In 1993, the decision was made to produce the tour book. But what to include? Natural features such as waterfalls and geologic formations? Cultural landscape features such as rock walls and remnants of old orchards? All historic buildings, the most important or significant ones, or the most accessible and visible ones along the main roads?

The original draft had 33 stops and included just the most significant buildings that were visible and accessible from the two main park roads — Old Mine Road along the New Jersey side and Route 209 along the Pennsylvania side. A cultural landscape specialist then supplied additional information, and a couple of dedicated volunteers revised and edited the draft adding even more. The result is an auto tour and field guide that also serves as a park reference. There are 84 stops and optional side routes. For simplicity's sake, the guide was organized as a single tour allowing visitors to stop and start as they wished. Prior to publication, the guide was reviewed by local historical societies in a series of small, informal meetings. A designer was hired to do the layout and final edit. The attractive end product has a lively narrative and a comprehensive collection of historical photos.

"Exploring Delaware Water Gap History, A Field Guide to the Historic Structures and Cultural Landscapes of Delaware Water Gap NRA" was finally published in September 2000. Now all we had to do was get the word out.

Fortunately, our timing was great. Three major special events — the Peters Valley Craft Fair, Millbrook Days, and Van Campen Day – were already scheduled and provided the opportunity for book signings to promote and sell the guide. Sales got off to a good start and jumped again thanks to media coverage of the guide's publication in the local newspapers, television, and radio spots. By spring 2002, we had sold almost 1,000 copies and were revising and reprinting the guide. In addition to serving our recreational auto-touring visitors, the field guide works as a park reference for both park staff and prospective historic property lessees.

In the future, we hope to make an audio recording of the field guide available — something for windshield tourists and farsighted motorists alike.

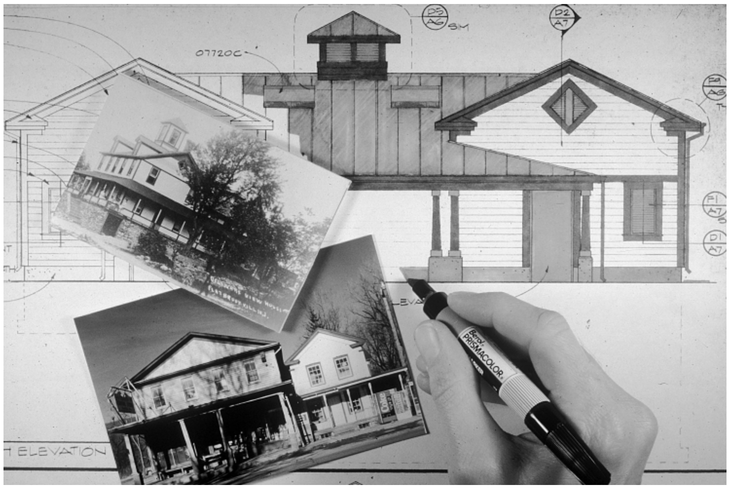
Susan A. Kopczynski is the park historian at Delaware Water Gap National Recreation Area. She wrote "Exploring Delaware Water Gap History, A Field Guide to the Historic Structures and Cultural Landscapes of Delaware Water Gap NRA," in cooperation with Eastern National, with book layout and design by William G. Dohe, Archemie Planning and Architecture.

Barbara A. Campagna

Sympathy, Harmony, and New Architecture

Can sympathy, harmony, and new architecture live happily ever after in a national park setting? This is the question designers and administrators have been debating since the National Park Service was created in 1916, and even as early as 1872 when Yellowstone became our first national park. Although national recreation areas like Delaware Water Gap are a relatively new concept in National Park Service history, its architects have also struggled with this question. The park's search for the elusive "appropriate" architectural style for new buildings is perhaps more complicated than for typical national parks because of the diverse collection of both architectural styles and social conventions that are found within its boundaries. With no dominant architectural style in the park, is it acceptable to introduce a new style? Is it better to blend with the natural resources and reflect another time? Should only buildings that are functionally pure and apparently "low cost" be allowed?

The architectural cultural heritage of Delaware Water Gap National Recreation Area (NRA) does not constitute a style as much as a vernacular. Its form is inseparable from its content — from an authentic country village at



The new restrooms and changing facility at Smithfield Beach purposefully reference park historic structures with contemporary results. NPS photo.

Walpack Center (1830-1950) with examples of the Delaware Valley House type, to a semi-museum village such as Millbrook of 1832, to an artist community at Peters Valley Crafts Educational Center with an 1855 Greek Revival building, to historic farms complete with outbuildings. New buildings and even building types were needed to accommodate the new recreational use of the area. The park has many vacant historic buildings, but few are located near the river or the recreational landscape.

The challenge of constructing new recreation buildings in a context of historic farms, rural villages, weekend resorts, and river shore vernacular led the park to develop a set of design guidelines. These were heavily influenced by the thoughts promoted by early National Park Service professionals such as Albert Good, whose 1938 "Park & Recreation Structures" promoted the use of Rustic architecture — natural materials, handcrafting, and a variety of informal motifs — in the early "theming" of America. He traveled across the country and evaluated and identified what he thought was successful park architecture. Good's book has been the guide for many subsequent parks, mostly those out west. Ironically, many of the parks he documented were in the northeast and midwest.

Good encouraged the use of natural materials associated with local building traditions in a sort of "unobtrusive rusticity." He saw Rustic architecture as a term that applied to a number of styles sharing a central concept or ethic: commitment to harmony with the natural environment, use of pioneer motifs and handiwork, affectation of simplicity, and employment of design professionals. Good recommended park buildings that had outstanding and amiable accomplishment, used a very free and rugged rock masonry and a vigorous log construction, had no "pinchpenny employment of rock and logs," and created "indigenous" sign markers. He allowed for regional responses and preferred the park building that responded to the context and culture of its place. He saw the buildings in Yellowstone and Glacier National Parks as superb examples of Rustic architecture.

Frederic Law Olmsted, discussing Yosemite in 1865, said the objective should be

> the preservation and maintenance as exactly as is possible of the natural scenery [and] the prevention of all constructions markedly inharmonious with the scenery or which would unnecessarily obscure, distort or detract from the dignity of the scenery.[1]

Yet Olmsted and early National Park Service officials admitted that with establishing a park came the necessary accommodation of visitors. Thus, the National Park Service has, from its inception, been responsible for a good deal of building to accommodate visitors or to house staff. Since 1872 "harmony with nature" has been the recurring architectural theme in all national parks. Rustic architecture seemed to respond the best to this concept. In recent years, Rustic architecture has been approved for work in the west, but questioned when suggested for projects in the east. Yet, the designs of buildings throughout the western parks owe their heritage to the "Great Camps" in the Adirondacks.

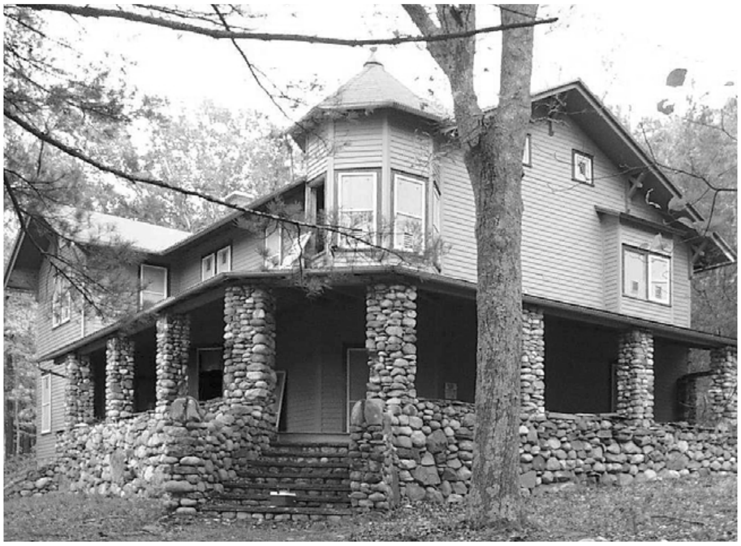
William West Durant, the man most closely related to the creation of the Adirondack Great Camp, built private vacation retreats — Camp Pine Knot (1879), Camp Uncas (1890), and Sagamore Lodge (1890) — that were designed for the very wealthy and their guests. These rustic creations were quickly heralded in travel guidebooks and attracted tourists. Railroaders, industrialists, and bankers appreciated how appropriate this architecture would be in the setting of the western landscape.[2] The railroads had linked the eastern and western U.S. The resort builders — railroaders seeking customers — wanted to create comfortable accommodations set amid unusual, beautiful scenery. The inspiration for rustic architecture produced by the railroaders came from the new landscapes they found, the landscapes they were familiar with (Hudson River Valley and the Catskills), and the landscapes they visited in Bavarian and alpine settings. They drew on their exposure to the rustic architecture of the

Adirondacks, which was inspired by their European travels.[3] The style is as much borrowed as it is indigenous; conditions of terrain, weather, and available materials are as similar in the northern timbered region of alpine countries as they are in the Adirondacks and in many of the far west parks. Sagamore Lodge, one of the best known of the Great Camps, exhibits the classic Bavarian inspiration. And the Old Faithful Inn (1903) in Yellowstone draws obvious design parallels from Sagamore and Durant's other camps.

The designers of Delaware Water Gap NRA, when using Good's tenets as their guiding principles, were thus well within their region's design continuum to do so. Buildings throughout the region and the adjacent Hudson River Valley exhibit the rustic uses of local fieldstone and timber, referenced Bavarian and chalet architecture, and were all built well before the grand rustic buildings of the west — in many cases 30-50 years before! The entrance to Child's Park within the park's boundaries is demarcated by a rustic cobblestone gate dated 1892 which predates nearly all the parks out west and is contemporary with the Great Camps. The Charles Peirce House, home of the great American philosopher and now home to the park's science staff, exhibits rustic elements that could easily be at home at Camp Uncas, and even could have influenced Uncas since it was built three years earlier in 1887.

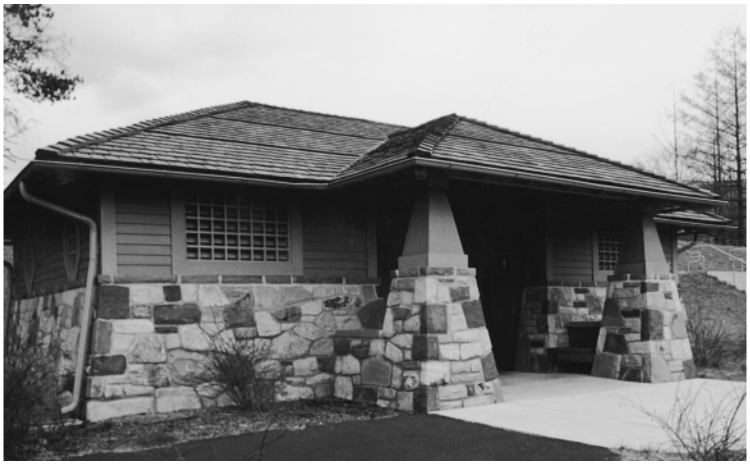
Park architecture has a narrative function and is a powerful means of communication. It should answer the questions: How do I get into the park? Where do I go once I'm in? Where do I find a rest room? Where do I launch my boat, park my camper, find a trail, pitch my tent? Visitor centers, comfort stations, boat launches, and shelters all needed to be built to turn this new national park into a functioning recreation area. Its collection of architecture includes a variety of historic contexts. Federal style farmsteads that appeared in the early 1800s; distinctive inns and ferry structures located along the river; rural villages such as Bushkill, where life revolved around the local general store, church, and school; private resort homes designed in the Rustic style reminiscent of Arts and Crafts style; "gentlemen farms" such as the Marie Zimmermann Farm that features a Dutch eclectic-style summer home; and, spectacular landscape features such as allees of maple trees, waterfalls, meandering rivers, and creeks did not provide the infrastructure for most of the park's recreational needs. Hence, new buildings were needed in a park already filled with buildings, few of which fit the requirements of the new recreation area.

Like the Child's Park gate, the verandah of the Crane-Goldhardt House, built c. 1906, uses cobblestone for a rustic effect. Both structures influenced the design of the Raymondskill Falls restroom. NPS photo.



With a multitude of styles — Federal, Greek Revival, Dutch Colonial, Victorian vernacular, Rustic, Bavarian, Arts and Crafts, Colonial Revival, International style, and Contemporary – and building types, where do we start in designing new? While the creation and maintenance of an architectural theme is a monument to the talents and clear visions of the designers, it should identify all development with dignity and unobtrusiveness. At Delaware Water Gap historic contexts were used to create a design continuity, one that respects harmony and is sympathetic to the existing cultural and architectural heritage. The guidelines suggest designing new buildings with references to past forms, textures, and materials. Representative construction materials were recommended: fieldstone foundations, horizontal clapboard siding, laminated timber roof framing, slate roofing, and gable roofs. But special considerations were just as important; and striking a balance between both was key to the final products: accessibility, maintainability, sustainability, compatibility, life safety, life cycle costs, control of vandalism, and resistance to fire. Flood control was important as well.

Delaware Water Gap NRA has been wonderfully represented by sympathetic, harmonious, and balanced new design in the past 15 years. At Milford Beach, the earliest of the new building campaigns, gazebo-like open-air structures with fanciful columns whose designs took cues from



Restroom at Watergate Recreation Site, near Millbrook, NJ. The stone pattern of the foundation recalls the 1950s stone pillars of the adjacent dam that forms multi-level ponds. NPS photo.

those found on the 1887 Charles Peirce house, provide rest rooms, changing, and lifeguard facilities. Bushkill Launch restroom looked to the forms of some of the old river houses, using a standing seam metal roof, clapboard siding, fieldstone foundation, and a covered porch. The rest room at Watergate was derivative of area bungalows and the stone pillars of the adjacent dam and lake. The restroom and changing facility at Smithfield Beach referred to river shore hotels, but created a new form to accommodate a new type of use. And finally the Raymondskill Falls restroom harkens back to Albert Good and the Adirondacks Great Camps but even more so utilizes the same rustic cobblestone as the Crane-Goldhardt house verandah and the gate at Child's Park. Here we see the Rustic come full-circle. All these new buildings used different references and clues, yet they are still cohesive as an architectural theme — a new one representing recreation.

What does harmony and responding to context and culture of place really mean? A spectrum of attitudes about harmony exists. Some are created in nature's image, reflecting or vying with awesome imagery. Others seek a dynamic fusion with the setting. Still others seek obscurity. And others are spectacular signature pieces—controversial when built, but we could not imagine them any other way today. Some represent layering of history. They are all valid approaches which made similar journeys by different paths.

While Albert Good believed that in order to sympathize with natural surroundings one must defer, we should hope that "deference" never means an indifference to design quality. We can hope that great contemporary architecture, whether it is part of another Mission 66-type program promoting signature pieces such as the brilliant Dinosaur National Monument Visitor Center, or whether it is an outgrowth of harmony, will always be able to find a place in our national parks. After all, recreation and introspection go side by side. And they both mean different things to different people.

Notes

[1] Phyllis Myers, "The Park Service as Client," *Architecture*, December 1984, p. 42.

[2] Harvey Kaiser, *Landmarks of the Landscape*, San Francisco, Chronicle Books, 1997; p. 17.

[3] Kaiser, p. 17.

Barbara A. Campagna, AIA, is a partner in the New York City-based architecture and historic preservation firm, Campagna & Easton Architects. She is American vice-president of the Association for Preservation Technology and is the recipient of the prestigious National AIA Young Architects of the Year Award 2002.

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