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WAWONA HOTEL

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HISTORIC STRUCTURE REPORT
Design and Installation of a Fire Detection and Suppression System

WAWONA HOTEL
YOSEMITE NATIONAL PARK
California

by
Anthony Crosby
and
Nick Scrattish

U.S. Department of the Interior / National Park Service

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Mr. Roger Clisby, Conservator of Paintings at the E. B. Crocker Art Museum, Sacramento, California, made available Thomas Hill research materials on deposit in the Museum's files. These materials facilitated an analysis of the artist Thomas Hill's historical significance--inclusive of the Wawona Years. We would also like to thank Eleanor Sell Crocks, Al Gordon, Wawona Washburn Hartwig, William and Mary Hood, and Shirley Sargent. All graciously permitted interviews. Wawona Washburn Hartwig deserves a special word of gratitude. She made available to the authors an excerpted copy of the diary her father kept during the period 1914-33. This document turned out to be an expecially important one for the report's preparation. At the Wawona area itself Glenn Rothell and several members of the maintenance staff were extremely helpful in providing insight during maintenance and building rehabilitation discussions. Park safety officer Rufus Valdez also provided assistance on questions related to life safety concerns in general, as well as the specific life safety approach at Yosemite. In the regional office, Gordon Chappel and Tom Mulhern made valuable suggestions during the preparation and review of this report.

Anthony Crosby
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ADMINISTRATIVE DATA SECTION

The Wawona Hotel complex as defined in the National Register Nomination Form consists of seven extant buildings and the immediate environs. The complex is presently managed by the Yosemite Park and Curry Company and is being used for overnight accommodations and food services for guests and housing for employees. The golf course east of the hotel buildings also provides recreation for guests. Other recreation activities available on or near the hotel complex are swimming, tennis, and walking or hiking. The cultural resources management portion of the Yosemite General Management Plan indicates a management policy of preservation/restoration for all the buildings and continued use as a hotel concession.

The currently proposed installation of a fire detection/suppression system is consistent with the above use and management policy because it will allow for the continued use and will provide a degree of building protection as well. This historic structure report is prepared for this specific development.

INTRODUCTION

This Historic Structure Report has been prepared to fulfill three primary purposes. The first purpose is elaboration on the significant values of the hotel complex. The second purpose is to determine the effects upon these values by the proposed installation of a fire detection-suppression system. The third purpose is to provide solutions to correct existing structural, architectural, and life-safety deficiencies that relate directly to this construction. This report does not address any future development such as the Yosemite management policy to preserve and restore, or to expand the complex, or to provide for winter occupancy. It does not provide all of the detailed data that would be necessary. The potential future developments are reviewed cursorily in chapter six, but only as how they might affect or be affected by the installation of the detection-suppression system.

The information in this report was provided primarily through documentary research, site analysis, and historic fabric investigation The intitial thrust of the documentary research was toward a comprehensive structural history of the site and of the buildings themselves. In some cases this was supplemented by the actual site analysis and fabric investigation, and in other cases the documentary research supplemented and added to the architectural. Just as important as a knowedge of the physical features of the site is a knowledge of how people today relate to the physical features and how they related to them in the past.

The existing National Register nomination form indicates that the significance of the complex is national in the area of art, regional in commerce, conservation and transportation, and local in the area of exploration/settlement. Within these general significance categories, the actual values of the complex were established. It is these values that are analyzed as to how they may be affected by the proposed development of the installation of a fire detection-suppression system.

Functional continuity is one extremely important value. The extant buildings, previous buildings, and the site itself have always been used for overnight guest accommodations. Buildings and structures were added and other buildings and structures were removed. Buildings and the remaining portion of the site were altered reflecting the desire for more comfort and more recreation. But the primary function did not change. For some, the complex developed into a resort of final destination rather than only a place to stop on the way to somewhere else. The same is true today. Many guests stay at Wawona only one night as they are either going to or returning from Yosemite Valley, while others come to stay for longer periods--to enjoy the slower pace, the less dramatic but more peaceful and restful vistas. The Wawona Hotel reflects a continuity of function, a continuity of use.

Visual continuity is also an important value. As described in detail in the first three chapters of this report, there have been many changes on the site that affected the visual quality. Still a visual continuity has existed throughout the history of the site. This becomes obvious when the earliest photgraphic representations of Wawona are compared to the buildings today.

Symbolism is also an important value. To many of the present generation, the site and buildings represent much of what we think a nineteenth-century hotel was like. The buildings are a symbol of an eariler time, when the pace was slower, when life was simpler. Future generations, because of different attitudes and different values, will be affected differently. The values which they associate with the site and the buildings may be different but will be their idea of what the nineteenth century was like.

Another important value is the relationship of the extant buildings to the site and to one another. The architectural value of each building is not as significant as is their relationship to one another.

A building period for the extant structures of approximately 40 years beginning with Long White/Clark's Cottage in 1876 and ending with the

construction of the Annex in 1917 has resulted in architectural variety. In one case the variety was affected by a later building being constructed with details in near replication of the details of an earlier one. The exterior color schemes of several buildings were also different, providing even more variety. These differences existed within a basic framework wherein all builidngs, except the Annex, were constructed using the same basic vocabulary, the same basic materials, with the same attention to details.

There were architectural points and counterpoints in many other forms as well. While all buildings except one were designed to function as a combination of guest rooms, two of the six appeared to be small single-family residences. The successful blending of all of these similarities and differences results in significant architectural value. This architectural value has been somewhat compromised in recent years--all the buildings are now painted the same.

The architectural values of the hotel and Thomas Hill's Studio have also been compromised over the years through changes and additions. Other buildings on the site, such as Long Brown/Washburn, have also undergone extensive changes, but these did not affect their primary values. All of the changes in the hotel and the studio reflect new needs and values and are important for that, but their specific architectural values hve suffered.

As previously mentioned, this report does not provide all the necessary data for any development other than the fire suppression system. This is not to say that there is no additional information in the report. There is in fact additional information that will prove helpful in the future. There is also additional information in field notes that was not included in the report that could be beneficial at a later date.

A significant percentage of this report looks at the past of the Wawona Hotel complex, but a portion does deal with the future. Perhaps in the long run that is the most important, because without proper planning and coordination, all of the significant values could be lost.

CHAPTER ONE: DESCRIPTION OF THE WAWONA HOTEL GROUP

A. INTRODUCTION

1. Present Appearance, Siting, and the National Register Boundary

On most California maps, State Route 41 is a near-straight black line, running north/northeast from Fresno to Fish Camp. This line represents the sixty-two miles between the former, a booming city of a quarter-million in the San Joaquin Valley, and the latter, a rustic mountain hamlet, population thirty-six. Along those sixty-two miles, drivers notice a dramatic change of environment. On its north, Fresno's commercial strip gives way to sprawling development. All of these are new and all of them are stark against the valley's tan, dusty soil. The development, in turn, gives way to orchards--first the more mature and then the fledgling trees, all totally dependent upon irrigation for survival. Before ascending into the foothills proper, one can see a few cattle standing impassively in meadows baked yellow by the summer sun. Soon after, undulating foothills feature crowns of rock outcroppings. Occasionally these are softened by one or more dense copses of scrub oak. Thirty-two miles from Fresno, Coarsegold is reached at 2,200 feet in altitude. From Coarsegold seven miles north to Oakhurst, a variety of native trees, some of which are perched on craggy foothills, dot the landscape. A few miles south of Fish Camp evergreens crowd in toward the road and bring with them the coolness of the High Sierra country. Once in Fish Camp the eager tourist is only 1.8 miles from the south entrance to Yosemite National Park.

At this portal to Yosemite the road forks. A turn to the right leads quickly to the Mariposa Grove of Giant Sequoia. Route 41 continues to the left. After approximately five pleasant miles along this route, the view straight ahead reveals what first appears to be a verdant meadow. A closer inspection brings into focus a golf course to the road's left--the first golf course in the High Sierras. Even at thirty-five miles an hour the descent into the Wawona Basin is rapid. Within a minute, the white outlines of venerable buildings to the right quietly advertise the location of the Wawona Hotel.

> And when General Grant stood on the terrace of the Wawona Hotel October 1879, after having nearly completed his tour of the world . . . and looking up over the vast embroidery of giant pines at Signal Peak, exclaimed, 'This is one of the most beautiful spots I have ever visited, and may be justly termed one of the gems of the world,' he truthfully voiced the opinions of many other distinguished travelers.[1]

Notwithstanding Grant's hyperbole, the Wawona Hotel still qualifies as a truly beautiful place more than a century after his visit. Despite the presence of automobiles, golf carts, mo-peds, and other modern distractions, the willing visitor can easily conjure up a vision of a past age. Why not pick a remote evening in August 1902? In those halcyon times guests lounged on the hotel's verandas, digesting a heavy evening meal. Until darkness, the younger and more active frolicked about the fountains and trees. Looking out from the second-floor veranda, guests might discern the faint thumping of a piano in the Dance Hall--a building some distance away at a right diagonal. As evening descended, the elderly were wont to trade countless tales of rattlesnakes, coyotes and bears, and of trout that would rise and of trout that would not rise.[2]

Since 1932 the Wawona Hotel and more than 8,000 acres surrounding it have been in the possession of the National Park Service. Two of the hotel buildings are now more than a century old and another three are fast approaching the century mark. Most of the buildings need substantial repair. All of them require more adequate protection against the threat of fire. In accordance with the National Historic Preservation

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1. Ben C. Truman, "Wawona and its Environment," in D. J. Foley Foley's Yosemite Souvenir & Guide, 4th ed. (Yosemite, Ca.: Foley's Studio, [1908]). A copy of this rare book is located in the San Francisco History Room on the third floor of the San Francisco City and County Library.

2. There is a great deal of new material in the several boxes of uncatalogued Washburn Papers, Yosemite Research Library and Records Center. Hereafter cited as YOSE RL & RC. I am indebted to Park Librarian Mary Vocelka for taking the time to retrieve these boxes.

Act of 1966 and subsequent Acts of Congress, Federal Regulations, policy, and guidelines, this historic structures report has been prepared to provide basic architectural and historical data on the surviving buildings in order to guide installation of a fire protection system as well as to guide maintenance and various other measures of preservation and restoration. One of its secondary contributions will be to provide a description of non-extant buildings and structures in the hotel group's environs. The boundary for this description will be termed the National Register Boundary.[3] It is a rectangle measuring 925 feet east-west, 825 feet north-south. The rectangle's center is essentially the northeast corner of the swimming pool (Illustration 1).

The historical significance of the Wawona Hotel is evident on three levels: national, regional, and local. In the field of art, the group is of national significance because it includes Thomas Hill's studio. Thomas Hill, a nationally--and perhaps internationally--famous landscape artist, used this studio for many summers between 1886 and his death in 1908. Appendix D of this report includes a biographical sketch of Hill that emphasizes the Wawona years, as well as an annotated bibliography for the period. On the regional level, the Wawona Hotel is significant in the areas of transportation, commerce, and conservation. As will be shown, the Wawona Hotel was closely associated with the development of transportation routes into Yosemite from the south. Because of its location and as a result of good management, the Wawona became a major California resort hotel. In the words of Gordon Chappell,

> It catered to vacationing Los Angelenos and San Franciscans, as well as to citizens from the smaller cities and towns in the state

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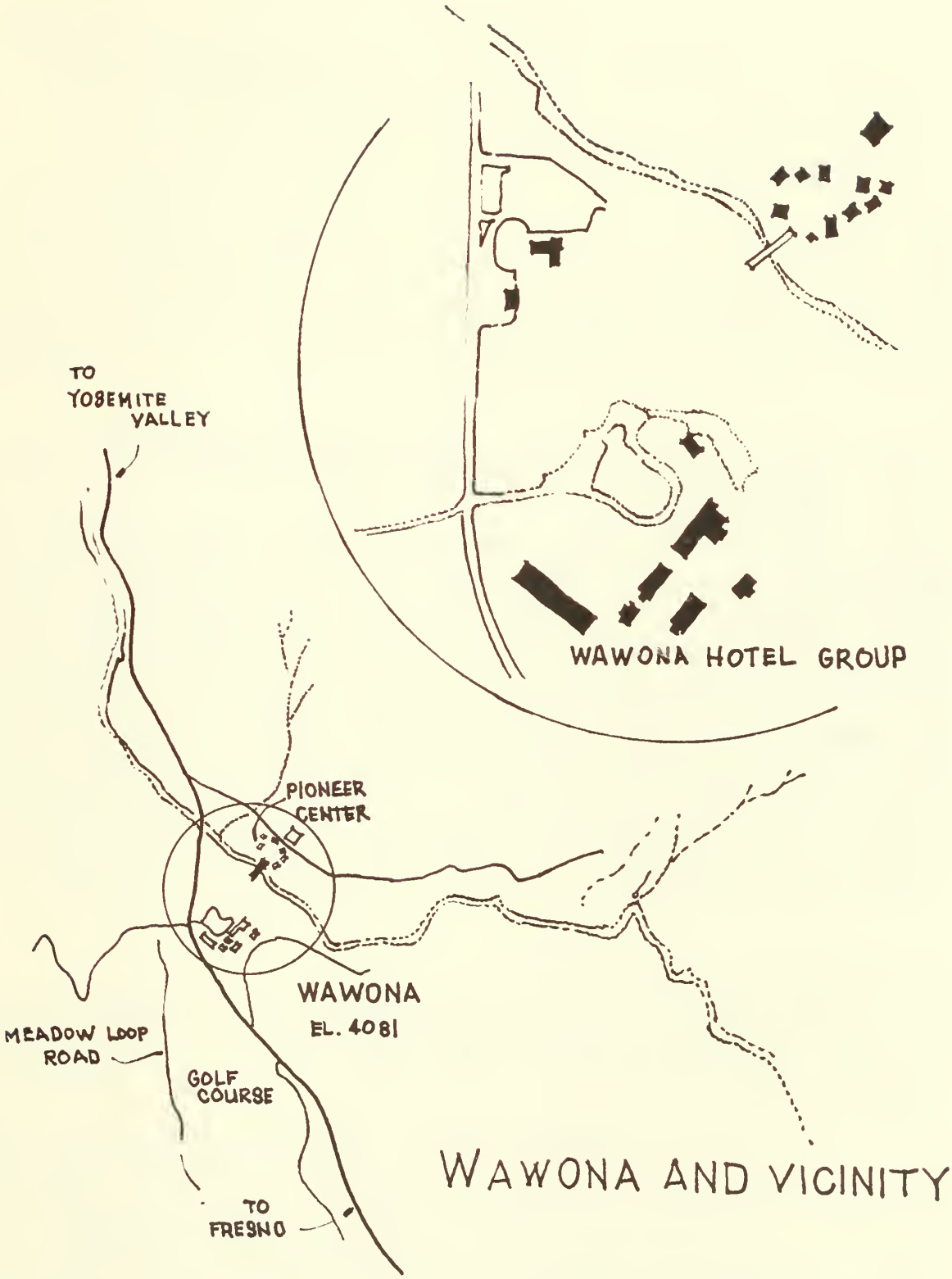
3. Gordon Chappell is the National Park Service's Western Regional Historian. In March 1975 he prepared National Register Nomination Forms for the eight buildings then in the hotel group. To make clearer the location of the Wawona Hotel and its relation to other buildings in the area, Chappell included a map titled "Wawona and Vicinity" in the nomination forms. It must be pointed out that for his purpose Chappell used a map drawn for Shirley Sargent's early publication on Wawona titled Wawona's Yesterdays (1961), pp. 22-23. Chappell added only the perimeter. Forms hereafter cited as Chappell, NRNF (Wawona).

ILLUSTRATION 1

The Wawona Hotel and National Register Boundary Map adapted from Shirley Sargent's Wawona's Yesterdays (1961).



WAWONA AND VICINITY

> and some vacationers from outside the state and from other countries. Its more famous visitors and guests included former U.S. presidents Ulysses Grant and Rutherford B. Hayes and President Theodore Roosevelt, as well as perennial presidential contender William Jennings Bryan. . . .

The hotel is of regional significance to conservation because its founder, Galen Glark, was appointed the Guardian of Yosemite, the state park, in 1864. By extension, the Wawona Hotel is of local significance in terms of exploration and settlement because it was begun by Galen Clark, one of the Yosemite area's earliest pioneers.[4]

2. Commercial Activity that Spawned the Birth and Growth of the Wawona Hotel

There would have been no Wawona Hotel without the development of transportation into what is now the national park from the south. Yosemite Valley is undoubtedly the most spectacular sector of the Merced River Canyon. Yet it is only one of several deep river valleys in the High Sierras. In prehistoric times, Indian "trails"[5] connected the San Joaquin Valley with all of these valleys. Between the San Joaquin and Yosemite valleys the most direct routes followed the south side of the Merced River into the narrow, boulder-strewn gorge of the Merced River Canyon. These aboriginal trails were passable only on foot. By the middle of the nineteenth century, those routes leading through the

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4. Material pertaining to the historical significance of the Wawona Hotel has been abstracted from the "Statement of Significance" sheet in Chappell, NRNF (Wawona). A complete set of the forms is on file in the YOSE RL & RC.

5. "To dignify these routes of travel by calling them trails is far too liberal. Indians were careful not to make trails. Their routes took advantage of the natural contour of the land but there were no trails in the sense in which we now use the word." Hazel M. Whedon, "The History of the Roads, Trails, and Hotels in and near Yosemite National Park" (MA thesis, University of Southern California, June 1934), p. 11 (hereafter cited as Whedon, MA thesis (1934)). The writer has abstracted material for the introduction to this report from Chapter Two of the Whedon thesis, which is titled the "Wawona Road" (pp. 10-21).

mountains along the South Fork of the Merced River converged at or near the "Nuchu" camp--the present site of Wawona (Illustration 2).

After reaching the Nuchu camp, Indians chose one of two general routes into the Yosemite Valley. The easier followed Alder Creek to its source on the plateau south of the valley. It then continued across the plateau to the valley's rim. The alternate trail followed the Merced's South Fork. It was more passable during the winter and early spring than the Alder Creek trail, but was otherwise more difficult and less used.[6]

The Mariposa Battalion in March 1851 and J.M. Hutchings's touring party of June 1855 were the first known white groups to enter this area. Both used Indian trails and Indian guides.[7] Several weeks after Hutchings's first trip, the brothers Milton and Houston Mann followed Hutchings's route into Yosemite Valley. In spirit the Manns were true entrepreneurs. To smooth the way for the hordes of visitors the Manns envisioned flocking to the valley, the brothers began to construct a horse toll road. This fifty-mile project, running from the South Fork of the Merced to the Yosemite Valley, was finished in 1856.[8] The toll road was unprofitable, and in 1857 the Mann brothers sold it at a loss to Mariposa County for $200. Immediately thereafter the county made it a free road.[9]

Galen Clark was also a participant in one of Hutchings's 1855 tours. Clark, then a forty-two-year-old New Englander, later proved

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6. J.D. Whitney, Geological Survey of California (1868), p. 47. Cited by Whedon, MA thesis (1934), p. 11.

7. Whedon, MA thesis (1934), p. 11.

8. Russell, Carl P., (title unknown), Yosemite Nature Notes 5, n. 6 (June 30, 1926): 43; and Russell, 100 Years in Yosemite. The Story of a Great National Park (Yosemite National Park: Yosemite Natural History Association, 1957), pp. 50-51 (hereafter cited as Russell, 100 Years).

9. Whedon, MA thesis (1934), p. 11. See also Russell, 100 Years, p. 51.

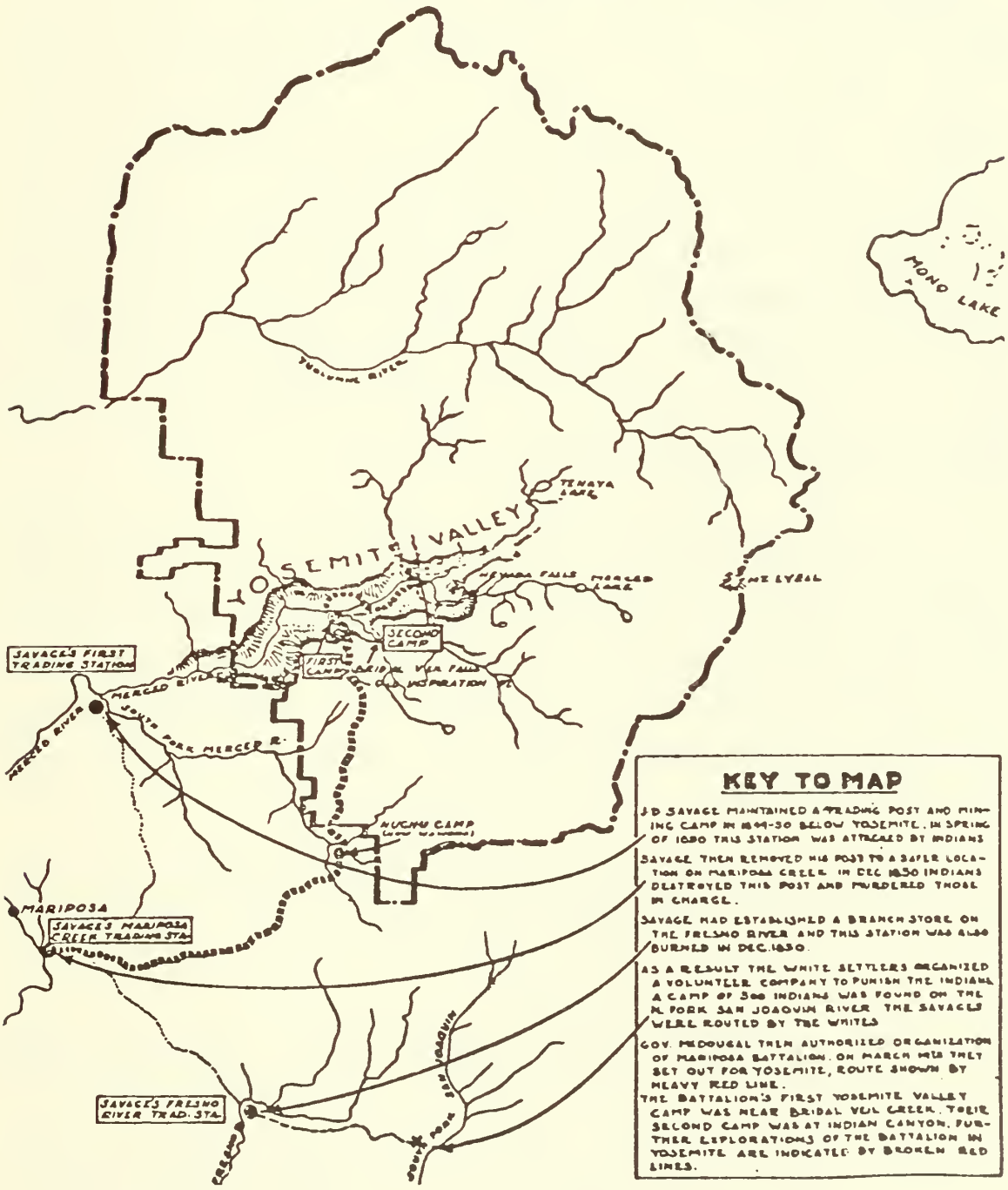
Illustration 2

The Nuchu Camp in the High Sierras.

Map adapted from Carl P. Russell's "Seventy Five Years in the Yosemite Valley" (1926)[6]

DISCOVERY OF YOSEMITE

FIRST EXPEDITION — MARIPOSA INDIAN WAR



himself a man of vision.[10] But in the spring of 1856 it was mainly Clark's fragile health that induced him to set up a camp on the Merced's South Fork where the Mann brothers' road began. Clark selected the site where his party had camped in 1855. During March 1856, Clark filed a claim with Mariposa County for a quarter-section on the South Fork. Eleven months later he built a 12-by-16 foot cabin on the west end of Wawona meadow.[11] This area is now part of the golf course's seventh fairway. Because of the structure's proximity to the Mann road, Clark attracted a sprinkling of travelers. He soon got into the habit of provisioning them with fresh meat and fish--especially on their return trip from the Yosemite Valley. These travelers referred to the camp as "Clark's Station." In one sense this camp was the predecessor of the Wawona Hotel; in another it was not. It was in spirit, because Clark was the first to successfully establish commercial activity in the Wawona Basin. It was not, by virtue of location, because at an unknown date--but before June 1859--Clark relocated to the eastern side of the meadow, where the Wawona Hotel now stands.

The next historical reference to Clark's Station is in 1862, when a traveler described it as being made up of two tents, a log cabin, and Indian bark lodges. From a photograph of the station taken ca. 1870 it can be inferred the cabin later had two structures added--one on either end--as well as a shed-roof porch on the front or west side (Illustration 3). In 1864 a visitor wrote that there was "dust everywhere and buildings for the kitchen . . . no grass anywhere."[12]

Once Clark gained the guardianship of Yosemite in April 1866, his time-consuming duties left little time to manage Clark's Station. This

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10. This is demonstrated well in Shirley Sargent's recent book, titled Galen Clark (Yosemite, California: Flying Spur Press, 1979).

11. Unless otherwise noted, the remainder of this section has been abstracted from Shirley Sargent's Yosemite's Historic Wawona (Yosemite, California: Flying Spur Press, 1979), pp. 12-26 (hereafter cited as Sargent, Historic Wawona).

12. Ibid., p. 13.

situation forced him to lease it in 1868 and 1869. Apparently Clark used money he earned from the station to augment his business with improvements, additions of land, and the construction of access roads.

As stated, Clark was a man of vision. He knew very early on that the development of roads for stage travel would be the underpinning for widespread tourist trade. This seemed all the more true with respect to the Mann brothers' trail from Mariposa, because Clark also knew the Central Pacific Railroad planned to construct a north-south line through the San Joaquin Valley. Clark saw that better access to Yosemite was inevitable and that the first completed stage route would likely be the most heavily trafficked. Clark proceeded accordingly. With the help of Mariposa businessmen, he pumped effort and money into a road through the Mariposa Grove. Additionally, by 1866 he pushed a stage road toward the valley to a point about twelve miles west of his station.

Assiduous if not well financed, Clark organized a turnpike company in 1869. Its principal aim was to open a stage route from Mariposa to the Yosemite Valley. The pressing need to shore this enterprise up financially led Clark to organize a stronger company in February 1870. Participants included Mariposa and Stockton businessmen such as Mariposan John Wilcox, who became president. Edwin Moore, then Mariposa County's recorder, assumed the duties of secretary. Galen Clark was treasurer. Construction began quickly under the direction of John Conway, a competent, aggressive engineer.

In the winter of 1869, Clark sold Edwin Moore half-interest in the buildings, land, and South Fork toll bridge. He used the $2,000 Moore gave him to pay for part of his share of road construction costs. The balance Clark obtained by mortgaging his half of the station, which, in 1870, became known as Clark & Moore's. From May 1870 through December 1874 Moore and his wife Huldah managed the station.

Clark's enthusiasm for the toll road and the station dependent upon it waned when the California State Legislature refused to buy the road. Clark's financial problems compounded, because the state only

ILLUSTRATION 3

Clark & Moore's Station, ca. 1870.

Photograph courtesy of the Yosemite Research Library and Records Center. Catalogued Yosemite Natural History Association Neg. No. 910. Original photograph by J.C. Soule. Edwin Moore and his wife, Huldah, are the two nearest figures on the porch.

erratically paid his salary as Guardian. Given this shaky state of affairs, Clark worsened matters by obligating himself to buy more land and by dabbling in mining investments. Incredibly, between 1867 and 1872, Clark was able to mortgage his interest in Clark & Moore's four times, raising a total of $10,700.

Galen Clark's and Edwin Moore's business interests suffered a telling blow when, in June and July 1874, both the Coulterville and Big Oak Flat roads opened east from Coulterville and Stockton respectively. Few tourists now were willing to contend with the twenty-four-mile gap on the South Fork Trail. Conway's survey for a road through the gap had been made in 1873, but the state legislature refused to finance road construction over it. The unprofitable summer of 1874 at Clark & Moore's increased the partners' debts. On December 26, 1874, they were forced to sell to the firm of Washburn, Coffman & Chapman for the cancellation of a $20,000 debt and a mere $1,000 in cash. When Clark moved to the Yosemite Valley to become a full-time Guardian, he left behind an undetermined number of buildings within the present National Register Boundary a sawmill and blacksmith shop north of it, and a water ditch east of it.[13]

In 1875 Albert Henry Washburn--the dominant partner in Washburn, Coffman & Chapman--was a thirty-nine-year-old New Englander on the move. Like Galen Clark he was a man of vision, but his business acumen was vastly superior to Clark's. Before the December 1874 sale, Washburn visited Clark & Moore's frequently. He believed a finished road between the South Fork and Yosemite Valley would turn Clark & Moore's, soon to be known as Big Tree Station, into a successful enterprise, given a better accounting system, aggressive management, and the addition of

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13. The sale of Clark's & Moore's interests to Washburn, Chapman & Coffman was recorded on p. 467, Book 2, Deeds for Mariposa County, dated Jan. 6, 1875. It included a "hotel, lodging houses, barn, blacksmith shop, sawmill, bridge across South Fork of the Merced river, and all other improvements." Researched by Park Naturalist Homer Robinson on Dec. 2, 1951, and filed in the YOSE RL & RC as 979.447y-16d.

new buildings. Washburn and his partners made the toll road their first priority. Between November 2 and December 12, 1874, they filed an application with Mariposa County to build the road and contracted with Conway and Moore to construct sixteen miles of it for $10,000.

Two-score Chinese succeeded in pushing the road four miles past South Fork to Alder Creek by mid-December 1874. From Alder Creek the road ran south on the mountain ridges' western flank. The altitude of its roadbed varied from 4,000 to over 7,000 feet until it turned east for the precipitous descent into Yosemite Valley. The road's official opening took place on July 22, 1875, but the first stage had used it nearly a month earlier. Galen Clark's dream became reality, but only because Washburn, Chapman & Coffman had been willing to spend more than $35,000 to build it.[14] And there really was much more to the accomplishment than just financing. In Shirley Sargent's words,

> The trio who did finance it must share credit with John Conway, James and Joe Ridgway, and the 300 Chinese workers as road builders. Although they were forgotten, their road was an enduring monument to vision and hard work, and not replaced for 56 years.[15]

It is probable that once the route into Yosemite from the south had been completed, Washburn, Chapman & Coffman decided to dissolve their partnership. On March 8, 1877, Chapman and Coffman sold their half-interest in the firm to Washburn for $21,000. Nearly seven months later, Washburn filed incorporation papers for the Yosemite Stage & Turnpike Co. Its purpose was to maintain a stage line for passengers and freight from Merced to Big Tree Station, the Yosemite Valley, Glacier Point, Nevada Fall, Mariposa Grove, the Fresno Grove, Fresno Flats (now Oakhurst), and Madera. This system once totaled 165 miles of stage

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14. See also C. Frank Brockman, "Development of Transportation to Yosemite. Part II--The Era of Wheels," YNN, v. 22, n. 7 (July 1943), pp. 60-61.

15. Historic Wawona, p. 26. See also Whedon, MA thesis (1934), p. 14.

road--73 of which generated tolls. Washburn incorporated with four Bay Area businessmen, but he owned 2,300 shares while they controlled only 50 shares apiece. Not surprisingly, Washburn became the company's "Superintendent," and San Francisco was chosen as company headquarters. The Yosemite Stage & Turnpike Co. was to play a prominent role in the development of the Wawona Hotel. Its horse-drawn stages operated through the Wawona Basin until about 1914.[16]

On March 9, 1877, Washburn provided for the maintenance of the Big Tree Station by entering into a partnership with John B. Bruce, his wife's nephew. Bruce paid $20,000 for an undivided half of the station. Until his untimely death in March 1882, Bruce managed the station's business affairs, and his wife, Catherine Nichols Bruce, did a fine job of accommodating guests.

B. Physical Growth of the Wawona Hotel

1. Origins

During the fall of 1876, Washburn, Coffman & Chapman borrowed $15,450, for which they mortgaged the Big Tree Station. The partners used an undisclosed amount of the loan to construct a "large trail" to the Mariposa Grove. The remainder they invested in a new building at the station.[17] This single-story building, called "Long White," contained sixteen rooms. It was of frame construction with a surrounding veranda on all four sides (Illustration 4). Joseph Shelly, "a first-class mechanic," built Long White[18] using local pine from a

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16. C. Frank Brockman, "Development of Transportation to Yosemite. Part II--The Era of Wheels (continued from last month's issue). YNN, v. 22, n. 8 (August 1943), p. 70.

17. Sargent, Historic Wawona, page 28.

18. "Mr. Joseph Shelly . . . was the architect and builder of the hotel complete at that place [Big Tree Station] about two years since." Mariposa Ca. Gazette, Dec. 7, 1878, 3/3. There is some evidence, based on Washburn family tradition, that Long White burned down in 1876 and was immediately rebuilt. Wawona Washburn Hartwig, interview with Nick Scrattish, August 25, 1981. Wawona Washburn Hartwig is the daughter of Clarence A. Washburn, who played a prominent role in the history of the hotel group. See also Clarence A. Washburn to Shirley Sargent, Mar. 20, 1961. This letter is located in Ms. Sargent's Wawona File.

water-powered sawmill Clark and Moore had had constructed in 1869-1870.[19] Shelly himself had been living at Big Tree Station at least as early as January 1874, when he used Big Tree wood from the Mariposa Grove to construct "picture frames and things."[20]

The earliest known description of Big Tree Station, inclusive of Long White, dates from Sunday evening, April 28, 1878. Constance F. Gordon-Cumming, a Scotswoman then touring the West, commented in her diary that she had found "Clark's Ranch [sic] , Near the Mariposa Big Trees,"

> comfortable quarters awaiting us here in a cosy group of one-storeyed houses, with separate cottages for bedrooms--everything clean and pleasant, kind people, and none of the stiffness and insouciance of a regular hotel.[21]

The "cosy group" Constance Gordon-Cumming commented upon was not destined to remain long in existence. On the Saturday morning of November 30, 1878, a fire began in a defective stovepipe in the kitchen of the Old Lodge--the building that appears at the left in Illustration 4. The fire was not discovered until "the roof was all ablaze."[22] Most likely, the fire spread to buildings east of the Old Lodge because of a prevailing wind across the meadow from the west. One building, "located a short distance from those burned . . . and used as a lodging house, and the stables, were saved."[23] This lodging house was Long

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19. Sargent, Historic Wawona, p. 16.

20. Mariposa (Ca.) Gazette, Jan. 23, 1874, 3/3.

21. Constance F. Gordon-Cumming, Granite Crags (Edinburgh and London: William Blackwood & Sons, 1884), page 54.

22. Mariposa (Ca.) Gazette, Dec. 7, 1878, 3/3.

23. Ibid.

ILLUSTRATION 4

Long White, no Clark Cottage, prior to November 1878.

Photograph courtesy of the Yosemite Research Library and Records Center.

White.[24] It survived the 1878 fire and became the nucleus building for the future Wawona Hotel group.

Henry Washburn and John Bruce were undaunted by the disatrous fire. Within a week they had hired Joseph Shelly to construct a two-story hotel building north of Long White. Al Bruce and W.R. Knight helped Shelly with the carpentry; J.S. French made shakes for the roof.[25] On December 21 1878, the San Joaquin Valley Argus reported that

> Four large teams left Merced one day during the week for Big Tree Station heavily loaded . . . for the rebuilding of the hotel, lately destroyed by fire. The proprietors, Messers Washburn and Bruce, have also set up a planing machine of 16 horsepower.[26]

Notwithstanding harsh working conditions, construction on the hotel got off to a brisk start. On December 28, 1878, the Mariposa Gazette included this item from Big Tree Station:

> Work on the new hotel building . . . is progressing rapidly. The planing machine which is to smooth the lumber is ready for operation, and the foundations are laid. The weather has been very cold, ice forming seven inches thick--so says a young man who came down from there last Monday.[27]

The next known reference to the building is on March 8, 1879, when the Gazette touted

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24. William and Mary Hood to Shirley Sargent, undated. The Hoods, called "Park Collaborators," conducted some careful research on the hotel group in the early 1960s. See also Wawona Washburn Hartwig to Shirley Sargent, Oct. 28, 1976. Both letters are located in Ms. Sargent's Wawona File.

25. "Ledger accounts show that Shelly, Al Bruce, and W.R. Knight, the carpenters, were paid $764, $507 and $230 respectively, while J.S. French was paid $130 for making 20,775 shakes." Sargent, Historic Wawona, p. 33.

26. Cited by Sargent, ibid., p. 33.

27. 3/1.

> The large building now in the course of construction at the Big Tree Station . . . as being . . . 140 north-south by 32 feet east-west and two stories high, and when completed will be the grandest hotel in the mountains of California.[28]

When the new hotel opened on April 1, 1879,[29] it far surpassed Long White in terms of quality and quantity of accommodations. The building's ground floor included a lobby, sitting room, dining room, kitchen, and office. The second story contained twenty-five guest rooms. Covered porches, or verandas, surrounded both stories of the L-shaped structure. As evidenced in the following excerpt from the Gazette, dated June 28, 1879, the new hotel opened before it was completely finished: "Joseph Shelly--great fisherman--is at present engaged at carpentering & milling for Washburn & Bruce at the BTS [Big Tree Station]."[30]

Illustration 5 shows the hotel as it neared completion in the late spring and early summer of 1879. From grade upward, the wooden piers supporting the first floor are clearly visible. Workmen painted or whitewashed exterior walls to the ceiling of the second-story porch. In this photograph, Long White is discernible through the trees to the right (south) of the new hotel. The barn/stable in the foreground was located just west of where the Annex now stands.

A perusal of the Gazette for the year 1883 reveals the hotel had by that time won acclaim as the best "outside of San Francisco for comfort

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28. 3/1.

29. Mariposa (Ca.) Gazette, Apr. 5, 1879, 3/1.

30. 3/1.

and accommodations."[31] The Messers. Washburn[32] offered "pleasant rooms, comfortable beds . . . cheerful fireplaces," and appetizing food.[33] Inclusive of the last day of April 1883 and the first two days of May, 150 guests had registered at the hotel.[34]

2. Subsequent Stages

Available evidence suggests the Wawona Hotel remained a two-building complex until sometime in 1884. Washburn family tradition holds that it was then augmented with the addition of "Little White."[35] This wood-frame structure, erected due south of Long White, was only a third of its predecessor's size. Illustration 6 is a view of the group looking east. It was probably taken in the mid-1880s, and is thus one of the earliest photographs of Little White, shown framed between two trees at the photographer's right.

Wood for Little White--renamed the Manager's Cottage in 1952--undoubtedly came from the Wawona Hotel sawmill, located north of

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31. Apr. 21, 1883, 3/1.

32. After John Bruce's sudden death in March 1882, the Washburn brothers--Henry, John and Edward--took over the hotel's management. From 1882 on, Edward spent most of his time at the station. Henry and John were more involved with the stage line. Sargent, Historic Wawona, p. 35.

33. Mariposa (Ca.) Gazette, Apr. 21, 1883, 3/1.

34. Ibid., May 5, 1883, 3/1.

35. I have resorted to two sources for the construction dates of individual buildings at Wawona: 1) In January 1933 the National Park Service compiled an inventory of fixed equipment in the Wawona buildings prior to government takeover. Chief Clerk Sprinkel and Mr. Ackles of the Yosemite National Park warehouse conducted the inventory. In November 1932, to prepare the inventory, Sprinkel and Ackles solicited information from Clarence A. Washburn. "Inventory of Fixed Equipment . . . at Wawona," File 900-01, Part 4. "Yosemite Public Utility Operators. Yos. Park & Curry Co. Bldgs," Box 541, Record Group 79, Records of the National Park Service, National Archives, Washington, D.C. (hereafter cited as January 1933 Inventory); 2) interview with Wawona Washburn Hartwig, Aug. 25, 1981.

the hotel (illustration 7). At least as early as August 1881, this mill produced sugar-pine plank, tongue and groove flooring, and "rustic weather boarding."[36] To augment the hotel's larder, the Washburns willingly exchanged lumber for barley, wheat, corn, flour, poultry, eggs, and "beef cattle."[37] South of the group, an orchard, garden, and chicken coops furnished guests with plenty of apples, vegetables, strawberries, and eggs. Most of the meadow west of the group was fenced in to corral cattle, horses, sheep, and hogs. Some fields in this locale also produced hay, barley, and potatoes.[38] Obviously, as part of their management philosophy, the Washburn brothers intended to make the Wawona Hotel as self-sufficient as possible.

It was also in the mid-1880s that the name "Big Tree Station" gave way to "Wawona"--the local Indian term for Big Tree.[39]

In 1886 the hotel group acquired another addition, when landscape artist Thomas Hill transferred his summer operations from Yosemite Valley[40] to the Wawona Basin. John Washburn had all the more reason to accommodate Hill because because about this time he began courting Estella Louise Hill, one of the artist's nine children.[41] From 1885 Hill lived off and on in the new hotel. The studio the Washburns erected for him north and west of the main building was to serve Hill

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36. Mariposa (Ca.) Gazette, Aug. 27, 1881, 3/2.

37. Notwithstanding barter, Washburn and Bruce began marketing lumber in August 1881 at "$20 per 1,000 ft. of dressed tongue & groove" and "$12 per 1,000 ft. undressed." Ibid.

38. Sargent, Historic Wawona, p. 37.

39. This is evident from a perusal of the Mariposa (Ca.) Gazette. After 1886 'Wawona' supplanted "Big Tree Station."

40. See Mariposa (Ca.) Gazette, Apr. 28, 1883, 3/2, and June 13, 1885, 3/2.

41. Sargent, Historic Wawona, page 39.

ILLUSTRATION 5

The earliest known photograph of the Wawona Hotel, datable to the late spring or early summer of 18979.

Photograph courtesy of The Yosemite Collections, and catalogued 12,847 in The Yosemite Collections Master Catalog. Original photograph taken by George Fiske (1835-1918), a prominent Yosemite photographer. Numbered 372 in the Fiske Collection.

ILLUSTRATION 6

A view of the Wawona Hotel inclusive of Little White (Manager's Cottage). Photograph probably taken ca. 1885, based on the configuration of fences in the area and the structural status of Long White.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 7

A view of the Wawona Hotel sawmill. This photograph is not datable, nor is the building at the left edge identifiable.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 4530. Original photograph copied in August 1979 by Jack Gyer, Chief Curator, Yosemite National Park.

only as a workshop and place to display his paintings.[42] Illustration 8, looking due north, shows the studio as it appeared shortly after its construction.

Early in 1891 the three Washburn brothers and J.J. Cook and his son formed a corporation called the Wawona Hotel Co. The five partners subscribed to 100,000 shares of stock at $5 per share. Henry Washburn bought 50,000 of these, John and Edward 12,500 each. Cook took 24,900 shares, and his son the final 100. From January 17, 1890, on, the Wawona Hotel Co. managed all of the hotel business, farming, bartering, and commercial interests carried on, in, and around the Wawona Hotel Group.[43]

Until the early 1890s, the Washburns added no further buildings to the Wawona group. Certainly before 1894, however, the Wawona Hotel Co. did finance the construction of a two-story cottage with a cupola due east of the main hotel. Illustration 9 shows this building--originally called Little Brown--shortly after its completion. That the building existed earlier than park records indicate[44] is proven by a photograph of it on page nineteen of J.M. Hutchings's guidebook titled Yosemite Valley and the Big Trees. This edition of Hutchings's guidebook was copyrighted in 1894.

Regarding the origins of the seven extant buildings in the hotel group, that of Long Brown (now Washburn Cottage), built due east of Long White (Clark Cottage), is most problematic. Shirley Sargent affirms that "Late in 1899, carpenters began a new 42 x 96-foot porch-encircled one-story building with eleven bedrooms. After it was painted brown, it

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42. Scrattish, interview with Hartwig, Aug. 25, 1981.

43. Sargent, Historic Wawona, page 50.

44. Records for individual buildings in the Wawona Hotel date from Sept. 15, 1947. The 1947 building record for Little Brown (now Moore Cottage) lists a construction date of 1896. These records are on file in the YOSE RL & RC.

was called the Long Brown."[45] This information is essentially in agreement with the government inventory of January 1933.[46] Both the inventory and Sargent's later work, however, depended on Clarence A. Washburn's memory for the Long Brown construction date. The problem is that Mr. Washburn did not recall correctly the construction dates for at least two of the buildings within the eight-building group as of November 1932.[47] Illustration 10 shows substantial structural modifications to the building prior to 1915.

On July 26, 1917, the directors of the Wawona Hotel Co. met in San Francisco and decided to invest about $40,000 in improvements to the Wawona Hotel.[48] These improvements resulted in the laying out of a nine-hole golf course and modifications of two structures within the National Register Boundary. These subjects are discussed in Chapter Two. When completed, the Annex--a large rectangular building--featured the latest conveniences, and the accommodations in it cost more than for any other building in the group. Illustration 11, looking east, shows the Annex shortly after its completion in the spring of 1918.

The 1917-1918 improvement program is particularly significant in the history of the hotel group. When the accommodation of stage passengers diminished after 1914, the directors of the Wawona Hotel Co. must have realized that times were changing rapidly. Seen in this perspective, the 1917-1918 improvement program represented the hotel company's energetic attempt to woo a new and more demanding class of

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45. Sargent, Historic Wawona, page 52.

46. See footnote 36 sup.

47. It is not the author's intent to make too much of this. It is, however, his responsibility to furnish the most accurate information possible for the history of the Wawona Hotel. Mr. Washburn's assertions that Long White (Clark Cottage) was built in 1864 and Little Brown (Moore Cottage) in 1896 cannot be substantiated. In all likelihood, one or more of the elder Washburns passed these erroneous dates on to Clarence Washburn. See January 1933 Inventory, pp. 23 and 21, respectively.

ILLUSTRATION 8

Hill's Studio, shortly after its construction in 1886. (Note the covered bridge in the background)

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 1807. George Fiske probably took the original photograph.

HILLS STUDIO

ILLUSTRATION 9

Little Brown (now Moore Cottage), c. 1894.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 4408. Original photograph titled "New Cottage at Wawona Hotel."

ILLUSTRATION 10

Long Brown (Washburn Cottage) before August 26, 1914.

Photograph courtesy of The Yosemite Collections, and catalogued 7292 in The Yosemite Collections Master Catalog. Original negative a 4" x 10" glass plate.

ILLUSTRATION 11

Wawona Hotel Annex, looking due east ca. 1920.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 2735.

visitors: those who traveled about in private automobiles. These moderns were more apt to take it for granted that the Wawona Hotel's pastoral setting did not preclude its responsibility to provide guests with up-to-date amenities--above all, private bathrooms.

On March 31, 1920, the directors of the Wawona Hotel Co. again convened in San Francisco. Their principal decision was to borrow $40,000 for a number of further improvements to the Wawona group.49 These improvements included the demolition of an old store and the construction of three buildings--one of which replaced the old store on its former site. None of the three buildings put up in 1920 is extant; only the "Girl's House" ever accommodated paying guests. Excerpts from Clarence Washburn's daily journal prove the Girl's House--later known as the Sequoia Building--was begun on April 23, 1920, and completed exactly two months later. A Mr. Carroll was the builder.[50] With the addition of the Sequoia, north and east of the main hotel, the Wawona Hotel attained its maximum number of buildings. Illustration 12, dated November 1932, shows the Sequoia facing north. In November 1977 an arsonist destroyed the Sequoia. The building is described more fully in Chapter Three of this report.

Illustration 13 is an aerial view of the Wawona Hotel, taken by Wawona Washburn Hartwig when she was "about twelve."[51] The photograph thus shows the group as it appeared ca. 1926. All of the group's extant buildings appear in the photograph.

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49. "Repairs--Improvements (Buildings & Grounds) 1920," Wawona Hotel in the excerpted "Clarence A. Washburn Diaries," compiled by Wawona Washburn Hartwig (hereafter cited as Washburn Diary). We are indebted to Wawona Washburn Hartwig for providing a copy of this excerpted material for the years 1914 to 1933.

50. Ibid.

51. Scrattish interview with Hartwig, Aug. 25, 1981.

3. The 1932 Buy-out and its Aftermath

It is beyond the scope of this report to present an exhaustive account of the negotiations that culminated in the National Park Service's acquisition of the Wawona Basin, inclusive of the Wawona Hotel. It is important, however, to chronicle the principal events and issues, because the character of the Wawona Hotel changed substantially shortly after the 1932 buy-out. From that time on, a parent organization--the Yosemite Park & Curry Co.--managed the hotel for the Park Service. The Yosemite Park & Curry Co.'s primary business interests were then--as now--associated with the Yosemite Valley proper. Running the Wawona Hotel was outside the mainstream of management thinking within the company. Despite his long and intimate involvement with the Wawona Hotel, Clarence A Washburn's departure in 1934 was a direct result of the Yosemite Park & Curry Co.'s takeover.

Active Participants in the 1932 Buy-out included Horace M. Albright, Director, National Park Service; John H Edwards, Assistant Secretary of the Interior; F.J. Solinsky, Special Assistant (National Park Service land acquisition and purchasing expert); Superintendent Charles G. Thomson, Yosemite National Park; Dr. Donald Tresidder, President, Yosemite Park & Curry Co.; George Uhl, President, Wawona Hotel Co.; Clarence A. Washburn, Secretary, Wawona Hotel Co.; and Ray Lyman Wilbur, Secretary of the Interior.

In February 1925 the Yosemite National Park Co. and Curry Camping Co. merged forming the Yosemite Park and Curry Co. (YP & CC).[52] A year later this company purchased the "Horseshoe Route" between Raymond, Wawona, Glacier Point, and the Yosemite Valley from the Yosemite Stage & Turnpike Co. for $250,000. The agreement stipulated that the Wawona Hotel would be protected against unfair competitiion. To ensure this, the YP & CC granted the Wawona a

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52. Tresidder to Albright, Mar. 1, 1925, File 610, "Yosemite Private Holdings," Box 515, RG 79, NA.

ILLUSTRATION 12

Sequoia Building, November 1932.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued "Wawona Hotel Pictures--1932."

ILLUSTRATION 13

Aerial of the Wawona Hotel, ca. 1926.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

five-year contract, guaranteeing the hotel the lunch and overnight business from the Horseshoe Route.

In 1928 the San Joaquin Light and Power Co. considered construction of a dam on the South Fork of the Merced River. As envisioned, this dam would have significantly changed the Wawona Basin, possibly flooding the site of a federally-funded highway slated for the area. By 1930 negotiations between the National Park Service and the Wawona Hotel Co. for acquisition of the basin had increased in tempo, principally because of the dam proposal.[53] On November 21, 1930 of that year, negotiations broke down between the YP & CC and Wawona Hotel Co. for the former's purchase of the Wawona Hotel.[54] On February 14, 1931, Public Law 71-666 essentially authorized the addition of the Wawona Basin to Yosemite National Park provided that one-half of the purchase price was donated "from other sources."

In the spring of 1931 relations between the YP & CC and the National Park Service reached their nadir.[55] Solinsky stressed to Albright the importance of the Wawona acquisition.[56] In mid-summer Comptroller General of the United States, J.R. McCarl, ruled negatively on the proposal for the YP & CC to purchase the Wawona properties in return for a new twenty-year concessioner lease from the National Park

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53. Shirley Sargent, "Report on the Wawona Basin Acquisition," unpublished essay, April 1976, p. 3. Ms. Sargent prepared this report at the request of Ed Hardy, the Chief Operating Officer of the YP & CC. She had unlimited access to YP & CC and National Park Service archival materials located in the park for the years 1928 to 1934. Copies of the report are located in the YP & CC Archives and in Ms. Sargent's Wawona File.

54. Ibid., p. 5.

55. "Memorandum of Wawona Negotiations," Apr. 6, 1931, "Wawona Related Correspondence File," YOSE RL & RC. See also Albright to Tresidder, Apr. 15, 1931, 610, Part 1, Box 519, RG 79, NA.

56. 610, Part 1, Box 519, RG 79, NA.

Service.[57] In August 1931 Tresidder informed Superintendent Thomson that the YP & CC would buy into Wawona only with a "government joint purchase."[58] In a letter to Director Albright, Thomson underlined the summary importance of the Wawona Basin to the future of Yosemite National Park:

> Wawona is the key to almost one-third of the high country to Yosemite lying eastward of the South Fork canyon . . . the only practical solution appears to be the purchase of Wawona through the cooperation of the Government and Yosemite Park and Curry Company, and the granting to the Company of the operating rights in the Wawona area.[59]

In November 1931 General Counsel Rudolph L. Golze of the General Accounting Office suggested to Albright and Tresidder that the principal involved in the Comptroller General's Wawona decision of July 20, 1931, be resubmitted. Golze stressed that the cancellation of the existing contract should ostensibly be proposed solely for the purpose of granting a new one for the full period of twenty years.[60] In April 1932 Comptroller General McCarl informed Secretary Wilbur that the Comptroller General's Office had no legal objection to the cancellation of an existing contract "and the execution of a new one covering a full period of twenty years . . . where the transaction is not a condition to the donation of one-half the purchase price for land to be added to a national park, as in the case . . . of July 20, 1931."[61] In August Albright used a naval message to inform Assistant Secretary Edwards that:

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57. 610, Part 2, "Yos. Pk. Curry & Co. & Wawona Hotel," Box 519, RG 79, NA.

58. Ibid.

59. Ibid.

60. Ibid.

61. "It is understood that in the case of Fred Harvey (a corporation), and similar cases, there is not involved the purchase of any land to be added to the park, or any condition attaching to the donation of private lands for the purchase thereof, but simply the granting to the concessioner of a new franchise for the maximum period of 20 years allowed by law for use by the contractor as additional security to procure the necessary funds in an expansion program to meet adequately the needs of the increasing traveling public, and/or to allow a necessary period within which the concessionaire might receive a proper return on the additional investments." Ibid.

> Wawona project ready for completion at cost to government one hundred seventy five thousand dollars owners donating equal amount in property value stop Solinsky's appraisal three hundred sixty six thousand is regarded by all who know property as a low appraisal Stop Yosemite Company will buy all personal property at cost approximately seventy five thousand Stop Telephoned Secretary Wilbur and transaction has his approval Stop Only stumbling block is proclamation adding land to park Stop Please have tentative proclamation prepared and Secretary will wire President Thursday Stop. . . .[62]

Secretary Wilbur urged President Hoover to expedite the signing of the Wawona Proclamation.[63] On August 13, 1932, President Hoover signed Proclamation 2005, placing the Wawona Basin within Yosemite National Park. Soon agreement was reached between the Wawona Hotel Co. and the U.S. Government. The latter was to receive the Wawona Hotel Co. properties, consisting of 3084.59 acres "together with all rights, easements, improvements, water rights," for $376,000, but "with the understanding that it [the Wawona Hotel Co.] shall accept in full payment thereof one-half of said amount [$188,300], thereby in effect donating to the United States of America the remaining one-half purchase price as herein set forth."[64] On October 8, 1932. Solinsky informed Director Albright that the sale had been finalized.[65] The way was now clear for the U.S. Government to grant the YP & CC a new twenty-year concessioner lease beginning on October 1, 1932.

On November 8, 1932, Tresidder formally appointed Clarence A. Washburn manager of the Wawona group. In one of two letters Tresidder addressed to Washburn on that date, the YP & CC's president told his appointee he expected a continuation of past policies:

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62. Ibid.

63. Ibid.

64. Ibid.

65. Ibid.

> Colonel Thomson has assured me that the Government will institute no regime in the Wawona area which will in any way alter or affect the fundamental character and atmosphere of the Wawona Hotel.
>
> The raising of fresh vegetables, grazing of cattle, horses, etc., will continue as in the past. Rates and services for 1933 will remain the same, except as you yourself may see fit to modify them.
>
> Our company has a deep appreciation of the goodwill built up by the Washburns through all the years they have occupied the Wawona basin. We have no intention of endangering their goodwill by failure to continue the policies that will retain its present delightful atmosphere.[66]

Tresidder's assurances sounded good, but they did not reflect either his or Superintendent Thomson's real attitude toward Wawona. To exacerbate this state of affairs, Tresidder and Thomson did not get along very well.[67] As for the real situation at Wawona, Tresidder was perfectly aware the Wawona Hotel Co. had lost substantial sums during the five-year period preceding the 1932 buy-out.[68] There is plenty of documented evidence to prove Tresidder had little faith a positive reversal could be forged--especially given the deleterious effect the Great Depression was having on YP & CC hotel business in Yosemite Valley.[69] In a phrase, the 1932 buy-out represented, for Tresidder, the removal of a faltering competitor. It was the new twenty-year lease at Wawona, however, that forestalled the possibility that another company might come in to manage the Wawona to the detriment of the YP & CC.

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66. Sargent, "Afterword," in Wawona Report.

67. Ibid.

68. Tresidder to Secretary Wilbur, Sept. 16, 1932, 610, Box 515, RG 79, NA.

69. Shirley Sargent, Yosemite & its Innkeepers (Yosemite, California: Flying Spur Press, ca. 1975), pp. 112-15.

Superintendent Thomson himself had no abiding interest in seeing Clarence Washburn continue past policies at Wawona. Shirley Sargent has documented that shortly after the buy-out

> The Park Service quartered some horses in the hotel's barn. Next Chief Park Ranger Forrest Townsley, and then another ranger occupied a cottage, formerly used by Washburn's in-laws, behind the hotel. In the spring of 1933, all signs along the Wawona Road, advertising the hotel, were removed on Thomson's orders, and the housekeeping camp, run in connection with the hotel was closed. Tresidder was not consulted before these actions were taken . . . About the same time Thomson threatened . . . that the Park Service might operate the golf course if the Company did not spend considerable money in improving it.[70]

It is worth noting that Thomson was an avid golfer. Hil Oehlmann, Vice-President of the YP & CC in the late 1940s, on more than one occasion averred his belief that Thomson wanted the Wawona Basin incorporated into Yosemite National Park so the superintendent would have more control over the golf course.[71]

Clarence Washburn soon realized his position with Tresidder and Thomson was untenable. He made it through the 1933 season, but quit abruptly on August 8, 1934. Shortly afterward Clarence Washburn moved with his family to Indio, California, where he managed the Hotel Potter. With Clarence Washburn's departure, the half-century Washburn Era came to an inglorious end. Even so, it is a lasting tribute to the Washburn family that whatever extraordinary qualities the Wawona Hotel possesses today must be attributed to what occurred there between 1875 and 1932.

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70. "Afterword," in Wawona Report. Sargent used information in Tresidder's letter to Assistant Secretary Edwards, dated May 18, 1933, as a source for this. Letter filed in the YP & CC Archives.

71. Oehlmann to Sargent, February 1976, Sargent's Wawona File.

CHAPTER TWO: THE STRUCTURAL HISTORY OF EXTANT BUILDINGS AND STRUCTURES WITHIN AND NEAR THE NATIONAL REGISTER BOUNDARY

A. BUILDINGS

1. Long White/Clark Cottage (1876-1877)

No original specifications or construction drawings have survived for any of the seven extant buildings within the National Register Boundary. There is, however, evidence that documents of this kind may once have existed. Subsequent to the 1932 sale, Clarence A. Washburn stored "old building papers" in the basement of the Wawona Hotel. Their approximate location was north of the front stairway to the hotel. About 1934-1935, the fire chief of the YP & CC ascertained these papers constituted a fire hazard and ordered them removed. Shortly afterward, Al Gordon and other employees of the hotel helped to dump the papers in Wawona's main refuse area, northeast of the hotel group.[1]

Galen Clark and Edwin Moore set up a sawmill north of the hotel group's future site as early as 1869-1870, so Joseph Shelly likely used local timber to construct Long White. In 1876 or 1877, he designed or followed designs for a rectangular 1½-story building. Because of the abundance of lumber, he constructed a wooden balloon frame building that rested on a wood foundation. The building proper originally measured approximately 80 feet 6 inches north-south by 24 feet 6 inches east-west. A lean-to porch, 5 feet 9 inches wide, carried on twenty-six square wood columns, circled the building--increasing its overall dimensions to 92 feet north-south and 36 feet east-west. Shelly used weatherboard siding, with 4-1/2-inch exposure and had it painted. The first floor originally contained sixteen rooms--eight to a side. The two northernmost probably measured 10 feet by 11 feet, the remaining fourteen 9 feet by 10 feet.

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1. Scrattish, interview with Al Gordon Sept. 1, 1981. Al Gordon has lived in the Wawona Basin all his life. Three generations of the Gordon family have been associated with the Wawona Hotel. See Sargent, Historic Wawona, pp. 73-75. Sargent gives a different version for the loss of building documents. See Historic Wawona, pp. 72-73.

Early photographs of the group, looking northeast, suggest that originally Shelly did not divide the attic into separate rooms. This assumption is based on the absence of dormers. Presumably, then, the attic remained closed until a few years after Long White's construction. This is consistent with architectural fabric evidence. The partitions, wood siding and ceiling hardware, and other materials, however, indicate that the attic room was completed prior to 1895.

Both the east and west exterior walls likely featured eight four-panel doors with transoms (drawing sheet 3). On each of the building's sides, eight windows alternated between the doors. These have always been six over six double-hung. The first story of the building's south end contained two windows identical to those on the east and west sides (Illustrations 4). The half-story or attic level, south end, was constructed with a central window and it is probable that the north end had a similar appearance. Porch stairs gave access to the building from the middle of the west side and the middle of the south end. Some of the original shakes still exist in the attic space although the existing roof is of composition shingles. The architectural details that give the building much of its character, such as the porch columns and balustrade, are simpler, being more reflective of the 1860s and 1870s than those of the buildings of the group built after the 1880s. The diagonal cross-pieces of the balustrade are a simple interpretation of the "bundled wheat" motif that was a common balustrade design of the Greek Revival style.

Little is known of the building's original interior finish except that the existing painted ceiling is probably original. The walls also were covered with wood siding, although they were covered with celotex, a flammable composition board, until replacment with type x gypboard in the winter of 1981-82.

Illustration 8 shows that by the mid-1880s, Long White had undergone at least four sets of structural modifications:

1) The porch facing west lost its central stair. The Washburns replaced it with one that led up between the two northernmost columns on the west side.

2) Walkways connected Long White with the main building to the north and Little White to the south. A close inspection of Illustration 6 shows that these wooden walkways rested on vertical wooden piers.

3) The west slope of the building's roof acquired two dormers. Each featured a two over two double-hung window.

4) The Washburns had the stair door installed on the building's north end. It led to a conventional stairway that provided access to the attic.

Illustration 14, a view of the hotel group looking northeast, shows Long White after the addition of Little Brown (Moore Cottage) to the group, but before the widening of the main building's porch. The photograph cannot have been taken before the early 1890s, but certainly no later than 1917. The photograph shows Long White had undergone at least four sets of structural modifications since the mid-1880s:

1) The Washburns added a shed, measuring 4 feet 6 inches north-south by 12 feet east-west to the center of the south porch. The eastern third was fitted with a slop sink, the western two-thirds with two toilet closets.

2) The west slope of the building's roof acquired three additional dormers, making a total of five. Like their predecessors, each of the new dormers received one two-over-two double-hung window. It is probable the roof's east slope acquired its five dormers at the same time.

3) Between the mid-1890s and 1917, the south porch received a stair leading up to its southwest corner, and the east porch one up to its southeast corner.

4) The Washburns added siding to the walkways.

The appearance of the northwest and southwest porch stairs is similar in Illustration 18--as are the walkways. Even so, a dearth of photographic

ILLUSTRATION 14

The Wawona Hotel Group, looking northeast. Photograph undated, but probably taken between 1895 and 1917.

Photograph courtesy of The Yosemite Collections, and catalogued 8374-75 in The Yosemite Collections Master Catalog.

and documentary evidence does not permit the conclusion that the Washburns added all of these structures at the same time. Illustration 18 does reveal that the siding on the west porch from grade to the level of the deck had been painted a darker color--probably reddish brown or green. In earlier photographs this area appears white. It is worth noting that in Illustration 18, the siding to the walkways matched the same dark color used on the porch siding.

Illustration 15 is a fine view of Long White looking southeast. This photograph could not have been taken after September 1914 for at least two reasons. First, it is well documented that the stage line ceased to operate in 1914. Second, Long Brown had not yet received its second story, which the hotel company added in August/September 1914. With respect to Long White, the photograph is of interest because it shows that the walkway siding and the siding on the west side of Long White's porch was painted white. It may also be inferred from Illustration 19 that Long White's porch decking was painted a darker color. Al Gordon affirms that as long as he can remember, the hotel company painted all porch decks in the group a battleship gray.[2]

One conclusion to be drawn from a comparison of Illustrations 18 and 19 is that the hotel company periodically painted buildings in the hotel group, but not always the same way. Siding, in particular, was apt to change from white to a darker color, or vice versa. Based on fabric analysis, however, it does not appear that the siding of Long White was ever anything but white.

Entries in the Washburn Diary for September 16 and September 24, 1924, read respectively: "Painting roofs of buildings green," and "Painting roof of Long White and Little White." The pine shakes that have survived in the attic have remnants of both reddish brown and green paint.

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2. Scrattish interview with Gordon, Sept. 1, 1981.

A description of Long White's interior from page 23 of the January 1933 Inventory follows:

First Floor: 16 bed rooms, none inter-connecting, each room opening outward to the veranda; all walls boarded and papered; ceiling, open ship-lap painted; with fixed equipment as follows:

Bed Rooms: all rooms identical.

16 Lights, drop cord.
16 Window shades.

South End of Veranda:

2 Toilets, partitioned, each with vitreous china bowl, old fashioned wooden seats, high wood supply tank.
1 Sink, slop, iron enameled, cold water supply.
2 Lights, drop cord.

Second Floor: 12 bed rooms, 6 on each side of center hallway; all wood walls and ceiling white paint; each room with single gable window; with fixed equipment as follows:

12 Lights, drop cord, one in each room.
12 Window shades, one in each room.
2 Lights, drop cord, in hallway.
1 Sink, slop, iron enamel, cold water only, at south end of hallway.
1 Fire extinguisher, 2-1/2 gal.

About the same time the government put together the January 1933 Inventory, the YP & CC inventoried all movable property in the Wawona buildings.[3] The listing for Long White (Government Building #49) follows:

18 dressers
28 wash stands
6 double wood bed-steads
11 " iron " "
4 double iron bed springs
14 " wood " "
1 double wooden folding cot

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3. A complete set for the Wawona buildings is located in the file titled "Movable Property, Wawona." YOSE RL & RC.

ILLUSTRATION 15

The Wawona Hotel, looking southeast, from the first generation fountain. Photograph undated but taken before September 1914.

Photograph courtesy of the Yosemite Research Library and Records Center.

WAWONA HOTEL

2 36" " " "
6 30" " " "
8 30" iron " "
3 36" Simmons iron " "
6 36" mattresses
15 30" "
25 double "
3 3/4 "
14 bedroom tables
6 rocking chairs
27 straight chairs
11 wardrobe cabinets
1 folding chair
1 baby crib
1 crib mattress
11 mirrors
22 scatter rugs 2'x4'
27 pillows
1 ironing board

Crockery:
26 washbowl and pitcher sets
25 soap dishes
15 match holders
24 slop jars
25 rubber mats, 18" diameter
14 candle stick holders
4 ash trays
1 cuspidor
28 water glasses
2 Badger fire extinguishers
1 rubbish can
2 mop handles
1 cocoa door mat
3 house brooms
4 cedar mops and handles
1 wet mop and handle
1 push broom
1 carpet sweeper
5 wicker chair cushions
3 12 quart buckets
2 toilet brushes
2 sanitary napkin receptacles
1 folding card table
31 single gray wool blankets
1 double " " "
31 double cotton blankets
59 Double sheets
112 single "
135 double spreads
43 single spreads

57 pillow slips
49 hand towels
41 bath "
34 pillows in linen room
17 pr. window curtains

Illustration 16 shows Long White, looking northeast, in November 1932. This photo proves that by November 1932 the southwest stairs and walkway between Long White and Little White had been removed.

After the 1932 purchase, the Park Service authorized the YP & CC to re-roof Long White and paint all wood trim white. That the building badly needed these improvements is apparent from Illustration 20. On August 24, 1933, President Tresidder of the YP & CC informed Superintendent Thomson that the concessioner planned to begin the improvements the following day. The company used split sugar pine shakes to re-roof the building and painted them with colorless linseed oil. YP & CC maintenance men painted all wood trim on Long White with two coats of white paint. As Tresidder informed Thomson, "This work is to match present colors on Long White and Small White."[4] The company finished the improvements prior to October 1, 1933.[5]

YP & CC building records for the fiscal year ending September 30, 1934 indicate that $108 was spent "Building a new porch for Long White."[6] It is not known what part of the porch this construction affected. Illustration 17 was likely taken in the clement months of 1940.[7]

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4. Acccession 63-A-118, File 600-03.04(A), "Wawona Buildings & Inventory," San Bruno Federal Archives and Records Center, Ca.

5. "Wawona Betterments" (fiscal year ending Sept. 30, 1933), 63-A-118, 600-03.4. "Wawona Development 1930-42," FARC, SB.

6. "Wawona Betterments" (fiscal year ending Sept. 30, 1934), Ibid.

7. A copy of Illustration 17, from the original negative, was included in a letter directed from YP & CC official Hil Oehlmann to YOSE Superintendent L.C. Merriam. The letter is dated Mar. 15, 1941. 63-A-118, 600-03.4(A), FARC, SB.

ILLUSTRATION 16

Long White, November 1932.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued "Wawona Hotel Pictures--1932."

ILLUSTRATION 17

The Wawona Hotel, looking north, ca. 1940.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 1659.

The photograph shows a spruced-up Long White, whose west porch had been freed of climbing vines.

The YP & CC made one set of major structural modifications to the interior of Long White. These are well documented, but, ironically, there is some question as to when the changes took place. The Park Service telegram quoted below implies the concessioner made the changes in the spring and early summer of 1941:

WASHINGTON D.C., March 29, 1941

VIA RADIOGRAM--PRIORITY
(GOVT. INT.) SUPERINTENDENT, YOSEMITE NATIONAL PARK, CALIFORNIA REFERENCE YOUR AIR MAIL MARCH 21 REGARDING PROPOSED INSTALLATION BATHROOMS IN LONG WHITE BUILDING BY PARK OPERATOR ONLY ACTION NECESSARY IS PLAN APPROVAL BY PARK AND REGION FURNISHING THIS OFFICE PRINT FOR RECORDS.

signed
G.A. MOSKEY
ACTING DIRECTOR
NATIONAL PARK SERVICE[8]

Shirley Sargent[9] and Al Gordon,[10] however, believe the interior changes did not take place until 1947.

Whenever the changes occurred, they resulted in the conversion of the downstairs from sixteen rooms without baths to eight with them. The company removed the stairway to the attic and sealed the

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8. 63-A-118, 600-03.14(A), FARC, SB.

9. Scrattish interview with Shirly Sarget, July 8, 1981. See also Historic Wawona, page 73.

10. Scrattish interview with Gordon, Sept. 1, 1981.

opening.[11] These changes must have been concomitant with the removal of the north door. On March 15, 1941, the YP & CC estimated that the complete remodeling would cost $7,580.50.[12] Accordingly, the concessioner filed detailed drawings of the proposed alterations with the Park Service. One of these drawings, dated April 1941, and labeled NP YOS 8256 is filed on microfilm at the Denver Service Center. A simplified version of the second floor plan was inserted into the park's building file for Long White, dated September 15, 1947.

In 1952 the National Park Service and YP & CC officially changed the building's name from Long White to Clark Cottage.[13] This was done to commemorate Galen Clark, the first Guardian of Yosemite, who, in 1857, pioneered the settlement of the Wawona Basin.

The building is currently in good structural condition. Most of the foundation has been replaced during this century. A limitation of the original structural system resulted in a spreading of the east and west walls because the roof system could not support the loads it was subjected to. The problem was structurally remedied a few years ago when three sets of steel cables were installed, restricting any further movement.

Some of the beaded ceiling, siding, stairs and balustrade of the porch are rotten. A roof that is in extremely poor condition has led to some of this deterioration.

2. Wawona Hotel

Joseph Shelly, Al Bruce, W.R. Knight, J.S. French, and an undisclosed number of laborers began construction of the hotel in

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11. Oehlmann to Merriam, Mar. 15, 1941, 63-A-118, 600-03.4(A), FARC, SB.

12. Ibid.

13. Eldrige T. Spencer to Hil Oehlmann, Dec. 10, 1952, Ms. Sargent's Wawona File.

December 1878. Henry Washburn and John Bruce ordered some building materials from Merced, but they also set up a sixteen-horsepower planing machine to finish their own lumber. Joseph Shelly designed or followed designs for a rectangular two story structure with a basement under its north half. Because of the abundance of wood, Shelly constructed a wooden balloon frame building that rested on vertical wooden piers and stone retaining walls. Workmen placed fieldstones under each pier for support.

The building proper, originally a simple L shape in plan, measured approximately 110 feet north-south, with a 40-foot wing extending to the east. Both portions of the building were 30 feet wide. Shelly covered it with a hip roof finished with thin pine shakes. A lean-to porch, originally measuring 7 feet 6 inches wide, surrounded both the first and second floors. The porch's first balustrade is discernible in Illustration 5. Stairs central to the west porch gave access to the building from the north and south. Shelly used 7-inch drop siding on the building proper and had it painted.

Illustration 6 shows that the west exterior wall on the first floor originally featured three double doors, each with a fourteen light transom. The first floor originally had nine four-over-four, double-hung windows. Originally the second floor's west side featured eight single doors with two-light transoms. These alternated with eight four-over-four double-hung windows. A stair hall was located above the first-story central double door. This passageway, visible in Illustration 8, appears to have had a transom identical to those for the double doors on the first floor.

As indicated in Chapter One, the first floor originally contained a lobby, sitting room, dining room and office, with a kitchen most likely in the east wing. The original dimensions and precise spatial relationship between these rooms is conjectural. No doubt the hotel's lobby was central to the first floor. A stairway gave guests access to the second story. Another utility stair provided access to the basement. Almost certainly the original dining room was directly north of the lobby.

By implication, the sitting room occupied some of the first floor just south of the lobby proper. Presumably, the hotel's office was sited east of the lobby.

On the date of General Ulysses S. Grant's visit to Wawona, Wedenesday, October 1, 1879, this is what the hotel looked like according to the Mariposa Gazette:

> We [the delegation from Mariposa] arrived there [Big Tree Station] at 2 P.M., and found everything in readiness for the general's reception. The hotel was tastefully decorated with evergreens, and the word "Welcome" twined in large letters of evergreen hung conspicuously in front of the balcony. The grounds in front of the hotel were thickly planted with cedar bushes, and a splendid fountain throwing a shower of water twenty feet high added further to the attraction. When the messenger announced the approach of the stage containing the Grant party shortly after dusk, a huge bonfire was lighted on the grounds near the hotel, the Mariposa Brass Band from the balcony struck up "Hail to the Chief" in fine style, followed by "Marching Thro' Georgia." All eyes were intently fixed upon the occupants of the stagecoach as it stopped at the platform. . . . The party was shown to rooms and shortly after to a splendid dinner. After dinner, about 8 P.M., an informal reception was held in the sitting room. . . . At 8:00 A.M. Thursday morning [the 2nd] the Grant party started for Yo Semite, accompanied by the Mariposa Brass Band. . . . The party will pass through Mariposa next Monday, stopping here about two hours.[14]

With respect to the main hotel building, Illustration 6 shows that apparently the Washburns were not satisfied with the building's original porch railing, which was probably meant to be temporary. They also, screened the basement level.

Illustration 18, looking due west, is an unusual photograph, because it shows the northeast corner of the hotel--an area that was not often photographed. This picture could not have been taken any later than 1920, because the first store is visible at the extreme

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14. Oct. 4, 1879, 2/1.

ILLUSTRATION 18

The Wawona Hotel, looking due west, ca. 1915.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

right. The height of the trees in front (west) of Little Brown, the walkway between the hotel and Long White, and the absence of any evidence for the Annex to the west, suggest the photograph is earlier.

The building appears in this photograph much as it did originally. A shed extends off the porch roof of the east wing, but it is not known whether it was part of the original construction. The second floor of the main portion had not changed. The first floor, however, has now changed from its appearance at the time of this photograph. The original rear door on the first floor level is now farther to the south from directly below the rear door on the second floor level. The office to the east of the hotel lobby was later expanded on the first-floor veranda. These two changes probably took place during the renovation of the interior of the first floor in the winter of 1917-1918. An extension similar to the one later added onto the east veranda has already been constructed from the kitchen area onto the south veranda of the east wing.

Also of interest in Illustration 18 is one example of the early fire suppression system. Adjacent to each of the three chimneys is a platform that supports what appears to be a wooden water barrel. Ladders extend up to these platforms from the roof of the veranda. This system was still in place after the alteration of the east wing associated with the 1914-1915 extension of the building to the north.

Illustration 19, looking south/southeast, is another unusual photograph, showing the hotel's north side. There is not enough evidence to date the photograph, but it was certainly taken before 1914. This picture reveals that the Washburns added an awning frame over the front porch. There were also steps leading up to the first-floor porch on the building's north side. Illustration 25 shows most of the door and window scheme for the north side. The presence of only one door on the first floor and of the steps imply this area contained the original dining room.

Illustration 20, taken about the same time as Illustration 19, shows the hotel's west side from a more revealing angle. The flagpole centered on the building's west side is noteworthy. Illustration 21 reveals best the full scheme of awnings in use before the 1914 addition. Taken toward the northeast, the photograph documents the fully landscaped Little Brown--implying a date of about 1910. The walkway that connected the hotel with Long White to the south also shows up clearly. Illustration 22, taken due north, reveals how the walkway at is juncture with the hotel veranda. It is also apparent from this photograph that the level of the walkway was slightly lower than the veranda floor.

Entries in the Washburn Diary prove that the addition to the hotel's north end took place late in 1914. On September 8 of that year, workmen began tearing down the old north porch. Then they constructed a rock retaining wall to support the addition. On September 13, 1914, "Men put the big timbers down for addition to Hotel. Placed them on rock wall." Construction of the addition continued through the month of September. On October 7 workmen began to shingle the new roof over the addition.

The purpose of the north addition was to give the hotel a larger, more modern dining room and to add more guest rooms. Late in February 1915, John Washburn, his wife Estella, and Clarence Washburn shopped for new dining room furnishings in San Francisco. On February 23-24 they bought furniture, curtains, an electric light chandelier, and a number of undisclosed goods. Clarence Washburn noted that on March 15, 1915, two men, named "Fobes and Bybee," painted the new dining room. That same day the builder Carroll was working on screens. The new dining room opened for business on June 4, 1915.[15]

Illustration 23 is a photograph of the pre 1914 dining room. It is a view looking toward the room's northeast corner. The door

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15. Washburn Diary.

ILLUSTRATION 19

The Wawona Hotel, looking south/southeast, before 1914.

Photograph courtesy of The Yosemite Collections, and catalogued 20,107 in The Yosemite Collections Master Catalog.

ILLUSTRATION 20

The Wawona Hotel, looking south/southeast, before 1914.

Photograph courtesy of The Yosemite Collections, and catalogued 20,110 in The Yosemite Collections Master Catalog.

ILLUSTRATION 21

The Wawona Hotel, looking northeast, ca. 1910.

Photograph courtesy of The Yosemite Collections, and catalogued 20,162 in The Yosemite Collections Master Catalog.

WAWONA HOTEL

ILLUSTRATION 22

Walkway between the Wawona Hotel and Long White, looking due north. Photograph undated.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

ILLUSTRATION 23

"Dining Room-Wawona," looking northeast. Issued by the Passenger Department, Southern Pacific Co., San Francisco, California.

Original 3"x3" color-tinted glass plate courtesy of the Yosemite Collections. Glass plate catalogued 20,239 in The Yosemite Collections Master Catalog.

at the photograph's right edge would have led into the hotel's kitchen. The only potential problem with this iterpretation is the presence of what presumably is the same furniture purchased in February 1915 by the Washburns for the expanded dining room several months after the addition was added. However, the physical evidence completely supports the interpretation that the photograph is of the pre 1914 dining room.

The arrangement of three consecutive windows did not occur on the original building except on the north side (Illustration 19). This arrangement did not occur on the west side of the 1914 addition but could possibly have existed prior to 1917 on the north side. There is no photographic evidence to indicate the window arrangement during the 1914-1917 time period. However, even if this were the case, the door location for the 1914 room would not be appropriate.

By establishing vanishing lines on the photograph and geometrically proportioning the door and the wall to the left of the door, the distance from the corner to the door trim was found to be approximately eight feet, plus or minus one foot. The distance from the corner of this room to the existing north wall of the kitchen is approximately thirteen feet, hence the door in the photograph could not have led into the kitchen wing. The only other possibility is that it led to the exterior from the 1914 addition, however, no evidence of a previous doorway was found when the existing door was cut through this wall in the winter of 1980-81. In addition the decorative treatment of the painted ceiling is more representative of the third quarter of the nineteenth century than of 1914.

Because of the overwhelming evidence, the interpretation has to be that the furniture in the photograph is not that purchased in February of 1915. Similar, certainly, but apparently the existing furniture remained and was added to in 1915. It should be noted that while all of the tables visible in Illustration 23 accommodate either six or eight places, some smaller ones in illustrations 29 and 30 accommodate only four places.

Illustration 24, a full view of the hotel looking east, shows the effect the addition had on the structure's northern end. The difference in coloration and texture on the roof's western slope clearly marks the diagonal line of the addition. This photograph also shows how a transverse passageway on the second story was used to separate the original building from the northern extension.

An entry in Clarence Washburn's diary indicates that early on the morning of November 9, 1916, two fires began in the hotel's dining room area. One originated in the cellar beneath the dining room--the other "in the little office." At 6 A.M. both fires were discovered and extinguished. Damage was slight, amounting to $133 for unspecified repairs.

Embellishment of the area in front of the Wawona Hotel appears to have occurred over a lengthy period of time. The circular fountain, is prominent in Illustration 24. Precisely when the hotel's first fountain was added is conjectural. Artist Thomas Hill sketched a romanticized version of the Wawona Hotel for James M. Hutchings's 1886 publication titled In the Heart of the Sierras. To the best of the authors's knowledge, the fountain first shows clearly in H.G. Peabody's photograph of "Wawona, The Big Tree Station." This photograph is dated 1899 and is Illustration 25 in the report. Illustration 26 shows one of the first automobiles to enter Yosemite by way of Wawona. The photograph is dated to June 1902 and shows the wide walkway to the first fountain. This is the same walkway that appears in Illustration 15. It is also important to note that the rear door of the hotel was a single door on axis with the main front door.

As one phase of the 1917-1918 improvement program discussed in Chapter One the Wawona Hotel Co. decided to replace the first fountain. The Washburn Diary does not reveal exactly when the old fountain was removed, but the new one was finished on May 24, 1918. Just a day earlier, Washburn affirmed that "We put up the flag on [the] new flag pole. Thomas put it up. The children in school sang the Star Spangled Banner." The second fountain and the flagpole to the west are

ILLUSTRATION 24

The Wawona Hotel, looking east, between 1914 and 1917.

Photograph courtesy of The Yosemite Collections, and catalogued 18,147 in The Yosemite Collections Master Catalog.

WAWONA HOTEL

ILLUSTRATION 25

The Wawona Hotel in 1899 as photographed by "H.G. Peabody, Boston."

Photograph courtesy of The Yosemite Collections, and catalogued 24,849 in The Yosemite Collections Master Catalog.

ILLUSTRATION 26

A De Dion Bouton Motorette (French automobile) in front of the Wawona Hotel. Trip was made in June 1902 from Pasadena, California, by L.L. Whitman and Waldemar G. Hansen.

Photograph courtesy of The Yosemite Collections, and catalogued 19,153 in The Yosemite Collections Master Catalog.

NAWONA HOTEL

nicely depicted in Illustration 27, datable to August 18, 1930. The flagpole was removed at an unknown date.

Another phase of the 1917-1918 improvement program resulted in a widening of the hotel's west and south porches and modifications to the arrangement of the hotel's first-floor rooms. On January 9, 1917, Clarence Washburn met in San Francisco with a Mr. Whalin--the architect for these and the other 1917-1918 projects. Under Whalin's supervision, work on the hotel porches did not begin until October 31, 1917. Clarence Washburn, in his cryptic fashion, described the day-to-day progress on the porches:

> 11/2 Men working on front porch.
> 11/8 Men working on front porch.
> 11/9 Men tore shingles off of porch roof and put new ones on.
> 11/11 Men covering front porch.
> 11/13 Men have porch covered and part of floor layed.

Illustration 28, a full view of the hotel looking east, shows the effects of the 1917-18 renovation. Three sets of changes deserve special attention: First, beams perpendicular to the vertical columns supported the additional width on the first-story porch. The porch underwent the extension where its ceiling line breaks on the second story in the photograph. Second, the canvas-covered porch on the west side with stairs on its north and south ends was removed. Whalin replaced the porch with frontal stairs leading directly up to the main entrance. Flanking stair abutments of cobblestones were each surmounted with an electric globe. Clarence Washburn noted that a plasterer finished these abutments on April 8, 1918. Third, the new dining room's exterior, facing west, showed four sets of quadripartite twenty-one lite windows. A sense of how much Whalin widened the dining room to the west can be obtained from Illustration 24 by studying the area just behind the fountain.

Work on the hotel's first-floor interior started on November 29, 1917, with the removal of the old parlor. The following day, workmen

tore out the old office. On December 7 a plasterer began working on the walls in the new lobby. Structural modifications to the dining room got underway eight days later, and on December 18 the room was plastered. Remodeling the dining room in December 1917 resulted in an extension of the room to the west the width of the remodeled porch. Work on the dining room continued into the early months of 1918. On January 9, 1918, "Men finished putting the beams on the old dining room and painters painted them." Workmen fitted double doors to the room on March 24. At the end of April, hotel employees were getting the new dining room "in shape." It may be inferred the new dining room opened for business in May 1918.

Illustration 29 looking northwest, shows the dramatic changes wrought to the dining room as a result of the 1917-1918 improvement program. An inspection of the ceiling reveals how much the dining room was widened to the west and north.

Fortunately a set of photographs have survived that show the lobby's appearance shortly after the 1917-1918 renovation. Illustration 31 is probably the most valuable of the three because it permits an unobstructed view to the hotel's south end. It can be seen that in this area Architect Whalin converted what had formerly been family quarters for John and Estella Washburn into sitting rooms for guests. According to the Washburn Diary, it was late in December 1917 when Clarence Washburn, his wife Grace, and Mr. Whalin selected wallpaper for the lobby in San Francisco. Illustration 32, taken more toward the southeast, is a slightly later photograph than Illustration 31. The presence of guests, and of Clarence Washburn presiding over the lobby, effectively personalize the hotel's interior. Behind the lobby desk, the diminutive bookkeeping office was situated with its long axis east-west. Installation of on the hotel's electric bell system, visible behind the desk's north column in Illustration 32, took place early in October 1918. Illustration 33 is merely a close-up of the lobby's south fireplace, but it is definitely contemporary to Illustration 31. Wawona Washburn Hartwig remembers that the fireplace in Illustration 33 was only for guests of the hotel.

ILLUSTRATION 27

"The Fountain, Hotel Wawona, Cal," August 18, 1930

Black-and-white postcard from which the photograph was made courtesy of the Yosemite Research Library and Records Center.

THE FOUNTAIN

ILLUSTRATION 28

The Wawona Hotel, looking east, early to mid-1930s

Photograph courtesy of the Yosemite Research Library and Records Center. Catalogued YNP Neg. No. 1657.

HOTEL WAWONA

Another, north of the lobby desk, "was where the stage drivers [chauffeurs] would talk, also using the fireplace as a spittoon."[16]

The changes to the lobby were extensive. The interior decorative details changed with the addition of dentil courses, more elaborate ceiling cornices, and large turned stair balusters. The most significant change that probably took place at this time was to the central stairs. The stair to the basement was closed off and the stair to the second floor was wrapped around the lobby desk area. Originally the lower portion was much simpler probably extending west from the landing rather than to the south as it does currently. The upper portion of the existing stair and the landing has probably not changed. The rear or east door was relocated at this time to accommodate the more elaborate stair. It is also probable that the office area was expanded out onto the east veranda at the same time.

About four years after the 1917-18 renovation program, Clarence and Grace Washburn and their young daughter, Wawona, moved into summer quarters in the northwest corner of the hotel's attic. The Washburn Diary indicates that the actual improvements to the attic did not take place until the spring of 1922.

> 4/12 Carpenter working in our attic.
> 4/27 Todd and George started papering (attic).
> 6/18 We moved to rooms upstairs (attic) which have been fixed over.

A change in the roofline of the east wing also took place during the 1917-1918 renovation. The actual pitch was changed to extend farther to the north and the hip was changed to a gable end. These changes in the roofline resulted in several hidden spaces as can be seen in the building section, of drawing no. 16.

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16. Scattish interview with Hartwig, Aug. 25, 1981.

Illustration 34, looking due north, is dated November 1932. The picture shows a distinct difference in coloration, the lighter area east of the diagonal representing the conversion to a gable roof.

According to Clarence Washburn, on February 28, 1920, a workman "Started work in the dining room." Clarence Washburn's subsequent entries for 1920 indicate this work involved laying a new floor and installing new lights in the main dining room. Washburn noted on May 29, 1920, that he had "Put the first people in the new dining room. It is not quite ready, but crowds are so heavy it is necessary." During April 1921, the hotel company varnished the entire dining room.17

Upstairs alterations to the hotel occurred on April 8 and 9, 1922. These involved making Rooms 27 and 28 into one room and enlarging Room 26.[18]

The color scheme of the hotel changed little over the years.[19] An off-white or cream was used earliest on the siding with details painted the same color. Later a light gray was used on the main exterior surfaces with the details, such as window sashes, painted a corresponding dark gray. In subsequent years, the building was always white with the window sashes and doors painted various shades of green (see paint analysis in appendix E). Oil base paint was used originally and then latex in more modern times. The early thin pine shakes were green although they may not always have been painted.

The government inventory of January 1933 is the most complete historical description of the Wawona Hotel's interior and fixtures. A pertinent excerpt from pages 15 through 20 of this important document follows:

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17. April 13 and 19 (1921), Washburn Diary.

18. Washburn Diary.

19. Scrattish interview with Gordon, Sept. 1, 1981.

ILLUSTRATION 29

Dining room interior of the Wawona Hotel, looking northwest, ca. 1918.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 30

Dining room interior of the Wawona Hotel, looking southwest, ca. 1918.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 31

The Wawona Hotel Lobby, looking south, subwequent to the 1917-18 renovation program.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 32

The Wawona Hotel lobby, looking southeast, ca. 1920.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 33

The Wawona Hotel lobby, looking south. Close-up of south fireplace. Photograph contemporary to Illustration 33.

Photograph courtesy of the Yosemite Research Library and Records Center.

LOBBY, WAWONA HOTEL.

ILLUSTRATION 34

The Wawona Hotel, northeast wing, looking north, November 1932.

Photograph courtesy of the Yosemite Reseach Library and Records Center, and catalogued "Wawona Hotel Pictures--1932."

Basement: floor area, 2556 sq. ft.; barber shop and cellar; with fixed equipment as follows:

Barber Shop: 10'x21', located on northwest corner of main hotel building, ceiled sides and top with 1'x6" "V" and center "V" tongue and groove, white paint finish.

1 Barber chair; leather upholstered, steel frame and foot rest, fastened to floor, "Koken".
1 Mirror, plate glass, framed, 5'x4-1/2', permanently fastened to wall.
1 Lavatory, double, pedestal, vitrious china with hot and cold mixing fixture.
1 Wall telephone, Kellogg room type.
1 Cupboard, built in, located in south-east corner.
1 Cupboard, built in, double doors, with one shelf, two drawers equipped with locks; one drawer equipped with cash compartment.
20 ft. of Benches, built in, on north and west sides.
3 Ceiling outlets and one wall outlet; no lighting fixtures.

Cellar:

1 Steam trap, 1/2" pipe connections, "Strong" ser. #32.
1 Steam trap, 3/8" pipe connections; Strong, Carlisle & Hammond Co. ser. #626.
1 Wall telephone, battery ringing, Western Electric, USNPS 331. Miscelllaneous piping and fittings.

First Floor: floor area, 7743 sq. ft.; kitchen, bakery, pantry, 2 employees' dining rooms, main dining room, auxiliary dining room, office-lobby-lounge, reading room, writing room, bookkeeper's office, manager's office, and toilet; with fixed equipment as follows:

Kitchen: 39'x20', with 5 adjoining rooms.

1 Hotel range, wood burning, 10'5"x4'2", 2 fire boxes, 3 ovens, Mangrum & Otter, Inc., 827 Mission St., San Francisco.
1 Steel canopy, 13'6"x4'9", electrically lighted with 3 light sockets, draft connection to built in chimney and ventilating flues from canopy.

1 Warming shelf, stationery, 5'11"x1'6".
1 Dish warmer, galvanized iron, 3 compartments, 6'x33"x30", Mangrum & Otter; attached by piping to hot water system.
1 Steam table in front of and parallel with range, equipped with dish warming shelves and center rack for serving utensils, over all dimensions 8'4"x4'4", Mangrum & Otter; connected with hot water and steam system.
1 Egg boiler, automatic, 4-compartment, equipped with 3 holders, connected with hot water system.
3 Coffee urns, two 5-gal. and one 10-gal., Mangrum & Otter, connected with hot water system.
1 Metal urn, table and cup warmer.
1 Drain, galvanized, built in, with water faucet for drinking water, located beside exit into dining room.
1 Sink, metal, 2-compartment, 5' long, with 2 trays each 1'11" long and 1'4" deep, mounted at north end of kitchen beside exit to side porch, hot and cold water connections.
1 Laundry tray, stone, 2-compartment, 3'9"x1'9", hot and cold water cnnections.
1 Serving bench, built in, 6'8"x1'7", with 3 wooden drawers.
1 Dishwasher, Crescent #12701, with 14 ft. of metal table 3' wide; equipped with:
1 Electric motor, D.C.: 30 amp., 250 volt, enclosed switch; G.E. motor #65732, switch mfg. by Trumball Elect. Mfg. Co.
1 Steam gauge registering 0 to 100 lbs. pressure connected to steam system, Ashcroft Mfg. Co.
1 Fire extinguisher, 2-1/2 gal., Badger #943358.
4 Electric lights, drop cord, with shades.

Bakery: 20'10"x10'9".

1 Cabinet oven, 5-compartment, wood burning, G.S. Blodgett Co. #117; connected to main kitchen flue by 5" stove pipe.
1 Food cupboard, screened, 2-door 3'9" wide x 4'8" high x 1'5" deep, built in, 14 shelves.
1 Food cupboard, screened, small, 2-door, 2'1" wide x 2'8" high x 1' deep, 4 shelves.
1 Mixing bench, 2'10" long x 2'7" wide, 7 hinged "lean out" flour bins.
2 Lights, drop cord.
2 Tables, 2 drawers each, one 4'9" long and one 5'3" long, fastened to walls.
131 ft. of Shelving, miscellaneous.

Pantry (Salad Room):

1 Sink, enameled iron, 1'7" x 2'10", double drain boards, hot and cold water.

Employees' Dining Room: 17'4" x 9'5"

1 Cupboard, 2-door, 3' wide x 6'3" high, maximum depth 1'5".
1 Ceiling light, drop cord, with glass shade.

Employees' Dining Room: 25'6" x 11'

1 Hot water tank, insulated, connecting with kitchen range, galvanized cupboard.
1 Fire extinguisher, American La France #A=161289.
2 Lights, drop cord, one with shade.

Main Dining Room: beam ceiling; entire north and west sides lighted by continuous panel windows; 3 supporting pillars; lath and plaster wall covered with paper; ceiling plastered, painted, and tinted; oak floor thruout; 40' x 38'10".
25 window shades.
8 Ceiling lighting fixtures, pendant, single unit opalescent glass bowls with hand colored and decorated shades.
6 Lamps, sidewall bracket, with same type of decorated shades.

Auxiliary Dining Room: 28'6" x 32'; beam ceiling; 2'8" of wall wainscoted, balance papered; provided with auxiliary heating by wood stove; opens into kitchen, main dining room, main lobby, and front porch.

2 17 section steam radiators, 2" connection, "American".
5 Ceiling fixtures duplicating those in main dining room.

Office, Lobby, and Lounge: 19'10" x 49'6"; rustic stone fire place in north and south ends; walls wood-panelled half heighth thruout; balance of walls plastered and papered; oak flooring; panel ceiling semi-plastered, painted and tinted finish. Registry desk and cigar case combined in center of room; plate glass top, 3 plate glass shelves, and sliding panel back; registry desk fitted with 2 cash drawers and built in cabinet underneath. Staircase leading to second story adjoining bookkeeper's office on south side.

1 PBX switchboard, 4 double plugs, 60 sockets, swinging transmitter, cabinet oak finish, Kellogg ser. #111197.
1 Annunciator board, 100 indicators.
3 Ceiling lighting fixtures, indirect, alabaster, 16", 4-way suspension.
1 Ceiling light fixture, single unit, 6" bowl, over registry desk.
4 Lights, 2 bracket side wall, brushed brass finished, with opalex shades.
2 Steam radiators, 15 sections each, 1-1/2" steam connection, American.
1 Fire extinguisher, 2-1/2 gal., nickel plated, Badger #41493.
2 Fire extinguishers, hand, with brackets attaching to wall, "Pyrene" #P-585920 and #P-586021.

Reading Room: 19'10" x 14'4"; opens into main lobby and guest writing room; 3 windows with shades and one French door; oak flooring; walls and ceiling plastered and papered.

2 Steam radiators, 10 sections each, 1-1/2" connection, American.
2 Ceiling fixtures, indirect, duplicating those in main lobby, except that lighting units are removed.
2 Lights, wall bracket, 2-light, duplicating those in main lobby.

Writing Room: 19'10" x 6'9"; exactly same finish as . . .(sic)

1 Steam radiator, 8 sections, 1-1/2" connection, American.
2 Ceiling lighting fixtures exactly same as those in reading room.
4 Windows with shades.

Bookkeeper's Office: 15' x 14'6"; immediately in rear of registry desk; papered walls and ceiling; 2 windows with shades.

1 Bookkeeper's desk, built in, 6'3" wide and 2'11" deep, sloping top and 2 shelves full length of desk with 9 vertical compartments between writing bed and first shelf; 2 built in drawers (one on each end of desk) and storage shelf below.
1 Filing cabinet built into and flush with wall, 4 vertical filing drawers, 15 flat form drawers, catalog filing section on top.
1 Telephone, wall type, Western Electric.

1 Steam radiator, 9 sections, 1'10" sections, American.
2 Ceiling lights.
2 Wall lights, single units.

Manager's Office: 15' x 11'2"; walls and ceiling papered and plastered; 1 window with shade.

1 Steam radiator, 6-section, 2'3" sections, 1" connections.
1 Lighting fixture, 4-suspension, indirect, single unit.
1 Desk telephone, Kellogg.

Public Toilet (Off Rear Veranda): Construction in one section, composed of 5 toilets, one urinal, and two lavatories, located immediately underneath the public toilets on the second floor.
3 Toilets, each equipped with old swirling type iron enameled bowl, wooden seat only, high wooden supply tank.
2 Toilets, each equipped with iron enameled bowl, iron enameled high supply tank, open composition seat only.
1 Urinal, trough type, iron enamel, 1/2" nickel plate pipe supply and brass strainer outlet.
2 Lavatories, wall type, iron enameled, hot and cold supply.
2 Liquid soap dispensers.
2 Paper towel dispensers, Pacific Coast Paper Co.
1 Mirror, frame, 1' x 20", screwed to wall.

Second Floor: floor area, 6151 sq. ft.; veranda completely surrounding main section; main section consisting of:

26 guest rooms	4 private bath rooms
2 housekeepers' rooms	
2 linen rooms	
1 wash room	2 public bath rooms
31	6

and veranda off rear contains 2 public bath rooms and 2 public toilets.

Main Section:

Rooms 14, 15, 21 and 22, 23 and 24: all connecting with baths.

1 4-light fixture, in guest room 15.
1 2-light fixtures, in guest rooms.
4 1-light fixture, in bath rooms.
4 Bath tubs, porcelain enamel.
4 Toilets, " "

4 Lavatories, " "
4 Cabinets, medicine.
6 Towel racks, glass bar.

Other Guest Rooms (20): each with built in washstand; papered.

1 4-light fixture.
3 3-light fixtures.
3 2-light fixtures.
12 1-light fixtures.

Linen Rooms: one with built in cabinets on 3 sides.

1 3-light fixture.
1 Light, drop cord.

Wash Room (Public):

3 Lavatories, iron enameled.
3 Liquid soap dispensers.
1 Mirror, plate glass, frame, 4'5" x 3' over all.

Bath Rooms (Public):

2 bath tubs, iron enameled.
2 Lights, drop cord.
3 Paper towel dispensers.

Miscellaneous Fixed Equipment:

1 Hose reel, bracket, with 2" hose and nozzle.
1 Fire extinguisher, Exposition #298316.

Off Rear Veranda:

Bath Rooms (Public):

2 Bath tubs, iron enameled.
2 Lights, drop cord.
1 Toilet.

Toilets (Public):

2 Toilets, low down oak seats and covers, partitioned.
1 Sink, slop, iron enameled, hot and cold water.
1 Light, drop cord.

Miscellaneous Fixed Equipment:

1 Linen chute.
3 Cupboards.
1 Fuel bin.

Third Floor: floor area, 5544 sq ft.; Washburn apartment (3 rooms and bath), 1 small store room, and 1 large attic of 5019 sq ft.

4 2-light fixtures, indirect lighting, in apartment rooms.
1 Bath tub, encased, hot and cold water.
2 Lavatories, hot and cold water.
1 Toilet.
1 Water supply tank, redwood, 4'7" in dia. x 3'10" in depth, mounted on raised platform, equipped with intake and overflow and float valve regulator.
2 Ceiling fixtures, lantern-type, in attic hallway.
1 Fire extinguisher, 2-1/2 gal. Badger #41442.

The YP & CC's inventory of movable property in the Wawona Hotel, dated November 1932, is much too lengthy for inclusion in the body of this report. Consequently, the twenty-five page document has been placed in Appendix A.

YP & CC maintenance records for the years 1933 to 1941 suggest the concessioner kept expenses on the Wawona Hotel to a minimum. During the fiscal year ending October 1, 1933, the company did spend $2,869.13 to re-shake the hotel roof and paint the building.[20] The YP & CC then mostly confined subsequent expenses to minor alterations to the hotel's interior. A list of these, from company records, follows:

Wawona Betterments (1934-1941)

fiscal year ending	description	cost
September 30, 1934	reconditioning kitchen and dining room	$494.06
September 30, 1935	service bar, dining room	68.50

20. 63-A-118, 600-03.04, FARC, SB.

September 30, 1937	replacing bake oven, installing sink and sewer connections	287.26
September 30, 1938	installation of sink in kitchen	117.05
September 30, 1939	new steps and under pinnings	318.13
September 30, 1941	Flamo installation. Alterations, cocktail lounge	146.27

708.42[21]

Between 1941 and 1962 there is a gap in documentary evidence for structural changes and/or maintenance to the Wawona Hotel. The Wawona Hotel Historical File in the YP & CC Archives does contain substantial information on the remodeling of the hotel's kitchen. This project took place in 1962. Spencer & Lee Architects, 251 Kearny St., San Francisco, won the contract for this job with a bid of $65,000. Apparently the bid was low, because the firm later revised it to $93,000. YP & CC officials, particularly Hil Oehlmann, questioned the upward revision but authorized it. On September 17, 1962, the YP & CC filed a "Notice of Completion" for the kitchen remodeling in the Mariposa County Courthouse.[22]

In the summer of 1966, the YP & CC contemplated a lobby refurnishing project for the Wawona Hotel. Available evidence in the company's archives indicates that Mrs. Jeanette Dyer Spencer, an interior designer with Spencer & Lee, won the project with a bid of $19,226.68. Just how much of this sum involved structural changes is unknown. The Spencer cost estimate, dated August 25, 1966, allowed $4,000 for structural changes. Only one of these was specified--enlarging the front

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21. Ibid.

22. Cover sheet to the Wawona Hotel Historical File, prepared by Shirley Sargent, YP & CC Archives.

desk by moving the office partitions.[23] It should be stated, however, that few of Mrs. Spencer's ideas resulted in actual changes to the lobby.

A letter from Robert A. Maynard, manager of the Wawona, to Mrs. Spencer, dated July 3, 1967, makes it clear the YP & CC was not completely satisfied with the lobby refurnishing project. In Maynard's words:

> Frankly, we are somewhat disappointed in the appearance of the lobby. We wish we could tell you exactly what it is, but all I can say is that the overall feeling--the combination of the pieces as well as its [sic] placement--does not lift the lobby as much as we had hoped it would.[24]

Insofar as the main lobby is concerned, three changes took place: the concessioner spent $5,112 for 426 sq. yds. of carpet to cover the floors of the dining room, lobby, office, cardroom, and writing room; new wallpaper, consisting of 84 single rolls, and costing $1,260, was applied to walls in the cardroom and writing room; and independently of the lobby refurnishing project, the YP & CC had the lobby painted in the spring of 1966.[25]

3. Little White/Manager's Cottage (1884)

Information included in Chapter One indicates that in 1884 unspecified builders constructed Little White. They almost certainly used local sugar pine from the Wawona Hotel Sawmill, formerly located north of the present hotel group. Because of the abundance of wood, builders erected a wood frame building on a wood foundation. They designed or followed designs for a T-shaped one-story house with a surrounding lean-to porch. Builders used wood siding on the building proper and

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23. Wawona Hotel Historical File, YP & CC Archives.

24. Ibid.

25. Spencer cost estimate, Aug. 25, 1966, ibid.

painted it white. The porch, 7 feet wide, brought Little White's overall dimensions to 55 feet north-south, 44 feet east-west. Builders situated the structure's long axis north-south, with a single wing running west from the long axis.

The main portion of the building, as well as the west extension, was covered with gable roofs. Pine shakes were no doubt used originally, but the existing shakes are much thicker and the overall surface is rougher.

Little White is the simplest of the seven buildings at Wawona. The existing balustrade, made up of two horizontal rails, has apparently never been changed. The chamfered porch columns are similar to the porch columns used on the other buildings at Wawona, but are somewhat slimmer. The slimness of the columns and the narrower window and door openings contribute to a vertical emphasis that is shared with, but taken a step farther in, Little Brown. The porch is visually much more open because the columns are spaced approximately 10 feet apart. Stairs central to the west porch give easy access to the building. A small step on the porch's northeast corner may also be original to the building. The arrangement of doors and windows discernible in Illustration 6 implies that the north and west exterior walls have changed little over the years. The west exterior door in Illustration 6 appears to be the single door in use today. All windows in the early photograph are four over four, doublehung. The west exterior wall on the west wing had two of these windows, the north and south walls one each. On the east-west axis, builders fitted one window on either side of the wing. The north and south ends each received one window, and the east side of Little White features a central window, flanked by two doors. Illustration 6 implies the building never had a window in the west gable. Apparently the north gable never had a window either. It is not known whether the simple two light sash in the south gable is original to the building.

Information regarding the original interior of Little White is almost non-existent. It is probable that the interior space of the building has always been divided into four principal rooms, with the central room

in the back (east side) divided into a kitchen and a bath. The two rooms on the north and south respectively have probably always been bedrooms. At times the front room (west side) has been either a sitting room or a bed room.

Illustration 14 is one of the best photographs of Little White for the period between 1895-1917. As mentioned in connection with Clark Cottage, the walkway between the two buildings was then in use. Illustration 18 also shows that the foundation skirting of Little White may have been painted reddish brown or green to match the foundation skirting of Clark Cottage and the walkways.

A description of Little White from page 24 of the January 1933 Inventory follows:

> Wood frame construction; foundation size, 40' 5" x 16'5"; floor area 668 sq. ft.; wood foundation in fair condition; shaked roof in fair condition; plumbing, modern; electrically lighted; 4 large rooms (3 bed rooms and 1 bath) all interconnecting; wood panelled walls, paint finish; 6' veranda all sides; erected in 1884; general condition of building, good; with fixed equipment as follows:
>
> 1 3-light chandelier.
> 2 2-light chandeliers.
> 1 Wall telephone, Kellogg, hotel type.
> 8 Window shades (all windows).
> 1 Bath tub, iron enamel, hot and cold water.
> 1 Lavatory, vitreous china, hot and cold water.
> 1 Toilet, iron enamel, oak seat and cover, high wood tank supply.
> 1 Tumbler holder, metal.
> 2 Towel racks, glass.
> 1 Ceiling light, drop cord, with shade.
> 1 Linoleum floor in bath room.

No evidence exists of significant structural changes to Little White. The walkway between Little White and Long White (Clark Cottage) to the north was removed at an unknown date. YP & CC maintenance records for the years 1933 to 1944 show that Little White received the following repairs:

Wawona Betterments (1933-41)

fiscal year ending	description	cost
September 30, 1933	staining, flashing repairing and painting roof of Small White Bldg.	$233.91
September 30, 1937	new porch floor on Little White	86.74
September 30, 1939	new underpinning and new floor in bedroom and porch	315.16[26]

Illustration 17, dated 1940, shows the effect of the porch repairs in fiscal year 1937. Apparently the YP & CC rebuilt the west stairs, and a railing for this structure was constructed to match the rest of the porch.

During the Washburn era, the hotel group's management reserved Little White for hotel guests. As Clarence Washburn informed a prospective summer rentee on April 29, 1919:

> We have three cottages, one with twelve rooms, another with 24 rooms and a third [Little White] with three rooms and a bath. The one with three rooms and a bath has very large rooms and is usually occupied with a family of six or seven. . . .[27]

The policy of renting Little White out to guests changed in 1948 when the hotel manager began to occupy the house. In 1952 the National Park Service and YP & CC officially changed the building's name from Little White to Manager's Cottage.

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26. 63-A118. 600-03.4. FARC, SB.

27. Clarence A. Washburn to Horace H. Miller, Shirley Sargent's Wawona File.

4. Thomas Hill's Studio (1886)

Despite its importance in the hotel group, there is very little information of a historical nature pertaining to the studio--especially for the early years. The building's construction date of 1886 is attributable to Washburn family tradition. One must suppose John S. Washburn passed this information to Clarence A. Washburn, who, in turn, gave the 1886 date to men taking the government inventory in November 1932. There is no extant information regarding the builders of Hill's Studio.

Builders followed plans for a one-story balloon frame building supported on vertical wooden piers. They skirted the foundation with vertical siding. Illustration 8 indicates that the square lattice vents were not original to the foundation's skirt. Originally the studio had a square central block covered with a hip roof. Builders augmented this central block by adding smaller wings with hipped roofs on the east and west sides of the main square. The building featured alternating 10-inch and 6-inch horizontal drop siding to the level of a decorative frieze. From frieze to eaves, builders used vertical siding. Illustration 8 indicates that the original roof was apparently a box seam metal roof. This photograph also shows that carpenters capped the central roof with a skylight and a balustrade with four square corner posts.

Originally, carpenters installed a single door with transom flanked by two four-over-four, double-hung windows on the studio's south side. The east and west wings each contained a similar window on the south side. As Illustration 8 documents, there was no window on the building's east side. Illustration 35, a photograph of the group looking east, is contemporary to Illustration 8. It shows that the west exterior wall also had no window. The early addition to the west side that appears later did not exist either. No extant photographs of the studio's north side are known for the early years, but structural evidence suggests that the two four-over-four, double-hung windows in the north wall are not original.

The original porch ran along the building's entire front (south) side. A simple five-step stair, central to the porch, gave access to the building's main entrance. Illustration 36, taken on May 3, 1903, the date of President Theodore Roosevelt's visit to Wawona, shows a close-up of the original steps. Ten square wooden columns supported the porch, forming a number of bays. Illustration 8 indicates that the original porch roof had a relatively flat pitch. The balustrade and column brackets were made up of simple square members. The pointed ends of the existing ones appear to be executed by hand, although it is not known whether or not they are original.

No question associated with the Thomas Hill Studio has been more controversial than ascertaining the building's Hill-era color scheme. In 1962, Mrs. Flora Hill McCullough--one of Thomas Hill's daughters--averred that during the artist's tenure at Wawona the building was pink or lavender.[28] At least two of Wawona's earlier residents, however, disagree with the present use of pink on the restored builidng. Wawona Washburn Hartwig remembers that in the mid-1920s the building was painted a "pearl-gray." Her mother used ot admonish Wawona for standing too close to the studio with her fine clothes on, because the building's paint was badly weathered and came off on the girl's

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28. Information acquired from the McCullough interviews was used to compile a series of sketches for the studio. These are in the Thomas Hill File, #1, catalogued 921.2H, YOSE RL & RC.

Dorothy McCullough Lee, a daughter of Flora Hill McCullough, did not agree with her mother's recollections, as this excerpt from a letter attests:

> I was at Wawona when I was five, when I was fourteen and when I was eighteen. All those times I remember Grandfather's Studio being WHITE. And the Wawona Hotel was painted white too! They matched. Now the last time Mother was to Wawona she was about 89 years old and old people can get confused and also stubborn about their confusion. I don't think the studio was ever painted Pink.

Dorothy McCullough Lee to Wawona Washburn Hartwig, Jan. 23, 1978, letter courtesy of Wawona Washburn Hartwig.

ILLUSTRATION 35

The Wawona Hotel, looking due east, ca. 1886.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 36

The Thomas Hill studio at the time of President Theodore Roosevelt's visit, May 3, 1903.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 6742.

clothing.[29] Al Gordon rembmers the studio as alway being gray.[30] An analysis of some of the original exterior siding however, proved that the original color was pink with the gray added later (See Appendix F, number 32). It is possible that the trim was originally painted gray in association with the pink.

Floor plans of the Hill-era building, based on interviews with Mrs. Flora Hill McCullough in 1962 show its appearance when Thomas Hill worked in it. The builidng's central room served Hill as a display room. With the skylight directly overhead, the display room was usually the brightest area in the building. Illustrations 37, 38 and 39 show the room's interior. Notes on the floor plans indicate that Wainscoting was the standard feature of the room's walls. The wainscoting as well as all the wood was originally grained. Later it was painted blue.

A billiard table was located in the room east of the display room. The artist worked in the room west of the display room. He had divided this workroom so that its west third served as a storeroom for art supplies--such as picture-frame lumber. Apparently a small porch filled in some space from the north exterior wall of the workroom to the north exterior wall of the display room. Steps were placed on the west end of this porch. It should be noted that these floor plans reflect te extension of the building to the west. The actual extension did not occur until ca. 1916, several years after Thomas Hill's death.

At an unknown date, the original box seam metal roof, except over the porch, was replaced. In its stead was installed a roof of pine shakes. It appears these shakes were painted to give the impression of alternating horizontal bands. Illustration 40, a view of the studio looking north, shows the second roof. Several features in the photograph deserve mention: a flag pole was affixed to the front porch,

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29. Scrattish interview with Hartwig, Aug. 25, 1981.

30. Scrattish interview with Gordon, Sept. 1, 1981.

bisecting the building; Hill allowed hop vines to climb over most of the porch; and the foundation skirt featured a number of square lattice vents made of wood. The ladder, which appears at the left edge of Illustration 40, was probably not a permanent feature of the building's exterior. Illustration 41, another view of the studio looking north is contemporary to Illustration 40. The complete evolution of the building is graphically represented in Drawing No. 25.

Illustration 40 also shows a large circular fountain in front (south) of the studio. It is unknown just when the fountain was installed. Mrs. Flora Hill McCullough believed Hill himself built the structure and that he kept trout in it.[31] Illustration 41 also shows the Hill fountain. Certainly, if Thomas Hill did build the fountain, it was in use before 1908.

It is not known when the hotel company added the small wing at the building's northwest corner that shows in Illustrations 40 and 42. Substantial changes, though, did take place in 1916. Clarence Washburn made the following entries in his diary for that year:

> 1916
> 5/5 Working on porch of studio.
> 5/9 Porch at studio down and they are starting to put the railing up. . . .
> 5/16 Working on studio.
> 5/21 Carpenters working on studio.

Illustration 52 is also undated but shows the changes wrought in 1916. The most significant was the extension of the building to the west. To accommodate this change, carpenters severely altered the front porch. They removed the brackets from the supporting columns. West of the front stairs, lattice-work was added from the porch's decorative railing to its roof line. Illustration 43 also shows that the old stairs were replaced by a wider set. Three further changes deserve mention: carpenters

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31. See Thomas Hill File, #1, YOSE RL & RC.

ILLUSTRATION 37

Interior of the display room, facing north wall, in the Thomas Hill studio at Wawona.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

ILLUSTRATION 38

Interior of the display room, facing north wall, in the Thomas Hill studio at Wawona.

Photograph courtesy of The Yosemite Collections, and catalogued 21,991 in The Yosemite Collections Master Catalog.

ILLUSTRATION 39

Interior of the display room, facing south wall, in the Thomas Hill studio at Wawona.

Photograph courtesy of The Yosemite Collections, and catalogued 21,992 in The Yosemite Collections Master Catalog.

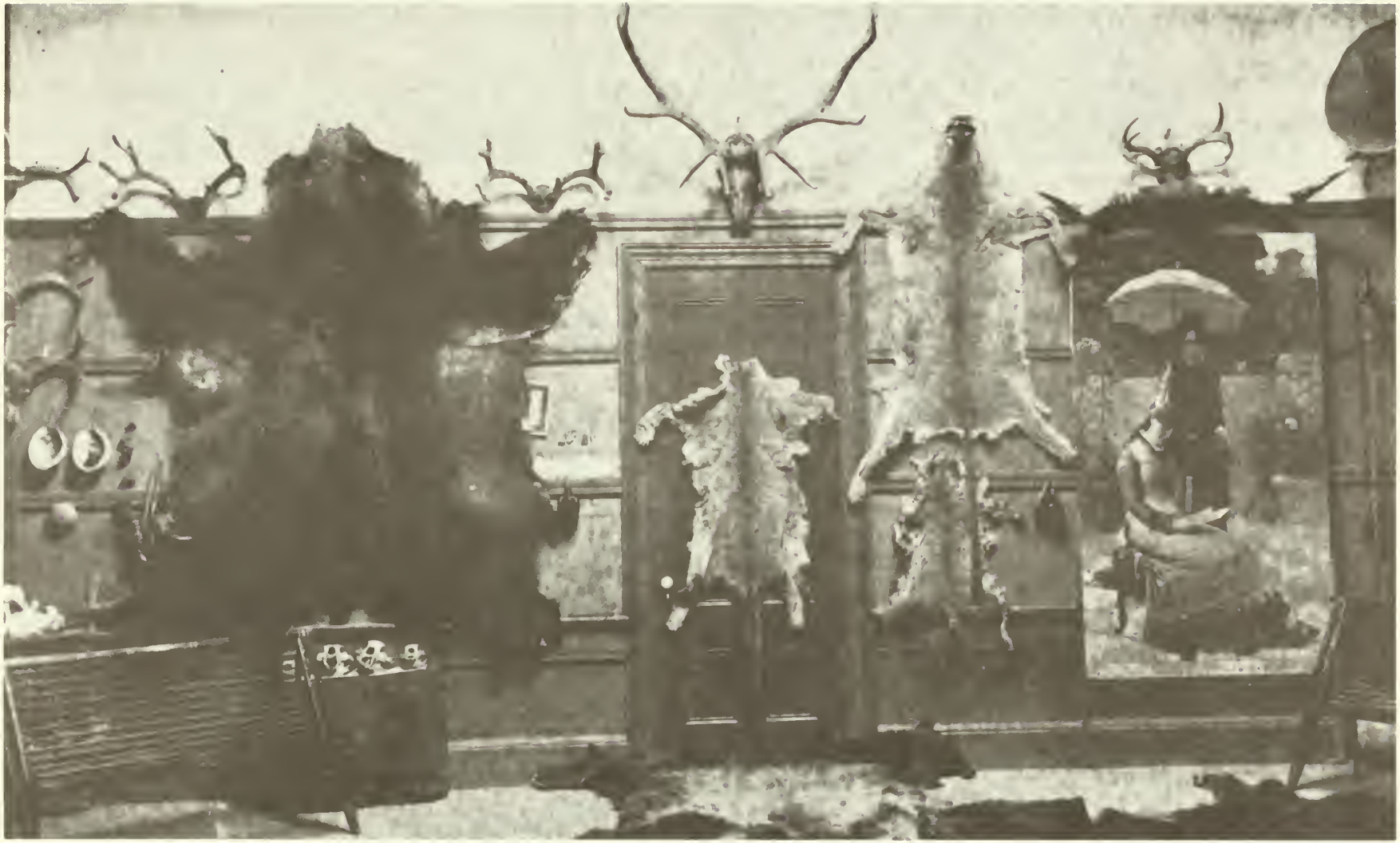

ILLUSTRATION 40

The Thomas Hill studio, looking north. Date of photograph unknown, but probably before 1916.

Photograph courtesy of The Yosemite Collections, and catalogued 16,726 in The Yosemite Collections Master Catalog.

ILLUSTRATION 41

The Wawona Hotel in the late 1890s. Photograph copied from a George Fiske glass plate destroyed in the Curry Mill fire of 1943.

Photograph courtesy of the Yosemite Reserach Library and Records Center, and catalogued YNP Ng. No. 1649.

ILLUSTRATION 42

The Thomas Hill studio, looking north/northwest, from the second-story porch of the Wawona Hotel. Photograph probably taken before 1917.

Photograph courtesy of The Yosemite Collections, and catalogued 7316 in The Yosemite Collections Master Catalog.

ILLUSTRATION 43

The Thomas Hill studio after the 1916 changes.

Photograph courtesy of the Yosemite Research Library and Records Center.

4414

installed two four-over-four, double-hung windows to flank the main entrance and another pair of windows where the original four-over-four, double-hung windows had been. All four windows were embellished with decorative architraves; carpenters changed the main entrance to a pair of wood doors, each with twenty-eight lights; the skylight was removed.

Additional entries in the Washburn Diary for 1916 prove that the hotel's manager wanted to alter completely the building's character. Thomas Hill had been dead for over seven years, and the Wawona Hotel Co. had done little to re-use the building. Clarence Washburn began referring to the building as the "Club House" in March 1916. He and his wife Grace sought new furnishings for it in San Francisco on the last day of that month.

Available evidence suggests the former studio's conversion to a clubhouse was not very successful. On June 14, 1917, Mr. Coxon, the hotel's interim manager, addressed a letter to Clarence Washburn in Oakland. In it Coxon had the following to say about the clubhouse:

> The returns do not increase much, with the exception of one night when one of the guests bought wine. From conversations with the guests it would seem that many of them have the idea that they have to pay extra for the privileges of the Club House, and this impression keeps them away. Certainly it is a fact that the house is used very little comparatively, either for dancing or other purposes. You should get a good revenue from it and the guests should better realize the opportunity for entertainment provided by the dancing floor and the band. I think both these points can be realized in some way. Perhaps you will think about it.[32]

Clarence Washburn did think about it. He, like Coxon, must have realized the building needed to be made more attractive to paying guests. It was not, however, until the spring of 1919 that he did something tangible. Washburn's diary entries for that period state that on May 2 workmen began to install a soda fountain in the clubhouse.

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32. Uncatalogued Washburn Papers, YOSE RL & RC.

Three days later, Clarence Washburn added two more carpenters to the payroll for this purpose. On June 8, 1919, the clubhouse soda fountain opened for business. Information in the Clarence Washburn Papers indicates that the Wawona Hotel Co. relied on the Eng-Skell Co., 208-210 Mission St., San Francisco for its soda fountain fixtures and supplies.[33]

Washburn continued to use the clubhouse for active recreation--as this excerpt from a letter dated April 15, 1919, makes clear:

> We want first class dance music consisting of three pieces. We have dancing in our Club House every evening with the exception of one and that night the dance is held in our music hall and is for the benefit of everyone. . .[34]

Wawona Washburn Hartwig remembers that male members of the clubhouse band also had to play for the Wawona Hotel baseball team. As a rule, Clarence Washburn hired only Berkeley students for these jobs. He was a lifelong supporter of University of California sports teams and rarely missed that university's big game with Stanford.[35]

A description of the building from pages 13 and 14 of the January 1933 Inventory follows:

> Wood frame construction; floor area, 2892 sq. ft.; wood foundation in fair condition; shaked roof in good condition; plumbing, two old toilets not in use and foundation connections; electrically lighted; erected in 1886; general condition of building, good; fountain room, main dancing room; enclosed screen and lattice veranda, and refrigerating room in cellar; with fixed equipment as follows:

---

33. Eng-Skell Co. Letter to Wawona Hotel Co., May 28, 1920, Promotional Material 1926 [sic], Washburn Papers, Box #1. Eng-Skell Co., Invoice to Wawona Hotel Co. for soda fountain supplies, May 15, 1923, Washburn Papers, Box #2, YOSE R. & RC.

34. Clarence A. Washburn to Alma Marks, Shirly Sarget's Wawona File.

35. Wawona Washburn Hartwig, information to Shirley Sargent, Sept. 1977, Shirley Sargent's Wawona File.

Fountain Room:

1 Soda fountain, marble top, side, and end; 8' long with 3 marble handled dispensers, 3 ice cream storage and 1 syrup chambers, 2 bottle trays; monel metal finished wash tray and sink, The Liquid Carbon Co.
1 Mirror, plate glass, wood frame 6'6" x 2'7".
1 Telephone, Kellogg hotel type.

Main Dancing Room:

7 Ceiling lights, single globe suspension, with gauze-like shades.
2 Wall lights, ornamental lantern iron fixtures.
2 Toilets, public, not in use, one with iron enamel bowl, oak seat and cover, one with cast iron bowl, wood seat and cover, and high wood supply tank; water supply from direct pressure of water main, valve control.

Veranda:

1 Fire extinguisher, 2-1/2 gal., American La France Co. #A-410301.
8 Electric lights, drop cord.

Refrigerating Room in Cellar:

1 Ice cream refrigerator, 8-can, Nizer Carp Co. Model No. 1 N-85, ser. #14584.
1 Frigidaire unit, electric motor driven; 110-220 volt, 1/2-1-1/2 h.p. Emerson Motor V-30510, type D-85226 CA, 1750 r.p.m., G.E. 346859, with belt:-
17 ft. of 2-1/2" rubber belting connecting freezer and motor.
1 Starting rheostat, 2 h.p., 230 volts, 2 cycle, G.E. ser. #NP-11782-A.
1 Safety control switch.
1 Hot water tank, galvanized, 30 gal., connected with wood heater.
1 Sink, wood.
1 Carbondioxide compressor, Liquid Carbonic Co.; with D.C. Robinson-Meyers Motor ser. #25647.
1 Ice box, built in, galvanized iron lining, 5'6" x 2'9" x 2'9".
4 Ceiling outlets.

The concessioner's inventory of movable property in the building at the time of the 1932 buy-out is included in Appendix A of this report.

YP & CC maintenance records for the years 1933-1941 show that during this period the concessioner spent no money on the building.[36] After World War II, the building was called the Recreation Hall. A 1952 YP & CC report on the status of the Wawona Hotel operation implied the building was little used.[37]

In 1967 the Branch of Restoration of the National Park Service's Western Regional office undertook to restore Thomas Hill's studio to its original appearance. As can be seen in Drawing No. 25, the restoration was less than total. The overall dimensions of the existing and the original building are generally the same, but the dissimilar fenestration and the absence of the skylight make a tremendous difference in both the exterior and interior appearance. The absence of the partitions between the larger central room and the east and west wings is also a significant change.

5. Little Brown/Moore Cottage (ca. 1894)

Gordon Chappell remarked in the March 1975 National Register forms for Wawona buildings, that Little Brown was the "architectural jewel of the Wawona Hotel." It is ironic that Little Brown has been given so little attention over the years. That the building existed in 1894 is a proven fact. That it may have been erected as early as the period 1889-1891 is a possibility, as this excerpt from the Mariposa Gazette, dated July 28, 1891, suggests: "Many changes and improvements have been made [at Wawona] during the past two years. A lovely little park, and two ever playing fountains, several pretty cottages and a handsomely designed studio are there ."[38]

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36. 63-A-118, 600-03.4, FARC, SB.

37. Helen Gunther to Mr. Quimet, Aug. 26, 1952, re: suggestions for improvements at Wawona, Wawona Hotel 1933-1969 (folder), in the Wawona Hotel Historical File, YP & CC Archives.

38. 3/2.

By the summer of 1891 the Wawona Hotel may have consisted of five buildings, including Little Brown.

The basic construction techniques and the materials used are not distinctive of a more specific date than the 1890s. The fact that wire nails were used throughout, to the exclusion of cut nails, could provide the best indication of a more specific building date. The period between the late 1880s and the first half of the 1890s was a transitional period for cut nail to wire nail usage. In 1888 less than one-fifth of nails produced were wire nails, but by 1895 the ratio had increased to three-fourths. This increase is related to the drop in the average price from $2.85 per keg in 1890 to $1.60 per keg in 1894.[39] It is also related to actual usage in buildings constructed during this period, because 1894 is considered to be the first year that more wire nails were used than cut nails. Consequently, based on the actual fabric, a building date of ca. 1893-1894 is probably more likely.

There is, apparently, no extant information regarding the builders of Little Brown or the source of materials for the building. It is reasonable to suppose the Wawona Hotel sawmill produced most of the lumber. Anonymous builders designed or followed designs for a small, two-story structure with a hip roof over the main portion, which is capped with a cupola. A lean-to porch surrounded the house. The building was of wood frame construction and was supported by a wood foundation. Builders used horizontal drop siding on all exterior walls and plaster on wooden lath on the interior walls and ceilings. Windows are all double-hung with single-light sashes. The doors are four-panel wood with two-light transoms. Paired brackets exist on the main eaves. Illustration 9 suggests that builders finished the original roof with split shingles, smaller and thinner than the split shakes that currently exist.

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39. Bernard L. Fontana and Cameron J. Greenleaf, "Johnny Ward's Ranch: A study in Historic Archeology," The Kiva 28, nos. 1-2 (Oct.-Dec. 1962): 48.

The design of Little Brown is based on a square plan. The basic square has been extended approximately five feet to the west; this extension is covered with a gable roof. A dormer on the north and south sides at the second floor level extends from the main hip roof. Builders fitted the gable with a single round window and thin split shingles in a diamond pattern. Like each dormer on the north and south sides, the west gable was adorned with a curvilinear scroll vergeboard with central drop pendant. The vergeboard shows off nicely against the background of the diamond-patterned shingles.

Each of the west dormer eaves has a pair of scroll brackets. The north and south dormers are duplicates. Each displays two one-over-one, double-hung windows; the vergeboard described above; diamond-patterned shingles above the windows; and drop siding on the east and west sides. Illustration 9 shows the cresting on the ridges of the two dormers and the west gable. They appear to be metal rather than wood, painted a light color like each of the line of boards used to cover the roof's ridges. Although not exactly like those, the crestings in Illustration 44 from an 1896 publication are very similar types.

The cupola is a well proportioned feature that gives the entire building a central orientation. Its concave pyramidal roof capped by a metal finial emphasizes the verticality of the structure. Builders fitted each face of it with three one-over-one, double-hung windows, separated by pilaster mullions. Each set was a triad, with the larger central window contributing balance. Each of the cupola's corners carried an engaged pilaster, reinforced--as a set--by a continuous molded base at the cupola's windowsill level. Builders inset the base with vertical boards. The engaged pilasters and molded base were trimmed with light and dark paint. The cupola's appears to be finished with smaller shakes than those used on the roof proper. The cupola's eaves visually rest on paired brackets--four pair to a side. Illustration 9 shows that an ornate copper finial weathervane surmounted the cupola. It is now in the possession of Al Gordon.[40]

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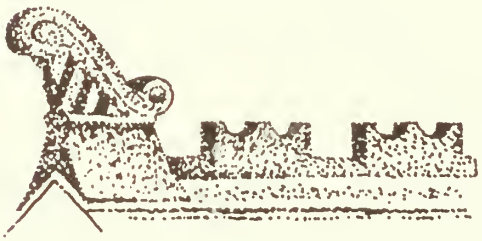
40. Scrattish interview with Gordon, Sept. 1, 1981.

ILLUSTRATION 44

Four examples of galvanized iron crestings from an 1896 catalog of the Illinois Roofing and Supply Company of Chicago, Illinois.



The details of Little Brown's 6-foot 9-inch-wide porch are very similar to those of Long Brown, suggesting that the details for Long Brown were simply copied. The principal features are open cutout friezes, scroll work balustrades, and square chamfered columns. From grade to porch floor, builders screened the foundation on the north, south, and west with a plain wood porch skirt made up of board and batten siding. The foundation was screened on the east by horizontal siding. On each of the sides of the porch, builders added rectangular lattice vents. Illustration 9 shows that the west and south porch skirts each had two of these. One eight-step and one ten-step stair gave access to the building on the north and south ends of the porch's west side. This same illustration also shows a two-step stair on the south end of the east porch.

Illustration 21 shows that striped awnings were used on the porch ca. 1910. A photograph of Little Brown taken on August 9, 1909, shows that grounds west of Little Brown were then landscaped (Illustration 45).[41] An octagonal fountain, no longer extant, comprised the unifying element. Illustration 16 the mid-1920s aerial photo, shows the fountain. Three ascending walkways, each with three sets of steps, framed the structure. Illustration 46, probably taken before illustration 45, shows another set of steps near the cottage's southeast corner. Only the walkway north of the former fountain is extant. Illustration 18 shows how Little Brown's landscaped grounds looked facing west.

The appearance of Little Brown's interior today is much as it was originally, although finishes no doubt changed. The dimensions of the five existing first-floor bedrooms have not changed and it is also probable that the two bath locations on the first floor are original. Also, the configuration of all five bedrooms on the second floor and of the central hall has not changed. The second floor has never had a

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41. The Western Wilderness of North America, Gleason, Herbert W., introduction and commentary by George Crossette (Barre, Mass.: Barre Publishers, 1972), p. 38.

bathroom. Although there is some written evidence the cupola housed "a couple" of bedrooms ca. 1932, there is no physical evidence to corroborate this. On May 19, 1927, Clarence Washburn noted that the "Bath in Little Brown" would be ready in a couple of days. He was probably referring to the installation of a bathtub, toilet, and slop sink in a shed off the porch's east veranda.

A description of the building from page 21 of the January 1933 Inventory follows:

> "Wood frame construction; wood foundation in fair condition; shingled roof in good condition; plumbing, modern; electrically lighted; two stories and cupola; 6'6" veranda on all sides; erected in 1896 [sic]; general condition of building, fair; with fixed equipment as follows:
>
> First Floor: floor area, 1466 sq. ft.; 5 bed rooms and 2 bath rooms, all inter-connecting; all bed rooms finished with wall paper; bath rooms half wainscoted, balance painted plaster; with fixed equipment as follows:
>
> Main Section:
>
> Window shades on all windows except those in bath rooms.
> 2 bed rooms equipped with:-
> 1 Corner lavatory, hot and cold water, each;
> 1 Tumbler, holder, each;
> 1 Towel rack, porcelain, each,
> 1 2-light ceiling fixture, brass, each.
> 2 bed rooms equipped with:-
> 1 2-light electric fixture, brass, each.
> 1 3-light electric fixture, brass, in fifth bed room.
>
> Off Rear Veranda:
>
> 1 Bath tub, encased, iron enamel, hot and cold water.
> 1 Sink, slop, encased.
> 1 Toilet, public, oak seat and cover.
>
> Second Floor: floor area, 658 sq. ft.; 5 bed rooms communicating with hallway leading to staircase; no baths; with fixed equipment as follows:

ILLUSTRATION 45

Little Brown, looking east, August 9, 1909.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 46

Little Brown, looking east. Photograph undated. Original copied in October 1980 by park photographer Michael Dixon.

Photograph courtesy of the Yosemite Research Library and Records Center.

5 Electric lights, drop cord, one in each room. Window shades on all windows.[42]

Little Brown's original color scheme was basically light brown with reddish brown details. Illustration 47, a photograph of Little Brown looking north/northeast, was taken in November 1932. The darker trim on the cupola and south gable implies the building was still brown and red. A glimpse of the shed off the east veranda can be seen toward the picture's right edge. Snow rails on the east and west sides of the cupola roof evident in the earliest photographs still exist in 1932.

On October 10, 1933, YP & CC President Don Tresidder informed National Park Service Director Horace Albright that "the main hotel building, the long cottage and several other structures have been or will have been reroofed, painted and in many instances remodeled."[43] The concessioner's maintenance records for the mid-1930s furnish no evidence that Little Brown benefited from this program. During fiscal year 1938, several buildings did receive "Painting and Repairs." Little Brown was one of those, but because the concessioner expended only $614.38 on six buildings,[44] the work performed on Little Brown was probably not extensive.

On April 2, 1941, R.L. McKown, Yosemite's resident landscape architect, penned the following memorandum for the files:

> At the request of the Superintendent I discussed this morning with Mr. Gage of the YP & CC the matter of painting the "long brown building" and the "short brown building" at Wawona by the Yosemite Park & Curry Company.
>
> They have requested approval to paint these two old structures which are to the rear of the Wawona Hotel to conform

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42. Schedule A Inventory of Wawona Hotel Bldgs., November 1932, prior to takeover by the YP & CC on November 8, 1932, 4 pages, Shirley Sargent's Wawona File.

43. Shirley Sargent's Wawona File.

44. 63-A-118, 600-03.4 FARC, SB.

> with the white exterior of the other buildings. Approval was given to repaint the two buildings the same color as the Wawona Hotel.[45]

Thus it appears the concessioner first painted Little Brown all white during the clement months of 1941.

In 1952 the National Park Service and YP & CC renamed the building Moore Cottage to commemorate Edwin Moore, Galen Clark's partner from 1870 through 1874.

For some years after the 1932 buy-out, Little Brown accommodated guests, and, despite its appearance, was designed to do so. Dick Connett, the dining room manager at Wawona in 1934-1935, remembers that "the 'little brown'--up on the hill behind the main [hotel] was used by one family."[46]

6. Long Brown/Washburn Cottage (ca. 1900-1914)

As indicated in Chapter One, the construction of the original Long Brown building is assumed to have occurred in 1899-1900. It bears stating that no photographic or building fabric structural evidence has turned up to contradict it. There is no known information regarding the builders of Long Brown. Even so, a number of similar components exist in this building and in Moore Cottage (Little Brown) to indicate that the details were probably copied from the then existing Little Brown. It is also possible that one or more of the carpenters who worked on the earlier cottage also participated in the construction of Long Brown. Illustration 10 shows that the original building was of wood frame construction with horizontal drop siding. The interior walls and ceilings were finished with plaster on wooden lath. The building rested on a wood foundation. Long Brown was originally one story and surrounded

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45. 63-A-118, 600-03.4(A), FARC, SB.

46. Dick Connett to Shirley Sargent, undated, Shirley Sargent's Wawona File.

ILLUSTRATION 47

Little Brown, looking north/northeast, November 1932.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued "Wawona Hotel Pictures--1932."

by a lean-to porch. Illustration 10 shows that the north exterior wall had two doors and two windows; the west wall eight doors and eight windows. Although some openings have changed the existing two-light sash, double-hung windows and the four panel wood doors with two-light transoms are all original, or are copies of the originals. It is reasonable to suppose that the building's east exterior wall mirrored the features of those on the west. The original appearance of Long Brown's south end is more conjectural, but it is likely that the lean-to porch continued around the south side as well.

The original gable roof bore striking similarities to the roof of Little Borwn/Moore Cottage. The same kind of paired scroll brackets used on the earlier building are under the main eaves of Long Brown. For another, the gable at the building's north end contained the same kind of circular window featured on Little Brown's west gable. Additionally, the vergeboard is practically identical. A close inspection of the building reveals painters used a light tan color to cover the exterior walls and gable insets. All door and window trim was also originally a darker reddish brown.

From grade to floor level, the original porch appears to have featured horizontal wood siding skirting with embellishments. The one visible set of stairs gave access to the building on the west end of the north veranda. There were probably other sets of stairs at the building's southwest and northeast corners. The existing open cutout friezes, scroll work balustrade, and square chamfered columns are identical to those used on Little Brown.

Long Brown's original interior configuration is somewhat conjectural. The appearance of the original west and north exterior walls suggests there were sixteen rooms. None of these had bathrooms.

The Wawona Hotel Co. added a second story to Long Brown in 1914. On August 26 of that year Clarence Washburn tersely

noted: "Commenced work on the long cottage (Long Brown)."[47] On September 7, 1914, he stated that the "Men left the cottage as they had finished outside." As one result of the second-story addition, the main gables were changed. Basically, carpenters made them simpler than their predecessors had been. These anonymous builders provided ventilation for the attic by installing a grille on either end, whose vents ran horizontally, and the circular window was not replaced.

A select few of the Washburn Diary entries for May 1917 did no more than note that the hotel company installed bathrooms somewhere in Long Brown:

> "5/11 ... lumber for new bathrooms that was ordered on 2nd (came in).
> 5/14 carpenters came.
> 5/18 Painters commenced work. Taking up carpets in long cottage."

A list of hotel rates for the 1919 season indicated Long Brown then had fourteen rooms upstairs, none with bathrooms. There were twelve guest rooms downstairs with four bathrooms.[48] Obviously the May 1917 bathroom installations had been made on the first floor.

Park records for Long Brown, dated September 15, 1947, included floor plans for the first and second floors. A copy of the first-floor plan is found in this report as Illustration 48. It shows that in addition to the four bathrooms installed in May 1917, the company--at an unknown date--added another in the northwest corner room, abutting on the south the internal stairway to the second floor. In November 1932 this space was used for a mimeograph room.

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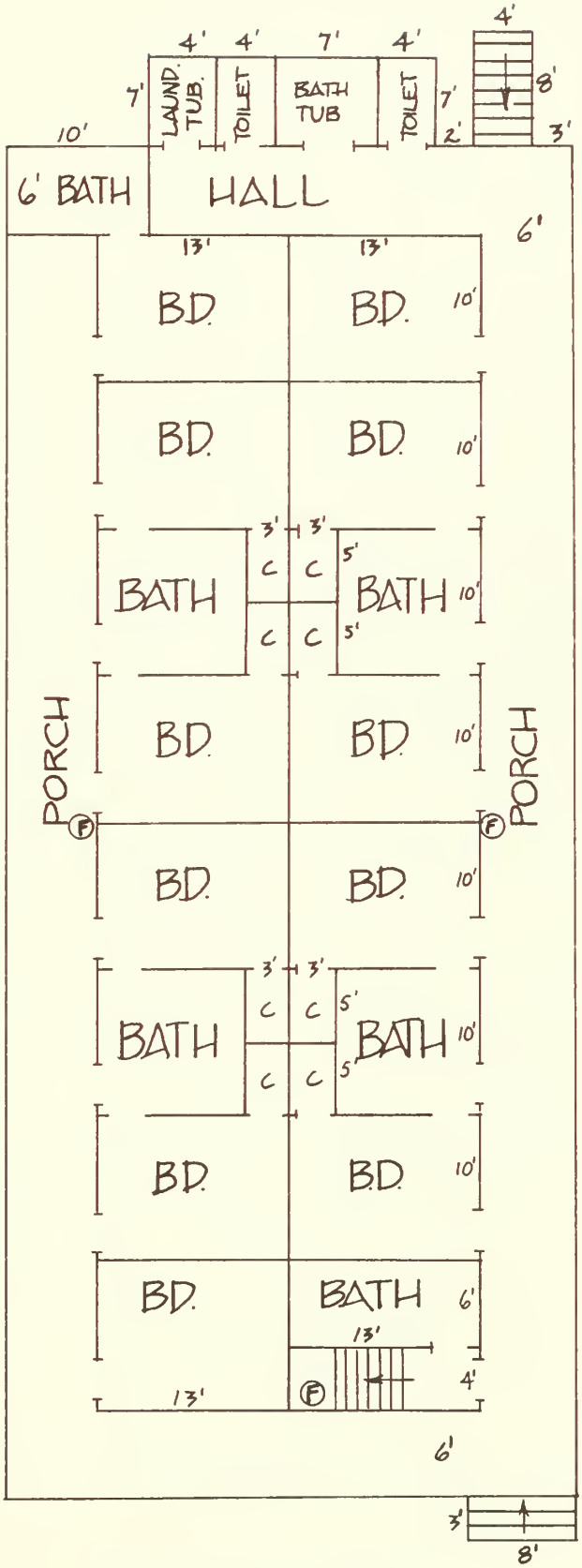
47. When Wawona Washburn Hartwig compiled the entries from her father's diary that dealt with buildings and improvements, she occasionally added a word or two with parantheses to make an entry clearer. Clarence Washburn usually referred to Long Brown as the Long Cottage. Scrattish interview with Hartwig, Aug. 25, 1981.

ILLUSTRATION 48

First floor of Long Brown, September 15, 1947.

Plan courtesy of the Yosemite Research Library and Records Center.



FIRST FLOOR

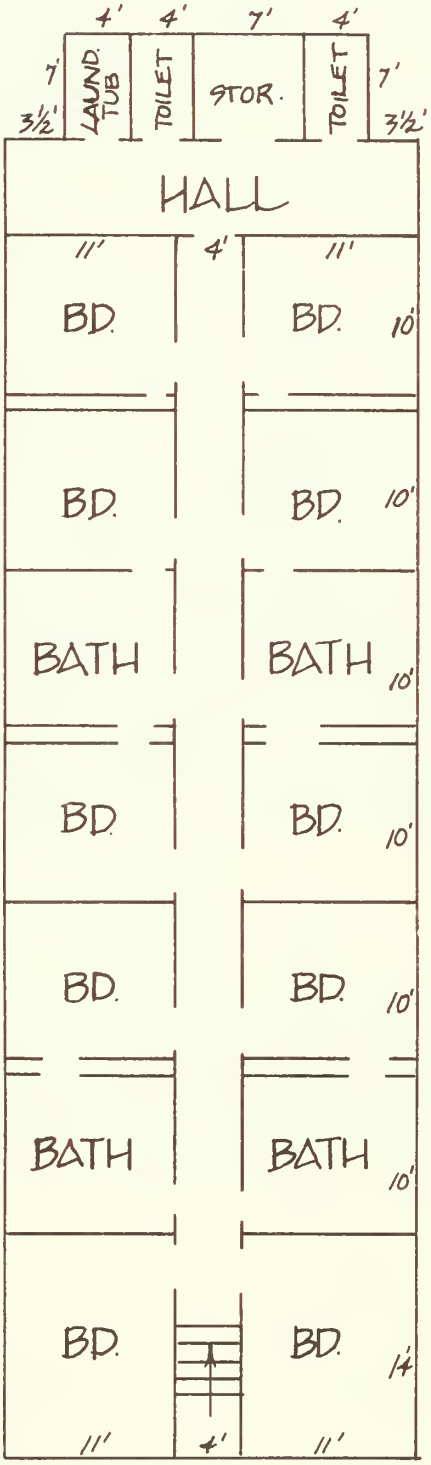
NO. 4419
(OLD NO. 48)

ILLUSTRATION 49

Second floor of Long Brown, September 15, 1947.

Plan courtesy of the Yosemite Research Library and Records Center.

NO. 4419
(OLD. NO. 48)



SECOND FLOOR

ILLUSTRATION 50

Long Brown, looking northwest, November 1932.

Photograph courtesy of the Yosemite Research LIbrary and Records Center, and catalogued "Wawona Hotel Pictures--1932."

By means of the Washburn Diary, it is known the hotel company installed the concrete walk to Brown Cottage between June 14 and 16, 1926. A year later Clarence Washburn noted the following:

> 1927
> 5/19 ... Going to put in another bathroom in Long Brown upstairs.
> 6/6 Will start in tomorrow morning to put in 3 new bathrooms in Long Brown.
> 6/10 Getting along fine with the 3 new bathrooms in Long Brown.
> 6/16 Finished two of the bathrooms in Long Brown other one tomorrow.

The floor plan for Long Brown's second floor, dated September 15, 1947, is included in the report as Illustation 49. It documents the location of the four bathrooms the Wawona Hotel Co. had installed in May/June 1927.

In June 1927, Washburn chronicled the installation of a beauty parlor on the first floor of Long Brown.

> 1928
> 6/19 Beauty parlor will be finished tomorrow.
> 6/26 Beauty parlor entirely finished. She [the beautician] moves in tomorrow.

The beauty parlor was located probably in the building's southeast corner.

Illustration 50, one of the November 1932 inventory photographs, is a good view of the two-story building looking northwest. It shows a two-story addition with a hip roof on the building's south end. It is evident that this addition postdates the 1914 second-story addition. This is based on the previous existence of horizontal siding on this gable end, which was removed when the hipped roof was added. A smaller room whose construction date is unknown but that is indicated on the 1947 floor plan, is at the southeast corner. During the period from 1914 to 1951 the stair to the second floor probably was in the northwest room and north portion of the upstairs hall.

A description of Long Brown from pages 21, 22 and 23 of the January 1933 Inventory follows:

Wood frame construction; wood foundation in good condition; shingled roof in fair condition; plumbing, modern; electrically lighted; two stories; 6'6" veranda; erected in 1900, raised for second story in 1914; general condition of building, fair.

First Floor: 11 connecting bed rooms with 4 connecting bath rooms, all bed rooms and bath rooms inter-connecting and opening on veranda surrounding first floor; 1 small room looking on northwest corner used for mimeograph room; at south end, one public bath without lavatory, one public slop sink, and one small room equipped with two small built in cupboards used for beauty parlor; all bath room and lavatory facilities are serviced with hot and cold water; with fixed equipment as follows: (floor area 2548 sq. ft.)

Bath Rooms: half wainscoted walls, balance of wall and ceiling lath and plaster, with light paint finish; all four bath rooms with identical equipment as follows:

1 Bath tub, iron enameled, 2'6" x 5'.
1 Wall lavatory, 1'9" x 1'6".
1 Toilet, iron enameled, white composition seat and cover; low tank.
2 Towel racks, glass bar.
1 Tumbler holder.
1 Medicine chest, wall type, built in, with built in mirror.
1 Toilet paper holder.
1 Linoleum floor.
1 Electric light, drop cord.

Bed Rooms: plaster walls, papered.

11 lights, drop cord, one in each room.

South End of Veranda:

Public Toilets:

1 Men's toilet, cast iron enameled, oak seat and cover, with high light wood tank.
1 Women's toilet, cast iron enameled, oak seat and cover, low enameled iron tank, with:
1 Sink, slop, iron enameled;
1 Bath tub, iron enameled, 2'6" x 5'6"; and
1 Linoleum floor in bath room.

Beauty Parlor:

1 Mirror, plate glass, framed, 47" x 67" over all.
1 Lavatory, pedestal type, vitreous china, 21" deep x 27" wide, china fittings; left lever drain.
1 Telephone, room, Kellogg.
1 Ceiling lighting fixture, indirect, approx. 14" bowl.
2 Electric fixtures, sidewall bracket, white opalescent shades.
1 Inlaid battleship linoleum.
1 Door screen.
3 Windown screens.

Second Floor: floor area, 2556 sq. ft.; 10 connecting bed rooms and 4 connecting baths; all bed rooms with plastered walls and ceiling, unpainted plaster finish; half wainscoted bath room walls, balance walls and ceiling unpainted plaster; all bed rooms and baths inter-connecting and opening into center hallway; at south end, 2 public toilets, 1 public bath, and 1 public slop sink, exactly same arrangement as first floor; with fixed equipment as follows:

4 Bath rooms equipped identically to those on first floor.
2 Public toilets, 1 public bath, and 1 slop sink equipped identically to those on first floor, except that the public bath room has a lavatory.[49]

YP & CC maintenance records document that the concessioner spent $428.86 for "New flooring on [the] porch of Long Brown" during the 1937 fiscal year. The following year the company added two bathrooms to the building at a cost of $357.63.[50]

Resident Landscape Architect R.L. McKown's memorandum, dated April 2, 1941, and cited in connection with Moore Cottage, strongly suggests that the concessioner first had Long Brown painted all white during the first part of that year.

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49. The YP & CC's November 1932 inventory of movable property in Long Brown can be found in Appendix A of this report.

50. 63-A-118, 600-03.4, Gordon FARC, SB.

In 1951 the YP & CC financed an extensive reconstruction of Long Brown. Al Gordon remembers that during this work a person could stand on the hill north of the building and "see clear through it.[51] YP & CC archival material contains no information on the subject. Nevertheless, several external changes deserve mention. Carpenters installed an external stairway to the second floor on the building's north end. It pierced the roof of the north veranda to reach the second-floor level. Six separate stairs from grade to the porch floor provided easier access to the building. Four of these the YP & CC rebuilt, on the northwest, southwest, southeast, northeast corners. Two new ones were added at the midpoint of the west veranda, running west, and at the midpoint of the east veranda, running east. The small shed that abutted the two-story addition on the building's south end was removed. Thus, in 1951 the east veranda was extended to the line of the former shed's south exterior wall. Openings in the external walls of the two-story addition were modified as one function of the spaces changed. The south stair was added at this time. The YP & CC installed five additional one-over-one, double-hung windows in each of the building's long exterior walls. Vents that pierce the roof show the approximate location of the two bathrooms on the second floor of each of the building's line of rooms. Subsequent to these modifications, the YP & CC painted the building white, the porch floor battleship gray,[52] and the foundation skirt green.

The rather drastic changes that took place allowing one to "see clear through it" affected fire protection considerations. All the interior walls and ceilings were finished with plaster on rocklath, a perforated gypsum board, that replaced plaster on wood lath. This later treatment is probably somewhat more fire-resistant than the original plaster on wood lath. The additional stairs in the south two-story addition provided the two necessary means of egress from the second floor.

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51. Scrattish, interview with Gordon, Sept. 1, 1981.

52. Ibid.

Some changes, however, are negative from a fire protection standpoint. The lowering of the ceiling on the first floor resulted in an inaccessible space between the ceiling and the floor of the second story. The lowering of the second-story ceiling did not result in any hidden spaces because the top side is visible and accessible from the attic. The changes in the south addition also resulted in several hidden spaces with minimal accessibility.

The earlier addition of the second floor did not create the problems inherent in the balloon frame buildings on the site because the second floor studs were set on top of an original wall plate. This plate is an effective fire stop between the first and second-floor wall.

In 1952 the YP & CC officially renamed the building Washburn Cottage to commemorate the Washburn family, who played a prominent role in the development of the entire Wawona Basin.

7. Wawona Hotel Annex (1917-1918)

Available evidence suggests that the Wawona Hotel Co. began to seriously consider seriously the construction of this building late in June 1917. On the twenty-ninth of the month, C.C. Higgins, chairman of the hotel company's board, penned the following message to Clarence Washburn from San Francisco:

> Wired you yesterday as we wanted to get your views regarding the figure [of] the Architect's pay, and before sending him up rather have a discussion; this fellow Miller is unquestionably a very fine architect, but his fee is also ditto, then again it might pay us to have him, but want to get your views and the rest of the board and if he will then give us a figure where we will get more than value received I am not adverse to having him; but its possble [sic] that he might be able to save us a lot of money; however this can wait until you come down.[53]

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53. Uncatalogued Washburn Papers, YOSE RL & RC.

Soon after, Clarence Washburn went to San Francisco for this purpose. In a diary entry, dated July 19, 1917, Washburn succinctly noted that "[we] Talked about plans for new buildings."

The hotel company's decision to go ahead with the Annex and other improvements was made on July 26, 1917. Higgins and the other board members decided initially to invest $50,000. Work began on August 7. Clarence Washburn hired three carpenters, and sand and rock were hauled in for the builders. That same day, work started on the golf course.[54] According to Clarence Washburn, progress on the Annex was rapid. By September 1, the "House [was] going up in good shape." A date of October 1917 written on one of the two fire walls in the attic attests to the rapid construction. Ten days later the company was feeding lunch to nearly sixty workmen. Architect Miller was an early candidate for the 1917-1918 Wawona improvement program, but it turned out that a Mr. Whalin got the job.[55] Higgins was extremely cost conscious, and Whalin probably asked for a lesser fee.

Architect Whalin designed a rectangular wood frame building, measuring 28 feet north-south, 196 feet east-west. The building rested on posts and sills with a concrete foundation. A partial basement was installed at the building's west end. The Annex was two stories above the basement. The exterior walls were originally finished with hand-split wood shakes, probably painted brown. Because of the building's length, Whalin divided it into three sections. He separated each of these with a transverse (north-south) passageway containing a stairway.

Illustration 11, one of the earliest photographs of the Annex, indicates that the west exterior wall originally featured a double door

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54. Washburn Diary.

55. Whalin is mentioned first in this Sept. 14, 1917 entry from the Washburn Diary: "Mr. Whalin decided to put chimney on new building."

flanked by two windows on the basement level; two double doors, each having twelve lights, on the first floor; and two doors of the same basic design on the second floor, flanked by two double-hung windows. The east exterior wall mirrored the features of the west exterior wall's first and second stories. By extension, the features of the north and south exterior walls mirrored one another--each group of doors and windows being separated by a transverse passageway. The north exterior wall at basement level was continuous to the seventh porch post from the northwest corner. There is no known early photograph of the south exterior wall at basement level.

Whalin surrounded the main portion of the building with a 12-foot wide, two story porch. From grade to the porch floor, east of the partial basement, he covered the post foundation with lattice skirting. The wide stairs on the building's north (front) side originally constituted the principal means of access to the building. The stairs centered on the Annex's east end were also probably original to the building. At Whalin's direction, builders used square wood porch posts, and spaced them 12 feet apart. Each post, for additional support and embellishment, received a simple diagonal member. This feature, plus the use of wood shingles on the exterior surfaces and exposed porch rafters results in a simplified "stick style" building. The balustrade consists of simple horizontals top and bottom, with a continuous series of closely spaced verticals.

In conception, the roof of the Annex was unlike any other in the hotel group. The porch roof was a continuation of the main roof resulting in an overall roof best described as a gabled hip. At each end of the main gable, builders inserted a two-over-two, double-hung window. Originally, builders finished the roof with pine shakes.

Illustration 11 reveals documents that door and window trim was originally painted a light color. The pine shake roof was painted dark green as were probably all the other building roofs on the site at this time (Appendix E).

By May 17, 1918, workmen had finished twelve rooms in the Annex.[56] Three days later, Clarence Washburn noted that workmen were "Getting rooms ready fast." It can be assumed the Annex was ready for guests in June 1918. The configuration of rooms on the original first and second floors of the multi-level interior does not appear to have changed at all over the years. Illustration 11 proves that the golf shop on the north side, basement level, existed from an early date. The appearance of the west exterior wall on the first floor in the same photograph implies that the Annex lounge was ready for the public in June 1918. Illustration 51 is a good view of the lounge or "sun room" looking toward the building's southwest corner. Clarence Washburn noted in his diary that he and his wife bought rugs and furniture for the Annex lounge in San Francisco on July 27-28, 1917.

The notification of rates at the Wawona Hotel for the 1919 season documents that the building had thirty-nine rooms "with private baths." The first floor had twenty-one of these, the second floor the remaining eighteen. A boiler house, south of the Annex provided all rooms with steam heat. This building is discussed in Chapter Three. All rooms in the Annex had access to hot and cold running water.

Correspondence in May 1920 between Norman J. Ronald, a college student, and Clarence Washburn suggests that a a basement room existed in the Annex to accommodate summer help.[57]

The January 1933 Inventory contains the most complete description of the Annex's interior.[58] A pertinent excerpt from pages 24, 25, and 26 of the inventory follows:

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56. Washburn Diary.

57. "Bill Lenahan and I would like to have the basement room in the annex again--the one that Walter and I occupied last year, if such will be your pleasure." Miscellaneous Correspondence 1920, Washburn Papers. Box #1, YOSE RL & RC.

58. The YP & CC's November 1932 Inventory of movable property in the building is included in Appendix A of this report.

First Floor: west end; in two sections, each 31' x 13'6"; concrete floor, studding and matched floor, siding, and painted plaster ceiling; with fixed equipment as follows:

Men's Shower and Dressing Room:

2 Lamps, bracket, bronzed iron, with translucent globe, one at either side of veranda entrance.
4 Socket ceiling lamps, porcelain, fixed, with shades.
1 Door stop, 4", automatic hydraulic, Corbin, attached to outside door leading into men's dressing room.
4 Showers with brass nickel plated head, nickel plated mixing controls.
1 Toilet, iron enamel bowl, oak seat and cover, low down porcelain tank.
1 Urinal, porcelain, single stall.
2 Lavatories, wall, iron enamel, with 1 mirror.
1 Paper towel dispenser, Pacific Coast Paper Co.
1 Liquid soap dispenser.

Ladies' Shower and Dressing Room: 12 dressing rooms and 6 lockers.

4 Showers with nickel plated heads, mixing controls.
3 Lavatories, wall, iron enamel.
1 Liquid soap dispenser.
1 Paper towel dispenser.
1 Toilet, iron enameled bowl, oak seat and cover, low tank cover missing off tank.
1 Door check, Corbin.
1 Toilet with bowl seat covers and top of low down porcelain tank missing.
4 Socket ceiling lamps, porcelain, fixed, with shades.

Second Floor: 18 bed rooms with 9 connecting bath rooms; 9 bed rooms with lavatories; 1 club room and lounge with fireplace, 27' X 29'; floor area, 5488 sq. ft.; with fixed equipment as follows:

Bath Rooms: 9, each connecting with 2 bed rooms; plastered walls and ceiling, painted finish; linoleum floor; with identical fixed equipment as follows:

9 Tubs, iron enameled.
9 Lavatories, iron enameled, corner.
9 Toilets, iron enamel, white composition seat and cover, low supply tank.
18 Towel racks, glass bar.
9 Tumbler holders, nickel plated.
9 Medicine cabinets, wood, built in, with plate glass mirror.
9 Ceiling fixtures, permanent, with china shades.

Club Room and Lounge: oak panel sides, 2/3 height, balance plastered and papered; recessed ornamental ceiling, painted and tinted; oak floor, ornamental native stone fireplace, 8' over all width and 7' in height; 14 french doors.
2 Steam radiators, 15-section.
4 Ceiling electric fixtures, ornamental, indirect, 3-point suspension, triple light unit.
9 Electric wall brackets, bronze finish.
12 Door shades, green.

Remainder of Second Floor:

18 Steam radiators, 9 6-section, 1 7-section, 6 8-section, 2 9-section.
18 Telephone, inter-communicating, black enamel, Kellogg.
18 3-point lighting fixtures, indirect, suspension type, single unit, 12" Opalex bowl inverted.
38 Duplex window shades, over every window except bath room windows.
9 Lavatories, iron enamel.
9 Towel racks, glass.
9 Tumbler holders, nickel plated.
4 Reels and racks, fastened to wall, with 4 50-ft. lengths of 1-1/2" cotton fire hose.
1 Fire extinguisher, 2-1/2 gal., wall bracket, Guardene #A-549785.
1 Sink, slop, wood encased.
1 Toilet, public, Iron enamel bowl, oak seat and cover, low down china supply tank.
20 Outlets, porcelain, around ceiling of veranda.

Third Floor: 21 bed rooms and 11 connecting baths; with fixed equipment as follows: (floor area, 5488 sq. ft.)

Bath Rooms, 11, equipped identically to those on second floor.
11 Bed rooms each equipped with:-
Lavatory, enameled, corner type;
Towel rack, glass bar;
Tumbler holder, nickel plated, in each lavatory.
21 Steam radiators, 1-1/4" connection, American, 9 6-section, 7 8-section, 5 9-section.
21 Wall telephones, Kellogg, hotel type.
21 Light fixtures, indirect, single unit, 3-point suspension, Opalex bowl, wall switch.
21 Light fixtures, wall, white enamel, single bracket, single unit, Opalex shade.
46 Window shades, Duplex, one on each window except those in bath rooms.
6 Lights in 2 connecting areaways, 2 porcelain outlets and 4 colored globes.
4 Fire hose reels, 50' each, of 1-1/2" hose, with wall bracket, fastened to wall of veranda, and:-
4 Nozzles.
1 Fire extinguisher, 2-1/2 gal., Guardian #A-550158.

YP & CC maintenance records noted that the company reroofed and repainted the Annex during the 1933 fiscal year. Workmen used split sugar pine shakes on the roof and then painted them with linseed oil. It was also at this time that the concessioner painted the Annex with two coats of white paint to match the appearance of what were then called Long White and Little White. This work on the Annex was performed concomitantly with the reroofing and repainting of Long White.[59] Correspondence from YP & CC President Don Tresidder to National Park Service Director Horace Albright, dated October 10, 1933, proves the Annex had been reroofed and painted white by that date.

Also in 1933 the concessioner removed the boiler house south of the Annex.[60] Removal of the external boiler house meant the company had decided to install a boiler room in the basement of the

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59. Tresidder to Thomson, Aug. 24, 1933, 63-A-118, 600-03.4(A), FARC, SB.

60. Ibid.

Annex. Construction of the boiler room cost the concessioner $607.54, and the boiler room's plumbing and equipment cost another $1,411.28.[61]

The YP & CC added the gradual ramp, running north/northeast, on the building's northeast corner at an unknown date. It is also unclear when the concessioner made changes to the north exterior wall at basement level, and when the company painted the lattice foundation skirt green.

B. STRUCTURES

1. Swimming Pool (1917)

According to Clarence Washburn, work on this structure--roughly located at the center of the National Register Boundary--during the third week of July 1917.[62] The following entries from the Washburn Diary marked progress on the structure:

> 1917
>
> 9/10 Going to commence to pour cement for swimming tank tomorrow.
> 9/12 At noon commenced laying floor of swimming tank.
> 9/15 Men will likely finish laying floor of swimming pool ....
> 9/16 Finished the floor of the swimming tank.
> 9/20 Finished swimming tank with exception of the walk around it.
> 10/24 They [workmen] will finish drain to swimming tank about Sat. night.
> 10/31 ... Swimming pool about finished.

It can be presumed the Wawona Hotel Co. opened the pool to its guests in June 1918. Illustration 13, a ca. 1926 aerial photo, shows most of the pool, including the concrete walk extending southwest to the Hotel Annex.

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61. 63-A-118, 600-03.4, FARC, SB.

62. July 21, 1917, Washburn Diary.

ILLUSTRATION 51

The Wawona Hotel Annex lounge, looking southwest.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

An inventory of "Wawona Hotel Buildings," performed by personnel of the YP & CC in November 1932,[63] noted that the swimming pool measured 30 feet east-west, 70 feet north-south. The pool's floor sloped upward from a maximum depth of 7 feet at the south end to 3 feet at the north end. In November 1932 the springboard in use was "old," implying it was the original 1917 board.

YP & CC maintenance records for the years 1933-41 indicate the company spent no money for maintenance or alterations during that period.[64]

In 1960, the YP & CC contracted with the architectural firm of Spencer & Lee for the purpose of making improvements to the pool. These were detailed in working drawings dated October 31, 1960.

2. 1937 Tennis Court

On March 29, 1937, President Don Tresidder of the YP & CC sent the following letter to the Director of the National Park Service, via Acting Yosemite Superintendent John B. Wosky's office:

> We submit for your approval plan [sic] for the construction of a new tennis court at Wawona. The site was approved by Colonel Thomson shortly before his death.
>
> The necessity for a new court arises out of the fact that the National Park Service is making a new entrance road to the Wawona Hotel, which already has required the abandonment of the existing tennis court.
>
> We should like to undertake this work in time so that it can be completed for the summer season.[65]

The YP & CC selected the bid of the F.C. Stolte Co., Alameda, California. On June 21, 1937, the concessioner

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63. 4 pages, Shirley Sargent's Wawona File.

64. 63-A-118, 600-03.4, FARC, SB.

65. 63-A-118, 600-03.4, FARC, SB.

filed a notice of completion at the Mariposa County Courthouse. This document noted that the Stolte Co. began constructing the tennis court on June 6, 1937, and finished the job ten days later.[66] A list of projects to be capitalized by the YP & CC for fiscal year 1937 shows the tennis court cost $3,565.51.[67]

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66. Shirley Sargent's Wawona File.

67. 63-A-118, 600-03.4, FARC, SB.

CHAPTER THREE: A DESCRIPTION OF NON-EXTANT BUILDINGS AND STRUCTURES WITHIN AND NEAR THE NATIONAL REGISTER BOUNDARY

A. BUILDINGS

1. Shed East of Long White (date of construction unknown)

This building only shows in Illustration 8 the view of the hotel group, looking east, that was taken ca. 1885. There is no evidence of the shed in Illustration 25, an 1899 photograph of the group. Because of its location near Long White and its utilitarian appearance, it is possible that this building housed restrooms.

2. Sheds North of the Wawona Hotel (dates of construction unknown)

Throughout the late nineteenth and early twentieth centuries, this area was dotted with nondescript buildings. Illustration 52 reveals at least two of these. This photograph was taken before September 1914, that is, prior to the hotel's north extension. A topographical map of the Wawona area, dating from 1932, shows but one building in the vicinity.[1] Page 14 of the January 1933 inventory furnished the following description of that structure:

> Wood frame construction; foundation size, 16 x 43; floor area, 688 sq. ft.; wood foundation in very poor condition; shaked roof in very poor condition; general condition of building very poor; no fixed equipment.

It can be assumed that the Civilian Conservation Corps removed the shed in 1933 or 1934.

3. First Store (date of construction unknown)

Very little structural information exists regarding this non-extant building. It is known the first store was built on the

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1. Y-4950, File 900-01, Part 4, Yosemite Public Utility Operators. Yos. Park & Curry Co. Bldgs., Box 541, RG 79, NA. This map was used to compile the archaeological base map for the Wawona area that is included in the Archaeological Data Section to the Wawona Historical Structures Report.

approximate site of the second store.[2] It is not known, however, just when the first store was built. A photograph, datable to the 1880s, indicates that the building was a simple two-story structure with a gable roof of wood construction. A lean-to porch fronted the building, and may have entirely surrounded it. The building appears to have rested on a wood foundation. Vertical siding finished the exterior walls; the builders no doubt used pine shakes on the store's roofs. The building was painted white or whitewashed, but window trim was a darker color.

Park personnel conducted several interviews with Mrs. Flora Hill McCullough, a daughter of Thomas Hill in 1962.[3] These interviews revealed several facts. The front side (south) of the porch sported a rectangular sign that looked like this:

A meat shop was located on the east veranda. The store's interior included a post office. The hotel company purveyed a wide range of general merchandise. Bolts of calico and gingham contributed to the interior's cheery atmosphere. The store also sold shoes, tobacco products, liquor, matches, tinned goods, and complete camping outfits. Normally the store was quiet and orderly. Al Bruce once managed the store and later a Mr. Schlageter. From time to time, "Old Pike," one of Wawona's most colorful characters, slept on the west veranda, or upstairs, over the store. In the early days a bear cage was west of the store, about 50 feet north of the road.[4]

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2. Scrattish interview with Gordon, Sept. 1, 1981.

3. Scrattish interview with Jack Gyer, Chief Curator, YOSE, Oct. 27, 1981.

4. Thomas Hill File, #1, catalogued 921.2H, YOSE RL & RC.

The first store was dismantled in February/March 1920 to make way for the second store.[5]

4. Dance Hall (1892)

The January 1933 Inventory lists a construction date of 1892 for this building. Once again, it must be assumed John S. Washburn passed the date to Clarence A. Washburn, who gave it to government personnel taking the inventory. According to Wawona Washburn Hartwig, the Dance Hall was for the use of the general public: "There were fights there almost every Saturday night between the Sugar Pine lumbermen and the hotel cowboys. They were 'quite exciting.' Eventually, the fire hose would be turned on to stop the fights."[6]

Pages 11 and 12 of the 1933 Inventory included this description of the Dance Hall:

> Wood frame construction; foundation size, 28 x 56; floor area, 1568 sq. ft.; wood foundation in fair condtion; shaked roof in fair condition; electrically lighted; erected in 1892; general condition of building fair; with fixed equipment as follows:
>
> 12 Electric lights, drop cord.

On October 3, 1933, President Tresidder of the YP & CC informed Yosemite Park Superintendent Thomson that the concessioner had no further use for the Dance Hall. Accordingly, Thomson, or one of his subordinates, approved razing the building.[7] Soon after, a Civilian Conservation Corps crew tore it down. Illustration 63, looking south/southeast, shows the partially dismantled building. This photograph, dated October 1933, reveals how the Dance Hall's foundation

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5. Washburn Diary, Feb. 29, 1920: "Started tearing down first store."

6. Wawona Washburn Hartwig to Shirley Sargent, Sept. 11, 1977, Shirley Sargent's Wawona File.

7. 63-A-118, 600-03.4(A), FARC, SB.

ILLUSTRATION 52

The Wawona Hotel, looking east, before September 1914.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued YNP Neg. No. 1650.

WAWONA HOTEL

ILLUSTRATION 53

The partially dismantled Dance Hall at Wawona, looking south/southeast, in October 1933.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued ECW 243.

sloped downward from south to north. Builders had skirted the foundation with vertical boards. For purposes of ventilation, they had fitted two square vents, consisting of horizontal louvers, into the skirt on the building's north side. From the main floor to the ceiling line, carpenters had finished the exterior walls with horizontal siding. A careful inspection of the building's northwest corner reveals that the roof was definitely finished with shakes or shingles. Horizontal siding appears to have been painted a light color. The foundation's skirting and corner trim were a darker color.

The YP & CC November 1932 inventory noted that the Dance Hall contained a Byron Maney upright piano, five "old wood benches," four folding chairs, a lantern, and two soda fountain tables. This document described the building as having a high-pitched roof with a small stage in an unspecified location.[8]

5. Annex Boiler House (1917)

Park building records, dated September 15, 1947, noted a construction date of 1907 for this building[9]. The January 1933 Inventory, listing a construction date of 1917, implies that the boiler house went up concomitantly with the Annex. Illustration 54, a September 1933 photograph, is a view looking north/northwest. It is obvious that the boiler house's proximity to the new road (1932) made the building difficult to ignore. In 1933 the architectural firm of Eldridge T. Spencer drew up a blueprint for the building. A redrawing of this document is included in the report as Illustration 55.

Page 27 of the January 1933 Inventory included this description of the building:

> Concrete and wood construction; foundation size, 18 x 34; floor area, 612 sq. ft.; concrete foundation in excellent

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8. Sargent's Wawona File.

9. YP & CC Folder, YOSE RL & RC.

condition; shaked roof in fair condition; electrically lighted; heated with boilers; erected in 1917; general condition of building, fair; with fixed equipment as follows:

2 Steam boilers, horizontal, maximum working pressure 15 lbs., American Radiator Co. #S-36-6 and #S-28-7.
1 Hot water tank, "Hotwater."
All with necessary asbestos covered piping."

President Tresidder's August 24, 1933 correspondence with Yosemite Superintendent Thomson, cited in connection with Clark Cottage and the Annex, informed Thomson the concessioner planned to vacate the boiler house. Because the YP & CC was building a boiler room in the basement of the Annex the external boiler house was no longer needed. The Tresidder letter of August 24, 1933, indicated that the boiler house had supplied steam to Clark Cottage, the Manager's Cottage, and the Wawona Hotel, as well as to the Annex. During or before November 1933, the concessioner dismantled the boiler house. A photograph, datable to November 1933 catalogued ECW 160A in the Yosmite Research Library, shows the former site of the boiler house after landscaping.

6. Second Store (1920)

Clarence Washburn's diary indicates that the foundation for this building was begun on March 18, 1920. As mentioned above, the site chosen was the approximate location of the first store. Toward the foundation's rear, or north side, workmen dug a half-cellar. Remains of the cement floor and walls of this half-cellar still exist. The following entries from the Washburn Diary detailed progress on the second store:

1920

3/19 Men finished putting down first floor to store.
4/8 ... Men getting along nicely with store. Shakes all on building ....
4/9 Men working in the store.
5/16 ... Store about ready to move into.
6/1 Putting in cement floor in store basement.
6/2 Got the refrigerator plant working in good order. Froze it down to 32 ....

ILLUSTRATION 54

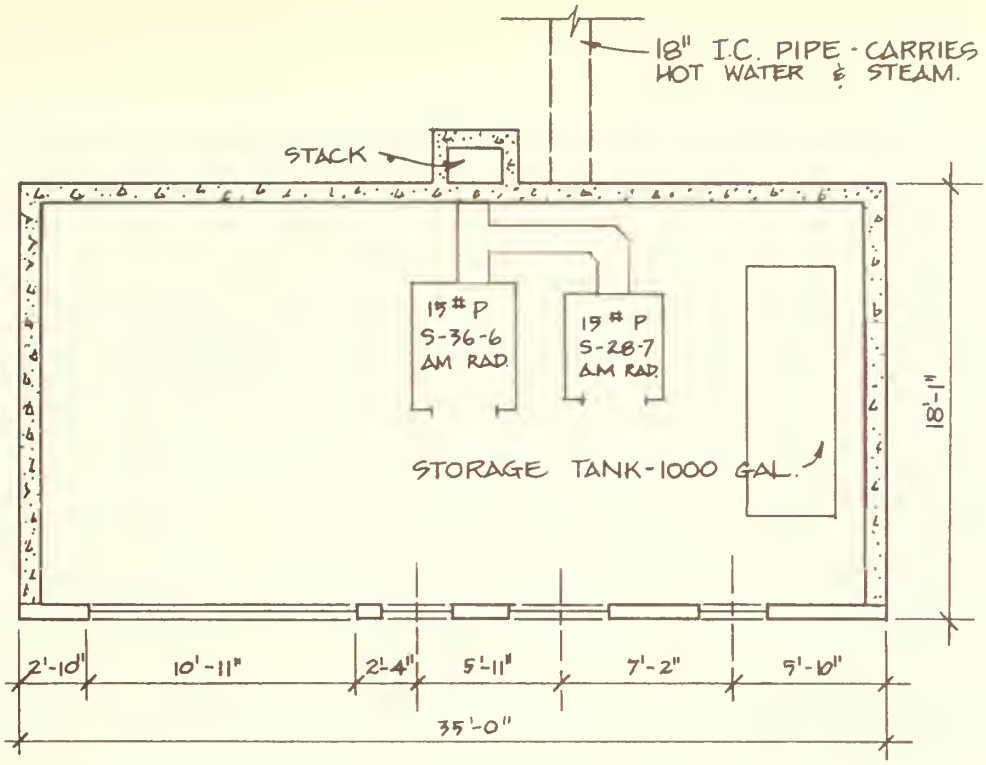
Annex boilder house, looking north/northwest, September 1933.

Photograph courtesy of the Yosemite Research Library and Records Center, and catalogued ECW 160.

SLOW
CHILDREN
PLAYING

ILLUSTRATION 55

Annex Boiler House redrawn from a blueprint dated 1933 that is in the Yosemite Research Library and Records Center.



PLAN
SCALE: 1/8" = 1'-0"

STRUCTURAL NOTES:
HEIGHTS FROM FLOOR TO PLATE 10'-10"
HIGHTH FROM PLATE TO PEAK OF ROOF 6'-0"
RAFTERS 2" x 4", POORLY BRACED
SHAKE ROOF ON 1" x 4" STRIPPING.
CONCRETE WALLS - SIDES & BACK - 8" UP TO PLATE.
2" x 4" STUD WALL IN FRONT.
LOW PRESSURE BOILERS.
STACK APPROX. 30'-0" HIGH. - CONCRETE TO 12'-0"

HEATING PLANT
UNIT NO. 52

YOSEMITE PARK & CURRY CO.
1933 - ELDRIDGE T. SPENCER - ARCHIT.

A description of the second store from page 11 of the January 1933 Inventory follows:

> Wood frame construction; foundation, 1/3 concrete in excellent condition, 2/3 wood in good condition; shaked roof in good condition; plumbing, toilet, sink, and refrigerating room; electrically lighted; heated with wood stove; erected in 1920; general condition of building, fair; two stories and basement.
>
> Basement: base floor measurement, 30 x 20; floor area, 600 sq. ft.; used as refrigerator room.
>
> First Floor: foundation size, 30 x 64; floor area, 1920 sq. ft.; butcher shop in rear; mezzanine floor completely surrounding main store room.
>
> Second Floor: base floor measurement, 17.5 x 30; floor area, 525 sq. ft.; 3-room living quarters in rear.
>
> Fixed equipment throughout whole building:
>
> 1 Wall telephone, magneto, marked "WHC" for winter use.
> 1 Wall telephone, hotel type.
> 1 Toilet, iron enamel bowl, wood seat and cover, low down tank, hot and cold water piped into toilet.
> 1 Ammonia compressor, upright 4 x 6, belt driver, 3' pulley 6" face, Cyclops.
> 2 Pressure gauges, 300 lbs.
> 1 Motor, D.C., 5 h.p., 230 volts, G.E. ser. #114565.
> 1 Sink, wood, with drain boards at both ends.
> 1 Water cooling tank, wood, 10'10" x 1'9" x 2'.
> 1 Starting rheostat, 5 h.p., 230 volts, G.E. cat. #111923.
> 1 Indicating switch, enclosed, 30 amp., 250 volts, Trumbull-Vanderpole Elect. Mfg. Co. cat. #K-22.
> 1 Water cooling tank, wood, 6' x 2'2" x 2'10".
> 13 Electric light, drop cord.
> 8 Ceiling outlets with globes and shades.
> 1 Chandelier, 6-lb., in center of store room.
> 1 Electric motor, shunt wound, D.C., 1 h.p., Crocker-Wheeler #463465.
> 2 Refrigerators, built in.
> 61 ft. of Counter.
> 380 ft. of Shelving.

Illustration 56, looking southeast, was taken about September 1933 and shows the area formerly occupied by the dance hall. The picture permits a good view of the second store's west exterior wall.

At this time the store's window trim was a light color and the walls were covered with shingles or shakes. A close inspection of the photograph's left edge reveals part of the half-basement area.

The concessioner's November 1932 inventory[10] noted that the store's interior featured a butcher shop in the rear with two built-in ice boxes. There was also a smokehouse in this part of the building with a wood burning stove. The smokehouse contained a lard kettle and combination smoke bin and corned beef press. There were two bedrooms upstairs at the building's rear. The store's half-cellar contained a refrigeration machine and dairy supplies.

According to Mr. May, a longtime Wawona resident, the second store burned in 1943 or 1944.[11]

7. Sequoia Building (1920)

As mentioned in Chapter One, one of the decisions resulting from the March 31, 1920 meeting of the Wawona Hotel Co.'s directorship was to build a "Girl's House." On April 23 workmen began clearing ground for the building. Five days later they had nearly finished grading. That same day, Mr. Carroll, the company-hired builder, started the foundation work. The following entries from the Washburn Diary detailed subsequent progress on the building:

> 1920
> 4/29 Started putting up the girls house.
> 5/23 Men getting along nicely with girls house.
> 6/14 Men finishing up girls house very fast. . . .
> 6/22 New girls house nearly ready to move into.
> 6/23 Moving girls into new house. All will be in by tomorrow.

Illustrations 12 and 13 show that workmen erected an L-shaped building facing west. The shorter wing of the building, the

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10. Shirley Sargent's Wawona File.

11. Mr. May, information to Shirley Sargent, Sept. 12, 1977, Ibid.

ILLUSTRATION 56

West exterior wall of the second Wawona Hotel store, ca. September 1933.

Photograph courtesy of the Yosemite Reseach Library and Records Center, and catalogued ECW 243A.

front side, was two stories high with gables transverse to the main axis at either end. These gables were perpendicular to the facade. Exterior walls and roof were finished with wood shingles or shakes. Illustration 12 shows that carpenters installed seven one-over-one, double-hung windows in the second story of the west exterior wall and three windows of identical design on each story of the south exterior wall. Each gable, facing west, contained an attic vent with a rectangular grille, whose long axis was perpendicular to the second-story windows. Each gable eave was supported by three simple wood braces, one at either end of the gable and one at its apex.

Across the building's front, carpenters added a shallow lean-to porch with a low-pitch roof. From grade to the porch floor, the crawl space was screened with diamond-patterned latticework. A simple three-step stair, at the porch's midpoint, provided access to the front of the building. Eight squared wood posts supported the porch. A balustrade extended across the foot of the porch's seven bays.

Illustration 13 reveals that the building's north wing, forming the L's long axis, was surprisingly long. It was also two stories high and featured a simple gable roof. Mr. Carroll constructed the building so that the inside corner of the L had a porch roof supported by posts that rested on a concrete slab. The porch functioned as a courtyard.

Illustration 12 implies that the building's exterior walls were a dark color, possibly brown or green. Porch posts, the handrail, and all window trim appear to have been painted a lighter color, probably white.

The pressing need to more adequately house the hotel group's female employees was the ostensible reason for the building's construction. Apparently the building did serve as a female dormitory during the period 1920-25. Correspondence from Clarence Washburn to a travel agency, dated June 8, 1926, shows, however, that the hotel company had by then made a decision regarding the building's future

use: "For the first time this year we have the Sequoia Hotel [formerly Girls House], operated on the European plan, with rooms without bath at $1.50 a night single, and $2.50 a night double."[12]

Reasons for the decision are apparent. As information cited in connection with the 1932 buy-out makes clear it was about this time that the hotel company began operating in the red. To help rectify this situation, the company deemed it vital to attract paying customers, whether budget-minded or not. During the tourist season of 1926, the hotel company also opened a coffee shop, whose purpose was principally to get motorists to "look the place over." Clarence Washburn intended to use every resource at his disposal to keep the Wawona Hotel financially solvent.

According to Shirley Sargent, Clarence Washburn supervised minor alterations to the Sequoia in 1926. One resulted in the installation of a reservations desk.[13]

The Sequoia Hotel catered to paying guests until July 30, 1931, when Clarence Washburn remarked in his diary: "Travel awful. Closed Sequoia yesterday and Coffee Shop today. No transient business to speak of. . . ." Afterward, the hotel's management returned the building to its original use--the housing of seasonal employees.

A description of the Sequoia from pages 14 and 15 of the January 1933 Inventory follows:

> Wood frame construction; wood foundation in poor condition; shaked roof in fair condition; plumbing, modern; electrically lighted; two stories; erected in 1920; general condition of building, good.

---

12. Wawona Related Correspondence File, YOSE RL & RC.

13. "History Burned," 2 pages, Shirley Sargent's Wawona File.

First Floor: floor area, 3360 sq. ft.; 19 guest bed rooms; men's lavatory and ladies' lavatory; office and lobby; porch in back; with fixed equipment as follows:

Bed Rooms and Lavatories:

32 Window shades.
23 Electric lights, drop cord.
2 Bath tubs, iron enamel.
2 Lavatories, iron enamel.
1 Sink, slop.
1 Shower head, nickel plated with 2 mixing valves.
2 Toilets, iron enamel bowl, oak seat and cover, low down china tank.
2 Paper towel dispensers.
1 Liquid soap dispenser.

Office and Lobby:

2 Lighting fixtures, 3-point chain suspension, indirect type.
2 Lighting fixtures, wall bracket, white enamel, Opalex shade.
1 Desk telephone, Kellogg.
1 Clerk's desk, 13'10" long, oak construction, natural finish, with 2 drawers and double cupboard and shelving underneath.

Back Porch:

1 Fire extinguisher, 2-1/2 gal., Badger No. 414176.
1 Laundry tray, wood, 17'6" long.
4 prs. of Faucets, hot and cold water.
2 Ceiling outlets.

Second Floor: floor area, 3360 sq. ft.; 23 guest bed rooms; men's lavatory; ladies' lavatory; with fixed equipment as follows:

31 Electric lights, drop cord.
30 Window shades.
1 Ceiling fixture.
2 Toilets, iron enamel bowls, oak seat and cover, low down china supply tank.
1 Shower head and 2 mixing valves.
2 Bath tubs, iron enamel, hot and cold.
1 Wall lavatory, iron enamel, hot and cold.
1 Sink, slop, iron enamel, hot and cold.
1 Fire extinguisher, 2-1/2 gal., with wall bracket, American La. France Co. #A-410875.

During fiscal year 1938, the YP & CC spent $776.44 to reroof the "Sequoia Dormitory." In fiscal year 1941, the concessioner spent $203.22 to replace the building's sewer line and some toilet connections.14

Illustration 57 is undated, but was obviously taken a number of years after Illustration 15. The later photograph reveals that the Sequoia changed little in the interim. A screen door had been installed in place of the middle window on the first story of the south exterior wall of the west wing. A makeshift balcony also existed above the door, with a ladder to the east providing egress from the second floor. Illustration 57 also shows a different roof--probably the on funded in 1938.

Early in November 1977, the Wawona Hotel began operating only on weekends. Consequently, all of the hotel group's seasonal employees had moved before Thanksgiving Day, November 24. That morning, an arsonist doused parts of the building's interior with flammable liquid and set the building afire. Bucky Stephen, a local resident, called for help at 10:20 A.M. Firemen arrived just as flames broke out of the building. Even so, it was impossible for them to save the Sequoia.[15] Illustration 58, looking northwest, shows the remains of the Sequoia Dormitory on the morning of November 24, 1977.

8. Coffee Shop (1926)

Planning for this building, which opened for the 1926 tourist season, began early in January 1925. The following entries from Clarence Washburn's Diary detail progress on the shop:

1925

1/7 Saw Mangram & Otter about furnishing for Coffee Shop at Wawona, they are figuring.

---

14. 63-A-118, 600-03.4, FARC, SB.

1/11 Went all around ranch took measurements for Coffee house and of grounds ....

1/13 Mangram & Otter making plans for Coffee Shop.

1926

3/4 Planning out new Coffee house.

3/15 Interviewed lots of people to run Coffee shop.

3/25 Saw Carroll about Coffee Shop.

4/7 Working on coffee house plans.

4/20 Started putting up the Coffee Shop ...

4/27 Getting along nicely with Coffee house ...

5/3 Roof now on Coffee Shop.

5/4 Finished putting on the roof of the new Coffee Shop.

5/15 Painting coffee shop.

5/17 Mangram & Otter man coming tomorrow to put in coffee shop kitchen.

5/22 Mr. Brown & wife came to take charge of coffee shop.

5/26 Coffee Shop opened.

Illustration 59, looking due north, is one of the few extant photographs of the coffee shop. The apparent age of Wawona Washburn Hartwig, who is the second child from the left in the picture's background, suggests the photograph was taken ca. 1926-27. A close examination of Illustration 59 reveals that the building's south exterior wall featured six square openings. Screens may have covered these. The coffee shop had a hipped roof, no doubt finished with pine shakes.

A description of the coffee shop from page 12 of the January 1933 Inventory follows:

> Wood frame construction; foundation size, 24 x 36, plus 1.3 x 6; floor area, 871.8 sq. ft.; wood foundation in fair condition; shaked roof in good condition; plumbing, water heater and sink; electrically lighted; heated with wood stove; erected in 1925 [sic]; general condition of building, good; one large room used for dining room and kitchen, and one bed room; with fixed equipment as follows:

---

15. "History Burned," Shirley Sargent's Wawona File.

1 Range, wood burning, 2-hole, with oven, John G. Ills & Co.
1 Canopy, sheet iron, and necessary flue connections.
1 Sink, iron, hot and cold connection and integral metal drain boards on both sides.
3 Lamps, fixed.
1 Lamp, suspension cord.
5 Ceiling lamps, 3-point chain suspension, single unit, less shade.
1 Serving counter, 19'10" long.
4 Stools, metal.
1 Electric switch, enclosed on rear outside wall, 30 amp., 2-pole, Trumball Electric Mfg. Co. #4022.
1 Towel dispenser on rear outside wall, Pacific Coast Paper Co.
1 Ceiling lamp, single chain suspension, ornamental fixture on front porch.
3 Awnings, two on west end and one on east end.

YP & CC maintenance records prove that during fiscal year 1936 the concessioner spent $203.39 to move the coffee shop, and $679.03 to remodel it.[16] Concessioner records do not specify just where the building was moved, but probably to the site of the present Wawona Store--that is, approximately 250 feet west/northwest of the coffee shop's former location. An entry in the Washburn Diary, dated June 14, 1932, seems to corroborate this be stating that "men [were] working on the new coffee stand on [the] new highway." During fiscal year 1937, the YP & CC spent $229.66 to lay "new Mastipave flooring in the Coffee Shop."[17] Another entry for this year noted that the concessioner laid a new line from the hotel group's power plant to the "new site for Store" at a cost of $555.27.[18]

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16. 63-A-118, 600-03.4, FARC, SB.

17. Ibid.

18. Ibid.

ILLUSTRATION 57

The Sequoia Dormitory, looking northeast. Undated.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 58

Remains of the Sequoia building at Wawona, November 24, 1977. Photograph by Jack Gyer, Chief Curator, Yosemite N.P.

Photograph courtesy of the Yosemite Research Library and Records Center.

ILLUSTRATION 59

The Wawona coffee shop, looking due north, ca. 1926-27.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

COFFEE SHOP
SUPPLY STORE

B. STRUCTURES

1. Tent Platforms

The earliest known reference to these structures is the following entry from Clarence Washburn's diary, dated July 24, 1914: "Grass fire destroyed two tents." Illustration 10, taken about this time, shows more than a dozen tents clustered in the southern sector of the area separating Long White and Little White from Long Brown to the east. On January 26, 1917, Clarence Washburn noted that he "[saw] about tents and awnings," implying that some of the canvas work needed replacement. On May 28 of that year, the hotel company "Put up the tents." Listing of rates for the 1919 season informed guests that tents cost $4.50 per day for one person and $8.00 per day for two persons.[19]

Available evidence suggests that the Wawona Hotel Co. purchased its tent supplies from the Ames Harris Neville Co., 100 to 126 Potrero Ave., San Francisco. The following excerpt is from correspondence that company directed to Clarence Washburn on May 2, 1917:

> In reference to your 12 x 14 cottages similar to those furnished in the Yosemite Valley, we wish to state that the goods for these whould be here about May 15. We offer these as follows:
>
> | | |
> |---|---|
> | Frame | $23.75 |
> | Fly | 20.20 |
> | Cover or Tent | 60.36 |
> | Floor Cloth Burlap | 2.70 |
> | " " 10 oz. Duck | 6.50 |
> | Partitions | 7.80 |
> | Clothes Closets | 2.50 |
> | Sectional Floor | 18.10 |
>
> We presume that you do not care for the floor as the freight would be excessive.

---

19. "Rates At Hotel Wawona. For the Season 1919," Shirley Sargent's Wawona File.

The Fly, Cover, and Floor Cloth will be made of 10 oz. Single Filled Khaki colored duck, and the Partitions and Clothes Closets of Khaki Colored Drill.[20]

Clarence Washburn refered to this subject again on May 20, 1924, when he remarked that the hotel company was "Fixing tent platforms."

The topographical map of the Wawona area drafted by the National Park Service in November 1932 included twenty-one tent platforms in the area south of Long Brown and east of the Annex.[21] A description of these platforms follows from page 10 of the January 1933 Inventory: "Wood frame construction; foundation size, 12 x 14 each; floor area, 168 sq. ft. each; wood foundation in good condition; general condition of building, 1/2 fair, 1/2 good; no fixed equipment." Park records, dated September 15, 1947, indicate there were still twenty platforms in the area. The foundations, underpinnings, and floors for these were listed as "Bad." Whoever filled out the inventory sheet recommended that the foundations be moved to a more suitable location. In September 1947 the foundations were considered to have no insurable value.[22]

A map of the "Wawona Hotel Area," drafted in April 1950 does not show any tent platforms.[23] Presumably the YP & CC removed them between 1947 and 1950.

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20. Uncatalogued Washburn Papers, YOSE RL & RC.

21. Wawona Area Y-4950, drawn by R.E.F. field work by W.F. & R.E.F., Department of the Interior, National Park Service, Yosemite National Park Topographical Sheets, Office of the Chief Engineer, San Francisco, California. Sheet 6, scale: 1"=200'. Map found in File 900-01, Part 4, Yosemite Public Utility Operators, Yos. Park & Curry Co. Bldgs., Box 541, RG 79, NA. Hereafter cited as 1932 Topo Map.

22. YP & CC Folder of Non-extant Buildings, on file in the YOSE RL & RC.

23. This map was part of the Master Plan for YOSE. A microfilm copy of it, catalogued S-2211, is filed with the Graphics Division, Denver Service Center, NPS.

2. First and Second (1922) Tennis Courts

A number of entries in the Washburn Diary suggest there were two tennis courts prior to construction of the present court in 1937. The earliest entries regarding a tennis court date from 1917. On July 30 of that year, Washburn remarked that he had "Cut down one of the trees at the tennis court." A few days later, on August 5, he noted that the hotel company "Blew the big stump out at [the] tennis court."

Almost four years later, Washburn made three entries mentioning a tennis court:

1922
5/26 Eddie Gordon working on tennis court.
6/2 Getting along nicely with tennis court.
6/26 Opened up the new tennis court.

The location of the court constructed in 1922 is known from the 1932 topographical map cited earlier in this chapter. Whether the Wawona Hotel Co. constructed the 1922 court on the site of the earlier court is conjectural. Illustration 60, looking north, is the only known photograph of the 1922 court. This picture, from the Wawona Washburn Hartwig Collection, was probably taken in 1926 or 1927. The 1932 topographical map shows the 1922 tennis court. A description of the second court from page 33 of the January 1933 Inventory follows: "Concrete surface. Fence, chain link, 12' high, 1-1/4" mesh, completely surrounding court. Dimensions, 70' x 130'." It is presumed the YP & CC demolished the 1922 tennis court when it was replaced by the 1937 tennis court.

3. Croquet Court (1914)

According to the Washburn Diary, work on this structure began on July 14, 1914. Two days later, the "Croquet ground was ready to play on." Late in 1915 the hotel company added flower beds around the court's periphery. Two Washburn Diary entries detailed this improvement:

1915
11/22 Arthur finished digging around Croquet Grounds.
11/25 . . . planted lots of flowers down at Croquet Ground.

Illustration 60, taken ca. 1926-27, is the only known photograph of the croquet court. This picture shows that the flower beds planted in 1915 had fallen into disuse. The January 1933 Inventory does not mention the count. Presumably, then, it was removed about 1932 when the new highway was constructed.

ILLUSTRATION 60

A view, looking north, of the 1922 tennis court.

Photograph courtesy of the Wawona Washburn Hartwig Collection.

COFFEE SHOP
WAMONA STORE

CHAPTER FOUR: STRUCTURAL ANALYSIS

A. GENERAL CONDITIONS

The general structural condition of the six buildings that are open to the public or that are used to house employees is good. The main problems that exist are primarily the result of moisture infiltration. This is particularly the case with the main building and Long Brown. The condition of Hill's Studio and Long White results more from an inadequate structural system after an early alteration of the structures.

The specific analysis for structural rehabilitation of each building is directly concerned with the elimination of any adverse effects from the installation of the detection-suppression system may have. It is also concerned with providing safe routes of egress from the buildings.

B. BUILDINGS

1. Long White/Clark's Cottage

The veranda foundations of Long White have been repaired or completely replaced within the past few years and appear structurally sound. The foundation for the main portion of the building is original and in good condition. There is a minor drainage problem along the northwest and northeast sides of the building that allows an excessive amount of water to drain directly under the veranda. While this has not resulted in severe problems, the water should be rerouted so that no problems will result in the future. The entire porch floor was replaced during the foundation work and except for some rotting material near the northeast corner, it too is in good condition.

The existing composition shingle roof was applied directly onto wood shingles. It is in extremely poor condition, allowing excessive moisture penetration. This is true of the veranda roof and has resulted in some rotten sheathing, rafters, and ceiling material. Also, some moisture has penetrated into the first-floor east wall. It appears, however, that the main damage is cosmetic as paint has begun to peel off the exterior surface of that wall.

Some additional moisture penetration into the small attic space of the veranda roof has occurred because eave moldings have deteriorated, pulled away, or in some cases, come off completely. This condition has also resulted in the accessibility of the attic space to rodents.

Although no shingles were removed to allow a thorough analysis of the condition of the sheathing and rafters, enough information was gathered to determine that some portions of the veranda roof will have to be replaced. It is also possible that the structural system of the veranda roof will simply not be adequate to support the additional loading and stresses of the suppression system and its installation.

As outlined in Chapter Two, the attic space was probably not accessible or used originally, but by the latter part of the nineteenth century it had been converted to sleeping rooms. It is not known whether the main roof structural system was inadequate originally or whether the alterations necessary to convert the space resulted in an inadequate system. Regardless of the exact scenario, the system was not adequate and the simple truss could not handle excessive roof loads. This resulted in the walls being spread apart and a sag in the ridge line (drawing no. 3).

This problem was addressed by the park maintenance staff in 1977. Pairs of steel cables were attached to steel angles that had been bolted to the rafters at the tops of the knee wall. These cables appear to have stabilized the structure and no more lateral movement of these side walls is likely under existing loading.

2. Wawona Hotel

As mentioned previously, the hotel's primary structural problems are a result of excessive moisture penetration from the east, or uphill, into the crawl space of the east wing and into the basement. The water appears to be from surface runoff that simply continues to flow under the building, until interrupted by the stone retaining wall along the east side of the basement. At that point the water is either diverted

around the wall or it flows under and through the wall. The main area where this occurs is the southern half of the basement. Drawings no. 11 and 15 show the existing conditions and the main areas that are affected by the water.

The retaining wall itself appears to have settled somewhat, probably as a result of the lowering of the bearing capacity of the soil on which the wall rests. The wall has also buldged in toward the west resulting in twisting of the sill which rests on top of the wall. As can be seen from the isometric drawing of the hotel, the basic structural system consists of vertical posts bearing on sills that are either lying directly on the ground (mud sills) or on stone pads in the nonbasement portions of the building. Some of the mud sills are rotten; some of the vertical posts also have rotten lower ends.

The resulting settling is detailed specifically in drawing no. 15. Generally, the major settling has occurred at the juncture of the main portion of the building with the east wing. This settling can be seen easily in the undulations of the first floor along the north portion of the lobby and along the east side of both the bar and the dining room. The sloping floor along the west side of the dining room is a result of the ca. 1917 extension of the first floor veranda to the west to accommodate the enlargement of this room. This area is structurally sound with the exception of some rotted material at the previous proch floor level.

Another general trend is the sloping of the second floor away from the chimney stacks in all directions. Crack patterns in the plaster walls of several second floor rooms and the stair hall indicate this same movement pattern. The movement does not appear to be critically active at this time, and unless the movement accelerates, structural rehabilitation does not appear necessary.

The stairs at the northeast corner of the east wing have pulled away from the two-story shed. This movement appears to have occurred over a period of time as some maintenance and minor rehabilitation has accommodated it. The main movement appears to have

been vertical, although some movement to the north has taken place. Some of this movement may be related to the settling of the foundation, although most is probably related to a general damp condition that exists in this area.

The stairs on the south end of the building are not original; they have been added in recent years to provide additional egress from the second floor. They were altered during the winter of 1980-81 with the addition of solid two-inch risers, but they are not structurally adequate under heavy loading and will need to be replaced or repaired. Their present condition relates to their attachment on the second-floor veranda to somewhat unsound, rotten material and to the lack of adequate diagonal bracing of the 4-by-4-inch supporting posts.

The veranda balustrade is deteriorated in areas, particularly along the first and second floors of the east and south sides. Some flooring along the east veranda is also deteriorated and could limit egress from the building in an emergency situation.

3. Little White/Manager's Residence

Little White is also a balloon frame building. It is in good structural condition and will require only minor rehabilitation to accommodate the installation of the fire detection/suppression system. The only existing problem is the infiltration of ground water run off which has resulted in the rotting of some proch floor joists, posts, and flooring in the vicinity of the west side and northwest corner of the building.

4. Thomas Hill Studio

Thomas Hill Studio has undergone several extensive renovations. At least one of those--the removal of the partition walls between the central main room and the east and west rooms--perhaps had a minor effect on the structural integrity of the building. The primary structural problems, however, are related to the spreading of the upper walls because of heavy roof loads. The extent of this movement at the corners varies and the specifics are represented graphically in Illustration

61. Even more movement is implied by the door frame that leads into the small closet north of the east room. In this case the door facing is out of plumb to the east approximately 2 inches over its 7-foot height. This north wall is also out of plumb by approximately 2 inches to the south. At this same location there is evidence that this north wall and the adjacent wall to the west are not adequately attached.

Illustration 61 is a sketch of Hill's Studio floor plan. The large arrows indicate the basic trends of wall movement at the ceiling levels as a result of movement on an east-west and a north-south axis. The specific amount that a particular wall is out of plumb over its entire height from floor to ceiling is indicated by the small arrows at each corner with the corresponding dimensions in inches. In addition, there are other notes relating to deflection of the ceiling, the slope of the floor, and other movement indicators.

A negative ground slope often exists along the north wall that allows some surface runoff to flow under the building. On investigation it appears that this area under the building remains damp over long periods of time. This could be the cause of what appears to be the settling of the foundation along the northeast portion of the building.

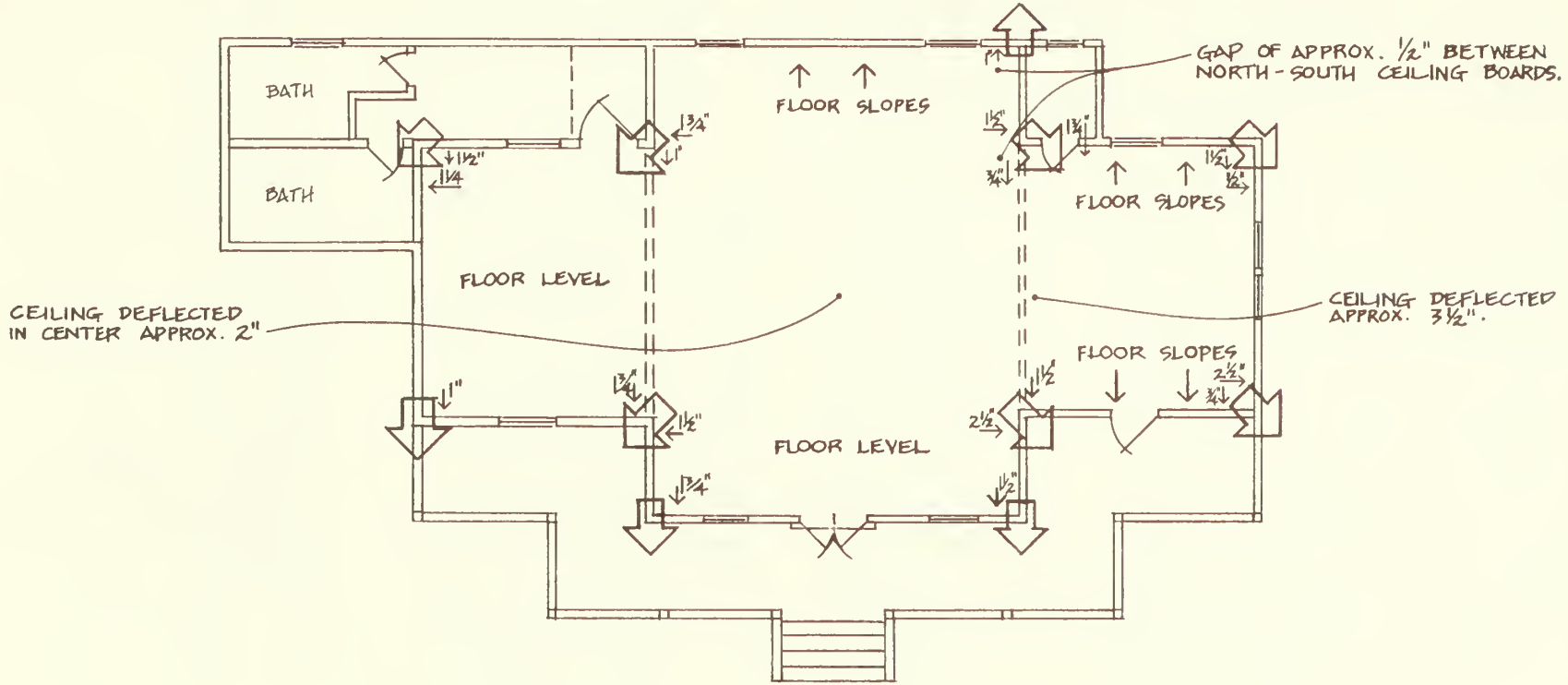
It has been related that the major wall movement reflected in the sketch floor plan is the result of excessively heavy snow loads during the winter of 1974. The condition that exists currently does indicate that these or other similar loads were the cause. Approximately four years later, in 1978, four spliced two-by-sixes were added, connecting rafters on the north and south of the central portion of the building to restrict movement along the north-south axis. It is not known whether this has been effective.

Probably as a result of the wall movement, a significant roof leak has developed at the lower portion of the valley formed by the juncture of the roof of the central portion with the north side of the roof at the east wing. The wall plate and rafter ends at this location are rotten and will have to be replaced. The upper portion of the wall

ILLUSTRATION 61

Floor plan sketch of Hill's Studio.

Large arrows indicate general movement trends.


BATH
BATH
FLOOR SLOPES
GAP OF APPROX. 1/2" BETWEEN NORTH-SOUTH CEILING BOARDS.
FLOOR SLOPES
FLOOR LEVEL
CEILING DEFLECTED IN CENTER APPROX. 2"
CEILING DEFLECTED APPROX. 3 1/2".
FLOOR SLOPES
FLOOR LEVEL

beneath remains wet over long periods of time. The burlap covering did not allow a comprehensive examination of the wall itself, but some moisture damage can be anticipated.

Moisture has also caused deterioration on the building's exterior. This deterioration is related to an inadequate roof drainage system, caused primarily by the lack of appropriate and adequate maintenance. The most significant structural problem at this time is a broken veranda support beam at the southeast corner. In addition to having been broken, the beam and surrounding wood is rotten. Some veranda ceiling boards have buckled and paint has peeled off, indicating moisture infiltration. Because of the presence of moisture in the veranda, it is also possible that roof rafters and sheathing have suffered.

Although the sloping floor does indicate probable settling, the foundation and pier system appear in good condition. Most of the support members were replaced either during the 1968 restoration project or earlier.

5. Little Brown/Moore's Cottage

Little Brown is generally in good structural condition. The only existing condition that will need to be corrected occurs at the juncture of the building proper with the veranda floor. Along both the north and south sides, the floor has pulled away from the main portion of the building. It also appears that the floor slope is excessive, suggesting that the exterior floor supports have settled. However, significant settling was not obvious during an examination under the porch floor.

6. Long Brown/Washburn Cottage

As discussed in Chapter Two, Long Brown was essentially gutted and the interior reconstructed in 1951. The building remains in sound structural condition with the exception of the north veranda and stairs and the north side of the building proper. This north portion has deteriorated to the extent that complete reconstruction will probably be necessary. The cause of the deterioration is moisture in the form of

rainfall and probably to a lesser extent, melting snow. There is essentially no moisture protection on the north side of the building where the effect of any moisture is multiplied because of it does not evaporate easily or quickly.

The stairs themselves were replaced by the concessioner sometime between May and November 1981 as a temporary measure to insure safe egress from the building before a more permanent solution could be found. These stairs are similar to the ones that were replaced, but extend 21 inches farther to the west. This difference has changed the position of the hand rail and its relationship to the veranda columns, balustrade, frieze, and eave.

The water penetration has also resulted in the significant deterioration of the exterior siding on the adjacent north portion of the building proper. In some areas, a finger can be pushed completely through the siding with minimum effort. Because of this condition it can be anticipated that some of the structural members, such as wall studs, have also deteriorated to some extent.

7. Hotel Annex

The Annex is in good structural condition. There is a potential problem that could develop if leaking plumbing in the men's room adjacent to the boiler room in the basement is not repaired. The siding in the southwest corner of the men's room is rotten and there is a possibility that a support pier or a sill may also need to be replaced. The extent of the area of deterioration is limited.

As is the case in several of the other buildings, the lack of adequate maintenance has resulted in the deterioration of other architectural elements. Some of the exterior proch supporting piers have rotted because of inadequate or misdirected ground and roof drainage.

CHAPTER FIVE: EVALUATION OF THE FIRE DETECTION SUPPRESSION SYSTEM

A. GENERAL EXTENT OF THE DEVELOPMENT

A fire detection-suppression system is scheduled to be installed in the Wawona Hotel Complex in fiscal year 1983. All of the seven historic buildings still existing at this site are included in this development.

The fire detection-suppression system is the major component of an overall plan which, when implemented, will fulfill all applicable requirements of the National Fire Protection Association's Life Safety Code (NFPA 101) for the present use of the Wawona Hotel buildings. Implementation of the plan will also protect the historic buildings from destruction by fire.

The overall plan began several years ago when various proposals for improvements that would be necessary for life safety were presented. In November of 1980 a comprehensive plan was developed by Rufus Valdes, Yosemite National Park Safety Engineer; Richard Wilburn, Western Regional Safety Officer; and Ken Rueff, Safety Engineer for the Denver Service Center. The list of improvements were transmitted to the region and the park in late November 1980. The report addressed the needs prior to the installation of a total fire suppression system. This interim work generally included emergency lighting, properly identified exits, smoke detectors, additional alarms and manual fire extinguishers, replacement of flammable materials, fire and smoke partitions in several buildings, and the elimination of the use of several rooms in the hotel. Interim work began during the winter of 1980-81 with additional work undertaken during the winter of 1981-82.

The proposed total fire detection-suppression system will be comprehensive. To insure the protection of life and property, almost all rooms, halls, corridors, attic spaces, and crawl spaces are to be equipped with an automatic detection and suppression system.

In addition to the detection-suppression system, this project will also include several items of an architectural rehabilitation nature. Some of these are related to the installtion of the system, while others insure safe egress from the buildings. The specific items are described in a building by building evaluation of the life safety improvements. They include the following:

(1) The repair of stairs, railings, and floors along paths of egress.
(2) The repair of structural elements such as rafters and ceiling joists in veranda roofs through which piping will pass.
(3) The repair of walls, floors, ceilings or roofs through which or near which the system will be installed.
(4) The installation of fire stops in walls of the balloon frame buildings.
(5) The repair of structural elements in the hotel, Hill's Studio, and Long Brown/Washburn Cottage.
(6) The installation of a subsurface drain along the east side of the hotel.

The installation of the fire detection-suppression system and the various other undertakings related to structural rehabilitation and the provision of safe means of egress from the buildings will all have an effect upon this National Register complex. In particular, there will be minor alterations in architectural details in some buildings, and there will be slight visual intrusions in areas where it is not feasible to conceal the fire-suppression system.

In applying the criteria of adverse effect, however, the National Park Service has determined that this project will have no adverse effect upon the significant characteristics of the complex. All portions of the suppression system will be concealed wherever possible. The installation of the system will enable the traditional use of the hotel complex to continue by providing adequate life safety protection, and the system will enhance the protection of the structures from fire. This project will not involve the destruction or alteration of any significant characteristics of the complex, isolate or alter the complex's surrounding environment, result in its neglect, or lead to its transfer or sale.

B. Buildings

1. Long White/Clark's Cottage

Development Action

All rooms including baths and closets as well as each of the partitioned-off rooms in the attic, the small main roof attic space, and the crawl space beneath the building wll be sprinklered. The small attic spaces along the verandas, and the verandas themselves will be sprinklered, also.

Because of the balloon frame construction, any fire that occurred anywhere in the wall or even beneath the building, could spread quickly to the top of the roof by the chimney effect of the continuous space between the wall studs. Consequently, it will be necessary to completely seal off the wall cavities from the attic space and from the roof rafter cavity.

A flammable composition board which covered the original butt joint wood siding was replaced with type X gypsum board during the winter of 1980-81. The ceilings are also wood, but a drop siding instead of the more simple siding on the walls. The wood ceiling which is exposed has an acceptable fire resistance rating and will not be removed or covered since it is important to the character of these rooms.

The veranda roofs' structural system will be repaired with new members added as necessary. The existing composition shingle roofs of the verandas, as well as the main gable roof, will be replaced with wood shingles similar in size and texture to the original. All eave molding and trim will be replaced in association with the roof replacement, as necessary.

The veranda floor will be repaired by in-kind replacement where the flooring is deteriorated (as will the veranda ceiling). This is necessary primariy at the northeast corner. The deteriorated and damaged veranda balustrade, also primarily along the east side, will be repaired or replaced in kind.

The previous structural repair to the roof truss, which incorporated the use of steel cables and steel angles, will be re-evaluated and altered or replaced if necessary.

The piping for the sprinklers will be located in the main attic space with the sprinklers extending down into the rooms as necessary. There would be a cost advantage in the location of the piping in the attic as there would be less wall material to repair, and access and working space would be better. In order to locate the piping in the attic, the existing partition wall will have to be removed completely.

The removal of the parition walls will allow for a more cost effective attic sprinkler system because each separate divided space would not exist and consequently would not have to be sprinklered. The exisitence of the pipes in the attic would effectively eliminate the possibility of ever using the space again without reconstruction of the sprinkler system.

The piping for the verandas and veranda attic sprinklers will be concealed. The sprinklering of the veranda will also provide more protection to the building itself. Access ports will be necessary to inspect sprinkler heads and detectors. These will be located at the level of the attic knee walls or thorough the ceiling of the veranda itself. In both cases, there would be some minor removal and alteration of historic fabric. Ports located in the ceiling would be visible, but the effect could be minimized by limiting the number of ports to the least possible number.

All alterations to historic materials will be identified and recorded. Smilarly, the alteration or removal of historic fabric from the main attic partition walls will be documented by properly recording the existing conditions as well as the changes. Historic materials thus removed will be identified and turned over to the park curator along with the identifying notes.

Effects of the Actions

The National Park Service has determined that the implementation of the above actions will have no effect upon the significant characteristics of this structure.

2. Wawona Hotel

Development Action

All rooms including baths, closets, halls, offices, storage spaces, crawl spaces, attic spaces, hidden attic spaces, basement areas, and spaces between dropped ceilings and oriignal ceilings will be sprinklered. As in Long White, the verandas and veranda attic spaces will be sprinklered also.

It will also be necessary to completely seal off the wall cavities at the first floor, at the second floor, and at the attic floor levels of the balloon frame portions of the building. This is primarily the original portion of the building.

Some of the hotel has been rewired recently, but some additional rewiring is necessary and will be done. The present wiring is inadequate as the limited existence of outlets promotes overloading. The insulation of some of the knob and tube wiring in the attic is missing and is, itself, a fire hazard. The existing knob and tube wiring is a part of the building's history and should not be removed after its function has been abandoned.

The plaster has falled from the wooden lath in several rooms and will be repaired. The absence of plaster provides an easy access for fire to reach wall and ceiling cafities and the wood lath itself is not an acceptable fire rated material.

The veranda floor, particularly along the east side, second floor, is rotten in places and will be replaced in kind. If these deteriorated areas collapsed or otherwise failed at a critical time, egress from the building could be restricted. Likewise, some of the balustrade along the east and south sides of both the first and second floors has

deteriorated and could give way. These portions of the balustrade will be repaired in kind using the exact same dimensions and materials.

As was mentioned in Chapter Four, the stairs at the northeast portion of the building have settled. They will be repaired by replacing in kind all deteriorated materials that are visible. Structural elements such as the foundation that supports the stairs and floor at this location, posts, beams, headers, and carriages of the stairs will be repaired or replaced as necessary. Repair of the south stair is also necessary. Either deteriorated flooring on the landings will be replaced with diagonal bracing added to the 4 by 4 inch vertical supporting posts, or the entire stairs will be replaced with one of similar appearance. In association with the stair, some of the second floor facia where the stairs are attached, will also have to be replaced.

The deteriorated and rotten mud sills and piers in the basement and in the crawl space of the east wing will be repaired or replaced where necessary. The piers will be replaced in kind but mud sills wil be replaced by concrete footings. Because of the settling of the building, some realignment may be necessary. It could be anticipated that raising certain parts of the building will result in cracking plaster and sticking windows and doors. The realignment will not be carried out where severe damage will result. In this latter case, that portion will be stabilized at its existing position.

It will also be necessary to construct a new exit from the south end of the basement. This will require relocating the existing wall approximately two feet to the north, and the removal of the stairs which originally extended from the basement level to the first floor.

The retaining wall on the east side of the basement will be repaired as necessary. Some of the overall repair will consist of the replacement of a portion of the stone wall. This will be particularly necessary along the south end of this wall.

Since the major cause of the settling of a portion of the hotel and the deterioration of various structural members is moisture that penetrates into the crawl space of the east wing and the basement, the source will be addressed. A drainage system will be installed to divert water away from this portion of the building. It will consist of a subsurface drain extending along the east side of the hotel. The existing no-historic deck which extends to the east beyond the original porch line will be replaced with a smaller deck. The smaller one will allow for more efficient drainage in this critical area. It will also be sloped near the rear door to allow for barrier free access.

As can be seen from the sections through the hotel's east wing, Drawing Sheet No. 16, several hidden spaces exist which resulted from 1914 additions and changes. These roofs were covered when the east wing was expanded and the gable added in 1914. All of these spaces will be sprinklered. To provide adequate access to these spaces, access openings will be cut from the "penthouse" apartment into the attic above and from the storage area north of the attic floor hall into the hidden space above. In addition, a portion of the wooden shingles and sheathing of the original east wing hipped roof will be removed to provide access into the other hidden spaces.

The sprinkler piping will be concealed in the attic of the second floor veranda and in the attic of the hotel itself for the entire second floor. It will also be concealed in attic space for the rooms on the attic floor level such as the storage rooms, "penthouse" apartment, and hall and stairwell.

It will be much more difficult to conceal the piping on the first floor. The concealment of sprinkler piping in the public rooms on the first floor of the hotel will require the removal of much of the ceiling plaster and lath but will not require significant structural rehabilitation. This would not be true of the kitchen area since the pipes can be concealed in the space between the original ceiling and the existing drop ceiling. The piping for the first floor veranda sprinklers will not be concealed because concealment would result in extensive alterations to the

existing historic materials. The concealment of some of the piping where it can be accomplished without a significant cost increase and impact on the building will also be an advantage if and when complete rehabilitation/restoration is undertaken. If it is decided at a later time to conceal all of the piping, then the changes will be minimal. Consequently, piping for sprinklers on the second floor veranda, second floor rooms and halls, the kitchen and the first floor public rooms will be concealed.

In order to use the "penthouse" apartment for human occupancy, in addition to the alarm and sprinkler system, a safe means of egress would have to be provided. The construction of a second exit from the "penthouse" apartment or a complete one hour fire rated enclosure for the existing exit would have an adverse effect on the building and on the site. Consequently, because of the limited amount of space that would then be available, an additional means of egress, and the enclosure of the existing will not be provided and the room will not be used for human occupancy.

Access ports to the second floor veranda attic spaces will be necessary for the inspection of the sprinkler system. These would be located in the ceilings as there is no other means of access. While some alteration of the historic fabric would be necessary, the effect would be minimized by limiting the number of ports. From the veranda, the only visible evidence will be four sawn lines which would define the square or rectangular shaped access.

Effects of the Action

Implementation of these actions will have an effect upon the Wawona Hotel. However, in applying the criteria of adverse effect, the National Park Service had determined that there will be no adverse effect upon the significant characteristics of the structure. The sprinkler system will be concealed to the greatest possible extent and will substantially increase the protection of the structure and the life safety of its occupants.

3. Little White/Manager's Residence

Originally, a fire detection/suppression system was not scheduled to be installed, in Little White. This was based on its current use as a one-family residence which did not require the same life safety protection features as did the buildings that were classified as hotels or dormitories. However, in the original draft of this Historic Structure Report the advantages of an alternative to include Little White in the current fire detection-suppression project were pointed out. The alternative was selected and an automatic fire detection and suppression system will be installed.

Development Action

All rooms including baths and closets, the attic, the crawl space beneath the building and the small veranda attic spaces and the verandas themselves will be sprinklered.

Most of the wall cavities are sealed off at the upper portions of the walls but the lower walls, at the first floor level, must be blocked off, also.

The veranda floor and some floor supports will be repaired where necessary with any replacement of the flooring to be in kind.

Piping can be concealed easily in Little White in the veranda attics, and in all interior rooms with the exception of the kitchen and bathroom. The later addition of a sleeping loft in this area resulted in an intermediate floor that does not have hidden space above or below

it. Consequently, the piping for the kitchen and bathroom will be exposed. The piping for the sprinklers in the main rooms will be concealed in the main attic with the sprinklers extending down through ceilings. The piping for veranda sprinklers will be concealed in the veranda attics also. Ports will be required in the veranda ceiling to gain access to the veranda attic spaces.

Effects of the Actions

The National Park Service has determined that the implementation of these actions will have no effect upon the significant characteristics of this structure.

4. Thomas Hill Studio

Development Action

An automatic detection and suppression system will be installed in all rooms including the restrooms, closet, storage spaces, the attic, the verandas, and the crawl spaces. Unlike the other buildings on the site, the suppression system in this building will be primarily a halon gas system with the exception of the verandas and the crawl space beneath the building in order to protect historic furnishings and paintings.

In addition, some structural rehabilitation will be necessary to ensure the stability of the building. This will consist of the replacement of some structural members that are deteriorated such as the ends of the rafters, the wall plate, and roof sheathing at the northeast juncture of the central portion of the building with the east extension. Structural members will be added in the attic as necessary to compensate for a loss of structural integrity that may have occurred during the heavy snow loads.

The building has settled along its north side. The intrusion of water into this area in the past was probably the major cause. Further actions will be taken as necessary to stop the water intrusion.

There has also been water intrusion into the veranda roof as evidenced by buckling ceiling boards. The extent of this damage is not known but is probably not extensive. Any future replacement of visible materials will be in kind.

The concealment of most of the detection-suppression system can be accomplished by placing piping in the small attic spaces of the verandas and the halon pressure tanks in non-visible locations in the interior.

A provision for barrier free access to this building will be provided by a chair list at the rear or north entrance into the building.

Effects of the Actions

Installation of the detection-suppression system, the structural rehabilitation and the provision for barrier free access will have an effect on the building. However, in applying the criteria of adverse effect the National Park Service has determined that there will be no adverse effect upon the significant characteristics of the structure. All components of the system will be concealed to the greatest possible extent and will provide for the continued use and protection of the building.

5. Little Brown/Moore's Cottage

Development Action

All rooms including baths, closets, storage spaces, crawl spaces, and verandas and veranda attics will be protected by a complete fire detection-suppression system.

The veranda floor is rotten in some places and will be replaced in kind. These rotten areas could conceivably limit egress from the building, if someone stepped through the floor. Some of the steps and balustrade have deteriorated and will be repaired.

The veranda floor has also pulled away from the main portion of the building in several locations. As appropriate, the floor

will be realigned and reattached. While it is possible that settling along the exterior edge of the floor led to this condition, it is not likely that extensive ground disturbing foundation work will be necessary.

Although more difficult than in some of the buildings such as Long White and the Thomas Hill Studio, it is possible to conceal most of the piping in the attic spaces for the first floor rooms, the second floor rooms, the verandas and the cupola. As can be seen in Drawing No. 30, a section through Little Brown, the attic spaces are not complete above all interior rooms and in some of these cases it may be necessary to expose some of the sprinkler piping in the rooms themselves. In these cases the piping will be made less intrusive by painting and limiting the amount of piping.

Effects of the Actions

Implementation of these actions will have an effect upon the structure. However, in appling the criteria of adverse effect, the National Park Service has determined that there will be no adverse effect upon its significant characteristics. The proposed actions provide for the concealment of the piping and the increased protection and the continued use of the building.

6. Long Brown/Washburn Cottage

Development Actions

All rooms including baths, closets and storage spaces, attics, hidden attic spaces, and crawl spaces will be provided with a complete fire detection-suppression system. The verandas and veranda attics will also be sprinklered.

The veranda roofs are in poor condition and will be replaced as necessary with thin sawn shingles similar in appearance to what was used originally. The main gable composition shingle roof will also be replaced at the same time using the same type wood shingles.

The deteriorated north porch and stairs will be repaired as necessary. Any repair and replacement will be in kind so that there are

no significant changes. As has been discussed previously in Chapter Two and Chapter Four, at least a portion of the siding on the north wall is rotten and will also have to be replaced. The exact extent of the damage will not be known until the work in undertaken.

As can be seen in the cross section of Long Brown, Drawing No. 36, the lowering of the ceilings of the first floor rooms resulted in a dead space between the ceiling and the second level flooring. This entire space will have to be sprinklered with access for installation coming from the first floor. The installation of the sprinklers will result in the removal of a certain amount of the 1951 ceiling. Its replacement, when extensive, will be with gypsum board.

The piping will be installed in the attic space for all of the second floor rooms with the sprinklers dropping down into the spaces from above. Because of the existence of the space between the first floor ceiling and the second level floor, the piping will be concealed to the extent possible there also. Likewise, the veranda attic will conceal the piping, although some access to this space will have to be provided.

Effects of the Actions

Implementation of these actions will have an effect upon the structure. However, in applying the criteria of adverse effect, the National Park Service has determined that there will be no adverse effect upon its significant characteristics. The proposed actions provide for concealment of most intrusive features and continued use and increased protection of the building.

7. Annex

Development Actions

All rooms including baths, shops, closets, storage spaces, attics, and crawl spaces will be protected by a complete fire detection-suppression system. The verandas will also be sprinklered.

In addition, the smoke partitions that were installed during the winter of 1980-81 to satisfy emergency life safety needs will be

removed once the detection-suppression system is installed. Their removal was a mitigating condition to the adverse effect of their installtion.

The only spaces in the Annex in which the piping for the sprinklers can be concealed completely is the second floor rooms. The verandas have no ceilings, consequently the piping will have to be exposed there. Concealment of the piping for the first floor and ground floor, or basement rooms would require extensive removal of the ceilings and some associated structural rehabilitation and will not be done with one exception. The exception is the sun room located on the west end of the first floor as piping will be concealed in this public room.

Effects of the Actions

Implementation of these actions will have an effect upon the structure. However, in applying the criteria of adverse effect, the National Park Service has determined that there will be no adverse effect upon its significant characteristics. Piping will be concealed to the greatest degree possible and the sprinklers will provide for the continued use and increased protection of the building.

CHAPTER SIX: FUTURE PRESERVATION/RESTORATION, EXPANSION, AND WINTERIZATION AT THE WAWONA HOTEL

This chapter is not intended to be specific to the degree that potential future actions can be assessed as to their particular effects on the significant vaules of the Wawona Hotel. Any future restoration/preservation of the hotel will require more investigation and research prior to any detailed assessment of that action's effect. The following is a brief summary, intended to assist management in considerations of future potential actions.

The Yosemite General Management Plan indicates the future development of the Wawona Hotel is preservation/restoration. However, it is important to consider potential future restoration/preservation as it may relate to the current development of the safety improvements with the fire detection-suppression system as its major component. The general management plan also specifically indicates the desire to expand the overnight capacity of the hotel complex from 63 to 145. The Yosemite Park and Curry Company has expressed interest in keeping the hotel open for year-around use. Depending upon the number of accommodations that would be available for winter use, extensive rehabilitation will be required. All of these possible future actions will have a significant effect on the existing buildings individually and on the site as a whole to varying degrees. Following is an overview of the possible future preservation/restoration, expansion, and winterization and the relationship of these actions to the current project.

A. Preservation/Restoration

Any future preservation/restoration of the Wawona Hotel complex will probably vary from building to building. Preservation/restoration as it is used in the general management plan is a general treatment approach rather than an indication of a specific treatment. The potential specific treatment is outlined below for each building.

Long White/Clark's Cottage, dating from 1876, is the oldest extant building on the site. As described in Chapter Two of this report, it has gone through many changes that reflect at one stage the expansion of the capacity of the building with the addition of the attic rooms, at another the upgrading in the quality of the accommodations with the addition of private baths, and at a third a reduction in the number of rooms with the closing off of the attic. Throughout these alterations, the true character of Long White did not change significantly. Dormers were added, the attic opened, then closed off; window openings became doors and door openings became windows; but still the overall character of the building did not change. Long White is still used today just as it was when it was originally completed and made available for overnight guests.

A restoration of this building to any particular period of time is not a valid consideration. A restoration could mean the removal of the bathrooms, the reconstruction of the interior stair, and the restoration of rooms in the half-story attic. A much more appropriate specific development term to be applied here is preservation; -- preservation of the existing character of the building and its current use. An integral part of the preservation approach would be some rehabilitation so that the building could be maintained. Another component in the preservation of the significant character of Long White could be a return to the original paint scheme which existed basically unchanged until the 1940s.

In the particular case of Long White, the installation of the fire detection-suppression system would not have an impact on the future preservation as described here, nor would any future preservation impact the fire detection-suppression system.

Any future treatment of the Annex and Washburn Cottage could be viewed similarly to Long White as specific restoration to any specific period makes little sense. In the case of the Annex, it has not changed materially since it was constructed so preservation of its current appearance and use would be the logical approach. Although Long Brown/Washburn Cottage has changed significantly, to restore could mean the removal of the second floor since that was the most significant

change. Obviously, the elimination of half of its rooms would not be acceptable. In each of these cases, the installation of the current system would not impact nor would it be impacted by the described future restoration/preservation treatment.

The Thomas Hill Studio is a building that a specific treatment of restoration would have meaning. It has gone through several significant changes that are summarized best in drawing no. 25. These changes have altered the original character of the building. The interior appearance during the time that it was used by Thomas Hill is also well documented making a restoration of the interior entirely possible. This documentation is included in this report as Appendix D, "Evidence of Original Furnishings . . ." The current use of the Thomas HIII Studio for interpretation also lends itself more appropriately to restoration.

In this particular case the restoration would require changes to the fire detection-suppression system as it is currently planned. This is inevitable as the restoration of the interior with reconstructed partitions and the sky-light would dictate a new system design for some of the interior spaces. There would be no change in the location of detectors and sprinklers on the exterior, in the crawl space, and the halon system in some of the attic space.

Generally, the specifics of a restoration/preservation development for the Wawona Hotel should probably be primarily preservation with perhaps some components of a restoration. The architectural investigation of the hotel associated with this report has not been done to the extent necessary to answer all questions related to a restoration of the hotel to its appearance prior to the major change in 1914. However, it does appear that all the specific information that would be necessary for such a restoration is available in documentation and in the building itself. The current use of the building for public dining and for employee housing could be changed to allow for the complete restoration, primarily if the employee housing was to be provided elsewhere. However, the restoration of the hotel to a pre-1914 appearance would require drastic demolition and extensive reconstruction making the validity of such an approach somewhat questionable.

A partial restoration, with rehabilitation as its major component, of the dining room, the lobby and the other public rooms on the first floor could be desirable. The total rehabilitation of the remaining portions of the hotel would also be an appropriate undertaking. In this case the required changes in the fire detection-suppression system would be minimal, since the sprinkler piping would already be concealed on the first floor.

Little Brown/Moore's Cottage is similar to the Annex in that it has not changed to an appreciable degree. The principal changes have been in details such as the roofing material, the creasting on the roof ridges, the finial that capped the concave pyramidal cupola roof, and the painting scheme. The necessary information exists and the exterior restoration of this structure could be easily accomplished. In addition to a future exterior restoration, some rehabilitation work would be necessary, particularly if the use of the structure changed from that of employee housing to that of overnight guest accommodations.

Little White/Manager's Residence is also included in the current project. The currently planned fire detection-suppression system would not have to be changed due to future restoration/preservation. As with several of the other buildings, the exterior and the interior room arrangement has changed little. An exterior restoration would include little more than the replacement of existing roofing material and a minor difference in the painting scheme. Further, a change in use from a private residence would no doubt require some rehabilitation, but little else.

A future development of the remainder of the site would again relate to the general preservation of the existing terrain, vegetation, and vistas that currently exist. As described in Chapters Two and Three, there were many other buildings and structures on the site at various times that no longer exist. But since an important significance of the site is one of a continuous function, it does not seem appropriate to even consider the reconstruction of any of these non-extant features.

In summary, future preservation/restoration treatment of the Wawona Hotel will generally be preservation of the existing site with the individual buildings retaining their present relationship to one another. The specific treatment for the individual buildings will also be primarily preservation. A probable treatment for each structure, as determined by the levels of investigation and research associated with this report follows. However, more architectural and historical investigation will be necessary to support a specific preservation undertaking.

1. Long White/Clark's Cottage: preservation
2. Wawona Hotel: preservation, with minimal interior restoration
3. Little White/Manager's Cottage: preservation
4. Thomas Hill Studio: restoration
5. Little Brown/Moore's Cottage: preservation with minor exterior restoration
6. Long Brown/Washburn Cottage: preservation
7. Annex: preservation

B. Expansion and Winterization Development

The potential of development associated with expansion and winterization on the Wawona Hotel complex to require changes in the fire detection-suppression system, and to have an effect upon the historically significant qualities is much greater than the impacts and effects of preservation/restoration. The expansion and winterization is much more complicated with many more overlapping and interrelated concerns. In order to simplify the analysis of these complex interrelationships the expansion and winterization are each considered separately, although they are obviously tied closely together. Only the simplest form of expansion, i.e., the construction of new facilities with no change to the existing would be a completely separate development action.

Expansion

Expansion would of necessity include new construction in the Wawona Hotel area. The existing rooms available for guests and employees are currently being utilized to the maximum extent. The use of tents for employees last year points out that. In fact, an actual shortage appears to exist. The extent of the new construction will obviously depend upon the extend of the expansion.

There appear to be three basic approaches for the direction of the expansion. If a new building is constructed for employee housing, additional guest rooms would then be available in the hotel and in Lttle Brown/Moore's Cottage. It is assumed that the use for guests of Long White/Clark's Cottage, the Annex, and Long Brown/Washburn Cottage would not change. Little White/Manager's Residence could also be utilized for guests if other accommodations were provided for the concessioner's manager. This expansion approach would necessitate fairly extensive rehabilitation, particularly on the second floor of the hotel. Assuming that the rehabilitation would include the addition of some private baths, there would probably be an additional 20 to 25 rooms available for guests in the hotel and in Little Brown.

Another approach would be to provide the additional guest rooms in one or more new buildings and perhaps change the use of the existing guest rooms to employee housing.

The third basic approach would be a combination of the first two, as the new construction would include both employee housing and guest accommodations. This would probably mean two separate buildings. In addition to the new construction there would probably be some changes in specific use of the existing buildings.

The changes required in the currently proposed fire detection-suppression system by these approaches varies somewhat. The result of the first expansion approach would require the greatest amount of change as the rehabilitation of the second floor of the hotel and, to a lesser extent, the rehabilitation of Moore's Cottage would probably mean the redesign of a portion of the system as some room sizes would change with the addition of bathrooms. The need for heat for guests on the second floor of the hotel would also dictate some changes in the electrical and plumbing services. There would be a need to add to the water supply system and major distribution lines. This would primarily relate to the area of any new construction. If any new construction is above (higher in elevation) than the existing complex, the system would have to be redesigned. Presently, Little Brown/Moore's Cottage is the highest in

elevation and the hydraulic head at that point is at a minimum. If the system were not changed, then the only location for any new construction would be lower in elevation than Little Brown, which if undertaken at this site would probably be to the north.

The amount of change in the fire detection-suppression system required by the expansion deveopment of the second approach is minimal on the buildings themselves. The main changes in the existing buildings would only involve at most, a change from guest to employee use. However, the new construction would be limited by the currently planned water supply and distribution system. If the expansion is greater than that necessary to accommodate approximately 25 more guests, the water capacity would have to be increased.

The third approach, a combination of the first two, that would include new construction for both guests and employees, would require changes in the fire detection-suppression system similar to the changes mentioned for the first and second approaches. The degree or extent or changes would, of course, be dependent upon the extent of the expansion.

Winterization

As mentioned previously winterization and expansion of the Wawona Hotel complex are closely related. In this particular portion of the report, while winterization is addressed separately, there will be a need to refer back to the Expansion portion on occasion. There are three basic approaches to providing winter accommodations at the hotel site. New construction could be a part of all of the schemes if expansion is also involved.

One approach or scheme would be to provide all winter guest rooms, guest services, and employee rooms and services in new construction. The existing buildings could continue to be used as they are presently with the result that the current capacity would be added to that of the new construction during the spirng, summer, and fall seasons. The new construction, because of the range of housing and

service needs from employee housing to employee and guest dining, probably would require more than one buildng. It is assumed that any new guest rooms and dining would occur on the present site. However, the employee rooms could be provided on the present site or removed from the Wawona Hotel area. Obviously under this scheme, there would be no need to completely rehabilitate, insulate, or provide additional heating in any of the existing facilities.

Another approach or scheme would be the accommodation of winter guests and employees in the existing buildings with no new construction. This would require extensive rehabilitation of the hotel with varing degrees of rehabilitation necessary on the other buildings depending upon the number of guest and employee rooms that are required by the concessioner. For the purpose of this analysis it is assumed that the concessioner would want to utilize all of the existing guest rooms and that the number of employee rooms required would not change.

Presently, Long Brown/Washburn Cottage, Long White/ Clark's Cottage, and the Annex are heated. Some of the walls of Washburn are insulated, but none of the other buildings are insulated nor do they have any other energy conservation features. The hotel has some heat on the first floor, but only a few electric heaters on the second floor. Insulating any of the building would require, at minimum, that all interior surfaces or exterior walls be removed and replaced after the insulation is installed. Insulation would also have to be added in other spaces in all the buildings. In addition, the existing heating system would be inadequate and have to be redesigned and replaced.

A third scheme would be a combination of the two previously described, where some or all of the buildings would be rehabilitated for winter use and new facilities provided for employees, or guests, or both. As in the analysis of the changes resulting from expansion, the rehabilitation of the hotel and Little Brown/Moore's Cottage would provide approximately 20-25 additional rooms for guests.

The first winterization scheme, including all winter accommodations in new construction, would not impact the present structures. It would how ever dictate the redesign and construction of a new water supply and distribution system or expansion would be restricted by the currently designed system.

The second scheme, winterization of the existing buildings with no new construction would mean extensive rehabilitation of the existing structures, but would not affect nor be affected by the site or by the water distribution system. The major rehabilitation would also mean some alteration of the detection-suppression system as some room sizes and shapes would probably change. Also, it will be more difficult to work around a sprinkler system that is already installed.

The third scheme, a combination of the first two, would require the most changes as both the detection-suppression system in the buildings and the supply and distribution system would be involved.

C. Summary

The analysis of the two potential future developments of preservation/restoration and expansion/winterization is only cursory. However, it is clear that to proceed with any development without a more comprehensive analysis will cause an extraordinary number of problems in the future. At this point there are several general development approaches or schemes with a sizeable number of alternatives under each basic scheme that should be considered. However, if some basic questions can be addressed and answered, the number of alternative schemes could be reduced significantly. The most important of these questions is: "Is expansion of the hotel viable and what is the extent of the expansion?" The number of, or even the future need of, accommodations is not even addressed here in any of the analysis. A second question that is closely related is: "Will the same number of rooms be needed for both summer and winter use?"

Some of the alternatives that should be considered would be based upon the phasing of the development. Even within the very

limited scope of the current project, phasing will probably be necessary. Obviously with more extensive development, the probability of even more phasing exists. But any phasing must fall wihtin a comprehensive development approach and not be undertaken as a separate action that simply follows a previous action and precedes a future one.

The relationship of the current fire detection-suppression system to future preservation/restoration and expansion/winterization assumes that the fire detection-suppression system, as currently designed, be undertaken prior to any other development. Within the scope of any future development, there will have to be some changes in the current system, with minor exceptions. Some of the future development would require minimal changes in the system whereas the amount of change of other would be much more extensive.

CHAPTER SEVEN: A MAINTENANCE INSPECTION GUIDE FOR THE WAWONA HOTEL BUILDING

Personnel in the Western Regional office and in Yosemite National Park have long been aware of problems at the Wawona Hotel buildings brought on by the lack of an adequate maintenance program. A specific request to address maintenance concerns at Wawona in the Historic Structures Report was made by the region.

Most of the structural problems which exist at Wawona can be related in some degree to a lack of maintenance. At least some of the failure of the basement's east retaining wall, which will be replaced during the structural repairs associated with the installation of the fire detection-suppression system, resulted from leaking plumbing and inadequately maintained floor drains. Most of the failure of the roof drainage systems can be attributed to the collection of debris on roofs and in gutters and downspouts. In these specific cases, a problem which could have been resolved by simple routine maintenance has gone far beyond that now. What was routine maintenance work at one time will now require the complete replacement of many features and materials. The replacement of deteriorated materials can be undertaken, but that action will not resolve the problems which the lack of maintenance has brought on. Unless a comprehensive maintenance program is undertaken, the replacement of materials and features will occur again.

Originally, this chapter was intended to be a discussion of the maintenance conditions at Wawona. It was to include a step by step evaluation of each buildings maintenance concerns with a general discussion of what caused the problems. However, on re-evaluation of this approach, it was felt that while this would no doubt be interesting information and a record of the conditions at this particular time, it would not have any real effect on the situation. Nor would it be of any immediate assistance to those who have the responsibility for maintenance at Wawona.

What is needed at Wawona is a Historic Structures Preservation Guide. This guide would include a systematic means by which the buildings could be inspected, the maintenance concerns identified and summarized, and specific instructions as to how repairs could be undertaken. This type of maintenance guide would also include a list of routine maintenance activities which would address conditions that lead to deterioration. The comprehensive inspection would further identify conditions which may not have been anticipated.

The most important part of such a maintenance guide is the inspection portion. The inspection portion is what directs, and if carried out completely, insures that all the parts of each building have been checked. The inspection portion also often implies the corrective action which should be taken by simply asking the right questions. An entry asking if the gutters are full of debris implies that the debris should be removed. The inspection portion of the guide serves as the catalyst for the actual maintenance. In some historic structures there may well be extremely sensitive conditions or materials which require individually developed and tailored specifications. The specification portion of that guide would be extremely important. However, this is not the situation at Wawona as most all repairs would be undertaken using methods and materials known by the typical maintenance worker. Readily available standarized specifications could be referred to as needed. Based on the overall importance of the inspection portion of a preservation maintenance guide, and the specific conditions at Wawona, what was first intended to be a narrative of conditions has evolved into a Maintenance Inspection Guide.

This guide consists of a brief introduction, instructions for undertaking an inspection and filling out the forms, a separate list of conditions to look for, and a summary form onto which the maintenance concerns can be summarized. Because it does not include any instructions as to how the specific repairs should be undertaken, it is not being called an Historic Structures Preservation Guide. However with minimal effort, primarily the addition of a standardized specifications section, the Maintenance Inspection Guide could become a complete Historic Structures Preservation Guide.

This Maintenance Inspection Guide is included in this Historic Structures Report for record purposes and so that this approach to resolving a specific problem with the lack of preservation maintenance of historic structures can be seen by others. For actual use at Wawona the forms and drawings will be provided separately as individual unbound original sheets on clear film which can be reproduced as needed. Since the guide is a working document, there will no doubt be the necessity to make changes in the form periodically. These changes can easily be made on these sheets when the need arises.

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE

Wawona Hotel Group - Yosemite National Park

Section I. Introduction

Section II. Bi-Annual Inspection

- A. Description of Forms
- B. List of Forms
- C. Forms
  - 1. Bi-Annual Inspection Forms
  - 2. Bi-Annual Inspection Summary Form
  - 3. Site Plan and Reduced Drawings
- D. Reference Sheet - List of Typical Conditions

Section III. Building Files

A. Section I. Introduction

The Maintenance Inspection Guide is a working document. Its purpose is to assist in the maintenance of the immediate site and the following buildings of the Wawona Group: Little White (Manager's Cottage); Long White (Clark's Cottage); Little Brown (Moore's Cottage); Long Brown (Washburn); Wawona Hotel; Hotel Annex; and Thomas Hill's Studio.

This document is a guide for bi-annual maintenance inspections. Inspections would be documented by utilizing schedules and inspection forms. (See Section IIA for descriptions of each type of inspection form). The utilization and expansion of existing building files will aid in the use of the inspection system and in maintenance. (See Section III, Building Files)

The structures of the Wawona group are all of balloon framed wood construction. Because of the similarity of their architectural features, a format has been developed which can be used for all seven structures. For convenience the inspection guide is developed for a three ring binder system.

This guide does not include cyclic maintenance requirements nor does it provide technical solutions to maintenance problems. Also, it does not include inspection or maintenance guidelines for mechanical and electrical systems (such as boilders and water heaters). It is recommended that inspection and maintenance guides for these be established by a knowledgeable individual of the appropriate field. A checklist card could be established to enable the inspector to check on their last date of inspection for proper functioning.

This working document is a tool for the maintenance staff in the observation of existing conditions and potential hazards. A strong maintenance system will enhance and lengthen the life expectancy of the Wawona Group without changing any of its physical characteristics or integrity.

B. Section II. Bi-Annual Inspection

A thorough bi-annual inspection should be performed of the site, and the exterior and interior of each building. This process is a major contributor to the protection and preservation of the Wawona group. One inspection should be performed in March, before the season begins. A second inspection should be performed in July, before the season closes as an opportunity to re-check the conditions found in the March inspection. Inspection forms enable the inspector to record his observations of the existing conditions.

1. Description of Forms

There are two types of forms:

a. The bi-annual inspection form.

b. The bi-annual inspection summary form.

The first form is used to record the observations made while actually inspecting the site and each building. It would be reviewed and signed by the supervisor who would record comments concerning the problem and potentially hazardous conditions found, and their immediacy of maintenance. Each feature is subdivided into finish, material, connections and other. A Reference List of typical conditions to be observed is included on a separate sheet, as a tool for referral. The forms have been organized and numbered with priority given to the sequence of the inspection process. The sequence would begin with an inspection of the site, i.e., landscape, fountains, tennis court and pool; then roads, walks, and stairs. A site plan can be used with the inspection forms to locate conditions, indicating the form number, the number of the feature and the corresponding condition in the problem area. (See Section IIC Site Plan). A mylar copy is included in this section for reproduction purposes. The inspection forms can be reproduced on 8½" x 14" legal size paper to accommodate building name, floor level, elevation, weather condition, time of inspection, and supervisor and inspectors signatures and comments.

The building inspection form sequence begins with the exterior, starting at the foundation level and continuing to the roof level; from the

porch features to the wood siding, doors and windows. The architectural features and their corresponding conditions have been organized according to the maximum area in which the inspector could record with a minimum amount of retracing the building.

Building interiors' have been divided according to finished rooms, unfinished rooms, and stairwells, due to their separate set of conditions. The sequence begins at the basement level and continues to the attic; clockwise beginning with the front entry, from room to room. The forms will be completed by providing a Y (yes), or NA (not applicable), in the block which best describes the condition. Make an entry across from each numbered item to insure the inspection of all features. When locating and specifying a problem condition, provide the number of the feature and its corresponding condition in the space provided on the right.

The use of photos will aid in locating a problem conditions whose location cannot be described in written form A polaroid camera can be used as a quick means in the documentation process.

Safety and architectural barriers on the grounds and of each building are important factors to observe. Record potential hazards and suggestions for improvement on the inspection forms and summarize them on the building summary form. Potential hazards to observe would include hardware, surfaces (i.e., slippery wood floor), structural or mechanical deficiences, and any observations or suggestions relating to the improvement of accessibility.

At the completion of the bi-annual inspection process, fill out the bi-annual inspection summary form. This form summarizes the conditions found during the inspection and will assist in the completion of work orders for maintenance purposes.

Regular observations made by the maintenance staff will aid in communication with both park and regional staff. Copies sent to the Chief of Maintenance, Superintendent, and Region will help insure that the work is carried through.

C. LIST OF FORMS

FORM NO.	TITLE
1.	SITE Landscape, fountains, pool, tennis courts, grounds lighting
2.	SITE Roads, curbs, walks, retaining walls, concrete stairs, fences and gates EXTERIOR OF BUILDINGS
3.	FOUNDATION AND EXTERIOR STAIRS Drainage, general foundation, foundation, stairs, rails
4.	PORCH FEATURES Column/balustrade, cornice, brackets, decks, ceiling
5.	EXTERIOR ELEVATION Siding, doors, windows, exterior mechanical/electrical
6.	ROOF General roof, roofing, flashing, gutters and downspouts, vents, chimney
7.	DORMERS/CUPOLA Siding, windows, roofing, gutter, flashing, cornice, brackets INTERIOR OF BUILDING
8.	FINISHED ROOMS Ceiling, walls, floor, windows, doors, appliances, mechanical/electrical, fixtures, fireplaces
9.	ATTICS AND CRAWL SPACES Ceiling, walls, floor, windows, doors, attic-crawl space framing members, appliances, mechanical/electrical, fireplaces
10.	INTERIOR STAIRS Stairs, landings, rail, stairwell walls, stairwell ceiling mechanical/electrical

Y = YES
NA = NOT APPLICABLE

NO.	GROUNDS - I	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	LANDSCAPE: RESEED/ RESOD						
2.	TRIM TREES						
3.	OTHER						
4.	FOUNTAIN: MATERIAL						
5.	JOINTS						
6.	PIPING						
7	OTHER						
8	POOL: MATERIAL						
9.	WOOD COVER TO POOL FILTRATION						
10.	FENCE/GATE: FINISH						
1	MATERIAL						
12	HARDWARE						
13	RECORD LAST DATE OF POOL FILTRATION SYSTEM INSPECTION						
14	TENNIS COURT: FLOOR MATERIAL						
15.	NET/ FRAME: MATERIAL						
16.	FENCE/GATE: MATERIAL						
17.	HARDWARE						
18.	GROUNDS LIGHTING:						
19							
20.							

BI-ANNUAL INSPECTION FORM NO. I

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO.I

FOLD HERE

BUILDING NAME/AREA _____ FLOOR LEVEL _____ ELEVATION _____

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR _____ DATE _____

INSPECTOR _____ DATE _____

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

SPECIFIC PROBLEMS:

NO.	GROUNDS - 2	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER
1.	ROADS/CURBS: MATERIAL					
2.	OTHER					
3.	WALKS. MATERIAL					
4.	CONNECTIONS					
5.	OTHER					
6.	RETAINING WALLS. MATERIAL					
7	CONNECTIONS					
8	OTHER					
9.	CONCRETE STAIRS. MATERIAL					
10.	CONNECTIONS					
11.	RAILINGS: MATERIAL					
12.	CONNECTIONS					
13.	OTHER					
14.	FENCES/GATES FINISH					
15.	MATERIAL					
16.	CONNECTIONS					
17.	OTHER					
18.						
19						
20.						

BI-ANNUAL INSPECTION FORM NO. 2

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO. 2

FOLD HERE

BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	FOUNDATION & STAIRS	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	DRAINAGE: EROSION						
2.	EVIDENCE OF PUDDLES ALONG PERIMETER OF BUILDING						
3.	SPLASHING AGAINST PERIMETER OF BUILDING						
4.	GENERAL FOUNDATION: DEBRIS AGAINST FOUNDATION						
5.	VEGETATION NEEDS TO BE REMOVED						
6.	FOUNDATION: FINISH						
7	MATERIAL						
8	CONNECTIONS						
9.	OTHER						
10.	STAIRS: FINISH						
11.	MATERIAL						
12.	CONNECTIONS						
13.	OTHER						
14	RAILS: FINISH						
15.	MATERIAL						
16.	CONNECTIONS						
17.	OTHER						
18.							
19							
20.							

BI-ANNUAL INSPECTION FORM NO. 3

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO.3

FOLD HERE

BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	PORCH FEATURES	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS:
1.	COLUMN / BALUSTRADE: FINISH						
2.	MATERIAL						
3.	CONNECTIONS						
4.	OTHER						
5.	CORNICE: FINISH						
6.	MATERIAL						
7.	CONNECTIONS						
8	OTHER						
9.	BRACKETS: FINISH						
10.	MATERIAL						
11.	CONNECTIONS						
12.	OTHER						
13.	DECKS: FINISH						
14.	MATERIAL						
15.	CONNECTIONS						
16.	OTHER						
17.	CEILING: FINISH						
18.	MATERIAL						
19	CONNECTIONS						
20.	OTHER						

BI-ANNUAL INSPECTION FORM NO. 4

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO 4

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BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	EXTERIOR ELEVATIONS	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	SIDING: FINISH						
2.	MATERIAL						
3.	CONNECTIONS						
4.	OTHER						
5.	DOORS: FINISH						
6.	MATERIAL						
7	CONNECTIONS (HARDWARE)						
8.	OTHER						
9.	WINDOWS: FINISH						
10.	MATERIAL						
11	CONNECTIONS (HARDWARE)						
12.	OTHER						
13.	MECHANICAL/ELECTRICAL: PULL BOXES						
14.	FIRE EXTINGUISHER						
15.	WIRE CONNECTIONS						
16.	SWITCHES/OUTLETS						
17.	LIGHTING						
18.	DEVICE PLATES						
19	EXTERIOR SIGNS						
20.							

BI-ANNUAL INSPECTION FORM NO. 5

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO 5

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BUILDING NAME/AREA _____ FLOOR LEVEL _____ ELEVATION _____

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR _____ DATE _____

INSPECTOR _____ DATE _____

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	ROOF	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	GENERAL: DEBRIS ON ROOF						
2.	STRUCTURAL						
3.	ROOFING: MATERIAL						
4.	CONNECTIONS						
5.	OTHER						
6.	FLASHING: MATERIAL						
7	CONNECTIONS						
8	OTHER						
9.	GUTTERS & DOWNSPOUTS: MATERIAL						
10.	CONNECTIONS						
11	OTHER						
12.	VENTS MATERIAL						
13.	CONNECTIONS						
14.	OTHER						
15.	CHIMNEY MATERIAL						
16.	CONNECTIONS						
17.	OTHER						
18.	BALUSTRADE FINISH						
19.	MATERIAL						
20.	CONNECTIONS						

BI-ANNUAL INSPECTION FORM NO. 6

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO. 6

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BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	DORMERS/ CUPOLA	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	SIDING: FINISH						
2.	MATERIAL						
3.	CONNECTIONS						
4.	OTHER						
5.	WINDOWS: FINISH						
6.	MATERIAL						
7	CONNECTIONS						
8.	OTHER						
9.	ROOFING: MATERIAL						
10.	CONNECTIONS						
11.	OTHER						
12.	GUTTERS/ FLASHING: MATERIAL						
13.	CONNECTIONS						
14	CLEAN GUTTERS						
15.	OTHER						
16.	CORNICE /BRACKETS: FINISH						
17.	MATERIAL						
18.	CONNECTIONS						
19	OTHER						
20.							

BI-ANNUAL INSPECTION FORM NO. 7

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO. 7

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BUILDING NAME/AREA FLOOR LEVEL ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	FINISHED ROOMS	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	CEILING: FINISH						
2.	MATERIAL						
3.	OTHER						
4.	WALLS: FINISH						
5.	MATERIAL						
6.	OTHER						
7.	FLOOR: FINISH						
8.	MATERIAL						
9.	CONNECTIONS						
10.	OTHER						
11.	WINDOWS/DOORS: FINISH						
12.	MATERIAL						
13.	CONNECTIONS						
14.	HARDWARE						
15.	OTHER						
16.	APPLIANCES:						
17.	MECHANICAL/ELECTRICAL:						
18.	FIXTURES:						
19.	FIREPLACES:						
20.							

BI-ANNUAL INSPECTION FORM NO. 8

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO. 8

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BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	ATTIC / CRAWLSPACES	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	CEILING: FINISH						
2.	MATERIAL						
3.	CONNECTIONS						
4.	OTHER						
5.	WALLS: FINISH						
6.	MATERIAL						
7	CONNECTIONS						
8	OTHER						
9	FLOOR: FINISH						
10.	MATERIAL						
11	CONNECTIONS						
12.	OTHER						
13.	WINDOWS / DOORS: FINISH						
14	MATERIAL						
15.	CONNECTIONS (HARDWARE)						
16.	OTHER						
17.	FRAMING MEMBERS: MATERIAL & CONNECTIONS						
18.	APPLIANCES						
19	MECHANICAL/ELECTRICAL						
20	FIREPLACE						

BI-ANNUAL INSPECTION FORM NO. 9

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO.9

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BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

Y = YES
NA = NOT APPLICABLE

NO.	INTERIOR STAIRS	A SATISFACTORY	B NEEDS IMMEDIATE ATTENTION	C NEEDS ATTENTION AT TIME OF NORMAL MAINTENANCE	D REQUIRES CONTINUAL OBSERVATION	E OTHER	SPECIFIC PROBLEMS
1.	STAIRS & LANDINGS: FINISH						
2.	MATERIAL						
3.	CONNECTIONS						
4.	OTHER						
5.	RAILING: FINISH						
6.	MATERIAL						
7.	CONNECTIONS						
8.	OTHER						
9.	STAIRWELL WALLS: FINISH						
10.	MATERIAL						
11.	CONNECTIONS						
12.	OTHER						
13.	STAIRWELL CEILING: FINISH						
14.	MATERIAL						
15.	CONNECTIONS						
16.	OTHER						
17.	MECHANICAL / ELECTRICAL: SWITCHES/OUTLETS						
18.	FIRE EXTINGUISHERS						
19.	LIGHTING						
20.							

BI-ANNUAL INSPECTION FORM NO. 10

HISTORIC STRUCTURE MAINTENANCE INSPECTION GUIDE
WAWONA, YOSEMITE NATIONAL PARK, CALIFORNIA

PAGE_OF_OF FORM NO. 10

FOLD HERE

BUILDING NAME/AREA

FLOOR LEVEL

ELEVATION

WEATHER CONDITION:
rain clear overcast
approximate temperature: _____

TIME OF INSPECTION AM PM

SUPERVISOR DATE

INSPECTOR DATE

SUPERVISORS COMMENTS:

INSPECTORS COMMENTS:

BI-ANNUAL INSPECTION SUMMARY FORM

HISTORIC STRUCTURES MAINTENANCE INSPECTION GUIDE

WAWONA, YOSEMITE NATIONAL PARK, YOSEMITE, CALIFORNIA

IDENTIFY STRUCTURE NOT INSPECTED - GIVE REASON

STRUCTURE NAME / NUMBER	DESCRIPTION OF PROBLEM CONDITIONS	PROGRAM FOR YEAR	EST. COST	
			IMMEDIATE	PROJECTED
		TOTALS:		

DATE COPIES SENT TO

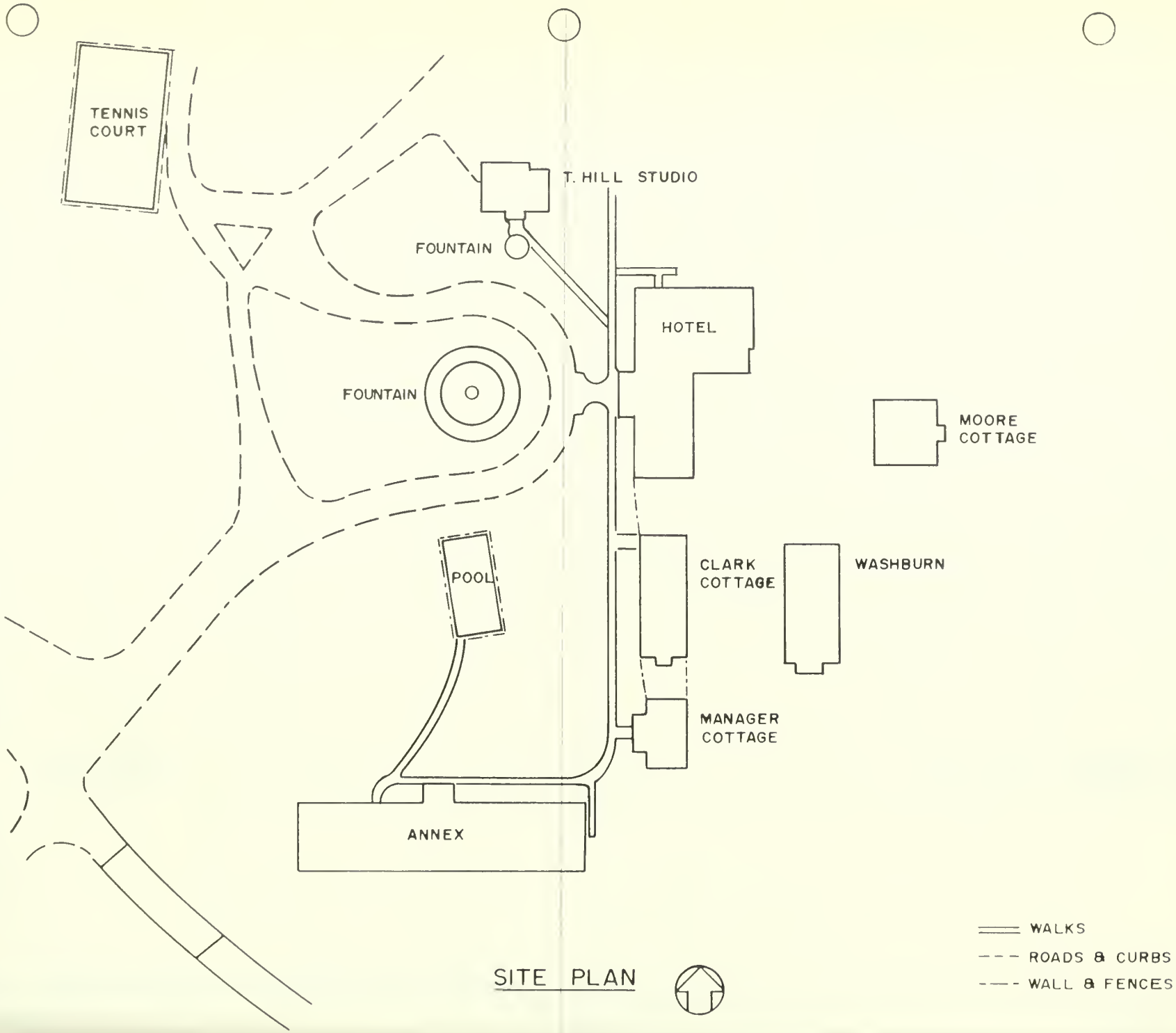
CHIEF OF MAINTENANCE _____

SUPERINTENDENT _____

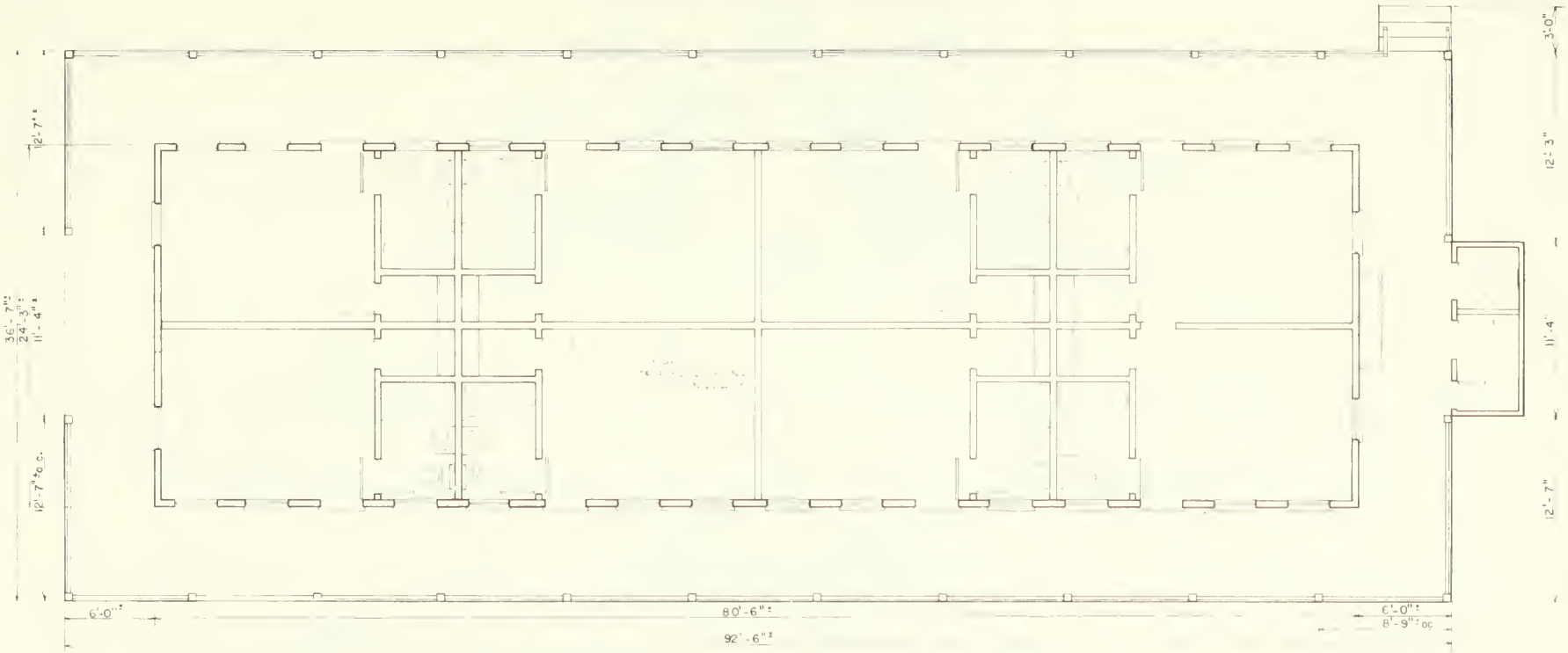
REGION _____

OTHER _____

FOR SEASON: Spr. S F W YEAR _____

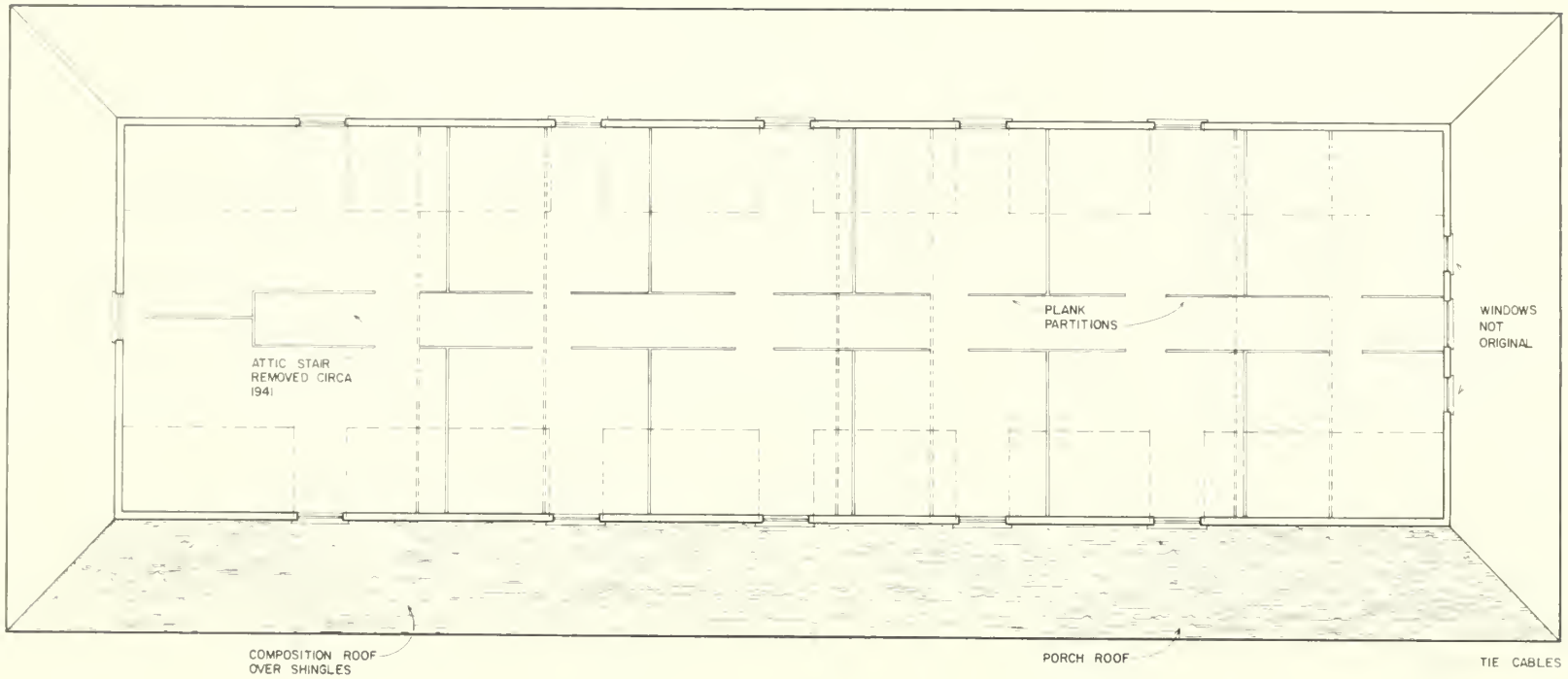

TENNIS COURT
T. HILL STUDIO
FOUNTAIN
HOTEL
FOUNTAIN
MOORE COTTAGE
POOL
CLARK COTTAGE
WASHBURN
MANAGER COTTAGE
ANNEX
WALKS
ROADS & CURBS
WALL & FENCES

SITE PLAN



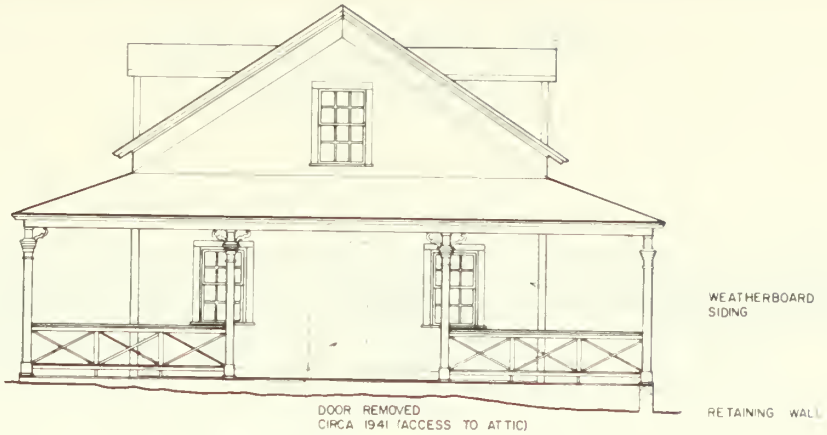
FIRST FLOOR PLAN

LONG WHITE / CLARK COTTAGE - WAWONA

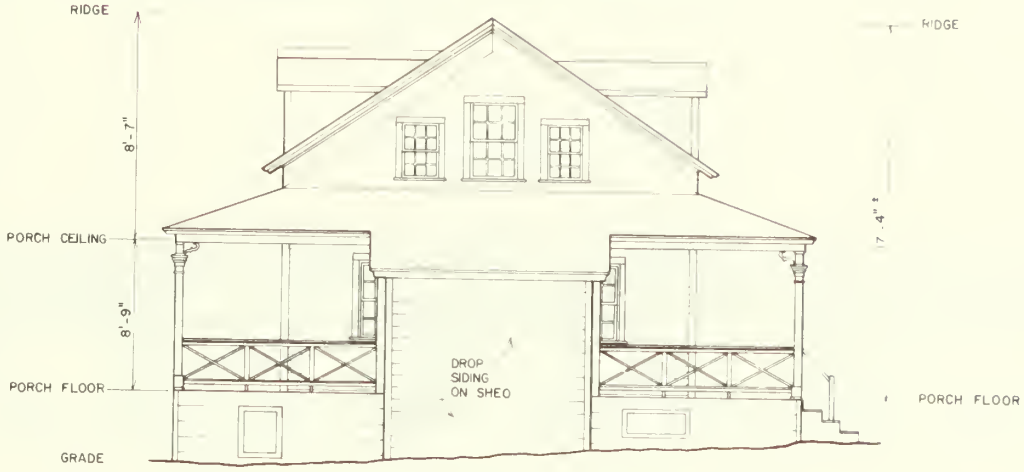


SECOND FLOOR PLAN

LONG WHITE / CLARK COTTAGE - WAWONA

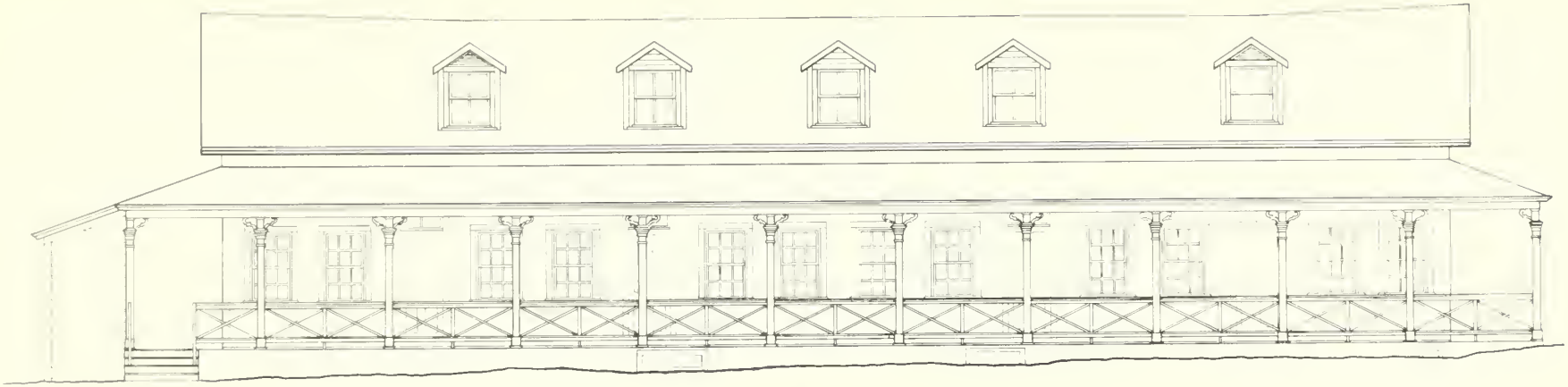


NORTH ELEVATION

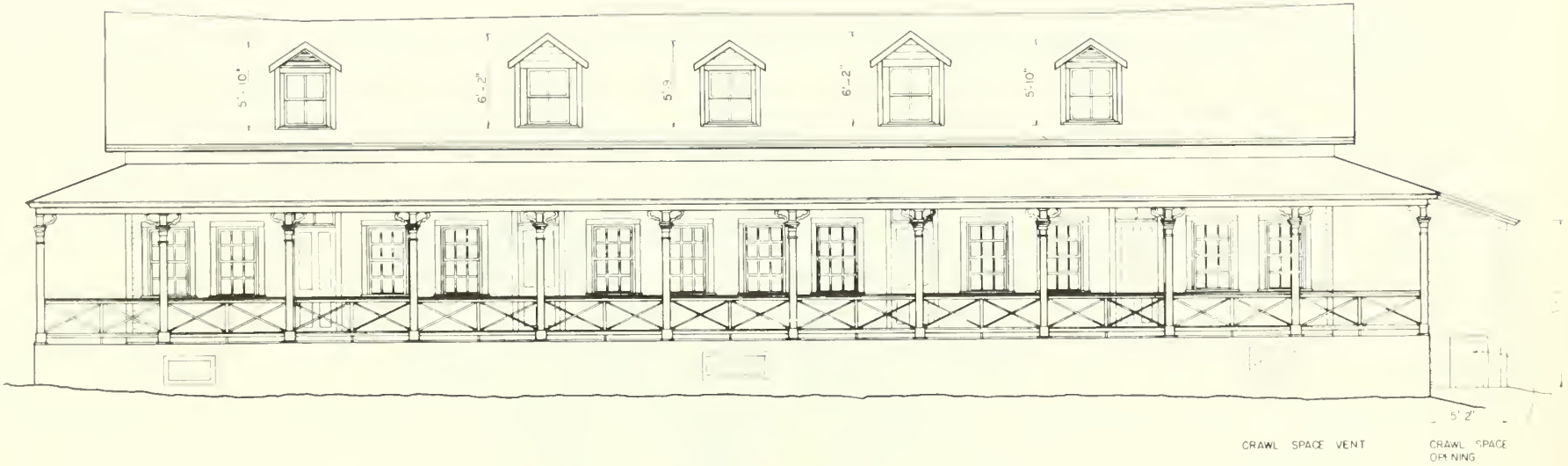


SOUTH ELEVATION

LONG WHITE / CLARK COTTAGE - WAWONA

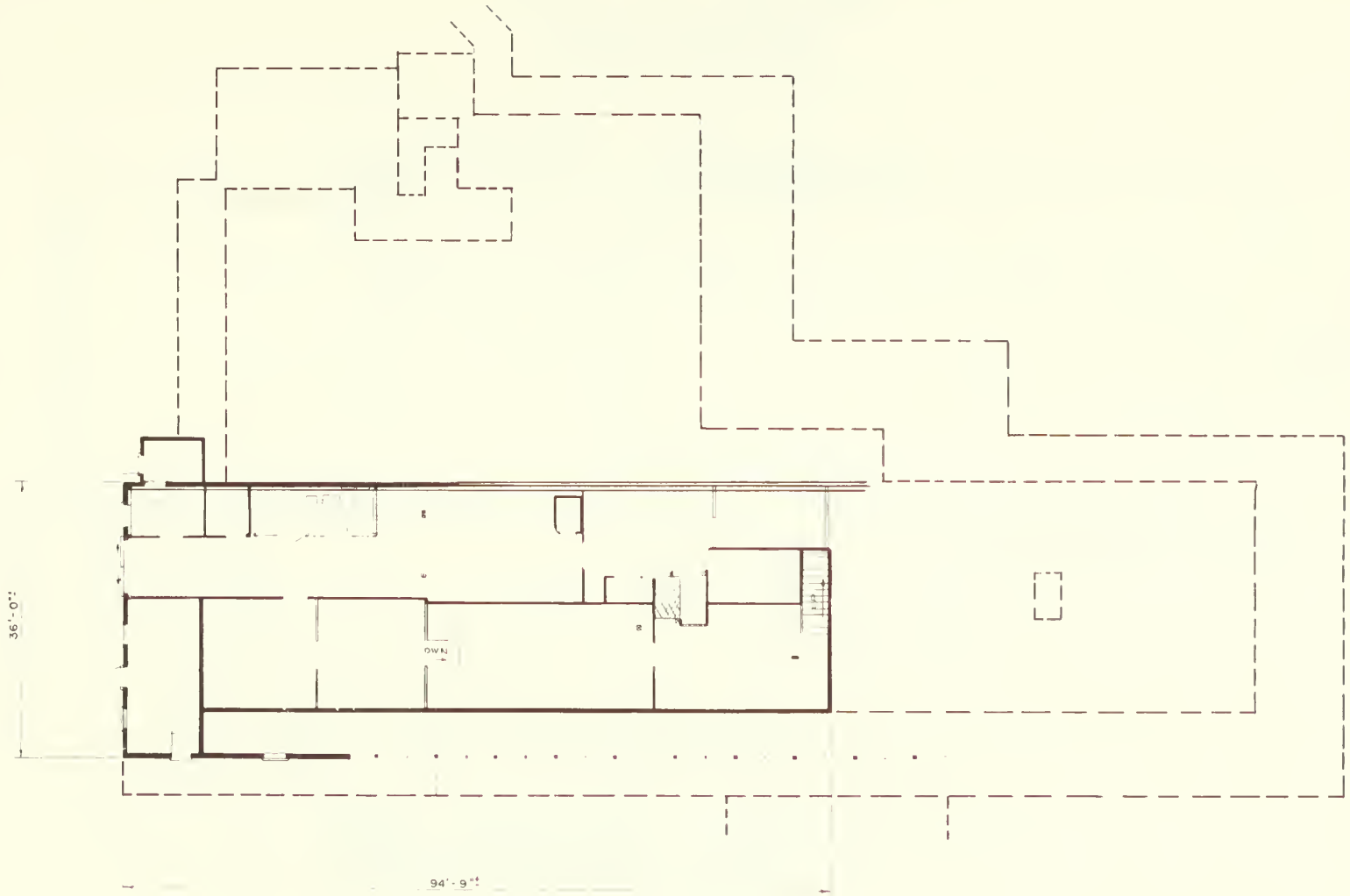


EAST ELEVATION



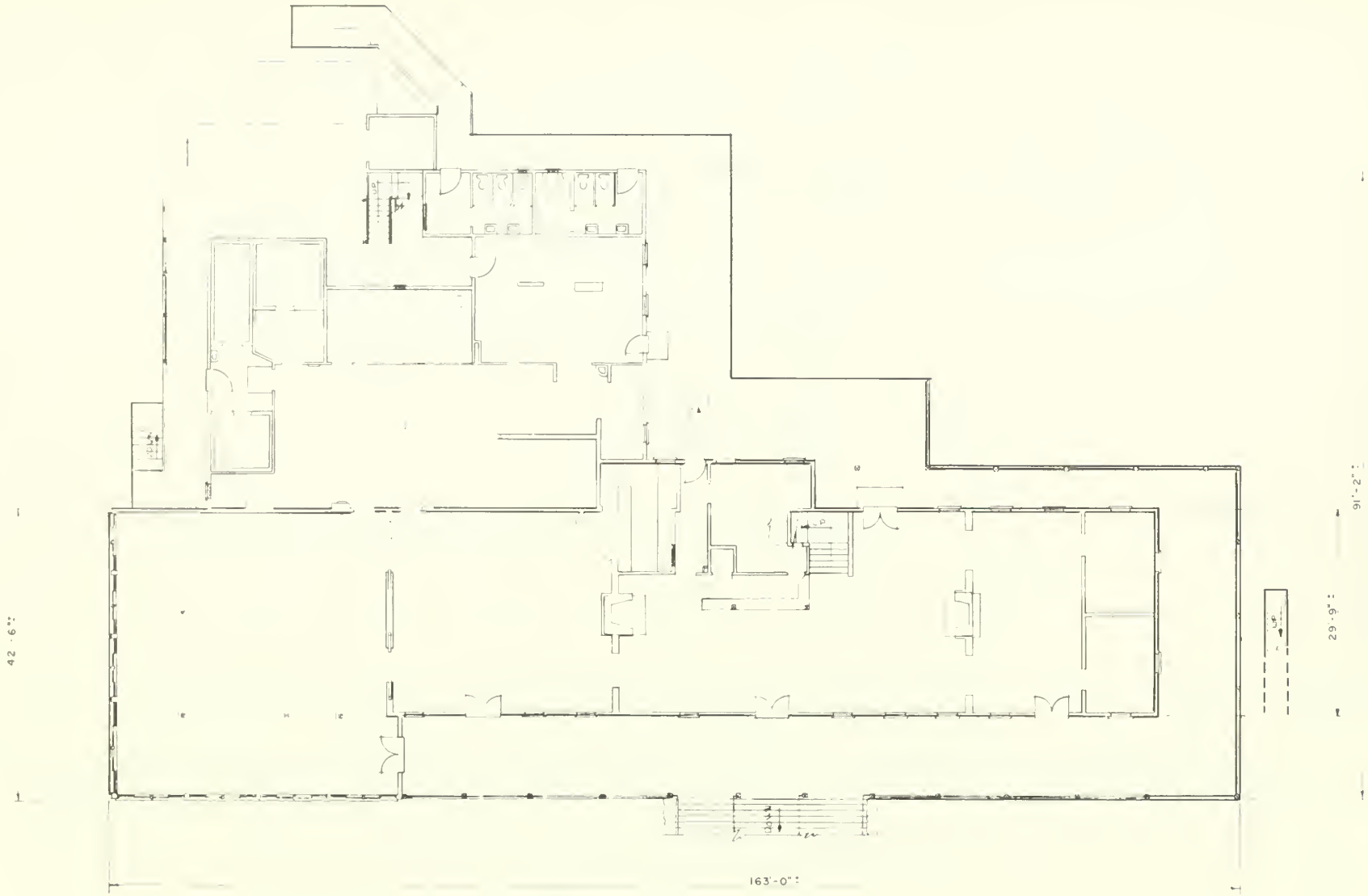
WEST ELEVATION

LONG WHITE / CLARK COTTAGE - WAWONA



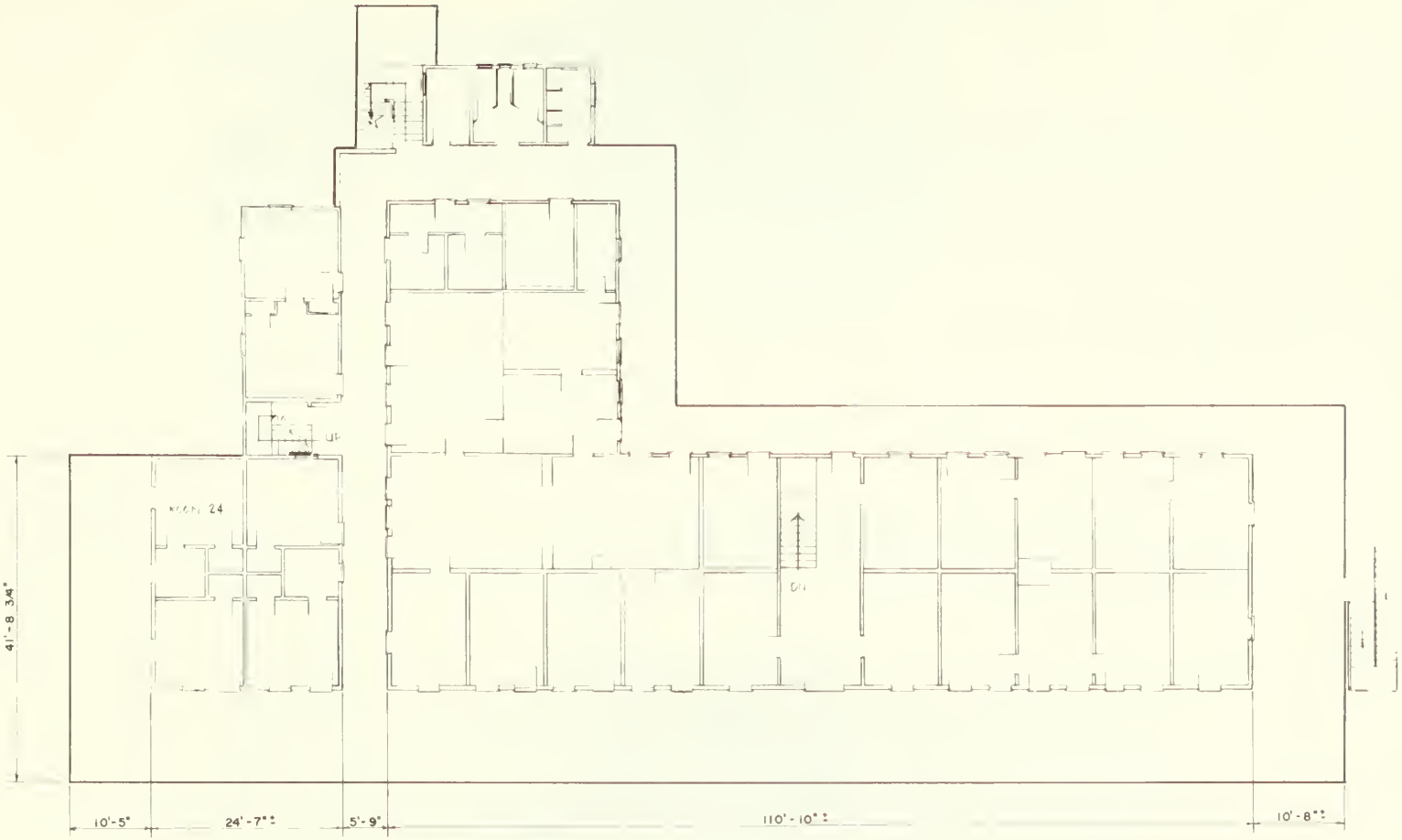
BASEMENT FLOOR PLAN

WAWONA HOTEL - WAWONA



FIRST FLOOR PLAN

WAWONA HOTEL - WAWONA



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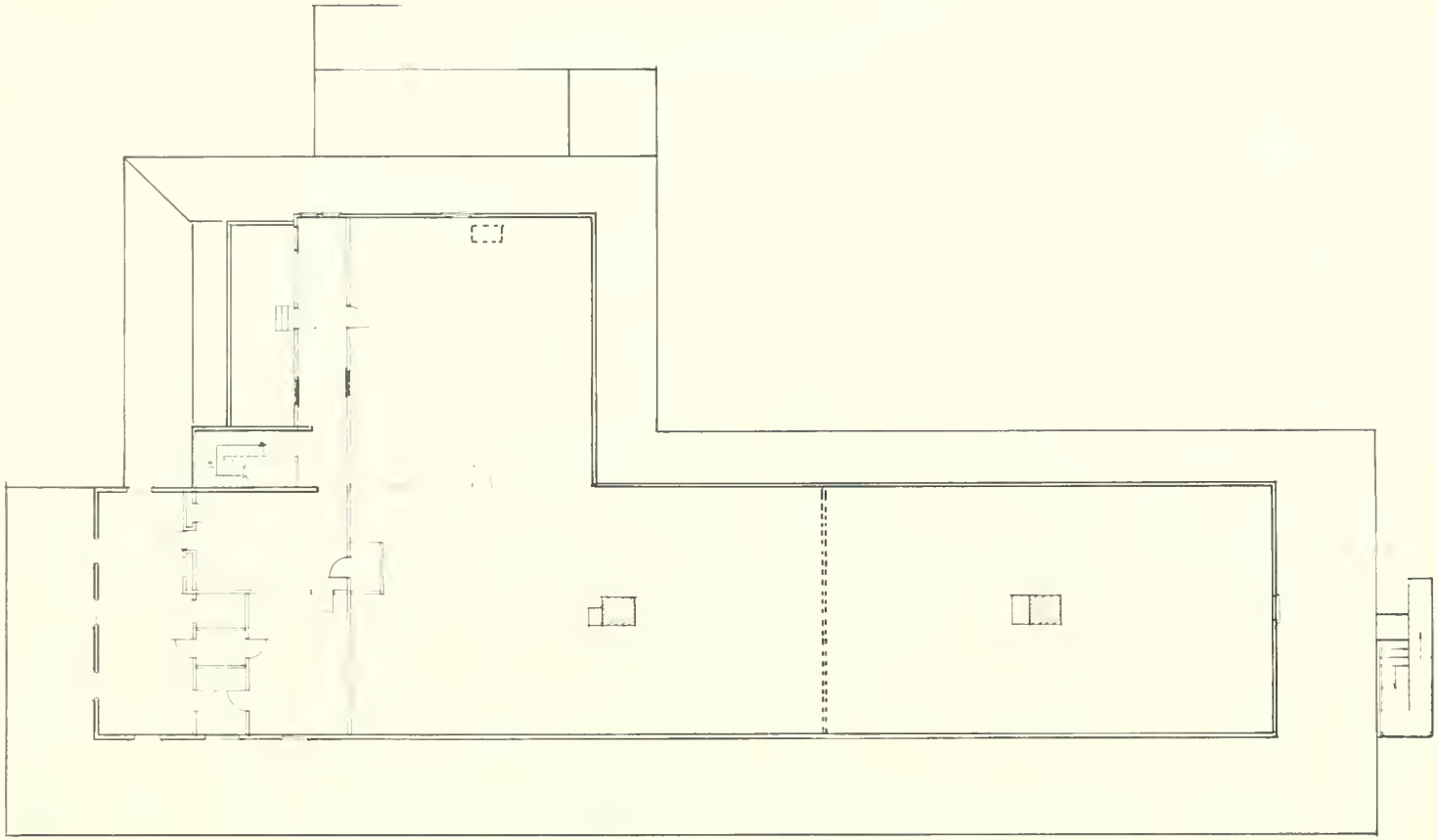
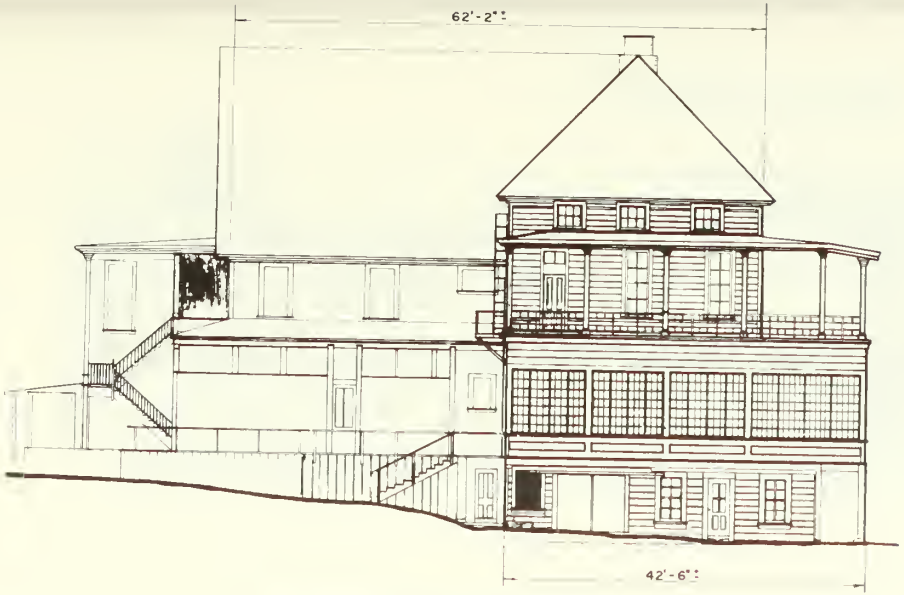
WAWONA HOTEL - WAWONA



ATTIC FLOOR PLAN

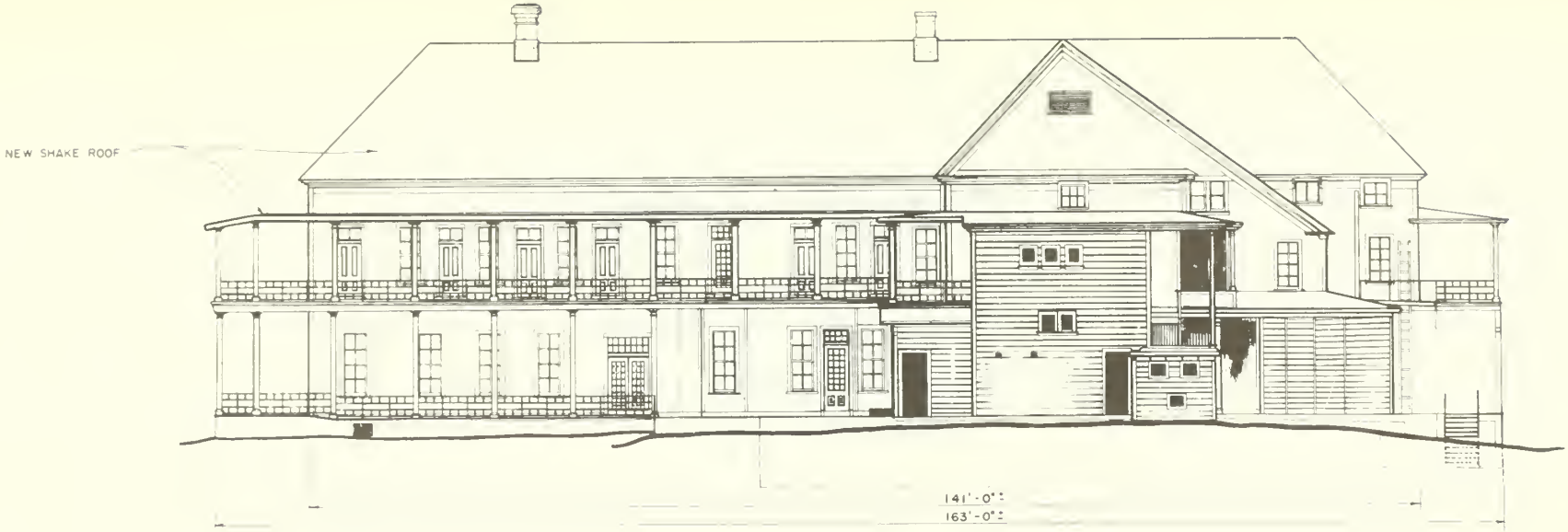
WAWONA HOTEL - WAWONA



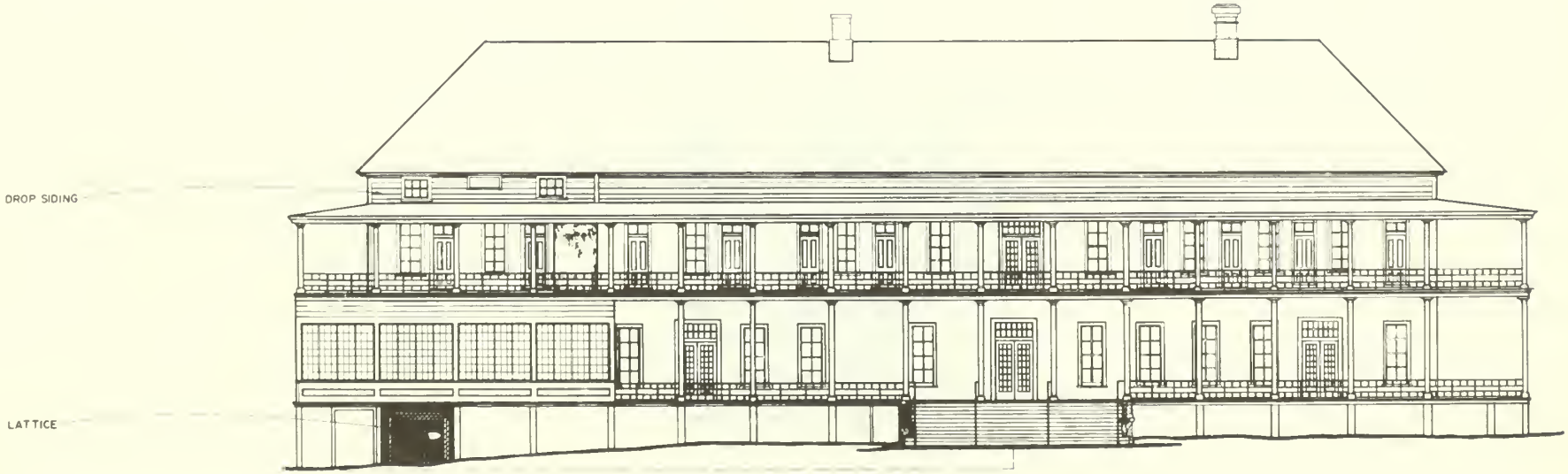
NORTH ELEVATION

SOUTH ELEVATION

WAWONA HOTEL - WAWONA

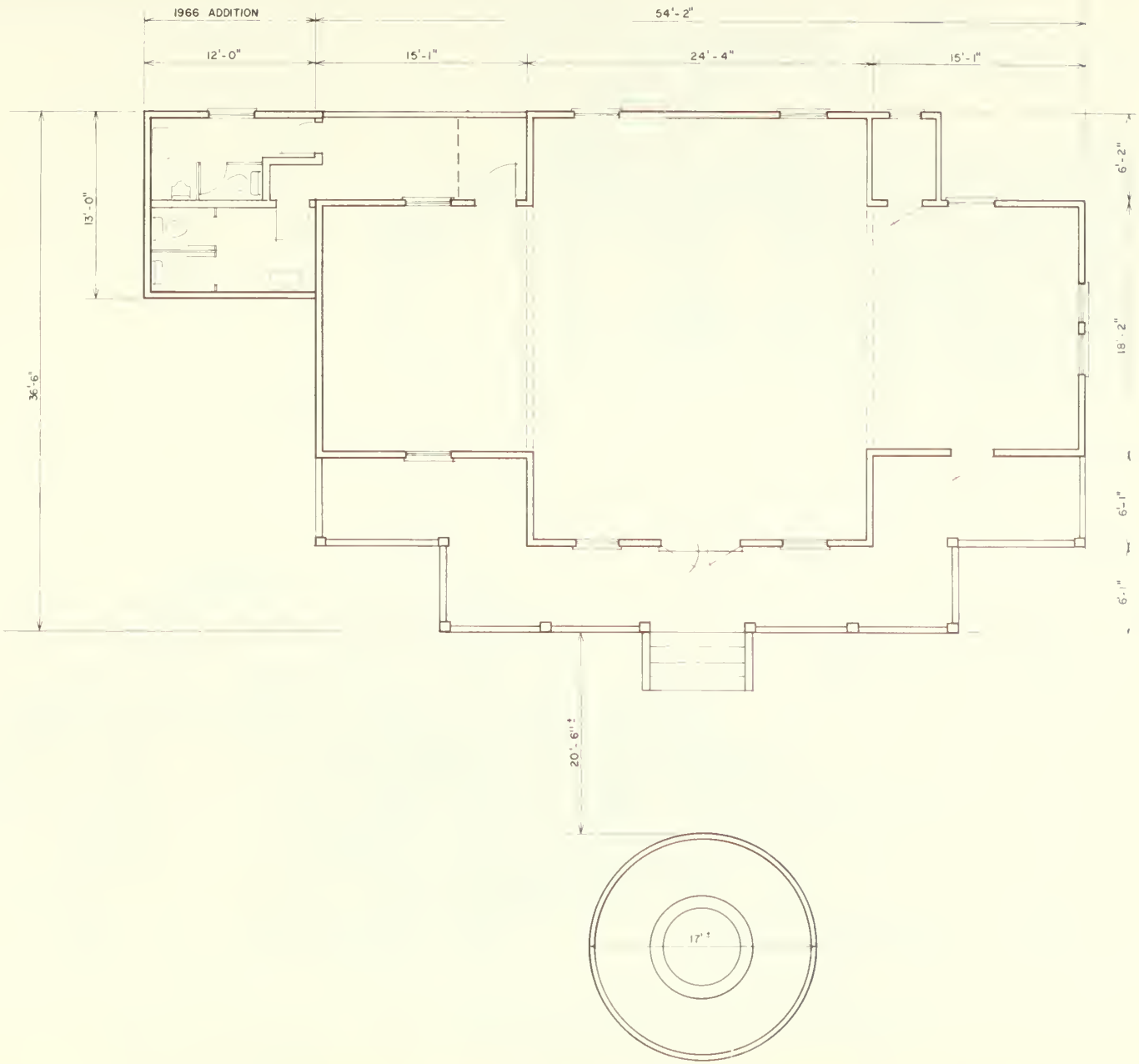


EAST ELEVATION



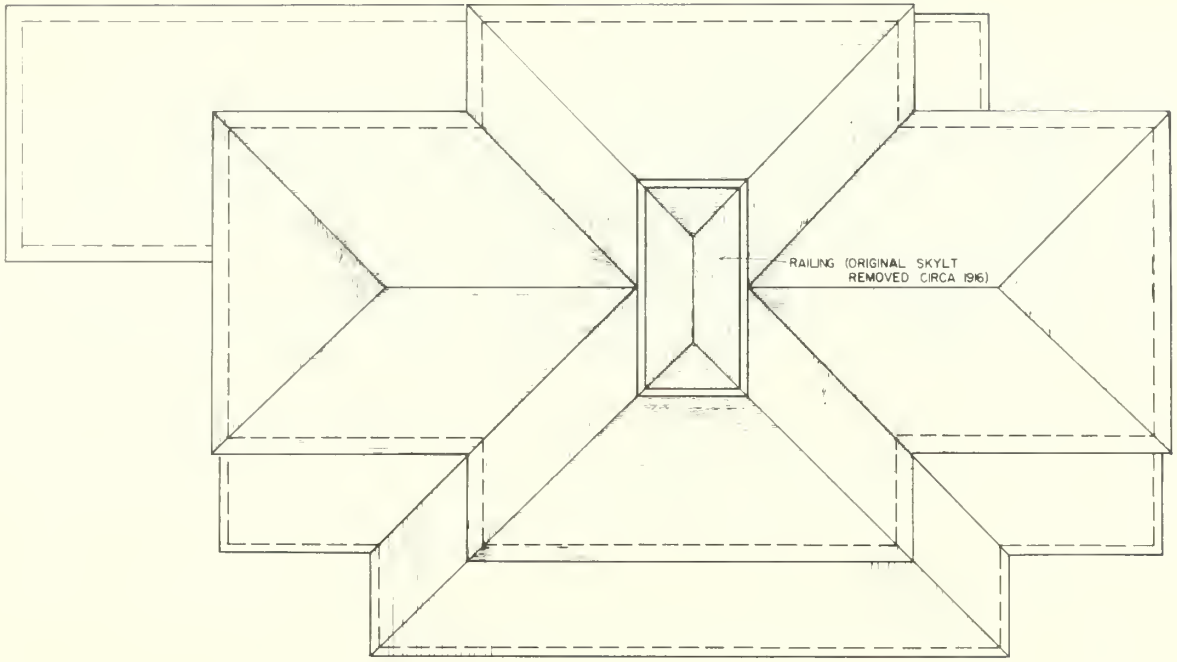
WEST ELEVATION

WAWONA HOTEL - WAWONA



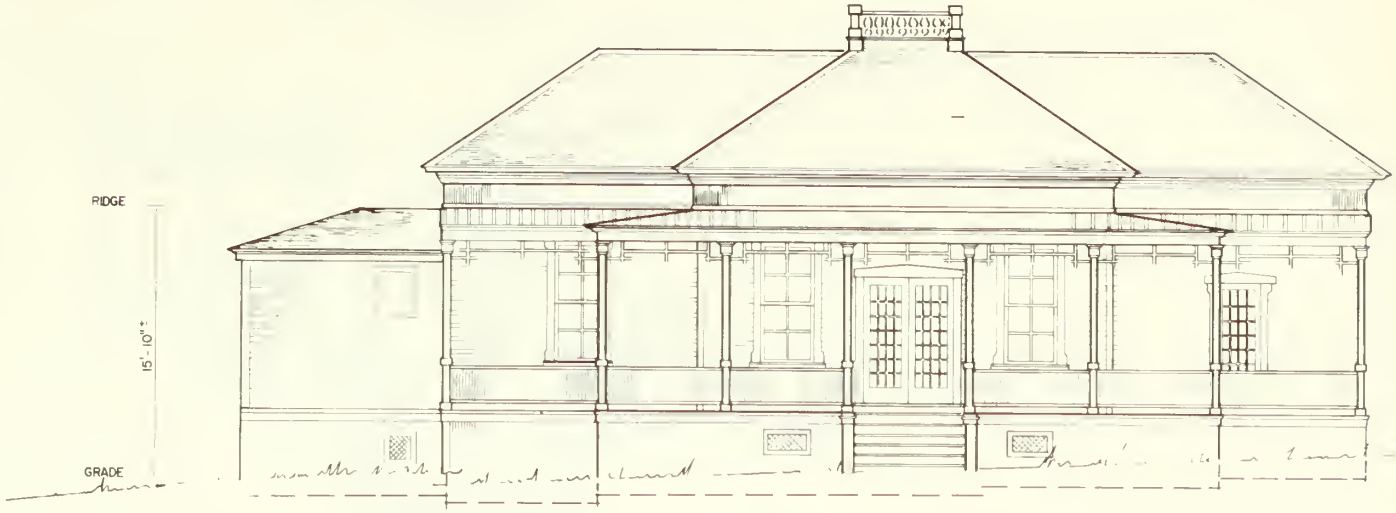
FLOOR PLAN

THOMAS HILL STUDIO - WAWONA

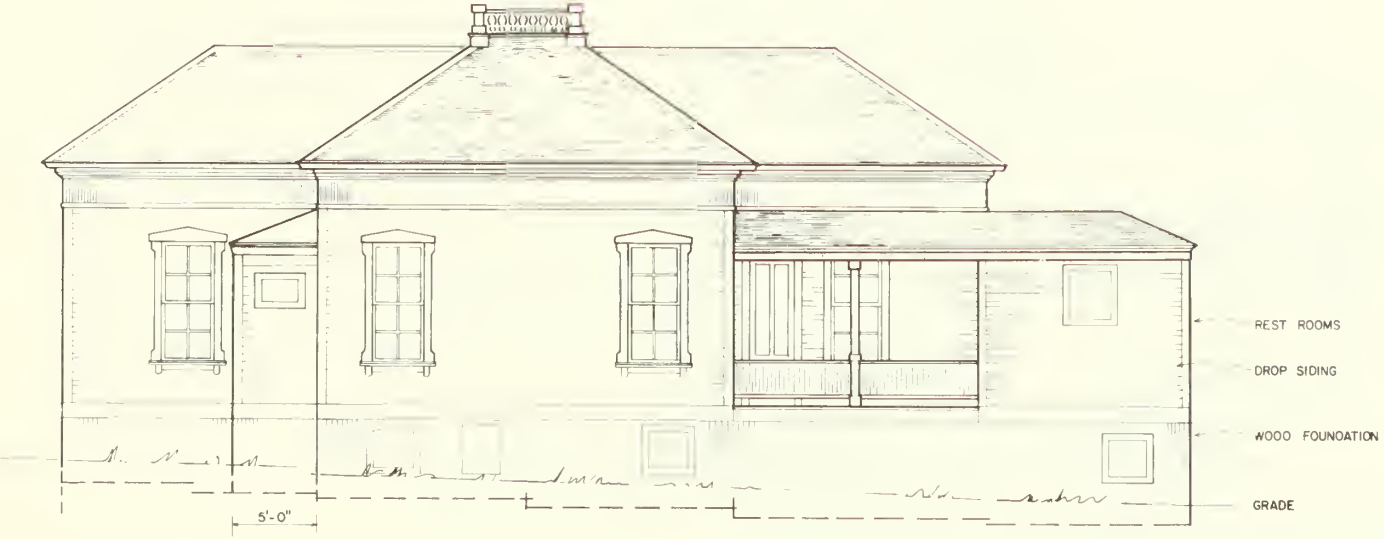


ROOF PLAN

THOMAS HILL STUDIO - WAWONA



SOUTH ELEVATION



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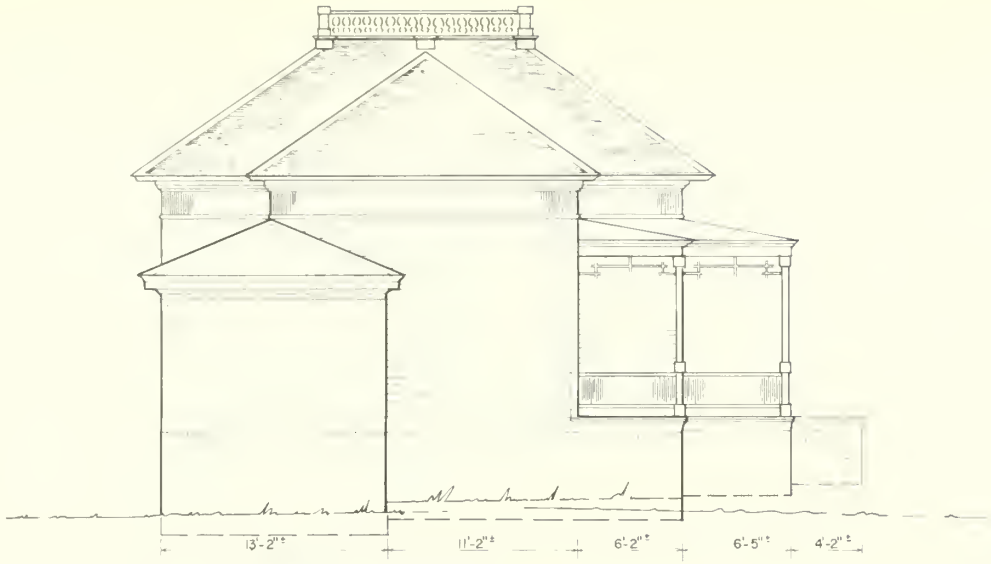

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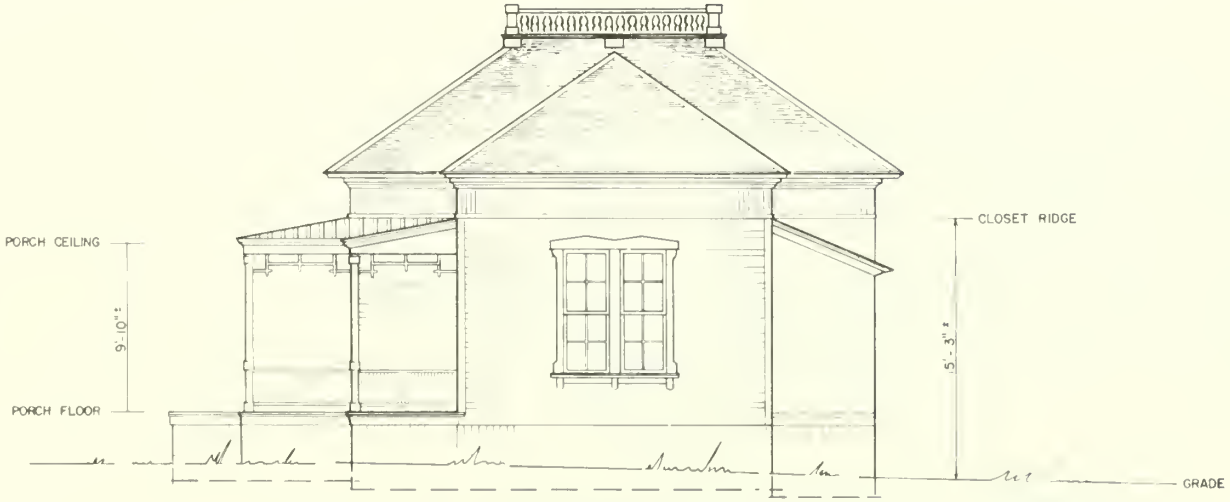
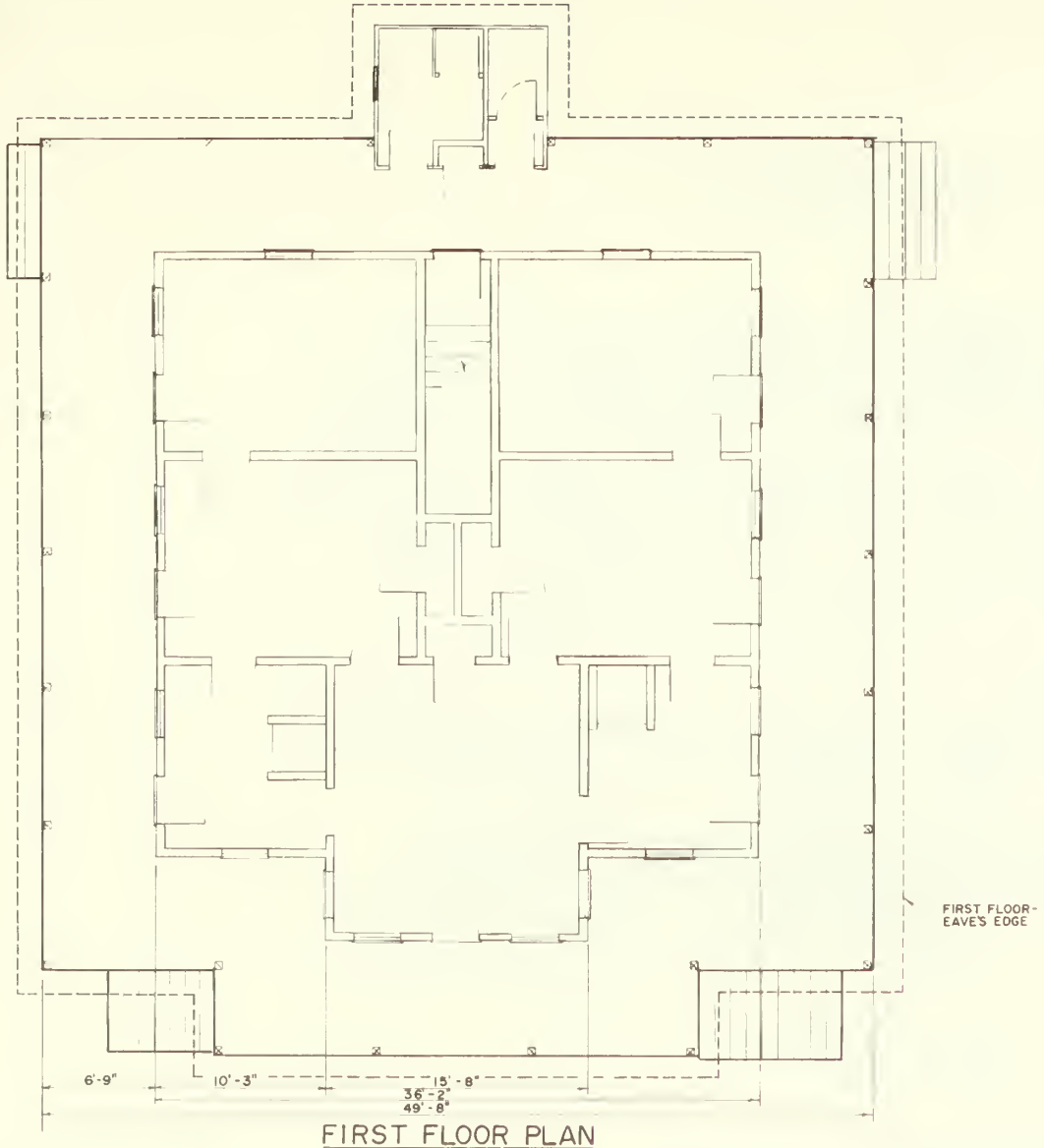
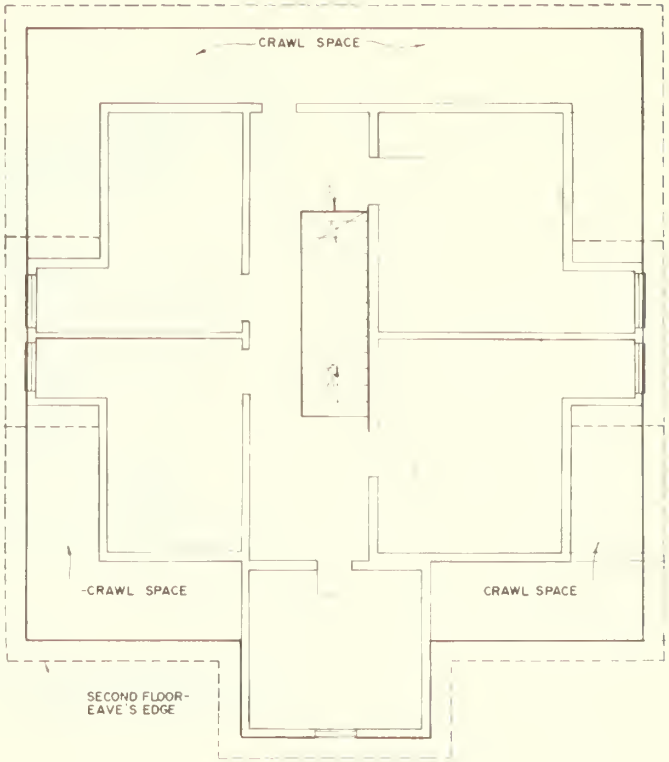


EAST ELEVATION

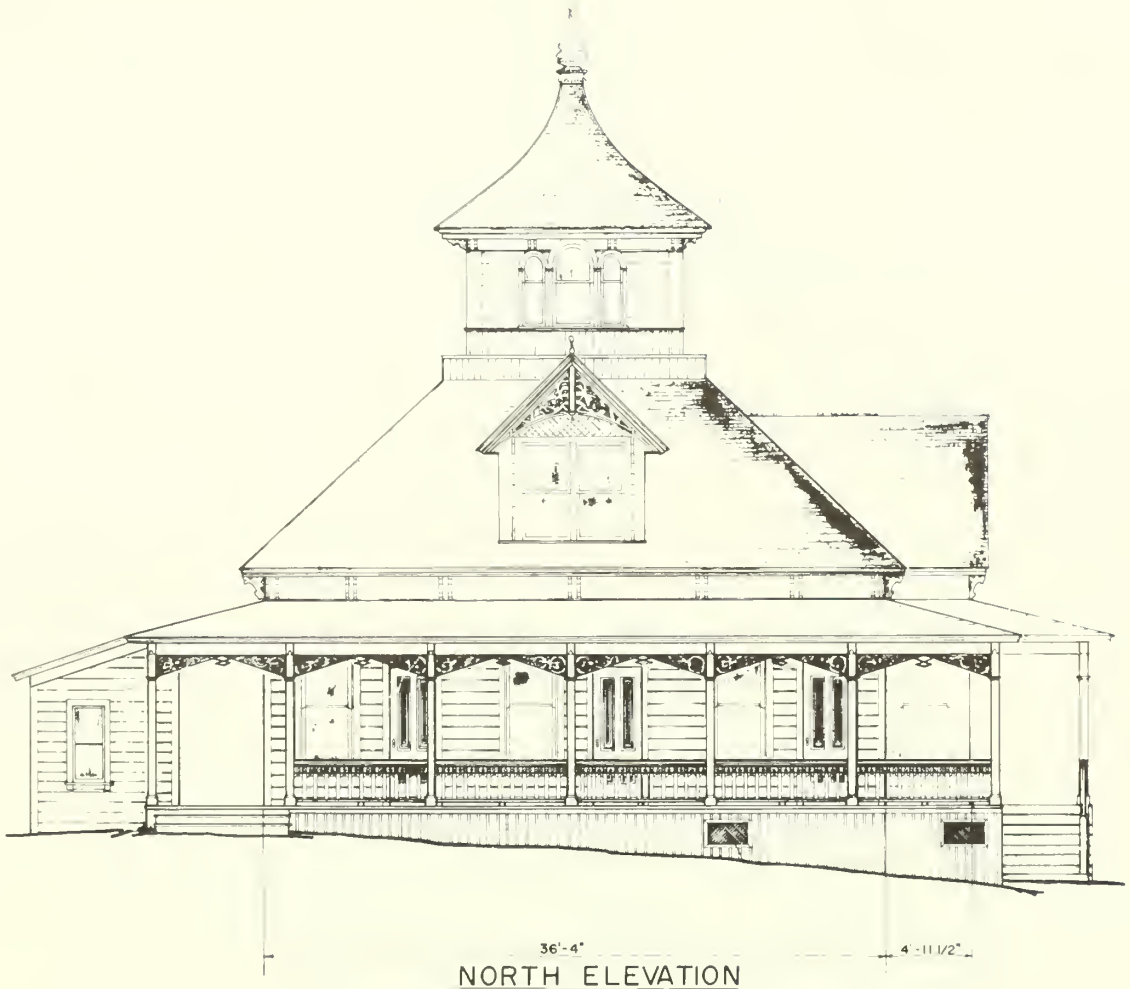


FIRST FLOOR PLAN



SECOND FLOOR PLAN

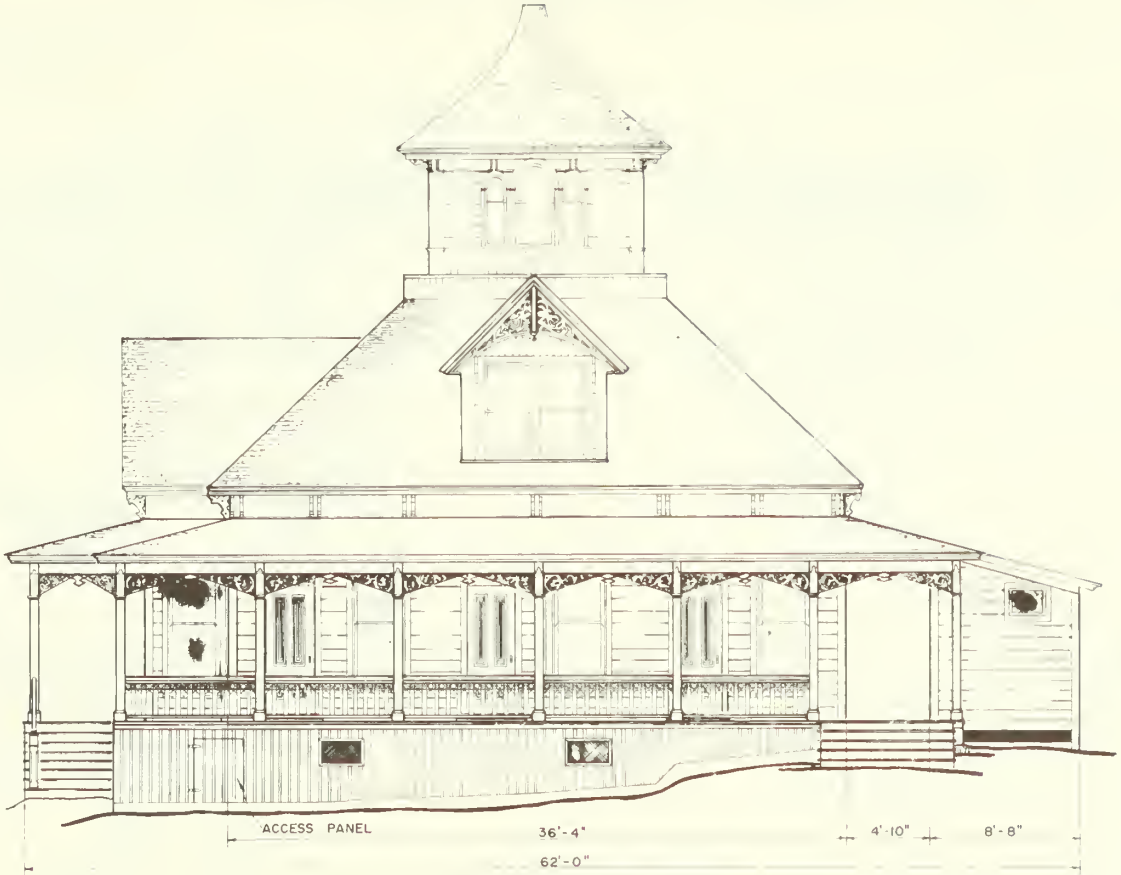
LITTLE BROWN / MOORE COTTAGE - WAWONA



NORTH ELEVATION

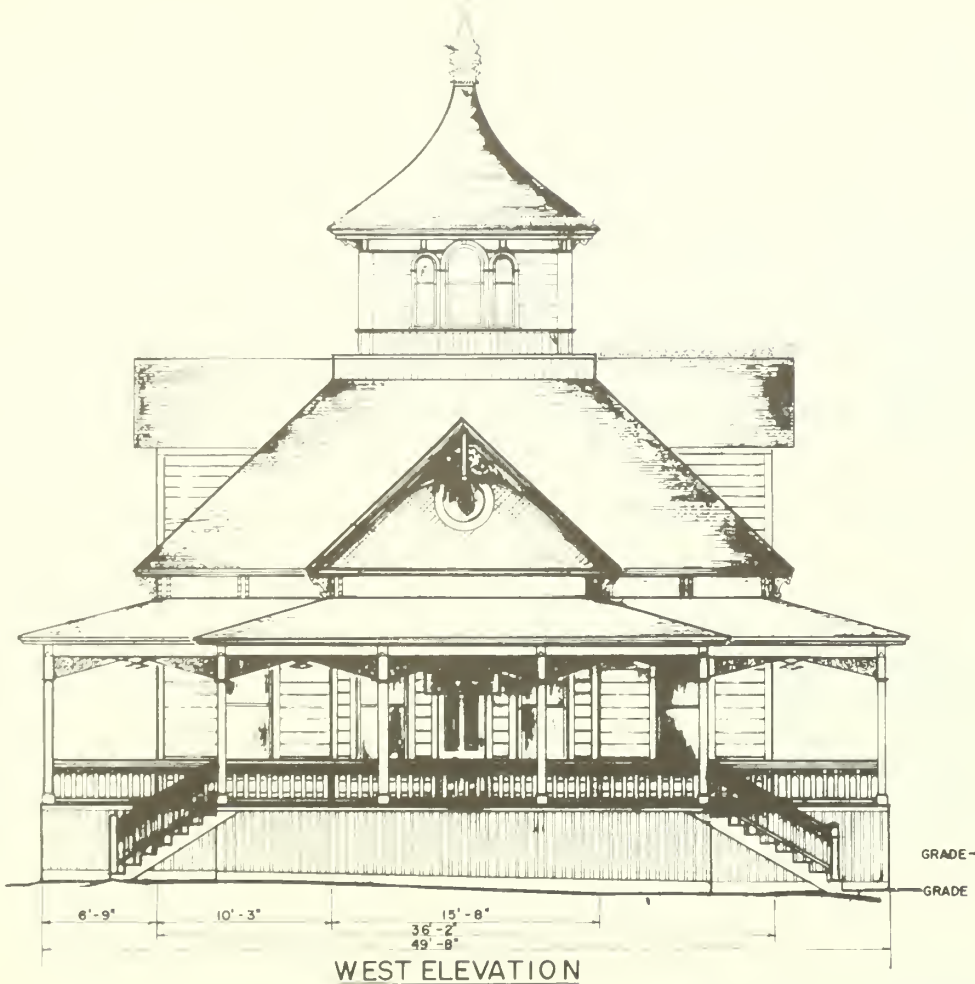
LITTLE BROWN / MOORE COTTAGE - WAWONA

0 1 2

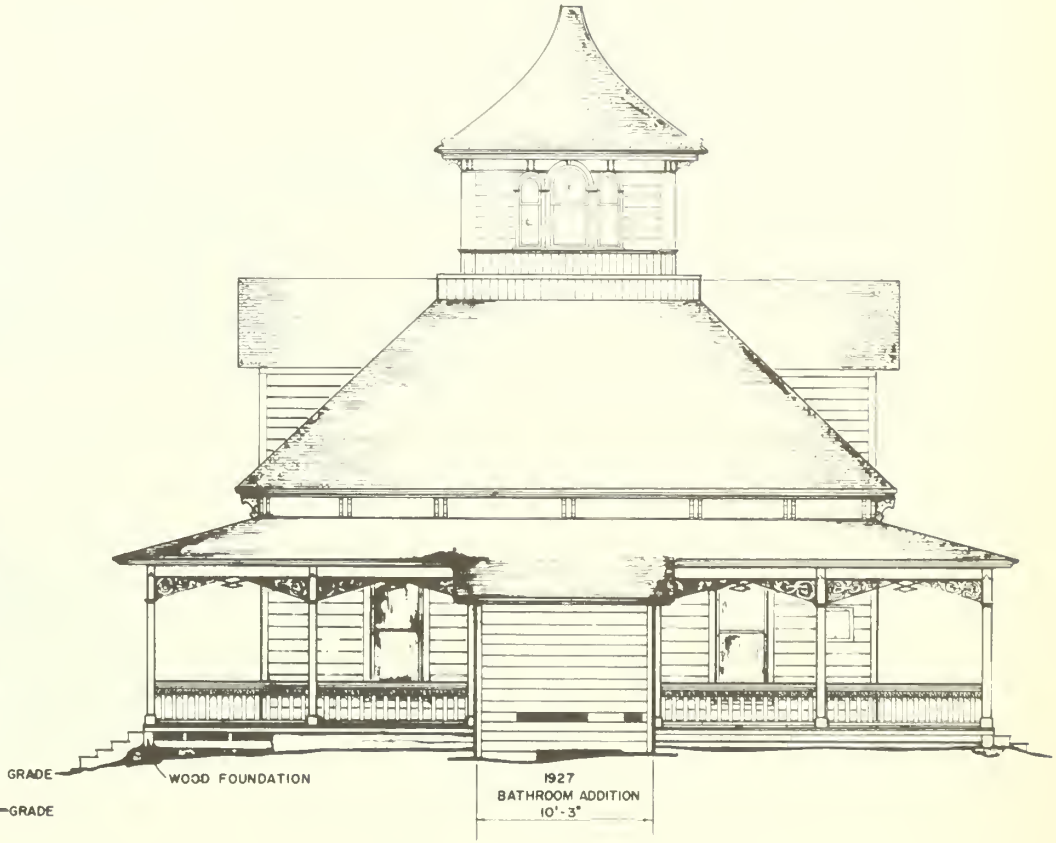


SOUTH ELEVATION

LITTLE BROWN / MOORE COTTAGE - WAWONA

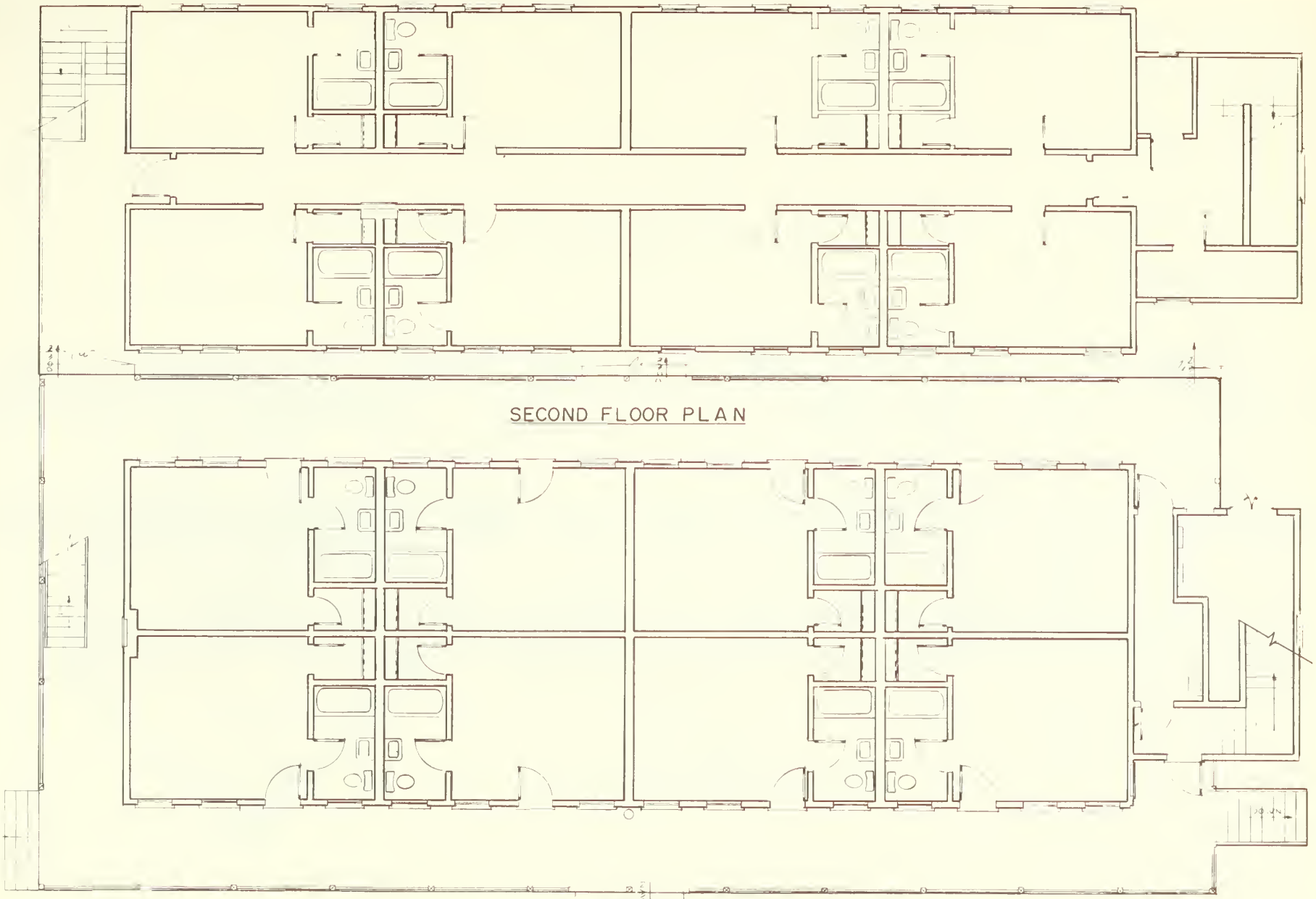


WEST ELEVATION



EAST ELEVATION

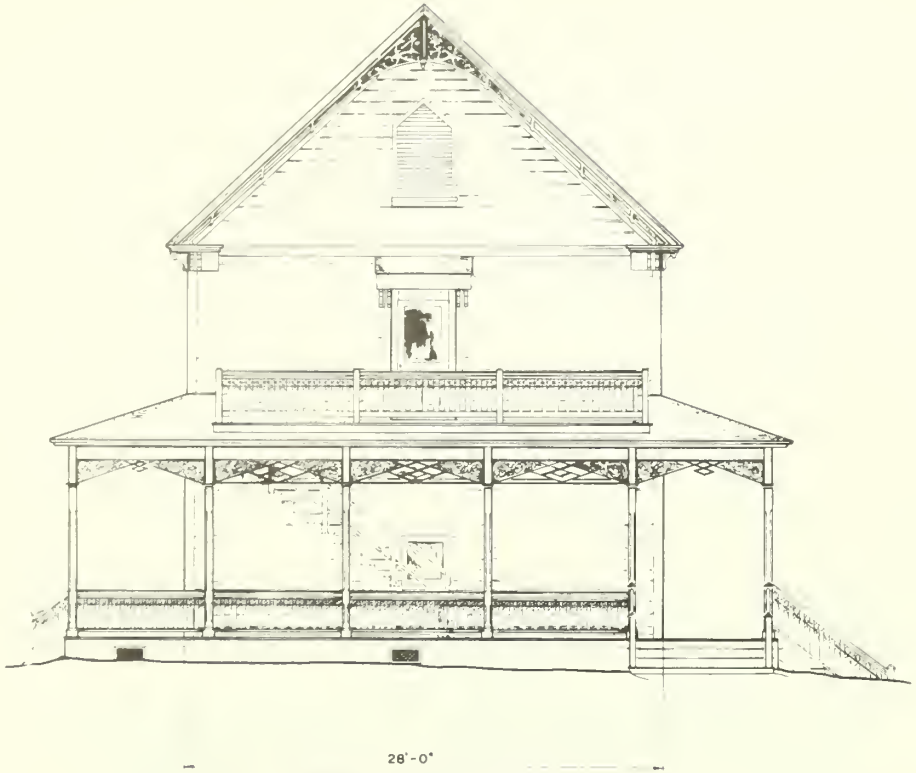
LITTLE BROWN / MOORE COTTAGE - WAWONA



SECOND FLOOR PLAN

FIRST FLOOR PLAN

LONG BROWN/ WASHBURN - WAWONA



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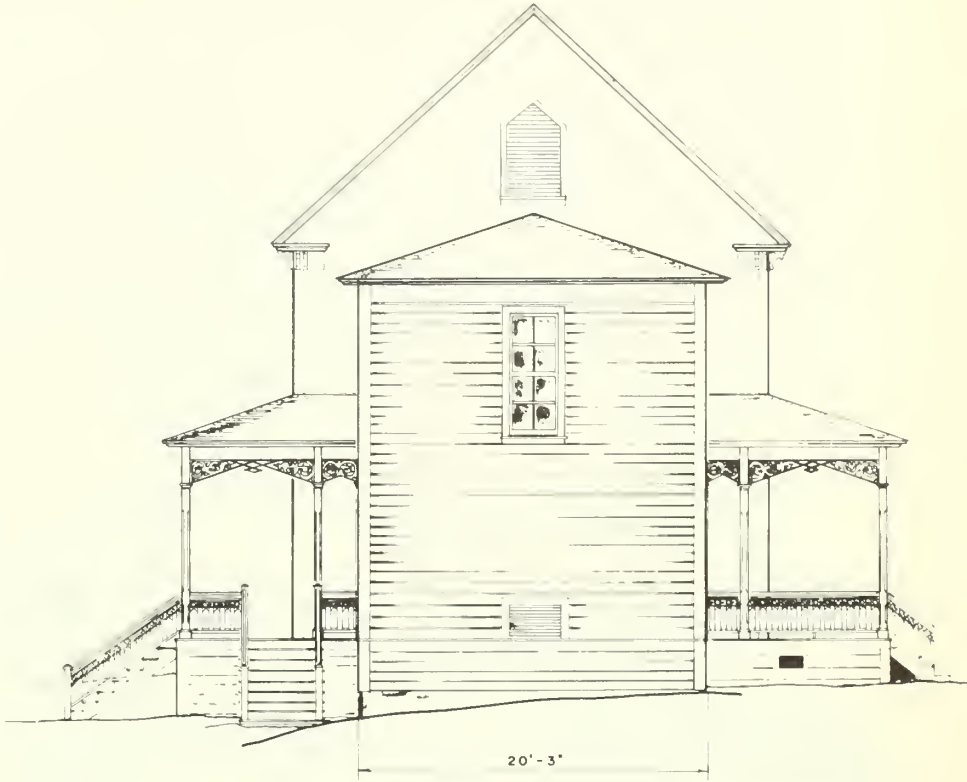
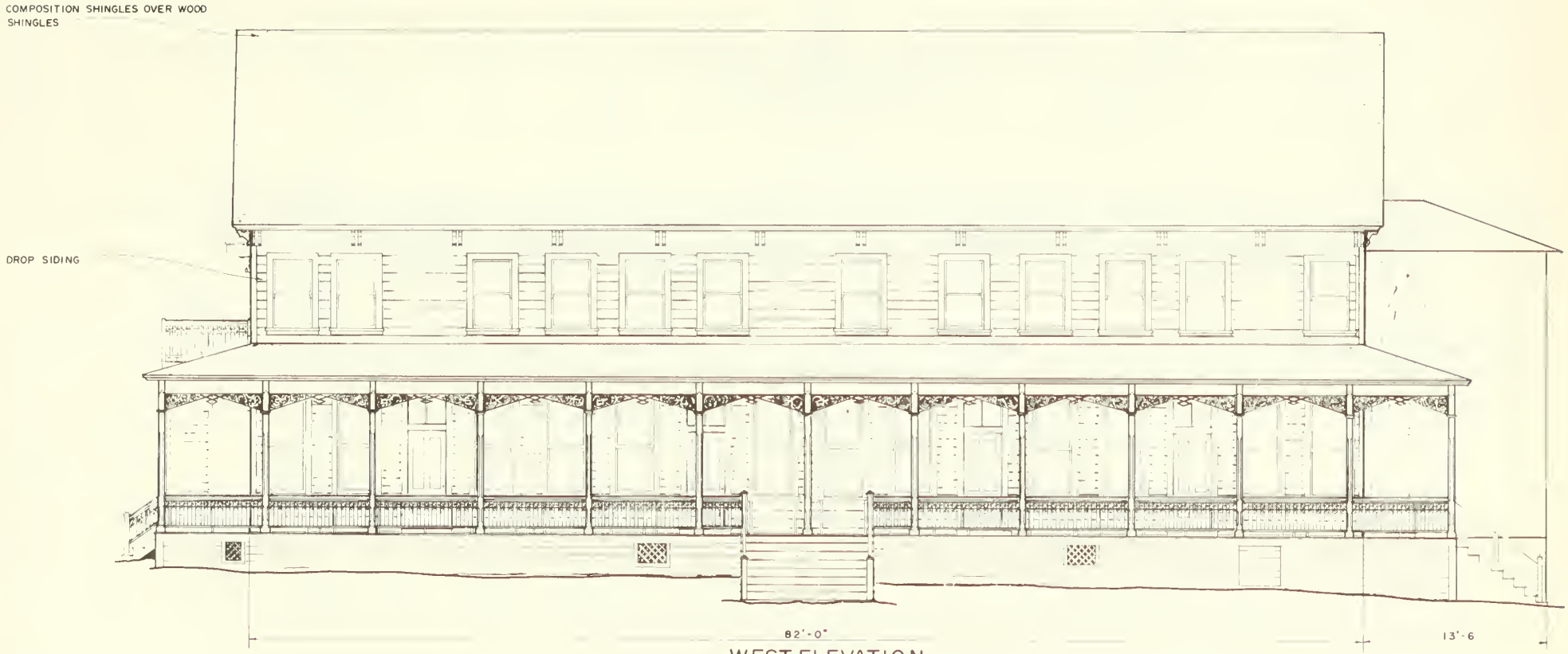


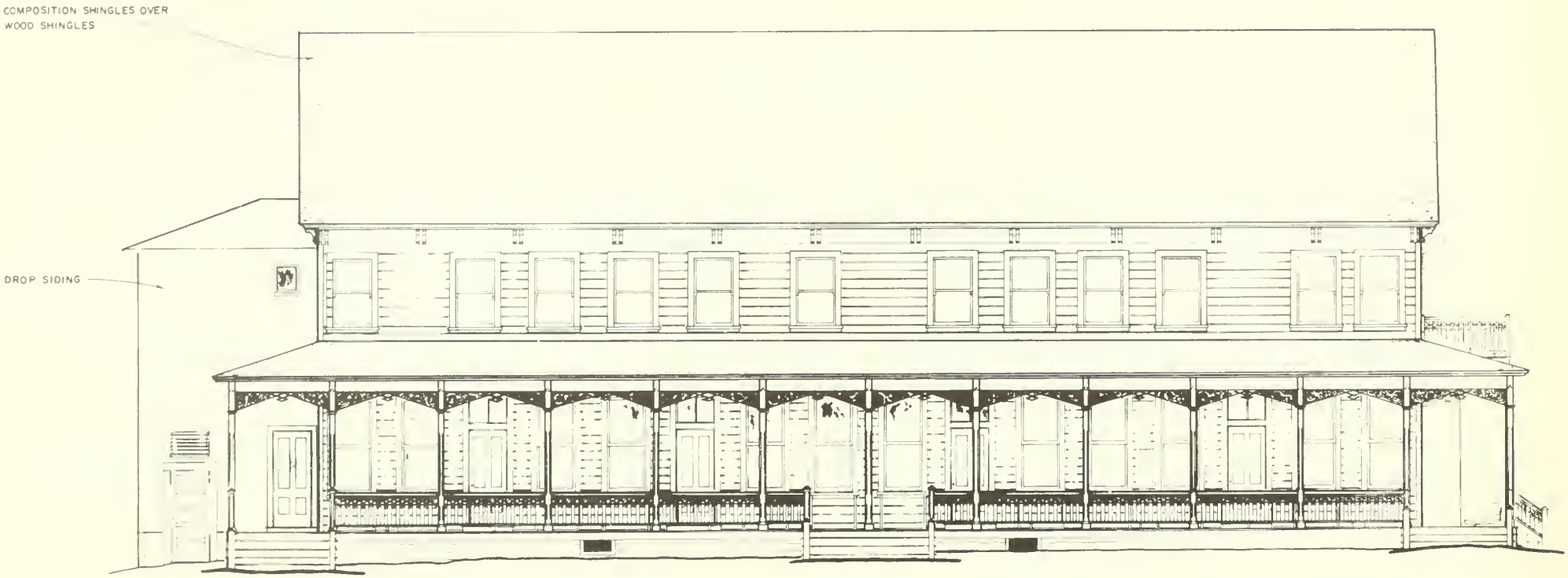
SOUTH ELEVATION

LONG BROWN / WASHBURN - WAWONA



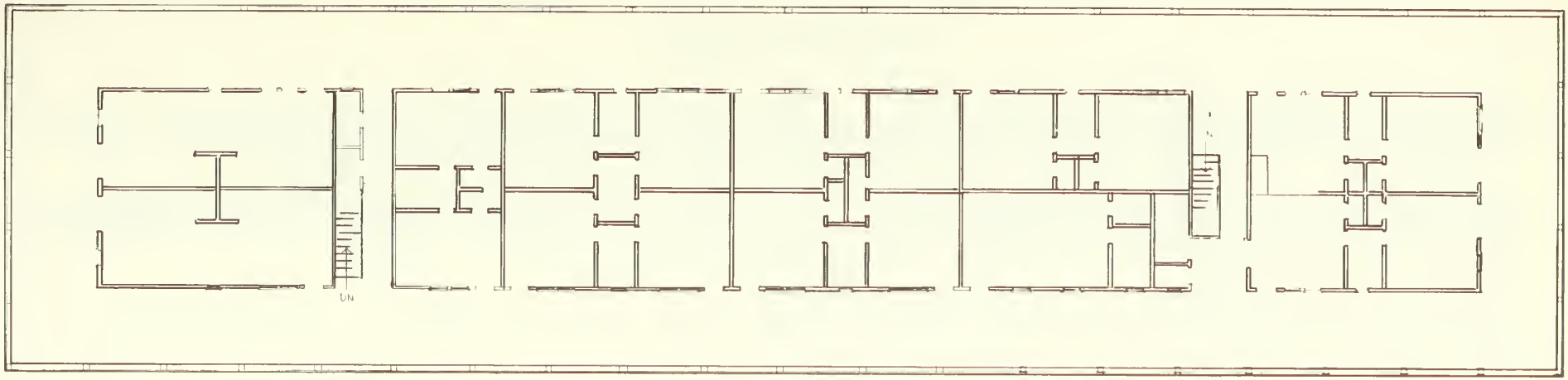
WEST ELEVATION

LONG BROWN / WASHBURN - WAWONA

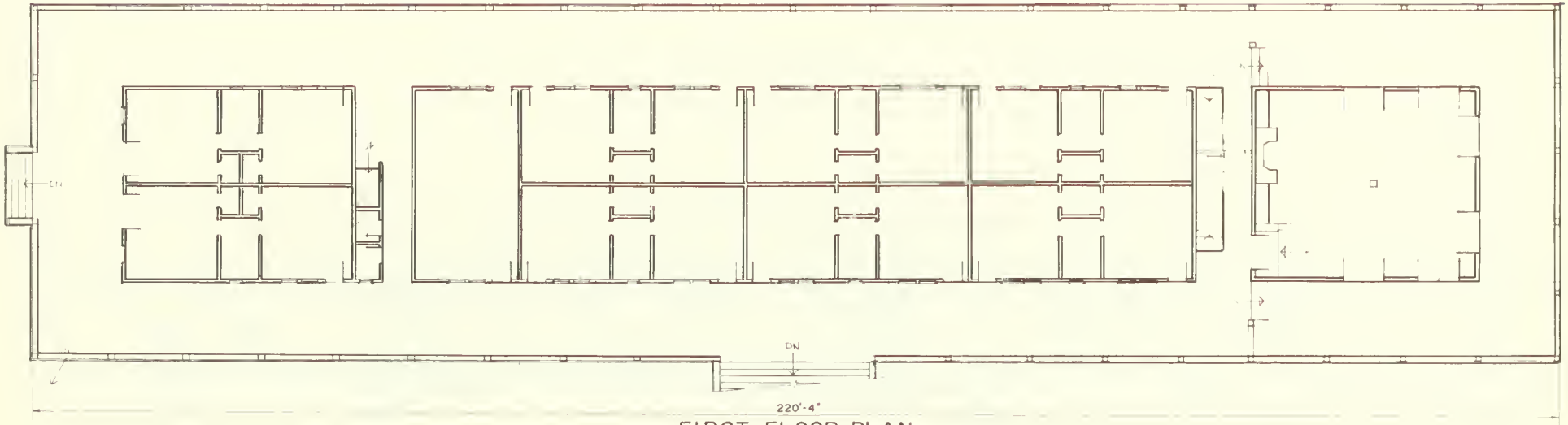


EAST ELEVATION

LONG BROWN / WASHBURN - WAWONA

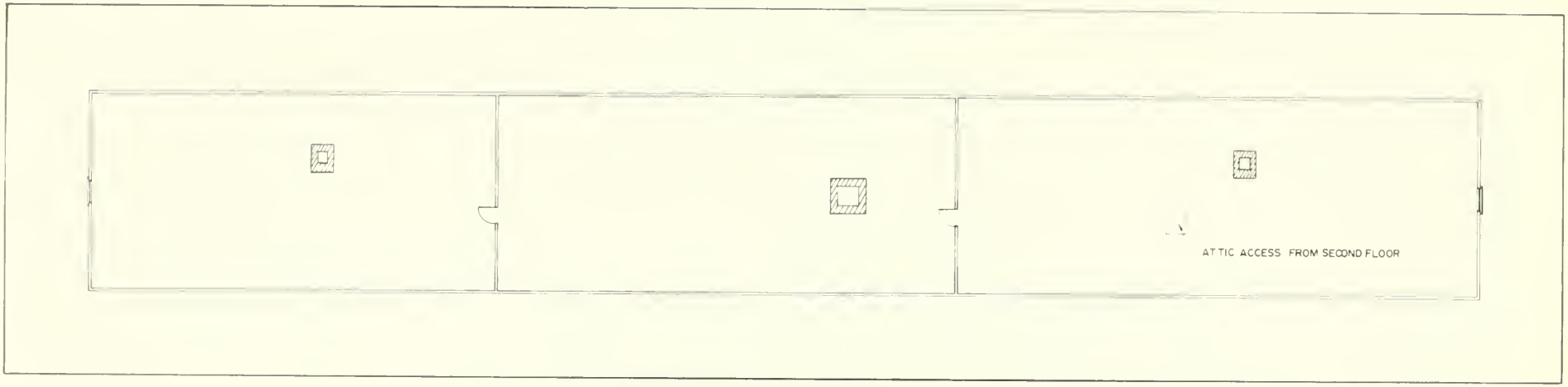


SECOND FLOOR PLAN

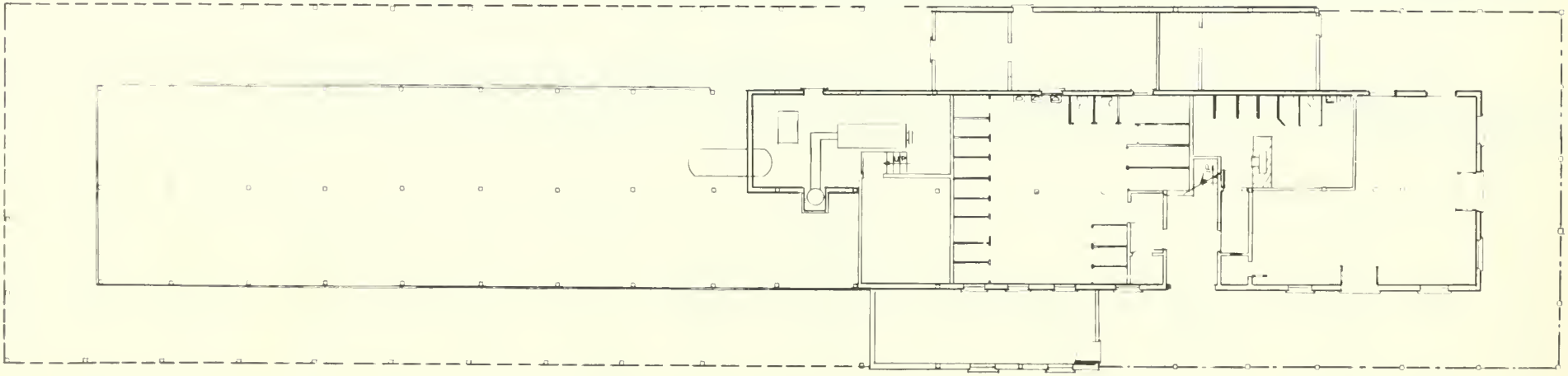


FIRST FLOOR PLAN

ANNEX BUILDING - WAWONA



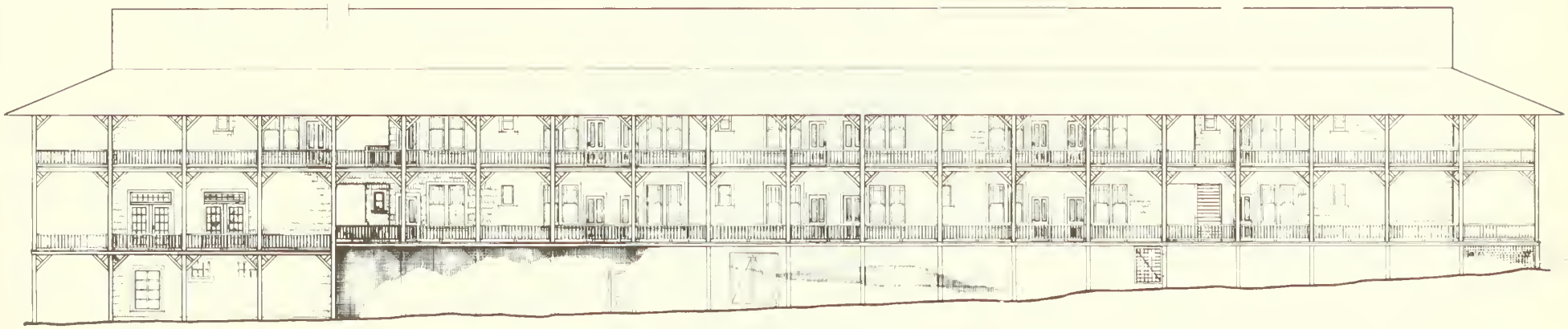
ATTIC FLOOR PLAN



BASEMENT FLOOR PLAN

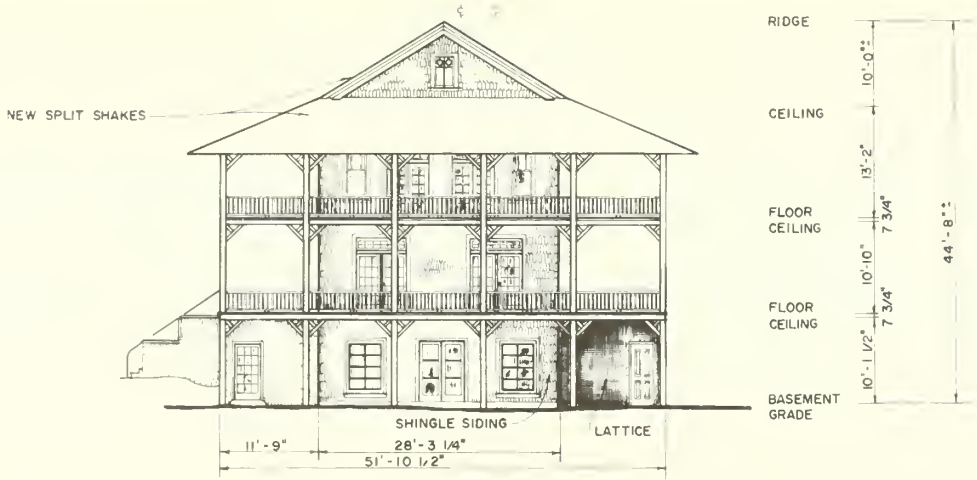
ANNEX BUILDING - WAWONA

NORTH ELEVATION

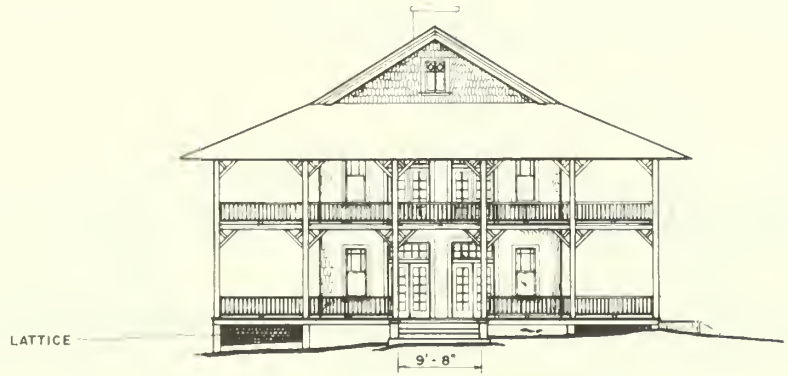


SOUTH ELEVATION

ANNEX BUILDING, WAWONA



WEST ELEVATION



EAST ELEVATION

ANNEX BUILDING, WAWONA

D. REFERENCE SHEET - LIST OF TYPICAL CONDITIONS

Each building feature on the inspection form has been subdivided according to its finish, material connections, and other.

Connections: A connection between two or more materials/features. Includes mortar joints, nails, etc.

Other: A condition observed, which is not indicated on the form.

Material	Condition
Concrete Stone Masonry	Water collecting near and around column pads. Needs cleaning. Settlement/Deflection. Spalling/Crumbling/Broken/Missing. Bricks: Soft, Powdery/Efflorescence. Cracks/Holes: less/more than 1/8". Insect/Water damage. Presence of algae/lichen/moss. Joints: repoint.
Wood	Potential fire hazard. Excessive deflection/sagging/bowing/settlement. Decay/Rot/Soft sections. Broken/Missing/Split/Open joints. Insect/Water damage. Cupped/Curling/Loose/Lifting/Springy. Roof: Near end of normal life. Organic material on shingles. Improper lapping of joints. Suspicion of leaks. Dry/Brittle/Reduced thickness. Windows/Doors: Poor fit/Out-of-square/Difficult to operate.
Metal	Rusted/Stained. Juxtaposition of dissimilar materials. Loose/Open joints/Lifting. Drawing away from building.

	Buckling/Broken/Missing sections. Loose nails. Clean gutters/leaders.
Glass	Loose/Cracked/Missing.
Finishes	Paint: Water damage. Blistering/Cracking/Alligatoring Peeling/Chipping/Flaking Carpet and Wallpaper: Torn/Worn/Stained/Water damage. Paneling: Nails Withdrawn. Missing Sections. Damaged Sections.
Connections Hardware:	Missing/Broken/Loose. Inoperable. Corroded.
Mechanical Electrical:	Pull Boxes: Tampering/Accessability/Vandalism. Fire Extinguishers: Appropriate locations. Check guage or last date of inspection. Wiring Connections: Exposed. Switches/Outlets: Inoperable. Lighting Fixtures: Damaged/Dirty/Need light bulbs. Device Plates: Broken/Missing. Emergency/Exit Signs: Broken/Inoperable. Smoke detectors: Need batteries. Steam Radiators: Leaks/Cracks/Broken pipes. Water pipes: Leaks/Cracks/Broken pipes Interior Rooms: Appliances: Record operability of kitchen and laundry appliances. Fixtures: Record operability of bathroom sink, tub, and toilet. Observe leaks, cracks, and puddles.

Section III, Building Files

A separate building file should be established for the site and each individual building to accommodate all forms which have been used in the inspection process. Photos which have been used in locating a problem area should also be included in this file. Manufacturer's specifications and other technical information pertaining to materials and instructions on use of a particular product should be included in each building file or in a separate file labeled Manaufacturer's Information.

A building summary file to accommodate the original signed copy of the bi-annual inspection summary forms after their completion will provide a permanent record of each inspection.

Appendix A. Movable Propety in Extant Hotel Group Buildings (November 1932)

1. Long White (Clark Cottage)

Building #2
Long White Building

18	dressers
28	wash stands
6	double wood bed-steads
11	" iron " "
4	double iron bed springs
14	" wood " "
1	double wooden folding cot
2	36" " " "
6	30" " " "
8	30" iron " "
3	36" simmons iron
6	36" mattresses
15	30" "
25	double "
3	3/4 "
14	bedroom tables
6	rocking chairs
27	straight chairs
11	wardrobe cabinets
1	folding chair
1	baby crib
1	crib mattress
11	mirrors
22	scatter rugs 2' x 4'
27	pillows
1	ironing board

Crockery:

26	washbowl and pitcher sets
25	soap dishes
15	match holders
24	slop jars
25	rubber mats, 18" diameter
14	candle stick holders
4	ash trays
1	cuspidor
28	water glasses
2	Badger fire extinguishers
1	rubbish can
2	mop handles
1	cocoa door mat
3	house brooms

Building #2
Long White Building
Continued

4	cedar mops and handles
1	wet mop and handle
1	push broom
1	carpet sweeper
5	wicker chair cushions
3	12 quart buckets
2	toilet brushes
2	sanitary napkin receptacles
1	foldng card table
31	single gray wool blankets
1	double " " "
81	double cotton blankets
59	Double sheets
112	single "
135	double spreads
43	single spreads
57	pillow slips
49	hand towels
41	bath "
34	pillows in linen room
17 pr.	window curtains

Two story wooden builidng consisting of 15 bedrooms and linen room on the first floor, twelve bedrooms on the second floor, all without bath, two toilet closets and slop sink off back porch.

2. Wawona Hotel

Building #1

Basement

Gardner's Room:

4 only	sliding door mortise rollers
5 "	small bottles of sulphuric acid
1 "	wire door mat 18" x 30" old
38 "	2" rubber washers
2 "	push brooms no handles
63 "	1¼ rubber washers
1 lb.	3/4" rubber washers
2 only	hay hooks
7 "	1-1/4" brass nozzles
6 "	1-1/4" " " (old)
13 "	1-1/4" " " (reducing)
2 "	2" " "
6 "	gopher traps
2 "	wire lawn brooms
1 "	edger disk
2 "	hoes
1 "	leaf rake
1 "	small iron bar
1 "	pitch fork
8 "	Evanston sprinkler heads
1 "	sack of asbestos
3 pkg.	Guardene fire extinguisher recharge
4 bots.	soda for fire extinguisher
2 only	long handle shut off wrenches

Barber Shop:

1 only	Vienna chair
1 "	arm chair
1 "	bath stool
1 "	small table
1 "	cocoa door mat 18" x 30"
1 "	wire waste basket
1 "	"koken" barber chair
1 "	fly swatter
1 "	mop bucket and wringer
1 "	wet mop
1 "	broom
1 "	dust pan
2 "	cuspidors
1 "	push brooms
1 "	feather duster

Building #1
Basement
Continued

1	"	large mirror in frame 59" x 72" (beveled glass)
1	"	mirror in frame 21½" x 33½" (beveled glass)
1	"	wooden plant box 55" x 10"
26	"	barber hot water towels
11	doz.	small barber towels
4	only	cloths for customers
1	"	flower vase
5		16" wire egg whips
1		20" " " "
1		14" " " "
2		12" " " " (flat)
1		4" flat skimmer
1		6" " "
1		4½ " "
2		pan cake turners
4		2-1/4" cafeteria ladles (enamel)
5		2½" " " "
4		3" " " (tinned)
7		3½" soup ladles "
6		4" " " "
3		5" " " "
1		5" pierced ladle "
1		4" " " "
8		15" large spoons "
2		12" " " "
6		12" slotted spoons
1		Egg beater
1		#8 ice cream disher
1		1 pt. tin dipper
4		wood handle chopping knives
1		#½ frying pan
4		timbal molds
1		set cookie cutters
1		beef tea press 3" dia (old)
1		Victor can opener
3		#10 iron frying pans
1		#8 " " "
1		#1 " " "
1		#3 " " "
2		12 qt. egg & sponge pots
3		muffin pans 12s
4		agate pans 11 x 17
8		" " 13 x 18
2		steam table pans enamel 13 x 20
1		Universal #3 meat chopper (old)
1		Enterprise #32 " "
1		aluminum potato ricer
4		2 gal. agate coffee pots
2		3 " " " "

Building #1
Basement
Continued

1	4 gal. stone crock with cover (new)
1	3 " agate coffee pot (new)
1	wire egg whip 10" "
1	larger collander "
1	11 qt. stew kettle and cover (new)

Building #1
Basement
Continued

2	4" tea strainers (new)
3	3 qt. enamel milk pans (new)
17	enamel dishes (old)
3	12" pudding tin (new)
3	14" " " (new)
18	muffin tins 12s (new)
1	reflecting over (old)
4	agate pie plates (old)
7	pan cake turners (new)
1	5 gal. iron frying pot and basket
1	small frying basket
1	3 gal. iron frying pot and basket
2	large steam table meat covers - aluminum
1	14 qt. iron frying pot
2	5 gal. stew kettles tinned
4	12 qt. " " "
5	8 qt. " " "
2	12 qt. " " agate
2	10 qt. " " "
5	8 qt. " " "
7	6 qt. " " "
3	4 qt. " " "
1	1 pt. " " "
1	large tinned flour pan 22" dia.
2	" " " 16" dia.
1	" " " 20" dia.
1	agate " " 18" dia.
10	pudding pans 14" dia.
2	large collanders
7	small collanders
5	12 qt. iron enamel steam table pots with cover
1	12 qt. " " " " " "
5	8 qt. " " " " " " "
2	8 qt. " " " " " "
1	6 qt. " " " " " " "
3	layer cake tins 9" new
11	enamel shirred egg dishes new
2	large soup strainers 12" dia new
1	soup strainer 7½" dia. (old)
1	5 gal ice tea pot with spigot

3	sponge cake pans
11	enamel shirred egg dishes
5	agate " " "
2	#8 iron fry pans
1	old style coffee grinder
3	roast pans 21" x 22"
4	" " 20" x 21"
4	" " 18" x 20"
1	" " 22" x 20" new
4	" " 18" x 18"
4	bake pans 20" x 19"
1	roast pan 13" x 16"
15	" " 8" x 20"
2	" " 19" x 20"
2	" " 20" x 20"
2	" " 19" x 18"
2	" " 12" x 16"
1	" " 12" x 19"
3	bake pans 21" x 21"
8	" " 19" x 21"
1	" " 13" x 15"
2	wire reversible broiler 12 x 7
2	" " " 11 x 6
3	5 gal. stock pots (agate)
2	5 " " " with spigots (agate)
2	4 " " " (agate)
4	8 " " " "
1	10 " " " (tinned)
1	20 " " " with spigot (agate)
10	enameled shirred egg dishes
1	paring machine (old)
1	5 gal. old style copper coffee urn with spigot
1	5 gal. " " galv. iron " " " "
1	5 gal. old galv. iron can with spigot
1	5 gal. glass bottle burlap covering
18	tin pot covers 13" dia.
4	" " " 12" "
9	" " " 11½" "
5	" " " 16½" "
3	" " " 10" "
4	" " " 9½" "
14	" " " 9" "
3	" " " 8½" "
2	" " " 8" "
2	" " " 7" "
2	" " " 6" "
1	" " " 5" "
2	steel pot lids 22" "
1	" " " 15½" "

2	" " " 14" "
16	" " " 13½" "
5	" " " 12" "
3	" " " 10½" "
1	Copper pot lid 10½" "
1	steel " " 7" "
2	agate " " 14½" "
1	12 qt. Dutch over (no cover)
	old discarded dishes
450	salad plates
60	medium size platters
240	small size platters
125	small size vegetable dishes
1	piece beveled plate glass 17½" x 32-1/8"
1	garbage can
1	square dish washing basket 14"
11	dish trays for dish washing machine
200	lbs. potatoes
7	gals Royal liquid soap
3	" Kilzol disinfectant
1	National cash register 1353045-333
1	Sunkist juice extractor - D.C. - 220 volt
1	butter slicer
38	water bottles glass
42	finger bowls
2	doz. vases
1½	" candle sticks
178	salad plates
20	butter dishes
78	butter dishes
32	saucers
114	butter dishes
38	soup plates
24	small service plates
60	dessert dishes
12	demi saucers
28	saucers
15	salad plates
86	saucers
13	vinegar cruets glass
2	syrup pitchers
16	water bottles
20	chipless ice tea glasses
4	high ball glasses
24	glass ash trays
½	doz. glass finger bowls
3	chip less ice tea glasses
47	water glasses
200	old style butter chips

Building #1
Basement
Continued

24	glass flower vases
1	glass ash tray
11	" bowls
2	syrup pitchers glass
11	" " "
52	cocktail glasses
12	large sugar bowls
3	small " "
16	doz. water glasses
2	" demi tasse cups
3/4	" egg cups
5	mustard dishes
4	small butter ships
7	2 oz. creamers with handles
51	relish dishes
20	demi saucers
1	doz. demi cups
4-2/3	" coffee cups
½	" egg cups
1-3/4	" boullion cups
3	" saucers
1-3/4	" dessert dishes
3-5/6	" table forks
10	table spoons
1-5/6 doz.	teaspoons
1/2 "	table knives
2 only	3½" tin funnels
2 "	cruets
4 "	sugar bowls with covers
1 "	syrup pitcher (glass)
3 "	3 oz. creamers
12 "	China hot water pots
1-7/12 doz.	cake covers
5 only	China coffee pot
3 "	" tea "
1 doz.	coffee cups
2 only	mustard cups
8 "	dessert dishes
1 doz.	bread and butter plates
20 only	orange juice glasses
1 "	cocktail glass
2 "	ice-tea glasses
3-1/2 "	glass salt & pepper shakers
4 "	mustard cups
9 doz.	demi cups
3 only	cruets
1-3/4 doz.	China hot water pots
2 only	China tea pots
6 "	China coffee pots

Building #1
Basement
Continued

34	"	cups (old)
6	"	med. platters (old)
19	"	old vegetables dishes
22	"	old saucers
8	"	old cereal dishes
12	"	old bread and butter dishes
15	"	old salad dishes
81	"	glass ice cream dishes
6-3/4	doz.	5½" oval bakers (china)
29	only	glass ash trays
5	"	glass dishes for ash trays
10	"	mustard cups
90	pieces	tin table ware (old)
10	only	Champagne glasses
17	"	syrup pitcher tops
13	"	shallow sundae glasses
5	"	8 qt. enamel pitchers
3	"	2 qt. agate pitchers
11	"	silver butter knives
9	"	" pickle forks
1	"	oil lamp
1	"	silver sugar bowl
13	"	tin crumb trays
1	"	3 gal. stone crock
1	"	3 gal. " "
86	"	glass 2 ox. creamers
5	"	1 gal. pewter water pitchers
1	"	1 gal. stone crock
1	"	2½ gal. stone crock
4	"	buttercrocks
14	only	table forks
18	"	tea spoons
9	"	table knives
1	"	steel knives
1	"	table spoon
3	"	cocktail glasses
1	"	#1 aluminum frying pan
10	"	coffee cups
5	"	small sugar bowls - china
10	"	large platters
101	"	med. platters
110	"	small platters
38	"	dinner plates
14	"	soup plates
3	"	butter crocks
5	"	hall boy pitchers
203	"	small platters (old)
78	"	salad plates "
12	"	saucers

16	"	salad plates
2	"	glass sugar bowls
3	"	glass syrup pitchers
16	"	glass finger bowls
85	"	glass sundae dishes
42	"	small whiskey glasses
7	"	champagne glasses
4	"	cocktail glasses (drink)
3	doz.	claret glasses
4	"	9" colored candles
½	"	14" colored candles
30	only	birthday cake candle holders
6	"	fancy candle holders - paper
16	"	fancy paper nut holders with place cards
12	"	old style salt & pepper shakers
13	"	champagne glasses
12	"	cordial glasses
5	"	claret "
6	"	cocktail glasses (drink)
1	"	12 qt. falv. water bucket
1	doz.	wood handle table forks - new
1	"	" " " knives - new
2	only	large cooking spoons - new
2	"	" " forks - new
1	"	pancake turner - new
1	"	large butcher knife - new
2	"	paring knives - new
1	"	Yankee can opener
3	doz.	table knives - old
2	only	1 gal. cans liquid glass polish (Calols)
3	"	1 gal. cans Cronite fly spray
4	"	1 qt. agate coffee pots old
2	"	4 lb. cans Johnsons prepared wax
1	"	1 gal. bottle sulphuric acid
4	"	base ball bats - old
1	"	glass lemon reamer
1	"	" cake dish

Curios:

½	doz.	small carved bone elephants
3/4	"	pkgs. Chinese water flowers
2	Only	childs cloth purses
4	"	small pencils
2	pkgs.	small favors for children
1	only	small carved elephant
1	"	wood carved novelty
117	"	small pkg. Chinese fire crackers
2	"	pkgs. punk sticks
		Redwood Burl Curios

4	"	bowls - 7" dia 1" deep
3	"	trays - 10" dia
2	"	nut sets with wallets 10" dia.
3	"	powder boxes
6	"	bases 8" high
2	"	candle sticks 10"
1	"	" " 11"
1	"	" " 6"
4	"	cribbage boards 4" x 14"
2	"	sewing sets - 5 spools
15	"	buckets plain 2½" x 2
19	"	bucket pin cushion "
23	"	napkin rings
63	"	small pin cushions
6	"	darning sticks
16	"	pin trays
3	"	smoking pipes
2	"	pipe stems
12	"	thimble sets
		Toys
1	"	"Jo-Jo" acrobatic blocks
3	doz.	fancy rubber ballons
12-2/3	"	rubber toys
1	only	toy kitchen set
11	"	Acre Dawn Tootsie toy
4	"	Ford Tootsie Toy
1	"	baseball bat
1	"	"Sandy Andy" see saw toy
1	"	"Joe Hustler"
3	"	sliding whistles
1	"	watering can - small
1	"	dog on wheels
1	"	small doll
3	"	cloth toys
48	"	glass marbles
17	doz.	fancy paper hats
3	boxes	artificial cloth flowers
2	only	fire place brushes
3	"	bundles flags for hotel use
1	"	box silk flags for dining room use
4	"	galv. iron flag holders
8	"	aluminum salt & pepper shakers (new)
2	"	" powdered sugar shaker "
2	doz.	tea spoons (nickel silver) "
1	"	table spoons " " "
1	only	Walker self pulling cork screw
1	case	24s White rock water - 1 pt. 8 oz.
7	"	24s Budweiser beer - 12 oz.
7	"	12s Arrowhead lime rickey - 12 oz.

Building #1
Basement
Continued

2	"	12s "	sparkling water - 12 oz.
1-1/6	doz	"	" " - 12 oz.
½	"	"	lime rickey - 12 oz.
1-1/12	"	"	pale dry ginger ale
1-3/10	cs.	100s rolls of toilet paper	
2000		cardboard cake boxes 9 x 9 x 3	
650		cardboard cake boxes 9 x 5 x 4	
2	cs.	Nibroe paper towels	
6	cartons	100s Royal sanitary napkins for vending machine	
7-4/5	cs.	book matches, 2500s, marked Wawona Hotel	
1	cs.	10,000 Tiffany crepe napkins	
1	cs.	Express tags	
1		Automobile time stamp #10958	
10,000		Golf course charge slips #1 to 10,000	
2	pads	cash & sales reports	
3	pkgs	Wawona Hotel Co's. billing forms	
280	only	Wawona Hotel meal books	
8	quires	mimeotype stencil paper #541B	
11	rolls	adding machine paper	
5	pkg	horse charge books	
19	only	#55 white scratch pads	
5		5 gross pkg 6" lace doilies	
4	boxes	colored doilies asst. sizes	
2	"	doilies 12"	
3	"	" 10"	
8,000		blank menu sheets	
2,500		#10 Sequoia Hotel envelopes	
2,000		8½" x 11" Sequoia stationery	
500		6-3/4" Sequoia envelopes	
7,000		blank office cards used for room rack	
1,500		Dining room identification cards	
2,000		Charge cards for guests acct.	
2,000		dining room service charge slips	
2,000		porter service charge slips	
2,000		6-3/4 size Wawona hotel envelopes	
2,500		sheets 8½ x 11" white Wawona Hotel stationary	
2,000		Wawona Hotel shipping tags	
50		#12 crushed envelopes	
5	only	O'cedar mops (new)	
6	"	#XX-16" floor brush (new)	
2	only	8" counter brush (new)	
4	"	wire handle toilet brushes (new)	
7	"	Cal string mops (new)	
5	"	8" firbe scrub brushes (new)	
4	doz.	King fly swatters (new)	
2	only	cardboard vertical filing cases	
3	"	Universal vacuum carafes #822 - 1 qt. size (new) 1 broken)	
3	"	pewter ice buckets	

Building #1
Basement
Continued

1	pc.	canvas awning 6' x 9' (new)
10	only	glass pen dishes
3	"	" ink wells
1	"	Solar electric water heater - 220 volt #30436
16	"	old style wooden towel racks
4	"	old wooden snow shoes for horses
1	"	Lavatory bowl procelain (old style)
1	"	Pnematic closet bowl porcelain (old style)
1	"	porcelain shade for oil lamp
1	"	" " " lobby
1	"	sleeve ironing board
8	"	pewter tea pot (old style)

Building #1
Basement
Continued

3	doz.	old style glass light shades
½	"	flat hollow pane glass light shades 6"
1	only	" " " " " " 9"
1	"	" " " " " " 10"
1	"	" " " " " " 12"
1	"	porcelain light reflector 7"
3	"	porcelain light globes for dining room fixtures
3	"	glass cake plates 10" dia.
4	"	glass cake salvers 11½" dia.
58	"	bed chamber bowls
3	"	typewriter covers (old)
2	"	wicker baskets 10" x 7 - new
1	"	1 gal. stone urn metal cover (old)
100	"	paper pie plates 10" dia.
1,500	"	Lily drinking cups 5 oz.
7	reams	white waxed paper 9" x 12"
2	only	13" opal shelves (new)
2	"	N.P. 18" glass shelf rails
5	"	papier mache, trays 15½" x 11-3/4" (new)
2	"	" " " 9½" x 12½" (old)
7	"	" " " 15-3/4" x 17-3/4" (old)
2	"	" " " 15½" x 11-3/4" (old)
1	"	" " " round 13-3/4"
1	"	" " " " 11-3/4"
10	"	rectangular alumnium trays 20-3/4" x 15-3/4"
40	"	Oval aluminum trays 25-3/8" x 20-3/4"
1	"	Round " " 15" dia.
4	lbs.	cyanide eggs for fumigating
½	gal.	sulphuric acid
1	only	Ox fibre gong brush (new)
8	"	baskets 10" s 20" (new) for maids
1	"	ironing board
4	"	new Bissell carpet sweepers

Building #1
Basement
Continued

2	"	old " " "
2	only	19 coil steam radiators
1	"	8 " " "
1	"	mirror 15" x 18"
130	"	porcelain match holders
160	"	soap dishes porcelain
2½	cs.	1000s miniature Palmolive #401 7
900	cakes	Colgates miniature floating soap #01217
1	only	liquid soap dispenser (new)
1	"	Croquet set (old)
4	"	cocoa door mats 18" x 30" (new)
1	"	wire carpet beater (new)
2	"	push brooms (used)
3	"	wet mop sticks (new)
3	doz.	O'Cedar mop sticks
3	only	hoe handles
26	"	porcelain soap dishes
1	"	" wash bowls
5	only	folding chairs (new)
2	doz.	procelain cuspidors
3	only	base ball bases used
1	pair	catchers shin protectors
1	only	chest protector
2	"	catchers masks
3	"	tennis racquets
26	pc.	curtain tubing 3/8 x 36"
3	"	solid curtain rod 4' lg. 3/8"
1	"	" " " 46" lg. 3/8"
3	"	" " " 40" lg. 3/8"
3	"	" " " 36" lg. 3/8"
2	"	" " " 30" lg. 3/8"
6	"	" " " 30" lg. 1/4"
22	only	8" corrugated porcelain light reflectors
1	"	brown canvas tent floor covering 10' x 12'
5	"	green shades white lining 5'4" wd x 5'-6" lg. (new)
8	"	" " " " 28" wd x 52" lg. "
1	"	" " " " 52" wd x 52" lg. "
2	"	" " " " 48" wd x 52" lg. "
1	"	" " " " 40" wd x 52" lg. "
2	"	" " buff " 38" wd x 52" lg. "
10	"	" " asst. sizes old
50	"	brass curtain rod brackets (sgl)
21	"	" " " " (double)
65	"	6" brass curtain rod hangers
1	doz.	candle stick holders
3	only	3 arm ceiling fixtures (old)
2	"	2 arm wall fistures (old)
1	"	30" piece of brass fixture chain
4	"	18" " " white " "

Building #1
Record Storage Room in
Basement

40	only	100 lb sacks of potatoes
11	"	old fashion wood trays 26½" x 16½"
2	"	" " oil, post lamps (8 panes)
1	"	" " " " " (4 panes)
4	"	" " " " lanterns complete (large)
6	"	#10 lamp chimneys
3	"	large lantern globes
4	"	large hanging lamps with procelain reflectors
2	doz.	old lamps without chimneys (brass)
7	only	folding card tables
1	"	" tray stand
3	"	old fashion high ceiling light fixtures
1	"	large roll of burlap about 200 yds.
1	"	brass pool table fixture
1	doz.	vertical cardboard filing cases
1	only	oil stove
2	"	old style express money boxes

Basement
Supply Room

1	bbl.	180 lb. Crystal soap flakes
4½	cs.	12 pts. laundry bluing

Basement

1	set	Victor platform scales - cap. 500 lbs.
3	only	hand trucks
3	"	old roll back steam table covers
1	"	" push broom
1	"	" set of ceiling light fixtures
6	"	window plant boxes - 4' x 10" x 6"
2	"	gauge glasses 5/8 x 18"
1	"	" " cutter
9	"	Eveready #6 dry cell batteries

Basement
Fountain supply room

1	box	50s Robt. Burns perfectos cigars
6	"	50s Kl Roi-tan
1	"	50s Chancellor invincibles "
1	"	50s Antonion & Cleopatra queens cigars
1	"	50s Admiration DeLuxe cigars
1	"	50s El Primo cabinet cigars
12	"	250 ea - #1 ice cream cones
6	"	250 ea - #6 " " "
1	"	1000s - #2 " " "
5	abs	salted king filbert nuts

Building #1
Basement
continued

3	gal.	Greens Muscadine punch
9	bots.	La Boheme beer - pints
33	"	Napa soda - pints
1	gal.	Maplette imitation flavoring
18	bots.	pine brosia - pints
36	"	White Rock water - quarts
2	bots	White Rock water - pints
26	"	Bartletts spring water - quarts
4	gals.	Dixie Dew syrup
2	"	Wild cherry flavoring
10	cans	10 lb. ea. Hershey's chocolate syrup
6	pkg	500 ea sunshine soda straws
1250	only	Vortex burst 6 oz. sundae dishes
½	gal.	Citric acid
1½	"	fountain pineapple syrup
1	"	ginger ale
16	only	opened bottles of mixed flavoring
7	"	new official league baseballs
1	"	catchers glove used
2	"	baseball bats used
10	"	" " "
25	lbs	Lilly Fluff smoothing powder
6	jars	½ gal. ea. Dijan crushed strawberries
2	cans	5 gals. ea. Lashs root beer syrup
10	lbs	Bordens malted milk
2	only	1 pt. tin dippers
1	"	8 qt. " bucket
1	"	ice pick
2	"	1 qt. bottles Calso water
2	"	house brooms
2	"	#2 lamp chimneys
1	"	fibre scrub brush
3	"	bottles White rock water - 1 qts.
1	"	large oil lamp with chimney
1	"	12 qt. water bucket
1	case	Leslie salt samples
1	"	containing soda & acid for large fire extinguisher
2	only	roasters with cover - 13" x 18½" x 4" - old
1	"	dish washing basket
3	"	roast pans 8½" x 20"
2	"	bake " 20" x 20"
5	"	10" flower pots
1	"	8" " "
1	"	ice pick
1	"	ice box - 50" x 22" x 28" deep

Typewriters, adding machine and office files were moved to the Wawona Hotel Company offices in San Francisco.

Mr. Washburn promised to obtain a list of same but as he has not returned I did not receive it.

Building #1

Main Building

First Floor:

Office Lobby and Lounge
Bookkeeper Office
Manager's "
Writing Room
Two dining rooms
Kitchen
Bake Shop
Pantry
Linen Closet
Main's dining room
Men's " "
Porch butcher shop
Men's lavatory
Porter room

Second Floor:

25 bedrooms
4 bedrooms - baths
4 public baths
Ladies lavatory
Ladies washroom

Attic:

3 bedrooms
1 bathroom
Attic storeroom

Basement:

Barber Shop
Supply Storerooms

Personal Property of Mr. Washburn:

3	Pictures of Washburn Brothers
1	Pictures of Old Hotel
3	Oil Paintings by T. Hill
1	Old-fashioned Dresser
1	9 Piece set of cream colored furniture
5	Small rugs
	Drapes & Bedcovers

Mrs. John Washburn:

1	7 Piece set of Circassian Walnut furniture
1	Screen flowered cretonne
2	Small pillows
1	Small electric lamp
1	Set drapes
2	Pr. blankets
2	Pillows
1	Mattress
1	Bed spring
1	Flowered Washbowl & Pitcher Set
1	Ironing board
2	Buggy whips
1	Small Oil Painting

Building #1
Main Building
Continued

Lobby:

1	3 compartment wicker fern stand
4	Wicker arm chairs with cushions
2	Wicker arm chairs with cushions, rockers
2	Wicker straight chairs
1	Wicker rocker
2	Small table lamps with shades
1	Brass ash tray
1	Wicker glass top table 19" x 28"
1	" " " " 18½" x 48½"
1	pottery flower vase
4	rugs 4½' x 6'
1	wicker settee 7' long with cushion
2	wicker glass top end tables
3	pedestal ash trays
2	wicker arm chairs with cushions
6	" " " rockers wih three cushions
4	wicker straight chairs
1	oil painting of the Gates of the Valley - Property of Mrs. Washburn from Artist's Point by T. Hill.
8	prs. drapes with valences
1	wicker table glass to 20" x 5'
1	pr. painted wood candle stick holders 12" high
1	mantel clock
2	pr. andirons
2	fireplace screens
2	" pokers
1	" broom
2	6 x 9 rugs
1	10 x 20 rugs
1	brass cuspidor & rubber mat
2	wicker pediestal fern stands
2	rubber mats 10' x 3'
1	table lamp with shade
1	glass flower vase
1	clothes rack 6' x 10' x 15"
2	wicker settees 3' long x 15" wide
1	Badger fire extinguisher
2	Pyrene " "
1	rubber mat 18" x 5'

Porch:

9	wicker straight chairs
1	wicker settee 7 feet long
6	wicker arm chairs
1	wicker arm chairs, rockers
1	cocoa door mat 18" x 30"
2	corrugated rubber mats 3' x 6'

Writing room:

11	pen holders

11		glass pen dishes	
11		wicker writing desks glass tops	
1		glass top table	
3		folding card tables	
4		wicker waste baskets	
11		low back desk chairs	
11		desk pads and blotters	
9		glass ink wells	
4		pr. of window drapes and valences	
1		9' x 12' rug	
2		18" x 30" cocoa door mats	
1		4½ x 6½ rug	
1		2' x 3' rug	
1		3' x 6' rug	
1		Burnswick shuffle board, 30' x 30" with 8 irons	
Stationery closet:			
10	pkg	7/16" thumb tacks	
6		Pen holders	
1		glass ink well	
14		binder clips	
8	spools	#2 transparent manding tape	
2	sticks	Dennisons sealing wax	
1	box	Esterbrook #314 relief pen points	
100	sheets	Tatum line sheets	
500	"	Stratker #112 copy paper	
2	only	200 Watt - 220 volt Mazda lamps	
2	"	green candles 12" long	
2	"	blue " " "	
10	pads	hotel call sheets	
6	"	room service charge slips	
8	"	bar " " "	
200	sheets	Dennisons coin wrapper (dollar)	
400	"	" " " (half dollar)	
300	"	" " " (quarters)	
600	"	" " " (dimes)	
50	"	" " " (nickels)	
50	"	" " " (pennies)	
2	only	package receipt books	
7	books	U.S. bond check books	
72	sheets	ruled bookkeeping paper	
10	pads	Wawona reservation requests	
50	sheets	9 x 15½ manuscript covers	
3	doz.	blotters 8" x 16"	
1	only	large desk blotter	
1		small ladies cedar compact box 6" x 12"	
51	boxes	Dennisons flag seals	
1	only	Sterling silver vase	$7.00
1	"	" " leather covered cig. case	7.00

1	"	18 K. gold Clark lighter	7.00
1	"	Men's comb and file set	3.00
5,960	picture post cards		.03

Office:

9		desk blotter pads 15" x 18"
100		Oxford vertical film folder #122
1000		golf pencils
3		#2 reporter note books
1000		Dennisons #52B marking tags
27		#10 Crushed envelopes 9½ x 4
500		hotel register sheets
2		100 Watt - 220 volt Mazda lamps
300	sheets	parchment bond paper 8½ x 13
1		ping pong #S-4 set
3	doz.	Kroflite seconds golf balls
6	only	tennis racquets (rental
175	"	Desk blotters 12" x 18"
1	"	Weis wooden, desk stationery cabinet
2	"	Mah Jong sets
5	prs.	tennis shoes (rental)
1	only	Wahl desk fountain pen with marble stand
1		National cash register #1,382,007, size 313
1		Weis vertical wood file cabinet
500		Poker chips
1		Chess set
1		Checker set
1		Domino set
1		Child's checker set
100		safe deposit envelopes
1		Weis address file
1		register sheet pad
150		Wawona book mtches
3		metal cash boxes
1		Herring-Hall-Marvin safe #59110
1		Globe fireproof record safe #m-68917, 40" x 6'
1		Johnson first aid cabinet
300		Manila envelopes (large)
1		Wooden clip board
1		Wooden Columbia file
1		Weis secretary's stationery cabinet
1		typewriter desk
1		table desk
1		Burroughs adding machine and stand (In S.F.)
2		wire waste baskets
1		straight chair
10		cardboard filing boxes
1		Chicago pencil sharpener
1		4 basket filing basket
1		Marvel file punch
1		Swivel desk lamp

	1	large stationery basket
	1	Pyrene extinguisher
	3	Weis 3 compartment vertical filing case
Manager's Office:		
	1	Stormoguide Barometer
	1	Kellogg telephone switch board #11197
	1	Webster dictionary and stand
	1	Hall's safe (money) #27366
	1	2 compartment wire basket
	4	Weis cardboard files
	1	small wood stand
	1	rolltop desk
	1	typewriter desk
	1	Vienna chair
	1	swivel chair
	1	plain table with drawer
	250	large envelopes (Wawona Hotel)
	500	small " " "
	1	Emeralite desk lamp
	1	Underwood #5 typewriter #907623
	1	desk lamp
	1	wire waste basket
	1	Ideal moistener
Dining	4	square 8 seater table
Room:	1	oblong 8 " "
	4	" 6 " "
	27	square 4 " "
	6	" 2 " "
	17	folding tray stands
	19	side stands
	3	high chairs
	181	Vienna chairs
Maids Dining Rooms:		
	1	High chair
	10	Heavy chairs
	1	wooden, dish cupboard
	2	small side tables
	1	side stand
	1	table 10 seater
	1	broom
	1	feather duster
Mens Dining Room:		
	2	10 seater tables
	20	heavy chairs
Dining Room Linen Closet:		
	5 1/12 dz.	Square 8 seater table cloths
	1 7/12 "	long 8 " " "
	3 1/12 "	6 " " "
	18½ "	4 " " "

10½ "	2 " " "
7 only	Banquet table cloths
122½ doz.	napkins
5 3/12 dz.	table pads
11 2/3 "	side towels
4½ "	glass towels
10 1/3 "	side stand covers
8½ "	silver sugar bowls
1 5/12 "	" " tongs
2 2/3 "	" coffee pots
3 1/6 "	" cream pitchers
53 "	table forks
17½ "	table knives, large and small
3 2/3 "	" " steel
15 "	soup spoons
9½	serving spoons
32½ "	tea spoons
2½ "	oyster forks
2¼ "	ice tea spoons
4¼ "	demi tasse spoons
1¼ "	nut crackers
3 only	ice tongs
2½ doz.	crm trays
13½ "	water glasses
5½ "	water bottles
3¼ "	glass flower vases
5½ "	glass finger bowls
1½ "	glass candle sticks
11½ "	salt and pepper shakers
4 "	cocktail glasses
1 7/12 dz.	syrup pitchers
7 only	cruets
1 5/6 dz.	orange juice glasses
1 doz.	ice tea glasses
1 "	glass ice bowls
9 only	glass ash trays
1 "	#24 ice cream scoop
1 "	#10 " " "
2 "	ice picks
1 only	silver cake spoon
3 "	½ pint Thermos pitchers
1 "	glass flower basket
3 doz.	colored candles 9" long
4 only	fly swatters
1 "	butcher knife
2 "	ticket punches
1 "	cork screw
2 "	silvered ice buckets
4 doz.	tissue nut baskets
45	#47 souffle cups paper

50		#49 " " "
5	doz.	Small birthday candle holders
28	"	#00 " "
1	only	silver sauce dish with cover
5	gross	6" round paper doilies
600		#1 gem clips
36	pads	coffee shop waiters forms
2	only	wire egg beater
4	"	hall boy pitcher
1	"	large nutmeg grater
1	"	hatchet
1	"	large tea strainer
3	"	3 quart stew kettles
1	"	5 quart funnel tin
1	"	Yankee can opener
2	"	small laddles
2	"	butter crocks
1	"	6 quart silver pitcher
1	"	large tea strainer
1	"	child's cushion
2	"	leather foot rests
3	"	small fibre trays
1	"	#348½ aluminum trays
3	"	large oval aluminum trays
1	"	broom

Large Dining Room:

1		set door drapes
1		transom drapes
8		sets window drapes with valences
9		waterglasses

Pantry:

1		4 compartment ice box 40" wide, 56" high, 27" deep.
1		3 " " " 51" " 7'3" " 40" "
1		work table with 3 shelves 5'6" high 26" wide 5'10" long
1	doz.	coffee bags for urns
1	only	vinegar cruet
1	"	syrup pitcher

Bake Shop continued:

1		glass rolling pin
2		butcher knives
2		cake knives
1		knife steel
25	lbs.	white flour
10	"	granulated sugar
1		sugar scoop
20	lbs.	rice
6	only	#1 frying pans
1	"	#6 " "
2	"	large cooking spoons
1	"	3 gallon agate coffee pot

1	"	2 gallon butter crock
2	"	10 quart stew kettles, agate
1	"	8 quart enamel insert pot
6	"	table knives
9	"	service spoons
1¼	doz.	tea spoons
7	only	table forks
2	doz.	cups

Kitchen:

1	only	3 gallon coffee pot, agate
2	"	#1 frying pans
1	"	2 quart agate tea pot
1	"	wire egg beater
2	"	vegetable ladles
1	"	large tea strainer
1	"	butcher knive
1	"	steel knife
1	"	10 quart agate stew kettle
3	"	4 quart " " "
1	"	aluminum dish pan
1	"	agate wash basin
80	"	soup plates
75	"	service plates
75	"	medium size platters
114	"	small " "
104	"	small vegetable dishes
1	"	Crescent electric dishwasher #12701 with 14 feet of metal table 3 feet wide
1	"	F.E. motor, D.C. - ½ H.P. #657321
1	"	coffee and water battery, 2 five gal. coffee urns and 1 ten gal. water urn.
1	"	metal urn table and cup warmer, 4'6" lg.
1	"	3 compartment metal dish warmer, 6' high, 33" wide, 20" deep.
1	"	wood burning range, 10' 6" long, with fire box and 3 ovens.
1	"	4 cup steam automatic egg boiler
1	"	metal serving table with dish-warming shelves, 6' 4" lg. x 4' 4" wide
1	"	2 compartment metal sink 5' long with two trays 2' long
1	"	2 compartment stone sink 4' long
3	"	electric fans
2	"	Badger fire extinguishers
1	"	Ice box 22" x 33", 30" high
1	"	work table 10' lg. x 23 wide
1	"	meat block 2' x 29"
1	"	work table 5' 10" lg. x 30" wide
1	"	" " 5' 8" lg. x 22" wide
1	"	5 compartment ice box, 7' high, 5' wide, 30" deep
1	"	screened meat cupboard 28" x 5'
1	"	meat saw
1	"	dust pan

1 "	broom
2 "	push brooms
Kitchen:	
1	transom catch pole
Bake Shop:	
1	5 compartment cabinet bake oven, wood burning, 5' high, 41" wide, 30" deep.
1	screened pastry cabinet, 5' 6" high, 45" wide, 17" deep
2	electric fans
1	work table with 7 flour bins, 10¼' long 32" wide
1	work table with 2 bread bins, 57" x 32"
1	work table with 2 drawers, 5' x 32"
7	12" pudding pans
9	muffin pans
13	small bread pans
2	large dough pans
4	cake pans 13" x 16"
1	12 quart brass mixing pot
16	pie tins
3	10" pudding pans
3	wire egg beaters
2	1 pint tin dippers
First Floor Porch:	
1	Stempel 30 gal. fire extinguisher on wheels with 40 ft. of rubber hose.
1	mirror
1	boot black stand with chair
6	crockerty cuspidors
2	wall mirrors
Garbage room:	
10	garbage cans (old)
1	shovel
1	mop with handle
3	can trucks with casters
1	rubbish box with casters
Porter Room:	
1	mirror
1	dish pan
3	brass desk lamps with cords
3	fancy " " " "
1	oil lamp with chimney
8	extension cords 20' long
2	umbrellas
1	wash board
11	fibre trays
4	electric flat irons
2	porters caps
1	12 quart bucket
9	water glasses
34	high ball glasses

17		2 quart agate pitchers
3		2 quart silver pitchers
1		ice box 46" x 35" x 33"
1		small wood table
4		50 watt 220 volt Mazda lamps
1		marvel window cleaner
12		small glasses
80	labs.	shuffle board sand
1		3/4" hose nozzle

Bedrooms and Bathrooms:

10		double iron bedsteads
18		double wooden bedsteads
3		30" iron folding cots
7		double iron beds springs
20		double wooden bed springs
29		double mattresses
3		30" mattresses
56		pillows
27		dressers
5		washstands
18		wardrobe cabinets
31		bedroom tables
32		bedroom straight chairs
19		bedroom rocking chairs
6		wicker straight chairs
3		wicker straight arm chairs
4		wicker rocker arm chairs
5		porch rocker arm chairs
5		proch straight arm chairs
1		wicker settee 6' long
1		Singer sewing machine #26568
1		large mirror 3' x 4' 5"
5		small mirrors
1		small writing desk, oak
1		iron heating stove, 5 lgs. 6" pipe
6		bath stools
2		wicker chaise lounges
1		old style couch
1		wicker writing desk glass top
1		wicker couch with cushion
38		scatter rugs 2' x 4'
17		" " 3' x 6'
5		" " 30" x 5'
69		water glasses
17		hall boy water pitchers
18	sets	washbowls and pitchers
22		candle stick holders
17		corckery ash trays
18		small fibre trays

17		slop jars
17		rubber mats, 18" diameter
3		crockery match holders
18		crockery soap dishes
13		bed chamber bowls
19		waste baskets
3		cedar mops with handles
1		whisk broom
1		1 quart thermos bottle

Porch and Attic:

2		fire extinguishers
2		fire axes
2		50' lgs. of 2" fire hose with nozzles on wall reels
1		spanner wrench
7		oil stoves
1		large light globe 16" diameter

Toilets and Lavatories:

9		Bath tubs
12		lavatory bowls
13		toilet bowls
1		urinal bowl
5		wall cabinets

Maids' Linen Closet:

2	prs.	scissors
30	yds.	Blanket binding 1½" wide
1		ceiling brush
4		brass cuspidors
1		flower jug
2		flower baskets
1		baby's supply case for loaning to guests
1		American flag 8' x 14'
1		colored table cloth
3		1 pint thermos pitchers
2		fibre trays
6		laundry bags
10	yds.	drape material
12		seat cushions, old for wicker furniture
20	pr.	old curtains N. G.
45	"	" " " "

Room #20

2		house brom
1		push broom
1		dust pan
7		cedar mops
1		wet mop
1		plumbers friend
2		electric heaters
1		mop bucket
3		carpet sweepers
1		folding screen

Building #1
Main Building
Continued

Maids' Linen Closet:

1		6' step ladder
1		4' " "
2		large wire waste baskets
1		sanitary napkin receptacle
4		ironing boards
500	cakes	Palmolive soap (hotel size)
1		cuspidor
2		maids baskets
2		12 quart buckets
1		dust pan
2		dust brushes
1		toilet bowl brush
4	cans	Sani-flush
1		mirror
4		bathing suits (old)
10		base-ball uniforms
1		metal waste basket
1		hatchet
29		Royal sanitary napkins for vending machine
2		wire soap trays for bath tub
1		electric flat iron
2		hot water bottles
4		hall boy pitchers
4		glass ink well
3		glass ash trays
1		candle stick holder
1		hammer
310		dresser and table scarfs

Linen and Blankets:

23	double wool blankets
21	single " "
13	cot " "
135	double cotton "
19	single " "
180	double bed sheets
77	single " "
119	double bed spreads
17	single " "
230	pillow cases
341	hand towels
173	bath "
101	bath mats
37	bed pads
52	pillows in linen room

Soiled Linen:

30	sheets double
15	spreads "
41	pillow cases

60	hand towels
30	bath "
2	bed pads
3	bath mats
12	single sheets
12	face towels
3	double wool blankets
4	double cotton blankets
4	single " "

Hotel Kitchen Supply Room: (in basement)

2 case	#10 Maywood giant olives
11 cans	#10 Mountain Home blackberries
9 "	#10 " " apricots
2 1/3 dz.	#10 Trupak pumpkin
2 only	#10 S. B. S. red cherries
12 1/6 dz.	#1 Trupak asparagus tips
9 only	#10 cans Trupak spinach
1 doz.	#10 cans Palace Tomato puree
1 1/12 "	#10 cans Trupak S. P. tomatoes
3 only	#10 cans Trupak C. C. string beans
1 "	#10 cans Trupak sliced beets
1 5/12 dz.	#10 cans Trupak sauerkraut
2/3 doz.	#10 can Trupak hominy
1½ "	#10 cans H. B. hominy
1/6 "	#10 cans Trupak carrots
1/3 "	#10 cans Palace tomato catsup
½ "	#1 tall cans Jem artichoke puree
11 only	1 gal. can Yolo sweet relish
5 lbs.	bulk lard
2	long bars dish washing soap

3. Little White (Manager's Cottage)

Building #3

Small White Cottage

One story building with three bedrooms and one connecting bath room.

2		3/4 mahogany bedsteads
1		double " "
2		3/4 metal coil springs
1		double " " "
1		double mattress
4		3/4 "
5		bed pads
6		pillows
1		double sheet
4		single "
3		mahogany dressing tables with glass tops
3		" " " benches
3		mahogany chiffoniers glass tops
2		mahogany straight chairs
2		mahogany rocking chairs
1		wicker arm chair with cushion
1		wicker arm chair, rocker, with cushion
1		wicker writing desk glass top
1		wicker low back chair
1		writing desk pad and blotter
2		waste baskets
2		penholders
1		glass pen dish
8	pr.	window curtains
2		wardrobe cabinets
1		wash stand
6		wood porch arm chairs
1		mirror 17" x 27"
1		cocoa door mat
1		bath stool
1		Bissell carpet sweeper
1		ironing board
1		slop jar
1		rubber mat 18" diameter
1		soap dish
1		cuspidor
2		bed chamber bowls
1		hall boy water pitcher
3		water glasses
1		fibre tray
1		dust pan

4. Thomas Hill Studio/Club House

Building #9

Club House

Basement:

1	old electric drink mixer
1	large platter
7	soup plates
1	dinner plate
5	salad plate
3	cereal dishes
1	glass paper cup container
4	silver menu holders
4	#6 stew kettles
4	table knives
2	forks
1	spoon
1	#1 frying pan
600	1 pint ice cream pails
1	pair ice tongs
2	large sized dairy pans
1	sugar scoop
1	table 3' x 7'
1	National cash register #1461709 - 315
1	sugar bin 18" x 14" x 30" high
1	old range connected to 30 gal. hot water tank
1	mirror 14" x 20"
2	large spoons
2	wire egg beaters
1	small funnel
2	1 qt. syrup bottles
1	Upright piano (Ivers & Pond Mgfs)
1	piano bench
1	tent fly 10 x 12 brown
39	folding chairs
8	sets window drapes
2	wicker setees 4' lg.
1	wicker round top table
8	wicker arm chairs
2	wicker rocking chairs
1	wicker trunk rack
1	pedestal ash tray

Soda Fountain:

1	back bar mirror 2' x 6'
14	folding chairs
5	fountain stools
9	square top tables
1	play foot ball machine game) Owned by Mfg. by Chester Pollard Co. N.Y.) R. A. Talbot Co. - Fresn

Building #9
Club House
Continued

3	nickel slot machines) on stands
1	dime " ")
1	four compartment shelled nut container
1	"Nizor" 4 can ice cream container connected with basement refrigerating machine
1	National cash register #1053204 1040
1	marble soda fountain - manufactured by the Carbonic Company, "The Liwuid". 8 syrup pumps, 2 glass fruit bowls, 3 draft arms, 2 5 gal. ice cream cabinets and wash sink
1	#15 Arnold Electric mixer #375088
2	silver straw holders
16	silver paper dish holders
2	candle stick holders
1	paper dish container
1	ice cream spoon
1	ice cream ladle
1	silver drink mixing can
700	paper napkins
30	pint size paper ice cream box
14	quart " " " " "
6	Vortex paper dish holders
2	12 oz. goblets
23	10 oz. "
10	8 oz. "
15	8 oz. sundae glasses
11	banana special dishes (glass)
1	10" flour vase glass
14	glass cake dishes
1	plate glass shelf 13" x 4'
1	crushed fruit container with cover and ladle
1	crushed fruit container cover
10	large bana special dishes
11	small fountain spoons 5"
27	large " " 8"
1	5" spoon holder glass
1	8" " " "
1	fibre tray 9" x 12"
2	" " 12" x 15"
7	6 oz. water glasses
7	8 oz. glasses
1	phosphate bottle
1	2 qt. crushed fruit bowl and ladle
1	2 pt. " " " " "
2	1 pt. " " " " "
1	glass fruit bowl
1	2 qt. stone crock
2	Arnold drink mixers
1	candy scoop

Building #9
Club House
Continued

1		ice pick
2		salt shakers
1		can opener
1		ice chipper wood handle
6		dish towels
8		aprons
1		waiters coat

Basement:

2		brooms
1		feather duster
1		"Nixer" 40 gal. ice cream cabinet (property of Benhams Co.)
1		combination ice breaking machine with electric motor 1 H.P. #G.E. 346859
1		shovel
1		carbonating machine with electric motor direct current 220 vols #256474
1		Frigidaire automatic refrigerator with electric motor serves soda fountain and 50 gal. cabinet) property of Benhams Co.
1		candle stick holder
220	lbs	rock salt
159		Vortex paper cups
1		gilchrist Rotary juice squeezer
1		old discarded carbonating machine
10		silver Vortex paper cup holders
1		ice pick
10		4 oz. soda glasses
3		8 oz. " "
8		4 oz. water glasses
1		hall boy pitcher
37		Vortex paper cup holders (silver)
6		Vortex paper dish holders (silver)
30		bottles Martinellis apple juice
1		large strainer
1		dish pan

Under Porch:

8		broken folding chairs
1		old smoke stack 8" galv. pipe - 6 ft. long with roof flange
1		small soda fountain table
1		broken " " "
8		ice cream barrels
6		rusty ice cream containers
26		Vienna chairs
		old lumber and boxes

5. Little Brown (Moore Cottage)

Building #6
Small Brown Building

Three story wooden building containing five bedrooms and two baths on the first floor, five bedrooms on the second floor and a cupalo as the third floor, with a bathroom, tilet and slop sink off the porch on the first floor.

First Floor:

2	mahogany dressers glass top
1	mahogany writing desk
3	dressers
3	washstands
2	double mahogany bedsteads
4	3/4 iron bed steads
2	double iron bed steads
2	double iron bed springs
3	3/4 " " "
1	3/4 wood " "
2	double metal coil springs
4	double mattresses
4	3/4 "
12	pillows
4	double sheets
4	shingle "
3	mahogany straight chairs
2	mahogany rocking "
3	mahogany bedside tables
1	desk pad and blotter
2	pen holders
1	glass pen dish
5	straight chairs
2	rocking "
2	bath stools
3	wall mirrors
9	scatter rugs 2' x 4'
3	" " 3' x 6'
2	wardrobe cabinets
2	bathroom tables
5	waste baskets
3	wash bowl and pitcher sets
2	match holders
5	candle stick holders
4	hall boy water pitchers

2		cuspidors
4		soap dish
4		bed chamber bowls
3		slop jars
3		Rubber mats 18" diamter
1		ash tray
10		water glasses
3		fibre trays
10	prs.	lace window curtains
5	"	window drapes
6		arm porch chairs
1		garbage can
1		carpet sweeper
1		wire rug beater
1		wardrobe cabinet
1		enamel slop jar
1		enamel wash bowl

Second Floor and Cupalo:

1		wicker lamp stand with shade (old)
1		wicker fern box 26" x 10 - 30" hight
1		antique barber chair with foot rest
2		dressers
5		washstands
9		straight cahirs
1		rocker chair
4		wood double bedsteads
4		" " " springs
1		36" wood folding cot
1		36" mattress
5		double "
9		pillows
4		double sheets
1		single "
4		bedside tables
3		wall mirrors
5		slop jars with 3 rubber mats
7		water glasses
4		candle stick holders
5		soap dishes
5		wash bowl and pitcher sets
2		hall boy pitchers
3		bed chamber bowls
3		cuspidors
3		match holders
5		scatter rugs 2' x 4'
4	pr.	curtains

6. Long Brown (Washburn Cottage)

Building #6
Long Brown Building

Two story building with eleven bedrooms and four bathrooms (connecting) on the first floor and ten bedrooms and four bathrooms (connecting) on the second floor. One public bath, two toilet closets and slop sink on each floor.

17	3/4 iron bedsteads
12	double " "
1	double wooden bedstead
10	3/4 wooden springs
7	3/4 iron "
11	double " "
1	30" foldng iron cot
1	30" folding wooden cot
2	36" " " "
22	double mattresses
29	3/4 "
21	dressers
15	wash stands
15	bedroom tables
4	wardrobe cabinets
1	side stand
2	mirrors
35	straight chairs
9	rocking "
1	Vienna "
21	waste baskets
20	small fibre trays
2	porch rocking chairs
1	" straight "
25	scatter rugs 2' x 4'
10	" " 3' x 6'
43	pillows
44	water glasses
9	match holders (crockery)
21	candle stick holders (crockery)
12	crockery ash trays
15	crockery soap dishes
20	hall boy crockery water pitchers
14	crockery slop jars
12	rubber mats 18" diameter

14		crockery wash bowl and pitcher sets
3		crockery bed chamber bowls
1		sanitary napkin receptacle
2		maids baskets
18		single bed sheets
10		bed pads single
13		double bed sheets
1		12 quart water bucket
44		bed chamber bowls crockery
6		slop jars "
5		water pitchers "
2		cuspidors "
9		wash bowls "
12		soap dishes "
12		mirrors
17		rubber mats 18" diameter
7		bath stools
31	pr.	window curtains
1		garbage can
1		30" mattress
1		12 quart water bucket
2		Badger fire extinguisher
1		hallway runner 40" x 75' (old)

Beauty Parlor:

1		beauty parlor chair
3		wicker straight chair
1		small wood table
1		waste basket
1		slop jar
1		cushion for straight chair
1		desk lamp electric
1		electric curling iron heater, Solar #36348 - 220 volts, with extension cord
1		glass finger bowl
1		spray head with 3' of ½" hose
1		electric wave iron heater, Sulhi #81729 - 115 volts, wih extension cord
1		small enamel sauce pan
3		enamel drinking cups
1		fly swatter
1		large mirror 47" x 67"
20	ft.	2" flat rubber belting

7. Hotel Annex

Building #4

Annex

Two story wooden building with basement. Second floor consisting of twenty one bedrooms with eleven connecting baths. Ten bedrooms have lavatory bowls. One linen closet, two slop sink closets and one toilet closet.

38	pr.	lace window curtains
4	"	" door "
4	only	transom "
3		wicker trunk stands
25		3/4 brass bed steads
2		3/4 oak " "
8		double mahogany bed steads
8		double iron coil springs
27		3/4 " " "
27		3/4 mattresses
8		double "
12		mahogany writing desks
21		mahogany dressers glass tops
21		bedside tables mahogany, glass tops
21		mahogany bedroom straight chairs
21		" " rocking "
3		oblong wicker tables
43		pillows
54		water glasses
21		hall boy pitchers
1		mahogany chiffonier glass top

Second Floor:

7	metal waste baskets
14	wicker " "
20	crockery ash trays
20	crockery candle stick holders
16	writing desk pads with blotters
21	small fibre trays
19	crockery cuspidors
9	bed chamber bowls
17	pen holders
9	glass pen dishes
11	bath stools and bath rooms
2	square rubbish cans
3	wicker love seats
4	wicker arm chairs

9		" " " rockers
6		wicker straight chairs
2		wicker rocker chairs
2		wicker rocker chairs
6		wicker round top tables
4		chair cushions for arm chairs
1		antique lounge chair
4		hose reels attached to walls with 50' of 1½" fire hose in each
2		fire axes
1		Guardeno fire extinguisher
1		wicker oblong table
1		wicker bench 3' long
32		scatter rugs 2' x 4'
16		" " 3' x 6'
3		" " 5½' x 7½'

Linen Room:

400		envelopes gray (Wawona)
400	sheets	stationery (Wawona)
2		cuspidors
10		glass ink wells
140	cakes	Palmolive soap (hotel size)
1		4' step ladder
2		carpet sweepers
3		cedar mops
2		house brooms
1		dust brush
2		maids baskets
2		water buckets, 12 quart
1		ironing board
17		double wool blankets
14		single " "
15		double cotton "
6		single " "
112		double sheets
264		single "
47		double spreads
100		single "
6		crib "
249		pillow slips
236		hand towels
190		bath "
39		bath mats
27		bed pads
12		pillows

Porch First Floor:

1		wicker chaise lounge
2		wicker love seats
4		wicker arm chairs
12		" " " rockers

11	wicker straight chairs
4	wicker rocking chairs
2	wicker round top tables
2	door mats 2 x 3
3	arm chair cushions
2	square rubbish cans
4	hose reels attached to wall with 50' of 1½" hose attached to each with nozzles
1	Guardene fire extinguishers
2	fire axes
10	50' rug runners, 3' wide
1	60' " " " "
2	25' " " " "

Club Room and Lounge with Fireplace:

1	set andirons
1	fireplace screen
1	fireplace broom
1	fireplace poker
2	table lamps with shades
3	pedestal ash trays
2	5½ ft. cushions for fireplace seats
2	6 x 9 rugs
1	9 x 12 rug
1	3 compartment wicker fern stand
1	4½' pedestal " " "
1	Wicker table glass top 20" x 54"
1	" " " " 10" x 44"
1	large wicker sette 6' long with cushion
2	sofa pillows
2	wicker end tables
7	wicker stright chairs
3	cushions for straight chairs
3	wicker arm straight chairs
3	" " rockers "
2	cushions for arm chairs
1	blue flower bowl
7	sets window drapes
4	folding card tables

First Floor consisting of 16 bedrooms with 9 connecting bathrooms, 9 bedrooms have lavatory bowls. Two slop sink closets and one toilet closet.

34 prs.	lace window curtains
2 "	lace door curtains
1 "	transom curtains
16	3/4 brass bed stands
4	3/4 oak " "
8	double mahogany bed steads
8	double metal coil springs
20	3/4 " " "
6	mahogany writing desks

16		mahogany dressers glass top
18		mahogany bedside tables glass top
3		mahogany ciffoniers glass top
2		mahogany dressing tables glass top
2		mahogany benches
4		odd size oak tables
2		wicker writing desks glass top
1		wicker trunk stand
17		scatter rugs 3' x 6'
22		" " 2' x 4'
8		double mattresses
20		3/4 "
36		pillows
18		mahogany straight chairs
18		mahogany rocking chairs
52		water glasses
18		hall boy pitchers
18		waste baskets
18		ash trays
18		candle stick holders
18		fibre trays
10		desk pads and blotters
16		cuspidors
10		bed chamber bowls
19		pen holders
10		pen dishes glass
6		ink wells glass
9		bath stools
2		wicker tables 19" x 26" glass tops
1		wicker table 22" x 36"

Plumbing and Electircal Shop:

33		5 lb. window sash weights
5		3 " " " "
23		4 " " " "
44		6 " " " "
62		red bricks
1		portable wire reel (old)
10		4" tile pipe 2' long Ts
6		4" " " " " Ys
150	pc.	1" asbestos pipe covering
20	"	1½" " " "
2		6" Ts tile pipe
3		6" to 4" Ys tile pipe
4		4"-¼ bends tile pipe
1		6"-¼ " " "
6	pc.	8" tile pipe
3	"	8" ¼ bends tile pipe
1	"	4" soil pipe 6' long
2	"	terra cotta pipe 6" x 8" x 2' long
1	"	6" to 6" Y tile pipe
1	"	8" to 8" Y " "

Building #4
Annex
Continued

475	ft.	Weather proof telephone cable - 15 pr. strands
30	pc.	Thornwood wallboard 32" x 6', 3/16" thick
2		4" to 2" soil reducers
1		4" to 2" soil cross
2		4" soil hubs
3		4"to 2" soil ts.
4		4" double hub 90° elbows soil
4		4" soil ts.
6		4" soil ys.
2		4" soil ys.
5		4" soil 1/8 bends
1		4" soil elbow ¼ bend
1		4" soil s trap
2		2" soil elbows ¼ bend
1		2" to 1½ durham cross
1		2" to 1½ durham t
6		2" durham Ls-45
5		2" ts pipe
1		2½" t pipe
4		3" ls pipe
2		4" to 1½" ts pipe
2		2½" unions
2		4" nipples 1-4" and 1-6"
1	pc.	4" lead pipe 2 ft. long
1		3" lead furrell 6" long
2		10" lawn mower wheels
400		Asbestos pipe covering straps
2		porcelain closets tanks (low)
1		iron enameled " " "
2		old lawn mowers
1		110 volt D. C. electric fan
1		plumbers gasoline fire pot with lead pot and ladle
Bolts:		
50		5/16 x 6" carriage bolts
42		3/8 x 6" " "
42		5/6 x 5½ " "
49		3/8 x 5½ " "
39		3/8 x 4½ " "
24		5/16 x 3½ " "
26		3/8 x 3½ " "
15		3/8 x 2 " "
44		3/8 x 5 " "
42		5/16 x 5 " "
3		3/8 x 3½ " "
1		Putting green mower (Toro)
1		top dressing rake
1		hoe
1		brush hoe
1		3 gal. watering can
1		putting hole cutter

Building #4
Annex
Continued

1	large pr. prunning shears
2	wire gopher traps
1	lb. keystone emery #80
1	grease gun for mowing machine
1	grass sickle
1	Reddick mole trap
1	Cyclone seed sower
1	tree pruning knife 15' long
3	screw drivers
15	3/8" elbows galv. pipe
54	¼" " " "
1	3/4" " " "
2	3/4" to ½ elbows galv.
6	1" " "
1	1" 45° " "
35	1¼" " "
1	1¼ - 45° " "
1	1½" " "
2	1½" - 45° " "
2	2" " "
1	2 street ell
4	¼" galv. elbows
5	¼" " ts
10	3/8" " "
38	½" " "
32	3/4" " "
6	3/4 to ½ galv. ts
7	3/4 to ½ to ½ galv. ts
6	1" glav. ts
8	1¼" " "
11	1½" " "
16	2" " "
2	1½ ys galv. ts
14	½ to 3/4 bushing
6	3/8" ½ "
6	1¼" 1" "
5	3/4 plugs
2	3/4" Cap S. I.
12	1¼ to ½" bushing
1	1½ to 1" "
1	2" to ½ "
1	2½ to 2" "
2	3/4 to ½ reducer
1	1" to ¼ "
1	1¼ to ¼ "
1	1½ to 1¼ "
1	¼ to ½ "
1	3/8 to ¼ "
3	½" x 2" nipples
5	½ x 3" "

Building #4
Annex
Continued

5	½ x 3½ "
9	½ x 4" "
1	½ x 4½" "
1	½ x 1½ "
8	3/4 x 6 "
7	3/4 x 5 "
12	3/4 x 4 "
1	3/4 close "
2	1" x 10" "
5	1" x 3½" "
5	1" x 3 "
3	1" x 2½ "
6	1" x 2 "
14	1" close "
4	1¼ x 3½ " G. I.
4	1¼ x 3 "
2	1¼ x 2½ "
11	1¼ close "
6	1½ x 4" "
7	1½ x 3½ "
10	1½ x 3" "
7	1½ x 2½" "
3	1½ close "
2	1½ x 5" "
1	1½ x 6" "
2	1½ x 8" "
8	2" close "
5	2" x 2½ close nipples
8	2" x 4" nipples
9	2" x 3½" "
10	2" x 3" "
1	2" x 4½" " "
3	2" x 6" "
14	¼" Unions G. I.
7	½" "
13	3/4" "
8	1" "
5	1¼" "
7	1½" "
9	2" "
3	2" sleeves
5	1½" "
5	1¼" sleeves G. I.
6	1" "
6	3/4" "
7	½" "
1	2" brass gate valve
2	1½ " " "
1	1¼ " " "
4	1" " " "

Building #4
Annex
Continued

5	3/4 " " "
2	¼ " globe "
2	3/4 " " "
2	1" " " "
2	1" brass throttle valve
6	1½" " garden "
4	3/4" brass check valve
1	3/8" brass globe valve
1	Hawks #38 gas burners for Flamo complete
2	Hugo #3 " " " " "
1	Nickel plated underneath spout #656
7	3/4" Brass Hose bibs
4	3/4" nickel plated spring faucet
3	½" Savelle nickle plated faucet
1	3/4" automatic closing faucet
1	3/4" garden valve brass
2	speakman mixometer shower fitting
2	N. P. shower valves
1	Sloans automatic flush valve
1	Shand and Jurs automatic urinal flush valve
3	Haros procelain drinking fountain fixtures
2	Liquid soap containers with valves
1	glass towell rack bar 1" x 30"
3	" " " " 5/8 x 24"
2	" " " " 5/8 x 16"
2	N. P. " " brackets 1"
6	N. P. " " " 5/8
4	1¼ n. P. basin traps complete
1	nickle plated wash and over flow bath tub drain
2	wooden closet seats
4	Complete flush valves for low tanks
1	ball cock for low tanks
2	#55 "Frost" rotary top side lever for low tanks
1	brass ball check 1"
2	½" " " "
4	old Rotary top side levers for low tanks
6	low tank balls rubber
5	copper tank floats
2	nickle plated bathtub soap baskets
1	glass and tooth brush holder for bath room
2	" " " " "
14	nickle plated shell type soap trays for corners
16	" " " " " " straight
2	toilet paper holders nickle plated
4	common toilet paper holders
9	1¼" slip joint nuts with washers
14	1¼ flanges nickle plated floor
7	½" " " " "
3	nickle plated bath cocks
2	½" nickle plated basin cocks Cold

Building #4
Annex
Continued

2		½" " " " " Hot
4		straight compression stops ½" nickle plated
8		angle compression stops ½" nickle plated
4		4" x 12" lead furrells
1		quarter bend 4" x 10" with brass flange
4		90' long T, Y branch durham 1½"
1		1½ 45° ell durham
1		90° long ell "
4		straight Y "
2		2" x ½ cross "
60		½ glav. cape
49		1" pipe straps
5		3/4" " "
5		½ " "
3		2" " "
40		/" slip joint nuts
6		nickle plated razor strop hooks
40		nickle plated wash cloth hook
12		closet screw
8		high pressure gauge glasses 9/16" x 18"
3		" " " " 5/8 x 18"
1		Toledo pipe die 1" to 2"
1		24" stillson wrench
1		joint runner
2		2" to 1½ nickle plated speed reducers
1		2" closet speed
2		gas tank air pumps 18" high
32		¼" Fuller balls rubber
70		½" " " "
18		5/8" " " "
9		¼" " " caps
8		5/8 " " "
4		½" " " "
146		½" compression bibb washer rubber
80		3/8" " " " "
158		5/8" " " " "
103		7/8" " " " fibre
42		¼" " " " "
125		1" " " " "
36		1" rubber basin stoppers
31		rubber bath tub stoppers
21		stopper chain
97		3/4" key rings
1	pkg.	#3200 R. H. Asst. machine screws (used)
1	"	#3100 F. H. A A A "
1	"	#3400 nut and washer assortment "
9		Wizard scrpaers
1	box	¼ steel numbers 1 to 0
1	"	¼ " letters A to Z

Building #4
Annex
Continued

110		#14 F. H. wood screws 2" lg.
70		#14 " " " " 1½" "
110		#10 " " " " 2" "
1	gross	#8 " " " " 1½" "
125		#8 " " " " 1¼" "
40		R. H. machine bolts ¼" x 1½"
40		¼" nuts
6		sets ¼" hose connections
16		1¼" hose clamps
2		#115 Thompson sprinkler heads
1		diaphrahm for carbonic gas tank (old)
24	doz.	sheets #2/10 sand paper
4	"	" #1 " "
9		screen door "Superior" catches
9		#2103-3" Bommer screen door hinges
5	lbs.	7/8" #18 wire brads
10		3½ J screen window catches
1	doz.	Sargent #0B154 sash fasteners
8		Sargent #0B4425 cupboard turns
15		corbin #EA657 mortise bolts
12	pr.	#165F 2" half surface bolts
7	"	" 3½" " " "
2		Corbin #1431 rim dead locks
4		Corbin EA702-156¼ inside door set
98		#45 Japanned cook hooks
1		1½" x 2" cabinet lock
4		2 way electric sockets
1	doz.	attachment plugs
20		#298 2 piece rosettes
19		#162 porcelain pegless socket bodies
17		#155 porcelain socket caps 3/8" brass bushing
38		1-8" brass caps
38		socket caps brass pendant
22		#21 Hubbell key socket bodies
2		#42425 Dowlle branch 30 amp. branch switch
7		#3 Amp. snap switch, non-indicating
2		5 " " " "
3		#61236 porcelain switch bases
12		G. E. #232 flush plates
2		G. E. 1702 " "
1		60 amp. single throw D. P. switch
32		G. E. 1466-30 amp. cartridge fuse
40		G. E. 1463-15 " " "
90		15 amp. plug fuses
6		porcelain 2 pc. insulators
36		" "
15		#9 Hemingray glass insulators
15		wooden telephone brackets
200		single wire cleats porcelain bottoms only
5		2 " " "

Building #4
Annex
Continued

75		alligator nailit knops porcelain
67		5/8 x 3' tubes porcelain
5		5/8 x 8' " "
2		5/8 x 5' " "
2		3/4 x 5' " "
1		6 lb. Hot Point electric iron 230 volt
2		3 " " " " " " "
3		curling iron Hot Point " " "
1		Hot Point cord and plug appliance
4		220 volt heating unit for 6 lb. flat iron
45		220 volt - 200 watt Mazda C. lamps
4		220 volt - 300 watt " "
90		220 volt - 50 watt " "
72		220 volt - 25 watt " "
19		220 volt - 100 watt Mazda lamps
90		110 volt - 100 " " "
150	ft.	twisted pr. telphone wire #18
1		G. E. starting Rheostat 230 volt 3 H. P.
1		Benjamin dome shade #60 complete with socket
200	ft.	flexible twisted pr. lamp cord #18
3		generators for #505 Coleman burners
360	ft.	#12 single cond. leaded wire
218		non metallic flexible conduct 5/8"
119	ft.	" " " " ½"
24	"	#14 double cond. leaded wire
175	"	rubber covered #14 electric wire
81	"	" " " single brad wire
60	"	" " " " " "
63	"	weather proof #8 electric wire
175	"	" " #10 " "
20	"	" " #10 " "
18	"	rubber covered #14 " "
20	"	rubber " " " "
20	"	" " " " "
1		Kellogg local battery test set (telephone) with 22 feet test wire
1		local battery test set (telephone)
28		steel cross arm pins
3		white ceiling light fixtures for annex building with chains
1		bronze " " " " " " " "
5		white " " " bathrooms
4		electric wall brackets with sockets (white plain)
3		" " " " " (fancy white)
6		" " " " " (plain white)
2		8" reflectors green and white enamel
2		porcelain shades for annex wall brackets
1		16" " " " lobby fixtures
1		12" " " " annex bedroom ceiling fixtures
1		cat #92253, 100 amp., 2 pole, square D Safety switch
1		30 amp. Trumbull #4322 enclosed switch

Building #4
Annex
Continued

1		old style 30 amp. entrance switch
1		type M-12 junction box 11 pr. unprotected for telephone
7		4" square outlet boxes
7		3½ octagon " "
2		telephone distributing boards 22 pr. on each
1		condulet type F 3/4"
1		" " F 1"
1		" " f½"
3		½" " fitting L. R.
1		½" " " L. B.
1		½" " " T. B.
1		½" " " C.
1		3/4 " " E.
2		½ " " H.
2		3/4 " " H.
2		porcelain covers #23-3 outlet for condulet
3		" " #3600-6 outlet " "
1		p. E. 67 porcelain receptacle " "
4		#1172 porcelain covers for 3" outlet box
1		½ type E. condulet fitting
3		porcelain receptacle for 4" outlet box
7		key sockets
2		G. E. #43111 porcelain rosettes
3		arrow #3432 " "
1		30 amp. porcelain cutour
5		chain socket bodies
3		porcelain receptacles for open work
10		ground clamps
22		2½" shade holders for brass shell socket
2		2½" " " " procelain "
3		#755 Kellogg hotel phones

Basement:

1	only	4½" Adze (railroad pattern) with handle
1	"	conduit hickey ½" to 3/4"
1	"	#1802-30 Kliens troublemens blocks
2	"	#1604-20 Havens steel grips
2	"	#132-15 Eliens comb wire sleeve clamps
4	"	3/8" cable clamps galv.
1	"	1 quart gasoline torch
6	"	extension cords 1-6 ft., 1-38 ft., 2-20 ft., 1-15 ft., 1-.0 ft.
3	"	16" tanged rasps

extra for Golf Course:

1	only	hole cup 4" x 6" galv.
3	"	6 ft. bamboo flag poles
5	ft.	N. P. tubing ½"
3	"	" " " "
2½"		N. P. " 7/8"
1		#7 little giant screw plate ¼" to 1"
72	only	key tags fibre (hotel Wawona)

12	"	key blanks plain
4	"	" " pass
1	"	guage glass cutter
1		file card

Telephone material:

3	only	#f66-A Kellogg receivers without case
2	"	#22L " transmitters
4	"	transmitter mouth pieces
2	"	plugs and cords for switchboard
2	"	transmitter cords " "
2	"	receiver " " "
2	"	#26-D coils " "
2	"	induction coil for local battery phones
1	only	100 ft. length 3/4" rubber hose
13	"	50 ft. length 3/4" " "
1	"	standard sprinkler
10	"	Thomson "
10	"	bamboo flag sticks with flags
11	"	greens cups
1	"	mole trap
1	"	loggers pike pole
10	"	Golf tee benches
9	"	" " boxes (removable)
9	"	" " " (stationary)
2	"	wire golpher traps

Shower Room - Mens:

1	only	4 ft. step ladder
2	"	laundry hampers
1	"	mop bucket and wringer
1	"	push broom
2	"	wet mop and stick
1	"	fibre toilet bowl brush
1	"	dust pan
1	"	12 qt. water bucket
2	"	scrub brushes
10	"	rolls of toilet paper
1	pkg.	nibroe towels
1	only	Caddy bench 18' long
6	"	lawn benches wood
1	"	mirror

Ladies Shower Room:

1	only	wicker laundry hamper
1	"	mirror
3	pkg.	Nibroe towels
3	only	benches
1	"	36" simmons folding iron bed
2	"	30" " " cots
2	"	30" " wood cots
2	"	36" " " "

Building #4
Annex
Continued

Golf Shop

1 only	Bulletin board
1	1¼" Centrifugal pump for golf course (no engine)
	Golf course has 18 tees and 10 greens
	Clay tennis court with screened fence Swimming Pool - 30' x 70' - 3' to 7' deep 1 spring board (old)

WASHBURN DITCH

Stella Lake

Information received from Shirly Sargent, Wawona historian, and Wawona Washburn Hartwig, granddaughter of Estella Hill and John Washburn on September 10 & 11, 1977. Prepared by Bev Ortix, NPS.

The Washburn Ditch was called the Brook Walk for reasons that will be made known. Part of the water was moved in a flume system and then to the ditch. This type of water system is currently being used, but the water is now buried beneath the ground. This ditch had boxes (which can still be seen) to direct the flow of water either to the hotel or the meadow for irrigation. (See Al Gordon notes, 1978.) It was Galen Clark who engineered the ditch in 1871 at the time Moore became his partner, and the Washburns who improved it. Wawona remembers when there was a path to the right-hand side of the "brook walk" and it was beautiful to walk along the ditch, which was lined with ferns and flowers, such as woodwardia, violets, columbines and tiger lilies. A tank about a half mile above the hotel held water from springs for use as drinking water. There were fish supplied for the ditch itself, while the drinking water came from the tank, which was located near Scrogg's place, where there was a small saw mill and some meadow land. The water from the ditch itself was only used for irrigation and electricity. (WQH)

The deed to the ditch is at the Mariposa museum, which says $1 on it. All the homes up there used to divert the water from the ditch, which was a concern of the Washburns. The ditch itself was quite a "brook walk" in its heyday.

On the old road to the Mariposa Grove, which was on the opposite side from where it is now, there was another spring besides the one I mentioned earlier. (See Al Gordon notes.)

Thomas Hill's daughter, Estella (nobody ever called her Stella except her husband, John Washburn) was who Stella Lake was named after. The 1955 flood ruined this lake. Information recieved on Stella Lake from Mr. May, who runs Camp Chilnualna in North Wawona, on September 12, 1977, had this to add on Stella Lake:

There was a wire put on the northern part of the lake, which divided about a quarter of it as allowable for ice skating from the first December until about January. In 1937 or '38 there was the Great Flood, and then another flood in 1950, which he thought washed out Stella Lake's dike. In 1955, another flood came along which destroyed even more. 1949 was the last year that ice was cut here. It used to be that all the local people cut the ice as a way of making Christmas money, and they used to put up 300 tons of ice in the double-walled ice house.

WASHBURN DITCH FILE

This ditch was built in the first part of the year 1871 by, or for, Galen Clark to carry water from a point 1½ miles northeasterly of Clark's Station, now the Wawona Hotel, to it from the south side of the South Fork of the Merced River. It became the property of Washburn, Chapman & Coffman on Jan. 6, 1874 and remained in Washburn hands until the Yosemite Park and Curry Co. took over the management of the Hotel in November, 1932. For years, the "Brook Walk," was a popular pasttime for guests who strolled the wide banks of the ditch and admired boardering wildflowers, ferns and trees. Its depth varied from three to five feet, and its width was three feet or more.

During the Washburn's tenure, the ditch was walked daily by someone to check it for obstructions, pollution and flooding, especially on private property.

In 1934, an 8" pipeline was installed under the ditch, but water continued to flow through it daily until the flood of December 1955 damaged it, the intake dam and Stella Lake, which a branch fed, drastically. Many private property owners in Wawona miss the ditch and its beauty, and have urged its reinstatement, but the National Park Service is against that as this file reveals.

Shirley Sargent
YP&CC Historian
January 1978

1. Oct. ? 1957 memo to George W. Goldsworthy, YP&CC Hotel Division head, to Hil Oehlmann, v.p. YP&CC, re. Frank Marks, Wawona resident, desire to re-establish Washburn Ditch.

2. Oct. 17, 1957 Oehlmann's negative response.

3. Jan. 21, 1959 memo from John F. Curry, Wawona Hotel manager, to Goldsworthy re. reasons to repair ditch.

4. Jan. 21, 1959 letter from Oehlmann to Park Service Superintendent John C. Preston urging re-estalishment of ditch.

5. Four small memos re. status of ditch in 1960. One reads: "Eddie Gordon has cleaned out the ditch, but it is still in need of repair."

6. March 7, 1960 Oehlmann to Preston requesting answer to 1/21/59 letter.

7 March 10, 1960 Preston's five negative reasons not to improve ditch.

8. May 31, 1962 letter from Stuart Cross, YP&CC executive, to Bob Barnett, YP&CC stable boss, re. NPS negative decision . . . "Apparently they were not aware that you were using the ditch last summer . . ."

9. Sept. 20, 1962 letter from Oehlmann to Preston re. his refusal to pay Frank Marks for expenses M had incurred repairing the ditch.

10. Sept. 26, 1962 letter from Preston to Marks returning repair invoices and disclaiming any responsibility.

See also Wawona Hotel Water & Sewage file, particularly April 14, 1938 letter.

Appendix C.

WATER, POWER AND SEWER SYSTEM - WAWONA

Notes made by Wawona Washburn Hartwig from discussion with Albert Gordon. 5/25/78, at Wawona.

Albert Gordon said there had been some talk as to the width of the right-of-way of the Washburn Ditch. As near as he knows, it was 7½ feet from the center, both ways, or 15 feet total.

There was a walk of about two miles along the bank of the ditch, called the Brook Walk. A path went up the hill back of the Little Brown (Moore Cottage), through a gate, across the road and up the hill, then to the left. It continued to the head of the ditch where it came from the river. There was also a path to the right toward the meadow, but most people followed the sign for the Brook Walk to the left.

This ditch supplied water for the power plant and for irrigation at the hotel, etc. (See Note #1)

Power and Irrigation

Near where the Brook Walk began, there was a wooden penstock on the edge of the ditch. (A new concrete penstock was installed in later years after the sale, but the old wooden tank can still be seen.) A pipe (which also is still visable) ran from the penstock up on the ditch straight down the hill to the power house, on the river. The water in this pipe (2 feet to about a 2 inch nozzle) would hit the Pelton water wheel in the power house, and this ran the generator for the power. The water then went back into the river.

The Pelton water wheel was put into operation about 1918, I believe. It is a shaft about 6 feet long with a wheel of a great many cups with a partition in the middle. When the water hits a cup, it will turn to the

next one. It just keeps going. Spins it. There is one from Bruce's saw mill by the blacksmith shop in the History Center.

(In later years big generators and diesels were used, and in 1948 when power came to Wawona, all this was done away with.)

About 300 - 400 feet above the penstock there were two large pools dug out of the bank, about 4 feet deep. These had headgates and by inserting four-inch or six-inch boards in the headgates, the water was backed up like a reservoir, or dam. A man would fill these up during the day when not much power was needed. At night when the dining room, lobby, rooms, etc. were all lighted it took a lot of water. Charlie Stephens, the Electrician, had installed a float at the penstock. A line ran from the power house, and when the float would go down and make contact, it would light a red light in the power house. That would indicate that more water was needed. Stephens would work the line a couple times, and the man on the ditch, watching the penstock, saw the float go up and down and recognized the signal. He would then pull a board from the headgate and that would let about 6 inches of water for 100 or 200 feet out of the penstock, and that would feed the power house for another hour or so.

Then, if the red light came on again, and the float jiggled, the man would pull another board.

When the water got too low, and it was at the evening hours, there was a gasoline engine with a big wheel a foot wide and eight feet high to generate the power, but this was not used unless necessary.

About 11 o'clock the dining room lights would be out, the ice machine shut off, the store shut down, and only porch lights over the steps burning. The gasoline engine shut off, if not already off, and the Pelton water wheel was in use again.

Next day the ditch dams would be filled again. An exacting, precise schedule had to be worked out almost each day as the water situation

changed. Varying sizes of nozzels had to be used at the power plant. Sometimes lights had to be shut off completly for a short time if water was too low.

The following is from my father's diary for August 11, 1929:

> Put small nozzle on. Run water all day. Shut lights off 5 p.m. to 5:45 when gas engine carries whole load to 6:45. Then engine carries hotel and store, etc. until 9:15 p.m., then water carries whole load.

Water was also needed for irrigation. The water not used in the power house was let on down the ditch past the penstock. There were three big wooden boxes with screens over the outlets. These are still visable. This water was piped to the hotel for the fountain, lawns, golf course, orchard, garden, barns, etc.

This from my father's diary for August 23, 1929:

> Water getting pretty low. Tomorrow will run gas engine during day to fill up between 12 and 1:15 so gardener will get some water.

Eddie Gordon saw to it the ditch was kept cleaned out, and what water was left after the penstock and three tanks, he used to irrigate the dry spots in the meadow. They don't do that any more.

The government put a pipe line in the bottom of the ditch. They use that now for their water supply. There is a chlorinating plant up by the SDA camp, and Albert Gordon takes care of that. He tests the water every afternoon.

The ditch was washed out at Coon Hollow, but this is repaired with pipe. There is another 40 to 50 foot washout that has not been fixed above old Sierra Lodge. Albert says a pipe could be put in there, and in a week or two water could be turned back into the ditch same as always. It would be an open ditch, except for piping those two places.

DRINKING WATER

There were good springs for drinking water just bove the old Four Mile Road on Mt. Adeline (Savage Mt. on the maps). In 1929 a new spring was dug. See following from my father's diary for September 5.

Finished concreting the spring. Have wonderful new spring. About 1¼ inches water under pressure.

The pipe from that area crossed the Four Mile Road, went on down and crossed the meadow road, the golf course, then went up by the old Gordon house, up the hill to a wooden tank. The tank was for pressure and volume. A pipe went from there down to the hotel for drinking water, the rooms, kitchens, etc.

After the sale a big metal tank was put up just over the hill from where the old tank was. The old tank was moved down a little and is now used as an overflow. The drinking fountain at No. 2 green in the golf course is from this spring. The golf course is watered by this water, now. There is also a pump in the river now.

SEWER

There were cesspools, big cedar tanks, made out of 2 x 12 cedars bought from Greeley's or Bruce's sawmill. They were 12 or 14 ft. wide, 10 or 12 ft. deep, and maybe 20 ft. long. The sewer ran into these tanks. Bacteria took care of itself as it does now, only often now tanks have to be pumped out, while those did not. There was no bottom in them and sewerage could seep away.

There was one where the old hitching rack used to be, going down the hill to the garage. One was below the store, that took care of the store and the Chinese bunkhouse. There was one in front of the laundry. One down by the river took care of the men's bunkhouse. The imprints are still there.

When the Shell station was put in, there was a cesspool there. Then they ran a pipe line across the river on a cable and the sewer was dumped on the ground and let soak away on the sand.

Note #1 - The ditch was also used to keep Stella Lake filled. Ice was cut on the lake in the winter for use during the summer.

Note #2 - At different times trash dumps were located:

By old Laundry
Along river by Power House
By old Slaughter House

During time of Albert Gordon and Wawona Washburn,
Above Graveyard

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These notes approved by Albert Gordon in letter dated Sept. 1, 1978.

WWH - 9/5/78

Appendix D.

THOMAS HILL: THE MAN AND ARTIST

A. BIOGRAPHICAL SKETCH[1]

Thomas Hill, destined to become one of America's foremost landscape painters, was born in Birmingham, England on September 11, 1829. The first son and second child of Thomas Hill and Maria Elizabeth Hunt Hill, the infant Thomas was baptized five days after his birth in the parish church at Wolverhampton, Staffordshire. Contrary to popular belief, Thomas Hill was not a direct descendant of Sir Rowland Hill--the reputed founder of the British penny postage system. The two were probably no more than fourth cousins. Hill's father, a tailor, was poor. He may have descended from a disinherited branch of the generally prestigious Hill family.

Little is known of Thomas Hill's early years. According to family tradition, Hill painted his first picture at the age of seven--using hand-made horsehair brushes. Thomas's proud father carried him through the streets of Wolverhampton telling friends of the youth's accomplishment.

In 1843, Hill's father borrowed £16 from a brother and, accompanied by another brother, emigrated to the United States. The elder Thomas found work in his trade in Syracuse, New York. While waiting to join her husband, Maria gave birth to a son, named Edward Hill, on December 9, 1843. Edward, like his brother Thomas, was destined to become an American landscape painter.

The elder Thomas was not able to send for his family until the summer of 1844. After a progressively difficult thirty-eight day voyage

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1. Unless otherwise noted, this biographical sketch has been abstracted from Marjorie Dakin Arkelian's Thomas Hill: The Grand View (Oakland, California: The Oakland Museum Art Department, 1980). This work was prepared for the Thomas Hill exhibition at the Oakland Museum, Sept. 23 - Nov. 16, 1980. Herafter cited as Arkelian, Thomas Hill.

in steerage, aboard the Queen of the West, Maria and her two sons joined the elder Thomas in New York City. The date was August 13, 1844.

On borrowed money, Hill's father moved the family to Taunton, Massachusetts, and, by borrowing more money, rented a house and found work as a tailor. Family correspondence proves that in November 1844, the two boys were working to support the family. These letters also show that the elder Thomas Hill was more concerned about the boys' ability to help the family than with their education. Young Thomas first found work in a cotton factory. Within a year, however, he found something more interesting--assisting a carriage painter for $2.50 a week.

By 1847 Thomas became dissatisfied with his family situation and left home to work for a firm of interior decorators in Boston. Thomas returned in five weeks and his father's cool reception resulted in an agreement between father and son. As the tailor Hill informed a brother in England on November 11, 1847,

> I compromised with him by selling him his liberty for 2 dollars a week till he is of age and he is to bear all expenses whatsoever. He gave me 20 dollars for the time he had been away . . . in general he wanted to handle his own earnings and to be his own master entirely and to make peace I did what I tell you.[2]

Thomas Hill continued to work for the Boston firm for at least two or three years. Shortly after his mother's death in September 1851, Hill married a young woman of Scottish descent named Charlotte Matilda Hawkes.

During the early 1850s, Hill apparently gained confidence in his artistic talents. In 1853 he moved his wife and first child to Philadelphia.

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2. Ibid., p. 11.

To support his family, Hill painted carriages, but his real reason for the move was to study at the Pennsylvania Academy of the Fine Arts. The budding artist enrolled in the life class, informally directed by Peter Frederick Rothermel--an American born landscape and portrait painter. Available information suggests the Academy was then loosely organized. More advanced students gave their neophyte fellows criticism and instruction. The Pennsylvania Academicians, to which Rothermel was elected in 1847, also supplied guidance. It was also in 1853 that Thomas Hill won his first prize--a silver medal from the Maryland Institute for a fruit and flower study.

During the summer of the following year, Hill began to turn his attention to landscape painting in the White Mountains of New Hampshire. While there he and the artist Benjamin Champney became friends. In the autumn of 1855, Hill moved his wife and three children to Cambridge, Massachusetts, closer to the New England countryside he was so interested in painting. Hill soon became involved in Boston art circles, especially with a group now known as the Hudson River School of landscape painters. In addition to Hill's friend Champney, the group included Asher B. Durand, George Inness, Albert Bierstadt and Virgil Williams.

As the 1850s passed, Hill became more associated with the Hudson River School, whose philosopy of painting was inextricably bound to a direct and sincere study of nature.[3] Hill and the Hudson River artists appealed to people who loved a painting for what they saw in it rather than for what someone told them they ought to see in it.[4] During these years, there is some evidence that to develop his painting technique Hill

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3. "Del Monte Art Gallery News--Thomas Hill," Del Monte Weekly. n.d. p. 10. Bancroft Library Microfilm 0698, University of California, Berkeley.

4. Irving Bell, "They Painted Hills," Historical New Hampshire (New Hampshire Historical Society, Feb. 1946), p. 11.

copied English master works from reproductions. These were reproductions of necessity, because Hill did not return to England until 1867.

In 1859-60, Thomas and his brother Edward worked for the Levi Heywood Company in Gardner, Massachusetts--the progenitor of the famous Heywood-Wakefield furniture company. Both "decorated chairs with painted landscapes and baskets of fruit and flowers, plentiful with gold leaf."[5] While at the Gardner factory, Thomas Hill painted an exquisite set of furniture for Levi Heywood, head partner of the firm. Despite his productivity as a decorator and artist, however, Hill was not satisfied with his artistic development. To exacerbate the situation, Charlotte and Thomas lost two children to diphtheria in 1855 and afterward Thomas himself exhibited symptoms of tuberculosis.

Stymied in his career and threatened with ill health, Thomas Hill decided to move his family to the more benign climate of California. The move from New England to San Francisco was made in 1861, but the exact date of the artist's arrival in San Francisco is not known. Hill soon established a studio there, located within the Mercantile Library Building. From 1862 to 1864, Hill worked in the studio, turning out portraits and oil paintings of California scenes.

Hill first visited the Yosemite Valley in 1862 with William Keith, then an engraver, and Virgil Williams, an old friend from Boston art circles. Hill made a large number of sketches on the trip--some of which he used later for large-scale paintings of Yosemite. Apparently Hill liked the high Sierra country. In July 1864 the artist weathered a particularly difficult trip in the Bubbs Creek area of the Kings River Canyon and emerged with numerous sketches of the area.

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5. Heywood-Wakefield Co., "Invitation to Market," Chicago, July 6-24, 1926. Archives of California Art, The Oakland Museum. Cited by Arkelian, Thomas Hill, p. 12.

Shortly after this adventure, Hill exhibited seven landscapes, six portraits, and one "Fancy Sketch" at San Francisco's Mechanics' Institute Exposition. Notwithstanding this exposure, Hill's breakthrough in San Francisco art circles did not occur until the first and last California Art Union exhibit in 1865. It was at this exhibit that Hill won $700 in gold for a painting titled The Trial Scene From the Merchant of Venice. This coup appears to have opened doors for Hill. In 1865 Frederick Law Olmstead assigned Hill, Virgil Williams, and the photographer Carleton E. Watkins the task of studying the scenic values of the Yosemite Valley and Mariposa Big Grove. Olmstead, then a California politician, was intent on making the two areas a state park. To gain support, Olmstead wanted ideas on how these areas could be improved "in the great interests of the public."[6]

Hill left his family in San Francisco for most of 1866 and part of 1867 to study in Europe. The artist's paintings had been selling briskly. Hill had the money to provide for his family and travel as well. Whether by chance or design, Hill chose to spend six months in Paris studying in the studio of the German genre and figure painter Paul Frederick Meyerheim (1842-1915). Interestingly, Meyerheim was at the time Hill's junior by fourteen years. Despite the fact that Hill was a skilled figure and animal painter it was his sketches of forest scenes at Fontainebleau that impressed Meyerheim most. Meyerheim firmly encouraged Hill to concentrate on landscape painting.

Though influenced by Meyerheim and to a lesser extent by the Barbizon painters, Hill continued to develop an individualistic style. A cursory examination of Hill's work during this period might lead one, too hastily, to classify him as a Romantic Realist. Marjorie Dakin Arkelian, however, has cogently observed the subtle blossoming of Hill's style:

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6. Hans Huth, "Yosemite, the Story of an Idea," Sierra Club Bulletin, 33, n. 3, Mar. 1948, p. 47-78. Cited by Arkelian, Thomas Hill, p. 14.

> It was in Paris that Hill developed distinctive brush stokes, which he learned to adapt for massive effects or for a particular compositional technique. Hill's color selections and blends, in his more mature style, are generally in a low-keyed pink-brown tonality, touched with brighter opaque colors. To obtain contrast, Hill preferred dabs of brighter color, which he applied with a heavy twist of the brush, and subtly worked them into the compositional whole. Rarely did he use the popular technique of the day employing broader planes in balanced chiaroscuro.[7]

While in Paris, Thomas Hill won friends, including the French painters Jean-Baptiste Millet and Thomas Conture. The latter effusively praised several of Hill's paintings exhibited at the Paris Universal Exposition of 1867. Hill showed his talents off well in France, but his quiet, easy, and generous disposition and gregarious tendencies added an element of likeability to the admiration his French friends felt for him. Hill returned to the United States in the spring of 1867 by way of England. He may have become the sketching companion of Queen Victoria's daughter during his sojurn in England, but there are no documents to substantiate the story.

Hill did not return to San Francisco. He opened a studio in Boston at No. 49 Studio Building and sent for his family. Virgil Williams, who had returned to Boston, may have encouraged Hill to return to New England. In February 1868, Hill began what many art critics claim is his magnum opus of Yosemite, titled The Yo-Semite Valley. The picture, done in oil on canvas was huge, measuring six feet by ten feet. Louis Prang's lithographic extablishment in Boston selected a smaller rendition of the work for chromolithographic reproduction after the original's exhibition for sale at the Childs Gallery in Boston.

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7. Thomas Hill, p. 15.

Hill returned to the painting of New England scenes in October 1868. The following month he displayed sketches of Niagara Falls and the White Mountains in the Boston Studio Building. Little is known of Hill's activities for the year 1869. He most likely made a visit to California. In 1869, Snow & Roos Art Gallery of San Francisco displayed two of his paintings, titled On The Yuba River and Table Mountain.

Throughout 1870 Thomas Hill gained stature in Boston art circles. The White Mountain Notch, New Hampshire drew large crowds at Childs & Company. That fall Hill's rendition of the venerable Boston hostelry The Wayside Inn came out about the time Longfellow's poem "Tales of a Wayside Inn" was published. After the painting was exhibited in New York, Prang and Company chromolithographed it. Shortly afterward, Louis Prang bought the work for his personal collection.

For reasons of health, Hill again tired of life in New England. Early in 1871 the artist and his family voyaged to San Francisco via the Panama Canal. There is some evidence he meant the move to be permanent.[8] Hill timed his return to San Francisco auspiciously. During the decade of the 1870s the city boomed. It boasted a stable population of 200,000 in the mid-1870s, attributable to the burgeoning railroad and mining industries in the state. For an artist with Hill's talent and artistic inclinations the city was ripe. Wealthy families--the Crockers, Stanfords, Hopkins, and Fairs--sought out San Francisco to establish permanent homes. These homes were nothing less than mansions, and to embellish them San Francisco's patricians wanted something very much in vogue: representations of California's picturesque themes.

Thomas Hill's return to San Francisco coincided with the organization of the San Francisco Art Association. In May 1871 the association sponsored an art display in San Francisco's Mercantile Library. Because

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8. Wawona Washburn Hartwig to Marjorie Dakin Arkelian, Sept. 18, 1978. Cited by Arkelian, Thomas Hill, p. 23.

Hill had been admitted to the association, it is reasonable to suppose he contributed to the display. The years 1871-72 were busy ones for Hill. He established a studio in the Tucker Building and was hard pressed to fill orders for portraits and landscapes. Wisely, Hill did not allow his eastern connections to weaken. During 1871-82 he exhibited major works at the Boston Athenaeum and New York City's Palette Club.

In 1872 Hill sold the most important work he had painted a year previously. The picture, titled Great Canyon of the Sierras, was executed in Boston from sketches Hill had made in California during the 1860s. Judge E.B. Crocker of Sacramento purchased the work for several thousand dollars. Great Canyon of the Sierras now hangs in the E.B. Crocker Art Museum in Sacramento. The work is discussed in part B of this chapter. It was also in 1872 that Hill sold his masterpiece of 1868, Yo-Semite Valley, to railroad magnate Charles Crocker of San Francisco. This painting netted Hill $10,000.

The indefatigable artist exhibited three works in the San Francisco Art Association's spring show in 1872. He then summered with Virgil Williams in California's Sonoma Valley. Hill returned to San Francisco in the fall and socialized with San Francisco's artists and art patrons.

It was probably in 1873 that the San Francisco art community began to regard Hill as figure of eminence rather than as just another talented young artist. Hill's acceptance to the Bohemian Club in 1873 reinforces this view. During the year, Hill exhibited at the Boston Art Club, the Boston Athenaeum, and another Boston art gallery. In June 1873, he entered nine paintings in the San Francisco Art Association show. These nine represented a good cross-section of Hill's recent work. One, however, titled The Royal Arches of the Yosemite, received unfavorable criticism. When the California School of Design opened, early in February 1874, Virgil Williams was the school's first director and Thomas Hill a vice president. The position augmented Hill's stature.

Beginning in the mid-1870s, Hill spent more time in the Yosemite Valley. Arkelian has observed that this was one reason he was reluctant

to accept students.[9] Even his sons, Edward Rufus Hill and Thomas Virgil Tryon Hill, both of whom became artists, got little attention from their father. Thomas Hill's most important sale in 1874 was The Heart of the Sierras. E.J. "Lucky" Baldwin, owner of a large ranch in southern California and a patron of California art, purchased the painting in November of that year.

The year 1875 was another good one for Hill. He diversified his interests by entering into a partnership with Joseph Roos, formerly a partner in the Snow & Roos Art Store. The two operated an art establishment at 20 Post Street, San Francisco. Hill's contribution was to travel to the East and buy paintings. His own paintings continued to sell well. He was probably averaging an income of $20,000 annually during the mid-1870s.

When the Centennial Exhibition show opened in Philadelphia on May 10, 1876, it included two works by Hill: Donner Lake and a large Yosemite landscape. For these Hill won a bronze medal and a diploma for "best in landscape." In April 1876 the artist sold off another large Yosemite landscape to San Francisco's just-completed Palace Hotel. The hotel used the painting, flanked by three additional works by Hill, to embellish its grand parlor.

Hill bought out Joseph Roos in May 1876. Afterward the concern became mostly an outlet for his paintings as well as for those done by "Edward Hill." Thomas Hill's brother William Francis Hill entered the business--probably to oversee its day-to-day management. William Francis Hill had won a good reputation in Boston as a cabinetmaker.

On April 22, 1877, the San Francisco Chronicle included a description of Hill:

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9. Thomas Hill, p. 23.

> Thomas Hill would never be suspected of being an artist. His style of dress resembles that of a well-to-do rural resident more than that of a city denizen, and his general carriage and pose is not at all suggested of the aesthetic. In conversation, however, he makes himself felt and betrays intelligence and considerable culture. Mr. Hill is a man of large capabilities and much power, and probably there is no painter in the country, who paints more rapidly. It is related of him that on one occasion he painted six 18 X 24 pictures in nine hours.[10]

In April 1877 Hill attempted to auction off his "entire collection of paintings" at the San Francisco Art Association. The auction was not successful. Perhaps Hill was unwilling to sell off his better canvases. Early in the summer of 1877, Hill spent several weeks in the Sonoma Valley working on local scenes. By July he and his son Edward were reported to be sketching on the line of Leland Stanford's Central Pacific Railroad. As Arkelian has observed, this work may have been preparatory to the execution of The Last Spike.[11]

The history of the creation of The Last Spike is hazy, but there is no doubt the painting was Thomas Hill's greatest artistic tragedy.[12] Sometime early in 1877 Leland Stanford and Hill began discussing the monumental work, whose purpose was to commemorate the completion of the first transcontinental railroad on May 10, 1869, at Promontory Point, Utah. Hill began The Last Spike in 1877, but there is no evidence the artist had received a firm commitment from Stanford to buy the work. Because of commitments to the Lick House Hotel, Hill was only able to

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10. Cited by Arkelian, ibid., p. 26.

11. Ibid., p. 26.

12. "Hill considered 'The Driving of the Last Spike' his masterpiece, a painting which would symbolize the importance of the painter and of the event." Hardy Sloan George, "Thomas Hill (1829-1908)" (MA thesis, University of California at Los Angeles, Jun. 1963), p. 70. Hereafter cited as George, MA thesis (1963).

work intermittently on The Last Spike during 1877. Participation in the Mechanic's Institute Fair in 1877 further diverted Hill, but he did win two bronze medals for his efforts.

Hill could not have known it, but 1878 was to be the last year of the California art boom. In 1879 Hill sold the Post Street gallery and moved to a studio at 1227 Turk Street. Arkelian has documented that on March 5, 1879, Charlotte M. Hill bought a twenty-room mansion on Seminary Avenue in Oakland for $15,000 in gold coin.[13] Shortly after the purchase, California slipped into a sharp economic depression. To intensify the situation for Hill, local art patronage came to a near halt. The rich could still afford to buy art, but "California" art was no longer in vogue. From the late 1870s on, wealthy California art patrons began collecting works of the European masters. French paintings showing more modern tendencies, such as those espoused in Impressionism, were also becoming popular buys.

Hill was totally unprepared for this adverse turn of affairs. The artist had been good at marketing his paintings, but he was not endowed with much business acumen. Throughout 1878-79 Hill also overlooked a number of profitable opportunities to concentrate on The Last Spike. Hill continued to exhibit in Sacramento and San Francisco throughout 1879-80, but his paintings did not sell. On May 9, 1880, the San Francisco Chronicle reported Hill had not sold a painting for eight months.

During the summer of 1880, Hill withdrew to the White Mountains of New Hampshire to sketch with his brother, landscape painter Edward Hill of Boston. In November 1880 Hill returned to Oakland, where he finished The Last Spike. A private exhibition of the painting was held at the San Francisco Art Association in January 1881. The following month there was a formal unveiling at the state capitol. When finished, the painting measured eight by twelve feet. It contained approximately 400 figures,

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13. Thomas Hill, p. 28.

seventy of which were identifiable. Hill placed Leland Stanford at the center of the picture. Stanford had been President of the Central Pacific in 1869, and to convey his pre-eminence Hill depicted Stanford with a hammer raised to drive in the last spike.[14]

Problems with the painting began when Charles Crocker objected to Leland Stanford's prominent position. Stanford then not only summarily rejected the work, but disclaimed any previous agreement he had made with Hill. Stanford's rejection was the beginning of a protracted and heart-breaking struggle on Hill's part to sell the painting.

Hill, though, was resilient. He entered the 1881 spring show of the Art Association and won praise from the San Francisco Chronicle for A Birch Forest in Autumn.

The summer of 1881 found him in New Hampshire, painting with his brother Edward and H.A. Fergeron of New York City. Late that summer Hill returned to California and entered three works at the state fair, for which he received modest praise and very little money.

Despite Hill's activity, sales continued to be sluggish. In March 1882, Hill sold several paintings at a public auction held by The Art Association. No one painting gained Hill more than a few hundred dollars. Hill's major offerings were withdrawn because of low bids. After this disappointment, Hill summered in Yosemite with one of his daughters, then returned to Oakland for the Mechanics' Institute Fair display.

When his health suffered another decline in the spring of 1883, Hill spent several months in Yosemite. It is known he built a studio in the

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14. "Historical paintings generally were not accurate records of the events portrayed. The artist, who seldom witnessed the incident which he painted, always arranged the composition in order to give a required viewpoint of the event which would be acceptable to the patron and to the taste of the period." George, MA thesis (1963), pp. 68-69.

Valley's lower village area.[15] This retreat had beneficial effects. On July 28, 1883, the New Letter of San Francisco noted the artist's recovery.

In the fall of 1883, Hill exhibited a display of new Yosemite landscapes and eight other paintings of miscellaneous subjects at the Mechanics' Fair. He won a ten dollar premium for his efforts. That December, Hill entered works in the first annual auction sale sponsored by the Art Association. The sale was unsuccessful.

The following year the Pennsylvania Academy of the Fine Arts was kinder to Hill. It awarded him the Temple Silver Medal for the landscape Yosemite Valley, General View from Bridal Veil Meadow. That spring the painting was moved to San Francisco for the Art Association exhibition, where it won praise.

In the mid-1880s differences caused Hill and his wife essentially to live apart. Charlotte continued to live on Seminary Avenue in Oakland. Hill traveled extensively. In the summer of 1884 he found that a windstorm had destroyed his studio on Yosemite's valley floor. Until August 1884, Hill stayed at the Wawona Hotel with his son Edward.

The stay at Wawona was preparatory to a new set of travels. Hill first visited Yellowstone Park and experimented with the adaptive use of color to capture better Yellowstone's unique terrain. Hill spent the winter of 1884-85 in New Orleans, where he displayed The Last Spike at the World's Fair. The artist did not return to California until the spring of 1885 by way of New England. While in New England, Hill left paintings at the Boston gallery of Noyes & Blakeslee. These the gallery displayed in May 1885.

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15. "Mr. Thos. Hill, the artist, is having a nice studio built between Cook's hotel and the Cosmopolitan. Mr. Frank M'Curtie is the carpenter employed to build the house. . . ." "Yosemite Letter," Gazette, Apr. 18, 1883, 3/1.

Thomas Hill returned to California in April 1885 to attend the wedding of his fourth daughter, Estella Louise, to John S. Washburn. The wedding took place at Mrs. Hill's Oakland estate. Afterward the bride, bridegroom and select members of the family traveled to Yosemite by way of Monterey. Arkelian has seen the wedding as something of a symbol: it marked the passing of an era of elegance.[16] Within months of the wedding, the Hills were forced to sell the heavily mortgaged Seminary Avenue estate for $6,500 in gold.

The 1886 directory for San Francisco listed Thomas Hill as having a studio at 411½ California Street and a residence at 1707 Polk Street. The Great Register of Mariposa County for the same year listed Hill as a resident of the Big Tree Station, with the following physical description: "Five feet eight inches height; light complexion; grey eyes and brown hair."

From 1886 on, Hill mostly lived in the Yosemite area but maintained a studio in San Francisco. The artist usually summered at the Wawona Hotel and wintered in Raymond, about twenty-five miles southwest. While at Wawona, Hill stayed in rooms 10 and 11 at the main hotel. In 1886 the Washburns built him a three-room studio just west of the main hotel. At the Wawona Hotel, the Washburns often skillfully directed guests to Hill's studio to facilitate the sale of paintings.[17]

Hill frequently traveled back and forth between the Yosemite area and San Francisco. When in San Francisco he usually stayed at the Palace Hotel. As much as anything, Hill came to San Francisco to enter art exhibitions. Available reviews for his spring 1886 entries suggest his work was uneven from painting to painting. After the artist's father's death on May 17, 1886, Hill traveled to New England. There he enjoyed

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16. Thomas Hill, p. 31.

17. Elizabeth H. Godfrey, "Thomas Hill (Thumbnail Sketches of Yosemite Artists)," Yosemite Nature Notes, 23, n. 3, Mar. 1944, p. 30.

the fall colors and painted with his old friend Benjamin Champney in the White Mountains.

On December 18, 1886, Virgil Williams--the director of the California School of Design and Hill's beloved friend--unexpectedly died. Somewhat foolishly, Hill volunteered to fill the school's directorship without pay. Hill was likely in no financial position to do this. He was, at the time, depending heavily on the sale of some oil paintings to make ends meet.

Hill had run away once in his life--in 1847, when confronted with an unsatisfactory family situation. He did so again in 1887, when the directorship of the School of Design proved too onerous a task. Hill used his commission from John Muir to paint the Muir Glacier at Glacier Bay, Alaska, as an excuse to himself to leave the school. There is no evidence Hill informed the school about the Muir commission. He simply left with his son Edward for a steamer voyage to Glacier Bay.

The finished painting of Muir Glacier is in the Oakland Museum collection. Arkelian has observed that the work was probably executed during the winter of 1887-88.[18] John Muir paid Hill $500 for Muir Glacier. A similar painting by Hill, bearing the date 1889, is part of the Anchorage Historical and Fine Arts Museum collection. As a result of the Glacier Bay journey, Hill painted a number of Alaskan and Canadian scenes.

Two publications, both of which came out in 1888, included some of Hill's current work. Picturesque California, edited by John Muir, contained nineteen of Hill's paintings in the "photo-gravure" process. Two of these were of the Glacier Bay area. The publication's title is somewhat misleading, because it concerned the entire Pacific Coast of North America. James Mason Hutchings compiled and edited In the Heart of the Sierras, a profusely illustrated book of nearly 500 pages. On page

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18. Thomas Hill, p. 33.

nineteen of this publication, Hutchings included a rather fanciful sketch of the Wawona Hotel that Thomas Hill had made in 1886. During the fall of 1888, three of Hill's entries in the Mechanics' Fair won him a premium award of thirty dollars.

For Hill, the year 1889 was uneventful. The artist summered at Wawona and displayed works in San Francisco and at the State Fair. Hill was obviously preoccupied with the disposition of The Last Spike. His November 22, 1889 correspondence to Leland Stanford reveals Hill's principal task was to try and get Stanford University to accept the painting, once a suitable donor had been found. Leland Stanford, however, was unmoved.

During the years 1890-91, Hill lived a routine life. He spent the clement months at Wawona, churning out commercial quality paintings of landscapes and giant trees for the tourist trade. Some of Hill's Wawona oils were executed on redwood panels and shingles. Hill earned most of his livelihood at Wawona, but socialized in San Francisco and Sacramento at art exhibitions. In September 1890, Hill won a gold medal at the state fair for a painting of Muir Glacier. The following May he probably renewed an acquaintance with George Inness, the American landscape painter, through William Keith. Hill admired Inness's use of ochre and black in landscapes. In October 1891, the state fair art show offered California artists mild encouragement. More sales of paintings were recorded than "ever before--the number being ten."[19] Thomas Hill won a medal at the event, but it is unknown if he sold a painting.

In 1892 Hill varied his routine with a trip East. Most of the trip was taken up with a program of walking tours in the White Mountains of New Hampshire. Hill worked with and enjoyed the company of his brother Edward. From December on, Hill prepared for the World's Columbian

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19. San Francisco Chronicle, Dec. 29, 1883, 3/9. Cited by Arkelian, Thomas Hill, p. 34.

Exposition--scheduled in Chicago for the period May 1 to October 30, 1893. Hill planned to enter a number of Yosemite paintings as well as The Last Spike.

Unfortunately, Hill's health did not match up to his spirit. On January 21, 1892, the San Francisco Wave reported that the artist was ill and not working. Now sixty-four years old, Hill was apt to overrate his strength. Erratic work habits may have contributed to his physical exhaustion. Adeline, the artist's daughter, characterized these habits: "He worked most any time . . . Very tempermental and given to tantrums . . . worked in an old coat, never in a smock . . . more disorderly than most artists--careless with tubes, etc."[20] Illustration 1 shows a silhouette of Thomas Hill about this time.

Notwithstanding his physical condition, Hill did manage to enter nine paintings--inclusive of The Last Spike--in the Columbian Exposition. These were displayed in the art gallery of the California Building, with fifty-two works of other California artists. Hill attended the Exposition--having traveled by train. He liked the German paintings best, because "the Germans are conscientious workers that try to paint nature as we see it. . . ."[21] Hill had no use for French painters , viewing their impressionistic tendencies as 'Rott' [sic]. Hill's observations were ironic, because--as will be pointed out later in this essay--he himself had begun to show impressionistic leanings years before.

Hill returned to California by way of Washington and Oregon. In the fall of 1893, his painting Yosemite was displayed at the Mechanics' Fair. Earlier in the year, Hill had entered it at the great Chicago Fair.

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20. Adeline Matilda Hill interview with Theodore Baggelmann (mail questionnaire), Aug. 1941. Cited by Arkelian, Thomas Hill, p. 34.

21. "Thomas Hill's Diary Notes, 1893." Hill scribbled these notes in a Bank of California passbook. Cited by Arkelian, Thomas Hill, p. 36.

ILLUSTRATION 1

A Taber photograph of Thomas Hill with bas-relief frame. Undated but probably taken in the mid-1890s.

Photograph courtesy of The Yosemite Collections, and catalogued 17,291 in The Yosemite Collections Master catalog.

At least one San Francisco critic touted the painting's harmonious exhibition of color.[22] Hill probably viewed this praise as only a superficial triumph. He must have sensed that the new trends originating in Europe were pushing him out of the mainstream of contemporary art. The assimilation of the California School of Design by the Mark Hopkins Institute of Art in 1893 signified this change. The institute was part of the San Francisco Art Association and had an affiliation with the University of California, Berkeley. The teachers and pupils of the new institute were wont to regard landscapists like Hill as old-fashioned.

This message was driven home when, in 1894, Hill failed to sell a painting at the Art Association. Only sales at Wawona kept him going through 1894--which was, for Hill, a terribly slow year. Hill came away emotionally battered from the Mechanics' Fair in August 1894. William Keith copped the silver medal and twenty-five dollars for the best landscape painting in oil. Hill managed to get the bronze medal and fifteen dollar award for the "second best landscape in oil." Critics were beginning to view Keith as a much more progressive painter than Hill. And, in fact, Keith was willing to adapt his fluid techniques to changing trends.

His inability to sell The Last Spike continued to weigh on Hill throughout the mid-1890s. After Leland Stanford's death in 1893, Hill waited a decent interval and then directed correspondence to Stanford's widow. In this letter, dated January 1895, Hill sought to place a claim against Leland Stanford's estate. Later, one of the attorneys for the estate deftly dismissed the issue.

Late in the fall of 1895, Hill sojourned in Oregon for several weeks to fulfill a commission. In January 1896, however, cold weather forced him to return to Wawona or Raymond via San Francisco. Hill's health at

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22. "The True Line. Some Notable Work of California Artists," San Francisco Call, May 28, 1893, 26/3. Cited by Arkelian, Thomas Hill, p. 36.

the age of sixty-six was obviously on the wane. A few months later, in August, the painter suffered the first of several strokes. This misfortune, which occurred at the Wawona studio, resulted in partial paralysis. Throughout 1897-98, Hill continued to display paintings in San Francisco at the Mark Hopkins Institute of Art and the Bohemian Club.

In July 1899, the San Francisco press touted Hill's planned "comeback." It never happened, and, in the spring of 1899, Hill departed for Mexico--for "rest and recreation." After the trip, Hill's correspondence to a nephew, dated May 21, 1900, revealed the poor state of his health.

> Sickness has delayed my answering your kind letter. My last three strokes of Paralysis still holds me in its grip and has put a stop to my great energy of work, in fact I have not been able to do more than keep the mill going.
>
> But a picture from my brush I will surely send you as soon as I get fairly started again. I have not worked any to speak of for six months ...[23]

Hill came home to Wawona from Mexico in a leisurely fashion by way of Coronado Island, Los Angeles, Santa Barbara, and Del Monte. Arkelian has ascertained that Lettie Hill, the divorced first wife of Hill's son Edward Rufus Hill, acted as Thomas Hill's nurse during his return trip.[24]

Between 1900 and 1906, the Mark Hopkins Institute of Art regularly displayed Hill's paintings. The annual list was usually slim, but it always included paintings for sale. At times Hill must have felt trapped in his body. His handwriting remained steady, but he did have trouble painting. During this period, Hill spent most of his time at Wawona or Raymond--with an occasional visit to the Hotel Del Coronado.

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23. Letter to John Odiorne. Cited by Arkelian, Thomas Hill, p. 38.

24. Thomas Hill, p. 38.

When President Theodore Roosevelt visited Yosemite in May 1903, he stopped at Wawona and toured Thomas Hill's studio. The President admired a large painting of Bridalveil Fall, and Hill gave it to him. Shortly afterward, on June 8, Charlotte Matilda Hill died in Alameda, California. The widower Hill petitioned for his wife's Oakland residence on Piedmont Avenue and gained it--principally through the efforts of his daughter, Charlotte Hill Frost. Hill probably wanted the house for a financial asset rather than as a place to live.

In 1905 Thomas Hill again attempted to resolve the placement of The Last Spike. His efforts were abetted by Henry C. Peterson, Curator of the Leland Stanford, Jr., Museum. Peterson agreed to add the painting to the Stanford collection if a donor would buy it and transfer its ownership to the university. In the interim, the Golden Gate Park Memorial Museum, San Francisco, probably kept The Last Spike in storage. Tragically, Peterson found no donor in Thomas Hill's lifetime. Hill died at Raymond on June 30, 1908. Two sources affirm the artist took his own life,[25] but Arkelian was not able to locate a death certificate.[26] Hill's funeral took place in the home of his daughter Adeline, who lived in Oakland. The artist was buried in Oakland's Mountain View Cemetery.

Shortly after Thomas Hill's death, the artist's personal collection was appraised at $44,025.50. This figure was inclusive of The Last Spike, valued at $10,000. Very little of worth was in the Wawona studio.

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25. "Thomas Hill, a once-noted landscape painter, committed suicide yesterday at his home in the foothills of the Sierra Nevada Mountains. . . . " New York Evening Post, Jul. 2, 1908, 4/1; George A Croce and David H. Wallace, The New York Historical Society's Dictionary of Artists in America 1564-1860. (New Haven: Yale University Press, 1957), p. 317. Cited by Arkelian, Thomas Hill, p. 39.

26. Thomas Hill, p. 39.

Apparently, when Hill's work fell out of vogue, the artist refused to sell his more important works at reduced prices. It was not until 1939 that The Last Spike found a home in the rotunda of the California State Capitol Building.[27] The painting has just been moved (1981) to the California Railroad Museum in Sacramento.

Hill's resurgence as a major figure in American landscape painting probably dates from 1954. In that year, Paul C. Mills, Curator of the Oakland Art Gallery--which was later integrated into The Oakland Museum--promoted the "California" theme for the gallery's collection. A number of Hill landscapes found their way into the collection, and this appears to have stimulated interest among art collectors. In 1966 the Kahn Foundation donated enough money for the Oakland Museum to acquire a few of Hill's major paintings, as well as landscapes done by some of his contemporaries.

B. THOMAS HILL'S HISTORICAL SIGNIFICANCE AND ARTISTIC DEVELOPMENT--INCLUSIVE OF THE WAWONA YEARS

From 1867 on, Thomas Hill was--above all--a landscape painter. More specifically, he was one of the transitional figures in the history of American landscape painting.[28] Thomas Hill was among the first to popularize the national grandeur of California and the West. Hill's canvases evoked pride in the American landscape, and his work contributed--at least indirectly--to the preservation of certain regions as state and national parks. Hill is best known for his many landscapes of

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27. "it [The Last Spike] hung in San Francisco's Golden Gate Museum until the artist's death. It was probably bought from the Hill estated by David Hewes of San Francisco. Later, Paul Tietzen of Berkeley, California became the owner of the painting. It remained in the Tietzen collection throughout the first quarter of the century. In 1937 Mr. Tietzen gave it to the State of California. In 1939 the painting was moved to the State Capitol from the Wells Fargo exhibit in Treasure Island." George, MA thesis (1963), p. 71-72.

28. "His work . . . links the techniques of the Hudson River School painters with the development of Impressionism in America." Ibid, p. 76.

the area now encompassed by Yosemite Natioal Park. Hill's unique rendition of spectacular scenery in Yosemite made him prominent and eventually led to his re-emergence as an artistic figure of consequence.

As Denise Abbey, a docent at the E.B. Crocker Art Museum, pointed out recently,[29] Thomas Hill's evolution as a landscape artist is graphically represented in the three Hill paintings now owned by the Crocker Museum. Each of these shows a principal but not mutually exclusive stage in the artisitic development of Thomas Hill. The first of the three is titled Sugar Loaf Peak, El Dorado County. Dated to 1865, Sugar Loaf Peak was painted before Hill's tutelage under Paul Meyerheim. Hill definitely showed in the painting the influence of the Hudson River (White Mountain) School. The work has a luminous quality. There is a flow of sunset and a dramatic backdrop of fluffy clouds. Sugar Loaf Peak conveys mood, but it also evidences a grasp of reality and attention to detail. Barbara Novak has remarked that the luminist painter viewed nature with a supernatural eye and with clarity--seeking to remove his presence from a painting.[30] In other words, the artist's function was to act as a clarifying lens.

Thomas Hill executed Great Canyon of the Sierras in 1871. The work is representative of a transitional stage in Hill's landscape work.[31] Meyerheim's influence was evident in Hill's use of the dry

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29. "A Comparison of Thomas Hill's 'Sugar Loaf Peak, El Dorado,' #529, 'Great Canyon of the Sierras, Yosemite,' #423, and 'Mist in Tenaya Canyon,' #765." Docent research essay, 1977, 13 pages. I am indebted to Mr. Roger Clisby, Curator at the Crocker Museum, for making this essay available. Use of the Abbey essay is strictly for research purposes. Hereafter cited as Abbey, Comparative Essay (1977).

30. American Painting of the Nineteenth Century (New York: Praeger, 1969), pp. 92-109. Cited by Abbey, Comparative Essay (1977), pp. 2-3.

31. "It is during this period [late 1860s and early 1870s] that he [Thomas Hill] made his most important contribution to American landscape painting, when he introduced to the West a new manner of painting its scenery." George, MA thesis (1963), p. 77.

impasto mode of the French School. Two illusionary techniques contribute to the work's vision of grandeur. Hill conveyed aerial perspective by integrating into the Great Canyon three distinct but overlapping planes of color contrast: a foreground, a middle ground, and a background. In the foreground, Hill used the most color contrast. Spots of bright color are set off against dark green trees and light green grasses. Hill lessened the contrast in the middle ground by using the medium tonality of rosy tans. The background, mostly composed of distant mountains, shows very close tones of blue. Hill's second illusionary technique, that of depth, is conveyed in two ways. First, Hill made the gentle curve of the foreground slope downhill into the Yosemite Valley. Second, the artist added a dark green curve of very tall trees on the right. These trees, all silhouetted against the sky, sweep down, pause at the waterfall, and end abruptly at the peak in the center of the canvas. The peak's warm, rich colors, contrasted against the background of light colors, heighten the illusion of depth.

It is the foreground more than any other area of the Great Canyon, however, that shows Hill had not completely shaken off the influence of the Hudson River School. The purpose of the tiny figures in the foreground is to emphasize the painting's grand scale. Even so, Hill devoted much effort to paint detail into these figures and other elements of the foreground. Because of this attention to detail, a just criticism of the Great Canyon was that the foreground did not fit as well as it might have with the rest of the painting.

Thomas Hill's Mist in Tenaya Canyon was painted in 1885 and shows the influence of the French landscape painter Jean Baptiste Camille Corot (1796-1875) on the American scene. When the work is compared to Sugar Loaf Peak--done twenty years earlier--the evolution from Hudson River to a quasi-impressionist style is clear, and might even be termed dramatic. Throughout Mist in Tenaya Canyon, Hill's range of colors is lighter and more tonal. Hill did not at all mind a thicker application of paint. Impasto replaced smoothness. The artist noticeably simplified shapes to planes of color. There are no detailed leaves or bark as in Sugar Loaf

Peak and the foreground of Great Canyon. Thomas Hill made the keynotes of the Tenaya Canyon painting economy of technique and directness. The most impressionistic aspect of the work is probably Hill's attempt to transfer atmospheric effects to canvas. As Abbey noted: "The light has become an entity. One feels this whole painting is about light."[32] Even so, Thomas Hill, in 1885, was not a true Impressionist.[33] He painted with a perspective too true to nature--a perspective that was never flattened. Further, Thomas Hill was not given to the fragmentation of colors.

Thus, it is going a bit too far to characterize the Wawona years (1885-1908) as the Impressionist period in Thomas Hill's career. More truthfully, Thomas Hill was at Wawona a prolific painter of Yosemite landscapes. The continuation of the techniques used in Tenaya Canyon (1885) are evident in two Hill works painted about 1892: Bridal Veil Fall, Yosemite Valley and Scene of Lower Yosemite Valley from Below Sentinel Dome. Both works show a light palette and a sensitive interplay of colors. Both feature diffused and tonal light. Despite some of the negative aspects of Hill's art during the Wawona years (discussed below), he must be given credit for having matured. He did become better at abstracting the "subtle nuances of nature's effects."[34] In this way, Thomas Hill contributed to the later development of Native Impressionism and the advent of Modernism.

For years after the artist's death, one of the principal criticisms directed to Hill's later work--inclusive of that done at Wawona--was that

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32. Comparative Essay (1977), p. 7.

33. "He was a precursor of Impressionism because in his landscapes the natural effect of light, color and atmosphere are most important." Louise Stein, "Thomas Hill," Artists of the Rockies and the Golden West, 6, Issue 1, Winter 1979, p. 30.

34. "Thomas Hill: The Grand View." Flyer for the Thomas Hill Exhibition held at the Oakland Museum, Sept. 23 - Nov. 16, 1980. One page flyer courtesy of the YOSE RL & RC.

his too naturalistic landscapes could never be great art.[35] This subjective appraisal was tantamount to saying that Hill was only willing to go so far with new ideas. Unlike William Keith, critics felt Hill's technique and vision had matured too slowly to win him greatness. Unfortunately, Hill did very little to counteract this impression. In fact, his smaller pictures--many of which were executed at Wawona--were more apt to be shoddy. Throughout the 1890s, Hill painted hundreds of canvases out of his head "to a formula for the tourist trade."[36]

Some of these quickly executed works were, of course, better than others. A painting that is representative of the Wawona years is titled The Yosemite Valley from the Old Wawona Road and bears the date 1896. This painting can be characterized as commercial quality. It is practically the same view of the valley Hill spent so much time on in the Great Canyon work of 1871. A quarter-century later, however, Hill was much surer of his subject. The 1896 painting evidences looser brushwork but a more unified sense of color.[37]

In 1906, only two years before Hill's death, Will Sparks--himself a San Francisco artist--reviewed two of Hill's recent paintings. The Sparks review is noteworthy, and an extensive excerpt from it follows:

> For the last few years, Thomas Hill, who was once the leader of the art of the state, has practically disappeared. People have heard almost nothing of him and a few have been

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35. See, for example, Rockwell D. Hunt, California and Californians _____ 1926, Volume 4, pp. 128-129.

36. Virgil Baker, American Painting: History and Interpretation, 1950. "On the whole, the quality of his Yosemite paintings decreases as their number increases. At the same time, however, it would be a mistake to say that all his work of this period is of inferior quality. . . ." George, MA thesis (1936), p. xiii.

37. George, MA thesis (1936), p. 75.

under the impression that he had given up painting. But Hill is more in evidence than people think, if they would only look for him in the proper place. That place is the Yosemite Valley, or to be more exact, Wawona, for that is really Thomas Hill's home.

A few years ago the veteran artist was taken dangerous ill so that for a long time his life was despaired of. But the healthy outdoor life he had led in the mountains stood him in good stead, for he not only got well but soon got down to painting again, and always had pictures in his studio in spite of the fact that he had always sold large numbers of canvases. But the work was never just like the old. There seemed to be something added or something lost. However, people bought the pictures, and as Hill never exhibited in any of our local exhibitions there was no opportunity of judging. And besides, Hill did not seem to care what people thought of his work. He was content to go on regardless of the world.

Last week I saw two of Thomas Hill's pictures. They had just been bought by E. Chase of Oakland and I was told that they were good examples of the work that Hill is doing now. It is almost impossible to believe that the two pictures were painted by the old artist of Yosemite. There was hardly a suggestion of the work that has made Hill famous. These were small canvasses and perhaps it would not be right to judge them, but they were such a surprise that they cannot help but be of importance. Briefly one of the pictures was better than anything by Thomas Hill that I have ever seen. The other was the worst Hill I have ever seen. It was simply 'buckeye.'

To judge work from such standards is most difficult, but many people who have been in the Valley within the last few months, and they are people competent to judge, say that all of Hill's work is just like this. He doesn't seem able to make any distinction in his work. It all seems to please him.

Thomas Hill's work in the past was not of what would now be called a highly artistic quality. Its merit lay largely in the subject. All of his pictures were of real places. They were views. He seldom produced a canvas that was intrinsically beautiful. Unless you knew the spot there was little in the canvas of interest. They could never be enjoyed simply as beautiful paingins. In fact Hill never seemed to have this idea in view. But now there is a change.

Of the two pictures that I saw last week there was a clear departure from the old type of work. The good one was simply a meadow scene, such as might be found anywhere, but painted with all the charm of Diaz. Under a soft, pearly sky, the simple stretch of land fairly glowed with color. The texture of the canvas was perfect and that of the handling of a master. I

> have not seen a better picture of the kind. Is Thomas Hill going through a transition, or is the greater part of his work, the good and bad, merely the result of what might be called accident? The best of Hill's work in the past shows him to be a man of training and it may be that all of this will concentrate and that he will develop into one of our greatest artists.[38]

Will Sparks could not have known it, but Thomas Hill had little time left for artistic development. Hill was in 1906 what he was at the time of his death in 1908. In fairness to Hill, the artist did not need to develop any further in order to claim the title of greatness. This fact, however, was not realized until nearly a half-century after the artist's death. Thomas Hill's daughter, Mrs. Flora Hill McCullough, probably paid him the greatest compliment when she said that "No other artist painted Yosemite as did Mr. Thomas Hill. He reverenced and loved the Valley. . . . and he copied nature in all its beauty on his canvases, in a simple, true style, as no one else did. . . ."[39] Few of Hill's contemporaries could claim this distinction.

C. AN ANNOTATED BIBLIOGRAPHY FOR THE WAWONA YEARS

1. Arkelian, Marjorie Dakin. Preface by George W. Neubert. Thomas Hill: The Grand View. Oakland, California: The Oakland Museum Art Department, 1980.

Few publications contain substantive information regarding Thomas Hill's Wawona years. Arkelian's book is the most complete general study to date for Hill and his work. Chapter Seven, titled "The Yosemite Years 1884-1908," is a fine synthesis of available information for this period.

2. George, Hardy Sloan, "Thomas Hill (1829-1908)." MA thesis, University of California at Los Angeles, June 1963.

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38. Will Sparks, "Puzzling Work of Thomas Hill, The Painter of Yosemite Valley," San Francisco Call, Sunday, Sept. 9, 1906, pp. 63-65.

39. Mrs. Flora McCullough Hill, "Memoirs of Mr. Thomas Hill, California Landscape Artist." Unpublished essay, 1962, 13 pages, p. 2.

Chapter Nine of George's thesis, titled "The Late Works," includes a brief but well-directed discussion of the Wawona years. George implies that, in general, the Wawona period represented the decline in Hill's career "for the most part of the life and vitality which characterized his [Hill's] firmer and more controlled forms of the seventies were gone. . . ." (page 75).

3. Godfrey, Elizabeth H., "Thomas Hill (Thumbnail Sketches of Yosemite Artists)" Yosemite Nature Notes. Volume 23, Number 3.

At the time of this article's publication, it represented a concise version of the 1937 California Art Research project discussed below. The article's principal fault, regarding Hill's Wawona years, is that Godfrey's description of the studio--as it looked in 1944--erroneously suggested that it appeared the same way when Hill occupied it. The structural history of the building in this report has demonstrated that that was not the case.

4. McCullough, Flora Hill, "Memoirs of Mr. Thomas Hill, California Landscape Artist." Unpublished essay, 1962. 13 pages.

Because she was one of Thomas Hill's daughters, Mrs. McCullough's essay might be expected to contain an excess of subjective information. For the most part, however, McCullough is straightforward and accurate. She does avoid mentioning some of the alleged negative qualities of Hill's later art. Her recollections of the studio's interior are particularly noteworthy. These have been incorporated in this report into Appendix E.

5. "Thomas Hill" (Biography and Works), California Art Research. Volume 2, First series. WPA Project 2874 o.p. 65-3-3632. San Francisco, California: December 1936, pages 67-97A.

This Depression-era project represented the state of the art on Thomas Hill research until Hardy Sloan George's MA thesis of 1963. On pages 91-92 of the work, the anonymous author discussed "Hill's Wawona

Studio." The author's bibliography suggests this information was synthesized from numerous newspaper articles for the years 1885-1908.

6. "Tom Hill and His Studio in Wawona." The Wasp, December 30, 1905.

There is little of substance in this one-column article, but it was accompanied by two photographs. One is of the studio ca. 1905. The other photograph is a rare picture of "Tom" Hill, sitting in a rocking chair on the studio's front porch.

7. Sparks, Will, "Puzzling Work of Thomas Hill, The Painter of Yosemite Valley." San Francisco Call, Sunday, September 9, 1906.

Sparks's essay attempts to show the two disparate sides of HIII's very late art. It is this author's opinion that Sparks did this well, but reproductions of the paintings being analyzed would have made the essay easier to evaluate.

Appendix E.

EVIDENCE OF ORIGINAL FURNISHINGS FOR THE THOMAS HILL STUDIO

by

Sara Olson

Through period photographs and descriptions of Thomas Hill's studio, an inventory taken upon Hill's death, and the detailed reminiscences of his daughter, a remarkably complete picture emerges of this structure's furnishings during the Hill period (1886-1908). Far less complete is furnishings evidence for the years following Hill's death.[1]

The Hill Period (1887-1908)

Five pre-1908 photographs survive of the studio interior. The overlap observed in these photographs indicates that they date from approximately the same period. A second view of the southwest corner is reproduced in George Wharton James's 1903 work Indian Basketry.[2] Seen in the James view are the same paintings, furniture, and animal trophies but, in place of the skins, the James view shows a large collection of Indian objects. It appears that the Indian collection was superimposed upon the trophies and paintings. An 1899 San Francisco Chronicle article

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1. Furnishings evidence is meager for the soda fountain, Indian curio shop, and dance hall functions maintained in this building by the Wawona Hotel proprietors between 1908 and the 1932 buy-out by the concessioner Clarence Washburn's diaries indicate that furnishings were purchased in San Francisco, the soda fountain fixtures specifically from San Francisco's Eng-Skell Company. In addition, a detailed inventory of fixed property survives from the 1932 transcation. Clarence A. Washburn Diaries, Repairs-Improvements (Buildings and Grounds), compiled by Wawona Washburn Hartwig; Eng-Skell Co. to Wawona Hotel, May 19, 1920, Archives, Yosemite National Park; Inventory of fixed property, Building 43, January 14, 1932, Records of the National Park Service (RG 79), National Archives.

2. George Wharton James, Indian Basketry and How to Make Indian and Other Baskets (New York: Henry Malkan, 1903), Figure 346.

about Hill mentioned "In a corner . . . a splendid collection of Indian baskets," indicating that the James view is valid for some years prior to its 1903 publication.[3]

Hill's Indian collections drew comment from most visitors to the studio, as did other "curiosities" contained there. The San Francisco Chronicle cited the collection as "mostly the work of Mono Indians and the tribes nearest Yosemite."[4] George Warton James discussed Hill's baskets in more detail:

> The largest basket, perched high in the corner, is one of the carrying baskets. . . . I think it is Hudson, elsewhere quoted, who says that if one compares the carrying capacity of the "kathak" with that of the wheelbarrow, everthing is in favor of the former. . . . The careful observer will note Hopi plaques of both Mashonganavi and Oraibi weave, dice basket or plaque, baby cradles, hats, trinket baskets, mush bowls, unpitched water bottles, and seed sifters. Most of them are baskets collected in the Sierra Nevada region, and were woven by Yo-ham-i-ties, Monos, Yokuts and Paiutis.[5]

The earliest written description of the studio interior dates to 1889; the "central attraction" is Hill's painting of Yosemite Valley from Old Inspiration Point.[6] No doubt this is the same Yosemite Valley seen in

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3. "California Painters in Yosemite Valley, A Studio at Wawona which is the Mecca of Many Visitors to the Great Sierra Gorge," San Francisco Chronicle, October 8, 1899.

4. Ibid.

5. James, p. 257.

6. Yosemite Tourist, July 18, 1889. This article cites the painting of Yosemite Valley as the same one awarded first prize in New Orleans several years previous.

photographs of the north wall. The article also noted Hill's Bridal Veil Falls, a 1,900-pound grizzly bear skin hanging on a wall, and

> a real flying squirrel recently added. All kinds of Indian war implements ornament the walls. A human hand of [cedar] has just been added. Horns of [Bullion] cattle grace the walls. A life-sized painting of the late B. B. Redding and a painting of 2 of Mr. Hill's daughters, life-size, greet the visitors.[7]

Subsequent accounts only confirm the impression of exotic plenth left by the above. Traveling to Yosemite in 1895, Lady Theodora Guest wrote:

> After supper we were conducted to the studio of a painter--one Mr. Hill, who had made some effective pictures of Yosemite, chiefly from one point of view;. . . He had curiosities hung around his studio--wasp nests hidiously large, dead rattlesnakes, skins of coyotes, squirrels, and wildcats, and other engaging wild beasts; some flowers beautifully died by his daughters, retaining their colors, and some of them showed them to us . . . also the head of a Blacktailed deer.[8]

The following is the full San Francisco Chronicle description of 1899:

> The Hill Studio is like an old fashioned cottage, the living-rooms of the house ranged about a big, square central

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7. Ibid.

8. Excerpts from Lady Theodora Guest's A Round Trip in North America (1895) are published in Yosemite Nature Notes 23 (March, 1944), pp. 29-31. The practice of visiting Hill's studio following a meal at the Wawona Hotel was mentioned elsewhere. See J. M. Hutchings, In the Heart of the Sierras (Oakland: Pacific Press, 1886), p. 254, and Marjorie Dakin Arkelian, Thomas Hill: The Grand View (Oakland: The Oakland Museum, 1980), p. 32.

room, which is studio and reception room combined. The walls are hung with fine furs and the floors covered with them.

Splendid bearskins hang between the doors, and there anre antlers and guns and the stuffed heads of deer and mountain lion and bear. The entire room has a wild and mountainous aspect. Almost every animal found in these regions is represented by head or horn or skins, and there is even a rattler snake five, or perhaps, six feet long, stuffed with grain and thrown carelessly over an antler.

In a corner is a splendid collection of Indian baskets, mostly the work of Mono Indians and the tribes nearest Yosemite. A few Idian blankets lend their gay color to the room. But the light of the room is in the picutres. The room is exceedingly well lighted from a central chandelier, so shaded that all its rays fall on the big pictures, leaving little light for the two panels that hang on either side--both pictures of waterfalls. Down the sides of the room are other points of vantage in the valley--the Vernal Falls, the Nevada, the Yosemite, the Bridal Veil, El Capitan, and some of the other monumental rocks, but most of all the falls which Will especially loves.[9]

A for animal skins, the studio contained one particularly remarkable grizzly bearskin mentioned in one of the above accounts. Because this was one of the last big grizzlys killed in the Yosemite area, the circumstances of the animal's demise are colorfully documented.[10] The animal was killed by Robert Wellman and Jim Duncan just east of Wawona in October 1887. Thomas Hill purchased the hide and, following his death, one of Hill's daughters sold it to the Museum of Vertebrate Zoology at the University of California at Berkeley. From a 1,900-pound, silver-tip grizzly, the hide stretched seven and a half feet from head t

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9. San Francisco Chronicle.

10. Joseph Grinnell, Joseph S. Dixon, and Jean M. Linsdale, Fur-Bearing Mammals of California, I (Berkeley: University of California Press, 1937), pp. 83-86; Data submitted by J. H. Leidig, October 1, 1952, Archives, Yosemite National Park.

The first account dates the shooting of the grizzly as 1887 while the latter account specifies 1881.

tail when measured at Berkeley in 1937.[11] This "King of the Sierras," as one account referred to it, must be the skin shown on the studio's wall.[12]

Upon Hill's death, his estate inventory was filed in Mariposa County. While Hill also maintaned holdings in Madera and Alameda counties, only the Mariposa County inventory survives.[13] While it cannot be assumed that all the paintings listed were physically located at Wawona, the items listed after the paintings clearly refer to the Wawona studio. The inventory is included here in full:

Oil Paintings and Sketches

Driving the Last Spike	11½ ft x 9½ ft	$10,000.00
Grand Canyon of Colorado	4 3/4 ft x 6½ ft	3,000.00
The Muir Glacier	5 ft x 7 ft 10"	3,000.00
Grand Canyon-Yellowstone	5 ft 6" x 8 ft	3,000.00
Yosemite (At DelMonte)		3,000.00
Yosemite (At Los Angeles)		3,000.00
40 Sketches (At San Jose)		6,000.00
Selkirk Glacier, Canadian Pacific	3 ft 8" x 5 ft 4"	300.00
Glacier Point & Hanging Rock	36" x 54"	300.00
Grand Canyon-Yellowstone	18" x 24"	200.00
Yosemite-General View	36" x 54"	400.00
Forest Scene at Gacier Point	30" x 40"	250.00
Cathedral Spires	26" x 34"	250.00
Nevada and Vernal Falls from Galcier Point	31" x 26"	200.00
Wawona Big Tree	36" x 54"	400.00
An Autumn Scene-Yosemite	4½ ft x 6 ft	500.00
Bridal Veil Falls-Yosemite	19" x 24"	200.00
Hunting Scene (Cloud Effect)	20" x 30"	250.00
Hunting Scene (Dogs in foreground)	20" x 24"	200.00
Bridal Veil (Upright)	18" x 24"	200.00
Mount Tacoma	36" x 54"	450.00
Painting (B. B. Redding)	4½ ft x 6 ft	500.00
Grand Canyon, Colorado	36" x 54"	250.00
General Grant Tree (Mariposa Grove)	2½ ft x 7 1/4 ft	500.00
Waterfall	14" x 22"	150.00

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11. Grinnell, Dixon, and Linsdale.

12. Ibid.

13. Arkelian, pp. 39-40.

Yosemite - Sketch	15" x 22"	100.00
El Capitan - do	15" x 24"	100.00
Brook Scene	19" x 24"	75.00
Fishing Scene	19" x 27"	100.00
Merced River, Yosemite	10" x 13"	25.00
El Capitan, Yosemite	12" x 18"	25.00
Pokono Lake, Sketch	15" x 21"	50.00
Marine Sketch	15" x 22"	150.00
Selkirk Glacier, Sketch	15" x 22"	150.00
Yosemite Falls	10" x 13"	25.00
Yellowstone Geyser	19" x 25"	75.00
		$37,625.00
	Amount Brot forward	$37,625.00
Fishing Scene, Merced River, Yosemite	15" x 34"	150.00
Bridal Veil Falls (With figures	19" 25"	100.00
Marsh Scene	14" x 27"	100.00
Marsh Scene	21" x 31"	150.00
Hunting Scene	20" x 25"	100.00
Indian Scene	16" x 22"	50.00
Sketch	13½" x 19"	50.00
Sketch	13½ x 19"	50.00
Herdng Cattle	16" x 22"	50.00
Marine View	15" x 22"	50.00
Wood Scene	15" x 22"	100.00
Wood Scene with Deer	17" x 25"	100.00
Mount Ranier	16" x 22"	50.00
Old Faithful Feyser, Yllowstone	19" x 24"	75.00
Grand Canyon-Colorado	25" x 30"	150.00
Yosemite Fall	15" x 22"	25.00
Yosemite Valley	20" x 24"	100.00
Sketch	13" x 19"	50.00
Sketch	13" x 19"	50.00
Sketch	13" x 19"	25.00
Sketch	14" x 19"	25.00
Sketch - Waterfall	14" x 19"	50.00
Sketch - Snow Scene	14" x 19"	25.00
Sketch	14" x 19"	25.00
Sketch	9" x 17"	25.00
Sketch	12" x 16"	25.00
Sketches - Set 1 to 4 - 100.00 each		700.00
Sketches - Set 1 to 18 - 50.00 each		900.00
Sketches - Set 1 to 41 - 25.00 each		1,025.00
Sketch, Coronada Beach Hotel		25.00
4 Llfe Studies		50.00
Bridal Veil Falls (3 Figures)	23" x 27"	100.00
Yellostone Geyser	5 ft x 7 ft	400.00
Grand Canyon, Colorado	18" x 24"	100.00
Tenaya Lake	36" x 54"	250.00
Bridal Veil & El Capitan	36" x 54"	200.00
Sketch		25.00

Tenaya Canyon	300.00
Waverly Oaks	300.00
Salmon Festival	300.00
8 Rugs of Bear Skin, etc.	50.00
1 Rug - 12 x 18 Carpet	2.50
17 Asstd. Deer, Elk, Moose, etc., horns	10.00
Lot of Curios, consisting of Canes, baskets, etc.	15.00
9 Chairs, ordinary	5.00
18 Gilt Edge Frames-Various Sizes	50.00
1 Lot Carpenters Tools-Saws, etc.	25.00
1 Lot Medals-No Value	-----
Personal Effects	25.00
	$44,182.50[14]

In the 1960s, Park Naturalist Douglass Hubbard interviewed Hill's daughter, Flora Hill McCullough, about the Wawona studio. Her reminiscences, contained in the form of manuscripts, letters, and sketches, are a handy summation of the documents cited above. In most cases, Mrs. McCullough confirmed the period documents. Her memory disagreed on certain points, such as the location of the silver-tip grizzly skin, while expanding on others, like the configuration of rooms adjacent to the central studio space.

> Mr. Hill's studio, which he built at Wawona was a mecca for tourists from all parts of the World. The small cottage of three rooms had a porch across the front. Hop vines shaded this porch from the sun, that can get quite hot in summer. Low wide steps led up to the porch and to the door opening into large central room which was display picture gallery. The walls had, here and there, splendid grizzly bear and brown bear skin rugs, all taken from the surrounding country. Mr. Hill bought them from old Jim Duncan, lone hermit hunter of Crescent Lake (one of the lovely lakes just above Wawona). He acknowledged killing over one hundred bear, near his lonely log cabin at the edge of the lake he made his living there by hunting. Mr. Hill owned a fine private collection of Indian baskets that were on display - work of the Indians around Yosemite and Wawona. There were fine Navaho Indian balnkets from Arizona, thrown over settees in the studio, that lent color to brighten corners of the room. The walls were covered with things of interest from the area. Mr. Hill used half of his

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14. Estate Inventory and Appraisement of Thomas Hill, September 15, 1908, Probate Records, Mariposa County, California.

large central display gallery for a collection of deer antlers, Indian baskets, a large mountain lion skin, rattle snake with many rattles, caught in Ahwahnee foot-hill country, a hornets nest made on a tree branch, which came from a tree at Happy Isles, Yosemite. These various things were on the walls and were not for sale. One half of the display gallery was strictly for Mr. Hill's paintings. On the wall at [the] far end of the studio, facing you as you entered the room and occupying the place of honor was a very large painting of Yosemite, taken from Inspiration Point. It was a beautiful thing. The wall was covered with pictures of sublime scenes, done with Mr. Hill's keen eye for color which reflected nature truly on his canvases . . .

Mr. Hill had a room to the left of his display picutre gallery, where he had his easle and painted from crack of dawn, (he was very early riser) till last rays of daylight closed his work for the day. Room faced north and light was just right for his work but rather cool for comfort, so he had a little Ben Franklin wood stove there that he tended himself. Also had small room with work bench, where he made all his sketches and long narrow boxes, in which he shipped away rolled pictures. No one went in his work-room without special permission, as he always knew if he had been invaded, by its being all cleaned up and he said, he couldn't find anything after for weeks. . . .

Mr. Hill was a billiard player and had a billiard room to the right of his display gallery, where he enjoyed playing the game with his friends. He had a splendid table he had bought and sent up to him from San Francisco. . . .

Mr. Hill's daughter, Estella Louise Washburn, arranged pressed wild flowers very beautifully and mounted on cards were very artistic. Mr. Hill made a concession and allowed her and Willeta S. Hill (his son Edward's divorced wife) to display and sell them on a small table in his studio. They made quite a bit of pin money and pleasure out of this.[15]

Records kept by the Washburn Family following Hill's death indicate that the billiard table remained here at least until 1917.[16] Additional

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15. Archives, Yosemite National Park. The reminiscences and sketches were apparently provided during 1963. Douglass Hubbard to Mrs. Dorothy McCullough Lee (Mrs. McCullough's daughter), December 11, 1963, ibid.

16. C. C. Higgins to Clarence A. Washburn, November 9, 1917, Archives, Yosemite National Park.

comments on the studio furnishings recorded by Mrs. McCullough were as follows:

> The studio windows had no curtains.
>
> In addition to a central skylight, lighting was provided by a two-lamp, hanging kerosene chandelier on a pulley. George Lind, porter at the Wawona Hotel, filled the chandelier along with cleaning the rugs.
>
> The carpet was a Brussels, patterned in tan on a dark brown ground.
>
> Arranged in a row by the rug as one entered were four "straight-backed" chairs of "dainty design."
>
> The Indian rugs consisted of "bright" stipes on a "whitish-grey" ground.[17] (The rugs appear in the photograph of the southwest corner reproduced in James, Indian Basketry.)

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17. Douglass Hubbard to Mrs. Jeanette Dyer Spencer, Auguts 17, 1964, ibid.

Appendix F.

Paint Anaylsis

An analysis of paint samples from various buildings at the Wawona Hotel Complex. The number of samples is limited and this analysis is not intended to be a comprehensive paint study. The color notation is that established by the Munsell Company.

Sample Number	Location	Analysis and Comments		
1	Clark's Cottage Siding on south gable end	White Off-white Off-white	 5Y 9/1 5Y 9/1	(existing color)
2	Clark's Cottage attic, interior siding	Cream White	7.5Y 9/2	(existing color)
4	Clark's Cottage pine shake; probably same roofing as #3	Green	10G 3/4	
5	Clark Cottage, pine shake, same and #3	Green Red-brown Large amounts of fiberous material in green paint looks like asbestos	10G 3/4 10R 3/4	small copper flakes
6	Clark's Cottage, pine shake with cut nails	Green appears blue on aging	10G 2.5/4	
7	Clark's Cottage pine shake	Green fiberous material in paint; flakes of copper	10G 3/4	
8	Clark's Cottage pine shake	Green fiberous material in paint; very good sample.	10G 3/4	
9	Clark's Cottage. pine shake	Red-brown	10R 3/4	

Sample Number	Location	Analysis and Comments		
10	Hotel, pine shake	Green	10G 3/4	
		appears blue on aging; flakes of copper		
		fiberous material in paint		
11	Hotel, pine shake with cut nail	Green	10G 3/4	
12	Annex, wood shake with wire nail	Green	10G 3/4	
		Weathered to	5B 4/4	
13	Hotel, facia from main roof cornice, exterior	White		(existing)
		White Latex		
		White		
		Gray	N 4.25/	
		Cream		
		Cream		
		Cream		(earliest)
14	Hotel, four panel door to men's room on second floor, east extension to east wing	Green	5G 3/6	(existing)
		Green	5G 5/4	
		Green	5G 4/4	
		Cream		
		Cream		
		Cream		
		Gray-Brown	5YR 4/1	
15	Hotel, siding from 1914 addition to north, second floor	White		(existing)
		White	N 9.25/	
		White		
		Gray	N 6.25/	
		White		(earliest)
16	Hotel, paint from cornice original portion, NW corner	White		(existing)
		White		This was
		Gray	N 4.5/	compared with
		Cream		gray in #15
		Cream		
		Cream		
		Cream		(earliest)
17	Hotel, window sash, second floor west side, south window	Green	5G 3/6	
		Green	5G 5/4	
		Green	5G 4/4	
		Black line	may be varnish	
		White		(earliest)
18	Hotel, window sash, first floor west side, fourth from south end	Green		(existing)
		Green		
		Green		
		Black line		varnish?
		White		(earliest)

Sample Number	Location	Analysis and Comments		
19	Hotel, window sash, first floor west side, south window	Green Green Green Dark-black White		(existing) varnish? (earliest)
20	Hotel, window facing, same window as #19	White White White Gray Cream Cream		(existing)
21	Hotel, window facing, first floor south end, east window	White White White Gray Cream	 N 4.5/	(existing)
22	Hotel, window sash, first floor west side	Green Green Green Dark line White Gray White	 as per #14	
23	Hotel, window facing, 1914 north addition second floor, second window from north on west side (reused window)	White Green White Gray Cream	 drop of green from painting of adjacent sash	(existing) (earliest)
24	Hotel, baseboard, first floor, south end, exterior	White White White Gray Cream	 Latex Oil	(existing) (earliest)
25	Hotel, 1914 north addition, trim under window, west side. (This trim does not exist on original portion of building	White White Gray Cream		(existing) (earliest)

Sample Number	Location	Analysis and Comments		
26	Hotel, porch balustrade, west side, second bay from south	White	N 9.5/	(existing)
		White	N 9.5/	
		Gray		
		Gray		
		Cream	5Y 8/1	
		Cream		
		Cream		(earliest)
27	Hotel, porch column, second floor, west side	White		(existing)
		White		
		White		
		Gray	N 4.75/	
		Cream		
		Cream		(earliest)
28	Hotel, four panel door, second floor, west side, first door south, south of stair hall	Green	5G 3/6	(existing)
		Green		
		Green		
		Green		
		Gray		
		Cream		(earliest)
		NOTE: This sequence is consistant on all the second floor doors.		
29	Hotel, main rear door facing	White		(existing)
		White		
		White		
		Gray	N 4.5/	
		Cream		
		Cream		(earliest)
30	Hotel, main roof cornice; filler over cut nail	White		(existing)
		White		
		White		
		Gray		
		Cream		
		Gray		
		Cream		
		Dark line	varnish?	(earliest)
31	Hotel, horizontal rail under main roof cornice	White		(existing)
		White		
		Gray	N 4.5/	
		Gray	N 6.5/	
		Dark line		
		Gray		
		Cream		
		Cream		(earliest)

Sample Number	Location	Analysis and Comments	
32	Hill's Studio original exterior siding	Pink Salmon 10R 7/4	
33	Hill's Studio original exterior trim	Gray N 6.25/	
34	Clark's Cottage east attic sash	Green	(existing)
		White	
		Green	
		White	
		Green	
		White	
		Gray	
		Cream	
		Cream	(earliest)
35	Clark's Cottage east attic window trim	White	(existing)
		White	

Appendix G.

ARCHEOLOGICAL ANALYSIS WAWONA HOTEL -- FIRE PROTECTION SYSTEM YOSEMITE NATIONAL PARK

By Catherine H. Blee and Don Morris; Feb. 1982

The Wawona Hotel complex is within the boundaries of the Wawona Archeological District, listed on the National Register for Historic Places, for its prehistoric values. As such, any soil disturbance proposed within the boundaries must be preceded by an evaluation of archeological resources. Because the grounds of the hotel complex are covered with roads, walkways, structures and dense lawn, no surface survey for archeological remains has been possible. It is conceivable that prehistoric remains are in the area. The historic activity is cerainly obvious; potentially, significant remains associated with earlier structures are present.

In early November, 1981, archeologist Don Morris of the Western Archeological Center, conducted a subsurface evaluation program along the proposed route of the water distribution lines. He placed 106 auger holes, approximately six inches in diameter each, along the alignment of the pipeline. Augering failed to reveal any cultural materials of significance. One cultural feature in front of Moore Cottage was located well off the line of augering. It is probably the remains of the fountain that used to stand there.

The pipeline route indicated on the enclosed map was first walked over and using a one hundred foot tape, measured from existing structures and trees. The line had not been surveyed, so the alignment used by Morris could vary from the final surveyed alignment. However, his sampling technique should have been sufficient to cover any minor variation. Coring proceeded by first probing major intersections and junctions. and then coring at closer intervals, particularly in areas which the historic base map indicated might be most sensitive. Some sections were not cored at all because they lie along existing roadways, are on rocky slopes, or are covered by asphalt.

None of the 106 cores showed any cultural material, with the exception of cores 102, 103, and 104 which were placed inside a surface feature 54 feet directly in front of the Moore Cottage. This was probably the fountain shown in photographs dating as recently as the 1930's.

The depth of the core was determined by the depth to culturally sterile soil--a tan sandy soil with occasional gravel (soil "B"). Nearly everywhere this was overlain by a darker, humic soil (soil "A") exposed on the surface.

In addition to the cores, gopher hole backdirt was inspected carefully. No material was noted here. Cultural material was not seen on the surface anywhere along the alignment.

Three areas, where the proposed pipelines cross the site of known historic structures were of particular concern. One lies next to Hills Studio where a building formerly stood. Close coring here showed nothing. A second area behind the Wawona Hotel, also the site of a former building, now mostly lies under pavement. Coring at the edge of the pavement showed nothing. A third area behind the Annex, the site of early 20th century tent frames, also yielded clean cores. Numerous gopher burrows also showed clean dirt in this area. No cultural resources seem to be present in any of these areas.

It was apparent, throughout the augering program, that extensive landscaping activities in the past fifty years or so had obliterated most or all of the prehistoric and early historic remains in the grounds. However, under the buildings, it is possible that evidence is more protected. Several actions proposed in connection with the fire suppression system may impact archeological remains. In order to determine the extent of the impacts, further testing will be carried out by the Western Archeological Center, as soon as weather permits this spring.

Areas to be investigated are listed below. Each proposed action will involve some earth disturbance. Some of these actions may not be implimented, pending management dections.

1. Clark's Cottage" Valve Boxes and distribution lines will be placed under the structure.

2. Wawona Hotel:

   a. In the basement and crawlspace, deteriorated piles and piers will be replaced; all wooden sills will be replaced with concrete footings; valve boxes will be built for the water lines.

   b. A drain will be excavated from the east of the wooden deck near the rear exit of the hotel, along the east side of the building near the existing stone retaining wall, to surface slightly downhill of the northeast corner of the structure.

   c. It may be necessary to replaced the stairs at the northeast corner of the building, including the foundation and posts.

   d. It may be necessary to replace the south stairs, including the foundations and posts.

3. Little White: No action is recommended for this structure; therefore, no archeology is necessary at this time.

4. Thomas Hill Studio:

   1. Valve Boxes will be placed under the structure.

   b. There is a slight possibility that the north wall foundation will need to be replaced.

   c. It is pssible that a handicapped access ramp wll be built at the southeast corner of the building.

5. Moore's Cottage: Valve boxes wil be placed under the structure.

6. Washburn Cottage:

   a. Valve boxes will be placed under the building.

   b. The entire north porch and stairs will be removed and replaced, including the foundations and posts.

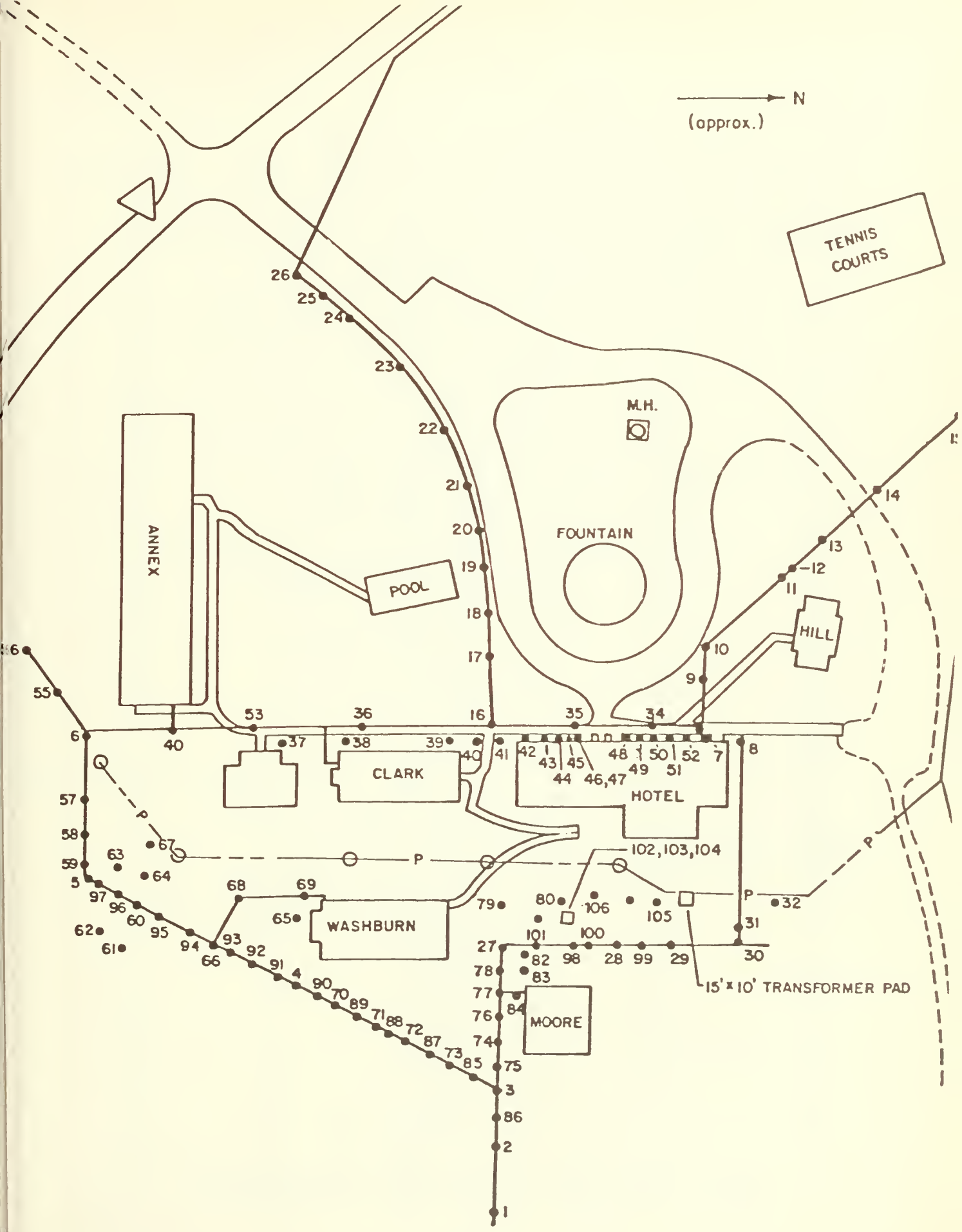
7. Annex: Valve boxes will be placed under the basement or crawlspace.

8. Landscape: The steps between Clark's Cottage and the Hotel may be changed to a handicapped access ramp.

Where decisions have not been made regarding whether or not to impliment an action by the time the investigating archeologist begins work, he will assume the action will take place and conduct the proper tests.

Should archeological remains, historic or prehistoric, be found that meet the criteria of significance set forth by the National Register of Historic Places, then steps will be taken to protect the archeological resource. If it is infeasible to alter design, or if life safety or protection of the structure overrides the archeological concerns, then provisions will be made to mitigate the impacts by salvaging necessary information.

Construction excavation will be monitored by an archeologist, especially at the rear of the Wawona Hotel, and near the Moore and Washburn Cottage. Should significant remains be found, and it is infeasible to reroute distribution lines, or other construction, then reasonable allowance will be made for archeological salvage of information.


N
(approx.)
TENNIS COURTS
M.H.
FOUNTAIN
ANNEX
POOL
HILL
CLARK
HOTEL
WASHBURN
MOORE
102,103,104
15'x10' TRANSFORMER PAD
P

CORE LOG

Location _____ Project _____ Archeologist _____ Date _____

CORE NUMBER	DEPTH (cm)	SOIL	ARTIFACTS, OBSERVATIONS, ETC.
1	50	A+B	Clean; mostly B
2	30	B	No dark soil; clean
3	75	A+B	A only 10 cm deep; clean
4	60	A+B	Clean; gopher holes abundant
5	50	A	No B soil; clean
6	75	A+B	Clean
7	35	A+B	Gravelly; clean
8	40	A+B	Clean
9	65	A+B	Clean
10	75	A+B	Clean
11	60	B	No humus; clean
12	65	B	No humus; clean
13	30	B	No humus; clean
14	50	A+B	Clean
15	20	A+B	Rocky; could not go deep; clean
16	30	A+B	Clean; gravel at bottom
17	35	A+B	Deep humus; clean
18	50	A+B	Clean
19	60	B	No humus; clean
20	55	A+B	Clean
21	50	A+B	Clean
22	70	A+B	Clean
23	55	A+B	Clean
24	60	A+B	Clean
25	45	A+B	Clean
26	20	A	No humus; rocky; deepest of three (3) tries
27	65	A+B	Clean
28	60	A+B	Clean; some clay at bottom
29	30	A+B	Clean
30	60	A+B	Clean; clay at bottom
31	40	A+B	Clean; at edge of asphalt
32	45	A+B	Clean; on site of former building
33	24	A+B	Clean; gravel at bottom
34	24	A+B	Clean
35	24	A+B	Clean
36	30	A+B	Clean
37	35	A+B	Clean
38	40	A+B	Clean
39	25	A+B	Clean
40	50	A+B	Clean
41	30	A+B	Clean
42	35	A+B	Clean
43	20	A+B	Clean; gravelly

KEY: Soil A = Dark; humus present; sandy, sith mica particles
Soil B = Tan, granular sand and small pea-sized gravel

CORE LOG--Continued

CORE NUMBER	DEPTH (cm)	SOIL	ARTIFACTS, OBSERVATIONS, ETC.
44	38	A+B	Clean; gravel at bottom
45	15	A+B	Clean; much gravel
46	25	A+B	Clean; gravel at bottom
47	40	A+B	Clean; to right of plaque
48	45	A+B	Clean
49	50	A+B	Clean
50	40	A+B	Clean
51	35	A+B	Clean
52	55	A+B	Clean
53	30	A+B	Clean
54	40	A+B	Clean
55	25	A+B	Clean; hit root
56	40	A+B	Clean; at edge of putting green
57	45	A+B	Clean
58	45	A+B	Clean; soft at depth
59	25	A+B	Clean; clay-like
60	50	A+B	Clean; many gopher holes in area
61	45	A+B	Clean; very soft
62	30	A+B	Clean; soft
63	45	A+B	Clean; soft
64	30	A+B	Clean; soft
65	60	A+B	Clean
66	45	A+B	Clean; hit cavity at 30 cm
67	40	A+B	Clean
68	50	A+B	Clean
69	45	A+B	Clean
70	40	A+B	Clean; many gopher holes nearby
71	25	A+B	Clean
72	45	A+B	Clean; fairly soft
73	30	A+B	Clean;
74	35	B	Clean; deposit near rear steps of Moore
75	30	B	Clean; deposit near rear steps of Moore
76	30	A+B	Clean; very little humus
77	45	A+B	Clean
78	50	A+B	Clean
79	60	A+B	Clean
80	85	A+B	Clean
81	60	A+B	Clean
82	10	A	Clean; hit rock
83	45	A+B	Clean
84	30	A+B	Clean; very little humus
85	30	A+B	Clean
86	35	B	Clean; no humus
87	40	A+B	Clean
88	35	A+B	Clean
89	45	A+B	Clean; very soft at depth
90	30	A+B	Clean
91	45	A	Clean; soft at depth
92	35	A+B	Clean

CORE LOG--Continued

CORE NUMBER	DEPTH (cm)	SOIL	ARTIFACTS, OBSERVATIONS, ETC.
93	50	A+B	Clean
94	40	A+B	Clean
95	40	A+B	Clean; soft dirt
96	50	A+B	Clean
97	50	A+B	Clean; soft at depth
98	25	A+B	Clean
99	45	A+B	Clean
100	50	A+B	Clean
101	40	A+B	Clean
102	5	A	Metallic sound--near or in "Moore Cottage feature"
103	9	A	Metallic sound 2 ft. from 102
104	60	A	Black, mucky soil; very soft
105	40	A+B	Clean
106	30	A+B	Clean

Appendix H.

BARRIER FREE ACCESS ANALYSIS

Handicap accessibility to and within the Wawona Hotel buildings is not being addressed comprehensively in this report. The installation of the fire detection-suppression system is rather specific and involves only minimal building rehabilitation. A handicapped access evaluation must be addressed in detail when more complete building rehabilitation studies are undertaken. When the more complete study is undertaken, the special requirements of all guests and employees should be considered as an important component. This consideration should extend not only to those whose physical mobility may be more restricted than others, but also to those whose visual and auditory capabilities may not have the range and sensitivities for which most historic buildings and building components are designed.

Presently, guests with more restrictive physical mobility are provided rooms on the east end of the first floor of the Annex. This location will allow easy access and egress via the ramp off the northeast corner of the veranda. This practice should continue. The exterior doors to the rooms meet the requirement of having a minimum clear width of 32 inches. However, the doors to the bathrooms do not. This problem could be eliminated easily during any rehabilitation or redecoration of these rooms without adversely effecting the building's historical significance.

This current practice seems to follow the general guidelines of not restricting the physically handicapped access to historic buildings as set forth in applicable laws, regulations, and policies. While all of the buildings which contain guest rooms are not accessible, the rooms themselves are all equivalent.

Access and egress from the hotel itself is more awkward. A ramp from the rear door provides access to the lobby area and through it to the dining room and other public rooms. There is adequate egress from these rooms in terms of travel distances and number and capcity of exits.

However, in the event of an emergency the one exit with a ramp is a considerable distance from the dining area. To compensate somewhat for this restriction, the concessioner should, if he has not already done so, designate to certain individuals or a group of individuals the responsibility of directing and assisting persons to exits that are closer. A solution would be to designate specific exits for the handicapped, one logical one being the new rear exit from the dining room at the northeast corner, and then undertaking any alterations to this exit and the loading platform on the north of the kitchen to provide safe egress for the disabled.

Another factor in the hotel's accessibility and one that could be corrected is the existence of steps on the sidewalk from the Annex and car parking areas to the hotel itself. These steps are located between the hotel and Long White/Clark's Cottage. The replacement of these steps with an appropriately sloped ramp could be done easily with no effect on the National Register qualities of the site. There may be an impact on archeological resources. Archeological testing will precede any excavation.

The one historic building used for interpretation at the Wawona Hotel complex is the Thomas Hill studio. Here there is some restriction because the only means of access or egress from the building is off the front or south veranda steps. If necessary, an access ramp could perhaps be provided at the rear of the building. Properly screened by vegetation and sensitively designed, following National Park Service 28 guidelines of design compatibility, it probably would have no effect on the significance of the building.

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BIBLIOGRAPHY

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ARCHITECTURAL DRAWINGS

BASIC DATA - DIMENSIONS, PROPORTIONS, AND MATERIALS INDICATED ARE BASED ON FIELD MEASUREMENTS AND INVESTIGATION TAKEN AT TYPICAL LOCATIONS AND SOME VARIATIONS DO OCCUR. PLANS ARE BASED ON DRAWING NO 104/25,002. DRAWINGS OF THOMAS HILL STUDIO ARE BASED UPON DRAWING NO 104/28,000

I N D E X

SHEET NO	TITLE	
1	COVER SHEET WITH SITE PLAN & MAP	
2	SITE PLAN	
3	LONG WHITE/CLARK COTTAGE	- WEST ELEVATION
4		- SOUTH ELEVATION
5		- FIRST FLOOR PLAN
6		- SECOND FLOOR PLAN
7		- CROSS & LONGITUDINAL SECTIONS
8		- COLUMN & BALUSTRADE DET TYP DOOR & WINDOW ELEV
9	WAWONA HOTEL	- EAST & WEST ELEVATIONS
10		NORTH & SOUTH ELEVATIONS
11		BASEMENT FLOOR PLAN
12		- FIRST FLOOR PLAN
13		- SECOND FLOOR PLAN
14		- ATTIC FLOOR PLAN
15		- STRUCTURAL ANALYSIS
16		- SECTION THROUGH EAST WING
17		- SOUTH END STAIR DETAIL
18		- DOOR & WINDOW ELEVATIONS
19		- COLUMN & BALUSTRADE DET
20		- PROFILES OF INTERIOR MOLDINGS & ROOF CORNICE
21	THOMAS HILL STUDIO	- NORTH & SOUTH ELEVATIONS
22		- EAST & WEST ELEVATIONS
23		- FLOOR PLAN
24		- ROOF PLAN
25	THOMAS HILL STUDIO	- BUILDINGS EVOLUTION
26	LITTLE BROWN/MOORE COTTAGE	- EAST & WEST ELEVATIONS
27		- SOUTH ELEVATION
28		- NORTH ELEVATION
29		FIRST & SECOND FLOOR PLANS
30		- CROSS SECTION FACING WEST
31	LONG BROWN/WASHBURN	WEST ELEVATION
32		- EAST ELEVATION
33		- NORTH & SOUTH ELEVATIONS
34		- FIRST & SECOND FLOOR PLANS
35		- CROSS SECTION FACING NORTH ELEVATION
36		- LONGITUDINAL SECTION FACING EAST
37		- COLUMN & BALUSTRADE DETAILS, TYP DOOR ELEVATIONS
38	ALTERATIONS TO LONG BROWN/ WASHBURN GUEST HOUSE (11/1951)	- PLANS & ELEVATIONS
39		- STAIR DETAILS
40		- FLOOR PLANS
41		- ELECTRICAL PLANS & DETAILS
42	ANNEX BUILDING	- NORTH & SOUTH ELEVATION
43		- EAST & WEST ELEVATIONS
44		- BASEMENT FLOOR PLAN
45		- FIRST & SECOND FLOOR PLANS
46		- ATTIC FLOOR PLAN
47	MANAGERS COTTAGE	- FLOOR PLANS & ELEVATIONS
48		- ATTIC RAFTER PLAN

Mark	Sheet	REVISION	Date	Initial
	1-48	MISCELLANEOUS CORRECTIONS, INCLUD. TITLE BLOCKS & SCALES	8/83	E.A.S.
	8,18, 19,20 37,47,48	ADDITIONAL SHEETS	8/83	E.A.S.

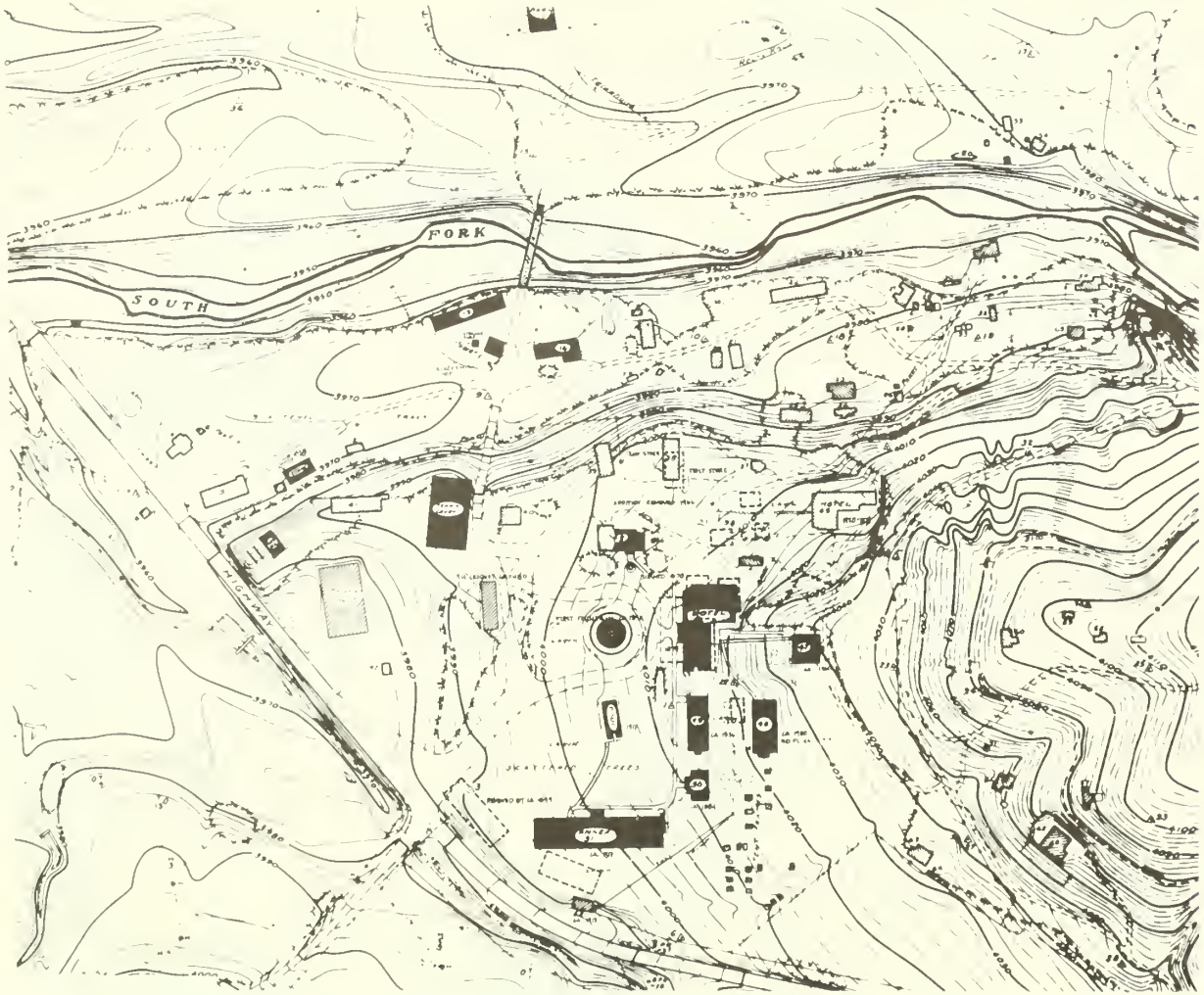
HISTORIC STRUCTURE REPORT DRAWINGS

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DENVER SERVICE CENTER

PREPARED
EXISTING
DESIGNED
VARIOUS
DRAWN
H.A. CROSBY
CHECKED
4-1-82
DATE

TITLE OF DRAWING
HISTORIC STRUCTURE REPORT DRAWINGS
LOCATION WITHIN PARK
WAWONA
NAME OF PARK
YOSEMITE
WESTERN REGION
MARIPOSA COUNTY
CALIFORNIA STATE

DRAWING NO
104
25,004A
363
1
48



INFORMATION TAKEN FROM PHOTOS NOW EXTANT

1932 MAP NOW EXTANT

EXISTING 1981

SCALE 1" = 100'

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
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DRAWN			25,004A
TECH REVIEW		SITE PLAN	PRG NO 363 / SHEET 2 OF 48
DATE 8/83			

EAST ELEVATION

RESTORE - REPAIR EXISTING BALUSTRADE, COLUMNS AND BRACKETS

WEST ELEVATION

PRIOR TO NOV 30, 1878
NOTE ABSENCE OF DORMERS & SHED, CHANGES IN FENESTRATION

LONG WHITE / CLARK COTTAGE - WAWONA

SCALE 1/4" = 1'-0" 0 1 2 6 FEET 0 1 2 METERS

HISTORIC STRUCTURES REPORT

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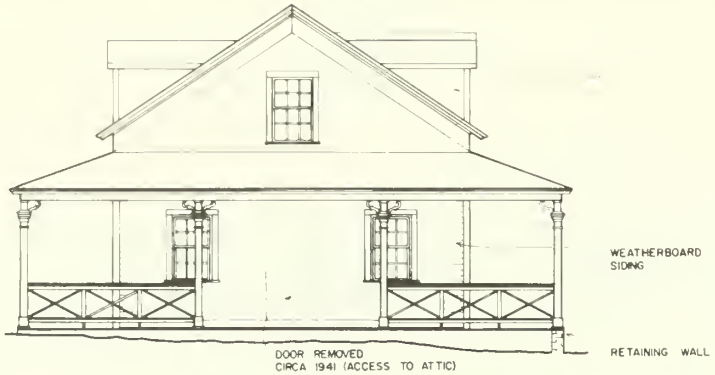
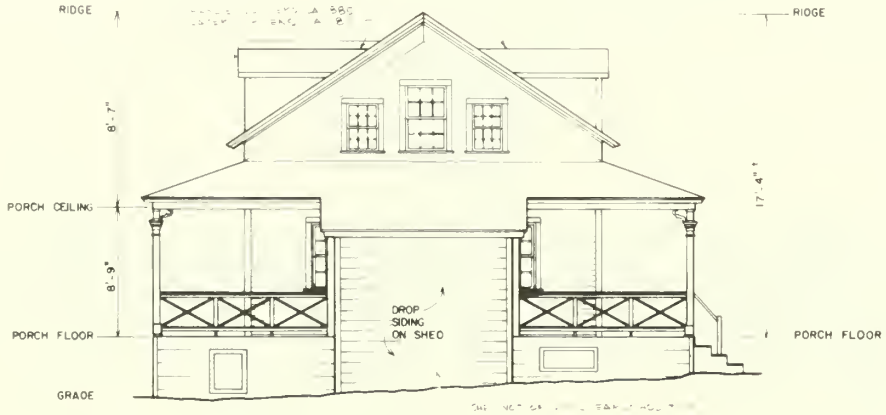
DRAWN E A S			PCIP PKG. 363
TECH REVIEW H A C			SHEET 3 OF 49
DATE 8/83			



NORTH ELEVATION



SOUTH ELEVATION

LONG WHITE / CLARK COTTAGE - WAWONA

SCALE 1/4" = 1'-0" 0 1 2 6 FEET

0 1 2 METERS

HISTORIC STRUCTURES REPORT

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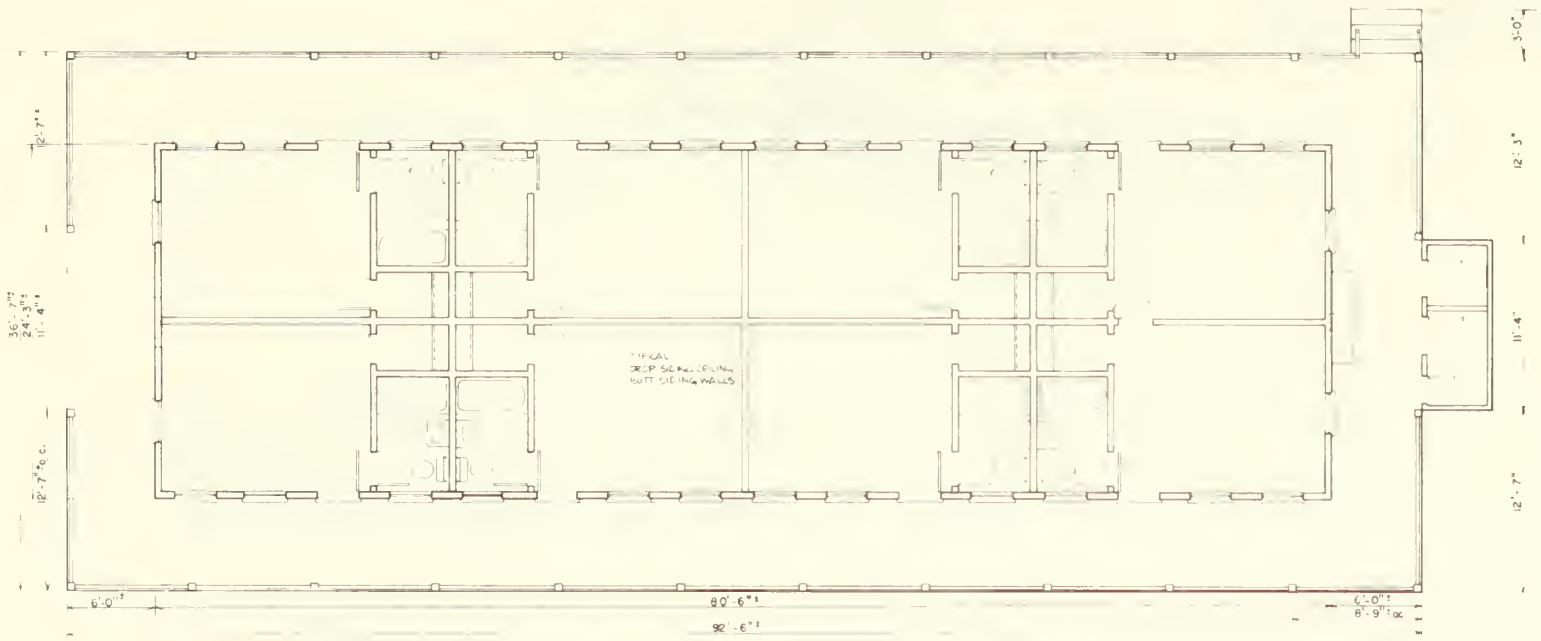

FIRST FLOOR PLAN

LONG WHITE / CLARK COTTAGE - WAWONA

SCALE 1/4" = 1'-0"

0 1 2 6 FEET

0 1 2 METERS

HISTORIC STRUCTURE REPORT

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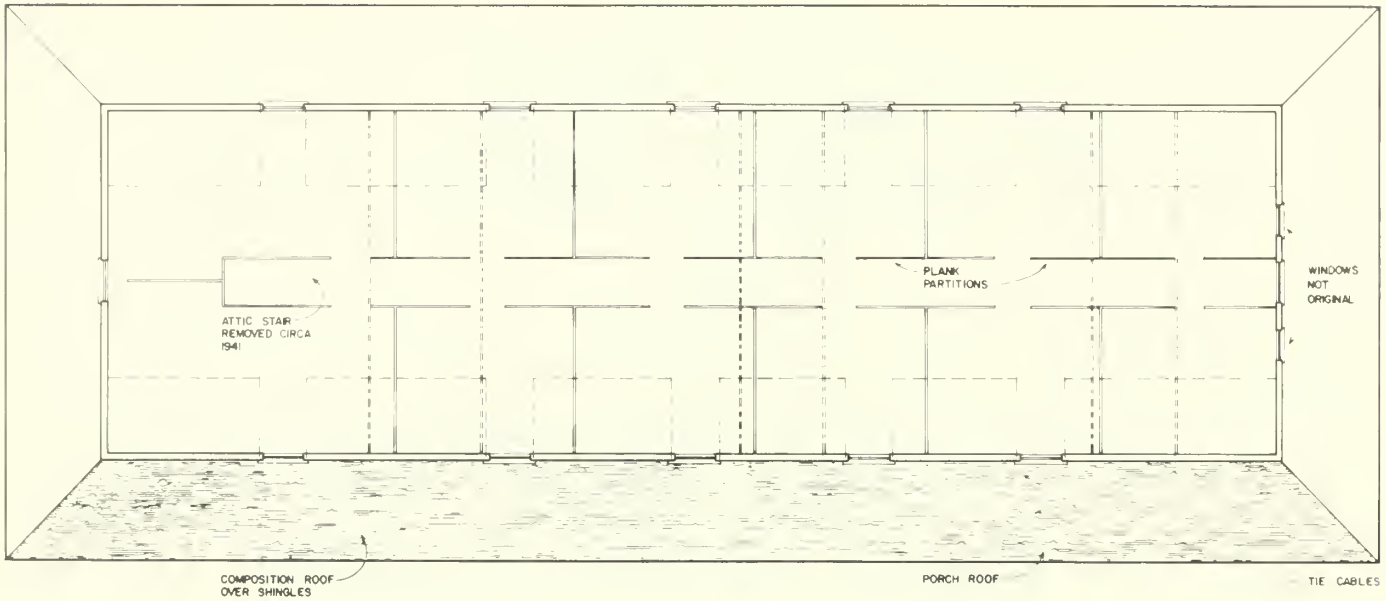

SECOND FLOOR PLAN

LONG WHITE / CLARK COTTAGE - WAWONA

SCALE 1/4" = 1'-0"

0 1 2 6 FEET

0 1 2 METERS

HISTORIC STRUCTURES REPORT

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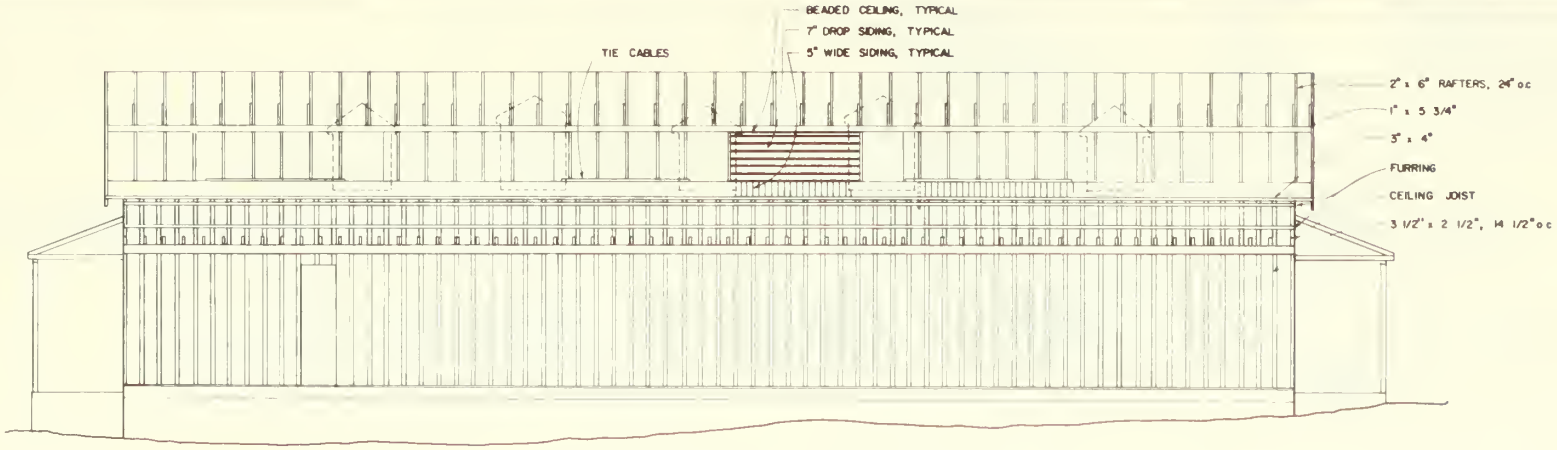
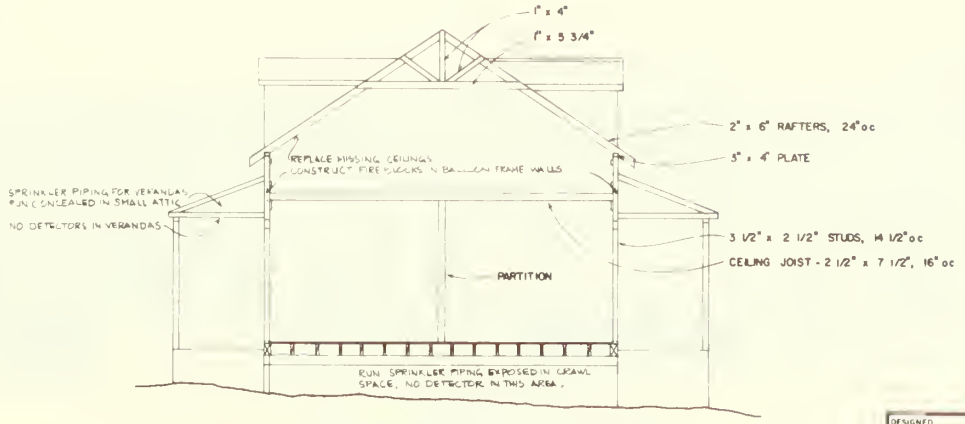
DATE: 8 /83			



LONGITUDINAL SECTION B-B



CROSS SECTION A-A

LONG WHITE / CLARK COTTAGE - WAWONA

0 1 2 3 4 5 METERS

SCALE 1/4" = 1'-0"

1 2 3 4 5 6 10 15 FEET

HISTORIC STRUCTURES REPORT

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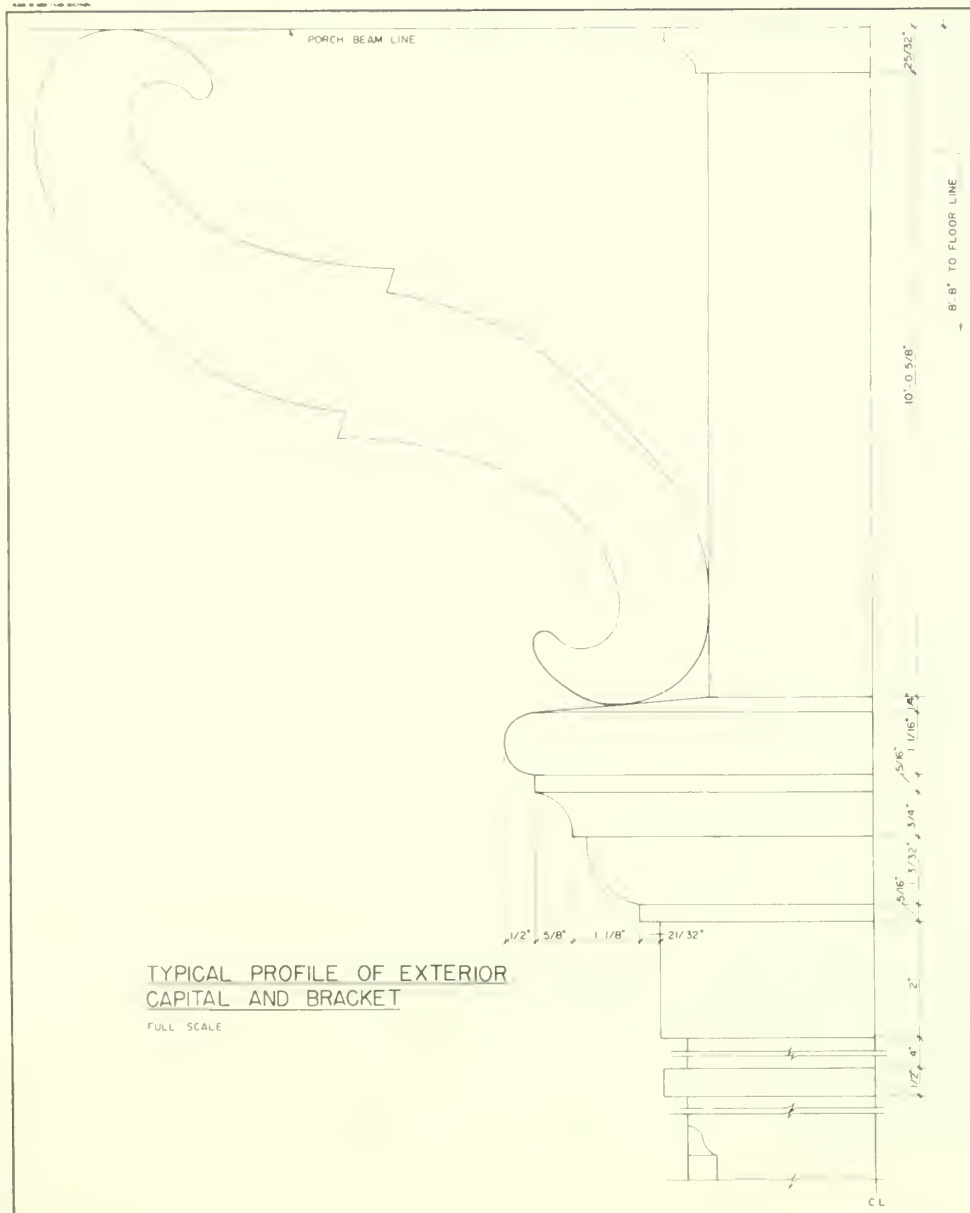
DATE: 8/83			



TYPICAL PROFILE OF EXTERIOR CAPITAL AND BRACKET

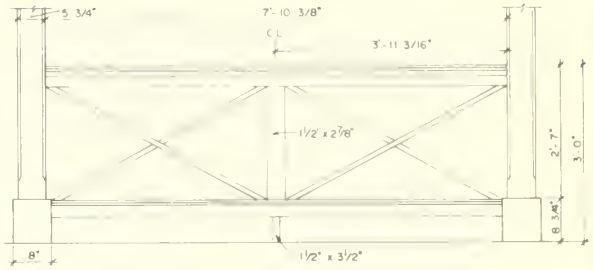
FULL SCALE

SECTION PROFILE OF TOP BALUSTRADE RAIL

FULL SCALE

0 1 2 3 INCHES

0 1 2 3 4 5 10 CENTIMETERS



TYPICAL BALUSTRADE ELEVATION

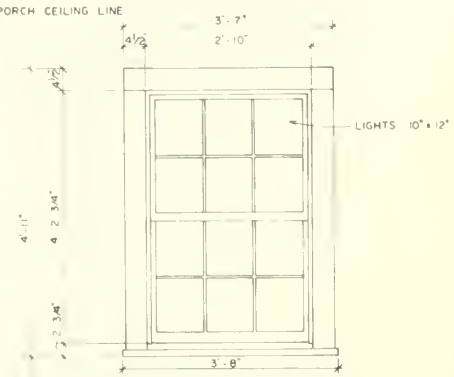
SCALE 1" = 1'-0"

0 1 2 3 4 5 FEET

0 1 2 METERS

TYPICAL EXTERIOR DOOR ELEVATION

SCALE 1" = 1'-0"



TYPICAL EXTERIOR WINDOW ELEVATION

SCALE 1" = 1'-0"

LONG WHITE / CLARK COTTAGE - WAWONA

HISTORIC STRUCTURES REPORT

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EXISTING		LONG WHITE / CLARK COT COL. & BALUSTR. DETAILS TYP. DOOR & WINDOW ELEVATIONS	104 25,004A
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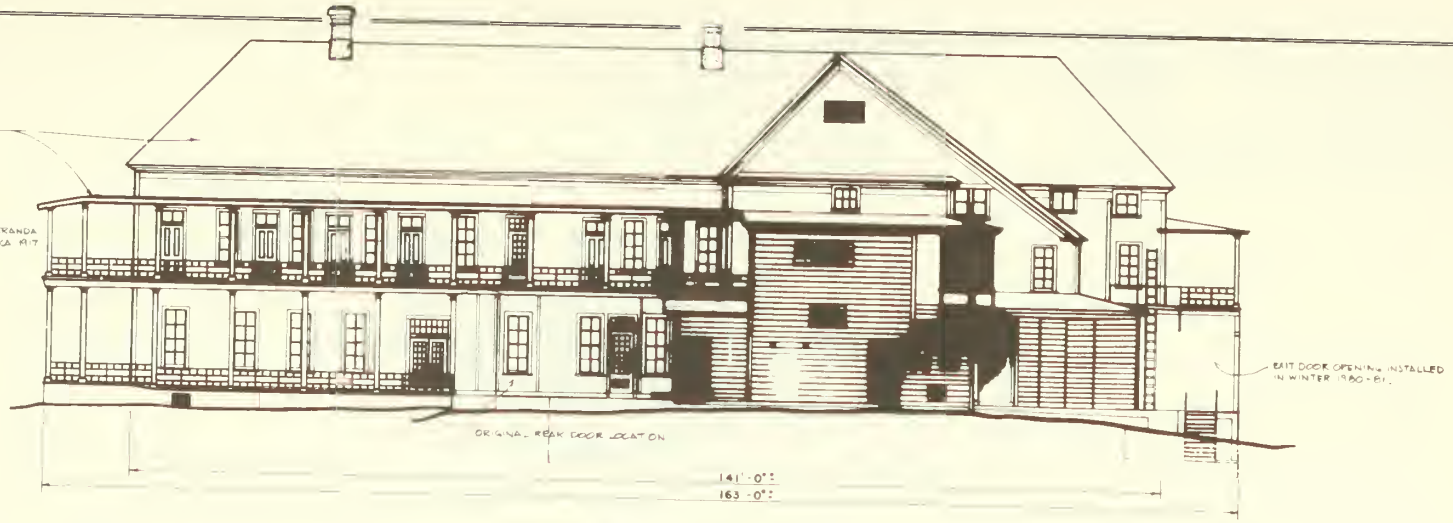


EAST ELEVATION

NOTES:
1. REPLACE HALF OF BALUSTRADE ON BOTH LEVELS
2. REPAIR - REPLACE VERANDA FLOORS
3. REPAIR EXISTING GUTTERS AND DOWNSPOUTS; REALIGN BASE OF DOWNSPOUT TO ELIMINATE WATER SPLASH.
4. SEWER PIPING RUN EXPOSED ON FIRST FLOOR AND BASEMENT AND ATTIC
5. SPRINKLER PIPING RUN CONCEALED ON SECOND FLOOR VERANDA, SECOND FLOOR ROOMS AND PENTHOUSE APARTMENT.

WEST ELEVATION

WAWONA HOTEL - WAWONA

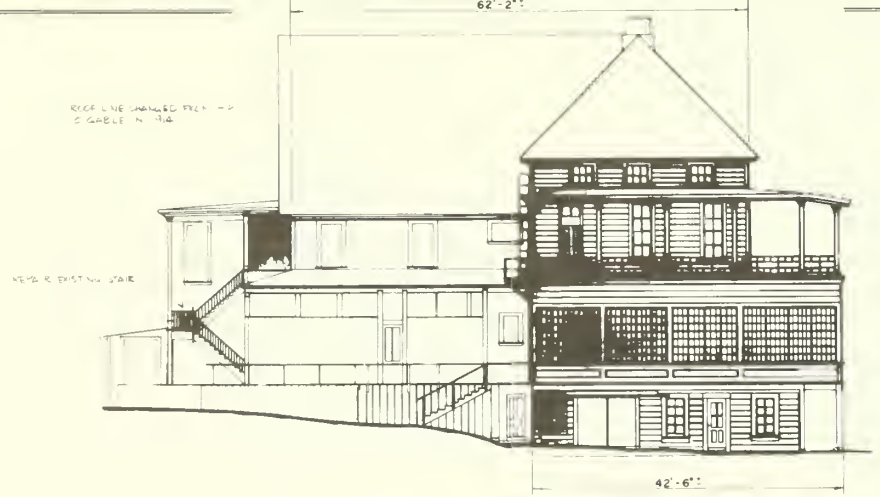
SCALE: 1/8" = 1'-0"

0 1 2 3 4 5 10 15 20 30 FEET

0 1 2 4 6 8 10 METERS

HISTORIC STRUCTURE REPORT

DESIGNED	SUB SHEET NO.	TITLE OF SHEET	DRAWING NO.
EXISTING		WAWONA HOTEL	104
DRAWN NTC		EAST & WEST ELEVATION	25,004A
TECH REVIEW HAC			PCTP PKG. 363 / SHEET 9
DATE 8/83			OF 48



NORTH ELEVATION

SOUTH ELEVATION

WAWONA HOTEL - WAWONA

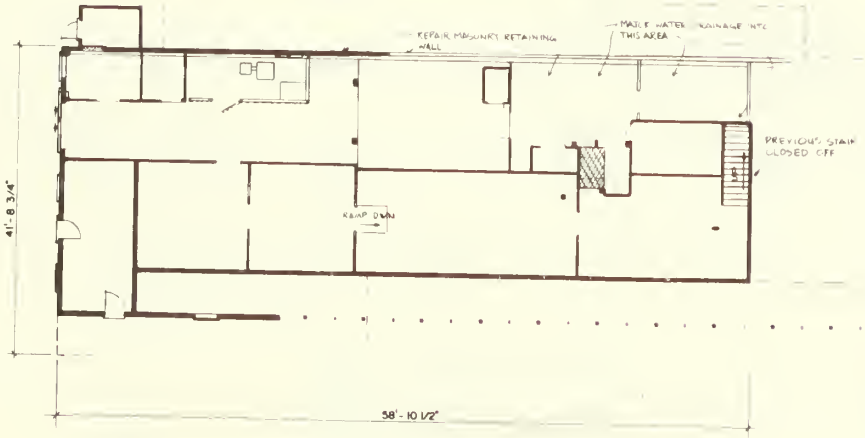
SCALE: 1/8" = 1'-0"

0 1 2 3 4 5 6 10 15 20 30 FEET

0 1 2 4 6 8 10 METERS

HISTORIC STRUCTURE REPORT

DESIGNED	SUB SHEET NO.	TITLE OF SHEET	DRAWING NO.
EXISTING		WAWONA HOTEL	104
DRAWN N.T.C.		NORTH & SOUTH ELEV	25,004A
TECH REVIEW H.A.C.			PCIP PROJ. 363
DATE 8/83			SHEET 10 OF 48



BASEMENT FLOOR PLAN

WAWONA HOTEL - WAWONA

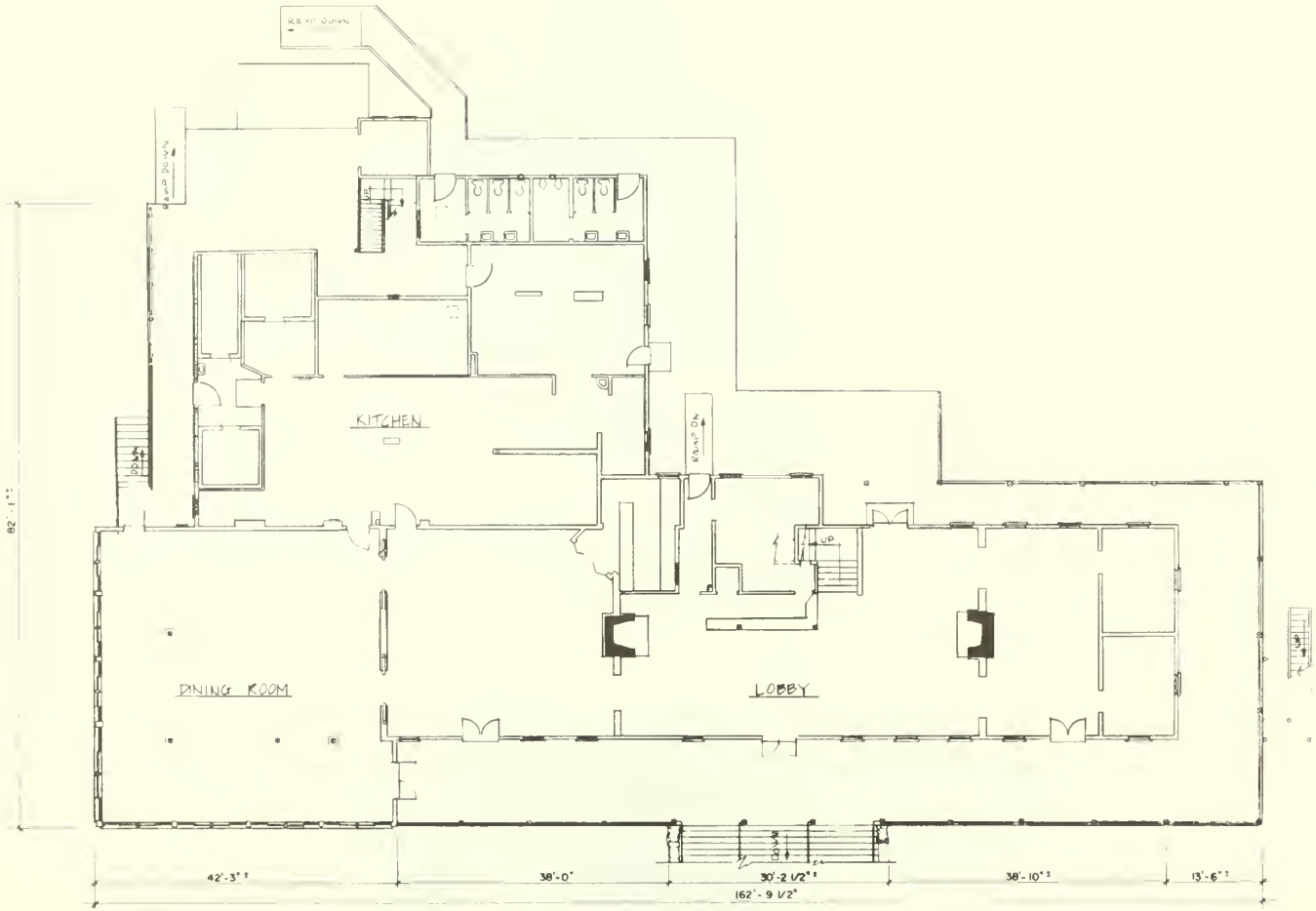
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET WAWONA HOTEL BASEMENT FLOOR PLAN	DRAWING NO 104 25,004A
DRAWN H R BRAUN			PCIP PKG 363
TECH REVIEW H A CROSBY			SHEET 11 OF 48
DATE 8/83			



FIRST FLOOR PLAN

WAWONA HOTEL - WAWONA

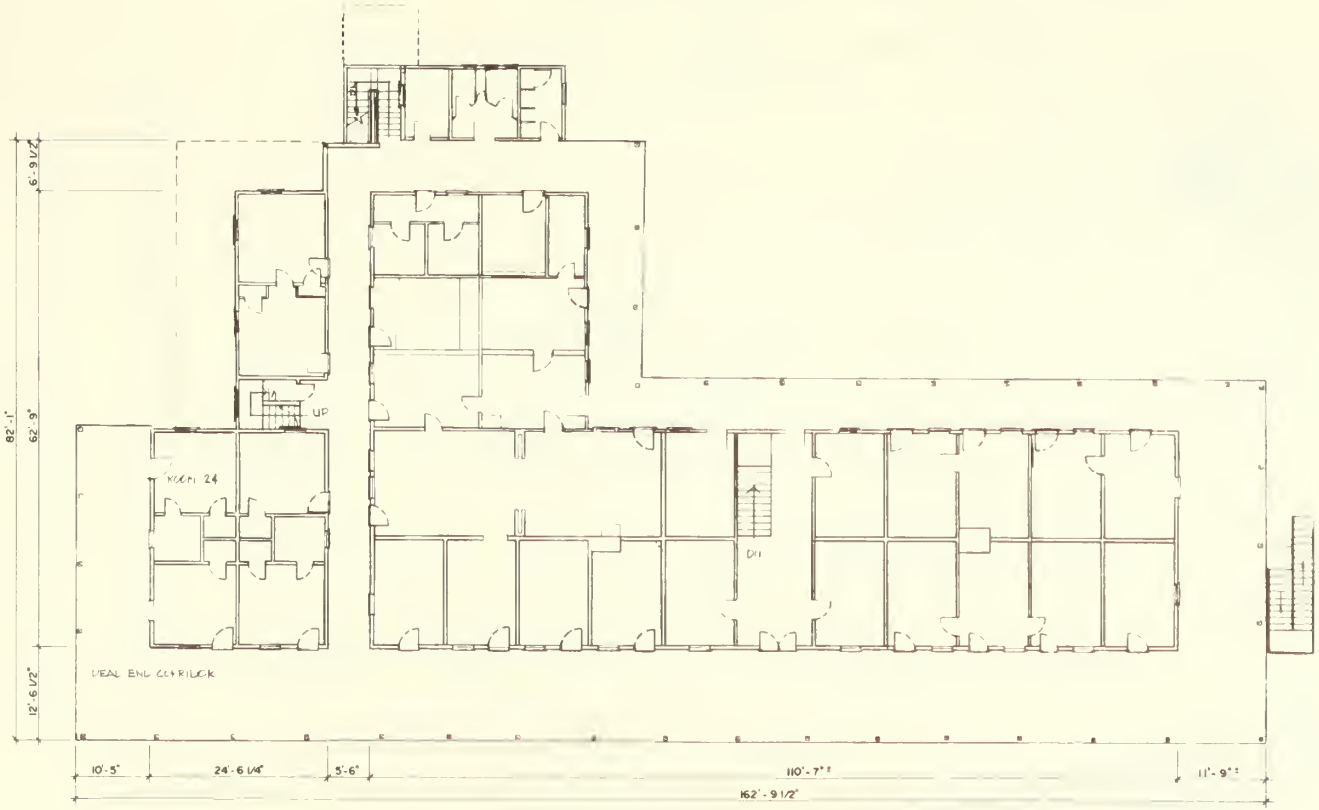
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		WAWONA HOTEL	104
DRAWN		FIRST FLOOR PLAN	25,004A
H R BRAUN			PCIP PKG / SHEET
TECH REVIEW			363 / 12
H A CROSBY			OF 48
DATE 8/83			



SECOND FLOOR PLAN

WAWONA HOTEL - WAWONA

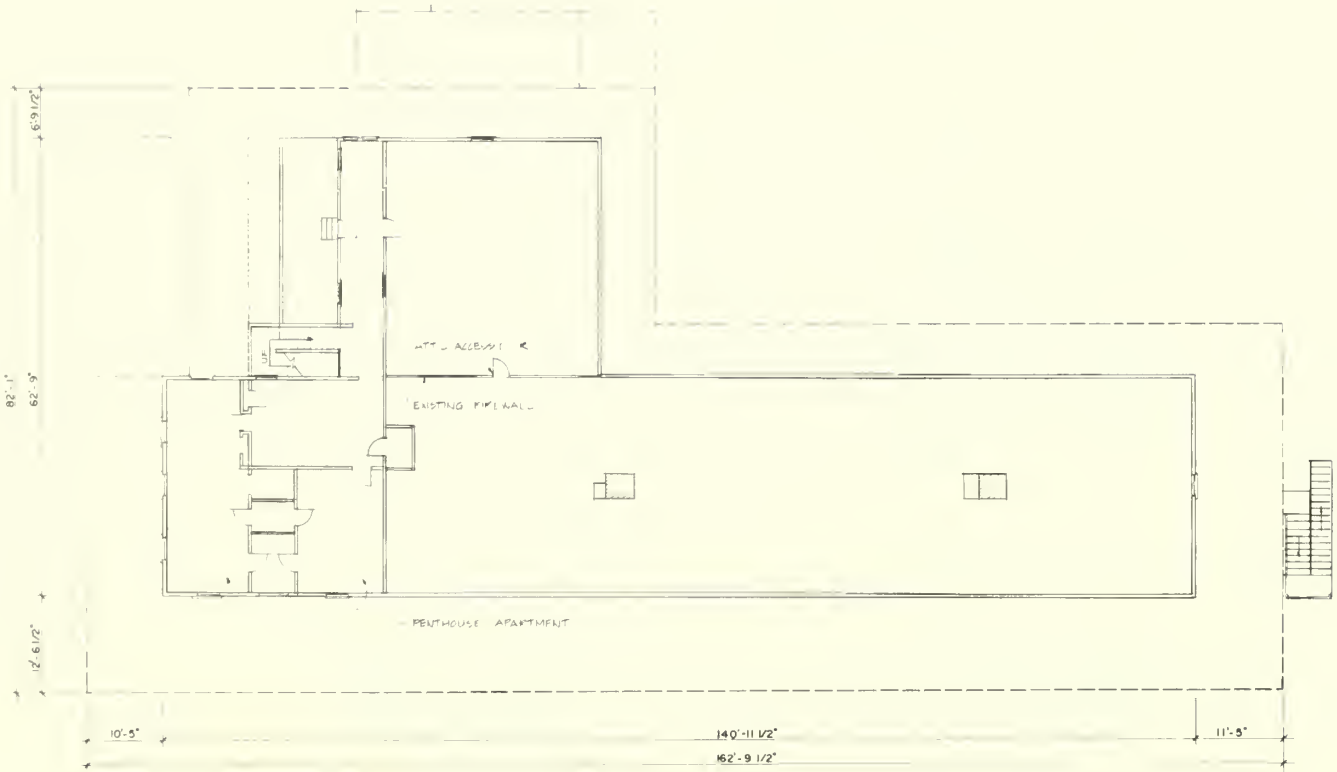
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET WAWONA HOTEL SECOND FLOOR PLAN	DRAWING NO. 104 / 23,004 A
DRAWN NTC			PCTB PKG. 363
TECH REVIEW HAC			SHEET 13 OF 48
DATE 8/83			



ATTIC FLOOR PLAN

WAWONA HOTEL - WAWONA

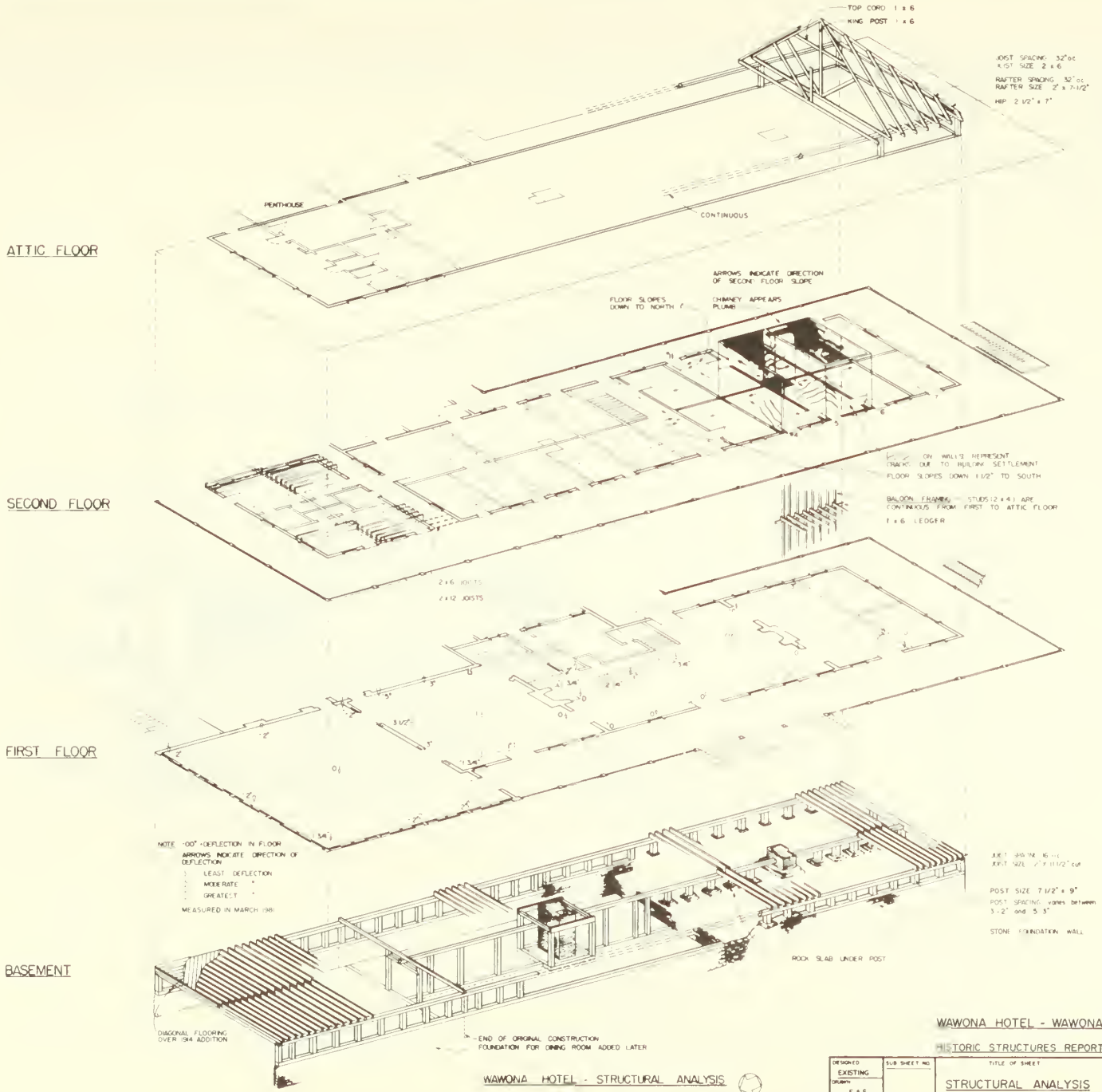
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURE REPORT

DESIGNED	SUB SHEET NO.	TITLE OF SHEET	DRAWING NO.
EXISTING		WAWONA HOTEL	104
DRAWN		ATTIC FLOOR PLAN	25,004A
R BROWN			PCTP PKG. 363
TECH REVIEW			SHEET 14
H A C			OF 48
DATE 8/83			



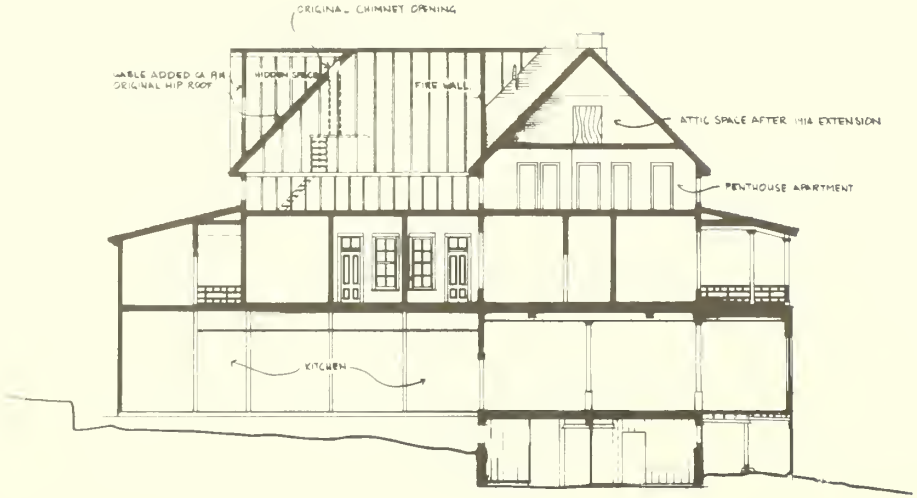
WAWONA HOTEL - STRUCTURAL ANALYSIS

SCALE APPROX 1/8" = 1'-0"

WAWONA HOTEL - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		STRUCTURAL ANALYSIS	104
DRAWN E A S			25,004A
TECH REVIEW H A C			PKG NO 263
DATE 8/83			SHEET 15 OF 48



SECTION THROUGH EAST WING, NORTH EXTENSION
LOOKING SOUTH

WAWONA HOTEL - WAWONA

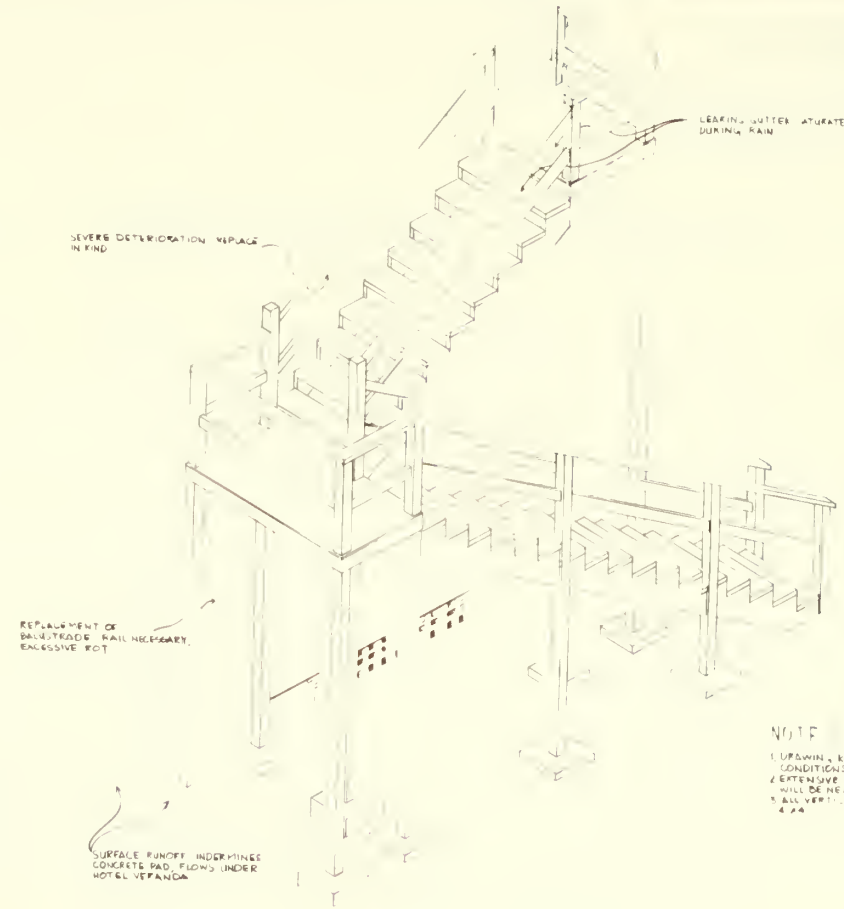
SCALE: 1/8" = 1'-0"

0 1 2 3 4 5 10 15 20 30 FEET

0 1 2 4 6 8 10 METERS

HISTORIC STRUCTURES REPORT

DESIGNED: EXISTING	SUB SHEET NO	TITLE OF SHEET: WAWONA HOTEL SECTION THROUGH EAST WING	DRAWING NO: 104 / 25,004A
DRAWN: H.A.C.			PKG NO: 363
TECH REVIEW: H.A.C.			SHEET: 16
DATE: 8/83			OF 48



NOTE

1. DRAWING REPRESENTS EXISTING CONDITIONS
2. EXTENSIVE REPAIR OR RECONSTRUCTION WILL BE NECESSARY
3. ALL VERTICAL SUPPORTS ARE NOMINAL 4 X 4

ISOMETRIC OF SOUTH STAIR

WAWONA HOTEL - WAWONA

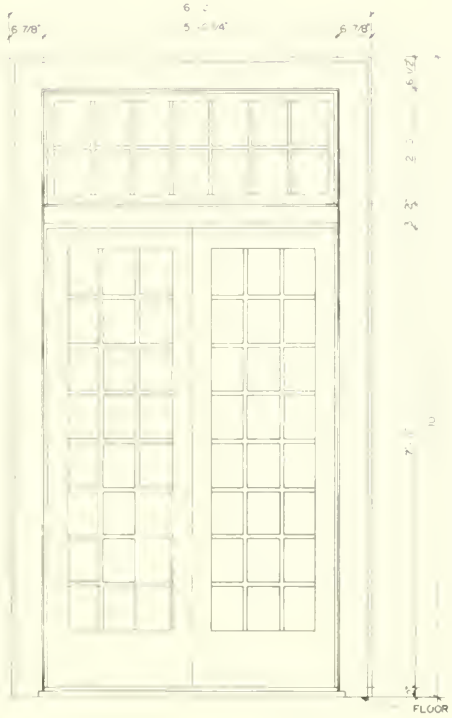
SCALE 1/2" = 1'-0"

0 1 2 3 4 5 FEET

0 1 2 METERS

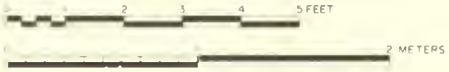
HISTORIC STRUCTURES REPORT

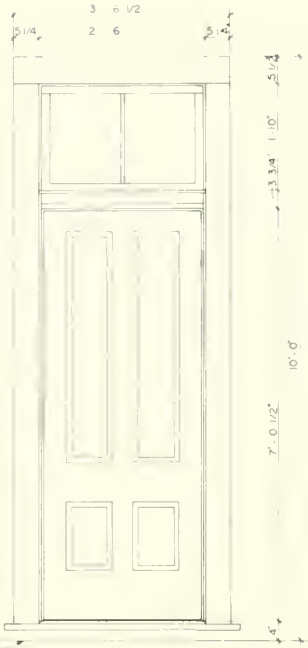
REVISED: EXISTING DRAWN: H.A. CROSBY TECH REVIEW: H.A. CROSBY DATE: 8/83	SUB SHEET NO.	TITLE OF SHEET WAWONA HOTEL SOUTH END STAIR DETAIL	DRAWING NO. 104 25,004 A PCIP PKG. 363 SHEET 17 OF 48



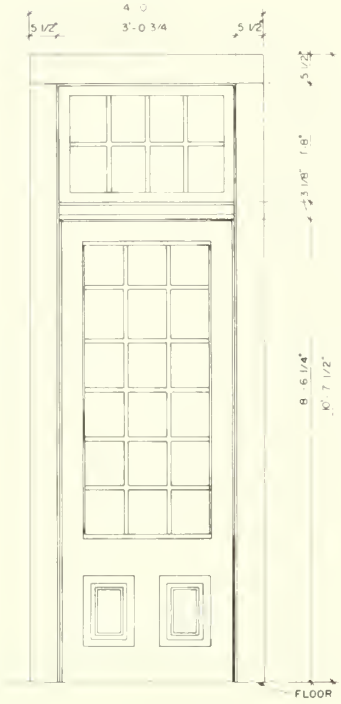
MAIN FRONT DOOR ELEVATION

SCALE 1" = 1' 0"

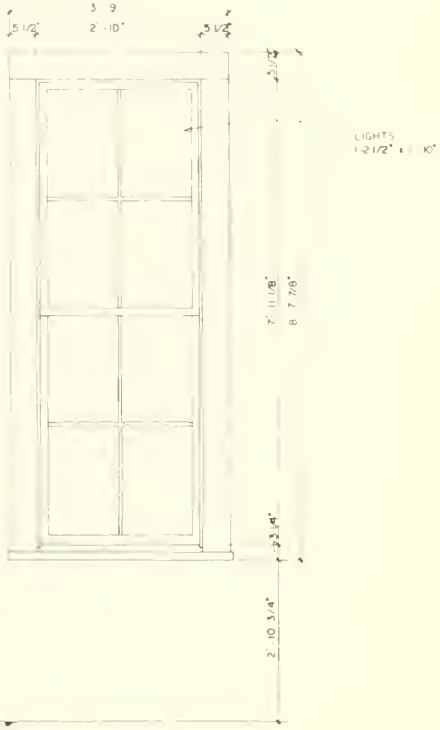




TYPICAL EXTERIOR ELEVATION OF SECOND FLOOR DOOR



ELEVATION OF FIRST FLOOR DOOR (EAST SIDE, FROM HOTEL OFFICE)

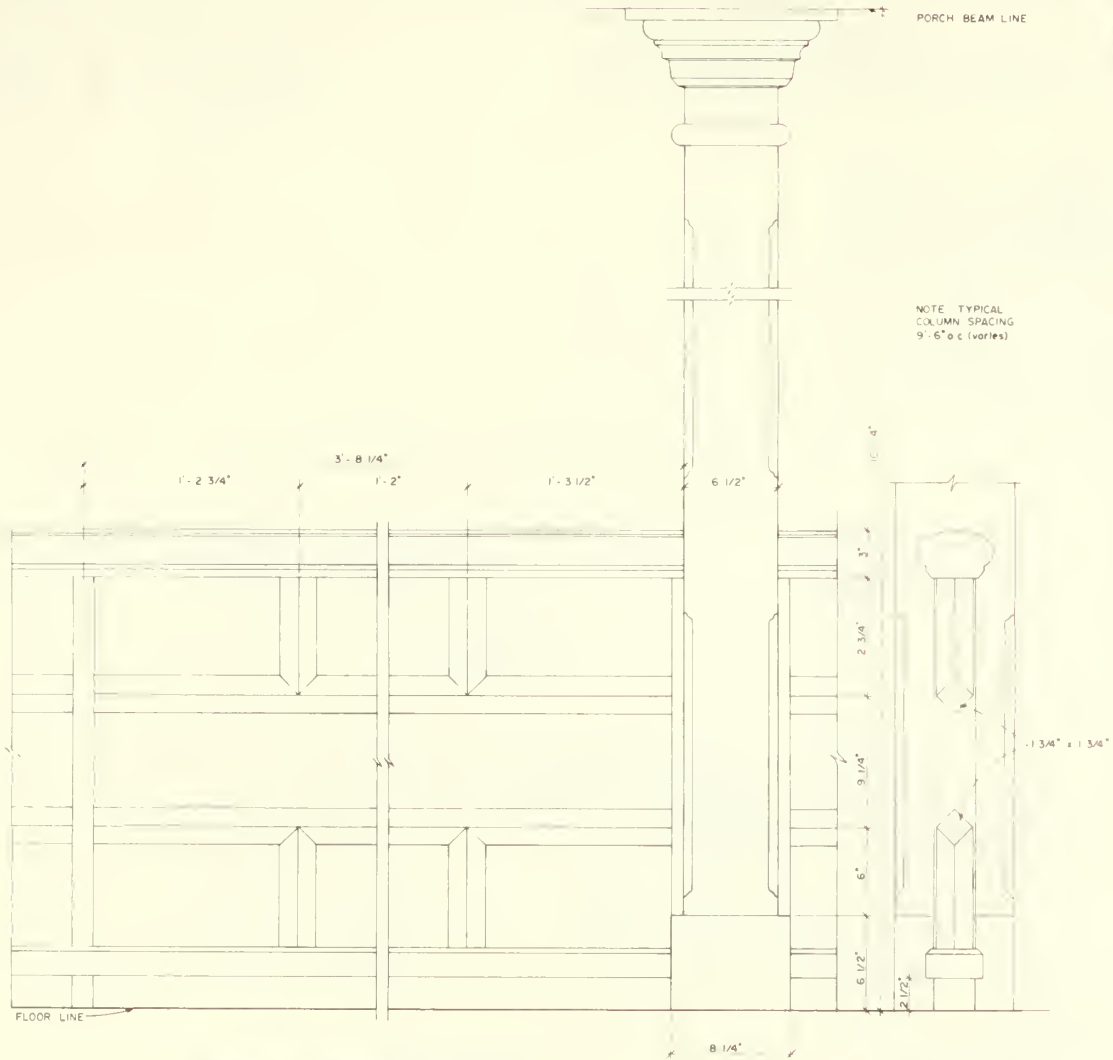


ELEVATION OF FIRST FLOOR WINDOW (OFFICE ADDITION)

WAWONA HOTEL - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED: EXISTING DRAWN: E.A.S. TECH. REVIEW: H.A.C. DATE: 8/83	SUB SHEET NO	TITLE OF SHEET: DOOR & WINDOW ELEVATIONS	DRAWING NO: 104 / 25,004A PKG NO: 363 SHEET 18 OF 48



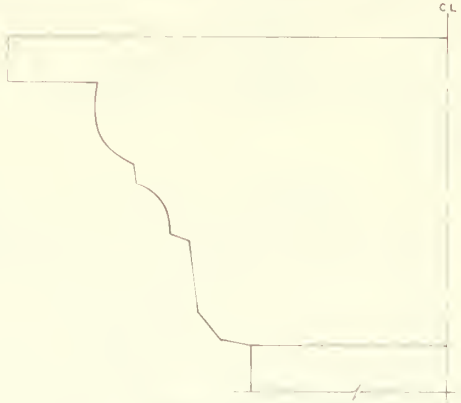
TYPICAL ELEVATION OF PORCH COLUMN AND BALUSTRADE

SCALE 3" = 1'-0"

0 2 FEET

SECTION OF BALUSTRADE

0 2 3 DECIMETERS



PROFILE OF CAPITAL

FULL SCALE

PROFILE OF BALUSTRADE RAIL

FULL SCALE

0 1 2 3 4 5 INCHES

1 2 3 4 5 10 15 18 CENTIMETERS

WAWONA HOTEL - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		COLUMN & BALUSTRADE DETAILS	104 25,004A
DRAWN E.A.S.			PKG NO 363
TECH REVIEW H.A.C.			SHEET 19
DATE 8/83			OF 48

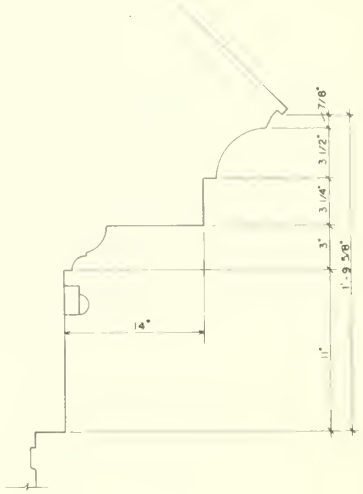
INTERIOR PROFILE OF FRONT DOOR ARCHITRAVE

FULL SCALE

PROFILE OF INTERIOR DOOR ARCHITRAVE

(LOBBY TO LOUNGE AT NORTH)

FULL SCALE



PROFILE OF MAIN ROOF CORNICE

SCALE 3" = 1'-0"

0 3 6 9 12 INCHES 2 FEET

0 1 2 3 4 5 6 DECIMETERS

PROFILE OF LOBBY BASEBOARD

FULL SCALE

0 1 2 3 4 5 INCHES

PROFILE OF INTERIOR WINDOW ARCHITRAVE

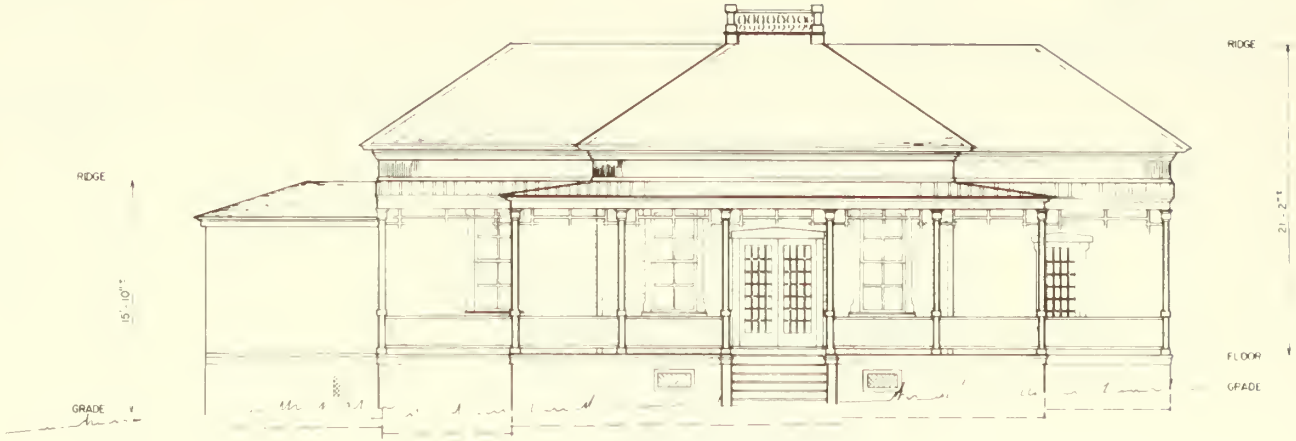
(THIRD WINDOW SOUTH OF MAIN FRONT DOOR - JAMB TRIM)

0 1 2 3 4 5 10 CENTIMETERS

WAWONA HOTEL - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET PROFILES OF INTERIOR MOLDINGS AND ROOF CORNICE	DRAWING NO 104 25,004A
DRAWN E A S			PKG NO 363
TECH REVIEW H A C			SHEET 20
DATE 8/83			OF 48



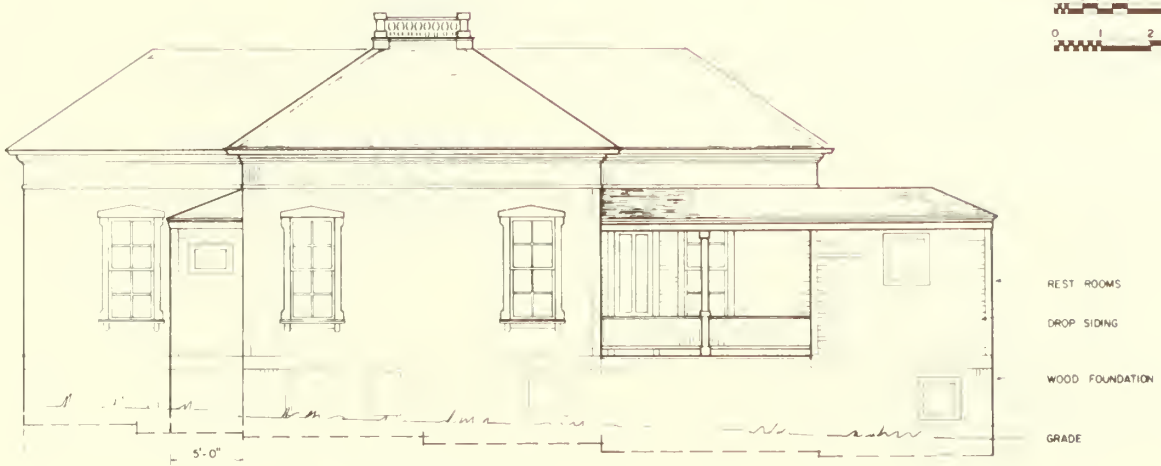
SOUTH ELEVATION

THOMAS HILL STUDIO

SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 FEET

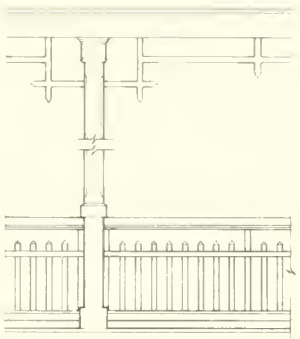
0 1 2 3 METERS



NORTH ELEVATION

HISTORIC STRUCTURE REPORT

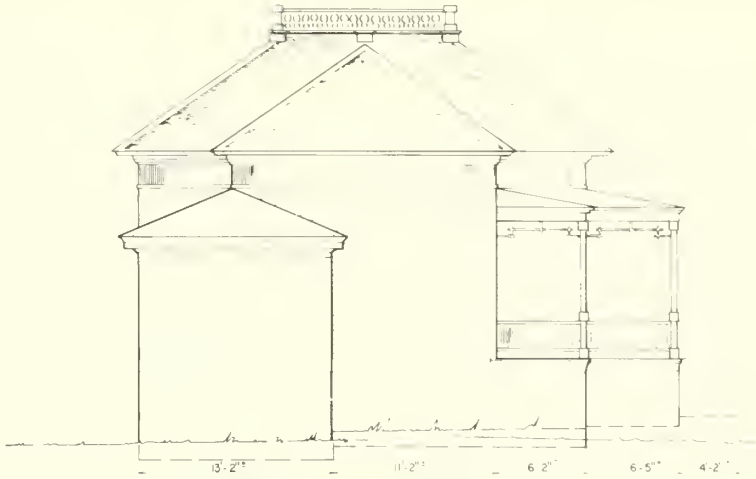
DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		THOMAS HILL STUDIO	104
DRAWN E.A.S.		NORTH & SOUTH ELEVATION	25,004A
TECH REVIEW H.A.C.			PKG NO 363
DATE 8/83			SHEET 21 OF 48



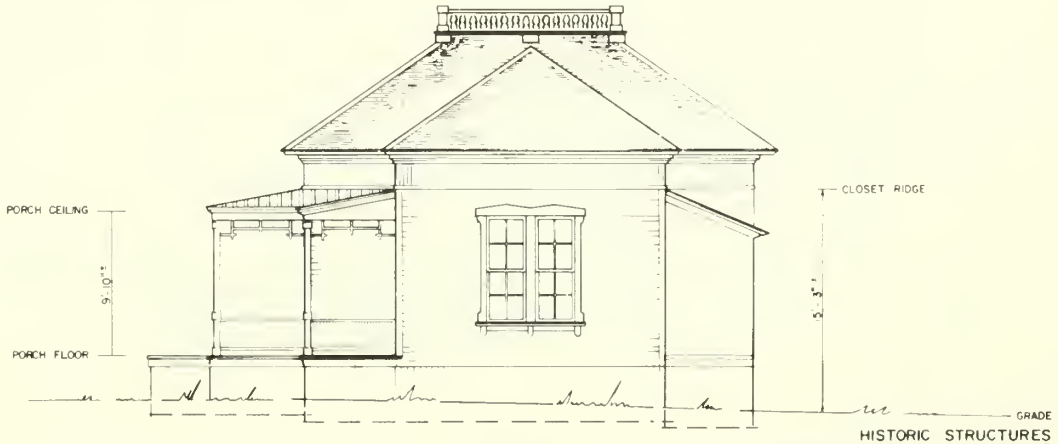
DETAIL OF PORCH

SCALE 3/4" = 1'-0" 0 1 2 6 FEET

0 1 METER



WEST ELEVATION



EAST ELEVATION

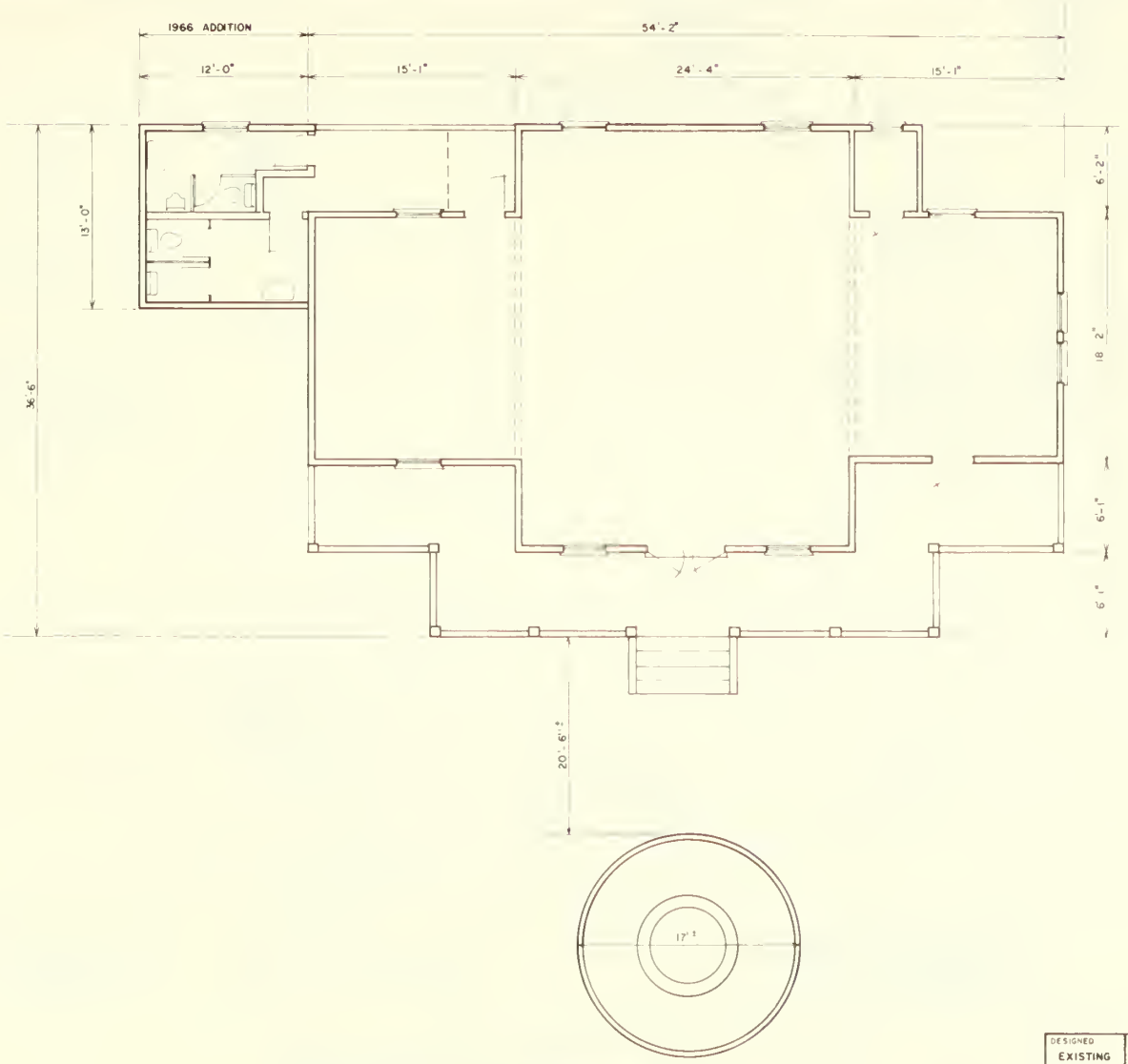
THOMAS HILL STUDIO - WAWONA

SCALE 1/4" = 1'-0" 0 1 2 6 FEET

0 1 2 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		THOMAS HILL STUDIO	104
DRAWN E.A.S		EAST & WEST ELEVATION	25,004A
TECH REVIEW H.A.C			PKG NO 363
DATE 8/83			SHEET 22 OF 48



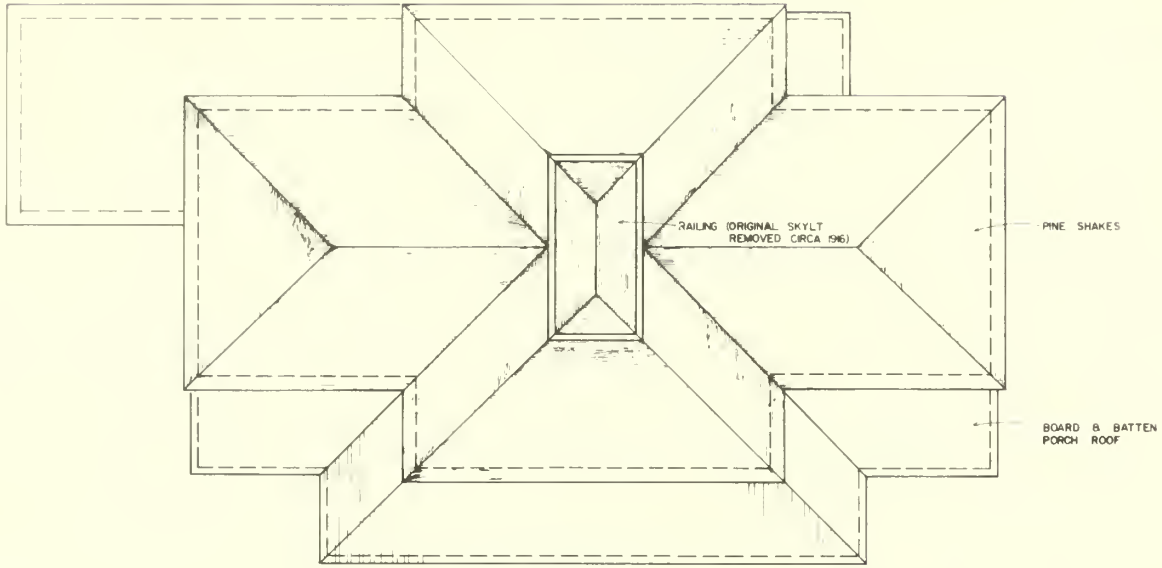
FLOOR PLAN

THOMAS HILL STUDIO - WAWONA

SCALE 1/4" = 1'-0" 0 1 2 6 FEET 0 1 2 METERS

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET THOMAS HILL STUDIO FLOOR PLAN	DRAWING NO 104 25,004A
DRAWN E A S			PCIP PKG 363
TECH REVIEW H A C			SHEET 23 OF 48
DATE 8/83			



ROOF PLAN

THOMAS HILL STUDIO - WAWONA

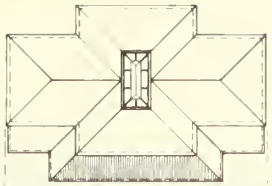
SCALE 1/4" = 1'-0"

0 1 2 6 FEET

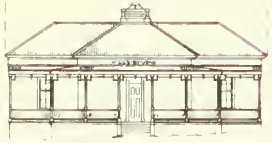
0 1 2 METERS

HISTORIC STRUCTURES REPORT

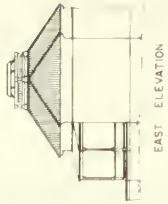
DESIGNED	SUB SHEET NO.	TITLE OF SHEET	DRAWING NO.
EXISTING		THOMAS HILL STUDIO	104
DRAWN E.A.S		ROOF PLAN	25,004A
TECH. REVIEW H.A.C.			DCIP PKG. 363 / SHEET 24
DATE 8/83			OF 46



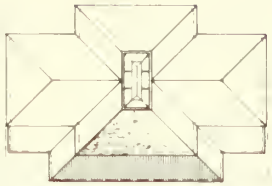
ROOF PLAN

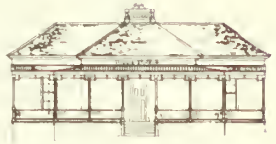


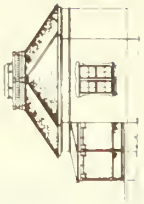
SOUTH ELEVATION



1886 - ORIGINAL CONSTRUCTION





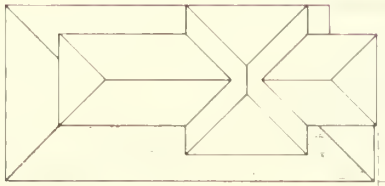


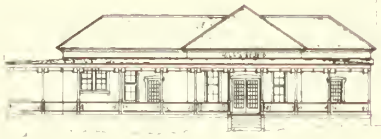
1886 - 1916

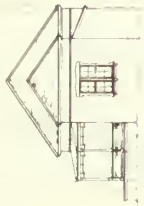
WINDOW ADDED TO EAST ELEVATION

MAIN ROOF (BOARD & BATTEN) CHANGED TO PINE SHAKES

STRUCTURE ADDED TO WEST END. SEE HSR CHAPTER , THOMAS HILL STUDIO ILLUSTRATION 45 & 47







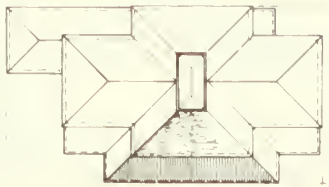
1916 - WAWONA HOTEL CO CHANGES

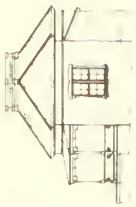
WINDOW & DOOR OPENINGS ON SOUTH ELEVATION

MAJOR ADDITION TO WEST SIDE. PORCH ENLARGED

SKYLIGHT REMOVED

PORCH ROOF CHANGED FROM BOARD & BATTEN TO PINE SHAKES





1966 NPS RESTORATION - 1982

THOMAS HILL'S STUDIO - WAWONA - BUILDING'S EVOLUTION

HISTORIC STRUCTURES REPORT

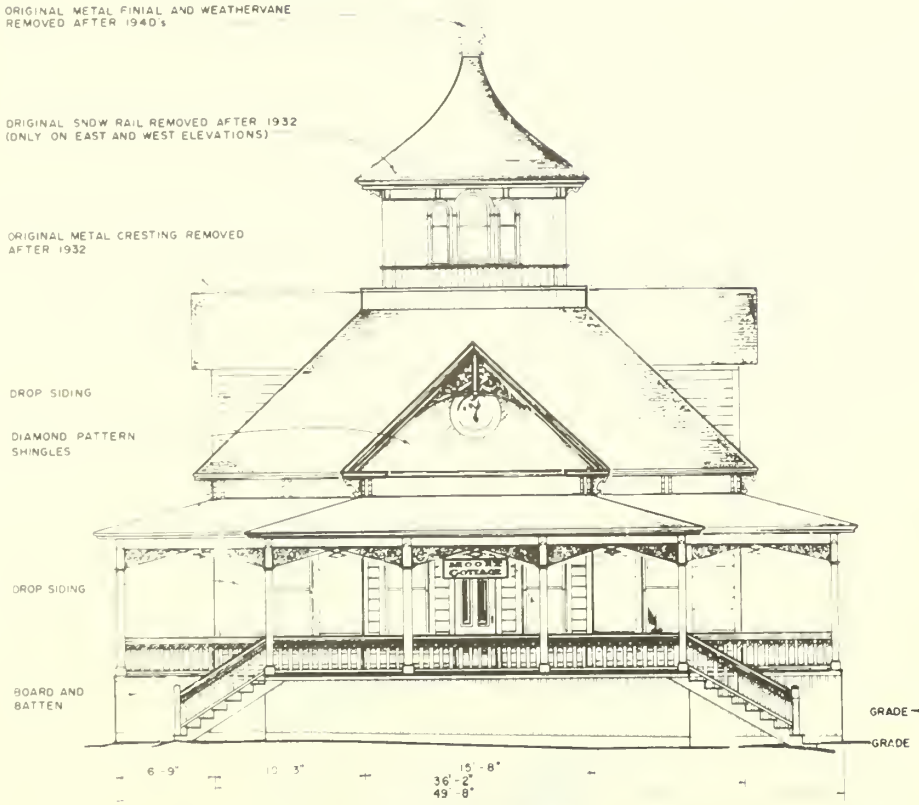
SCALE: APPROX 1/12" = 1'-0"

HISTORIC STRUCTURES REPORT

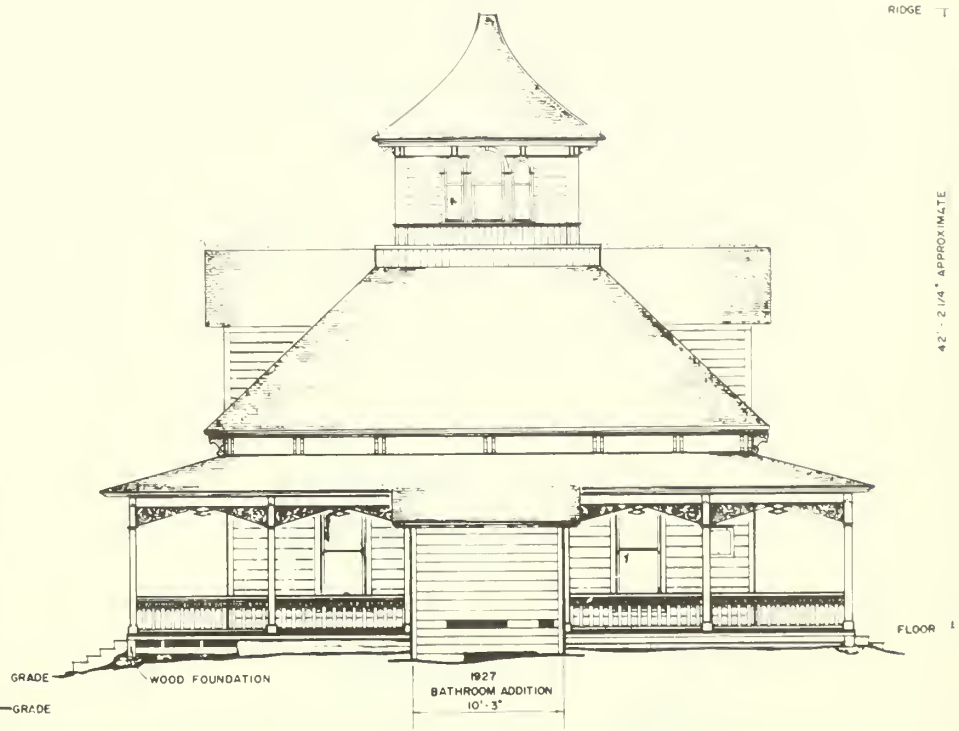
DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		THOMAS HILL STUDIO	104 25,004 A
DRAWN: E A S		A BUILDING EVOLUTION	PCTR PKG: 363
TECH REVIEW: H A C			SHEET 25
DATE: 8/83			OF 48

NOTES

1. WOODEN GUTTERS EXIST ONLY ABOVE ON ALL STEPS TO GRADE
2. ROOFS HAVE NEW SPLIT SHAKES. ORIGINAL SPLIT SHINGLES WERE THINNER AND SMALLER



WEST ELEVATION



EAST ELEVATION

LITTLE BROWN / MOORE COTTAGE - WAWONA

SCALE: 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

DESIGNED: EXISTING	SUB SHEET NO	TITLE OF SHEET: LITTLE BROWN/MOORE COTTAGE EAST & WEST ELEVATIONS	DRAWING NO: 104 / 25,004A
DRAWN: NTC			PKG NO: 363
TECH REVIEW: HAC			SHEET 26 OF 48
DATE: 8/83			

SOUTH ELEVATION

LITTLE BROWN / MOORE COTTAGE - WAWONA

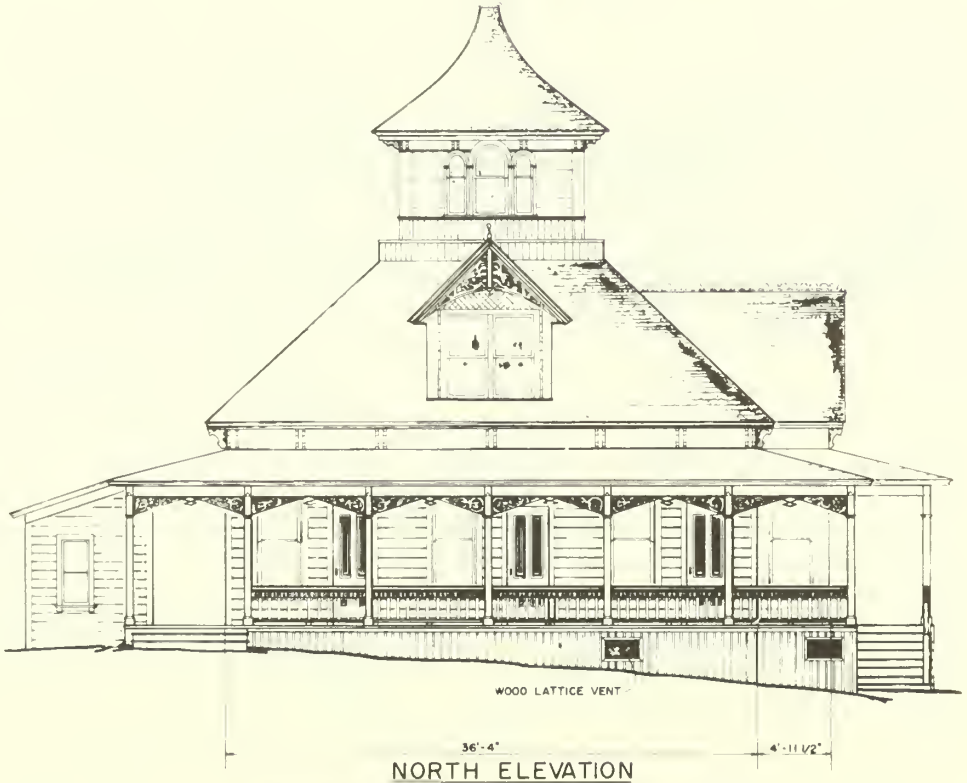
SCALE: 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURES REPORT

DESIGNED: EXISTING	SUB SHEET NO	TITLE OF SHEET: LITTLE BROWN/MOORE COTTAGE SOUTH ELEVATION	DRAWING NO: 104 25,004A
DRAWN: NTC			PKG NO: 363
TECH REVIEW: HAC			SHEET 27 OF 48
DATE: 8/83			



NORTH ELEVATION

LITTLE BROWN / MOORE COTTAGE - WAWONA

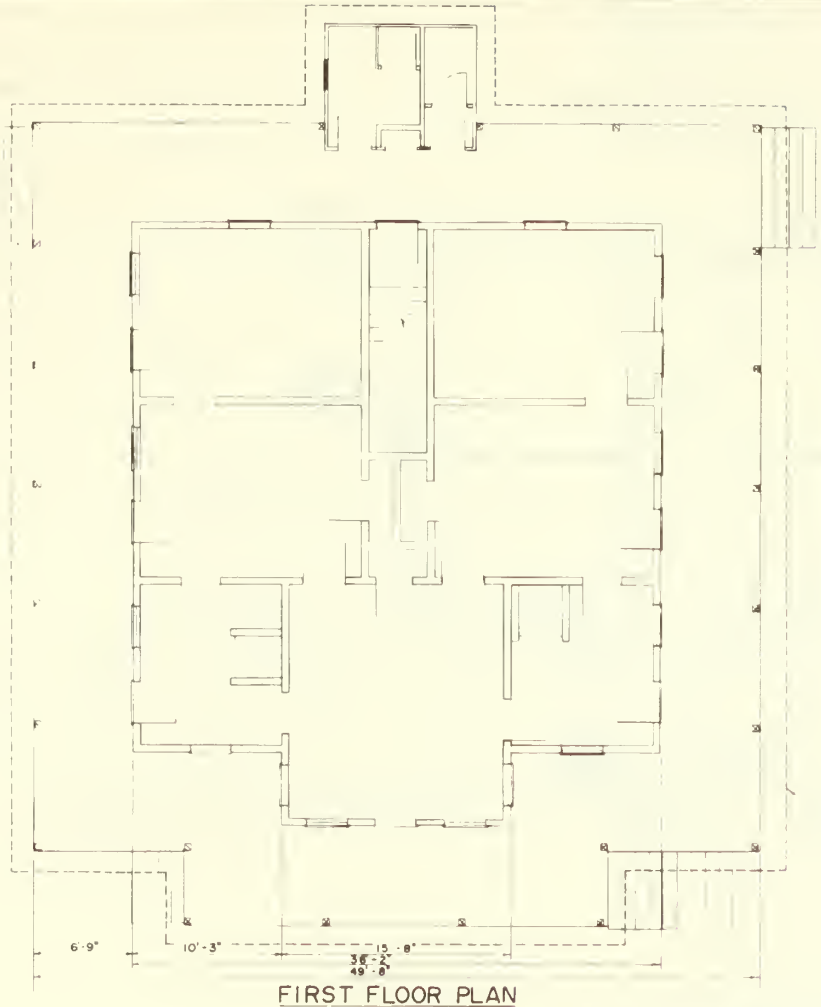
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

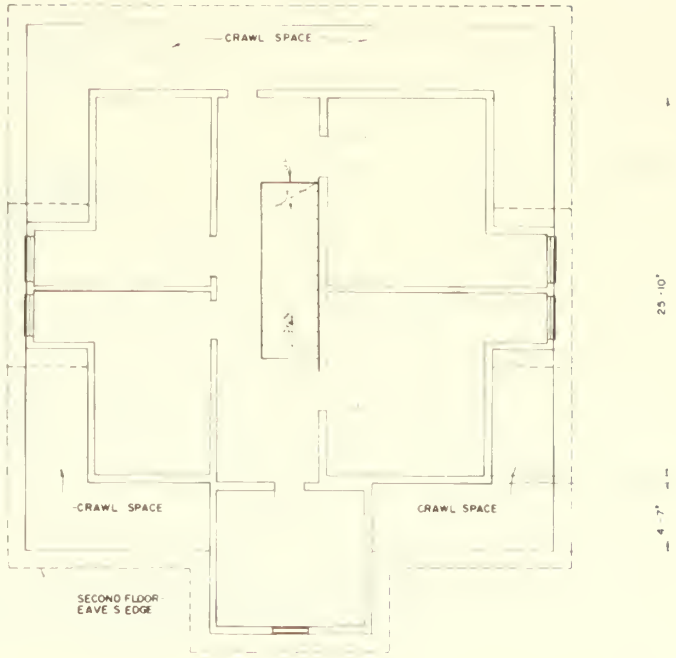
0 1 2 3 4 5 METERS

HISTORIC STRUCTURE REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		LITTLE BROWN/ MOORE COTTAGE NORTH ELEVATION	104 / 25,004A
DRAWN NTC			PKG NO 363
TECH REVIEW A CROSBY			SHEET 28 OF 48
DATE 8/83			



FIRST FLOOR PLAN



SECOND FLOOR PLAN

LITTLE BROWN / MOORE COTTAGE - WAWONA

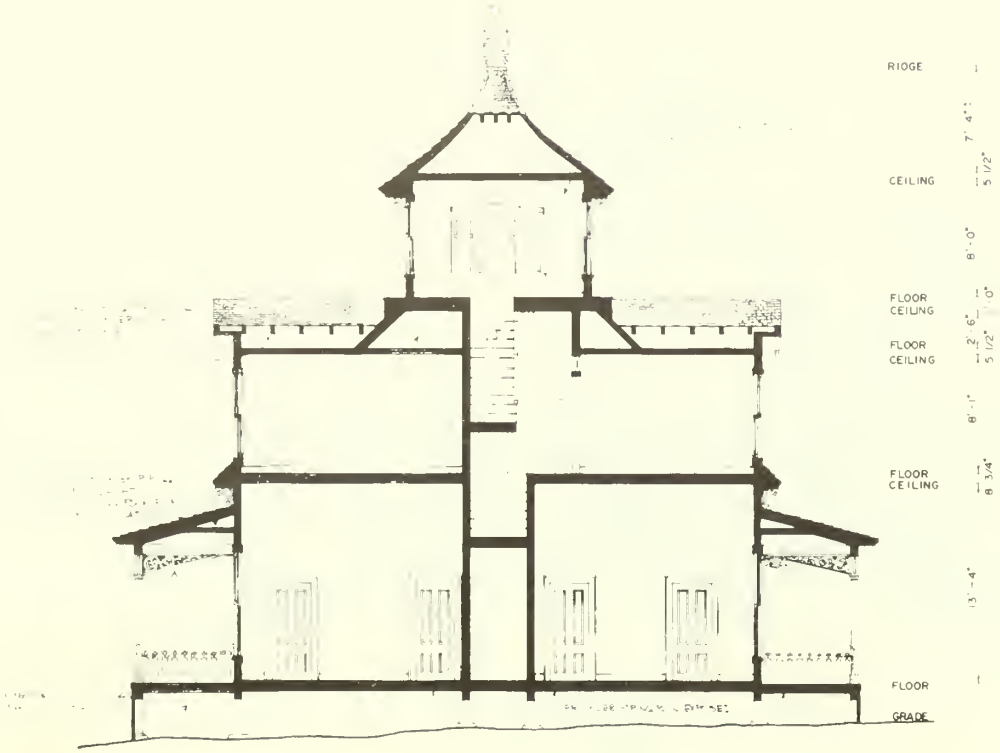
SCALE 1/4"=1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURE REPORT

DESIGNED: EXISTING DRAWN: N.T.C. TECH. REVIEW: H.A. CROSBY DATE: 8/83	JOB SHEET NO.	TITLE OF SHEET: LITTLE BROWN / MOORE COTTAGE FIRST & SECOND FLOOR-PLAN	DRAWING NO. 104 25,004A PKG NO. 363 SHEET 29 OF 48



CROSS SECTION

LITTLE BROWN / MOORE COTTAGE - WAWONA

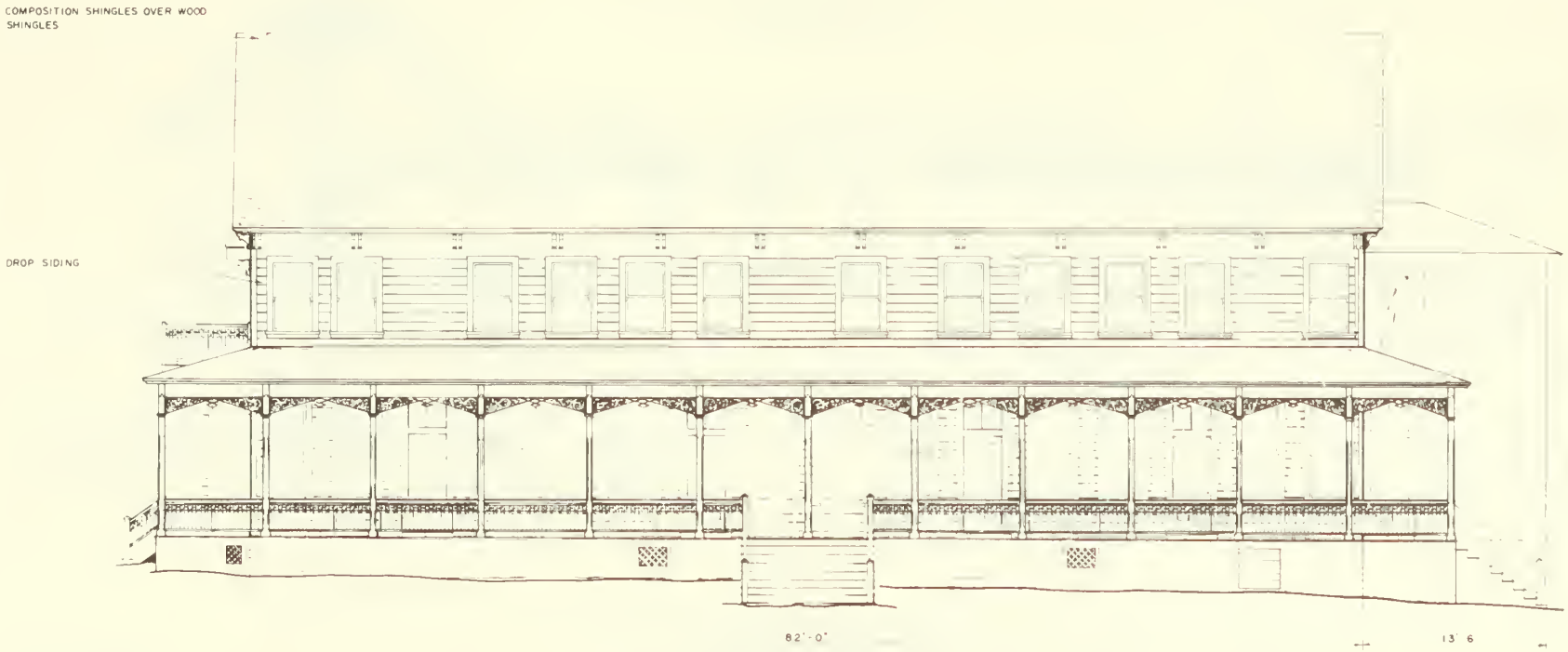
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 FEET

0 1 2 3 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO.
EXISTING		LITTLE BROWN/ MOORE COTTAGE	104 25,004 A
DRAWN HAC		CROSS SECTION	PKG NO 363
TECH REVIEW HAC			SHEET 30 OF 48
DATE 8/83			



WEST ELEVATION

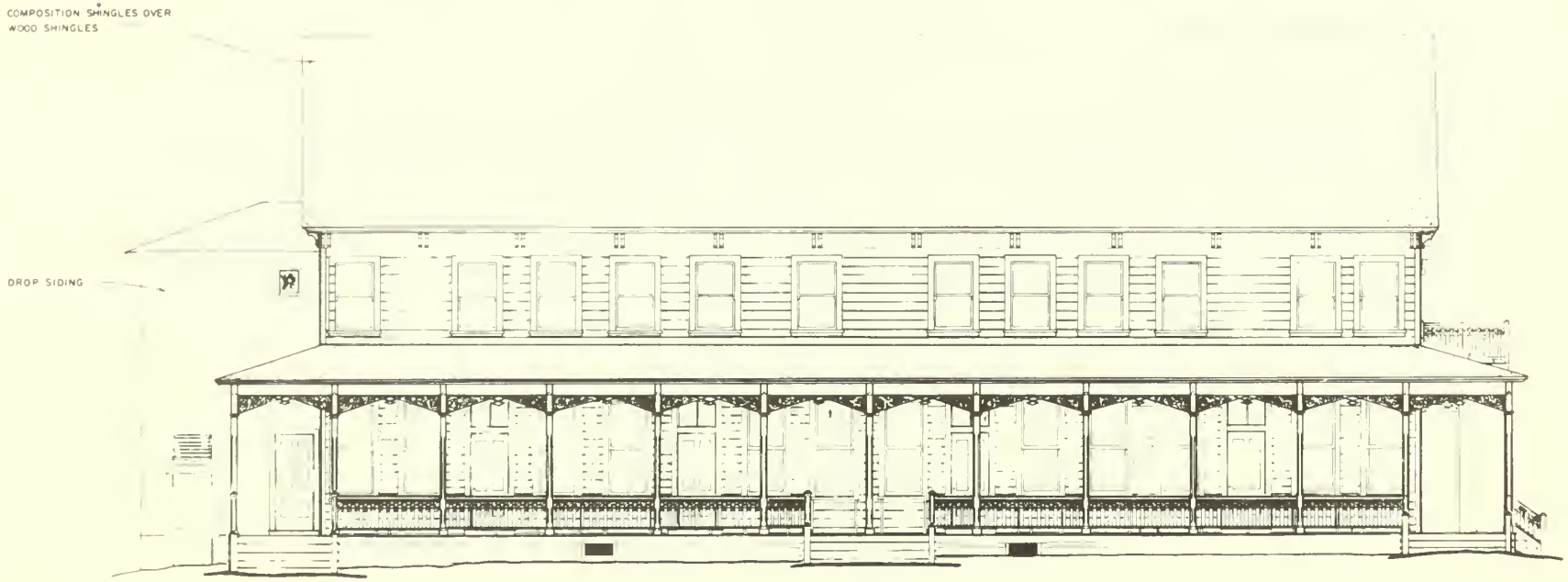
LONG BROWN / WASHBURN - WAWONA

SCALE 1/4" = 1'-0" 0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURE REPORT

DESIGNED EXISTING DRAWN NTC TECH. REVIEW A CROSBY DATE 8/83	SUB. SHEET NO.	TITLE SHEET LONG BROWN / WASHBURN WEST ELEVATION	DRAWING NO. 104 / 25,004A PKG NO. 363 SHEET 31 OF 48



EAST ELEVATION

LONG BROWN / WASHBURN - WAWONA

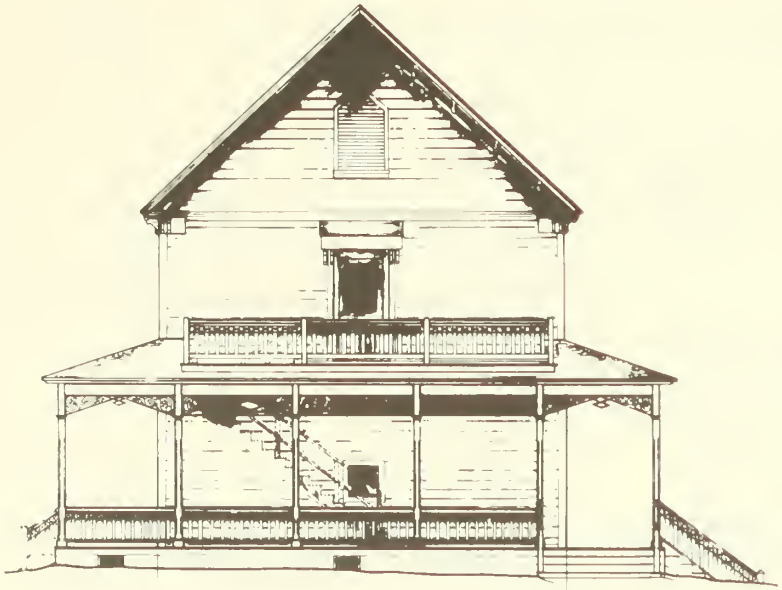
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURE REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		LONG BROWN / WASHBURN	104
DRAWN NTC		EAST ELEVATION	25,004 A
TECH REVIEW A CROSBY			PKG NO 363 — SHEET 32 OF 48
DATE 8/83			



28'-0"

NORTH ELEVATION

20'-3"

SOUTH ELEVATION

LONG BROWN / WASHBURN - WAWONA

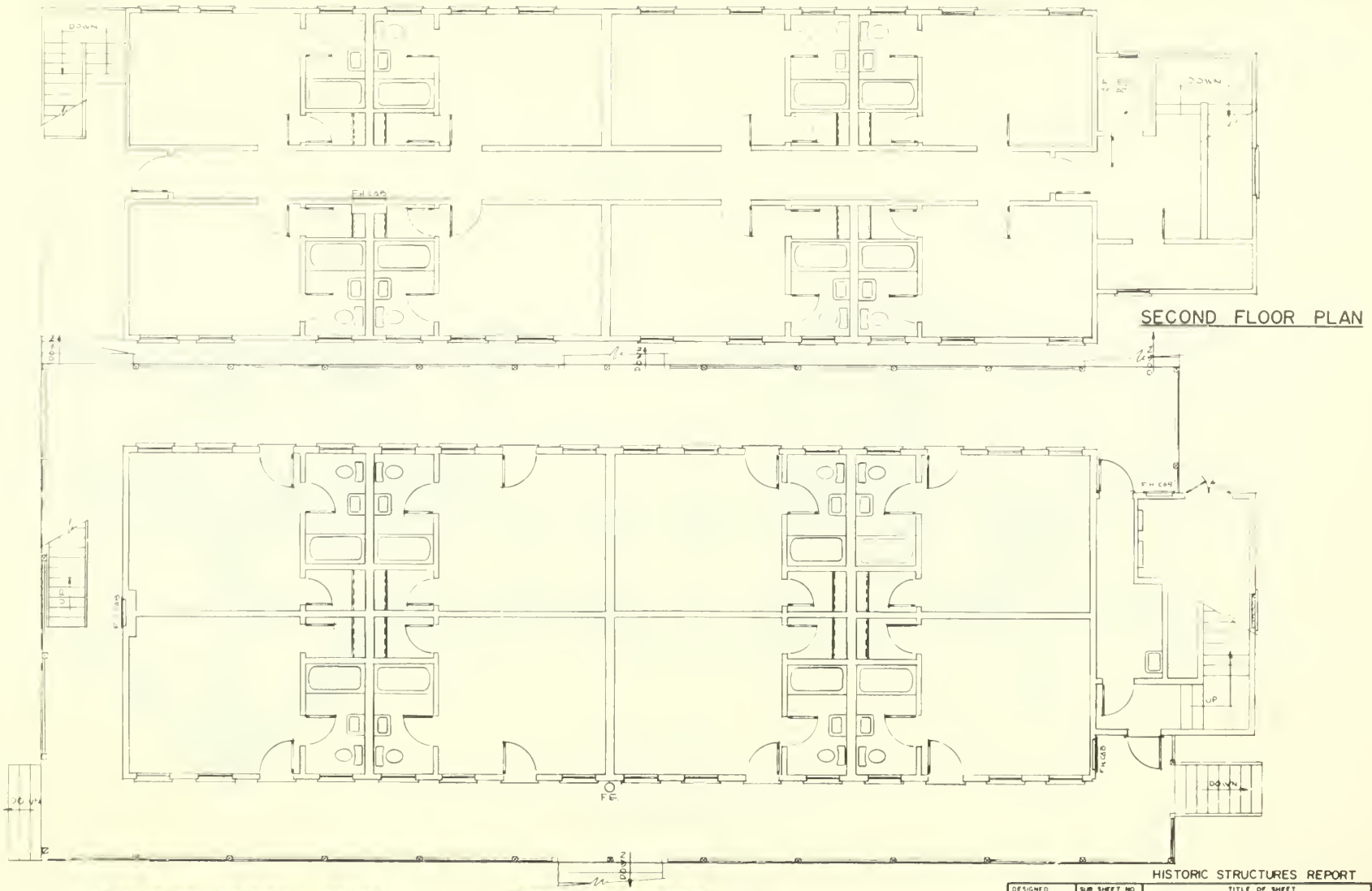
SCALE: 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURE REPORT

DESIGNED EXISTING DRAWN NTC TECH REVIEW HAC DATE 8/83	SUB SHEET NO	TITLE / SHEET LONG BROWN / WASHBURN NORTH & SOUTH ELEVATION	DRAWING NO 104 25,004 PKG NO 363 SHEET 33 OF 4



LONG BROWN/ WASHBURN - WAWONA

FIRST FLOOR PLAN

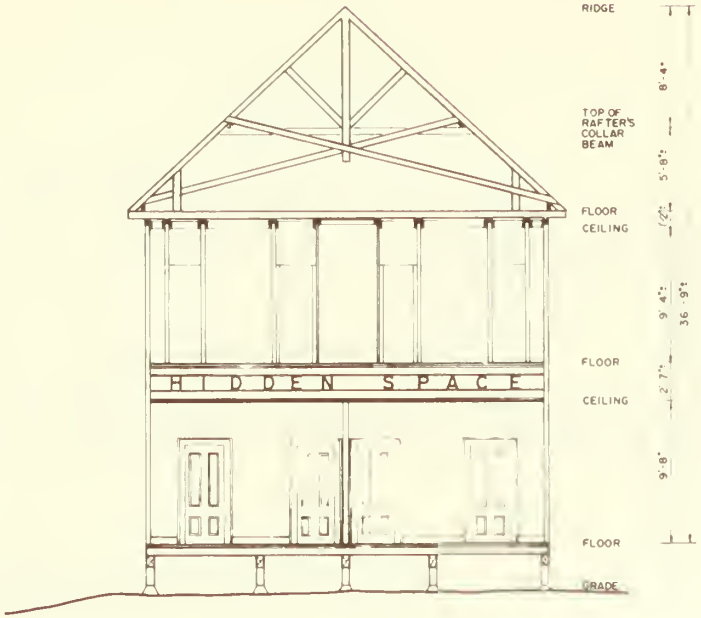
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 FEET

0 1 2 3 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		LONG BROWN - WASHBURN	104
DRAWN H R BRAUN		FIRST & SECOND FLOOR-	23,004A
TECH REVIEW H A CROSBY		PLAN	PCTP PKG 363
DATE 8/83			SHEET 34 OF 48



CROSS SECTION FACING NORTH ELEVATION

LONG BROWN/WASHBURN – WAWONA

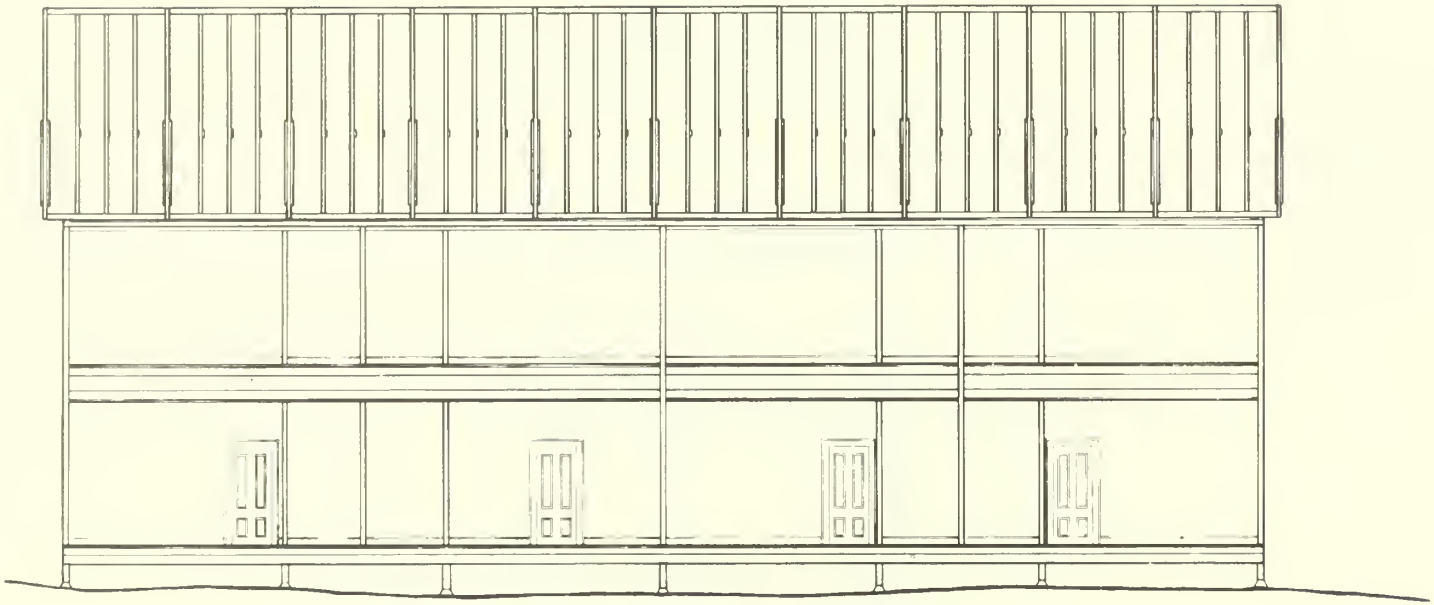
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 1 2 3 4 5 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		LONG BROWN / WASHBURN CROSS SECTION FACING NORTH ELEVATION	104 25,004A
DRAWN A CROSBY			PKG NO 363
TECH REVIEW H A C			SHEET 35 OF 48
DATE 8/83			



LONGITUDINAL SECTION FACING EAST ELEVATION

LONG BROWN/WASHBURN – WAWONA

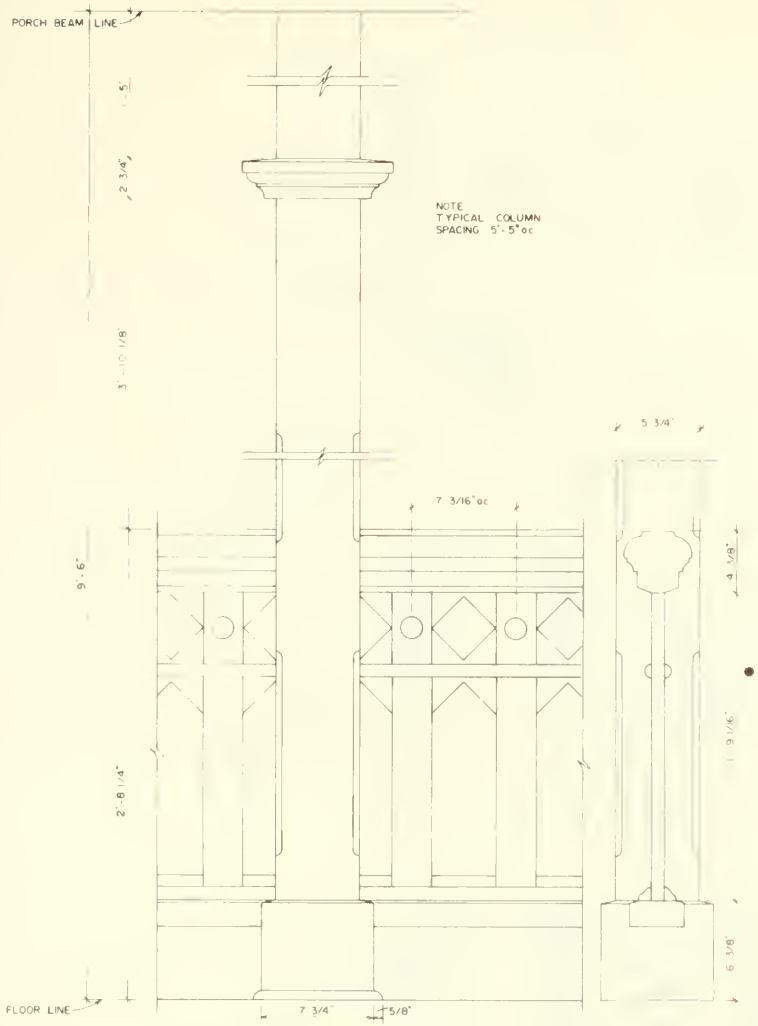
SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 15 FEET

0 2 3 4 5 METERS

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET	DRAWING NO 104 25,004A
DRAWN H.A.C		LONG BROWN / WASHBURN	PKG NO 363
TECH REVIEW H.A.C		LONGITUDINAL SECTION FACING EAST ELEVATION	SHEET 36 OF 48
DATE 8/83			



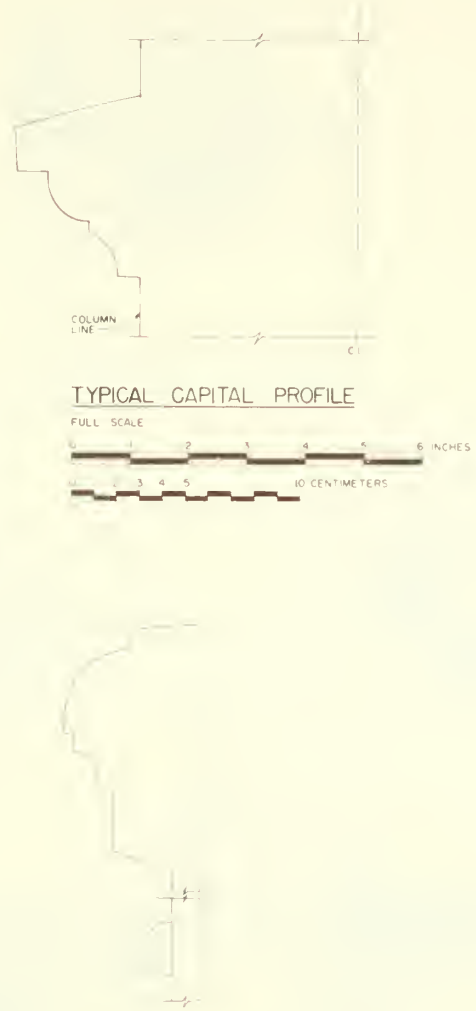
TYPICAL ELEVATION OF PORCH COLUMN AND BALUSTRADE

SCALE 3" = 1'-0"

0 — 2 FEET

SECTION OF BALUSTRADE

0 — 2 DECIMETERS



TYPICAL CAPITAL PROFILE

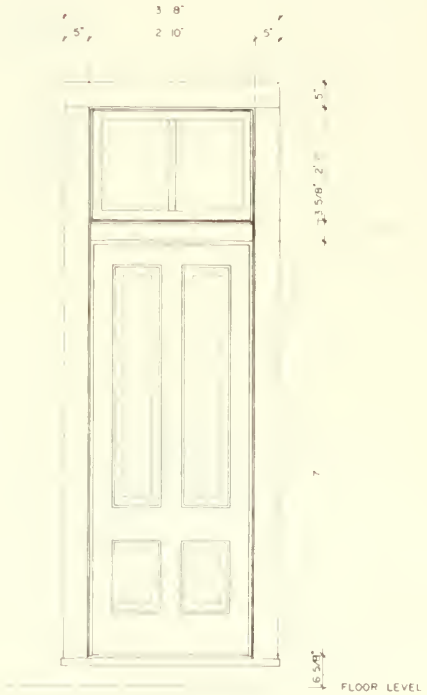
FULL SCALE

0 1 2 3 4 5 6 INCHES

0 1 2 3 4 5 10 CENTIMETERS

TYPICAL BALUSTRADE PROFILE

FULL SCALE



TYPICAL DOOR ELEVATION

SCALE 1" = 1'-0"

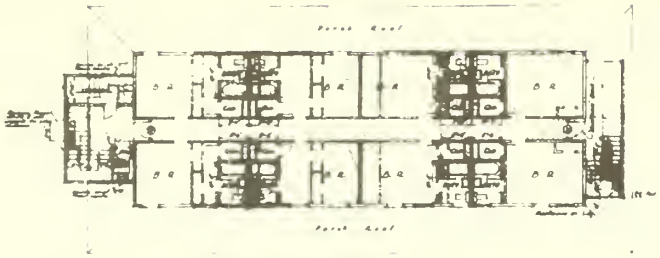
0 1 2 3 4 5 FEET

0 1 2 METERS

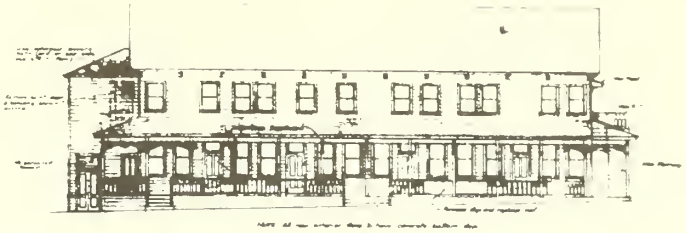
LONG BROWN / WASHBURN - WAWONA

HISTORIC STRUCTURES REPORT

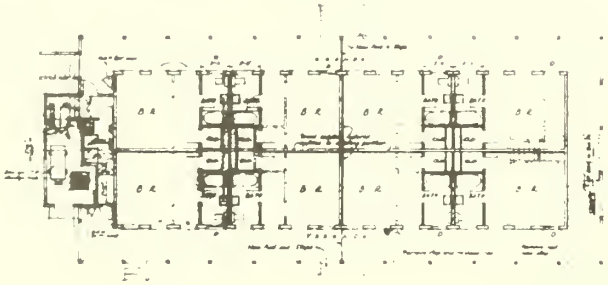
DES'GN	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
DRAWN E.A.S.		COLUMN & BALUSTRADE DETAILS	104 / 25,004A
TECH REVIEW H.A.C.		TYPICAL DOOR ELEVATION	PKG NO 363
DATE 8/83			SHEET 37 OF 48



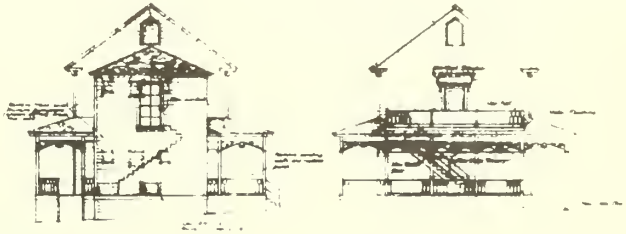
SECOND FLOOR PLAN

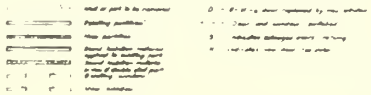


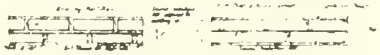
EAST ELEVATION



FIRST FLOOR PLAN





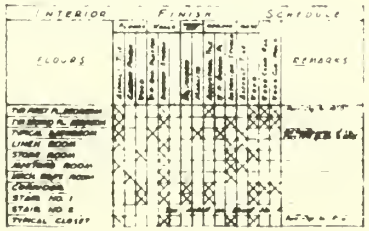


EXISTING PARTITION NEW PARTITION

TYP SOUND ISOLATION DETAILS

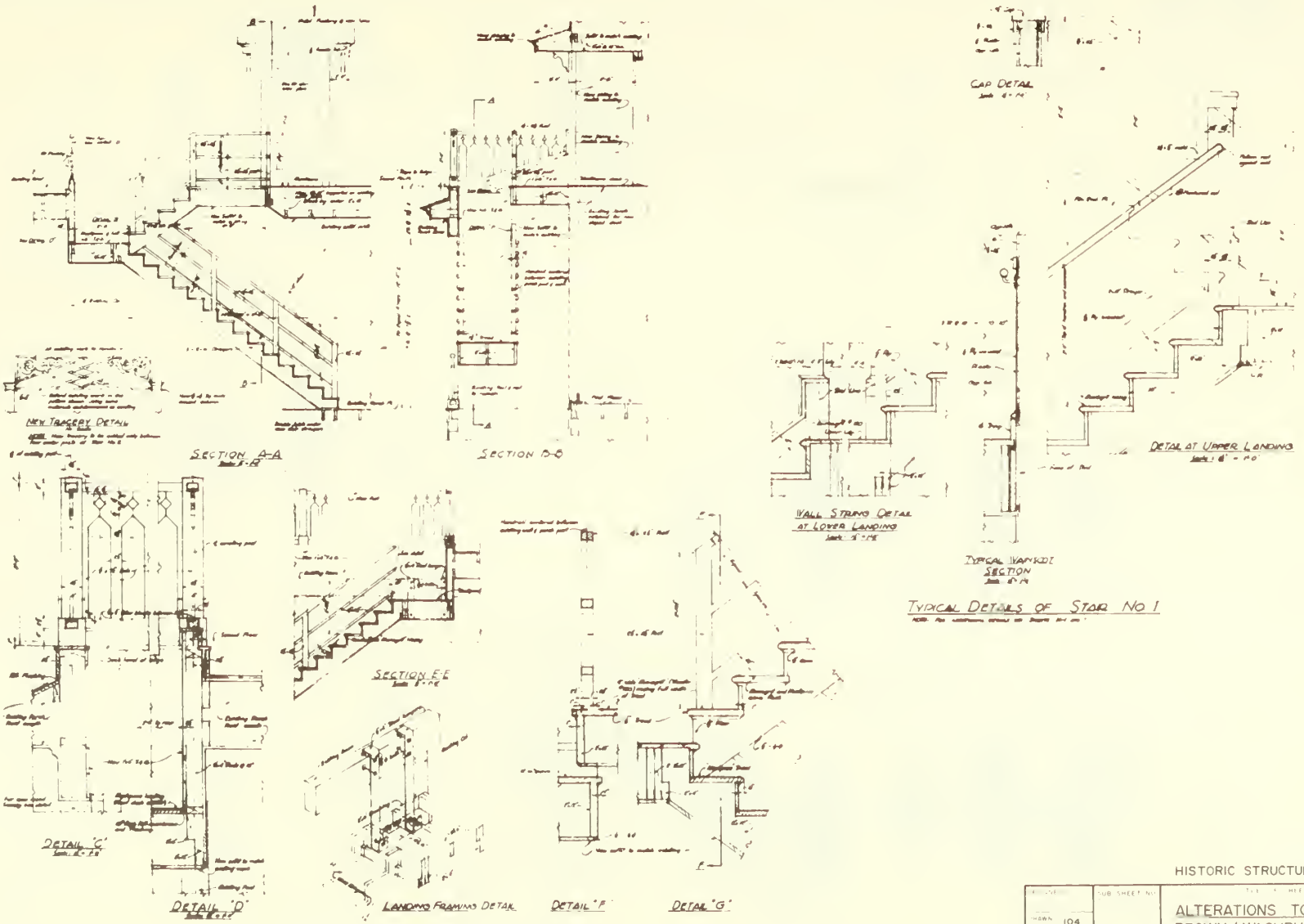
KEY PLAN

BATHROOM DETAIL



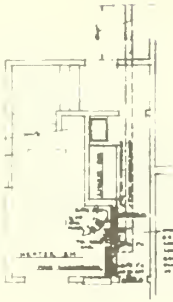
INTERIOR FINISH SCHEDULE

| ROOMS | | |

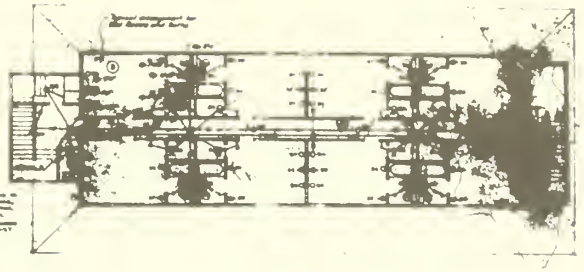


HISTORIC STRUCTURES REPORT

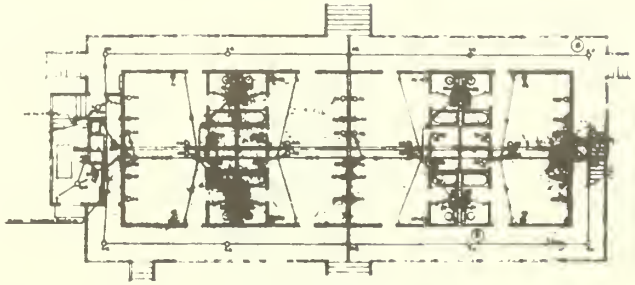
DRAWN 104 SEE 83198	SUB SHEET NO	ALTERATIONS TO LONG BROWN/WASHBURN GUEST HOUSE. (11/1951). STAIR DETAILS	DRAWING 104 25,0
DATE 8/83			PKG NO 363



HEATER ROOM & LINEN ROOM
FLOOR PLAN

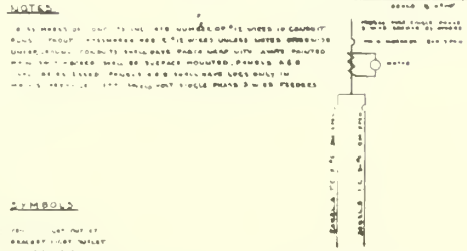


SECOND FLOOR PLAN



FIRST FLOOR PLAN

NOTES

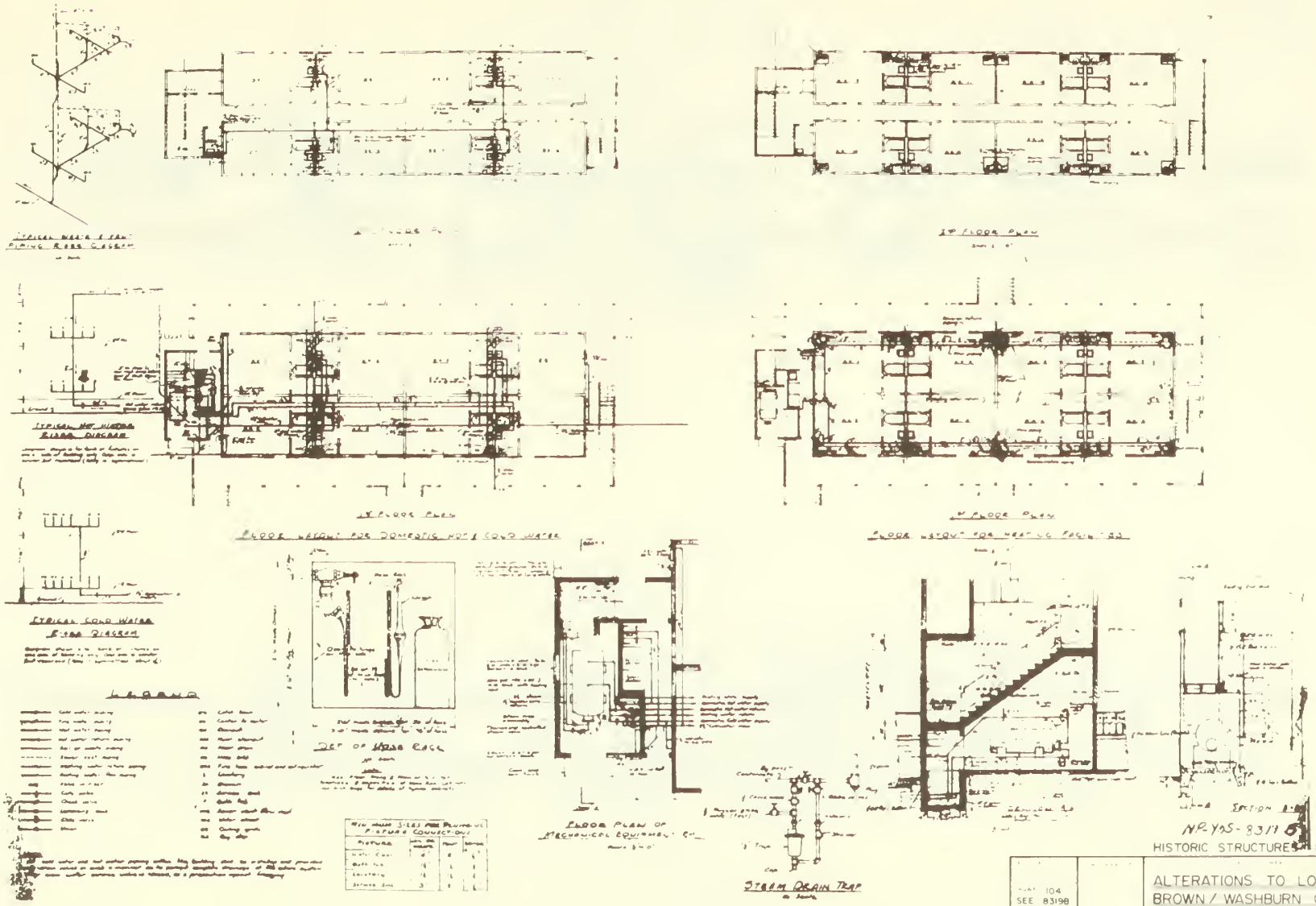


ONE LINE DIAGRAM
MAIN SWITCHBOARD

SYMBOLS

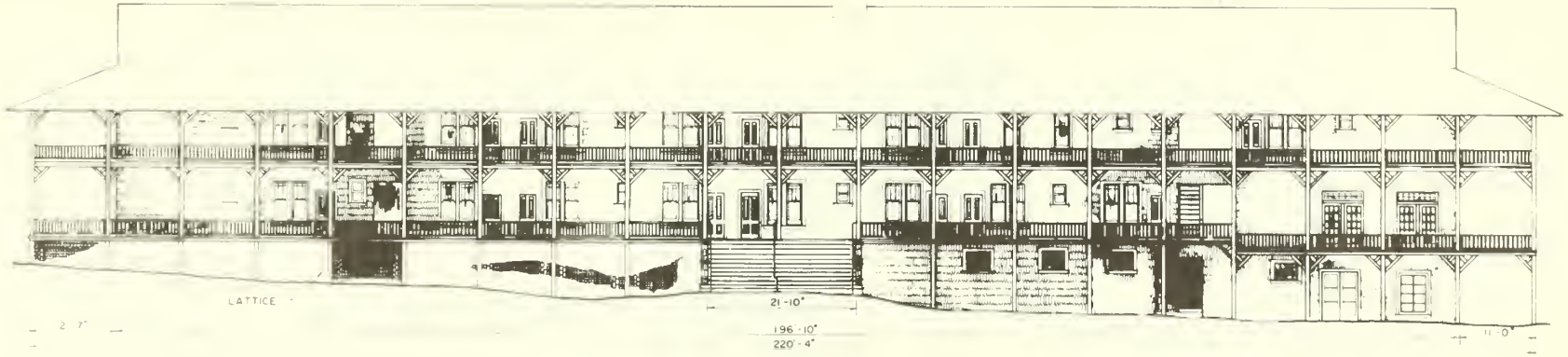
HISTORIC STRUCTURES REPORT

DRAWN SEE 8319B	JOB SHEET N	ALTERATIONS TO LONG BROWN/ WASHBURN GUEST HOUSE (11/1951) FLOOR PLANS	DRAWING N 104 25,004A
DATE 8/83			PKG NO 363 SHEET 40 OF 48



HISTORIC STRUCTURES REPORT

SEE 83198	ALTERATIONS TO LONG BROWN / WASHBURN GUEST HOUSE (11/1951) ELECTRICAL PLANS & DET	104 25,004A 363 41
8/83		48



NORTH ELEVATION

SOUTH ELEVATION

ANNEX BUILDING, WAWONA

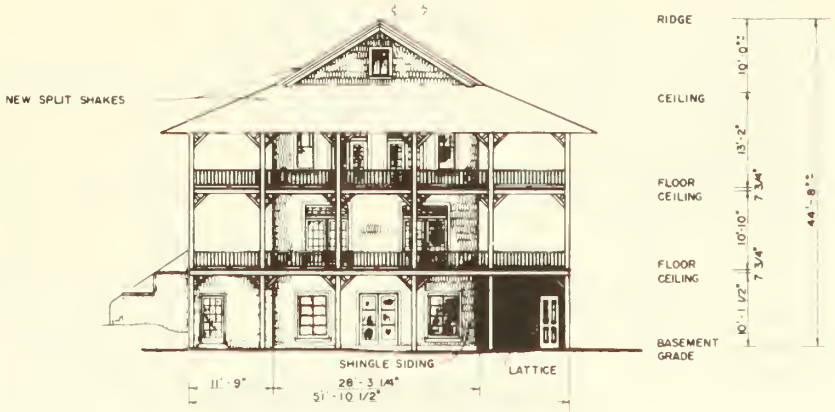
SCALE 1/8" = 1'-0"

0 1 2 3 4 5 10 15 20 30 FEET

0 1 2 4 6 8 10 METERS

HISTORIC STRUCTURES REPORT

DESIGNED: EXISTING DRAWN: N.T.C. TECH. REVIEW: H.A.C. DATE: 8/83	SUB SHEET NO.	TITLE OF SHEET: ANNEX BUILDING NORTH & SOUTH ELEVATION	DRAWING NO. 104 25.004 A PKG NO. 363 SHEET 42 OF 48



WEST ELEVATION

EAST ELEVATION

ANNEX BUILDING, WAWONA

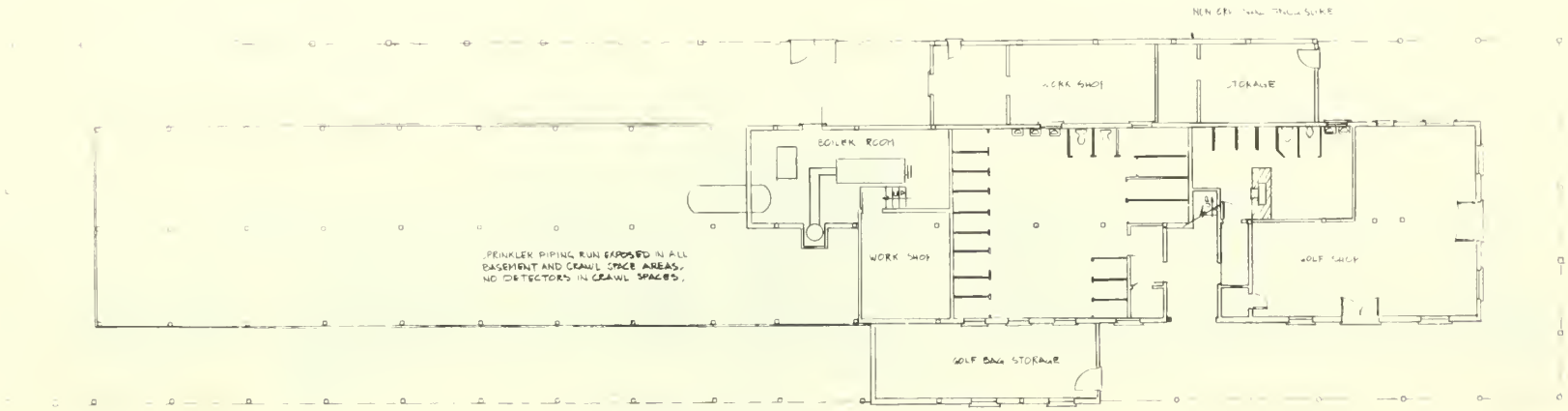
SCALE 1/8"=1'-0"

0 1 2 3 4 5 10 15 20 30 FEET

0 1 2 4 6 8 10 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		ANNEX BUILDING	104 25,004 A
DRAWN NTC		EAST & WEST ELEVATION	PKG NO 363 / SHEET 43
TECH REVIEW A CROSBY			OF 48
DATE 8/83			



BASEMENT FLOOR PLAN

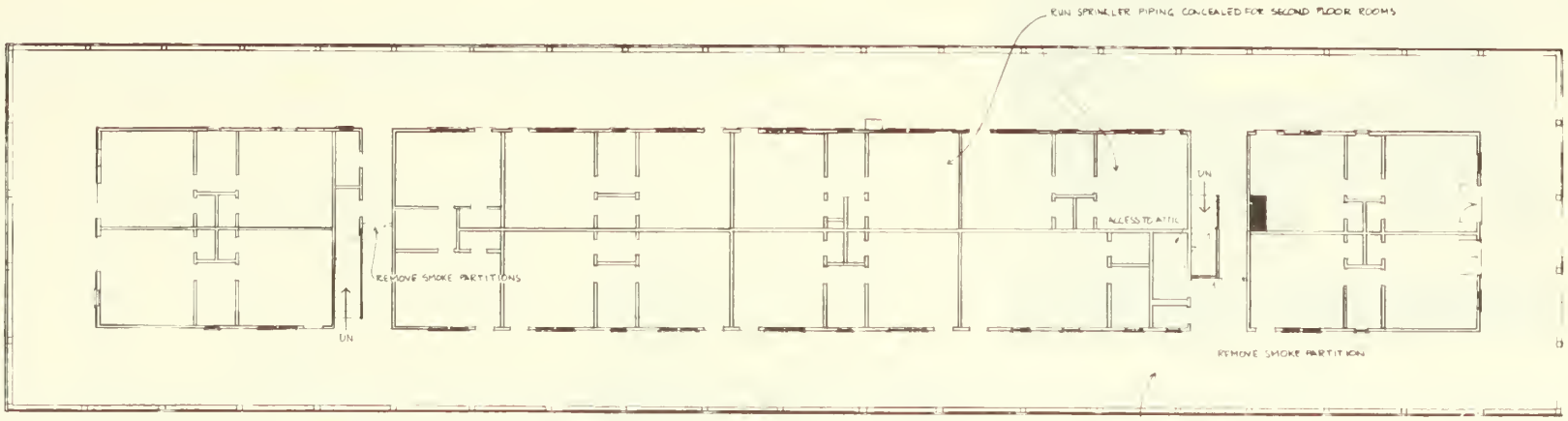
ANNEX BUILDING - WAWONA

0 1 5 10 15 20 FEET

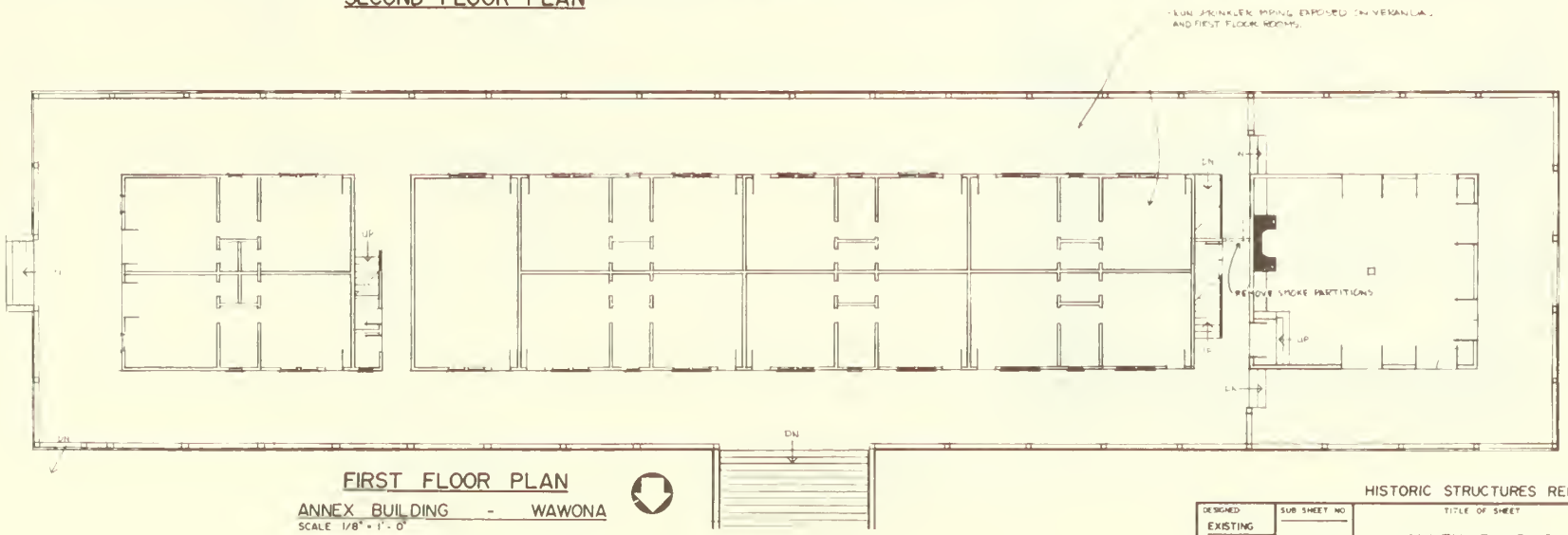
0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		ANNEX BUILDING	104 25,004A
DRAWN: H.R. BRAUN		BASEMENT FLOOR PLAN	PCIP PKG. 363
TECH REVIEW: H.A.C.			SHEET 44 OF 48
DATE 8/83			



SECOND FLOOR PLAN



FIRST FLOOR PLAN

ANNEX BUILDING - WAWONA

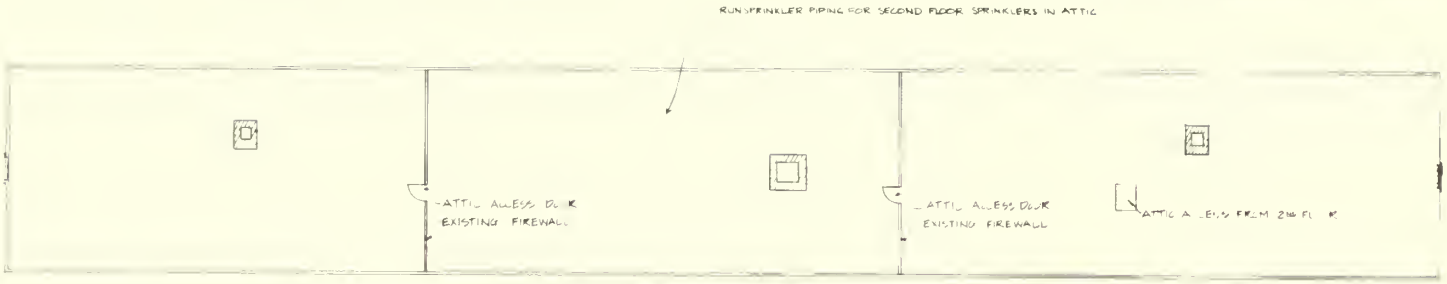
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		ANNEX BUILDING	104
DRAWN A CROSBY		FIRST & SECOND	23,004A
TECH REVIEW A CROSBY		FLOOR PLAN	PCIP PKG 363
DATE 8/83			SHEET 45 OF 48



ATTIC FLOOR PLAN

ANNEX BUILDING - WAWONA

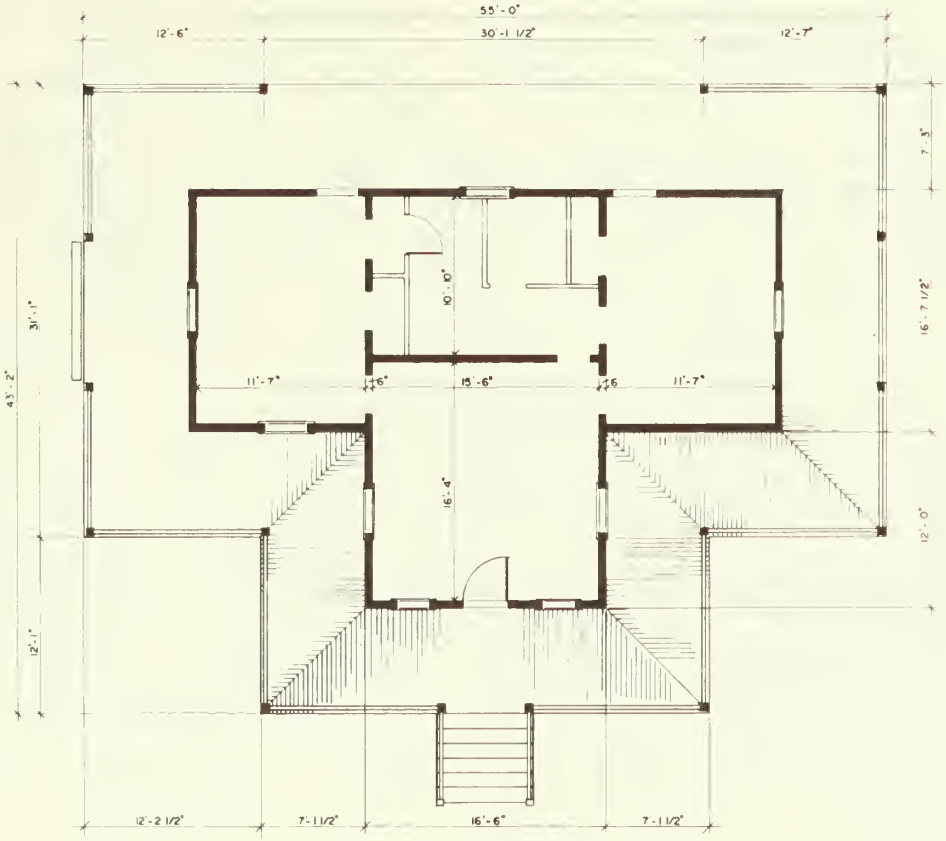
SCALE 1/8" = 1'-0"

0 5 10 15 20 FEET

0 1 2 3 4 5 6 METERS

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO.
EXISTING		ANNEX BUILDING	104 / 25,004 A
DRAWN: R BROWN		ATTIC FLOOR PLAN	PCIP PRO. 363
TECH. REVIEW: A CROSBY			SHEET 46 OF 48
DATE 8/83			



FLOOR PLAN

SCALE 1/4" = 1'-0"

0 1 2 3 4 5 10 FEET

0 1 2 3 4 5 METERS

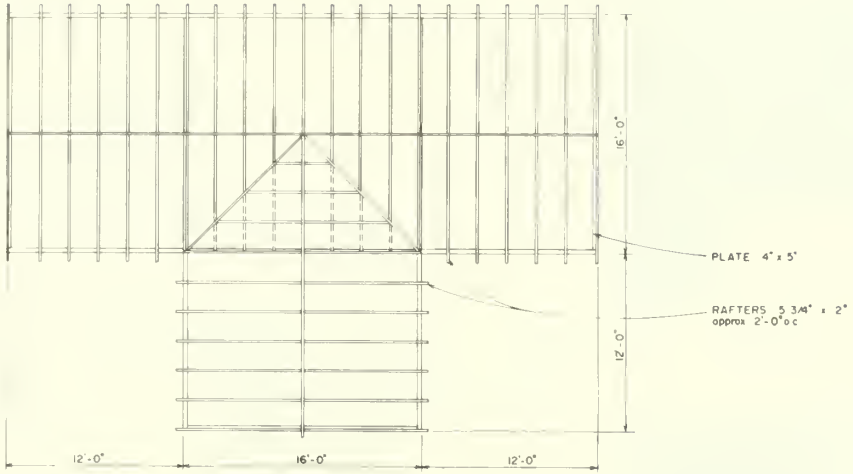
WEST ELEVATION

SOUTH ELEVATION

LITTLE WHITE / MANAGERS COTTAGE - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED EXISTING	SUB SHEET NO	TITLE OF SHEET LITTLE WHITE / MANAGERS COTTAGE FLOORPLANS & ELEVATIONS	DRAWING NO 104 / 25,004A
DRAWN E A S			PKG NO 363
TECH REVIEW H A C			SHEET 47 OF 48
DATE 8/83			



ATTIC RAFTER PLAN

SCALE 1/4" = 1'-0"

0 5 10 FEET

0 1 2 3 4 5 METERS

LITTLE WHITE / MANAGERS COTTAGE - WAWONA

HISTORIC STRUCTURES REPORT

DESIGNED	SUB SHEET NO	TITLE OF SHEET	DRAWING NO
EXISTING		LITTLE WHITE / MANAGERS COTTAGE	104 / 25,004A
DRAWN EAS			PKG NO 363
TECH REVIEW HAC		ATTIC RAFTER PLAN	SHEET 48
DATE 8/83			OF 48

As the Nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The Department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

Publication services were provided by the graphics staff of the Denver Service Center. NPS 2122