



Technical Appendix 5- Cascadia style information

THE CIVILIAN CONSERVATION CORPS AND PUBLIC WORKS ERA

From: <http://www.fs.fed.us/recreation/programs/beig/beig2d.htm>

With the Great Depression of the 1930's came the first era of large-scale recreation planning and development in the Forest Service. Beginning in 1933, spurred on by the plentiful labor provided through the Civilian Conservation Corps (CCC) and other public works agencies, the Forest Service began to employ professionally trained landscape architects and architects to design and implement plans on national forests across the country.

Design guidance evolved quickly to ensure consistent levels of quality and image throughout the Forest Service. In 1935 and 1936, the Forest Service hired Albert D. Taylor, president of the American Society of Landscape Architects, to analyze problems and devise solutions to recreation planning and design.

Taylor's three-volume 1936 report included drawings of many types of recreation structures unknown to earlier Forest Service recreation designers, such as bathhouses, shelters, amphitheaters, and playgrounds. *"Across the country in the middle 1930's, these types of facilities appeared in national forests where before there had been only privies and ranger cabins"* (Tweed, 1978, pp. 20-21).

At the same time, the National Park Service contracted architect Albert H. Good to catalog appropriate structures for use in the parks. In 1938, the Park Service published the definitive work, *Park & Recreation Structures*, edited by Good, which collected these and other examples of rustic architecture.

By 1940, W. Ellis Groben, Chief Architect of the Forest Service, had written *Architectural Trends of Future Forest Service Buildings*. In it, Groben decried the widespread use of inappropriate urban styles on many forests. He advocated "buildings of a more distinctive character...which both express the purposes of the Forest Service and which are more appropriate to their particular locales."

All these guides emphasized the need for harmonious design using local natural materials such as timber and stone. They also called for the use of trained design professionals.

The effects of this guidance, carried out by trained professionals and labor forces, soon became visible in the design and construction of forest roads, trails, buildings, and public recreation sites. Stone masonry and log structures predominated, and the massive scale of structural elements and site furnishings implied permanence and connection to the landscape.

The style was generally referred to as "rustic architecture." It was based upon a canny combination of pioneer building skills and techniques, principles of the Arts and Crafts movement, and the premise of harmony with the landscape. The guides captured and codified the prevailing design that already had been practiced for many decades in natural settings such as New York's Adirondack Reserve and the early national parks.

The work of the CCC influenced virtually every national forest. While the architectural style was consistently rustic, featuring stone and massive timbers, regional variations that reflected cultural context and the availability of building materials did occur.

For example, in the Juan Tabo and La Cueva Picnic Area on the Cibola National Forest in New Mexico and in Sabino Canyon on the Coronado National Forest in Arizona, picnic shelters, restrooms, and bridges are made entirely of large granite boulders and native stone. These fit well within the rocky, arid character of the site.

“However, the highest expression of CCC-era rustic architecture came in the Pacific Northwest Region of the Forest Service. Both in quantity and quality of facilities, this region surpassed all others, including that of the National Parks in the area. Rich in timber and volcanic rock, the region’s architecture and recreation site furnishings exhibited the classic elements of rustic architecture—stone bases, massive timbers, wood shakes, and incorporation of handcrafted features. This expression of rustic architecture in the Northwest became known as Cascadian style” (Tweed, 1978, pp 21–22).

The most significant example of the Cascadian style is the Timberline Lodge. Begun in 1936 by the Works Progress Administration (WPA), this massive rustic structure used native materials and incorporated lavish use of handcrafted regional decoration in the Arts and Crafts style. With the onset of World War II, the public works era came to an end. The built works and publications of the era, however, established the principles and tradition of rustic architecture for parks and public lands. These principles, summarized, were:

- Emphasis on horizontal form and avoidance of hard straight lines.
- Combinations of harmonious exterior textures and colors.
- Use of local natural materials sized in proportion to the grand scale of the landscape.
- Appearance of pioneer building methods.
- Strong incorporation of handcrafted elements.
- Reflection of regional cultural influences.

The rustic style resonated strongly because it reflected the character of the forests themselves and stood in pleasing contrast to the increasing “civilization” of the rest of the country. People sensed a connection to the uniqueness of the natural settings and to frontier traditions. These bonds contributed strongly to the agency image for decades. For many people, rustic architecture represents the ideal for natural parks and forests. Indeed, the work of the CCC is a legacy we cherish to this day.

<http://www.fredbecker.org/News%20Letter/Cascadia.htm>



The Cascadia Style

Written by Jalin Rice

The Cascadian style is also known as Oregon Rustic or National Park Style. It was mainly popular between 1915 and 1940 but is being revived today in architecture. The Cascadian style uses heavy timber and stone and integrates the craft arts such as blacksmithing, cabinetmaking, woodcarving, weaving, and other forms of art. The elements of this style are (list taken from Clackamas County Dept. of Transportation & Development, information given to us by Jon Tullis, Director of Public Affairs at Timberline, and Rosalind Clark's Architecture Oregon Style; all three sources are cited at the bottom of the page):

- Expression of substantial structural strength.
- Low hugging profile.
- Moderately to steeply pitched hipped and gable roofs.
- Log construction.
- Unpeeled logs or half-round logs applied as siding.
- Tiers of shed dormers and dormer windows.
- Multi-paned windows.
- Exposed structure and decking.
- Asymmetrical composition.
- Sheltered entryways.
- Recessed or covered balconies.
- Base in impervious material, such as rock.
- No large areas of uninterrupted windows, small paned windows preferred.
- Large stone chimneys.
- Exterior materials to complement the native landscape, such as rough-hewn wood, timbers, and rock.
- Varied exterior textures.
- Board-and-batten or shingled siding left unpainted.
- Natural materials such as river boulders used as siding for first-floor levels.
- Hand-worked metal fixtures.
- Hand-crafted wood details.
- Window shutters.
- Hand-worked metal fixtures.
- Hand crafted rustic decorative elements.
- Carved newel-posts.
- Handwoven textiles.
- Log or bent-twig furniture.

Most of the Lodges built in the Oregon Rustic or National Park Style are built in a forested setting and are meant to harmonize with their surroundings. Many of the buildings that resemble this style are found in national parks around the country and are crafted after the pioneer or folk architecture, resembling early log buildings. "The stylistic roots of these lodges are credited to the English Arts and Crafts Movement, first seen in the U.S. in the great camps of Adirondacks" (Barnes, 9) "...a style used in resorts built for very wealthy American families between the 1880s and the 1920s" (Clark, 189).



"Those who designed the Great Lodges drew from the Shingle, Prairie and Mission styles, often with a heavy dose of European alpine chalet design. What evolved over three decades [is] an all American interpretation. The overriding premise [is] that the buildings must blend with the landscape, be part of the environment" (Barnes, 9). The result: buildings that are very big and rustic in design.

The United States Forest Service used this style of architecture quite often in their ranger stations, shelters, and lookouts during the time the style was popular. "During the Great Depression, the Civilian Conservation Corps (CCC) adopted the style in the many structures it built in recreation areas across the country" (Clark, 189).

In Oregon, what could be more reflective of the Cascadian style than Timberline Lodge? Timberline was a Works Progress Administration project that was managed directly by the United States Forest Service. Building the Lodge put men to work who were out of work during the Great Depression. Many of the men who worked on the Timberline Lodge were not skilled in the jobs they were assigned to do. One such job was masonry work. Many men slowly learned how to choose the right rock by its color, texture and shape under the instruction of just one learned mason. The stone work that these men did happened to be new in masonry and was originated and perfected in the Cascade area (Writer's Project, 8). Many of the Timberline workers developed into accomplished workers.

This lodge stands as a great example of the Cascadian style. The Timberline Lodge was built to express natural beauty and provide accommodation for all the arts, whether music, theatre, or artistry seen in the building materials and structure itself. The construction of the building did not incorporate the mechanized market but instead was brought about by the skillful hands of artisans, artists, and technicians.

The Lodge expresses nature with its rudely carved Ponderosa pine beams, its sturdy, massive basaltic foundation, and its robust battens and shakes. The building's structure is asymmetrical with one central section and one wing on either side. The wings of the building are hip-roofed. The entryways are sheltered from severe weather on Mount Hood. Its walls, arches, and massive chimney are all built of large stones. The ceiling is open, exposing the giant rafters made of old-growth pine. Many of the arches are post-and-lintel. In the dining room the posts are curved and the ceiling is low beamed. The guestrooms are paneled with knotty pine and decorated in different native wild flower motifs. Carvings decorate the archways, newel posts, walls, and other structural elements. The finish work involves forged steel to make door latches, knockers, lighting fixtures, andirons, grills, poker, drapery rods and more. The decoration of the Lodge displays strength rather than grace. This style looks native and is identified by mass and substance. The furnishings were designed to be sturdy, suitable for the use and design of the Lodge, and simplistic. Many of the interior furnishings are woven, applique, and hooked rugs. Other furnishings, such as furniture, are crafted wood, metal and leather. All of the art work, whether in the form of paintings, carvings, metal work, masonry, weaving, glass or tile mosaics, are meant to reflect the natural life of the region and its Indian and pioneer heritage. The building as a whole is designed to reflect its surroundings and the Northwest; this style is known as the Cascadian style.

Some other examples of the Cascadian style are these famous lodges:

- Old Faithful Inn, Yellowstone National Park, Wyoming:
<http://www.yellowstone.net/lodging.htm#Faithful>



- El Tovar, Grand Canyon National Park, Arizona:
<http://www.heard.org/exhibits/inventingsw/gc/index.html>
- Glacier Park Lodge, East Glacier, Montana: <http://www.gorp.com/glacierlodges/>
- Lake McDonald Lodge, Glacier National Park, Montana:
<http://www.gorp.com/glacierlodges/>
- Many Glacier Hotel, Glacier National Park, Montana:
<http://www.gorp.com/glacierlodges/>
- Crater Lake Lodge, Crater Lake National Park, Oregon:
<http://www.crater.lake.national-park.com/lodge.htm>
- Paradise Inn, Mount Rainier National Park, Washington:
<http://www.tpctourism.org/mtrainr.htm>
- Bryce Canyon Lodge, Bryce Canyon National Park, Utah
- The Ahwahnee, Yosemite National Park, California:
<http://www.yosemitepark.com/lodging/ahwahnee.html>
- Prince of Wales Hotel, Waterton Lakes National Park, Alberta, Canada:
<http://www.gorp.com/glacierlodges/>
- Oregon Caves Chateau, Oregon Caves National Monument, Oregon:
<http://www.oregoncaves.com/oclodge.htm>
- Timberline Lodge, Mt. Hood National Forest, Oregon (talked about above):
<http://www.timberlinelodge.com>
- Cloud Cap Inn, northeast slope of Mt. Hood, Oregon
- Multnomah Falls Lodge, Columbia River Hwy, Oregon:
<http://www.odot.state.or.us/eshtm/mflodge.htm>
- Wallowa Lake Lodge, Joseph vicinity, Wallowa County, Oregon:
<http://www.wallowalakelodge.com/historywll.htm>
- Saint John the Evangelist Roman Catholic Church, near Zig Zag and Sandy Rivers, Oregon
- State Forester's Office, Salem, Oregon
- Silver Falls Lodge, Silver Falls State Park, Oregon:
<http://www.open.org/~slvrfall/Lodge/index.htm>
- And many other lodges built throughout the western United States.

Barnes, Christine. (1997). Great Lodges of the West. Hong Kong: C&C Offset Printing Co., LTD.

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[stefanies@co.clackamas.or.us]. "Government Camp Village Revitalization Project/Cascadian Style Architecture." [

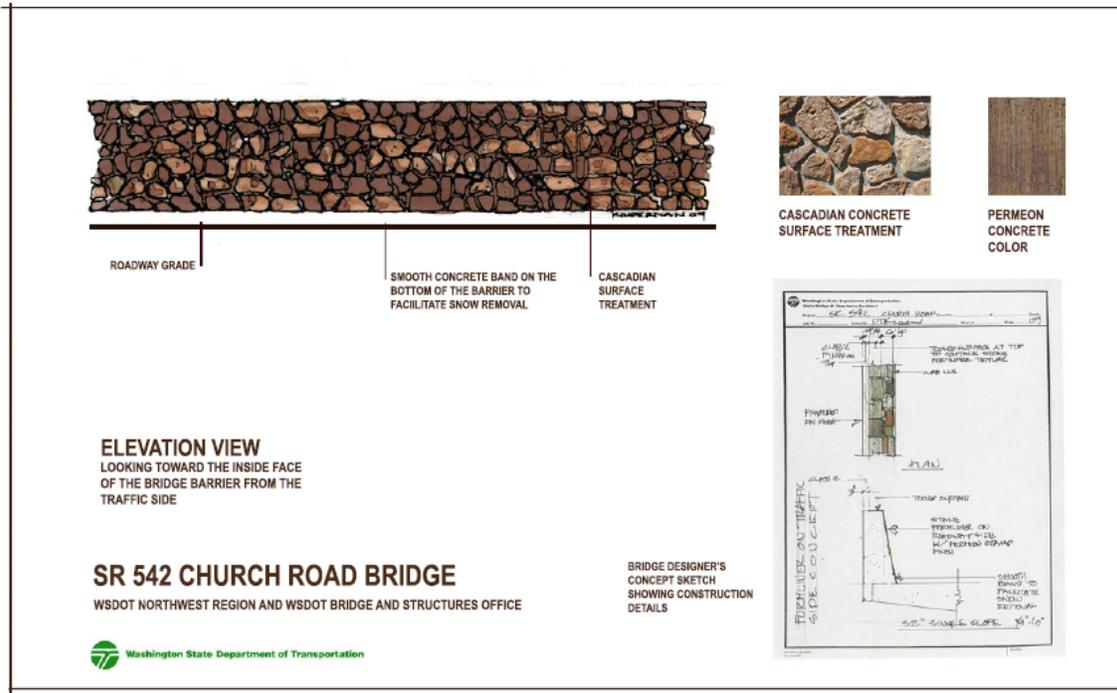
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Clark, Rosalind. (1983). Architecture Oregon Style. Portland, Oregon: Professional Book Center, Inc.

Timberline Lodge; A Love Story. (1986). Ed. Judith Rose. Portland, OR: Graphic Arts Center Publishing Company.

Writer's Project, ed. (1937). The Builders of Timberline Lodge. Portland, Oregon: Works Progress Administration.

Draft of possible “rustic Cascadian” treatment of railing along proposed bridge at Church Mt. Road.



Suggested colors to be incorporated to meet USFS’s gray/green motif:

- Mt. Baker Color Chip
- Mt. St. Helens Gray Color Chip
- Washington Gray Color Chip