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Managing a Rustic Legacy

A Historic Landscape Study and Management Plan

For

Longmire Springs Historic District, Mount Rainier National Park



by

Lora J. Schiltgen

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PREFACE:

The work in this manual is an outgrowth of a series of projects I have undertaken in cooperation with the National Park Service. Upon completing a documentation of studio work for the Pacific Northwest Regional Office of the National Park Service that addressed Munson Valley, the park headquarters in Crater Lake National Park, I was invited by T. Allan Comp, Chief of Cultural Resources in that office, to live and work in Longmire Springs, a similar rustic setting and park headquarters, at Mount Rainier National Park. That summer, I was one landscape architect with a somewhat open agenda amongst a team of seven architects who were recording and developing rehabilitation plans for historic structures within Longmire.

Through the fresh and innocent eyes of a first time visitor, and the trained eyes of a landscape architect, I spent the next three months immersed in discovering and understanding the landscape setting that these rustic structures were apart of. In my pursuit I walked and became familiar with every foot of the site; found myself digging through boxes of records in the basement, pouring through books for clues and hints as to how this landscape came to be; uncovered early maps, talked to people, and found myself gazing into historic photographs. As the summer progressed, the story of Longmire's development became clear and its historic meaning and character gradually unfolded to me. At the same time running through my mind were more general thoughts and questions. How can the history and meaning of a place be revealed? And how can we live in, care for, and manage change in places we value; saving the historic, cultural and natural qualities they hold while accomodating contemporary needs and desires, as well as imagination for the future? These two questions continue to be the central focus of this work.

INTRODUCTION

Nearly everyone, on some occasion has felt a sense of loss due to change; returning to a place only to be disappointed to see that it has lost the qualities that made it appreciated or valued; or worse to be denied returning at all, as all familiar evidences have disappeared. Few of my generation are able to return to the homes we grew up in or the intact landscape of our childhood. It is somewhat disconcerting to observe regional distinctiveness in our country slipping away, as places become more and more alike, part of the "everywhere community". Our patterns of "progess" thus far have been equated to discarding what is old and creating anew. The average life of a building in the U.S. only is forty years. Certainly, many countries older than ours have had much more experience at living with and adding on to their past, as well as many more layers of past to live with. These places, richly textured and layered, hold the distinction of age that can only be attained with time. We can learn something from them but our culture and landscape is unique to us (and especially so in the West). Practices are not always transferable when different customs prevail. To be authentic we must find our own practices that are suited to our culture and context. We must seek ways in which we can continue to grow and change without losing the richness that the past can add to the present and future.

Central Focus:

Central to the focus and intent of this project are the following questions:

* How can we live in, care for, and manage change in those places we value for the historic, cultural and natural qualities they hold?
* How can we preserve these qualities and the integrity of a place while accomodating contempory needs and desires, as well as imagination for the future?
* Finally, how can the history and meaning of a place be revealed through the environment?

Premises:

This work is based upon the following premises:

* First, it is important for us to feel rooted to a past - as individuals, as a community, as a

region and as a nation. Connection with the past provides continuity, identity and guidance for the future.

* Second, our landscapes are a tangible expression of our history and culture. Borrowing William Hoskins words, "the landscape, to those that learn how to read it, is the richest historical record we have". It is the full sensory quality of the landscape that is our memories' most serviceable reminder, evoking recall and association. Therefore continuity and identity are in large part assured through the retention of the tangible fabric of the land.

* Finally, though it is important to retain the physical integrity and fabric of the landscape, because of its dynamic nature, intertwined with culture, we should not hope to preserve the valued qualities of it by denying change. Change is inevitable and desirable. Instead, we must manage the direction and pace of change. Our nature of saving then becomes an interpretive, and ongoing process. Ultimately, what we are aiming to preserve is a sense of heritage and continuity within ourselves as a community and nation.

Project Structure:

With these given premises and the broad goal and intent of addressing the above questions, this study first explores landscape preservation as a flexible and interpretive process; a process that is inclusive of contemporary planning issues and integrated into the whole practice of environmental planning, design, management, maintenance and education. This study follows by providing a process for understanding, evaluating and managing historic landscapes. This process is then applied to Longmire Springs Historic District in Mount Rainier National Park. I believe the broader questions that this study addresses are best approached by way of working through the complexities and many facets of a real place. In this way concepts and principles are called upon to be carried through to actions and practice. Longmire has provided me the center by which many ideas have revolved around.

Longmire Springs, Mount Rainier National Park:

Longmire Springs holds one of the most intact and extensive collections of National Parks Service rustic architecture in the West. Guided by a non-intrusive philosophy, these rustic structures were consciously designed to "seek harmony with their natural surroundings and pay homage to the past". Rustic principles of design were also extended to the landscape in the siting of buildings and roads, in vista making and screening, in the

design of trails, walkways, and landscape features, and in native planting design. Though the landscape of Longmire today holds a high degree of integrity overall, it has lost much of the richness of vegetative layers and detailing it once had. In addition there are contemporary pressures and needs that raise additional questions as to appropriate actions. The landscape setting is in need of rejuvenation as much of the planting that was done in the 1920's has now grown, aged and in some cases disappeared. It is in need of restoration and repair, ongoing management and protection, and in places such as the visitor plaza, a sensitive new layer of design that is woven into the past fabric. The specific goals of this project are to provide Mount Rainier National Park staff with the tools and a plan for accomplishing the above aims. First, by summarizing the history and documenting the character of Longmire this report affords recognition of Longmire's significance and provides a foundation of information from which to continue to work from. It follows, by providing an analysis and evaluation of the existing conditions of the landscape. It proposes a preservation concept for guiding management overall. Finally it provides a program of management guidelines and recommendations for protecting, restoring and enhancing the historic quality and character of Longmire, and presents a design proposal for the rehabilitation of the visitor plaza area in particular.

This project has been of value for myself, enabling me to take the opportunity to explore and grow in areas of my interest. It is also for the educational and professional community with the intent that the general application of my process will be of value to many other situations. Finally, it is for the Mount Rainier National Park staff who can ultimately give the most meaning to this work by taking it beyond these pages and into the landscape.

PERSPECTIVE ON PRESERVATION

Preservation has different meanings to different individuals. Its definition and meaning has infact changed over time within the preservation field; and as we include landscapes in the preservation realm, new meaning is brought to the term. This study revolves around landscape preservation, a relatively new concept. Therefore the following discussion aims to share the theoretical framework in which this work is based and provide a common ground of understanding. It is helpful to understand where preservation theory and practice stands today by looking to its origins and evolution. Today's thinking is in response to yesterday's actions and to the questions and issues those actions have raised. Yet, we are faced with a new set of questions and issues today as the scope of preservation activity broadens. Critical questioning continues as the movement continues to evolve and redefine itself.

This chapter summarizes the development of preservation activity in the U.S. in order to place today's thinking in context. It brings to light the questions and issues we now face in the aim of preserving our heritage in the landscape. And finally, it reviews the spectrum of landscape preservation approaches and treatments that exist in theory and practice.

Development of Preservation Activities

In the United States, the first organized efforts toward historic preservation were inspired and motivated by patriotic values. The saving of George Washington's home at Mount Vernon was among the earliest efforts in the 1860's. This early preservation occurred at a time when it was important to reinforce national solidarity after the Civil War and to "Americanize" the influx of immigrants that were coming to the country. Preservation activity was primarily directed at saving particular buildings and battlefields associated with patriotic persons or events. Later the patriotic emphasis merged with the sentiments of the romantic tradition as architectural restorations became a basic principle of the movement.[1] For many years preservation and architecural restoration were practically synonomous terms. Landscapes were never the primary focus of preservation, except in the case of battlefields. Parallel to this movement though with beginnings in the early 1800's was

a separate landscape preservation movement which focused attention on preserving the natural landscape and scenery. It was this movement that culminated in the formation of the National Parks.

When landscapes were first included in historic preservation aims to any notable degree, they were merely the grounds to a famous building. They were basically perceived as "background" to the building and were not recognized as significant products of human activity themselves. A connection with an established historic time period, event or person, and the architectural quality of a building have remained the chief criteria for preservation,until very recently.

The formal context of preservation legislation in the U.S. has had much influence on the preservation activities that have occurred. The legal foundation for the preservation movement began in 1906. Spurred by threats to archaelogical sites of the southwest, Congress passed the Antiquities Act which authorized the president to designate historic landmarks, historic and prehistoric structures and other objects of historic or scientific interest that were located on federal lands as national monuments.[2] In 1933, the Historic American Building Survey (HABS) was organized as a federal work program to record historic buildings to be preserved in the National Archives. In 1935, a Historic Sites Act authorized the National Park Service to inventory cultural resources, thereby making preservation for public use a national policy. In 1949, the National Trust for Historic Preservation was chartered by Congress. The American Society of Landscape Architects and the Garden Club of America were among sponsoring organizations, which demonstrated some level of interest in historic landscape preservation. In 1966, the Historic Preservation Act was passed which served to broaden the definition of historic significance from national to regional, state and local scales; to private as well as public places; and it acknowledged cultural importance as well as historical.[3] This redefinition allowed for a greater consideration of landscape properties. In 1976, preservation efforts were promoted by a Tax Reform Act, which was followed by a Revenue act of 1978 and an Economic Recovery Tax Act in 1981. These acts have significantly promoted a flurry of private preservation activity.

Yet, the preservation movement has had and continues to have a predominantly structural and architectual focus if we consider the National Register as the gauge. Only a handful of historic landscapes are listed on the National Register. The fact that the preservation of the nation's

landscape heritage has received relatively little attention in official recognition and practice has not been due to disinterest, but rather to the complexities the landscape brings; its dynamic changing and ephemeral qualities, and wide range in scale from small private gardens to whole townships and regions. Also there continues to be a perceptual lack of recognition as the landscape is still viewed as 'background' by many and not read as a tangible record of history. If not yet sharing equal ground in the practicing field, a recent shift is clear in terms of interest and attention to the broader scope of landscapes. In a 1979 article of APT, "Landscapes: an Emerging Historic Preservation Resource", William Tishler writes, 'In recent years we have witnessed an encouraging change in the scope of concerns regarding historic preservation...Today we are beginning to recognize that the fabric of many of our historic environments involves a more complex assemblage of resources encompassing broader landscapes that include sites, districts, neighborhoods, towns and even regions. The landscape provides setting and context; it also provides the resources that are shaped into the cultural features which have assumed significance.'[4] In the 1983 Yearbook of Landscape Architecture: Historic Preservation, Thomas Kane prefaces by saying 'in recent years an accelerating confluence of social, economic and spiritual forces has illuminated and rekindled an awareness of and indeed a critical concern for our cultural and natural environment both of which are embraced in "landscape".'[5]

As preservation activities increased between 1966, with the passage of the Historic Preservation Act and 1976, the bicentennial year, a general paradox arose; preservation activities themselves were often reducing the integrity of historic places; our interest in the past frequently caused us to alter it markedly. By the mid-seventies the preservation movement was marked by a general critical self-questioning and reassessment of its results, purposes and motives. Kevin Lynch preceded this general awareness when he presented both a critical and broadened view of preservation in his book *What Time is This Place?* (1972). He raises several criticisms after witnessing common patterns in preservation practice. He noted that preserved environments tended to be composed of buildings of prosperous classes in prosperous times; that what was saved was the most expensive or imposing structures of a period. It was preservation of the history of the elite interpreted by the elite, so that what was preserved represented the continuum of time in a spasmodic way, giving an imbalanced and distorted view of the past.[6] This bias has in a sense been accidental as the historic record of the elite has always been much more complete and easier to retrieve than of the common people. Lynch also noted that preservation actions tended to separate

and detach history from the present. Historic places were often 'set aside' as museums without a sustaining function rather than remain an integrated part of the contemporary enviroment. Preservation efforts tried to stop change and often portrayed historic places as a static moment in time without acknowledging the subsequent layers of history and the continuum of history. Some preservation attempts presented a purified and sanitized view of history in Disneyland-like settings, presenting images that never really existed in actuality, and at the cost of historical integrity. Other attempts bent on extending the life of buildings often did so at the cost of ambience and integrity. One such example is Lincoln's cabin which was moved from its original site to be housed in a room of a classical mausoleum.

These concerns along with others have in turn contributed to and generated a shift in preservation ideology. In recent years we have witnessed an encouraging broadened scope of concerns regarding historic preservation. A general desire exists in preservation aims to represent a fuller view of history. This broadened view is also represented in the histories that are being written. A review of current preservation literature and practice reveals that the expanded scope of preservation today is represented most notably by the consideration and recognition of the whole cultural landscape environment as a tangible record of our heritage. Preservation today is represented by an interest in broader social, cultural themes such as settlement, transportation, recreation, agriculture or industry. It is interested in attending to the continuum of change; to more recent and multiple layers of history. It aims to fill the gaps of earlier preservation efforts by acknowledging our vernacular, ordinary and everyday past; and to history that is more personal, on a local or regional scale.

Ideologically, preservation intents are aiming more at managing and encouraging directed change; at connecting preservation of the past to future planning; at being more flexible and adaptable; at being a more integrated part of the environment; and at encouraging creative, imaginitive and interpretive responses. There are a range of existing historic and cultural landscapes examples that reflect the expanded scope of landscape preservation today. These include: historic towns such as Williamsburg, industrial places such as Lowell, Massachusetts, riverways such as Buffalo National River, Scenic Highways such as the Columbia River Gorge Scenic Highway, agricultural landscapes such as Ebey's Landing National Historic Reserve,

communities such as the Amana Colonies in Iowa, and historic urban parks such as Olmsted's park systems in several American cities.

Significant Issues In Landscape Preservation

This broadened scope of preservation has raised many questions and confronts a new set of significant issues as we attempt to turn ideology into practice.[7] As we aim to preserve and conserve our landscape heritage we ask:

How can we best document and record our historic and cultural landscapes? Finding an effective means is important as it is the first step in preserving our landscape legacy.

How do we address preservation of something as dynamic as the landscape, the nature of which is change? Plants grow, change and die; landscapes continually evolve. The established preservation treatments are oriented to the preservation of buildings and do not lend themselves directly to the preservation of landscapes.

As dynamic as the landscape itself may be, so is the culture that is associated with it and a part of it. How do we preserve what is of value while allowing for and encouraging social change? How can we manage the pace, direction and nature of change? We must create a decision making structure for doing so. Management becomes a many faceted problem as it is immersed in planning issues as well such as land use, economy, population growth, and natural resource conservation.

A cultural or historic landscape as an entity is made up of a complex of component parts. Though we may recognize the significance of the whole it is more difficult to ascribe relative significance to the parts that may not be in themselves significant; yet their continual loss or alteration over time is what diminishes the character of the whole. How do we ascribe relative significance to the various parts?

Education or interpretation is an important and neccessary function of preservation. This function is most often supported with physical developments such as markers, kiosks, shelters or overlooks, all of which alter the historic or cultural landscape. As important and desirable as

interpretive efforts may be, we are faced with the dilemma of weighing their benefit with the impac they make.

As preservation practice in the past has been viewed in opposition with new design and innovation, we now ask how can preservation and innovation proceed together? How can the preservation process include interpretive, creative and innovative responses while preserving historic integrity?

Landscape Preservation Approaches

When faced with the task of caring for and managing our tangible heritage in the landscape, it is the question of <u>how</u> that confronts us most squarely. How should we save, and how should we use what we save? Of course this question can not be separated from the whys and whats. What are our motivations and intents and what are we ultimately aiming to save? Is it the authentic tangible record of our past that is most important? Is it continued use; or is it the communication of history that is most important? In the interest of addressing this question I have explored the spectrum of ways in which our heritage in the landscape has been or may be responded to . We now have within the field established preservation treatments as defined by the Secretary of the Interior's Standards for Historic Preservation that can be adapted to the landscape. In addition to these established categories of treatments, there are a variety of other ideas among the professional community that reflect a broadened scope of thinking about how and what we save. These ideas reflect an emphasis on interpretative responses, flexibility and change. They emphasize ultimately the saving of history and making it visible over the saving of the tangible fabric of a place.

To begin with it is important to discuss the meaning and definition of preservation. Preservation has come to be a broad umbrella term that is inclusive of a variety of alternative approaches. In 1981, L. Kunst and P. O'Donnell provided a working definition of landscape preservation as the process of stabilizing, rebuilding, maintaining or improving the condition and specific qualities of an historic landscape so that the landscape is protected and the design intent fulfilled.[8] Others view landscape preservation more as a conservation management, in confluence with the natural conservation movement. Thomas Kane describes landscape preservation as the careful conservation and accurate restoration of the historic landscape in order to retain the tactile

reality of our cultural heritage... it is a mending of the fabric of our cultural heritage in the land.[9] James Marston Fitch suggests that a more accurately descriptive term for the generic term of preservation might be described as the 'retrieval and recycling of the historic environment; or even more comprehensively, the curatorial management of the built world.[10] Kevin Lynch, in addressing preservation of the environment, maintains 'at most conservation management is possible; guiding and retaining an evolving scene.' He defines conservation as the maintenance of resources that are judged to be important to the future; as an attempt to manage change so far as to maintain links with the past and conserve resources that have value.[11] Along this line of thought; encompassing the notion of change inherent to the landscape, Robert Melnick suggests that 'landscape preservation might just as well be termed heritage conservation. It is a conscious activity to positively affect the future through respect and appreciation for the past.[12]

What follows is a review of preservation treatments and approaches in both theory and practice. The four established categories of landscape preservation treatment as described by the Standards and adapted to the landscape are: protection, restoration, reconstruction, and rehabilitation.

Protection refers to those measures that safegaurd and stabilize the historic landscape, warding off incompatible uses, additions, deletions or alterations. It is protection of the resource as it exists, retaining landscape components that reflect history, such as circulation and vegetation patterns, or landscape features such as fences, signs, benches,walkways or arbors.

Restoration connotes the accurate and authentic return of the form and materials of a landscape to its 'original' condition and appearence during a selected period in a site's history. It involves the replacing of missing earlier work and in some instances the removal of later additions which do not contribute.

Reconstruction is the reproduction of a landscape setting by new construction to the exact form as it once appeared. It often involves archaeological efforts. It may or may not be on the original site.

Rehabilitation is essentially a repairing treatment, often for a new adaptive use. It returns a historic landscape to a useful condition and brings the site to a state of good repair. Historical accuracy

varies greatly. Better examples respect and enhance the original landscape character while accomodating new uses. This is often accomplished by applying original design intents.

Thoughts on Saving and Revealing History

In the interest of communicating and revealing history, other thoughts are presented by the professional community:

Landscape Research:

Catherine Howett, in her article "Landscape Research; keeping faith with today and tomorrow", emphasizes the value of researching as a learning process in itself, for educating and communicating, and for application in preservation treatment; but most importantly as a form of preservation in itself. "The process of researching, describing, and explicating is itself a form of conservation...a way of surviving in memory and awareness if not in fact. Without research we have no way of knowing how to manage and design landscapes that accurately reflect the canons particular past places and times."[13] Howett suggests three areas to be explored as part of the effc to recover history of a particular place. The first is the cultural context; the whole complex of soc factors that shape a given time. The second area of research is the site itself; documenting what survives of the actual landscape. The third area of research is the documentation of the evolution the site over time.

Word Imagery:

Suzanne Turner, in her article "Listening to the Historic Landscape; economy in image making", suggests the use of imagery of the written or spoken word as a means of approaching th historic landscape. She asserts that "the experience of reading the written word or of hearing it spoken could be more meaningful than the presentation of a complete image through restoration. Where as restoration may address the physical level of imagery, the use of word imagery operates in the symbolic realm... Because the written word is incomplete it invites designer and visitor alik to speculate and imagine. It is high in participation."[14]

A good example of the power of words to create imagery is the interpretive design for Ben Franklin's home in Philadelphia. Since little documentation or fabric of the home survives, a

contemporary sculptural ghostframe outlining the form and scale of the home was built; and throughout the site quotations by and about Franklin were used to describe and illude to the various site features as well as bring the meaning of the site to life. Word imagery is useful both for the designer in interpretive preservation work and as a means of communicating the history and meaning of a site to visitors; and perhaps, as in Philadelphia best used in conjunction with the evocative power of physical design.

'Magic Markers'

With similar emphasis on addressing history and making it visible and vivid, Kenneth Helphand explores the possiblilities of the traditional historic marker and brings forth the idea of 'magic markers'. Acknowledging that 'a site's inherent character and our associations with it are primary', he suggests how experience can be enhanced by the marker. "A marker is a 'sign' - it identifies and signifies - it directs us, focuses our attention and observations - it makes us aware... it can reveal the invisible; it can even be a shock of recognition".[15] An example of such is the original pre-Dutch settlement shoreline of lower Manhatten marked by a painted stripe across street and sidewalk of present day Manhatten. Other examples that convey time are high water markers of previous floods, tree rings that mark events in history, outdoor murals that show a town "as it was" or markers that indicate previous routes of traders or migrating animals. Helphand advocates that "the marker should have an environmental presence and immediacy and that the information be popular and personal in its content. Its goal should be to increase historical awareness, time awareness and landscape awareness by using the environment as the educational resource."[16]

Juxtaposing old and new

Larry Ford, in his article "The Burden of the Past; Rethinking Historic Preservation", challenges the notion that it is difficult for preservation and innovation to proceed together. He criticizes the strict guidelines that "have produced uniformly designed historic districts, old towns, mainstreets and villages that have lead to inauthenticity and annoying cuteness". He instead suggests functional diversity and the free juxtapositioning of old and blatantly new and illustrates this idea with an ancient Japanese shrine sheltering a brand new Coca-Cola machine. By preserving a little bit of everything a true variety of place is achieved. He also reminds us that valued landscapes and styles are periodically recycled. "What is of value will be reinterpreted and

created again in subsequent generations, so we might best think of preservation as a temporary holding action, saving enough of the past to learn from in order to create a better future."[18]

Thoughts on Landscape and Time by Kevin Lynch

Kevin Lynch, a noted teacher and theorist of environmental planning and design is perhaps most responsible for challenging and broadening the view of preservation. In his work, he addresses time in the fullest sense, both progressive and cyclical; and explores the possibilities for 'temporal expression' in the landscape. His focus and bias is on enhancing the present we live in while making connections to the past and future; on the neccessity and desirablility of change, and on creating a sense of continuity in all our living spaces over the saving of a few special places. Lynch introduces several concepts for revealing and enhancing a sense of history, and marking time and change in our environment.

Temporal Collage is the layering or visible accumulation of overlapping traces from successive periods; each trace modifying and being modified by new additions to produce something like a collage of time.[18] The layers of different eras, the juxtapositions of old and new make for a much richer enviroment. Just as framed distant views enhance a place, "borrowed time" enriches and enlarges the present. The aesthetic aim is to heighten contrast and complexity and to make visible the process of change.[19]

Fragmentary Reminders: Similar to this idea, but taking more liberty is the notion of fragmentary reminders. Here conformity to past form is not the concern, rather, Lynch suggests using the remains or fragments of the past to enhance the complexity and significance of the present scene. Recycling of materials was once common practice before we became a disposable society. "This idea is particularily useful when demolition is inevitable. It then is a resort to saving the symbols and fragments of a demolished enviroment by embedding them in a new context for another generation."[20]

Recycling: In Ise, Japan, a Naiku shrine is replaced and rebuilt every twenty years in exact replica, thus the form but not the substance has been preserved for some 3000 years. Recycling is a common and inherent way of preserving landscape settings because we accept the impermenance

and changing nature of what is often the primary medium - plants. But in a less dramatic way buildings change and have a finite life as well, a time frame that depends on the materials. Where the form of a building is desirable to preserve but its material impermanent recycling might be considered.

Design for Motion: [21] Gardens, scenic drives and city open spaces are often designed as a series of contrasting settings that are meant to be traversed in such a way that the order in which they are seen adds to the pleasure of the experience; spaces change and views open. This sequence design approach may be employed in historical aims as well. A path may reveal different historical layers or periods; a journey in physical space may deliberately symbolize a journey in time, communicating the evolution of a place.

Episodic Contrast: [22] Lynch addresses time in the cyclical sense, as rythmic recurrance. Deciduous trees are a classic example of this effect; bare winter form, spring buds, fall color - "each cycle is familiar and in each the form of its shadow partner can be remembered". He suggests that by sharpening recurrance visually we are exploiting a primitive way of sensing time. As designers we should consciously seek to bring out and produce such effects in the landscape, and through patterns of use by considering the regular flucuations a setting is likely to endure.

Continuity and Change: Lynch maintains that 'a sense of the stream of time is more valuable, poignant and engaging than formal knowledge of remote periods'. He advocates that "new things must be created and others allowed to be forgotten; that we should choose more openly between past form that we admire or despise, modifying old things in a creative way."[23] Accepting the fact that our environment will change despite us, he further states that "our real task is to guide change in a growth conducive way. It is the rate of sensible change as well as its direction that has the strongest impact on us. We should think of historic conservation as a way of enriching our image of time. We should conserve things not for their own sake or to attempt to stop change but to better convey a sense of history". This view is appropriate and neccessary when addressing the total enviroment around us but perhaps less so for areas of special significance.

Special Places:

Lynch's discussions addresse preservation as a component of city design in general, and of the everyday places we inhabit; but within his discussion he suggest that "in special areas of high quality, meaning or identity, preservation rules could be more stringent" but also suggests that "the successive eras of history and the insertion of new material that enhance the past by contrast would be encouraged; the aim being to produce a setting more and more densely packed with references to the stream of time, rather than a setting that never changed."[24]

Continuity of Human Experience:

Lynch's outlook on presevation revolves around a sense of purpose; for who and why and what are we preserving? He proposes a new sense of purpose for the preservation movement and summarizes, "Conservation of natural and historic environments have had separate origins but now have merged. In potential, these two powerful movements, those of nature and of history, may not only become one movement, but may also be connected to the conservation of the human community, which also has a history and is a part of nature. Were that connection made, we would never attempt simply to preserve a place; nor would we even try to conserve it,... the ultimate aim would be rather to maintain continuity both of the community and the image of history and of nature." [25] This view places the most importance not in the tangible enviroment but in our minds and hearts, in a common heritage that we share inside of us, in the continuity of human experience, celebration and tradition.

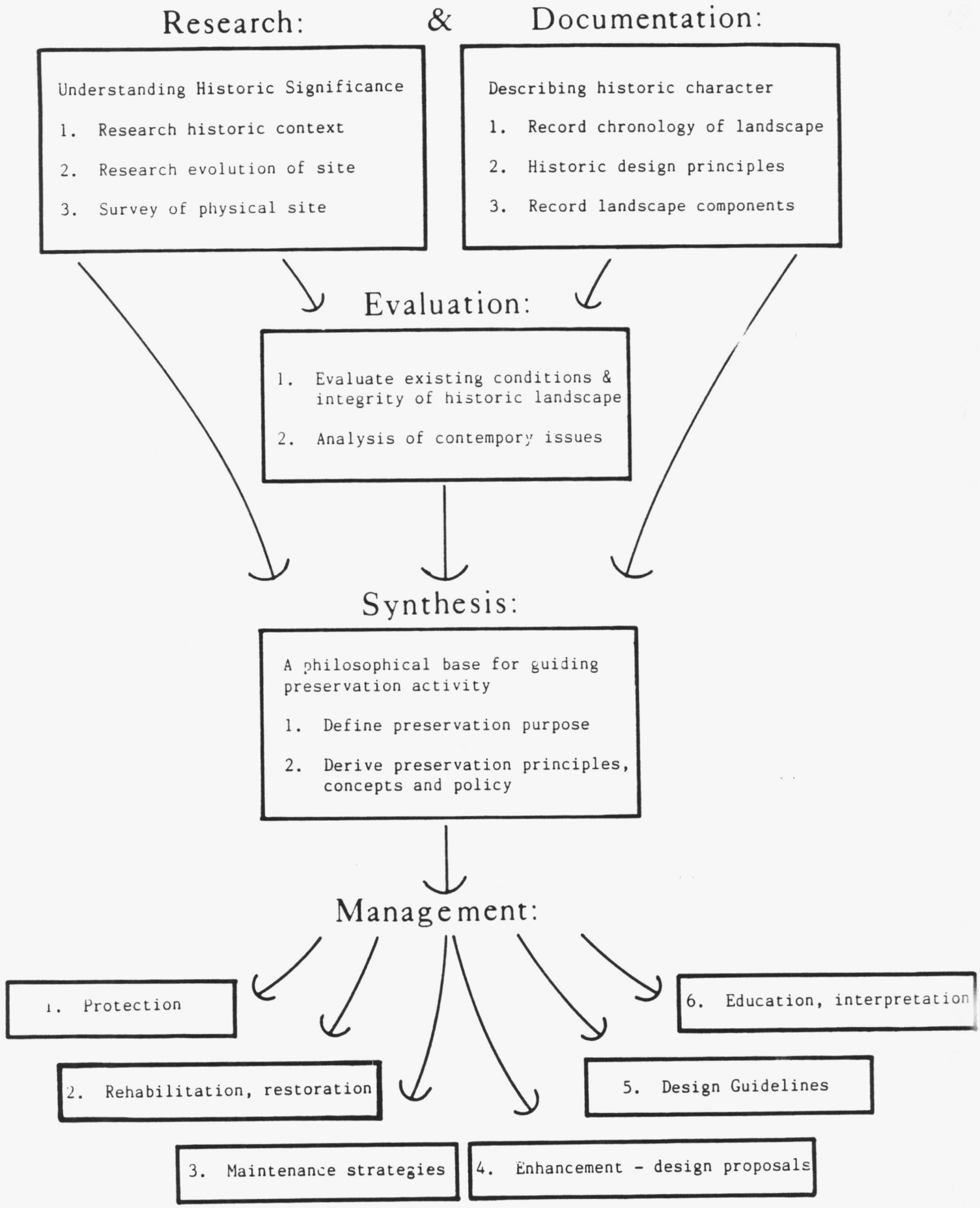
Summary Thoughts

The ideas that are presented in this chapter have developed in response to a wide spectrum of landscape types that vary in scale, ownership, use and complexity. Some ideas address special places that are reserved, while others address the everyday environment around us. These preservation approaches and philosophies also vary in their purpose, with different values predominating. As one can see, these approaches may often overlap or even contradict one another. Each can be used appropriately depending on the type of landscape, the factors involved and the preservation purpose or intent. Therefore most critical to taking steps of action is a well informed and wise judgement to select and employ these various approaches.

Many of the ideas mentioned advocate creative innovation, and flexibility; responses that require a good degree of interpretation or judgement. This places much responsibility on those making the decisions. Some of the ideas are not preservation per se, but imply an attention to history. They may mean destruction and certainly modification. Interpretations of history may be in error or may change from generation to generation. Things of value could be irreversibly lost due to the given values and biases of a time or to short-sightedness. But then we should recognize that the preservation actions we take are also an act of history that say something of our time and values. What we choose to save or discard, what aspect of our heritage we choose to communicate and how we choose to do so are a reflection of who we are. These views, in large part, aim to loosen the ties on what preservation has been. They desire to maintain environments that are alive rather than static museums. We have yet to see where this ideology will take us. The pendulum may swing a few more times before it rests in the middle.

Despite the wide diversity in preservation philosophies, treatments and approaches, there are well accepted parts to the preservation process. The following chapter outlines and describes a process for managing historic landscapes.

A Process Model for Landscape Preservation Management



A PROCESS FOR MANAGING HISTORIC LANDSCAPES

Though preservation processes may vary in their specific steps according to the variables at play, there are certain activities common to them all. These include research, establishing significance, identifying historic character, evaluating integrity, and providing management recommendations and/or design proposals. A discussion of each of these steps follows.

HISTORIC SIGNIFICANCE:

Put most simply, historic significance is the meaning we ascribe to a landscape; the meaning a landscape holds for us. Significance may often begin as an inherent value and appreciation we hold for a place that stems from personal familiarity or collective memory. It could be stated that all places hold some meaning or significance. It then becomes a question of whether it is meaning that has value to us and that we wish to remember. Significance therefore, is both an evaluative and relative term in that it reflects the values of a given time or group of people. The focus of what has been valued and saved has changed with the times. It began with an emphasis on patriotic themes, changing to exemplary architectural examples, to a more recent valuing of broader social cultural themes. It is this recent interest that has brought us to address the representative, ordinary and vernacular places along with the special or high-style; to recognize the whole landscape as a tangible expression of our heritage.

To determine significance, research and understanding of an historic context becomes essential. We cannot know how something signifies broader historical patterns without knowing the patterns; nor can we establish specific significance without the benefit of comparison within a broader framework. Historic landscapes may be evaluated within a broad historical framework that lays forth important themes of our country's history such as: settlement, transportation, recreation, or work. Or they may also represent or be associated with specific events, persons, lifeways, design styles or patterns of development of local, regional or national significance. The National Register has recognized four criteria by which to determine and establish significance. These are as follows: Places that...

A. are associated with events that have made a significant contribution to the broad patterns of our history.

B. are associated with the lives of persons significant in our past.

C. employ distinctive characteristics of a type, period or method of construction; or if they

represent the work of a master of posess artistic value.

D. yield or may be likely to yield important information to prehistory or history.

A historic landscape may characterize several themes and/or levels of significance. Significance may be determined on national, regional or local scales. A place may represent both primary and secondary themes, or both broad and specific significance. Relative significance may be ascribed to certain features within a historic landscape in addition to the significance of the whole; and finally; a landscape may represent a significant and distinguishable entity as a collective whole, while the component parts of it may lack individual distinction.[1] The value of determining and understanding the significance of a historic landscape is not soley for the purpose of nomination, but more importantly to protect, preserve and manage. The National Register is not an end in itself. The process of determining significance also leads to greater understanding and helps to shape a way of seeing that guides the next step - describing historic character.

HISTORIC CHARACTER:

A place evokes a mood or response in us by its character. Character could be thought of as the 'physical expression' of meaning and significance. Many aspects, both tangible and intangible make up historic character. By attempting to describe it, we are in a sense 'painting the picture' of all that makes up an historic landscape. It is our task then to describe and document the character of a place in such a way that it becomes useful information that can guide the management and stewardship of those qualities we want to preserve.

It is important to recognize that in describing historic character we are not only concerned with the landscape before us at present, but also with the previous layers of the landscape evidenced through maps, photos, written documentation and site traces. Just as importantly, we are concerned with understanding the design intentions and principles or ideals of those that created it.

Historic landscape character can be described and documented by employing the three following related means:

1. Landscape Chronolgy - documenting the development, evolution, and changes over time to the landscape.
2. Landscape Components - identifying and describing the component features and elements of th landscape that together make up the whole.
3. Design Principles - recording the historic design principles and/or the intents and ideals that helped to shape the historic landscape.

Each of these processes are described and discussed further:

Landscape Chronology:

Documentation of a historic landscape's development and change over time can reveal to us features and qualities that have been lost as well as provide us an understanding and insight as to how development may have expanded, where and when features accrued, where and why they were lost, or where very little or significant change has occured. It may also reveal historic layers that are distributed spatially in the landscape as 'time zones'[2]; distinct areas within a site that represent different periods of development. By recording the chronology of a landscape we have a way of understanding how what we see came to be. It brings to light the forces for change that became manifested in the landscape. This chronological record may also serve to guide future design proposals based on historic precedent and reference.

Landscape Components:

When recording landscape components we are in essence 'reading the landscape' and recording each of the significant elements and features that it is comprised of. Components may be objects, spacial patterns, or temporal qualities. Objects are everything we see...buildings, roads, trees, lawn, walkway, etc. They make up the 'fabric' of the place. But character is also created by spatial qualities and patterns...the spaces inbetween objects or relationships of the objects, which one can also become atuned to seeing. Spatial components may refer to the scale and proportion of open spaces, the density and cluster arrangement of buildings, viewsheds, or patterns of circulation. Yet a third component type, temporal, addresses those qualities that are sensory and ephemoral but non the less conribute to the vivid presence of character...such as sounds, smells, textures, activities, or cyclical evidences of daily and seasonal change.

As developed by Robert Melnick in Cultural Landscapes: Rural Historic Districts in the National Park Service, there are at least ten interrelated components of the landscape. Further discussion of each of the components is provided in his document. These components are:

1. Overall Patterns - large scale relationships or systems
2. Land Use, activities or functions - such as agriculture or recreation
3. Responses to natural features - topography, water bodies, resources
4. Circulation Networks - roads, trails, paths, walkways

5. Boundary demarcations - visual, political or natural
6. Vegetation related to land use
7. Buildings and structures
8. Cluster arrangment - grouping patterns of buildings
9. Small-scaled elements - landscape details such as benches, gates, lighting or ephemeral elements such as bales of hay or wildlife
10. Historic views and perceptual qualities

Because this list of components was developed particularily for rural historic districts, it is expected that these components may become adapted, added to or supbtracted from depending on the particular landscape that is being documented. These components will also have varying degrees of importance depending on the particular landscape. It is important to recognize that each of these components are also interrelated and overlapping.

Historic Principles:

There is more to discovering the character of a place however, beyond documentation of a landscape's evolution and components parts. Often landscapes have been made as a conscious expression of an idea or principle; or the realization of an ideal. Therefore it is essentiial to understand the idea behind the manifest landscape itself; the original concepts or motives of those that created it. This can be done by seeking and recording evidence of the design principles or intents that guided the creation and development of a place. These intents may be very specific to a place or could also fit within a broader pattern or movement reflecting certain ideals, principles, and tastes.

These three means of discovering and describing historic character provide a strong foundation of information from which to work from in order to evaluate and analyze the present day historic landscape.

EVALUATION:

Upon establishing the significance and recording the character of an historic landscape, it then becomes possible to evaluate the condition or 'intactness' of the present day landscape. This evaluation is primarily an assessment of the degree and types of changes that have taken place; additions, deletions or alterations. It is a measure of the of the degree of integrity or intactness that

is retained. It is important to remember that change itself does not neccessarily detract from historic character. It in fact may add, such as in the case of plant materials which are planted in anticipation of a form and scale they will achieve over time. Evaluation is not limited to an assessment of the condition of objects within it, but also addresses the spectrum of landscape components and features discussed previously, such as spatial organization, circulation networks, use and sensory qualities.

A second and distinct phase of evaluation of the historic landscape includes the more traditional task of site analysis independent of historic integrity; determining contemporary issues, needs, goals, problems and opportunities. What are the present needs of various user group? Are there opportunities or problems associated with the landscape such as access and parking, orientation, interpretation, natural resource protection and so on?

These two phases of analysis could be integrated into one procedure, though it is important to distinguish them as representing two different points of view or value bases. In some instances both preservation and contemporary concerns will be compatible, in which case one solution solves both a preservation aim and contemporary need. In other instances they will be in conflict with one another in which case it will be neccessary to clarify values in order to make judgements that will result in balanced and appropriate solutions. It is also important to recognize that there will be a continuing need to periodically reassess contempory conditons as issues arise; and to evaluate these issues within the framework and foundation of historic significance and character. Upon completing an evaluation and analysis of the historic landscape and before proposing recommendations, it is essential to formulate a philosophical and conceptual base that establishes a clear, overall preservation intent and approach in order to guide the numerous individual recommedations that will follow in a management plan. This step is the synthesis of all the previous steps.

SYNTHESIS:

Synthesis may be described as the bringing together of all pieces of information to create a philosophical basis for guidiing preservation activity and determining appropriate and suitable design and management recommendations. This step is most critical in the process of planning for the preservation and conservation of historic landscapes as it is here that values are clarified and

prioritized, and the preservation purpose and intent established. Acknowledging the spectrum of treatments and approaches that are possible in the interest of preservation, conservation, and more broadly, of making history visible in the environment; it is crucial to be clear on for what and for who preservation activity is for. Is the intent primarily based around scientific values, ecological, educational, economic, social, functional, aesthetic or cultural values? Or what combinations of these values is it based upon? How are each of these values weighted? Preservation responses can be seemingly contradictory depending on the values that predominate. Establishing purpose also serves to establish a balance between historic integrity and contempory concerns.

This philosophical base may take form as standards, policies, guiding principles or an overall concept. This clarity is essential when several persons are involved in ongoing decision-making. A synthesis is broad in scope and meant to serve as a common framework for the hundreds of individual decisions that will continue to be made. From this framework a management plan of recommendations, guidelines and strategies, or proposals can be developed.

MANAGEMENT:

A management plan may take several forms, again depending on the focus and purpose of the preservation project and the nature of the historic landscape that is addressed. For instance, some landscapes of unique quality with extensive historical records may warrant faithful restorations; for others where education and interpretation is the focus, a more liberal or interpretive design proposal may result. For a community, guidelines for directing future change may be more useful than a proposal for the future.

A comprehensive plan should make proposals or recommendations for the present as well as anticipate future and ongoing change; addressing preservation not as a one time treatment, but rather as an ongoing process of conservation and stewardship. A management plan may then encompass any or several or possibly all of the following areas of activity.

1. Determining what to preserve, protect or save that is intact.
2. Determining what and how to rehabilitate, restore, adapt or reconstruct what is in disrepair, disuse or lost.
3. Maintenance strategies for maintaining historic landscape after rehabilitation.

4. Design proposals for enhancement that meet contemporary demands and perpetuate historic integrity.
5. Design guidelines to direct and facilitate appropriate and compatible future change.
6. Interpretive proposals for revealing and communicating history.

Toward these above mentioned aims, a management plan may incorporate and include several of the preservation treatments discussed in the previous chapter; particularily if the scale of the landscape is large and the variables complex. Treatments may range from those most purely concerned with addressing and retaining the tangible and authentic fabric of the place (protection, restoration); to those treatments primarily concerned with present function (rehabilitation, adaptive-use and new design blended with old); to those which aim purely at making history visible and vivid (interpretation).

PART II of this project is an application of this process to the historic landscape of Longmire Springs within Mount Rainier National Park.

LONGMIRE SPRINGS HISTORIC DISTRICT
MOUNT RAINIER NATIONAL PARK

INTRODUCTION

Established in 1899, Mount Rainier is among the first of the great Western National Parks to be created and is regarded as one of the 'crown jewels' of the system. It is everything that we collectively have come to equate with National Parks in our image and memory; remote places, past times, rustic cabins, tall trees, mountains and beautiful lakes. Within Mount Rainier National Park, nestled and surrounded by steep slopes of cathedral like forests, is Longmire Springs, the place where initial settlement and the first seeds of development as a National Park began. In this landscape setting is embodied the values and ideals of our country in the early 1900's, and a tangible record that can tell us something of the evolution of tourism and outdoor recreation in the West, the National Park Idea manifested, and the rustic design philosophy that was derived from these cherished wilderness enviroments.

Longmire today, holds one of the most intact and extensive collections of National Park Service rustic architecture in the West. Guided by a non-intrusive and humble philosophy, the rustic style was consciously designed 'to seek harmony with its natural surroundings and pay homage to the past'. Landscape Architects were the heart and soul to this early development of the Parks. With the aim of preserving the natural landscape scenery, their rustic principles of design extended to the landscape in siting buildings and roads, view making and screening, in the design of trails, walkways and landscape features, and in native planting design.

Acknowledgement and recognition of Longmire Springs as a historic and cultural resource is fairly recent. As this setting, created during the founding years of the park service has come of age, it has been nominated to the National Register of Historic Places as an Historic District. In 1981 a Historic Resource Study was produced. In 1983 an inventory of historic structures was carried out, and maintenance and design guidelines developed for them. And in 1984 rehabilitation plans were developed for some of the structures.

As of yet, the landscape has not received the same close attention. The landscape of Longmire Springs today has lost much of the richness of vegetative layers and detailing it once had. In addition, there are contemporary pressures and needs that raise additional questions as to appropriate actions. The landscape is in need of restoration and repair, ongoing management and protection, and in places, a sensitive new layer of design that is woven into the past pieces.

It is the intent of this study to understand the significance of Longmire Springs within a broader context; to identify those landscape features that contribute to its historic character and significance; to document changes in the landscape over time; and to provide a preservation concept and management plan that addressess contemporary concerns while preserving and enhancing the overall character, quality and sense of place. It is hoped that this work will serve as a supplement to the thorough work completed thus far adddressing the historic structures in Longmire.



Thomas Cole. *Home in the Woods*, c. 1846.

HISTORIC CONTEXT:

In order to understand the full significance of Longmire Springs as an historic setting, it is important to consider and acknowledge the broader historical forces that have shaped it. The complex of philosophical, social, political and aesthetic forces of the 19th century that together shaped the spirit of the times helped to lay the foundation for the creation of our National Parks. The rustic setting of Longmire Springs is a tangible expression of the National Park idea and image which in turn grew out of changing attitudes toward the past, the wilderness, and the western frontier, and which resulted in a rich recreation heritage. It is these influences together that have shaped and are now reflected in the rustic settings of our early Western National Parks. Our National Parks are bound to our character as a nation. By tracing the influences that have created and shaped them, we can better understand the historic settings within them and ourselves as well.

Our National Parks and the Park Service came into being as a result of and in the midst of many interplaying forces; the search for an American identity, the close of the frontier and shift to an urban society, an appreciation of the frontier and wilderness that turned to a concern for its protection, a democratic ideology, an increasingly more affluent, liesurely and mobile society, and the revolution of the automobile. Retracing our steps, we can witness this evolution.

Pioneer America

Seeing Europeans burdened by the past, newly independent Americans mistrusted antiquity and rejoiced in their own supposed freedom from its shakles.[1] A new ideal personality was emerging; an individual standing alone, self-reliant and self-propelling; a pioneer. Having no history of there own, but only a future, Americans loved their country for what it would become. American scenery fired the imagination of the frontiersman for its potentialities. The taming of the wilderness gave meaning and purpose to their lives. The wilderness was perceived as a barrier to progress and prosperity, a challenge to be conquered. On every new frontier, intense enthusiasm greeted the transformation of the wild into the civilized. Our nation considered the settling of the West its outstanding accomplishment. These frontier beginnings, although actually short-lived, have had a lasting impact on the shaping of our distinctive American character.



FREDERIC EDWIN CHURCH
Niagara Falls, 1857



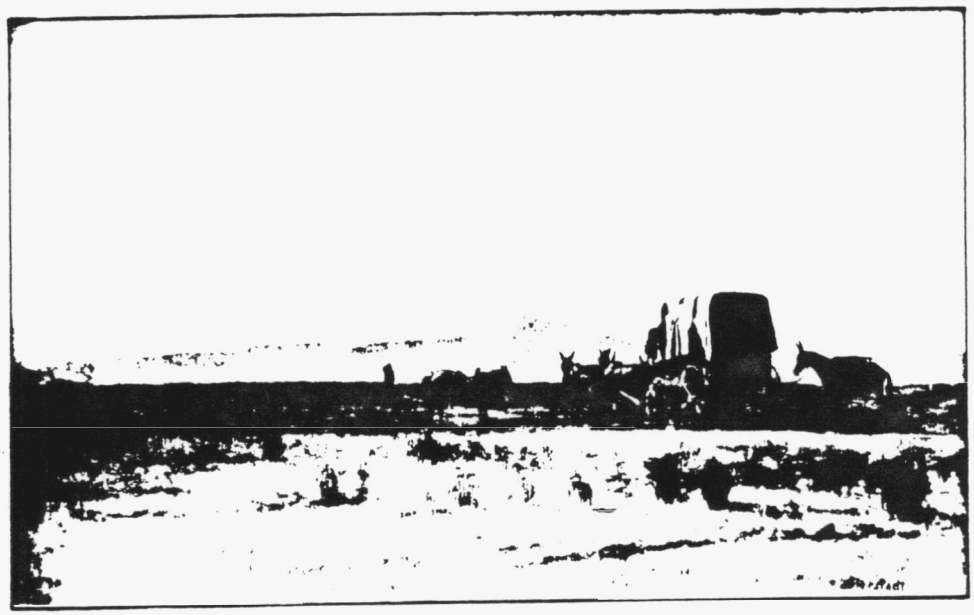
A Scene From Cooper's "The Last of the Mohicans"
Oil on canvas by Thomas Cole

It was not long however, before feelings of ambivilance arose toward both the lack of a national history and toward the wilderness, for as a nation born in the 18th century, we had inherited the Romantic mood of Europe. Because the creation of a distinctive culture was thought to be the mark of true nationhood, Americans began to feel a desire for a history and identity of their own, and a cultural anxiety over its absence. For the romantic mind, historical associations were a prime factor in the appreciation of landscape scenery; but America, as one Englishman wrote, "has the beauty of a face without an expression...because it wants the association of tradition which are the soul and interest of scenery."[2] Niagara Falls, America's first claim to scenic superiority, became a source of embarassment and shame as it was already being exploited in the 1830's. Verbal barbs from Great Britain, accused Americans of having no pride in themselves, their landmarks, or their past.[3] The fate of Niagara served to foster a consciousness for valuing and preserving spectacular natural scenery.

The Romantic mind also began to value and appreciate wilderness for the sublime and spiritual qualities it held. In America, the appreciation for wilderness and nature began with gentlemen wielding a pen or brush, not the pioneer with his axe.[4] This perspective was disseminated through such trancendentalists as Emerson and Thoreau, through the writings of James Fenimore Cooper, and such poets and artists as William Cullen Bryant, Thomas Cole, and George Catlin. It was Catlin who in 1832, distressed over the disappearing American Indians, first brought forth the idea of a "Nation's Park containing man and beast in all the wildness and freshness of their nature's beauty".



Albert Bierstadt. *The Buffalo Trail*. 1867-1868.

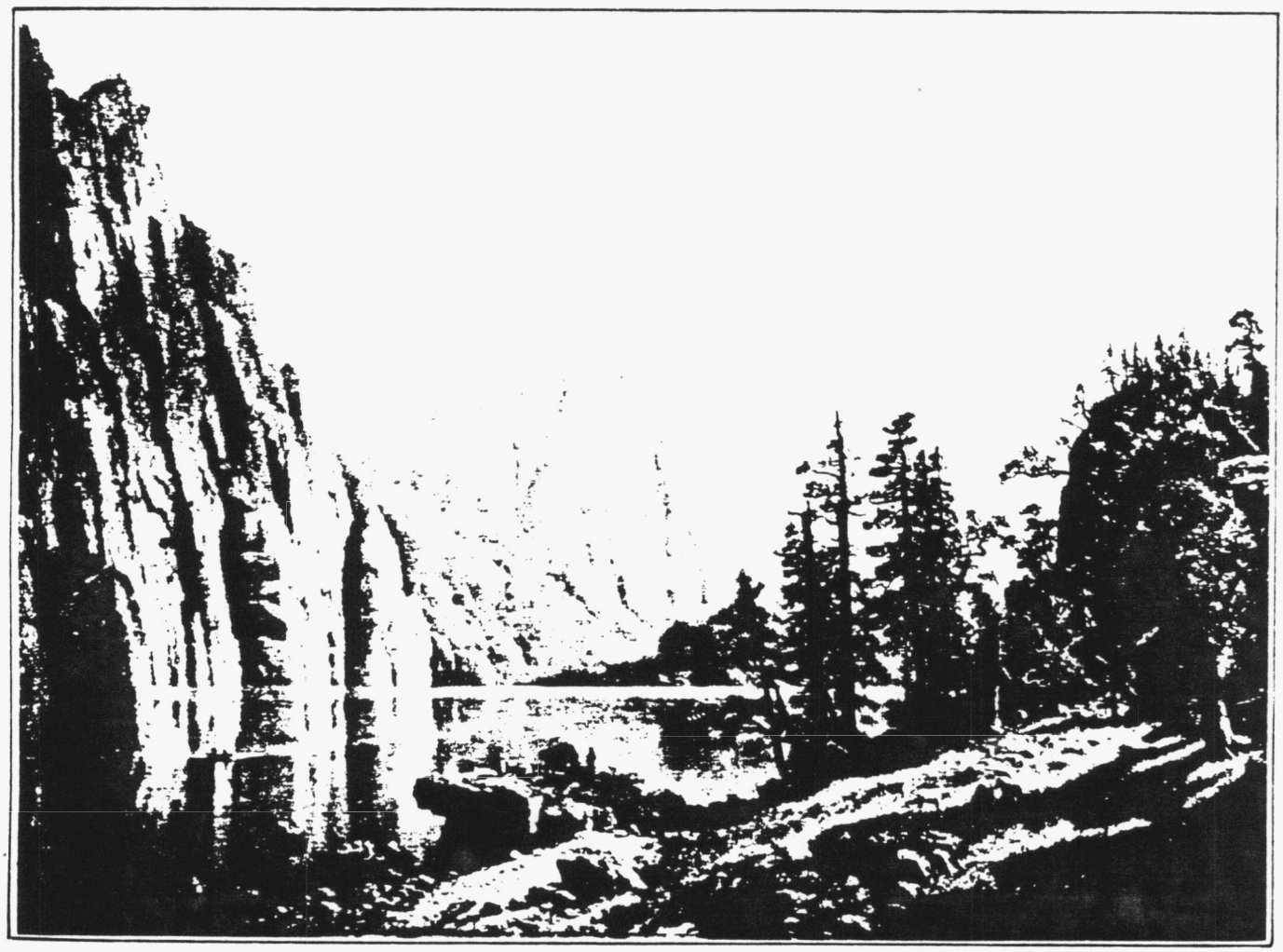


Albert Bierstadt. *Surveyor's Wagon in the Rockies*, probably 1858.

Continued Westward travel to new frontiers resolved the dilemma of Americans' search for a National identity; for it was the West that contained truly unique and magnificant scenery unequaled anywhere else in the world. Moreover, the wilderness came to serve America as an ideal type of tradition, older than the human past, untainted by human folly, and uniquely American.[5] Magnificant natural scenery became the substitution to history that America lacked. In its natural "history" wonders, America found its own claims to antiquity, often inferring them with historical attributes and equating them to architectual monuments of the old country; redwoods were described as "living antiquites older than human civilization" and stone formations of the Southwest were likened to temples, cathedrals and castles.

Throughout the second half of the 19th century, popularity and appreciation of the western wilderness grew rapidly, and with it an emerging bonafide concern for its protection. At the same time, the creation of Central Park by Frederick Law Olmsted set a precedent for providing 'natural' lands for the "common interest of the people". Also by this time; painters, photographers, and writers were furiously recording the breathtaking scenes of America's natural beauty and expounding on its virtues, serving to set the stage for the emergence of the National Park idea. Others, most notably John Muir, Frederick Law Olmsted, and George Perkins Marsh, were actively propagating the idea. Through them, wild places were invested with aesthetic and ethical values, affording opportunity for contemplation and worship. They were 'fountains of life that would make better humans of us all'.

Olmsted and Muir were instrumental in establishing Yosemite as a protected land of the state of California in 1865; but it was in 1872 that the National Park Idea came to fruition. The popular story goes that it was during an expedition in Yellowstone territory, that Cornelius Hedges brought forth the idea over a campfire conversation of dedicating and setting aside that territory as 'a public park and pleasuring ground for the benefit and enjoyment of the people for generations to come' to be protected from private exploitation for all time. The establishment of the first National Parks were inspired primarily for their scenic value - they were 'scenic wonderlands'. But just as importantly, they had to be proven as 'worthless lands' for any other economic uses . By this time the railroads were continuing to make rapid inroads throughout the West. They too became some of the strongest lobbyists for the Parks and were responsible for much of the initial development within them, providing grand rustic lodges. By 1880, the Northern Pacific Railway had bit into the last virgin territory of the Pacific Northwest. The charm of the wilderness quickened by a sense that it could not last much longer.



ALBERT BIERSTADT
Merced River, Yosemite Valley, 1866

Turn of the Century

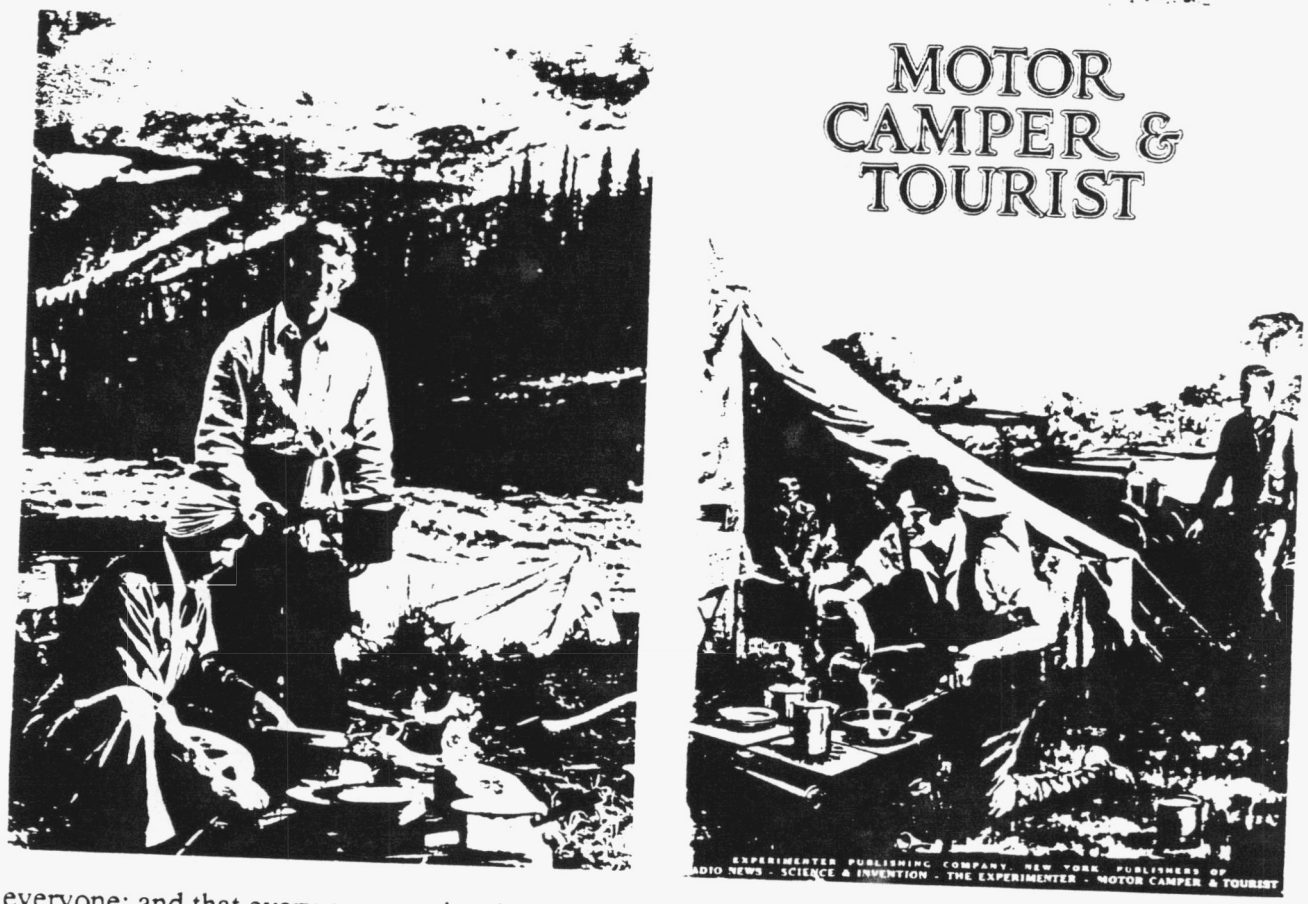
Appreciation of wild country and the desire for its preservation had spread in the closing decades of the 19th century to a sizable segment of the population. An 1890 United States Bureau of the Census officially marked the close of the frontier.[6] America was transforming from a rural to an urban base. With this shift, Americans began to doubt the progress of the Industrial Revolution as they felt its shortcomings. They became dissatisfied with the present and began to revere the past for its own sake. The news of the census was upsetting, for the fronteir past had come to represent a desirable national characteristic and people were realizing that the forces that had shaped their character were rapidly dissappearing.[7] National Parks were now being valued as vestiges or 'museums of primitive America' in addition to 'scenic wonderlands'. However, the personal and economic freedoms representative of frontier life were also responsible for rampant exploitation of natural resources. A progressive Conservation ethic and movement developed as a result of this realization. The essential aims of this movement were to 'transform a decentralized, non-ethical, loosely organized society into a highly organized, centrally planned and directed society.'[8] It believed in the ideal of the 'greatest good for the greatest number'. This ideology of federal action and democratic aims provided the seeds for the establishment of the National Park Service.

By the turn of the century, the groundswell of popular enthusiasm for the wilderness had attained the dimensions of a national cult amongst the middle class as a new world of mass liesure was unfolding. As the automobile entered the scene, it opened an age when the average American vacationer could now find the Western National Parks within reach. A writer in Outlook Magazine in 1912 states, 'the automobile has revolutionized the average American vacation. It has brought about a rennaissance of the outdoors, and is firmly planted in a brand new outdoor sport.[9] The corallary to the auto was the autocamp which sprung up not only within the National Parks but along the routes to them so travelers could be assured of a place to rest at the end of each day.

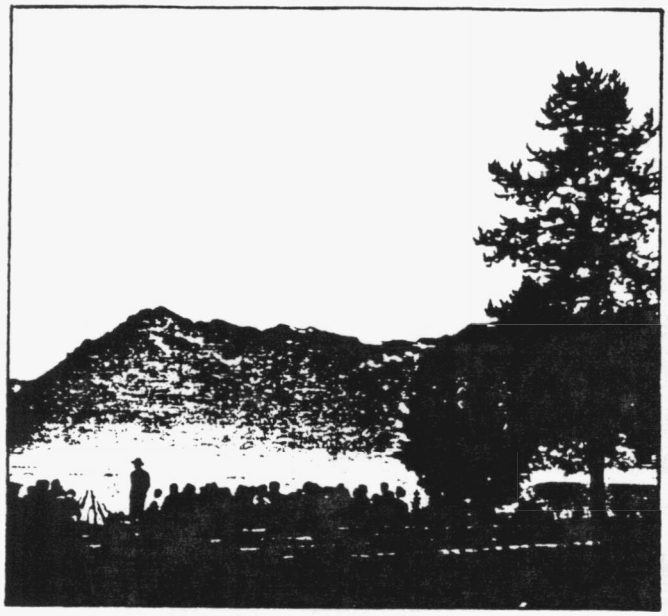
A National Park Service

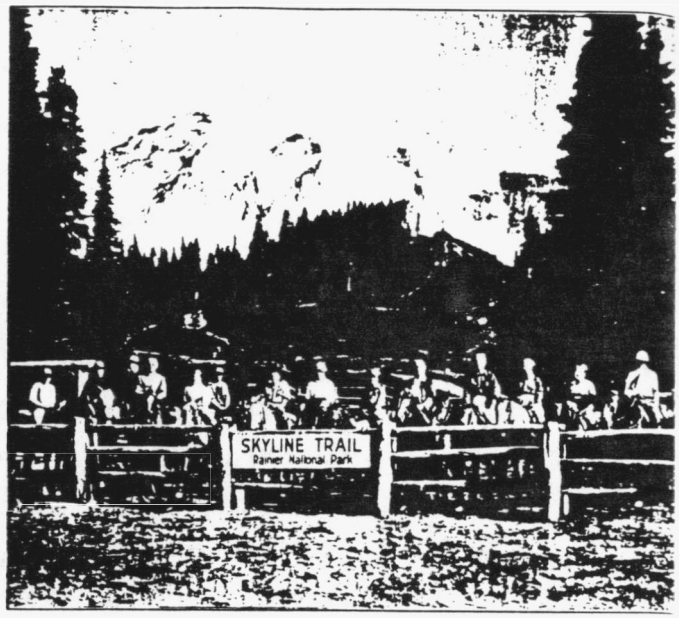
In 1916 the National Park Service was established to govern under on agency the already existing National Parks which were by now being widely used. Under the powerful and creative direction of Stephan Mather and his assistant Horace Albright, the purpose and goals were defined for the agency thereby creating a strong and clear sense of mission. Guided by the progressive tenets of the time, Mather's philosophy was that 'parks were for the people; they belonged to





everyone; and that every opportunity should be afforded to the public where ever possible to enjoy the National Parks in the manner that satisfies individual tastes.'[10] Through the lessons of the loss of Hetch Hetchy Valley in Yosemite in 1913, Mather and Albright knew that parks had to be made 'useful' for their survival . Both were quick to realize that beyond philosophical and ideological justifications, 'tourism was good business' and would assure the preservation of the Parks. Mather's policies aimed at improving Park access, extending and upgrading roads, and providing a range of accomodations from rustic campsites to luxurious hotels. He enthusiastically supported a plan to build a park-to-park highway system that would create one grand touring circuit.







During Mather's term, the Parks came to be seen a vehicles for education, 'great outdoor classrooms'. Park museums and interpretive programs created in the early twenties formally recognized the educational role of scenic preservation. In addition, as Horace Albright stated, 'visitors want a good time as well as education and uplift.' Hence, recreation accomodations such as golf courses, tennis courts, swimming pools, tobaggon slides and ski jumps were not thought inappropriate to attract tourists. National Parks were 'great outdoor playgrounds' as well. Mather's philosophy is perhaps summed in his following statement; 'In its National Parks, our Nation owns the most inspiring playgrounds and the best equipped natural schools in the world, and these are an economic asset of incalcuable value.'[11]

Mather's most fundamental challenge was reconciling the agency's mission and role as both preserver of great scenic places and provider of recreation opportunities to the public. Several citizens and groups leaned toward preservation management, while other Park users wanted more adequate recreation and visitor facilities. It was in an effort to reconcile these dual goals that a philosophy and style of rustic design came about. It was 'development with a special reverance to the landscape'. The early years of the Park Service were dominated by the neccessary attention to upbuilding and development. In 1917, Landscape engineers and architects became an integral part of the system, as is made evident through early N.P.S. annual reports; "It is the need for protecting and safeguarding this superb national scenery, which has been preserved for the world to see that we have the Landscape Division as an integral part of the Service.... In fact, the harmonizing of design and location of buildings in relation with the surroundings, including the most careful study of details of construction, form the most important problems.... One need spend very little time in the National Parks to discover and realize the value of proper Landscape supervision."[12]

The Civilian Conservation Corps

The 1930's represented a continuity of the type of leadership in the Parks that Mather and Albright had created; but of course now it was operating in a much different mileu. As the depths of the depression were being felt, our nation was also beginning to face the consequence of several generations of ill usage of natural resources. As Franklin Roosevelt stepped into office, he brought with him a serious aim to provide relief work for Americas unemployed idle young men as well as a strong conviction that conservation of the Nation's resources were essential to progress. In response, he created the Civilian Conservation Corps that would be in his words, 'an army of young men sent to attack the enemies of erosion and deforestation.'[13] Though FDR had conceived of the C.C.C. as a conservation army doing the simplest type of manual labor, to several bureaus who would administer the field work, the C.C.C. represented an opportunity for accomplishing much more. In the National Parks the C.C.C. carried out much of the actual work that was planned during the Mather years. They continued to be guided by a rustic design philosophy.

It was toward the end of the the rustic development years, in 1935, that the rustic philosophy and style became fully articulated and documented in a three volume set entitled Parks and Recreation Structures by Albert H. Good, an architectual consultant for the Park Service. He summarizes; "The rustic style, successfully handled, is a style which, through the use of native materials in proper scale, and through the avoidence of severely straight lines and over sophistication, gives the feeling of having been executed by pioneer craftsmen with limited handtools. It thus achieves sympathy with natural surroundings and with the past."[14] The rustic style was created out of preservation values toward nature and our cultural heritage.

Shifts in Ideology

Throughout the developmental years of the Parks the ideology and policies laid out by Mather with respect to visitor use and preservation had been viewed as concurrent mandates, mutually supportive of one another. But by the late 1930's as the numbers of visitors and spectrum of recreation activities within the parks reached a new climax, preservation minded groups became concerned over the adverse effects of tourism. Newton Drury became director of the National Park Service in 1940 and brought with him a clear shift in the ideology laid down by Mather. Drury believed in a passive caretaking role of restraint; but he had little opportunity to turn his philosophy into practice as the onset of World War II posed another threat to the parks. His major task then, became one of protecting the parks from those who viewed them as raw materials for the war effort.[15] The combination of a virtual explosion of National Park use after the war and Drury's inability to gain sufficient appropriations resulted in the degradation of park landscapes and facilities through over use and neglect.

This outcome in turn brought another shift in ideology with a new director, Conrad Wirth. Wirth, a long time service person, stood for a renewed faith in 'progress' and the ideology of the Mather years. He believed in accomodating as wide a range of public taste as possible. In 1956 the Mission 66 program was initiated. It was to be a massive decade long program of improvements which would include upgrading access and constructing new facilities throughout the park system. This program was especially aimed at increasing visitor use and meeting the expected demands that the increased per capita incomes and liesure time of the American public would bring. One of the most important innovations of Mission 66 was the 'visitor center'.

For all the similarities between Wirth's directorship and that of Mather and Albright, there were critical differences that would lead to a sharp reverse in ideology; a loss of faith in progress. For Mission 66 was implemented against a backdrop of increasing public concern for the quality of the environment. In the mid-sixties preservation took on new meaning with respect to both natural and cultural resources. These values were manifested in the 1964 Wilderness Act and the 1966 Historic Preservation Act. With increasing environmental awareness in the 1960's and 1970's the major National Parks came to be valued and recognized as important parts of the global ecosystem. They were viewed as important regulators of atmospheric systems, genetic storehouses and natural laboratories.[16] The use and preservation question came to be seen as a fundamental dilemma.

With respect to the other half of the preservation coin, the Park Service was faced with defining its role as caretaker of the nation's historic places. Today in addition to the historic places that the park service has taken under its wing, the early National Parks of the West themselves have

become 'historic' in their own right symbolizing a uniquely American idea and reflecting a rich cultural heritage. This heritage has grown out of a philosophy and attitude toward nature and the wilderness, and has been manifested in a widespread outdoor recreation movement, the formation of the National Parks and a rustic design tradition. These rustic settings set within the 'crown jewels' of the system remain timeless in their image and are the keystone of the National Park system. Longmire Springs is a landscape that reflects these broader patterns of our history. It is the outcome and expression of:

- romantic perceptions of nature and the wilderness
- a recreation movement that valued the great outdoors
- the birth and changing image of the National Park idea
- and a National Park rustic tradition of harmonious development within our 'scenic wonderlands'

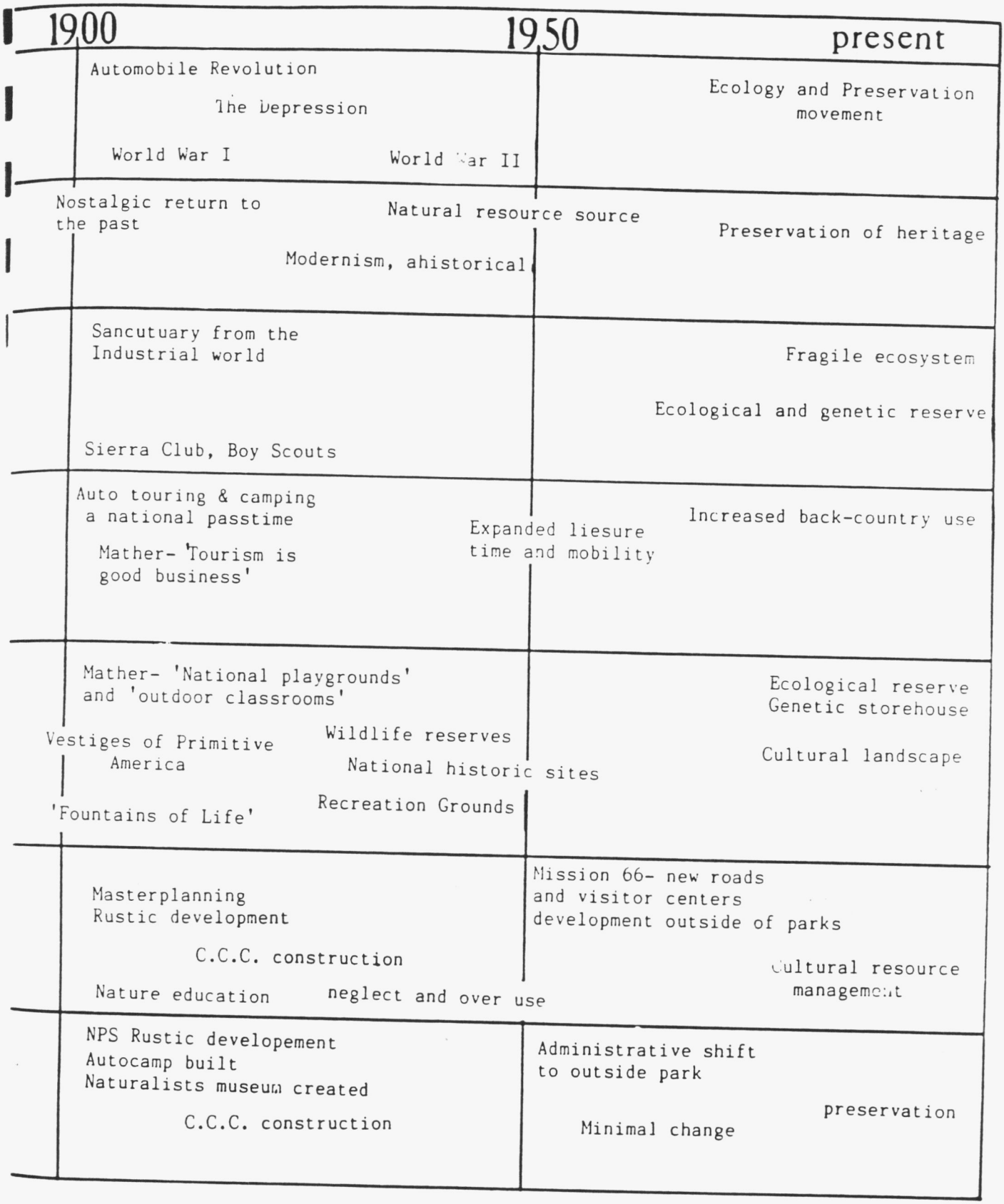
It is this larger historical context that gives Longmire Springs its full meaning and significance. By recording a specific landscape chronology of Longmire Springs we can witness how these broader patterns were paralleled and manifested in this setting.

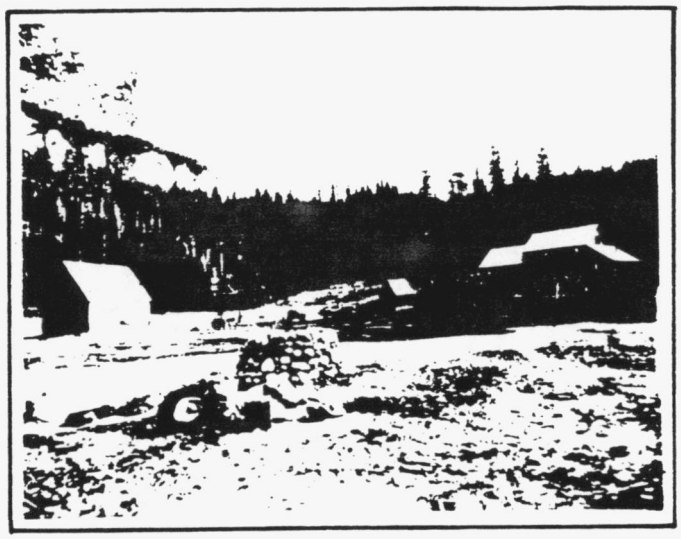


Taking in the view at Indian Henry's Ranger Cabin.

A SYNCHRONOLOGY

	1750	1800	1850
Cultural Forces & National events	Revolution, Independence	Romantic Movement	Westward expansion; 'Close' of the frontier; Central Park
Attitudes toward the historic past	Rejection of the past	Ambivalence	Substitution of nature for history
Popular perceptions of the wilderness	Chaotic, fearful to be conquered	Sublime, spiritual	Unique American Identity
Tourism and Recreation	European travel	Eastern US travel Catskills, Niagara	Western R.R. travel by the elite; Popular R.R. travel 'see America first'
The National Park idea and image		Catlin- 'a nation's Park'	Langford- 'pleasuring grounds' Symbols of American pr; Scenic Wonderlands
Shaping of the National Parks		Hot Springs	Railroad dev. Grand rustic lodge; Yosemite; Yellowstone
Longmire Springs, Mount Rainier National Park			Longmire settlement; Resort development; Tacoma R.R. develo Private Concession development


1900
1950
present
Automobile Revolution
The Depression
World War I
World War II
Ecology and Preservation movement
Nostalgic return to the past
Natural resource source
Modernism, ahistorical
Preservation of heritage
Sancutuary from the Industrial world
Fragile ecosystem
Ecological and genetic reserve
Sierra Club, Boy Scouts
Auto touring & camping a national passtime
Mather- 'Tourism is good business'
Expanded liesure time and mobility
Increased back-country use
Mather- 'National playgrounds' and 'outdoor classrooms'
Ecological reserve
Genetic storehouse
Vestiges of Primitive America
Wildlife reserves
National historic sites
Cultural landscape
'Fountains of Life'
Recreation Grounds
Masterplanning
Rustic development
Mission 66- new roads and visitor centers
development outside of parks
C.C.C. construction
Cultural resource management
Nature education
neglect and over use
NPS Rustic developement
Autocamp built
Naturalists museum created
Administrative shift to outside park
C.C.C. construction
preservation
Minimal change



Longmire's meadow and hotel in the 1890's. Elements of the meadow include split-rail and picket fencing, boardwalks, and stone encased springs.



A LANDSCAPE CHRONOLOGY OF LONGMIRE SPRINGS:

Pioneer Settlement and Resort Development (1883-1910)

A lush meadow containing warm mineralized springs became the inspiration for settlement and the nucleus of development for what is now Mount Rainier National Park. Discovered by James Longmire, a true enterprising pioneer and opportunist, he dreamed of 'the development of this area in the wilderness as a sort of spa where those weak in body and spirit might come to repair their ills by copius consumption of the waters'. Hot spring resort developments had been a popular feature accross the country in the mid-1800's among the elite. In 1884 he built a cabin for himself and proceeded to establish a twenty acre mineral claim in the meadow. From this point on he and his son Elcaine and grandsons steadily expanded the operations. In 1889 they built another cabin just outside the claim, which is the oldest surviving structure in the park today and the only remaining one directly associated with Longmire. In 1890 Elcaine Longmire and his sons also undertook the construction of the first rugged road into the area and built a two-story hotel on the east side of the meadow to receive the first tourists to the park.

Added to this scene in the meadow were walled enclosures of the springs for plunging, a tent camp, barns, a storage shed and miscellaneous shacks spotted here and there. Picket fences, on which hung several advertising signs, and boardwalks completed the scene. Materials for building were apparently acquired from the immediate vicinity as evidenced from the cleared areas of trees at the edge of the surrounding forest. Longmire's meadow was rather unsightly and ill-kept according to later standards; in 1904 a park official described the Longmire establishment, 'the grounds are poorly kept and disfigured by numerous small out buildings'. However, for the first visitors to Mount Rainier Longmire Springs was a welcome haven of comfort and civilization.

People drawn to Longmire's mineral springs left most rejuvenated by and enthralled with the mountain environment. By 1892 Longmire's sons and grandsons had blazed trails to Paradise Valley and Indian Henry's hunting ground. As the scenic beauty of the mountain grew in popularity, a concerted effort began to establish Mount Rainier as a National Park in order to preserve the scenic beauty of the mountain for generations to come. In 1899 Mount Rainier was established as the 5th National Park.

In 1906, the Longmire's faced their first competition at the springs as the Tacoma Eastern Railroad Company also made gestures toward attracting visitors to this wilderness resort. The Railway Company leased two acres adjacent to Longmire's claim that bordered the stage road at the south edge of the meadow. In 1908 the wagon road was paved over, designated as the Government Road, and the very first autos were admitted to the park. Along this roadside, taking advantage of a grand view to the mountain, the Tacoma Railway Co. constructed a hotel for 60 guests and set up a tent camp for 75 people. Both Longmire and the Railway Company were doing a capacity business with their hotels. Several smaller concessionaires joined the resort business. Strung along the roadside were a barber shop, photographic studio, a confectionary, grocery store and livery stable. At this time Longmire constructed a swimming tank for sulpher plunges and a picket fence around his property on which he hung advertisements. Also in 1908 the first small government cabin was built.



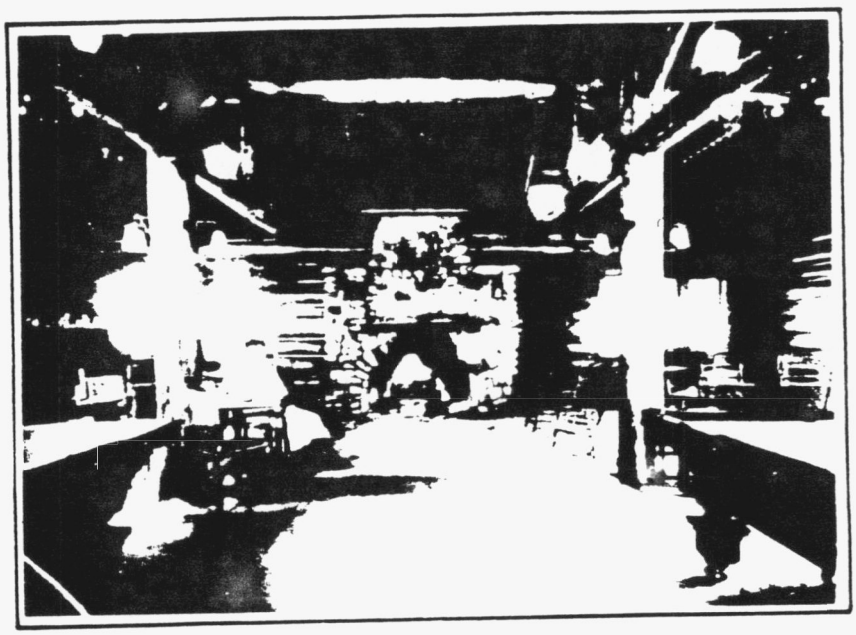




1. The octagon post office. Notice low stone wall.

2. The original National Park Inn built in 1906.

3. The bath house in the meadow.



Interior and exterior of the Clubhouse. Landscape included shrub plantings, a boardwalk and cobbles!



In 1911, the Longmires built a bath house near the creek in the meadow and the Tacoma Railway Co. provided a recreation hall for their guests by constructing a handsome log building beside the Inn referred to as the Clubhouse. This cabin is the only remaining structure today built by the Tacoma Railway.



The Inn Annex was first constructed in the meadow in 1918.



The Annex was moved nest to the Clubhouse and Inn. Buildings were connected by covered walkways. Notice the planted islands that help define a parking court.

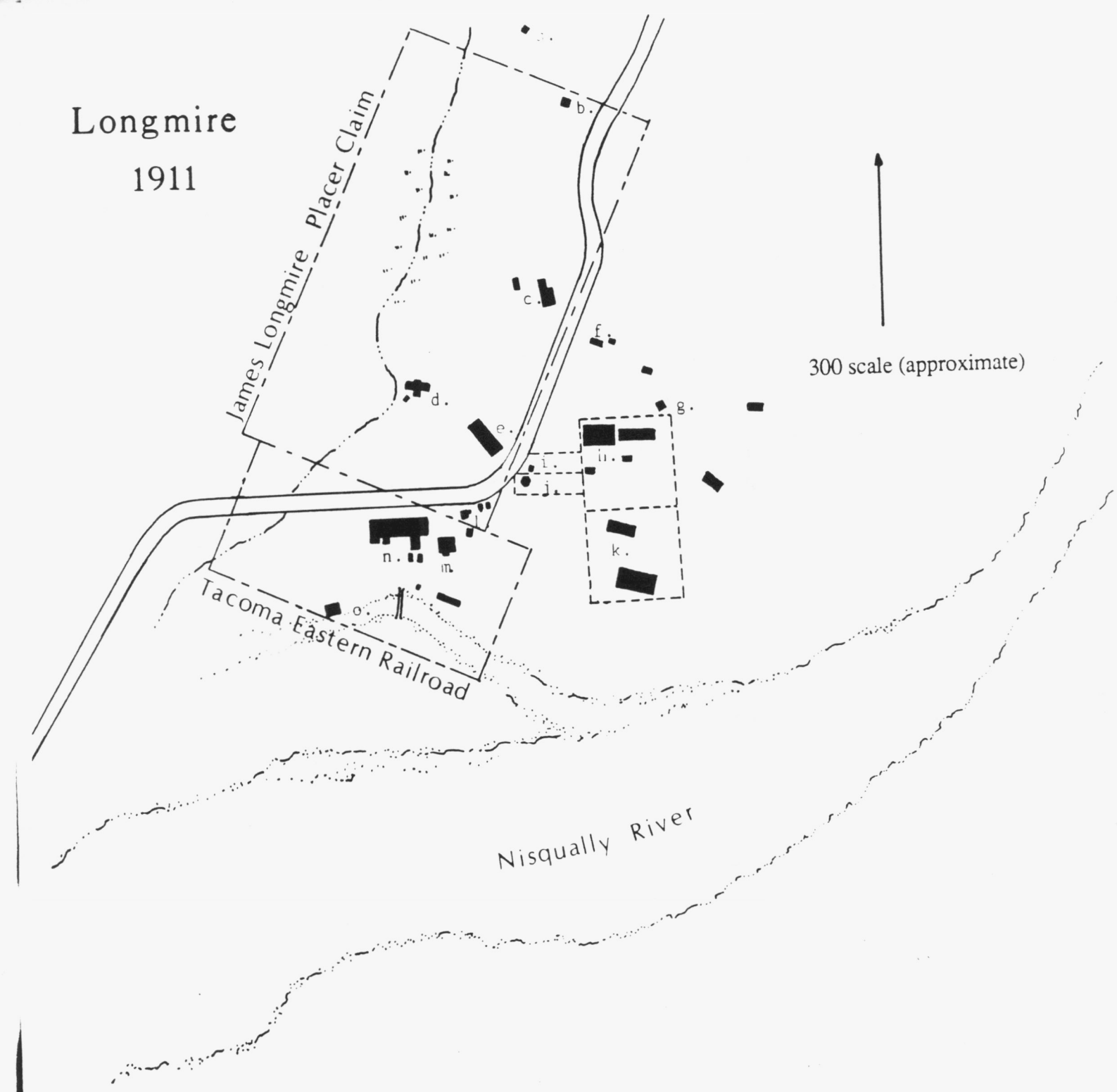
By 1912, visitors were able to drive their autos to Paradise Valley, though their numbers were small and horse stages demanded the right of way. In 1916, Elcaine Longmire died and the family leased their property to the Longmire Springs Hotel Company who then proceeded to build an Inn Annex in the meadow, 16 new bungalow cottages and to 'spruce up' the grounds considerably. Just two years later, the Rainier National Park Company, formed by business men of the Tacoma area, leased both the Longmire and Railway concessions.

By 1916, the year the National Park Service was established, the Longmire Springs scene was perhaps typical of most developments that had occured within the Parks up until then; a somewhat haphazard and organic series of accumulations by various private owners without an overall plan, but also containing some architectual examples that would served as prototypes to rustic architecture. Stephan Mather's directorship brought a clear and strong sense of mission to the Park Service. The need for landscape improvements in the parks were readily apparent to him. Mather appointed Landscape Engineer, Charles Punchard to the major task of improving and upbuilding the parks. If Mather had hoped the appointment of a Landscape Engineer would resolve the backlog of landscape projects in the Parks, he was wrong; for the appointement of Punchard led instead to the identification of large numbers of new problems.[1] In 1919, Punchard surveyed the conditions at Longmire Springs. In his report to the director, he expressed his concern over the haphazard development that had occured. But also in this report, we are provided a brief description of the character of Longmire Springs in 1919...

> "Longmire Springs is the center of activities during the summer months and practically the starting point for all parties entering the park. It is here that the mail is obtained, supplies purchased, tours to the several parts of the park are inaugerated, and other such activities as take place during the season find their inspiration here. In this connection it is unfortunate that the major portion of the property within which this area is included is privately owned... otherwise it might be possible to clean up this area and make it a more attractive and interesting place than it is at the present time... The possibilities of this meadow are delightful, if it could be cleaned up, the fences removed, the old sulpher plungs torn out, and the tent colony rearranged in an attractive manner."[2]

Punchard continued to make several recommendations for Longmire Springs that began to reflect the seeds of a non-intrusive rustic philosophy. His recommendations served to initiate an era of conscientious design and development of Longmire Springs by the Park Service.

Longmire
1911



a. Longmire's cabin
b. Barn
c. Longmire Spring's hotel
d. Bath house
e. Auto barn
f. Ranger's dwelling
g. Engineer's office
h. Geo. B. Hall tract- barn and dwellings
i. L. G. Linkletter tract
j. Frank George tract
k. J. B. Ternes tract - stable and auto barn
l. Barbor shop, studio, and store
m. Clubhouse
n. National Park Inn
o. Power house

Park Service Rustic Development (1923 -1942)

Planning for the development of Longmire in the early 1920's coincided with the burgeoning mass availability of the auto to the public, which in turn dramatically influenced the numbers of visitors to the parks as well as reshaped the tourist experience. By 1922, 84% of visitors to Mount Rainier came in private autos. Numbers increased from 3000 in 1916, to 1700+ in 1922; 27,000+ in 1923; and 48,000+ in 1927.[3] Not surprisingly, autos had a significant impact on the nature of development within Longmire, the park, and the whole touring west.

As soon as Paradise became accessible by auto, it dramatically changed the nature of visitor activity in Longmire Springs. Longmire was no longer a destination point. Auto camping became a very popular alternative to hotel accomodations. In Longmire, an auto camp was constructed in the 1924 season and steadily expanded in the following years to accomodate 400 autos at its peak capacity.

In the early 1920s education and recreation were beginning to play a larger role in the Park. In an early report to the director we hear of a 'novel sylvan theatre constructed in the auto camp by arranging glacial boulders at hand'. In the meadow, a tobaggon sled, ski jump and tennis court were constructed.

It was in 1925 that a formal plan of development was created for Longmire by Landscape Architect Thomas Vint and the Western Division Office. These plans included 'carefully selected sites for administrative, residential, and utility groups; and provided for future growth and expansion as well as present needs.[4] The next decade resulted in the most extensive span of development at Longmire under the supervision of Landscape Architects Thomas Vint and E. A. Davidson, which encompassed planning, siting and overseeing the construction of roads, trails, bridges and buildings, with equal attention given to the preservation and enhancement of the landscape grounds. The most significant project was the construction of the administration building which expresses the maturation of the rustic philosophy. From superintendent and maintenance reports we are provided a descriptive record of on going projects during this time. Following, are highlights of projects with particular reference to landscape improvements.

The concentration of landscaping work was done in the administration and residential area. In the administration area, clearing and construction of the Administration Building began in 1928. In 1929, a plan for the provision of curbs, sidewalks, lawn and planting was carried out. The naturalist museum was moved to the north and front of the administration building and connected



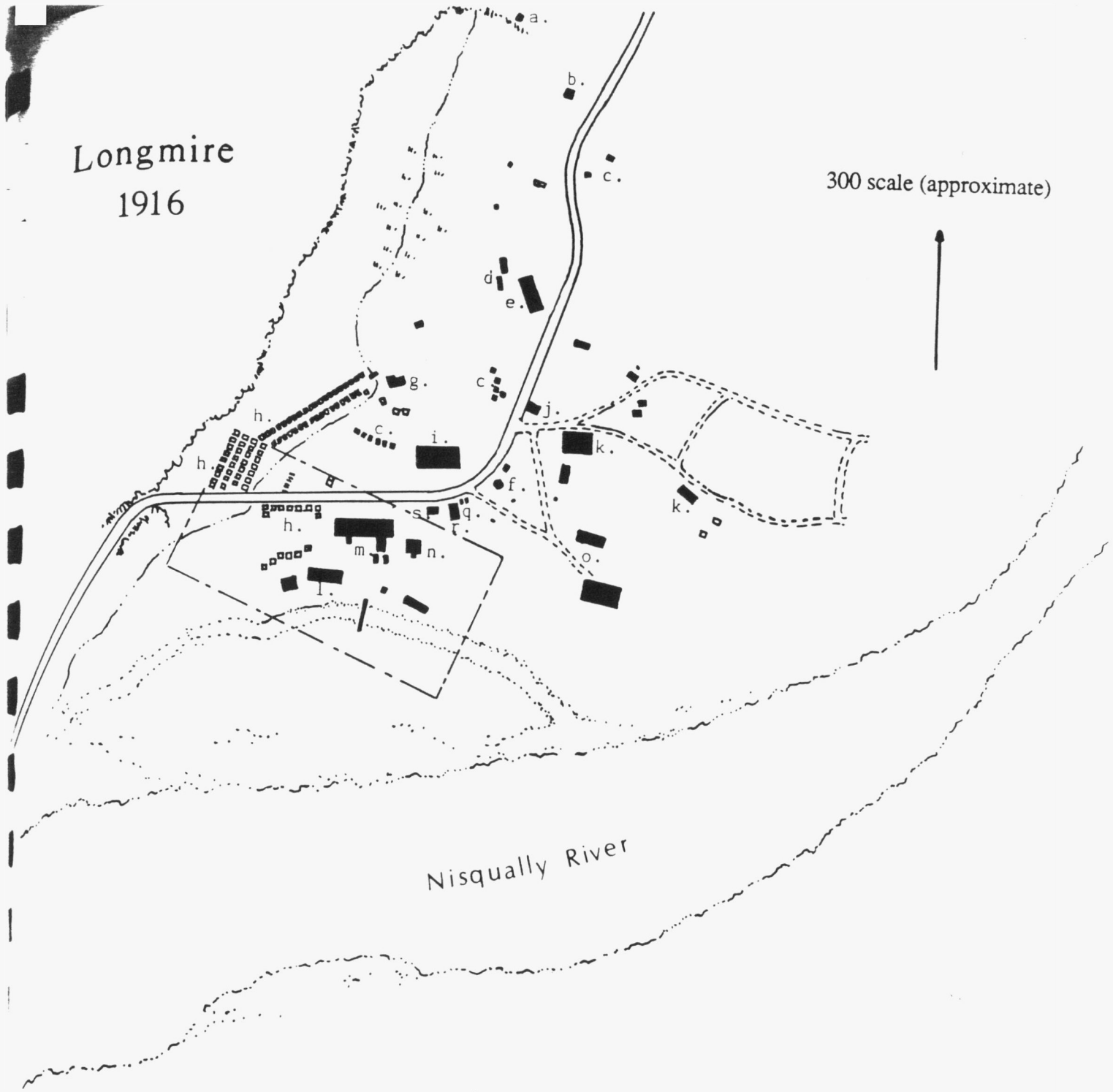
The lounge and fireplace inside the Inn Annex.



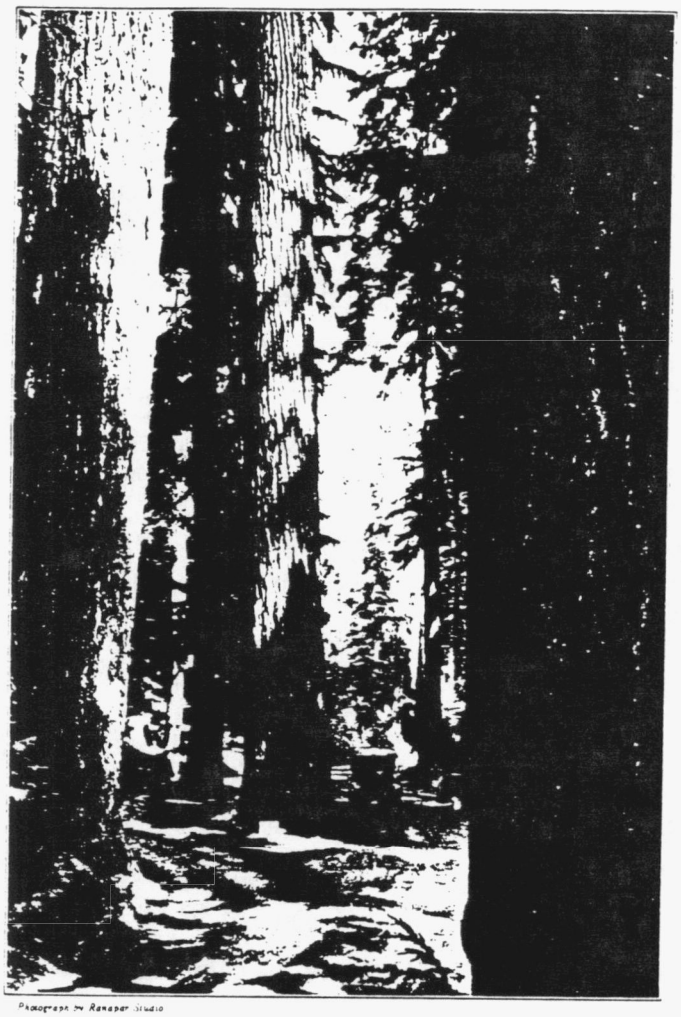
The Annex becomes the National Park Inn after the original Inn burned in 1926. Notice the stone planter beds and foundation plantings.



Newly built visitor cabins in 1927 on the site of the original Inn.

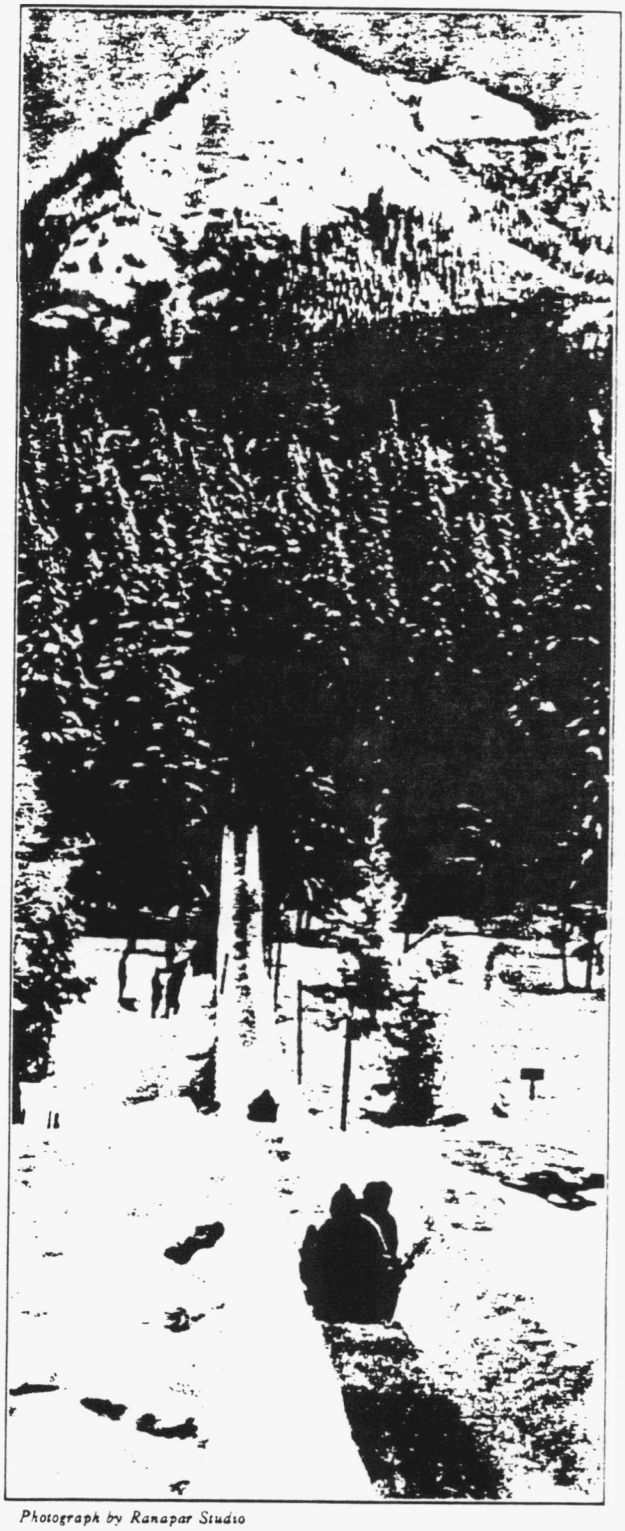


a. Longmire's cabin
b. Barn
c. Bungalows
d. Sheds
e. Longmire's hotel
f. Post Office
g. Bath house
h. Tent frames
i. New hotel (annex)
j. Government office
k. Warehouses
l. Storehouse
m. Original Nat'l Park Inn
n. Clubhouse
o. Stable
p. Auto barn
q. Barbor shop
r. Studio
s. Store



Photograph by Ranapar Studio

The Nisqually Road on the way to Longmire.



Photograph by Ranapar Studio

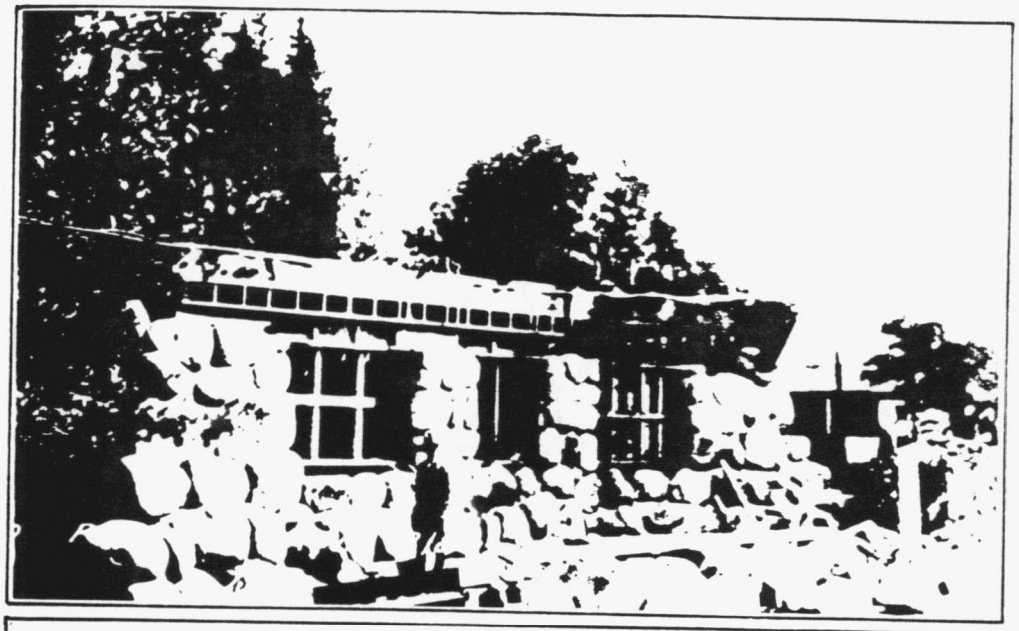
The tobaggon slide in the meadow.

by a flagstone walkway. Regrading and surfacing was done to the parking area in front of the Administration Building to the junction with the Nisqually Road to create a 'plaza'. Trees were planted to soften and screen, and shrubs were used as foundation plantings.

In the residential area, clearing was done in 1927 for the building of employee cottages. Extensive removal of cobbles, followed by filling in with topsoil was done for the planting of lawns and shrubs. A 1928 superintendent's report states, 'Mr. Davidson, with the assistance of some employees, transplanted trees and shrubs in the vicinity of the residences. The work has added greatly to the general appearence of the houses where it was done. Plants were obtained in the thick growth below National forest and transplanting was done in the fall - the best time for transplanting.' [5] A 1929 report states, 'All employees who are living in permanent cottages have taken a great deal of interest and pride in developing lawns and ornamental shrubbery about their residences. Much favorable comment has been made as to the landscaping improvements to the park headquarters and the residential grounds.'[6] In 1931, grading was done for a play area between cottages; "an indispensible feature for a community where people live and thrive.' In 1932, the 'gardener constructed an interesting rockery at the superintendents office.'

Along the river bank a log crib was constructed by the C.C.C.'s in 1930. In 1933, the construction of a Beaver Trail was carried out by the C.C.C.'s connecting the south end of the campground to a beaver dam due south of the area. The trail was comprised of pea gravel surfacing, log puncheoning in swampy areas and a rustic bridge over a creek. Vista clearing was done along the south edge of the meadow and along the river's edge of the campground.

Just as several of the National Parks' development plans created during the Mather years were being carried out by the C.C.C.'s, the Civilian Conservation Corps were able to carry out much of Longmire's development plan that was created in 1925. The last work carried out by them in Longmire was in 1942. Since that time the changes at Longmire have been relatively few. The changes that have happened have tended to be more often of a subtractive nature.



Construction of the Administration Building.



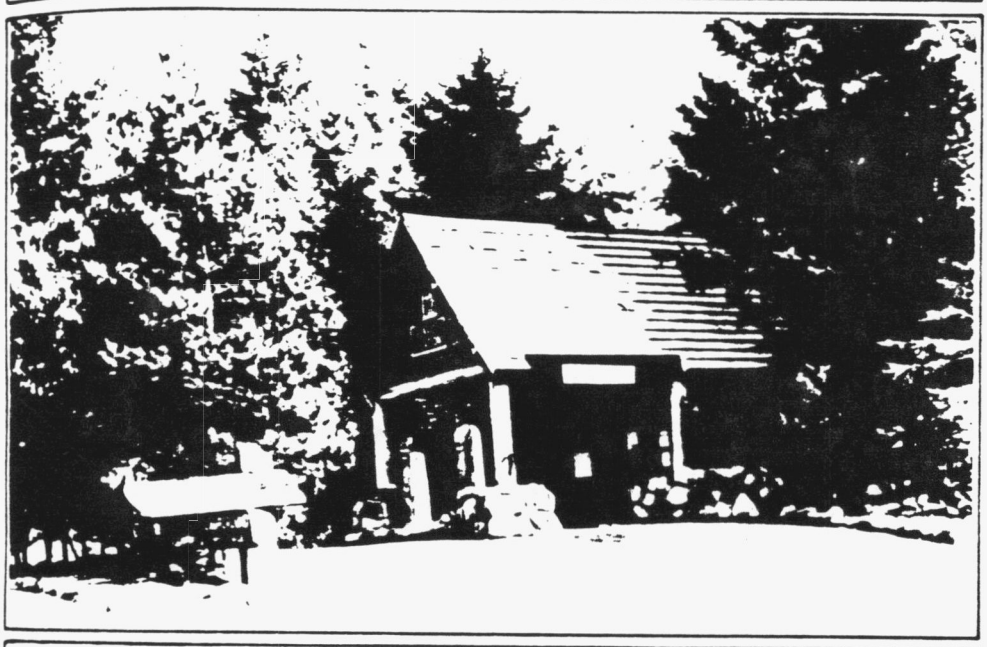
The Admistration Building with completed landscaping: graded plaza, lawn, screening and foundation plantings, and cobble edging.



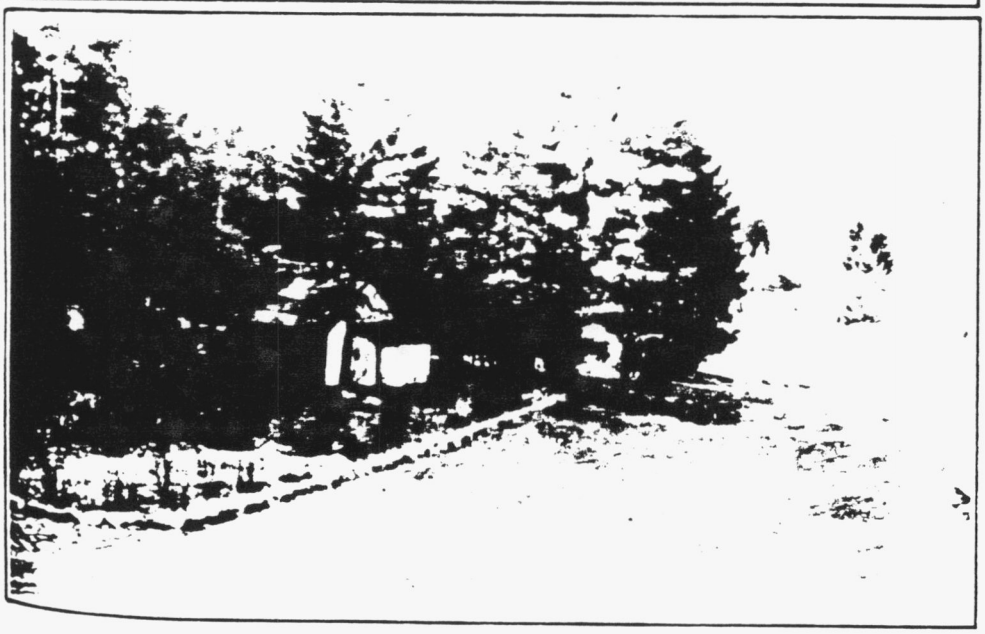
The Museum, sited near the head of the Wonderland Trail.



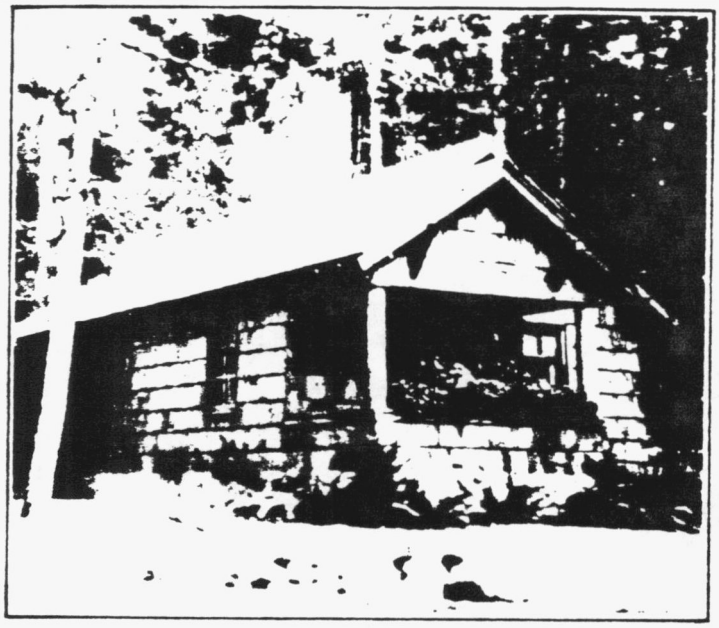
Service station in 1929 with newly planted island.

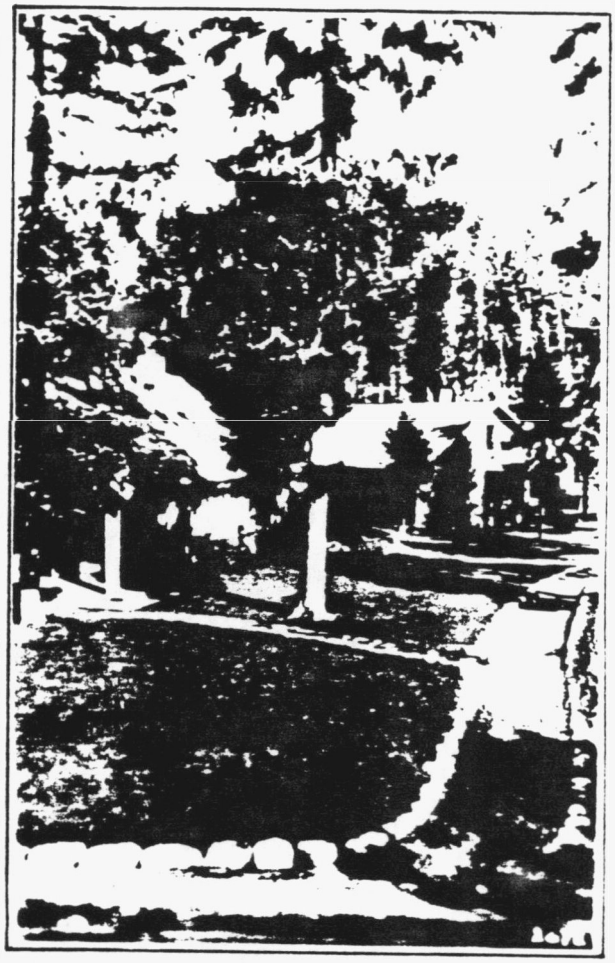


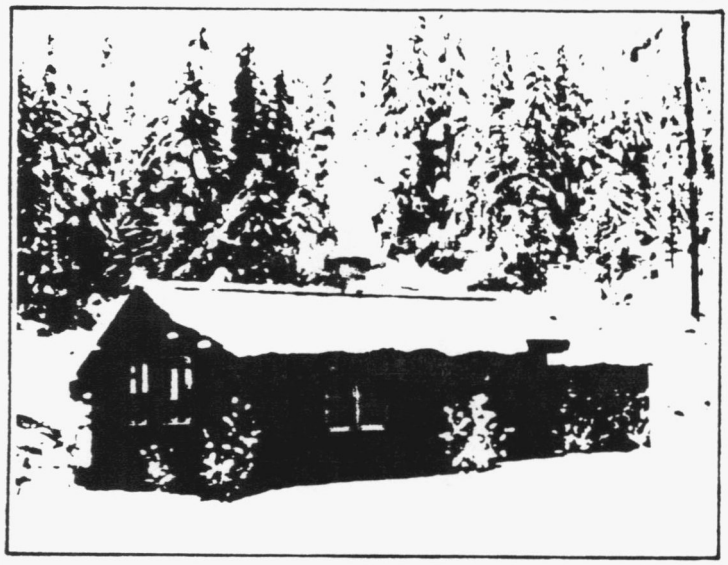
Established plantings and rustic signage.



The newly graded Plaza. Note the planted island in the distance and shrub ground-covers on the left.





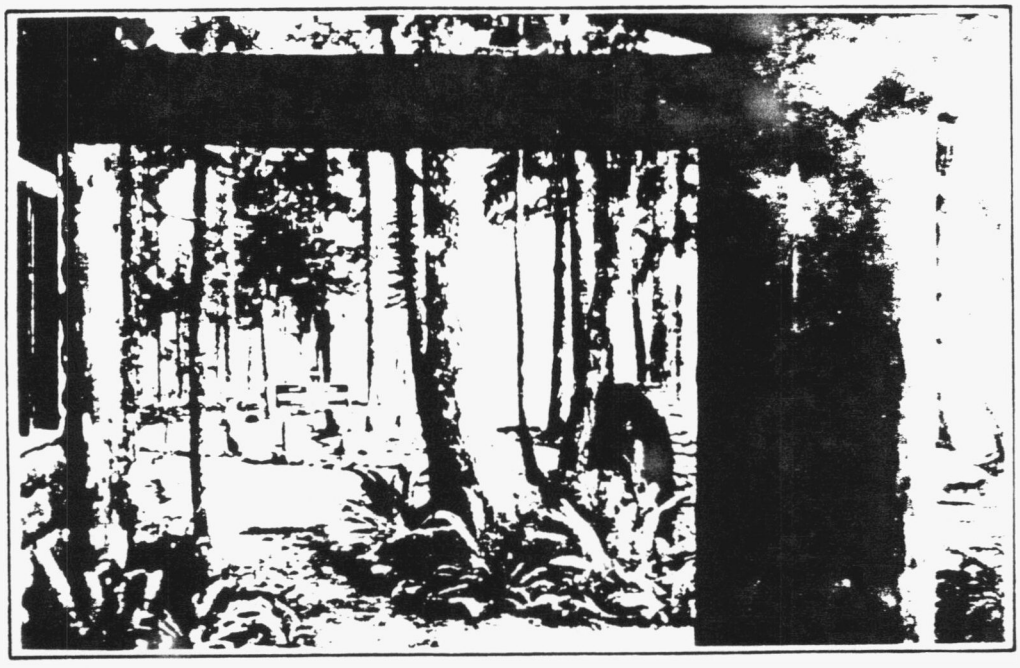


The residential area with filled and graded lawn areas, foundation ferns and shrubs, planter boxes, walkways and young trees.



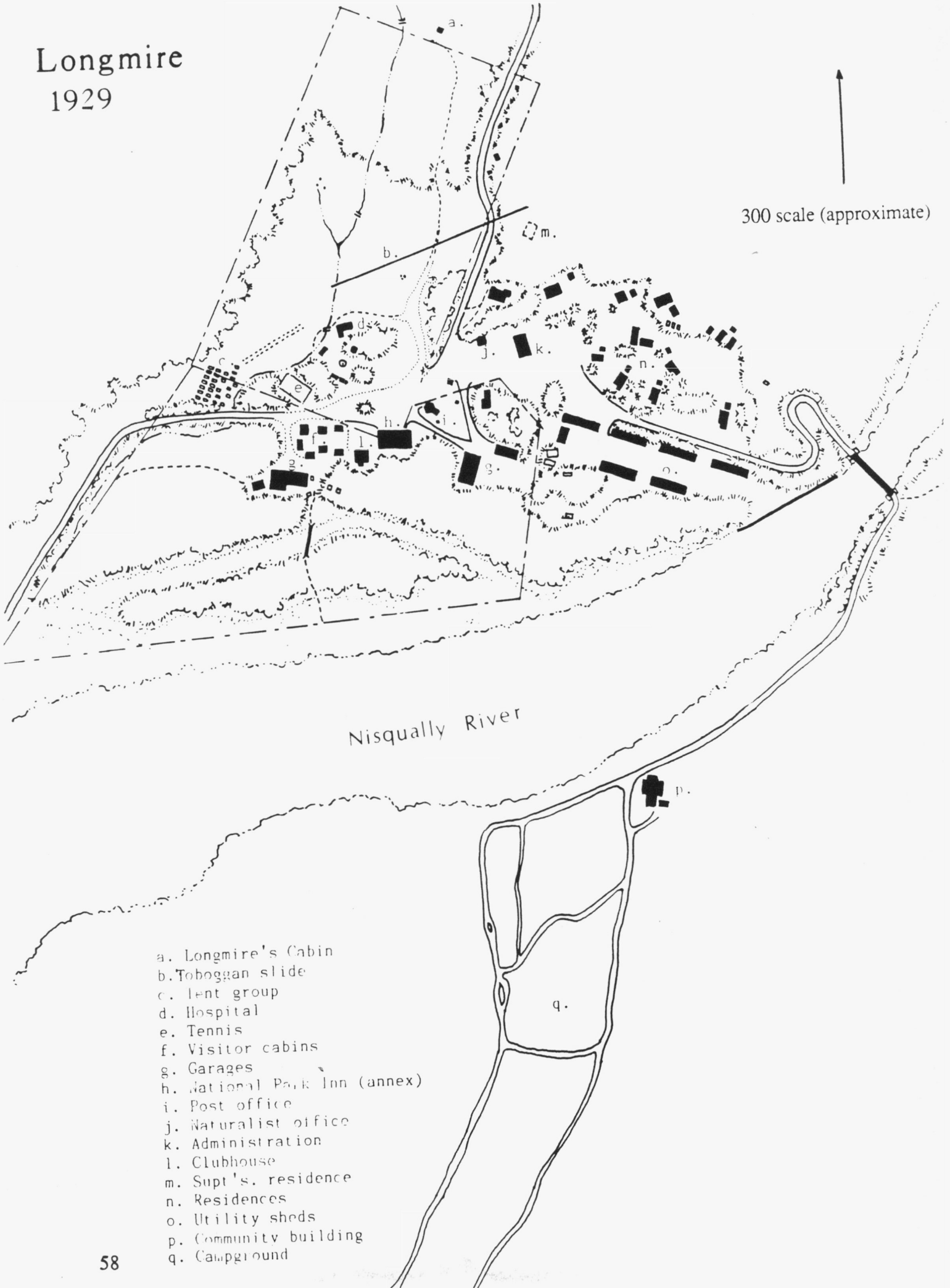


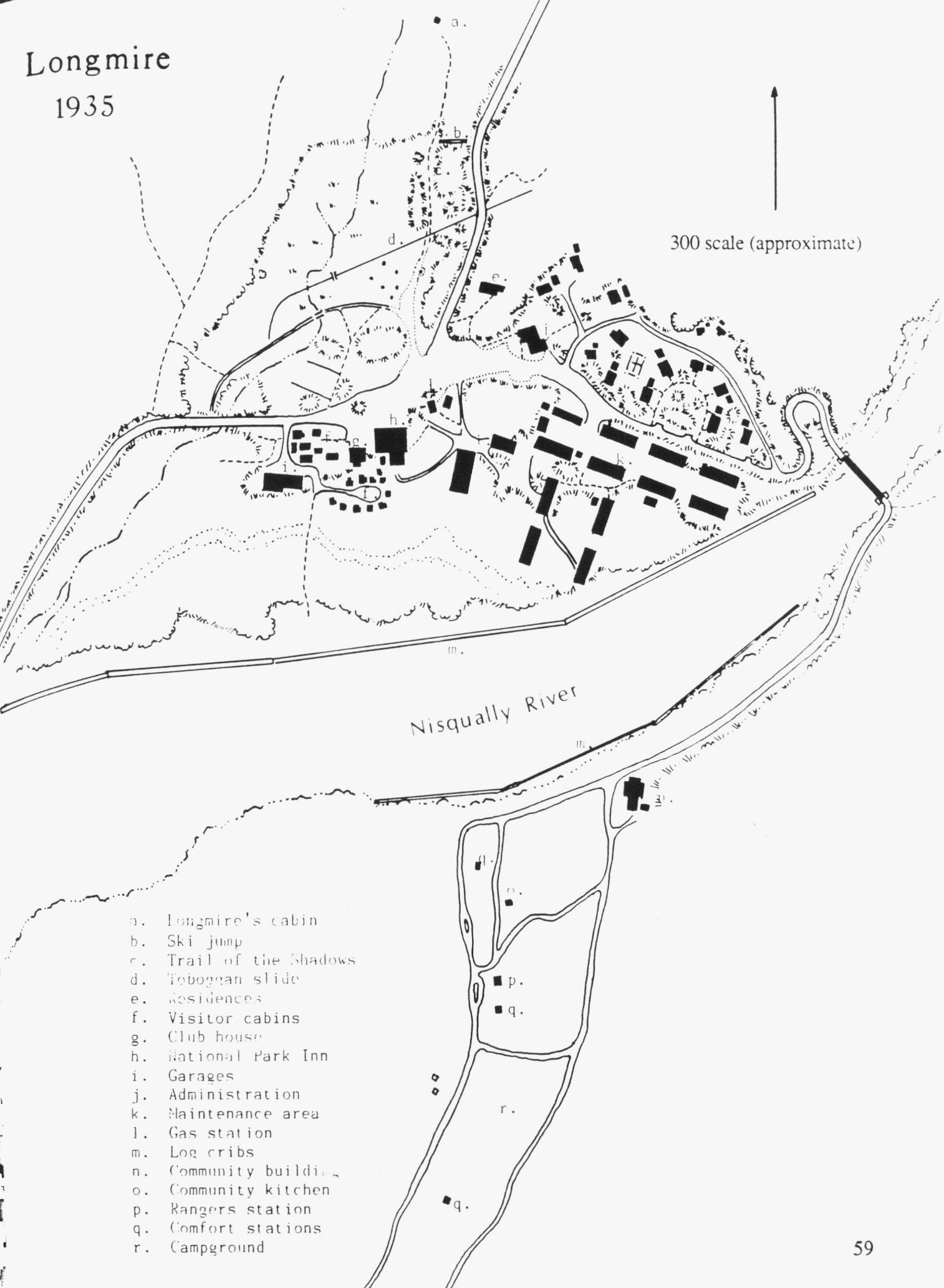
The Community Building in the Campground with plantings. Views are kept open from the bay window.



Open views to the river from the campground.

Longmire
1929

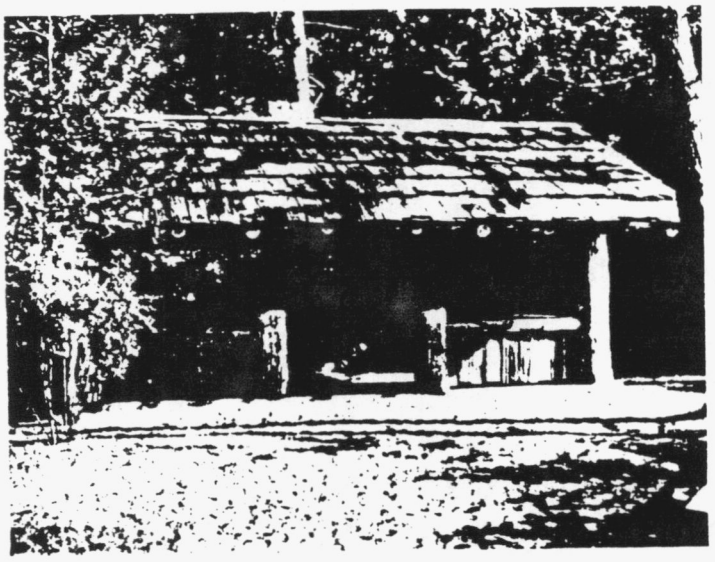



Longmire
1935
300 scale (approximate)
Nisqually River
a. Longmire's cabin
b. Ski jump
c. Trail of the Shadows
d. Toboggan slide
e. Residences
f. Visitor cabins
g. Club house
h. National Park Inn
i. Garages
j. Administration
k. Maintenance area
l. Gas station
m. Log cribs
n. Community building
o. Community kitchen
p. Rangers station
q. Comfort stations
r. Campground

During the Mission 66 Program, a new administrative office and residential facilities were built outside the Park boundaries. Other developments within the Park such as the Visitor Center in Paradise and a large new camprground up the road have somewhat displaced and reduced visitor activity in Longmire. Along with a subtle shifting of role, many numerous smaller changes have occurred due to both natural processes of landscape change and cultural means. However, as this setting has come into an age of historic significance it retains a high degree of overall integrity. Beginning in 1981, until the present, an historic resource study and inventory of historic structures was carried out; followed by the development of design and maintenance guidelines and rehabilitation plans for them. Finally, the Longmire setting has been nominated to the National Register of Historic Places as an Historic District.

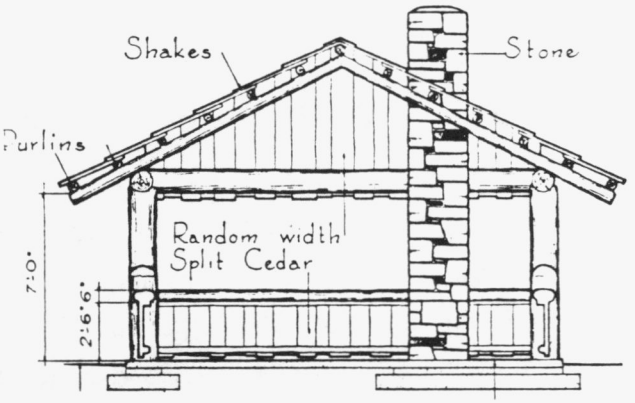
In addition to inventorying the significant structures that make up this setting, it is also important to recognize the landscape features that contribute to the historic character of this setting. By 'reading the landscape' to identify significant landscape components and by understanding the historic design principles that shaped Longmire; we can establish a foundation of information from which to work from in order to evaluate changes that have taken place and to guide future change.

PICNIC SHELTERS AND KITCHENS



Shelter Kitchen - Deception Pass State Park - Washington

Typical of a structural facility provided in parks of the Pacific Northwest where heavy rainfall makes sheltered picnic tables and stoves a practical necessity. The hand-rived shakes and their rough-textured collective effect, as here laid, bring to this structure a manifest quality of handcraftedness. There is an agreeable sturdiness about the structure generally



An example of design guidelines in *Park and Recreation Structures*.

HISTORIC DESIGN PRINCIPLES

The rustic architecture and landscape of Longmire is an expression of a distinctive park service design philosophy which evolved out of the desire to build harmoniously with nature. By becoming familiar with the original design principles and ideas behind the manifest landscape we see, we can gain a further understanding of Longmire's historic character.

What has come to known as the 'rustic style' was actually part and parcel of the American Arts and Crafts Movement and a broader rustic (or rural) ideal that reaches back to the philosophies put forth by 18th century French philosopher Jean Rousseau and 19th century English moralist John Ruskin. In America, during the 19th century Landscape Architect Andrew Jackson Downing's *Rural Essays* and *Treatise on the theory and Practice of Landscape Gardening* in 1841 became at once the accepted textbooks of rural art in this country.[1] Downing's ideal garden was one 'whose pervading beauty was found in the unstudied simplicity of nature.'

The rustic ideal became an integral part of America's growing years around the turn of the century and dominated family and outdoor culture. The rustic style was seen as being appropriate to the out-of-doors, was 'natural', and suggested simplicity to those seeking diversion from their increasingly complicated and industrial world.[2] Bungalow and Craftsmen homes of this period and a 'naturalistic style' of landscape design embodied these values. The *Craftsman Magazine* published from 1900-1916 served as the literary voice for the Arts and Crafts Movement in America. It described the desired virtues of craftsman homes and gardens and stated that 'the landscape grounds should embody the craftsman principles of utility, economy of effort, simplicity and beauty.' These principles are very much in line with later park sevice rustic concepts.

The 'rustic style' refers specifically to the style of architecture that was created by the National Park Service. It is distinguished by Albert Good as one that 'achieves sympathy with the natural surroundings and with the past' by giving the feeling of having been executed by pioneer craftsman with limited handtools. Good expresses, "As we incline to a humble respect for the past we become aware of the unvoiced claims of those long gone races and earlier generations that tracked the wilderness before us. In fitting tribute we seek to grace our park structures by adaptation of their traditions and practices." [3] The rustic philosophy holds that structures are

considered an intrusion to the 'natural beauty of nature's better canvasses' and are at most an accessory to nature. The degree of success in rustic design is 'measurable by the yardsick of self restraint.'

Charles Punchard, the first Landscape Engineer in the National Parks echoed this claim by saying "landscape design in the National Parks is a work of control, preserving the naturalness of the place so far as it is possible."[4] In a 1930 issue of *Landscape Architecture* Henry V. Hubbard wrote, "the good landscape designer in the National Parks is often an interpretor, sympathetic presentor and loving conservator rather than a self-expressing creator."[5] A rule of thumb expressed by Thomas Vint, head of the Park Service Landscape Division was "spare no expense, but keep it simple." [6]

Perhaps the best articulation of specific principles of rustic design are provided by Albert Good in the apologia of his three volume set of Parks and Recreation Structures written in 1935 at the maturation of the rustic design movement. A summary follows of these rustic design principles as expressed by Good for 'construction environed by nature'.

Emphasizing Natural features

> *The features to be emphasized for appreciation in parks are the natural features, not the man-made. Every structural undertaking in a natural park is only a part of a whole. The individual building must bow deferentially before the broad park plan.'*

Locating Structures

> *'In its most satisfying expression, the park structure is designed with a view to subordinating it to its environment, and it is located so that it may profit from any natural screening that may exist. Suitable signs marking the way to a particular building which has been appropriately retired are to be preferred to the shock of finding a building intruding at a focal point of visible great distance.'*

Proper Scale

'In high mountainous and forested regions, the various structural elements of rustic construction - logs,timbers and stones, must be reasonably overscaled to the structure itself to avoid being underscaled to surrounding large trees and rough terrain.'

Avoiding Straight Lines

The primitive character we seek to create is furthered tremendously if we shun straight rigid lines in favor of properly irregular, wavering freehand lines. The straight edge as a precision tool has little or no place in the park artisan's equipment.'

Horizontal Lines

'As a rule, park structures are less conspicuous and more readily subordinated to their settings when horizontal lines predominate and the silhoutte is low.'

Blending Foundations

The proper introduction of vegetation along the foundation of structures will gracefully obliterate the otherwise unhappy line of demarcation between building and ground. Rough rock footings and battered stone walls are a means of blending the structure to the site and giving a look of having sprung from the soil.'

Use of Natural Colors

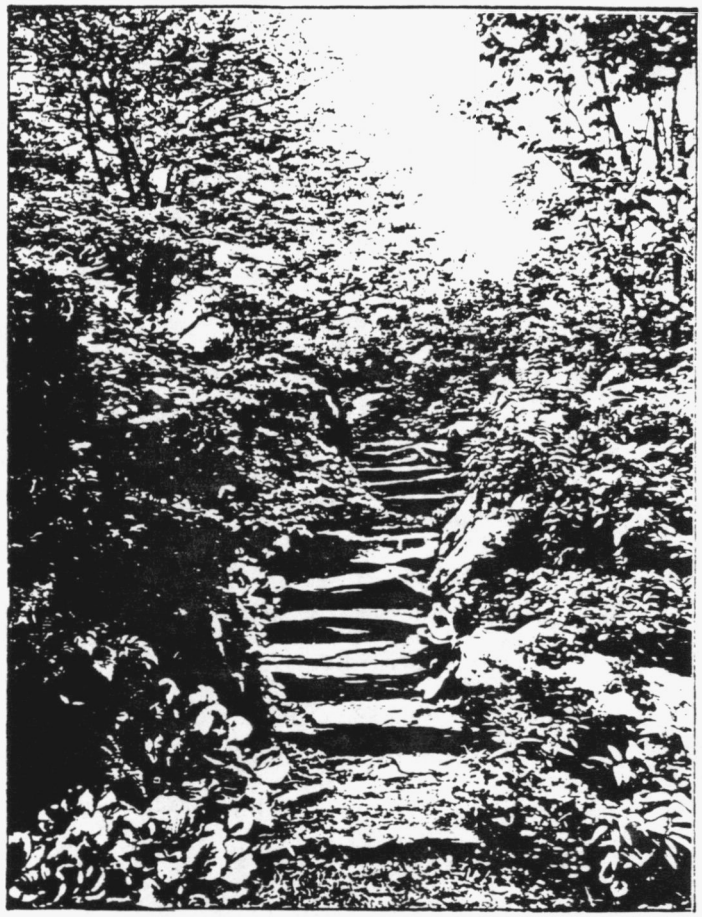
The colors of the exteriors of structures is another most important factor in assimilation. Naturally such colors as occur in and are commenest to the immediate surroundings serve best.'

Use of Native Materials

Materials of construction should be those native to the region, however, 'not alone the fact but the quality of "nativeness" of materials is to be sought. Logs desirable in the park technicians



The Waterfall near the Lock, Central Park, New York City.





NATURALISTIC COMPOSITION. BACK YARD GARDEN

Design by Mr. Jens Jensen

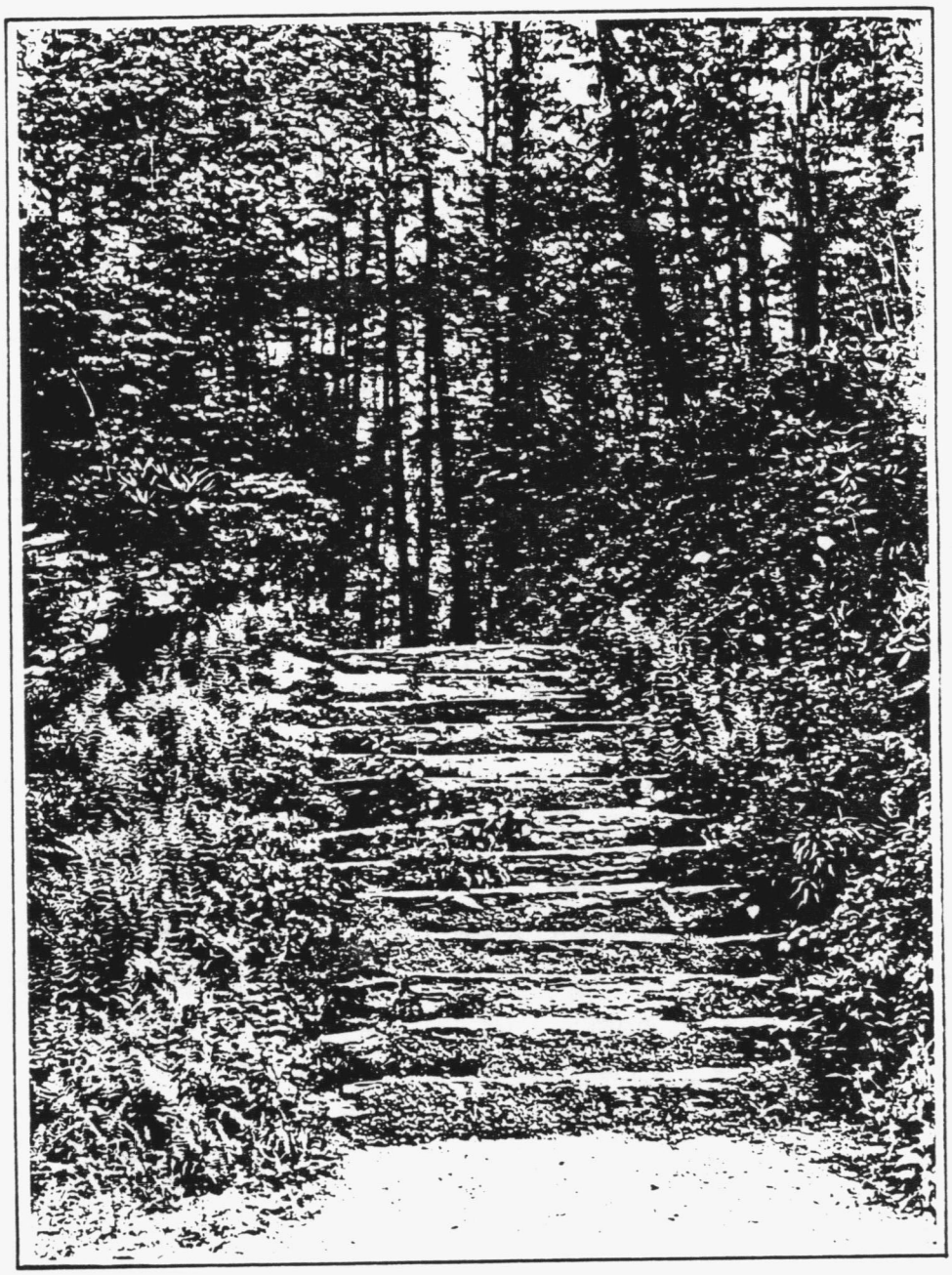
viewpoint are pleasingly knotted. In the use of rocks, variety of size lends interest and results in a pattern for more pleasing than that produced by units of common size.'

Limiting Development

'Since structures exist in parks through sufferance, it follows that it is highly desirable in every area to keep down the number of them. Two functions or even more, where closely related at a given location should be combined under one roof.'

These principles, as expressed by Albert Good, convey a reverance for the natural landscape but primarily address landscape design indirectly, in relation to the architecture. A more direct and thorough reference to historic landscape design principles can be gained by turning to the profession of Landscape Architecture and to popular landscape design trends of the times. One of the prevalent directions that marked Landscape Design in the early 20th century was a turn away from the ornamental frills of the Victorian era and a return to design that was simple, economic, and inspired by nature. This style of design was referred to as 'naturalistic' or 'informal'. Principles of a natural style of landscape design are conveyed most notably through the works and in the writings of Frederick Law Olmsted, Jens Jensen, Henry H. Hubbard and Frank Waugh to name a few; as well as through numerous landscape design books and popular journals of the times. Following is a distillation of their writings and summary of principles for designing in the natural style. These principles were derived from the same values as were rustic design principles and are sympathetic with the rustic philosophy. By employing these principles today we can continue to preserve and enhance the natural qualities of Longmire.

In the *Natural style of Landscape Gardening* (1917), Frank Waugh states, "The naturalistic or informal garden is one that lives by the spirit of the natural landscape. Nature is the inspiration of planting design. Design does not aim to be a reproduction of nature, but rather, an interpretation of the natural condition and order."[7] Henry Hubbard states, "Naturalistic design is that which so perfectly interprets nature's character that the work seems to be a wonderfully complete expression of nature's self."[8]



Principles for Naturalistic Design:

Natural Theme or Motif

To secure unity in planting design, a concept should be derived from the natural theme or motif of the area, such as: an Oak Hillside, Birch Forest, Mountain Forest, River Plain, Prairie, Meadow or Bog. Capitilize and enhance the natural features of the landscape such as streams, rock outcroppings, ponds, views, or a majestic stand of trees.

Invisible Axis

Just as everthing in nature is in equilibrium, plant composition should be balanced informally along an invisible axis.

Views

Utilize to the utmost the natural scenery by developing views; keep the best line of view open and frame it with plantings. Mark a place to view from with a bench or shelter. A view may often serve as the invisible axis to a composition.

Economy

The purpose of nature's work is economic. Plant selection should be suited to the natural conditions provided them, such as: soil, climate, water, light exposure, and nutrient supply.

Plant Communites

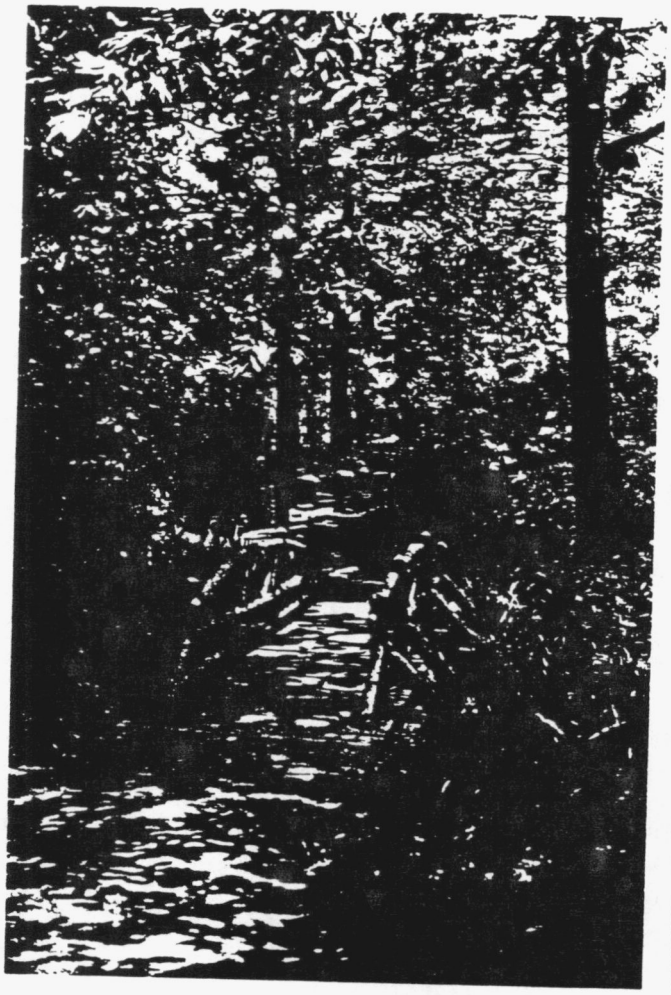
Plants in nature that are suited to similar conditions grow in association or in communities with one another. Plant composition should reflect these natural plant communities.

Plant Massing and Grouping

Plants in nature grow in moderate groupings or in massings. A single tree standing alone is an abnormality. Plant composition should consist of groupings or massings of either a single speciman or a few species mixed. The art of grouping plants is critical to the natural style. Avoid single specimans, straight rows, triangular spacing or repetitive circular 'clumps'. In mixed groupings one species should dominate. Species must be compatible and suited to conditions; they should harmonize in color, form, and habit of growth.

Repetition of Groupings

There is repetition, rythym, continuity and sequence to natural plant groupings. Repeat groupings of plants rythmically and sequentially.



THE SYLVAN PATH BRIDGE



THE NATURALISTIC GARDEN

Texture

Natural mixed groupings of plants most often harmonize in texture and form, such as leaf size and branching habit. Plant composition should reflect this pattern.

Color

No matter what, the predominate color of nature's plants are a harmony of greens. The use of other colors should only serve as a contrast to the green that prevails.

Wildlife

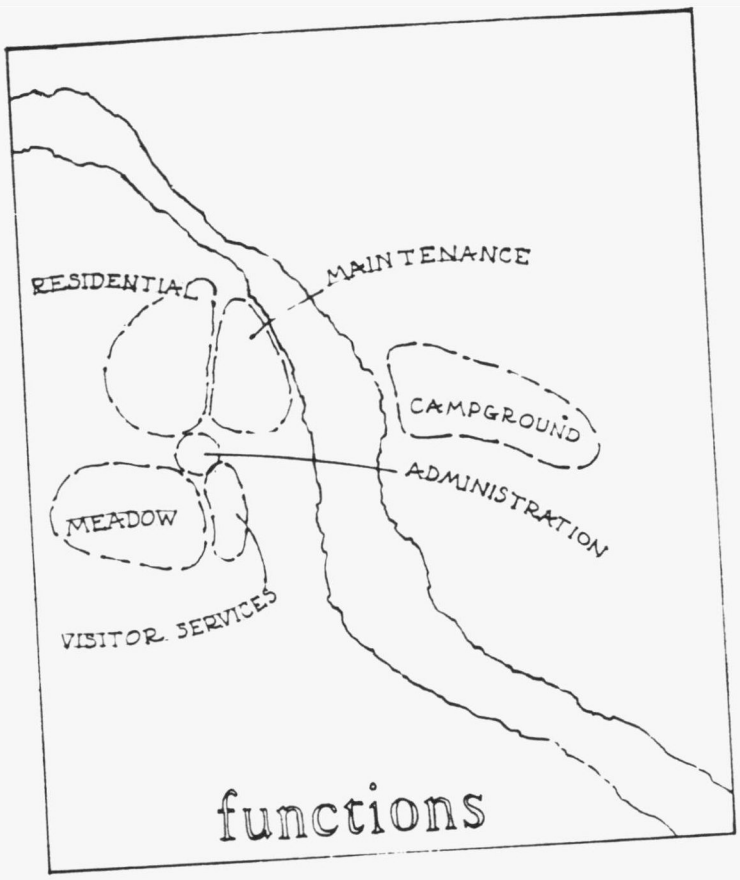
Wildlife adds to the richness of nature. Foster the presence of birds and wildlife by providing plants that will serve as food and habitat.

Features and Structures

Furnishings complete a landscape as does furniture complete a room. Features appropriate to the natural rustic landscape are: wooden benches or tables of simple rustic design, located to take in views; informal theatres fitted into the woodland or natural slope; and campfires located in the most informal of areas, ideally near water and against a backdrop of trees. Buildings are most inviting when sited near the edge of a woodland or within the partial shade of nearby trees.

These planting design principles embellish the rustic design principles articulated by Albert Good. They can help guide the rehabilitation of Longmire's landscape, restoring and enhancing the natural qualities it posesses. Wise and suitable plant selection, composition and placement will also serve to minimize maintenance efforts.

A third means of understanding, identifying and describing the historic character of Longmire is accomplished by 'reading the landscape' and identifying the component parts of the landscape that together make up and contribute to the historic character of the whole.


RESIDENTIAL
MAINTENANCE
CAMPGROUND
ADMINISTRATION
MEADOW
VISITOR SERVICES
functions



LANDSCAPE COMPONENTS

Longmire Springs derives its significance as a historic district and cultural landscape as it contains an extensive collection of park service rustic structures within a designed landscape setting. Its primary significance is as a collective whole rather than in individual pieces. But in the aim of perpetuating the integrity of historic character, it is important to 'read' the Longmire landscape and identify the individual components that together make up the significant whole.

FUNCTIONS:

The activities and functions that take place in Longmire are integral to its historic character and significance. Longmire's initial role was as a wilderness tourist resort. Later, layered over this it became the headquarters to the Park, with designated areas for administration, residences and maintenance. It also remained a center of activity for the tourist with accommodations and services, interpretation, information, recreation and camping.

Today Longmire continues as the symbolic headquarters if not the actual or primary one. In this role it remains as a starting point for visitors, it serves as host to the park, providing information and services. It is also a home base to return to, to rest or socialize. With administrative offices, residences and maintenance based here it is the living, working heart of the park. It is the combination of all these functions that fill out Longmire's character as a vital 'village'. The continuity of these temporal patterns of activity reflect the significance of the National Park image and recreation experience.

This site is clearly organized by its functions. The 1925 General development plan for Longmire designated distinct areas for each of the functions with room for expansion. As a result, fairly distinct boundaries define each of the use areas within Longmire. It is important to preserve both the multiple functions that have continued as well as the distinctive areas provided for each of these functions.

A number of changes have occured over time with respect to use. The administration building has been closed to the public. The campround and community building are closed to the public a majority of the time. Office functions have moved into residential structures. Residences have moved into the maintenance area. Primary administration and residences have moved outside the park boundaries. Evening interpretive programs are based elsewhere in the park. These changes will be important to consider for their cumulative impact.

details



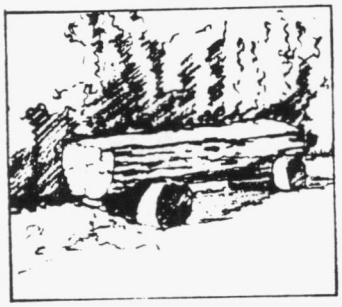
stone-lined paths & roads



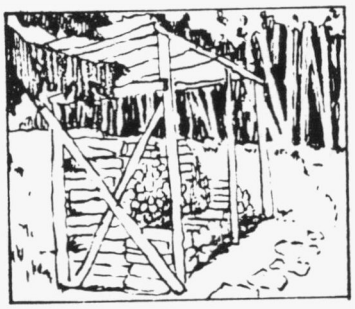
flagstone walkways



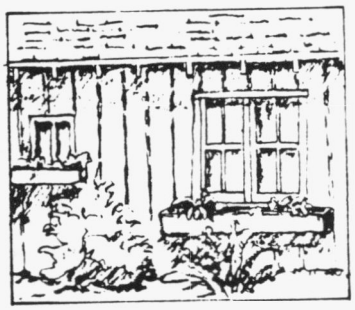
stone steps & walls



log benches



wood sheds



window planter boxes



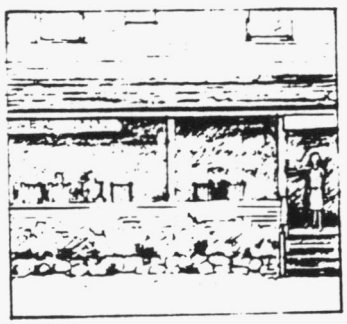
log picnic tables



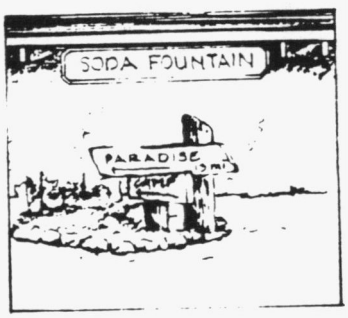
camp stove



wildlife



porch chairs



signage



stone drinking fountain

DETAILS/SMALL-SCALED FEATURES:

Throughout Longmire's setting a vocabulary of native wood and stone detailing prevails, providing richness at a human scale and also serving to further unify the various parts of Longmire as a whole.

Stone: Round glacial cobbles and stones, abundant throughout Longmire are the most unifying and distinctive feature of Longmire. They were used to edge roads and pathways, to define areas, to distinguish between different surfaces and to direct movement. The size of the cobble varied appropriately with the scale of its location and purpose; the largest boulders edged the visitor plaza,the smallest cobbles lined the residential pathways. Larger stones were also used to mark the entries to walkways as a gateway. Cobbles were also used to build campstoves and faucet stands in the camprground and to enclose the springs in the meadow. Flat basalt fieldstone was used for the making of walkways, steps, retaining and seating walls.

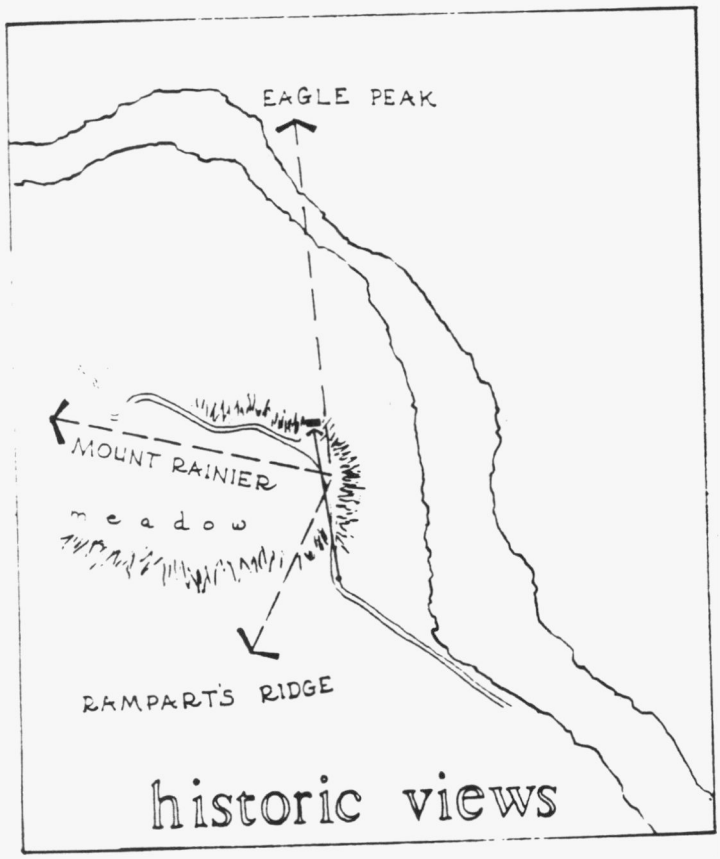
Wood: Some of the rustic wooden features that have been or continue to remain in Longmire include: window and planter boxes in the residential area, rustic benches and picnic tables, split rail and picket fencing and boardwalks in the meadow, signage, and small structures such as woodsheds, firehose shelters and covered walkways.

There are many ephemeral elements within Longmire that contribute to the character and experience of place; for instance, the clothesline of wool socks, the woodpile with splitting block, the casual arrangement of picnic tables or the children's tire swing all add to further express the nature of the residential area. Movable chairs on the front porch of the Inn, seasonal hanging baskets of flowers or daily sounds from the maintenance yard and the river are other ephemeral qualities that express time and activity. Not to be overlooked is the cohabitation and visitation of wildlife in Longmire whose presence serve as a measure of Longmire's harmony with the surrounding landscape. Plant materials such as the vine maple and smaller shrubs and ground covers highlight seasonal changes with their blooms, fruits, fall color or winter form; or in the case of herbaceous plants, their reappearance in the thawing ground each spring. Details and ephemeral qualities alone will not assure the preservation of an overall quality of place without consideration of spatial relationships, scale, density, etc., but they are perhaps most valuable at the sensory and experiential level and most directly attached to our memories.

VIEWS:

Views are an important feature to the character of Longmire. National Parks originated on the basis of scenic principles; they were senic wonderlands. The tourist experience within the parks were and are one of taking in a sequence of views whether in auto or by foot. In rustic design, conscientious attention was given to the selecting and framing of views as well as their counterpart, closing off and screening of views. In Longmire a magnificant and capturing view of Mount Rainier presents itself across the open meadow, and also along the corridor of the Nisqually River. Indeed the National Park Inn and other early resort development must have been sited to take advantage of the opportunity to gaze upon the mountain from their front porches. The mountain continually changes and marks the passage of time, through the seasons, and through the day. On a smaller scale another important view is the clear sightline to the Administration Building which serves as a landmark announcing arrival to Longmire Springs.

Some views have been lost due to the changing scale and density of vegetation over time. Historically more views were open to both the river and the mountain. Views that have been obscured by vegetation are: to the river from the campground, to the mountain from the residential area, and into the meadow from the porch of the National Park Inn.

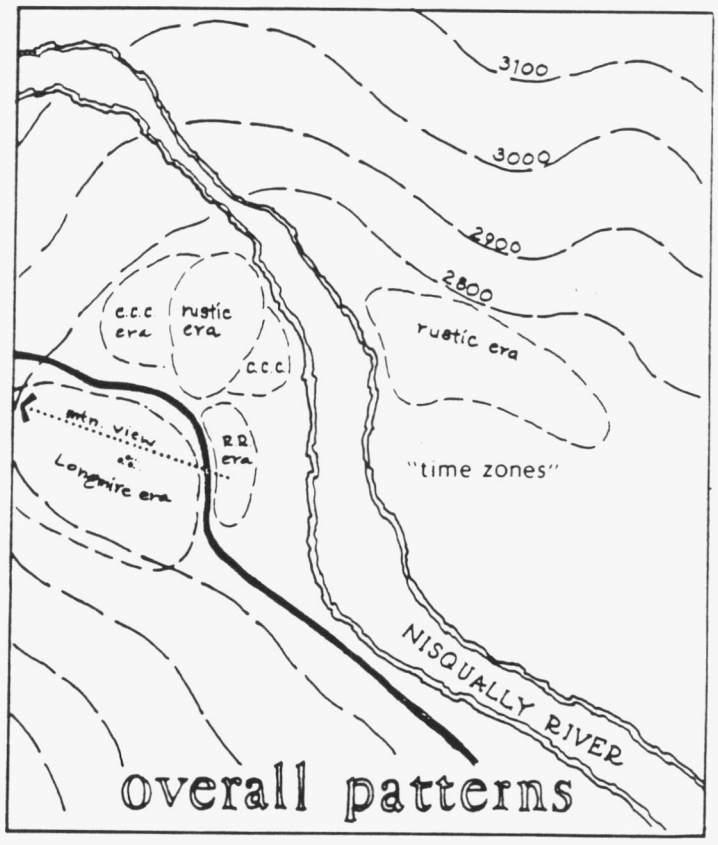


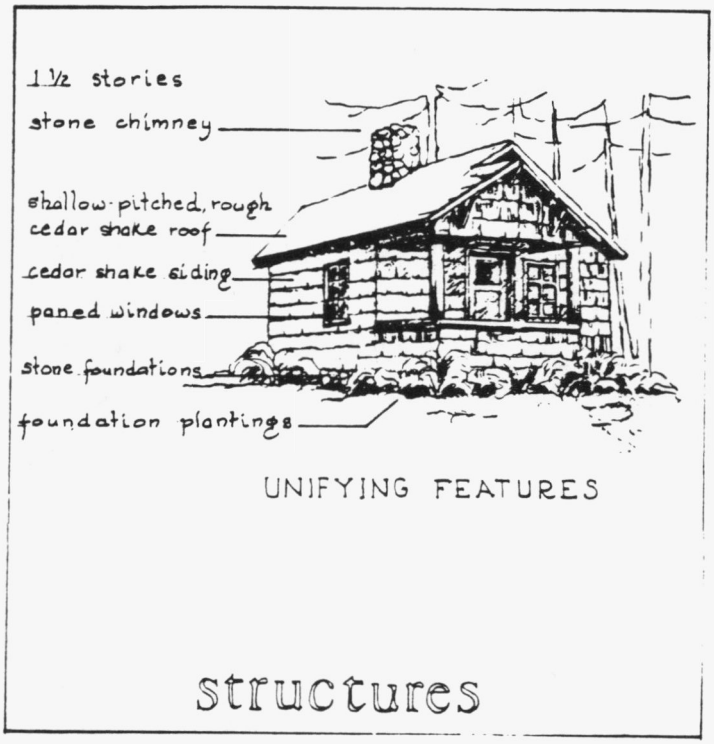


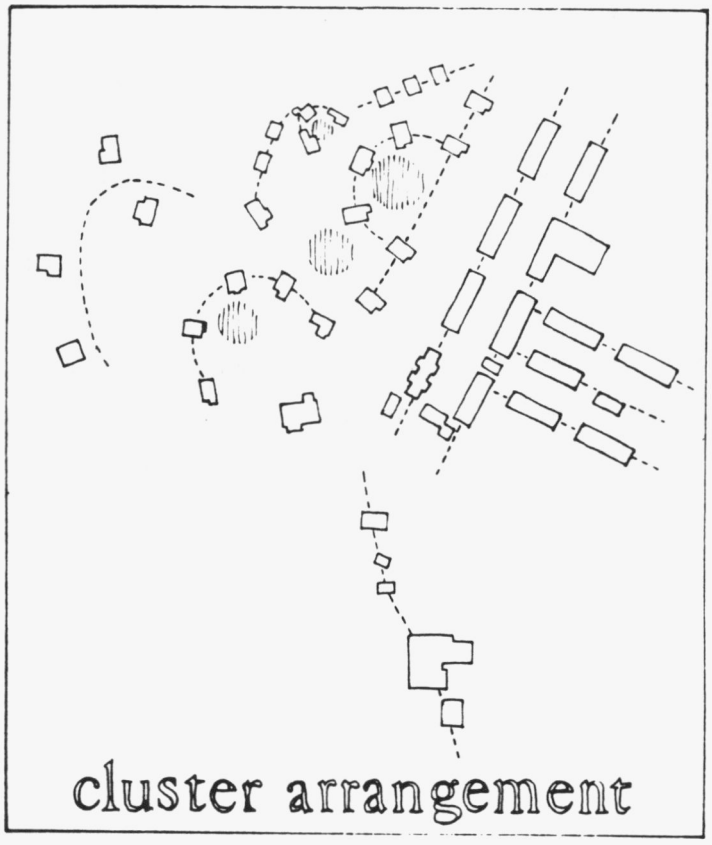
OVERALL PATTERNS:

The dramatic natural setting in which Longmire lies influences the very fact of its existance as well as the overall patterns within it. Development can primarily be understood as a response to natural features. Longmire lies alongside the Nisqually River, a logical inroad of exploration. Considering the heavier snows at higher elevations, it inhabits one of the last habitable level areas within the park. The open meadow providing a grand view to the mountain and the mineral springs within it were the inspiration for settlement and nucleus of development. The steepening contours define the limits of growth. The river forms a natural boundary that separates the campground from the major development; and the ridges form the visual boundaries of enclosure. The cultural boundaries that define Longmire as an Historic District in large part respond to and parallel the contours . The primary roads also serve as boundaries between areas, separating residential from maintenance, and the meadow from the Inn area.

Evident in Longmire are layers of development or "timezones" representing different stages of development. The meadow is the area of earliest pioneer development. South of the meadow is the zone of railroad and early concessionaire development. East of this area along either side of the central spine drive and continuing on to the campground, is the concentration of development during the prime rustic years. And finally , the extensions out from each of these areas are zones representing the C.C.C. years.




1½ stories
stone chimney
shallow-pitched, rough cedar shake roof
cedar shake siding
paned windows
stone foundations
foundation plantings
UNIFYING FEATURES
structures

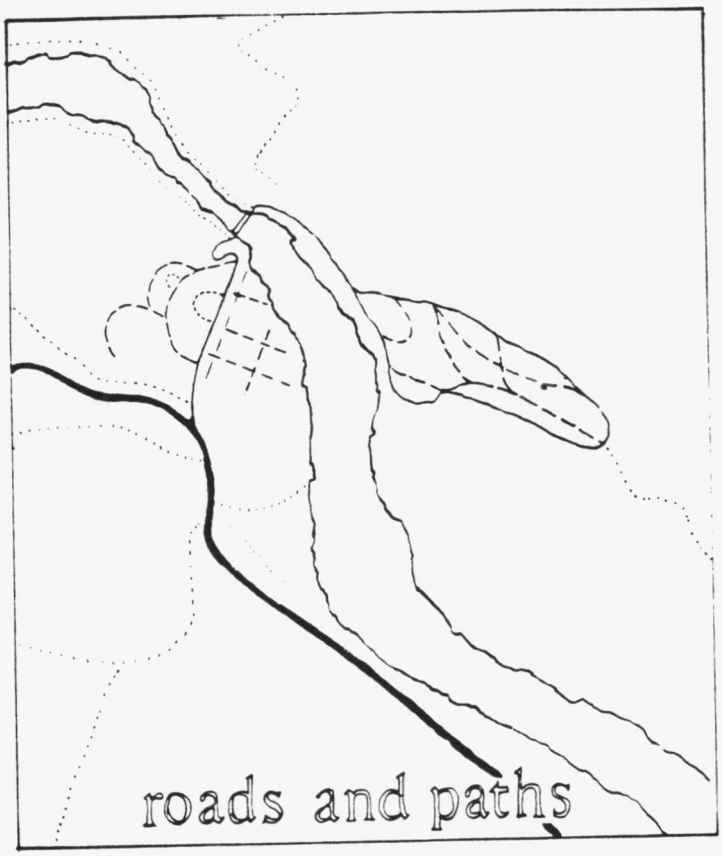

cluster arrangement

BUILDINGS AND CLUSTER ARRANGEMENT:

The character of most historic districts has been predominantly defined by its architecture. Stylistic patterns and architectual features give each landscape a unique quality. The buildings in Longmire signify and reflect the nonintrusive rustic philosophy as they achieve harmony with the natural setting and unity as a group. The architecture exhibits the consistant use of the following unifying features: native materials, log framing elements, rough lapped wood siding, cedar shake or shingle roofs, boulder foundations, stone chimneys, multi-paned windows, low pitched roofs,and are one and one half or two stories in height. These structures are significant as a collection that represent the full span of rustic years and a range in detailing according to prominance and purpose of the structure.

How buildings are arranged also tells much about the character of a place. The siting orientation, overall density and relationship of these buildings to one another are important patterns to consider. In Longmire, the cluster arrangements of buildings are reflective of their function. For example, those buildings addressing visitor accommodations and services (the Inn, Hiker's center, gas and comfort station) follow the pervasive linear pattern of roadside developments. The maintenance area is organized in a perpendicular fashion for function and utility. The arrangement also creates a strong edge that screens activity on the inside. The residential area exhibits a general social pattern of semi-circular clusters of cabins around a shared common green. The latest residences were sited for opposite reasons, to give privacy for employees of rank. They are separated and buffered from one another on the higher contours of a culdesac drive. Also important to note is the density of these buildings as a group. Their numbers are kept in a balanced proportion with forest and open space.

Additions or deletions of buildings could alter the overall character of this setting. Some of the changes that have occurred so far that will be important to consider for their impact are: the additions of temporary structures, the loss of garages in the residential area, the addition of an overscaled building and loss of smaller sheds in the maintenance area, loss of several buildings in the vicinity of the Inn, and residential cabins moved to the maintenance area.


roads and paths


wonderland trail
Mowich Lake
Mystic lake
SUNRISE
Golden Lakes
Sunset Park
Columbia Crest
14,410
Pt. Success
Little Tahoma
Camp Muir
mirror Lakes
Gobbler's Knob
Indian Henry's
PARADISE
reflection lakes
LONGMIRE
Pinnacle Peak
Eagle Peak

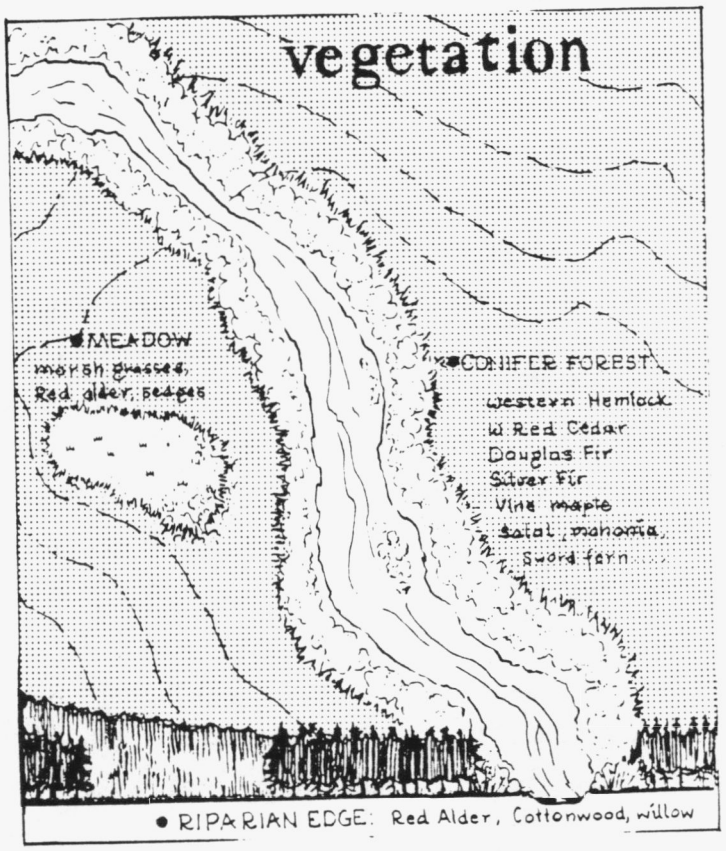
CIRCULATION NETWORKS:

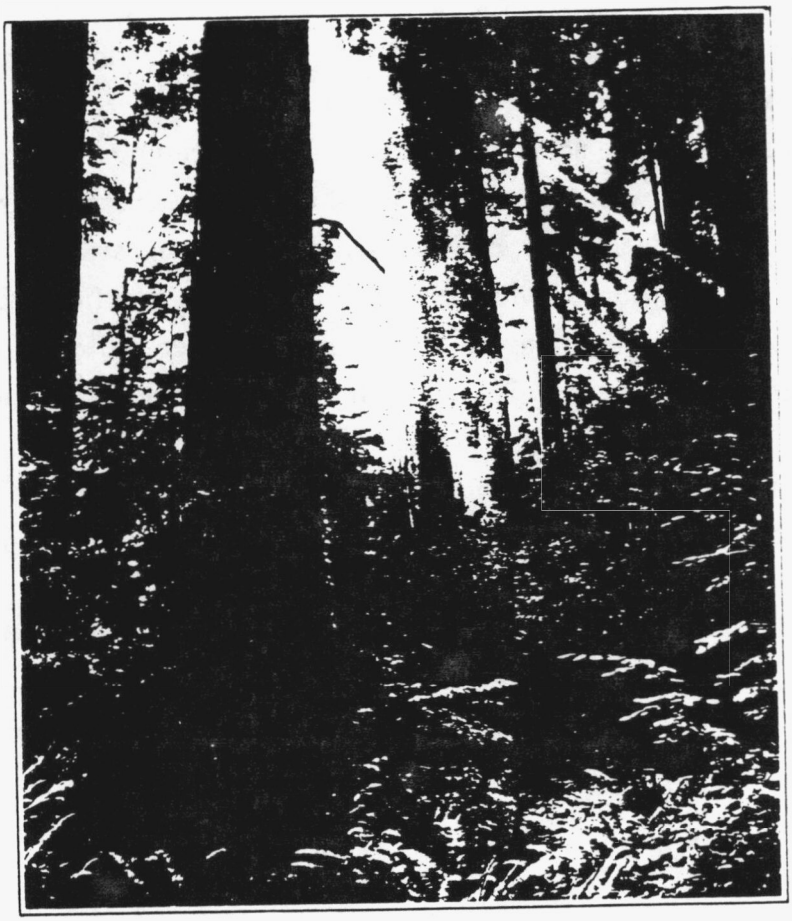
Another aspect to Longmire's character are its circulation networks and hierarchy of roads, trails, paths and walkways. The main road that brings one to Longmire from the Nisqually Park entrance and then on to Paradise is an exemplary application of rustic philosophy. The avoidance of straight lines in the laying out of the road creates a smooth curvilinear motion through the landscape, providing opportunities for the presentation of a sequence of views. The campground road is also laid out in this curvilinear fashion. Importantly, the width of the campground road is reasonably underscaled and subordinate to the natural character of the setting. This limited use of paving is most in keeping with the original design concepts for the park's landscaping and development. It also reflects an earlier age of smaller scaled vehicles.

The remaining roads in Longmire closely correspond to building arrangement and functions of areas; residential roads echo the semi-circle arrangement of cabins; maintenance area paving is widened to create utility yards.

A number of middle range walks exisited in Longmire for visitors. Remaining today is the popular Trail of the Shadows which encircles the meadow. Less known to visitors are the river trails which start on each side of the bridge and continue up stream for one half mile. Other trails once existed in Longmire that are no longer present. These include the beaver trail built by the C.C.C.s, which began at the south end of the campground, and two trails that originated form the Inn, one leading to the south facing bank of the river and the other, a boardwalk trail west of the Inn leading to another beaver pond.

Perhaps most important though, are the connections made from Longmire to the upper elevations of the mountain and to the rest of the park by trails. Longmire is a starting point for the Wonderland Trail that encircles the mountain. From here one can also reach the top of Eagle Peak or Ramparts ridge, the two ridges that enclose the Longmire setting and frame Mount Rainier.


vegetation
MEADOW
marsh grasses
Red alder, sedges
CONIFER FOREST
Western Hemlock
w Red Cedar
Douglas Fir
Silver Fir
Vine maple
Salal, mahonia
Sword fern
RIPARIAN EDGE: Red Alder, Cottonwood, willow



NATURAL VEGETATION:

Lying in the lower elevations of the Park, Longmire's character is defined to a great extent by the mature hemlock forest that surrounds it. There are three distinctive natural systems of vegetation in Longmire; the forest, the meadow and the riparian edge.

The forests that surround Longmire are representative of the vast forest that once covered most of the Puget Sound lowlands. Frank Brochman, a park naturalist at Mount Rainier from 1928 to the 1940's, describes the quality of the forest; "The lowland forest is awe inspiring in its quiet solitude; cathedral like in its sober peaceful grandeur. In it great trunks rise from a tangled mass of shade loving plants; other trees leveled by age sprawl upon the ground, festooned with moss. Trails, carpeted by an accumulation of forest litter are soft and yielding to the touch." [1] Douglas Fir, Western Hemlock, and Western Red cedars form the dense upper canopy which provide a veil of shade for mosses, ferns, salal, mahonia, and numerous woodland flowers. The edge of the forests supports a niche for understory trees and shrubs such as vine maples, huckleberries and oceanspray.

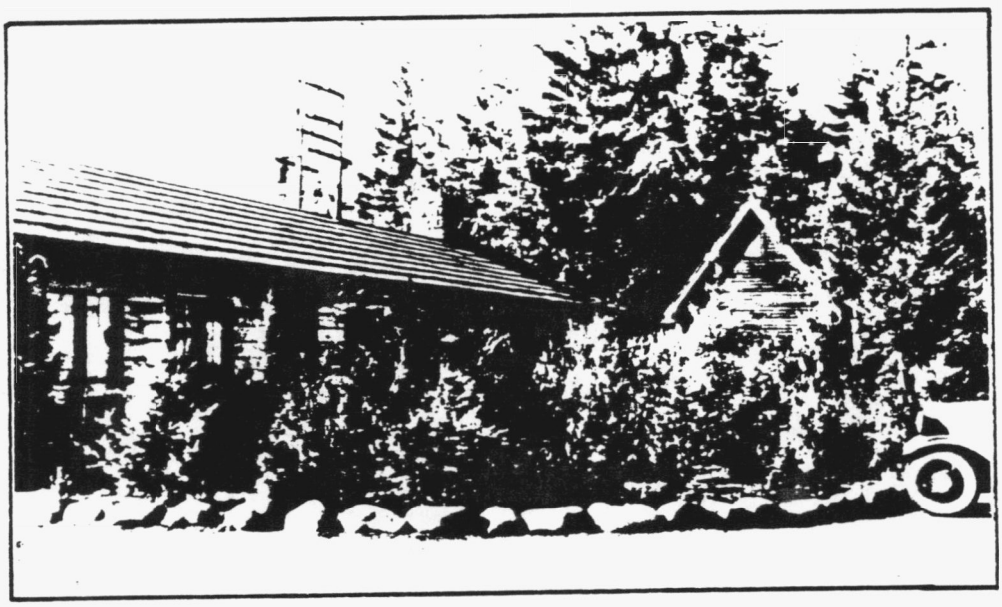
Where the forest meets the river, the conifers give way to deciduous red alders, cottonwoods, and willows. This riparian corridor is fine textured and light colored against the dark green backdrop of forest. It constantly readjusts to the changing dyanamics of the river.

The vegetative character of the meadow (as well as ephemeral qualities) are perhaps best expressed in a description by Brochman. "Boggy places of the bordering meadow supported clumps of willow and skunk cabbage...nearby the characteristically gnawed stumps and prostrate trunks of the red alder attested to the nocturnal activities of that interesting rodent. Shy illusive band-tailed pigeons fluttered between a cluster of mineral springs and a nearby grove of tall cottonwoods at the meadows edge. Red-winged blackbirds swung from stalks of cattails in an adjoining marshy area which resounded with the springtime cacaphony of frogs. Some distance away, where drier soils supported lush grasses , several black tailed deer grazed quietly in the shadows."[2] The mineral springs meadow is a unique and distinctive natural feature in Mount Rainier National Park.

As the primary and underlying goal of the rustic philosophy was to preserve the natural landscape, it is important to recognize these natural systems of Longmire.



Screening plantings on the north side of Adminsistration.



New buffer planting along the maintenance edge.



Planting around the Community building - Fall 1927.

EVALUATION AND ANALYSIS:

With an understanding and identification of those landscape components that contribute to the historic character of Longmire, it is then possible to evaluate and assess existing conditions, noting both continuities and alterations to the historic scene. It is also possible to identify potential threats to integrity through changes brought about by additions, subtractions, alterations or neglect. In addition to evaluating present conditions in relation to historic character, it is also neccessary and important to analyze contemporary issues, and bring to light current needs, problems and opportunities that will enter into and further shape future plans for management and use. The following analysis is organized by evaluating the existing conditons of the landscape components of Longmire, both in general terms and specifically to areas within Longmire. Finally a number of issues are raised that address current needs.

Functions:

Longmire retains all of the functions and activities it was originally developed for; administration, maintenance, residential, camping, and visitor services. It is this diversity of functions that perpetuate the character of Longmire as a vital 'village'. With this continuity of function, however, it is important to note those changes in use and activity that may pose a threat to the character of place overall.

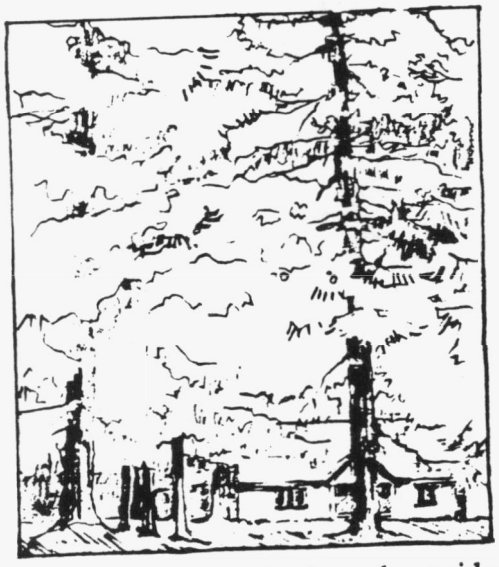
1. Visitor accommodations within Longmire are significantly reduced from the 'rustic years'. The campground is now only used for overflow camping at one quarter of the capacity it once held, and there are no longer the visitor cabins and bungalows that once existed in the vicinity of the Inn.
2. The activity of the meadow, although much less than in the early 'resort years', is very much in keeping with the experience that was provided for during the rustic years - walking the Trail of the Shadows.
3. A major portion of administration and residences have shifted to outside the Park boundaries. This is a logical response to growth, considering the unavailability of space for physical expansion; but total removal of these functions would be a serious threat to the vitality of Longmire as a living and working headquarters for the Park. The shift of residences outside the park has left a higher proportion of seasonal employees and some vacancies in the Longmire residential area.

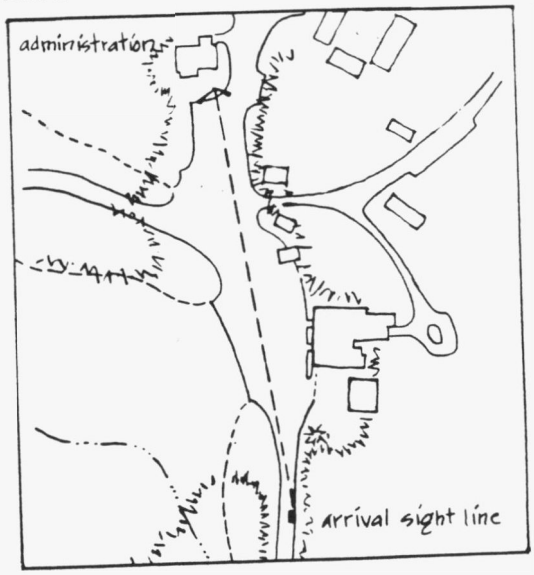
4. Maintenance functions have experienced a steady continuity, although specific practices have changed dramatically (particularily with respect to snow removal). Changes in maintenance practices of snow removal have impacted the historic character of Longmire.
5. Additional smaller changes in use have affected the visitor experience at Longmire. Inside the National Park Inn, the restaurant has been converted to a cafeteria and the lobby has been consumed by a gift shop. Other changes in use include the close of the Administration Building to the public and the shift of evening interpretive programs from Longmire Community Building to Cougar Campround. Each of these changes reduce the quality and quantity of time a visitor spends in Longmire.

Although Longmire will never be a destination point for visitors like Paradise, there is a danger in having less and less reason for visitors to spend any length of time in Longmire, for it is then merely regarded as a "pit-stop".

Views:

The commanding framed view of Mount Rainier from the visitor plaza area is still strongly maintained. The more selected views and glimpses into the meadow from this area are less visable, because the buffer at the south edge of the meadow is filling in to become a complete screen rather than a buffer with 'windows' through it. Also lost, due to the change in vegetation over time, are open views to the mountain from the residential area and open views to the river from the campground and community building. The Administration Building remains in clear view as a landmark announcing arrival as it is the primary sight line as one first arrives at Longmire. However, the building itself has less landscape screening in its immediate vicinity than it initially had to help it harmonize and blend with the surrounding forest.



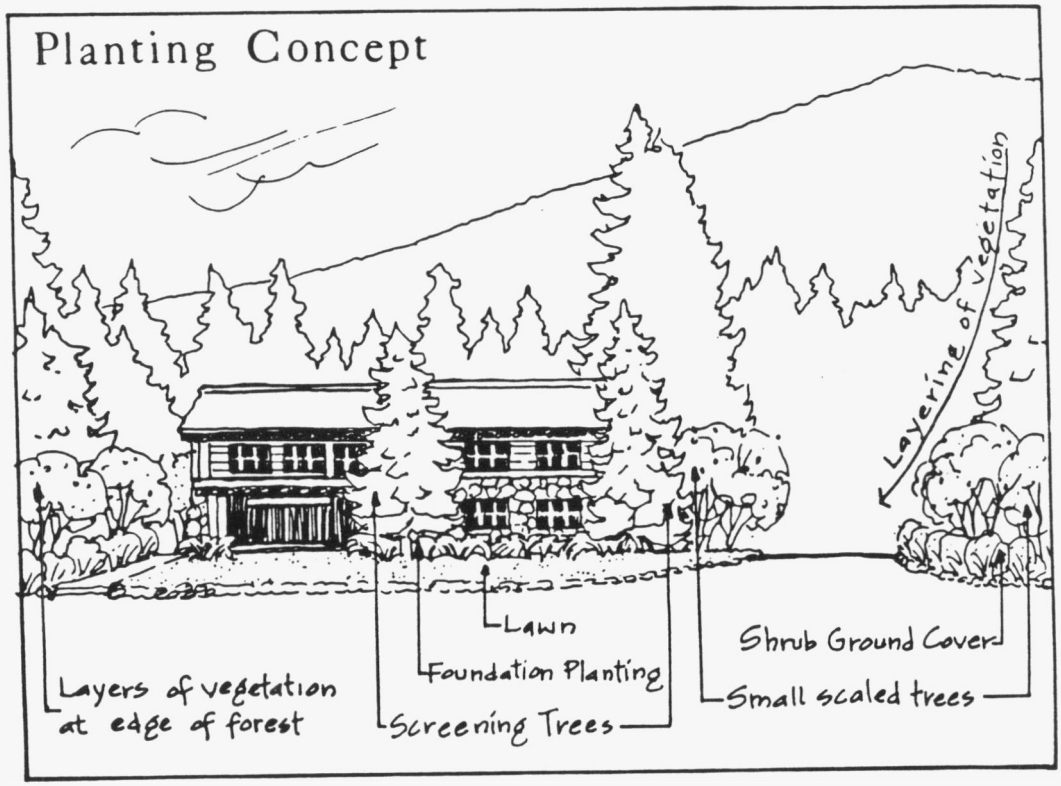


Lost views to the mountain from the residential area.

CULTURAL VEGETATION:

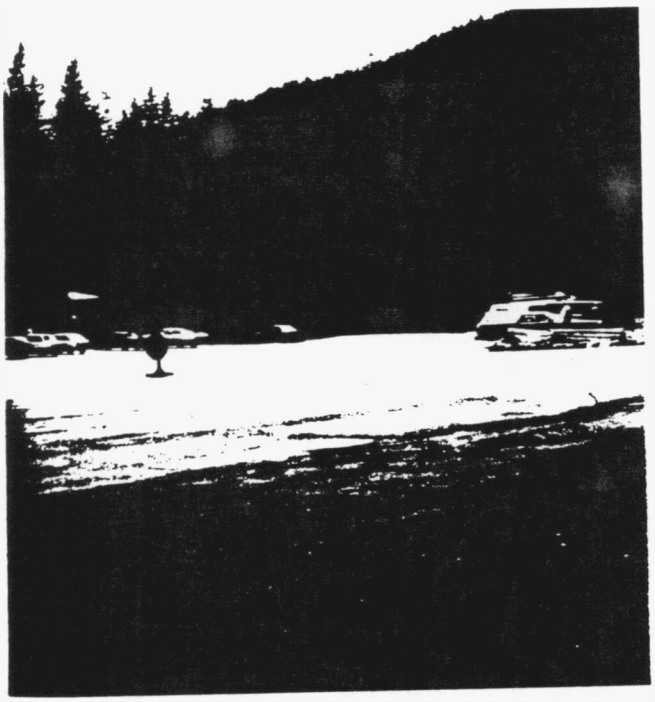
The fundamental tenets of rustic design were to preserve this natural landscape setting and to harmonize the neccessary built environment within it as much as was possible. The landscaping that was done at Longmire reflects this aim, as well as a desire to beautify and aesthetically mark a place of habitation and comfort apart from the wilderness.

To summarize the landscaping efforts in Longmire; all plant materials were transplanted natives from nearby forests outside the park. Conifer trees were selectively thinned, cleared and replanted to achieve both a comfortable openess as well as a successful blending to the surrounding forest. They were used to partially screen and soften the impact of buildings, to define areas and help direct (as in the case of the planted islands in the plaza). Smaller deciduous trees provided additional screening and blending at lower levels. Shrubbery and groundcovers were used around foundations of buildings to soften their connection to the ground. Shrubs were also planted in areas where lawns were not desired. Lawns were selectively planted in open areas around the residences and administration building. The resulting character could be interpreted as that of an open forest casting a filtered light within which exist sunny 'meadow' areas of lawn. Buildings were consciously positioned and tucked into the edge of the forest and facing the clearing. The use of small trees , 'shrubbery' and ground covers provided a layered effect that reflected the nature of the forest edge. Overall, a balanced proportion of open space to forest was maintained to harmonize and blend the setting as a whole to its surroundings.

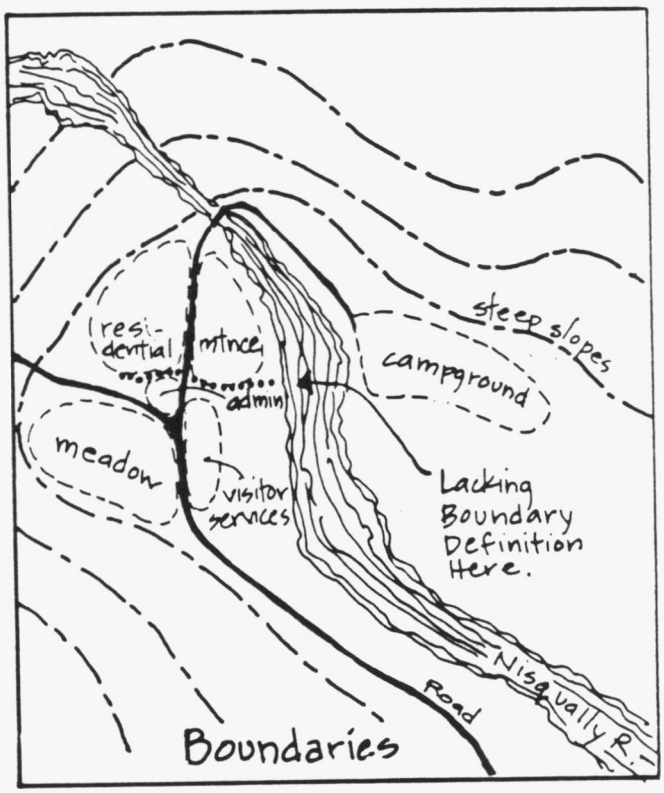


Overall Patterns:

Longmire holds a high degree of integrity in its overall patterns and stucture as its boundaries, zones, scale, density and open space proportions of the 'rustic era' have been retained. There are still clearly delineated areas for each of the functions within Longmire. The boundaries are primarily reinforced by natural features or roads. Where this is not so the boundaries have become nebulous and obscurred; such as in between the Inn and the maintenance area and in between the administration and residential area. Both of these boundaries are important to consider as they separate the visitor 'public' and park service 'private' realm. The plaza area has undergone perhaps the most degree of change. The combined condition of increased expanses of asphalt, and fewer structures, plants and small-scaled features has caused this area to become out-of-scale in relation to its surroundings and with the pedestrian experience.



Plaza is out of human scale.



Circulation:

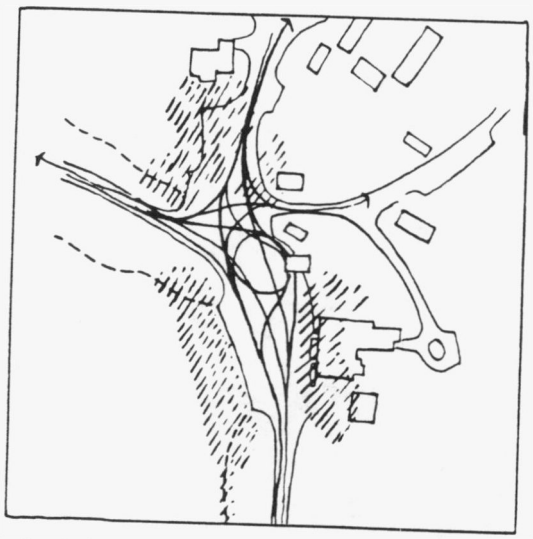
Circulation has continued to follow the originally laid out routes, However like the plaza area has expanded to out-of-scale proportions in some areas. Both the campground and residential area maintain the limited use of pavement and smaller proportioned roads reflective of an earlier auto era and in keeping with the original landscape design concept. One exception exists in the residential area. The addition of a new drive on the south side of cabin #111 has resulted in it being surrounded by asphalt. Also in the residential area it appears that the successive repaving of the road has raised its elevation above the building foundation grades thereby aggravating drainage problems.

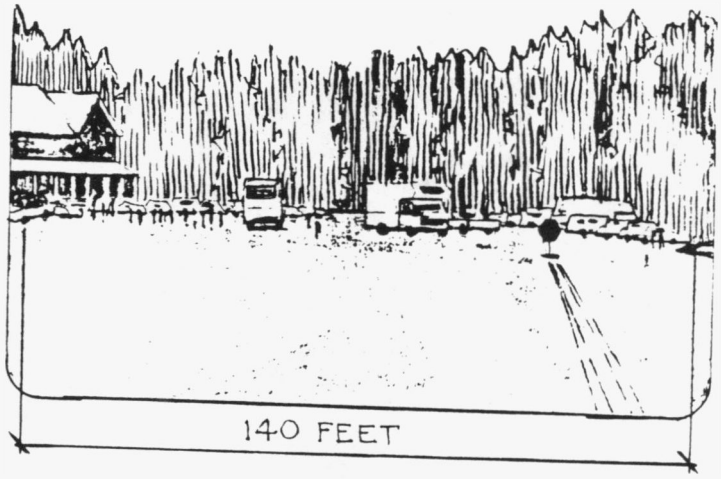
The Nisqually Road in front of the Inn has increased in scale to become a 'barrier' between the visitor use nodes of the Inn, the meadow, the museum and Wonderland Trail head. The road crossing is 140 feet in places. The non-delineated expanse of pavement contributes to added congestion and confusion. With this scale and undifferentiated pedestrian paths the automobile dominates the visitor experience. Auto activity can also contribute to the vitality of the scene however, if it does not overly dominate. To remove parking completely off of the Nisqually Road would alter the pervasive roadside pattern and experience of tourist developments.

In the residential area flagstone walkways and stone-lined pathways have become partially covered over or lost. Some have been replaced with asphalt, while newer walkways have been done in asphalt rather than in original materials. Throughout Longmire new paths have been created that are in need of further delineation with stone edging. In the maintenance area a gravel road has been added along the river's edge which has displaced nearly all of the riparian vegetation along its length.

The popular Trail of the Shadows that was built during the 'rustic years', encircling the meadow, continues to be a popular pastime for visitors in Longmire. However, other short trails that once existed in Longmire are now missing. These included the River Trail and Boardwalk Trail to beaver dams that originated from the Inn and the Beaver Trail at the south end of the campground. Most significant about this change is not the fact that there are no longer beaver dams to hike to but that there are less opportunities to walk on trails in and around Longmire.



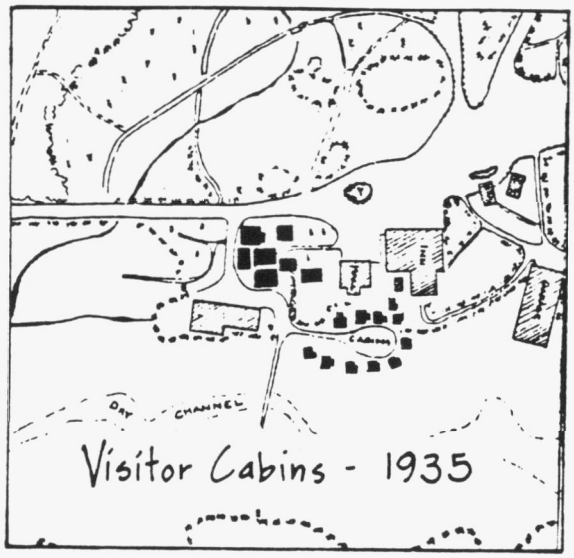


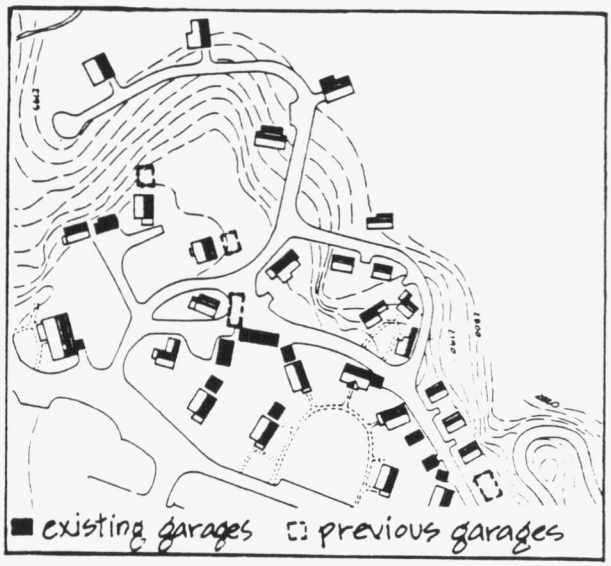


Activity areas are separated by traffic.



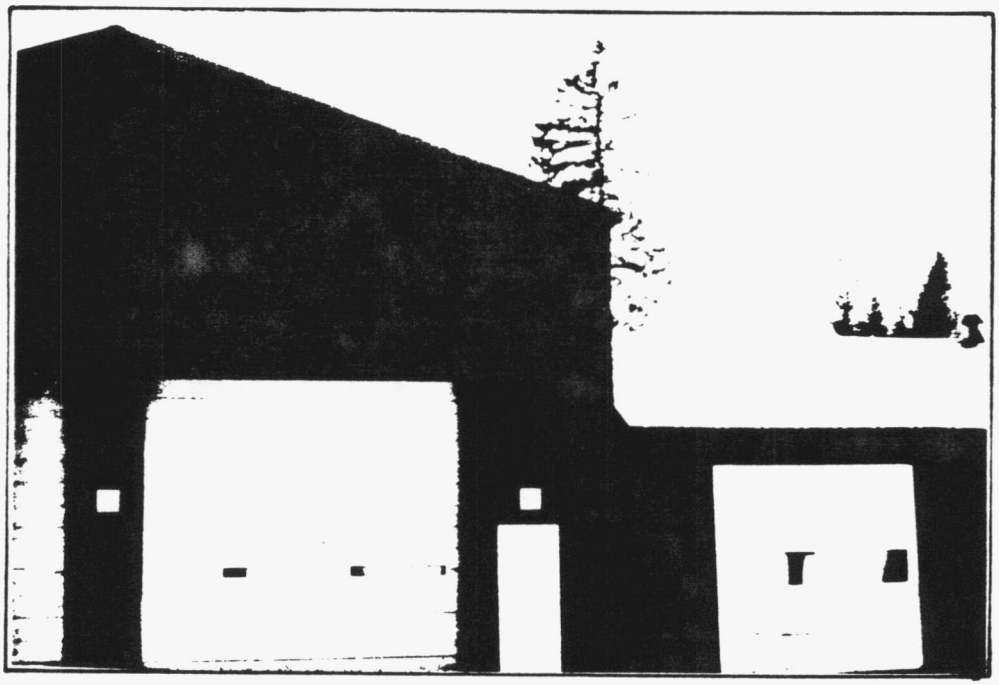
The head of the Wonderland Trail in worn and in need of greater definition.











The 1983 addition attached to a historic building.

Structures and Cluster Arrangement:

The conditions of the structures themselves have been previously addressed in depth in the Historic Building Inventory and the Historic Structures Maintenance Guide for Mount Rainier. This study analyzes structures primarily as they relate to the landscape and to each other as a group or cluster arrangement. Generally, the buildings in Longmire exhibit the siting, cluster arrangement, density and scale of the original rustic development. By comparing 1935 or 1940 maps with today we find that the numbers of buildings are about the same with the exception of the plaza area which has now has much less than in former years.

The area around the Inn once contained several small visitor cabins and bungalows during the 'rustic years' that are no longer present. The addition of temporary structures such as trailers and modular homes behind the Inn has greatly impacted the visual character of this area.

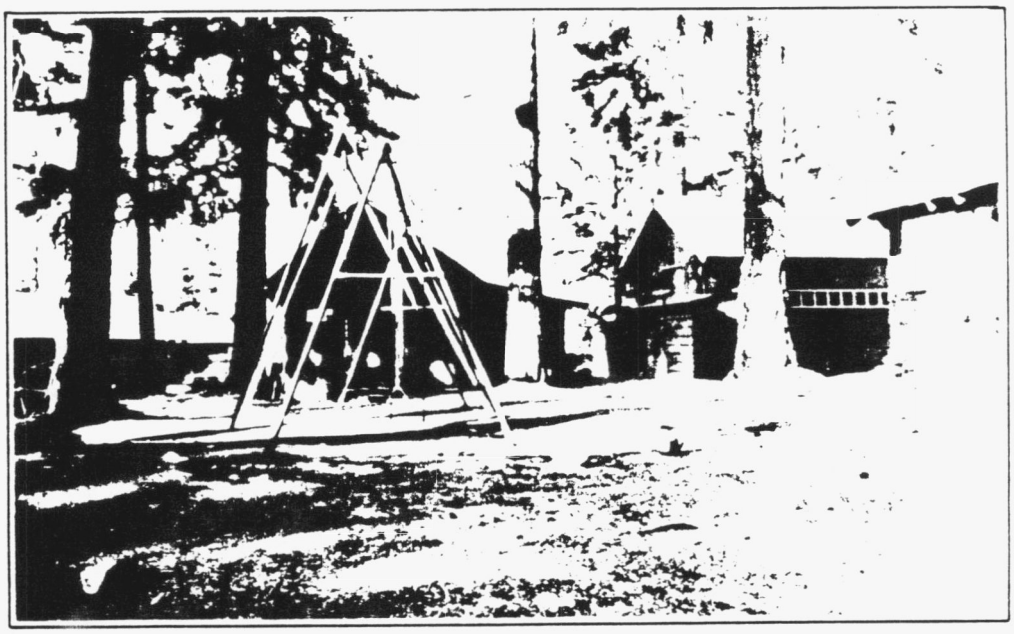
The residential area has lost four of the original garages it once had. It also had woodsheds sited in the area. Both garages and woodsheds are presently needed. Some of the cabins in this area were actually built in the footprint of former structures. This seems an appropriate response of recycling the material while preserving the overall structure and form of a place. Many of the cabins in the residential area have deteriorating foundations due to the higher grade around them.

The maintenance area has recently had the addition of a large scale building which surpasses the others in scale in order to accommodate larger scaled equipment. While it is reasonable to expect this sort of addition, there are ways that it could have been accommodated less intrusively. Presently it is sited in the center of the yard displacing one half of an historic building with a good degree of asphalt surrounding it and no trees in its vicinity. A more appropriate response would have been to retain the oldest part of the maintenance yard and site the building in such a way that it displays the layered zones of growth. It could then also profit from screening and harmonize better by being sited near the forest edge. At the same time, many of the smaller cabin-like sheds that were once a part of the yard are now absent. Continued changes such as these will permanently alter the character of this area.

Vegetation (Natural and Cultural Patterns):

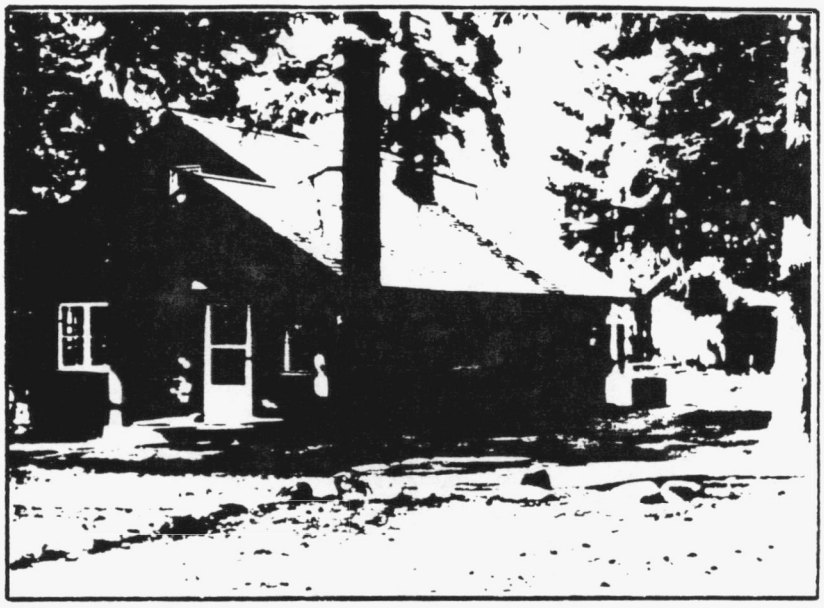
The vegetative character of Longmire remains as a predominantly forested setting. Evaluation of the vegetative character is from both a natural resource and cultural perspective; particularily since concern for the preservation of the natural landscape was a cultural response of the rustic philosophy. Significant change has occurred in vegetation character from both natural processess and cultural practices.

The residential area received some of the most extensive landscaping attention, and has undergone considerable change from these initial efforts. Nearly all of the conifers that were planted in the late 1920's have now attained mature heights of 120 - 200+ feet which has resulted in a number of cottages being cast in shade continually. In addition there are no younger trees present to replace the older trees. Perhaps most significantly, the many layers of understory plants such as Vine Maples and other small deciduous trees, shrubs and low groundcovers have been lost in this area. The functions of these understory layers are important in helping to define spaces, direct circulation, screen for privacy, block undesired views, buffer noise, soften building edges and foundations, as well as add richness and variety at the human scale. These qualities are lost with the absence of understory vegetation. Due to the increased shaded condition much of the lawns are becoming diminished. Also, current maintenance practices of removing leaf litter below the trees, has made the soil barren and compacted, further aggravating runoff problems. These changes have affected the overall appearence and have reduced the livability of the residential area making it a less desired place to live.



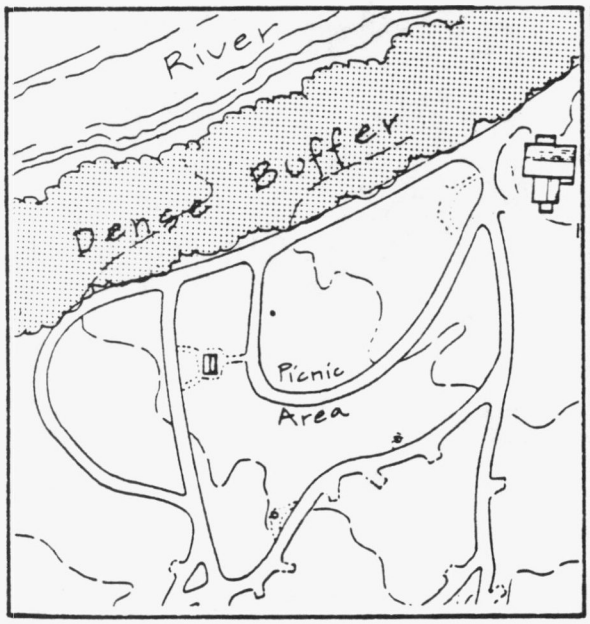
The shaded condition has resulted in diminished lawns and compacted ground. Also missing is understory vegetation.





Understory vegetation is lacking.

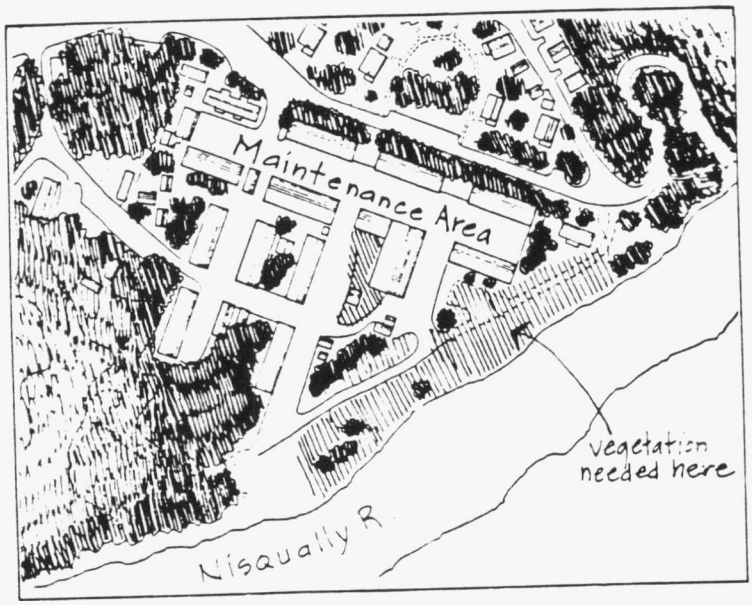
The vegetation changes that have occurred in the campground are primarily along the river's edge. There is now a dense thicket where once vegetation was selectively cleared to allow views to the river from the campground picnic area and the Community Building. Because the campground once held 400 autos at its peak and now contains 75 campsites, much of the area is now reclaimed ground. Rehabilitation work in the last decade has introduced young conifers in these areas to assure forest regeneration, but overall there is a noted lack of understory and groundcover plants in the campground; particularily in relation to the surrounding forest. Understory plants could help delineate, and screen individual campsites.

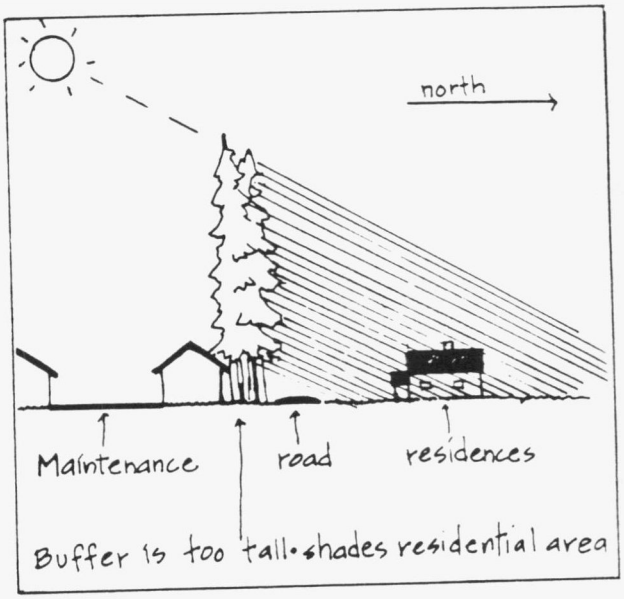




Ferns along the pathway. (1928)

Within the maintenance area, vegetation has been gradually decreased over time. Though large open areas were a part of the original development, there also remained clusters and groves of trees within the maintenance area that served to break up the open space into smaller areas and create a balanced proportion of open space to forest. At present nearly all of the riparian vegetation has been removed along the length of the maintenance yard that edges the river. The maintenance yard is now exposed from the campground side of the river.







The gravel road has displaced river vegetation.

The visitor plaza area has also seen a steady reduction of vegetation over time. Initially the presence of two planted islands within the plaza helped delineate circulation between through traffic, parking and gas service. The island in front of the service station also helped to blend that facility with the forest edge. Maintaining the strong forest edge helps define the plaza area space and gives continuity to the buildings that face it. Both the Administration building and the Inn had larger conifers planted at their corners to soften and partially screen; now the buildings are more exposed. Also the lower shrub foundation plantings are fewer. The lawn of the administration building has been well maintained. The forest area behind and around the Inn is of a disturbed character revealing the many traces of previous developments.

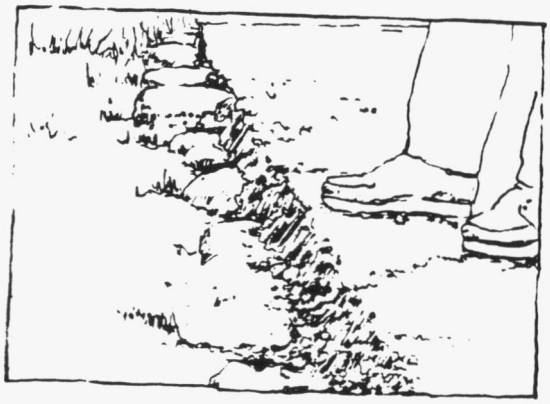


Planted Island in front of the Service Station.



Disturbed areas around the Inn.

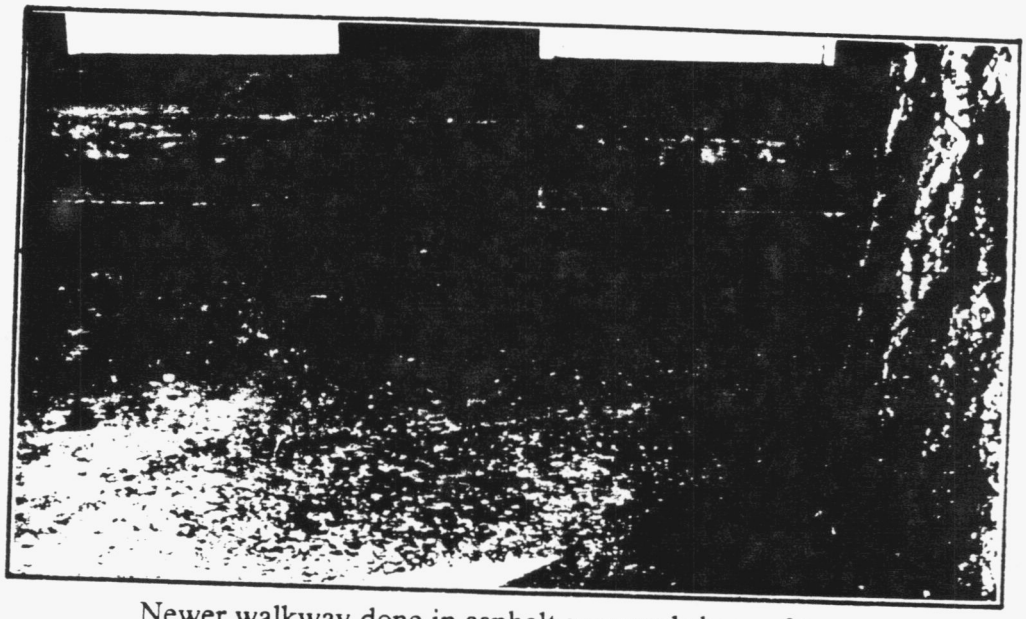
The meadow was returned to a primarily natural condition during the 'rustic years', and this condition is maintained today. In order for the meadow condition to persist it is important that the mineral springs be allowed to flow; without the springs, the forest would eventually fill in. By comparing the existing meadow with Brochman's earlier descriptions it appears that it has lost some of the richness and diversity of vegetation and wildlife habitat it once had. The buffer at the south edge of the meadow, that separates it from the plaza area has filled in and lost the views through it from the plaza area.



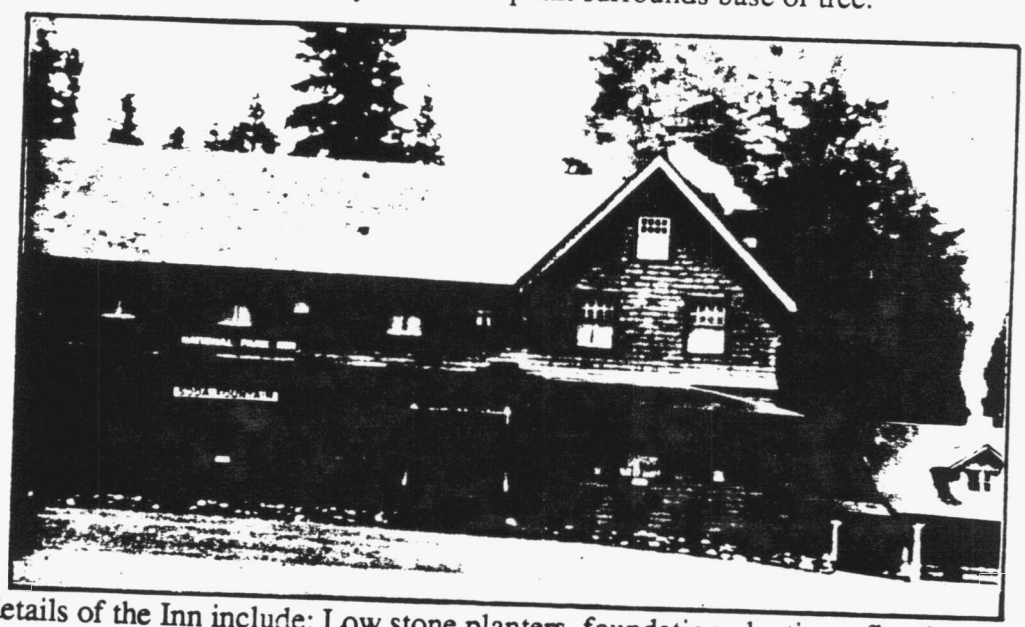
Cobble edging asphalted over.



Heaving field stone walkway.



Newer walkway done in asphalt surrounds base of tree.



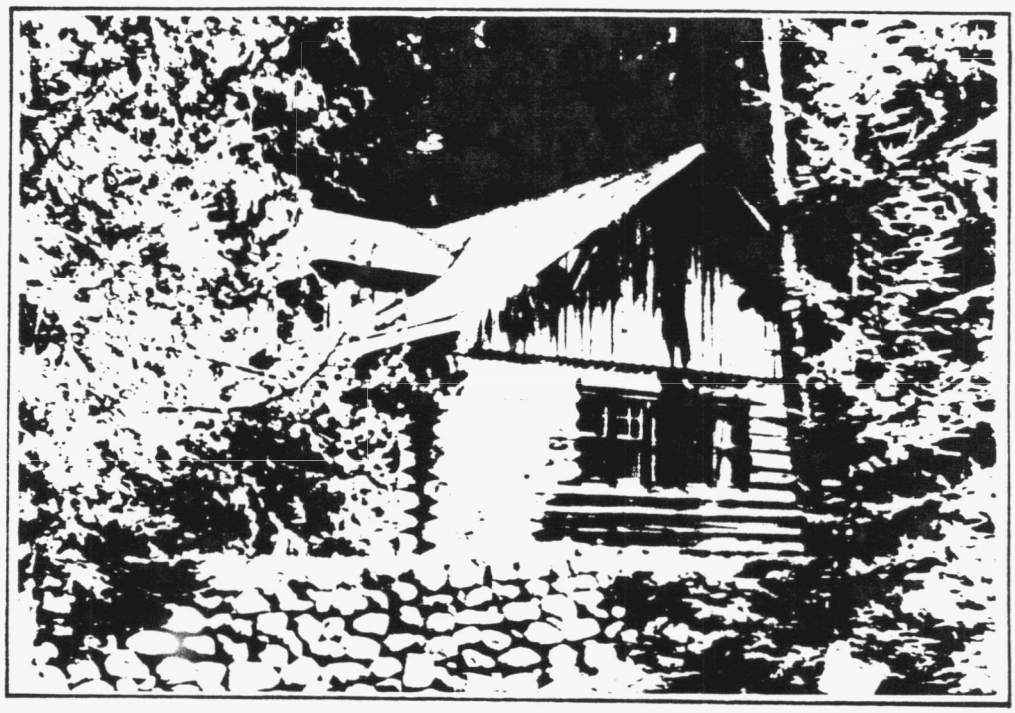
Lost details of the Inn include: Low stone planters, foundation plantings, fireplace, signage, covered walkway, and canvas chairs.

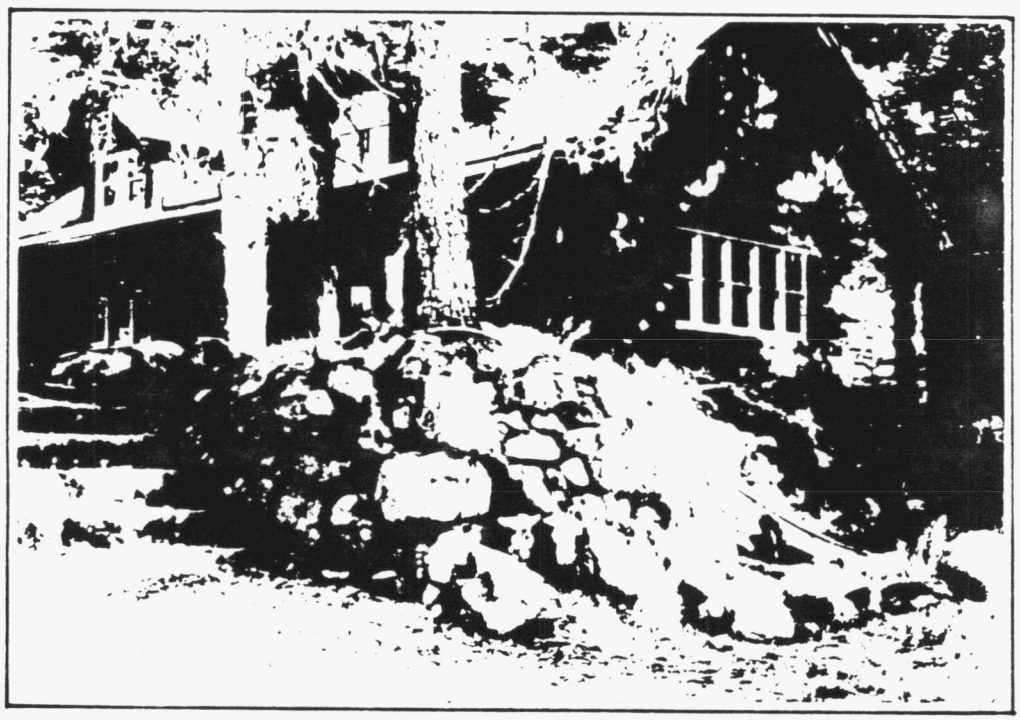
Small-Scaled Features:

Like the vegetation changes, small-scaled features and details have also significantly changed over time. Because individually, details may seem rather insignificant, their disappearence and alteration can go unnoticed; but the accumulated effect is significant. In Longmire a wood and stone vocabulary prevailed in small scaled landscape features. Most of the flagstone walkways and stone-lined pathways are in a state of disrepair, through settling and upheavel, by being covered over by lawns or asphalt, or by being pushed aside by the snowplow. The stone-lined roads and pathways in Longmire are important as they help to unify and give continuity to the setting as a whole. They help delineate areas, direct circulation and protect vegetated areas from being worn. Other stone features that are in need of repair or restoration are steps, retaining and seating walls, and planting beds.

The campground still retains the original stone drinking fountains and faucets, but other rustic features such as stone camp stoves and log picnic tables no longer exist. Both campsites and paths could benefit from further delineation by the use of stones or logs.

In the Inn area, wooden rustic signage, and a covered walkway connecting the Inn and Hiker's center previously existed. A low rock wall edged the meadow and a stone planter bed fronted the Inn that no longer exist. The meadow once contained many more features in its early existance, such as split rail and picket fencing , and the use of boardwalks, as well as stone encasements of the springs. These features could be incorporated into present day improvements and developments.

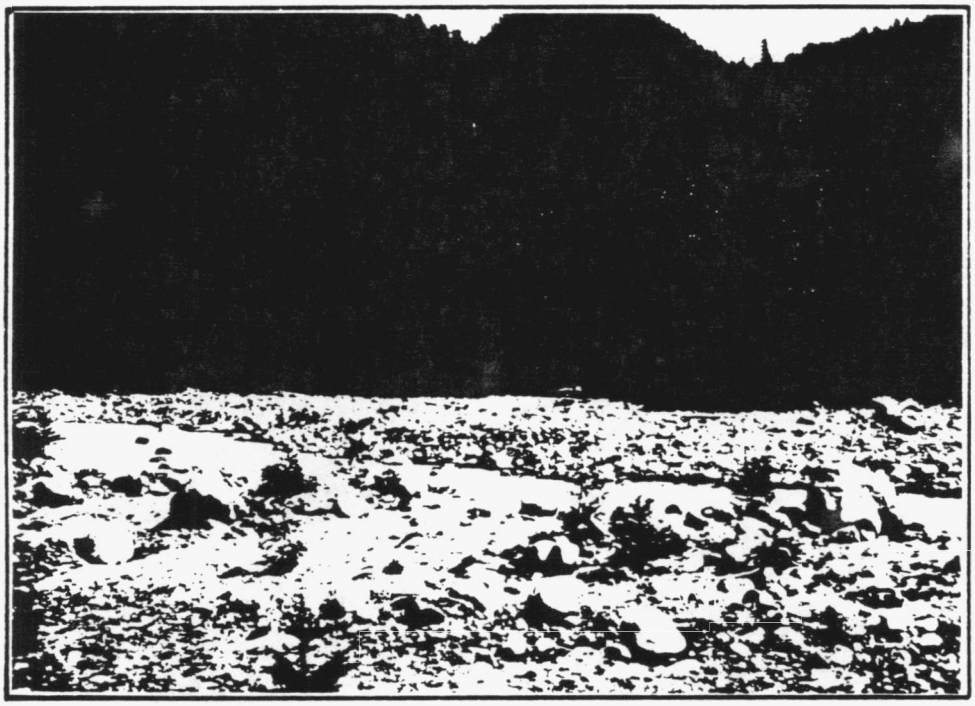




Most of the stone detailing such as this retaining wall near the Hiker's center is in need of repair.

Sensory and Ephemeral Qualities:

Not to be overlooked are all the ambient, perceptual and sensory qualities that characterize a sense of place. These may be difficult to quantify or determine the degree of change, but they are no less worthy of notice and attention. Some of the ephemeral qualities that contribute to the character of Longmire are the presence of wildlife, the seasonal change of vegetation, smells of the river, forest, plant blooms, mineral springs, campfires, wood stoves and food; or sounds of the tumbling Nisqually River, trickling streams and springs, the breeze, sounds of people, the maintenance yard; and feelings such as the soft tread of a path, the feel of rustic materials, and the cool moistness or warm dryness of the air. Care should be given to preserving and enhancing these sensory and ephemeral qualities of Longmire. Although these qualities may be difficult to manage and design for directly, they can be addressed indirectly through the management of the other components such as assuring that the variety of functions continue, or by providing a richness of vegetative character and of rustic details.

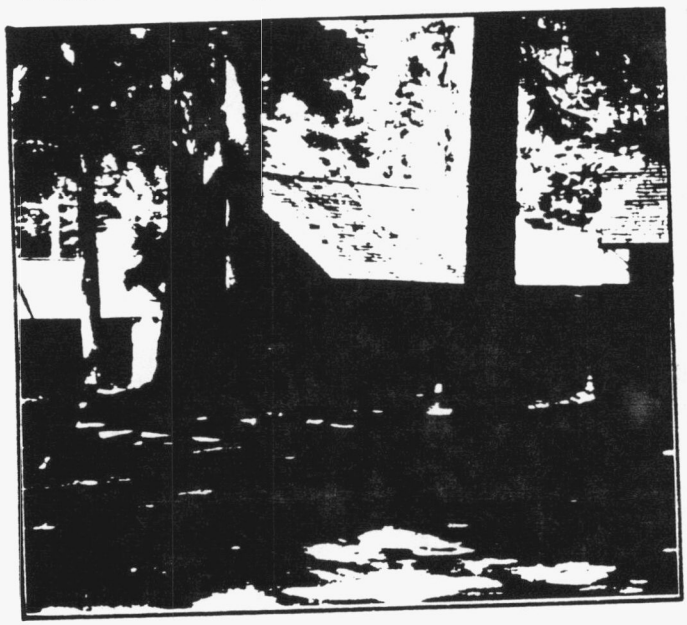


Analysis of Contemporary Issues:

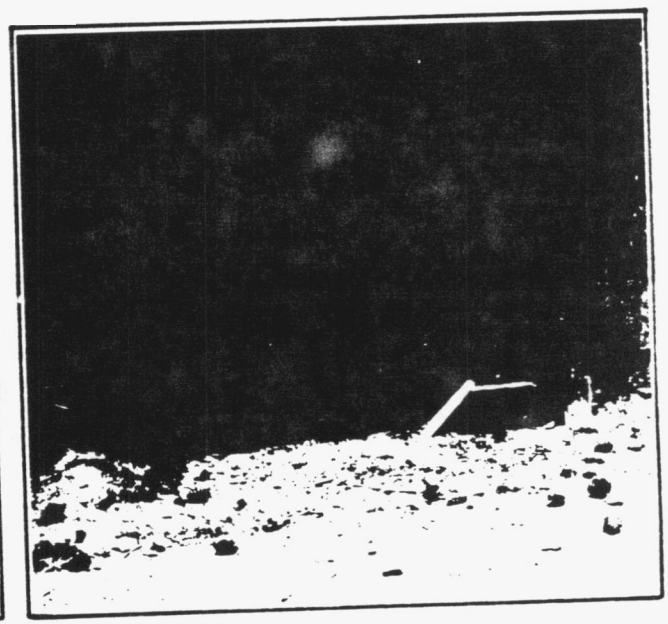
In addition to analyzing the existing condition of Longmire with respect to historic character it is also important to complete an analysis of contemporary issues; needs, problems and opportunities. One way of evaluating current concerns is by considering the various user groups; those that live in Longmire, those that work in Longmire, and those that are visitors.

As a place to live, the overriding concern of residents is the need for more sunlight. There is also a need for more garage and storage space and woodsheds. There is a desire for a sense of privacy from the public and one another, although shared common areas are very much used and appreciated. Seasonal housing needs have increased. There is an opportunity to enhance the amenities of this area to promote community social gatherings and recreation.

As a place of work, there is an ongoing need for additions or adaptive uses of buildings for offices or maintenance shops. Retaining the historic character of buildings and landscape must neccessarily be weighed with the practical considerations of feasable and reasonable maintenance and upkeep. Wooden rustic structures in a moist forested environment create inherent maintenance dilemmas. Landscape, in addition to historic, ecological and aesthetic considerations must also be designed and managed for economic and efficient maintenance. Snow is an overriding factor in maintaining the structures and landscape of Longmire, though the amount is much less here than in higher elevations of the Park. Roads, parking and planting design must be answerable to the limitations of the snow plow. Planting design must also respond to the aim of prolonging the life of historic buildings.



Residents need more sunlight.



Deteriorating foundations.

As a place to visit there are many problems and many opportunities present in Longmire. The largest issue at present is that of access, circulation and parking. There is confusion and congestion of autos in the plaza area. Their impact has come to dominate the scene and experience; yet there is a need for more parking. There is also a lack of pedestrian paths and outdoor places separate from the automobile realm. Aside from getting gas and directions, a majority of visitors are unaware of any other reason to remain in Longmire. Orientation is not clear to the visitor; information centers are not readily visible. At present a face lift to the restaurant in the Inn is planned and there is also a demand for more lodging accomodations.

In considering the visitor experience in Longmire, a primary question arises as to what the role of Longmire will be for the tourist in relation to the rest of the Park. It has the distinction of being the primary introduction and starting point to the Park. It is also a center that is open year round. Though less dramatic then Paradise or Sunrise in the higher elevations, Longmire contains its own distinctive natural assets of the meadow, the Nisqually River, the lowland forest, and a commanding view to Mount Rainier. Because of its value as a cultural and historic resource, there is an opportunity to make Longmire a focus for cultural interpretation, serving to foster an awareness of National Park philosophy and resource conservation. There is much reason to enhance the visitor experience in Longmire. From an ecological perspective, it is the lower elevation of Longmire that can sustain the impact of visitor use more easily than Paradise or Sunrise.



Heavy winter snows.



Vehicles dominate a token walkway.

A PRESERVATION CONCEPT

The following broad concepts form the philosophical basis for the management of Longmire Springs' historic landscape. The preservation management plan which follows this section is based upon these principles.

1. Integration of cultural and natural resource management

Management of Longmire Springs historic landscape should be of an integrative nature, addressing both natural and cultural resources. Natural resource conservation as we know it today is parallel to the concern for natural landscape preservation held by landscape architects during the developmental years of the parks. By attending to the natural qualities of the forest, the meadow, and the river's edge in Longmire, we are carrying on the cultural tradition of the rustic philosophy that placed preservation of the natural landscape foremost. It is unnecessary to separate natural and cultural resource management as nature is also part of the cultural history . It is important to understand the interrelationship of both and develop a comprehensive approach to caring for the resources of the landscape as a whole.

2. A preservation priority

Longmire is a special place amongst our everyday environments. Given that it lies within the boundaries of a National Park it is by mandate a parcel of a land that has been set aside to be reserved and protected. It is also recognized as a significant cultural resource by the National Register of Historic Places. This condition calls for and justifies preservation treatments of a more stringent nature relative to the full spectrum of possible management approaches. Because Longmire is within a National Park, it has been sheltered from commercialization and speculation. It has maintained a relative continuity in character and experience. It could be said that this rustic setting is not so much old as it is timeless in its image. As other places continue to change, its character will be even more valued. This image rooted in nature and history will always be appropriate and should be perpetuated.

3.Historic design principles

Although Longmire is a protected setting relative to other landscapes, we should not expect this landscape to freeze in time and never change. Ongoing adjustment and changes in response to circumstances are natural. One way for managing appropriate change which retains historic integrity, is to base any proposed alterations on the historic design principles and intents that guide original development. In Longmire we should carry on a rustic design philosophy, and the principles of naturalistic landscape design that predominated in the early 20th century.[1] These rustic and naturalistic design principles should be intepreted and used to guide all landscape changes.

4. Significant period(s)

When faced with the general aim of preserving historic character, it is neccessary to identify the landscape components that contribute to that character. However,a history of a place is often many layered and includes components of different periods. It is therefore neccessary to establish which period or periods are most significant. In Longmire it is the rustic era, approximately 1923-1942, that is most responsible for creating the setting that we see today and upon which primary significance is based. But it is also important and of value to have expressed in the landscape tangible layers of history previous to rustic development such as James Longmire's settlement and early resort development. This early development is integral to the significance of Longmire Springs and provides a fuller dimension to 'telling the story'. Features reflecting subsequent layers of history from the rustic years will further serve to highlight the sense of a passage of time. Preservation actions should acknowledge the scene of the rustic years as most significant while also aiming to reveal the layers of history evident in the landscape.

5. A changing role: cultural resource interpretation

Given that Longmire is acknowledged as a cultural resource to be protected and preserved, we can also assume that the second goal of the park service applies: to provide for the use and enjoyment of the resource. In this light it is important to assess and reconsider the role Longmire now plays with respect to the visitor. Since the visitor experience at Longmire has been reduced over time, it is appropriate to explore and expand Longmire's potential interpretive role as a cultural and historic resource. This goal may imply mostly programmatic changes in interpretive focus and activities, but should also include site design to address this aim.

6. Preservation management as an open-ended process

The final principle of preservation management for Longmire Springs historic landscape is that it be recognized as an ongoing process; a strategy of caretaking and maintaining historic integrity . Many treatments with respect to plants will be cyclical. Buildings too need cyclical maintenance. A focus on process allows for the cycles of change inherent in the dynamic systems of the landscape. It is also important that a management plan be recognized as open-ended, to allow for research and discovery of new information and periodic evaluation of changing conditions, needs and goals. An open-ended plan acknowledges that there will be changes that are not evident at present. A plan must be flexible and adaptable. Continuity in the plan is assured by always being based within the foundation and framework of historic significance and character.

To summarize, this management plan reflects an aim or intent to be integrated within the whole process of environmental planning, design, and maintenance, as well as be a part of cultural and environmental education aims. It cannot be isolated. This plan begins with the premise that Longmire is a special place to preserve amongst the whole environmental spectrum, with the belief that the rustic style is not dated but timeless. It will always be appropriate as it is derived from the natural region and history. This plan aims to perpetuate the original role and human experience within Longmire and to build on its role in relation to the visitor to instill an awareness of cultural resources as well as the natural environment. It acknowledges the rustic legacy of the parks as most significant but also aims to maintain an enriching setting that reveals evidences of earlier and later periods and the passage of time. Finally, this plan aims to provide a strategy and principles that will guide the day to day decisions that must continuously be made by those working most closely to the resource. It is hoped that it will serve to foster an attitude of valuing and caring for a cultural heritage that becomes an integral part of the ongoing process of management, maintenance, design, and interpretation.

LONGMIRE SPRINGS HISTORIC DISTRICT
PRESERVATION MANAGEMENT PLAN

The following management plan contains guidelines, recommendations and proposals for preserving, restoring, maintaining and enhancing Longmire as an historic District. This plan is the operational aspect of the preservation concept. The organization of this section begins with general recommendations for the district as a whole. It is followed by a discussion, and recommendations in the form of policies and actions for each of the areas within Longmire: the meadow, the visitor plaza area, the residential area, maintenance area, and campground. Following, are broad guidelines for preserving the historic character of Longmire. The purpose of guidelines are to provide overall management objectives that will direct decisions and enable park staff to address unknown circumstances that may arise in the future.

General Guidelines:

Functions: Retain all existing functions in Longmire to perpetuate its 'village' character.

Overall Patterns: Maintain the existing boundaries of each of the areas within Longmire. With respect to physical constraints of steep contours, roads and the river, there is little room for expansion.

Buildings: Maintain the existing materials, scale, overall density, cluster arrangements and order of buildings in each area. There is limited opportunity for infill in the maintenance and visitor plaza area.

Views: Where opportunities present themselves enhance vistas to the mountain and the river. Buildings are not meant to be seen in full view but rather to 'profit from screening' from nearby vegetation.

Vegetation: Establish a vegetation management program that regenerates the upper story conifers, restores understory layers of deciduous trees and shrubs, and restores ground covers to all areas other than desired lawn areas. Manage the meadow, the riparian edge and interface areas of forest in as natural state as possible. Establish an ongoing cyclical vegetation management practice of periodic pruning, planting and removal.

Circulation: Minimize auto impact by removing large expanses of pavement and dispersing parking in a linear formation along the roads. All paths, trails, and walkways should be constructed of natural materials of the region.

Site details: Repair and restore all rustic wood and stone site features. Deteriorated landscape features should be repaired and restored rather than replaced.

Where additions of structures or roads are desired it is encouraged that they be sited in the locations of previous development to minimize disturbance of natural areas.

Bring back-country management and sensibility to Longmire by rehabilitating disturbed ground areas, channeling surface runoffs, and delineating all pathways.

Adopt snow removal procedures and use equipment appropriate to the density and smaller scale of Longmire.

The set of *Parks and Recreation Structures* books should serve as a primary source of design guidelines for any structural additions to Longmire.



Entry to the Meadow

THE MEADOW

Discussion:

The meadow is the origin and nucleus of development in Mount Rainier National Park. It is a special place of natural beauty, steeped in historical reminders. It is important to both retain the natural character of the meadow and express the layers and traces of the past within it. Management of the meadow should above all aim to assure that it remains a meadow habitat and rich natural community of plants and wildlife. Such care may require restoring lost species of meadow plants and restoring understory layers of vegetation along the trailside of the Trail of the Shadows. The mineral springs should be allowed to flow in their natural state to inhibit the forest from enclosing the meadow.

There is opportunity for the meadow to support an expanded interpretive and recreational role. As a cultural resource, the meadow symbolizes the historic origins of Mount Rainier National Park and exhibits multiple layers of history. Revealing these 'layers' and traces of history is where its richness lies as a cultural resource. Limited use of authentic historic elements such as the introduction of boardwalks, picket or rail fencing, or a stone encased spring can become the reminders and props for 'telling the story' of its origins. The placement of benches or picnic tables in the 'footprints' of some of the previous fixtures of the meadow such as the bathhouse, tobaggon slide or hotel, can double as historic markers that help one imagine how the meadow use to be. A visitor might sit and enjoy the view as one might have in 1890 from the steps of the Longmire Hotel. Management should strive to retain both the natural and historic character of the meadow while providing visitors the opportunity to walk the self-guided Trail of the Shadows or to enter into the meadow, to rest, relax and observe its subtle stirrings.

Policy:

1. Preserve and maintain the natural habitat of the meadow.
2. Preserve and reveal the historic traces of the meadow to evoke a sense of the past.
3. Preserve and enhance the visitors' opportunity to experience and enjoy the meadow; to interpret it as both a natural and cultural resource.

Actions:

Features to preserve:

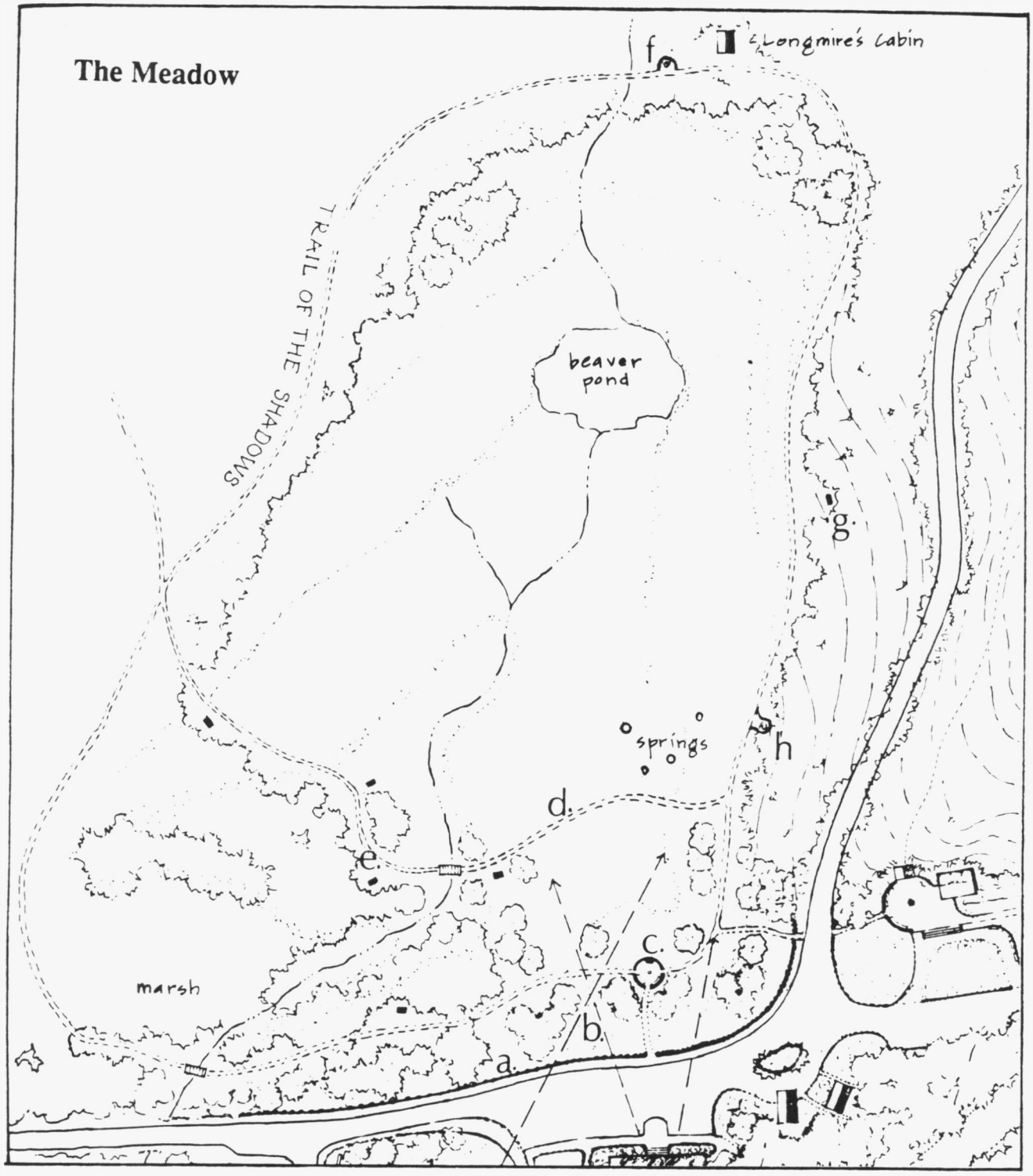
1. Keep the existing openess of the meadow and meadow habitat. To do so may require checking succession patterns to keep the forest from filling in.
2. Keep the meadow buffer of vegetation at the southern edge of the meadow to separate it from the bustle of the plaza.
3. Preserve the Trail of the Shadows that encircles the meadow along the shadows of its edge, between the shade of the forest and the sunlight of the meadow. Preserve the historic features along it, as well as the experience of self-guided interpretive walks.

Features to Restore:

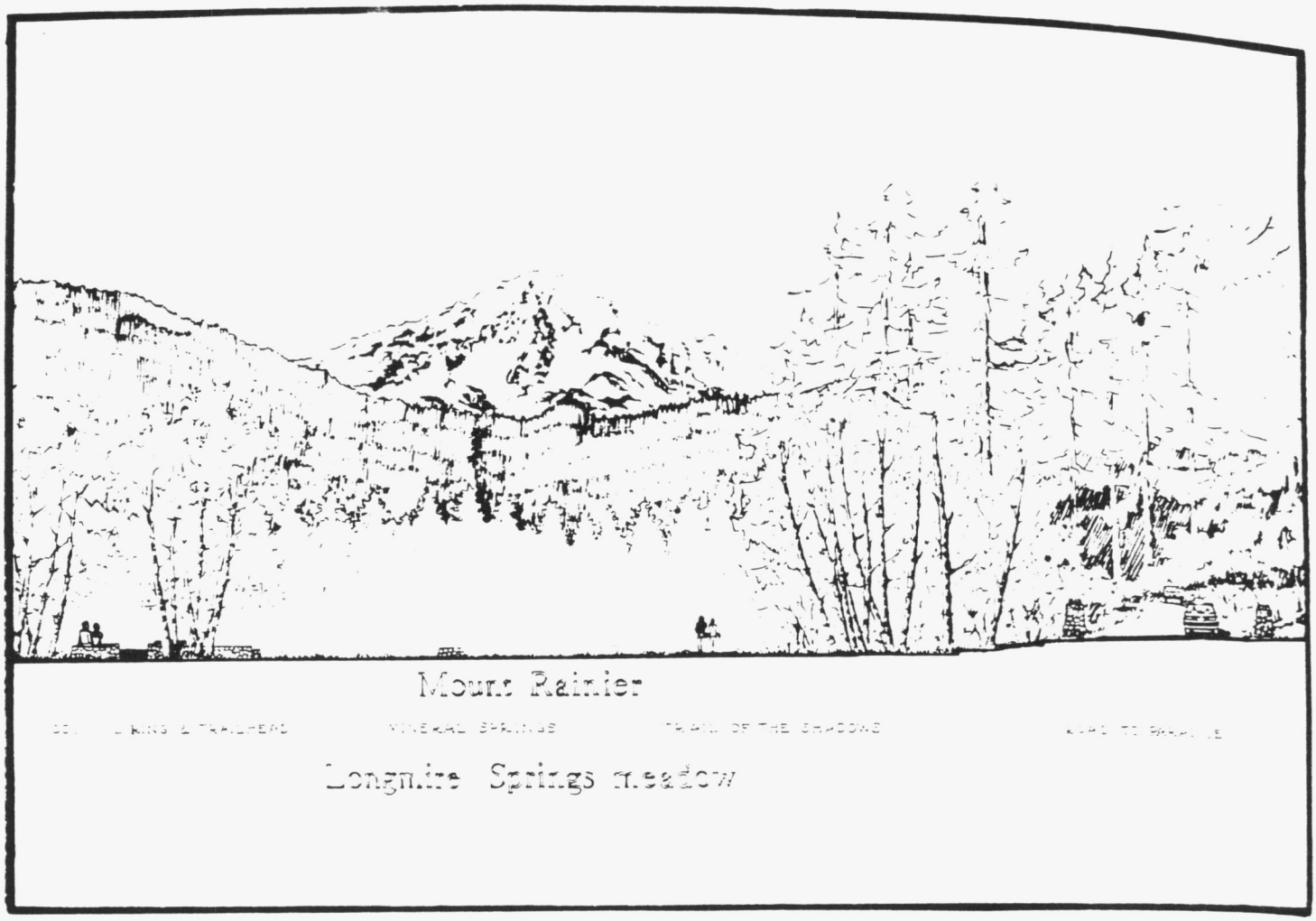
1. Reconstruct the low stone wall that once bordered the south edge of the meadow, further serving to separate and mark it as a distinct place. Provide gateways to mark passages into it.
2. Restore selective glimpses and vistas through the vegetation buffer, into the meadow from the visitor plaza and Inn.
3. Delineate trail edge with stone or logs to minimize wear of the trail side. Restore understory vegetation along the trailside so that appreciation is also experienced at an intimate scale.
4. Recontruct low stone cobble encasements around a few of the springs as a tangible reminder of the Longmire era.

Additions and Enhancements:

1. Provide a boardwalk for handicapped access. Boardwalks are a return of a historic element, are of minimum impact and are compatible with the natural character of the meadow.
2. Return the experience of being in the meadow by providing an alternate interpretive trail across the meadow that reveals both the meadow's natural systems and historical traces.
3. Provide a sequence of places to stop, sit and relax along the trail, to enjoy the sunset cast upon on the mountain or catch the fleeting wildlife.



a. Low stone wall at meadow's edge
b. Views to meadow through buffer
c. Starting place for Trail of the Shadows
d. Interpretive trail across the meadow
e. Picnic tables as historic markers of the tent camp, bath house, and tobaggon slide.
f. Iron Mike Springs
g. A bench marks Longmire's Hotel
h. Soda Springs



Section through the meadow.



National Park Service, Douglass Hubbard

Bright eyes find many interesting things in the meadow!

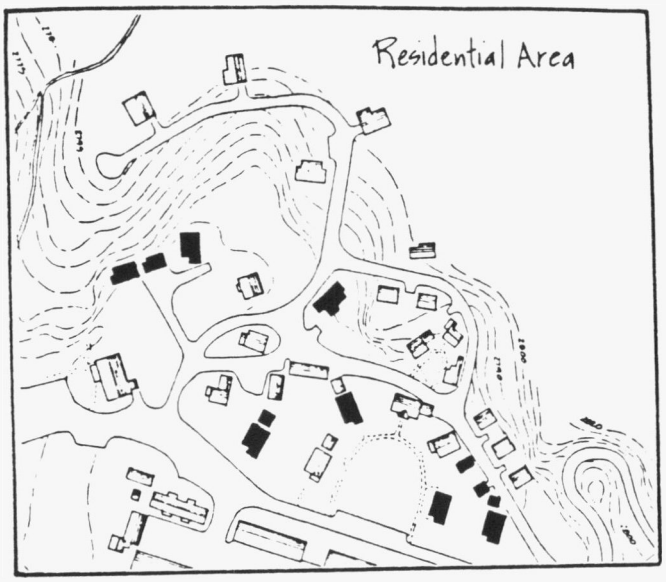
THE RESIDENTIAL AREA

Discussion:

The residential area holds a high degree of integrity overall as it has retained original building siting, scale and density, circulation, boundaries, and common open spaces. It is most important to keep the residential function in Longmire for it to continue as a village and community. The existing boundaries of this area should be retained. Because of existing contours and density there is very little opportunity for expansion or infilling beyond the provision of garages. These should be sited primarily in previously existing locations. Wood sheds should be provided either as extensions of garages or as shared structures in between cabins where possible to minimize the impact of added density. Roads in the residential area should be regraded to bring them below building grades where possible. Roads and paths should be lined with stone cobbles, particularly where adjacent to lawns.

The greatest degree of change to the residential area has occurred in the vegetative character and in the loss of landscape details. Important site details in the residential area to maintain or restore are the Circle Walk and fieldstone walkways, stone edging alongside roads, the low stone seating wall adjacent to the tennis court and other retaining walls, planter boxes and picnic tables. The tennis court is in need of repair to be functional. Another alternative to restoring the court for tennis would be to consider adaptive use as a centralized children's play area or a sand volleyball court.

In order to restore and enhance the vegetative character of this area, the implementation of a regeneration program for large conifers is needed. It is important to maintain an equal mix of Western Hemlock, Douglas Fir, Western Red Cedar, Silver Fir and Grand Fir. Each have different qualities that are desirable. The Douglas Fir is the most disease resistant and fastest growing. It also is the tallest in height by 50 to 75 feet over other conifers, therefore having the greatest shading capacity. The Hemlock and true Firs are slower growing with lower maximum heights. They have a desirable form, texture and fragrance but are not as vigorous as the Douglas Fir. The periodic introduction of young conifers coupled with the selective clearing of aging conifers will establish a cycle that will ensure a continuity in character while providing a range in scale of trees. Consideration for tree removal or pruning should be based upon the following criteria: trees that crowd each other or structures, poor health, day lighting needs, spatial definition and vista making to the mountain. Existing stumps should be removed for safety and to reclaim ground areas. Conifers should be encouraged to grow in groves where their shading impact on homes is minor.



Cabins in constant shade,
in need of day-lighting.



Layering of Vegetation

In these grove areas understory trees, shrubs and groundcovers should be established. These will become low maintenance areas alleviating the need to mow grass; they also will help rebuild the soil and serve as wildlife habitat. Reestablishing small deciduous trees such as the Vine Maple will provide a contrast to the darker conifers as their translucent leaves capture and disperse the light. Small trees, shrubs and groundcovers provide for a more graceful scaling down from the towering conifers. Understory trees, shrubs and groundcovers should be used to soften building edges and foundations, define individual yard space, screen for privacy, and direct circulation along desired paths. Periodic pruning of small deciduous trees and shrubs is recommended for establishing good structure and for rejuvenation. Lawn areas should be selectively cultivated in 'front yards' and common open spaces. Adaptable native grass blends should be explored for use.

Policy:

1. Retain residential function and existing boundaries of the area.
2. Maintain building siting arrqangement, scale and density.
3. Maintain existing extent and scale of roads.
4. Regenerate upp erstory conifers and restore understory trees, shrubs and groundcovers.

Actions:

Features to Preserve:

1. Keep existing scale, cluster arrangement and density of buildings (35-40 buildings).
2. Preserve the Circle Walk and common open spaces.
3. Retain the existing extent and scale of roads. Roads should maintain a 15-20 foot width.

Restore and Repair:

1. Uncover, reset and fill in stone edgings along paths and road. Restore fieldstone walkways and retaining walls.
2. Regrade roads and areas around buildings to divert runoff away from buildings. In some instances low retaining wall will have to be built in order to create 2% slopes away from buildings.
3. Restore window and porch planter boxes to homes.
4. Rehabilitate the tennis court, possibly by adaptive-use.

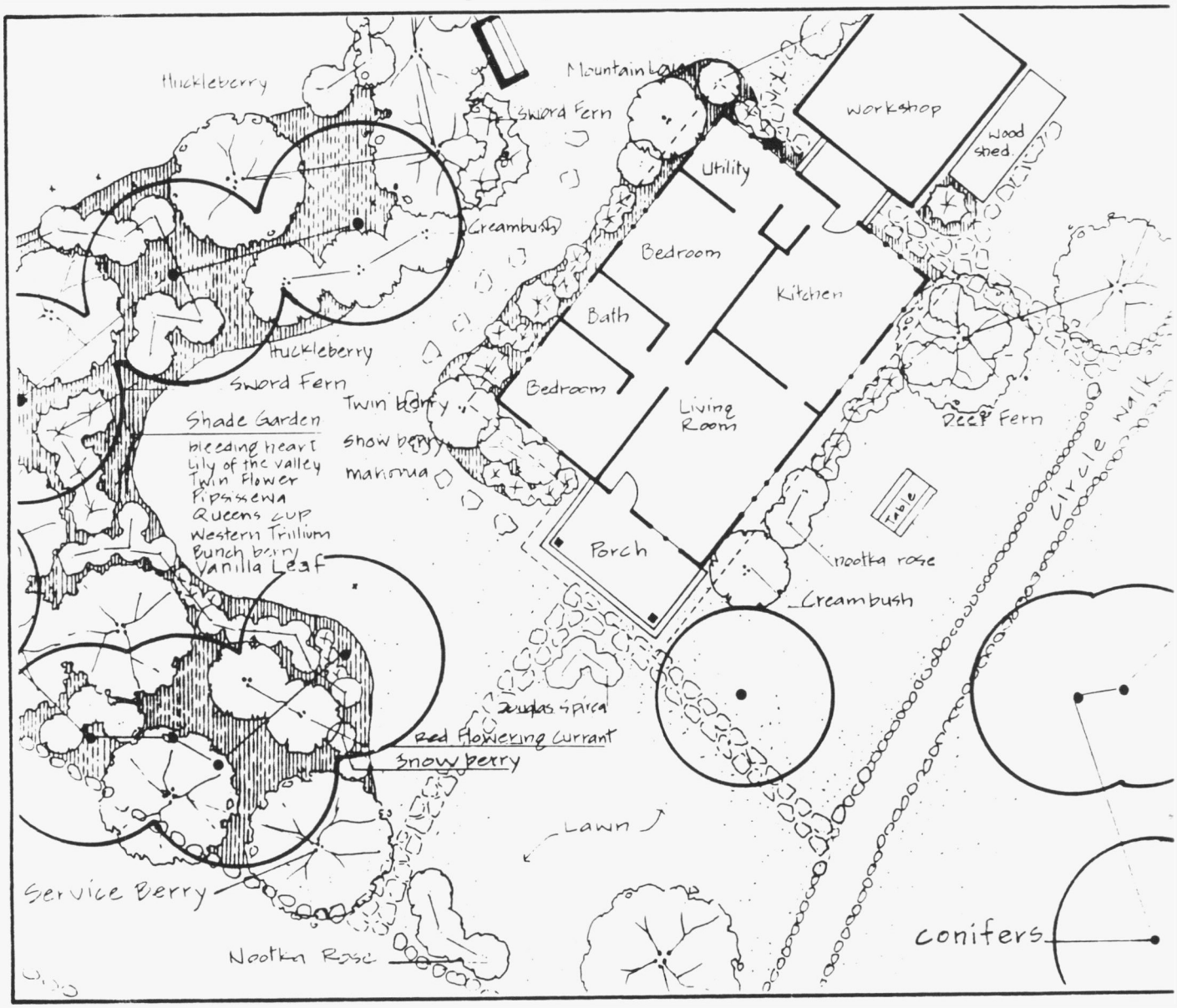
Vegetation Stewardship:

1. Upperstory: Implement a regeneration program of conifers by cyclical plantings of young trees. Maintain a mix of conifer species, with doug fir, western hemlock and western red cedar as the dominant species. Concentrate conifer plantings in groves thereby allowing for sunny open spaces.



The construction of low retaining walls can help correct grades around buildings.

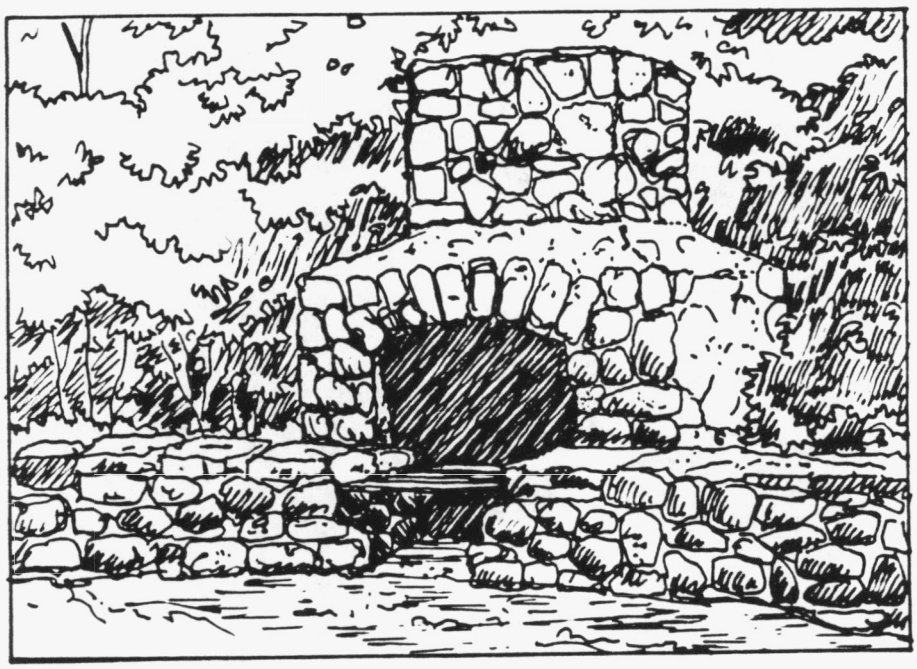
A model for planting design around individual cabins.



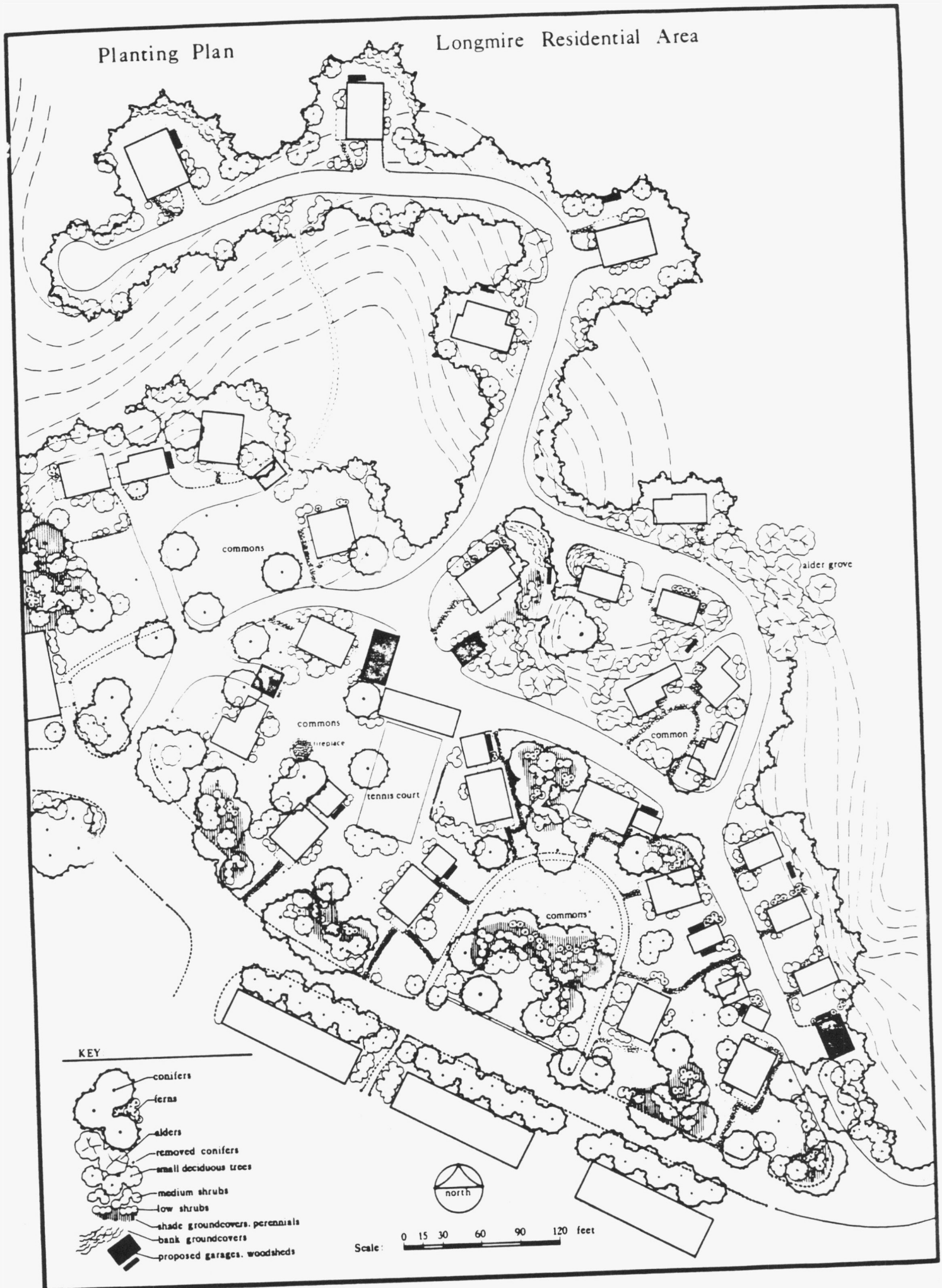
2. Middlestory: Establish small scale deciduous trees and medium shrubs along the forest edge, in grove areas, around buildings for screening and for spatial definition of yards.
3. Lowerstory: Establish low shrubs, ferns, perennials and groundcovers arou nd building foundations, in grove areas and as groundcovers in areas where lawns are unneccessary. Maintain lawns primarily in common open spaces and in 'front yards' of homes.

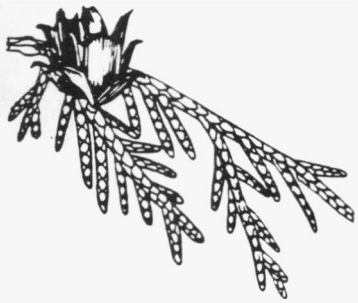
Additions and Enhancements:

1. Four garage structures, providing ten more parking spaces are proposed primarily in previously located areas.
2. Provide wood shelters adjacent to garages or as a shared structure between two residences to minimize increased density.
3. The construction of a community outdoor fireplace is recommended in the common open space next to the tennis court.
4. Consider adaptive-use of the tennis court as a children's play area and/or a sand volley all court.



An outdoor fireplace would compliment social gatherings.


Planting Plan
Longmire Residential Area
commons
commons
fireplace
tennis court
commons
common
alder grove
KEY
conifers
ferns
alders
removed conifers
small deciduous trees
medium shrubs
low shrubs
shade groundcovers, perennials
bank groundcovers
proposed garages, woodsheds
north
Scale:
0 15 30 60 90 120 feet



LONGMIRE PLANT LIST



Conifer Trees:

Psuedotsuga mensesii Douglas Fir	200+'
Tsuga heterophylla Western Hemlock	120-150'
Thuja plicata Western Red Cedar	150'
Abies grandis Grand Fir	125'
Abies amabilis Silver Fir	125'
Pinus monticola Western White Pine	120'
Pinus contorta Lodgepole Pine	100'

Medium Deciduous Trees:

Alnus rubrum Red Alder	30-60'
Acer glabrum 'douglasii' Douglas Maple	30'

Small Deciduous Trees:

Acer circinatum Vine Maple	15-25'
Prunus emarginata Bitter Cherry	15-25'
Alnus sinuata Sitka Alder	10-25'
Salix sitchensis Sitka Willow	10-20'
Holodiscus discolor Oceanspray/Creambush	10-15'
Amalanchier alnifolia Western Serviceberry	10-15'
Sambucus racemosa Red Elderberry	10-20'
Osmaronia cerasiformis Indian Plum	10'
Physocarpus capitatus Pacific Ninebark	10-13'
Corylus cornuta Western Hazelnut	10'

Medium Shrubs:

Ribes sanguineum Red Flowering Current	5-10'
Lonicera involucrata Black Twinberry	5-10'
Vaccinium ovatum Evergreen Hucklberry	4-10'
Philadelphus lewisii Mock Orange	5-9'
Rubus spectabilis Salmon berry	6-8'
Rosa nutkana Nootka Rose	5-8'
Aruncus slyvester Goatsbeard	3-7'
Vaccinium parvifolium Red Huckleberry	3-6'

Rhododendron albiflorum Cascades Azalea		3-6'

Low Shrubs:

Mahonia aquifolium Oregon Grape		3-5'
Ribes lobbii Gooseberry		3-5'
Gaultheria shallon Salal		3-5'
Viburnum opulus High Bush Cranberry		2-5'
Spirea douglasii Douglas spirea		3-4'
Symphoricarpus albus Snowberry		3'

Shade Ground Covers & Perennials:

Achlys triphylla Vanilla Leaf	groundcover	18"
Aquilegia formosa Western Columbine		2-3'
Chimaphila umbellata Pipsissewa	groundcover	6"
Clitonia uniflora Queen's Cup		6-10"
Cornus canadensis Bunchberry	groundcover	2-8"
Corydalis scouleri Western Corydalis		1-4'
Dicentra formosa Bleeding Heart	groundcover	8-18"
Linnacaea borealis Twinflowers		3-5"
Maianthemum diatatum Wild Lily-of-the-Valley	groundcover	4-10"
Oxalis oregona Wood sorrel	groundcover	6"
Pyrola uniflora Wood Nymph		2-4"
Smilacina racemosa False Solomon's Plume		1-2'
Tellima grandiflora Fringecup		2-3'
Trillium ovatum Western Trillium		4-12"
Viola sempervirons Wood Violet		6-12"

Ferns:

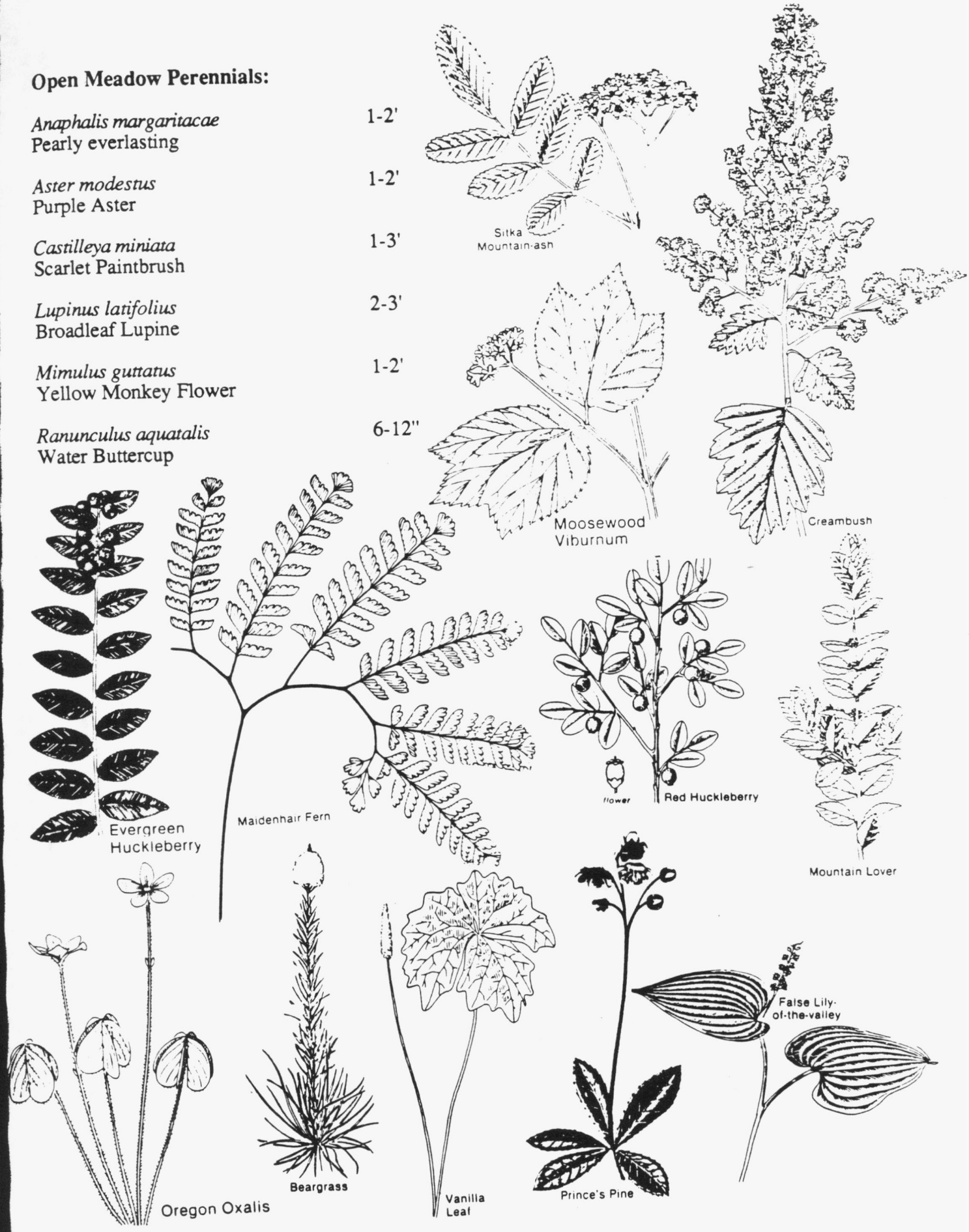
Polystichum munitum Sword Fern	3-5'
Pteridium aquilinum Bracken Fern	4-6'
Athyrium felix femina Lady Fern	4'
Blechnum spicant Deer Fern	3'
Adiantum pedatum Maidenhair Fern	2'

Open Slope Groundcovers:

Arctostaphylos myrsinites Kinnick-Kinnick	6"
Juniperus communis Mountain Juniper	1-2'
Pachystima myrsinites False Box	2'
Xerophyllum tenax Bear Grass	2-4'

Open Meadow Perennials:

Anaphalis margaritacae Pearly everlasting	1-2'
Aster modestus Purple Aster	1-2'
Castilleya miniata Scarlet Paintbrush	1-3'
Lupinus latifolius Broadleaf Lupine	2-3'
Mimulus guttatus Yellow Monkey Flower	1-2'
Ranunculus aquatalis Water Buttercup	6-12"




Western Serviceberry
Red-flowering Currant
Pacific Ninebark
Coast Red Elderberry
Salmonberry
Goatsbeard
Osoberry
Common Snowberry
Nootka Rose
Gummy Gooseberry
Cascade Azalea
Orange Honeysuckle
Black Twinberry
Broadleaf Lupine
Subalpine Spiraea
Red Columbine
Bleeding Heart
Twinflower
Bunchberry Dogwood
Western Trillium

THE MAINTENANCE AREA

Discussion:

The maintenance area is the working heart of the park and accounts for much of the activity in Longmire. It is part of what makes Longmire a bustling place. The nature of maintenance encompasses changing practices and equipment and results in changes to the site itself. Therefore, the changes that take place in the continuing purpose of maintenance should be considered as appropriately in keeping with the character of the maintenance yard. However, it is critical to assure that the changes that take place are within the framework of perpetuating historic character and continuing rustic design principles.

Conceptually it is important to reinforce the maintenance area as a 'yard'; a solid edge of buildings surrounding an open center. This configuration helps to screen and buffer noise to the outside. It is also important to maintain stands of conifer trees within the maintenance area to keep the proportions of open space to scale with the rest of Longmire and to keep the area as a whole, harmonious with its surroundings. Over the years more housing has moved into the maintenance area. Housing is not compatible with maintenance activities and efforts should be made to relcocate residences to existing residential area or establish a secondary 'seasonal housing' area. Because maintenance is an integral part of the life of Longmire and the park, it should be considered as an integral part of intepretation. People are naturally curious to learn how materials were gathered and buildings were built; or about maintenance tales such as the 'big snow' or windstorm of 1931.

Policy:

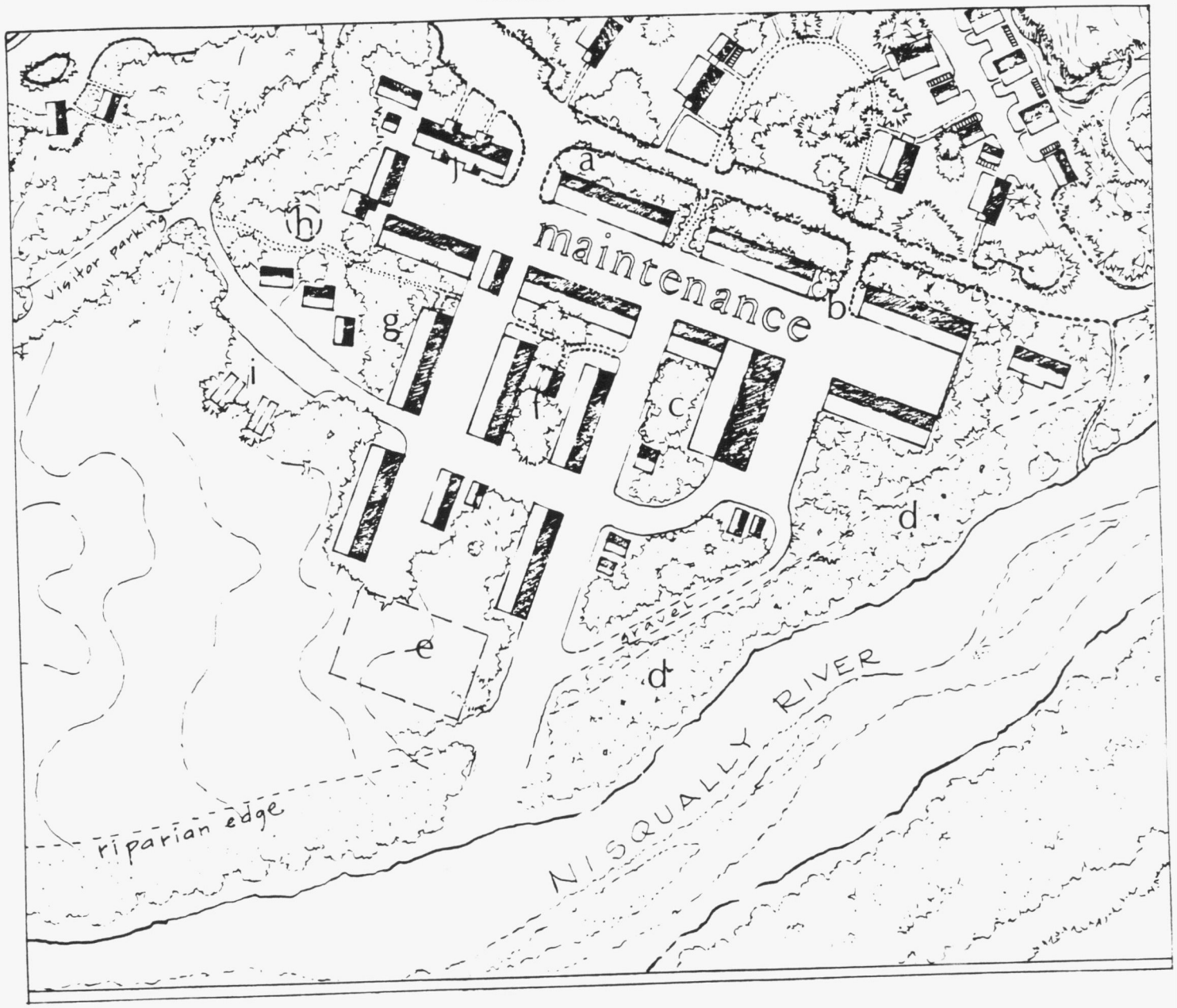
1. Reinforce the structure of the maintenance area as a 'yard'.
2. Maintain the grid arrangement and range in scale of buildings.
3. Maintains stands of conifers within the maintenance area.
4. Include maintenance activities as an integral part of interpretation.

Actions:

Features to Preserve:

1. Retain the existing boundaries of the maintenance area.
2. Maintain a solid edge created by buildings and/or vegetation along the residential and Inn area borders.
3. Maintain the rectangular spatial order of buildings.
4. Keep existing range in scale of buildings. Do not displace smaller scaled buildings.

Maintenance Area



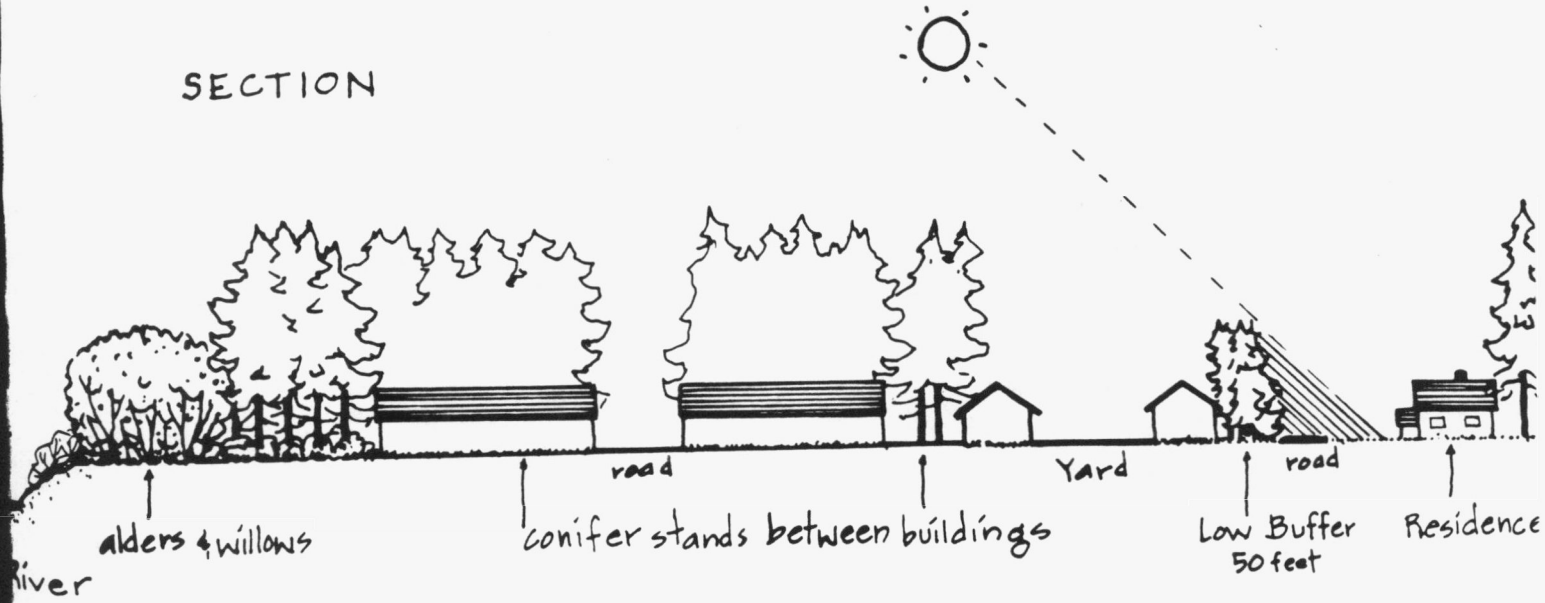
a. 50' screen and buffer
b. Secondary exit
c. Conifers planted around addition
d. Riparian vegetation restored
e. Feasible site for additions
f. Laundromat
g. Townsley Hall
h. Weather station
i. Seasonal housing
j. Maintenance offices

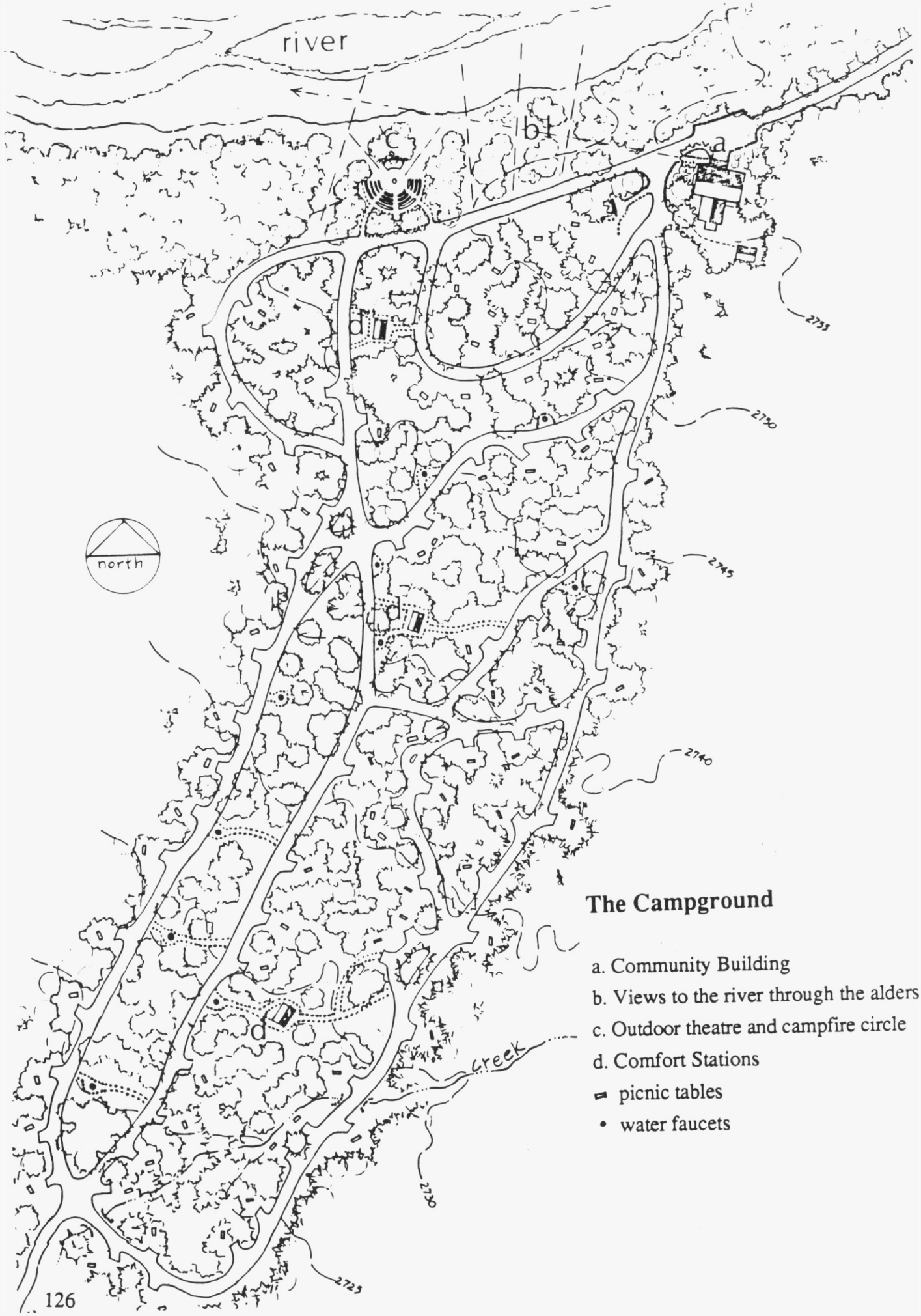
Features to Restore:

1. Restore the riparian buffer along the river at the southeast edge of the maintenance area.
2. Revegetate areas with conifers and shrubs in the vicinity of the 1983 structural addition to restore original scale and proportion of open space.
3. Manage the vegetation buffer along the residential edge of the maintenance yard at a height below fifty feet to provide solar access to the residential area, by rotation plantings of shorter and slower growing conifers: lodgepole pine, hemlocks, and western red cedar.

Additions and Changes:

1. The maintenance area could support the addition of one more major structure within its boundaries should the need arise. Siting should correspond to the existing grid building arrangement.
2. Providing a secondary exit at the east end of the maintenance yard would alleviate the need for a gravel road along the river bank.
3. Consider adaptive use of the triplex for maintenance offices and relocation of housing in maintenance area to existing residential area or possibly in a secondary designated seasonal housing area.
4. Phase out temporary structures such as trailers and mobile homes.
5. Delineate pathways to the Laundry facility and to Townsley Hall.
6. Consider providing interpretation of maintenance activities. A display of early tools and equipment as well as interesting stories and statistics could be housed in Townsley Hall. Interpretation could also include periodic tours through the yard.





The Campground

a. Community Building
b. Views to the river through the alders
c. Outdoor theatre and campfire circle
d. Comfort Stations
▬ picnic tables
• water faucets

THE CAMPGROUND

Discussion:

Longmire's campground is among the earliest of autocamps to be built in the National Parks. From the inception of the National Parks, development was oriented to the auto touring and camping experience. Longmire autocamp is one of a handful remaining today that still retains its original character of curvilinear drives, limited use of paving, and rustic features in a forested setting, a character much in keeping with the original rustic concepts for design and development in the Parks. Though present use is greatly reduced from the 400 auto capacity it once held, the campground continues to be used in an overflow capacity and now contains about 70 campsites. Considering the size of recreational vehicles today, this seems a reasonable number to maintain within the given boundaries.

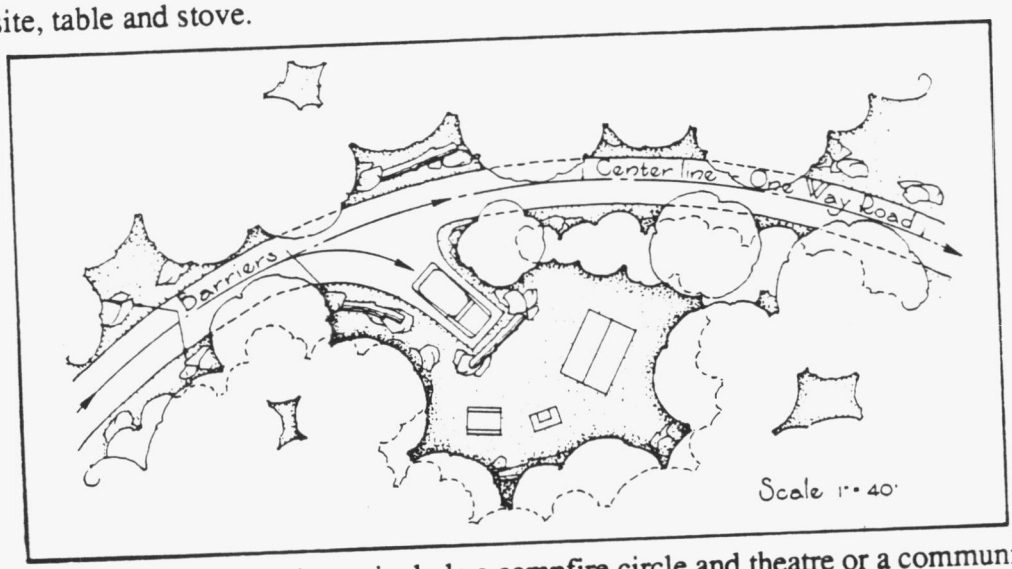
Present limited use is a good response for assuring continued use without excessive impact. However, it seems there is an opportunity to offer Longmire campground as a choice or alternative, rather than as overflow, for those desiring a more intimate and rustic setting. Some visitors would in fact, prefer this earlier autocamp over a larger newer campground. Frank Brochman described the character of Longmire campground in the 1920's as having such a character. He states, "the Longmire community building programs were highly informal and the audiences small in comparison to Paradise. In addition people who attended the Longmire programs were campers who preferred one of the less popular locations of the park, perhaps indicitive of their more sincere interest in the natural history of the mountain."[1] He also describes a sign he prepared for the entrance of the Community Building which stated that it was 'dedicated to all who had an interest in the outdoors and the preservation of its values'. The rustic quality of the campground may be further enhanced by returning this signage, rustic campstoves and picnic tables; also by bringing evening interpretive programs to the Community Building or outside on a regular basis. Camping use should still be maintained on a limited basis.

Policy:

1. Retain and enhance the intimate and historic character of the campround by retaining existing scale and rustic features.
2. Vegetation management of the campground should strive to attain the character of the surrounding forest with understory shrubs and groundcovers.
3. The campground should be provided to visitors as a choice.
4. Return interpretive activities and occasions to the campground.



1. Rustic features of the campsite: Picnic table, camp stove, and log and stone barrier defining auto limits.
2. Model layout for campsites: one way roads, screening, auto barriers, tent site, table and stove.



Additions to the campground may include a campfire circle and theatre or a community kitchen.





Actions:

Features to Preserve:

1. Maintain existing boundaries and existing campsite density (65-70 campsites).
2. Keep existing narrow roads and limited use of paving (12-15 foot widths maximum).
3. Retain the area closest to the river as a day use picnic area.
4. Keep existing rustic site features such as stone cairn drinking fountains and stone lined pathways.

Features to Restore:

1. Restore open views to the river from the Campground and Community Building by selective removal of alders along the river's edge.
2. Reinforce pathway demarcation with stone edging.
3. Delineate individual campsites with log or stone edging.
4. Restore lost rustic site features such as campstoves and picnic tables.

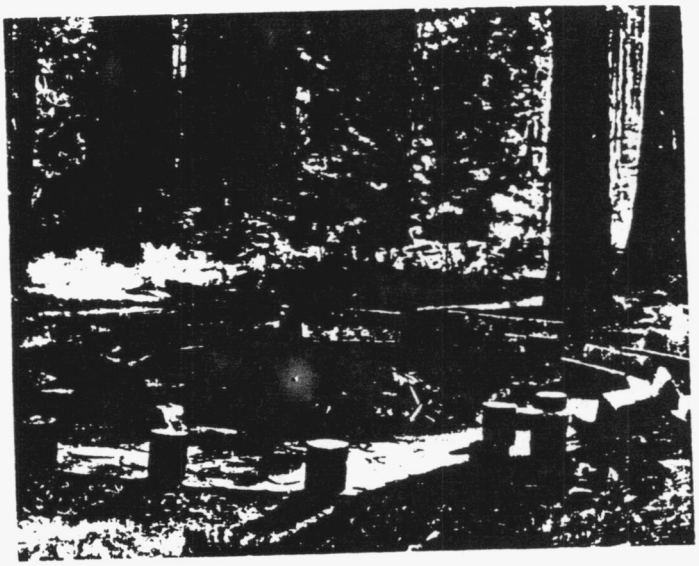
Vegetation Stewardship:

1. Upper story- Implement a program of periodic planting of young conifer trees to rejuvenate the forest.
2. Middle story- Provide screening for campsites and comfort stations with five to ten foot shrubs such as huckleberries, flowering currants, ocean spray or service berry.
3. Lower story- Restore forest floor in scarred areas with woodland groundcovers such as salal, twinflower, vanilla leaf, false lily-of-the-valley and ferns.

Additions and Enhancements:

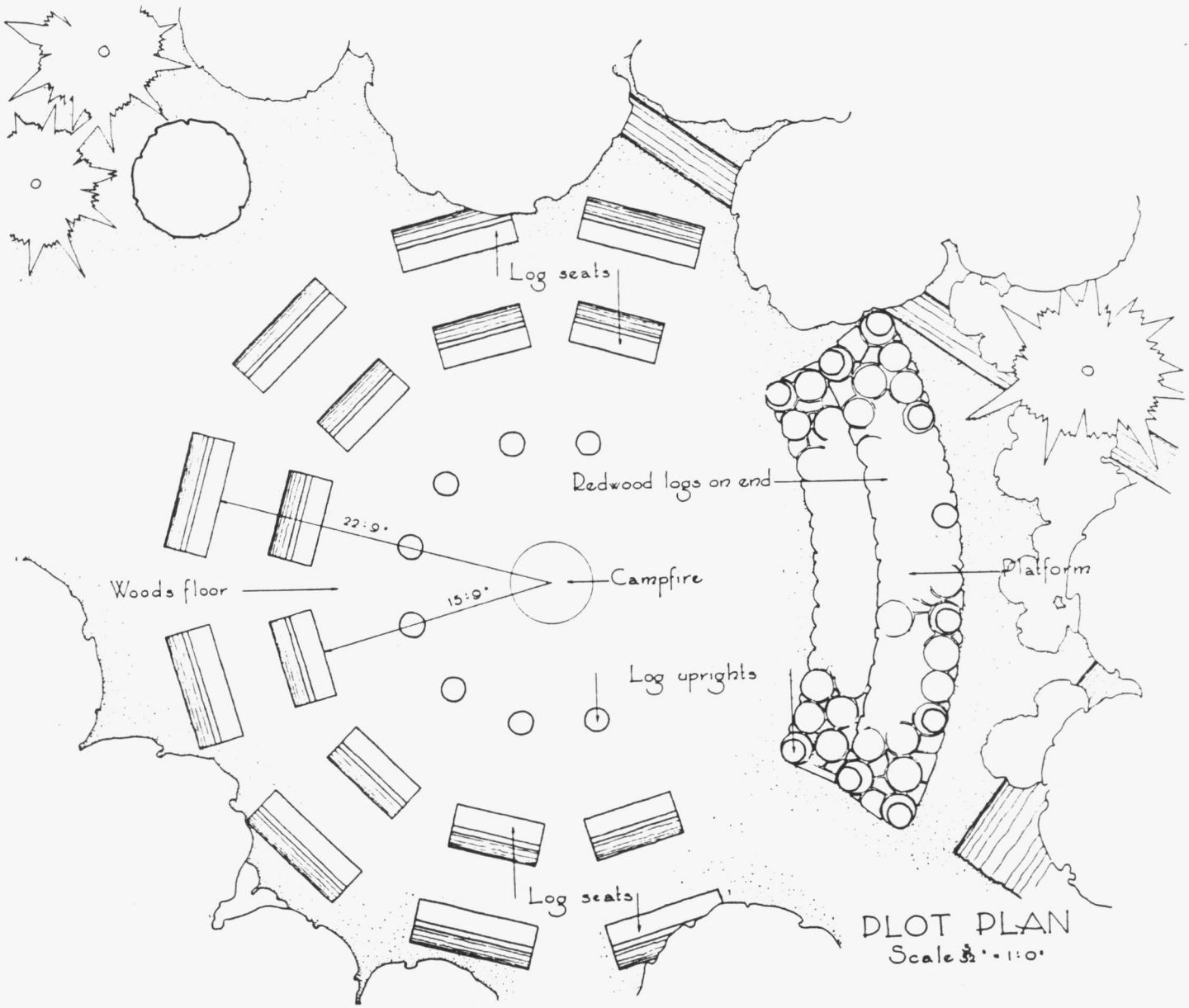
1. The addition of an outdoor amphitheatre to hold evening interpretive programs for campers would be an appropriate enhancement of the campground.
2. The addition of an outdoor community kitchen in the day use picnic area would allow the occasions and events of the Community Building to expand outdoors.
   (Both of these have existed in the campground previously. These structural additions should use examples illustrated in *Park and Recreation Structures* as guidelines for design and construction).

Design for a campfire circle.

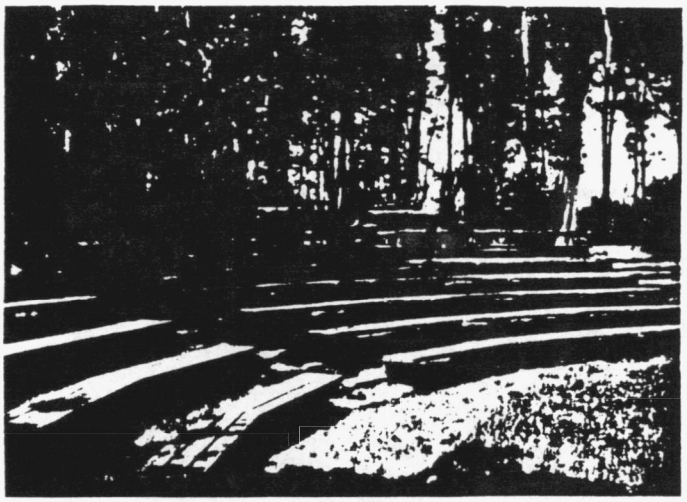


Campfire Circle

A campfire grouping which, by reason of arrangement, scale and simplicity, avoids being utterly alien in its impressive sylvan setting. The stage is paved with end-grain blocks cut from redwood logs. The two varieties of seating – short lengths of log on end and horizontal logs shaped to provide seats with backs – bring desirably casual informality to the arrangement.

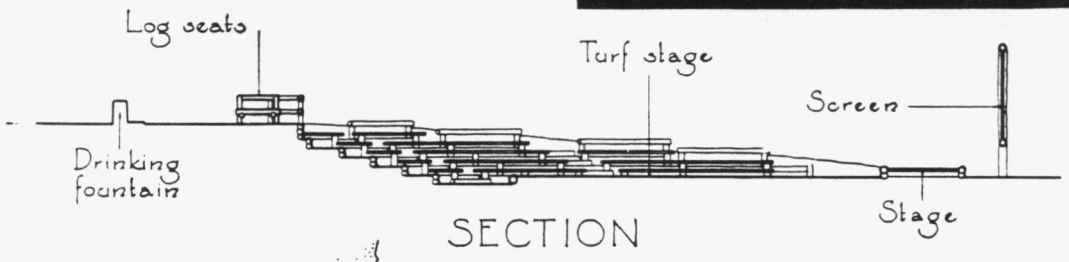


Design for an outdoor theatre.

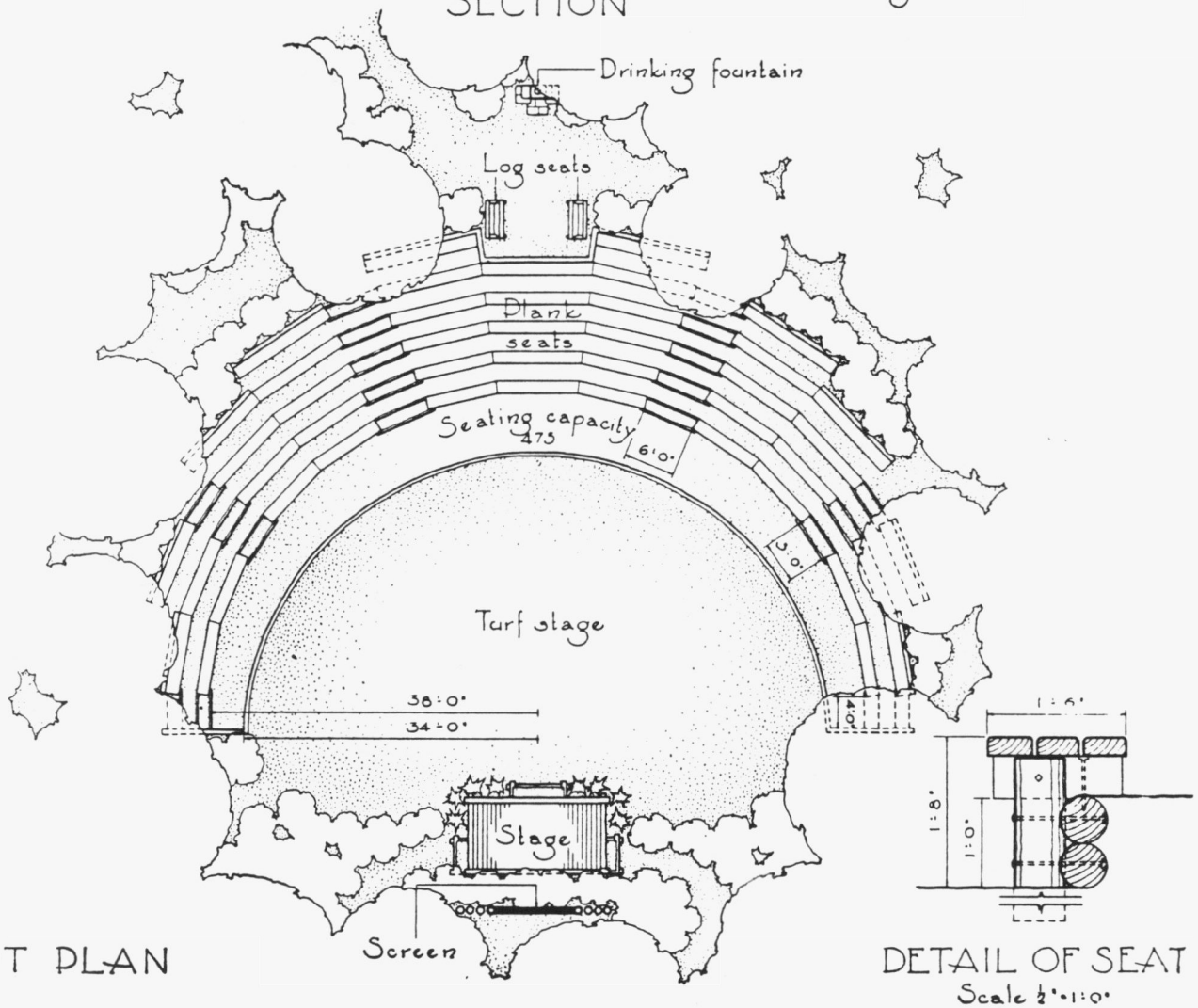


Outdoor Theater

While this agreeable example is on the grounds of a school, it has conservative and yet definite park character to win it a place here. Its semi-circular plan of seats, surrounding turf stage in front of platform stage, makes it more truly an amphitheater than an outdoor theater. The construction of the seats and the suggestion of foyer achieved by the drinking fountain and two facing log benches should be noted.



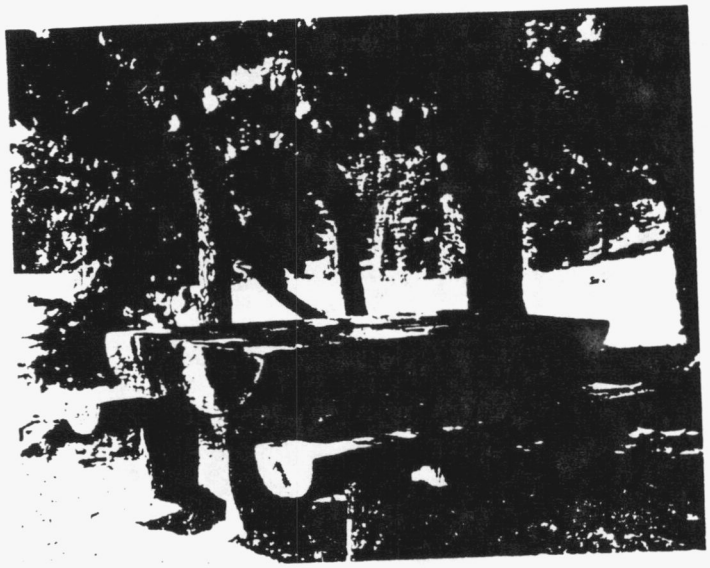
SECTION



PLOT PLAN

DETAIL OF SEAT
Scale ½"=1'-0"

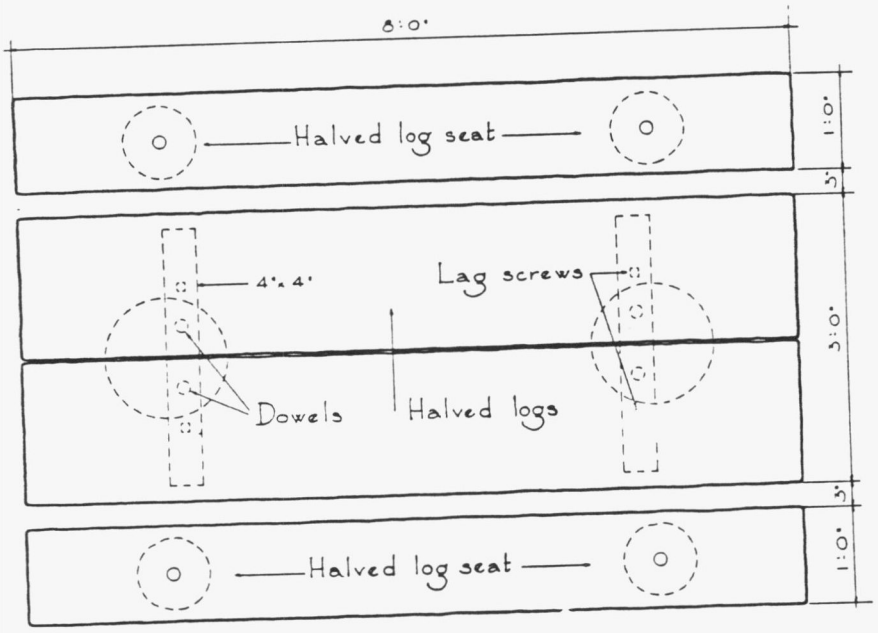
Design for a picnic table.



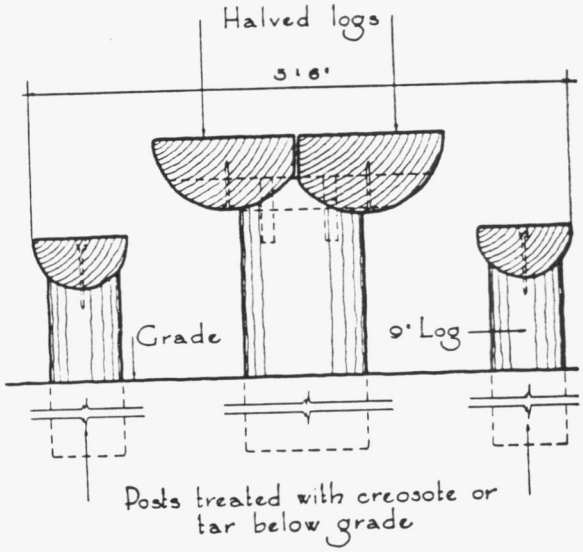
Picnic Table

Crater Lake National Park – – – Oregon

A table of substantial proportions that fully acknowledges the impressive scale of the trees native to the Pacific slope and so is appropriate in this and other western National Parks where it has been built. A practical advantage in the type is the absence of underbracing so often inconveniently restrictive of leg room.

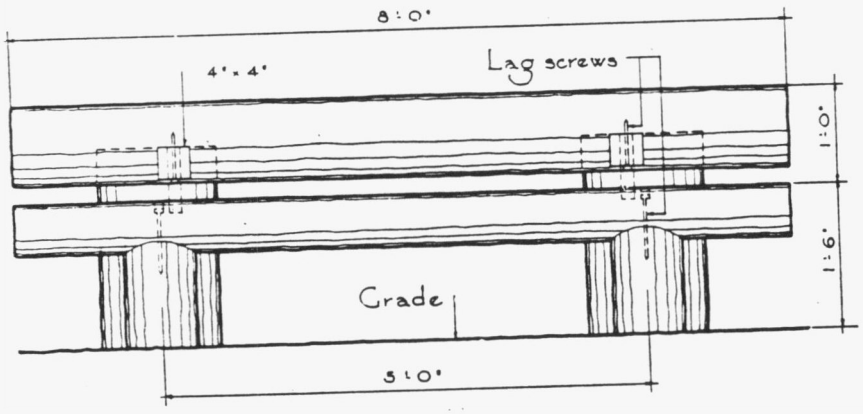


PLAN

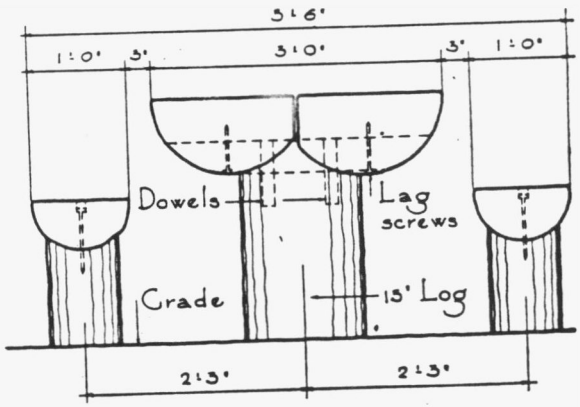


SECTION

All logs to be peeled and stained

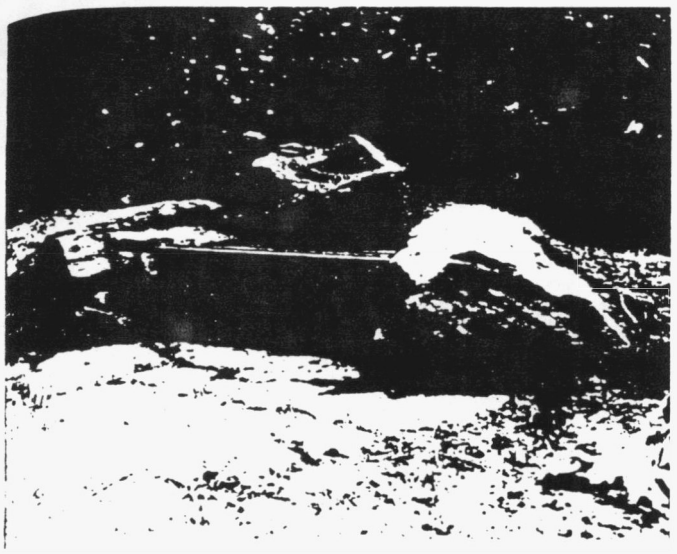


SIDE ELEVATION



END ELEVATION

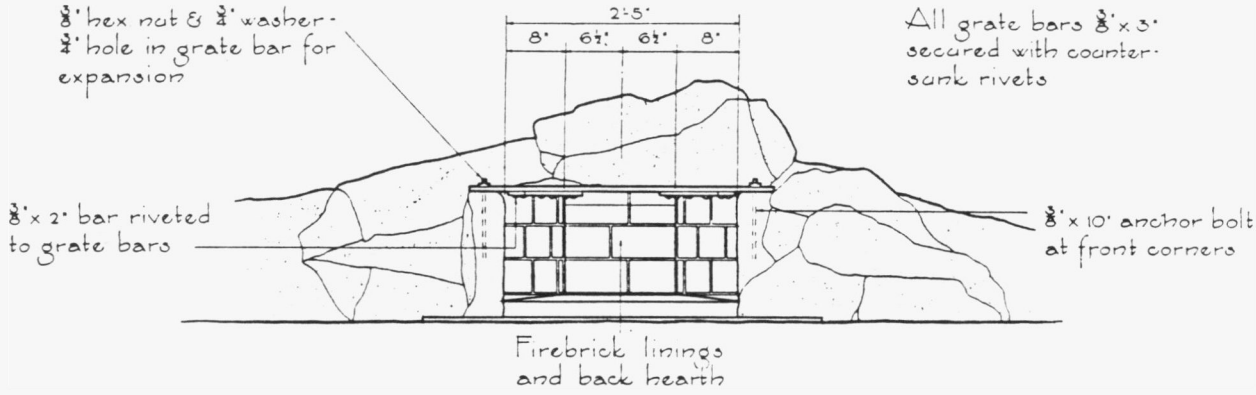
Scale ½" = 1'-0"



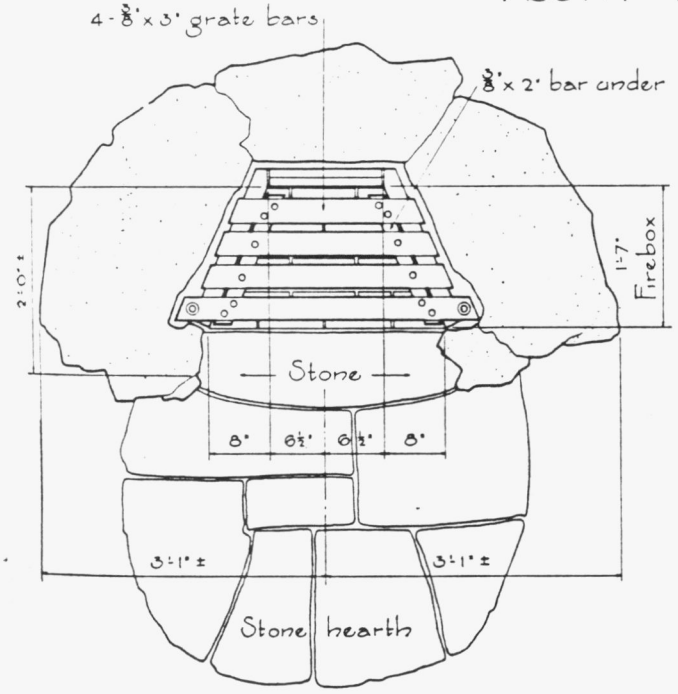
Design for a camp stove.

Picnic Fireplace – – – National Parks

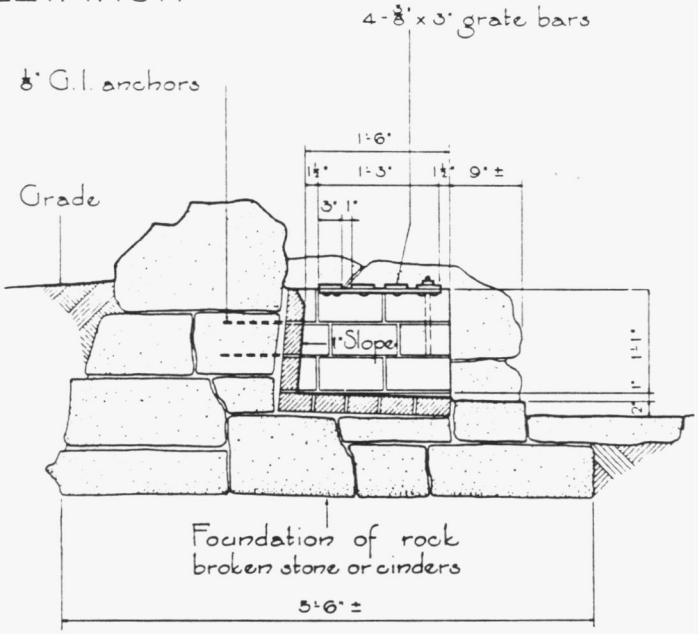
The splayed fire box and style of grate here shown are typical of the picnic fireplaces favored in many of the Western National Parks. When these fireplaces are constructed (or appear to be constructed as in this instance) of but three stones or boulders, they are most happily naturalized in their settings. Salient features of the construction are the dimensions of the fire box, the fire brick lining and base, the stone hearth curb, the paving of the area immediately in front of the fire box (in presuppression of grass fires) and the mounding up of earth against the side and back enframing rocks. The grate is preferably of genuine wrought iron, but may be of open hearth cold-rolled milled steel in stock size bars.



FRONT ELEVATION

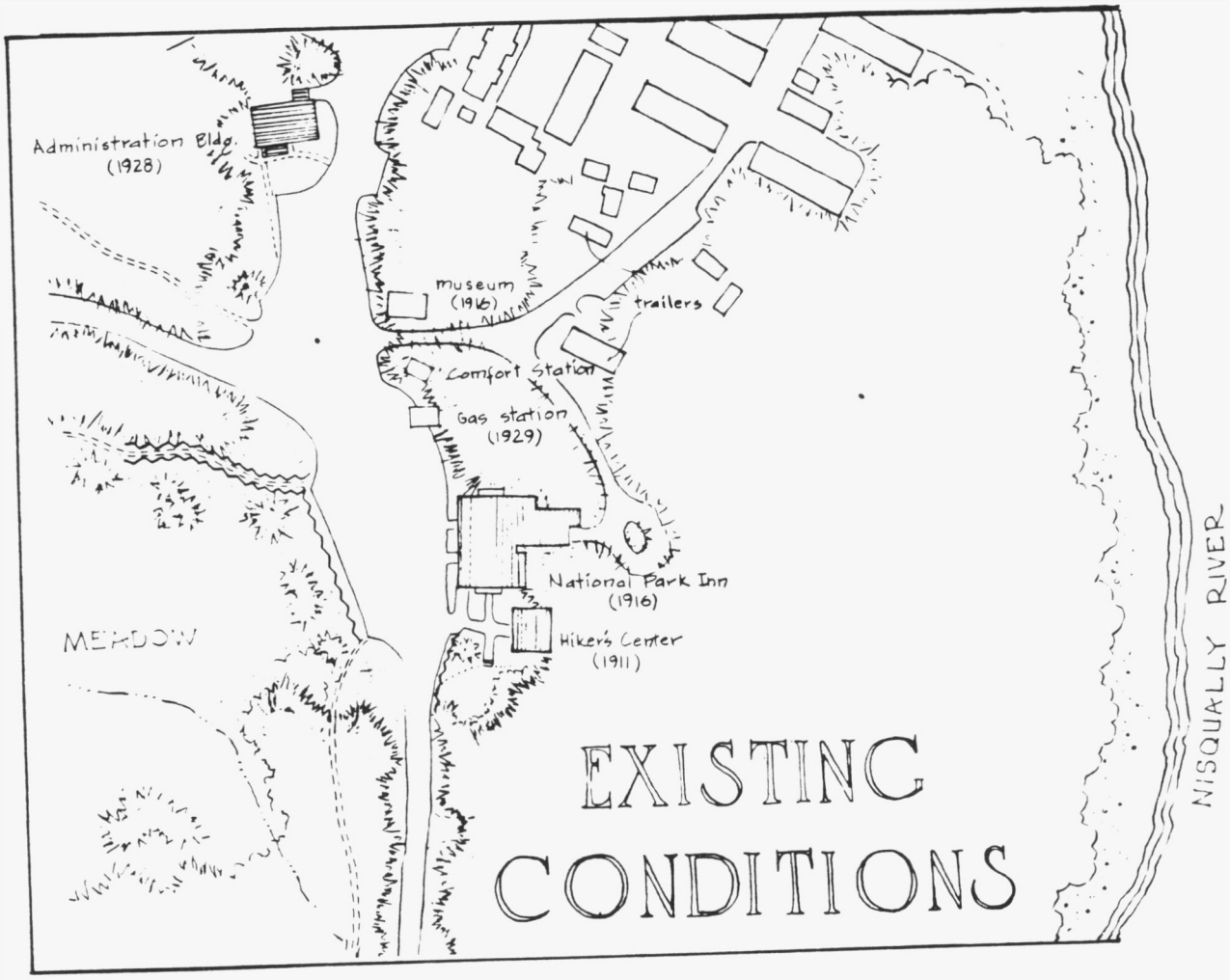


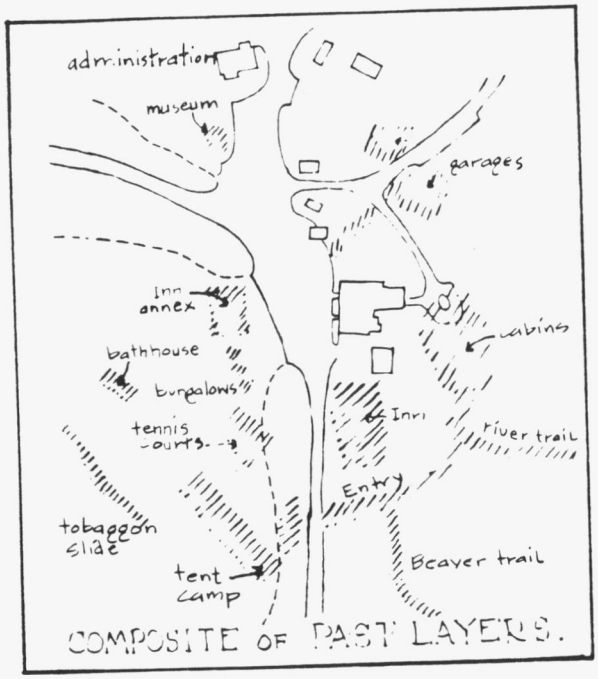
PLAN



SECTION

Scale ½" = 1'-0"





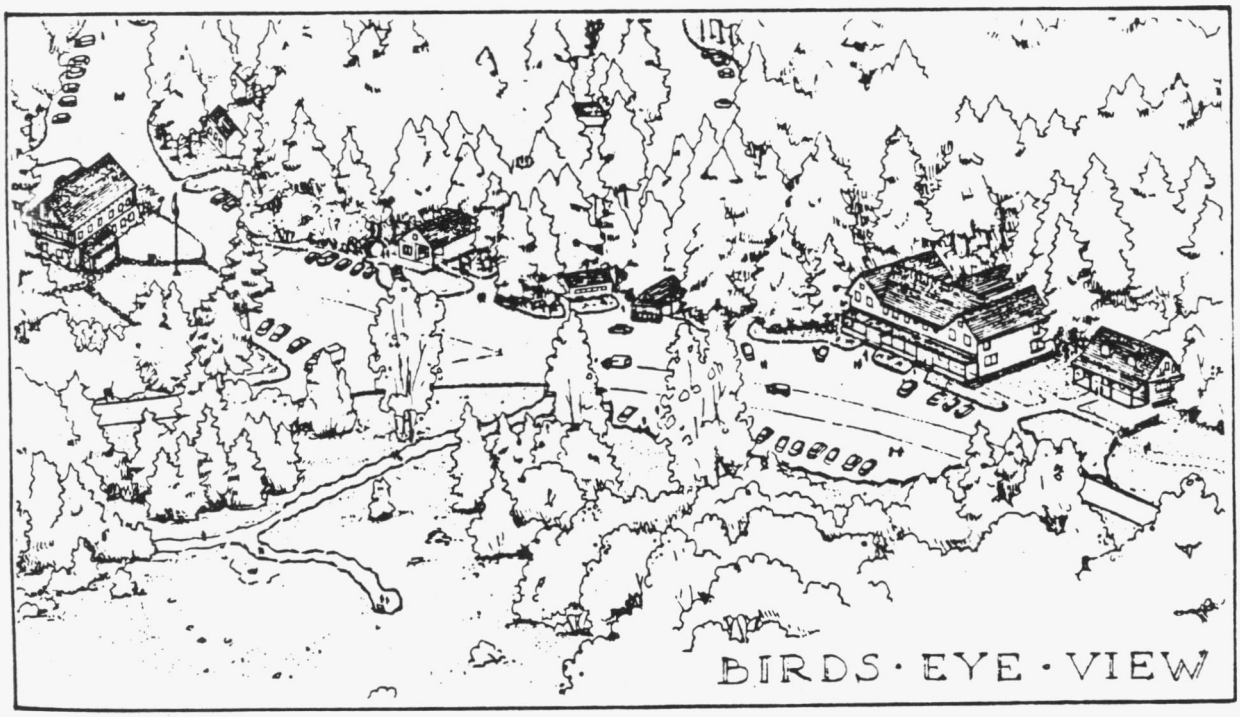
Visitor Plaza Area

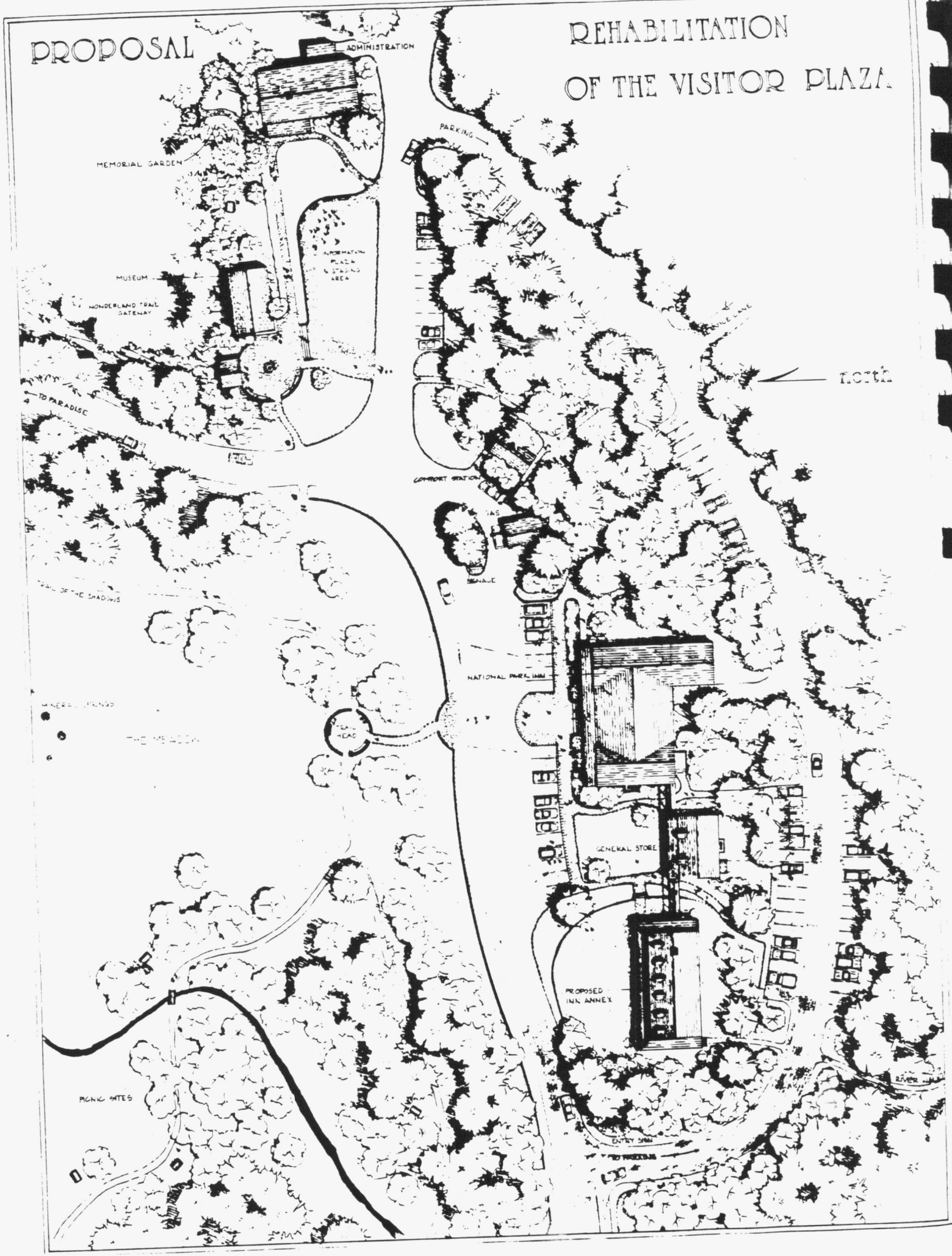
VISITOR PLAZA AREA

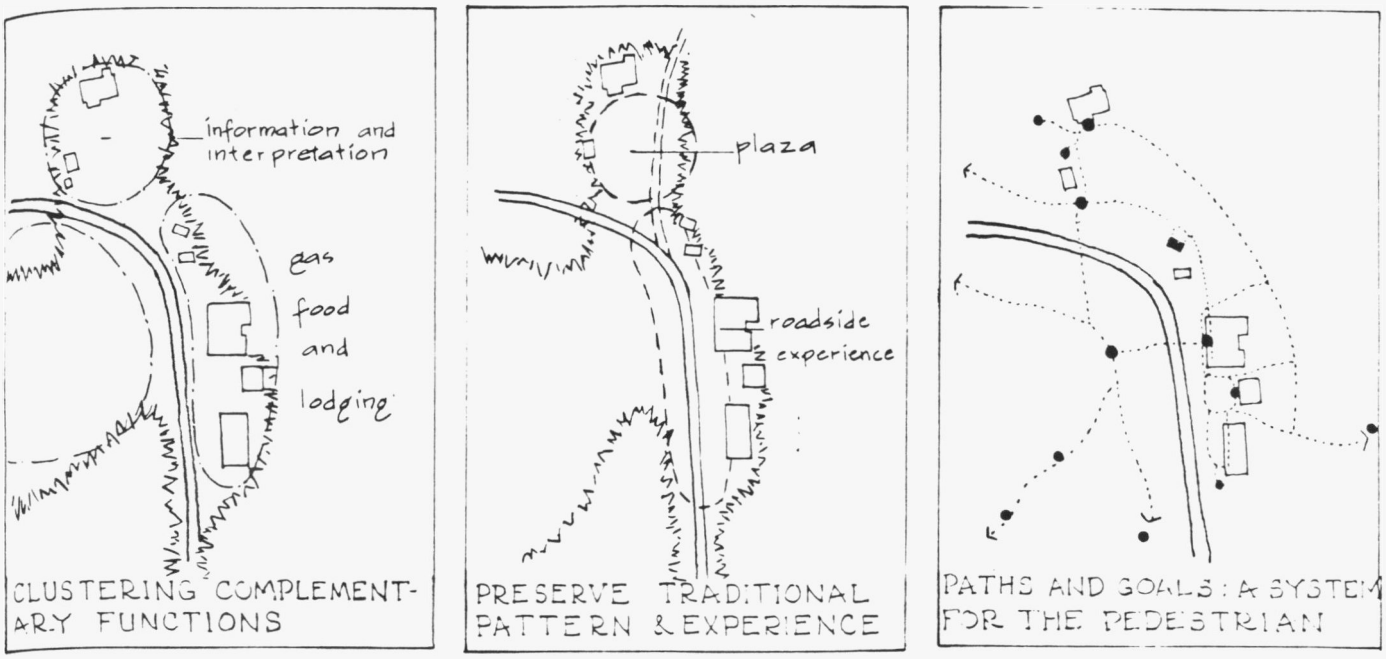
Discussion:

The plaza area presents a particular challenge. It is an area that has received the greatest amount of change primarily due to seventy years of auto impact. Both the numbers and size of vehicles have increased, resulting in a much larger size of the 'plaza area'. Originally the plaza was conceived as just the area in front of Administration, off the Nisqually Road. Now the width of the road has been expanded to create one large expanse of asphalt, making the original plaza indistinguishable. Present conditions of congestion and confusion, as well as several other needs and desires call for a design response in this area that both meets present needs and captilizes on assets and opportunities while preserving the historic character and experience.

Longmire's present role with respect to the visitor deserves reconsideration in light of its recent recognition as a cultural resource and the previous larger role that it has played for the visitor. Rather than portraying the character of a 'pit-stop', Longmire's visitor plaza area can be enhanced as a place to be introduced to and informed about the Park; a place to return to for rest and relaxation, to socialize and share the events of the day; and a place to reflect on past times. It is the threshold to the ascent of the mountain, a village, community and home base.

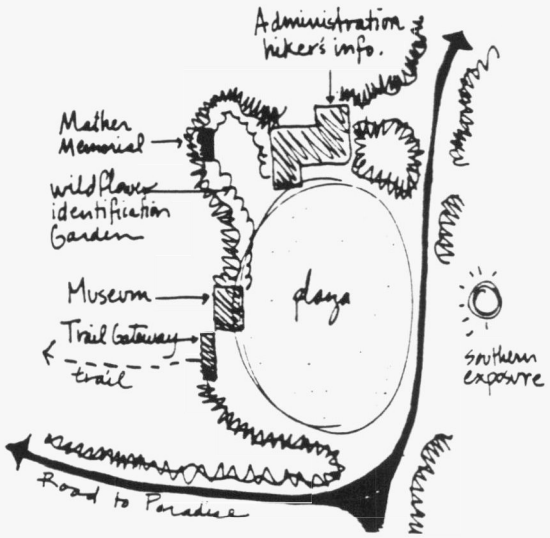


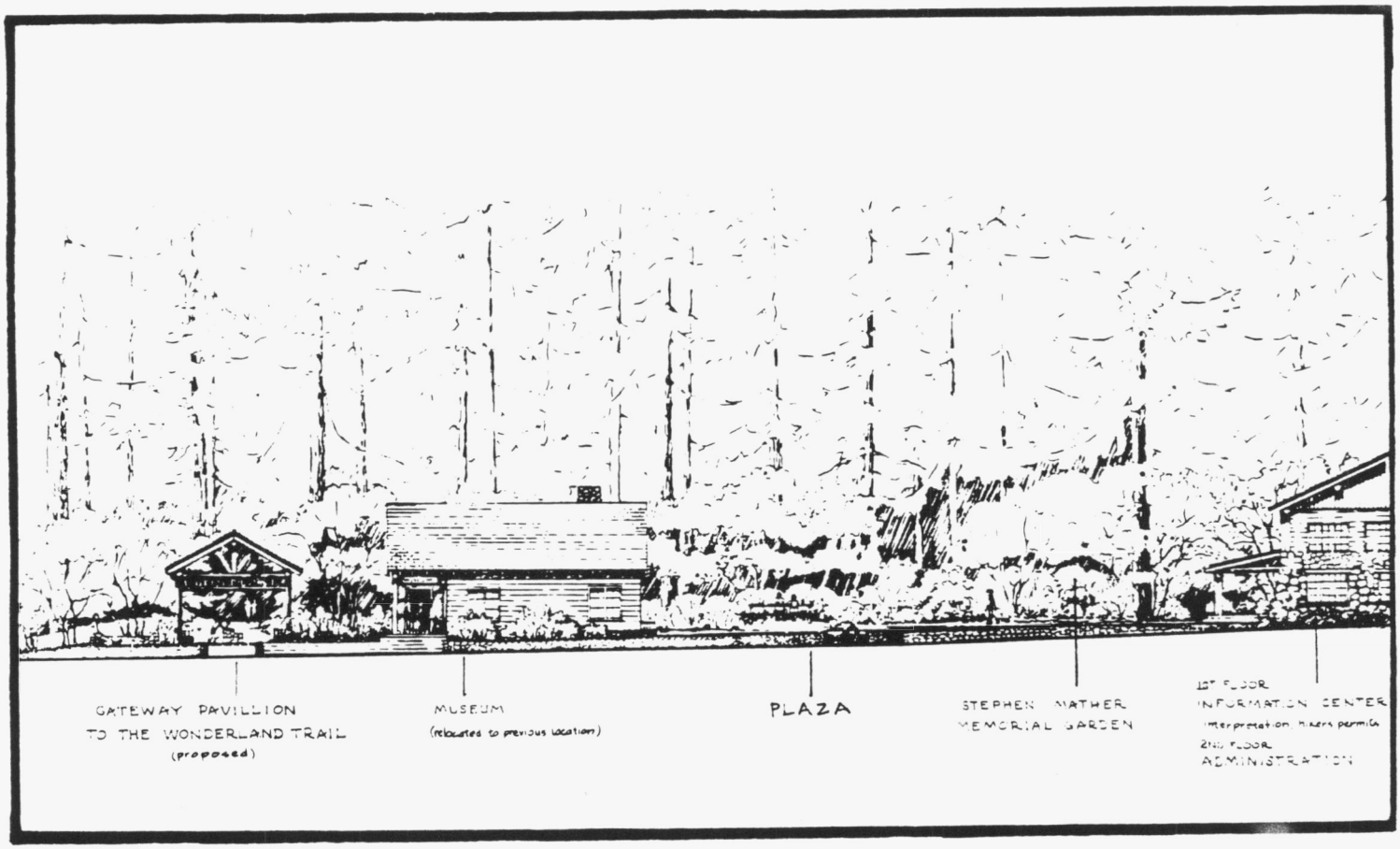

PROPOSAL
REHABILITATION
OF THE VISITOR PLAZA
ADMINISTRATION
MEMORIAL GARDEN
MUSEUM
WONDERLAND TRAIL GATEWAY
TO PARADISE
PARKING
north
COMFORT STATION
NATIONAL PARK INN
GENERAL STORE
PROPOSED INN ANNEX
PICNIC SITES



To enhance Longmire as a visitor place and information center, a number of recommendations are made. For clarity of orientation it is suggested that similar functions be clustered together thereby creating two primary 'hubs' or centers of activity: an information and interpretation hub, and a visitor service hub of food, supplies, gas and lodging. To strengthen the information/interpretation center it is recommended that the lobby of Administration be reopened to the public to issue hiker's permits, answer questions and provide informal interpretive displays. For example, visitors might like to sit near the fireplace or at the large table and browse through photo albums of historic photos such as is done at Sunrise. The model of the park could remain permanently housed here as well. It is recommended that the Museum be relocated to its original location at the south facing side of the plaza and connected to the Administration building by the existing flagstone walkway. Along this walkway and around the Stephan Mather Memorial a wildflower identification garden could be established displaying plants of the lowland forest. This garden will strenthen the sequence of experience for the visitor. Next to the Museum is the head of the Wonderland Trail. The construction of a rustic gateway would serve to announce and celebrate the trail head. At the gateway, a map of the trail could be viewed, as well as seating and a drinking fountain provided for those coming off the trail. The combination of these structures and garden

surround and help define a pedestrian outdoor area - a 'soft plaza' which can function as a staging area, a place to have questions answered by a ranger or maybe watch a living history interview. Visitors arriving in Longmire will naturally be drawn to this area to become informed of the park and to discover the opportunities available to them.





To enhance the character of the National Park Inn, it is recommended that the lounge be returned where the gift shop now exists, and that the fireplace be reconstructed within it to provide an informal social gathering place, particularily in evenings and in winter. The lounge could be a place to read or write letters, play cards, listen to someone playing a piano or just watch the fire. Adaptive use of the original clubhouse (recent hiker's center) then could serve the function of 'general store' with supplies, gifts, and seasonal ski rental.

To perpetuate the historic character of this area, it is recommended that the pervasive pattern of roadside development and activity not be lost. Though autos may presently dominate the scene, they also add to the activity and vitality in front of the Inn. People on the porch of the Inn watch not only the mountain but the activity of people coming and going. The complete removal of parking from the plaza area would reduce the vitality of the scene. The goal should be to maintain a proportionate amount of auto parking and activity in front of the Inn; about 18-20 cars. To resolve access and parking needs the remaining parking should be shifted to the back of the Inn, spread along a continuous linear loop that follows the footprint of a previous road and entry. By providing this loop, the visitor is allowed to 'arrive' and see Longmire, to park in front of the Inn, continue on to park near Administration or to circle around in back to park in the shade of the forest - a very straightforward and comfortable sequence. To further restore lost character it is recommended that landscape features such as plantings,and stone and wood detailing be returned to this area to provide a human scale interest and to help blend and harmonize the plaza area with the rest of Longmire.

Policy:

1. Expand on and enhance the visitor experience in Longmire's plaza area
2. Cluster related functions thereby creating two hubs of activity.
3. Retain the pattern of roadside development and parking in the visitor services area.
4. Reduce the impact and dominance of the auto. Increase paths and outdoor places for the pedestrian.
5. Restore historic landscape features: plantings, wood and stone detailing.

Actions:

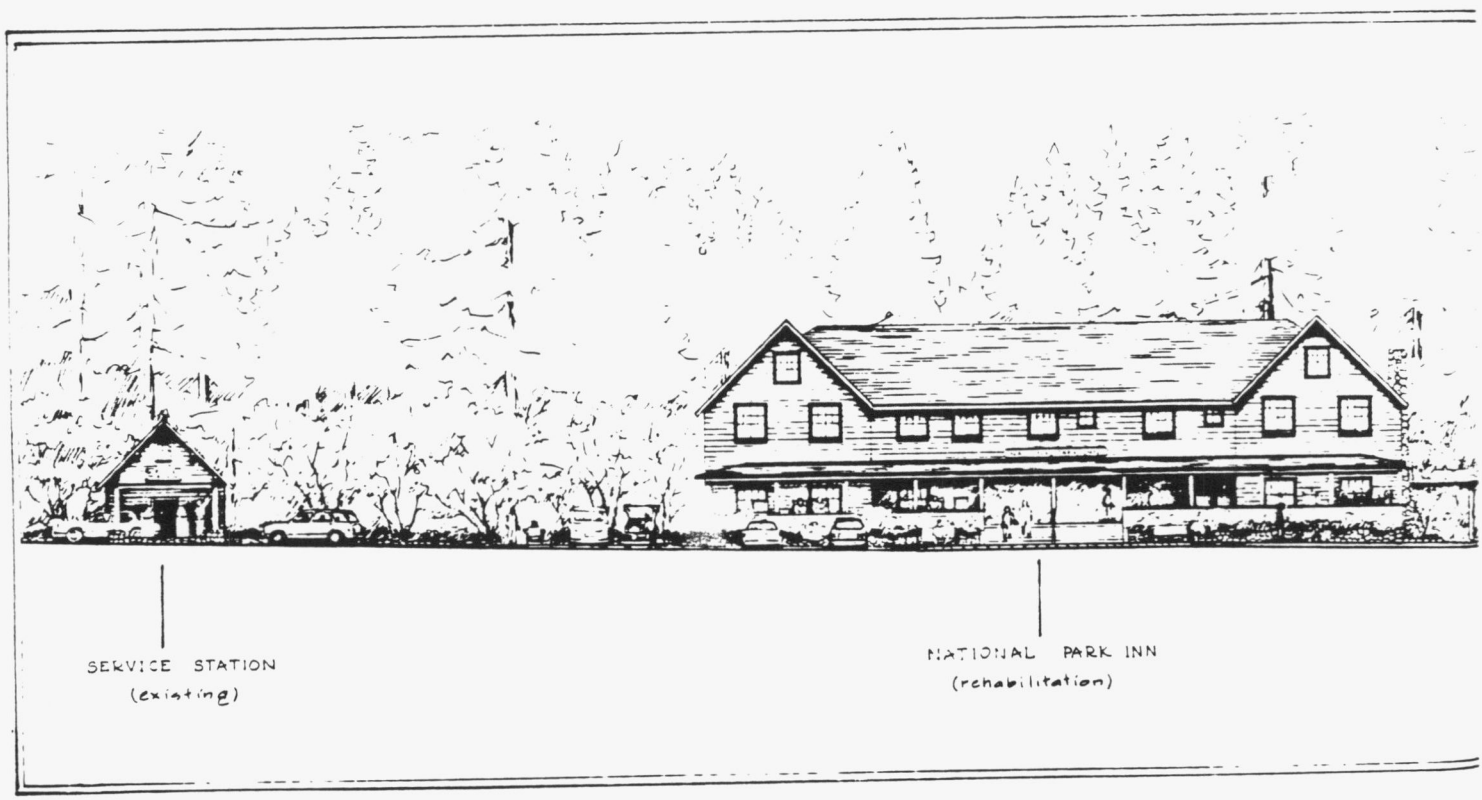
Features to Keep:

1. Retain the historic pattern and arrangement of roadside development and parking in the visitor services area by keeping a moderate amount of parking in front of the Inn.
2. Keep the spectrum of visitor activities and facilities; gas, food, lodging, information and interpretation.

3. Retain a sightline to the Administration Building (which serves as a landmark announcing arrival) from the Longmire entrance.
4. Keep building siting at the edge of forest facing the road and open plaza.
5. Preserve the open site of the original National Park Inn and reserve this area for any future lodging accommodations.

Features to Restore:

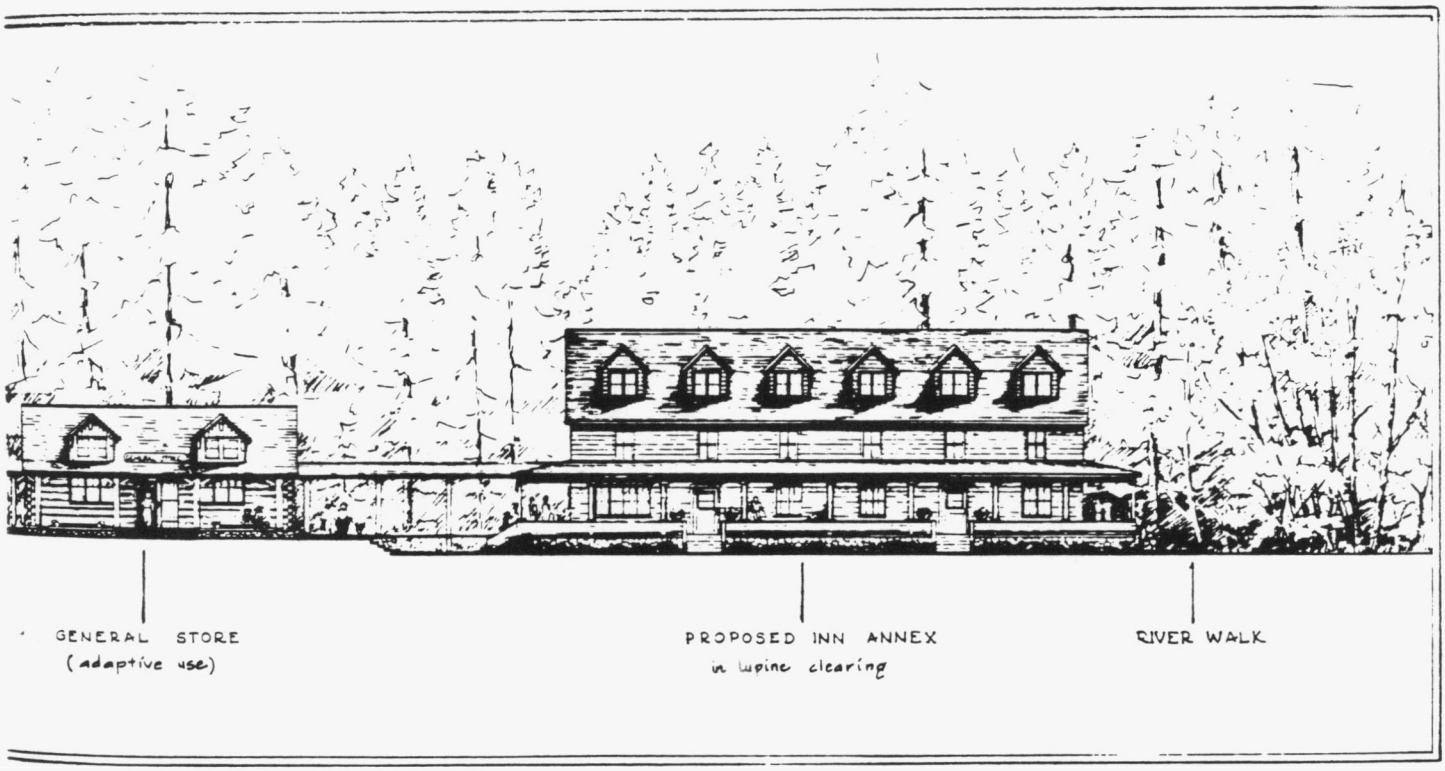
1. Restore the low stone wall along meadow's edge, the stone planters and seating wall around the foundation of the Inn, and the continuity of stone cobble edging along road and paths in this area.
2. Restore wooden features in the visitor area such as benches, signage and a covered walkway connecting the Inn and Hiker's Center (the original clubhouse).
3. Restore foundation plantings, and taller screening plantings around the Inn and Administration Building.
4. Return the planted island in front of service station to separate traffic.
5. Provide understory trees, shrubs and groundcovers at the edge of forest and in non-lawn areas; return hanging baskets to the porch of the Inn.
6. Return the public information function to the lobby of the Administration building.

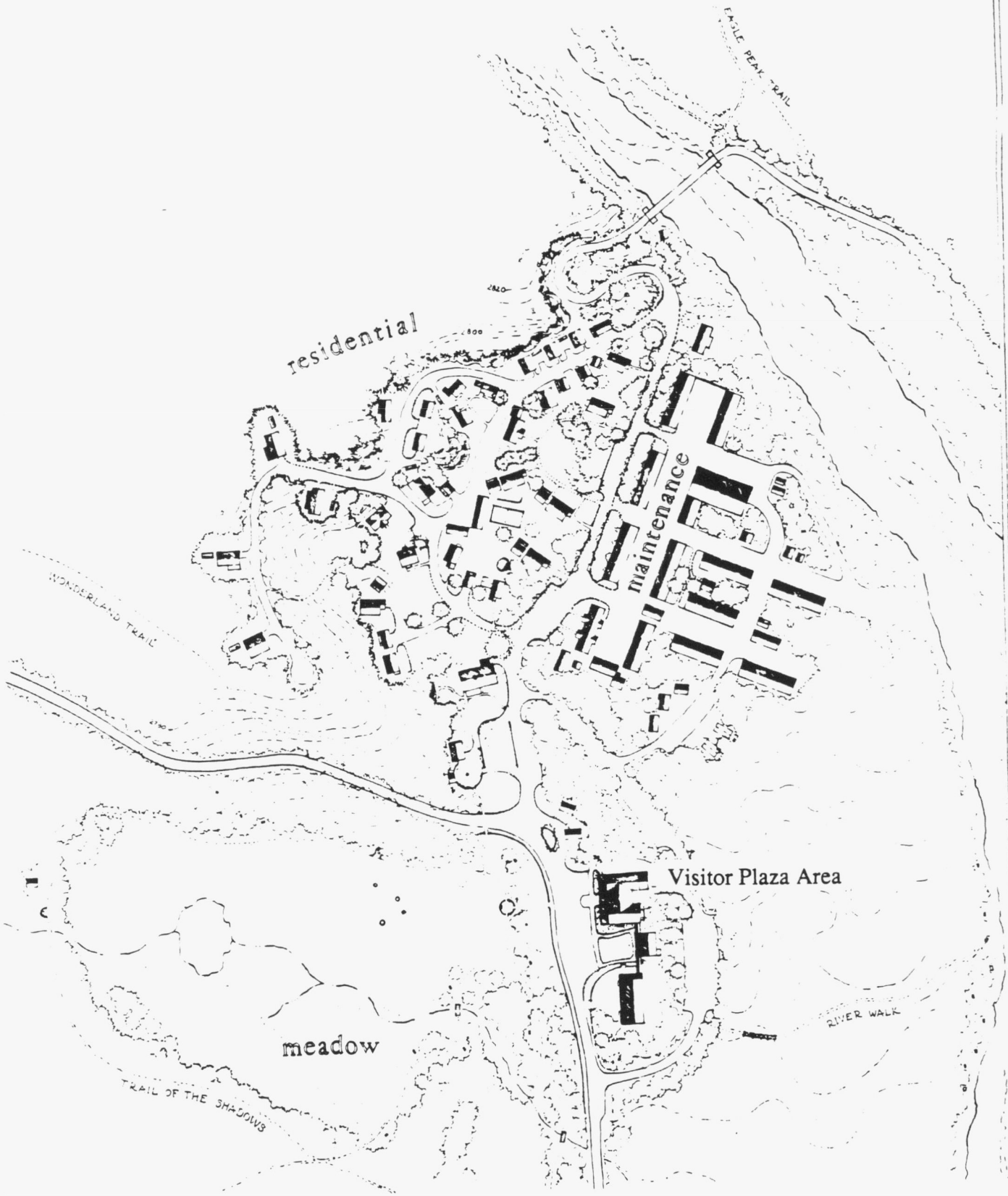


7. Return the Museum to its original south facing site, connected to the Administration Building by a flagstone walkway.
8. Rehabilitate the National Park Inn by returning the gift shop to a lounge area and recontructing the stone fireplace.
9. Adaptively use the original Clubhouse as a general store, gift shop and seasonal ski rental.

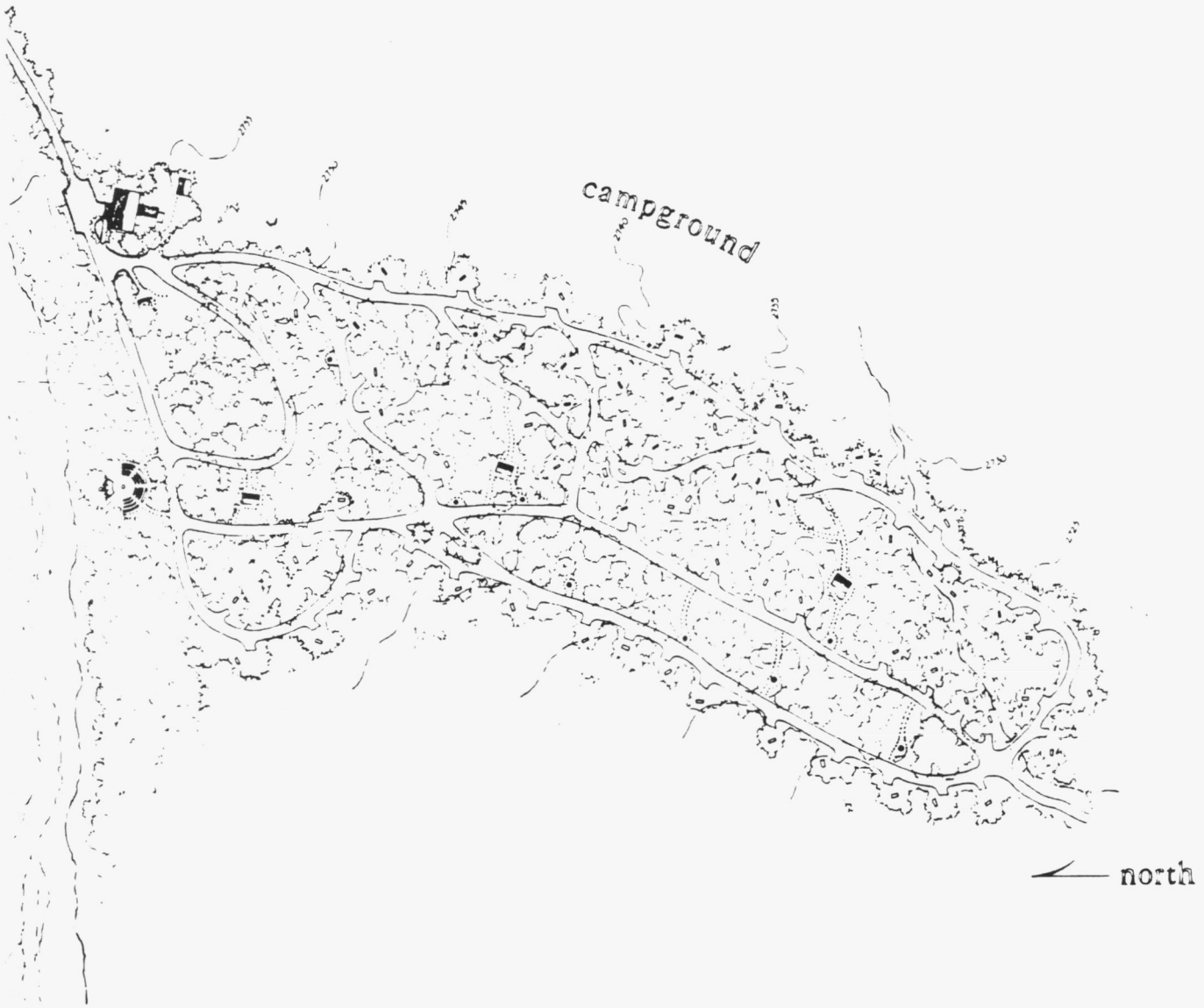
Appropriate Additions and Enhancements:

1. As demand calls for, provide additional lodging accomodations for visitors at the site of the original National Park Inn or previous visitor cottages.
2. Introduce strategic use of rustic signage in the plaza, on the Inn facade and at the entrance to Longmire.
3. Construct a rustic gateway to announce the head of the Wonderland Trail.
4. Establish a wildflower identification garden around the Stephen Mather Memorial.
5. Provide a trail originating from the Inn that leads to a picnic area along the south bank of the Nisqually River.




EAGLE PEAK TRAIL
residential
maintenance
WONDERLAND TRAIL
Visitor Plaza Area
meadow
RIVER WALK
TRAIL OF THE SHADOWS

LONGMIRE SPRINGS · COMPREHENSIVE PLAN



FINAL THOUGHTS:

The most satisfying way for me to think about the completion of this work is to see it as a beginning. I am passing the baton with great faith to Mount Rainier National Park Staff and Administration, to carry this work into practice. The completion of this work is also a beginning for myself as well it has opened may doors of thought and has generated many questions of which I will continue to pursue.

To reiterate, I would like to emphasize that this management plan be recognized as an open-ended and ongoing process. Further research and discovery of information may modify or provide greater specificity to the recommendations that are presented in this report. Future considerations should always be weighed against the framework and foundation of information that establishes significance and describes historic character. Future considerations should also be in keeping with the values and philosophical basis for preservation management that is described in chapter eight; A Preservation Concept.

This management plan reflects an aim to be integrated within the whole process of environmental planning, design, and maintenance, as well as be a part of cultural and environmental education aims. It cannot be isolated. The successful implementation of this plan relies upon the cooperative efforts and expertise from each of the divisions of Mount Rainier National Park Staff: Administration, Resource management, Maintenance, and Interpretation.

This plan works from the premise that Longmire is a special place to preserve amongst the whole environmental spectrum, with the belief that the rustic style is not dated but timeless. It will always be appropriate as it is derived from the natural region and history. It acknowledges the rustic legacy of the parks as most significant but also aims to maintain an enriching setting that reveals evidences of earlier and later periods and the passage of time.

This plan aims to perpetuate the original role and human experience within Longmire and to build on its role in relation to the visitor to instill an awareness of cultural resources as well as the

natural environment. The emphasis of this report has rested more heavily in adressing how we can care for and manage historic landscapes than addressing how we might reveal and commmunicate its history (in other words, interpretation). This is in part due to making the project manageble, but also due to my bias that protection of the resource is primary. It is my belief that interpretive development should be designed primarily programatically into such activities as guided walks, evening interpretive programs, living history interviews, or casual talks with a ranger. Explicit exhibitry should be concentrated in a few locations such as the Museum and the lobby of the Administration Building. This is where the visitors become informed and then they arefree to experience the landscape according to their own pace and pleasure. This way the landscape setting is minimally impacted by interpretive signage and other such devices. Site design feature in the landscape aim primarily at setting a stage for experience, such as a bench that invites one to rest and take in a particular view or a discovered path that leads one to the river.

Finally, this plan aims to provide a strategy and principles that will guide the day to day decisions that must continuously be made by those working most closely to the resource. It is hoped that it will serve to foster an attitude of valuing and caring for a cultural heritage that becomes an integral part of the ongoing process of management, maintenance, design, and interpretation at Mount Rainier National Park.

Perhaps the true potential for this work lies beyond Mount Rainier. It has been my goal to provide a work that has both specific and general value. Ultimately the application of this process to many other historic and cultural landscapes is where this work's value lies.

ACKNOWLEDGMENTS

This work could not have been completed without the enthusiastic support and cooperation of the Pacific Northwest Regional Office and Mount Rainier National Park. I extend my continued gratitude to T. Allan Comp, previous Chief of Cultural Resources for the Pacific Northwest Office, for facilitating the beginnings and continuation of this work, and for the valuable early coaching he provided on this project.

I extend sincere thanks to Neal Guse, Superintendent of Mount Rainier National Park, for his expressed interest in the development of this work. I am grateful for the opportunity and support he has provided me. The active participation and supportive interest of the staff at Mount Rainier has generously added to the meaning and value of this work. I am also appreciative of their hospitality that made for a memorable summer of living and working at Mount Rainier.

Many of my colleagues have offered their time generously along the way, in both project assistance and moral support. I am perpetually grateful to Daniel Sponn, my collaborator in thought, for his indepth reviewing of this work and steady encouragement. Marguerite McGrath, Ned Nebeta, Nancy Rottle, and Margaret Smith, my colleagues and office co-workers at Columbia Street, have each 'been there' for me at critical moments, offering a lending ear, a good laugh, some clarity and insightful feedback.

Finally, I wish to extend a heartfelt thanks to the professors of my graduate committee; Robert Z. Melnick, Jerome Diethelm, and Kenneth I. Helphand. Their continued guidance, purposeful nudging, questioning and insightful comments have greatly contributed to the fruition of this work. In the way of knowledge, each have offered me something I will always carry with me. I extend a special thank you to Robert, my committee head, whose professional interests and focus has significantly influenced and greatly inspired this work and whose faith and patience in my process was always greater than my own!

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