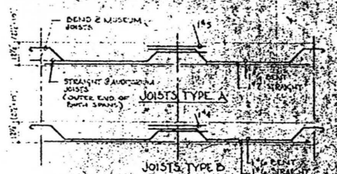
FLOOR PLAN SPUC
SCALE: 1/8" = 1'-0"
DESIGNED: BB DRAWN: H. JUMP CHECKED JB

REGION	NORTHEAST
PCP NO.	15 - 20
SHEET	3 OF 16
DRAWING NO.	US-CC 3109-A
DATE	MAY 1964

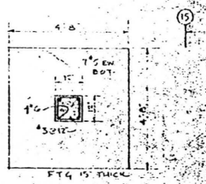
AUDITORIUM WING



LOBBY AREA

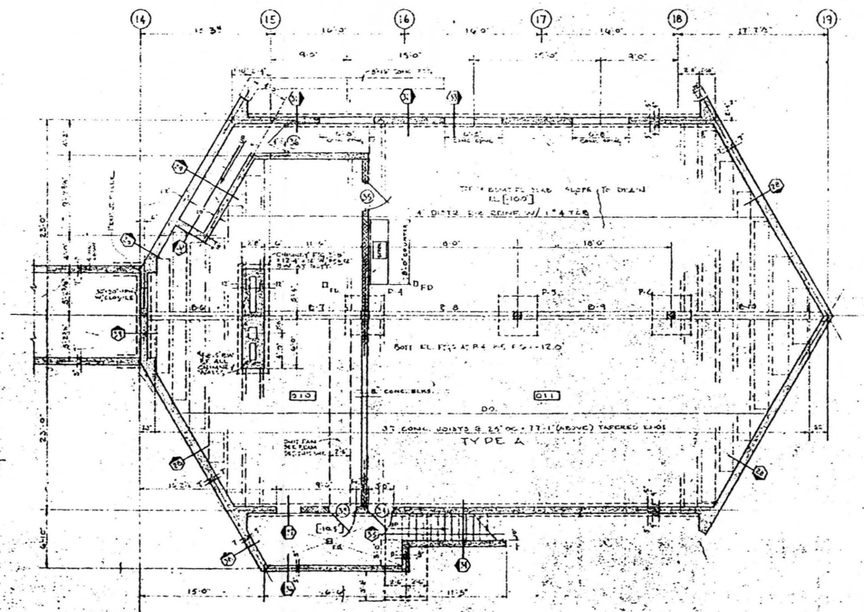


NOTE: FLOOR SLAB SUPPORTED WITH CONCRETE JOISTS TO BE CENTERED WITH 6-#5 W.W.F. TIES DOWELED BETWEEN PIERS AND WALLS OR PIERS TO BE OF SAME SIZE AND SPACING AS VERT. REINF. IN WALL OR PIER.



PIERS P-1 THRU P-6

MUSEUM WING



BEAM SCHEDULE

MARK	SEC.	REINFORCING BARS				STIRRUPS			REMARKS
		BOTTOM		TOP		NO.	SIZE	SPACING EACH END	
		STRAIGHT	BENT	STRAIGHT	BENT				
B-1	6×14	2-#7	—	—	2-#4 STIRRUPS				
B-2	12×24	4-#7	—	8-#6 (LAYERED)	2-#7 @ WALL	6	#3	13", 36@9", REST @ 12"	
B-3	DO.	4-#7 CONT. OVER B-4	—	4-#7 & P2	—	6	#3	DO.	
B-4	DO.	—	—	8-#6 (LAYERED)	—	6	#3	DO.	
B-5	DO.	4-#7	—	—	2-#7 @ WALL	6	#3	DO.	
B-6	12×36	4-#9, 2-#6 CONT. OVER B-7	—	2-#7 @ CORNER	2-#7 @ WALL	3	#3	22, 14@9", 12@	
B-7	DO.	4-#9 ADDITIONAL	—	4-#7, 4-#3 P-4	—	3	#3	DO.	
B-8	DO.	4-#9, 4-#6 CONT. OVER B-9	—	8-#7 (LAYERED) & P-5	—	6	#3	8, 24@3", 12@7", 12@10"	
B-9	DO.	—	—	4-#7, 4-#6 & P-6	—	8	#3	DO.	
B-10	DO.	4-#6	—	—	2-#7 @ WALL	8	#3	DO.	

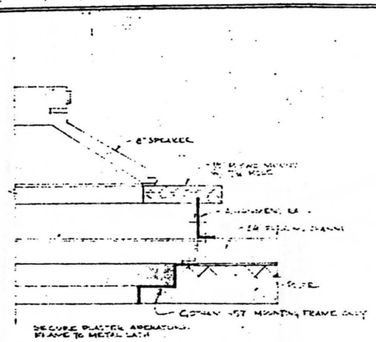
NOTE: ALL WALLS BELOW GRADE TO BE DAMP PROOFED WITH 2 lbs. THROSEAL / SQ. YD. IN ACCORDANCE W/ MPCBS SPEC. W-9

CRAWL SPACE MIN. CLEAR HT. - 30".

BASIC DATA

AS BUILT

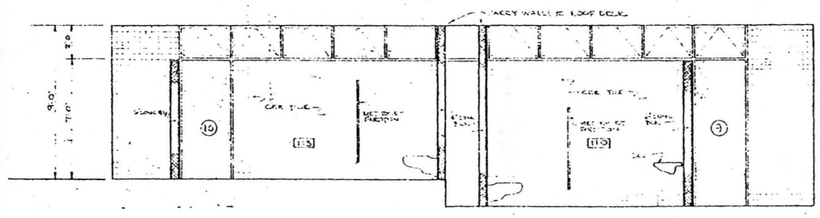
FOUNDATION, BASEMENT, FIRST FLOOR FRAMING PLAN



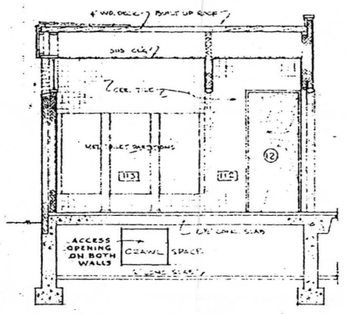
PACING SYSTEM SPEAKER DETAIL

HALF FULL SCALE

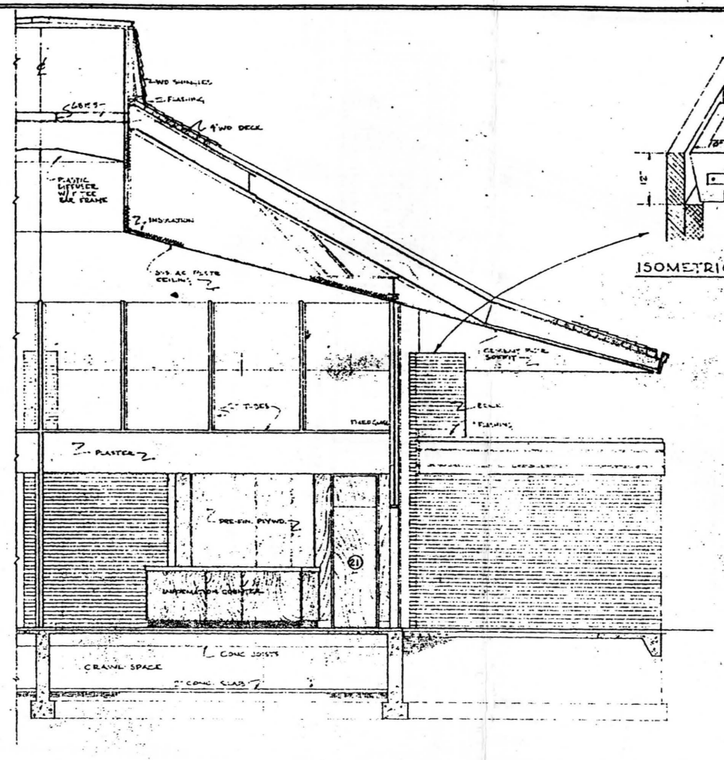
LOBBY AREA LONGITUDINAL HALF SECTION



INTERIOR ELEVATION AT REST ROOMS 113 116

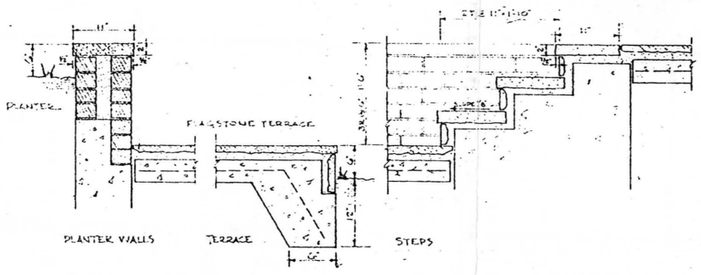


SECTION AT 112 112



LOBBY AREA TRANSVERSE-HALF SECTION

ISOMETRIC AT TOP OF BRICK PIERS



EXTERIOR TERRACE DETAILS

1" = 1'-0"

BASIC DATA

AS BUILT

LOBBY AREA SECTIONS

SCALE: 1/4" = 1'-0", 1" = 1'-0"

DESIGNED: BIDERMAN DRAWN: CONVILLE CHECKED: PAT

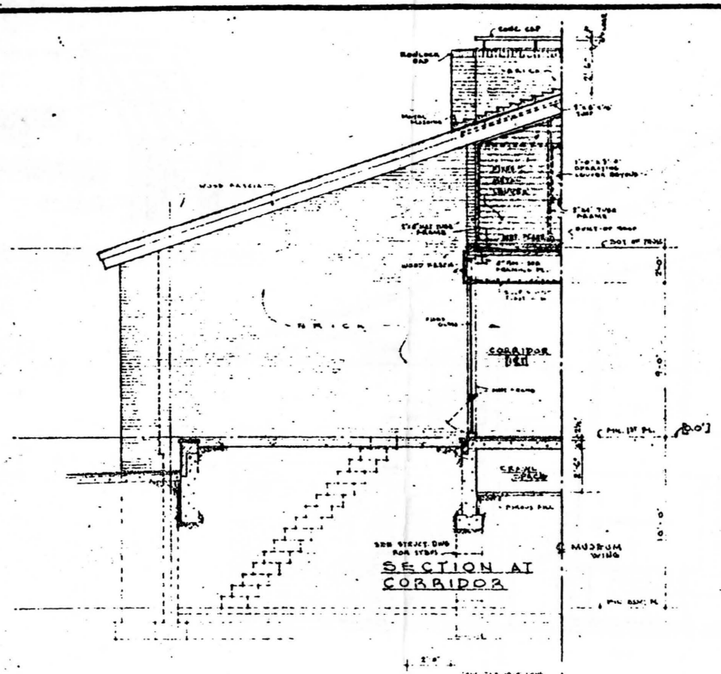
REGION: NORTH EAST

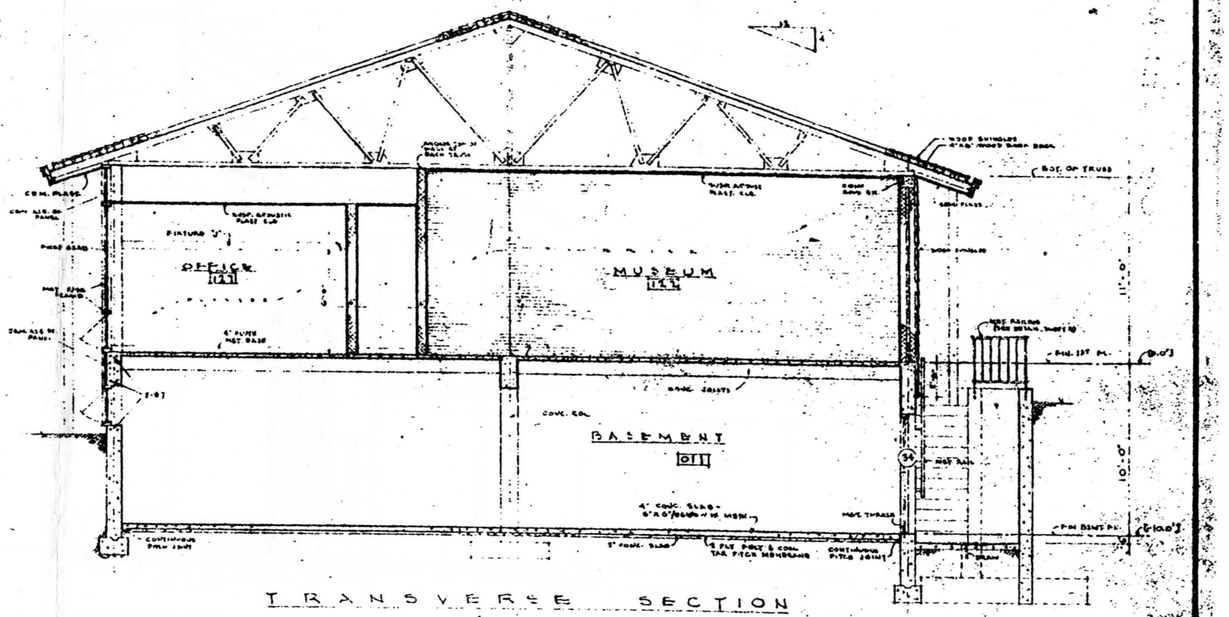
PROJECT NO. 8-0001

SHEET NO. 18

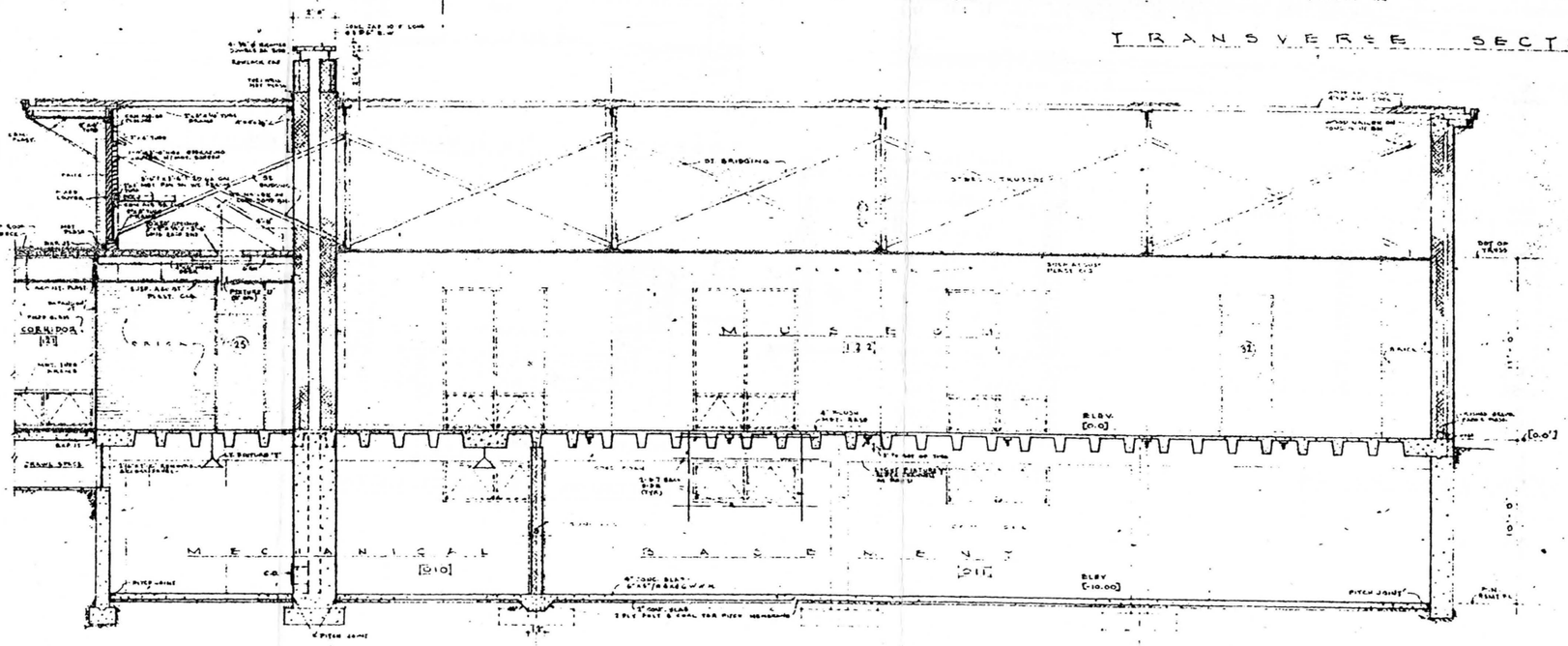
DRAWING NO. A-1.1.18

DATE: 11-15-61





TRANSVERSE SECTION



LONGITUDINAL SECTION

BASIC DATA

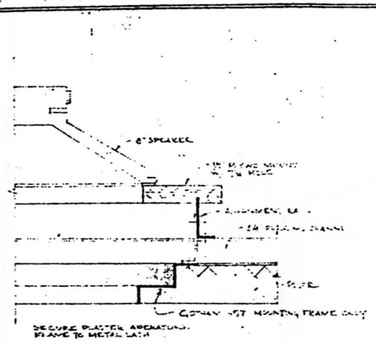
AS BUILT

MUSEUM SECTIONS

SCALE: 1/4"=1'0"

DESIGNED: B.J.S. DRAWN: B.G.K. CHECKED: J.S.B.

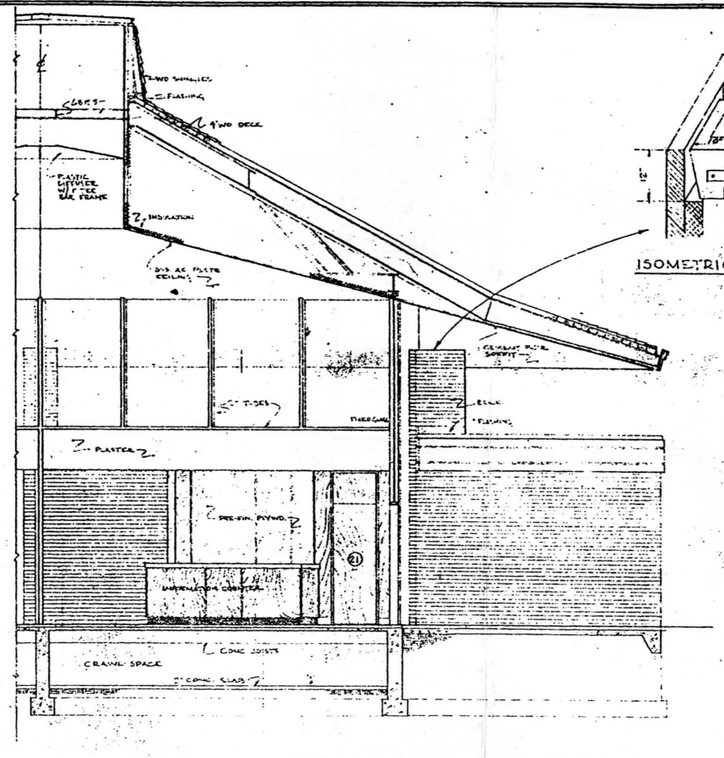
REGION	NORTHEAST
POP. NO.	B-20
SHEET	7 OF 10
DRAWING NO.	NE-CC 3109 B
DATE	MAY 1954

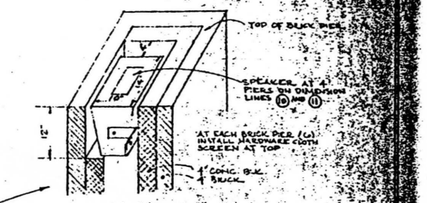


PACING SYSTEM SPEAKER DETAIL

HALF FULL SCALE

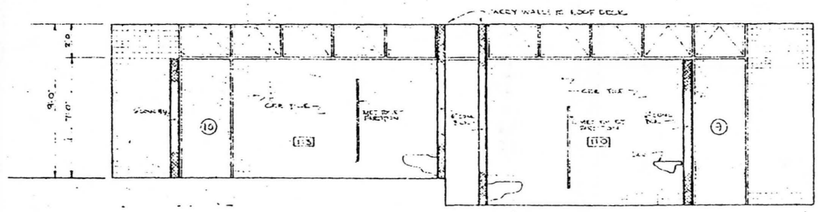
LOBBY AREA LONGITUDINAL HALF SECTION



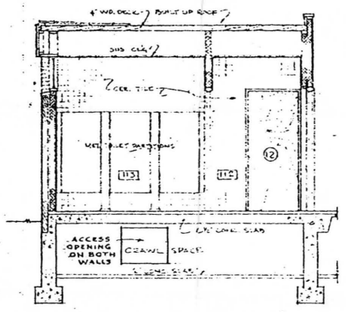


ISOMETRIC AT TOP OF BRICK PIERS

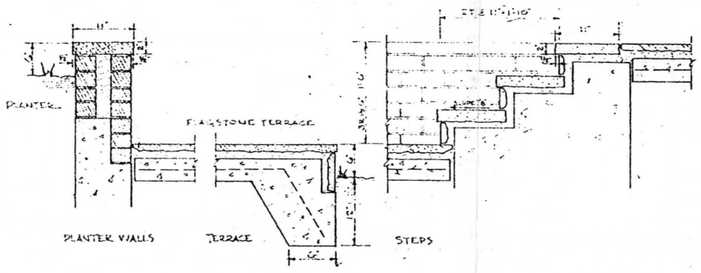
LOBBY AREA TRANSVERSE-HALF SECTION



INTERIOR ELEVATION AT REST ROOMS 113 114



SECTION AT 113 112



EXTERIOR TERRACE DETAILS

1" = 1'-0"

BASIC DATA

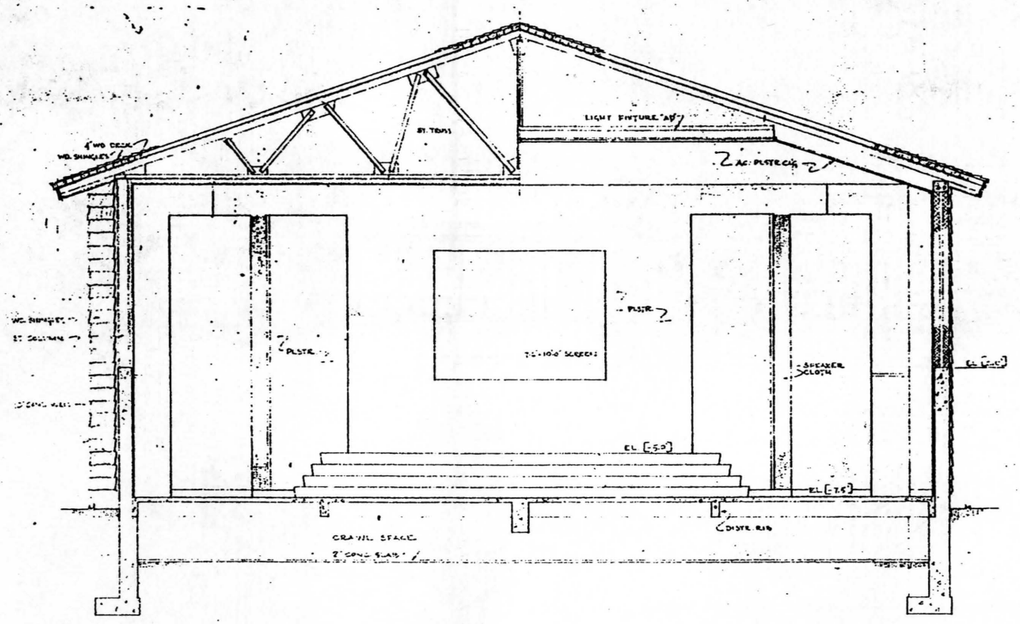
AS BUILT

LOBBY AREA SECTIONS

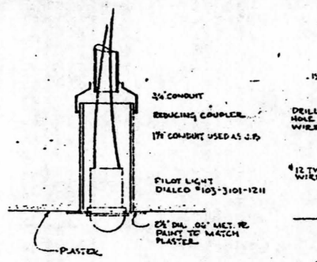
SCALE: 1/4" = 1'-0" , 1" = 1'-0"

DESIGNED: BIDERMAN DRAWN: CASTILLEJOS CHECKED: DATE:

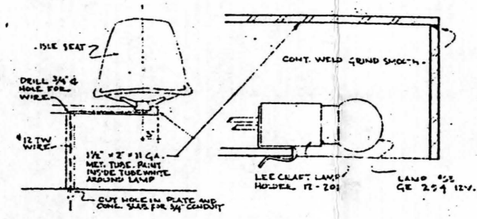
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PROJECT NO.	[illegible]
SHEET	[illegible]
DRAWING NO.	[illegible]
DATE	[illegible]



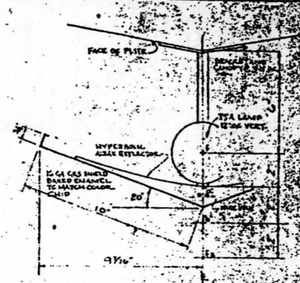
AUDITORIUM WING TRANSVERSE SECTION



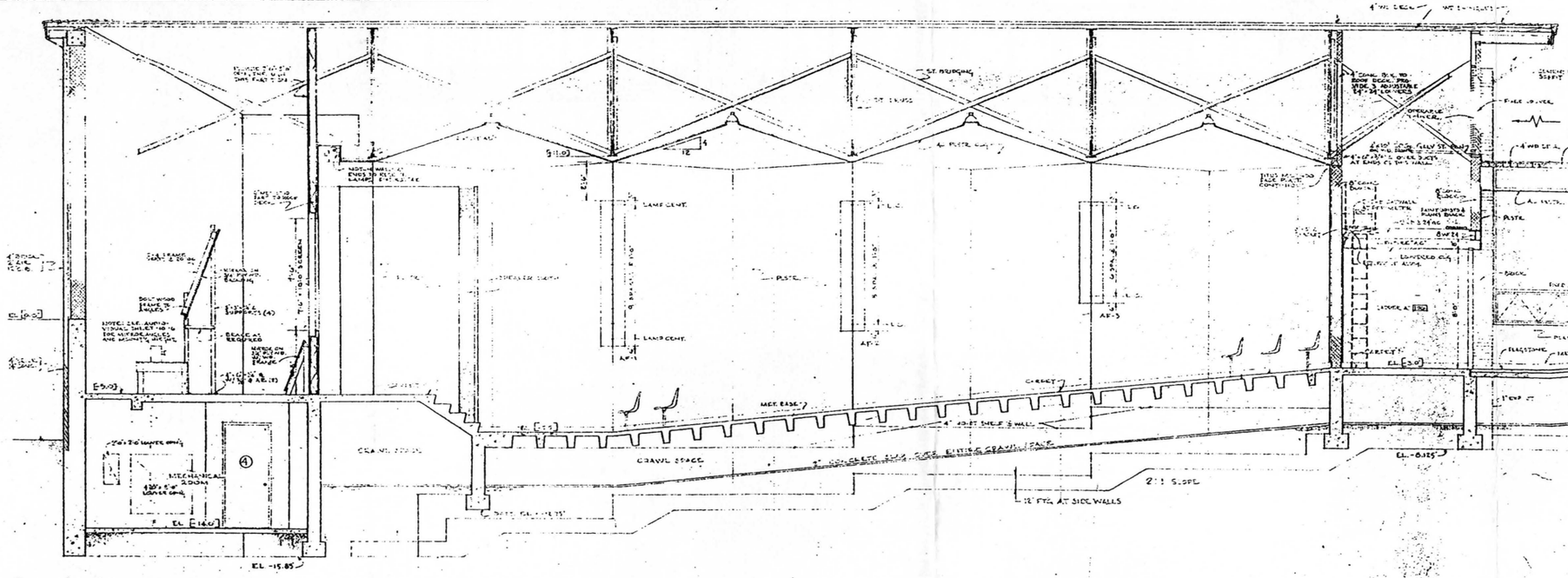
LIGHT FIXTURE "X"



ISLE LIGHT DETAIL "A"



LIGHT FIXTURE AF-1, 2, 3



AUDITORIUM WING LONGITUDINAL SECTION

BASIC DATA

AS BUILT

AUDITORIUM SECTIONS

SCALE: 1/4"=1'-0"

DESIGNED: BIDERMAN DRAWN: CADWALLADER CHECKED: BALL

REGION 7 NORTHEAST	
FCD	
SHEET NO.	
DRAWING NO.	115 - 3109-R

AUDITORIUM

FRONT ELEVATION

MUSEUM

REAR ELEVATION

MUSEUM

AUDITORIUM

MUSEUM END

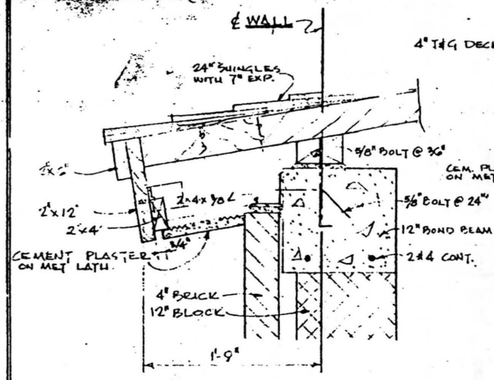
AUDITORIUM END

BASE DATA

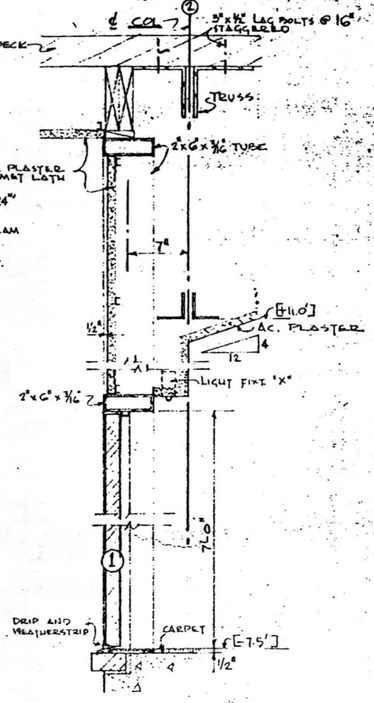
AS BUILT

ELEVATIONS

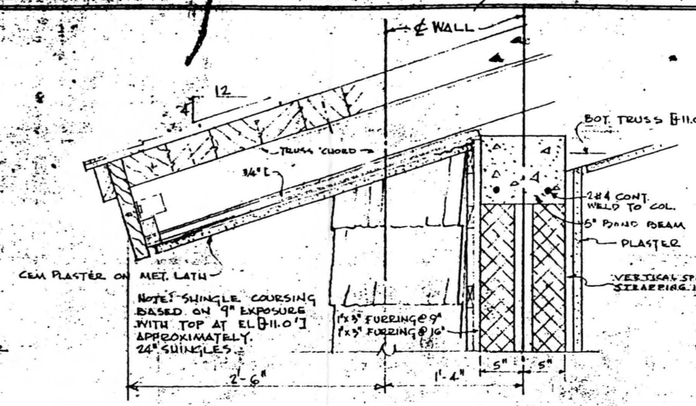
SCALE



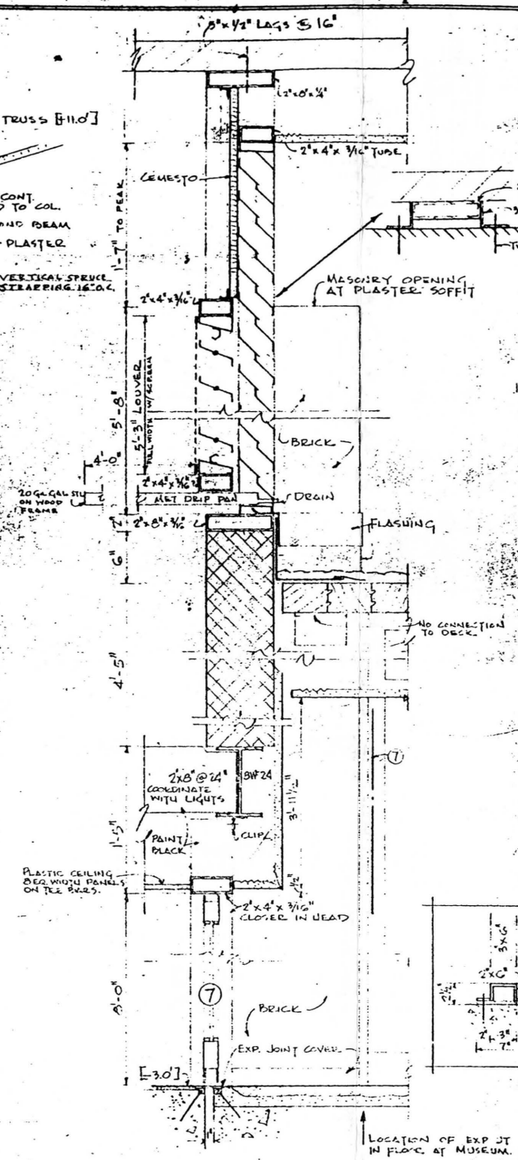
GABLE AT AUDITORIUM



DOOR Nº 1

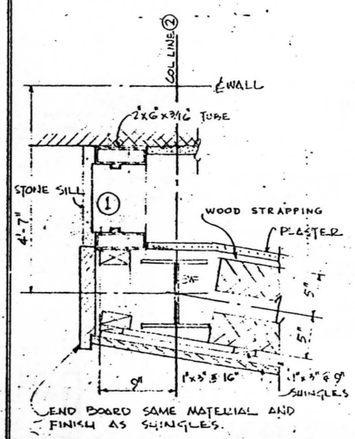


WALL AT AUDITORIUM

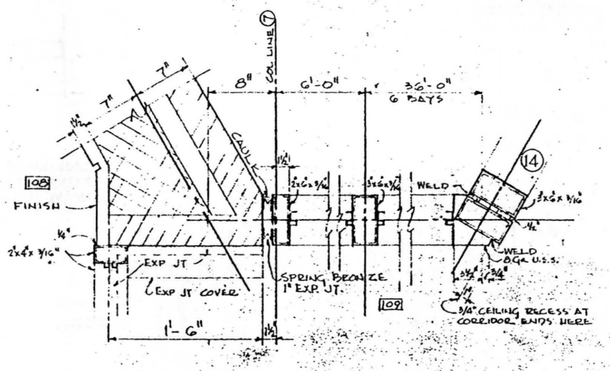


DOOR Nº 7

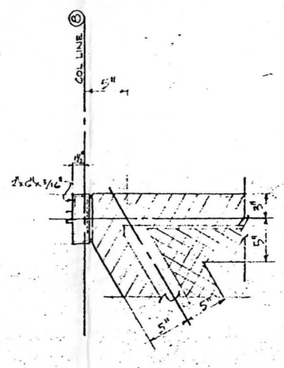
ROOF GUTTER PLAN
NO SCALE



WALL AT DOOR 1



WALL AT CORRIDOR



CORRIDOR AT TOILET RM

CORRIDOR WALL

7 MISSING

AS BUILT

EXTERIOR DETAILS

SCALE: 1½" = 1'-0"

DESIGNED

BASIC DATA

NOTE: SEE SHEET NO 8 FOR ROOF & FASCIA DETAILS

CLERESTORY WINDOW

WINDOW HEAD

DOOR HEAD

WINDOW SILL

DOOR SILL

TOILETS

PLAN AT DOOR

TYPICAL MULLION

PIPE SPACE

OFFICES - LOBBY AREA

LOBBY SECTION AT ENTRANCE

PLAN AT ENTRANCE

PLAN - LOBBY AT CORRIDOR

PLAN - LOBBY AT TERRACE

OFFICES - MUSEUM WING

JAMB

MULLION

RAILING AT EXTERIOR STAIR (MUSEUM)

WALL RAIL

BASIC DATA

AS BUILT

EXTERIOR DETAILS

SCALE: 1½"-0" HALF FULL SIZE

DESIGNED: B.J.B. DRAWN: D.G.H. CHECKED: B

HEAD @ CEILING DOORS 8 (19 SIMILAR)

HEAD @ CEILING DOOR 11

HEAD @ CEILING DOOR 21

HEAD DOOR 22

HEAD @ CEILING DOOR 25

HEAD

HEAD DOORS 8 (19 SIMILAR)

HEAD DOOR 11

HEAD DOOR 12

HEAD DOOR 13

HEAD DOORS 20 & 23

HEAD DOOR 21

HEAD DOOR 25

SILL DOOR 8 ONLY

SILL DOOR 19 ONLY

SILL DOOR 11

SILL DOOR 12

SILL FOR DOOR 21 SIMILAR TO DOOR 19

JAMB DOOR 8 ONLY

JAMB DOOR 19 ONLY

JAMB DOOR 11

JAMB DOOR 12

JAMB DOOR 13

JAMBS DOOR 22

JAMBS DOOR 23

JAMBS DOOR 21

JAMB DOOR 20

JAMB DOOR 25

JAMB

NOTE-A MITRED, GLUED & SPLINED. TYPICAL FOR ALL WOOD FRAMES WHERE CASINGS ARE OMITTED ON EITHER SIDE.

DOOR DETAIL FOR DOORS 24, 29, 30, 31 & 32 (DOORS 26, 27 & 28 AS NOTED)

INTERIOR DOOR DETAILS

SCALE · 1½" = 1'-0"

ELEVATION REAR WALL AUDITORIUM · ROOM 105 · SCALE · ⅛" = 1'-0"

ELEVATIONS · WALLS OF FOYER · ROOM 108 · SCALE · ⅛" = 1'-0"

SECTION · A-A SCALE · 3" = 1'-0"

SECTION · B-B SCALE · 3" = 1'-0"

SECTION · C-C SCALE · 1½" = 1'-0"

SECTION · D-D SCALE · 1½" = 1'-0

SECT. E-E · SECT. F-F · SECT. G-G SCALE · 1½" = 1'-0"

9 MISSING.

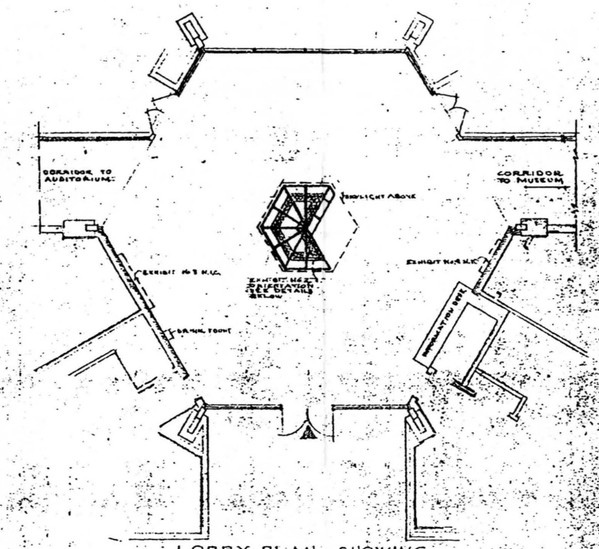
AS BUILT

INTERIOR DETAILS

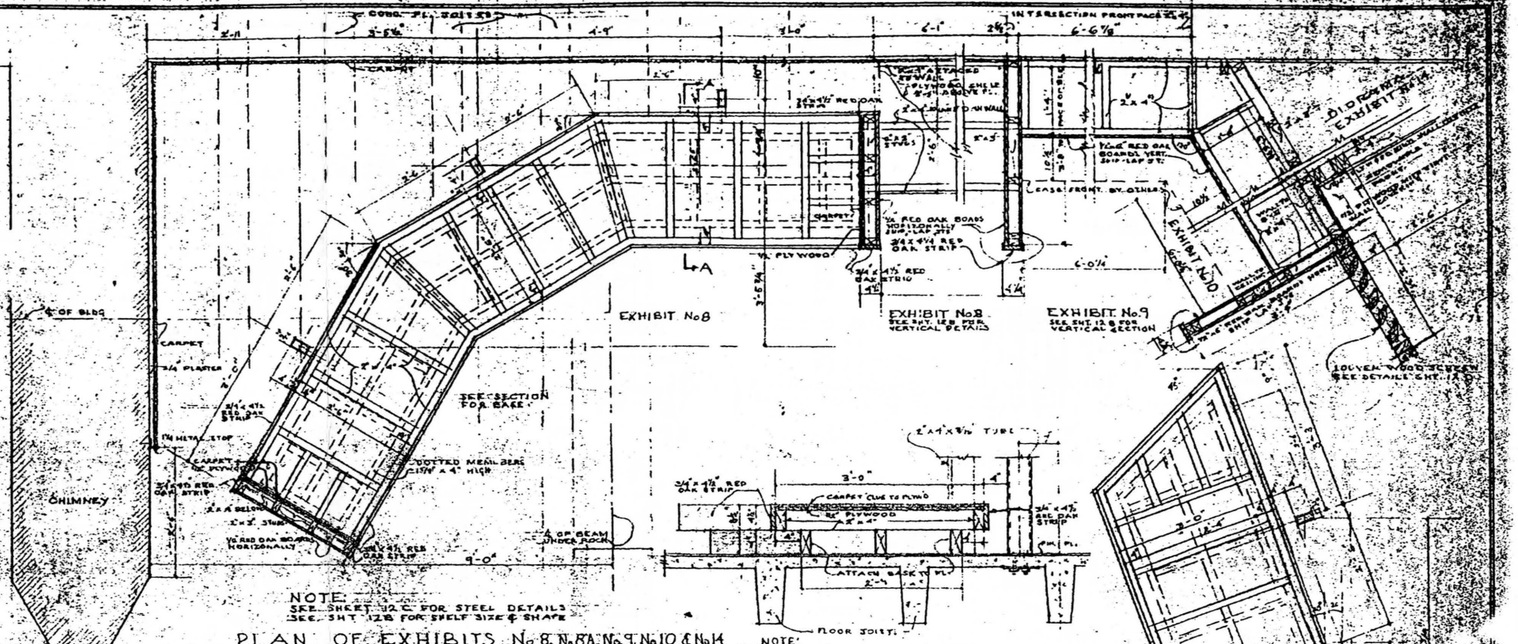
SCALE · AS NOTED

DESIGNED: BIDERMAN DRAWN: BIDERMAN CHECKED: BAIR

BASIC DATA

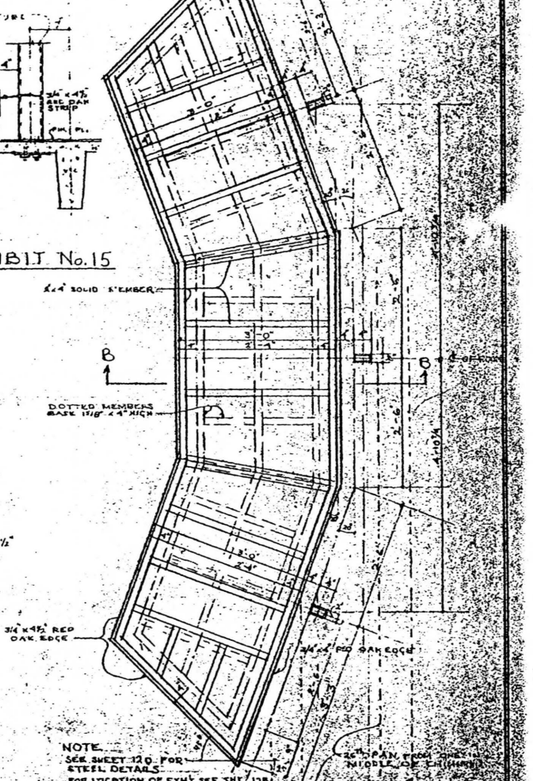


LOBBY PLAN SHOWING
ORIENTATION OF EXHIBIT No 2
SCALE 1/8"=1'-0"



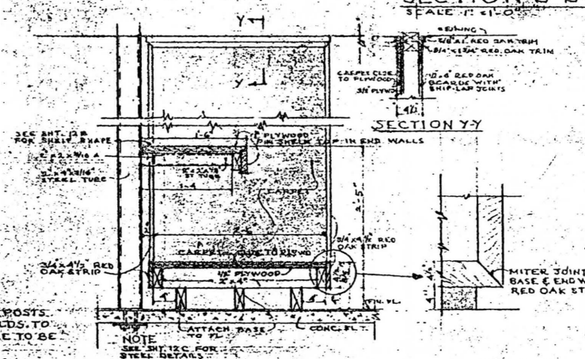
PLAN OF EXHIBITS No 8, No 8A, No 9, No 10 & No 14
SCALE 3/4"=1'-0"

NOTE:
SEE SHEET 12C FOR STEEL DETAILS
SEE SHT 12B FOR SHELF SIZE & SHAPE



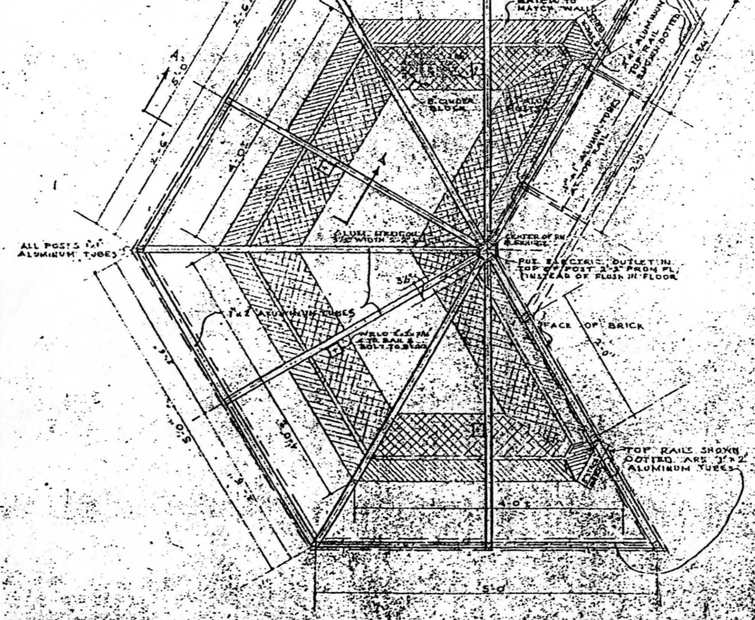
PLAN OF EXHT No 15
SCALE ¾"=1'-0"

SECTION B-B" EXHIBIT No 15
SCALE 1"=1'-0"

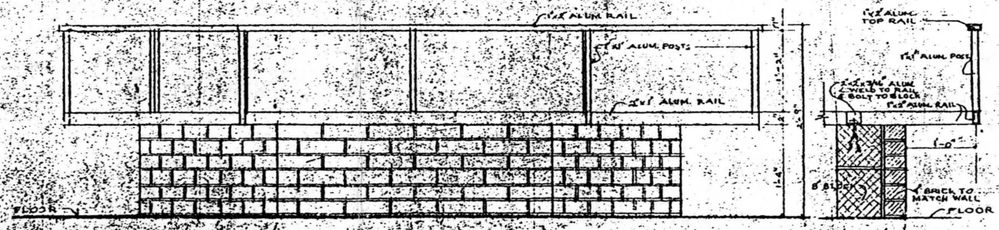


SECTION Y-Y

NOTE:
ALUMINUM ANODIZED ALL TUBES, RAILS & POSTS TO BE SHOP FABRICATED & WELDED; WELDS TO BE MADE WITH SMALL BEADS WHICH ARE TO BE CAREFULLY GROUND



PLAN EXHIBIT No 2
SCALE 1"=1'-0"



ELEVATION EXHIBIT No 12
SCALE 1"=1'-0"

SECTION A-A

SECTION A A
DETAILS EXHIBIT No 8
SCALE 1"=1'-0"

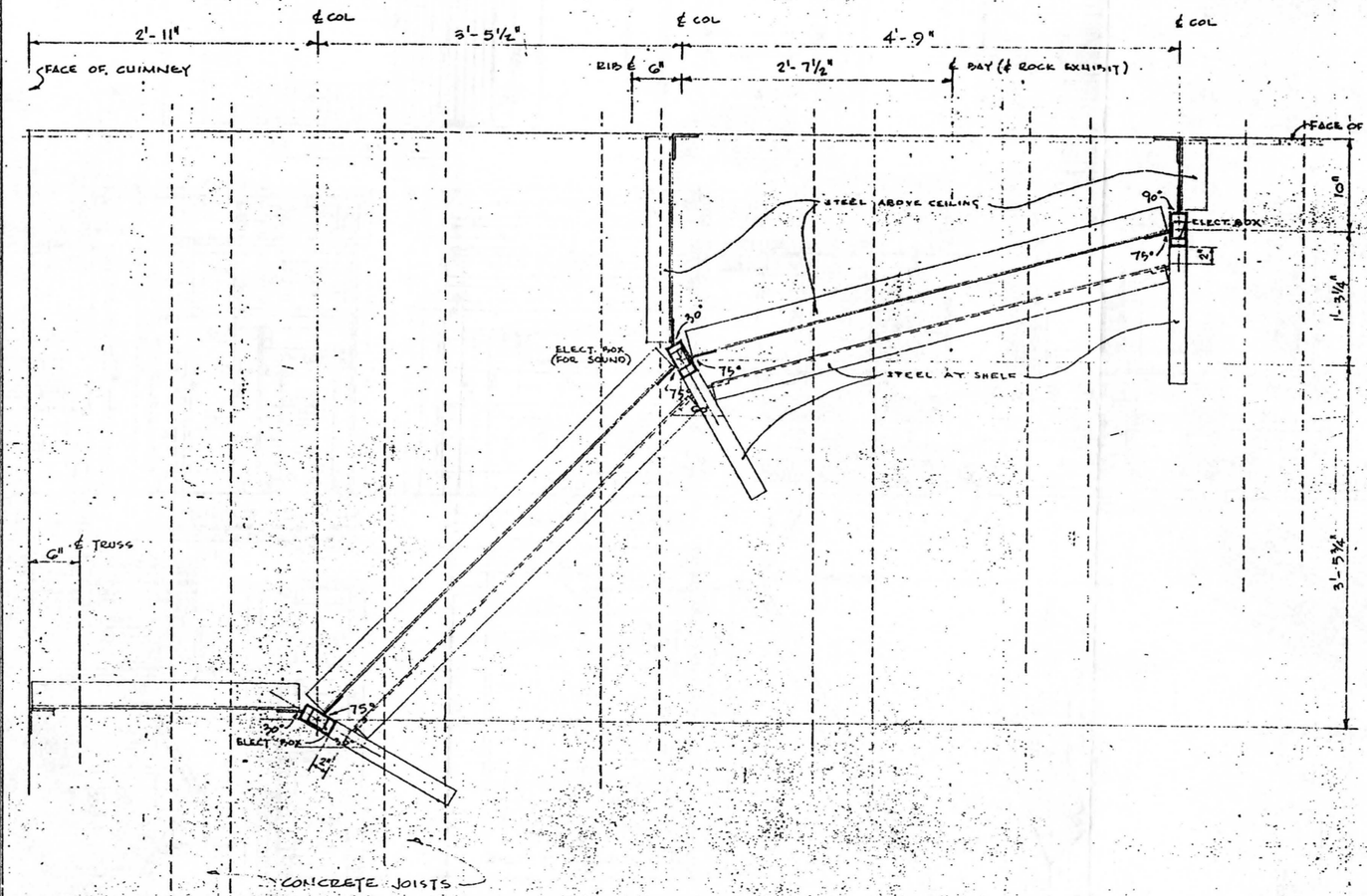
BASIC DATA

AS BUILT

LOBBY & MUSEUM EXHIBIT DETAILS
SCALE AS NOTED

PROJECT	NORTHEAST
SECTION	2-2
SHEET NO	12A
CONTRACT NO	NA-2
STORE NO	5100

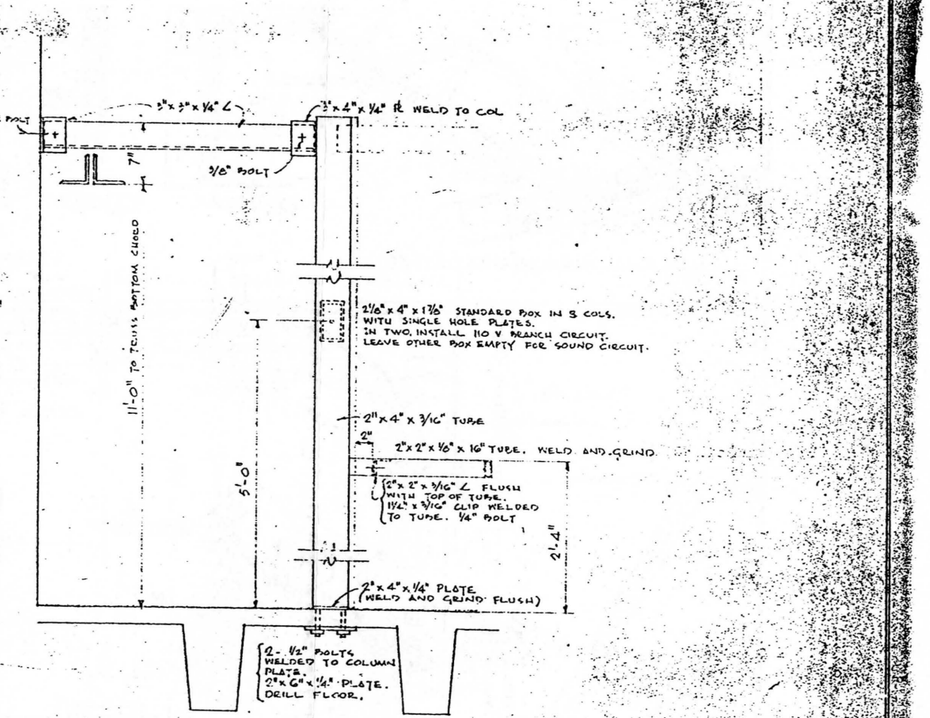
NOTE: ACTUAL LOCATION OF EXISTING FRAMING MUST BE CHECKED. DIMENSIONS SHOWN ARE TO PLAN LOCATIONS.



STEEL FRAMING - EXHIBIT Nº 8

1½" = 1'-0"

(DO NOT SCALE)



TYPICAL DETAILS
EXHIBIT Nº 3

1½" = 1'-0"

AS BUILT

MUSEUM DETAILS

BASIC DATA

ELEVATION ①

ELEVATION ②

ELEVATION ③

ELEVATION ④

ELEVATION ⑤

ELEVATION ⑥

ELEVATION ⑦

SECTION A-A

SECTION B-B

DETAIL OF SHAPED BOARDS

SECTION C-C

SECTION D-D

SECT. E-E

SECTION F-F

PLAN

PARTIAL PLAN SHOWING SHELF EXH. #6

DETAILS STEP PLATFORM

SECTION EXHIBIT #8A

SECTION EXHIBIT #9

BACK STUDDING & WING WALL EXHIBIT #10 SHOWN DOTTED

SECTION EXHIBIT #11

JAMB DETAIL EXH. #11 & 12

NOTES ON ROCK BASE

SECTION EXHIBITS #12 & 13

SECTION EXH. #14

SECTION

PLAN

ROCK BASE DETAILS

PLAN OF MUSEM

GENERAL NOTES

1. RED OAK BOARDS & TRIM TO HAVE SHIP-LAP JOINTS. MITER TRIM JOINTS ON CHC. PLANE.
2. CONSTRUCT ALL STUDDING & FRAMING OF STRAIGHT #1 CONSTRUCTION LUMBER TO ASSURE TRUE CONSTRUCTION.
3. CONSTRUCT CASE & DIORAMA OPENINGS TO EXACT DIMENSIONS WITH STOCK SQUARE TRIM & PLUMB.
4. PREFABRICATED CASES W.I.C. #10 IN CONTRACT INSTALLED BY OTHERS FIT CASE OPENING.
5. ¼ IN. PLYWOOD FLUSH WITH OUTSIDE STUD AT DIORAMA & COVER WITH VINYL WALL COVERING OVER ½ IN. GYP.
6. CONTRACTOR SHALL SUPPLY 115 EXTRA LIN. FT. OF LONG TO BE USED BY OTHERS AT TIME OF DIORAMA INSTALLATION.
7. (9) SPEAKERS IN TOP & OVER OF CASE FRAMING.

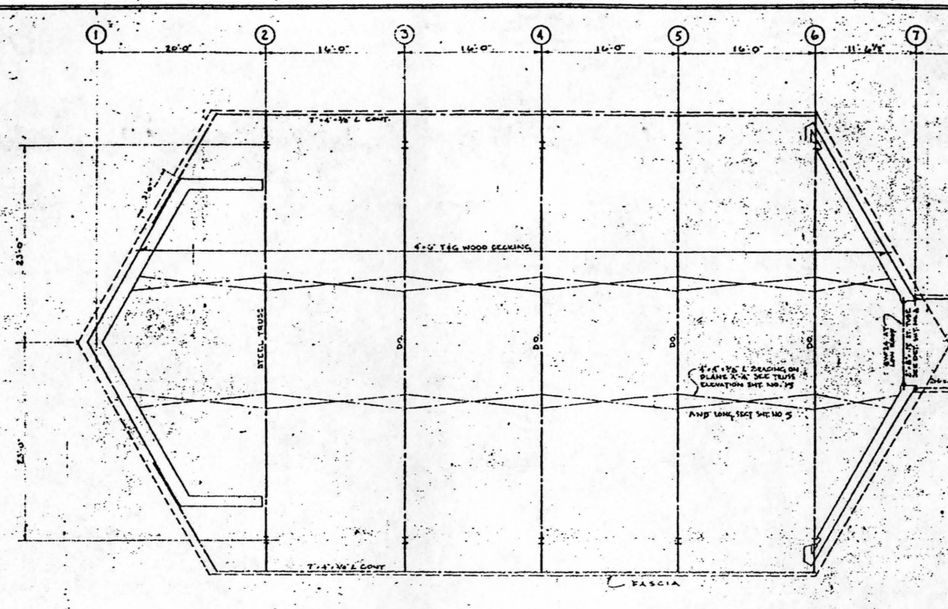
AS BUILT

MUSEUM PLAN & DETAILS

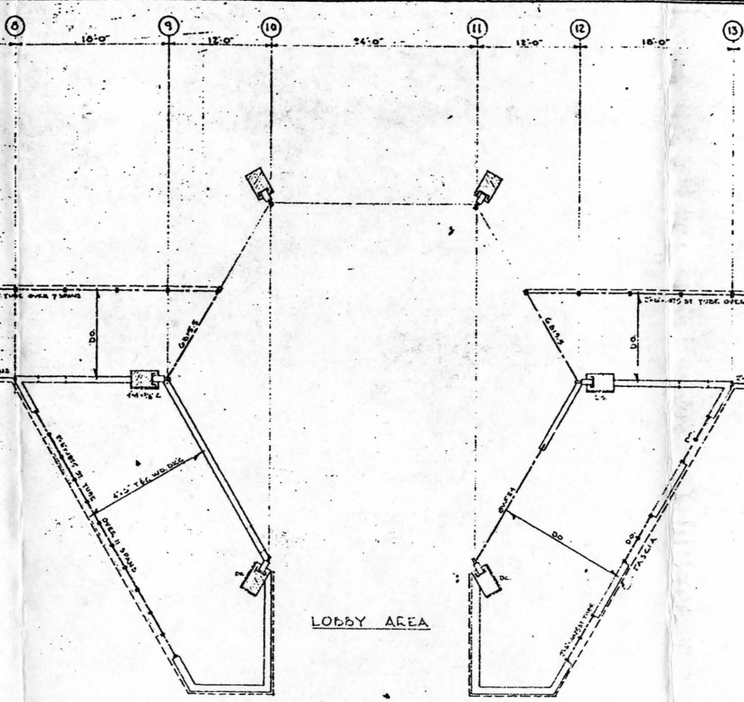
SCALE AS NOTED

DESIGNED BY DRAWN BY CHECKED BY

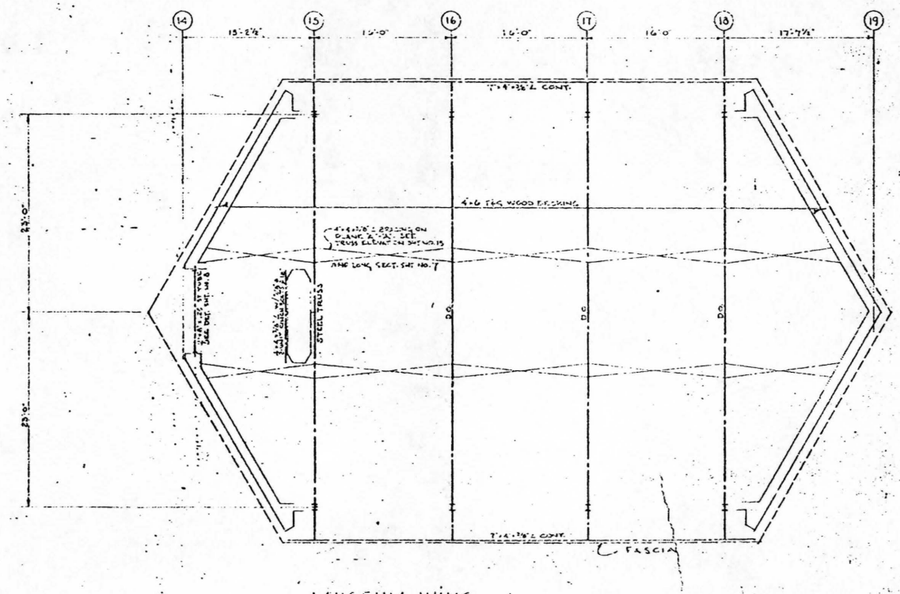
BASIC DATA



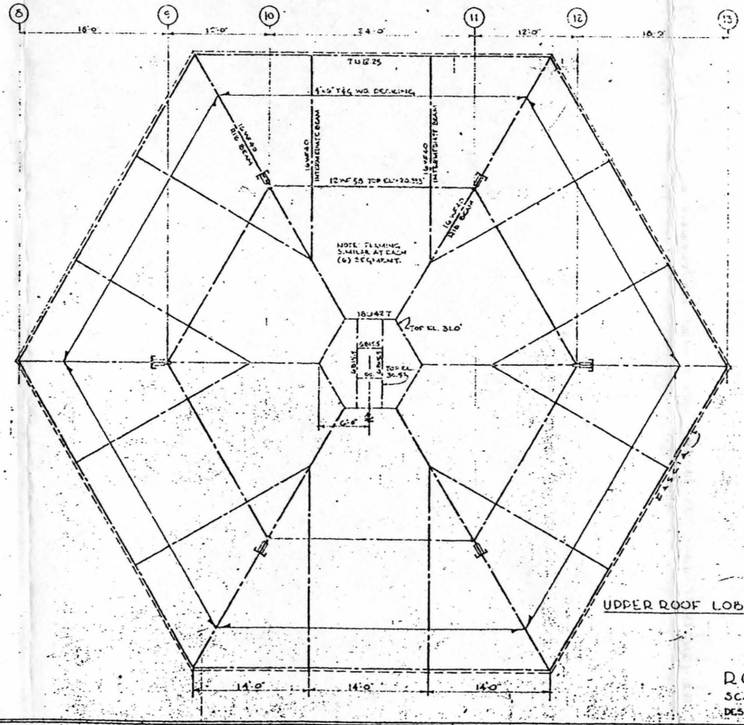
AUDITORIUM WING



LOBBY AREA



MUSEUM WING



UPPER ROOF LOBBY AREA

AS BUILT

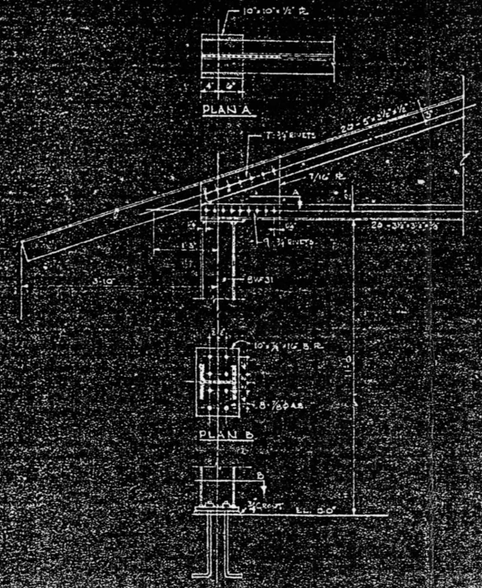
ROOF FRAMING PLAN

SCALE: 1/4" = 1'-0"

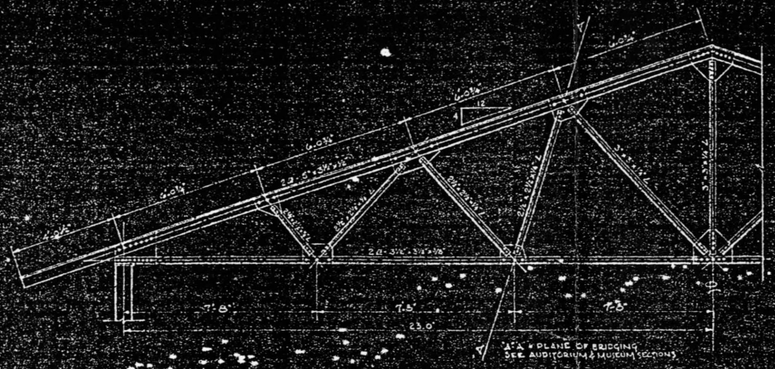
DESIGNED: CAVALLARO DRAWN: CADWALLADER CHECKED: CAVALLARO

REGION	NOR. HEAST
PCA NO.	5-20
SHEET	14 OF 18
DRAWING NO.	NE-5-20
	5-20-B
DATE	5/64

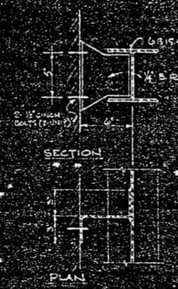
BASIC DATA



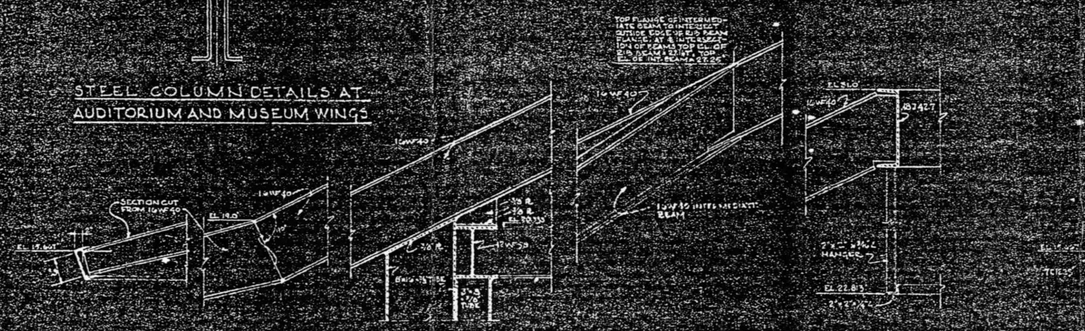
STEEL COLUMN DETAILS AT AUDITORIUM AND MUSEUM WINGS



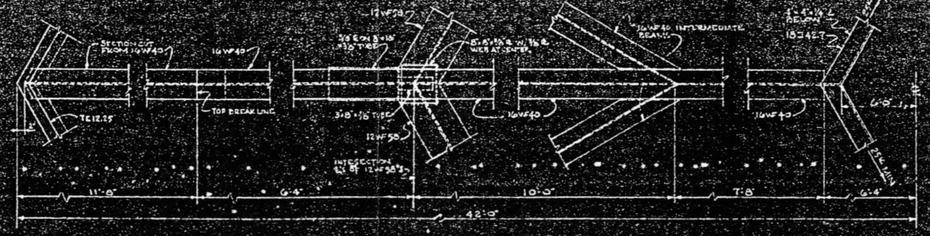
STEEL TRUSS AT AUDITORIUM AND MUSEUM WINGS
SCALE: 3/8"=1'-0" TRUSS SYM. C. L.



6215.5 WALL CONNECTION AT MUSEUM ENTRANCE
SCALE: 1½"=1'-0"



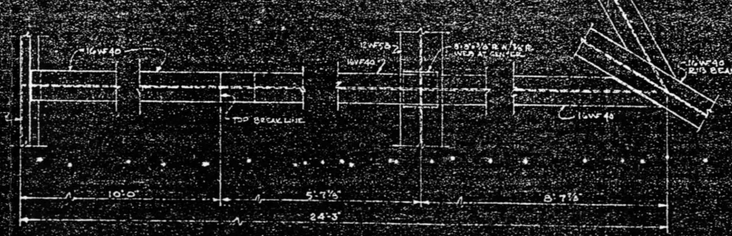
SECTION DETAILS - RIB BEAMS AT LOBBY ROOF



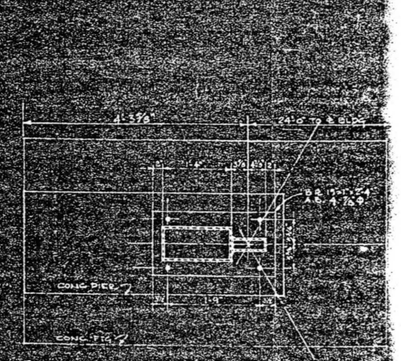
PLAN DETAILS - RIB BEAMS AT LOBBY ROOF



SECTION DETAILS - INTERMEDIATE BEAMS AT LOBBY ROOF



PLAN DETAILS - INTERMEDIATE BEAMS AT LOBBY ROOF

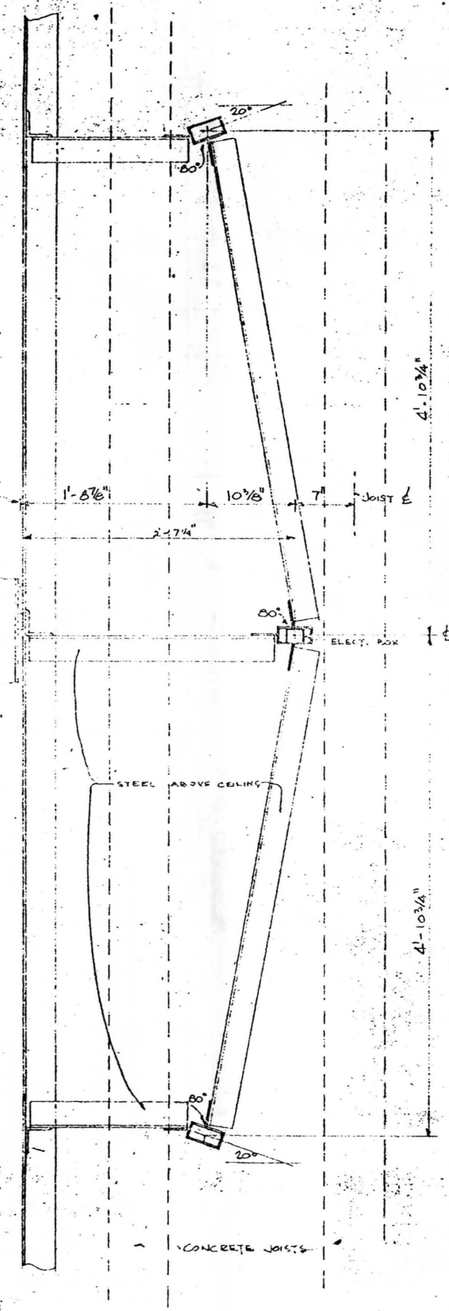


LOBBY COLUMN DETAILS

BASIC DATA

STRUCTURAL DETAILS
SCALE: 3/4"=1'-0" OR AS NOTED
DESIGNED: CAVALLARO DRAWN: CAVALLARO CHECKED: CAVALLARO

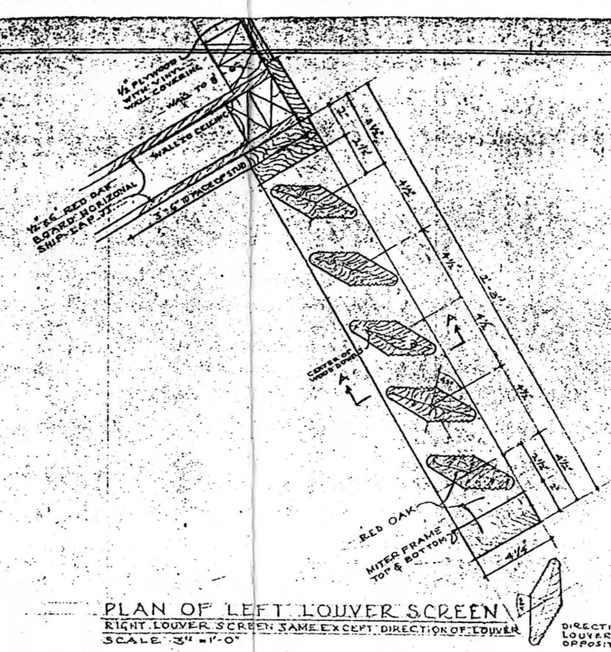
REGION	NORTHEAST
PCP NO.	B-20
SHEET	15 OF 18
DRAWING NO.	NS - SC 31090
DATE	MAY, 1964



STEEL FRAMING - EXHIBIT Nº 15

1½" = 1'-0"

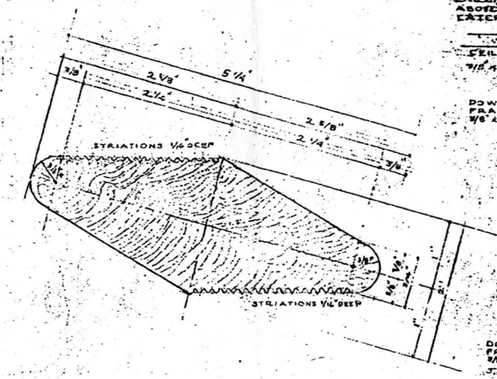
BASIC DATA



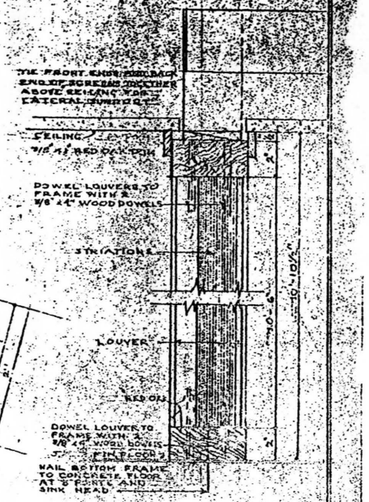
PLAN OF LEFT LOUVER SCREEN

RIGHT LOUVER SCREEN SAME EXCEPT DIRECTION OF LOUVER

SCALE 3/4" = 1'-0"



FULL SIZE OF LOUVER



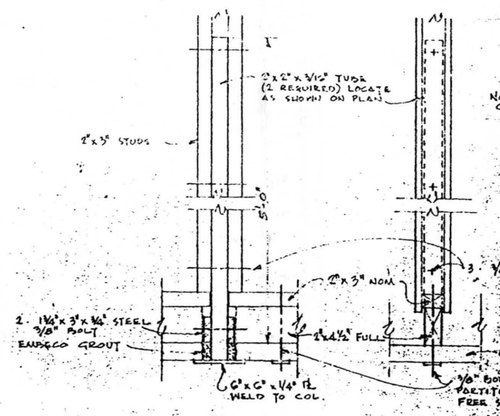
SECTION A-A

SCALE 3/4" = 1'-0"

TYPICAL DETAILS

EXHIBIT Nº 15

1½" = 1'-0"



ELEVATION SECTION

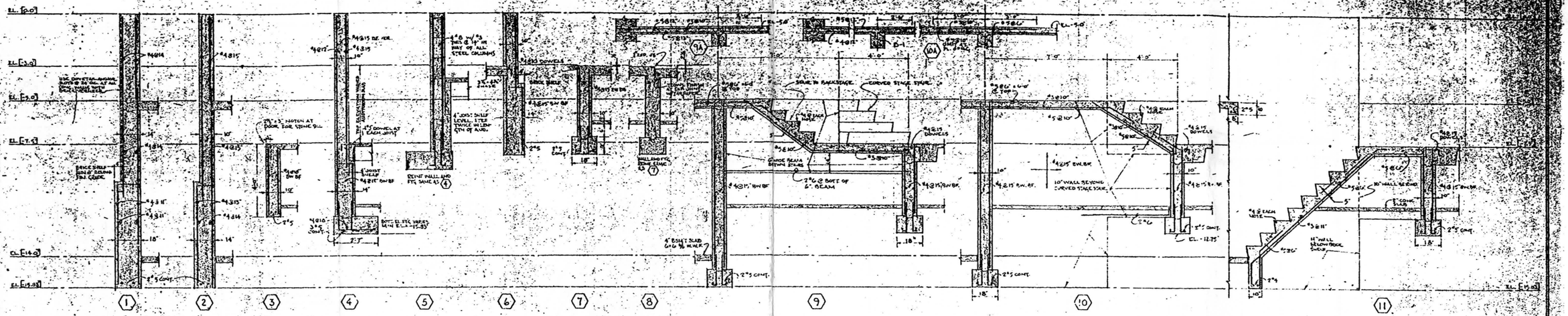
COLUMNS AT EXHIBIT Nº 6

1½" = 1'-0"

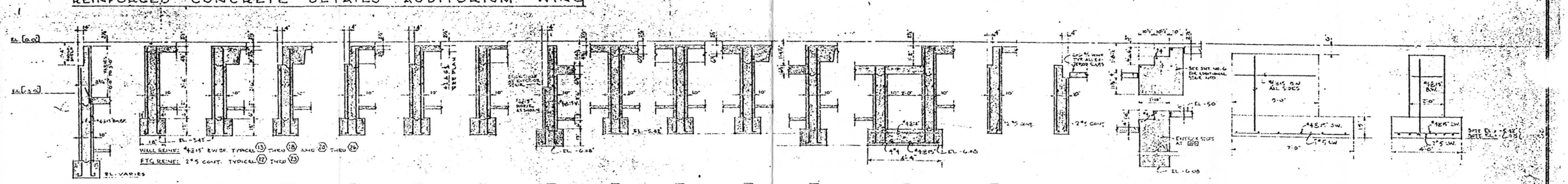
AS BUILT

MUSEUM DETAILS

NORTHEAST	
PO NO.	10-38
DWG NO.	10-15
SHEET NO.	4 OF 6
SCALE	3/4"=1'-0"
DATE	JAN 1938



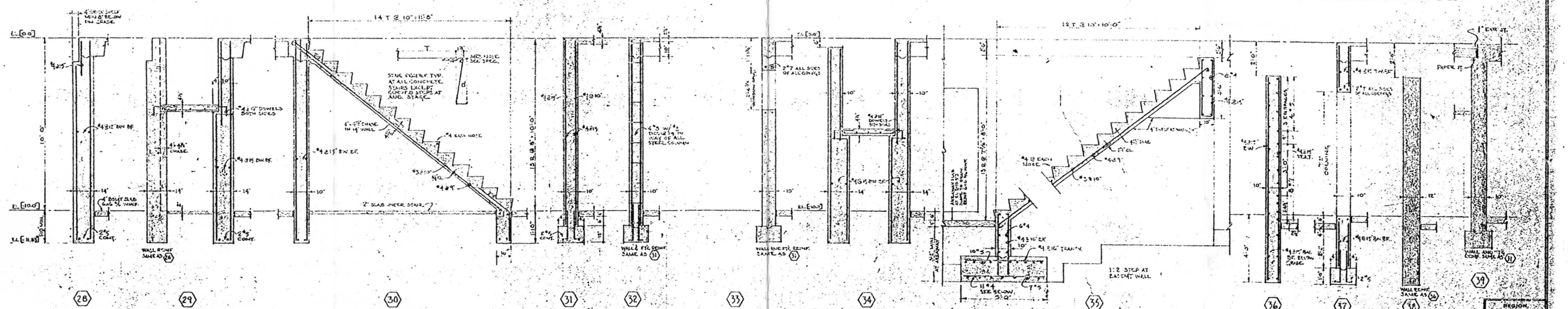
REINFORCED CONCRETE DETAILS AUDITORIUM WING



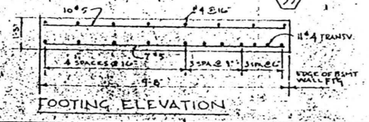
REINFORCED CONCRETE DETAILS LOBBY AREA

EXTERIOR WALLS

CONC. PIERS AT LOBBY COLUMNS



REINFORCED CONCRETE DETAILS MUSEUM WING



AS BUILT

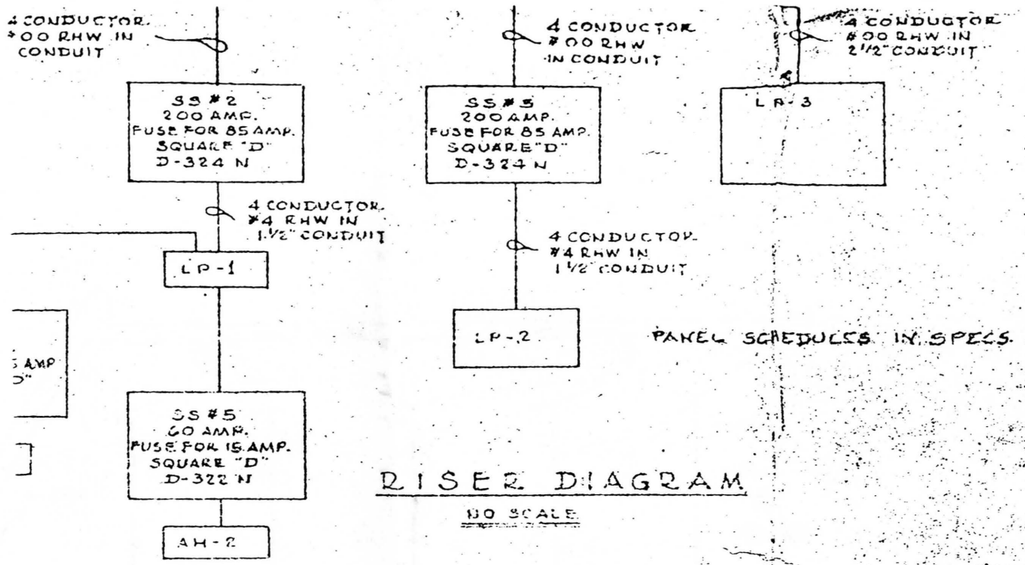
FOUNDATION DETAILS

SCALE: 3/8" = 1'-0"

DESIGNED: CAVALLARO DRAWN: CADWALLADER CHK: CAVALLARO

REGION: NORTHEAST
PCE NO. P-20
SHEET 13 OF 18
DRAWING NO. N3-GC
FILE NO. 3-13-8
SUPERSEDES

BASIC DATA



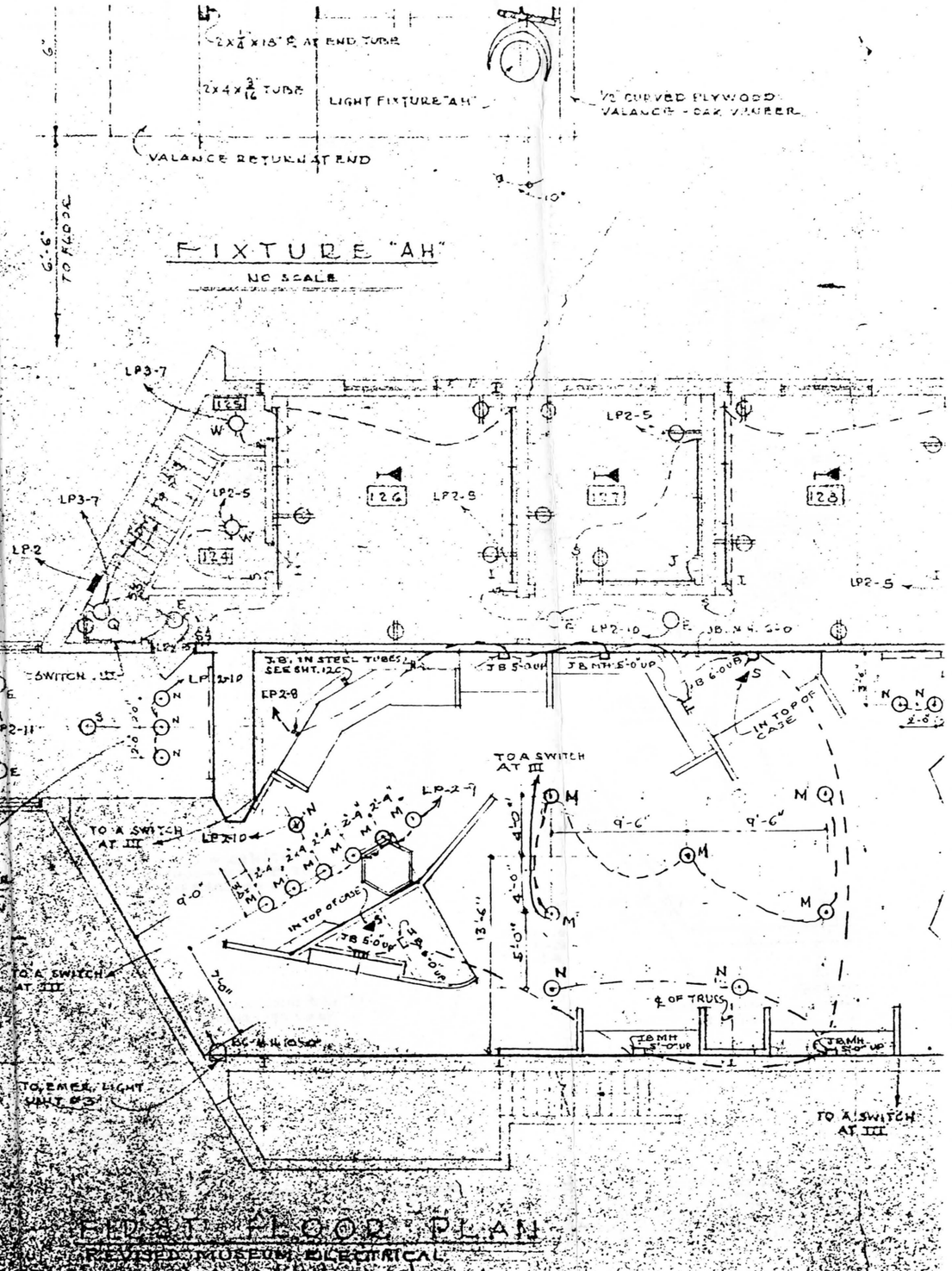
RISER DIAGRAM

NO SCALE

LEGEND

- (HW) ELECTRICAL HOT WATER HEATER
- TWO RECEPT. OUTLET
- (F) EXHAUST FAN MOTOR
- (D) DRINKING FOUNT. MOTOR
- TWIST LOCK RECEPT.
- EMERGENCY LIGHT
- PENDENT INCANDESCENT LIGHT
- WALL HUNG INCANDESCENT LIGHT
- WALL RECESSED INCANDESCENT LIGHT
- CEILING RECESSED INCAN.
- CEILING SURFACE INCANDESCENT LIGHT
- FLUORESCENT
- MOTOR
- FLOOR OUTLET
- ELECT. HAND DYER
- TELEPHONE RECEPT.
- (S) SPEAKER (SEE SPECS.)

J.B.M.H. JUNCTION BOX MTG. HEIGHT



FIRST FLOOR PLAN

REVISED MUSEUM ELECTRICAL

KEYLESS PORCELAIN SIGN TYPE SOCKET - 24" O.C.

TOP OF EXG.

50 R 20 CENTER IN JOINT SPACE

FIXTURE "AC"

SCALE 1" = 1'-0"

LP2-5

M.H. 3'-6"

129

M.H. 3'-6"

LP2-7

LP2-6

℄ OF TRUSS

2'-0 2'-4

JB IN STEEL TUBE SEE SHEET 12C

TO SWITCH AT III

SC M.H. 10'-0"

TO EMER. LIGHT UNIT #3

SWITCH III

TO A SWITCH AT III

MATCH LINE

AH-3

LP3-1

LP3

SS #3

SS #2

SS #1

SWITCHES WALL OR BOARD MOUNTED AS REQUIRED

12Ø UNDERGROUND SERVICE ENTRANCE

LP3-7

LP3-7

AC COMP (AS REQD)

CIRCULATOR

LP3-3

LP3-6

BURNER

TO EMER. LIGHT UNIT #3

SC M.H. 10'-0"

Q11

AH-4

LP3-2

Q10

EMERGENCY LIGHT UNIT #3

LP3-4

LP3-5

LP3-8

LP3-7

6'-4" O.C.

8'-4"

4'-8"

REGIO

NORTH

PCP. NO.

B-2

SHEET 17

DRAWI

N.S.

3.10

DATE M

BASEMENT PLAN

ELECTRICAL

SCALE 1/8" = 1'-0"

DESIGNED H.M. WY. - DRAWN H. JUNG - CHECKED WY - DM

EMERGENCY LIGHT UNIT # 2

TO EMERGENCY LIGHT UNIT #2

BD-M.H. 60'-0"

TO A SWITCH AT IV

TO A SWITCH AT IV

LP2-14

MATCH LINE

P1-9

108

LP2-12

LP2-12

105

TO A SWITCH AT IV

LP2-17

LP2-15

LP2-16

TO A SWITCH AT IV

FLOOR OUTLET

TO A SWITCH AT IV

TO A SWITCH AT IV

TO A SWITCH AT IV

TO A SWITCH AT IV

LP2-11

TO A SWITCH AT IV

TO A SWITCH AT IV

LP2-19

LP2-19

120

119

AH-7

LP2-19

LP2-19

118

LP2-19

117

AH-6

LP2-19

LP2-19

TO A SWITCH AT IV

116

AH-5

LP2-19

TO A SWITCH AT IV

TO A SWITCH AT IV

114

LP2-24

LP2-13

LP2-13

LP2-20

LP2-21

LP2-21

LP2-13

LP2-14

106

111

112

113

LP2-25

BD-M.H. 60'-0"

TO EMER. LIGHT UNIT #2

1/2" PIPE HANGER AS REQUIRED FOR LIGHTS

T-BAR FRAME

REFLECTED PLAN OF DIFFUSER-FIXTURE AG

SCALE 1/8" = 1'-0"

#20 GA STEEL WIRING CHANNEL & TOP COVER

PRO-KURE REFLECTOR

KEYLESS PORCELAIN SIGN TYPE

LP-1-5

EMERGENCY LIGHT UNIT #1

SEE RISER DIAGRAM

AH-1

SS #4

SS #5

001

AISLE LIGHT TRANSFORMER

LPI-15

LPI-1

AH-2

EMERG. LIGHT UNIT #1

THRU A SWITCH AT II TO DIMMER #2 TO LPI-10

LPI-15

THRU A SWITCH AT II TO DIMMER #1 TO LPI-13

LPI-5

BD-M.H. 8'-0"

TO A SWITCH AT II

LPI-7

103

LPI-5

LPI-4

LPI-5

LPI-2

104

SWITCH II (PART OF)

LPI-3

DIMMERS #1 #2

LPI

REFER TO AUDIO-VISUAL PLAN FOR 4 OUTLETS, THE 2 DIMMERS AND CURTAIN MOTOR JUNCTION BOX

102

LPI-5

WITH SWITCH IN 106

BD-M.H. 8'-0"

TO DIMMER LIGHT UNIT #1

LPI-15

LPI-14

JUNCTION BOX AT 8 FT. ELEVATION FOR CURTAIN MOTOR.

AF1

AF2

AF3

LPI-9

LPI-6

105

FIXTURE "A" SEE SHT #2 FOR LOCATION & SHT #3 FOR DETAIL

SCHNEIDER WITH AH-1 CONTROL FOR HEAT-VENT

TO A SWITCH AT II

TO A SWITCH AT II

LPI-8

TO V

LPI-8

THRU A SWITCH AT II TO DIMMER #1 TO LPI-12

THRU A SWITCH AT II TO DIMMER #2 TO LPI-11

WIRE IN TUBE-REMOTE BALLAST AT POST BEHIND PANEL

4 CONDUCTOR #3 POWER IN 3" UNDERGROUND

SS #1
200 AMP.
FUSE FOR 150 AMP.
SQUARE "D"
D-524 N

4 CONDUCTOR #00 RHW IN CONDUIT

4 CONDUCTOR #00 RHW IN CONDUIT

4 CONDUCTOR #00 RHW IN 2½" CONDUIT

3" 4" 8" 2"

2"x¼"x24" MOUNTING PL

2"x¼"x24" CURVED PL

2x2x⅛" STEEL TUBE

2x¼"x18" PL AT END TUBE

APPENDIX C
1965 MASTER PLAN DEVELOPED AREA NARRATIVE
CAPE COD NATIONAL SEASHORE

DEVELOPED AREA NARRATIVE

PENNIMAN HOUSE-SKIFF HILL DEVELOPED AREAS

CHARACTER OF DEVELOPMENT:

The predominant feature of this area is the tidal flat, marsh and waters of Salt Pond Bay, which fronts upon it to the east. Vegetation of the land is varied. Inland, near U.S. Route 6, is Red Maple Swamp. Eastward from the swamp, the land rises to a high bank overlooking the bay. To the northeast, old field vegetation, with grass and red cedar the predominant species, occurs. To the southeast, the landscape is one of grassy, open fields. The few houses are for the most part large and old, and fit well into the landscape.

The desired character to be maintained is that of a scene in which the pervading activity is that of nature, with which the few visible works of man harmonize. Proposed facilities are such that they should blend into the scene.

FUNCTION:

Visitor Use
Interpretation

BASIC INFORMATION:

The Penniman House, constructed in 1868, is one of the most unusual and architecturally interesting houses in the Cape Cod area. The house was built by the retired whaling captain in the Second Empire Style from plans brought from France.

The refinement of the classic detail is noteworthy in comparison to the more simplified Americanized Victorian adaptation usually found in this period house. The fact that little change has taken place, since it was erected, makes it more important historically and architecturally than those structures which have had many alterations and additions to the original fabric.

Very little change has taken place in the interior since the house was built.

DEVELOPMENT ANALYSIS:

Visitor Use Facilities -

The existing boat launching ramp, parking area and other boating facilities provided at the town landing at Hemenway Landing will be continued. Facilities to be provided are:

1. A self-guided trail through the Red Maple Swamp.
2. A trail from Hemenway Landing to Skiff Hill.
3. An interpretive shelter, with exhibits, at Skiff Hill.
4. An interpretive sign at the Penniman House.
5. A car parking area at the Penniman House.
6. A trailside exhibit interpreting indian shell heaps at Fort Hill.
7. A trail connection between Skiff Hill and Fort Hill.

The exhibit shelter should follow the design of similar structures erected earlier. Care will be taken to locate trails so as to take full advantage of terrain, natural features and views.

Circulation -

Access to the north side of the area is off U.S. Route 6 via Hemenway Road, which dead ends at Hemenway Landing on Salt Pond Bay. From a parking lot at the landing, foot trails lead into the Red Maple Swamp and up to and along the crest of Skiff Hill to an interpretive shelter.

Access to the south side is off U.S. Route 6 via Fort Hill Road, which will dead end in a five-car parking area on a knoll overlooking Salt Pond Bay and Nauset Harbor. A five-car parking area off Fort Hill Road just east of the Penniman House will serve the latter feature.

Circulation between the north and south sides of the area is via the proposed foot trail.

The intersection of Hemenway Road and U.S. Route 6 has very limited sight distance, a condition which the State should be encouraged to correct.

UTILITIES:

Water -

The water system is owned and operated by the National Park Service and consists of a new well, pump, chlorinator and pressure tank and is adequate.

Sewer -

The sewer system is owned and operated by the National Park Service and consists of a new septic tank and drain fields.

Power -

Single-phase power is furnished by the Cape and Vineyard Electric Company and is adequate.

Telephone -

Telephone service is furnished to this area by the New England Telephone and Telegraph Company of Hyannis, Massachusetts.

Garbage and Refuse -

Garbage and refuse is collected by the park maintenance staff and hauled to the Eastham dump.

SALT POND DEVELOPED AREA

CHARACTER OF DEVELOPMENT:

A good part of the landscape is covered with forest and water. Salt Pond connects to marsh lands to the southeast. To the west, there is the highway with residential facilities. The other three sides are bordered with oak, birch and pitch pine with eastern red cedar here and there. The desired character to be maintained relates to the preservation of the quiet, natural scene and integrating the new facilities with it. With the construction of the proposed amphitheater and obliteration of non-compatible structures, the development will be virtually complete.

FUNCTION:

Visitor Use
Information
Interpretation

Resource Management
Protection

Administrative
First Aid
Subheadquarters

BASIC INFORMATION:

Circulation -

Vehicular traffic enters the visitor center via a two-way entrance road and another one-way entrance road from U.S. Route 6. There is a traffic light at the main entrance. The one-way parking loop provides right-hand circulation with a passenger discharge point close to the visitor center. Other traffic can continue on through to the rest of the Seashore areas. The parking space provides for 200 cars.

A two-lane road leads from the traffic light and also from the parking area to the Coast Guard Beach developed area.

A direct walkway system has been provided to the visitor center. It leads to flagstone front terrace and lobby. Rear flagstone terraces overlook the pond. Its layout insures a minimum of confusion to those seeking visitor facilities. A loop trail connects the visitor center to the site for viewing marine life with underwater devices. Another walk links the amphitheater to the parking area. A bicycle trail will be provided as shown on the plan.

Administrative and Resource Mgmt. Facilities -

Limited administrative facilities are provided in the visitor center. These services are predominantly handled in the administration building. The Superintendent performs limited administrative functions in this building. Offices for ranger and first-aid facilities are provided. These are adequately fulfilled.

Visitor Use Facilities -

The visitor center complex is located on the north-northwest side of the pond. It contains the following:

Central Unit: Lobby, information, first-aid, ranger, Superintendent and restrooms. Seats for rest and view are provided in the lobby.

Museum Wing: Museum and museum storage, library, offices for ranger and seasonals. A basement underneath provides space for mechanical room and remainder for storage and additional office or work space.

Audiovisual Wing: 404 seats.

Amphitheater: Planned for 700 seats with future expansion to seat 1900.

Other Structures -

The Salt Pond Motel and related buildings, now under lease, with other old buildings in this area are not required for the Seashore operation or interpretation. Their presence is an intrusion on the scene and should be obliterated.

Town Facilities -

The town of Eastham maintains a landing on Salt Pond for swimming, boating and fishing. Parking space is provided.

DEVELOPMENT ANALYSIS:

The location of the site and the building design were related to the pond view and the topography. It is readily visible and accessible from the main highway, thus providing an impact point to orient the new visitor and providing information on the Seashore programs and facilities.

The central unit takes the general form of the Pilgrim Heights interpretive shelter which sets an architectural motif for the major buildings on the Seashore. A hexagonal plane with a similarly shaped hipped roof reflects part of the Cape Cod scene. Such a plan, with floor-to-ceiling glass facing the Pond, affords maximum vista as well as free circulation to the two links on either side. The two wings are linked to the central core with covered walks and their pitched roofs echo, in a modified way, that of the core.

The wood shingles for roofs and walls follow the Cape Cod tradition, while the brick end walls reflect the prevailing chimney construction in the area and provides a contrast of exterior materials.

The design, shape, wall and ceiling finishes of the audio-visual room give the maximum consideration to fulfill the purpose of an effective program and acoustical effect.

Age, together with trees and other landscape features to be added, will help by their form, texture and color to relate the building better to the site and blend its excellent masses and lines more gracefully with the site.

The parking area and the amphitheater do not detract from the development. Parking is adequate, but future expansion is available if required.

UTILITIES:

Water -

The water system is owned and operated by the National Park Service and consists of a well, pump, iron and chlorination treatment, and pressure tank.

Sewer -

The sewer system consists of a 6000-gallon septic tank and drain field and is adequate for our needs.

Power -

Three-phase power if furnished to the area by the Cape and Vineyard Electric Company and is adequate for our needs.

Telephone -

Telephone service is furnished to this area by the New England Telephone and Telegraph Company of Hyannis, Massachusetts.

Radio -

The present FM radio system is leased from the Motorola Company with a 40-watt fixed base station located in the Cape Cod visitor center.

Fuel -

Fuel oil for heat is used throughout the area.

Garbage and Refuse -

Garbage and refuse is collected by the park maintenance staff and hauled to the Eastham municipal dump.

NAUSET LIGHT DEVELOPED AREA

CHARACTER OF DEVELOPMENT:

This area is at the edge of a steep bluff, overlooking the Atlantic. The existing development consists of modest 20th Century summer cottages of no particular style, sited in no particular pattern, and dominated by the still active Nauset Light and an earlier light abandoned when erosion of the bluff threatened its stability.

The character desired is that of the adjacent bluff top, a relatively flat area of sea-to-forest plant succession, dominated by the two lighthouses.

FUNCTION:

Visitor Use
Interpretation
Recreation

Resource Management
Visitor Protection

BASIC INFORMATION:

Circulation -

Access is from U.S. Route 6 or from Ocean View Drive by way of Cable Road, which dead-ends in a 90-car parking area near the edge of the bluff. From the parking area, a ramp leads down the face of the bluff to the beach.

Facilities and Services -

This area is a traditional beach access point, given to the Federal government by the town of Eastham with the understanding that this use would continue. The existing snack bar is leased on a special use permit. Comfort facilities, beach access and lifeguards are provided.

DEVELOPMENT ANALYSIS:

This area was chosen as a beach access point because it is accessible from both U.S. Route 6 and Ocean View Drive over adequate existing roads, because it is a traditional point of such use and because facilities for this use exist. However, these facilities should be improved as the existing ones are inadequate and unsightly.

The existing snack bar concession is recommended for discontinuance since it is incompatible with the intended use and character of the area.

Comfort facilities are unsightly and inadequate and should be replaced at an early date. Beach access is by way of a wooden ramp and is adequate. The parking area and access to it are adequate. Interpretive exhibits to tell the story of the two existing lighthouses and a third and earlier light destroyed through eroaion of the bluff, and the story of the French Cable Company whose trans-Atlantic cable came ashore at this point, are recommended. This interpretation should also include the story of the drastic sea erosion of the cliffs. Interpretive signs are recommended as the most appropriate media for presenting the story.

UTILITIES:

Water -

There is an unsatisfactory existing shallow well furnishing non-potable water to the small substandard comfort station. This well should be abandoned and a new water system constructed.

Sewer -

The existing sewer system consists of an unsatisfactory cesspool, which should be abandoned, and a new one constructed in this area.

Power -

Three-phase power is available in this area. The power line is owned by the Cape and Vineyard Electric Company and is adequate.

Telephone -

No telephone facilities will be needed in this area.

Garbage and Refuse -

Garbage and refuse will be collected by the park maintenance staff and hauled to the Eastham municipal dump.

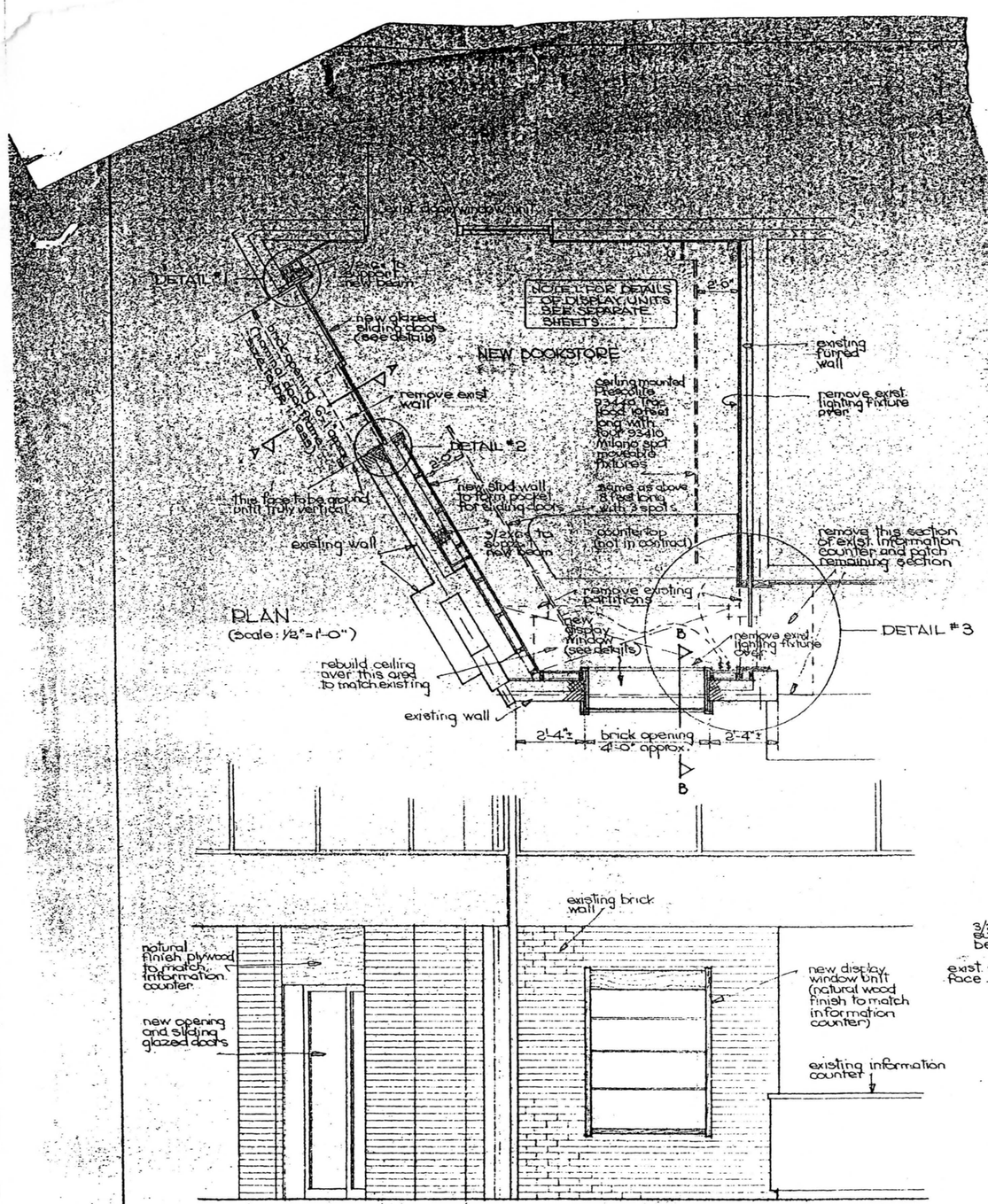
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DESIGN & CONSTRUCTION
EASTERN OFFICE

REGION NORTHEAST
SHEET

THE MASTER PLAN
CAPE COD NATIONAL SEASHORE
NAME OF PARK

DRAWING NO. NS-CC 3218
DATE 8-1965

APPENDIX D
1976 PLAN: REMODELING FOR NEW BOOKSTORE at SALT POND VISITOR CENTER



GENERAL NOTES:

1. contractor must verify all dimensions on the site
2. display window to be custom made to fit new aperture in brick wall
3. all metal finishes (hardware, lights, etc.) to be brushed chrome or stainless steel and approved by architect
4. all finishes and colors to be approved by architect

U.S. DEPARTMENT OF THE INTERIOR, NATIONAL PARK SERVICE, NORTH ATLANTIC REGIONAL OFFICE, BOSTON, MASS.

G. Stephen — DESIGNED
G.S. — DRAWN
— — CHECKED
Jan. 76 — DATE

REMODELING FOR NEW BOOKSTORE AT SALT POND VISITOR CENTER

CAPE COD NATIONAL SEASHORE, MASACHUSETTS.

DRAWING NO. 609 | 81403 A
N.A. | Jan. 76
PKG NO.
SHEET 11 OF —

APPENDIX E
NATIONAL LEADERSHIP COUNCIL ISSUE PAPER

NATIONAL LEADERSHIP COUNCIL ISSUE PAPER

Subject: Modification of Mission 66 Visitor Centers

At the May 1999 meeting of the Servicewide Development Advisory Board, the board made the following general recommendation:

"The Board is concerned about a growing number of modifications being proposed for Mission 66 visitor centers without formal review of their eligibility for listing in the National Register of Historic Places. The Board recommends that the Associate Director for Cultural Resources Stewardship and Partnerships and the Associate Director for Park Operations and Education prepare an issue paper for the National Leadership Council on this subject."

Background: "Mission 66" was a National Park Service design and construction program intended to revitalize the national parks through a billion dollar, 10-year program of capital investment from 1956 to 1966. The built legacy of the Mission 66 program includes over one hundred visitor centers (a building type invented by Mission 66 planners), hundreds of employee residences (based on standardized plans), and innumerable comfort stations, campground improvements, maintenance facilities, road widenings, bridges, entrance stations, and service stations. Trails and interpretive displays, major utility improvements, and important concessioner developments were also built through Mission 66. Dozens of historic sites were acquired, restored, or reconstructed, and thousands of acres of park in-holdings were acquired. Park planning emphasized new park units in coastal areas (national seashores), as well as other new national park types (national recreation areas). During this period NPS uniforms were modernized and the arrowhead logo (devised in 1951) became the ubiquitous symbol of the agency. Agency staff expanded and became more professional; the Mather and Albright training centers were built.

In recent years, buildings and structures of the Mission 66 period have increasingly required repair, rehabilitation, reconstruction, and in some cases demolition and replacement. At the same time, the potential significance of this period in American national park history has also begun to be recognized. In addition, the involvement of well-known Modernist architects such as Richard Neutra and Romaldo Giurgola, as well as prominent NPS architects (especially Cecil Doty) has resulted in Determinations of Eligibility (or National Register listing) for four Mission 66 visitor centers: Quarry Visitor Center (DINO), Wright Brothers National Memorial Visitor Center, Visitor Center and Cyclorama Building (GETT), and the Beaver Meadows Administration Building (ROMO).

With new money for facility improvements being made available from the Recreation Fee Demonstration, Repair/Rehabilitation, Line Item Construction, and Housing Replacement programs further questions are bound to arise regarding the potential historical significance of Mission 66-era buildings and structures. To date the board has reviewed

proposed modifications to or removals of 17 Mission 66 visitor centers. These include one in Alaska, eight in Intermountain, one in Midwest, three in Northeast, three in Pacific Northwest, and one in the Southwest Regions.

In 1998, the Park Historic Structures and Cultural Landscapes Program initiated a two-part, three-year contextual study in order to provide a historic context and specific National Register registration requirements for assessing the significance of national park developed areas and buildings of this period. Part one of the study provides an architectural history of six visitor centers: the four that have been determined eligible as well as the Painted Desert Community (PEFO), also designed by Richard Neutra, and the Oak Creek Visitor Center (ZION) by Cecil Doty. Also included will be a contextual essay and registration requirements for Mission 66 visitor centers. This study is currently being independently reviewed by the parks, support offices, state preservation offices, and a number of scholars, and will be finalized early in 2000. Part two of this effort will take the full three years to produce a more general contextual study of Mission 66 landscape architecture, planning, and architecture in the overall context of the history of national park planning and contemporary trends in American planning, architecture, and culture. Together, these products should provide a reliable contextual history to be the basis of more professional discussions and determinations of eligibility for the built facilities and designed landscapes of this period.

In addition the Intermountain Region has developed an internal process for review of modifications to Mission 66 visitor centers. This process will be shared with all of the regions.

Issue: Need for superintendents to begin National Historic Preservation Act section 110 (36 C.F.R 60) and section 106 (36 C.F.R. 800) consultation with the state preservation officers early in planning for modifications to or removal of Mission 66 visitor centers and before projects come to the board for review.

Date: September 13, 1999

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Foster, Charles H. W. *The Cape Cod National Seashore: A Landmark Alliance*. Hanover, NH: University Press of New England for Tufts University, 1985.

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