

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Name of Property

County and State

Name of multiple listing (if applicable)

Section number _____ Page 1

Supplementary Listing Record

NRIS Reference Number: SG100002814

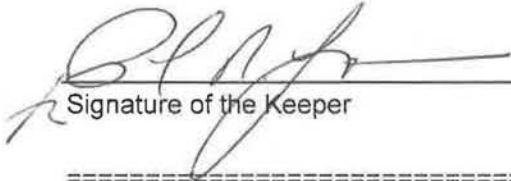
Date Listed: 08/17/2018

Property Name: Fort Okanogan Interpretive Center

County: Okanogan

State: WA

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation


Signature of the Keeper

8/17/2018
Date of Action

Amended Items in Nomination:

Classification-Category of Property

Only the box for *Building* should be checked. [This box supports only one selection and should correspond to the main resource.]

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Fort Okanogan Interpretive Center

other names/site number _____

2. Location

street & number 14379 HWY 17 not for publication

city or town Brewster vicinity

state Washington code WA county Okanogan code 047 zip code 98812

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria

A B C D

[Signature] TRIBAL HISTORIC PRESERVATION OFFICER 3-18-18
Signature of certifying official/Title Date

Confederated Tribes of the Colville Reservation
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

[Signature] 3-13-18
Signature of commenting official Date

State Historic Preservation Officer
Title

Washington State SHPO
State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:) _____

[Signature]
Signature of the Keeper

8/17/2018
Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing
1	buildings
	district
	site
1	structure
	object
2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: Museum

RECREATION AND CULTURE: Museum

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

MODERN MOVEMENT

foundation: CONCRETE
walls: CONCRETE

roof: ASBESTOS
other: METAL: Copper
WOOD

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

The Fort Okanogan Interpretive Center (FOIC) is located east of Brewster, Washington, on the Colville Indian Reservation. It sits on a high bluff above the Columbia River, overlooking the remains of the two Fort Okanogans (1811, c.1830). The Fort Okanogan Interpretive Center was dedicated on August 27, 1960, and interprets the history of the Fort Okanogan Trading post, in operation from 1811-1860.

The 46 acres site is relatively flat, and slopes to the south and west before dropping off at a steep bluff on the southern edge of the property affording visitors and overlook of the Columbia River and Washburn Island. The parcel is covered in native plant habitat, surrounded by agricultural fields. Trees on the site are limited to a small scattering around the picnic shelter and interpretive center. These include Russian olive trees in the picnic area and yucca plants. Plants species include, but are not limited to rabbit brush, greasewood, balsamroot, yarrow, lupine and sumac. The Interpretive center itself is located ¼ mile off of highway 17, on a paved access road. The parking lot is paved.

There is a gravel trail that starts near the restrooms and goes out to an irrigated picnic area which has a small flat roof picnic structure. There is also small well/pump house is located just north and west of the main building.

Interpretive Center Exterior:

The Fort Okanogan Interpretive Center is approximately 4,500 square feet and is a mid-century modern design with a concrete foundation and cinderblock walls. The most notable feature is the "Teepee like" roof line over the main gallery space. Three large exposed beams protrude diagonally from the ground creating a pyramidal roof (Wenatchee World 1959). This portion of the roof is finished with cement asbestos tile panels with copper sheathing on the ridge lines along the entirety of the three beams. The beams are attached to concrete foundational blocks (McDonald 1960). This portion of the building is void of windows. Attached to the north and south are two slightly curved splines; the south originally accommodated a rooftop overlook area, the north an open breezeway leading to restroom facilities. These attachments have flat roofs.

The main entrance vestibule includes a set of recessed double doors. Decorative highlights include several small square and rectangular window cut-outs formed by varying sizes of cinderblocks turned perpendicular to the wall surface. This section of the building has a flat roof with wide overhanging eaves that extends into a breezeway which connects to the public restrooms. The breezeway is supported by an open system of exposed wooden posts and beams with a tongue and groove wood decking ceiling. The 4"x4" posts holding the breezeway are wrapped on two sides by 2x12's which have an additional decorative 2"x2"; forming a H-shape in plan. The breezeway is situated to allow for a panoramic view of both Fort Okanogan archaeological sites.

The design, materials and finishes from the interpretive center are carried through to the public restrooms. The public restrooms are located across the breezeway in a cinderblock building. Each restroom has 2-4 opaque windows to allow for natural light. The roof over the public restrooms is flat. The comfort station has a flat roof, cinderblock walls, tongue-and-groove wood decking ceiling, exposed beams, and unfinished concrete floors.

Attached to the south side of the main exhibit space is a workroom (now temporary gallery space), mechanical room, and living quarters. This wing has its original single pane aluminum windows. The roof over this portion of the building is flat asphalt flashed with metal trim. A set of steel double doors provided access into the work room area from the outside. Above this space was originally an outdoor viewing platform. Per historic

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images, visitors were protected by a simple pipe metal railing. Access to the rooftop viewing platform was from the outside.

Interpretive Center Interior:

The interior of FOIC can be separated into four sections: entrance vestibule, welcoming area, main gallery, temporary gallery, and living quarters.

Entrance Vestibule

The walls of the entrance vestibule are cinderblock with block lite cutouts on each side. Two glass swinging doors separate the entrance vestibule to the welcoming space. The floors are finished with vinyl linoleum tile. The ceiling is tongue-and-groove wood decking is finished with a pigmented stain that allows the natural woodgrain to show through. There is one flush mounted light fixture.

Welcoming Area

The welcoming/greeting landing has two cinderblock walls. Two large picture windows face north and west. The flooring is finished in vinyl linoleum tile, and tongue-and-groove wood decking ceilings with exposed beams. The tongue-and-groove wood decking ceiling is finished with a pigmented stain that allows the natural woodgrain to show through. The east wall is finished sheetrock. Six original flush mounted light fixtures are mounted on the ceiling.

There is a built in greeting desk, and a small built in working desk. This blond wood desk featured horizontal bands of 1x2 strips. There is a small storage closet in this space.

A wide stairwell with two sets of four risers with a small landing in between, connects the welcoming/greeting landing to the permanent gallery. Each set of stairs has one light imbedded in the wall. The light covering is a copper plate finish with an opaque glass. The flooring is covered with vinyl tiles and vinyl stair treads. The ceiling is tongue-and-groove wood decking is finished with a pigmented stain that allows the natural woodgrain to show through. There is one flush mounted original light fixture.

Main Gallery

The main gallery is finished with the original tongue-and-groove wood decking ceiling. Three large glulam exposed beams create the peaked triangular ceiling. The roof is 36 feet tall. There are glulam struts that create the rafters. Six spot lights are connected to rafters that span across to the three large beams. The ceiling is tongue-and-groove wood decking is finished with a pigmented stain that allows the natural woodgrain to show through. The floor is covered in the same vinyl linoleum flooring that is in the entrance vestibule, welcoming/greeting space and stairs.

Exhibits/Diorama

Ten of the original built-in wood display cases are still present in the main gallery. One display case still has an original exhibit – a small diorama created by Seattle area artist Ernest Norling depicting the Fort Okanogan Fur Trading Post. The display cabins flow around all sides of the triangular shaped gallery space.

Temporary Gallery

Off the permanent gallery is a small room that was originally designed as a storage room. This room is now used as a temporary gallery and theater space. The room has unfinished concrete floors, two walls are constructed out of cinderblocks while the wall to the exterior and the wall between the kitchen are farmed in and finished with sheet rock. This room has two single pane windows. There are four flush mount original milk glass round light fixtures. The ceiling is finished with acoustic ceiling tiles. ON the east wall is a set of steel double doors that go outside to a loading dock. One single door that connects to the living quarters and one steel door that connects to the electrical room.

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Electrical Room

The electrical room has unfinished concrete floors and all the walls are cinderblock construction. The HVAC system comes into the building through the wall in this room.

Living Quarters

The living quarters consists of a kitchen, the leads into a small hallway with the bathroom (sink and toilet) on one side and a closet on the other side. The small hallway connects into a small room with access to a small shower room.

The kitchen has three single pane aluminum windows that look over the loading dock. The floors are unfinished concrete. One wall is cinderblock construction while the others are framed and finished with sheet rock. The ceiling is finished with white ceiling tiles and there are four milk glass circular flush mounted lighting fixtures.

Bathroom/Hall/Closet

The bathroom has one small single pane window, a wall mounted heater, small wall mounted sink and a floor mounted toilet. The floor is unfinished concrete. The door into the bathroom is an accordion style door. Just across from the bathroom is a small storage closet. The walls are finished sheetrock.

Back Work Room/Shower Space

The back work room has four single pane windows, one of the windows opens out. The floors are unfinished concrete. The walls are finished with sheetrock and the ceiling has acoustic tiles. There is a single door that opens into a small shower stall. The shower stall is finished with square tiles.

Public Restrooms

The public restrooms are located across the breezeway. The exterior walls are cinderblock, the interior walls are plywood. There is a small plumbing corridor and storage area between the restrooms, accessible through the men's restroom. The tongue-and-groove wood decking ceiling is finished with a pigmented stain that allows the natural woodgrain to show through. Each restroom has two flush mount milk glass light fixtures, the same as the fixtures in the temporary gallery space.

Alterations

Minimal alterations have occurred to the building; they are limited mainly to address Americans with Disabilities Act (A.D.A.) access and safety issues. Originally there was a viewing deck on the top of the south end of the building, over the temporary gallery and living quarters. This was removed at an unknown date.

An ADA access ramp into the back doors was added at an unknown date. In 2014/2015 a small ADA ramp was added at the front of the building, into the main entrance. Other ADA improvements included wider doors of the public restrooms and a reconfiguring of stalls in both public restrooms (2014). Two female toilets in the women's restroom were removed, along with one sink. One toilet and one sink were removed in the men's restrooms.

Inside two to three exhibit cases were removed on the exhibit cases were removed on the south west wall of the main gallery, possibly due to water damage from an old leak in the roof. This was completed at an unknown date. A back storage room was reconfigured into a changing gallery space. This was completed in 2012.

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Picnic Shelter: (contributing structure)

Constructed in 1964, the picnic shelter is a simple post and beam structure. The flat roof is held up by four post and beam bents. Each bent consists of two round posts holding up a large 6x12 wooden beam. A smooth concrete slab below the roof accommodates several picnic tables and chairs.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

ARCHITECTURE

Period of Significance

1960-1964

Significant Dates

1960

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Durham, Anderson & Freed (Architect)

Hansen & Herman (Builder)

Nelson, Dwayne (Landscape Architect)

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Fort Okanogan Interpretive Center, outside of Brewster, Washington is historically significant under Criterion A due to its association to the broad patterns of recreational history and its post war expansion in Washington State. The interpretive center was part of a massive building campaign which created 13 new state parks within a short two-year period at the closing of the 1950s. The \$100,000 project, dedicated on August 27, 1960, was the culmination of nearly twenty years of effort by a variety of groups including local residences, the Triangle Club, the Confederated Tribes of the Colville, the Bureau of Indian Affairs and Washington State Parks & Recreation Commission.

The Interpretive Center is also eligible under Criterion C due as a resource that embodies the distinguishing characteristics of its type and period of construction. The building is a good example of mid-century modern architectural design of the post WWII era and demonstrates the variety and exploratory nature of the architecture of that period. The Center's pyramidal roof, while meant to reflect a Native American teepee form, has a distinct "Wrightian" flavor, a style which became popular as a result of the teachings of Frank Lloyd Wright. Furthermore the nominated resource represents the work of the notable Seattle architectural firm of Durham, Anderson & Freed who help shaped the architectural landscape of Pacific Northwest during the 1950s through the 1970s.

The period of significance begins in 1960, the year the Interpretive Center opened, and ends in 1964, the year the picnic shelter was completed.

Washington State Parks & Recreation Commission & Fort Okanogan

The creation of the Washington State Parks system began in 1913 when the Washington State legislature established the Washington State Board of Parks Commissioners. In 1915, the commission received its first two donated park properties. In 1921, the state legislature strengthened and expanded the initial act by creating the State Parks Committee through chapter 149 of House Bill 164. The committee now had the authority to acquire new park lands, create and enforce regulations, authorize recreation opportunities, and improve the beautification of parks, parkways, and state highways. (Washington State Parks n.d.:1; Artifacts Consulting, Inc. 2007:21)

The language of the 1921 act reflected a transition from just setting aside land for preservation, to an active role of preserving land and facilitating public access which included recreation within various state parks. For the next two decades, public usage of state parks increased steadily. During the Great Depression, the Civilian Conservation Corps (CCC) and Works Project Administration (WPA) provided important facility development and maintenance, leaving an indelible mark on many existing state parks before the nation entered WWII and wartime activities supplanted park development.

In 1947, just two years after the close of the war, the state legislature passed an act to create the Washington State Parks & Recreation Commission; which consisted of seven members appointed by the Governor. Formation of the commission marked an important postwar renewal of responsibilities identified in the 1921 act. This was coupled with several societal changes which created a need/desire for more parks. These changes included population growth, mass automobile production, inexpensive gas, better roads, and increased park funding (Washington State Parks n.d.:1; Artifacts Consulting, Inc. 2007:9). Immediately after the war in 1947, ten new parks were quickly added to the system in the first of five major waves of postwar facility expansion: 1947, 1950, 1956, 1960 and 1964. By 1950, Washington State Parks had 79 properties; however just 10 years later they had 130 properties (Washington State Parks 2013-2014:1). The Fort Okanogan Interpretive Center was constructed under the fourth major expansion. This peak coincided with statewide planning and preparation efforts for the 1962 World's Fair to be held in Seattle.

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Interest in Fort Okanogan as an important historical site dated back to 1911 when the two fort sites had been marked by a flagpoles by community members. The following year the Washington State Historical Society, with the help of J.M. Johnson, superintendent of the "Colville Indian Reservation", acquired ownership of the sites through a petition to Congress. Fort Okanogan was the first official Euro American trading post in the north central Washington area and was the first site in the future state that would raise the American flag. For thousands of years the site at the mouth of the Okanogan River was a large fishery where native people had gathered to fish, trade, and socialize. In 1811, Alexander Ross and David Stuart, employee with John Jacob Astor's Pacific Fur Company, decided to capitalize on this important location and built a trading post on the banks of the river; naming it Fort Okanogan. Around 1830 the Northwest Company (later managed by the Hudson's Bay Company) built a new fort about 1 mile south of the original fort. These fur companies relied heavily upon local Native people to facilitate trade and operate the trading post.

While interest in the sites remain throughout the 1920s and 30s, little was done towards a long term preservation, documentation and/or interpretation efforts. In the mid 1940s there was interest from the State Historical Society in recreating the Fort, but such efforts received harsh criticism from the local community when it was suggested that the reconstruction occur between the communities of Okanogan and Omak, some 30 miles north of the original location. Interest was kept alive when Dr. Aubrey Neasham, Regional Historian with the National Park Service, came to Brewster to discuss a potential plan to build a museum and park for Fort Okanogan in 1946. The Washington State Parks & Recreation Commission acquired land at the Fort Okanogan sites in 1951.

With National Park Service support, the first detailed scientific study of the Fort Okanogan sites began in 1952. Facilitating the excavation of the Fort Okanogan sites was the Triangle Club of Brewster, a women's civic club, who eight years prior had took over preservation of the sites as a club project. Club secretary Ida Curry had sent the first letter addressed to the Washington State Historical Society appealing for suitable recognition in 1944. After enlisting the aid of the State Parks & Recreation Commission, the club had succeeded in obtaining an appropriation of \$2,000 for an archaeological survey. It was directed by Louis R. Caywood, the regional archaeologist for the National Park Service (NPS) and fellow NPS employee Thomas Garth, who was in charge of the ground crew. The team excavated both fort sites (the Astor site and the Hudson's Bay Co. site) which were about a mile apart. An article in the Seattle Times notes that at the time of excavations, the goal was that State Parks would be "endeavoring to protect both sites from despoliation and will erect markers to explain their significance."

Further excavations at the sites were recommended by the State Parks Commission in 1955, with a new team arriving in 1957. The second expedition was led by University of Washington archaeologist Dr. Earl Swanson. They were reportedly looked specifically at the Astor site and were under contract with the State Parks Commission with the goal that the site would eventually become a state park. In the meantime the Triangle Club continued their pressure of trying to establish a museum. They along with other members of the community and the Okanogan Valley Chamber of Commerce established the Fort Okanogan Historical Committee to lobby state senators and representatives to support the project (Quad City Herald-Reporter 1955: 1; McDonald 1960). The Committee was led by Frank Emert and Superior Court Judge Joseph Wick. The Triangle Clubs effort would eventually be recognized when they won first place in a state competition for community improvement by the Federation of Women's Clubs in 1962.

Finally in 1958 it was announced that the State Parks Commission had acquired a 40 acre site and would build a new historical museum dedicated to the history of Fort Okanogan. The cost was estimated to be \$75,000 or less. The project was part of a legislative allocation of \$4.8 million dollars which was given to the commission to increase the number of parks in the state and to construct facilities to support them. With the money, the Parks & Recreation Commission pledged to establish 13 new state parks within the next two years. Fort

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Okanogan was among them, and by then the cost had risen to \$87,000. This included acquisition, building a new museum, and installing water, sewer and electrical service to the site.

State Parks Historian Albert Culverwell delivered the good news in person to the Fort Okanogan Historical Committee in November of 1958. Accompanying Culverwell was Robert L. Durham, of the Seattle architectural firm of Durham, Anderson & Freed. Durham came to the group highly recommended and presented a number of suggestions as to both the style of building and the material to be used. His goal was to "create a structure so different from anything else in the area that it will attract tourists" from the highway nearby. Via the local newspaper, the committee asked the general public for material, pictures or other information that would be helpful in developing displays of the very early fur trading, mining or cattle industry and/or Indian handicrafts.

Plans for the new museum progressed rapidly and were approved by the director of State Parks, John R. Vanderzicht in April of 1959. The site would be a promontory point along a new state highway which led from Brewster to the newly completed Chief Joseph Dam (1956). The location provided a high overlook of the two fort locations as well as the river delta. By then the Interpretive Center cost had risen to \$100,000; \$80,000 for the building and \$20,000 for the original exhibits (McDonald 1960). A target opening date of Sept 1, 1960 was set, which would coincide with the 149th anniversary of the establishment of the fort.

To construct the new museum for the State, the Soap Lake firm of Hansen & Herman were hired. Thor Albert Herman, better known as T.A., and his son Joe were the principle builders for the project (Hart 2016:1). The landscape architect was Dwayne Nelson. By November of 1959, they had the basic shape of the building complete, which was already creating a buzz in the local community due to its unusual architecture. The 40' tall roof was visible from the nearby community of Brewster.

State Park Historian Albert H. Culverwell oversaw the installation of the interior exhibits. The main diorama was based loosely off of John Mix Stanley's 1853 etching of Fort Okanogan (McDonald 1960:25) and was created by noted Seattle Artist Ernest Norling. Norling (1892-1974) was born in Pasco, Washington and attended Whitman College where he studied math and physics. He eventually moved to Chicago, and went to the Chicago Art Institute and the Chicago Academy of Fine Arts. After moving back to Seattle, he took a teaching position at the Cornish School. During the Great Depression, Norling partook in the Public Works of Art Project (PWAP) where he painted scenes of Civilian Conservation Corps (CCC) members working on various projects (Ernest Ralph Norling Papers, University of Washington Libraries, Special Collections). Several of his paintings are in the permanent collections at the Smithsonian American Art Museum (Ernest Ralph Norling Collection, Smithsonian American Art Museum).

An employee with the Washington State Museum, Grant Erickson, made the miniature tule mat lodge in the diorama (McDonald 1960: 26). Frances Bringloe, a doll maker from Seattle made the figures in the diorama (McDonald 1960:26). There are 14 dolls in the Fort Okanogan diorama. Bringloe crafted dolls to "[depict] important periods in American history" specifically for museum exhibits and dioramas. Prior to her doll making career, Frances Bringloe was a clothing designer (The Strong National Museum of Play, n.d.).

Local Omak High School senior Carol Orr created some of the paintings of Indian life and helped paint the figurines in the diorama. Mrs. Arlie Ostling of Seattle assembled the Indian exhibits which included a green costume lent by Margaret Gorr. Photographs and other text were mounted by James Quigley of Spokane.

With much excitement a formal dedication ceremony was held on August 27, 1960. The local newspaper, the *Herald-Reporter* featured a special newspaper insert dedicated to the event. Dignitaries from Great Britain, Canada and Washington State Governor Albert Rosellini attended the event. The master of ceremonies was Okanogan County Commissioner Clair V. Greeley. State Senator Wilbur G. Hallauer introduced a variety of speakers and Frank Emert, Chairman of the Okanogan Historical Committee introduced special guests. Brief talks were given by Mr. R.H. Chesshire representing the Governor of the Hudson's Bay Company and

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Geoffrey Jackson, the British Consul-General. Following an exchange of flags and a ribbon cutting ceremony, State Parks Director John Vanderzicht presented Governor Rosellini a special key which unlocked the doors to the museum. Nearby in the community of Brewster, had an all-day celebration complete with a cowboy breakfast. A celebratory parade was held the following Saturday, with a community BBQ following – 1,700 people were fed. (Quad City Herald-Reporter 1960: 1)

Visitorship during the first full season to the museum reached 15,509 persons. The next year it rose to 18,123. Governor Rosellini declared September 1, 1961 as Fort Okanogan Day. Archaeological investigations at the two fort sites and nearby Indian villages continued after the interpretive center opened. Archaeological teams from the University of Washington lead by Dr. Robert Greengo, were rushing to capture as much information as they could about the sites before they were inundated by rising waters caused by the construction of Wells Dam. It was estimated the by 1967, many of the sites would be totally underwater. Over four summers the team discovered over 3,500 artifacts relating to the fort. The university project was funded by the Douglas County Public Utility District and the National Park Service.

Architect: Durham, Anderson & Freed

Partial success for the Fort Okanogan Interpretive Center was given to the architectural firm of Durham, Anderson & Freed, who created a unique, one-of-a-kind structure that captured the imagination of the public. Principle Robert Durham designed a triangular structure which would house a mural of the only known historical drawing of the original fort in its lobby. With a large parking area, curatorial storage, public restrooms and an expansive rooftop viewing deck, the building was a resounding success for its operator and visitors alike.

Architect Robert H. Durham had connections to the local community, having worked there as a young man. He was born in Seattle on April 28, 1912 and was raised in Tacoma, graduating from Lincoln High School. After starting school at the College of Puget Sound, Durham transferred to the University of Washington and graduated cum laude from the School of Architecture in 1936. Upon graduation he joined Bretram D. Stuart as a draftsman. He then went to work with the Federal Housing Administration (FHA) in Okanogan County as a cost analyst. While there he designed several homes and commercial buildings in Omak and the surrounding areas including a Shell Service Station (1935); a Cold Storage Warehouse for Okanogan Grower's Union in Omak (1935); the E. L. Nichols Residence (1935); the Dr. G. W. Jenkin Residence (1935); the Dr. T.J. McCain residence (1936); the Maley House and Garage (1936); and a home for Mr. and Mrs. Otto H. Wagner (1936). Seeking to move back to the Seattle area, Durham spent three short months as a plans examiner for the Seattle Building Department before rejoining Stuart in a formal partnership in 1941. The younger Durham brought a youthful, energetic perspective as well as a modern design aesthetic.

Durham was a talented designer and a vocal proponent for modern design. He lectured frequently on the topic. Such stops on the lecture circuit included talks given to the Seattle Home Planners Institute on home design (1946); the Society of Residential Appraisers, where he spoke on current problems in housing (1951); and the University Women's Club where he lectured on "Architecture, A Tool for Modern Living" (1951). Durham also served on a panel for Seattle Master Builders discussing how to "Cut Standards of Waste and Save Standard of Living While Arming" (1951), and he was invited to speak to the Engineers Club to discuss working relationships between architects and engineers (1952).

With Durham's keen interest in residential design he entered several design competitions. In 1943 he was named first-prize winner in the "House of Tomorrow" competition sponsored by the American Institute of Architects (AIA) and Frederick & Nelson Co. He also provided designs for Bon Marche's "Salute to Northwest Homes" campaign (1947).

By the late 1940s, business was booming. Advertisements in the *Seattle Times* newspaper show that the firm of Stuart & Durham was looking to hire both draftsmen and architects' assistants. They emphasized both

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experience and university training, values that would serve the firm well as they grew in size to become one of the largest firms in the Seattle area during the 1960s.

Under the name of Stuart & Durham, architectural projects include the Smith-Gandy Ford in Seattle (1946); Rainier Poultry Co. Building in Seattle (1951); All Saints Episcopal Church in Burien (1951); Associated General Contractors on the south slope of Queen Anne (1950); Shorewood Heights on Mercer Island (1949); 200 housing units for Lowe's Terrace; Beverly Rae Apartments (1949); Queen Vista Apartments (1949); the Laurelon Terrace Apartments (1949); and the Laurel Crest Apartments (1950).

For reasons unknown, in 1951 Stuart and Durham parted ways. Bertram Stuart continued to practice into the late 1960s, before passing away in Seattle in 1977. In 1954, after a brief period as principal of his own firm, Robert Durham formed a new partnership with fellow architects David R. Anderson and Aaron D. Freed. The new firm was named Durham, Anderson & Freed.

Hawaiian born David Riley Anderson (1922-1992) was formally educated at University of Michigan graduating in 1949. Anderson served as the firm's general liaison between the contractor and the owner and was responsible for the administrative end of the business; writing contracts, specifications, inspection reports and payment certificates. Partner Aaron David Freed (1922-1998) held a degree from American Academy of Art (1940-1942) in Chicago and a Bachelor's degree from University of Illinois, Champaign-Urbana (1948). He was born in Galva, Illinois but grew up in Galesburg and initially came to the Pacific Northwest in 1948 to work for the architecture firm of Graham, Anderson, Probst & White in Richland. Before coming partner, Freed had worked for Stuart & Durham for over a year and a half. Along with Durham, he served as the firm's main design development manager.

After attending the North American Conference on Church Architecture in Columbus, Ohio in 1950, Durham and the firm began to specialize in church design. Between 1951 and 1975 the firm designed over 200 churches, many of which received considerable local and national attention. The firm went on to design a variety of schools, banks, residences, and other civic structures. Among their best-known work is Seattle Fire Station No. 5 (1963), an all-concrete structure with a 60-foot tower, which received a citation in 1964 from the Pre-stressed Concrete Institute. Other projects include the Association of General Contractors' (AGC) Seattle Headquarters Building (1965); SW Branch Seattle Library (1961); Atmospheric Sciences Building on the University of Washington campus (1970); Evergreen State College library (1971) in Olympia; the Horizon Retirement Home (1971) in Seattle; and the Main Library (1970) in Richland.

Durham was active within the architectural community both locally and nationally. A former president of the Seattle Chapter AIA, Durham went on to head the Washington State Chapter in 1954. As chairperson for Seattle's Municipal Arts Commission, he was selected in 1961 to lead the Cultural Arts Advisory Board for the World's Fair. The AIA College of Fellows inducted him in 1959, and in 1961 the AIA NW Region elected him to the national AIA Board of Directors. At the 1966 Convention in Denver, the national membership elected him First Vice President/President-elect, and in 1967-68 he served as the AIA 44th President - only the fourth West Coast architect to hold the highest elected office in the AIA's. To date he is the only northwesterner to have served as the National AIA President. Durham also served as Chancellor of the AIA College of Fellows in 1980, and in 1981 he received the prestigious Edward Kemper Award for outstanding service to the Institute. With that award, he became the only person to have served as President, Chancellor, and Kemper Award recipient in the AIA's 141-year history. In 1985, he received the AIA Seattle Medal, the highest local honor to an architect, recognizing outstanding lifetime achievement.

After Durham retired in 1977, he continued to pursue artistic endeavors. He exhibited several water colors at the Frye Art Museum in Seattle in the Cavalcade of Waters show in 1987/1988. The Frye Art Museum has one of Durham's pieces in their permanent collection (Beers 1998: 1; Frye Art Museum 2017). He passed away on July 25, 1998. Two years before, the firm was acquired by Nebraska-based Henningson, Durham &

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Richardson (HDR), which maintains a Seattle office to this day. Anderson passed away in 1992, and Freed in 1998.

The Fort Okanogan Interpretive Center is the only museum on record that Durham, Anderson & Freed firm designed. Not only did Durham incorporate modern design into the Interpretive Center, but he utilized the natural landscape surrounding the building to attract further attention to the Center. The building sits atop a high bluff overlooking the Columbia River. From a distance, the location of the building is prominent on the landscape. A 1959 Seattle Times article stated "The aim of the designers is to create a structure so different from anything else in the area that it will attract tourists in the highway nearby" (Seattle Times 1959). The firm often used visually stunning architectural design elements such as unique roof plates to attract attention to their projects. No two Durham designed buildings are alike.

Washington State Parks started incorporating midcentury modern architectural style into the park system right after WWII. These midcentury park designs typically reflect "material developed from wartime industries and a changing sense of aesthetics and design" (Artifacts Consulting, Inc. 2007:35). This can specifically be seen with the 1953 rebuild of the Gingko Petrified Forest Interpretive Center, the Dry Falls Interpretive Center (1965), the Mansard style Spokane House Interpretive Center (ca.1960) and the nominated Fort Okanogan Interpretive Center (1960) (Spokesman Review 2016:1; Houser 2014:2; Tate 2005:1). Each one is a unique structure, designed by a different architect.

The Fort Okanogan Interpretive Center demonstrates the variety and exploratory nature of the architecture the post WWII period, and the willingness of the Parks Commission to allow for unique architectural statements during this time period. The Center's pyramidal roof, while meant to reflect a Native American tepee form, it has a distinct "Wrightian" flavor, a style which became popular as a result of the teaching of Frank Lloyd Wright. The plan for the main exhibit space is a triangle. Such expression is carried out in the roof form and elevations of the building, a typical "Wrightian" detail.

Derived from the architecture of Frank Lloyd Wright during his "Usonian" period, the Wrightian style can be found in limited quantities in the Pacific Northwest. While Wright himself only produced a handful of properties in Washington State, several of his students from the Taliesin Fellowship (Wright's school of architecture) migrated to the Seattle area during the 1950s, bringing with them Wright's unique style of architecture. Students who migrated to Washington State include: Ted Bower, John Ottenheimer, Milton Stricker, Stephen Swenburne, James Zervas, Linda Sohlberg, and Ralph L. Smith. Others such as Clifford Dobson were inspired by the Wrightian ideals and created their own interpretations of the style.

The purpose of Wright's school was to train architects to work with what he called "organic architecture." The idea was that the form of a building is not predetermined, but evolved from the requirements of function, circulation, structure, topography, and climate; as does the form of a living organism. Wright laid out his theory of "organic architecture," in the 1954 publication "The Natural House". In it, he urged architects to respect materials for their intrinsic nature and design accordingly. It also provided prospective homeowners with ideas about where to build, how to get more natural light, the pros and cons of having a basement, and how to properly heat your home.

Some of Wright's students were more successful than others. What was mostly transmitted was Wright's personal style based on an emphasis on horizontality and an importance given to the roof as a character-giving feature, whether it is a series of flat slabs or pitched roofs. In many designs, the structures plan is reflected in the elevations, which in-turn is incorporated into interior and exterior ornament.

Wrightian style buildings have dominate horizontal or vertical lines with cantilevered broad eaves. Flat or shallow pitched roofs often have dentillated or outward projecting fascia boards. Exterior sheathing can range

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from horizontal wood siding to brick, stone and/or concrete block. When concrete or stucco is applied, it usually has a smooth surface. Other common character defining features include battered walls, piers which taper downward towards their base, and solid balcony railings that inclined outward.

Conclusion

The Fort Okanogan Interpretive Center is one of the best representations of the post war expansion program of the Washington State Park & Recreation system. It shows how groups of individual came together to protect, document and celebrate one of the States most important historical resources. Architecturally is demonstrates the exploratory nature of the architecture of that period and shows how it was adapted in the north central Washington State.

On January 21, 2011, the Center was gifted to the Confederated Tribes of the Colville Reservation (CCT) by the State of Washington with a signed Governor's deed from then Governor Christine Gregoire. The transfer was part of a state wide closure plan of several parks in 2008. In 2013, the exhibits and storyline were updated to tell a more comprehensive history of the CCT and interpret the fur trade through a Native perspective.

Fort Okanogan Interpretive Center
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“Fort Okanogan Group Visits” – June 26, 1958.
“Fort Okanogan Museum Pictured By State Historian and Architect” – September 11, 1958.
“Fort Okanogan Museum State Expected Early In Spring of 1959” – November 20, 1958.
“Fort Okanogan Museum Approved By Director” – April 9, 1959.
“Fort Okanogan Museum Bids Said Due in July” – June 18, 1959.
“Fort Okanogan Revival Effort of Triangle Club” – August 13, 1959.
“Fort Okanogan Museum Job To Get Underway Next Week” – August 20, 1959.
“Museum Roof is Tree-Shaped” – November 5, 1959.
“The Fort Okanogan Story” Special Section. – August 26, 1960
“Governor Designates Day Honoring Fort Okanogan” – August 31, 1961.
“Triangle Group Entertain Many” – September 6, 1962.
“Clubs Director Visited Museum” – October 18, 1962.
“Valuable Archaeological Salvage Operation Here” – July 18, 1963.
“Fort Okanogan Museum Draws Bog Crowds” – August 15, 1963.
“Archeological Crews Pack Up Kits But They’ll Be Back Next Summer” – August 15, 1963.
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“4,800,000 State Park Acquisition, Maintenance Program Announced” – July 2, 1959
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- “3 Countries Aid to Dedication” – August 19, 1960
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- “Fort Okanogan Day Proclaimed” – August 30, 1961
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- “Okanogan River Diggings” – December 4, 1966

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Confederated Tribes of the Colville Reservation
History/Archaeology Program

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property Approx. 46 acres

(Do not include previously listed resource acreage.)

UTM References NAD 1927 or NAD 1983

(Place additional UTM references on a continuation sheet.)

1	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
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2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
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Or Latitude/Longitude Coordinates

(enter coordinates to 6 decimal places)

1	<u>48.103107°</u> Latitude	<u>-119.680679°</u> Longitude	3	<u>48.097379°</u> Latitude	<u>-119.676645°</u> Longitude
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2	<u>48.103070°</u> Latitude	<u>-119.676648°</u> Longitude	4	<u>48.097026°</u> Latitude	<u>-119.680725°</u> Longitude
---	-------------------------------	----------------------------------	---	-------------------------------	----------------------------------

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated area is located in Section 15 of Township 30, Range 25, east of the Willamette Meridian in Okanogan County, Washington and is legally described as Tax Parcel #3025150014.

Boundary Justification (Explain why the boundaries were selected.)

The nominated site encompasses all the entire urban tax lot that is associated with the Interpretive Center.

11. Form Prepared By

name/title Kristen Heidenthal, Museum Coordinator – Fort Okanogan Interpretive Center (Edited by DAHP Staff)

organization Confederated Tribes of the Colville Reservation, date February 2018
History/Archaeology Program

street & number P.O. Box 150 telephone 509-634-6023

city or town Nespelem state WA zip code 99155

e-mail Kristen.heidenthal@colvilletribes.com

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 Name of Property

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
 A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)



Fort Okanogan Interpretive Center
 Google Earth Map

1	<u>48.103107°</u> Latitude	<u>-119.680679°</u> Longitude	3	<u>48.097379°</u> Latitude	<u>-119.676645°</u> Longitude
2	<u>48.103070°</u> Latitude	<u>-119.676648°</u> Longitude	4	<u>48.097026°</u> Latitude	<u>-119.680725°</u> Longitude

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Fort Okanogan Interpretive Center
Parcel Map
Parcel No.3025150014

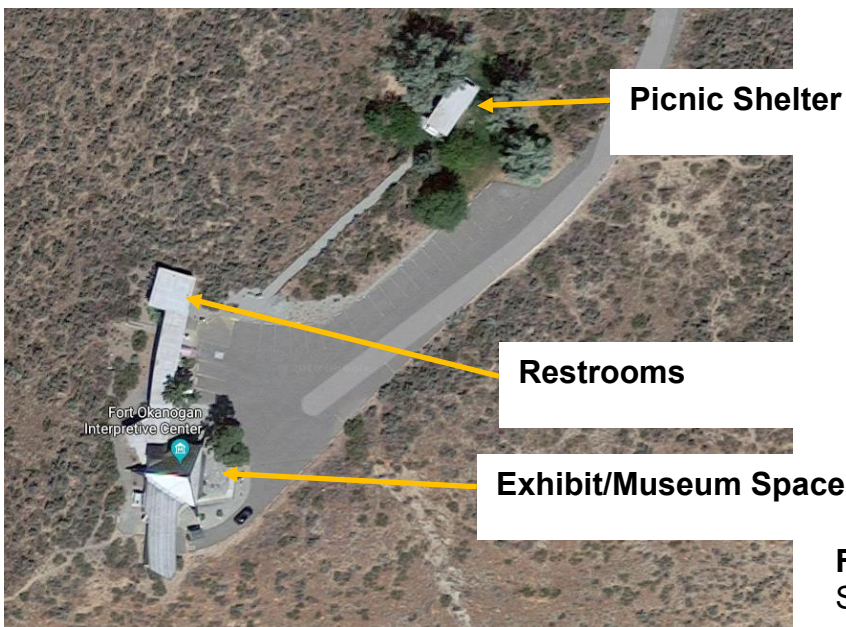
Fort Okanogan Interpretive Center
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Map Showing location of Interpretive Center to Fort Okanogan sites.

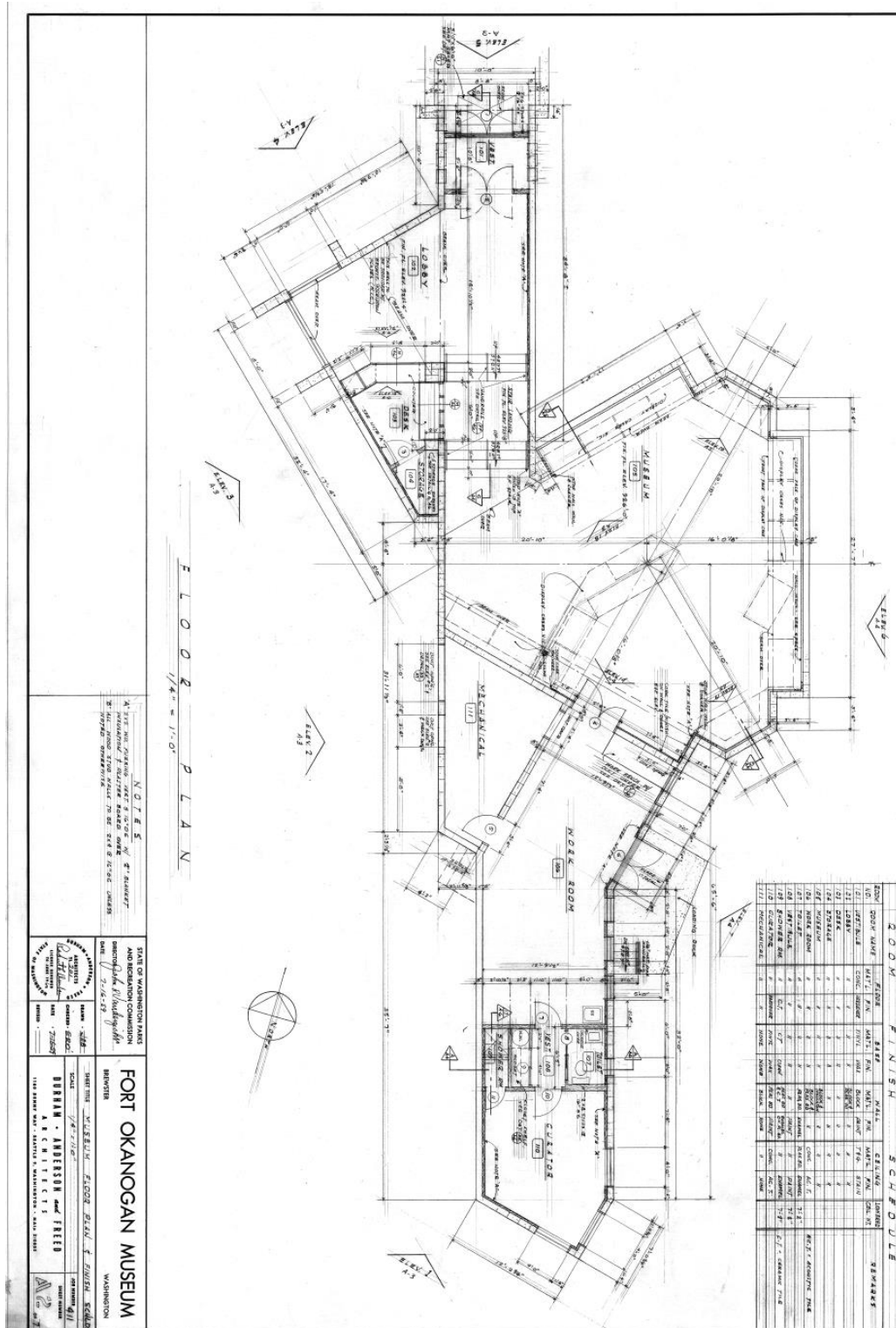
- VC= Interpretive Center
- F1= Fort Okanogan (Pacific Fur Co.) 1811 site
- F2= Fort Okanogan (Hudson's Bay Co) 1830 site
- MK= State Highway Marker and overlook



**Fort Okanogan Interpretive Center
Site Plan**

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Fort Okanogan Interpretive Center
 Floor Plan – Exhibit/Museum Space

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Construction photo. Pyramidal roof structure over main gallery space.
Photographer: Unknown, obtained from Marsha Crawford Hart, c.1960



Construction photo. Comfort station is on the right, connected to the main building by a slight curved breezeway. Looking west.
Photographer: Unknown, obtained from Marsha Crawford Hart, c.1960

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T. A. Hermans, builder of the Fort Okanogan Interpretive Center, is standing outside the main entrance to the Interpretive Center.

Photographer: Donald J. Dundon, 1960



Nearly completed Interpretive Center. Finished comfort station and preezway. Main buiding on left. Looking east.

Photographer: Unknown, obtained from Marsha Crawford Hart, c.1960

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Completed Fort Okanogan Interpretive Center.
Photographer: Parker McAllister, 1960



Completed Fort Okanogan Interpretive Center. Note gravel surrounding building and minimal landscaping. Left of main exhibit space shows outdoor viewing platform. View looking southwest.
Photographer: Donald J. Dundon, 1960

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Construction photo detail showing outdoor viewing platform above living quarters. Looking north.
Photographer: Unknown, obtained from Marsha Crawford Hart, c.1960



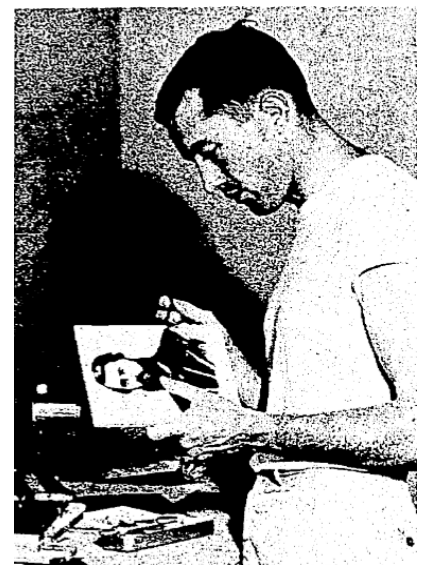
Seattle artist Ernest Norling installs dolls, made by Frances Bringloe, into the diorama.
Photographer: Donald J. Dundon, 1960

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Left: Omak High School Senior, Carol Orr, working on model horses for diorama. Frank Loof looks on at side.
Right: Arlie Ostling of Seattle installs assembled artifacts for exhibit.
Photographer: Unknown, Seattle Times: Sept 25, 1960



Left: Grant Ericson installs mat huts he made for diorama around dolls made by Frances Bringloe of Seattle.
Center: Albert Culverwell, State Parks Commission Historian, works on installing Ernest Norling painting.
Right: James Quigley mounts photographs for exhibit.
Photographer: Unknown, Seattle Times: Sept 25, 1960

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The Triangle Club was instrumental in lobbying for funding to build the Interpretive Center. Here they are at the Interpretive Center, prior to its completion.

Photographer: Donald J. Dundon, 1960



Right: Excavations at Fort Okanogan – 1952. View of house a looking north showing adobe near east wall. Ed Larrabee is uncovering a tin artifact. Photographer: Tom Garth. Neg. No. 437

Left: Excavations at Fort Okanogan – 1952. L to R: Archaeologists Tom Garth, Rex Butler & Ed Larrabee. Photographer: Pete Long.

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The FORT OKANOGAN STORY

In Words and Pictures, Saluting Historic Fort Okanogan and the New Museum, presented by The Herald-Reporter and Those Sponsors Whose Ads Appear Within

SPECIAL SECTION

THE HERALD-REPORTER

THURSDAY, AUGUST 25, 1960

Fort Okanogan Dedication Saturday

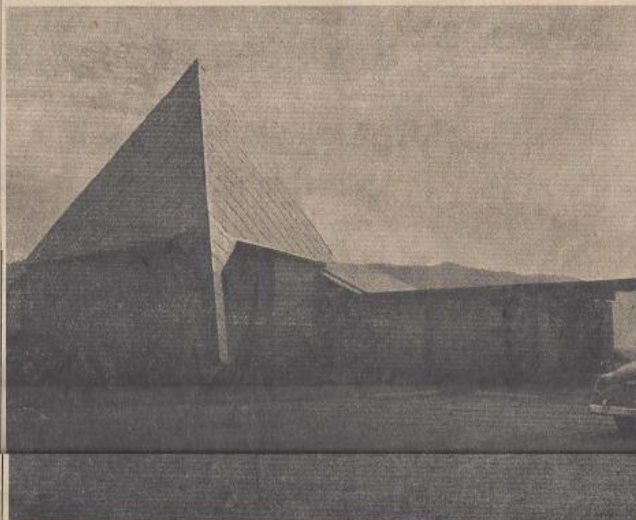
Special Section Dedicated

This special section recognizing Fort Okanogan Historical Museum and the history of its occupancy is dedicated to each and every person and group who has had the dream of recognition or museum for the historical site.

We at the Herald Reporter have no way of knowing who all of these people are and time, unfortunately, does not permit us to search them out. While the Brewster Triangle club is the successful, and most recent group to carry the dream, we do not mean to overlook the rest. This dedication is to them as well as the Triangle club.

Our special thanks to all the businessmen who pitched in financially with ads and signature ads. They make this special section of the Herald Reporter possible. A special note of thanks, too, for Hudson's

Bay Co., Canada's most famous firm, for its participation in this edition.



MAJESTIC—is the best word to describe the feeling given by this view of Fort Okanogan Historical Museum outside of Brewster. Shown here is the sharp features of the triangular teepee roof that has caused much comment. Museum entrance is at right. Main display room with its mural and diorama is under the main roof. Workshop and curator's apartment is at rear of building.

The new Fort Okanogan Historical Museum near Brewster will be dedicated on Saturday, August 27, with Governor Albert D. Rosellini delivering the dedicatory address, according to announcement made by the State Parks and Recreation Commission, the state agency building and operating the museum.

Master of ceremonies at the dedication will be Clair V. Greeley, Okanogan, Commission chairman. Senator Wilbur G. Hallauer, Oroville, will introduce the speakers and Frank Emert, Omak, chairman of the Fort Okanogan Historical Committee will introduce special guests. Program will be the Omak High School band playing "The Star Spangled Banner", and "God Save the Queen". The invocation will be given by Father George H. Morbeck, Sacred Heart Parish, Brewster.

Brief talks will be given by Mr. R. H. Cheshire, Winnipeg, Canada, representing the Governor of the Hudson's Bay Company, London, England, and by Mr. Geoffrey Jackson, Seattle, British Consul-General.

Following the Governor's address, appropriate American (15-star), British, and Hudson's Bay Company flags of the fur-trading post period, will be presented by John R. Vanderzicht, state parks director, to Mr. Cheshire, who will receive them in the name of the Governor of the Hudson's Bay Company and forward them to London upon his return to Winnipeg.

In the concluding ribbon-cutting ceremony, Marie Gorr, daughter of Mr. and Mrs. George Gorr, Brewster, and Mr. Vanderzicht will present a special key to Governor Rosellini, who will unlock the museum doors.

Marla Carah, daughter of Mr. and Mrs. Ray Carah, and Lois Kleinsasser, daughter of Mr. and Mrs. Ralph Sylke, Bridgeport, will distribute dedication programs. Bill Ely, Lake Chelan State Park, District Ranger, assisted by local officials, will have charge of parking cars at the site.

Nearby Brewster is having a day-long celebration in connection with the dedication, starting with a cowboy breakfast, from 6 a. m. to 10 a. m. on Saturday morning, sponsored by the Brewster Active Club.

The next event will be a historical parade, in which neighboring communities and groups have been invited to participate. This 18-division spectacle will (CONTINUED ON PAGE 4)

THIS CREW HAS BIG JOB

For weeks a crew has been busy at the new Fort Okanogan Historical Museum, turning an attractive but empty building into an interesting museum that tells the history of Fort Okanogan.

These people are state employees doing a job that calls for particular skills.

Albert Culverwell, State Parks Historian, is in charge of the outfitting project. He has been working with the museum from the time of the state appropriation.

Others are Arlie G. Ostling, assistant to Culverwell; Ernest Notling, artist; James Quigley, exhibit designer; Carol Orr, art and display; Grant Erdson, assistant. Mrs. Ostling is also a curator-at-large.

Special Messages

Featured inside this special section of the Herald Reporter are personal contributions by Mrs. Geraldine Elliott, spokesman for the Brewster Triangle club, on page 5, and Frank Emert, chairman of Fort Okanogan Historical Committee, page 2.

DEDICATION PROGRAM

Saturday, August 27, 1960

2:00 p. m.

- Master of Ceremonies _____ Clair V. Greeley
Chairman, State Parks and Recreation Commission
- "The Star Spangled Banner" _____ Omak High School Band
- "God Save the Queen" _____
- Invocation _____ Father Morbeck
- Introduction of Guests _____ Mr. Frank Emert, Omak
Chairman, Fort Okanogan Historical Committee
- _____ Senator Wilbur G. Hallauer, Oroville
State of Washington
- The Hudson's Bay Company at Fort Okanogan _____ Mr. R. H. Cheshire
The Hudson's Bay Company, Winnipeg, Canada
- British and American Relations _____ Mr. Geoffrey Jackson
Her Britannic Majesty's Consul-General, Seattle
- Dedicatory Address _____ Albert D. Rosellini
Governor of the State of Washington
- Presentation of Flags to the Hudson's Bay Company _____ John R. Vanderzicht
Director, State Parks and Recreation Commission
- Opening of the Fort Okanogan Historical Museum _____ Marie Gorr
Governor Albert D. Rosellini

T. A. Hermans Built Museum

Fort Okanogan Historical Museum is an \$80,000 building and was built by the Soap Lake contracting firm, Hansen and Hermans.

Thor A. Hermans, one of the partners in the firm, personally supervised the job and did a great deal of the actual work.

Hermans said that "I have had a great deal of fun doing this job. I don't recall another job which was as interesting to me as this. It was of great personal satisfaction to have built this museum and I shall feel that I have left a part of me here as I take my leave."

Hermans added that he not only fully enjoyed working on the museum, but that he was also happy to say the treatment he received from his acquaintances in Brewster and the associations with the people working with him were wonderful.

Don't Miss a Single Event of the Program!

The front page of the special section dedication to the opening of the Fort Okanogan Interpretive Center, produced by the Brewster Quad City Herald-Reporter. August 26, 1960

Fort Okanogan Interpretive Center
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The Fort Okanogan Historical Museum

The Washington State Parks and Recreation Commission acquired land at the Fort Okanogan site in 1951. The first archeological work began in 1952, with the Commission cooperating with the National Park Service. Further work was done in 1957, the Commission and the University of Washington cooperating. Interpretive work by the Commission was begun shortly thereafter, climaxed in 1960 by completion, on the 49-acre tract, of the Fort Okanogan Historical Museum. The museum tells the story of the fur trade, the region, and the Columbia and Okanogan rivers on which the trading posts were located.

Architects: Durham, Anderson and Freed

General Contractors: Hansen and Hermanns

Landscape Architect: Dwygnye Nelson

Interpretive Planning and Displays

Albert C. Culverwell, Historian, State Parks and Recreation Commission

Ernest R. Neuring
Mrs. Frances Brinjaboe
Mrs. Ailie G. Ostling
James Quigley
Grant Ericsson
Carol Orr



**Fort Okanogan
Historical Museum**

Dedication
Saturday, August 27, 1960



State of Washington
Albert D. Rosellini, Governor
John R. Vanderzicht, Director

COMMISSIONERS

Chairman
Lyman I. Bunting
Joe W. Hazen
John M. McClelland, Jr.

Mrs. Constance T. Suck
Dr. Frank F. Warren
Joseph S. Whiting

Fort Okanogan

David Stuart of the Pacific Fur Company established the Fort Okanogan fur-trading post in 1811, the first American settlement in what is now the State of Washington. It was located on the east bank of the Okanogan River, one-half mile above its confluence with the Columbia River.

In 1813, the Canadian North West Company purchased the Pacific Fur Company, and subsequently enlarged the original Astor establishment. The North West Company opened the post until the firm merged with the British Hudson's Bay Company in 1821. The name "Fort Okanogan" was retained.

Excerpts from the Hudson's Bay Company archives indicate that during the 1830's the company built a new post on the north bank of the Columbia River, not far from the first. At the new site a hard gravel bar and easy access to the water made a natural location for the wagon and swimming ferries established on the river.

In 1846, the Oregon Treaty placed the International Boundary at the 49th parallel, and thereafter the Hudson's Bay Company was operating in American territory. Fur trade was also declining. The last fur brigade came over the trail in 1846, but it continued to be used by scouts, miners, Indians, and cattlemen, who made Fort Okanogan a stopping point.

The Hudson's Bay Company abandoned its Fort Okanogan headquarters in 1860 and moved the last supplies to Canada. In 1863 the United States entered into a treaty whereby the company relinquished all holdings south of the International Boundary, the United States agreeing to pay full value as determined by an international commission.

Dedication Program
Saturday, August 27, 1960
2 P.M.

Master of Ceremonies	Chairman, State Parks and Recreation Commission	Clair V. Gaeley
The Star-Spangled Banner God Save the Queen	Omak High School Band	
Invocation	Father George H. Marbeck	
Introduction of Guests	Chairman, Fort Okanogan Historical Committee Senator Wilbur G. Hallinan, Oroville State of Washington	Frank Ernst, Omak
The Hudson's Bay Company of Fort Okanogan	The Hudson's Bay Company, Vancouver, Canada	R. H. Chashtre
British and American Relations	Her Britannic Majesty's Consul-General, Seattle	Geoffrey Jackson
Dedictory Address	Governor of the State of Washington	Albert D. Rosellini
Presentation of Flags to the Hudson's Bay Company	Director, State Parks and Recreation Commission	John R. Vanderzicht
Opening of the Fort Okanogan Historical Museum	Governor Albert D. Rosellini	Marie Gorr

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Dedication ceremony for the Fort Okanogan Interpretive Center.
Photographer: Donald J. Dundon, August 26, 1960.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State

Photographs:

Name of Property: Fort Okanogan Interpretive Center
City or Vicinity: Brewster
County: Okanogan **State:** Washington

Photographer: Kristen Heidenthal
Date Photographed: October 16, 2017



Looking southwest towards the Fort Okanogan Interpretive Center from Highway 17.
1 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking south at the Fort Okanogan Interpretive Center. From Left to right, backing living quarters (flat roof), main gallery (pyramidal roof), greeting area (flat roof), breezeway connecting to the public restrooms on the left side of the photograph.

2 of 22.



Looking southeast towards the back entrance. The A.D.A access ramp was added at an unknown date.

3 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking east from the north side of the public restrooms toward the interpretive center.
4 of 22.



Looking east from the south side of the public restrooms toward the interpretive center.
5 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking at the south wall of the public restrooms.
6 of 22.



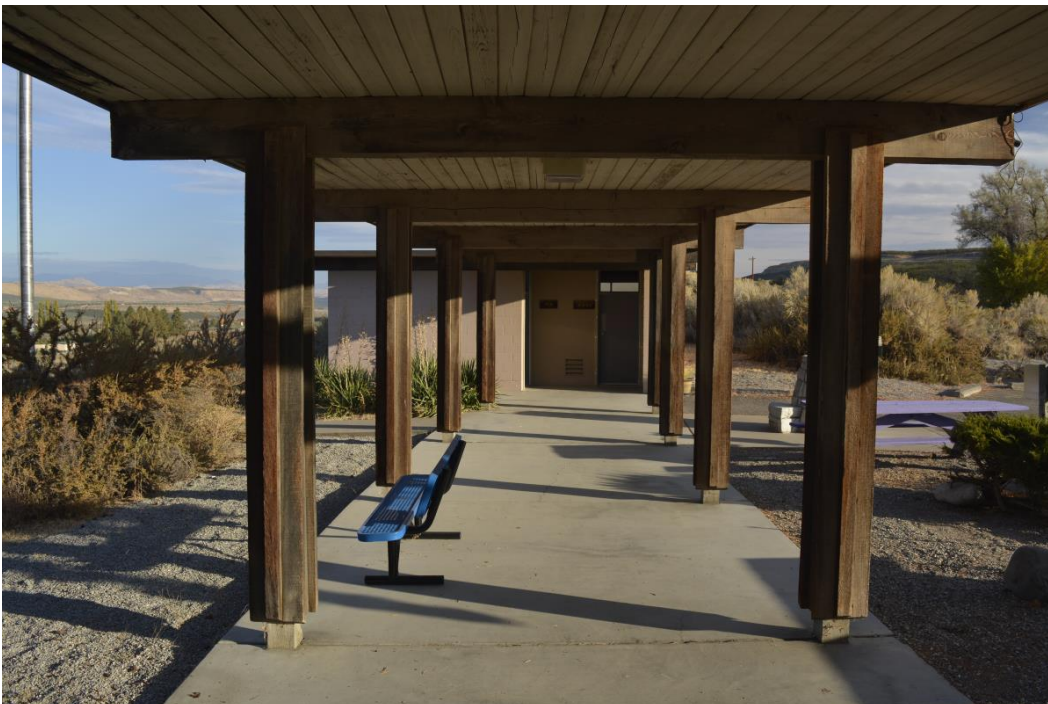
Looking north towards the back living quarters. The roof was once used as a viewing platform.
7 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking northwest at the main entrance, breezeway and public restrooms. A concrete foundational block and one of the large beams creating the triangular peaked roof are in the foreground.
8 of 22.



Looking north from the main entrance to the public restrooms.
9 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking northeast at the square and rectangular window cutout in the cinderblock walls of the entrance vestibule.
10 of 22.



The flat roofed picnic shelter.
11 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking northwest towards the well/pump house.
12 of 22.



Greeting desk, looking south.
13 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



From the main entrance, looking up the stairs into the permanent gallery.
14 of 22.



Original exhibit display cases are still in use.
15 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking up at the pyramidal roof, in the permanent gallery.
16 of 22.



The only original exhibit still on exhibit, the Fort Okanogan diorama. Ernest Norling, a Seattle artist, painted the background mural while Frances Bringloer, a Seattle doll maker made 14 dolls depicting Native Americans and fur traders and trappers.
17 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



**A close up of one of the dolls made by Frances Bringloe, from the Fort Okanogan diorama.
18 of 22.**



**The temporary exhibit space. This room was once a storage room.
19 of 22.**

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



Looking into the kitchen area from the doorway from the temporary gallery.
20 of 22.



Looking from the kitchen into the small pass through to the living quarters. There is a small closet on the right of the hall, and a small restroom on the left side of the hall.
21 of 22.

Fort Okanogan Interpretive Center
Name of Property

Okanogan Co., WA
County and State



The back living quarters.
22 of 22.

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name Confederated Tribes of the Colville Reservation
street & number PO Box 150 telephone (509) 634-2200
city or town Nespelem state WA zip code 99155

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





























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Moses-Columbia

Chelan



The Things They Brought



New Neighbors For Life



Women in the Fur Trade



More New Neighbors



A New Dawn



How W







EMPLOYEES ONLY

EMPLOYEES ONLY





















1011 70





Negative No. 437

Subject View of house A--looking north and showing adobe near east wall.

Larrabee is uncovering a tin artifact.

Date 1952 Locality Fort Okanogan, Washington By Garth



GPO-S.F.-F.S.O.

Negative No. _____

Subject L - R: Tom Garth - Rex Butler - Ed Larrabee

Date 8/1/52 Locality Fort Okanogan

By Pete Long



GPO-S.F.-F.S.O.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Fort Okanogan Interpretive Center

Multiple Name:

State & County: WASHINGTON, Okanogan

Date Received: 7/10/2018 Date of Pending List: 7/31/2018 Date of 16th Day: 8/15/2018 Date of 45th Day: 8/24/2018 Date of Weekly List:

Reference number: SG100002814

Nominator: Tribe (Colville)

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input checked="" type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 8/17/2018 Date

Abstract/Summary Comments: The Fort Okanogan Interpretive Center is locally significant under National Register Criteria A and C in the areas of Entertainment/Recreation and Architecture. Designed by the Seattle architectural firm of Durham, Anderson, and Freed, the 4500 square foot facility was part of a substantial building campaign undertaken by Washington State during the 1950s and early 1960s to expand the state park system and provide modern visitor amenities and educational facilities. A cooperative effort of local stakeholders, the 1960 Interpretive Center represented an innovative, mid-century Modernist design with a unique pyramidal (teepee) roof gallery space and viewing areas overlooking the archeological remains of the historic Fort Okanogan sites.

Recommendation/ Criteria: Accept National Register Criteria A and C

Reviewer Paul Lusignan

Discipline Historian

Telephone (202)354-2229

Date 08/17/2018

DOCUMENTATION: see attached comments : No see attached SLR : **Yes**



The Confederated Tribes of the Colville Reservation
History/Archaeology Program

P.O. Box 150, Nespalem, WA 99155
(509) 634-3286 FAX: (509) 633-2320



June 26, 2018

Paul Lusignan
National Register of Historic Places
1849 C Street NW Mail Stop 7228
Washington DC, 20240

Re: Fort Okanogan Interpretive Center NRHP Nomination Form

Dear Mr. Lusignan,

Enclosed is the National Register of Historic Places Register Form for the Fort Okanogan Interpretive Center, which is operated by the History/Archaeology Program for the Confederated Tribes of the Colville Reservation. I have placed the full application on a CD, and enclosed the first page of NPS Form 10-900 with signatures from Guy Moura, the Tribal Historic Preservation Officer for the Confederated Tribes of the Colville Reservation and Allyson Brooks, the State Historic Preservation Officer for Washington State. The application was reviewed by staff from the Department of Archaeology and Historic Preservation for the State of Washington, and is now listed on the Washington Heritage Register.

Please don't hesitate to contact me with any questions. I can be reached by phone at 509-634-6023 or email Kristen.heidenthal@colvilletribes.com.

Thank you,

Kristen Heidenthal
Museum Coordinator
Fort Okanogan Interpretive Center
History/Archaeology Program
Confederated Tribes of the Colville Reservation
509-634-6023 (cell/msg)



The Confederated Tribes of the Colville Reservation
History/Archaeology Program

P.O. Box 150, Nespelem, WA 99155
(509) 634-3286 FAX: (509) 633-2320



Paul Lusignan
National Register of Historic Places
1849 C Street NW Mail Stop 7228
Washington DC, 20240

Re: Fort Okanogan Interpretive Center NRHP Photo DVD

Dear Mr. Lusignan,

Enclosed is a DVD containing the photographs used in the National Register of Historic Places Register nomination form for the Fort Okanogan Interpretive Center. I failed to enclose this when I sent in the nomination in June.

Please don't hesitate to contact me with any questions. I can be reached by phone at 509-634-6023 or email Kristen.heidenthal@colvilletribes.com.

Thank you,

Kristen Heidenthal
Museum Coordinator
Fort Okanogan Interpretive Center
History/Archaeology Program
Confederated Tribes of the Colville Reservation