



Preservation Plan **Beaver Meadows Visitor Center** January 2008





United States Department of the Interior

NATIONAL PARK SERVICE
Rocky Mountain National Park
Estes Park, Colorado 80517

IN REPLY REFER TO:

H42 (ROMO)

Dear Reader:

The steel and stone and scale of the Rocky Mountain National Park Administration Building (also known as Beaver Meadows Visitor Center) is a far contrast from the quaint log structures and cabins commonly associated with the National Park Service. In 1964 E. Thomas Casey, a protege of Frank Lloyd Wright, designed a building that reflected its time and place. As he later recalled, "I wanted it to be something that...becomes part of the whole." Indeed its horizontality and materials complement the setting at the foot of Longs Peak. The Cor-ten steel rusted to deep brown, matching nearby Ponderosa pines. The stone came from a nearby quarry. Out of this steel and stone structure comes the expression of architecture.

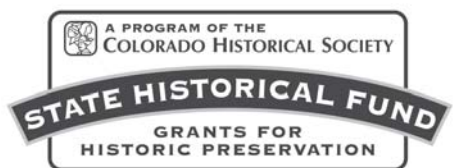
The building is more than just architecture; it is a living entity. It serves the park's visitors and staff on a daily basis. On opening day, 500 people visited the lobby. Today more than 500,000 come each year. Then there was no book store, no elevator, no surround sound in the auditorium. Tom believed that buildings should function and adapt as needs changed. There is our task: to preserve the building for future generations while allowing it to adapt to a growing number of staff, visitors, and needs.

This National Historic Landmark is young. It is important to our nation's architectural legacy and represents the history of the National Park Service. We recognize the greater responsibility this designation brings. The park and its partners capitalized on the opportunity to work with Tom Casey. Working with Tom and his original design team provided insight and opportunities. We tried to balance Tom's Modern design ethic--that buildings are designed to change--with our responsibilities for preservation. Maintaining the balance will be an ongoing challenge in this building, and we are optimistic this plan will lead the way.

Sincerely,

Vaughn Baker
Superintendent

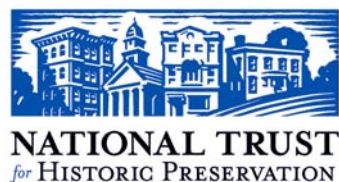
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Introduction

right:

Taliesin Architects designed the Rocky Mountain National Park Administrative Building, which opened in 1967. It is more commonly called the Beaver Meadows Visitor Center.

The sleek lobby was meant to feel like a living room. This 1967 photo shows the original ranger desk and topographic model.

Although the building was designed to evolve over time, annual visitation reached 500,000 in 2000, far exceeding its designed capacity of 200,000.

(NPS-RMNP photo)





Plan Purpose

The purpose of the Beaver Meadows Visitor Center Preservation Plan is to provide a comprehensive “road map” for the long-term stewardship of Rocky Mountain National Park’s only designated National Historic Landmark. The plan includes recommendations for the future maintenance, use, and interpretation of this historic building. It is intended to serve as a reference and guide for park management, maintenance staff, interpretive staff, and all tenants and users of the building.

The first three sections of the plan present a brief history of the Beaver Meadows Visitor Center and summarize the philosophy and intentions of the building’s original designers, Taliesin Associated Architects. The fourth section identifies key features of the building and describes recommended maintenance treatments. The final section outlines recommendations for interpreting the history and significance of the Beaver Meadows Visitor Center for the general public.

Rocky Mountain National Park maintenance and cultural resource staff, in partnership with the Mountains/Plains Office of the National Trust for Historic Preservation prepared the Beaver Meadows Visitor Center Preservation Plan. The plan was funded in part by a grant to the National Trust for Historic Preservation from the State Historical Fund of the Colorado Historical Society.

National Park Service Mission

The National Park Service preserves unimpaired the natural and cultural resources and values of the national park system for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

National Trust for Historic Preservation Mission

The National Trust for Historic Preservation is a private, nonprofit membership organization dedicated to protecting the irreplaceable. Recipient of the National Humanities Medal, the Trust was founded in 1949 and provides leadership, education, advocacy, and resources to save America’s diverse historic places

and revitalize communities. Its Washington, DC headquarters staff, six regional offices and 26 historic sites work with the Trust’s 270,000 members and thousands of local community groups in all 50 states.

History of this plan

Since its opening in 1967, the Beaver Meadows Visitor Center has changed very little. The number of visitors, however, has increased significantly. From 200,000 that first year, now more than 500,000 visitors come through the doors. After more than 30 years of intensive use, significant operational deficiencies and maintenance issues have emerged. Changes in visitor expectations, security requirements at federal installations, and accessibility requirements have added pressure to change the building. In response, Rocky Mountain National Park management initiated a series of projects designed to improve the condition and function of the Beaver Meadows Visitor Center.

In 2000, the park hired Barker-Rinker-Seacat Architects (BRS) and Taliesin Architects, Ltd. to perform an in-depth condition assessment of the building. The assessment team included architects from BRS and the building’s original design team: Architect of Record E. Thomas Casey, Architect Observer of Record Kelly Oliver, and Mechanical Engineer Ed Ronald. Donald Aitken, though not a member of the original design group, joined the condition assessment team as an advisor on energy and sustainability matters. Casey and his colleagues spent three days inspecting the building, assessing all interior and exterior elements, analyzing utility systems, and talking to occupants. Completed in January 2002, this condition assessment outlined specific areas where improvements were needed and offered general recommendations for rehabilitation of the structure.

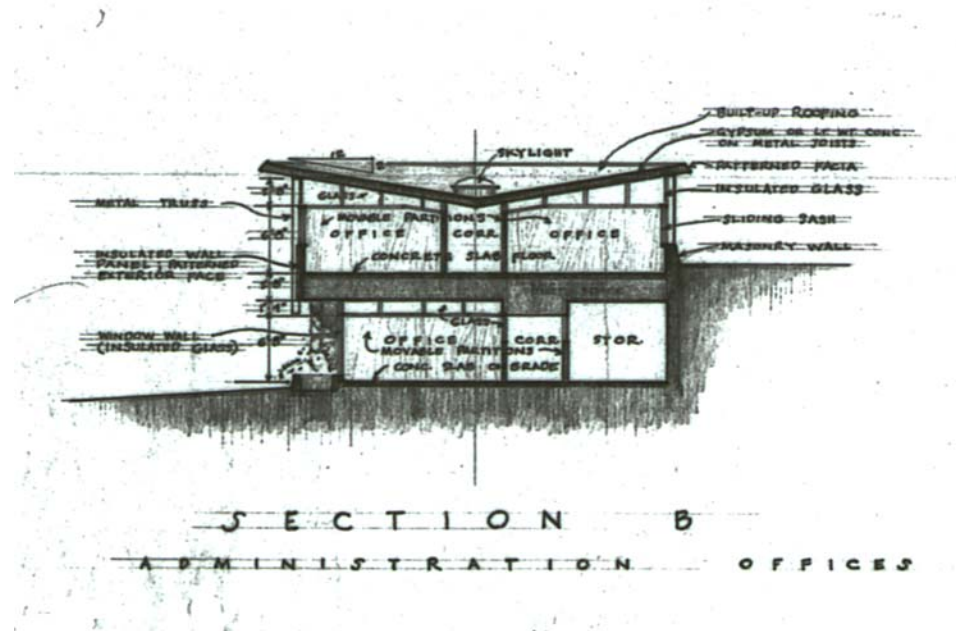
To improve the public function of the visitor center, the park decided to construct a separate bathroom facility northeast of the original building. The park designed the new bathroom structure to be compatible with the 1967 building, without copying it in detail. This capital construction project also included realignment of the access road from Highway 36, expansion of the parking lot, and creation of a pedestrian entrance plaza that could accommodate shuttle bus parking and loading. These new facilities opened in the Fall of 2003.

National Historic Landmark (NHL) status is the highest level of historic significance recognized by the National Park Service, reserved for those places that “possess exceptional value or quality in illustrating and interpreting the heritage of the United States.” Approximately three percent of the sites listed on the National Register of Historic Places qualify as NHL’s. On January 3, 2001, the Secretary of the Interior designated the Beaver Meadows Visitor Center a National Historic Landmark. The building is considered one of the five most significant National Park Visitor Centers built during the nationwide “Mission 66” building program.

right:

Cross sections from 1964 drawings
by Taliesin Associated Architects.

(NPS-RMNP drawing number 121-13609)



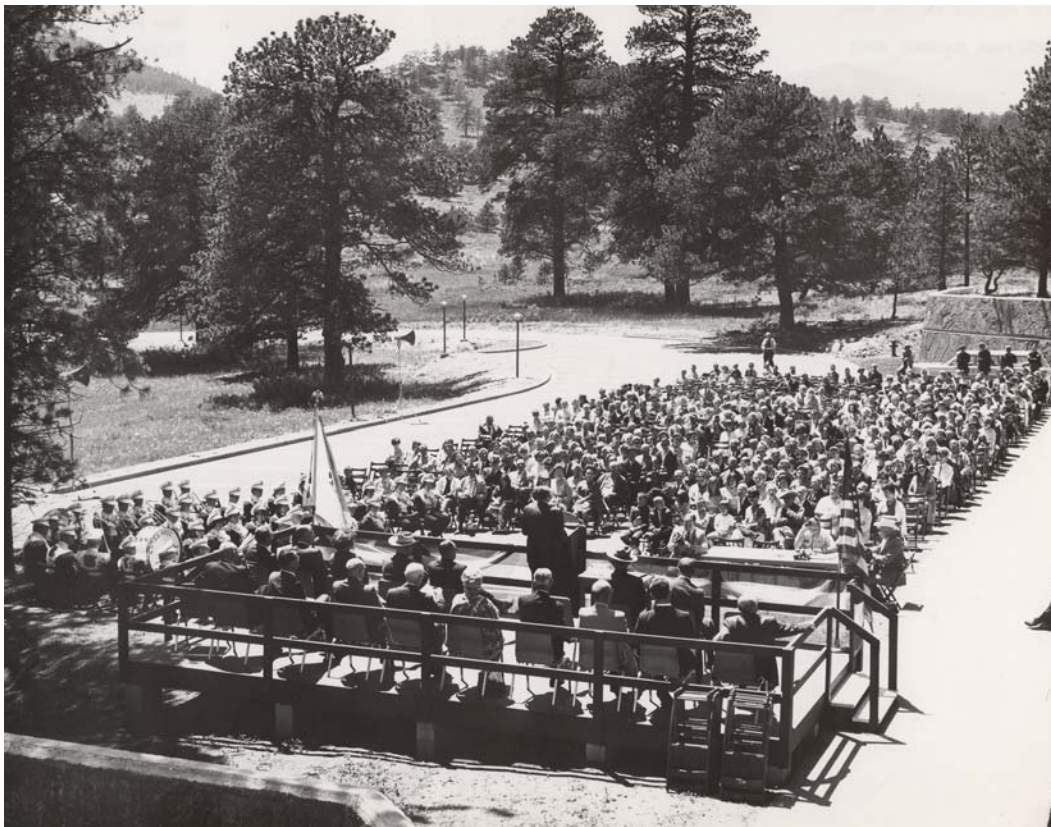
holders reviewed options for each of these areas and came to a consensus on preferred alternatives. Park staff included these preferred alternatives in a summary of the proposed rehabilitation of the visitor center that the Department of Interior's Development Advisory Board (DAB) reviewed and approved in June 2005.

2) *Rehabilitation Construction Documents.* Following DAB approval, the park contracted with BRS to complete a set of construction documents for the comprehensive rehabilitation of the Beaver Meadows Visitor Center. Park staff, the Colorado State Historic Preservation Office, and key stakeholders reviewed and approved these plans in October 2006.

3) *Preservation Plan.* The final component of the State Historical Fund grant project was this preservation plan, which will guide stewardship of the visitor center in future years.

In January 2004, the National Trust for Historic Preservation received a \$92,000 grant from the Colorado State Historical Fund to prepare a detailed rehabilitation plan for the visitor center. The National Trust prepared and managed the grant in partnership with the park. Matched with park funds, the grant-funded scope of work included three components:

- 1) *Refinement of Design Alternatives.* The park hired BRS and Taliesin Architects to develop solutions for specific areas of concern outlined in the condition assessment, including: heating/cooling loads in the office area; window glare in the office area; options for locating an accessible lift between lobby floors; options for reopening the exterior balcony; and possible changes to landscaping around the building. Interested stake-



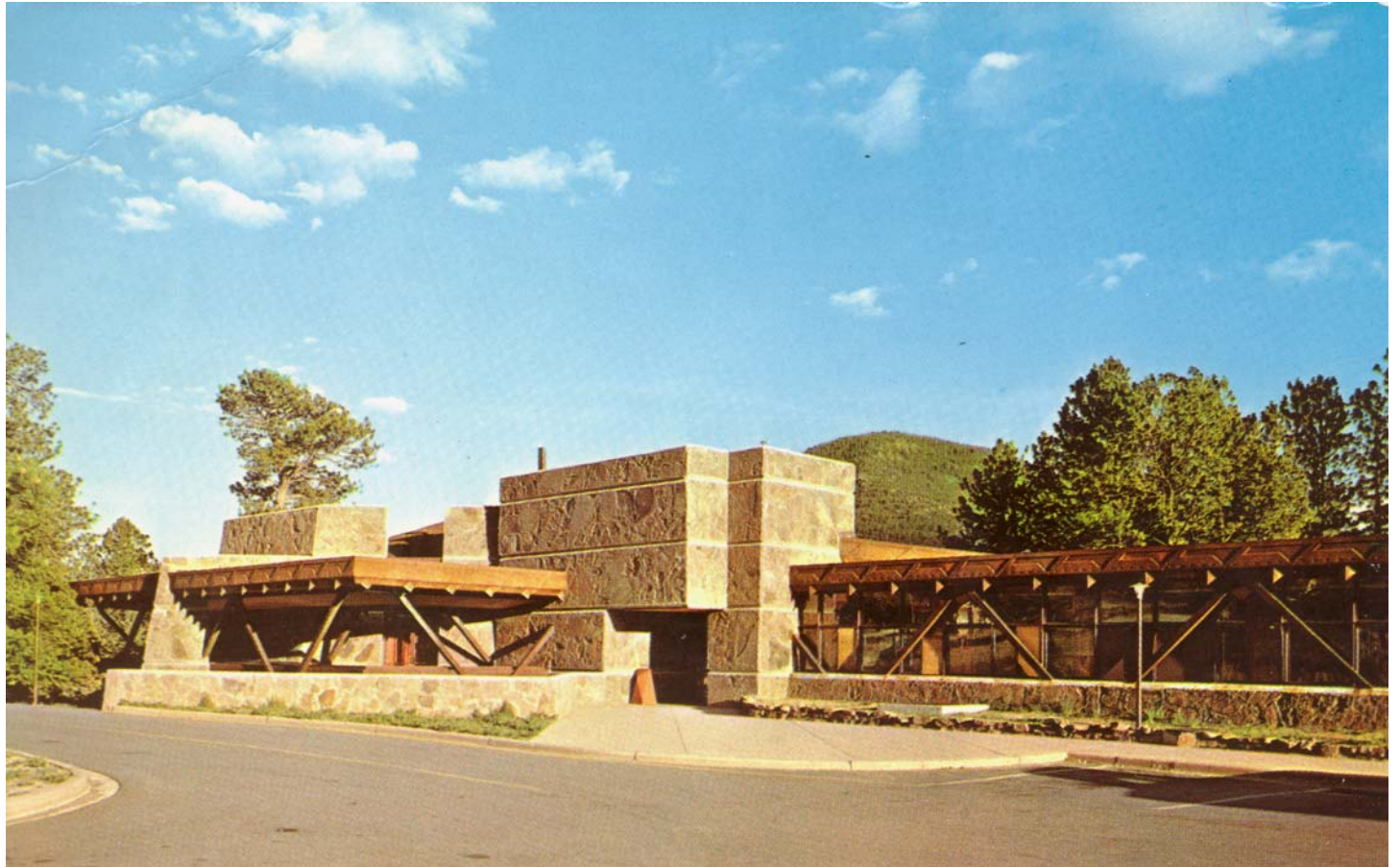
Above:

Dignitaries including U.S. Representative Wayne Aspinall, Director of the National Park Service George Hartzog, Jr, the Mayor of Estes Park Clarence Graves, the President of the Estes Park Women's Club Mrs. Merlin Potts, and Enos Mills' daughter Edna Kiley attended the dedication ceremony on June 24, 1967. (NPS-RMNP photo)

right:

A 1967 view of the Administration Building, from a postcard, shows the main entrance. The caption on the postcard reads: "Lichen-covered sandstone gives a unique beauty to this building, which blends age-old stone with contemporary steel."

(NPS-RMNP, photo by Lew Dakan, Dexter Press, Inc. postcard)





At left and below, other Mission 66-era National Park Service Visitor Centers: Clockwise from right

- ▲ Kawuneeche Visitor Center, Rocky Mountain National Park, near Grand Lake (1967-1968), designed by Victor Hornbein of Denver
- ▲ Alpine Visitor Center, Rocky Mountain National Park, at Fall River Pass (1964-1965) designed in the traditional rustic style
- ▲ Wright Brothers National Memorial Visitor Center, Kill Devil Hills, North Carolina, designed by Ehrman Mitchell and Romaldo Giurgola of New York and Philadelphia
- ▲ Visitor Center and Cyclorama Building, Gettysburg National Military Park, Gettysburg, Pennsylvania, designed by Richard Neutra and Robert Alexander of Los Angeles
- ▲ Painted Desert Community, Petrified Forest National Park, Apache County, Arizona, designed by Richard Neutra and Robert Alexander of Los Angeles
- ▲ Quarry Visitor Center, Dinosaur National Monument, Jensen, Utah, designed by Anshen and Allen of San Francisco



History of Beaver Meadows Visitor Center

right:

Visitors get information about the park from a ranger (2003).

(NPS-RMNP photo)





The National Park Service built the Beaver Meadows Visitor Center, also known as the Rocky Mountain National Park Administration Building, between 1965 and 1967. Designed by Taliesin Associated Architects (now Taliesin Architects, Ltd), the building embodies the goals of Mission 66 and Park Service Modern Architecture.

Mission 66 was a national initiative between 1956 and 1966 to modernize park facilities in an attempt to better serve the greatly increased number of park visitors in the post World War II era. This transformation of the parks required reconstructing old facilities like roads, trails, utility systems, and comfort stations and building new types of facilities like visitor centers. In all, the National Park Service planned 109 visitor centers during Mission 66. Most of these new facilities used modern architecture and materials because, according to historian Sarah Allaback, “modern architecture expressed progress, efficiency, health, and innovation—values the Park Service hoped to embody.” Furthermore, modern materials such as concrete, steel, asphalt, and glass were economically efficient and quick to assemble.¹

The Beaver Meadows Visitor Center was a high profile project for the Mission 66 program, in part because the design firm, Taliesin Associated Architects, was Frank Lloyd Wright’s successor firm. Throughout the 20th century, Wright had designed buildings “sensitive to site, climate, and regional associations.”² At Rocky Mountain National Park, Taliesin Architects had one of their most important early commissions, which gave them an opportunity to demonstrate the continuity of the firm’s Wrightian design principles. The project received national attention in contemporary design magazines, among other designers, and within the National Park Service.

Taliesin Architects

Frank Lloyd Wright’s last years were his most prolific. When Wright died in 1959 at age 91, there were 85 active projects on the drawing boards of his Taliesin studios. With so much work yet to be finished, everyone involved at Taliesin—Wright’s widow Olgivanna, Wright’s adopted son-in-law William Wesley Peters, the apprentices and students enrolled in the Taliesin Fellowship—realized that Wright’s practice should somehow continue. A group of the senior apprentices decided to form

Taliesin Associated Architects to complete Frank Lloyd Wright’s last commissions. As a way of continuing and expanding the reach of Wright’s design philosophy, Taliesin Associated Architects soon began accepting new commissions as well. One of the earliest was the Beaver Meadows Visitor Center.

Now named Taliesin Architects, the firm continues today, based in both Spring Green, Wisconsin and Scottsdale, Arizona. The associated Frank Lloyd Wright School of Architecture is an accredited degree institution. Many Taliesin principals, students and staff members continue to travel between Wisconsin and Arizona each year, just as they did during Frank Lloyd Wright’s later years.

Tom Casey, architect

Edmund Thomas Casey led the Taliesin Architects team that designed the Beaver Meadows Visitor Center. A native of California, Casey returned from his military service after World War II and enrolled through the G.I. Bill in the architecture program at the University of California, Berkeley. While an undergraduate at Berkeley, Casey met Frank Lloyd Wright at a campus lecture. During the spring break following, Casey decided to accept Wright’s invitation to visit his Scottsdale, Arizona studio known as Taliesin West. “Come and see us, bring your sleeping bag,” Casey remembers Wright saying to the Berkeley students. In March 1950, after finishing his degree at Berkeley, Casey went to Taliesin to continue his education as an apprentice to Frank Lloyd Wright. Casey spent nine years under Wright’s tutelage, traveling with other apprentices from Taliesin West in Arizona to Taliesin in Wisconsin and back each year.

Licensed as both a structural engineer and architect, Casey became a trusted senior member of Wright’s Taliesin Fellowship. He worked on many of the well-known projects that Wright designed during the last decade of his life, including the Guggenheim Museum in New York City and the Marin County Center in California. According to Casey, “there was a cadre of experienced people, who become responsible for the production of all of the work that goes into moving an idea from a preliminary design, through design development, through construction documents, including all of the technical specifications.”³

1 - Sarah Allaback, *Mission 66 Visitor Centers: The History of a Building Type*, U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program, Washington, D.C.: 2000, 13, 17.

2 - Allaback, 187.

3 - Quotes from Interview with Tom Casey by Jim Lindberg, Joe Arnold, and Cheri Yost on 14 April 2004, transcript and tape on file at Rocky Mountain National Park archives.

Timeline

right:

The ground breaking ceremony, 16 July 1965.

(photo courtesy of Taliesin Architects)



1930s The National Park Service benefits from Franklin Roosevelt's work programs, aimed at alleviating the Great Depression. At Rocky Mountain National Park, recruits helped out with a variety of tasks relating to construction of roads, trails, campgrounds, and buildings. They were also involved with conservation, maintenance, demolition, vegetation management, and general park improvements.

1932 Frank Lloyd Wright establishes a school of architecture, the Taliesin Fellowship, at his home in Spring Green, Wisconsin.

1937-38 The students at Taliesin get

hands on experience by building Taliesin West, the fellowship's new home near Scottsdale, Arizona.

1940 Frank Lloyd Wright establishes the Frank Lloyd Wright Foundation to protect his "intellectual property" within the fellowship.

1940-45 During World War II, park visitation drops significantly from a high of 685,393 in 1941 to a low of 130,188 in 1943.

1956 Congress approves Mission 66, a nationwide initiative to transform the parks to meet the demands of the ever-

increasing number of post-war visitors. This includes constructing campgrounds, comfort stations, and visitor centers.

1959 Frank Lloyd Wright dies, leaving 85 projects unfinished. The senior fellows organize Taliesin Associated Architects to continue Mr. Wright's work.

1964 July 1 The National Park Service awards Taliesin Associated Architects the contract to design the new Rocky Mountain National Park Administration Building.

1965 June 16 Following the dedication ceremony for the Alpine Visitor Center, dignitaries break ground for the Administration Building.

1965 June 17 The National Park Service awards Kunz Construction Company of Arvada, Colorado the contract for construction, based on their low bid of \$652,871.95.

1966 May 30 The lobby opens to the public; 500 people visit the first day it is open. Some 186 watch the park's 35-minute orientation film, called *Rocky Mountain National Park*.

1966 June 24 National Park Service director George Hartzog, Jr. and Congressman Wayne Aspinall speak at the dedication ceremony, hosted by the Estes Park Women's Club, the Estes Park Chamber of Commerce, the Town of Estes Park, and the National Park Service.

1967 Resident landscape architect James O'Shea designs the original planting and lighting plan for the exterior of the building.

1968 Repairs to improve the faulty heating system begin.

1968 Glass fireplace enclosure installed in the upper lobby.

1973 The park installs a supplementary heating system

1975 The park designs a new information counter.

1977 Modest changes are made to the lobby and sales counter to accommodate more book sales.

1982 The Rocky Mountain Nature Association installs a bookstore in the former lobby space.

1982 The park hires an architect to redesign of balcony area to accommodate the backcountry office. The plan is not implemented.

1984 A new movie, *The Fountains of Life*, debuts.

1985 During a year of major renovations, the park modifies the original front entry by adding a second set of doors, reroofs the building, moves partitions in the office area, and installs a dispatch center on the lower floor.

1986 The park replaces the drapes in the auditorium, on stage, and in the lower lobby.

1987 Cooling towers installed.

1987 The Secretary of the Interior lists the Rocky Mountain National Park Utility Area, including the Administration Building, in the National Register of Historic Places.

1988 The bookstore is modified and expands into the adjacent office area.

1989 The park implements a new planting plan and installs a drip irrigation system, which subsequently fails.

1990 Annual visitation to the building reaches 385,346.

1992 The park installs an EPDM roof over the auditorium.

1993 The bookstore expands forty-eight square feet into the office section of the building, requiring removal of the vault.

1997 The park replaces the original light panels, in consultation with historical architects from the regional office.

2000 Annual visitation to the building reaches an all-time high of 522,084.

2001 January 3 Based on the research of historian Sarah Allaback, the Secretary of the Interior designates the Rocky Mountain National Park Administration Building a National Historic Landmark.

2002 January Tom Casey and Taliesin Architects, Ltd complete a building condition assessment.

2002 The park moves the entry road to the west, enlarges the parking lot, and builds a

new comfort station and plaza. Tom Casey consults on the design.

2003 June A new orientation movie, *Spirit of the Mountains*, debuts. It replaces an edited version of the 1984 orientation film.

2004 The park partners with the National Trust for Historic Preservation and the Colorado Historical Society's State Historical Fund to rehabilitate the facility. The goals include replacing the heating/cooling system, making security improvements, and improving access by installing a lift between floors, and altering the lower lobby bathrooms.

2005 On November 11, Tom Casey dies in Wisconsin.



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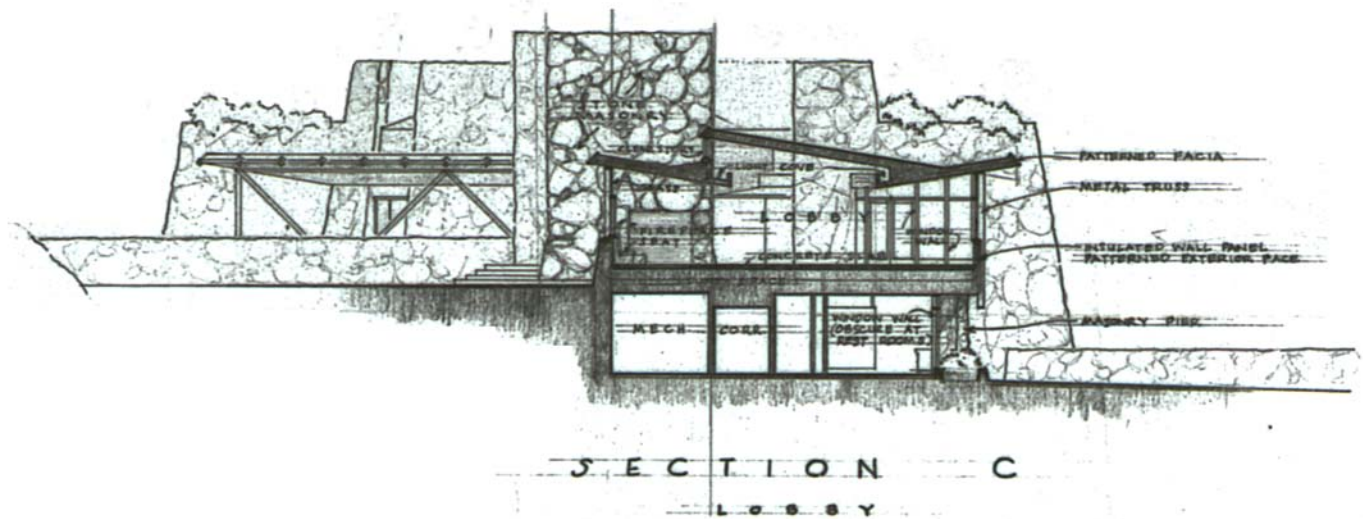
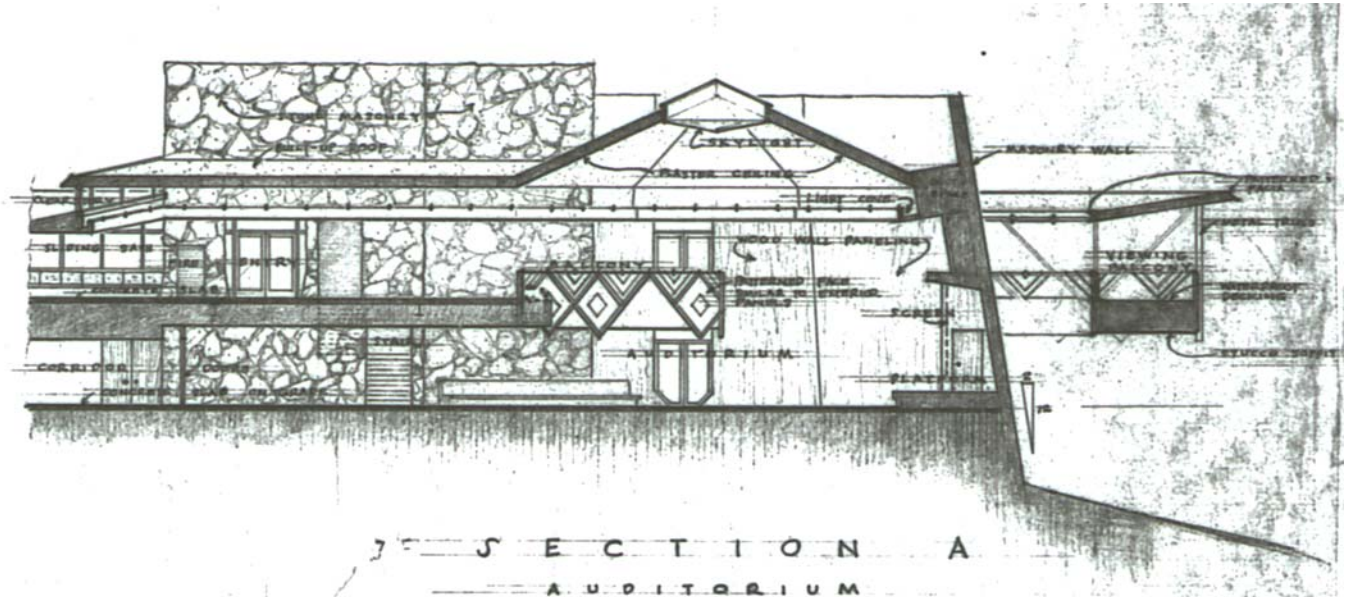
Although there was no bookstore when the building opened, retail space has grown over the years.
(NPS-RMNP photo)

Design Intent

right:

Cross sections from 1964 drawings
by Taliesin Associated Architects.

(NPS-RMNP drawing number 121-13609)





On April 14, 2004, Tom Casey sat for a video-recorded interview about his work on the Beaver Meadows Visitor Center (a DVD and transcript are filed in the Rocky Mountain National Park's archives). During the interview, he articulated how Taliesin Associated Architects was chosen to design the visitor center, how they developed the program, and key aspects of the design concept for the building.

Choosing Taliesin Associated Architects

The Secretary of the Interior, Stewart Udall, became familiar with Taliesin Associated Architects in 1964, through a consultation with the firm about moving the Wright-designed Pope-Leighy house near Washington, D.C. to make way for a new highway. A native of Arizona, where Taliesin West was located, Udall thought that Taliesin Associated Architects might be a good fit with the National Park Service. Udall suggested the firm for the design of a new visitor center being planned for Rocky Mountain National Park. The park service selected prominent architectural firms for many of the new park visitor centers built during the Mission-66 period. The National Park Service chose Taliesin Associated Architects because their designs were modern, but also very sensitive to location and site. To Casey, his firm's work was both modern and reflected "the site and where you are and the region of the country."

Developing the program

The National Park Service awarded Taliesin Associated Architects the contract for the new visitor center in July 1964. Casey led the design team for the project, which included Architect Observer of Record Kelly Oliver, and Mechanical Engineer Ed Ronald. Once awarded the contract, Taliesin Associated Architects contacted Rocky Mountain National Park Superintendent Granville Liles, who became Taliesin

Architects' primary contact for the duration of the design work. Among Liles' goals for the new building was to make it accessible and useful for the citizens of Estes Park, in addition to park visitors. According to Casey, Liles wanted "a better connection with the people in the town." In addition, the building program called for offices, an auditorium, an information desk, and a place for the new 3-D model of the park. The designers programmed no floor space for retail sales.

Finding the site

Casey and his team looked at two sites: one that was approximately a mile further west of the current building on the north side of the road and the current site in Beaver Meadows on the south side of the road. Despite rumors to the contrary, the

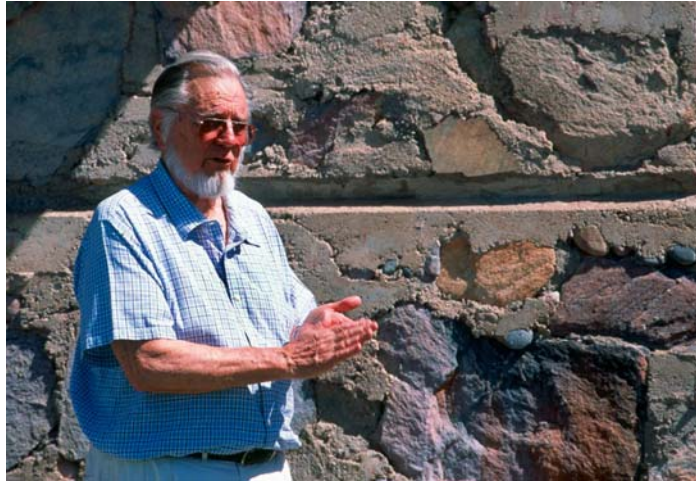


left:

In 1932, Frank Lloyd Wright, seated at left, established a school of architecture, the Taliesin Fellowship. Edmond T. Casey, standing second from right, joined in 1950.

As Architect of Record for the Administration Building, Mr. Casey led a team of designers from the Taliesin Associated Architects, the firm began after Mr. Wright's death in 1959.

(1955 photograph by John Engstead,
courtesy of The Frank Lloyd Wright Foundation)



above: Tom Casey explains the use of masonry panels at Taliesin West. (photo courtesy Jim Lindberg, National Trust for Historic Preservation)

below: Tom Casey shows Jim Lindberg the studio at Taliesin West. Notice the luminescent ceiling, structural steel, and color palette. (NPS-RMNP photo)



team designed the administration building specifically for its current location, on the south side of the road. Casey noted the advantages of the Beaver Meadows site:

First of all, it was nearest the place where people worked and lived. So the idea was that a certain number of people can walk to work. The other one was that the site itself gave a prime opportunity to separate the public from the people who were coming to work, because all the people who were coming to work come on the lower story. All the public comes in on the upper story.

Designing the Visitor Experience

Casey's design team created a sequence of spaces that would guide park visitors through a sequence of experiences. Driving by, the building's quiet presence did not distract visitors from the landscape. Once in the parking lot, the building entrance was found at the juncture of the auditorium pavilion and the main lobby and office wing. Typically for a Wright-inspired design, the entrance was small, with a low ceiling and dark, not unlike a cave opening. Once the visitor passed through the entrance, the space of the lobby opened up. The lobby space was designed to be warm and welcoming, not unlike a contemporary living room. According to Casey:

There was a ranger there at a desk that would tell you about the park. You went downstairs to use the facilities or see the movie, a short movie about the park....You had a built-in seat by the fireplace...to sit around there for a little while, enjoy it more like a lobby with a living room or a hotel lobby...

Similarly, the auditorium was important, not only for its role as movie theater, but also as a community gathering place. Casey commented:

You drive up to the park in the winter time and you come in the auditorium for a meeting and you have a nice little fire going there, so it's more...convivial, let's say or congenial atmosphere.

Many have commented that the auditorium resembles a Native American kiva, but according to Casey, he and his team did not use that historic inspiration literally. Originally, the park movie shown in the theater was short and periodic. Superintendent Liles was more concerned about the ability of the people in Estes Park to use the auditorium. This is one reason the building sits just outside the entrance gates to the park: to give the public free access.

Preservation versus Change in Modern Design

In his interview, Casey explained that while the exterior of the Beaver Meadows Visitor Center would be very difficult to change, the interior spaces were designed to accommodate the park's evolving needs. He noted, "The building is very flexible and that just gives the building a longer life. There is less and less reason to tear it down and do something else." In thinking about future changes to the building, Casey emphasized the importance of careful deliberation and a balanced approach between preservation and practical needs. He cautioned against the idea of freezing the building in time. "I don't want anyone to think that 'oh my goodness, we can't ever change the color of anything' because after all [we do] the same thing here [at Taliesin West], we change."

But from my point of view, my chief interest is...not about contracts and hours and time, it's about what can we do for that building.

Tom Casey



above:

What was originally a cozy nook with fireplace (shown in 1982) is now the bookstore. (NPS-RMNP photo)

Character Defining Features

right:

The setting in ponderosa pines and the view of Longs Peak are two important elements of the building. This photo was taken just after construction.

(NPS-RMNP photo)



Character defining features are important to long-term preservation efforts. These building components "define" its history and help set the building in its geographic and historic context. While there are several aspects of the design that may be described as "character-defining," it is important to always consider the totality of the design. Each element is related to the other, creating a unified whole, not a kit of parts. When asked directly about the character-defining features of the building, Tom Casey replied, "What are they? They are the structure of the building, what you're seeing; the masonry walls, the steel structure." Structure and design "go together in this idea of organic architecture, absolutely go together," said Casey. "Because out of your structure comes the expression of your architecture. And you find that so often in Frank Lloyd Wright. You simply can't pull them apart. You can't say well here's the structure and here's the looks."



above:

A worker taps on the masonry panel around the auditorium. (NPS-RMNP photo)

When we did our condition assessment, we looked at all the steel and all the masonry. It's as sound as the day it went in there. And it's going to be that sound a century after. And those are the two major structural elements of the building. This is the way architecture ought to be: what you see is what you get.

Tom Casey

Character Defining Features

structural elements masonry and steel

The use of Cor-Ten weathering steel for the external frame is one of the building's most notable features. As Tom Casey described it, this is an example of Wright's principle of organic design. Weathering steel creates a layer of rust over time that gives the building a patina of age and a "naturalness" that helps blend the structure with its surroundings, particularly the rust-colored ponderosa pines on the site. The foundation of the visitor center is another key structural element. The foundation consists of concrete panels filled with lichen-covered red sandstone that is marked by strong horizontal joints. The stones are laid in a natural, uncoursed manner and the mortar is mixed with coarse aggregate to give a very natural overall appearance. Casey explained that this construction technique was directly inspired by Wright's use of a similar method for the walls of Taliesin West in Scottsdale, Arizona.



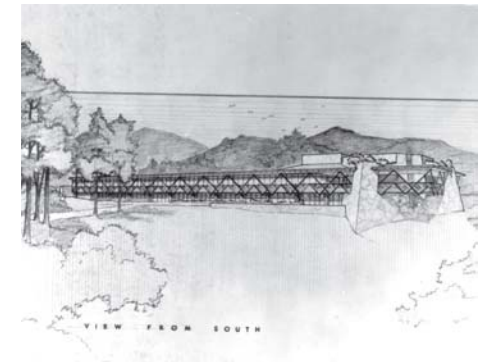
above:

Masonry and Steel

horizontality derived from the butterfly (flat) roof and the band of steel frame windows wrapping the building

As Frank Lloyd Wright often did with his designs, Casey and the Taliesin team used a strong horizontal profile for the new visitor center, which helped the building to fit more comfortably on its site. Particularly on the public north side, the building seems to hug the ground. An inverted butterfly roof keeps the building profile as low as possible, while also creating clerestory windows that allow more natural light into the building. Bands of steel frame windows wrap the building and also emphasize the horizontal line. The slightly reflective, but not mirrored, glazing gives the building a greater sense of mass.

Horizontality (drawing from Taliesin
Associated Architects)





above:

Totality of Design

The interior finishes and furnishings were carefully designed by a team from Taliesin that included Olgivanna Wright, Frank Lloyd Wright's widow. The goal was a comprehensive design that was unified, but not uniform. According to Casey, "You try to treat the whole thing as a whole piece...what you want to try to do is get a palette." Warm wood veneers were chosen for most of the walls in the public spaces. Oak was also used for most furniture, accented with a red-orange fabric of natural texture.

**interior textures
and finishes that convey
a totality of design**

below:

Setting Among the Ponderosa Pines
(NPS-RMNP photos)



Establishing a connection between the building and its natural surroundings was paramount for the Taliesin team. One key goal was to link the building to the most prominent natural feature in Rocky Mountain National Park, Longs Peak. An exterior balcony, wrapping the auditorium space, was designed to provide a clear view of Longs Peak. Visitors could get information about the park from rangers in the lobby and then "go immediately outside and get an impact of what the park was about," Casey remembered. The setting among ponderosa pines and native shrubs was chosen to provide visitors with a clear view to Longs Peak from the balcony. The plants around the building were chosen to blend with the environment in which the building sits. The building materials were consciously chosen to reflect the native environment.

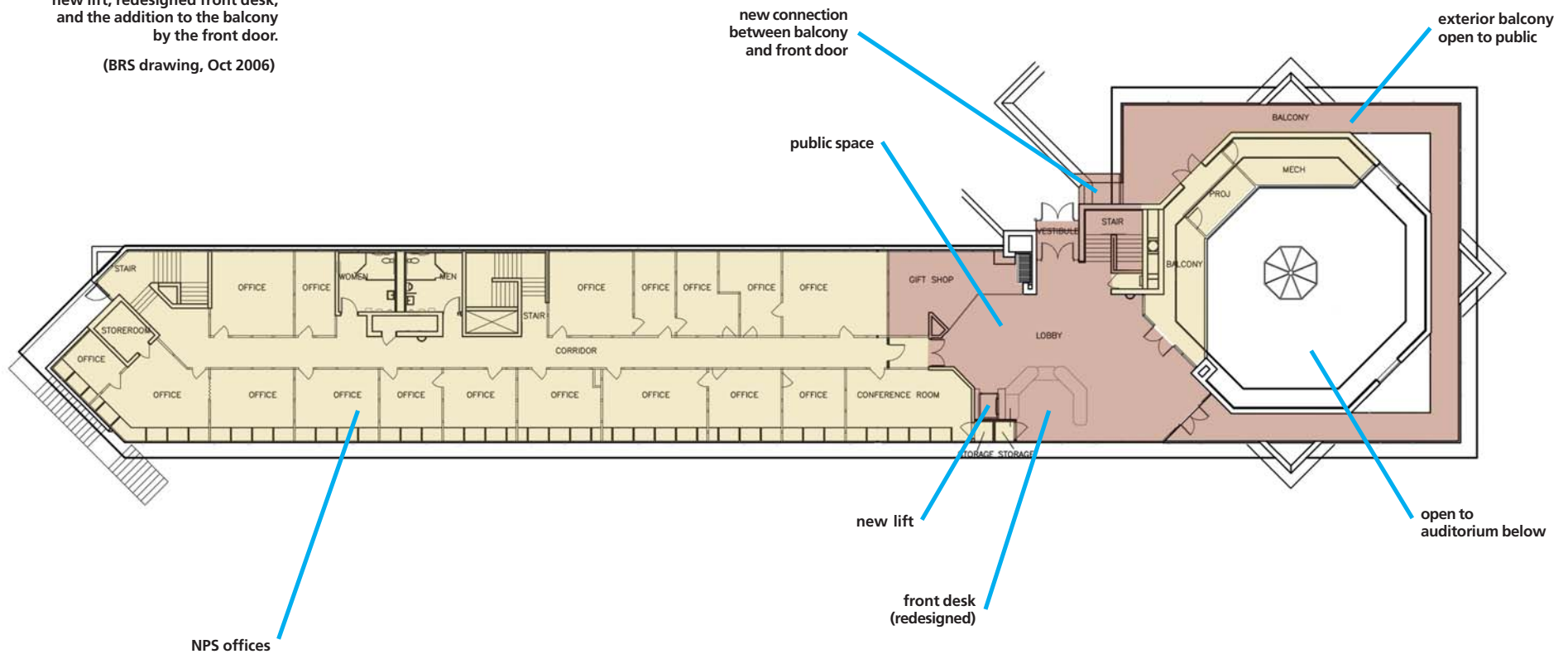
**connection to natural
surroundings**

Recommended Treatments

below:

The building has two zones:
public access (pink) and NPS
offices (yellow). This drawing of
the second story shows changes
to the public space including a
new lift, redesigned front desk,
and the addition to the balcony
by the front door.

(BRS drawing, Oct 2006)





The following pages focus on the building's individual features and the best historic preservation treatments and cyclic maintenance schedules. To streamline internal park compliance with Section 106 of the National Historic Preservation Act (1967, as amended), there are three levels of review for actions:

- ▲ Level 1: Projects following the recommended treatments, as listed in the following pages, are generally excluded from completing an Assessment of Effect form. Work must follow the Secretary of the Interior's Standards for Preservation to meet this exclusion. Routine maintenance tasks and custodial work do not need to be documented and reported.
- ▲ Level 2: Actions constituting non-routine maintenance must be reviewed by appropriate park staff on an individual basis. Documentation of park actions is required including an Exhibit Specialist (restoration) as additional signer on the Assessment of Effect form (AOE) and photo documentation of the project. The park's compliance officer will determine if the action requires further external review. Projects in this category might include minor additions or alterations to the exterior and interior or semi-permanent changes considered to be more than routine maintenance. Examples might include changes to the public spaces or "improvements" to meet ADA and security.
- ▲ Level 3: Projects that include major additions, annexes, or alterations to the exterior and interior of the building and setting must be reviewed by park staff, the Colorado Historical Society, and other stakeholders. Projects that always require review (both internally and externally) are noted by feature in the recommended treatment sections of this document.

So we've been observing the building, and I was always pleased that it, in my view, it was quite well cared for. If buildings aren't well cared for, they can look awful in a big hurry.

Tom Casey

- ▲ To assure compliance with this plan, an Exhibit Specialist (restoration) will periodically review the park's maintenance actions and report as appropriate.
- ▲ All actions to the exterior that require disturbing soil must be reviewed by the park's cultural resource specialist to assure no archeological sites will be disturbed during the project.
- ▲ Emergency repairs will be reviewed by the State Historic Preservation Office as soon as possible.

Entry Sequence

parking

A key feature in all Taliesin-designed buildings is the entry sequence from road to hearth. Generally, the driveway is carefully sited to provide the best view of both the surrounding countryside and the building itself. Taliesin-designed front entries are small, confined spaces that open into large, airy, open spaces and direct visitors to the hearth. The Beaver Meadows Visitor Center sequence follows the Taliesin model.



above: The 2002 parking lot expansion allows large RVs and tour buses to stop at the visitor center.

below: The current entrance sequence has more elements than the original. Tall trees interrupt the horizontality of the building. (NPS-ROMO photos)



Description and Significance

Because most visitors arrive at the building by car, the layout of the parking lot is critical to a proper entry sequence. There is an upper and lower parking lot because separate entrances for visitors and employees was important to Tom Casey. The upper (north) visitor lot serves 88 cars (plus space for buses and RVs) and the lower (south) employee lot serves 48 cars. They are both roughly rectangular and paved in asphalt.

Originally the visitor lot driveway passed directly near the front door. In 2002, the park moved the entry from Highway 36 to the west end of the lot and expanded the upper parking lot to accommodate tour buses and large RV parking. At this time, the park also enlarged the lower parking lot for employees. Tom Casey consulted on this expansion. In 2007, the park built a bus shelter to support mass transit.

Recommended Treatment

Maintain the asphalt surface of the existing lot. Using white paint, maintain directional markings and parking stalls on the asphalt. The park may alter the parking configuration within the boundaries of the existing lots.

The park may erect a new, wood sign ("Beaver Meadow Visitor Center") near the entrance to the visitor parking lot. The park should minimize regulatory signs in the parking lots. Posts should carry multiple signs to prevent proliferation of signs that distract from the overall subtlety of the entry sequence.

The park should develop transit options, rather than expand parking lots. An expansion to the parking lots should be reviewed by the State Historic Preservation Office and other interested parties.

Maintenance Schedule

As needed: paint directional markings and parking stalls.

20 years: The asphalt will need to be resurfaced. Use asphalt or dark-colored concrete.

Description and Significance

The next step in the entry sequence is pedestrian circulation. The concrete sidewalks direct visitors to the recessed front door. The exposed aggregate finish is consistent with the original design. The curb finish color during the 2002 remodel was Davis color Baja Red.

Recommended Treatment

The park may upgrade and repair pavement finish and width for accessibility.

Maintaining curbs and sidewalks in good condition is critical for accessibility and human safety.

Altering pedestrian path locations should be reviewed by the State Historic Preservation Office and other interested parties.

Maintenance Schedule

Annually: Clear obstructions within circulation and clean gutters.

On-going: Patch and repair walks, curbs, and sidewalks to prevent tripping and to facilitate accessibility. Prevent proliferation of signs, trash receptacles, and other objects that will inhibit circulation and detract from clean, modern lines of the building.



above: The new walkways are exposed aggregate; the curbs are smooth finish.

below: The at-grade drain and lack of curb make the handicap parking readily accessible. (NPS-ROMO photos)



pedestrian circulation and accessibility

Entry Sequence

main entrance (north side)

Minimal, recessed lights maintain the "hidden" nature of the front door while providing enough light to allow safe entry

Non-original ash can clutters the entrance



above: The front door location and design makes it a subtle entry to the asymmetrical building.

below: The front entry is a small, confined space that opens to a high-ceiling room, similar to other Taliesin-designed buildings. (NPS-ROMO photos)



Description and Significance

A key feature of the Taliesin entry sequence is the front door. Many Taliesin-designed buildings have low-ceiling, dark entrances that open up into larger and lighter spaces.

The main entrance at Beaver Meadows Visitor Center is a glass wall that punctuates the masonry. It opens into a small, glass box vestibule, which is not original to the building. The park added the second set of doors (toward the outside), to assist with heating and cooling loads to the lobby. The building predates the Americans with Disabilities Act, so originally the building did not have a fully accessible entrance. Overtime, the park has altered the entrance to make it accessible, including installing panic exit mechanisms and automatic door openers.

Recommended Treatment

This preservation plan anticipates replacement of both sets of doors to comply with the Americans with Disabilities Act. The new door will be lighter weight, but matching the physical size of the original doors. As well, the new doors will match the original powder-coated rust color of the interior set of doors. Both sets of doors should have transparent sidelights and transom. It is important that the glass is not highly reflective but rather smoky-colored, matching the building's windows and doors.

This plan assumes the plaque and the phone installed in the vestibule will be removed from the entrance and placed in the comfort station.

Retain this entrance as the main visitor entrance. Do not clutter the entrance with trash cans, ash trays, and signs.

The park may change the opening mechanism of the front doors to comply with future security and accessibility requirements.

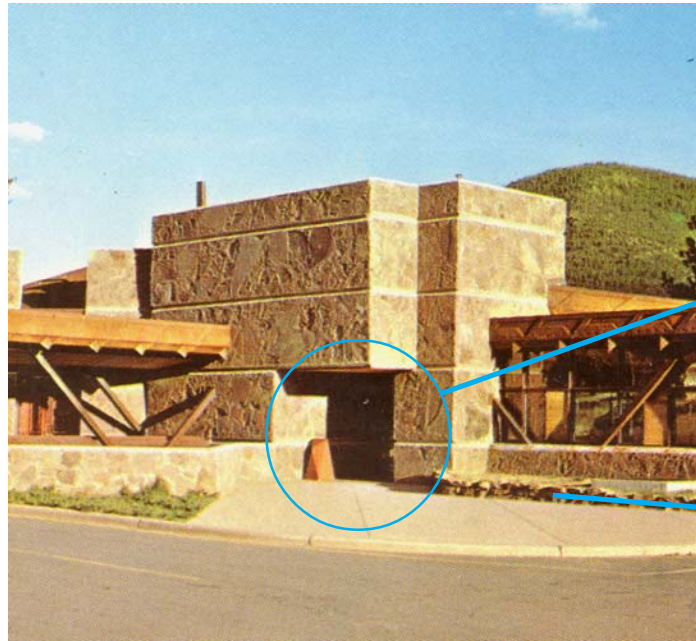
The glass may be replaced in-kind to match the existing size, tint, and reflectivity. All glass—including the door, transom, and side-lights—should be replaced at once and should match the tint and reflectivity of the rest of the building's glazing.

Maintain the "hidden" feeling to the entrance. Maintain the recessed lighting over the door. Avoid lights mounted to the exterior of the building, which would highlight the entry.

Making modifications to the steel frame or structure of the vestibule should be reviewed by the State Historic Preservation Office and other interested parties.

Maintenance Schedule

As needed: Replace opening mechanism on door to comply with current accessibility standards or for periodic maintenance.



**main entrance
(north side)**

Dark, recessed entry

Minimal landscaping

above: The front door in this 1967 photo is dark and recessed. Note original trash can. (NPS-RMNP, photo by Lew Dakan, Dexter Press, Inc. postcard)

As people enter the building, you're trying to get them through a space that relates to their size. And maybe [they] could almost touch the ceiling. So that you're coming through a space that relates to your size, into a space then that becomes more dramatic as you come into it.

Tom Casey

Entry Sequence

upper lobby and lower lobby

Clearstory windows allow natural light from the north

Bookstore in former seating area

Former fireplace now holds park brochures

Original topographic model of park

Natural materials such as terrazzo and stone connect visitors to the outside.



above: The lobby as it appeared in 2005. (NPS-ROMO photo)

below: This image shows the original configuration of the lobby, including the seating area in front of the fireplace, now occupied by the bookstore. (NPS-RMNP, photo by Lew Dakan, Dexter Press, Inc. postcard)



Description and Significance

Tom Casey intended the upper lobby to feel like a hotel lobby, with ample seating in front of a wide fireplace. The hearth is central to many Taliesin buildings. The upper lobby has red oak paneled walls with strong horizontal lines. Clearstory windows illuminate the space to the north, while a wall of glass looks over the Rocky Mountains to the south. Terrazzo floor is made of native stone. The oak casework and wall finish give a warm feel to the otherwise stark interior. The original relief model of the park remains.

Several changes to the upper lobby have significantly altered its appearance. As visitation rose and the demand for retail space increased, the park removed the seating to accommodate more visitors and the bookstore. To respond to the need for "at a glance" information, the park has hung numerous signs, art, and plaques throughout the lobby.

The lower lobby is meant as a secondary space, through which visitors pass to access the auditorium. Again a low ceiling opens to a dramatic, open auditorium spanning three stories. The lobby walls are clad in native stone, red oak, and glass. Again, a terrazzo floor gives both a modern and natural feel to the space. Custom-designed benches line the walls. Originally, a male and female restroom served visitors.

Recommended Treatment

This preservation plan anticipates modification of the original restrooms to create two large single stall (family) bathrooms and the installation of a lift between floors.

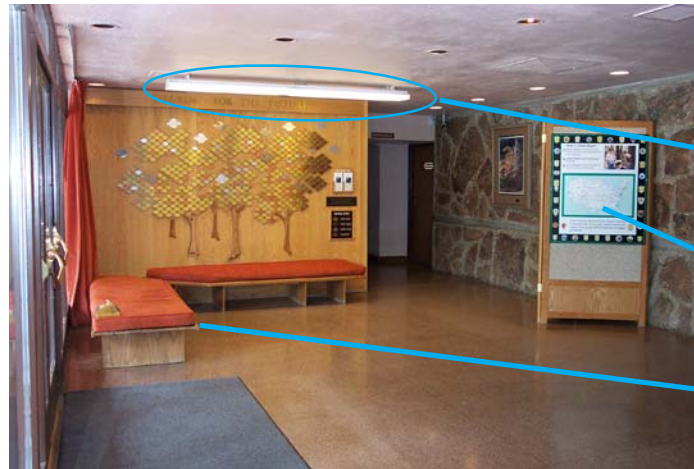
Maintain a simple, sleek interior by minimizing artwork and signs.

Maintain all unpainted wood surfaces, the terrazzo floor, and open glass.

Keep northern clerestory windows uncovered to allow natural light to stream into the space. Indirect, recessed lighting should be maintained.

Maintenance Schedule

See specific features for maintenance schedule.



upper lobby and lower lobby

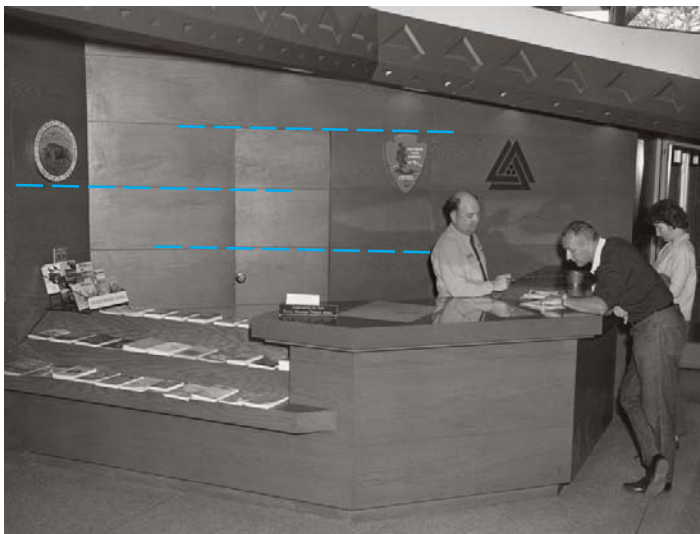
Non-original, fluorescent light detracts from lobby setting

Temporary exhibits add clutter to space

Original benches were relocated from the fireplace nook

above: The lower lobby holds artwork honoring dedicated park volunteers.

below: The original service desk area had clean, horizontal lines and simple red oak furnishings. (NPS-ROMO photos)



below: Today a frenzy of artwork, signs, and open doors make the area a distraction and minimizes the architectural lines in the ceiling and clearstory windows.



Clearstory windows and recessed fixtures bounce light off the ceiling

Cluttered walls distract from horizontality

Landscape

additions and other site considerations

Description and Significance

Over the past 20 years, the park has had numerous discussions about the use of the building and the future of the site. The building capacity has been exceeded. Office technologies have warranted changes. Security requirements may require nonadjacent office and public spaces. Current uses may not be future uses. Understanding the site and building constraints and opportunities may help to make decisions about modifications.



above: The copse of ponderosa pines was meant to filter the view of Longs Peak from the lobby, balcony, and offices. (NPS-ROMO photo)

Constraints

The goal of the design was to have the building fit into the landscape, so the natural setting should be maintained at all times. Turning the site into an urban street with numerous multistory buildings is not appropriate.

Because of site constraints, the construction of new buildings is strongly discouraged. In discussions with Tom Casey about the location of the new comfort station, a variety of new sites were evaluated and it was determined that in the future the site can not accommodate significant new construction.

The exterior envelope of the building is not flexible. The USS Cor-Ten and masonry panels are character-defining features that should not be modified. Additions to the building itself would compromise the design intent.

Though it may be necessary in the future, adaptive reuse of the building should be reviewed by the State Historic Preservation Office and other interested parties.

Opportunities

The administration portion of the building has tremendous interior flexibility, as Tom Casey intended. Members of the preservation community feel strongly about maintaining the public spaces intact, without significant location alterations or partitions.

Tom Casey was not averse to satellite buildings located to the west or southeast. In considering future development of the site, the park should look for sites that would minimize the visual impact of new construction. In designing those structures, architects should use materials (sandstone and weathering steel) that match or reflect the original design. Location and massing of any new structures should emphasize horizontal lines as on the original structure. It is important that all satellite buildings, like the comfort station, are subordinate to the visitor center. At all times, the native landscape setting should be respected and maintained.

Description and Significance

The building's setting among ponderosa pine trees is a character defining feature. Native trees such as aspen and alder grow in concrete and stone planters attached to the building. The large ponderosa pines to the south provide a filtered view of Longs Peak. In the front, Colorado blue spruce were planted, providing an ornamental accent to the ponderosa ecosystem. In the planters adjacent to the building, native aspen and choke cherries soften the building lines. The aspen on the north side of the building are in poor health and are too tall for the horizontal profile of the building.

Recommended Treatment

The park may thin and remove trees to maintain the view to Longs Peak from the balcony. Specifically, the view from the balcony to Longs Peak from the east end of the balcony to the first masonry pier should stay clear. The view along the rest of the balcony to the lobby door and through the lobby should provide filtered views of Longs Peak.

The park should replace existing aspen (as they die) on the north side planters with low growing (roof height) trees such as chokecherries and alders to maintain the horizontal profile of the building while filtering glare from windshields.

Maintenance Schedule

As needed: Prune and thin ponderosa pine copses around the building to boost forest health, to prevent fire, and to maintain views.

Annually: assess the health of trees in the planters and remove any standing dead that do not have cavities for important nesting birds. Replant with low-growing trees with a full or vase silhouette.



above: Beaver Meadows before construction of the visitor center, with Longs Peak in the background.

below: Maintaining filtered views of Longs Peak through the pines is important to the setting and character of the building.



Now what's happened is we've lost some of that view corridor, because of the trees there. And of course, I'm all in favor of taking the trees out, or trimming them, so you can see. Because you've lost the function there. [Seeing Longs Peak] was considered an important aspect of your experience in the building.

Tom Casey

Landscape

shrubs and herbaceous plants



above: The planters in front of the visitor center host overgrown shrubs. Refer to planting plan by DHM Design. Maintain plants with annual pruning and replanting as needed.

below: Outside the planters, native plants intermingle to tie the building to the greater landscape. (NPS-ROMO photos)



Description and Significance

The landscape around the building contributes to its designation as a National Historic Landmark. Two zones create the setting: the native grasses, shrubs, and trees that surround the building and connect to the greater landscape and the "landscaped" zone immediately adjacent to the building in the concrete planters. While still planted with natives, the planters lack irrigation. The planters should have a tidy, clean appearance to contrast the "wild" landscape beyond. Xeric, native species dominate.

The naturalistic design of the planters that surrounding the building reinforce the connection to the greater landscape. Though Tom Casey did not choose the landscape plants, he noted, "I would definitely say that it softens it.... And adds another dimension to the perception of it. And it also softens the view from the inside...." Resident landscape architect James O'Shea designed the original planting and lighting plan in 1967. The park twice tried to use an irrigation system in the planters to maintain plants. Landscape plans from the landscape architecture firm DHM (see drawing at right) recommended use of drought-tolerant, native plants.

Outside the planters and in the parking lot island, the native ecosystem is enhanced through supplementary plants of native flowers and grasses. Native stones intermingle to give the overall site a natural feel.

Recommended Treatment

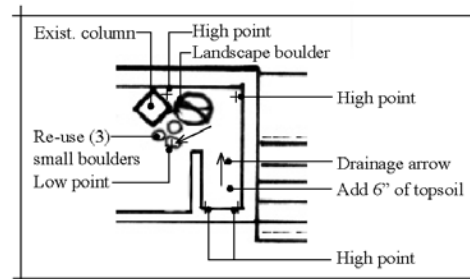
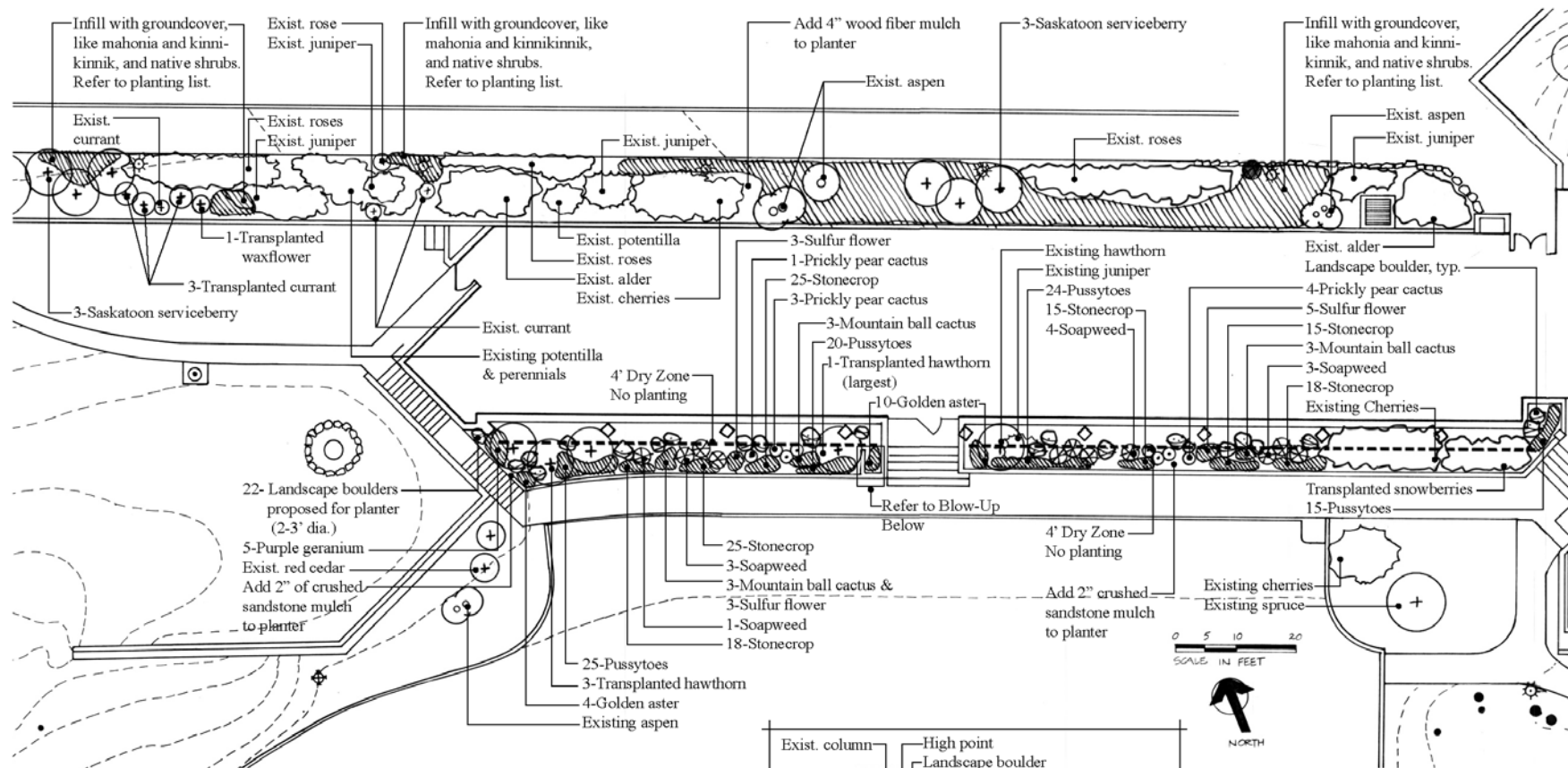
Maintain a naturalistic and neat design in the planters by pruning existing plants. Manipulate planters to maintain visual access to building.

Maintain native species outside planters that are found in ponderosa ecosystems.

Maintenance Schedule

As needed: Remove dead plants and trees and replace with locally-grown like species.

Annually: Maintain neat appearance by pruning back plants.



Blow-Up of Drainage in Planter

Planting Plan

Prepared by : DHM Design
September 2004

Landscape

hardscape elements such as trash receptacles, benches, retaining walls, signs, plaques, etc.



above: Simple benches, interpretive signs, and a few plaques invite visitors to admire the building. The wood sign is temporary.

below: Hardscape features clutter the entry area. (NPS-ROMO photos)

Description and Significance

Originally, the exterior of the building was very stark, following the tenets of Modern design. Over time, as visitor needs have changed, the landscape has become more cluttered with benches, bike racks, lights, and signs. Most of the current exterior hardscape features reflect the design of the building: they use modern materials mixed with natural colors and textures.

The benches are simple wood planks on two steel posts. Trash cans are steel barrels with bear-proof lids. Bike racks are short posts in a horizontal line. There are two bronze plaques mounted on large rocks. A flat hat honors fallen rangers. Other waist-height wayside exhibit signs describe the building.

Recommended Treatment

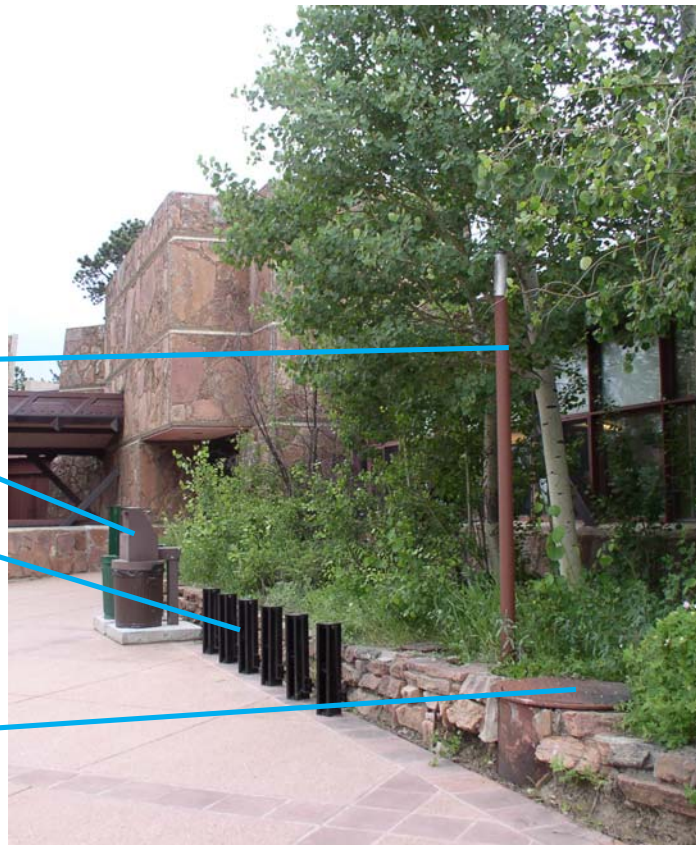
The park may repair or replace in-kind hardscape features with ones that match the existing in color, texture, materials, and finish.

The park may install signs in the plaza area. The number of posts should be kept at a minimum to prevent proliferation of signs that distract from the overall subtly of design.

Avoid proliferation of above ground utilities such as pumps, transformers, coolers, etc. If such features are necessary, every effort should be made to put them inside the building or to use natural screening to hide them.

Maintenance Schedule

Annually: Assess the condition of signs, benches, and other landscape features. Repair or replace unsafe objects with similar. Conduct an overall assessment of the landscape and eliminate clutter causing elements.



Original light post should be removed

New bear proof trash cans

Bike rack has a nice horizontal feeling that matches the rhythm of the building

Original utility access.

Description and Significance

The original light fixtures were simple steel pedestrian-scaled poles with a hooded light fixture with a yellow incandescent bulb. While these lights provided necessary light for safety, they did not necessarily protect the night sky. During the 2002 plaza rehabilitation, the park--in consultation with Tom Casey--selected new light fixtures that mimicked the originals. The new fixtures have a darker color, and similar shape, but much better night sky protection. The new fixtures, however, cast a white light.

Smaller light-bollards supplement the post lighting. The bollards cast low light near pedestrian walkways. They are unobtrusive and simple design.

Recommended Treatment

This preservation plan does not anticipate additional exterior lighting.

All light bulbs should be the same color temperature and hue.

If new light fixtures are required, the selection should be simple and vertical in orientation (no arched neck or bow). A new fixture should not call attention to itself and remain subordinate to the landscape.

If technology allows in the future, consideration should be given to bulbs with a color temperature harmonizing with original yellow and reddish tints of the building.

Maintenance Schedule

As needed: bulbs may be replaced with newer technologies to improve energy efficiency. However, all bulbs should be replaced at once so that the color temperature and hue is consistent throughout the landscape.

Annually: Inspect lights for damage.



above: New lights reflect the color and modern design of the building, while preserving the night sky.

below: Other lights are scaled to pedestrians, and provide a soft light along walkways. (NPS-ROMO photos)



Landscape

site drainage



Steel drains match the color of the building's structural steel. (NPS-ROMO photo)

Description and Significance

Proper drainage is essential to prevent flooding, to keep the building dry, and to maintain visitor safety. The overall site drainage moves to the southwest through underground culverts and surface swales. Water from the north of the building collects in the parking lot and moves to the west.

The best maintenance for the USS Cor-Ten steel on the building is to prevent water from pooling against it to prevent continual weathering. Therefore, maintaining proper drainage is essential.

Recommended Treatment

Maintain overall surface drainage by preventing road base, plants, and downed trees from filling swales.

Maintain underground culverts and surface grates by clearing debris.

Assure water does not splash against the building and that trees and shrubs do not hold moisture against the Cor-Ten.

Maintenance Schedule

Annually: inspect drains and clear out pine needles, trash, and other debris that collects.

Annually winter: inspect drainage to assure that ice dams are not forming along pedestrian walkways.

Description and Significance

Constructed in 2002, the comfort station's horizontality and masonry construction reflects the design of the visitor center. It added 17 more toilets, some of which are accessible. The design of the comfort station and plaza met the approval of park staff, the State Historic Preservation Office, and consulting architects including Tom Casey.

The design was intended to be subordinate and visually unobtrusive. The bunker-like building is concrete block veneered with sand stone. The concrete between the stones has a smooth texture. Decorative accents on the building are copper that weathers to a dark brown patina, since weathering steel was both expensive and difficult to acquire. Furthermore, a craftsman to stamp the steel was not found.

Recommended Treatment

Maintain the building and plaza in good condition. Keep the building open to the public.

Maintenance Schedule

See specific features for maintenance schedule.



above: The plaza, new comfort station, and parking improved access and flow to the building for 500,000 visitors per year. (NPS-ROMO photo)

below: Like the visitor center, the comfort station uses random-laid native stone, horizontal lines, and decorative accents. (NPS-ROMO photo)



comfort station

Exterior Envelope

roof system including cladding, gutters, and drains



above: Installing the original rolled roof in March 1966. (NPS-ROMO photo)

Description and Significance

Flat roofs are a common feature on Taliesin-designed buildings. The butterfly roof on the visitor center gives the building its low, horizontal profile. Although the original roof was rolled roofing with tar seams covered in lava rock, this plan assumes the roof replacement is an ethylene propylene diene monomer (also known as terpolymer) or EPDM roof covered in lava rocks. Cast iron drains are covered with small cages and punctuate through the exterior masonry walls. Steel flashing has been sealed with tar.

Recommended Treatment

Driving east toward the building from the park, the roof is easily visible. Placement of other features such as cooling towers and satellite dishes should be carefully hidden from view.

Roof rock should be replaced in-kind, to match the existing color (dark brown to red tones), size, and material.

The gutter and drain system should be cleaned. Repairs or in-kind replacement to the gutter system should be of cast iron.

Flashing should be repaired or replaced in-kind with steel to match the existing thickness, finish, and exposure.

Special care should be taken to maintain the EPDM roof. Manufacturers recommend limiting access to the roof and installing protective walkways. The park should never store chemicals and equipment on the roof, use unapproved chemicals, allow unnecessary access, let water pond, or use shovels or other sharp objects to remove debris and snow. Furthermore, repairs or alterations should always be performed by a licensed contractor, who the manufacturer has certified. It is not advisable for park staff to make repairs to the roof. Keeping a log of maintenance and access helps to assure the manufacturer's warranty remains in place.

Maintenance Schedule

Annually: park staff should inspect the roof for leaks, pooled water, debris buildup, improperly stored equipment, and flashing failures.

As needed after a big storm: inspect the roof for leaks, pooled water, debris buildup, improperly stored equipment, and flashing failures.

On-going: a log should be kept of all access to the roof.

More Information

EPDM (ethylene propylene diene terpolymer) roof association (<http://www.epdmroofs.org/>)

Description and Significance

Used for the structural space frame and the decorative, stamped panels, U.S.S. Cor-Ten was U.S. Steel's trade name for its weathering steel. Cor-Ten means "corrosive tensile," which is a way of saying that the process of corroding seals the material. It has a high copper content. Although Cor-Ten was a new material at the time of construction, Tom Casey believed it had distinct advantages, including the ability to "paint itself." He said of the Cor-Ten:

And there again we had a lot of conversation or a lot of dialog about choice of materials because, ...they wanted it to be modern but at the same time if you could find some way to recall previous things, it might be worthwhile. And that's where we came upon this idea of using that Cor-Ten steel....Because in the first place, it seals itself, self-sealing....[Y]ou know, up to that time you had to paint steel all the time. But..., if you used Cor-Ten you didn't, and then...we could also expose the structure, so that the structure of the building itself becomes its primary architectural expression. Also, it recalls the colors you're finding in the place nearby.

Recommended Treatment

Little or no maintenance is required of Cor-Ten steel. It is critical to keep the steel exposed so it can dry after storms. Do not allow water to pond or cover the steel, trapping moisture.

When the Cor-Ten first started "painting" itself, it stained the masonry. This staining appears to have stopped. No action should be taken to remove this staining.

The Cor-Ten steel should never be painted or sealed.

Though weathering copper was used on the adjacent comfort station, and is appropriate for satellite buildings, it is not to be used to replace the fascia panels or in any other location on the visitor center.



above: Steel tubes form the structure of the auditorium and cantilevered balcony, March 1966. (NPS-RMNP photo)

Maintenance Schedule

Every three to five-years: assess structural integrity of steel and joints.

More information/sources

U.S. Steel Corporation sold the weathering steel division in the early 1980s. Although the weathering steel production changed hands and reorganized numerous times, the current (2006) owner is International Steel Group (ISG).

USS Cor-Ten weathering steel

On the suggestion that the geometric design of the Cor-Ten steel was influenced by Native American symbols, Mr. Casey responded: That's somebody else's interpretation. Decoration grows out of the thing you're using. And so it, it becomes in some sense [an] abstraction of the shapes or forms that are part of the building. Now someone else can come along and say, "Oh that looks like Native American."

Exterior Envelope

structural masonry



above: Cranes set the auditorium panel. The largest masonry panel weighted 65,000 lbs.

Description and Significance

In the tradition of National Park Service Rustic design, the building features native stone, which came from a quarry near Lyons, Colorado. Contractors precast 101 masonry panels in 64 different sizes, the largest weighing 65,000 pounds. To build the walls, masons created a form, laid the rock within it, and poured concrete into it covering the rock. When this set, the contractor raised the entire wall in place. The mortar is set to provide a smooth vertical surface and uniform color between rock and concrete (though the individual mortar joints are made rough by the addition of small stones). The masonry joints, exactly five feet four inches apart, emphasize the horizontality of the building.

Recommended Treatment

Repoint with mortar mixed to match the original as closely as possible. Recreate crushed gravel joints. Specs for mortar should follow ASTM C270-latest edition, color to match existing.

If stones come loose, replace the same stone using mixed-to-match mortar/stone chips.

If a stone is missing, it should be replaced in-kind, colored and shaped to match, and set in the wall with matching mortar joints. The stone should be sawn to shape and then dressed with a chisel to give a more natural look.

Any new masonry retaining walls should match the original mortar color, texture, and finish.

The concrete sills are weathered by water running down the steel columns, trapping it where the steel and concrete meet, and enabling a freeze-thaw cycle. This plan anticipates replacement in-kind of sills. Contouring the sill to drain properly should prevent future maintenance issues.

below: The original retaining wall at right has crumbled stone set in the mortar. The new retaining wall at left has a lighter colored concrete and lacks the crushed stone. (NPS-ROMO photos)



The original retaining wall has crusted stones between the mortar

The new retaining wall does not



above: The crushed stone in the mortar is an important feature of the masonry on the building (NPS-ROMO photo)

Maintenance Schedule

As needed: Repair mortar and loose stones mixing mortar (including color and setting crushed rock) to match the original.

As needed: New wall construction should match the original in color and finish (crushed stone).



above:

Horizontal bands in the masonry panels reinforce the horizontality of the building; they also serve as joints for where two panels meet. (NPS-ROMO photo)

We didn't know where we were going to get the stone. Then, the whole thing began to come together so wonderfully. A lot of the stones had lichen patterns on them. It was like somebody is waiting for you, saying, "Hey come over here, we got something for you for this building."

Tom Casey

Exterior Envelope

balcony



above:

USS Cor-Ten steel's natural weathering helps it blend with its surroundings, a key goal of the design. (NPS-ROMO photo)

Description and Significance

The balcony is among the public area's most significant spaces. Yet, for most of the building's history, it has been closed. Tom Casey designed the balcony to be a circuit: through the lobby, onto the balcony, passing interpretive panels, reentering the building above the auditorium, and returning to the lobby. Over time, as technologies changed and the movie became a more critical feature for visitors, the park converted the upper interior balcony to a projection booth. This restricted the access to the upper interior balcony to park staff only. Thus the circuit ended in a locked exterior door.

During the consultation process with Tom Casey and interested parties, the park decided to reopen the balcony by making a significant structural alteration near the front entrance. By adding a short bridge from the balcony to the front walk, the balcony can once again be opened up, allowing traffic flow without disturbing visitors watching the movie. Taliesin created drawings showing the change. This plan assumes the balcony was successfully reopened.

Recommended Treatment

Keep the balcony open to visitors.

Create new interpretive panels in original locations.

Maintenance Schedule

See individual features for maintenance schedules.



above:

The balcony allows visitors to connect with the park's landscape. (NPS-ROMO photo)

Exterior Envelope

steel windows and doors



above:

This December 1968 photo shows the rear of the building.

below:

The same view in March 2005. (NPS-RMNP photos)



Description and Significance

The band of windows reinforced the horizontality of the building. Use of steel windows emphasizes the Modern design. Sliding, steel sash banded windows envelop the building. The dark, reflective glass unifies the building and minimizes the visibility of interior partitions. Clearstory windows allow natural light to penetrate deep into the building, especially in the lobby. Heavy glass doors sit in steel frames. All the steel surrounding the windows and doors has a factory-baked, rust-colored finish. The powder coat finish provides a uniform layer, with no bubbles or streaks.

Recommended Treatment

The glazing (glass) may be replaced as technologies advance. It is important to replace glazing around the entire building at one time, to maintain uniformity. Glazing should be dark and semi-reflective (but not mirrored).

Windows should remain operable. Ensure windows open through routine maintenance such as oiling and cleaning the tracks.

The windows and doors were all powder-coated at the factory before they were installed and should not need regular painting. However, damaged sections should be touched up with a flat, enamel, exterior paint to match color. Otherwise the window frames should not be painted.

Windows should not be caulked in an effort to create weather tightness.

Screens should be repaired using matching mesh size and color. Use exterior screens on half of every other window pair. The use of exterior screens on half of every other window pair should be maintained to preserve the regular pattern of the window banding.

Replacing the steel sash and frames of the building's windows should be reviewed by the State Historic Preservation Office and other interested parties.

Maintenance Schedule

As needed: When touch up paint is necessary following damage, use flat enamel paint dull finish. Brush strokes are undesirable.

Annually: Clean sills and tracks to assure smooth operation. Repair damaged screens.

More information

National Park Service Preservation Brief Number 13: *The Repair and Thermal Upgrading of Historic Steel Windows* (www.cr.nps.gov)

Steel Window Institute, an association of manufacturers of windows made from either solid or formed sections of steel (www.steelwindows.com)

Steel Door Institute, a nonprofit business association formed to promote the use of steel doors and frames (www.steeldoor.org)

steel windows and doors



above: The window frames may require touch-up painting with a flat, enamel, exterior paint to match color. The screens' mesh size and color is important for creating a uniform look.

below: The banded windows reinforce the horizontality of the building. The glass in the building should be dark and reflective but not mirrored.



Interior

windows and shades

These quilted shades sought to minimize cold air seep. They are not original and should be removed.



above: Before the rehab, quilted shades provided additional insulation through single-paned windows. (NPS-ROMO photo)

Description and Significance

Inside the banded windows and the butterfly roof allow light to penetrate the interior spaces of the building. Light bounces off the custom-designed ceiling panels. Perforated polymer (woven plastic) shades installed during the rehabilitation allow people inside to see out, while preventing people outside from seeing in. They provide visual access through the shade, mitigating radiation through the window. The dark shade color minimizes exterior appearance.

Recommended Treatment

Individual worn curtains and shades may be replaced, as long as the replacements match the existing in texture, color, and fabric.

Shades throughout the building may be replaced, as long as the entire building is replaced at the same time and the design maintains exterior harmony and horizontality. The new shades should have perforations, should be dark in color, and should operate horizontally with the ability to adjust height.

Maintenance Schedule

As needed: Replace shades in total throughout the entire building.

As needed: When touch up paint on the window sash and frame is necessary following damage, use flat enamel paint dull finish. Brush strokes are undesirable.

Description and Significance

The interior walls between the office and public areas are solid and non-mobile. The interior walls of the office area, however, were designed to be moved. This flexibility makes them susceptible to damage and does not allow for insulation that dampens noise. The park has replaced some of the paper core gypsum boards with true gypsum board to provide greater sound-dampening.

The interior walls are non-load bearing and made of gypsum board with corrugated paper core. They are framed with anodized aluminum studs with a gold finish. In some spaces, red oak veneer covers the gypsum board.

Maintain oak finish in existing locations. Maintain pink wall color. See color palette discussion on page 56.

Recommended Treatment

Moving nonpermanent office partitions is permitted. Moving partitions between the public and office spaces should be reviewed by the State Historic Preservation Office and other interested parties.

When walls are removed, holes in the terrazzo should be appropriately filled/grouted. Minimize damage to the terrazzo floor by using least intrusive available technology to modify wall locations.

Maintenance Schedule

As needed: Move flexible partitions, taking care not to damage the terrazzo floor and retaining the gold trim and original doors.



above: Because the interior partitions are not load bearing, spaces may be rearranged freely.



above: The Superintendent's office is one of few spaces with oak-paneled walls. (NPS-ROMO photos)

non-structural office partitions

Interior

lights and light panels

"It wasn't individual fixtures, but it was a continuous lighted panel with the idea that a lot of time, you just simply didn't need to have them on because you had a lot of natural light coming in.... You got a deeper penetration of natural light, because of the roof..."

Tom Casey



above:

Custom-made light panels create a luminous ceiling through both bulbs and reflectivity from the clearstory windows. New glazing allows for the removal of quilted shades and opens up the view to Longs Peak. (NPS-ROMO photo)

Description and Significance

As in numerous Taliesin buildings, the play of light to interior spaces is very important. Luminous ceilings, like the one in the visitor center, allows for soft, diffuse light. Lighting design aimed at using natural light as much as possible. In fact, the designers believed that the office ceiling lights would not need to be on, because the luminous ceiling would provide enough reflective light. As technology and office work evolved, however, the need for task lighting, antiglare screens, and window shades makes this difficult. The plenum above the lights in the office portion of the building was specially designed to assist with air circulation.

The lights and light panels give a distinctive Modern design to the building's interior space. Lights in the corridors are recessed, incandescent with flush trim and gold anodized accents. They are flush with the plaster ceiling, whether flat or sloped. Fixtures in the bathrooms--though scheduled for replacement--should be simple, with a Modern design.

Recommended Treatment

Retain and maintain light panels and recessed lights. Avoid adding fluorescent ceiling fixtures, especially in public areas. Color and temperature of illumination should be consistent throughout the building.

Repair or replace ceiling panels in-kind with ones that match the existing in shape, material, and texture. Ensure that the panels sit above the frame to allow air circulation.

Repair or replace in-kind secondary light fixtures (in bathrooms and utility closets) in a style that matches the building.

Accommodate changes to energy efficiency. Change wattage and color of bulbs as necessary while keeping the original light fixtures.

Maintenance Schedule

As needed: Clean light panels. Change bulbs assuring that the entire building is lit with the same kind of bulb in wattage, color, and temperature.

lights and light panels



above: The Superintendent's office red oak paneling gives the room a warm, comfortable feeling.



above: Recessed lighting installed in a row is important for creating clean lines.



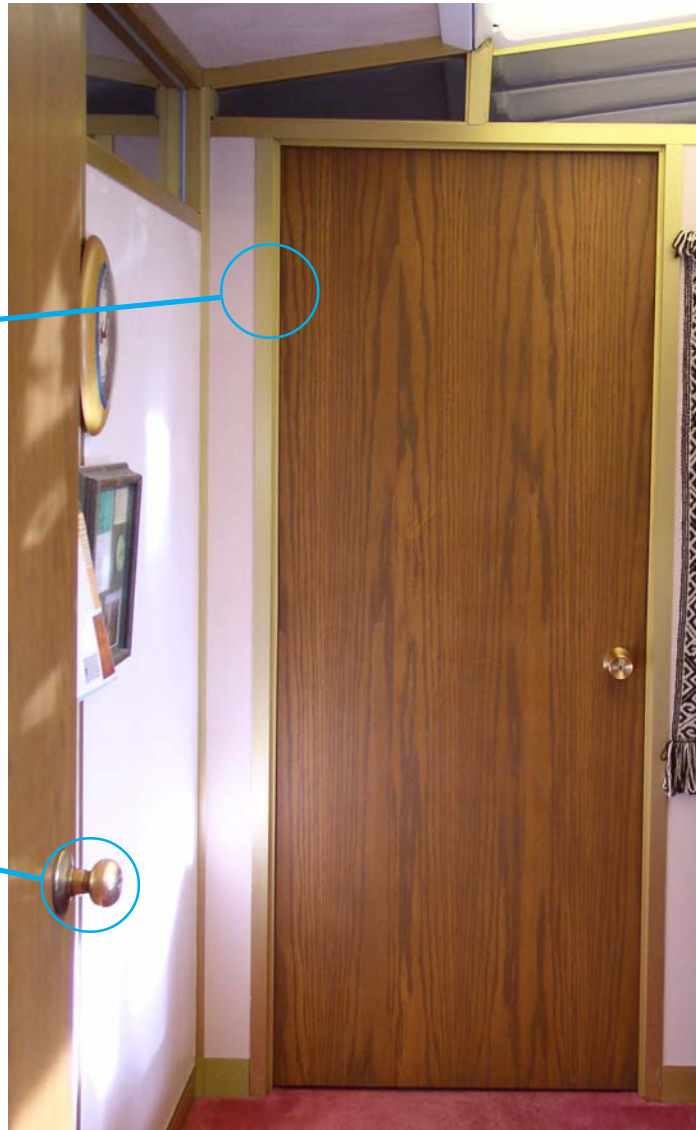
left: Original bathroom fixtures were of a simple, fluorescent design. (NPS-ROMO photos)

Interior

doors and trim

Gold anodized aluminum frames
should remain unpainted

Gold door hardware



above: Interior doors throughout the office portion are in good condition.
(NPS-ROMO photo)

Description and Significance

Doors repeat the natural wood and modern steel designs throughout the building. The repetition of doors in the corridors and lack of door panels reinforce the clean and simple lines desired in the design.

The doors in the public spaces (auditorium and into the administrative area) are glass framed in steel. The custom made butterfly doors into the office area are especially important for reinforcing the unique shape and space of the lobby.

Interior doors in the office area are red oak veneer on a solid wood core, stained medium (maple syrup) brown and framed in steel. The trim in the office space is gold anodized aluminum.

Recommended Treatment

Interior trim should be repaired or replaced in-kind with materials that match the existing color, texture, and pattern. It should not be painted.

Solid wood doors should be repaired (sanded and restained) or replaced in-kind with solid wood doors of the same red oak species, stained in the same color (not painted, no panels).

If door hardware is replaced, it should be brass. If office door knobs need to be replaced to meet accessibility standards, use brass or gold colored hardware. Removed hardware should be retained for possible reinstallation in the future.

Transom windows should be maintained over doors.

Discourage occupants from hanging signs and bulletin boards, which damage the door finish. Consider hanging a cork strip on every door, to assure consistency and prevent further damage.

Maintenance Schedule

Annually: Inspect doors for damage brought by tape, nails, tacks, and wear. Sand and restain as needed. Inspect hardware and replace in-kind, if necessary.

As needed: Replace office doors in kind with solid wood doors of the same red oak species, stained in the same color (not painted, no panels).

As needed: Repair and lube steel doors. Replace glass, if broken, in color, tint, and reflection to match remaining interior glass.



above: The doors into the office area from the lobby reflect the butterfly roof shape. (NPS-ROMO photo)

doors and trim

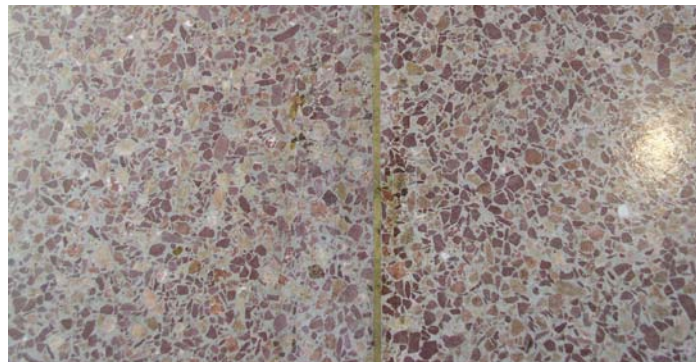
Interior

Floor treatments: carpet and terrazzo



above: Carpeted offices meet terrazzo hallways in most of the office space. Carpets may be replaced but should be low pile and harmonious with the terrazzo. (NPS-ROMO photo)

below: To the left is the terrazzo which had been under carpet in an office. To the right is the polished terrazzo of the hallway. Notice there is no threshold. (NPS-ROMO photo)



Description and Significance

The terrazzo floor was chosen because, “at the time that was thought to be a finish that would bear the traffic on a long term basis and would need the least maintenance.” The floor has cracked over time, especially at the joints in the structural steel.

Terrazzo consists of stone (usually marble, quartz, granite, or glass) poured into a cement material (portland cement, epoxy or polyester), then cured, and finally ground or polished to a smooth surface. At Beaver Meadows, sandstone chips were poured into portland cement.

Recommended Treatment

The existing cracks in the terrazzo most likely occurred when the building settled and must be repaired carefully. Test treatments in nondescript areas to assure an acceptable match can be made.

Carpets may be replaced in-kind when worn, as long as the color and pile matches the existing. Carpets may be replaced with a new color throughout the building in conjunction with a new interior color palette. The carpets should never be glued down on the terrazzo.

In the office zone, occupants may have either carpet or terrazzo flooring, as long as the carpet is an exact match of the remaining carpet in the offices.

The central corridors and lobbies should remain terrazzo.

Maintenance Schedule

As needed: The terrazzo should be cleaned with neutral cleaners diluted in warm water. If a sealer is applied, it should be water based.

More Information/Sources

The National Terrazzo and Mosaic Association (www.ntma.com)

Description and Significance

Superintendent Lyles, at the time of construction, did not believe that air conditioning was necessary to the building. Soon after the building opened, the park determined it did need air conditioning and that the heating system was not working properly. Retrofits and fixes to the HVAC system have occurred continuously since the building was constructed. This plan assumes a complete rehabilitation of the HVAC system.

Locations and design of the new heating and cooling units in the office were carefully studied by engineers, park administrators, maintenance professionals, the National Trust, the State Historical Fund, and the Office of Archeology and Historic Preservation. This plan assumes at least some modification to the existing wall units.

Recommended Treatment

New wall penetrations (phone, network, heat, etc) should be minimized. They should not damage the floor, but rather run through the ceiling above the corridor.

To facilitate maintenance of the systems, furniture should not be attached to the structure or the office partitions.

Another complete upgrade of the HVAC system that would change the location of heating and cooling vents in the interior of the building should be reviewed by the State Historic Preservation Office and other interested parties.

Maintenance Schedule

As needed, replace HVAC parts.

As needed, replace vents with in-kind materials matching existing location, colors, and size.



above:

Wall vents have been supplemented by fan coil units that take up additional space. New HVAC throughout will correct this deficiency. (NPS-ROMO photo)

**heating/ventilation
and computer
network components**

Interior

color palette



above: The pre-rehab color palette was pink and orange.

I would say there is no single acceptable color. The thing about color or color ranges is that you accept the general ranges of the colors of the building—they should be sympathetic to the building, not all opposites.

Tom Casey

below: At Taliesin West, the furniture has been reupholstered several times, but the texture of the fabric has remained true to the original. Note luminous ceiling. (NPS-ROMO photos)



Description and Significance

Taliesin custom selected the color palette to match the building and the existing design trend. Over time, the park has muted the colors to adjust to changing tastes, so the pink and orange color palette is muted compared to the original. Though Tom Casey was amenable to changing the color palette, he indicated the colors should always be "earth tones," preferably matching the exterior of the building, and the colors should change throughout the building, maintaining the uniform look. This plan further defines "earth tones" as the general range of pinks and oranges that complement the terrazzo, steel, and stone. Colors in the yellow, blue, or green spectrum are not acceptable.

Recommended Treatment

Paint interior finishes the same color as the existing. Unpainted surfaces should remain unpainted.

Repair or replace in-kind interior fabrics with colors and textures that match the existing.

Changing the interior color palette (wall colors, fabrics, shades, carpets) to a new scheme that is harmonious with the building, in earth tones, and done throughout the entire building at once will require a full review (by the park's cultural resource staff, State Historic Preservation Office, regional office, and other interested parties). Replacement fabrics should be soft, natural fabrics in muted versions of primary colors.

While funds are not likely to be available to change the color palette throughout the entire building in one fiscal year, changes may be made one space at a time (upper lobby, lower lobby, conference room, etc.) over a short period following a written plan approved by the State Historic Preservation Office.

Maintenance Schedule

See individual features for maintenance schedules.

Description and Significance

Tom Casey believed uniformity of furnishings and fabrics were very important to the overall feel of the building. The firm designed custom benches, and the park commissioned Elmer's Case Company of Loveland to supply 40 of them. Drapes were made especially for the building. The remaining furniture came, per General Services Administration instructions, from Federal Supply, as selected by Taliesin. Many of the pieces came from Wisconsin manufacturers. In 2007, the park reupholstered and added castors to the conference room chairs.

Recommended Treatment

The park may repair or replace in-kind upholstery to match existing fabric color and texture. Fabrics should be soft and natural, not synthetics. Colors should be muted versions of pink and orange.

The park may repair or replace furniture in the public spaces and the conference room, if all furnishings in a space are replaced at once and match the modern styling of the building. New furnishings should be oak finished in a honey stain or steel and anodized gold. As with colors, furniture may be replaced one space at a time over a short period.

Desks and office furniture in the administration area should be compatible with the needs of the occupants and uniform throughout the building.

Select replacement pieces--trash cans, planters, etc--with well-made, natural wood or fiberglass pieces to match the remaining custom-selected or custom-made furnishings.

Maintenance Schedule

As needed: Replace worn upholstery with soft, natural fabrics with like texture and color.

As needed: Repair broken chairs and benches.



above: The conference room has original furnishings (shown here with original fabric), custom selected from General Service Administration suppliers.

left: The park removed the last of the trash cans from the auditorium in February 2006 (NPS-ROMO photos)



furnishings

In April 2006, the acting park curator removed one auditorium chair, one conference room chair, one auditorium bench, and one lobby bench from the building and placed them in the park's museum storage facility. The last custom selected orange trash can was moved to the museum storage facility in February 2006.

Interior

art, plaques, and signs

Signs and art clutter the lobby



above: Art work and signs proliferate, adding clutter to the lobby. While signs provide quick information, the locations should be carefully considered.

below: Though made of oak stained in a honey finish, temporary exhibits detract from the sleek design of the lobby. (NPS-ROMO photos)

Temporary exhibits detract from the clean lines of glass and steel



Description and Significance

The lobby originally had very few signs and art. Through the Artist-In-Residence program and private donations, the park has been given many paintings, drawings, and photographs suitable for galleries. Unfortunately, the park does not have a gallery in which to hang the pieces, so the lobby has become one of the designated display areas. In addition, the busy summers and lobby full of visitors necessitates more signs so visitors can get information quickly, without having to wait for a ranger. This has led to visual clutter that detracts from the modern design.

This plan assumes the topographic relief map will be moved from the upper lobby to the lower lobby during rehabilitation. It should remain in the building or be moved to the park's museum storage facility.

Recommended Treatment

Signs, plaques, and artwork on the walls should be hung in clean horizontal lines (the same height across the top of the piece--see Lobby description on page 30-31) and be kept to a minimum. Proliferation of signs, art, and other functional furnishings detracts from the overall harmony of the building. Sign, plaque, and art placement should be restrained.

Temporary exhibits should be carefully considered and located within the lobby.

Maintenance Schedule

Annually: Review placement of signs and art to reassess the location and reduce clutter.

Description and Significance

The central corridors have unique features that reflect Modern design. The band of transom windows allows light to penetrate the hallway. The wall and ceiling colors are subtle reflections of native landscapes. The terrazzo floor uses native stone. The recessed light fixtures create a linear pattern. The repetition is also found in the door spacing. Interrupting the clean lines and repetition are bulletin boards and artwork.

The short central hallway ceiling downstairs, though unfriendly to tall rangers in flat hats, is an important feature of interior Taliesin-designed spaces. The goal was to create tight spaces that opened up into lofty and airy spaces.

Recommended Treatment

Rehang artwork and bulletin boards so that there is a consistent pattern down the corridor.

Maintain the terrazzo floor. Do not carpet the central corridors.

Do not install dropped lights or other ceiling fixtures that would interrupt the pattern.

Do not cover, enclose, or remove the transoms.

Maintenance Schedule

See individual features for maintenance schedules.

central corridor



above: The upper corridor.



below: the lower corridor. (NPS-RMNP photos)

Water damaged ceiling tiles should be replaced in-kind

Interior

bookstore

The fireplace is now covered with a bookshelf



above: The bookstore sits in the former seating area. (NPS-ROMO photo)

below: The small bookstore uses oak shelving to match the rest of the building. (NPS-ROMO photo)



Description and Significance

During Mission 66, the National Park Service built standardized and "centralized visitor facilities that provided access to diverse basic services and introduced visitors to the park environment." At first, rangers sold educational materials from the front desk. Later, as the Rocky Mountain Nature Association expanded its sales, a bookstore was added in the area originally designed as a lobby. The fireplace and hearth, critical to the design, is now occupied by a book case and display. Later expansions of the bookstore went into the administrative portion of the building.

Recommended Treatment

Keep the bookstore in the existing space where most visitors have easy access. Sales displays should remain within that area and not spill out further into the lobby.

Build new bookcases in oak veneer finished in a honey stain.

Maintenance Schedule

See individual features for maintenance schedules.

Description and Significance

The grandest of the building's public spaces, the auditorium soars to three stories. The octagon-shaped room features oak paneling and orange upholstery. The wood finish was very important for acoustics and to "give it another idea" of the location amongst native trees.

The fireplace was one important element in Wright's designs and in Casey's design of Beaver Meadows. According to Tom Casey, Wright believed in

four fundamental elements--earth, air, fire, and water....
The fire deep in the fireplace, the glowing embers and so forth are something that's very elemental. You have an automatic attraction, you don't even know why. But it comes from the history of the *homo sapiens* or something of the importance of fire to life and in general.

Although the original sound system consisted of speakers and a microphone, audiovisual technology has drastically improved. Now visitors can watch movies with surround sound and screen. Large speakers detract from the simplicity of the design, but are necessary to produce high quality sound expected by today's audiences. The projection booth in the back, which once held slide projectors, now houses audiovisual equipment. While the upper balcony was once open to visitors, today it is partially enclosed with the modern projection booth.

The auditorium chairs are versatile, stackable, and padded. The park replaced the original chairs in 2007. The new chairs reflect the original style, color, and fabric texture, while improving occupancy comfort. The park also reupholstered some of the benches, which were custom made for the building.

Recommended Treatment

The ceiling should remain white or light colored. Wood surfaces should not be painted. Any repairs or replacement of oak paneling should be in-kind being careful to match the grain and honey color stain.



above: The furnishings, oak paneling, light ceiling, and terrazzo floor are important features of the auditorium. Original chairs are shown above. (NPS-ROMO photo)

The park may upgrade audiovisual equipment in a sensitive manner. Speakers and other equipment should not detract from the overall plan and feel of the space.

Chairs and other furnishings in the auditorium may be repaired or replaced in-kind. Replacement furnishings should be compatible with the building and uniform throughout.

The fireplace should remain uncovered and open, even if it is not used.

Maintenance Schedule

See individual features for maintenance schedules.

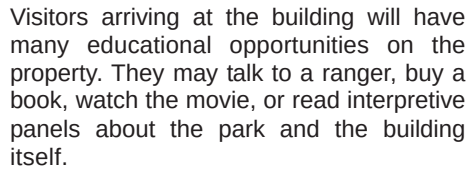
Interpretation of the Beaver Meadows Visitor Center

right:

Visitors read the wayside panel about the design of
Beaver Meadows Visitor Center.

(NPS-RMNP photo)





Originally, the building was considered a visitor contact station, not a full-service visitor center with expansive educational exhibits. The only exhibit was the park topographic relief model, originally created for Rainbow Pictures of Denver, who used it in the filming of the park orientation movie. Robert Miller, a Denver artist, adapted the model for public display by adding labels and lighting. The park commissioned five smaller models for use at the information counters in the park (Allaback 201). The park had no formal interpretive exhibits or panels on display when the building opened. Though exhibits had been planned for the balcony pillars, none were ever installed.



During the plaza renovation and comfort station addition, the park installed an illustrated panel about the building. In 2007, the park installed a six-panel steel kiosk to give after-hours visitors information on the park. The transformation of the property into a shuttle bus stop also required more exterior panels for visitors on the bus.

The building itself is of interest to some visitors interested in either the legacy of Frank Lloyd Wright or Modern architecture. Now that the park has interviewed the architect of record, opportunities exist to edit the brochure on the building, create a short walking tour brochure around the property, and install exhibits on the balcony panels.

References

Dedication ceremony
June 24, 1966
(NPS-RMNP photo)





Allaback, Sarah. *Mission 66 Visitor Centers: The History of a Building Type*. U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Park Historic Structures and Cultural Landscapes Program. Washington, D.C.: 2000.

Allaback, Sarah. Rocky Mountain National Park Administration Building National Historic Landmark Nomination: September 2000.

Casey, E. Thomas. Videotaped interview with Jim Lindberg, Joe Arnold, and Cheri Yost, 14 April 2004. Transcribed by Cheri Yost and Nancy Sharp. Transcript and video on file in the Rocky Mountain National Park museum storage facility.

National Park Service. Director's Order 28, Cultural Resource Management.

National Park Service. Servicewide Programmatic Agreement: 1995.

Taliesin Architects, Ltd. and Barker-Rinker-Seacat Architecture. Rocky Mountain National Park, Beaver Meadows Visitor Center and Administration Building, Building Condition Assessment: January 2002.

Rocky Mountain National Park Drawings, office of park engineer:

ROMO 121 2651 - advanced study drawing;

ROMO 121 3610 - design by NPS Western Office of Design and Construction shows the building on the north side of the road;

ROMO 121 3616 - another design by NPS shows the auditorium on one side and the offices on the other;

ROMO 121 3609 C - original construction drawings and specifications prepared by Taliesin Associated Architects, Ltd. (1967);

ROMO 121 60,500 - rehabilitation drawings prepared by Barker-Rinker-Seacat Architecture (BRS) (2006);

ROMO 121 60,519 window and door rehabilitation prepared by Barker-Rinker-Seacat Architecture (BRS) (2006).

Rocky Mountain National Park. Maintenance files, office of park engineer.

Rocky Mountain National Park. Black and white historic photos, housed in park archives.

