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Historic Furnishings Report
Scotty's Castle: An Interior History of Death Valley Ranch

DEATH VALLEY

National Monument • California/Nevada




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HISTORIC FURNISHINGS REPORT

**SCOTTY'S CASTLE: AN INTERIOR HISTORY OF DEATH VALLEY RANCH
DEATH VALLEY NATIONAL MONUMENT
CALIFORNIA/NEVADA**

by
Linda Wedel Greene
Denver Service Center

1991
Harpers Ferry Center
National Park Service
United States Department of the Interior



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PREFACE

The National Park Service acquired Scotty's Castle, a Mediterranean-style residential complex, in 1970 and took over the tour functions in 1973.¹ It purchased the property from the Gospel Foundation, a charitable organization founded by Chicago millionaire Albert M. Johnson to administer his assets after his death. Johnson had built the castle, whose construction spanned the years 1922 to 1931, as a desert retreat. After acquisition of the property by the NPS, the Gospel Foundation donated the castle furnishings to the federal government. The National Park Service opens the castle to the public for a small fee and interprets its construction, its furnishings, and the lives of its primary occupants – the Johnsons and Walter E. Scott (Death Valley Scotty).

Scotty's Castle contains a major collection of Italian and Spanish antique furniture and decorative objects as well as 1920s-era Mediterranean-style furniture and decorative ironwork fabricated in Los Angeles by master craftsmen. The collection is significant because of its size and scope and the fact that much of it is on public display. Interpreted to the public since the early 1930s, the castle is annually revisited by many Death Valley tourists. Annual visitation as of 1988 exceeded 83,000 people.

This furnishings report and plan documents individual items, addresses changes in locations of objects over the years, and provides detailed recommendations concerning which furnishings to display and in what locations in order to provide a richer and more accurate interpretation of the site to the public.

This report provides information to meet the management needs of the castle staff and conforms to guidelines for furnishings reports as outlined in NPS-28. All primary evidence related to the historical occupancy and furnishing of Scotty's Castle can be found in the castle manuscript collection, which consists of approximately 1,600 historical prints and negatives; more than 4,000 drawings and blueprints; and 20,000 documents. The latter comprise oral interviews with persons associated with construction, design, furnishing, or interpretation of the castle; construction correspondence between Albert Johnson and his superintendent of

1. The National Park Service does not use an apostrophe in the proper name "Scottys Castle." Historically, however, the name was written with an apostrophe, so that will be the style in this report.

construction, Matt Roy Thompson; correspondence between Johnson and his designer, Alexander MacNeilledge; bills of sale for furniture and hardware; Johnson papers relating to use of the castle during the 1930s and 1940s; and various inventories taken by the National Park Service. Albert Johnson's photo albums and scrapbooks, plus miscellaneous materials gathered by monument staff relative to the Johnsons, the castle, and Death Valley Scotty, are also part of the castle manuscript collection.

Construction work on Scotty's Castle ended in 1931. In 1934, as the Johnsons began spending more time in Death Valley, Mrs. Johnson initiated informal tours for interested visitors. These continued until 1938 when more formal tours commenced because of constant visitation. Mrs. Johnson died in 1943 and her husband in 1948. After his death, the Gospel Foundation took over management of the castle and instituted some changes, both in building use and furnishings placement.

This report concentrates on the period from about 1922, when Johnson began construction of the first boxlike stucco buildings that formed the core of his later castle, to 1948, the year he died. Interpretive emphasis of the castle is 1934-41, the main period of Johnson use. In this report, room names as designated by Mrs. Johnson in her 1941 tour book of the castle are used. Furnishings have been documented for the central patio, east first-floor veranda, living hall, Scotty's bedroom, solarium, first-floor music room, dining hall, kitchen, the Johnson suite, the gallery and upper veranda, and the west guest suite in the main building, for the second-story walkway, and for the foyer, lanai, Italian room, overnight guest rooms (Will Rogers and Bokhara rooms), and upper music room in the annex. Documentation relative to the planned use and furnishing of the first floor rooms of the annex is also presented. Those rooms – the patio apartment (also referred to as Mrs. Johnson's and later Scotty's apartment), Mr. Johnson's office, the garage alcove, the refrigeration room and freezer, and the laundry/commissary/guest apartment – are now used for administrative purposes and are not open to the public.

The author gratefully acknowledges assistance from the Death Valley National Monument staff, including Superintendent Edwin Rothfuss, former Unit Manager Jack Fields, former Scotty's Castle Museum Technician Patrick McKnight, and interim Museum Technician Rosie Pepito. Museum Curator James O'Barr and Technician Jud Tuttle were instrumental in the acquisition and checking of data, while J. Michael Lawrence accomplished necessary photographic work. Katherine Menz, staff curator of the Division of Historic Furnishings, Harpers Ferry Center, and

Susan Buchel, former castle curator, also provided valuable assistance. Ms. Menz completed an earlier draft report on castle furnishings and Ms. Buchel has produced reports on the Lower Vine Ranch and the castle cookhouse. Thanks also to Western Regional Curator Diane Nicholson, Regional Historian Gordon Chappell, and Tom Mulhern, Chief, Park Historic Preservation, for thoroughly critiquing the draft report. The author would especially like to acknowledge the help of the Graphic Systems Division, Denver Service Center, that patiently and accurately produced the typewritten document, and of Cheryl Hill and Kam Sloan, Historic Furnishings Division, Harpers Ferry Center, who skillfully coordinated production of this report.

ADMINISTRATIVE DATA

PRIOR PLANNING DOCUMENTS

Collection Storage Plan, Scotty's Castle, by Susan J. Buchel, National Park Service, 1985.

Death Valley Collection Management Plan, National Park Service, 1977.

Development Concept (approved), Scotty's Castle, Death Valley National Monument, National Park Service, 1972.

Draft Cultural Resource Management Plan for Death Valley National Monument, by Krista Deal, Western Archeological and Conservation Center, National Park Service, 1987.

Draft General Management Plan and Draft Environmental Impact Statement, Death Valley National Monument, National Park Service, U S. Department of the Interior, 1988.

Draft Interpretive Prospectus, Death Valley National Monument, by Thomas E. White, Harpers Ferry Center, National Park Service, 1989.

ID LCS: 00250. Entered on the National Register of Historic Places on 20 July 1978, Management Category A, must be preserved. The Death Valley Scotty Historic District, including Scotty's Castle and the Lower Vine Ranch, possesses regional significance in the areas of architecture, folklore, and social history, and local significance in archeology, art, and invention.

ADDITIONAL STUDIES

With the completion of this Historic Furnishings Report, another important body of data has been added to the Scotty's Castle story. Much yet remains unanswered. Questions that need further study and analysis include Mrs. Johnson's role in the design and furnishing of the ranch

structures, Mrs. Johnson's relationship with Death Valley Scotty, and the American public's perception of Death Valley Scotty as a folk hero.

An object condition survey that evaluates and prioritizes treatment needs and environmental adjustments is critical to ensure the long-term preservation of the significant castle object collection.

A Historic Structure Report for the complex is underway and scheduled for completion in 1991. The information it provides will be useful for maintenance purposes and as changes in building use occur to implement recommendations in Death Valley's General Management Plan and Interpretive Prospectus. In addition, because there is deterioration in the castle structure that requires remedial work, the information gathered for a Historic Structure Report concerning materials and construction methods will be invaluable. Historian Rick Bernstein accomplished some construction research in connection with his historical overview of the Death Valley Ranch for the Historic American Buildings Survey. A Historic Structure Report for the main castle building and annex is necessary to supplement existing data on room design, alteration, and use and to provide information on specific questions such as plantings in the central patio and construction of the arbor, subjects which have not been treated in this study. Additional information on the companies that provided the castle tile and ironwork would also be useful to fill in gaps in the construction history. Undoubtedly most of the people building Mediterranean-style houses in the region at that time used the same supply companies, and data on the products ordered for each project would be valuable for comparative purposes. [Note: A Historic Structure Report for the main house and annex was programmed for FY 89-90.]

Although the main castle building and annex have been examined to some extent in terms of construction history and historical occupancy, other buildings in the complex remain relatively unresearched. Former castle Curator Susan J. Buchel produced a fine Historic Structure Report for the cookhouse, but the hacienda, stable, and motel areas need further research.

It is strongly recommended that a Historic Resource Study of the entire complex be prepared to establish a historical context for the ranch construction and its years of occupancy by the Johnsons through its acquisition by the National Park Service. Data on the Gospel Foundation and Park Service administration of the site in the late 1940s through the 1970s is sparse and needs to be perused to document many of the changes made to the complex after the

Johnson-Scotty era ended. A Cultural Landscape Report is necessary to document land use in the area, about which little is known with certainty. Any future construction planned at the castle as a result of the General Management Plan or Interpretive Prospectus recommendations will depend upon acquisition of this data. This study would also help clarify the location of plantings and other structures around the castle exterior.

Scotty's Lower Vine Ranch is an important adjunct to the castle's history. Susan Buchel completed an excellent report on this property and Scotty's life there that could serve as a Historic Resource Study. A Historic Furnishings Study would be needed before implementing recommendations that the lower ranch be opened to public visitation on a limited and controlled basis. A number of historical photographs can aid in the arrangement of furnishings; most of the original furniture items are part of the castle collections.

Vehicle studies by conservators addressing the needs of the several historical conveyances on display at the stable are also needed.

INTERPRETIVE OBJECTIVES

As far as interior furnishings are concerned, the castle is similar today to its appearance at the time of Mr. Johnson's death in 1948. Miss Liddecoat, president of the Gospel Foundation, made some changes in the placement of interior furnishings after 1948 and added a few objects from the Johnsons' other homes, but the majority of rooms contain items present in the 1930s and early 1940s. A number of photographs taken from 1934 to 1941, the main period of Johnson use and occupancy and the appropriate time span for interpretive emphasis, provide excellent documentation for furnishings from large pieces to smaller decorative items. This period, centering around 1938, best illustrates the way the Johnsons wanted the castle presented to visitors. Most of the furnishings are in the rooms already or are in storage at the castle, enabling the rooms to be furnished with accuracy. Because the home was a showcase, few small personal items were on display, facilitating the furnishing process. The Johnson suite was occasionally off limits to tours when the Johnsons were in residence, suggesting that personal items were more evident at such times.

An Interpretive Prospectus for Scotty's Castle was completed and approved in 1990. Heretofore a specific time period at the castle has not been interpreted. Tours focus in a very general fashion on the Johnsons, Death Valley Scotty, and the design and furnishing of the castle. In the summer of 1987, during a conference at the monument involving Superintendent Rothfuss, Unit Manager Fields, former Museum Curator Buchel, and personnel from Harpers Ferry Center, it was decided to document historical occupancy and furnishings from 1926 to 1948, the year of Albert Johnson's death, with interpretive emphasis on 1934 to 1941, when the house was being presented to the visiting public. Mrs. Johnson's patio apartment, which Death Valley Scotty used in his last years, could appropriately be interpreted to the time of his death in 1954. No specific interpretive dates have been set for the other first-floor annex rooms. The Interpretive Prospectus addresses the expansion of the castle's interpretive program to include more discussion of the Johnsons, including Mr. Johnson's importance as a twentieth-century businessman and Mrs. Johnson's involvement in various civic and religious organizations; the various technological and design innovations at the castle; and Park Service efforts to preserve the complex. The archeological, historical, architectural, and scientific themes noted on the National Register form could also be interpreted in more detail.

Emphasis on the 1934 to 1941 period will enable interpretation of the castle and the second floor of the annex in a manner consistent with their historical use. This focus should not, however, exclude interpretation of relevant parts of the castle story that fall outside those years.

OPERATING PLAN

The rooms presently open to public tours at Scotty's Castle and that are to be historically furnished consist of:

first floor, main building – Living (Great) Hall, Scotty's bedroom, solarium, first-floor music room, dining hall, kitchen

second floor, main building – gallery, Johnson suite, west guest suite

second floor, annex – entrance foyer, lanai, Italian room, bathroom, overnight guest rooms (Will Rogers and Bokhara rooms), and the upper music room

Most of the first floor of the annex is not interpreted to visitors. The patio apartment (Mrs. Johnson's [Scotty's] apartment) houses the library holdings; Mr. Johnson's office is used as a curatorial cataloguing room; the garage/alcove area provides visitor seating; the refrigerator and freezer rooms are used for manuscript storage; and the former laundry/commissary/guest apartment serves as the curatorial office. These rooms are documented in this study to facilitate their interpretation in the future.

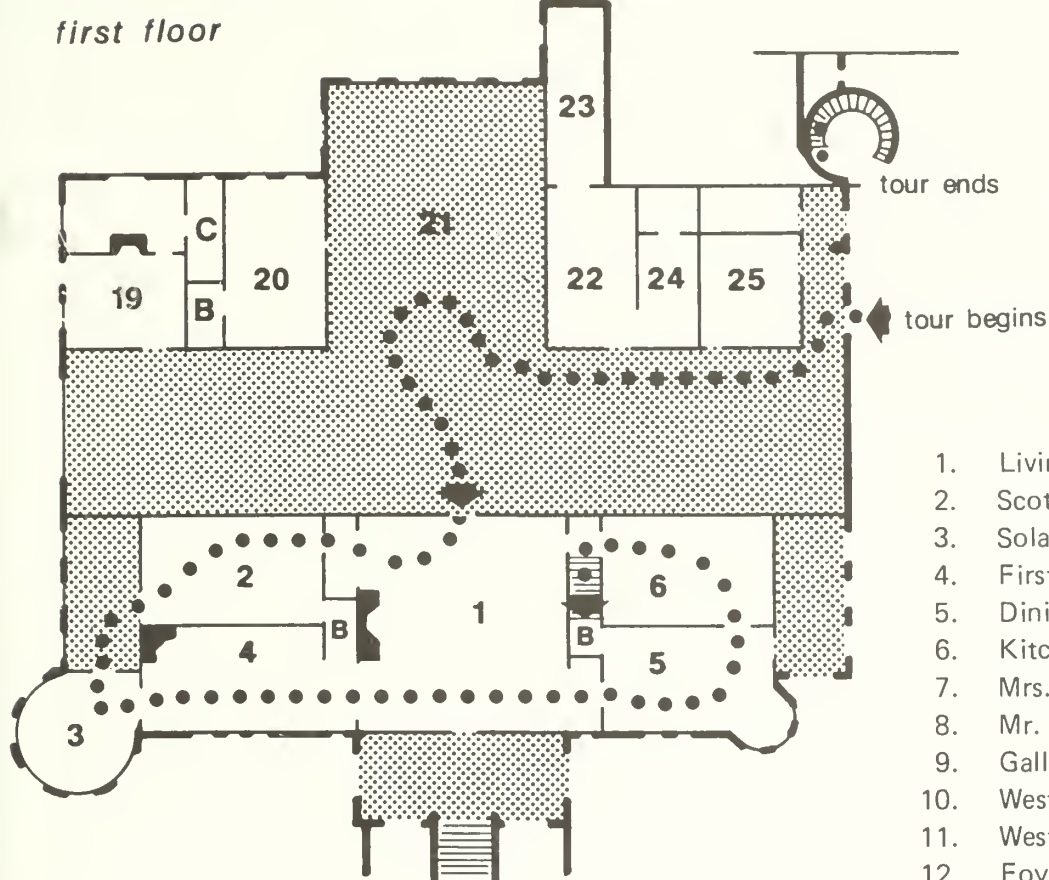
Site access during the main visitor season of October through April is by personal vehicle from the Grapevine Canyon road (Calif. route 5). Tickets for the guided castle tours are available in the plaza area at a booth outside the coffee/souvenir shop. While waiting for the tours to begin, visitors can walk around the complex and view the exteriors of the guest house/hacienda, the cookhouse, and the stables, visit the coffee shop, walk up to Death Valley Scotty's grave on Windy Hill, or take a self-guided tour of Tie Canyon.

Field interpreters join the tour groups at the castle's central courtyard east gate. Visitors are then ushered into the patio and to the garage alcove where historic couches provide seating for a ten-minute introductory talk. Because of the small size of some of the castle rooms and the fragility of the furnishings, the number of visitors at one time is limited. Only nineteen people are allowed on each fifty-minute tour. Carried infants are counted as one person and wheelchair-bound visitors as two people. The regular tour takes visitors through all the exhibition rooms, with egress through the northeast corner tower staircase to the starting point. On major three-day weekends, such as Thanksgiving and Easter, and during peak visitation periods such as the '49ers Encampment, a modified schedule goes into effect. Under that arrangement, a regular tour is given on the holiday; on Friday and Saturday half-hour tours are provided consisting of the introduction in the alcove and a walk through the living hall, Scotty's bedroom, the solarium, the first-floor music room, the dining hall, and kitchen. No rooms on the second floor of the main house are viewed, although the tour goes upstairs, around the gallery, and crosses over the walkway to the annex. Instead of viewing the three guest rooms in that structure, visitors pass from the walkway, through the lanai, to the upper music room.

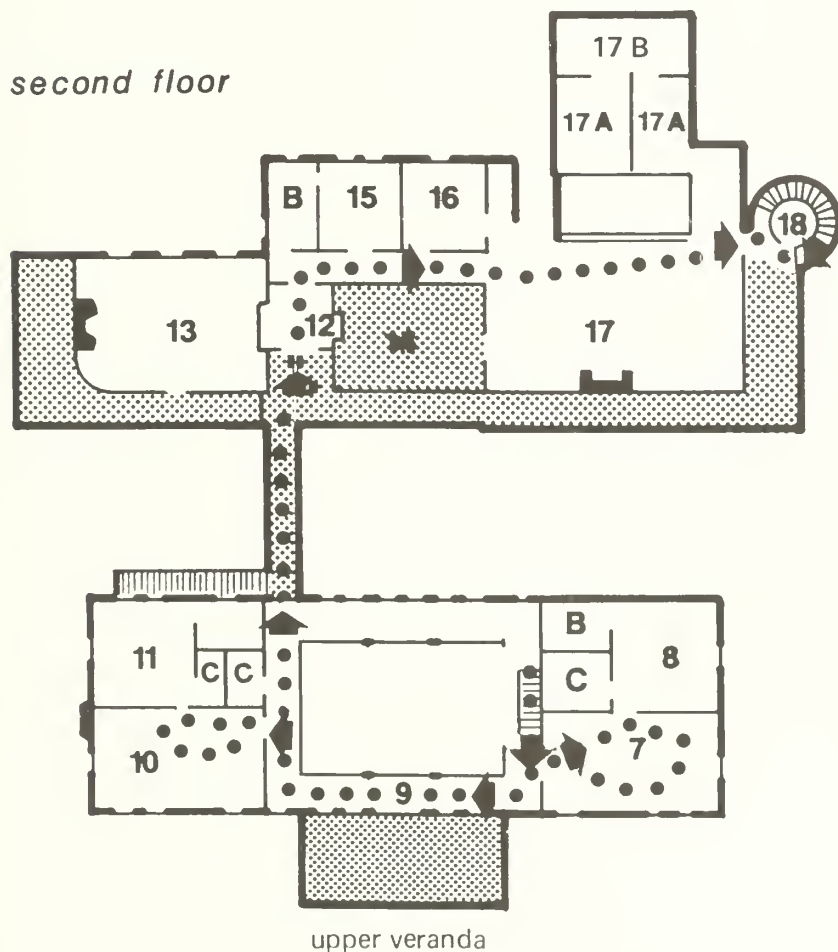
Several of the rooms on the tour – Mr. Johnson's bedroom, the west guest suite bedroom, the Italian room, and the overnight guest rooms – are roped off and may only be viewed from the doorway. Within the other rooms, visitors are requested to stay within the confines of the floor runners. This protects the historic rugs and restricts visitors to certain portions of the rooms.

The draft Interpretive Prospectus recommends that the exhibit hall housed in the former service station/gas tank house be remodeled to house exhibits on varying themes associated with the castle, from the meeting of Johnson and Scott, through castle design and construction, the Johnson years, and castle ownership by the Gospel Foundation and National Park Service. A section of the room might serve for audio-visual use. Additional suggestions under consideration related to site interpretation include use of a videotaped introduction to the site, presentation of a slide show providing additional information to augment tours, decreasing the size of tour groups, opening more areas to view, and the expansion of museum exhibits.

first floor



second floor



1. Living Hall
2. Scotty's Bedroom
3. Solarium
4. First-floor Music Room
5. Dining Hall
6. Kitchen
7. Mrs. Johnson's Room
8. Mr. Johnson's Room
9. Gallery
10. West Guest Suite Sitting Room
11. West Guest Suite Bedroom
12. Foyer
13. Italian Room
14. Lanai
15. Guest Room (Will Rogers)
16. Guest Room (Bokhara)
17. Upper Music Room
- 17A. Organ Pipe Chambers
- 17B. Electric Relay Room
18. Tower
19. Mrs. Johnson's Apartment
20. Mr. Johnson's Office (NPS office)
21. Patio
22. Refrigeration Plant
23. Organ Blower Room
24. Refrigerator
25. Storage
- B. Bathroom
- C. Closet

floor plans
from Shally and Bolton,
Scotty's Castle, 1973

VISITOR CIRCULATION

SCOTTY'S CASTLE
DEATH VALLEY NATIONAL MONUMENT

HISTORICAL DATA

SIGNIFICANCE OF THE CASTLE

More than 100 years ago, a small band of '49ers, seeking a shortcut to the California goldfields, found their way blocked by a long, desolate wasteland stretching north and south as far as the eye could see. Their heroic crossing of that expanse, marked by despair and near starvation, led to its designation in the popular literature of the time as "Death Valley."

A recent book has referred to Death Valley as the "Land of Illusion – a place where the line between fantasy and reality is often difficult to discern."¹ Nowhere is that contrast more marked than in upper Grapevine Canyon. There a Mediterranean-style villa – which would seem more at home in the Spanish countryside or the luxury suburbs of Los Angeles – stands as a mute reminder of the lives and aspirations of two of Death Valley's "mystery men." These individuals, Death Valley Scotty and Albert Johnson, did more to publicize Death Valley in the 1920s and 1930s than did its gold mines or its burgeoning tourist resorts.

The construction of this residence captured the interest not only of Californians but of people across the nation who accepted this as another manifestation of the immense wealth Death Valley Scotty had extracted from his famous hidden desert gold mine. Scotty blatantly told everyone he was building the fabulous home, reveling in the publicity that announcement produced. Few realized that the financial backer of the project was in reality a quiet Chicago millionaire named Albert Johnson. Johnson freely allowed Scotty to take credit for the project, always reminding others amazed by his generosity to Scotty and equanimity in the face of these antics that "Scotty repays me in laughs." Johnson's desire for anonymity in the project, and Scotty's for increasing publicity, merely fostered the public's assumption that Scotty was the castle's owner. In fact, the public's preoccupation with the legend of Death Valley Scotty tended to draw attention from the fact that Johnson was systematically furnishing the castle's fourteen main rooms with unique handcarved beams, beautifully crafted iron and tile work, and valuable antique furniture, rugs, and draperies. In addition, the castle's innovations in architectural styling and technological design were never fully appreciated. To understand the

1. Richard C. Lingenfelter, *Death Valley: Land of Illusion* (Berkeley: University of California Press, 1986).

reason for construction of the castle and its use by the various parties involved, one must first comprehend the personalities of those associated with it.

WALTER SCOTT (DEATH VALLEY SCOTTY)

Dorothy Shally and William Bolton, in their book on Scotty's Castle, succinctly describe Walter Scott as "a paunchy ex-rodeo rider turned pseudo-pro prospector who monopolized the front pages of American newspapers for 50 years with his continuing flamboyant escapades."² Born in Cynthiana, Kentucky, in 1872, the son of a harness horse trainer and breeder, Scott had little formal schooling. After traveling the harness-racing circuit with his family, at age eleven he joined his older brothers working as cowhands in northern Nevada and southern Idaho. His early association with Death Valley, in the mid-1880s, involved working as a water boy for a state survey party and as a swamper with the Harmony Borax Company twenty-mule teams.

A superb horseman and sharpshooter, Scotty was "discovered" in 1890, while working as a cowboy in Wyoming, by a scout for Buffalo Bill Cody's Wild West Show, which was Cody's attempt to demonstrate to the people of the world the romance of Western American culture. For the next twelve seasons Scott toured the United States and Europe with the show, participating as a performer in staged western scenes and as a bronc rider. During his stint with Cody, while shopping at a New York candy store, he met Ella Josephine Milius (nicknamed "Jack"), whom he married in Ohio in 1900. Scotty's early experiences in life strongly affected his later personality. Accustomed to being footloose and independent, and displaying a tendency to flamboyancy and glibness that would frequently result in front page coverage in daily papers, it is surprising that he decided to marry. Probably an impulsive gesture on his part, the union of two very dissimilar people never proved particularly fulfilling either for Scott or Jack, who, after the birth of a son in 1914, seldom saw her husband and lived apart from him during their later years.

In 1901, however, in the exuberance of early romance, the newlyweds left for Cripple Creek, Colorado, where Scott began his mining career. Returning to New York to rejoin the Wild West Show in 1902, Scott had a falling out with Cody and quit the show. With that career ended, Scotty needed another source of income. The rest of his life he subsisted on the largesse of

2. Dorothy Shally and William Bolton, *Scotty's Castle* (Yosemite, Calif.: Flying Spur Press, 1973), 7.

others, beginning in 1902 when he wangled a grubstake from wealthy banker Julian Gerard of the Knickerbocker Trust Company in New York by showing him two souvenir high-grade gold specimens his wife had acquired in Cripple Creek. Scotty began receiving steady financial support from Gerard after telling him the nuggets came from his Death Valley mine. It was during this period that Scott acquired the sobriquet "Death Valley Scotty." Over the next three years, Scotty became the focus of much local publicity in various California and Nevada mining towns by lavishly spending his grubstake money, which he said could be easily replaced by return trips to his secret gold mine. He gained brief national prominence by chartering a special Santa Fe train to break the speed record between Los Angeles and Chicago in 1905. Scotty spent the rest of his life living up to the image of a rich man and, by remaining vague about his personal life and business affairs, succeeded in fooling a great number of people. Scotty's real feathered nest took shape, however, when he was introduced to Albert M. Johnson.

ALBERT AND BESSIE JOHNSON

Albert Johnson, born in 1872, the son of a wealthy Oberlin, Ohio, banker and industrialist, obtained a degree in mining engineering from Cornell University in 1895. He married a classmate, Bessilyn M. Penniman, from Walnut Creek, California, in 1896. The couple, who first resided in Oberlin, remained childless. Johnson entered into the family enterprises, but in 1899, while Johnson and his father were in Colorado inspecting a mining property, a train wreck killed his father and broke Albert's back. The injury was never set, causing an affliction that bothered Johnson the rest of his life and made it impossible for him to continue his engineering career. Johnson retained a hump in his back that was barely noticeable, but he continued to have trouble rising out of chairs and walking – problems he hid well. He did, however, carry with him a special pad to place on chairs for support.³ In addition, he suffered severely from asthma, which sometimes confined him to a wheelchair. Despite his handicaps, Johnson maintained an uncomplaining, enthusiastic attitude toward life.

3. Mary Liddecoat, interview with Susan Buchel, Los Angeles, Calif., 17 March 1983, typescript, 112 pages, 89, Scotty's Castle Reference Library (SCRL), Death Valley National Monument (DVNM). Miss Liddecoat is president of the Gospel Foundation of California that Mr. Johnson established in 1948.

After the accident, Johnson returned to Ohio to oversee his father's holdings. In 1902 he and a close family friend, Edward Shedd, bought into the management of the National Life Insurance Company of Chicago by obtaining a lion's share of the corporate stock and also purchased some smaller assets. Johnson met Death Valley Scotty through this same business associate in 1904. Scotty was looking for additional grubstake money, and Johnson quickly expressed an interest in Death Valley mining. This was the heyday of the last great mining bonanza in the Death Valley region, with strikes being made every day in Tonopah, Goldfield, and Rhyolite, Nevada, on the edge of Death Valley. Scotty knew this was a good time to attract new investors.

Backgrounds of the Johnsons

Although Death Valley Scotty has been discussed and analyzed in a variety of books and articles, Albert and Bessie Johnson have remained as much in the background in the literature as they did in life at the castle. Albert Johnson preferred it that way. The assessments of contemporaries all seem unanimous regarding Mr. Johnson's personality. A tall, slender individual, he possessed a great interest in architectural principles and structural techniques. He respected creativity and financially aided those whose ideas he particularly liked. Extremely intelligent and an astute businessman, he could spend an extraordinary amount of time overseeing a multitude of details regarding construction of his Death Valley Ranch while at the same time managing a corporate empire in other parts of the country. He loved to drive, despite his uncomfortable back injury, and spent many hours with Scotty in their younger days touring the Death Valley country. A religious fundamentalist by upbringing, he often showed compassion and generosity in his dealings with associates and employees.

Mrs. Johnson was much smaller in stature than her husband, measuring only about five feet tall. A quiet and pleasant individual, her two most important missions in life entailed caring for her husband and performing Christian social work. A native of California, she attended Stanford University in Palo Alto for two years before transferring to Cornell where she met Johnson. She experienced a religious conversion in 1915 at a revival led by Chicago evangelist Paul Rader. The Johnsons began giving financial support to the Rader ministry, and Mrs. Johnson hosted one of his radio programs addressing the spiritual needs of young women in the Chicago area, providing moral counsel and practical advice. Rader also enlisted her appearance at revival meetings in Chicago and Los Angeles.

In addition, Mrs. Johnson kept busy as the wife of an important Chicago businessman, running a large home with servants and often entertaining. She also found time to lead the Chicago Business Women's Alliance and establish a lunch room where young working women away from home could meet with her and discuss their problems and aspirations.⁴ She also was often called upon by her husband for advice on various business investments. Although she often appears in the background of the Johnson-Scotty story, Mrs. Johnson accomplished much on her own.

Relationships with Death Valley Scotty

After their first meeting and Albert Johnson's decision to subsidize Death Valley Scotty's mining efforts, Johnson decided in 1906 to visit Death Valley and investigate Scotty's mining properties. In company with other interested investors, as well as Scotty's two brothers, Johnson set out from Daggett, California, toward Scotty's Death Valley gold mine. The resulting infamous "Battle of Wingate Pass" – an armed attack Scotty staged in hopes of discouraging the group from further advancement, because he had no mine to show them – resulted in a sensationalized court battle in which Scotty barely escaped prosecution. Johnson, meanwhile, kept a low profile in the whole affair, managing to avoid involvement by speeding back to Chicago.

Despite the questionable activities behind the "Battle of Wingate Pass," both Johnson and Gerard continued as Scotty's partners. The latter periodically sent his backers notes on the Death Valley mine's progress and always ended them by requesting more development money. By 1909, however, after the nationwide financial panic of 1908, Johnson again decided to inspect his mining properties more closely and spent more than a month with Scotty in Death Valley. Although they saw no gold mines, they had a good time traveling around the area. "Scott," as Johnson always called him, proved an excellent cook, knowledgeable guide, and entertaining storyteller. Probably Johnson knew early in their relationship that the

4. Susan Buchel, introduction to "Death Valley Scotty By Mabel," 3. This twenty-two page typewritten manuscript by Bessie Johnson is found in MSS 19, box 5, folder 5, SCRL. It has recently been published by the Death Valley Natural History Association as *Death Valley Scotty by Mabel* (Bishop, Calif.: Chalfant Press, 1987).

smooth-talking "prospector" had no valid mining interests.⁵ Nevertheless, he continued to grubstake Scotty, who, with Johnson's surreptitious backing, participated in a variety of speculative ventures and publicity stunts that kept him and the castle in the public eye throughout the 1920s and 1930s. Later revelations that he had no mine did nothing to stifle the legend of Death Valley Scotty.

Scotty and Death Valley attracted Johnson because they took his mind off his various afflictions. When out riding in his car or on horseback with Scotty, Johnson felt less disabled and more invigorated. As writer Bourke Lee stated, "Walter Scott brought mystery, romance, and adventure, actively into the life of his partner."⁶ It did not bother Johnson that Scotty did not have a gold mine, a fact that became less and less important as their relationship developed. Their common delight in the Death Valley landscape and enjoyment of each other's company, their lengthy discussions on current events and politics, and Johnson's improved health and outlook were worth the grubstake money and the monthly subsistence checks. Johnson also made monthly subsistence payments to Mrs. Scott, which he continued to do even after the Great Depression hit. Jack often stayed with the Johnsons in Chicago, and the latter paid for her son's education.

Johnson and Scotty were extreme opposites. The non-smoking, non-swearing, non-drinking, religious Albert Johnson relished his association with the free-wheeling, often profane, hard-drinking Kentuckian. Scotty provided Johnson with the adventure he had never known as a child. Scotty's acquaintances were many and they all found excuses to visit the castle and sit and talk. One contemporary of the Johnsons stated:

When they'd [Johnsons] like somebody, they used to do things for them, and that was the way with Mr. Johnson and Scotty. . . . He [Johnson] liked him, and he was amused by him and therefore – he'd give him anything, because he enjoyed him as a man. He [Scotty] was fun to be around, he was. When he was young,

5. Linda Nelson Ewing, interview with Susan Buchel, Scotty's Castle, DVNM, Calif., March 1985, typescript notes, 2 pages, 1, SCRL. Mrs. Ewing and her sister Gay Samuelson were daughters of Eva Mudge, a friend of Scotty from his Wild West Show days. They visited the castle with their mother several times in the mid-1920s before the first "castle" was remodeled, staying for several months at a time. Linda Nelson returned to Death Valley in 1934 and worked as a tour guide until 1937, staying in the west guest suite. Liddecoat interview, March 1983, 39.

6. Bourke Lee, *Death Valley Men* (New York: The Macmillan Company, 1932), 66-67.

he was absolutely a joy. People would come from all around here, and the press would come from Los Angeles. . . .⁷

While the Johnsons lived in Chicago, desert vacations in Death Valley became an annual event for Albert Johnson, and his wife often joined him. Of the three main personages associated with the castle, Bessie Johnson remains the least known. Most people evidently found her personality more difficult to assess than that of her husband. Opinions vary greatly among those associated with her, some finding her a disagreeable person and others admiring and respecting her talents. Opinions on Mrs. Johnson's feelings for Scotty also differ according to the person interviewed. Gay Samuelson stated that Scotty did not like Mrs. Johnson, whom he called "Mabel," and that she, in turn, barely tolerated him.⁸ In the manuscript she wrote on Death Valley Scotty in 1932, however, Mrs. Johnson appears quite fond of him and of their life together in the desert. The following are some excerpts from her reminiscences:

When I was married, a wee slip of a girl five feet high and weighing just ninety-five pounds, little did I imagine what I was stepping into. But somewhere in my ancestry there must have been a will to "play the game" at any hazard. Anyway, everything worth while in this world costs something, and it has certainly been worth while to travel the sands of time with Death Valley Scotty and Al, down, down, into Death Valley, where the lizards run, the rattlesnakes crawl, the tarantulas jump, and the scorpions and centipedes hide in the grey sage down, down in Death Valley where the hot winds blow [pp. 2-3].

There isn't anybody in the world who can talk just like Scotty. He has a phraseology that's purely Scotty phraseology, and coupled with keen insight and a live wire brain, one forgets his rough manner and sits spellbound. . . . Under the ten gallon hat which he [Scotty] always wears beats a ten gallon heart. And there's not a man in the desert who would do more for you if you were in trouble or jack you up worse and lambaste you more than Death Valley Scotty. He knows your weak points by instinct, but after all, he's fair and square, though he trusts no one. In all our desert experiences Scotty has never failed me [p. 4].

Many's the time, after all the company's gone from the Castle, Al and I have gone down to Scotty's little Hide-away camp, six miles down the canyon, where he escapes to when there are too many at the Castle. He just takes a run down there till "the fury quells," as he expresses it. And often, late in the evening, the three of us eat hot cakes and talk the situation over [p. 5].

7. Gay Samuelson, interview with Kurt Johnson, Scotty's Castle, DVNM, Calif., September 26, 1977, typescript, 23 pages, 6, SCRL.

8. Ibid., 3.

But underneath all his [Scotty's] roughness and bluster, how many times I have seen the hidden passions of tenderness and sympathy. All the animals on the place adore him. He hollers and yells at them and they just love it, that he should even notice them. . . . Now, you know, there has to be something good in a man that dogs love [p. 7].

But to really know Death Valley Scotty, you must travel with him on his mountain beats, with mules and packs. Many's the time we three have sat around the camp-fire in the twilight, the tired mules well hobbled and browsing about, the desert stretching out at our feet. . . .

. . . we sit around the fire in that place by itself, that place no other woman has ever been, and no other man but Scotty and Al, and Scotty begins to reminisce. China and Japan may tear at each other's throats, gangsters may shoot, Bolsheviks may rage . . . but way off in the desert, high up in a mountain, far from turmoil and graft and politics, and banditry and depression, and wars and rumors of war, Scotty and Al and I sit around a water hole, as quiet and undisturbed as though we were on another planet. Fashions and changing styles and what other people think never disturb us there, for everything is ours, and no one is there to put a fence around it. We own it all – the desert, the mountains, the pinon trees, the mountain sheep, the sun and the stars. How rich we are! [p. 9]⁹

In another instance, when her husband persisted in telling stories about Scotty's shenanigans, Mrs. Johnson laid down her foot: "I will not listen to any more of these terrible stories about Scott. They are not true. They misrepresent a fine, great-hearted man."¹⁰ This relationship is another aspect of castle life that invites further study.

His continuing visits to Death Valley ultimately fueled Johnson's desire to acquire land and water rights. He gradually initiated investments in Death Valley property that led to his purchase of the Lower and Upper Grapevine ranches, the latter of which would become the site of one of Death Valley's prime tourist attractions.

9. [Johnson] , "Death Valley Scotty By Mabel." This manuscript probably provides the best clues available to Mrs. Johnson's personality and thoughts.

10. Lee, *Death Valley Men*, 67.

GRAPEVINE LANDS

Grapevine Canyon and its springs had furnished a hospitable environment for Death Valley's earliest prehistoric inhabitants long before semi-permanent settlement by assorted miners and homesteaders in the 1880s. A German immigrant, Jacob Steininger, first legally claimed land there, including the present Lower and Upper Grapevine ranches, in 1902. Others continued to use the Lower Grapevine Springs property, including Walter Scott, who had squatted on the land by 1907 and filed a homestead claim near the Lower Grapevine Ranch site. Scotty, however, failed to follow up on that claim.

Meanwhile Ben H. Yandel of Inyo County had purchased Steininger's interests in the Grapevine properties and, in turn, relinquished partial interests in the Upper and Lower Grapevine ranches to several people, including Beveridge Hunter of Owens Valley. Hunter ran cattle on the Lower Grapevine mesa during the winter, transferring them to the Cottonwood Mountains in the summer. The Lower Grapevine Ranch area became the center of his Death Valley cattle operation. In 1915 Johnson began acquiring old homesteads and mining claims in the northern Death Valley region, amassing more than 1,500 acres by 1927.

By 1917 Johnson had bought Hunter's interest in the "upper Steininger Ranch," plus his water rights and all his personal property. By patiently acquiring other interests in the area, he finally gained control of the Upper Grapevine Ranch in Grapevine Canyon.¹¹ The former Steininger Ranch had been developed as a grape, fig, and vegetable farm and still contained fruit trees, orchards, and grapevines in addition to a small wooden shack. The little ranch became Albert and Bessie Johnson's Death Valley headquarters during their periodic visits.

11. Susan J. Buchel, "Scotty's Home was not his Castle: A Historical Survey of Death Valley Scotty's Lower Vine Ranch, Death Valley National Monument," MA thesis, University of California, Riverside, March 1985, 10, 14-16, 18-20. To eliminate confusion, it should be noted that only during the Steininger period were these properties referred to as the Upper and Lower Grapevine ranches. Johnson and Scotty always referred to the latter's home as the "Lower Vine Ranch."

CONSTRUCTION OF THE DEATH VALLEY RANCH

Death Valley's beautiful scenery and healthful climate attracted the Johnsons. The upper Grapevine Canyon, because of its 3,000-foot altitude, escaped the summer heat of Death Valley and yet was low enough to be protected from cold winds blowing in from the East. Winters were mild and summer nights cool. Another asset of the area was the abundant supply of pure water in a spring just east of the ranch that was available for domestic use and to generate power.

The earliest accommodations at the upper ranch consisted of the wooden Steinger cabin, into which Scotty eventually moved, and three wooden-sided canvas tents, one used first for Scotty and later as a cookshack and two that housed the Johnsons.¹² After several winters, however, Bessie Johnson tired of the tents and the single rude shack. By the early 1920s, after all, her husband was earning close to one million dollars a year from his insurance company and other investments and could afford better quarters. In 1922, therefore, a small work crew under the direction of Frederick W. Kropf undertook erection of three buildings. The main structure comprised a two-story, thirty-two- by ninety-six-foot stucco house containing a kitchen; storage rooms; a room downstairs for Scotty, who had by now become a close friend; and two large apartments upstairs for the Johnsons and their guests. A second stucco structure housed a workshop and a large garage, while the third one, built on the side of a hill, served as the cookhouse. Although architecturally unimpressive, even ugly, these early buildings comprising the newly named "Death Valley Ranch" already contained such advanced design features as a generator, refrigeration plant, and indoor plumbing – standard comforts in urban environments but unusual in remote desert homes.¹³

12. Milton Kropf, interview with Steven Harrison, Whittier, Calif., January 21, 1980, typescript, 49 pages, 2, SCRL. Kropf's father was the foreman in charge of construction of the concrete block buildings comprising the first "castle." Milton was employed in construction there in the early 1920s. Melba Kropf Ford, interview with Steven Harrison, Pico Rivera, Calif., January 21, 1980, typescript, 48 pages, 12, SCRL. Melba Kropf, Milton's sister, worked for a year as a cook at the castle in the early 1920s.

13. According to Gay Samuelson, these early buildings were also referred to as the "Castle." Interview, 1977, 22.

CONSTRUCTION OF SCOTTY'S CASTLE

A Design Is Selected

From the beginning, speculation ran rampant over the construction activity in remote Grapevine Canyon. The myth of Death Valley Scotty's wealth grew, and Johnson made no effort to dispel the rumors. The early castle did not, however, completely satisfy the Johnsons' desire for a comfortable desert retreat. In addition, Johnson seemed to enjoy the continuing interest generated by his activities in Grapevine Canyon and perhaps sought to prolong it.

In the search for a new and more aesthetically pleasing design for a home, Johnson contacted Frank Lloyd Wright and asked him to make some sketches. The product submitted, although rejected by Johnson, has gained importance as Wright's first diagonal group plan. Johnson explained that, at the time, he thought Wright's design too expensive, adding that "a little later I did put up a couple of buildings and the cost of these ultimately exceeded by many times Mr. Wright's estimate. . . ." The visual insights Wright gained during the course of this project strongly impacted many of his later designs. The diagonal planning used for Johnson's Death Valley retreat became characteristic of Wright's later works and a governing principle of his architecture beginning in the 1920s.¹⁴

Wright's plan for Johnson's home involved building a new house and chapel farther west and deemphasizing the existing buildings. The entire complex was to be organized in relation to the landscape, with the site plan emphasizing the breathtaking view of Tin Mountain and the Death Valley floor to the southwest. Although Johnson ultimately rejected Wright's A-frame style, which he termed a mausoleum, in favor of the Mediterranean style of architecture in vogue in the Santa Barbara and Los Angeles areas from the mid-1920s to the early 1930s, many of Wright's ideas, such as the front swimming pool and the circular pool and fountain

14. Johnson explained his reaction to Wright's design in a letter to F.L. Wright's biographer, MSS 19, box 7, folder 9, SCRL; Neil Levine, "Wright's First Diagonal Group Plan: The A.M. Johnson Desert Compound and Shrine at Death Valley," post-1982, typescript, 11 pages, 1, SCRL.

east of the house, were incorporated in the later Charles MacNeilledge-Martin de Dubovay design. The chimes tower is located on the site of Wright's chapel.¹⁵

Probably at his wife's suggestion, Johnson then turned to a Stanford University classmate of hers, Matt Roy Thompson, an Interstate Commerce Commission construction engineer who became general superintendent of construction on Johnson's new desert home in 1925. Thompson, who took a leave of absence and moved to Death Valley for six years, planned buildings accented with arches and decorative tiles, similar to Stanford University's architectural style.

Experts are Called In

Others assisting in the work on the new residence included Charles Alexander MacNeilledge, who had renovated Johnson's Chicago home and office and was hired as designer to direct the overall planning. He opened a studio in Los Angeles in 1926 and spent the next five years planning construction of the new Death Valley Ranch. Johnson also hired Martin D. de Dubovay, a Hungarian architect he met by chance in a Los Angeles oriental rug shop in 1927, to provide technical assistance to MacNeilledge. De Dubovay had extensive experience in European and South American architecture and expertise in Spanish Provincial design.¹⁶ While MacNeilledge turned out finished drawings of the general castle layout that went to Johnson for approval and to Thompson for execution, de Dubovay accomplished detailed working drawings of wood carvings, custom-made furniture, wrought-iron fixtures, and tile patterns. Other draftsmen and designers were hired for irregular periods to speed production. A landscape architect, Dewey Kruckeburg, hired to enhance the setting of the new structures, experimented with exotic plantings such as olive and palm trees.

15. See Levine's article for a more detailed description of Wright's architectural design for Johnson's desert villa.

16. See Katherine B. Menz, "Scotty's Castle Furnishings," draft typescript report, Harpers Ferry Center, National Park Service, 1979, 2-3, for a summary of de Dubovay's prior work experience.

Scotty's Castle Takes Shape

By the time construction began, Johnson had decided on the interior room arrangement he wanted. Thompson intended to enlarge the existing house by adding another building behind it, with a courtyard between. The decorative treatment became very elaborate as time passed, resulting in tile roofs, crenelated towers, colorful tiled kitchens and bathrooms, an abundance of hand-wrought ironwork, and a number of additional rooms and outbuildings. The complex ultimately included a two-story house; a two-story annex divided into two sections on the ground floor by a covered alcove/garage; a two-apartment guest house; stables; a cookhouse; and a larger garage, which housed Thompson's drafting tables and living quarters, a supply room, and the castle office. The east wing of the large garage contained workshops, employee quarters, a chicken house, an assay office, and a bunkhouse. Other buildings on the site included a service station, a gatehouse, a concrete and wood frame chimneys tower, a concrete powerhouse, a solar hot water heater, and a large free-form swimming pool. Formal landscaping was planned, to include fountains, parks, water-courses, and sunken gardens.

Thompson's workmen first gutted most of the interior of the existing main stucco building, undermined the ends, and excavated a basement from which several hundred feet of tunnels extended to various outbuildings, providing access to the water, sewer, and electric lines. The structure's new walls were placed three inches from the old stucco ones. The area between them was then filled with a powder that, with the addition of water, expanded and dried, leaving millions of tiny air cells with a foam-like quality that provided excellent insulation in summer and winter.

Johnson established the "Death Valley Mercantile Company" to purchase necessary food items, construction equipment, and material for the castle at dealer discount prices. The loading docks at Bonnie Clare, Nevada, the nearest freight depot for the Tonopah and Tidewater Railroad, became crowded with piles of lumber, mortar and plaster, tile, cast-iron pipes, nails, reinforcing rods, and other items necessary for construction. Because Bonnie Clare lay twenty-three miles northeast of the site, wagons and trucks brought the materials into the canyon. After the railroad ceased operations in 1928, building materials could only be shipped by truck from Las Vegas, Beatty, or Tonopah, Nevada, or from Los Angeles. The natural gravel deposits in nearby canyons were mixed with cement for construction purposes. A screening plant erected in the wash west of the castle filtered the gravel, which was

stockpiled for later use. Problems such as heat, distance from supply centers, a rapid labor turnover due to the harsh climate, poor transportation, and changing plans complicated the work schedule.

The castle labor force, a large crew that Thompson supervised, varied in number throughout the construction seasons, usually comprising about eighty men. Some were locals from nearby towns and some were transients, especially during the depression; many were skilled craftsmen who performed the wood carving and tile and wrought-iron work that gave the castle its custom-built appearance. Shoshone and Paiute Indians living in a camp southeast and across the road from the building site performed much of the manual labor. The construction work usually ended late in the spring and started again in the fall. The non-Indian workmen lived in bunkhouses or tents around the site. They were prohibited from mingling with the Indians after hours and from drinking, gambling, or prospecting, and were required to attend Mrs. Johnson's lengthy Sunday church services. An infraction of any of these rules resulted in instant dismissal. All food for workers was prepared in the cookhouse, which by the construction period had grown from a simple rectangular structure to one including screened porches for staff meals and a sleeping room for the cook.

After renovating the main structure, workmen modified and expanded a second stucco building (present annex) twenty-five feet north of the first and joined the two with a second-story arched walkway. Ornate wood and iron gates at each end enclosed the central tiled courtyard. Verandas and porches added to the building exteriors resulted in what might be loosely termed a Spanish Provincial-style hacienda.

Scotty's Role in Construction

During castle construction Scotty bragged that he was building the elaborate structure with revenue from his gold mine, and the name "Scotty's Castle" quickly caught the public's imagination. Johnson, on the other hand, preferred to keep his involvement quiet. He once angrily wrote Thompson regarding an article on the castle that appeared in the *Goldfield (Nev.) Daily Tribune*, which stated that Johnson was financially backing the work. Johnson firmly

requested that Thompson not mention his name again in connection with the project and that he refrain from commenting publicly on it. Only Scott had authority to publicize the castle.¹⁷

Death Valley Scotty's role during construction is difficult to define. According to de Dubovay, Scotty had no say (and probably no interest) in the castle's design, interior furnishings, or cost. One interviewer mentioned that Scotty ordered the fresh meat and canned goods that arrived weekly from Tonopah, Nevada, and from Los Angeles.¹⁸ Scotty had served as camp cook in the early tent days and filled in occasionally for the hired cook during construction of the castle. The work in Grapevine Canyon began attracting nationwide interest, and, in addition to deciding work schedules, Scotty appears to have had some authority in deciding whether curiosity seekers who showed up would be toured and fed. In the spring of 1930, Thompson reported to Johnson that tourists numbered forty to eighty a day, but that no food was offered except upon special invitation from Scotty.¹⁹ Scotty's primary responsibilities apparently lay in keeping an eye on things at the ranch during Johnson's absence and in directing public scrutiny away from the Johnsons, whose purpose in locating in remote Grapevine Canyon was to escape crowds and pressure. Because Scotty loved being the center of attention, he was perfectly willing to play the role of castle creator.

During construction, Johnson, who was also serving as president of the National Life Insurance Company, kept in constant communication with his architect and his construction superintendent, giving the castle his almost complete attention from 1925 to 1931. He also requested that Thompson inform him of Scotty's doings and whereabouts in his weekly progress letters.²⁰ Apparently Johnson did not mind Scotty using his resources, but wanted to be kept informed concerning his activities. Scotty lived full time at the castle during the late 1920s while construction was underway; Johnson, occasionally accompanied by his wife, visited whenever possible. In 1930 Johnson asked Scott to begin sleeping on the Lower Vine

17. Johnson to Thompson, February 9, 1927, MSS 5, box 3, folder 2, SCRL.

18. Ford interview, 1980, 13.

19. Thompson to Johnson, April 15, 1930, MSS 5, box 5, folder 3, SCRL.

20. Johnson to Thompson, May 9, 1927, MSS 5, box 3, folder 3, SCRL.

property to establish possessory use and enable Johnson to claim water rights there.²¹ That became Scotty's favorite hideaway after Johnson built him a comfortable house there. However, Scotty remained the castle's figurehead and chief ornament until his death.

Tours Begin

In the late 1920s, as the castle took form, more sightseers came to visit. The Johnsons at first generously provided both food and gas, the former becoming an expensive and time-consuming service as visitation grew. By 1930 the new toll road into Death Valley from the west built by the owner of the Stovepipe Wells Hotel, Henry Eichbaum, greatly facilitated tourist travel. After the road was graded from the hotel to Mesquite Springs, the large number of people who showed up at the castle gates began wanting not only to admire the exterior facades but also to "just take a peek" at the interior. By that time, visitors were no longer fed, but various individuals, including Mrs. Scott if she happened to be there, showed tourists around.²² Thompson said the castle formed the main objective of Death Valley tourists driving over the new valley road.²³

Castle Construction Ends

In February 1931 construction on Scotty's Castle abruptly ended. One of the reasons might well have been the loss of the bulk of Johnson's fortune, invested in banks and businesses, in the stock market crash of 1929 and the subsequent closing of several corporations in which he had invested. He no longer had as much wealth with which to indulge his whim for a luxury desert retreat. Another contributing factor was probably Johnson's declining health. After the National Life Insurance Company went into receivership, Johnson, still financially comfortable although no longer a multimillionaire, moved to Hollywood, California, in 1933 in

21. Johnson to Thompson, April 4, 1930, MSS 5, box 5, folder 3, SCRL.

22. Thompson to Johnson, March 2, 1930, MSS 5, box 5, folder 2, SCRL.

23. Thompson to Johnson, March 30, 1930, MSS 5, box 5, folder 2, SCRL.

semi-retirement. The Johnsons then assumed management of the Penniman family's Shadelands Ranch northeast of Oakland, which produced fruit and nuts.

Although about twenty percent incomplete, the Death Valley castle was a beautiful structure with many delightful architectural details. Woodwork and ceiling beams of California redwood had been hand carved with intricate designs. Hand-wrought ironwork, including door hinges, curtain rods, grilles to conceal the heat registers, wall sconces, and chandeliers, had been individually designed for each room. The 12,000 square feet of floors and patios contained stunning tilework of which no two patterns were exactly alike. Antique furnishings had been imported from Spain and Italy, while artisans in a "castle work shop" in Los Angeles fashioned additional custom furniture items. Unusual energy-efficient devices – a solar hot water heater providing steam heat, Pelton wheels powered by free-running spring water generating electricity, evaporative cooling systems in the living hall and solarium, and the insulated double castle walls – were innovative for their time. Disappearing roller screens on the windows, a refrigeration plant, and indoor plumbing added comfort and convenience. Johnson had created an anomaly – an up-to-date mansion containing the finest tapestries and furniture and the most modern conveniences in the midst of one of the most desolate landscapes in America.

Unfinished construction projects in 1931 included flooring and tiling of the swimming pool, construction of a diving board and other decorative poolside features, and installation of additional interior stucco and tiling. The chimes tower guest apartment, the gate keeper's apartment, and the main castle gate also remained incomplete. Planned projects never begun included the "Cave" apartment for Scotty at the end of the basement tunnel south of the main house, the west patio servants' quarters and service yard, the entrance courtyard, the west patio grotto area, the west patio chapel for Mrs. Johnson, and numerous exterior landscape projects. Although Johnson often expressed the desire to complete the castle complex, and in the 1940s even discussed the project with Thompson and de Dubovay, work did not resume.

Another factor that might have affected castle construction involved a problem that arose in the early 1930s as Death Valley was being considered for national monument status. In early 1931 Johnson learned that, because of an erroneous early survey, he did not own the land on which his castle stood. Quickly seeking help from Nevada and California congressmen to secure special legislation that would enable him to buy the land, Johnson finally succeeded

in securing a patent on his 1,500+ acreage in 1937. To ensure his rights without question, Johnson asked Scotty to sign a disclaimer disavowing any rights or interest in the property.

THE CASTLE'S LATER YEARS

A Money-Making Proposition

From 1931 to 1935, while Johnson attempted to secure legal ownership of the castle site, he essentially closed the home to the public. Scotty stayed at the Lower Vine Ranch, where Johnson had built him a small redwood house in 1929 near his original camp. Both Scotty and his wife Jack continued to receive subsistence payments from Johnson.

By 1934, however, the Johnsons were spending most of their time at the castle and, because of the increasing number of requests to see the interior and its furnishings, began to conduct informal house tours. Mrs. Johnson greeted the visitors, showed them the living hall, met them again in Scotty's bedroom, and completed the tour with them in the upper music room. A family friend and houseguest, Linda Ewing Nelson, took visitors through the upstairs.

By 1938, Americans had begun traveling again in earnest after the lull of the depression years, and the improved roads and facilities in Death Valley attracted large numbers of visitors. With his ownership of the property finally assured, and having become more aware of the fleeting quality of wealth, Johnson perceived the financial possibilities of this increasing tourist trade. He decided to initiate regular guided tours at one dollar per person to try to offset some of his building and maintenance expenses. Several young men and women served as guides and security guards, hosting up to 130 people a day on hour-long tours based on a text prepared by Mrs. Johnson and ending in the upper music room with a selection played on the pipe organ. The Johnsons also sold picture postcards and a few meals.

The name Scotty's Castle, although it obviously amused Johnson, also caused him some legal problems because the public still thought that Scotty had immense wealth. In early 1937, Jack Scott filed a separate maintenance suit against her husband and, when he fled to Arizona, against his "business partner" Albert Johnson. Johnson had been providing financial assistance to Mrs. Scott because of his friendship with her husband and continued to send

monthly checks as part of an out-of-court settlement. In 1940, when the Internal Revenue Service decided to investigate the source of Scotty's "wealth," Johnson again had to explain that he was Scotty's sole support. Later that year, when Julian Gerard finally demanded a return on his investment of more than thirty years earlier and filed suit for part of the castle, Johnson again had to prove that Scotty had no investment in the complex.

Meanwhile, successful farming ventures in central California and increased tourism at Death Valley continued to help the Johnsons' financial situation. As visitation to the castle increased, so did the need for overnight accommodations. Because the Johnsons stayed only infrequently at the castle, in the late 1930s and early 1940s they decided to increase their revenue by renting rooms to overnight guests and providing meals in the castle dining room.²⁴

Albert Johnson Acquires a Patent on His National Monument Lands

A legislative act of August 22, 1935 (49 Stat. 2159), issued a patent to Albert M. Johnson for certain lands in Death Valley National Monument, which included the Upper and Lower Grapevine ranches. It provided that the land not be used for any purpose inconsistent with the regulations governing national monuments and, most importantly, provided authorization for the Secretary of the Interior to acquire the property in the future.

24. The Johnsons were very careful of wear and tear on the castle rugs. One visitor noted a large wooden box of felt overshoes for tourists near the front door. Clarence P. Milligan, *Death Valley and Scotty* (Los Angeles: The Ward Ritchie Press, 1942), 138. A fictionalized account of a visit to the castle about 1935-36, based on fact, describes a tour personally conducted by Death Valley Scotty:

They entered a large room [living hall]. . . . At one end a fire burned brightly and at the other water trickled over a portion of the wall into a pool of brightly colored mosaic work. Bob's eyes roamed over the room, but Scott's voice interrupted his thoughts. "Sit down," he commanded. "Gotta ask you to put on these socks over your boots. Mable [Mrs. Johnson] don't like to have people walk over the rugs without 'em."

From a tall vase near the door he fished four pairs of heavy woolen sock feet which were drawn over their boots. When they were all thus shod he began a tour of the castle.

Dorr G. Yeager, *Bob Flame in Death Valley* (New York: Dodd, Mead & Company, 1937), 109.

Decreased Use and Visitation

During the late 1930s and early 1940s, the Johnsons usually drove to the castle from their Hollywood home each month to collect receipts from the tours and perform bookkeeping duties. On one of those periodic drives into Death Valley, on April 22, 1943, Johnson lost control of the car near Towne Pass. Mrs. Johnson was thrown from the vehicle and died before medical help could be obtained. This tragic event lessened Albert Johnson's desire to pursue activities at the castle. In addition, gas and tire rationing during World War II drastically affected recreational travel to Death Valley and restricted Johnson's visits to an even greater degree. Dejected by the loss of his wife, in failing health, and unable to visit his castle with any frequency, Johnson began to worry about the future. Because the caretakers he hired did not perform much maintenance work, the desert had slowly begun to encroach on the property, and the lack of visitors had created an atmosphere of decay.

In 1944 Johnson attempted to sell his Death Valley home to the federal government for \$850,000, but the poor economy prevented the sale's consummation. Johnson then considered completing the unfinished portions and animatedly discussed some ideas with Thompson and de Dubovay. Work never resumed, however, probably because of a lack of ready cash, poor health, and a loss of incentive due to Mrs. Johnson's death.

Albert Johnson Establishes the Gospel Foundation

In 1946, to ensure proper dispensation of his properties after his death, Johnson established the non-profit, taxable Gospel Foundation of California to pursue charitable work with underprivileged children. In 1947 he deeded his major assets – his wife's family's property at Walnut Creek (Shadelands Ranch), his Death Valley ranches, and his other land holdings – to that group to operate and develop as necessary. He installed Mary Liddecoat, a Santa Barbara social worker and the daughter of a family friend, as president, requesting that she not only keep the castle open to the public but also care for Death Valley Scotty until his death. Miss Liddecoat was assisted by Walter Webb, who had worked with Johnson in the National Life Insurance Company as early as 1917. Webb stayed in the guest house (renamed the hacienda) at the castle after the Gospel Foundation began operations there. The foundation developed Shadelands Ranch as a business park and sold off most of its acreage.

Deaths of Albert Johnson and Walter Scott

Albert Johnson died on January 7, 1948, after undergoing an exploratory cancer operation. His aunt, who had also lived in the Johnsons' Los Angeles home, died in 1951. Until disposing of the house, the Gospel Foundation utilized it as an office and frequently sponsored youth parties there. From 1948 until 1970, when the National Park Service acquired the Death Valley property, the foundation cared for the Scotty's Castle grounds and provided public tours. Overnight accommodations with meals and snack bar food were offered into the 1960s. The hour-long Gospel Foundation tours of the castle emphasized the physical structure and its furnishings rather than the personalities who constructed the home and lived there. During the busy season, two or three couples with their own trailer accommodations came and worked at the castle.

Scotty, meanwhile, continued living at the rustic five-room Lower Vine Ranch, which, although lacking conveniences, had an environment he found preferable to the constant activity at the castle. In 1951 he was hospitalized for a brief illness; afterwards he returned to live permanently at the castle where Miss Liddecoat cared for him. He seemed to enjoy regaling visitors with after-dinner stories and continued to function as the castle's prime tourist attraction. Scotty died on January 5, 1954, as he was being rushed to Las Vegas for emergency medical treatment. Miss Liddecoat held his funeral at the castle and buried him, as he had requested, on top of Windy Hill.

The National Park Service Acquires the Castle and Its Furnishings

The Gospel Foundation changed the exterior appearance of the castle complex to some extent by enclosing the tankhouse and adding an awning so that visitors could sit at outside tables; finishing plasterwork on some of the structures; cutting off the reinforcing rods around the swimming pool; tiling the wishing well in the entrance courtyard; enclosing the garage, which later functioned as a motel; building a restroom; and by planting oleanders.²⁵ The foundation finally decided about 1966 that preservation of the complex's physical plant and of its furnishings was becoming too expensive and was taking valuable time away from its charitable

25. Mary Liddecoat, interview with Susan Buchel, Scotty's Castle, DVNM, Calif., February 12, 1983, typescript notes, 4 pages, 1-2, SCRL; Liddecoat interview, March 1983, 55-58.

duties. It sought a buyer, insisting, however, that the site remain accessible to the public. Death Valley National Monument Superintendent Robert Murphy recommended to the Western Regional Office of the National Park Service that the government purchase the castle and the Lower Vine Ranch because of the importance of the natural, historical, and archeological resources of the spring and upper ranch area, the castle's status as a major tourist attraction, and the need for its visitor accommodations.²⁶ Finally, in July 1970, with financing made possible by the Land and Water Conservation Act of 1965, the National Park Service bought Scotty's Castle and Lower Vine Ranch for Johnson's original asking price of \$850,000. Because the government was not authorized to purchase the furnishings, the Gospel Foundation donated them shortly afterwards.

The castle retains basically the same appearance as when the Johnsons owned it and proudly showed it to the public. Outbuildings have been remodeled both by the Gospel Foundation and the Park Service. Today the guest house (hacienda) and the garage extensions serve as employee residences, the gas station is a small exhibit hall, the garage houses a souvenir and coffee shop, and the grounds have been paved and landscaped to reduce dust levels and improve appearances.

ROOM USE AS DESIGNED

Illustration 2 (p. 47), dating probably from the early 1920s, shows the first floor of the annex, referred to as the commissary building. On the west end, opening off the patio, is a small apartment divided into bedroom and kitchen areas. The room east of the apartment is unnamed. The garage alcove area was planned to house a Pelton wheel, because a discharge drain is shown under the floor. The later freezer/refrigeration room is designated as storage for supplies, while the easternmost room of the annex is designated a laundry. A bathroom and shower with access from the east porch abuts the laundry room on the north.

Illustration 3 (p. 49), dated December 28, 1926, depicts the first and second floors of the main building and annex. The first floor of the ranch house contains a living hall, "Mr. Scott's Room," the solarium space, a living room, "Mr. Johnson's Office," and the kitchen. Mr.

26. Buchel, "Scotty's Home," 69.

Johnson may have used the room west of the garage alcove early on as an informal office for inspecting drawings and overseeing construction.

Upstairs in the main building are "Mr. Johnson's Apartment" with a bedroom on the east end of the house (indicating perhaps that at this time the patio apartment on the first floor of the annex was being designed for Mrs. Johnson?), a balcony (gallery) and veranda, a guest apartment with a bedroom on the west end, and an elevated walkway to the annex. That bridge provided access to an entrance hall, a living room (present Italian room), two bedrooms (later Will Rogers and Bokhara rooms), and a bath. The future lanai space appears to be delineated but not designated as such. There is no provision for the upper music room, which was a later addition. This wing was originally designated the guest annex.

A drawing dated 1926 not reproduced here shows the second floor of the annex with the lanai space defined. The passage providing access to the bedrooms ended at the east wall, where the closet for the second bedroom was located. The roof of the first floor annex, above the laundry, was planned for use as a "drying yard," with steps at the northeast corner leading down to ground level.

ACTUAL ROOM USE

Actual room use did not always conform to the original plan. The large main living room, referred to in modern times as the great hall, was known historically as the living hall. The smaller first-floor living room had become a music room by the 1930s. Scotty rarely slept in his castle bedroom. According to de Dubovay, Scotty objected to being in the castle and under Johnson's thumb. Scotty, who relished his independence, needed the privacy that he eventually found at the Lower Vine Ranch. Scotty's room, therefore, functioned primarily as a museum of his career in Cody's Wild West Show. When not staying at the Lower Vine Ranch, according to Burton Frasher, Jr., Scotty stayed in the patio apartment beneath the Italian room. Frasher never knew him to stay in his castle room, but did take one picture of him there.²⁷ De Dubovay stated that the proposed hideaway Cave House at the end of the

27. Burton Frasher, Jr., interview with Steven Harrison, Twentynine Palms, Calif., January 22, 1980, typescript, 54 pages, 13, 38.

tunnel below the castle's main south entrance was intended to give Scotty more privacy at the castle.²⁸ That guest apartment was designed but never built.

The dining hall, as mentioned, was originally conceived as an office and library for Mr. Johnson, with the redwood shelves along the north wall designed to hold books rather than dishes. In a letter to Johnson in early 1930, Matt Thompson mentioned that Mrs. Scott was sleeping in the library while visiting the castle. Scotty also slept there much of the time when in residence. "Scott said that the lower floor bedroom is too cold to occupy," Thompson stated, "and I think he has never yet slept in it."²⁹ A visitor on the castle tour in 1986 related that he had been present at the castle during the Thanksgivings of 1929 and 1930 when the dining room was still being used as a study.³⁰ By the early 1930s, however, Mrs. Johnson had evidently felt the need for a more formal dining area, either because the number of important guests to be entertained had increased or because the castle was being opened to the public. Mr. Johnson's workroom off the central patio probably then became his permanent office.

Meals in the late 1920s, during construction, and in the early 1930s, when the Johnsons spent much of their time at the castle, were informal affairs. The house staff consisted of two Filipino houseboys, who served meals and washed dishes. Mrs. Johnson, mindful of her husband's health and careful of his eating habits, preferred a large meal at noon and a smaller one in the evening. According to de Dubovay, Mrs. Johnson herself cooked in the castle kitchen, even for small dinner groups. Meals, even when guests were present, were served at the kitchen nook. Mrs. Johnson presided at the open end of the table, Scotty sat at the opposite end when present, and Mr. Johnson occupied a chair with special padding for his back.³¹ The amount of cooking Mrs. Johnson performed is unclear, although because she was very careful of her husband's diet, she might have prepared many of his meals. Miss Liddecoat stated that

28. Martin D. de Dubovay, interview with Katherine Menz and Marty Leicester, Scotty's Castle, DVNM, Calif., November 14-16, 1978, seven untranscribed tapes, Tape 3, SCRL.

29. Thompson to Johnson, January 26, 1930, MSS 5, box 4, folder 6, 2, SCRL.

30. Fact card, December 24, 1986, reference file, SCRL.

31. Martin D. de Dubovay, interview with F. Ross Holland, Jr., and Robert V. Simmonds, Scotty's Castle, DVNM, Calif., June 1972, typescript, 64 pages, 46-48, SCRL.

Mrs. Johnson did not cook in the later years but might have during the construction period.³² It appears that after the study became the dining hall and informal tours began, meals became more formal, with breakfast in the kitchen and other meals in the dining hall.

Linda Ewing, present at the castle from 1934 to 1937, stated that the house staff consisted of two Filipinos – a houseboy and a cook who only prepared meals.³³ By the late 1930s the staff of the entire complex had increased and consisted of a Chinese cook and fourteen Filipino workers. Burton Frasher, Jr., stated that, whenever he visited, the Filipino houseboys cooked meals in the castle kitchen. Guests ate with the Johnsons in the kitchen or, in their absence, in the cook shack.³⁴

The Johnson suite was originally designated Mr. Johnson's bedroom and sitting room. Mrs. Johnson's quarters are not clearly marked on floor plans. Possibly she intended to stay in the patio rooms that were referred to as her apartment during the construction period. Both Johnsons stayed there until the upstairs quarters were finished. The stove and sink in that patio apartment are very low, obviously built to facilitate use by the petite Mrs. Johnson. Albert Johnson took Bourke Lee into the annex apartment in the late 1920s or early 1930s:

We invaded the kitchenette. Its windows overlook the sunken garden from the rear wing of the house. Tiled floors; tiled, divided sink; tiled walls; redwood cabinets and cupboards; a nook in leather; a servant's room adjoining; and Mrs. Johnson preparing Al's lunch. "This is my kitchen," said Mrs. Johnson. "We use it when we come here alone or unexpectedly. The big kitchen is Scotty's; he practically lives in it. We'll use the big kitchen when the house is full of guests."³⁵

32. Liddecoat interview, February 1983, 3.

33. Linda Nelson Ewing, telephone interview with Susan Buchel, from Darien, Conn., May 29, 1985, typescript, two pages, 1, SCRL.

34. While Edith Cadogan Barcus and her husband lived at the castle and ran tours in the late 1930s, the cookhouse served only as their residence. All food preparation took place in the castle kitchen. Edith Giles Cadogan Barcus, interview with Susan Buchel, Las Vegas, Nev., February 8, 1984, typescript notes, 2 pages, 1, SCRL; Frasher interview, 1980, 13-14, 32. Probably the houseboys also cleaned the castle rooms, although they must have done it unobtrusively. Mrs. Samuelson, who visited the castle often from about 1923 on, said she only saw servants in the cookhouse. Interview, 1977, 21.

35. Lee, *Death Valley Men*, 61.

By the 1930s, however, Mrs. Johnson had moved into her husband's sitting room and was using it as a bedroom.

The Spanish suite, originally called the west apartment or west guest suite, was always intended for guest use.

Joe Forcela, a tile layer during the construction period, stated that he had understood that the castle was intended to function partially as the Johnsons' living quarters and partially as a mission for priests. The north side, or annex, was to have been the church.³⁶ The large room on the west end of the annex's second floor was designed originally as a living room to be used by guests staying in the two small overnight rooms. In 1928 Mr. Johnson suggested to Matt Thompson that the two daybeds in the west living room be covered with ornamental throws during the day and used for beds at night if needed, "thus not destroying the living room aspect of the room if it was occupied by anyone as a bedroom."³⁷ Thompson proposed adding a closet, supported by posts, onto the exterior north wall as well as a toilet, but this was never done. This living space became the Italian room during the early Johnson tour period.

The first small guest bedroom (later Will Rogers room) poses several questions in terms of its historical furnishings, which will be discussed later. Originally referred to merely as an overnight guest room, or the first guest bedroom, it became the Early American room, American room, and Will Rogers room during the Gospel Foundation years. Rogers and Scotty were acquaintances, and the former may have visited at the castle.³⁸ The second guest room in the annex was referred to simply as the second overnight guest room in the early years and became the Bokhara room during the Gospel Foundation period. Historical evidence and later data reveal that these two rooms had identical curtains and rugs; any similarity in types of furnishings or in their placement is not documented.

36. Joe Forcella, interview with Patrick Calhoun, Fresno, Calif., May 1971, typescript, 58 pages, 14, 45-46, SCRL.

37. Johnson to Thompson, January 27, 1928, MSS 5, box 4, folder 1, SCRL.

38. A telegram from Scotty to Rogers in October 1930 requested Rogers to visit the ranch and look over Death Valley. A Will Rogers column in the newspaper mentioned he had visited Scotty's home two months earlier. Telegram, Death Valley Scotty to Will Rogers, October 4, 1930. News article of January 24, 1933, paper unknown. In MSS 7, box 37, folder 4, SCRL.

The upper music room was not originally part of the castle layout. It was added to the east end of the annex hallway (and also opened off the screened porch or lanai) about 1928, after Johnson bought a Welte-Mignon theater organ. Thereafter the annex was often referred to as the music wing. Installation of the organ necessitated construction of an organ blower room on the first floor.

Uses also varied for the first-floor annex rooms. The present alcove, finished in January 1927, was designed as the commissary garage. Functioning as a shop and later as a storage area, it contained a Pelton wheel that ran a handsaw and a crosscut saw.³⁹ Joe Forcella mentioned that the machinery in the castle carpentry shop ran by water pressure. Water from a nearby spring was stored in a large tank from which water was drained to power the equipment. Forcella later stated that the carpentry shop was located in the building containing the quarters for the superintendent, presumably the garage south of the hacienda. There a woodworker carved all the house beams.⁴⁰ Some incidental carpentry, however, might have been carried on in the patio garage area. Mr. Johnson parked his car at the west end of the patio by the rear gates. When public tours began, visitors sat on benches in the alcove and donned slippers to protect the carpets before entering the house. For a short while in the 1950s, a small frame post office operated on the east side of the garage alcove.

Mr. Johnson used the small room entered off the west side of the alcove, sometimes called the patio office, as his private workroom during the construction period. Architects brought in plans for his approval and he conducted interviews with workers or talked to business associates there. He also sometimes completed paperwork associated with his various business interests. Although Johnson was undoubtedly escaping from business pressures to a great extent when he came to Death Valley, de Dubovay stated that he sometimes brought secretarial help from Chicago to enable him to conduct business from the ranch.⁴¹ He also used the office as a place to read and study. According to Miss Liddecoat, Johnson took business calls in his office or sometimes in the living hall. Scotty frequently stopped by the room during the day or evening to talk to Johnson.⁴²

39. Thompson to Johnson, February 25, 1927, MSS 5, box 3, folder 2, SCRL.

40. Forcella interview, 1971, 12, 25.

41. De Dubovay interview, 1978, Tape 2.

42. Liddecoat interview, March 1983, 90.

Use of the west patio apartment, sometimes referred to as the court apartment (1927), has been alluded to earlier in this report. MacNeilledge informed Johnson in a 1927 letter that "your apartment" would be ready by October 25. MacNeilledge also stated that Mrs. Johnson's kitchen was tiled and the cabinets and table were being built in "her quarters."⁴³ This suggests that Mrs. Johnson intended to reside in the lower apartment and Mr. Johnson upstairs in the main house. Or possibly they both intended to stay in the patio apartment until the upstairs room was finished. Whatever the original intent, Mrs. Johnson never lived in the apartment permanently according to Mrs. MacNeilledge, although she may have stayed there briefly before the castle rooms were finished.⁴⁴ However, Mrs. MacNeilledge did remember someone using it while the Johnsons were in residence at the castle, but could not remember who – possibly a maid or other employee. Miss Liddecoat stated that the Johnsons used the patio apartment during construction of the castle and that afterward it served guests.⁴⁵ Scotty slept there occasionally during the 1930s before moving in permanently in the 1950s as his health deteriorated.⁴⁶ After Scotty's death, Miss Liddecoat used the apartment for a short time before moving to the hacienda.

Some projects never came to fruition. The original castle design called for a grotto with a fireplace on the west end of the main patio outside "Mrs. Johnson's apartment." A service yard and servants' quarters were also planned for the grounds west of the patio. In addition Mr. Johnson wanted an intimate, sixty-person chapel built in that area, with leaded-glass windows and beautiful landscaping.

A second Pelton water wheel powered the ammonia cooling plant on the ground floor of the annex just east of the garage alcove. The plant consisted of an eight-foot by sixteen-foot

43. MacNeilledge to Johnson, October 11, 1927, MSS 5, box 11, folder 5, SCRL.

44. Mrs. C.A. MacNeilledge, interview with Wayne Schultz and Dorothy Shalley, Scotty's Castle, DVNM, Calif., March 5, 1974, typescript, 90 pages, 86, SCRL.

45. Liddecoat interview, February 1983, 2. The Johnsons intended to provide several nearby guest accommodations – in the chimes tower, under the entrance moat, in the old laundry room, and possibly in Mrs. Johnson's early apartment. A letter from MacNeilledge to Thompson in 1930 requested the latter to look through the boxes containing shower curtains and "open the one marked for Bathroom in Maid's Room off Mrs. Johnson's Kitchen." This suggests servants stayed in the patio apartment at least part of the time. MacNeilledge to Thompson, 6 November 1930, MSS 7, box 21, folder 6, SCRL.

46. Thompson to Johnson, September 17, 1930, MSS 5, box 5, folder 4, SCRL.

walk-in refrigerator and an eight-foot-square freezer room. The next room to the east was intended as a laundry room, although that function ultimately moved to the castle basement. Originally a shower bath/lavatory with skylight stood north of the laundry. The skylight was filled with concrete upon completion of the upper music room. The tiled "old laundry room" was used to store furniture that began arriving in the late 1920s.⁴⁷ A letter of February 19, 1928, mentioned moving the groceries out of the laundry room so that it could be used as a guest apartment. A 1929 drawing shows a grocery storeroom in the basement of the main building.

Thompson once proposed enlarging this "Annex Apartment" (laundry). First he intended linking the old laundry room with the shower and lavatory by means of a dressing room fashioned out of the two northerly arches of the passageway leading to the northeast corner tower. Then he planned to convert the east window of the bedroom into French doors. Thompson also suggested fitting the two arches with large windows and installing a radiator. Space for a clothes closet would be inserted at the north end of the new dressing room. In a letter to Johnson forwarding the enlargement plan, Thompson mentioned that if it was not acceptable, he would go ahead as originally planned and merely place a window and a washbowl in the room containing the old laundry tubs.⁴⁸ Work to enlarge the room never took place. The bathroom near the flag tower functioned as a public bath after the gas station was built and later as an employee washroom. The old laundry room became an infirmary during the Gospel Foundation's tenure and was converted into offices, a library, and finally the curatorial office by the National Park Service.

DAILY LIFE AT THE CASTLE

According to Melba Kropf Ford, while the Johnsons lived in Chicago, Mr. Johnson came to Death Valley more frequently than his wife, arriving on the Tonopah and Tidewater Railroad at Bonnie Clare and staying usually two to three months. Mrs. Johnson never came without her husband. When they both visited, they stayed about a month at a time. During the period of construction of the first "castle," Johnson stayed busy supervising the work while his wife

47. Thompson to Johnson, October 27, 1928, MSS 5, box 4, folder 4, SCRL.

48. Thompson to Johnson, March 6, 1928, MSS 5, box 4, folder 2, SCRL.

spent most of her time reading the Bible. She occasionally interrupted her studies to walk around the grounds. Scotty did the cooking and the Johnsons ate with him in his quarters, which held all the groceries and a stove as well as his cot.⁴⁹ After the Johnsons moved to Los Angeles, they came to the castle together, driving over the desert under a full moon so that the staff always knew when to expect them. Mrs. Johnson would bring a companion, who might have stayed in the patio apartment.

The Johnsons' life during the later construction period and afterwards was leisurely. Mrs. Johnson apparently had little to do with castle construction and minimal involvement with only certain aspects of its furnishing, such as drapery or linen selection. All other duties fell to MacNeilledge.

Weekly religious services were a part of the daily routine at the castle. In spite of Melba Ford's assertion that Mr. Johnson conducted them, it is far more likely that that duty fell to his wife from the beginning.⁵⁰ Mrs. Johnson, therefore, undoubtedly spent much of her time preparing sermons. According to witnesses, the delivery of those texts transformed her usually quiet demeanor into one of unbridled enthusiasm as she discussed the Second Coming of Christ. She always insisted on Sunday religious services in the canyon, even during the construction period, when, according to Mrs. Ford's brother, Milton Kropf, she preached in the front of the garage.⁵¹ Sunday was a day of relaxation for castle workers after the morning sermons. According to Gay Samuelson, Mrs. Johnson held services on the second-floor veranda near her bedroom, having found that when she preached on the castle grounds, the laborers, who were required to attend, began drifting away. She then switched her position and her audience to the hot second-floor veranda from which the men could not so easily escape.⁵² Other areas where she preached included the living hall and later possibly the upper music room, depending on the number of people present; she often served ice cream

49. Ford interview, 1980, 28-32.

50. Ibid., 39.

51. Kropf interview, 1980, 31.

52. Samuelson interview, 1977, 2, 22.

to lessen the agony.⁵³ De Dubovay recalled folding seats for 80 to 100 persons set up in the living hall for Mrs. Johnson's sermons. She wore a special dress for the occasion – a heavily ornamented, light-colored silk robe stretching to her ankles and a tiara with decorative stones. After the Lord's Prayer, Mrs. Johnson would speak from a podium for one-half to three-quarters of an hour without notes. Although her talks bored some of the listeners, de Dubovay found them very interesting.⁵⁴ Gay Samuelson stated that she thought MacNeilledge designed the upper music room to look like a church because of Mrs. Johnson's fondness for preaching.⁵⁵

Scotty occasionally attended these religious exercises, perhaps to atone for his frequent trips to nearby towns where he squandered his money on good times and booze. As soon as he ran out of funds, he returned to the ranch. Mrs. Ford remembered that the Johnsons did not like Mrs. Scott visiting her husband at the ranch, which in the early years she often did, because they would drink too much.⁵⁶ In the 1920s, during the castle construction, Scotty was in and out of the Upper Grapevine property. He used the castle as his base of operations, traveling to Las Vegas, Nevada, or Barstow or Los Angeles, California, on the spur of the moment and staying for days. According to Joe Forcella, after his jaunts Scotty returned to the castle for a few days and then left again, sometimes for as long as a month.⁵⁷

Mary Liddecoat stated that Mrs. Johnson did not stay at the castle for long periods, although she enjoyed it there, because it was far from her friends and family. Mr. Johnson came primarily to rest, escape business strains, and regain his health.⁵⁸ Miss Liddecoat suggested that Johnson concentrated little on his Chicago business interests while at the castle.

53. De Dubovay interview, 1972, 10.

54. De Dubovay interview, 1978, Tape 3.

55. Samuelson interview, 1977, 3.

56. Ford interview, 1980, 34.

57. Forcella interview, 1971, 46.

58. Liddecoat interview, March 1983, 84-86.

Linda Nelson Ewing stated that while she was at the castle in the 1930s, the daily routine was slow and easy. Johnson and Scotty often took a morning ride, after which Johnson would spend a few hours in his office reading, writing letters, and conducting business.⁵⁹ He evidently liked to putter with plans for the castle and review the minutest details. Johnson usually kept on the move during construction, watching the work and planning for the next phase. Upon completion of the many buildings in the complex, their maintenance and care probably claimed much of Johnson's time. For relaxation, he enjoyed using a telescope on the upper veranda of the main house. He also loved the solarium, where he could frequently be found with his favorite reading material – paperback westerns.

De Dubovay stated that during construction the Johnsons were early risers. Either Mrs. Johnson or a maid cooked breakfast, which was eaten in the kitchen. Then Mr. Johnson wandered out to survey the castle and talk to the workers. At mid-morning Mrs. Johnson would bring her husband carrot juice and he would continue conducting business until lunch. After lunch Johnson rested until 3:00 p.m. when he and Scotty and their guests would dress for horseback riding. At 4:30 or 5:00 p.m. Johnson took a bath and dressed for dinner. During the day, Mrs. Johnson read the Bible, prayed, conversed with her husband, and took walks. Bedtime came around 10:00 p.m.⁶⁰ De Dubovay noted that Mrs. Johnson seemed very happy at the ranch, enjoying visits from her husband's relatives, corresponding with various organizations, walking around the grounds, and directing the cooks and gardeners. Mrs. Johnson loved flowers and supervised the placement of many decorative plants in the central courtyard, inside the castle, and around the exterior.⁶¹ Mrs. Johnson also prepared texts for sermons she delivered to the enrollees at the Civilian Conservation Corps camps at Cow Creek in the 1930s and faithfully participated in Easter Sunrise services in the Death Valley sand dunes. She may also have spent some time on duties connected with her religious radio work in Chicago.

Scotty, staying full time at the Lower Vine Ranch by 1930, visited the castle almost daily. He often picked up Johnson and drove him down to the lower ranch and back for fun. As they

59. Ewing interview, May 1985, 1.

60. De Dubovay interview, 1978, Tape 4.

61. Ibid., Tape 3.

grew older they no longer undertook the long trips.⁶² Although Scotty stayed at the Lower Vine Ranch where he had a chance to escape from Johnson's authority, from the crowds of people, tourists, and reporters, and from the interest his own myth generated, he took his laundry up to the castle. When the teetotaling Johnsons were in residence, the atmosphere at the castle became more restrained, and Scotty and the other guests did not drink. Sometimes Scotty stayed at the castle when the Johnsons were there, but rarely. De Dubovay remembered Thursdays as the social evenings. An Indian girl in a white uniform served a formal dinner, with the Johnsons sitting at either end of the cloth-covered dining hall table. De Dubovay and the Johnsons and any other guests present spent many of their summer evenings on the second-floor veranda, which was furnished with a wicker table and armchairs. Guessing games, which Mr. Johnson loved, alternated with interesting conversations of general interest.⁶³ Scotty came either after dinner or during the meal and always tried to sit by Mr. Johnson. De Dubovay remembered much gaiety on those occasions. He also stated that often guests retired after dinner to the upper music room for a concert.

As mentioned, the castle always attracted many visitors – not only tourists but also a variety of Scotty's acquaintances, including newsmen, editors, and movie stars. At one point Johnson grew concerned about the number of people visiting the ranch and being fed at the cookhouse. He became worried that the Stovepipe Wells Resort and Furnace Creek Inn were sending too many of their patrons with cards of introduction who expected meal service.⁶⁴ Showing around holiday visitors at Scotty's request occupied much of Matt Roy Thompson's time. At one point, in desperation, a sign was planted at Bonnie Clare reading "NO ACCOMMODATIONS AT SCOTTY'S FOR TOURISTS."⁶⁵

In 1931 Thompson stated that as soon as the public discovered Scotty was in residence, they arrived at the castle in droves. When the attention became too annoying for Scotty, he headed

62. Ewing interview, May 1985, 1.

63. De Dubovay interview, 1978, Tape 3.

64. Johnson to Thompson, January 15, 1930, MSS 5, box 4, folder 6, SCRL.

65. Thompson to Johnson, January 11, 1930, MSS 5, box 4, folder 6, SCRL.

into the hills. During his absence, the castle staff fed people only in emergencies, and the main house, annex, and guest house were locked, with no tours provided.⁶⁶

Informal public tours started about 1934, involving only Mrs. Johnson and Linda Nelson. The Johnsons were retired by that time, living in California and spending much of their time at the castle. The staff consisted of a Filipino houseboy and cook and others who worked as handymen. When there were no visitors, Linda read, knit, or listened to the radio. On busy days, as many as thirty people went through the castle.⁶⁷ According to Burton Frasher, Jr., Mrs. Johnson liked running the tours because it kept her busy.

As interest in the castle increased, Mrs. Johnson added staff to give the tours. Edith Giles Cadogan Barcus, daughter of E.S. Giles, a mining engineer in the Goldfield area whom Johnson had employed, worked at the castle in 1938 with her husband, Mr. Cadogan, who had lost the use of his legs. He kept the books at the ranch while his wife conducted public tours, often taking 300 people a day through the castle for a fee to offset expenses. Postcards were also sold. Overnight visitors at that time included paying customers as well as friends of Johnson and Scotty. Mrs. Barcus acted as hostess and ate with guests in the dining room. Mrs. Johnson did not eat with them, but came down later and chatted. Scotty often came for dinner and spent the evening.⁶⁸ Guests were frequently cautioned to hurry into the living hall and start telling stories after dinner; otherwise Mrs. Johnson would begin discussing religious matters.⁶⁹ After the evening meal, when the Johnsons were in residence, the guests sat around the fireplace in the living hall telling stories and talking about whatever came to mind. During that time Scotty made only cameo appearances at the castle, always returning in the late evening to his Lower Vine Ranch. Frasher believed that the Johnsons rather delighted in the myths and stories about Scotty and depended on him to be on hand as part of the

66. Thompson to Johnson, January 16, 1931, MSS 12, box 4, folder 8, SCRL.

67. Ewing interview, May 1985, 1.

68. Barcus interview, 1984, 1.

69. Ibid., 2.

show.⁷⁰ Although he did not feel comfortable with many of the castle's furnishings, Scotty reportedly liked the leather chairs in the living hall and the couches now in the patio alcove.⁷¹

During World War II, restrictions on gas and rubber caused castle visitation to decrease markedly. Johnson retained a few caretakers at the castle but rarely visited it. After his wife's death, he stayed closer to his Hollywood home, of which he was also very fond, tending to his various Los Angeles business interests.

After Johnson's death in 1948, Miss Liddecoat assumed charge of Scotty's well-being. Although a younger Scotty had frequently traveled with his mules to Goldfield and Tonopah, Nevada, and within Death Valley, swelling in his legs gradually began to slow him down. Scotty had spent the last twenty years in a quiet, peaceful existence on his Lower Vine Ranch, away from the hubbub centering around the castle and its many visitors. In September 1951 he began to suffer severe circulatory problems in his legs and, after being hospitalized in Las Vegas for nine weeks, was persuaded to move into the patio apartment at the castle where Miss Liddecoat could keep a close eye on him. Scotty actually stayed in "his" room in the castle the first few nights, but finally said his dog Windy did not like it there. He then moved into the patio apartment where he could cook his own meals.⁷²

The aging Scotty, beset with cancer of the spine, spent his remaining days as prospector-emeritus at the castle, visiting with the public while seated on a couch or in a wicker chair with his dogs at his side. He and Miss Liddecoat spent much of their time at the stable repairing and oiling leather items. Scotty's death in January 1954 at age 81 ended the Johnson-Scotty era in upper Grapevine Canyon.

70. Frasher interview, 1980, 19.

71. Samuelson interview, 1977, 10.

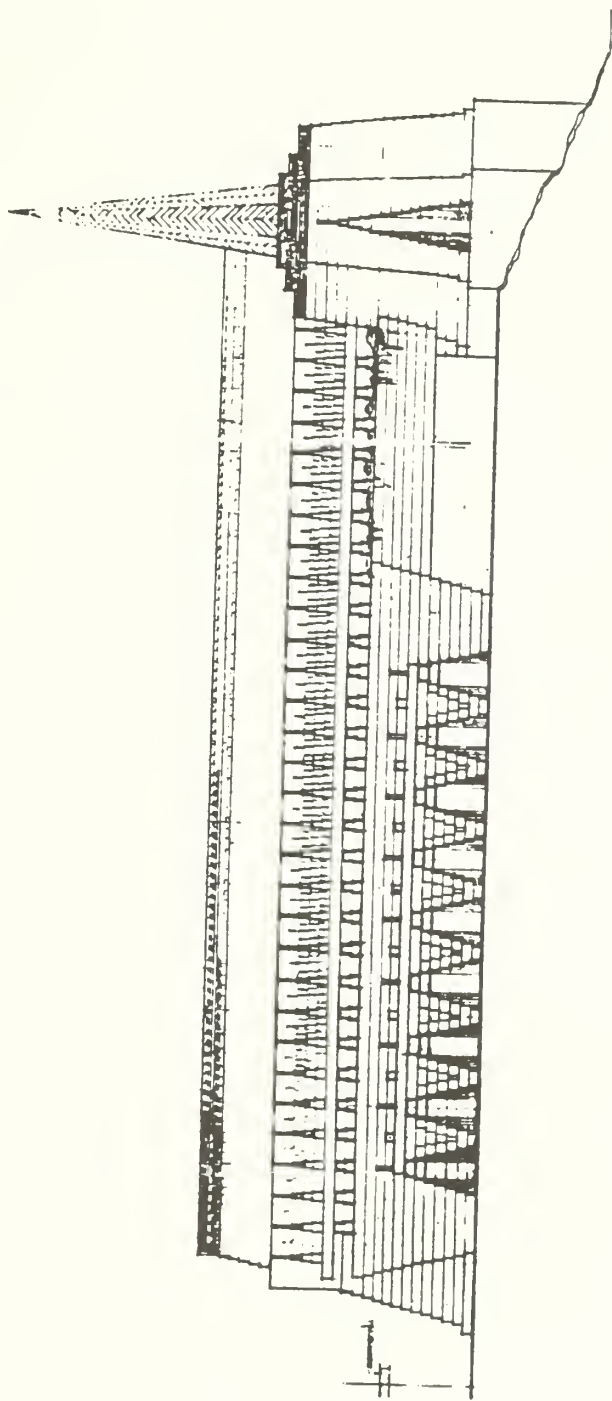
72. Liddecoat interview, February 1983, 4.

ILLUSTRATIONS

Illustration 1.

Sketch of a desert dwelling designed for Albert M. Johnson in Death Valley, California, by Architect Frank Lloyd Wright.

143-41028A, sheet 13 of 26, n.d., NPS, Denver Service Center files.
DEVA 16956.



DESERT DWELLING OF ALBERT M. JOHNSON • DEATH VALLEY CAL • FRANK LLOYD WRIGHT ARCHT • 1937

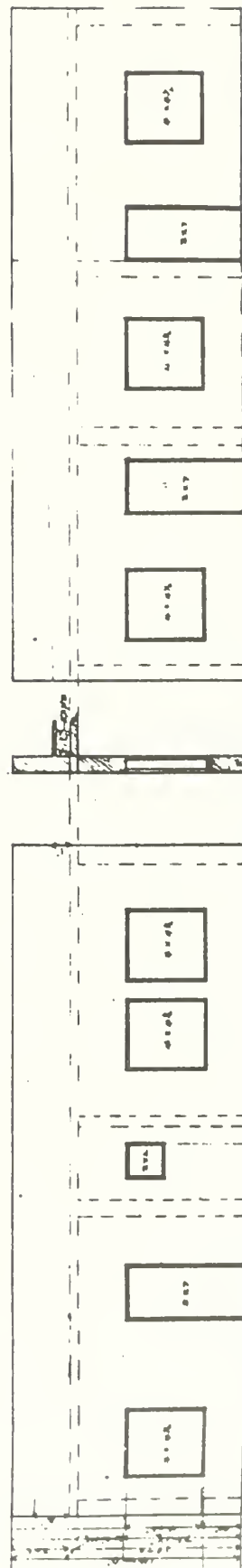
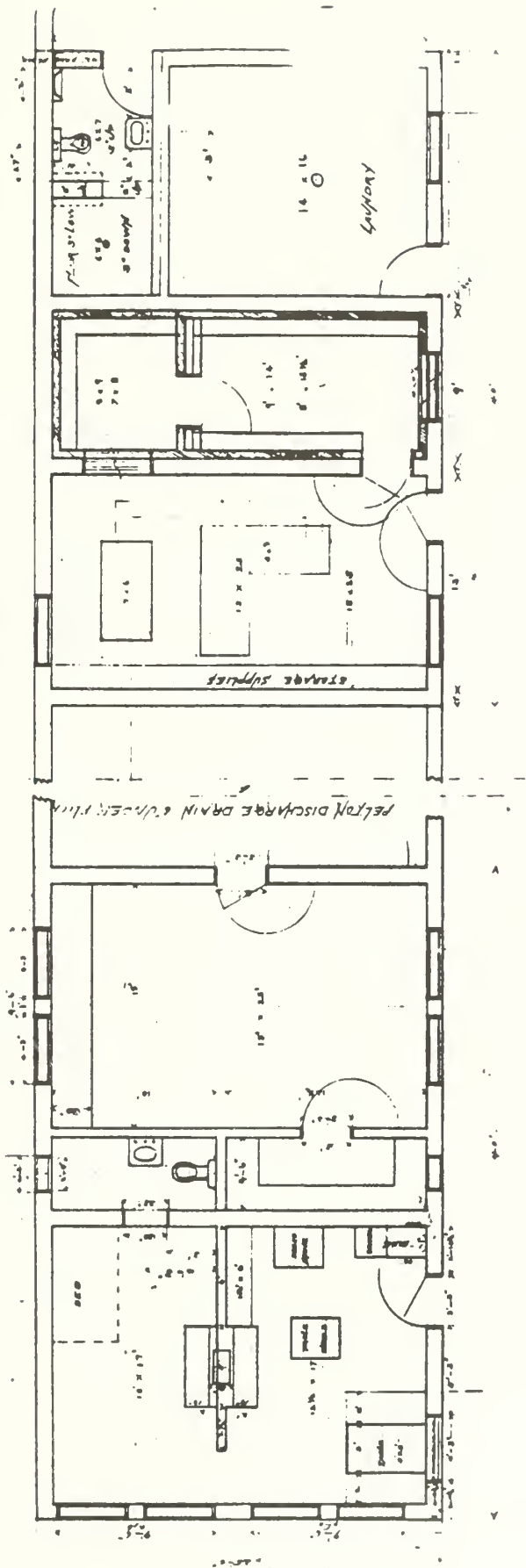
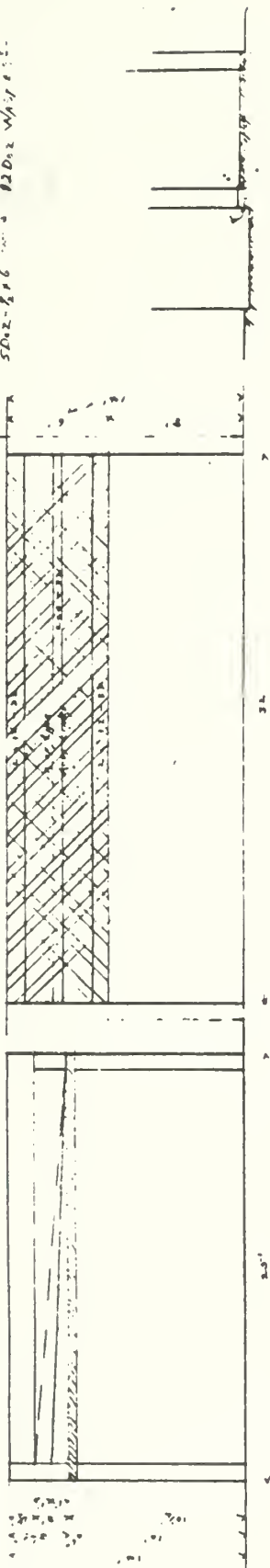
Illustration 2.

Plans for commissary building, lower floor of annex, Death Valley Ranch.

NPS, DSC files.
143-41028C, sheet 71 of 88, n.d.
DEVA 21318.

SCALE 1/8" = 1' 00"

5-2407/01
SD-2-8-6
B2D02 V4-1-6-12



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143-11020C-001-001

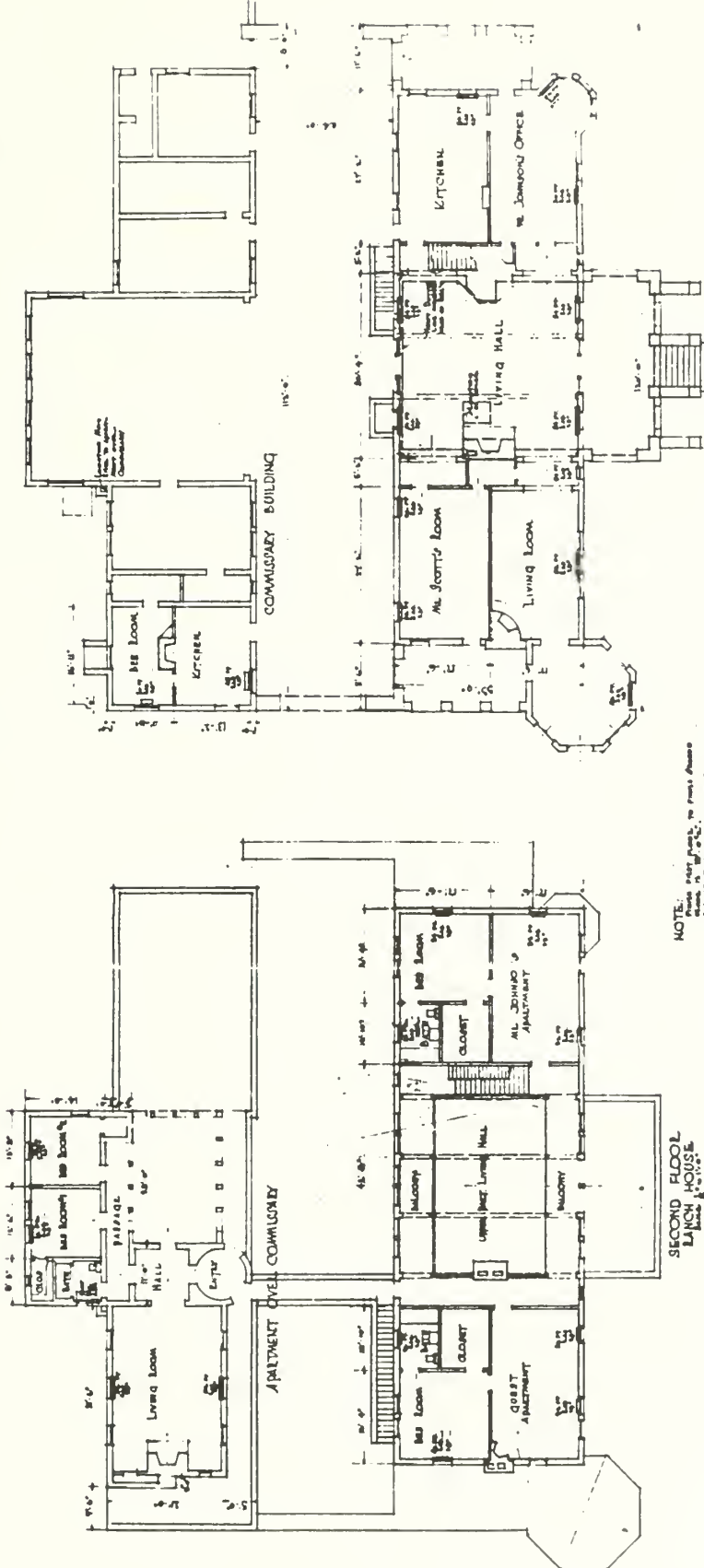
Illustration 3.

Layout for steam-heating system, Death Valley Ranch, showing room names.

NPS, DSC files.

143-41029, sheet 30 of 41, December 28, 1926.

No DEVA catalog no.



NOTE:
 Plans prepared for first floor
 and second floor of ranch house
 at Rancho De la Brea, Los Angeles
 California. The plans are for a
 two-story house with a total area
 of 10,000 square feet. The first
 floor is 5,000 square feet and the
 second floor is 5,000 square feet.
 The plans are for a two-story house
 with a total area of 10,000 square
 feet. The first floor is 5,000 square
 feet and the second floor is 5,000
 square feet.

LAYOUT FOR STEAM-HEATING SYSTEM

C.A. MAC NEILLEDGE Designer 925 S. 80 OCEANADO ST. LOS ANGELES CALIF.	RANCH HOUSE FOR DEATH VALLEY	JOHNSON & SCOT- CALIFORNIA	JOB NO. 112 SHEET NO. 1 DATE 1915-11-18
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FURNISHINGS

An Overview of the Castle Furnishings

Introduction: What Style is it? The castle interiors defy stylistic pigeonholing and therein probably lies much of their appeal. They display a highly eclectic mixture of European antiques (primarily 16th and 17th century Spanish and Italian pieces), native American materials from California and the Southwest, and custom-fabricated pieces modeled after Spanish Colonial, or Spanish Provincial, prototypes but executed with a strong 1920s California accent. Custom-crafted ironwork and lighting fixtures employ stylized animal forms and tracery. These, in addition to beamed ceilings that are reminiscent of medieval banqueting halls, enforce the exotic flavor of the castle and further confuse attempts to classify its style.

The castle clearly reflects its 1920s Southwestern United States cultural milieu (the architectural term for the style is Mediterranean) and the interests and personalities of its creators more than it does any one of the imported styles found within.

Tile and Ironwork. The castle architect, Alexander MacNeilledge, and its designer, Martin de Dubovay, prepared working drawings for most of the ornate castle ironwork. De Dubovay reportedly spent long hours designing not only the intricate patterns for the carved redwood beams in the various ceilings, all of which were crafted on-site, but also conceived individual patterns for the chandeliers, hinges, curtain rods, and other decorative items in each room. According to tile-setter Joe Forcella, some of the wrought-iron hardware and ornamental ironwork, including heater grilles and window decorations, were made in the castle carpenter shop.¹ Lee Sheidenberger, whose family manufactured some of the castle furniture, stated that much of the wrought iron – presumably the larger items – was produced and assembled by companies in Los Angeles and shipped to Death Valley for installation.² Fixtures such as those in the bathrooms that were not readily visible to the public were ordered from stock.

1. Forcella interview, 1971, 26.

2. Lee Sheidenberger, interview with Darrell Peterson, Santa Rosa, Calif., February 21, 1973, typescript, 30 pages, 25, SCRL.

The tile work at Scotty's Castle is considered some of the finest in the region. Domestic tile began to be manufactured in quantity on the Pacific Coast in the late 1920s in response to the growing popularity of Spanish architecture. Although some of the castle's more decorative glazed tiles were made in Spain, the majority of the floor tiles, such as the red paved stones on the patio and walkways, and most of the ornamental, hand-painted tiles were produced in California. MacNeilledge planned a different tile pattern for each room, but each complemented the prevailing Spanish Colonial motif. After manufacture or importation of the tiles, skilled artisans from Los Angeles, living in tents on-site, laid them in place in a lengthy, complicated process ensuring lasting beauty and durability.

The tile fountains around the castle – in the living hall, solarium, lanai, and front courtyard, and planned for the bridge across the swimming pool – were not only attractive reminders of provincial Spain but also helped cool the castle complex in the summer.

Furniture and Fabrics. One of the unique aspects of Scotty's Castle is the large collection of imported and custom-designed furniture that graces the main building and the second floor of the annex. Mrs. Johnson's role in selecting items for the castle appears to have been minimal, although de Dubovay stated that she was very interested in furniture. Correspondence concerning furnishings passed only between MacNeilledge and Johnson, although undoubtedly the latter consulted with his wife about most of the interior decorations and sought her approval of furniture sketches. A few letters exist in the castle reference library suggesting that Mrs. Johnson and MacNeilledge occasionally personally discussed specific furnishings.³ Mrs. Johnson had definite ideas for some items, such as the daybed and ironing board arrangements in her sitting room.⁴ The Johnsons supervised the castle decor but relied on the architects for ideas on furniture placement and the design of individual pieces.

Author Bourke Lee recorded an interesting conversation with Mrs. Johnson about 1930 relative to castle furnishings. After lamenting over the condition of the floors, which had not been cleaned prior to placing furniture, Mrs. Johnson stated:

3. See Menz, "Scotty's Castle Furnishings," 20.

4. De Dubovay interview, 1978, Tape 3.

". . . The men are no help to me. Our decorator does as he pleases. . . . This seat: when I saw the design I told him the back was too high. You can see how he's made it: the back's too high. He brought all these lovely things back from Europe with him. . . . Aren't those metal tables charming? Some of the things are really very old. Linens and drapes and soft leathers and rugs and lamps and chests – such lovely things. Some of the furniture is being made in Los Angeles from his own designs. He won't let me buy anything."

My partner [a friend of Lee] said, "It's a masculine house."

"Parts of it will be feminine," said Mrs. Johnson in her gentle voice. "Some things I must have. The decorator sees some of the things I buy and asks me why I bought that. He's so afraid I'll destroy the harmony of his scheme, positively alarmed. He wants to preserve an atmosphere of provincial Spain and everything must have the look of age. I don't care. I am to live here and I will have some of the things I want. Scott and my husband can be as masculine as they please in their parts of the house, but I will have things I want around me."⁵

Although a variety of decorating themes were used at the castle, stressing desert life, Death Valley Scotty, and native crafts, Johnson wanted a Mediterranean atmosphere to prevail. That is why, although he already had an architect and interior decorator, he hired Martin de Dubovay, an expert in that particular furnishing style. De Dubovay believed that Johnson, in planning the castle, conformed to the times and attempted to copy the homes of other wealthy individuals in terms of architectural style and decorative embellishments. Although the Johnsons did not personally enjoy antique collecting, they liked the atmosphere of Spanish cities and wanted that ambience for their desert home. That type of decor demanded Spanish and Italian Renaissance-style furniture, which, according to de de Dubovay, he had full reign in designing. Because of his familiarity with the Spanish/Mediterranean style of architecture and its accompanying decor and ornamentation, de Dubovay believed Johnson had full faith in his abilities. Johnson also bought books about the Mediterranean style that he kept at the ranch for reference purposes.

MacNeilledge was largely responsible for the interior design and construction of the castle complex. In addition, he initially hired many of the skilled laborers that worked on the castle decoration. MacNeilledge was very talented in putting disparate pieces together to form an artistic assemblage. Considering the variety of items used – paintings (originals and copies),

5. Lee, *Death Valley Men*, 51-52. One of the "things" Mrs. Johnson wanted around her was Indian handiwork. De Dubovay stated that Mrs. Johnson periodically bought baskets and rugs from the nearby Indian women. De Dubovay interview, 1972, 19.

antiques, custom-built furniture, leather pieces, and Indian goods – the castle interior presents an amazingly cohesive design scheme.

According to de Dubovay, no overall decorating plan existed, the castle's interior being assembled piece by piece through hard work. MacNeilledge determined what sort of item was needed for a certain room and, if he could not find an antique, asked de Dubovay to design something appropriate. After the floor plans had been made, the rooms sized and designed, and window and door spaces allocated, de Dubovay cut representations from cardboard of furniture items designed to fit the room decor. The room layouts containing those cutouts were then photographed and taken by MacNeilledge to Johnson for approval. If no antiques were available, MacNeilledge also gained permission to design the necessary furniture. De Dubovay based his designs on books of photographs of European homes and monuments. Without the locally-made furniture, de Dubovay recalled, the Johnsons would have had to wait years for the appropriate pieces for particular spaces. After designing the furniture, de Dubovay made scale drawings that went to Johnson for approval. He and his assistants then made working drawings, and finally de Dubovay personally executed full-size ones.⁶ MacNeilledge had his own method of antiquing furniture so that the built pieces compared favorably in appearance with the imported items.

MacNeilledge used desert life and animals frequently as design elements in window shutter cutouts, wall sconces, weather vanes, and the kitchen sink doors. Compatible with those details were the more whimsical features such as the "shot splitter" in Scotty's room, which kept the myth of his gold mine alive in the public imagination. Stylized medieval motifs may also be found in the design of andirons, radiator grilles, the dining hall chair finals, and miscellaneous trim, further enhancing the exotic nature of the castle. Another interesting aspect of the decor are the Indian handicrafts, particularly woven baskets bought from the Shoshone women in the nearby Indian camp across Grapevine Canyon. De Dubovay stated that another of Johnson's plans that never came to fruition involved a museum at the ranch, to be composed in part of Indian cultural items and in part of Scotty's and Johnson's memorabilia.⁷

6. De Dubovay interview, 1972, 19.

7. Ibid.

As mentioned earlier, MacNeilledge opened a studio in Los Angeles for designing castle furniture. No major store-bought items were ever acquired, although possibly in the early years of furnishing the castle MacNeilledge purchased some antique reproductions. Later much of the furniture was made by W. H. Sheidenberger & Sons furniture manufacturing company in Los Angeles. They shipped furniture to the castle from the latter part of 1928 until 1930. The elder Sheidenberger had been a woodworker and carver all his life. Among the items his company produced were the frames for some of the large couches used on the porches and for the large oak, tile-topped table and the leather couches in the living hall. In addition, the company made all the doors and casings and the thick redwood shutters for the windows in the upper music room. It made its furniture out of chestnut, oak, and walnut; cabinets were stained on-site after being oiled and preserved in Los Angeles.

According to son Lee Sheidenberger, when the large oak table for the living hall was finally completed, with its heavy wrought-iron base, it took men all around the sides to lift it up. Because they could not get it down the stairs from the second floor of the factory, a small crane was used to swing it out to a truck. After that, the hauling company refused to take more furniture because their truck tires were wearing out driving such heavy loads through the desert. The Bekin vans delivering the furniture unloaded at the east end of the south porch to avoid carrying items through the patio. The furniture was stored in the living hall.⁸ Other items of heavy furniture were made by John Lamont (La Camont Company) in the Los Angeles workshop MacNeilledge opened specifically to make furniture for Johnson's Death Valley Ranch.⁹ A 1930 La Camont Company invoice for repairing and covering furniture and picture frames suggests that at least some of the antiques required restoration before being sent to the ranch.

In addition to European imported furniture and domestically made goods, Mexican items formed part of the castle decor. In December 1926 Johnson suggested that MacNeilledge meet him in El Paso on Johnson's way to the ranch and that they travel together to Mexico City to search for old Spanish furniture. A friend of Johnson's in Chicago also building a Spanish-style house had bought several items there and told Johnson that doors, refectory

8. Sheidenberger interview, 1973, 1, 3-5, 14-15, 25-26; Thompson to Johnson, March 10, 1930, MSS 5, box 5, folder 2, 1, SCRL.

9. MacNeilledge interview, 1974, 3. Johnson eventually had a dispute with MacNeilledge and fired him shortly before construction ended. See Menz, "Scotty's Castle Furnishings," 28-30, for a discussion of this series of events.

tables, and chests could be acquired for practically nothing.¹⁰ No further evidence documents such a trip, although the dining hall contains Mexican glassware and potteryware. Those items might well have been purchased through southern California companies, however.

Two years later, MacNeilledge suggested that Johnson send him on a buying trip to Spain with a commission to purchase up to \$15,000 worth of furnishings. Johnson responded that he would want to go with him. He felt that the articles purchased would have greater personal meaning if he had been there himself than if they were purchased without any involvement on his part.¹¹ As it turned out, however, Johnson ended up sending MacNeilledge and his wife on a three-month tour of Spain and Italy to gather furnishings for the castle, just prior to the stock market crash of 1929. In Europe, MacNeilledge selected tapestries and curtain material that would complement the Mediterranean/Medieval look he was striving for. He also purchased several antique embroideries for the ranch.¹² One of the items the MacNeilledges tried to find in Europe were old faded leather pieces for the living hall curtains. Unsuccessful in that endeavor, they later found a wholesale drapery firm in New York that was able to provide the curtains used in the castle.¹³

In addition to MacNeilledge making a trip to Europe, he had others there buying for him. According to de Dubovay, MacNeilledge had contacts in Europe and India buying beds, dressers, commodes, bedspreads, rugs, wall hangings, handiwork, and other decorative items. As their financial problems increased, members of the European aristocracy often sold their possessions, and priceless items could be had cheaply. It is estimated that about twenty percent of the castle pieces came from Europe and were already valuable antiques; the rest is handcrafted furniture from Los Angeles. Portions of the Gothic organ enclosure in the upper music room came from a European chapel under demolition. Buyers with a good eye for style,

10. Johnson to MacNeilledge, December 30, 1926, MSS 5, box 1, folder 1, SCRL.

11. Johnson to MacNeilledge, January 14, 1928, MSS 5, box 1, folder 6, SCRL.

12. MacNeilledge to Johnson, December 3, 1928, MSS 5, box 2, folder 2, SCRL.

13. MacNeilledge interview, 1974, 1-2.

color, and historical/architectural values could acquire marvelous pieces from European properties being sold or destroyed.¹⁴

Most of the furniture currently in the house is part of the original design plan. After the Johnsons moved from Chicago to Los Angeles, they added a few of their Chicago furnishings to the castle, such as the Raphael Madonna painting in the upper music room, which arrived about 1938. Johnson's office furnishings and the bulk of the Chicago mansion furniture were shipped to Shadelands Ranch. Some of it then went to the Los Angeles home. After the Gospel Foundation sold that house, Miss Liddecoat brought to the castle items that she believed were too nice to sell or that should be on exhibit. Those objects included three paintings placed in the first-floor music room, the painting of the Cavalier on the gallery, the two Tiffany lamps from Mr. Johnson's Chicago office that had been in a storage barn at the Shadelands Ranch, and some of the furnishings in the first overnight guest room (Will Rogers room). Miss Liddecoat had originally placed the Tiffany lamps in the hacienda.¹⁵ Evidently National Park Service personnel put them in the upper music room as they were rearranging furniture about 1975. While the Gospel Foundation ran the castle, they hired a man to oil the furniture periodically so that it would not crack in the heat. One of the facts gleaned from perusal of the historical photographs is that various furniture items were moved around frequently through the years, not only within rooms but from room to room. Much of this might have been done for photographic purposes--to fill in empty spaces or provide symmetry. Another noticeable aspect is the lack of small accessory furnishings, probably because the castle was being utilized primarily as a house museum.

The castle rugs were imported by the Kent-Costikyan Company of New York, Oriental rug dealers. In 1929 and 1931 that company commissioned the production of fifteen rugs on the Spanish island of Majorca. The rugs were woven in specific sizes, designs, and colors created by their company designer in collaboration with MacNeilledge and with the approval of Albert

14. De Dubovay interview, 1978, Tape 3. Only two sections of the organ screen are antique. De Dubovay designed around the original pieces to complete the enclosure.

15. Liddecoat interview, March 1983, 18-19. Miss Liddecoat stated that she never believed that the Tiffany lamps should go in the castle because they were American-made. They were still in the hacienda when the NPS took over. She surmised that "Probably Mr. MacNeilledge would turn over in his grave if he could see them there [in the upper music room]." Ibid., 19.

Johnson. MacNeilledge, occasionally accompanied by Johnson, made several visits to the company's New York showroom during the course of this project.¹⁶ Mr. Costikyan believed the rug designs were taken from original Spanish motifs with changes made to blend with MacNeilledge's decorative scheme and Johnson's personal preferences.¹⁷

The Park Service has little definite information on the castle textiles. In many cases it is hard to determine whether the drapes and bedspreads were actually made in Europe or whether the fabric was imported and the draperies and other items made in the United States. The latter appears to have been the case in several instances. The tooled and illuminated leather panels for the living hall drapes were purchased in New York, although whether the panels were decorated there or abroad is uncertain. De Dubovay related that the curtains in the castle rooms were usually closed; the solarium provided sun if anyone wanted it. He thought the living hall and gallery leather curtains were always closed for heat reduction. The Park Service added curtain linings in the mid-1970s to help preserve the leather.

Evidence of Castle Furnishings Arranged by Sources

Introduction: Sources. The evidence for furnishings at Scotty's Castle is organized herein by type of documentation and includes historical photographs, the Los Angeles studio pictures of specific furniture items, furniture drawings by C.A. MacNeilledge, sketches by Martin de Dubovay, a furnishings plan for the castle dated 1928, a list of castle rugs made by C.A. MacNeilledge in 1930, tour guidebooks, the agreement of the Gospel Foundation to transfer the castle furnishings to the National Park Service in 1970, and interviews with people associated with the castle and its history. Invoices and miscellaneous correspondence relating to furnishings, as well as the 1970 transfer agreement, have not been included in this report due to their poor reproduction quality. They are available in the castle manuscript collection.

16. Clarke W. Costikyan, president, Kent-Costikyan, Inc., to Darrell Peterson, curator, Scotty's Castle, March 8, 1973, SCRL.

17. Clarke W. Costikyan to Darrell Peterson, March 20, 1973, SCRL.

Furnishings evidence is summarized on the furnishings plan charts accompanying this report in the "documentation" column.

Photographs. A variety of sources provide rich documentation of Scotty's Castle furnishings for the period 1934 to 1941. Among these are many photographs showing the arrangement of furniture and decorative items in the house and central patio area. Two photographers took photos of the castle when the Johnsons placed it on public exhibition in the 1930s. Burton Frasher, of Frasher's Foto in Pomona, California, took many interior views. Frasher, a pioneer desert photographer, first met Scotty when he visited the castle under construction in Death Valley. The two quickly became friends. Frasher, who owned a retail store in Pomona, soon began making photographic postcards and developed a thriving business. Frasher's castle pictures that Johnson particularly liked were sold only on-site, although Frasher could sell any of his other castle views wherever he wanted.

Walter S. Craig, a professional photographer from Omaha, Nebraska, visited upper Grapevine Canyon in May 1938. He and his wife stayed in Scotty's Castle while Craig took pictures in and around the complex. Some of the pictures were ultimately exhibited in Omaha and appeared in the *Omaha World-Herald* in June. Then in 1941 an Associated Press photographer took some publicity photos marking the visit to Death Valley of actor John Barrymore, one of Scotty's Hollywood friends. The Frasher and Craig photos form the bulk of the photographic documentation of the castle's interior while it was being presented to the public during the 1934-41 period of interpretive emphasis. A few of the pictures show the Johnsons or Scotty, but most are views of the rooms without occupants. Although photos of the interior of the main structure are numerous, documentation of the two guest rooms on the second floor of the castle annex is lacking.

Death Valley National Monument recently acquired some copies of photographs owned by Mary Liddecoat, president of the Gospel Foundation of California. The pictures are undated,

some appearing to pre-date 1938, while others seem to be late 1940s. Consequently, they are not completely satisfactory for dating furnishings arrangements, but do provide detailed views of some areas of the castle not available elsewhere. In addition, some Associated Press photographs dated 1936 have been added to the castle collection. Those that show the same furniture arrangement as pictures already reproduced are not included in this study.

The park also has photographs that MacNeilledge took in the 1920s of individual furniture items, both custom built and imported. These pictures were sent to Johnson to solicit his approval of each piece. In the photos, the imported furniture is mostly displayed on rugs while the custom-built furniture is arranged on a hardwood floor in the studio.

An interesting fact to note in the interior photos is how little the furniture in the main castle rooms changed through the years, especially while the Johnsons were alive. The rooms were always neat, even when the Johnsons were in residence; the lack of personal items and knickknacks is obvious in all the pictures. Basically the original castle furnishings remained in place at the time the National Park Service acquired the property and became part of the Death Valley National Monument museum collection. Possibly the National Park Service moved some pieces around and made other minor undocumented changes in the 1970s.

Correspondence, Invoices, and Drawings. The Scotty's Castle manuscript collection contains a number of documents that shed light on early planning and design work on the castle. Those include the A.M. Johnson Letters to the Death Valley Ranch (1926-1932), MSS 5, containing Johnson's outgoing correspondence plus some incoming letters between Johnson, MacNeilledge, and Thompson; the Death Valley Ranch Property Papers (1905-1933), MSS 6; the Death Valley Ranch Papers (1925-1937), MSS 7, containing forty-one boxes of construction correspondence between Thompson and Johnson as well as invoices and correspondence with manufacturers describing specific objects purchased for the castle and C. Alexander MacNeilledge's incoming correspondence, 1926-31; and Death Valley Ranch Purchase Orders Paid (1923-1931), MSS 15. Also in the castle collections are de Dubovay's architectural drawings of the furniture he designed for the castle. These are also on microfiche at the Denver Service Center of the National Park Service.

Tour Guidebooks. Two tour guidebooks provide information on the castle and the furnishings in each room. In 1941 Mrs. Johnson compiled a text for *Death Valley Scotty's Castle: A*

Description of the Castle and its Furnishings as Given by the Castle Guides. An attempt to standardize information given to the public, this small book contains drawings of furnishings and a description of the major pieces in each room. Because it is published, the book is not reproduced in this report. The Gospel Foundation also used a five-page text that is helpful for the post-1948 period (see Appendixes).

Inventories. The 1970 Agreement to Transfer Personal Property between the Gospel Foundation of California and the National Park Service contains a handwritten list of items in the castle and annex plus their valuation at the time of the sale. This document is especially useful in regard to furnishings in the first-floor annex rooms, which were evidently not photographed during the historical period. This inventory is not reproduced in this report due to its length and illegibility. It may be found in the castle manuscript collection. In 1971 Edward Jahns, Western Regional Office Curator, National Park Service, conducted a physical inventory of contents in the stables and environs, Tie Canyon, and the "Motel unit." The photographs of various storage areas prior to inventory and cleanup might be helpful in identifying objects used at the castle but no longer in the exhibit rooms or on the current storage list. The Jahns inventory does not appear in this document because of its length and the difficulties in reproducing the pictures and overlays. It is, however, available in the Scotty's Castle manuscript collection. In 1984 Ranger Lisa Jameson compiled a furnishings inventory based on selected historical photographs. That document, also available in the castle collections, has been utilized in this furnishings plan.

Interviews. The castle collections contain several transcriptions of interviews with people intimately involved in the castle's history. Those include employees, houseguests, and relatives of people who worked on design and construction of the complex. All interviews must be read with objectivity and with the realization that statements are often the product of petty jealousies and personality conflicts. The writer has primarily tried to include statements describing general conditions at the castle rather than the personalities involved in its construction, although descriptions of the latter, despite their biases, do indicate how people

perceived the castle's various occupants. Burton Frasher, Jr., first went to Death Valley with his father in 1929 or 1930 and thereafter frequently visited with the Johnsons and Scotty both at the castle and the Lower Vine Ranch. His memories date to the mid-1930s and early 1940s. Mary Liddecoat, who managed the castle after 1948 and remained its caretaker until 1970, proved a good source for the post-Johnson period and for the changes in interior furnishings and arrangement during the foundation's period of ownership.

Martin de Dubovay, castle designer, provided much information on the castle's design scheme and on the acquisition and construction of its furnishings in a seven-reel taped interview and a sixty-four page transcript. Much of the furniture for the castle was manufactured in Los Angeles at Sheidenberger & Sons or by the La Camont Company. An interview with son Lee Sheidenberger relative to furniture manufacture also provides important data. Another source of information is an interview with Mrs. C.A. MacNeilledge, wife of the castle architect, who provided some general information on furnishings.

Historical Photographs of Exhibition Rooms

The following pictures are organized room-by-room in chronological order. The earliest views for most rooms date from the 1930s, when the house was first opened for public tours. There are also several 1950s views and some undated photos for each room. Burton Frasher, Jr., took the later 1950s Frasher photos. Photos of each room taken in 1987 document later furniture placement. These pictures are not reproduced here unless they are cited in the plan to document furnishings or their locations. They are available at the castle, however. A short introductory section summarizes the use and furnishings of each room. Illustration numbers begin anew with each room.

Central Patio and Garage Alcove. The covering for the central courtyard consisted of eucalyptus poles stretched across its length and width forming an arbor covered with grapevines. An invoice of August 3, 1927, mentioned 150 such poles.¹ Potted cacti and trees adorned the patio and wooden couches with canvas-covered cushions and wicker chairs and

1. MSS 5, box 1, folder 4, SCRL.

tables provided lounging facilities. The large wrought-iron flowerpot holder against the wall in illustration 3 has been located at various times in the courtyard and in the lanai and was finally moved to the second-floor veranda. Most of the patio furniture has been removed and put in storage. The rear of the garage alcove may have occasionally housed Mr. Johnson's cars, but in the late 1920s it contained suspended platforms holding mattresses and bedding.² Couches might have been placed in the open airway at the front.

2. Thompson to Johnson, April 15, 1927, MSS 5, box 3, folder 3, SCRL.

Central Patio and Garage Alcove

Illustration 1.

This photo shows Death Valley Scotty and the Johnsons sitting in wicker rockers in front of the north door to the main castle building in 1931. Note the mock orange trees planted in glazed pots on either side of the door, the grapevines hanging from the arbor, and more plants next to the castle wall to the right.

Thompson photo.
DEVA 15578, 1931.



Central Patio and Garage Alcove

Illustration 2.

Death Valley Scotty standing in front of the north door of the main castle building, 1935. Note wrought-iron Dante-style chair to the right.

Frasher photo.

DEVA 19052 (S-0538), 1935.



Central Patio and Garage Alcove

Illustration 3.

Central patio of castle looking southeast, 1938. The north door to the "Death Valley Ranch" is visible in the right center. A variety of furnishings items appear, including a wooden couch with striped canvas cushions, wicker furniture, wrought-iron furniture, clay pots, and a wrought-iron flowerpot holder.

Craig photo.

DEVA 19801 (S-0482), 1938.



Central Patio and Garage Alcove

Illustration 4.

A 1941 view into the garage alcove facing the central patio. It appears to be used for storage and contains a plant holder on a tall metal stand, a candelabra converted for electric bulbs, a workbench, and couches. The candelabra is similar to those in the upper music room. The large object in the foreground is a Spanish glazed pottery olive oil jar with lid. It stood here until broken by vandals in the 1970s. A Pelton wheel stood on the pedestal in the northwest corner of the garage. Either the area was already being used for staging tour groups or the patio couches were simply stored here.

Thompson photo.
DEVA 16044 (S-0488), 1941.

Illustration 5.

Death Valley Scotty as he spent much of the day during his later years at the castle. Comfortably seated in a wicker rocker in front of the main east gates about 1950, his favorite dog at his side, Scotty enjoyed passing the time of day with the visiting public.

Photographer unknown.
DEVA 18782 (S-0481), ca. 1950.

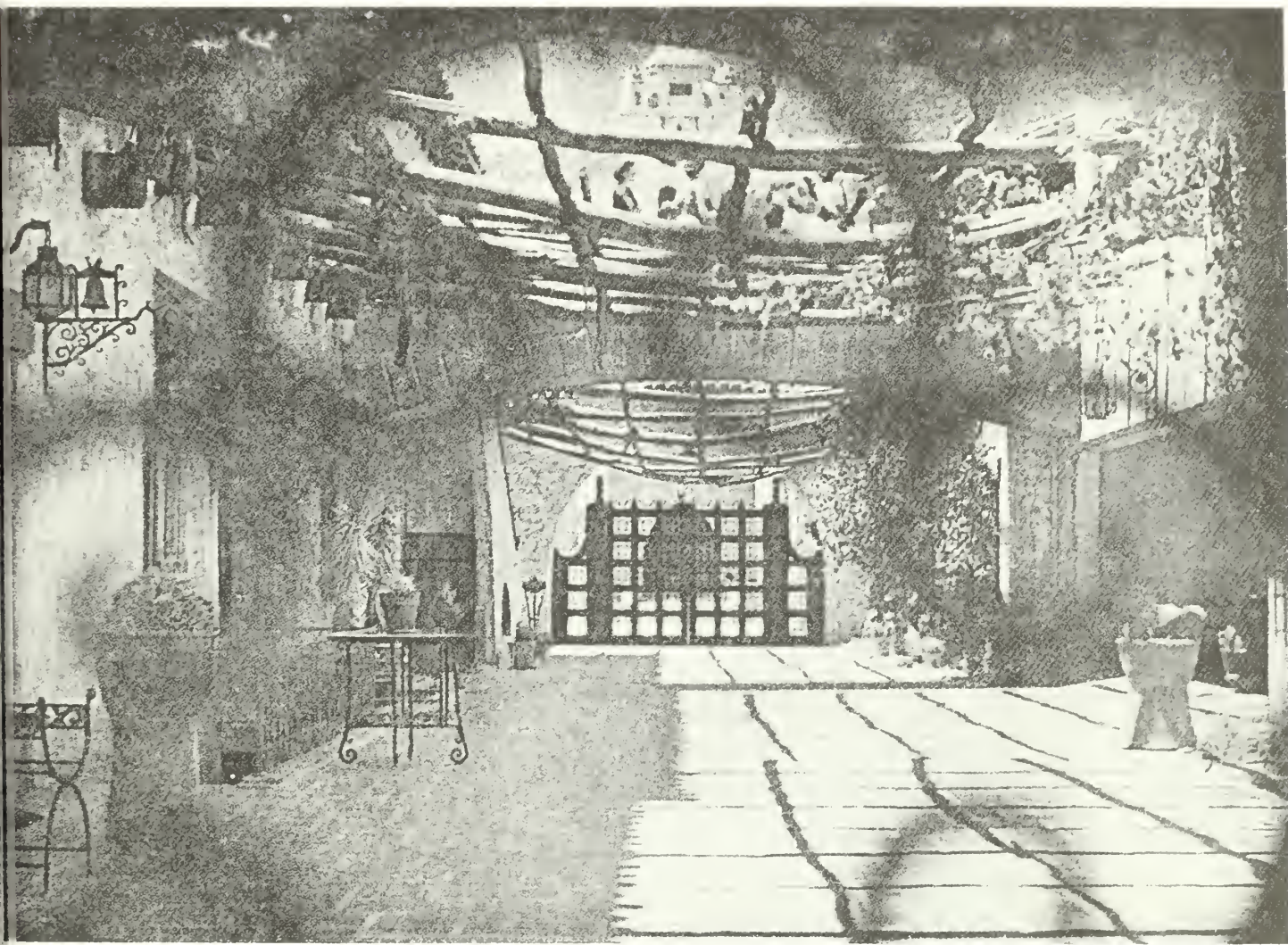


Central Patio and Garage Alcove

Illustration 6.

A view of the Scotty's Castle central patio taken in early 1949. Note the sagging arbor eucalyptus poles and the olive oil jar in the garage alcove. The patio table appearing in Illustration 3 shows more clearly in this picture, to the left. Note also the tour group on the second-floor walkway.

Nevada Highways and Parks 9, no. 2 (June 1949): 9.



Central Patlo and Garage Alcove

Illustration 7.

Another view of the olive oil jar in Illustration 4, looking out of the garage alcove into the central patio area, probably in the 1940s. Note wrought-iron chairs, flowerpot holders, and clay planters holding cacti.

Photographer unknown (Thompson?).
DEVA 16043 (5-0574), n.d. (1940s).



Central Patio and Garage Alcove

Illustration 8.

Death Valley Scotty and friend seated next to castle wall in central patio area, possibly in the mid-1930s. The design of the wicker chairs and table shows clearly.

Photographer unknown.

DEVA 20233 (5-0527), n.d. (ca. 1934-37?).



Central Patio and Garage Alcove

Illustration 9.

View of west end of central patio, showing gate and planters with cacti, sometime after 1950. Note clay pots on walkway and along second floor railing and olive oil jar in garage. Between the garage and the patio apartment are what appear to be Joshua trees and possibly some remnant grapevines attached to a trellis. The decorative painted planters to the left, or similar ones, were also used on the fountain edge in the living hall (see living hall Illustration 10, 1939, p. 93). The arbor was removed after 1950.

Photographer unknown.

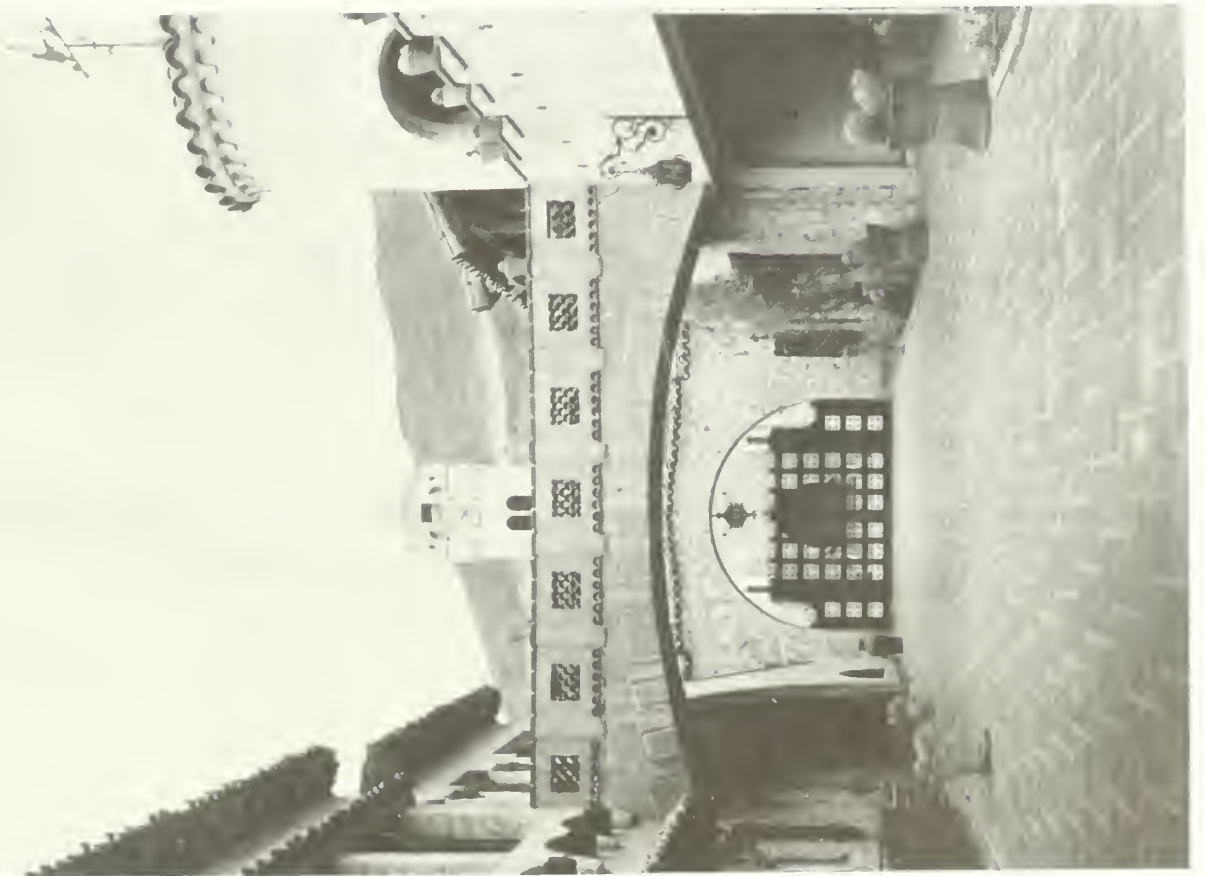
DEVA 16043 (S-0487), n.d. (post-1950).

Illustration 10.

East colonnaded verandas of main building and annex, date unknown.

Photographer unknown.

DEVA 18987 (S-0480), n.d.



Living Hall. The Scotty's Castle living hall, as it was called historically and will be referred to here, functioned as an open common area for socializing and sometimes provided the setting for Mrs. Johnson's Sunday morning religious services. Its furnishings comprised a combination of wood, leather, iron, and tile. Immediately noticeable upon entering the room is the fountain on the east wall, built of jasper collected near Goldfield, Nevada. The piped-in water that trickled down its face provided a soothing sound of running water and also served as a humidifier in the arid atmosphere. On the opposite side of the hall is a two-story fireplace. The bat andirons it contains are typical of the medievalism that appears throughout the castle on the iron radiator grilles and other trim.

Notable furnishings include the large iron, brass-trimmed chandelier, designed by the castle artists and executed by German artisans, that hangs from the center of the beamed redwood ceiling; the extremely heavy Don Quixote tile-topped wooden table with delicate ironwork and wood panels made by the W.H. Sheidenberger & Sons furniture company; and the hand-tooled, hand-painted sheepskin draperies with fringed edges and leather tassels designed for the windows on both stories of the living hall. The National Park Service removed the gallery curtains to protect them against sun damage. As stated earlier, the leather drapes were purchased in New York, although the individual panels might have been tooled and painted in Italy. MacNeilledge wrote Thompson about their appearance:

Regarding oil dressing for the sheepskin curtains, I had not intended using any oil on them as I found by experimenting that the neet's foot oil turned them very black and destroyed the color. I had discussed with Mrs. Johnson the possibility of brightening them up in color, and intended to use wax or parafin oil, but it was not with the idea of just oiling them as a preservative.¹

The main furniture arrangement consists of a matched set of massive, overstuffed leather chairs and sofas designed by de Dubovay and arranged in a U shape in front of the fireplace. Several interviewees mentioned that, because of injuries Johnson sustained in the train wreck, he had some furniture specially designed to accommodate the hump in his back. De Dubovay mentioned that one of the leather couches had a hole cut in the back cushion, in which he

1. MacNeilledge to Thompson, November 26, 1930, MSS 7, box 21, folder 6, SCRL.

inserted a device that pushed Johnson up as he sank back in one of the corners.² The writer did not notice a couch displaying that alteration and could not find it noted on design documents. Lee Sheidenberger, whose father's company constructed the frames for the two big couches and two matching chairs, remembered the davenports as being upholstered in pigskin in three different colors (including tan and natural). He theorized that the present brown leather might be the result of reupholstering or dying.³ If reupholstering were the case, it might explain why the back support device is no longer present; however, there is no record of the couches ever having been constructed of anything but brown leather. In *Los Angeles Studio Pictures Illustration 6* (p. 275), one of the newly upholstered couches, ready for shipment to the ranch, appears exactly as it looks today. This casts doubt on the recollections of de Dubovay and Sheidenberger. The castle collections contain a 1930 invoice from the La Camont Company for upholstering two "special" sofas "in hair and down covered in quilted veal skin." Their cushions were hand laced and trimmed with leather tassels and nails.⁴

The Sheidenberger company also fashioned the carved gun cases outside Scotty's bedroom and the wooden tops that enabled the small, round Spanish walnut braziers to serve as coffee tables.⁵ The wrought-iron bases and brass centers for the tables were made at Julius Dietzmann's Ironcraft Works in Los Angeles.⁶ One of those tables stands before the fireplace in the living hall and the other in the first-floor music room.

According to Mrs. MacNeilledge, at least some of the chair fabrics in the living hall came from Spain.⁷

2. De Dubovay interview, 1972, 20.

3. Sheidenberger interview, 1973, 10, 21.

4. Invoice of February 1, 1930, MSS 15, box 3, folder 1, SCRL.

5. Invoice of March 26, 1929, MSS 15, box 3, folder 3, SCRL.

6. Invoice of March 26, 1929, MSS 15, box 1, folder 3, SCRL.

7. MacNeilledge interview, 1974, 8-9.

Living Hall

Illustrations 1 and 2.

View toward the east wall of living hall, showing jasper fountain, 1931. Note large number of plants and trees around fountain and on upper gallery railing. For a better view of the hanging over the gallery's wrought-iron railing, see living hall Illustration 11 (1939), p. 95. Illustration 2 is an undated Frasher photo, although it probably dates from about this same time. It shows a guest register on the Don Quixote table (see Los Angeles Studio Pictures Illustration 4, p. 273) and reveals the glazed vase on the fountain edge more clearly.

Frasher photos.

DEVA 18494 (S-0544), 1931, and DEVA 15938 (S-0560), n.d. (1931?).



Living Hall

Illustration 3.

View toward west wall of living hall, 1931. Most of the carpets have since been removed to prevent damage. Several lamps have been placed around the room in this view to provide additional light. Again note the potted plants on the second-floor railing. Note also the leatherbound book with metal clasps on the Don Quixote table, right foreground. The Gospel Foundation tour of the late 1940s mentioned a small replica of a brazier being present on the remodeled brazier table to show how it looked originally. The small object in this picture in the middle of the table in front of the fireplace, however, appears to be the small vessel evident in living hall Illustration 6 (1934), p. 89, and located in 1987 on a shelf in the dining hall.

Frasher photo.

DEVA 21416 (S-0507), 1931.

Illustration 4.

View taken probably the same day in 1931 as Illustration 2, showing a little more of the room from the dining hall entrance foyer. (See Los Angeles Studio Pictures Illustration 3, p. 271, for a better view of the large table to the right.)

Frasher photo.

DEVA 19316 (S-0518), 1931.



Living Hall

Illustration 5.

South door into the living hall, 1931. The pedestal table behind the door was later moved in front of the bookcase at the entrance to the dining hall. (See Los Angeles Studio Pictures Illustration 4, p. 273). It is a walnut Italian table with an octagonal top and single spool turned pedestal.

Frasher photo.

DEVA 15938 (S-0558), 1931.



Living Hall

Illustration 6.

The Johnsons and Death Valley Scotty around the fireplace, 1934. Burton Frasher, Jr., recalled that Scotty kept a radio in the foyer in front of the dining room and one at the Lower Ranch. A radio shows in the background of this picture. Scotty later moved it into the patio apartment when he took up residence there. The decorative box on the table to the right of the radio may be seen more clearly in Scotty's Bedroom Illustration 9, p. 131. Note the open sheepskin curtains to let in more light. These were probably normally closed during the day to keep the interior cool and reduce glare. (See Los Angeles Studio Pictures Illustrations 5 and 6, pp. 273 and 275, for better views of the leather couches and chairs.)

Frasher photo.

DEVA 19601 (S-0532), 1934.



Living Hall

Illustration 7.

A 1936 view of the fountain from the second-floor gallery. The wall hanging is silk petit-point appliqued on velvet – a Spanish import. The plants and pot arrangement around the fountain have changed. The chair to the right of the fireplace also shows up in Scotty's bedroom Illustration 8 (1953), p. 131.

Fraser photo.

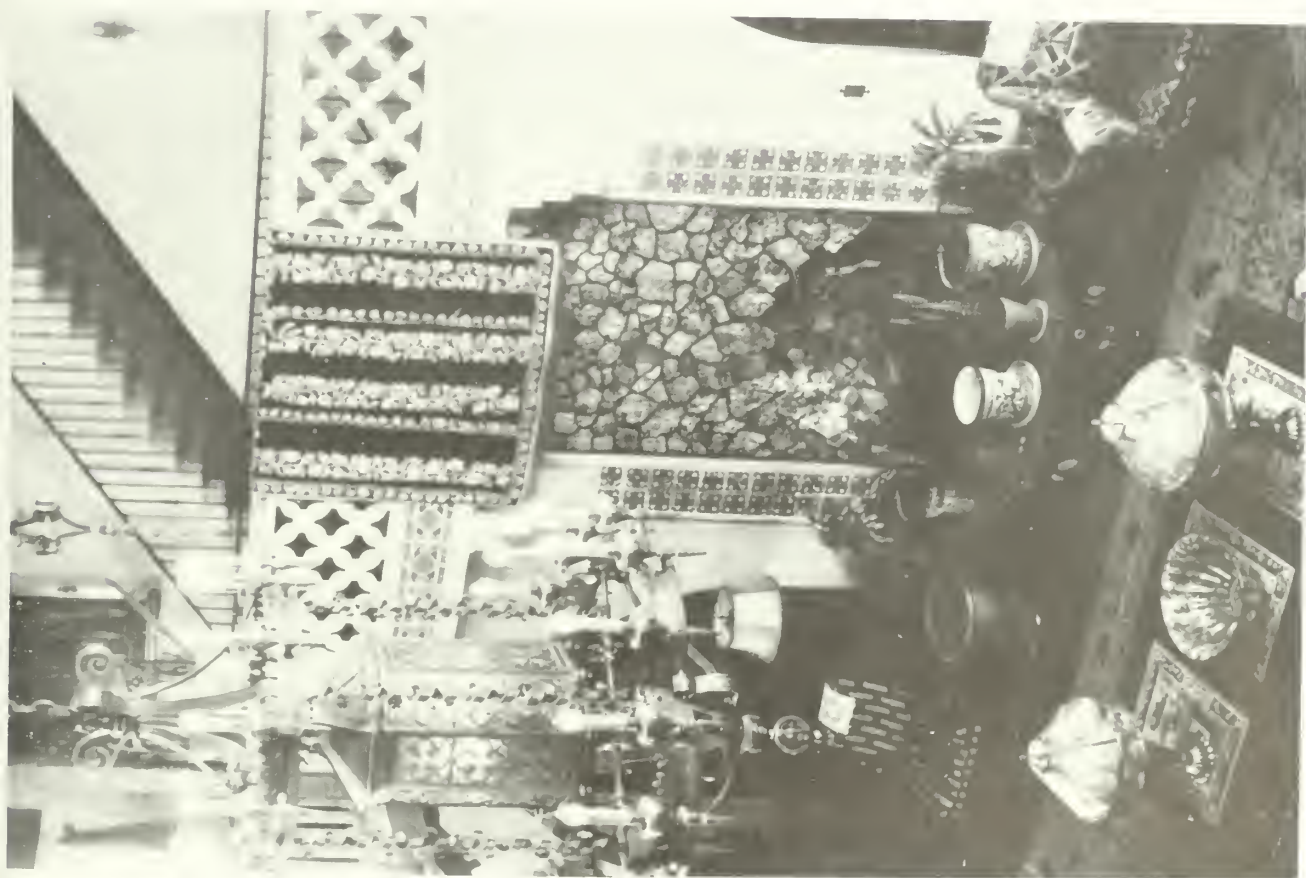
DEVA 21419 (S-0510), 1936.

Illustration 8.

Another view toward the fireplace and the entrance to the first-floor music room. The desert bat andirons made in the Los Angeles studio are barely discernible in the fireplace. The small lamp in the right foreground sits on one of two tile-topped tables in the room.

Craig photo.

DEVA 16989 (S-0109), 1938.



Living Hall

Illustration 9.

View from southwest corner of second-floor gallery toward northeast corner, 1938. Note tasseled curtains on small window in far corner and striking tapestry hanging over the north railing. Again the curtains have probably been opened to provide light for the photographer.

Craig photo.

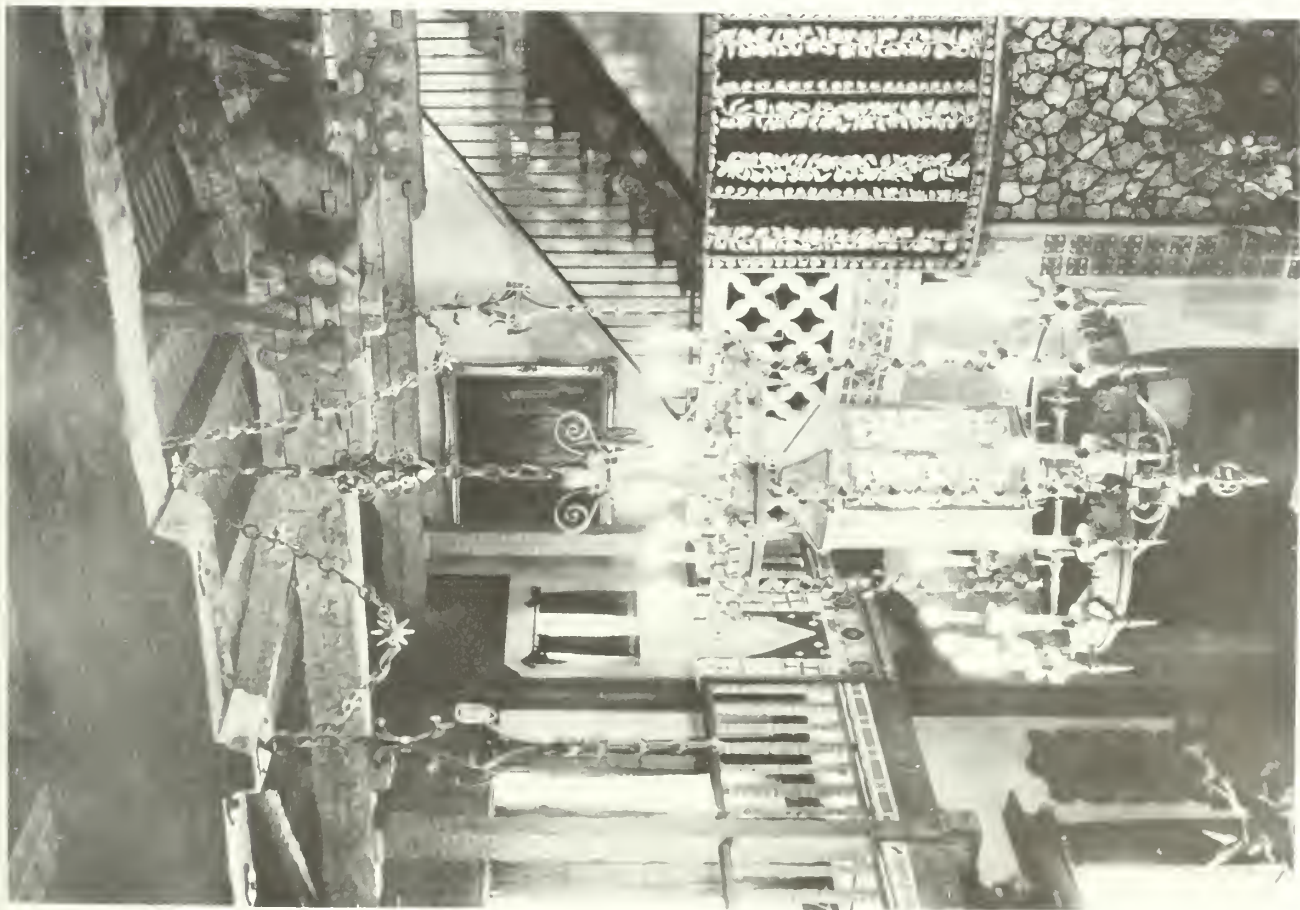
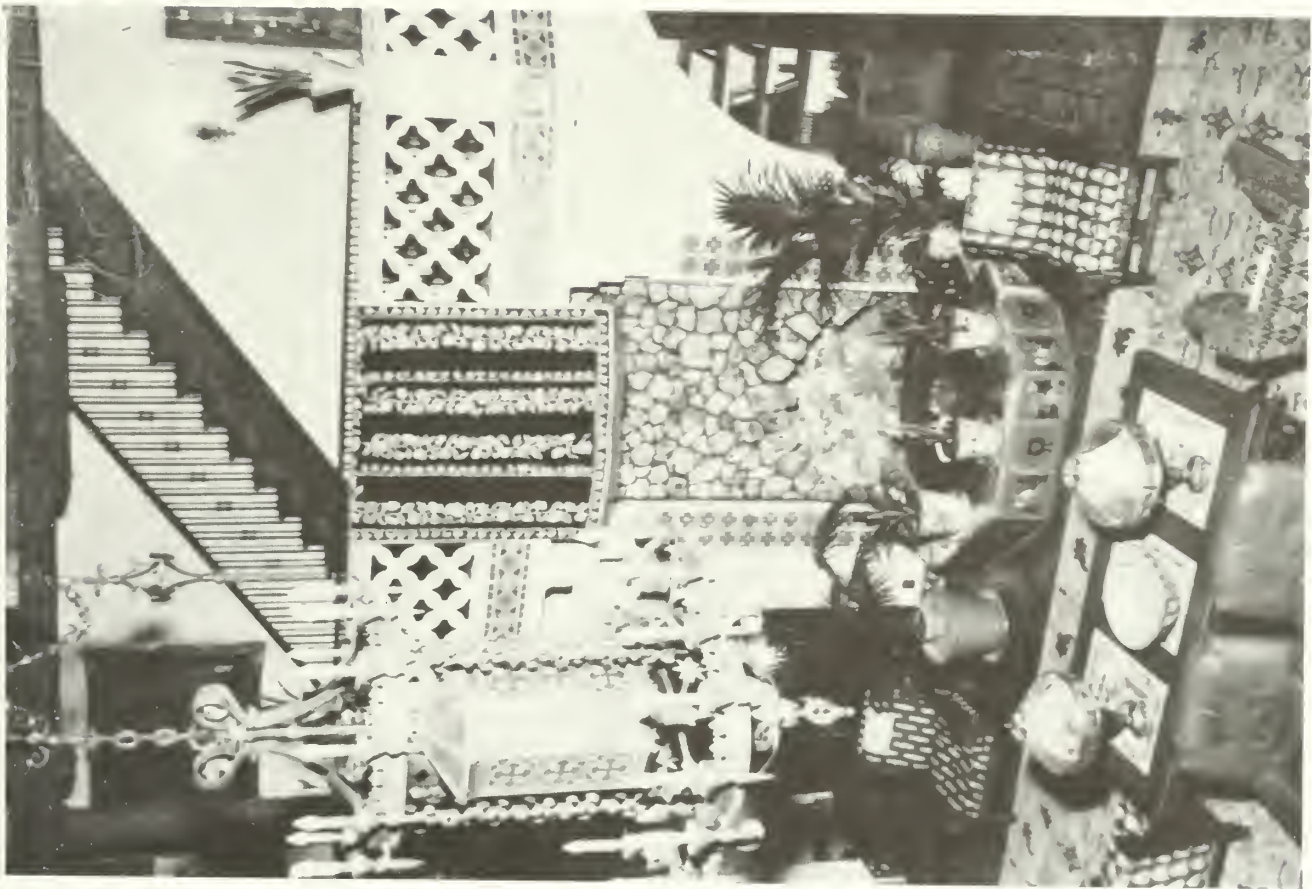
DEVA 196988 (S-0485), 1938.

Illustration 10.

Fountain from second-floor gallery, 1939. This is a good view of the rug pattern. The pots around the fountain in this picture all contain plants, with two large ferns having been added on either side of the fireplace. A small table was later moved in front of the bookcase to the right in place of the large floor vase. Note the bookcase in the dining hall entrance foyer. Johnson wrote his wife in 1936 that he had bought in a secondhand bookstore a compendium of *Bryant's Poetry and Song* and a set of Waverly novels for Linda Ewing (Johnson to Johnson, April 9, 1936, MSS 19, box 8, folder 9, SCRL).

Fraser photo.

DEVA 21404 (S-0515), 1939.



Living Hall

Illustration 11.

View of the east wall and the northeast corner of the living hall from the second-floor gallery, 1939. It was taken probably the same time as Illustration 10. The mirror shown here on the north wall (to the left) was later moved upstairs to the north wall of the west guest suite sitting room. Several of the painted glazed pots around the fountain are now in storage.

Frasher photo.

DEVA 21413 (S-0504), 1939.



Living Hall

Illustration 12.

View toward northwest corner of living hall, 1939. Note hangings over north balcony. The Don Quixote tapestry on the second-floor west wall was later moved to the north wall of the first-floor music room.

Frasher photo.

DEVA 21418 (S-0509), 1939.



Living Hall

Illustration 13.

View from southwest corner of living hall toward east wall, dated ca. 1950. The fluffy Pekinese (definitely not Scotty's kind of dog) adorning the brazier table, however, has been identified as the Johnsons' dog "Toy." In addition, because this view bears a strong resemblance in terms of furniture arrangement and the size of plants to Illustration 11, dated 1939, this is probably an earlier view than 1950.

George Brookwell photo.

DEVA 21701 (S-0528), dated ca. 1950 (1939?).

Illustration 14.

View of the east wall and the eastern portion of the north wall, 1953. Several changes to the decor may be seen: a floor lamp has been placed north of the fountain, the small walnut table that once stood east of the south door is now in the dining room entrance foyer, and the mirror from the first-floor music room now graces the wall above the table in the northeast corner. The decorative vases on that corner table have also been removed. In addition, the plants around the fountain and on the balcony railing that characterized the Johnson years are no longer present.

Frasher photo.

DEVA 16978 (S-0108), 1953.



RECEPTION ROOM AT SCOTTY'S CASTLE

THE VALLEY OF THE EAGLES



Living Hall

Illustration 15.

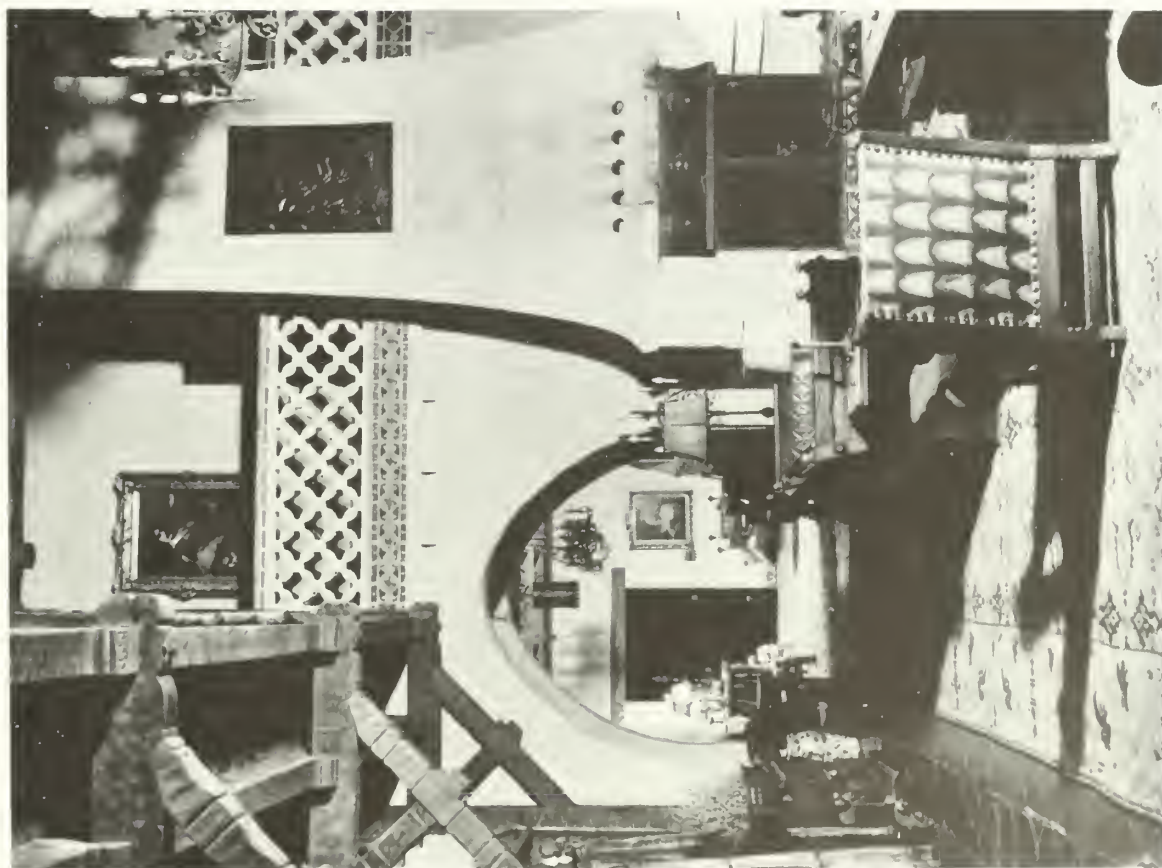
View looking east to west along the south side of the living hall, 1953. The candelabra later placed in the upper music room stand on either side of the fireplace. The Quixote tapestry on the west gallery wall has been replaced by a three-quarter-length portrait of a red-coated cavalier in a gilded frame. This painting and the one visible on the far wall of the first-floor music room were added by Miss Liddecoat.

Frasher photo.
DEVA 16977 (S-0107), 1953.

Illustration 16.

An undated photo, ca. 1950s, with a good view of the area rug and the brazier table designed by de Dubovay. Originally the center was a deep brass bowl that held hot charcoal. The bowl was removed and a brass medallion inserted. The designer also removed the original low legs and placed a higher support underneath. A similar table was placed in the first-floor music room. The lack of plants by the fountain and of decorative objects on the table under the mirror in the far corner, plus the removal of the earlier mirror in that location, suggest a 1950s period for this photo.

Photographer unknown.
DEVA 13732 (S-0573), n.d. (ca. 1950s).



Living Hall

Illustration 17.

Undated Frasher photo of the west wall fireplace, looking toward the first-floor music room and Scotty's bedroom, ca. late 1930s? The table in the foreground is inlaid with Pedraza tiles from Toledo, Spain, depicting episodes from *Don Quixote*. Similar tiles were intended for use in the tea garden Mrs. Johnson wanted built on the west side of the castle. It was never finished. A table placed in the annex lanai, however, contains some of those tiles. The two German silver-plated, hand-hammered copper lamps with parchment shades that previously stood on the large table have been removed, possibly because they were blocking the view. The missing lamps and their sheepskin shades were designed in the Los Angeles studio. Note the attractive diamond-patterned rug draped over the balcony railing and the tapestry to the right, which has not appeared in previous views. The candelabra by the fireplace were later moved to the upper music room.

Frasher photo.

DEVA 19108 (S-0535), n.d. (late 1930s?).



Living Hall

Illustration 18.

View from the second-floor gallery toward the southwest corner. It shows more clearly the rug hanging over the railing on the south wall of the living hall. Note that the Don Quixote tapestry on the west gallery wall has not yet been replaced.

Color slide, Merrill Rice Collection, 894-81, SCRL, n.d. (1948-54).



Living Hall

Illustration 19.

View from the living hall, in front of the fireplace, toward the northeast corner of the second-floor gallery.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).

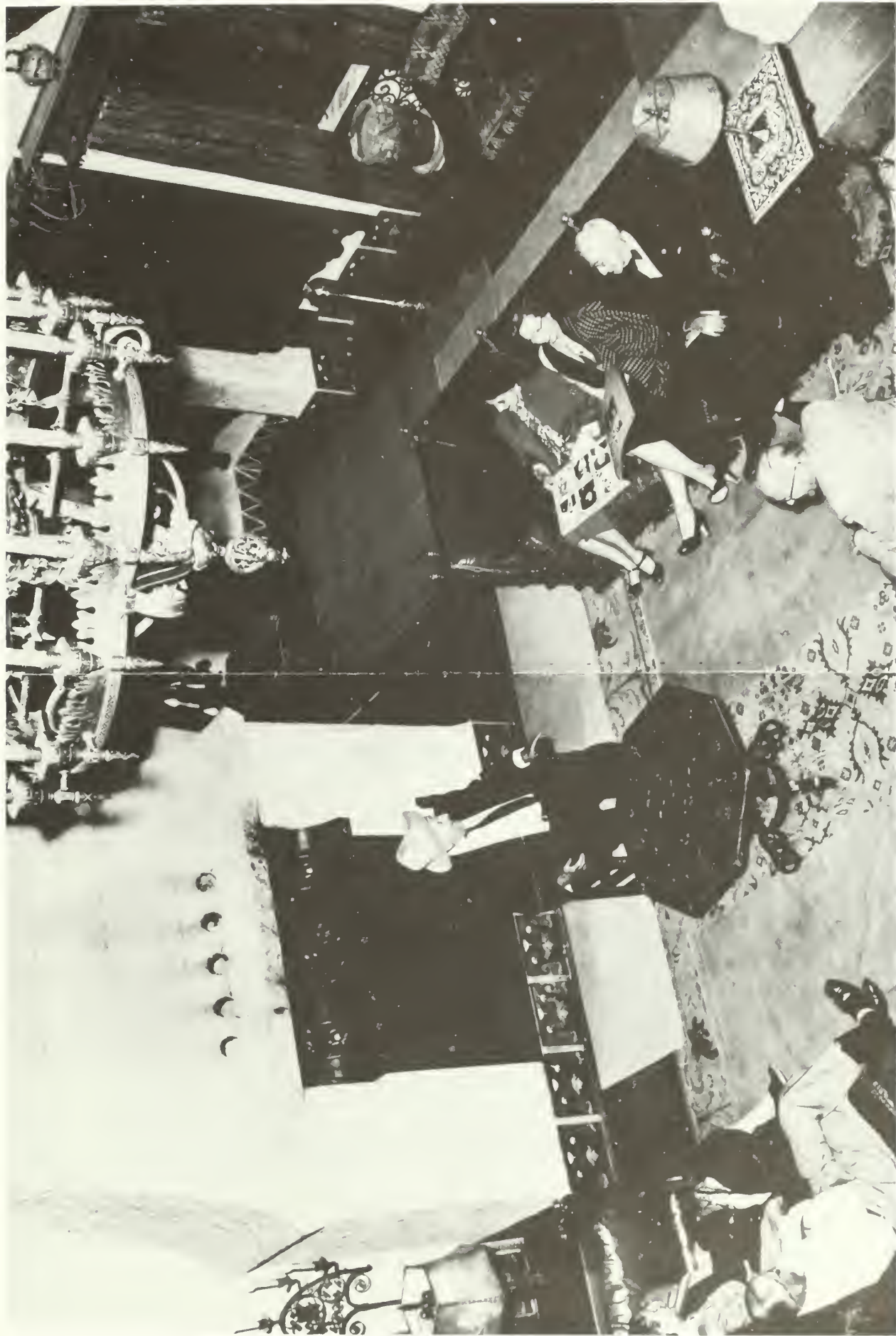


Living Hall

Illustration 20.

Probably taken in the early 1950s, this photo shows Death Valley Scotty and castle guests. It is the only historical view found of furniture along the north wall between the main north entrance door from the courtyard and Scotty's bedroom.

From Tom G. Murray, *Death Valley Scotty* (Palm Desert, California.: Desert Printers, Inc., 1961), 9-10.



Living Hall

Illustration 21.

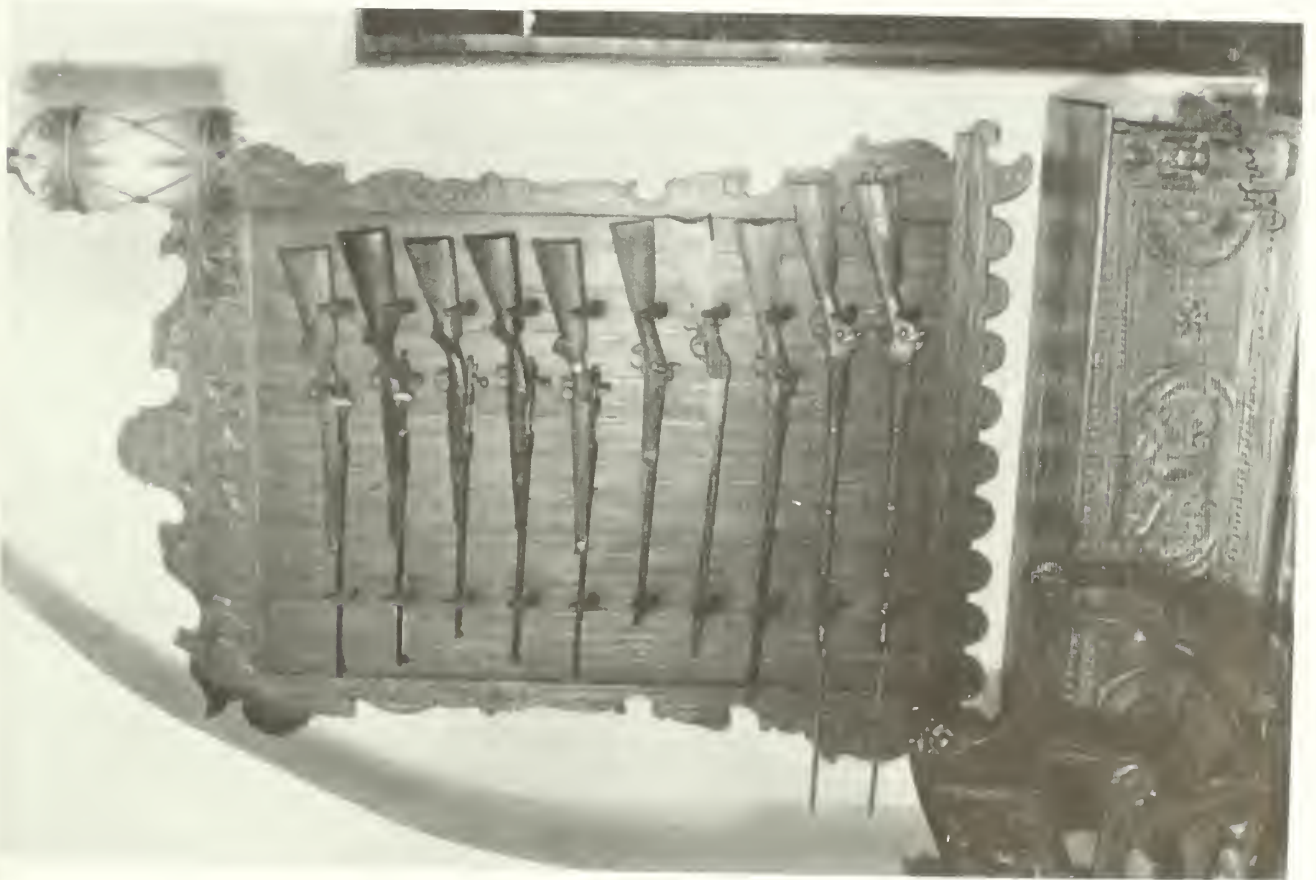
Gun rack on west wall next to entrance to Scotty's bedroom, 1930s. The chair is part of the dining hall set (see dining hall Illustration 4, 1938, p. 159).

Frasher photo.
DEVA 15938 (S-0562), n.d. (1930s).

Illustration 22.

Gun case on north wall of living hall, 1930s. Ammunition is stored beneath. These two racks contain Johnson's and Scotty's guns.

Frasher photo.
DEVA 15938 (S-0561), n.d. (1930s).



Living Hall

Illustration 23.

View of northeast corner of living hall, ca. 1938? In the center of the table is a set of five-note chimes made by the J.C. Deagan Co.

DEVA 24198, n.d. (ca. 1938-50).



Living Hall

Illustration 24.

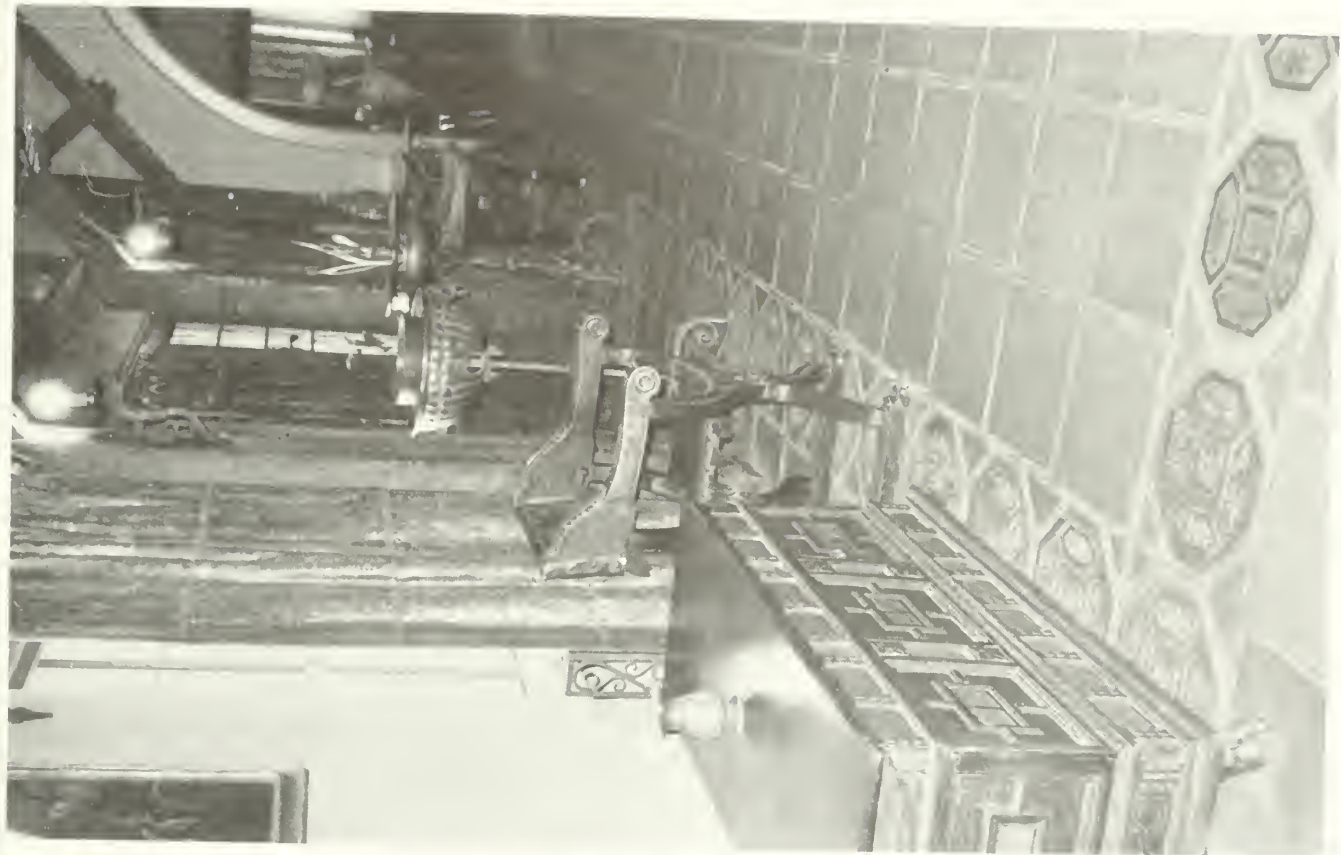
East-west view along north side of living hall.
Main doorway to right.

Illustration 25.

East-west view along south side of living hall. South doorway is between planters to left. The chair to the left is one of several Italian, sixteenth-century, luxuriously detailed "Dante" chairs at the castle. Folding X-form chairs date to Tutankhamen's time, were made throughout the Middle Ages, and were fashioned in Italy with backrests by the sixteenth century.* Mrs. MacNeillage thought these two chairs might be the originals from which others at the castle were copied.

*Historical data provided by Robert C. Pavlik, Historian, Hearst Castle, San Simeon, California.

Menz photos.
NPS, HFC, 1987.



Living Hall

Illustration 26.

Vases and baskets above north doorway into living hall.

Illustration 27.

Vases above south doorway into living hall.

Menz photos.

NPS, HFC, 1987.



Living Hall

Illustration 28.

East wall and southeast corner, living hall.

Illustration 29.

West wall and northwest corner, living hall.

Menz photos.

NPS, HFC, 1987.



Scotty's Bedroom. Scotty's bedroom served primarily to memorialize Scotty's earlier cowboy period and his days with Buffalo Bill Cody's Wild West Show. The wooden racks outside the entrance door from the living hall containing Johnson's and Scotty's gun collections set the mood for the decor inside. It was a formal bedroom, furnished with heavily carved, custom-designed pieces – not the type of surroundings in which Scotty felt comfortable.

The room contained Scotty's bed with its carved panel headboard. Johnson selected the Western motifs and de Dubovay designed them. The Sheidenbergers provided the large, metal-trimmed oak wardrobe, which is a replica of a Spanish piece and is backed and tufted with leather. Cutouts in the doors allowed ventilation for clothes. De Dubovay also designed Scotty's desk and its chair. The La Camont Company produced the desk and stationery cabinet.

In addition, the walls of the room contain framed photos and mementos of Scotty's friends and fellow workers in the Wild West Show. Cutouts of rattlesnakes and burros decorate the redwood window shutters; the iron wall lamps represent lizards and further expand the desert theme.

The myth of Scotty's gold mine is enhanced by the presence of two iron gunports extending to the outside on the west and north walls of the room. Deflector shields were built into the walls on the outside. They were supposedly fashioned so that bullets shot from inside would ricochet off them and hit intruders at the window or door. This security system was said to protect Scotty from thieves intent on finding his gold mine.

Scotty dressed the same way year round, sporting a dark blue suit, white shirt, tan cowboy hat, and red tie. He bought the ties in quantity because souvenir hunters would pull them off his neck in town after a spate of publicity had put him in the public eye.¹ Some of his clothes are on display in the bedroom.

1. "Death Valley Scotty By Mabel," 18.

Scotty's Bedroom

Illustration 1.

In Scotty's Lower Vine Ranch, a long clothesline slung across the corner of his bedroom served as a closet. From it Scott suspended his shirts, trousers, and underwear. The same arrangement was more neatly followed in his castle room to display his hats and ties. The line hung across the north wall above the chest of drawers in this 1931 photo.

Frasher photo.

DEVA 20213 (S-0529), 1931.

Illustration 2.

View toward southeast corner of Scotty's bedroom, 1938. Note bed headboard with panels depicting a mountain lion, a desert sunset, and a mountain sheep (see Los Angeles Studio Pictures Illustration 7, p. 275). The Italian occasional chair with ovoid rosette and leather seat was later moved across the room next to the chest of drawers. Scotty's Spanish bedspread is hand loomed. The rug that lies across the foot of the bed later covered the center table and then adorned the chest below the gun rack outside the east door. A 1928 communication between Thompson and Johnson mentioned a letter the former was forwarding to Johnson from San Antonio regarding pictures of the Wild West Show that Scotty wanted Johnson to buy (Thompson to Johnson, 8 July 1928, MSS 5, box 4, folder 3, SCRL).

Craig photo.

DEVA 14958 (S-0489), 1938.



Scotty's Bedroom

Illustration 3.

Illustrations 3-5 appear to have all been taken at the same time, ca. 1940 or perhaps slightly earlier. In any case, they fall directly within the period of interpretive emphasis. Illustration 3 is a view toward the west wall of Scotty's bedroom. The center table, which de Dubovay designed, appears in Los Angeles Studio Pictures Illustration 8, p. 277. It was later removed, probably to facilitate circulation.

Fraser photo.

DEVA 15938 (S-0566), n.d. (ca. 1940).

Illustration 4.

View toward the southeast corner of Scotty's bedroom, ca. 1940. The chair east of the wardrobe resembles that pictured in living hall Illustration 5 (1931), p. 87, just west of the south entry door. The rectangular frame holding four pictures on top of the wardrobe was later moved onto the opposite wall above the chest of drawers.

Fraser photo.

DEVA 15938 (S-0568), n.d. (ca. 1940).



Scotty's Bedroom

Illustration 5.

View of the south wall of Scotty's bedroom, ca. 1940. The pictures on the left end of the wardrobe relating to the "Scott Special," the train that made a record-breaking run from Los Angeles to Chicago in 1905, were later moved onto the small triangular table south of Scotty's desk.

Fraser photo.

DEVA 15938 (S-0567), n.d. (ca. 1940).



Scotty's Bedroom

Illustration 6.

View toward east wall of Scotty's bedroom, 1941. The small commode behind the man was later moved east of the wardrobe.

Fraser photo.

DEVA 21408 (S-0511), 1941.

Illustration 7.

Undated view toward southeast corner of bedroom, probably ca. 1953. The cowboy bookends and books shown in Illustration 6 have been placed on the center table, which is covered with the Indian blanket formerly on the bed. The small bucking bronco picture on the east wall in Illustration 6 has been replaced by one of Scotty, Will Rogers, and Governor Fred Balzar of Nevada.

Fraser photo.

DEVA 16975 (S-0116), n.d. (ca. 1953).



Scotty's Bedroom

Illustration 8.

View to west end of Scotty's bedroom in the early 1950s. On the right, on either side of the bureau, are two occasional chairs with leather seats. Two pictures of Scotty have been added to the bureau top. The overstuffed chair in the southwest corner, appearing in living hall Illustrations 5 (1931) and 11 (1939), pp. 87 and 95, was later put in storage, as was the lamp stand with horse head finial shown against the far wall. A 1927 letter from Johnson to MacNeilledge mentioned receiving the photo painting of Buffalo Bill to hang in the house: "On account of Scott's former connection with Buffalo Bill for so many years, I thought it would be interesting to emphasize that connection and association somewhat in the house" (Johnson to MacNeilledge, 14 February 1927, MSS 5, box 1, folder 2, SCRL).

Fraser photo.

DEVA 16976 (S-0117), 1953.

Illustration 9.

View toward northwest corner of bedroom. This undated picture (ca. 1950) shows two new items: the decorative trunk-shaped box on the chest of drawers and the striped blanket over the table. The vase on the table might be the one shown in Illustration 2. This view again shows the iron floor lamp against the west wall.

Fraser photo.

DEVA 19609 (S-0531), n.d. (ca. 1950).



Solarium. The solarium, a pentagonal room with large windows, was designed specifically to provide a bright, secluded spot for rest, reading, and relaxation during the sunny daylight hours. It undoubtedly proved especially comfortable and cozy in those rare times when one looked out over a light mantle of winter snow. Johnson reportedly liked to work in this room.¹

Against the north wall of the solarium is a fountain depicting an ocean scene. It is designed to appear as if one is looking at fish and flora from a glass-bottomed boat off the coast of Spain.² The small Spanish rug that once covered the solarium floor has been removed. Hand-blocked Spanish linen drapes still grace the windows, hanging from ornate iron curtain rods designed especially for the room.

A pair of beautifully wrought, polychrome iron gates from Spain depict the granada or pomegranate, the national flower of Spain.³ The gates separate the solarium from the first-floor music room. The solarium chandelier also exhibits this flower motif.

1. De Dubovay interview, 1978, tape 4, SCRL.

2. [Bessie Johnson,] *A Description of the Castle and Its Furnishings, As Given by the Castle Guides* (Death Valley, Calif.: Castle Publishing Company, 1941), 21.

3. *Ibid.*, 22.

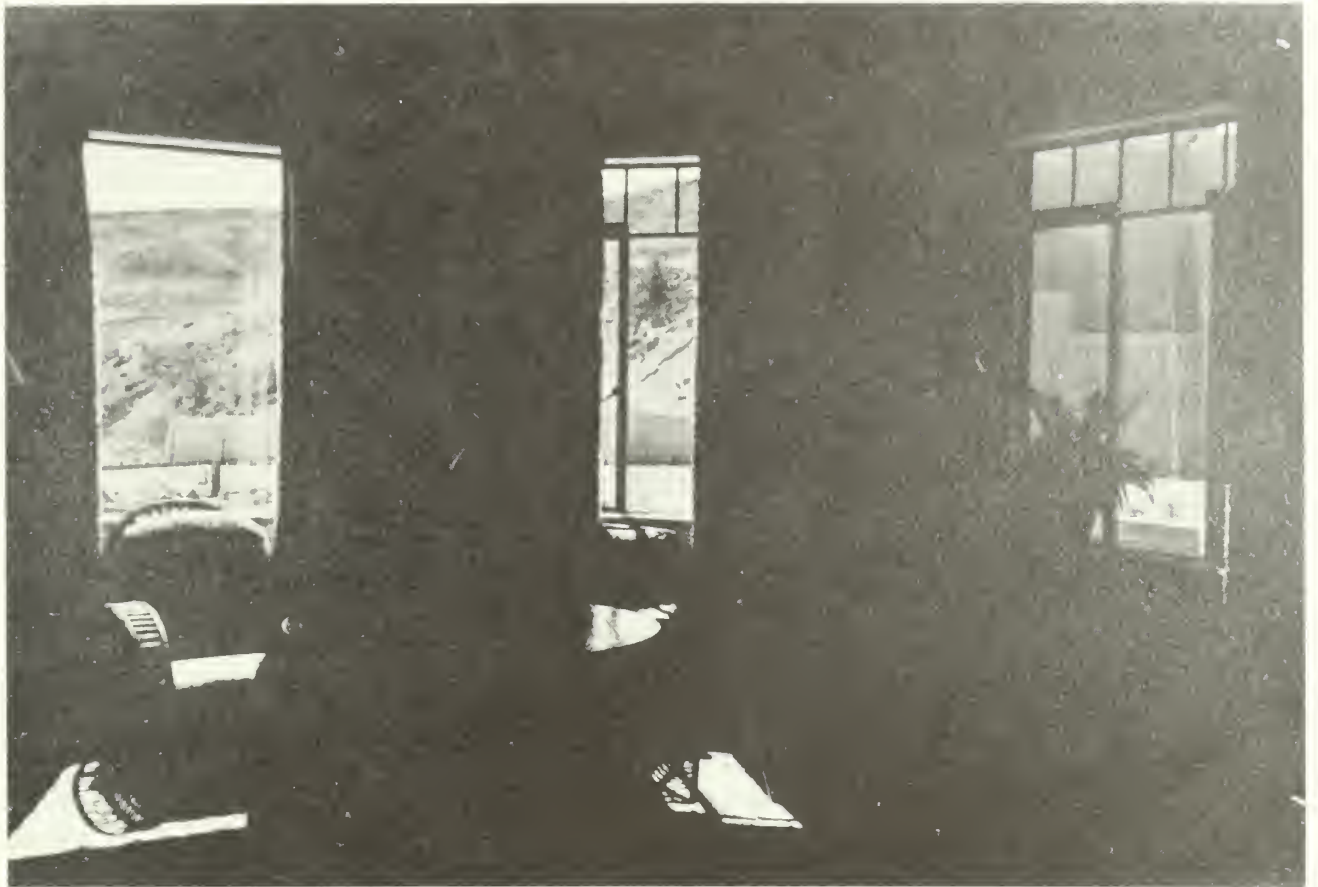
Solarium

Illustration 1.

The only dated picture of the solarium is this underexposed photo. It is possible, however, to discern chairs, a tile-topped table, and a rug.

Craig photo.

DEVA 18766 (S-0520), 1938.



Solarium

Illustration 2.

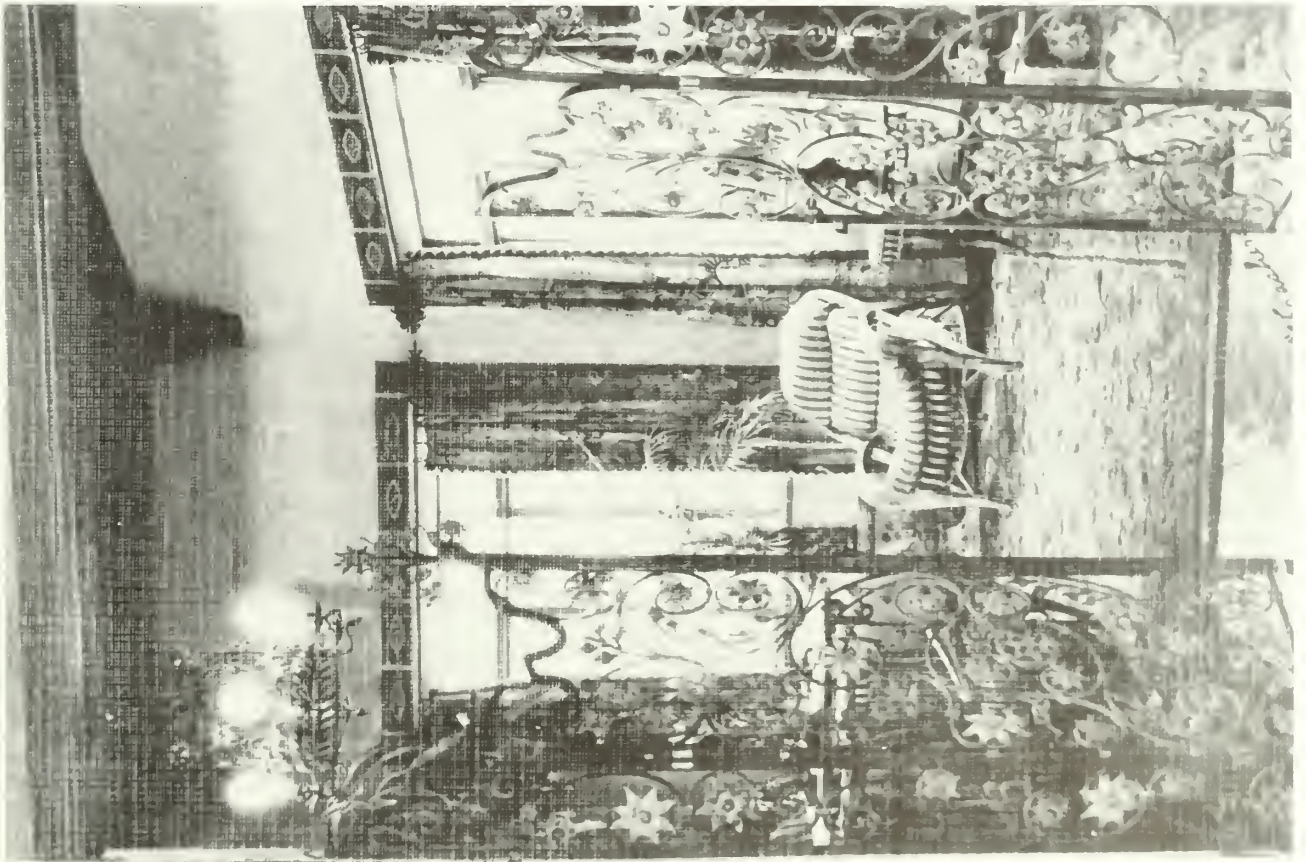
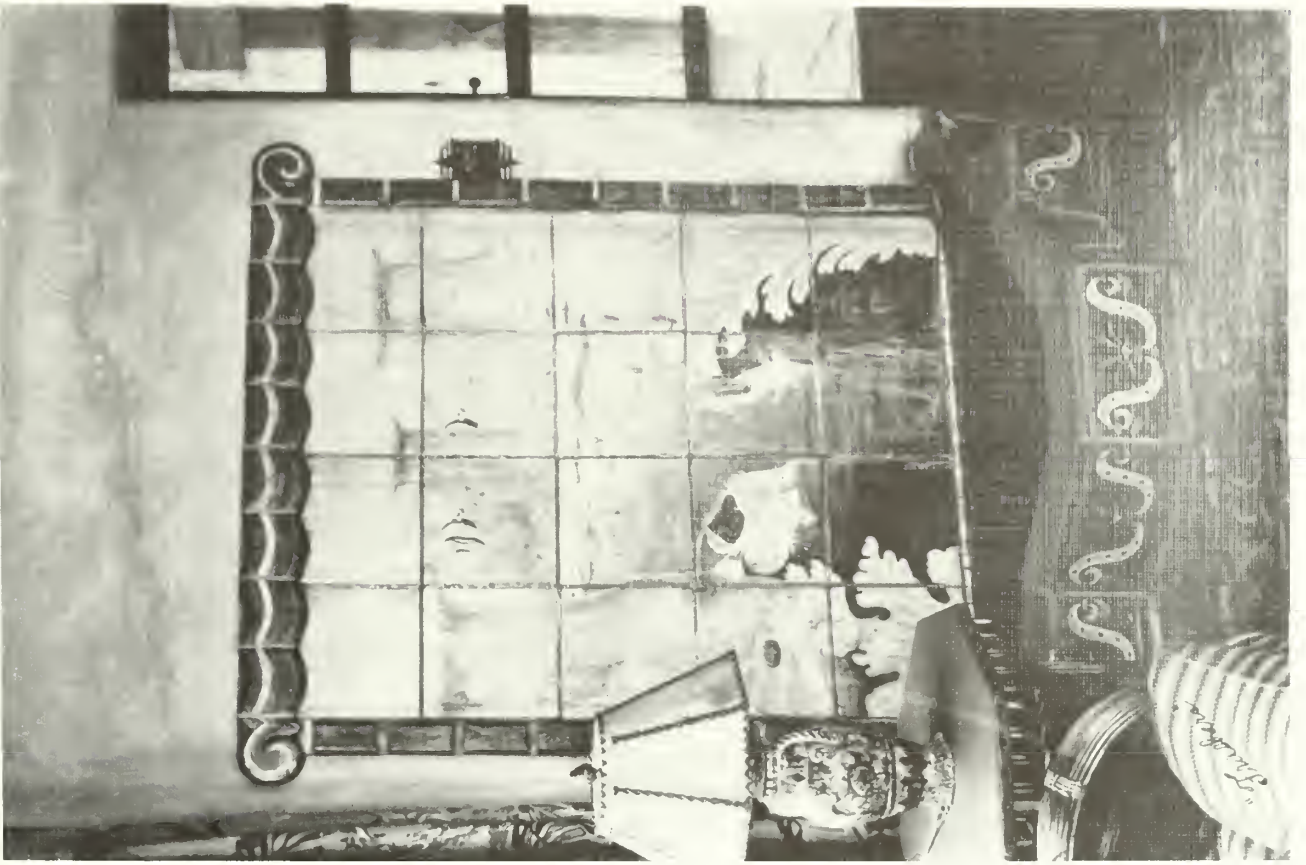
An undated view into the solarium from the first-floor music room, probably taken in 1931. Mrs. MacNeilledge remembered a Spanish rug on the floor, visible in this photo. It was later moved to the living hall to replace two other rugs.

Frasher photo.
DEVA 15938 (S-0564), n.d. (ca. 1931).

Illustration 3.

An undated photo taken probably at the same time as Illustration 2 (1931). It shows the tile fountain on the north wall, which humidified and cooled the room and also provided soothing sounds. The fountain later developed a leak and its use was discontinued. A 1930s tour article mentioned two large enamel bullfrogs on the fountain floor (Ernie Pyle, "We Tour Scotty's Castle, With Slippers Over Shoes," newspaper and date unknown [ca. 1937], MSS 7, box 36, folder 7, SCRL).

Frasher photo.
DEVA 15938 (S-0565), n.d. (ca. 1931).



Solarium

Illustration 4.

Undated view of fountain in solarium. Tile-topped table to the left was later moved to the first-floor music room. Note plants on either side of mural.

DEVA 24194, n.d. (ca. 1938-50).



First-Floor Music Room. The first-floor music room was originally intended as a living room.¹ It contains an elaborately carved redwood ceiling with an encircling Spanish inscription that evokes Johnson's feelings about the desert. It reads:

In the far desert there is peace and tranquility. One feels the force of the sun and the mysterious silence of the night. Much treasure will be found hidden beneath these high mountains and great will be the recompense for those who look for this treasure by their hard labor.

Also found in this room are a Welte-Mignon player piano, brought from a New York showroom, and a twenty-five-note keyboard wired to play the Deagan chimes in the tower. The Johnsons had musical instruments in several places in the castle, although they did not themselves play.²

The room also has beautifully carved, fold-down wooden shutters that allow light to filter in through the designs in the wood.

1. Layout for Steam-Heating System, Death Valley Ranch, showing room names, NPS-DSC files, 143-41029, Sheet 30 of 41, December 28, 1926.

2. Stanley W. Paher, *Death Valley's Scotty's Castle: The Story Behind the Scenery* (Las Vegas: KC Publications, Inc., 1985), 31.

First-Floor Music Room

Illustration 1.

Close-up view of the tile fireplace in the northwest corner of the first-floor music room, 1931. The porcelain pictures of Scott and Johnson are illuminated from behind. This is one of the most ornate fireplaces in the castle. Note the modified brazier table to the right.

Frasher photo.

DEVA 21405 (S-0516), 1931.

Illustration 2.

View to the west into the first-floor music room and solarium from the entrance to the living hall, 1931. There appears to be a high chest under the picture to the left of the solarium gates. The chair in the left foreground was later moved to the Italian room.

Frasher photo.

DEVA 19087-89 (S-0548?), 1931.



First-Floor Music Room

Illustration 3.

Photo taken the same time as Illustration 2 (1931), showing more of the north wall of the first-floor music room.

Frasher photo.

DEVA 19087-89 (S-0548), 1931.



First-Floor Music Room

Illustration 4.

Another view of the first-floor music room and solarium from the entrance to the living hall, 1938. Note the rearrangement of chairs in the solarium.

Johnson's favorite literary character was Don Quixote, which perhaps explains his fondness for Scotty (Paher, *Scotty's Castle*, 31). On the north wall of the music room is an old handmade Spanish tapestry depicting an episode from Don Quixote (Quixote meeting Dulciana). Sancho Panza and his horse are also shown. The fabric on the davenport beneath the tapestry is from Spain (Text of the Castle Tour Provided by the Gospel Foundation of California, 1948, MSS 19, box 7, folder 1, SCRL, 3).

Craig photo.

DEVA 16973 (S-0113), 1938.



First-Floor Music Room

Illustration 5.

View of southeast corner of first-floor music room, ca. 1938?

DEVA 24204, n.d. (ca. 1938-50).



First-Floor Music Room

Illustration 6.

View into the first-floor music room and the living hall from the solarium, 1953. Miss Liddecoat had by that time added several framed pictures to the castle that had originally graced the Johnsons' Chicago mansion and later their California house. These included the Cavalier on the balcony (living hall Illustration 15, 1953, p. 101) and three pictures added to the first-floor music room (Liddecoat interview, March 1983, 18). Two of the latter can be seen in this picture on the north wall, replacing the Quixote tapestry.

The oak davenport frame with U-shaped cabinet arms standing against the north wall was probably made by Sheidenberger & Sons furniture company and was upholstered by the La Camont Company.

The keyboard left of the piano allowed one to play the chimes in the tower on the hill, each key controlling one of the twenty-five chimes. The tower played the Westminster chimes every fifteen minutes and on the hour played a roll of selected music for ten minutes. The keyboard allowed guests to play their own selections. Note the antique gilded mirror on top of the piano. A similar one was placed on the piano in the upper music room. Note also the lovely carved Italian piano bench.

A painting of a Venetian boat scene has been placed on the south wall to the right of the archway into the living hall where a gilded mirror used to hang. That mirror has by this time been moved into the northeast corner of the living hall.

The spindle-armed chair just beyond the sideboard on the right appears similar to the one in Scotty's room (Scotty's bedroom Illustration 4, ca. 1940, p. 125).

According to Mrs. MacNeilledge, the table runner on the sideboard to the right is an old Italian altar piece. Her husband had a contract with a New York dealer specializing in old tapestries and hangings (MacNeilledge interview, 1974, 14). De Dubovay stated that the long sideboard under the runner has an antique top and drawers but that the ball-turned legs were new (de Dubovay interview, 1972, 43).

See Los Angeles Studio Pictures Illustrations 4 and 14, pp. 273 and 283, for a view of the wooden decorative stands with twisted bases shown here in the lower right-hand corner.

The two chandeliers were imported from Spain (MacNeilledge to E. Devlin, January 11, 1928, MSS 5, box 1, folder 6, SCRL).

Living hall Illustration 15 (1953), p. 101, shows the west and south walls of the first-floor music room as they appeared then.

Frasher photo.

DEVA 16971 (S-0112), 1953.



First-Floor Music Room

Illustration 7.

View east toward the dining hall from the west wall of the first-floor music room, probably in the late 1930s. The table lamp to the left is different from the one in Illustration 6. The room layout here is similar to that shown in living hall Illustration 17, p. 103, also undated but thought to be late 1930s. This photo is probably earlier than Illustration 6.

Frasher photo.

DEVA 17577 (S-0542), n.d. (ca. late 1930s?).



Dining Hall. Early drawings of the castle interior show this room as a library or Mr. Johnson's office. The built-in California redwood shelves extending the length of the north wall that now hold Mrs. Johnson's Italian, Spanish, and Mexican dishes and glassware were originally intended for books (Layout for Steam-Heating System, 1926; C.A. MacNeilledge, plans for redwood bookcases in library, Death Valley Ranch, NPS-DSC files, 143-41029, Sheet 23 of 41, May 1927). The beam of the bay window alcove contains another Spanish inscription, "Ah, que dicha," that embodies the Johnsons' feeling for the desert and their home: "Ah, what joy!" The room is dominated by a large, twelve-foot, solid walnut dining table made in Los Angeles. It was used for occasional guest banquets and sometimes when the Johnsons dined alone.

MacNeilledge designed the castle's built-in furniture, such as the bookcases in the dining hall entrance foyer, the dining hall, and the Johnson bedroom, and the cabinets in the kitchen.

Dining Hall

Illustration 1.

The earliest picture of the dining hall, toward the northwest corner from the bay window, 1934. The pedestal table covered by the lace cloth to the extreme right was later moved to the bay window area. The centerpiece bowl on the main dining table was later moved onto the kitchen table.

Frasher photo.
DEVA 21412 (S-0503), 1934.

Illustration 2.

A photo taken in 1936 shows the east end of the dining hall. The plant sits in front of the bay window on a small triangular table. Note the display of silver pieces on the far table and another gilded frame on the beam by the bay window.

Frasher photo.
DEVA 21409 (S-0500), 1936.



Dining Hall

Illustration 3.

Place setting and serving pieces, Death Valley Ranch china, 1938. According to Mrs. MacNeilledge, the Johnsons had eighteen to twenty-four place settings of this pattern made in Italy, in addition to several serving pieces (MacNeilledge interview, 1974, 30). The pottery was decorated with the Death Valley Ranch emblem, consisting of a shield, an inscribed "J" and "S" and "D.V.R." and a Latin phrase within a scroll, "Suis Virubus Unum," meaning "By our perseverance we will succeed." The set contains goblets and salad plates with the rolled edge seen in certain parts of Italy, enabling the dish to sit close to the dinner plate ([Johnson], *A Description of the Castle and Its Furnishings*, 23).

Craig photo.

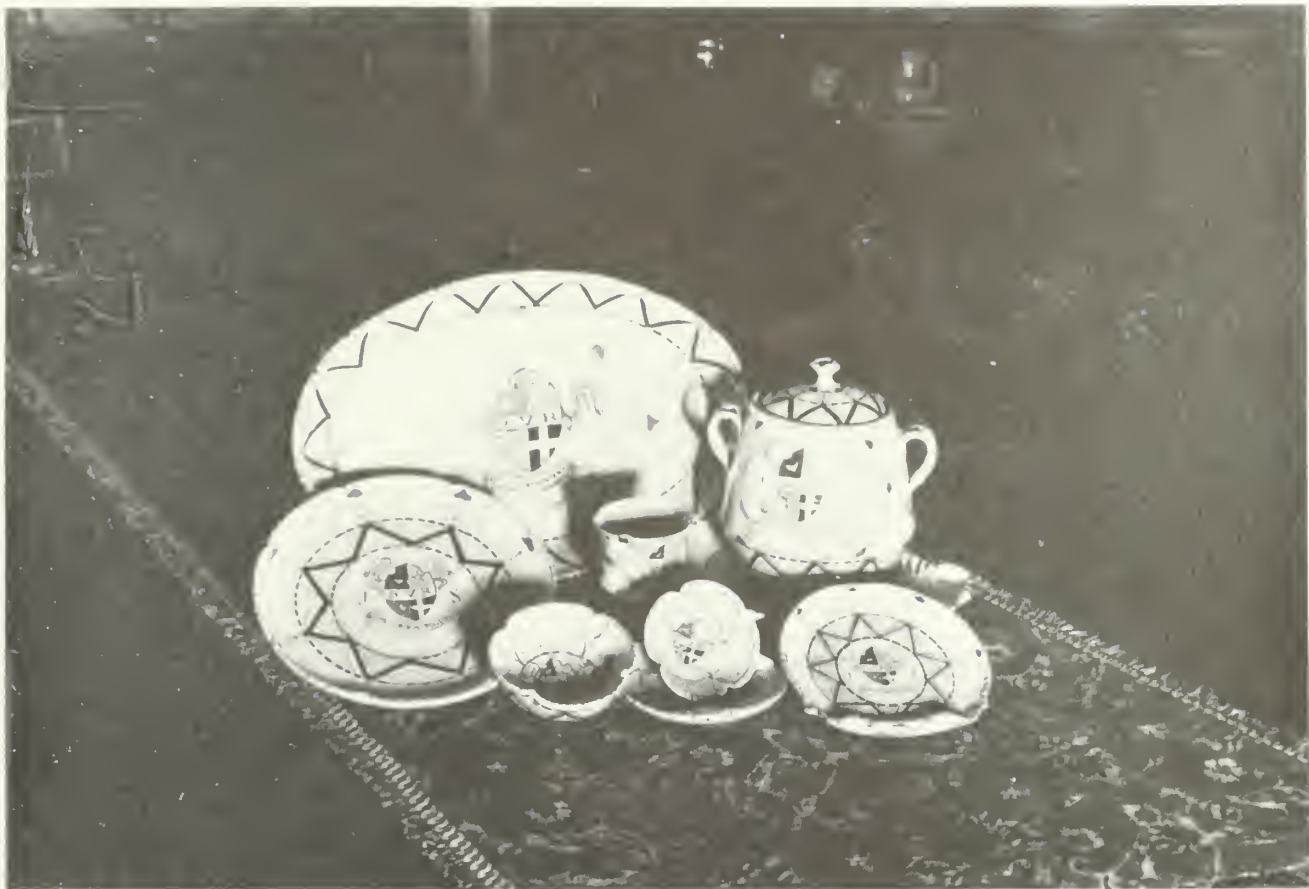
DEVA 18767 (S-0519), 1938.

Illustration 4.

Another view toward the dining hall's northwest corner, 1938. Nothing appears substantially changed from the 1934 photo (Illustration 1). The candlesticks are shaped like clawed feet and have bell-shaped glass chimneys.

Craig photo.

DEVA 14960 (S-0491), 1938.



Dining Hall

Illustration 5.

View of south, west, and north walls of room. This undated picture appears to have been taken about the same time as Illustration 4 (1938), but shows more of the chair arrangement against the south wall. The table's flat stretcher and ornamental iron bracing are shown in detail.

Photographer unknown.

DEVA 18670 (S-0521), n.d. (ca. 1938).

Illustration 6.

View of south, west, and north walls of room in 1939. The wrought-iron candelabrum in the left foreground had been replaced by the 1950s.

Fraser photo.

DEVA 21403 (S-0514), 1939.



Dining Hall

Illustration 7.

Photo showing in closer perspective the arrangement on the west wall sideboard, undated (ca. 1939?). The runner shown in this view appears shorter than that in Illustrations 1, 4, and 5. The urn on the right was later moved onto the small table in the northeast corner of the solarium. The urn on the left was later placed on a small table against the south wall of Mrs. Johnson's sitting room.

Photographer unknown.

DEVA 16982 (S-0486), n.d. (ca. 1939?).



Dining Hall

Illustration 8.

This view of the east end of the dining hall is undated but appears to be a copy of one dated 1939. It shows the arrangement of furniture in the bay window area more clearly. The chair may be seen in living hall Illustration 16 (ca. 1950s), p. 101. The glazed round pot on top of the shelves to the left appears in all the 1930s photos. See Los Angeles Studio Pictures Illustration 9, p. 277, for a closer view of the table against the far wall.

Frasher photo.

DEVA 19809 (S-0498), n.d. (ca. 1939).

Illustration 9.

View toward northwest corner of room, undated. This may be later than Illustration 8 because the round pot on top of the shelves has been removed. The centerpiece bowl holds dried flowers.

Frasher photo.

DEVA 17578 (S-541), n.d. (late 1930s?).



Kitchen. Scotty's Castle contains an elaborately tiled kitchen with many conveniences. The large, tile-floored room has a stucco and beam ceiling from which hang wooden lamps trimmed with metal. Scalloped braces support the beams and shelves. Colorful tiles cover the sink area, the walls enclosing the gas range and oven that are designed to resemble a hearth, and the circular area around the false water well (trash bin) in the southwest corner. The refrigerator can be hidden behind the doors of its hand-carved redwood cabinet. The desert theme again manifests itself in this room. The hand-wrought iron lamp fixtures over the sink are in the form of rattlesnakes, and the bronze doors beneath the sink have cutouts of the "J" and "S" initials, of an old desert prospector with a burro, and of a pick and shovel. The imported Spanish tiles above the sink illustrate the story of Ferdinand the Bull. Copper pots and pans acquired by the MacNeilledges near Rome add to the Provincial decor (MacNeilledge interview, 1974, 18). Around the eating nook is another Spanish inscription: "Serve yourself to all you desire. Be seated. You are welcome."

The Johnsons ate most of their meals, prepared in the castle kitchen, around the breakfast nook. The castle dining room and kitchen were not used during the later 1940s (Text of the Castle Tour Provided by the Gospel Foundation of California, 1948, 4).

Kitchen

Illustration 1.

View toward the southwest corner of the kitchen in 1934. The objects on the shelf over the sink appear to be enamelware bowls and coffee pots.

Frasher photo.

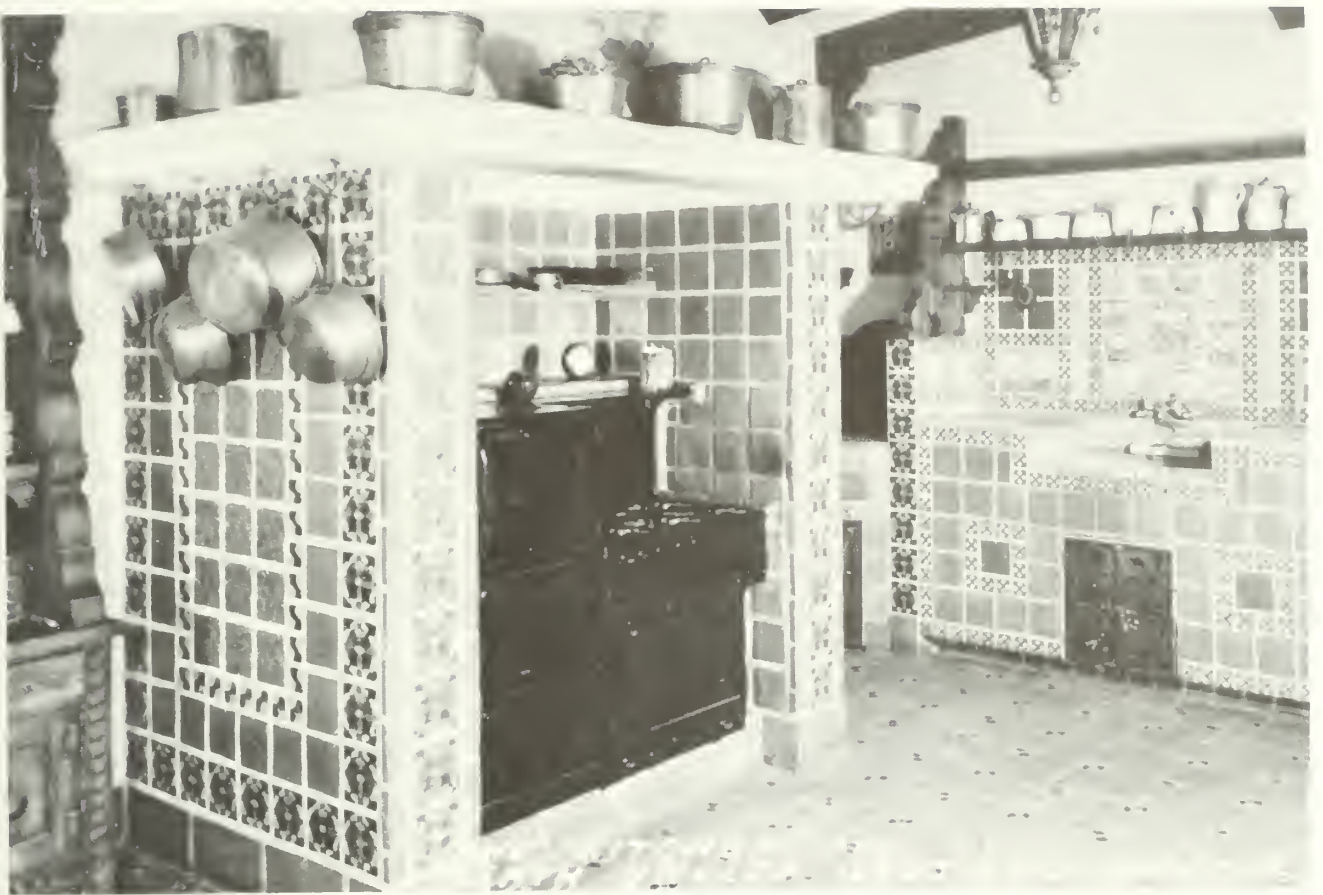
DEVA 18490 (S-0543), 1934.

Illustration 2.

A 1936 publicity photo of Death Valley Scotty and the Filipino chef at the stove in the castle kitchen. Note worktable to right.

Associated Press photo, September 27, 1936.

DEVA 24073.



Kitchen

Illustration 3.

A 1939 view of the southwest corner of the kitchen that includes one of the carved redwood cupboards on the south wall.

Frasher photo.

DEVA 21402 (S-0513), 1939

Illustration 4.

View of worktable and stove, ca. 1950. Mrs. Ewing mentioned in her visit to the castle in 1985 that the worktable in the kitchen was used in the original apartment building before the castle was built – one of the few pieces dating to that period (Ewing interview, March 1985, 1). She must have been referring to the one west of the refrigerator in 1987 – the only worktable in the kitchen at the time of her interview. The table in this picture and in Illustration 2 is a different style – without the raised edge along three sides of the top.

Photographer unknown.

DEVA 16030 (S-0100), n.d. (ca. 1950).



Kitchen

Illustration 5.

View toward the east wall of the kitchen in the early 1950s. The potteryware in the far cupboard was later displayed in the cabinet farther west. The candlesticks on the table appear to be those photographed on the dining room table in the 1930s. They were evidently moved to the kitchen in the 1950s.

Frasher photo.

DEVA 16984 (S-0101), 1953.

Illustration 6.

View of east and south walls, probably taken at the same time as the one above. It shows the westernmost china cabinet and the Spanish inscription around the breakfast nook in more detail. According to Mrs. MacNeilledge, her husband researched all the castle's inscriptions, which her Spanish teacher checked for accuracy (MacNeilledge interview, 1974, 37-38).

Frasher photo.

DEVA 16983 (S-0103), 1953.



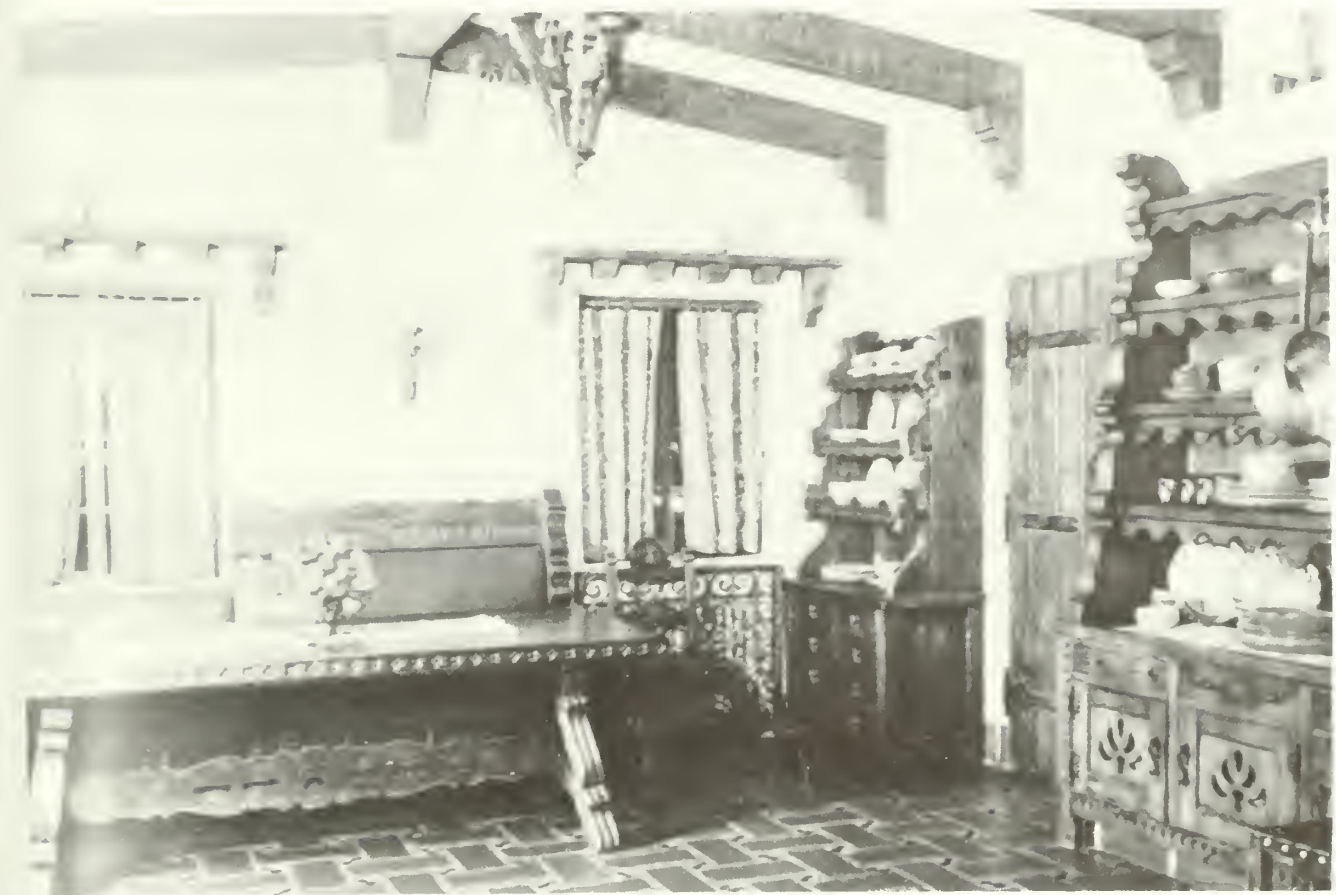
Kitchen

Illustration 7.

Undated photo toward southeast corner of kitchen, probably late 1930s. The runner on the table was located on the sideboard in the 1953 photos.

Fraser photo.

DEVA 17580 (S-0540), n.d. (ca. late 1930s).



Johnson Suite. The second floor of the castle contains two sets of rooms connected by a gallery that surrounds and overlooks the living hall. The eastern suite, a duplicate of the west apartment, comprised the Johnsons' living quarters and was furnished with some new and innovative as well as old and elegant furniture.

The sitting room in the southeast corner of the second floor, where Mrs. Johnson slept and worked, contains a custom-made daybed with a pull-down table for eating, writing sermons, or reading scriptures. While Mrs. Johnson was living, the dresser top held a variety of perfume bottles, many of which Scotty had given her.¹ The room still contains a sewing machine, a hideaway ironing board, and a desk and typewriter that either of the Johnsons might have used. On the north wall of the sitting room under the bookshelves is a small, ornate gas log fireplace. The rug in this room has an overall grapevine pattern. Both the sitting room and Mr. Johnson's bedroom contain handwoven Spanish drapes of crewel embroidery on handwoven wool.

Mr. Johnson's bedroom to the north contains a large walk-in closet and a tiled bath incorporating several modern features. All its fixtures were ordered from catalogues. The sundial on the exterior wall of the upper music room is visible from Mr. Johnson's window.

1. Ewing interview, March 1985, 1; [Johnson], *A Description of the Castle and Its Furnishings*, 35, 37.

Johnson Suite

Illustration 1.

View toward the northwest corner of the Johnson suite sitting room, 1931. The picture on the far wall was later moved onto the gallery wall outside the door. Later these bookcases held only handwoven Indian baskets. As mentioned earlier, the Johnsons collected Panamint Shoshone handicrafts. They owned more than 100 baskets exhibiting geometric patterns and representations of various animals, such as lizards, butterflies, bighorn sheep, and birds. A small portion are plain utility baskets (Paher, *Scotty's Castle*, 19).

The chair to the left is the same style as that shown in Scotty's bedroom in the 1950s (Illustrations 7 and 9, pp. 129 and 131).

Frasher photo.

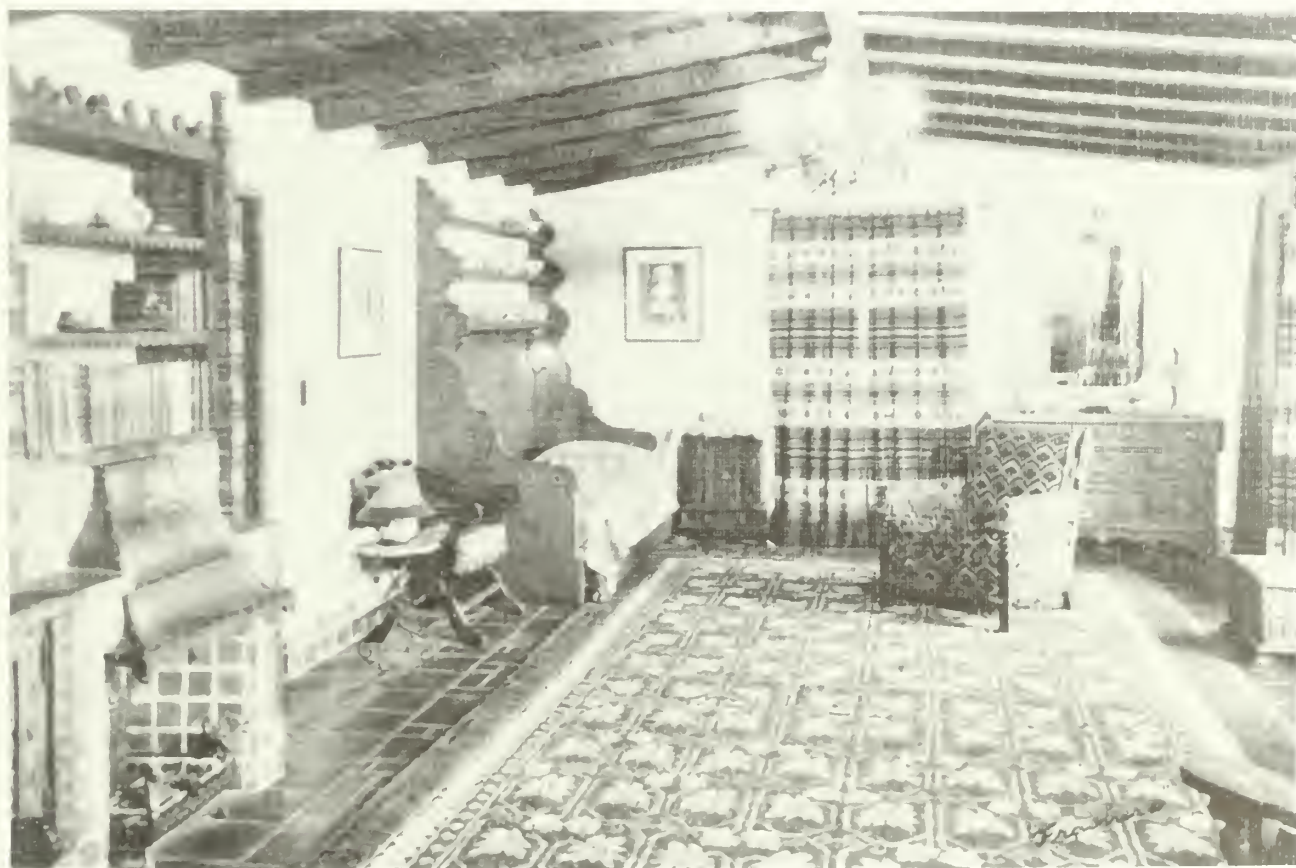
DEVA 15942 (S-0557), 1931.

Illustration 2.

View of the north and east walls of Mrs. Johnson's sitting room, 1931. The small table and lamp against the north wall were later removed. A small cabinet is shown at the head of the bed on the north wall. It appears to be the small Italian walnut cabinet with claw feet later placed in the southeast corner of the gallery. The upholstered easy chair in the far right corner was later moved to the west guest suite. The lovely grapevine pattern of the rug shows here to full advantage. Note that the spread on the daybed is different from that in Illustration 5.

Frasher photo.

DEVA 15942 (S-0556), 1931.



Johnson Suite

Illustration 3.

Although this photo is undated, it was probably taken at the same time as Illustration 2 (1931). A close-up view of the northeast corner of Mrs. Johnson's sitting room, it shows the basket arrangement above her bed in more detail. It also shows more clearly the bedside cabinet that was later moved to the gallery. Mrs. Johnson's bed was designed especially for her needs and evidently according to her wishes. The bed's carved oak frame was constructed to slide into the recess of the whatnot shelves, whose ends formed the headboard and footboard. Hammered iron lamps added in each corner created a cozy nook for reading or writing on the small table that folded down out of the paneling.

Frasher photo.

DEVA 15938 (S-0569), n.d. (ca. 1931).



Johnson Suite

Illustration 4.

View toward the southeast corner in Mr. Johnson's bedroom, 1931. The chest at the foot of the bed was later placed on the north wall under the window. It may have been placed here merely to show it in the picture, because it seems unlikely that it would normally have hidden the ornate footboard.

The small table left of the head of the bed was later moved under the window on the east wall. The shelves later were completely filled with books, of which Johnson had a number relating to engineering, science, and astronomy as well as lighter reading material in the form of paperback westerns. He began collecting books on Spanish architecture during castle construction to help in planning the decor. The items on the shelf containing the picture are pearl-handled revolvers. The material for the bookcases was shipped from W.H. Sheidenberger & Sons to the castle for installation. Two chests of drawers not visible in this picture were made by the La Camont Company in Los Angeles.

De Dubovay stated in his 1972 interview that the bed he designed for Johnson had a swinging light and hinged swinging shelves to hold Mr. Johnson's favorite books – his western novels. One of MacNeilledge's early design drawings, however, is of the bed that is in the bedroom in 1987 and that is mentioned in the 1941 *Description of the Castle and Its Furnishings* (p. 37). The drawing is labelled "Bed for Mr. Johnson's apt.," which suggests it was originally designed for that bedroom (see MacNeilledge drawing 6). The basic bedstead is from Italy, although a 1930 invoice indicates that the La Camont Company applied an antique finish and added the leather panels trimmed with brass nails (MSS 15, box 3, folder 1, SCRL).

The design for the type of bed de Dubovay mentioned is labelled "Twin Beds" (MacNeilledge drawing 11) and they are specified on another set of drawings as intended for the west guest suite. It is surmised that when MacNeilledge found the antique bed in Europe, it was deemed highly appropriate for the west guest suite and duplicated. The earlier design drawings were probably never carried out.

See Los Angeles Studio Pictures Illustrations 10 and 11, p. 279, for clearer views of the bedframe and nightstand.

Frasher photo.

DEVA 21415 (S-0506), 1931.



Johnson Suite

Illustration 5.

Northeast corner of sitting room. Differences between this 1936 view and the earlier 1931 photo lie in the bedspread and the bedside table runner. A different cabinet is in place by the daybed.

Fraser photo.
DEVA 21406, 1936.



Johnson Suite

Illustration 6.

View of north and east walls of sitting room. This undated photo appears to have been taken about the same time as Illustration 5 (1936). The etching of a house on the wall to the left was later set on top of the chest of drawers in the second overnight guest room (Bokhara room). A large, hand-wrought steel mirror frame with riveted brass medallions, depicting Queen Isabella at the top, adorns the east wall. The bureau shown here, however, was later moved to the bedroom in the west guest suite. Note the variety of perfume bottles on the bureau top.

Photographer unknown.

DEVA 16961 (S-0094), n.d. (ca. 1936).



Gallery and Veranda. The second-floor gallery provides access to the two upstairs bedroom suites, the front (south) veranda, and the walkway north to the guest annex.

From the gallery one can obtain excellent views of the fountain and fireplace and admire in closer detail the bronze plaque over the latter. It depicts a traditional tale of how the Indians acquired fire. A brave warrior has volunteered to approach an erupting volcano and is shown gleefully bringing back a flaming torch ([Johnson], *A Description of the Castle and Its Furnishings*, 38-39). The gallery railing was used to showcase imported tapestries. Its walls were decorated at various times with paintings and wall hangings.

The red-tiled veranda, originally unroofed, was intended to overlook a swimming pool formed of aquamarine tile with a multi-colored Spanish tile border. A paved road beyond the pool would have separated it from a lake and park area next to the main Grapevine Canyon road (*Ibid*, 40-41). Time and money, and perhaps interest, ran out before those ambitious projects could be completed.

The veranda roof was added in the late 1930s and is not of the level of workmanship found in the rest of the castle. It is a wooden structure supported by S-shaped metal brackets and wooden pilasters. Johnson undoubtedly found it a necessity because of the southern exposure and the heat coming in those windows during the summer. Johnson mentioned to Bourke Lee that the balcony proved a nice place to sleep in warm weather (Lee, *Death Valley Men*, 60-61).

Gallery and Veranda

Illustration 1.

Walter Scott and Bessie and Albert Johnson on the second-floor veranda with Mr. Johnson's telescope, 1928. The wrought-iron item (possibly a planter?) behind Mr. Johnson is not clearly visible. At one time large sofas and wicker furniture were placed around the veranda (Ewing interview, March 1985, 1).

Photographer unknown (possibly M.R. Thompson).
DEVA (19631) (S-0499), July 9, 1928.



Gallery and Veranda

Illustration 2.

This underexposed picture details some of the second-floor gallery furnishings in the early 1930s. Note the potted plants set around on the gallery railing. An ornate rug hangs from the railing on the south side. The same rug appears in living hall Illustration 11 (1939), p. 95, and shows more clearly in gallery Illustration 4, undated but probably 1931. In 1938 (living hall Illustration 8, p. 91) another rug appears in the southwest corner of the balcony. It also shows in an undated photo (living hall Illustration 17, late 1930s?, p. 103).

Frasher photo.

DEVA 21407 (S-0512), 1931.



Gallery and Veranda

Illustration 3.

View toward northeast corner of gallery, probably taken about the same time as living hall Illustration 1 (1931), p. 83. Both pictures show the framed oil painting in the northeast corner of the balcony depicting a Biblical scene of people gathering in a temple. Also note the rug hanging over the wrought-iron railing by the stairs, which shows to better advantage over the north railing in gallery Illustration 5 (1938).

Fraser photo.

DEVA 15942 (S-0554), n.d. (ca. 1931).



Gallery and Veranda

Illustration 4.

View toward southeast corner of gallery. Several details indicate that this undated photo was taken in 1931, at the same time as living hall Illustration 5, p. 87. Note the open south door, as shown in the 1931 Frasher view. The upholstered chair and the small table with books next to it are in similar positions in both photos. Also the items in the bookcase in the dining room entryway are identically placed. The rug is the same one shown in gallery and veranda Illustration 2 on the south railing, and the planter in gallery and veranda Illustration 3 appears here in the same spot on the railing. The chair behind the potted plant was later placed in the southwest corner of the gallery.

Frasher photo.

DEVA 13939 (5-9552), n.d. (ca. 1931).



Gallery and Veranda

Illustration 5

A late 1930s view of the northeast corner of the gallery. The tapestry on the north railing at the extreme left also appears in living hall illustration 12 (1939), p. 97. See living hall illustrations 10 and 11, pp. 93 and 95, for views of the east gallery in 1939.

Orig. photo.

DEVA 16986 (S-0485), 1938.



Gallery and Veranda

Illustration 6.

This view toward the west second-floor gallery in the late 1930s shows the Don Quixote tapestry that was later moved to the north wall of the first-floor music room. See living hall Illustration 12 (1939), p. 97, for a clearer view of this area.

Frasher photo.

DEVA 21417 (S-0508), 1939.



West Guest Suite (West Apartment, Spanish Suite). The west guest suite, or Spanish suite, is comparable in size to the Johnsons' suite and also contains a sitting room, bedroom, closet, and tiled bath. The sitting room has a conical fireplace in the northwest corner, very plain in style, adorned by only one picture tile.

The sitting room is dominated by a large solid oak secretary on the east wall crafted by Sheidenberger & Sons. The Johnsons installed an antique Spanish bed in the bedroom, which they liked well enough to have duplicated by castle craftsmen. These rooms were referred to as the Spanish suite because of those twin beds and other imported Spanish items displayed there.¹

1. [Johnson], *Description of the Castle and Its Furnishings*, 42; Text of the Castle Tour Provided by the Gospel Foundation of California, 1948, 4.

West Guest Suite

Illustration 1.

East wall of sitting room, ca. 1938? This photo shows the careful detail work on the oak secretary.

DEVA 24210, n.d. (ca. 1938-50).



West Guest Suite

Illustration 2.

View toward the east wall of the west guest suite sitting room, ca. 1948-54. The mirror on the wall to the left with a spread-wing bird pediment was later placed above the writing table outside the door on the gallery. The table in the center of the room has been moved against the south wall. The red and white chair north of the secretary on the east wall was moved into the first overnight guest room (Will Rogers room). The item on the right side of the picture covered by a spread is an oak daybed.

Color slide, Merrill Rice Collection, 963-151, SCRL, n.d. (1948-54).



West Guest Suite

Illustration 3.

View toward the west wall of the sitting room at a later date than Illustration 2 because the later mirror has been moved in above the chest of drawers to the right. The lamp in the far corner resembles the one on the west wall of the Johnson sitting room (Johnson suite Illustration 1 (1931), p. 179). The Spanish antique carved chest later moved to the west wall stands against the north wall in this photo. Changes from Illustration 2 relate to the covering on the center table; the addition of the gilded, allegorical mirror on the north wall; and the addition of a leather chair with hand-carved armrest in the right foreground.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).



West Guest Suite

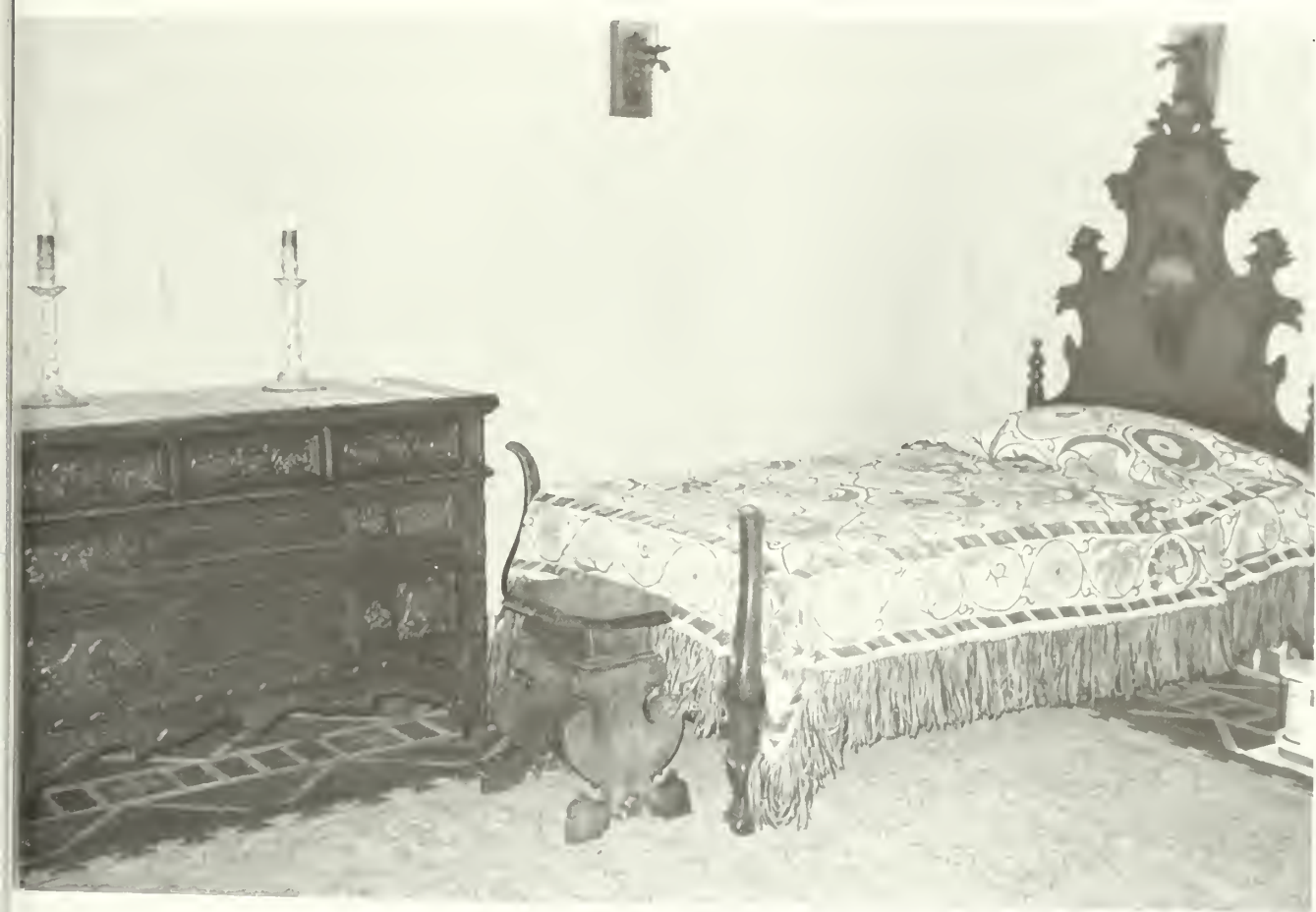
Illustration 4.

View to the southwest corner of the west guest suite bedroom, 1987. The chest of drawers on the south wall, with its distinctive skirt with carved scalloped edge, originally stood in Mrs. Johnson's bedroom (Johnson suite Illustration 2, 1931, p. 179). The 1941 castle tour written by Mrs. Johnson mentions a dresser from Italy with quaint little figures on the drawers in this guest suite. That is the Italian chest of drawers, now in Mrs. Johnson's room that is inlaid with mythological hunting and animal scenes. The small Italian bench at the end of the bed in this picture is similar to those in the annex living room. The bed is the original antique one from Spain, said to be 200 years old. The twin in the northwest corner is a copy by Sheidenberger & Sons.

Illustration 5.

View of the north wall and northwest corner of the bedroom, 1987. The Johnson tour mentioned that the old chest stood under the window. It also stated the chest came from Spain, although the museum catalogue record lists it as being Italian (see Los Angeles Studio Pictures Illustration 14, p. 283). The drapes are cotton paisley-patterned prints from East India. Mrs. Ewing stated when she saw this room that the twin beds used to be aligned differently, their headboards facing south, probably meaning they were aligned against the south wall. The position of the antique bed's headboard today conflicts with the position of the wall sconces on the south and west walls (see Illustration 4 above). In addition, the replica bed in the northwest corner seems in an awkward position, obstructing access to the window. It would seem more logical for both beds to extend from the south wall. The old chest would then fit nicely under the window (see Ewing interview, March 1985, 1), with the chest of drawers situated in the northwest corner along the west wall or possibly where the dressing table is on the east wall. The ornately carved walnut chair with rush seat in this picture is from Italy.

Menz photos.
NPS, HFC, 1987.



Guest Annex (Music Wing) Foyer, Lanai, and Bathroom. The second story of the annex building is reached from the second story of the main house via a walkway, or bridge, over the central patio. The annex was originally intended to house guests on the second floor with service areas and other guest apartments provided on the first floor. The upper music room was a later addition after Johnson bought a large theater organ and was constructed on the second floor of the annex at the east end of the hall providing access to two small overnight guest rooms (Will Rogers and Bokhara rooms). The upper music room is one of the grandest rooms in the castle and one of the most interesting to visitors.

The annex foyer provides access to the Italian room on the left, the lanai on the right, and the annex hallway straight ahead. The largest guest bedroom at the castle – the Italian room – was originally conceived of as the living room for people staying in the annex. Mr. Johnson decided it should serve as a living room but also as a bedroom if the need arose for more space.¹ Opening off the annex hall are a tiled bath and two small guest rooms. The tiled bathroom served all rooms on the second floor of the annex. Photographic documentation of early furnishings in the guest rooms has not been found, which is unfortunate because reminiscences and catalogue records indicate that their original furnishings were very different from their later ones.

An open sun deck on the south side of the annex across the hall from the two guest rooms was screened and made into a lanai with access from the hall, entrance foyer, and music room. The lanai is set back into the building rather than projecting like the main house's second-floor veranda. It is enclosed within a wood framework of mesh screening. Colored tiles decorate the floor and walls, and a fountain is set in the middle of the floor. According to Mrs. Johnson's 1941 tour booklet, the doors to the lanai from the music room were often opened on moonlit nights during concerts, and presumably guests could sit out there and enjoy both the evening and the music. At times it was furnished with rugs and palms.²

1. Layout for Steam-Heating System, 1926; Johnson to Thompson, January 27, 1928, MSS 5, box 4, folder 1, SCRL.

2. [Johnson], *Description of the Castle and Its Furnishings*, 57.

In 1987 the lanai held two wicker chairs and one wicker rocker in the northeast, northwest, and southwest corners. In the southeast corner is an octagonal table with four twisted wrought-iron legs and inlaid with hand-painted, glazed Spanish tiles depicting four scenes from Don Quixote. These may be the other Don Quixote tiles that Mrs. Johnson wanted to use in her west patio tea garden. The table was moved to the lanai from the central courtyard between 1973 and 1983 (see central patio Illustration 3, p. 69). On either side of the north entrance door to the lanai are two large terra cotta urns painted with yellow leaping deers. They were brought in from the solarium and the Italian room.

Lanai

Illustration 1.

Undated view toward northeast corner of lanai, post-1938.

DEVA 24182, n.d. (ca. 1938-50).



Italian Room. The Italian room suite on the west end of the annex contains much imported furniture. The beds and dresser are Italian and the desk and large table are Spanish. Its large, handwoven wool carpet is one of fifteen imported from Majorca for the castle through the Kent-Costikyan Company of New York.¹ Other decorative aspects of the room include a corner ceiling light that gives the effect of moonbeams, tiles around the floor edge, and a fireplace. Actor John Barrymore stayed in the Italian room during a week's visit at Scotty's Castle.

1. Costikyan to Peterson, March 8, 1973.

Italian Room

Illustration 1.

View toward east wall of Italian room, 1931. The lamp base has since been moved from the room. The tooled leather portable desk on the center table was later moved onto the chest of drawers at the left. The upright mirror on the chest is gone, its place taken by a wall mirror in a carved openwork frame. The bedspreads are no longer present.

Frasher photo.

DEVA 15942 (S-555), 1931.

Illustration 2.

View toward east wall and northeast corner of the Italian room in the late 1930s. The striped couch was later moved to storage in the stable. The bedspread on the right remains on that bed.

Craig photo.

DEVA 14957 (S-0493), 1938.



Italian Room

Illustration 3.

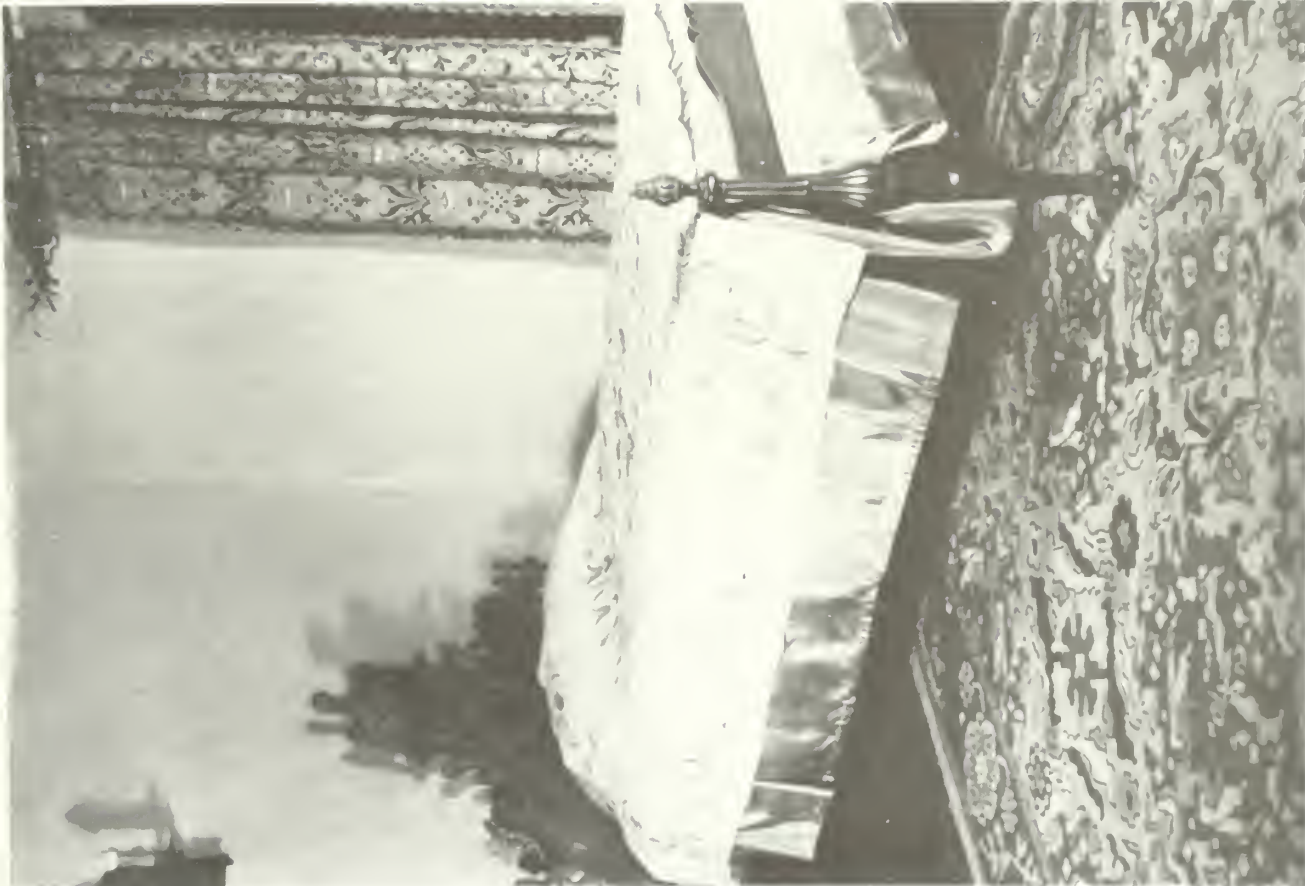
Another late 1930s view toward the southwest corner of the Italian room. A chair similar to this one was used in Scotty's bedroom.

Craig photo.
DEVA 14962 (S-0526), 1938.

Illustration 4.

An undated view of the bed in the southeast corner of the Italian room, 1938? The coverlet was later moved onto the bed in the northeast corner. This pair of Italian wooden bedsteads, painted green with gilt and red trim, are extremely decorative. The headboards have a carved spread-winged eagle on top holding a garland of flowers.

Photographer unknown.
DEVA 18641 (S-0484), n.d. (ca. 1938?).



Italian Room

Illustration 5.

This color slide, ca. 1940s-50s, is taken toward the northwest corner of the Italian room. The chair in the far corner was later moved to the west guest suite. The chair in the foreground was then moved into the northwest corner of this room. The candlesticks are the same ones on the chest of drawers in Illustration 1. The floor urn has been removed.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).



Italian Room

Illustration 6.

Another view of the west end of the room, ca. 1948-54. The chair in the southwest corner (left background) appears in first-floor music room Illustration 2 (1931), p. 143. Note there are no curtains on the doorway to the veranda on the left.

Color slide, Merrill Rice Collection, SCRL, n.d. (1948-54).



First Overnight Guest Room (Will Rogers Room). The use and furnishings of this small guest room remain unclear because no photographs from the period of interpretive emphasis have been found. Apparently it was originally to be Spanish in theme, being referred to in the 1941 castle guidebook as the "small Spanish bedroom," and being described as "of no special merit."¹ This suggests that its furnishings were of lesser quality than those in the rest of the castle. All of the Victorian-era furnishings, which were family heirlooms, are later additions. They are a marked anomaly within the overall castle design. This was referred to as the Will Rogers Room because the famous humorist supposedly slept here during a castle stay.

Mrs. Ewing stated that the spool bed in the Will Rogers room was used from the 1930s on, although Mrs. Johnson was constantly embarrassed by its presence. Because of size or some other problem, the Spanish-style bed intended for the room could not be used, and the spool bed was substituted. Mrs. Ewing also recalled a small Spanish-style dresser in the room and remembered the red and white chair being there in the 1930s.²

1. [Johnson], *Description of the Castle and Its Furnishings*, 49.

2. Ewing interview, March 1985, 2.

Second Overnight Guest Room (Bokhara Room). The major pieces in this room are the lavishly painted antique Italian bed and its covering. No photographs from the period of interpretive emphasis document the furnishings in this room, which received its name from the beautiful bedspread, handwoven in the Russian region of Bokhara.

Second Overnight Guest Room

Illustration 1.

View of north wall of second overnight guest room (Bokhara room), 1940s-1950s. The small desk later moved to the south wall is on the west wall in this picture and the dresser and mirror are on the east wall. The curtains are identical to those in the first overnight guest room, but have since been replaced. Because this is the only pre-1980s photograph of this room found, it forms the basis of the proposed furnishing plan.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).



Upper Music Room. The upper music room on the east end of the annex provides excellent acoustics and is a fitting setting for the Welte-Mignon theater organ that Albert Johnson purchased, transported, and installed for \$50,000 in the 1920s.¹ Behind a concealing screen on the north wall of the room are 1,121 pipes ranging from sixteen feet to a few inches in length. The organ console in the southeast corner of the room, enclosed by a decorative wrought-iron screen, can be played manually or by either a Welte single-roll or Wurlitzer six-roll player. Piano, drum, xylophone, chime, flute, harp, glockenspiel, and tambourine sounds as well as bird calls can be added to the program. Shutters between the organ chambers and the music room enable amplification of the music. On the ground floor of the annex is the blower that supplies air for the organ.

The intent of the music room was to impart an ecclesiastic atmosphere to the castle.² The medieval character of the room is heightened by the arched ceiling that contains sixty panels of hand-carved wood and tile medallions incorporating the coats of arms and crests of different countries.

1. Shally and Bolton, *Scotty's Castle*, 28.

2. [Johnson], *Description of the Castle and Its Furnishings*, 50.

Upper Music Room

Illustration 1.

A view toward the stage and the organ pipe grille, 1931. On the east wall is the small automatic roll-playing console for the organ. The three-panel gilded mirror on the grand piano is a fifteenth-century Spanish piece ([Johnson], *Description of the Castle and Its Furnishings*, 54, 56). The small, wooden-backed chairs were made especially for the room. The stage has carvings of artichokes on the cornice.

Frasher photo.

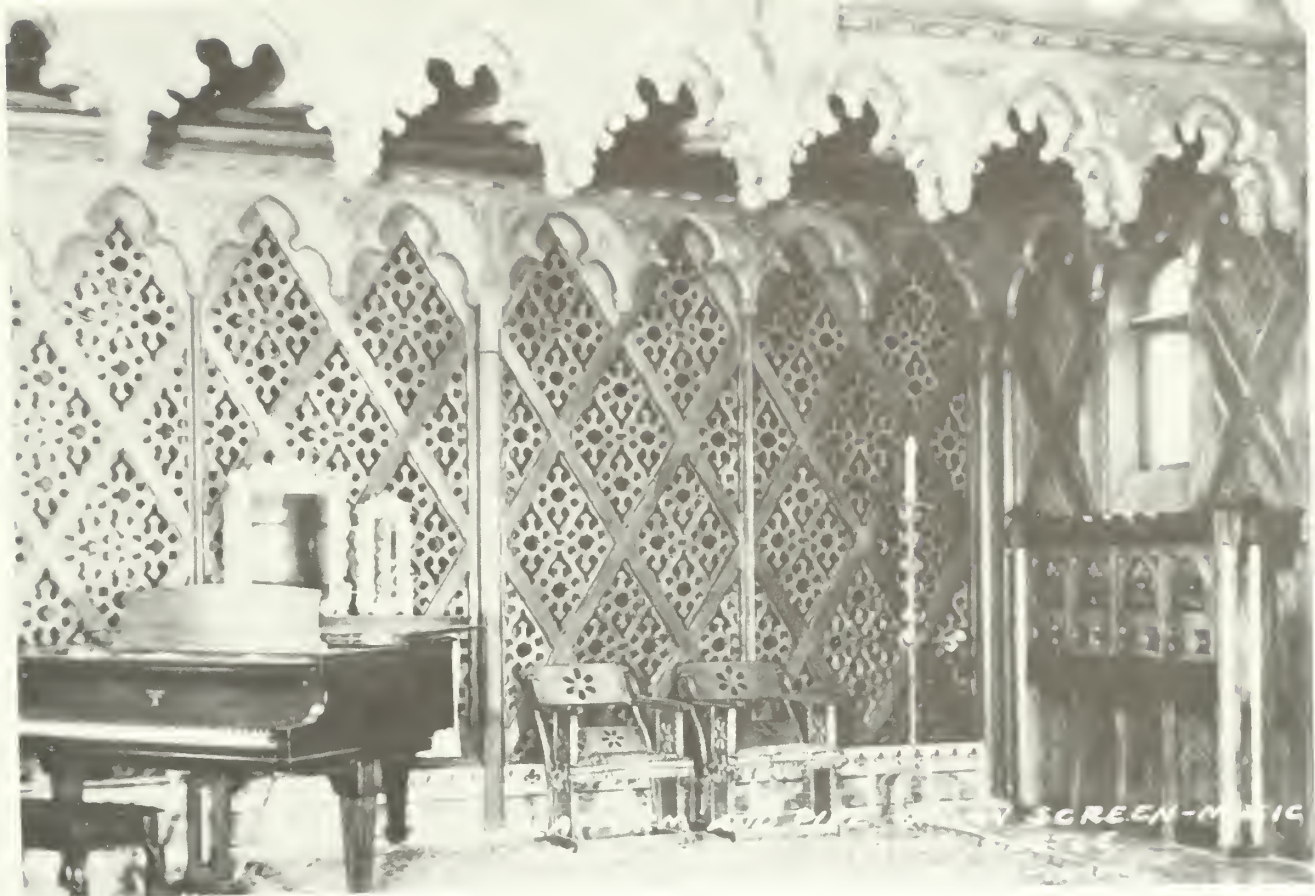
DEVA 19100 (S-0536), 1931.

Illustration 2.

View toward the northeast corner of the room in the mid-1930s. The automatic roll player on the stage is open. In front of the long table is an antique choir stall. One of the rugs was later removed, enabling tourists to walk around the room on the tile floor.

Frasher photo.

DEVA 19058 (S-0546), 1934.

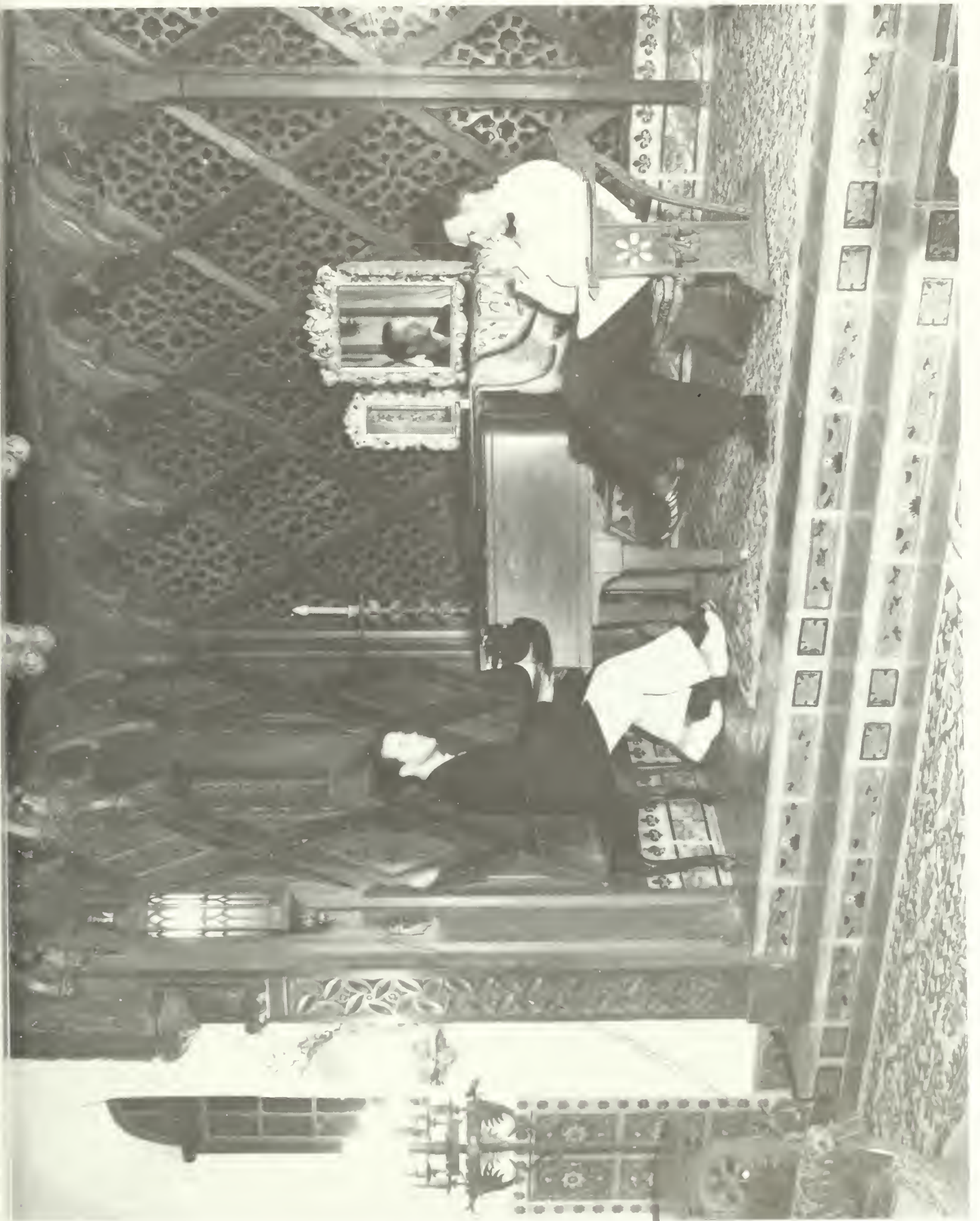


Upper Music Room

Illustration 3.

View of stage, ca. 1938-50. This shows the piano drape in better detail and also the furnishings in the northwest corner of the room.

DEVA 24185, n.d. (ca. 1938-50).



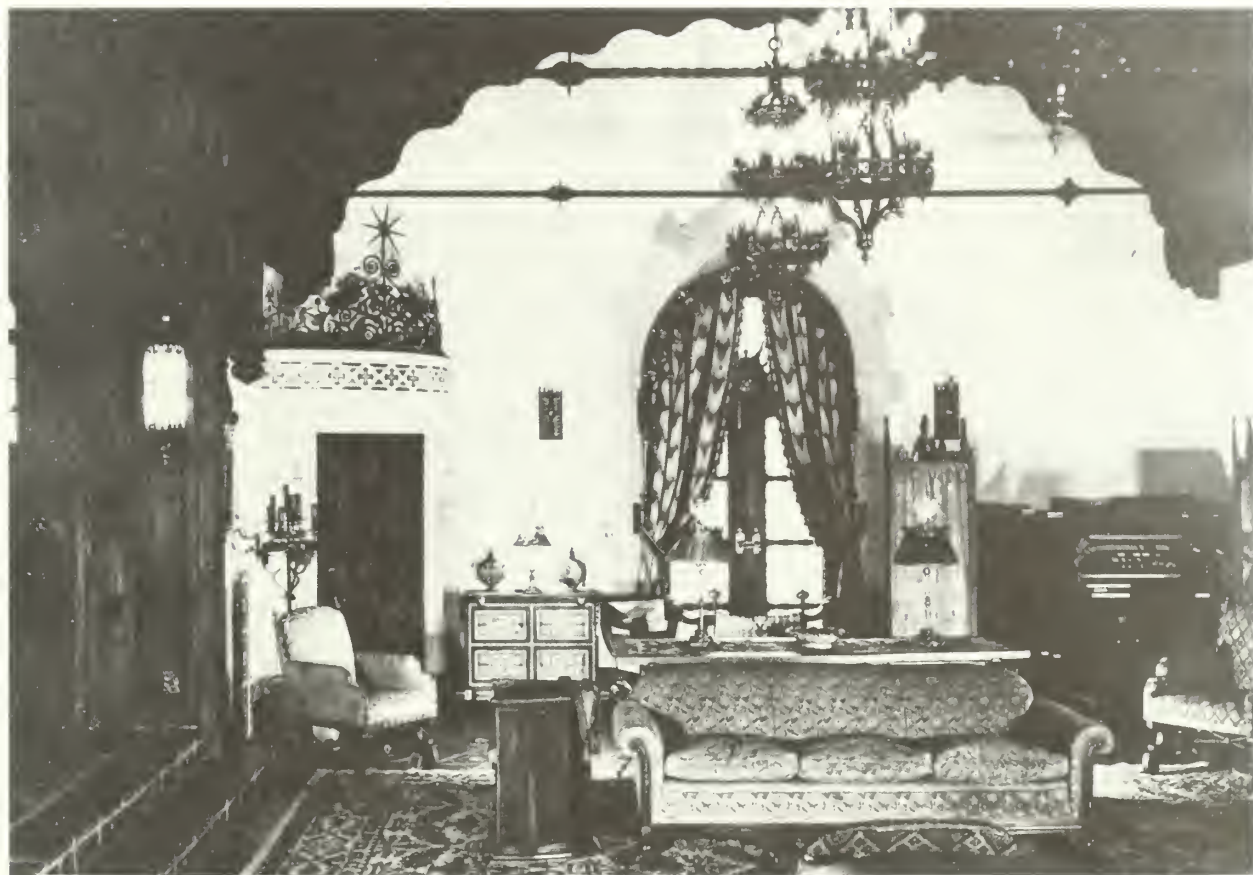
Upper Music Room

Illustration 4.

View toward the east wall of the upper music room, 1938. The two armchairs on either side of this picture were later re-covered in matching fabric and moved to the west side of the room. The two round wine jars on the ornate gold-covered cabinet near the far door were later removed and the cabinet placed in the southwest corner of the room. The two Austrian lamps with double-headed eagle finials on the table were replaced by the Tiffany lamps. One had a blue shade, the other pink. The pink-shaded lamp was moved to the west guest suite sitting room. The candelabrum behind the chair to the left is the one used in the dining hall in the 1950s and later. The couch was ultimately moved to storage. The curtains at the long window hang from iron grilles that can be swung open and closed.

Craig photo.

DEVA 16970 (S-0125), 1938.



Upper Music Room

Illustration 5.

Closer view of east wall of upper music room, ca. 1938-50.

DEVA 24183, n.d. (ca. 1938-50).



Upper Music Room

Illustration 6.

View toward the south wall fireplace in the late 1930s. Note the candelabra converted for electric lights. The fireplace screen – a pair of iron mesh curtains treated with acid to look old and resemble horse armor – was not hung until after 1948 ([Johnson], *Description of the Castle and Its Furnishings*, 57; Text of the Castle Tour Provided by the Gospel Foundation of California, 1948, 5). Over the fireplace, holding electric candles, are two Italian figurines. The andirons represent the god "Pan," a creature half man, half goat, playing a harp.

Craig photo.

DEVA 16968 (S-0122), 1938.



Upper Music Room

Illustration 7.

Undated view toward the west music room door to the lanai, ca. 1938-50. The Raphael Madonna picture is not yet hanging on the wall to the right. Because that picture arrived during the 1938-1940 period, this view can possibly be dated pre-1938 or early in that year (Barcus interview, 1984, 2).

DEVA 24203, n.d. (ca. 1938-50).



Upper Music Room

Illustration 8.

Late 1930s view of upper music room, toward northeast corner.

Frasher photo.

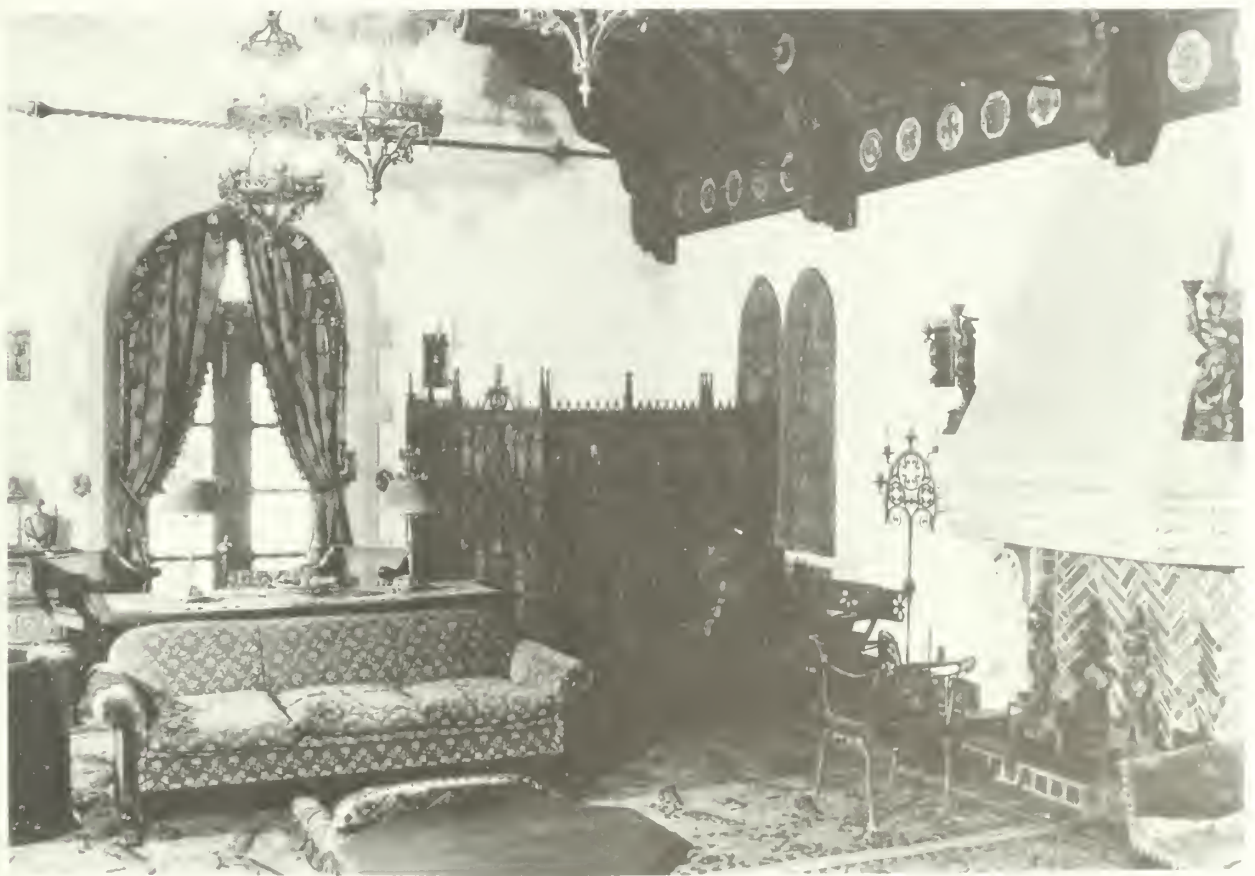
DEVA 21410 (S-0501), 1939.

Illustration 9.

Undated view (1938?) toward southeast corner and organ. Appears to be taken at the same time as Illustration 4. A small section of the iron grille folding screen came from an old European cathedral. It portrays the Virgin and Christ on the front panel and six apostles on either side panel. Two sections of the screen are antique, and the rest was created by de Dubovay. The main console here can play both the chimes in the tower and the grand piano on the stage.

Frasher photo.

DEVA 16960 (S-0119), n.d. (ca. 1938).



Upper Music Room

Illustration 10.

This undated (1930s?) view toward the southeast corner of the upper music room enables a closer look at the decorative dish on the octagonal table that previously appeared on the long table behind the couches. Note that the mesh fireplace curtain is still lying on the floor, its place taken by a portable fireplace screen.

Frasher photo.

DEVA 17581 (S-0539), n.d. (ca. late 1930s?).

Illustration 11.

Undated (1930s?) view toward north wall and northeast corner, possibly taken the same time as Illustration 10. A small table north of the couch has been added. It is the small table shown in Los Angeles Studio Pictures Illustration 17, p. 287, a match to the Italian chairs used on the stage.

Frasher photo.

DEVA 17582 (S-0549), n.d. (ca. late 1930s?).



Upper Music Room

Illustration 12.

Undated view of east and south walls of music room, possibly ca. 1954. The high-backed chair with curved arms and elaborate finials just east of the fireplace has not shown up in previous pictures. See Los Angeles Studio Pictures Illustrations 4 and 11, pp. 273 and 279, for a close-up view of the chairs against the far wall.

Fraser photo.

DEVA 16959 (S-0124), n.d. (ca. 1954?).



Upper Music Room

Illustration 13.

Undated 1940s-50s-period view toward west wall of upper music room. The Gospel Foundation tour of 1948 mentions the Italian water jug with six spouts located below the Raphael painting.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).



Upper Music Room

Illustration 14.

Undated 1940s-50s-period view toward the stage in the upper music room. This is a good view of the piano covering and of the table runner in the foreground.

Color slide, photographer unknown, SCRL, n.d. (ca. 1940s-50s).



Historical Photographs of Non-Exhibition Rooms, First Floor of Annex

Bessie Johnson's Apartment. Mrs. Johnson's apartment on the west end of the annex's first floor contains a bedroom with bath and a colorfully tiled kitchenette area. The floors are red tile and the accessories are of iron and wood. The only historical photo found of the interior of the apartment may be seen as Annex Apartment Illustration 1. An original floor plan is presented as Annex Apartment Drawing 1. The table and bench set shown in the drawing against the west wall was found in storage and has been replaced in the apartment. It is not known whether the decorative items shown on the fireplace shelves in the drawing were ever actually placed there. Scotty lived out his last days in these rooms, which became known as "Scotty's Apartment." Miss Liddecoat also stayed here briefly while operating the castle before moving to the hacienda.

Albert Johnson's Office. After Albert Johnson's death, the Gospel Foundation kept his office at the castle basically intact. Miss Liddecoat and Walter Webb continued to use the large desk in the middle of the room. Miss Liddecoat recalled that the office closets held Indian baskets, evening gowns that Eva Mudge had given Scotty, and other miscellaneous items. She remembered the room as uncarpeted and containing, in addition to the desk, Mr. Johnson's soft, stuffed, swivel-type chair on which he placed special padding that he carried around with him to support his back; other wooden guest chairs; several steel file cabinets and shelves; and a wicker table. Mr. Johnson's saddle rested on top of one file cabinet, Scotty's on another.¹

Mrs. Ewing stated that Johnson's office contained cruder furniture than the rest of the castle. She remembered several Indian baskets on a high shelf over the windows and possibly a gun rack. She also remembered the large desk and chair, guest chairs, and filing cabinets. In addition, she recalled photos on the walls of the original rectangular castle buildings.²

The National Park Service later used Johnson's office for storage of some of the castle museum objects.

1. Liddecoat interview, March 1983, 87-89. It is unclear whether the rug listed in the MCR was ever part of the furnishings in this room during the period of interpretive emphasis.

2. Ewing interview, May 1985, 1.

Alcove/Garage. The east side of the garage contained a small frame post office in the 1950s. The National Park Service later removed it.

Refrigeration Room. No pictures have been found documenting the interior of the refrigeration plant directly across the patio from the castle kitchen. In the castle guidebook of 1941, Mrs. Johnson described the refrigeration unit as eight feet wide by sixteen feet long, with shelves down the sides. Its temperature was kept at 34° to 36°. The adjoining freezer room, approximately eight feet square, stayed at 5° above 0 by the use of water power and a Pelton wheel. The Johnsons usually ate vegetarian meals but always kept a variety of foods in the freezer for guests.³ The Gospel Foundation used these rooms for storage. The National Park Service later put its photograph collection and map cases into the section where the refrigeration units stand and placed manuscripts on the shelves in the refrigeration room.

Laundry/Commissary/Guest Apartment. No pictures have been found documenting the various uses of this room. During the Johnson-Scott era, it served primarily for food storage and was projected for use as another guest apartment, although whether it ever functioned as that is unclear. The Gospel Foundation utilized it as an infirmary and first-aid room, and the National Park Service later remodeled it into the castle reference library. It now houses the curatorial office.

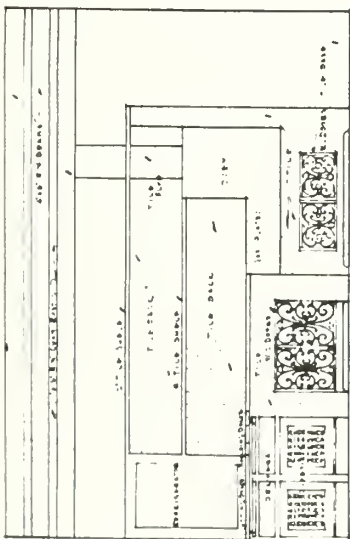
3. Frasher interview, 1980, 31.

Annex Apartment

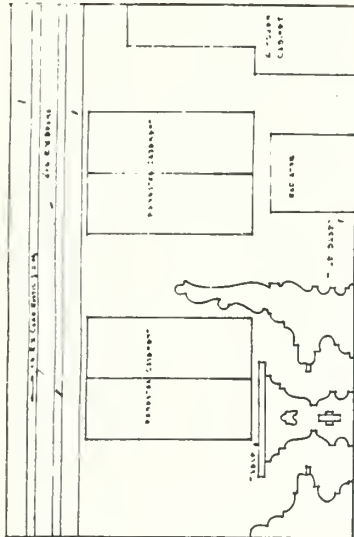
Drawing 1.

Details of Mrs. Johnson's apartment by C.A. MacNeilledge, April 19, 1927.

NPS, Denver Service Center files.
143-41029, sheet 15 of 41.
DEVA 20538.

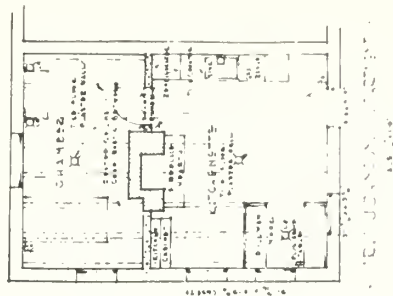


ELEVATION OF EAST WALL
Scale 1/8" = 1'-0"

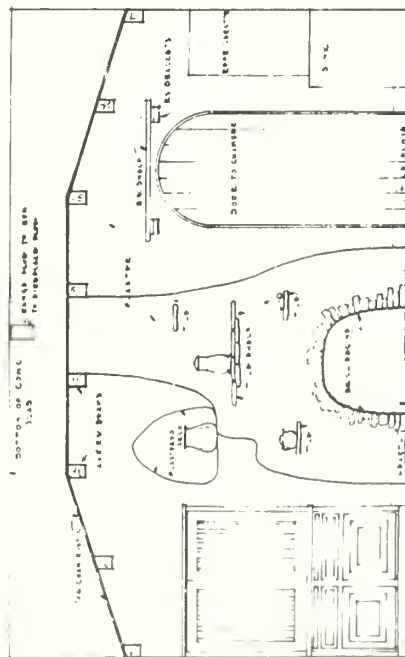


ELEVATION OF WEST WALL
Scale 1/8" = 1'-0"

DETAILS OF MRS. JOHNSON'S APTM.



ELEVATION OF NORTH WALL
Scale 1/8" = 1'-0"



ELEVATION OF SOUTH WALL
Scale 1/8" = 1'-0"

CA ONE EDGE
DESIGNED
FOR COORDINATED
DESIGNER

2100 HOUSE FOR JOHNSON & SONS
VALLEY CALIFORNIA

NO 18 1910

RECEIVED

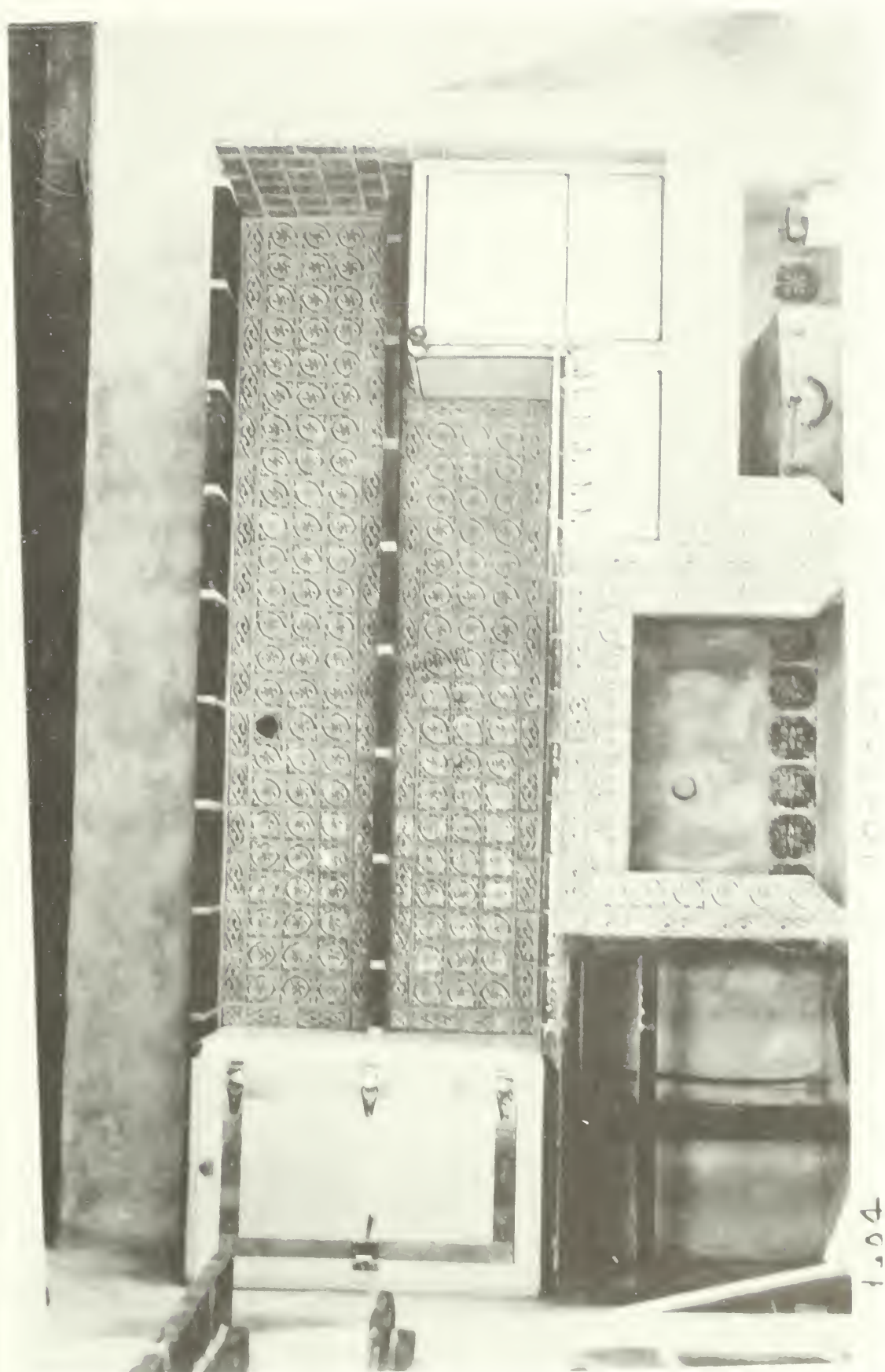
NO 18 1910

Annex Apartment

Illustration 1.

Kitchenette in Mrs. Johnson's annex apartment during construction, 1927.

Matt Roy Thompson photo.
DEVA 13732 (1604), 1927.



Los Angeles Studio Pictures

The following photographs, only a small portion of a larger castle archival collection, illustrate the manner in which MacNeilledge presented items that he had acquired for the castle to the Johnsons for approval before they were shipped. For the most part, to differentiate items, the imported pieces were photographed on rugs while the custom-made ones were set directly on the wooden floor. After studying these pictures, the Johnsons would either approve or disapprove the individual furniture items as well as the candles, dishes, and other accessories and knickknacks.

Illustration 1.

Settee similar to one in garage alcove in 1987.

MacNeilledge photo.

DEVA 19421 (S-0470), 1920s.

Illustration 2.

Settee with folding writing arm designed for castle (now on hacienda porch).

MacNeilledge photo.

DEVA 19419 (S-0469), 1920s.

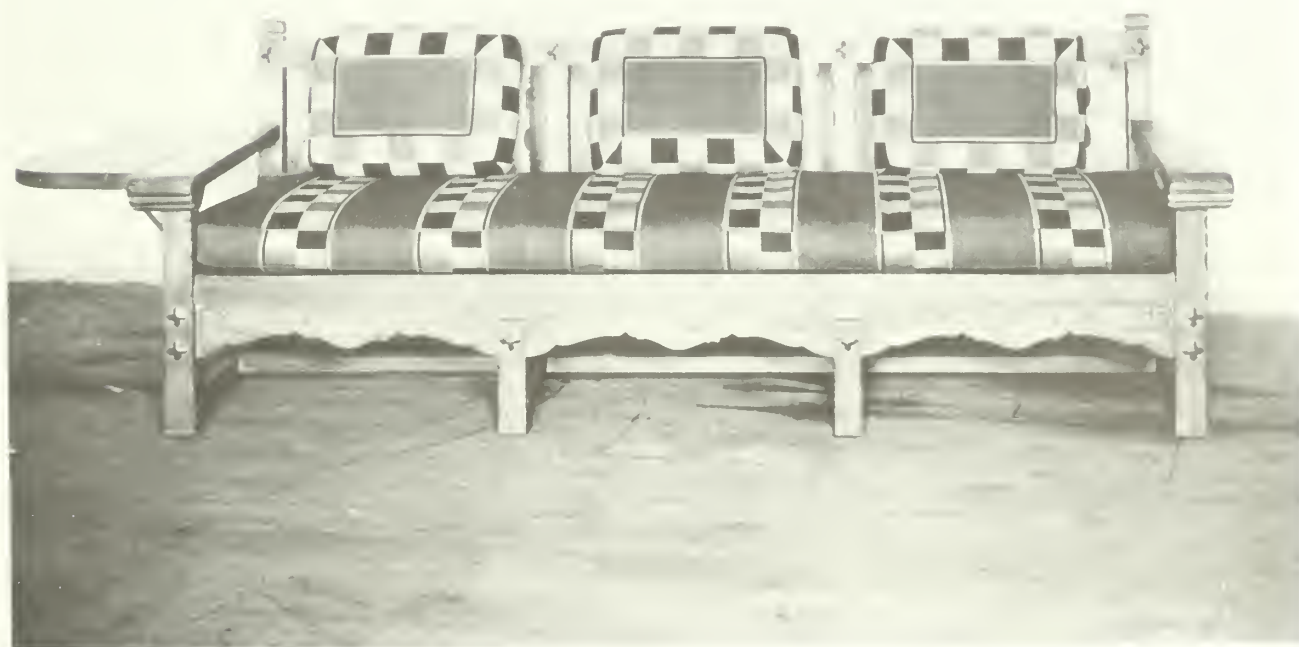
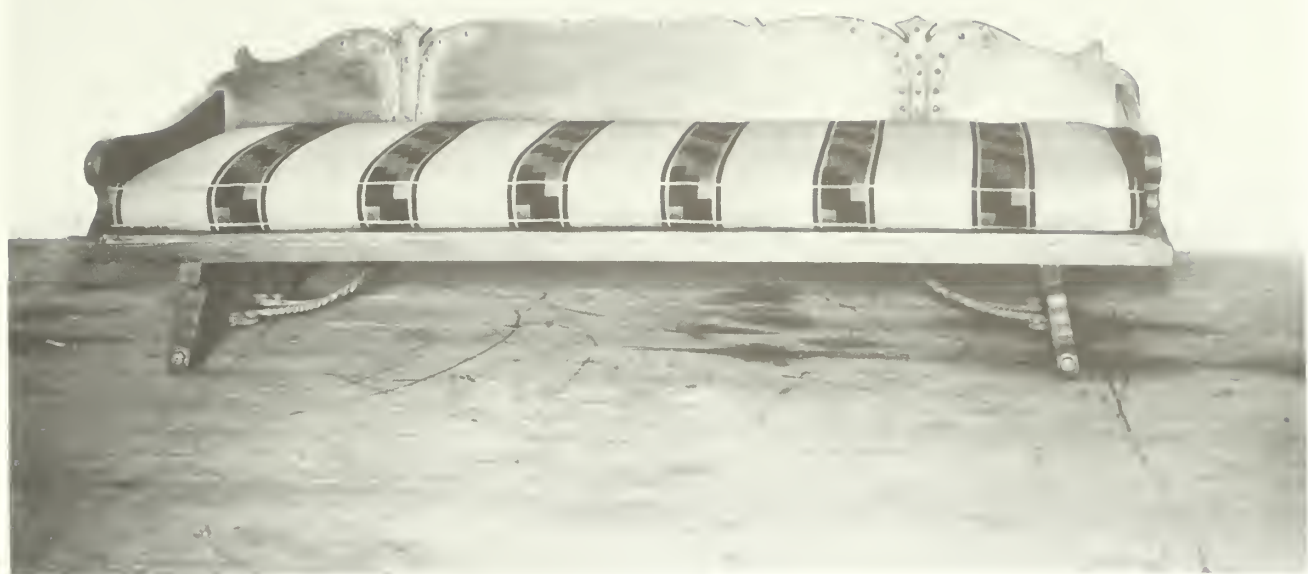


Illustration 3.

Large inlaid tile table used in living hall.

MacNeilledge photo.

DEVA 19427 (S-0463), 1920s.



Illustration 4.

Assorted furniture and decorative items. Pedestal table and guest register used in living hall, decorative stand in first-floor music room, chair in upper music room.

MacNeilledge photo.
DEVA 19417 (S-6473), 1920s.

Illustration 5.

Overstuffed leather chair used in living hall, end table, and accessories.

MacNeilledge photo.
DEVA 19418 (S-0472), 1920s.

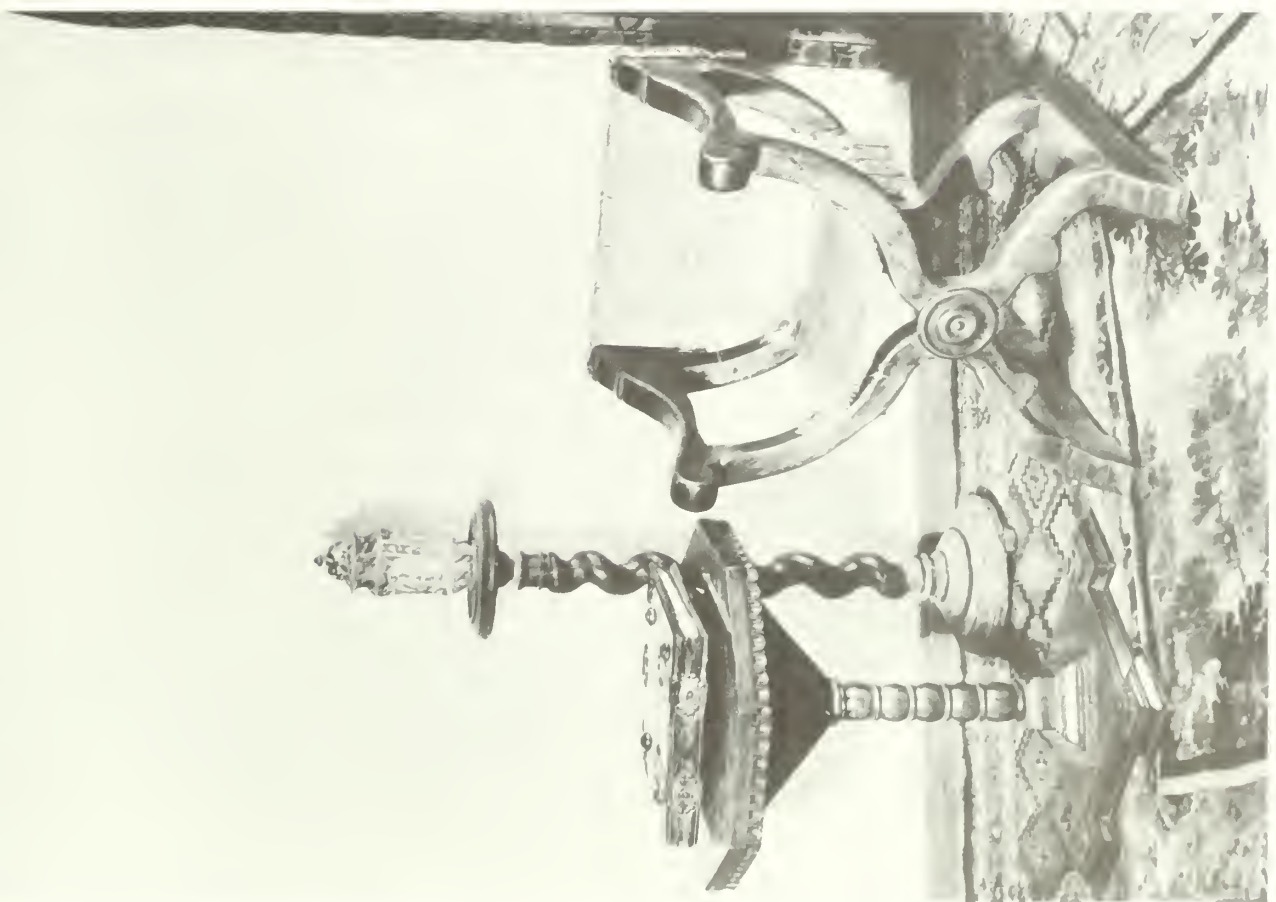
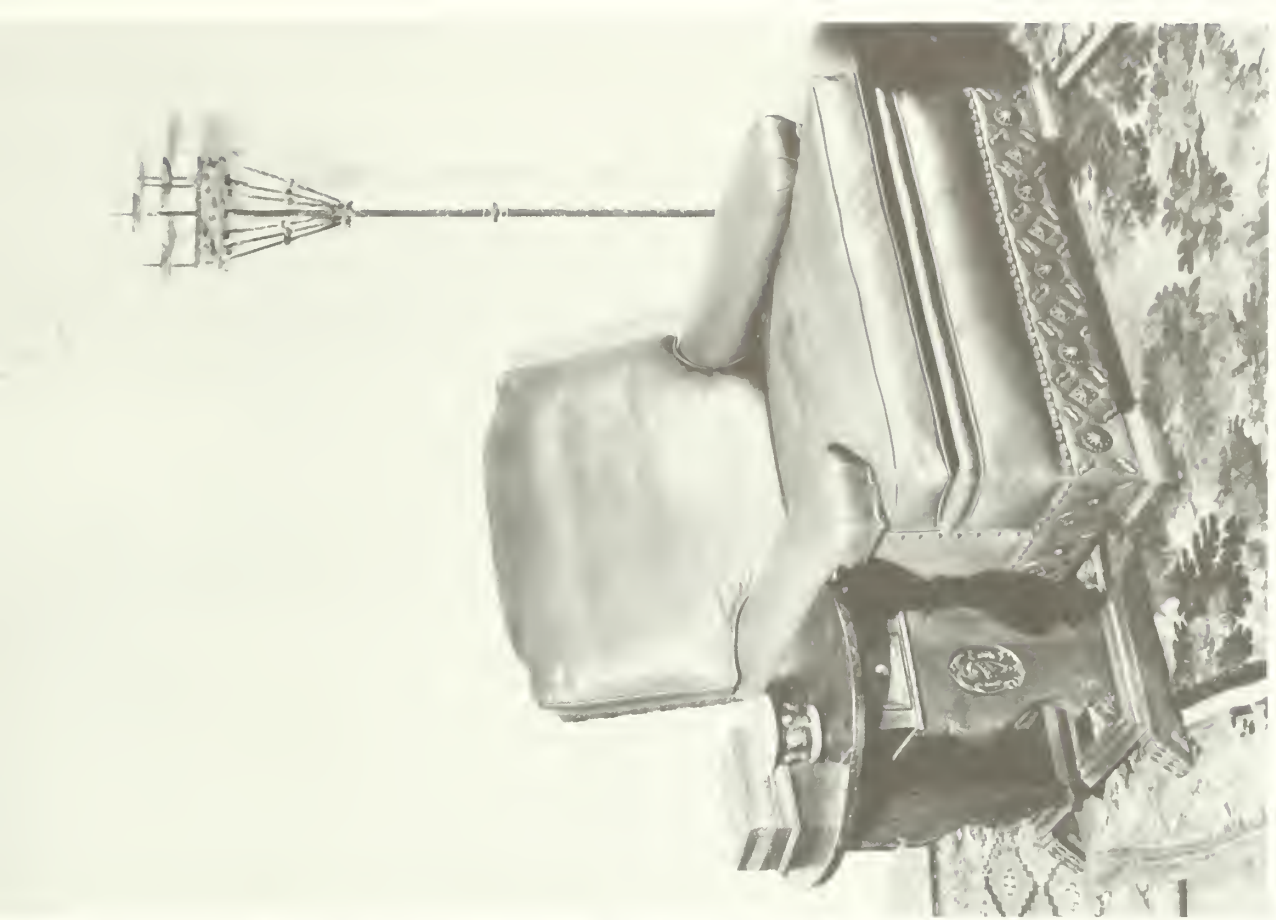


Illustration 6.

One of two overstuffed sofas used in living hall.

MacNeilledge photo.

DEVA 19420 (S-0471), 1920s.

Illustration 7.

Bed frame used in Death Valley Scotty's bedroom.

MacNeilledge photo.

DEVA 19426 (S-0464), 1920s.



Illustration 8.

Oval table used in Death Valley Scotty's bedroom, four stools and candlesticks used in Italian room, and vase used in living hall.

MacNeilledge photo.
DEVA 19422 (S-0468), 1920s.

Illustration 9.

Pedestal table used in dining hall and four-legged table used in 1987 in first-floor music room.

MacNeilledge photo.
DEVA 19424 (S-0466), 1920s.



Illustration 10.

Bedstead used in Albert Johnson's room.

MacNeilledge photo.

DEVA 19416 (S-0474), 1920s.

Illustration 11.

Chair used in upper music room, small bureau or nightstand used in Mr. Johnson's bedroom, and chair (later re-covered) used in west guest suite bedroom.

MacNeilledge photo.

DEVA 19431 (S-0459), 1920s.



Illustration 12.

Dresser originally in west guest suite bedroom, later moved to Johnson suite sitting room.

MacNeilledge photo.

DEVA 19429 (S-0461), 1920s.

Illustration 13.

Chair standing on second-floor gallery in 1987, desk used in Italian room, and a small commode.

MacNeilledge photo.

DEVA 19415 (S-0475), 1920s.



Illustration 14.

Pedestal table in annex foyer, decorative stands used in first-floor music room, chest used in west guest suite bedroom, and a small table. The water jars were used in the living hall and first-floor music room; the portrait does not appear in historical photos and perhaps was not approved by the Johnsons.

MacNeilledge photo.
DEVA 19428 (S-0462), 1920s.

Illustration 15.

Chest of drawers and candlesticks used in Italian room.

MacNeilledge photo.
DEVA 19423 (S-0467), 1920s.



Illustration 16.

Chest of drawers used in second overnight guest room (Bokhara room) in 1987. The location of the two small cabinets is unknown; perhaps they were among the items rejected by the Johnsons. The pitcher was used in the living hall.

MacNeilledge photo.

DEVA 19430 (S-0460), 1920s.



Illustration 17.

Table and chair used in upper music room.

MacNeilledge photo.

DEVA 19413 (S-0477), 1920s.



Illustration 18.

Desk and chair set.

MacNeilledge photo.
DEVA 19425 (S-0465), 1920s.

Illustration 19.

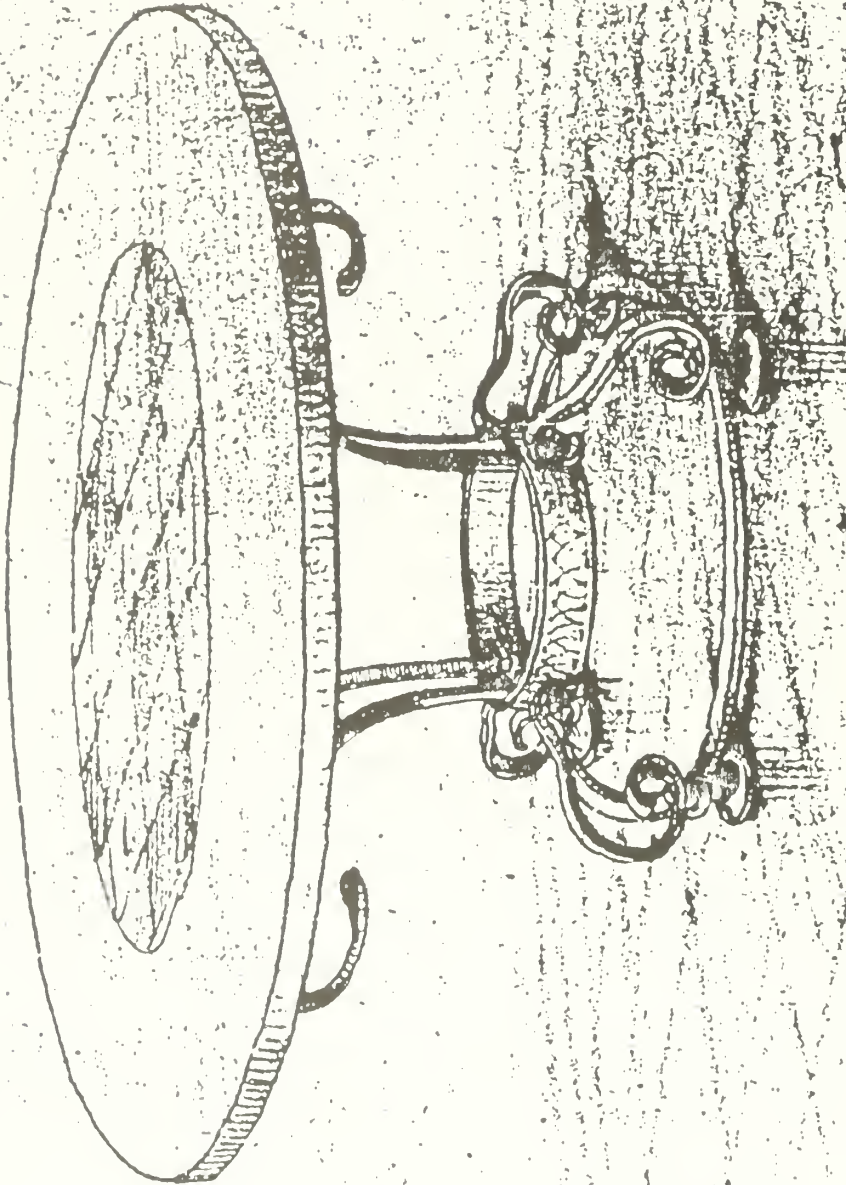
Three tables and pottery accessories.

MacNeilledge photo.
DEVA 19414 (S-0476), 1920s.



Drawings Under the Name of C.A. MacNeilledge

The following drawings are furniture designs for Albert Johnson's Death Valley Ranch. They document which items were fashioned in Los Angeles and show the painstaking, detailed work accomplished by MacNeilledge, de Dubovay, and other draftsmen. These are only a few selected from a vast park collection of drawings comprising construction plans and design details for the castle as well as for individual furniture items, hardware, and tile work. Microfiche copies of these drawings are in NPS, DSC files.



NOTE: TOP IS OCTAGON. [NOT ROUND]

DIAMETER: 5'-3/4"

INSIDE OPENING DIAMETER: 1'-4 1/4"

THICKNESS: 1 1/4"

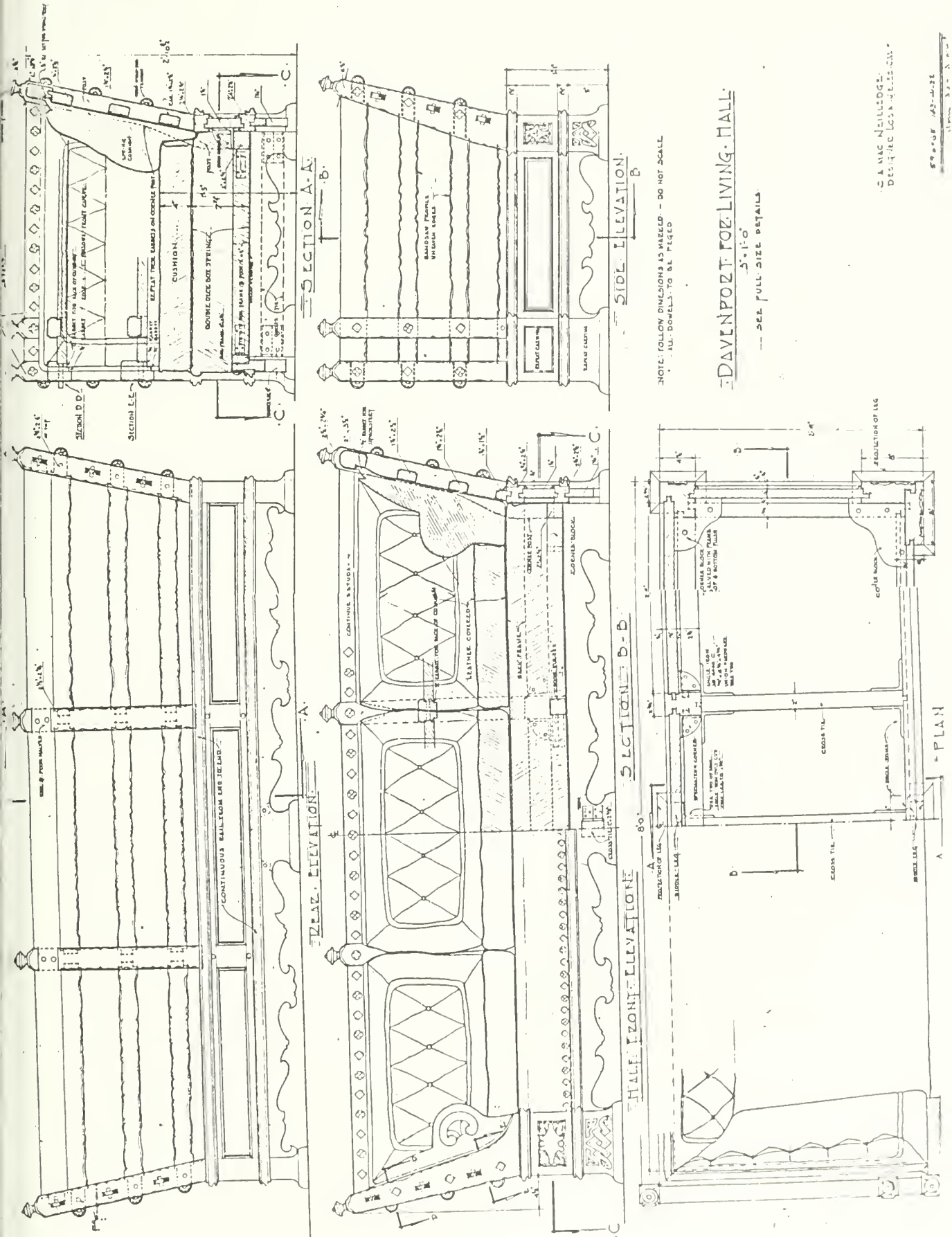
MAKE TABLE 2'-2" HIGH

2'-2"

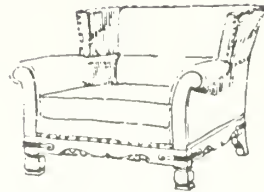
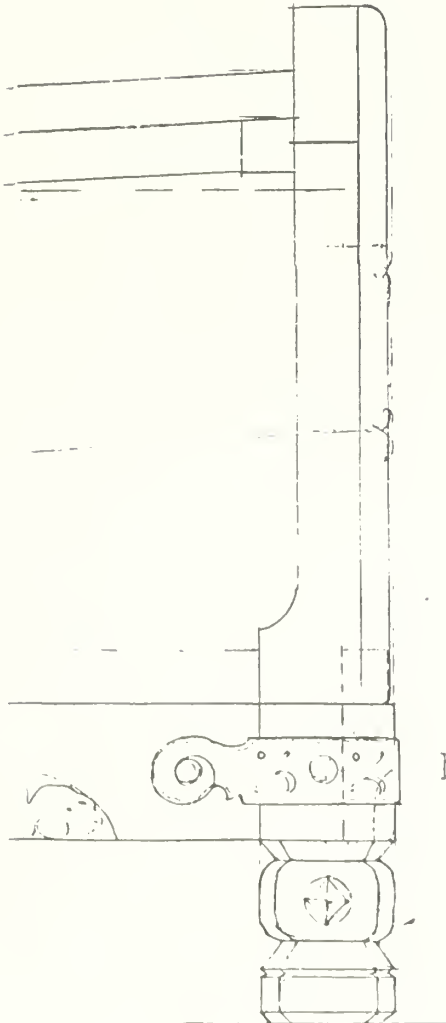
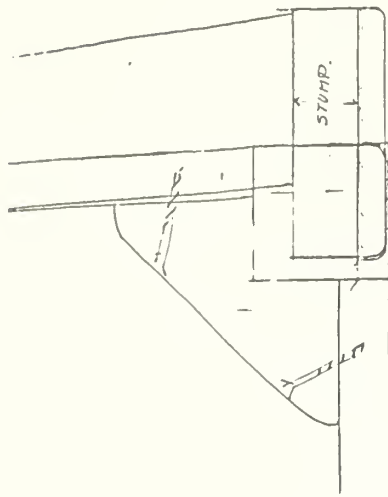
STUDY FOR TABLE
C.A. MAC NEILLE DESIGNER

40F7

[Handwritten signature]



Drawing 3. Full-size detail of armchair in living hall.
DEVA 17007.



FS-DETAIL OF ARMCHAIR

CAMAC NEILLEDGE - DESIGNER -
627 CARONDELLET ST. LAITCALIF

Repeat 11g.

1907 FEB 27 430

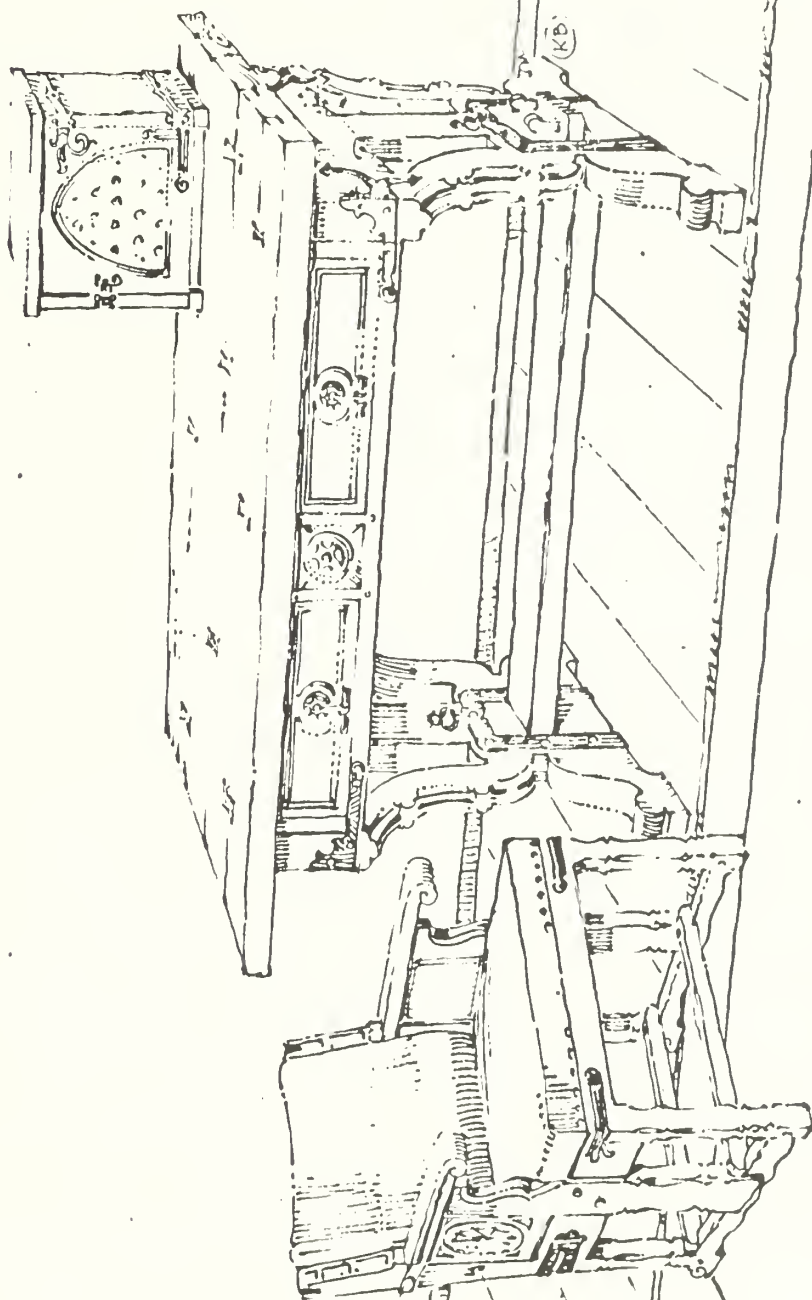
PART

1005

SHEET NO 1011

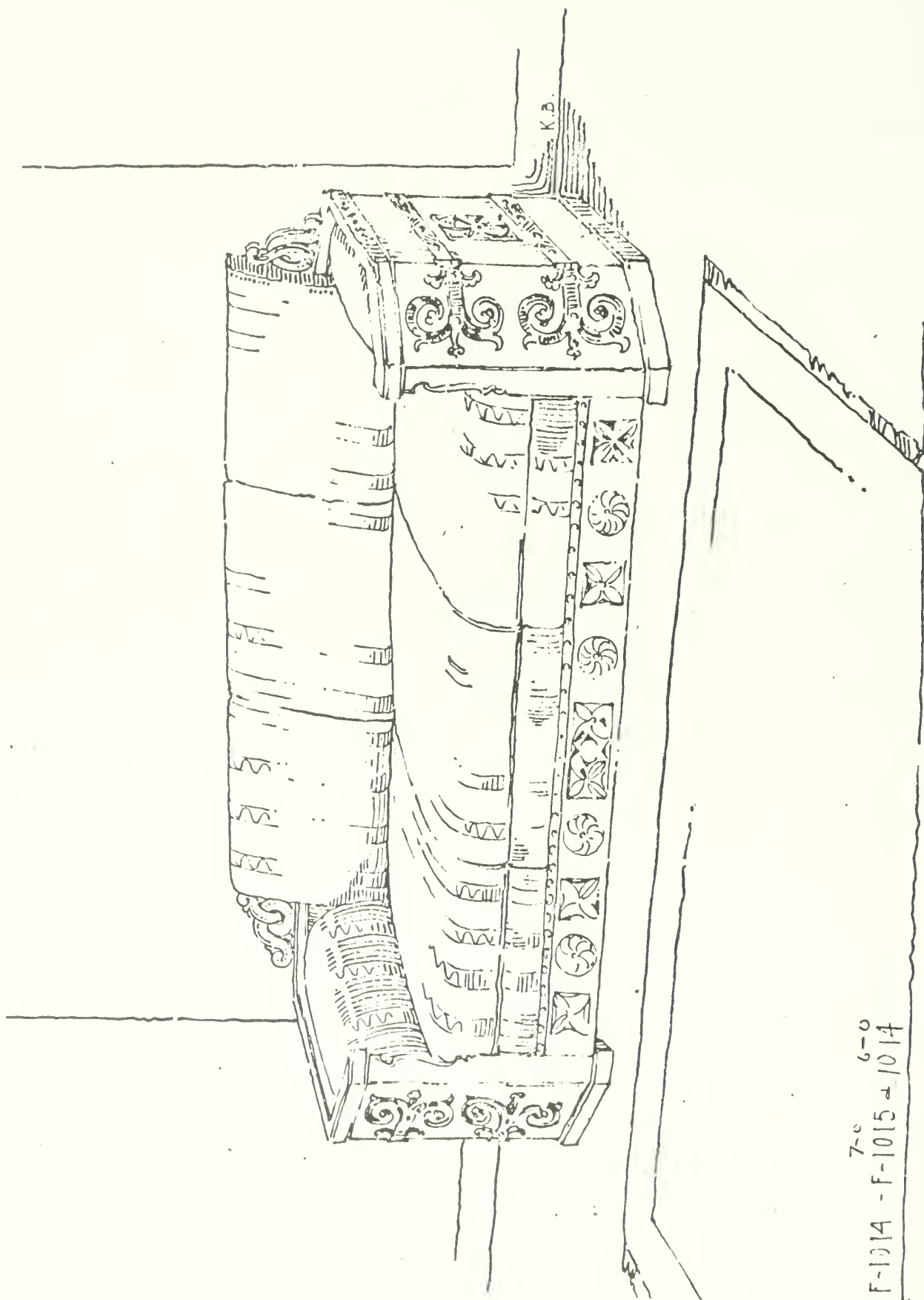
FOR 1005 1005

Drawing 4. Chair and desk set in Death Valley Scotty's bedroom.
143-41032C, Sheet 13 of 28 (nos. F-1016 and F-1017), n.d. DEVA 17017.



C.A. MAC NEILLEDGE
LOS ANGELES, CALIF.

Drawing 5. Davenport in first-floor music room.
DEVA 17013.



K.B.

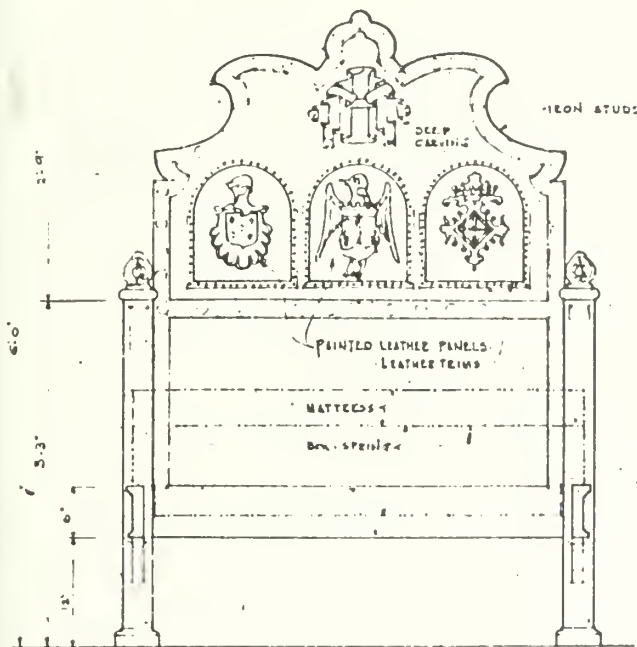
7-0 6-0
Nº F-1014 - F-1015 + 1014

143-41032C

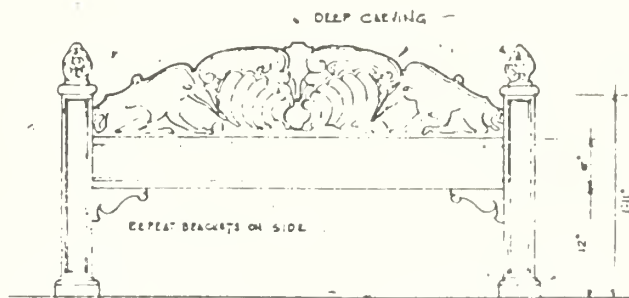
SHIT 9 of 28

C.A. MAC-NEILLIDGE
LOS ANGELES CALIF.

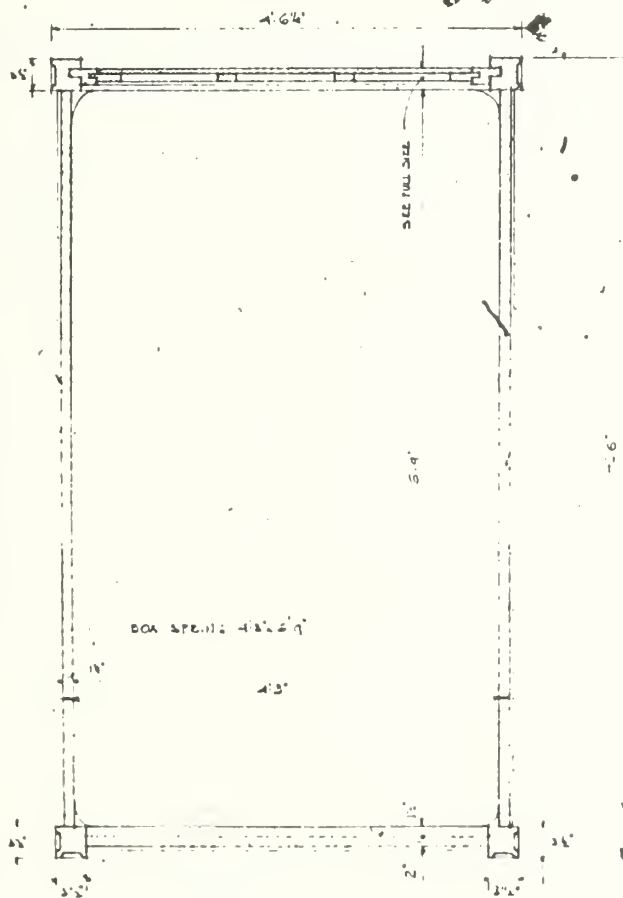
Drawing 6. Bed for Mr. Johnson's apartment.
DEVA 17070.



HEAD-BOARD



FOOT-BOARD



PLAN

DRAWING FOR THE BED FOR MR. JOHNSON'S APT.

DEVA 17070

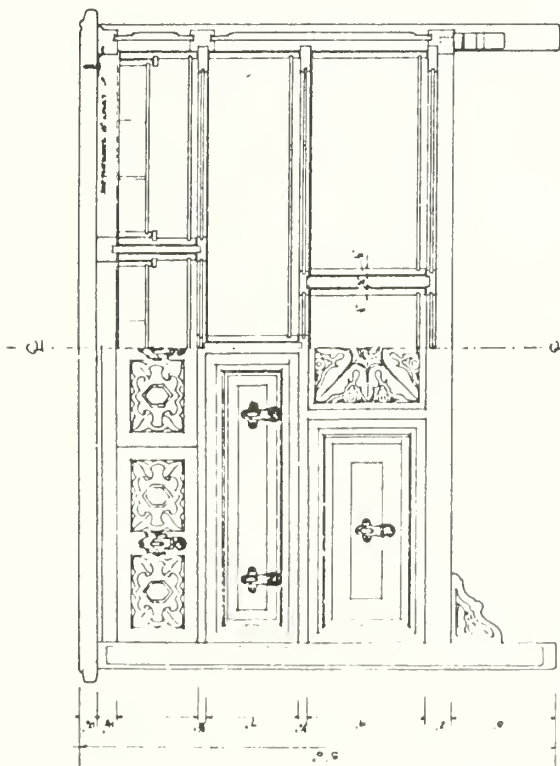
DEATH VALLEY CANYON

CA WAS HERE LODGE
DEVA 17070

2 CF 7

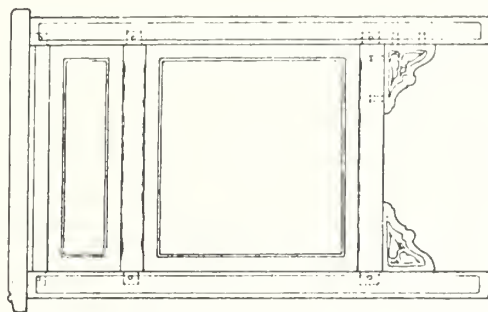
May 1-1929. 2 prints

143-41032 B

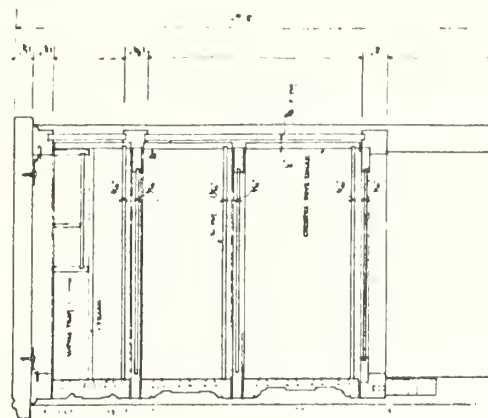


HALF FRONT ELEVATION

HALF SECTION



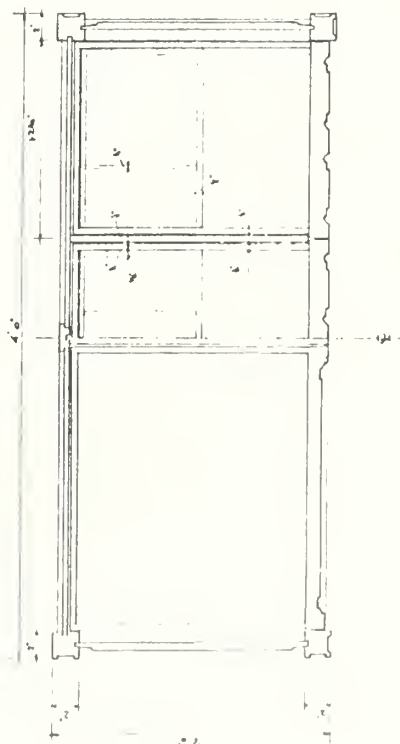
SIDE ELEVATION



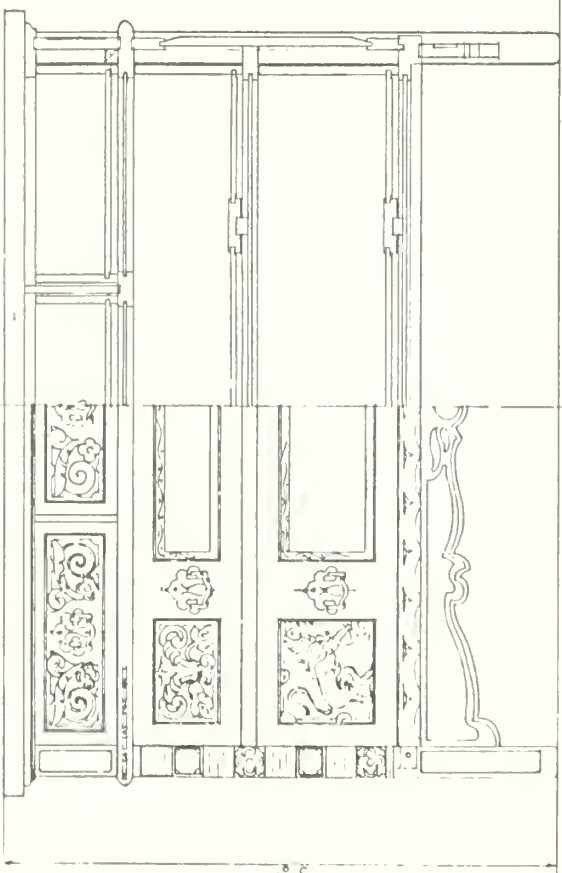
SECTION

BUREAU
SCALE
SEE FULL SIZE DETAILS

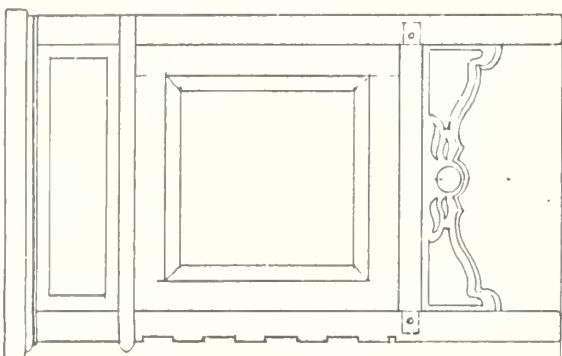
CAMAC NEILSON DESIGNER



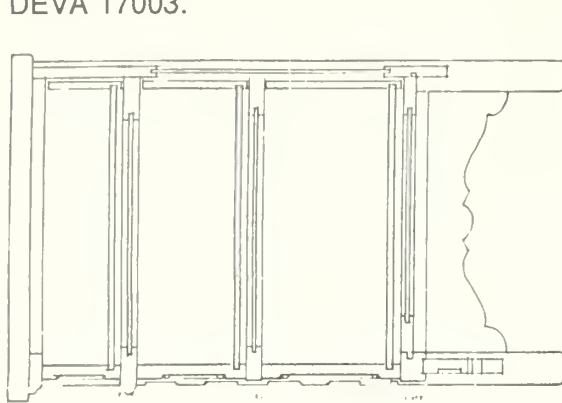
Drawing 9. Chest of drawers originally in Johnson suite sitting room and later placed in west guest suite bedroom.
DEVA 17003.



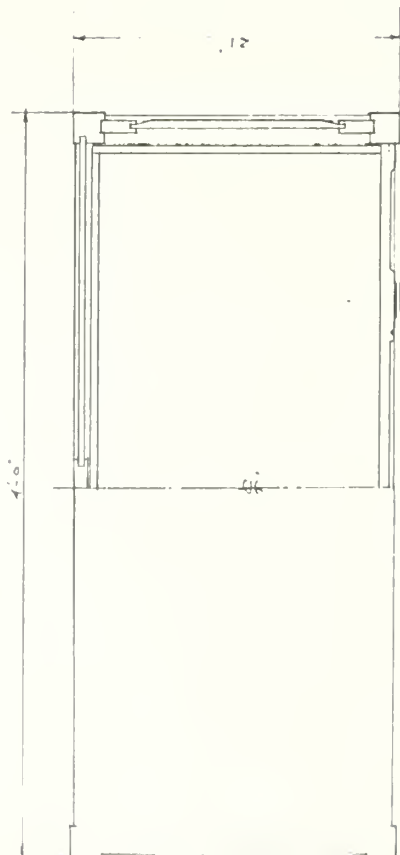
FRONT ELEVATION



SIDE ELEVATION



SECTION

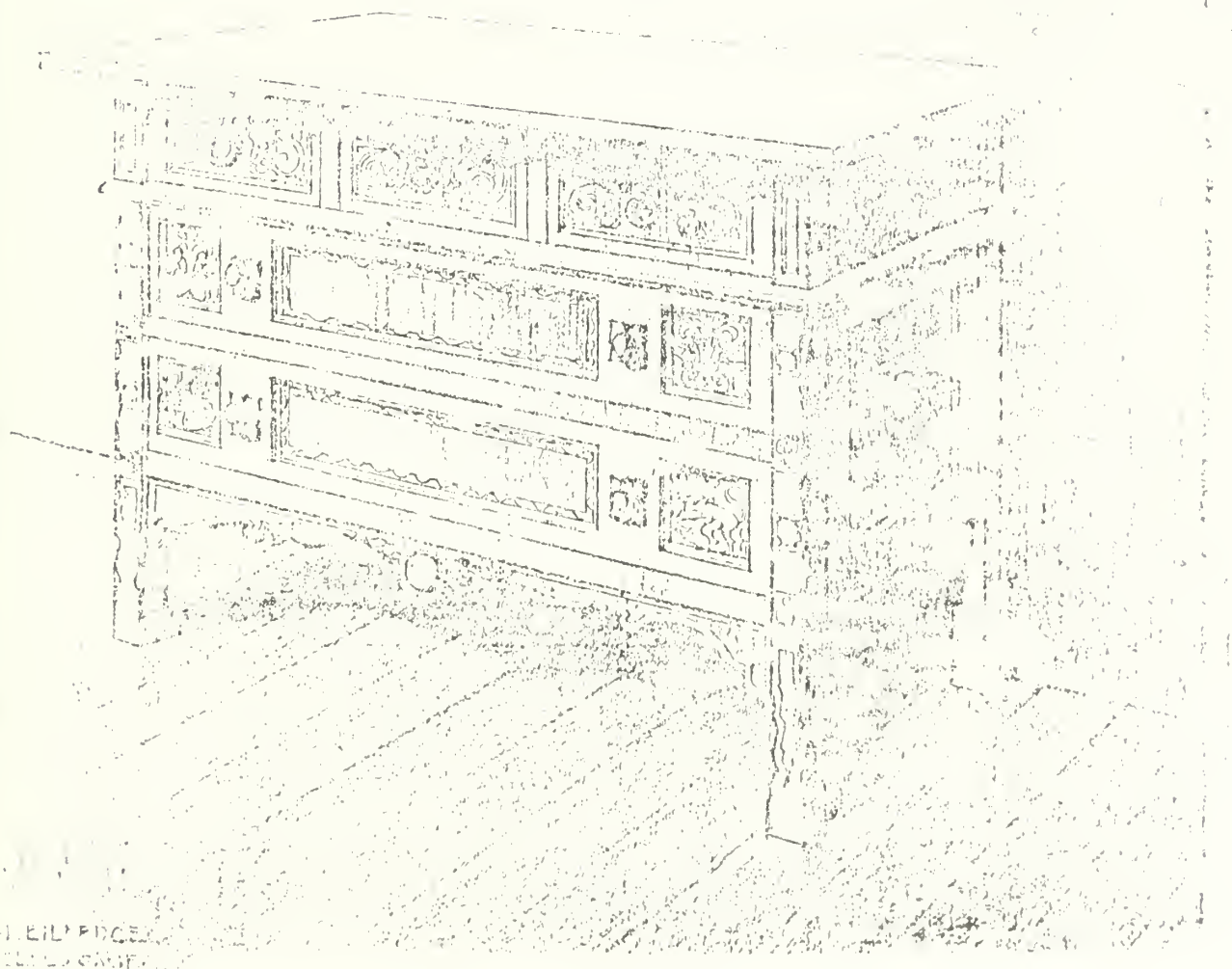
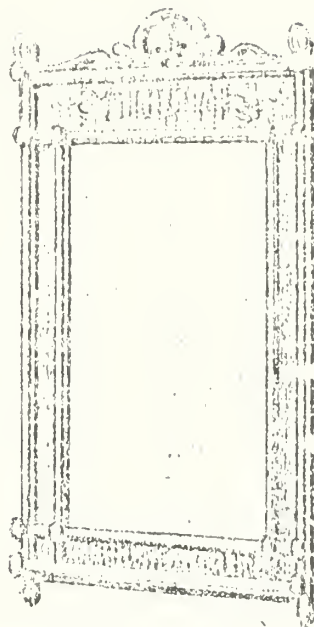


PLAN

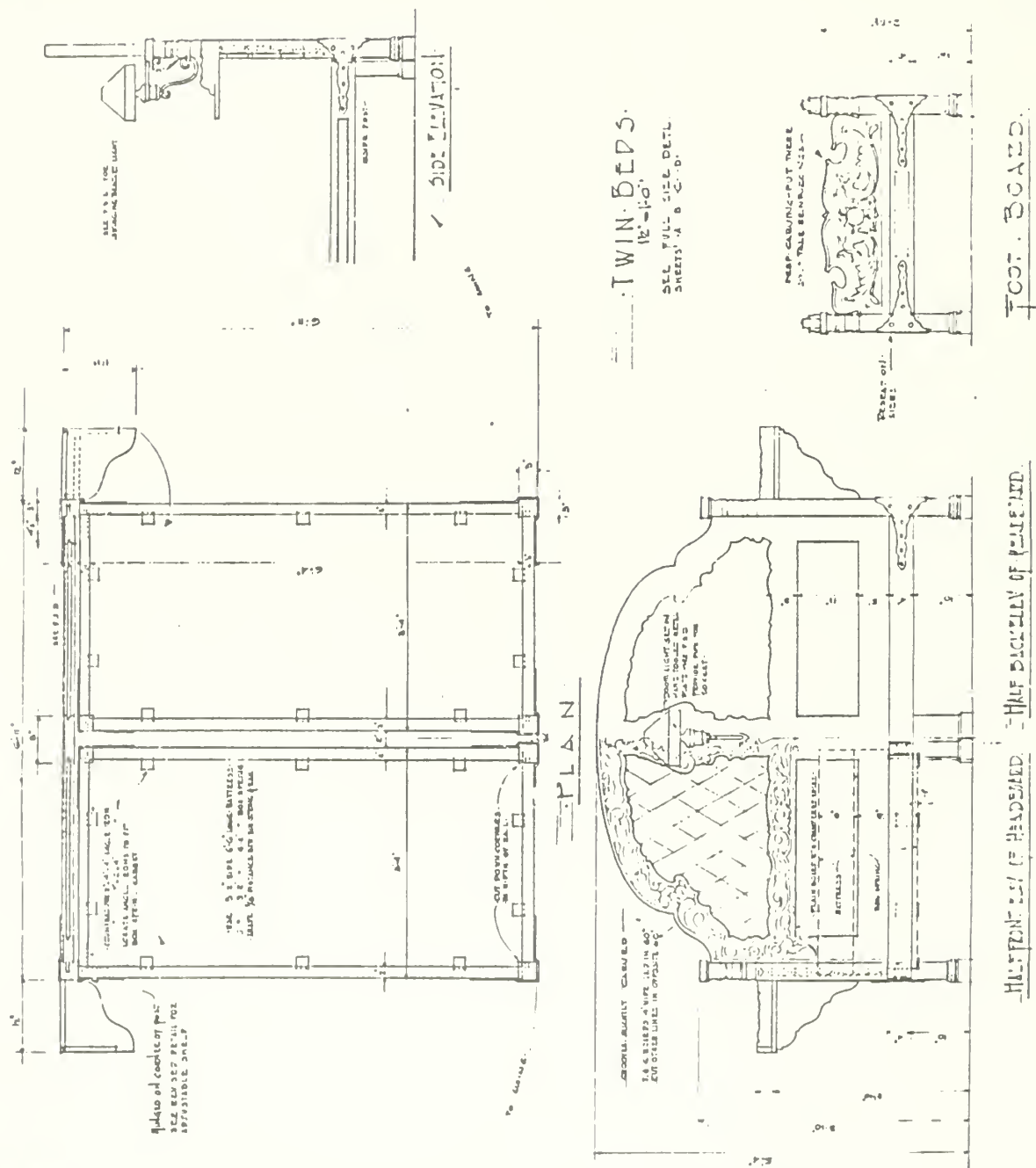
CHEST OF DRAWERS -
SCALE 3/4" = 1'-0"

CHARLES HENRIER DESIGNER
- G. T. 30 - CARPENTER ST. LA. 8017 -

Drawing 10. Mrs. Johnson's bureau.
Copy drawing, DEVA 17004 (no. F-1009), n.d.



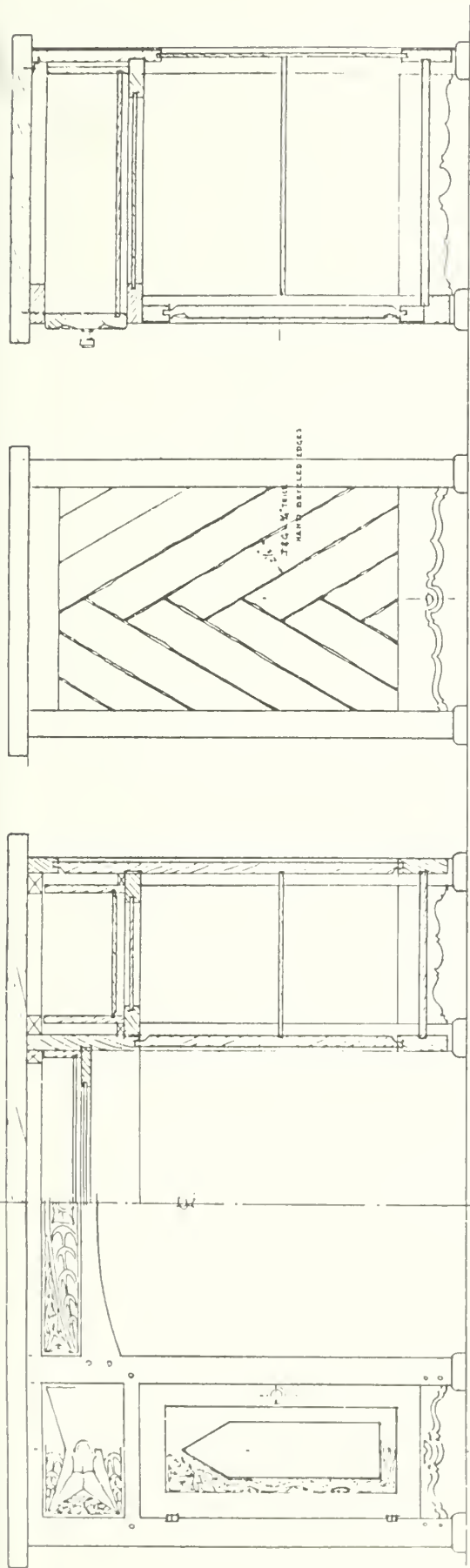
Drawing 11. Plan for twin beds, labelled on another drawing as being for the west guest suite.
DEVA 15665.



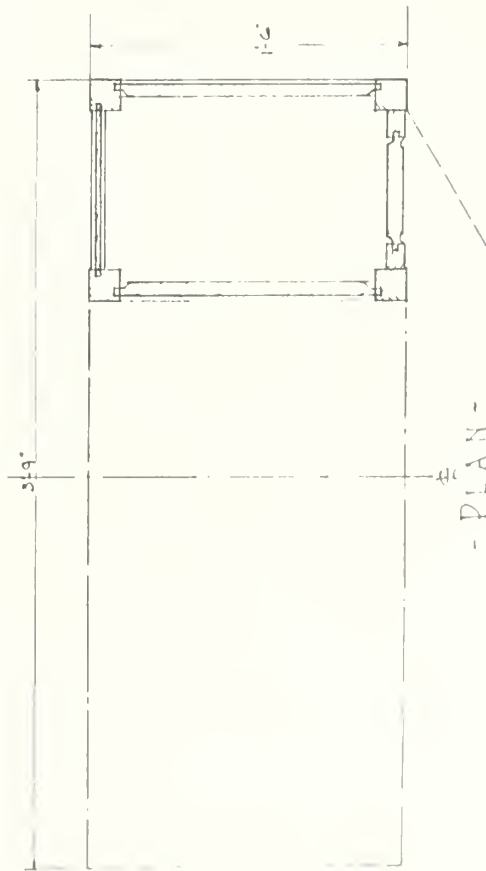
04 27 90

2000 1001

Drawing 12. Dressing table in west guest suite bedroom.
DEVA 17201.



HALF-FRONT ELEVATION - HALF-SECTION - SIDE ELEVATION - SECTION



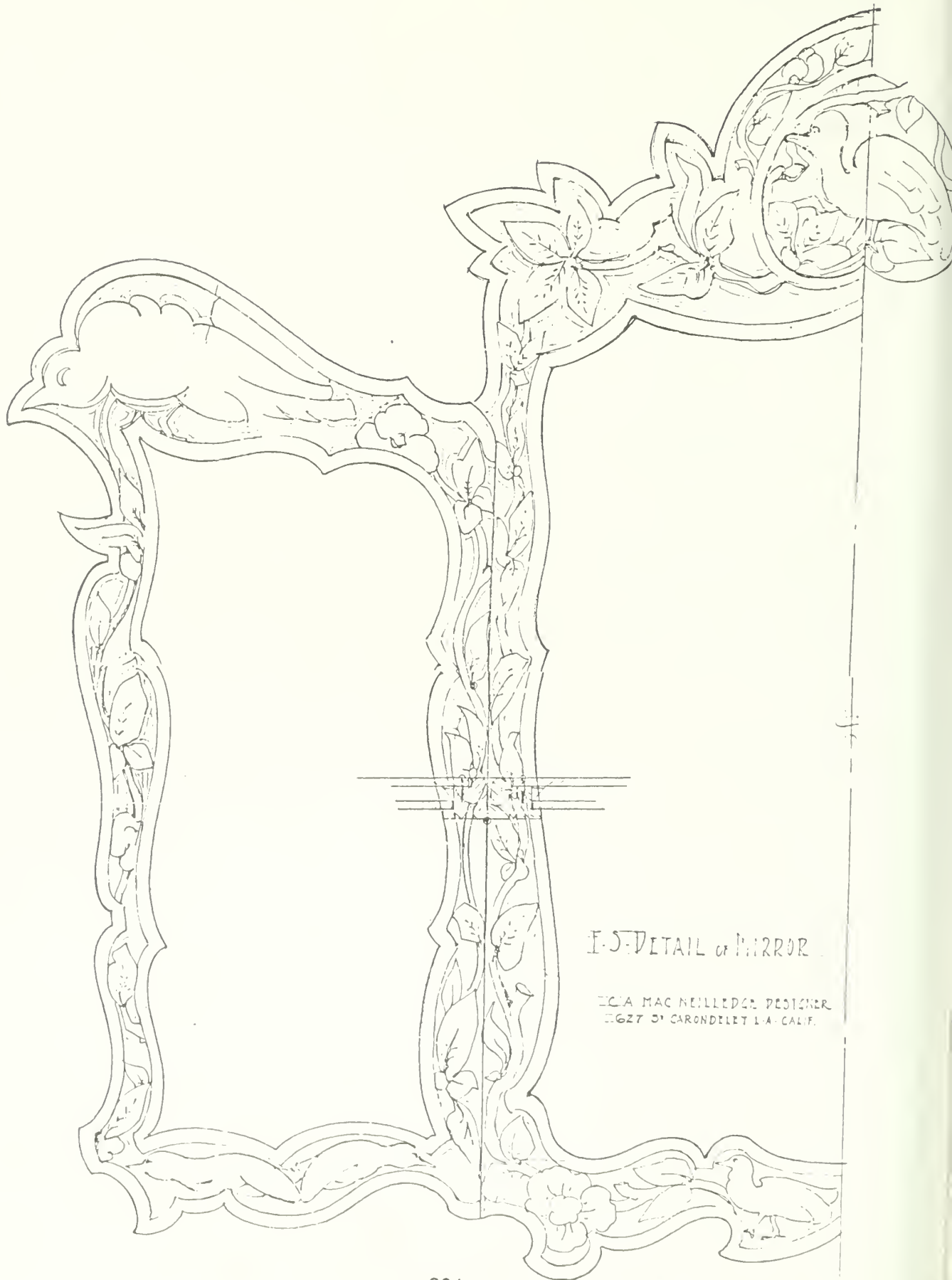
PLAN

DRESSING TABLE
SCALE 3/4" = 1'-0"

C. A. MAC NEILLEDGE, DESIGNER -
6327 SO. CAROLINE ST., LA CLAY, CA.

24 DEC 68 142-4132 2nd 2-30 - 1/1

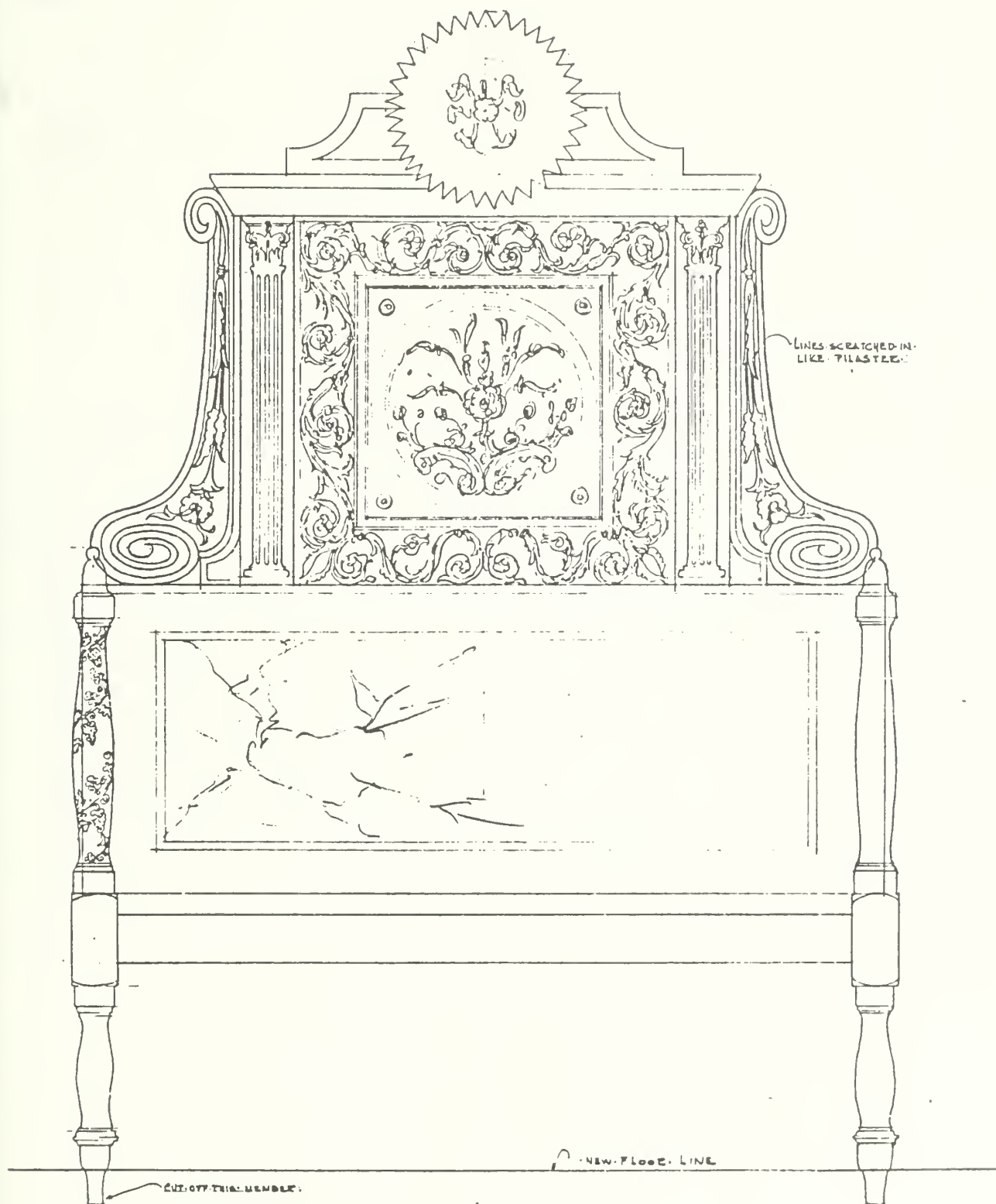
Drawing 13. Full-size detail of mirror above dressing table in west guest suite bedroom.
DEVA 17041.



F.S. DETAIL of MIRROR

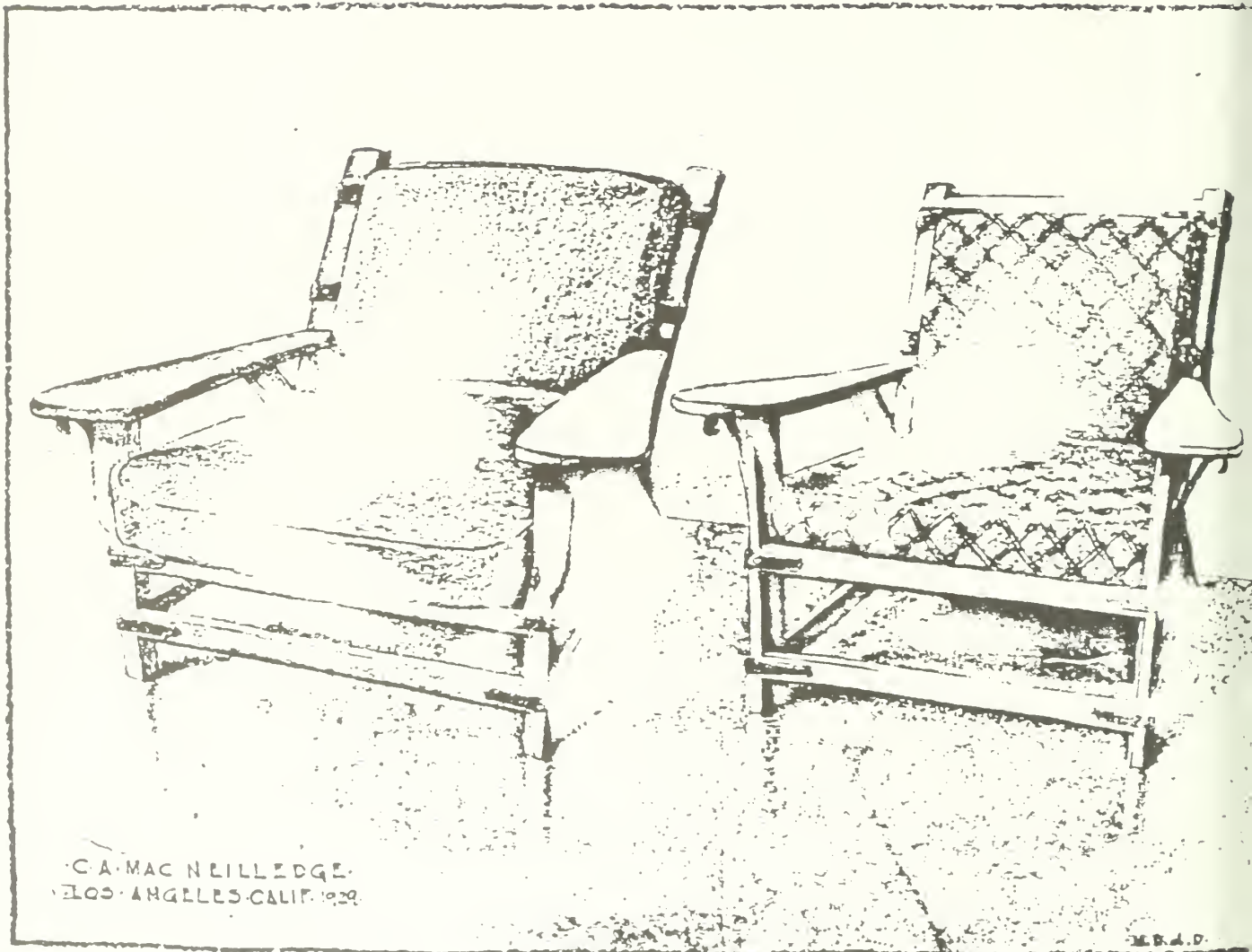
ICIA MAC NEILLEDGE DESIGNER
1627 S. CARONDELET L.A. CALIF.

Drawing 14. Italian bed in second overnight guest room (Bokhara room).
DEVA 17054.

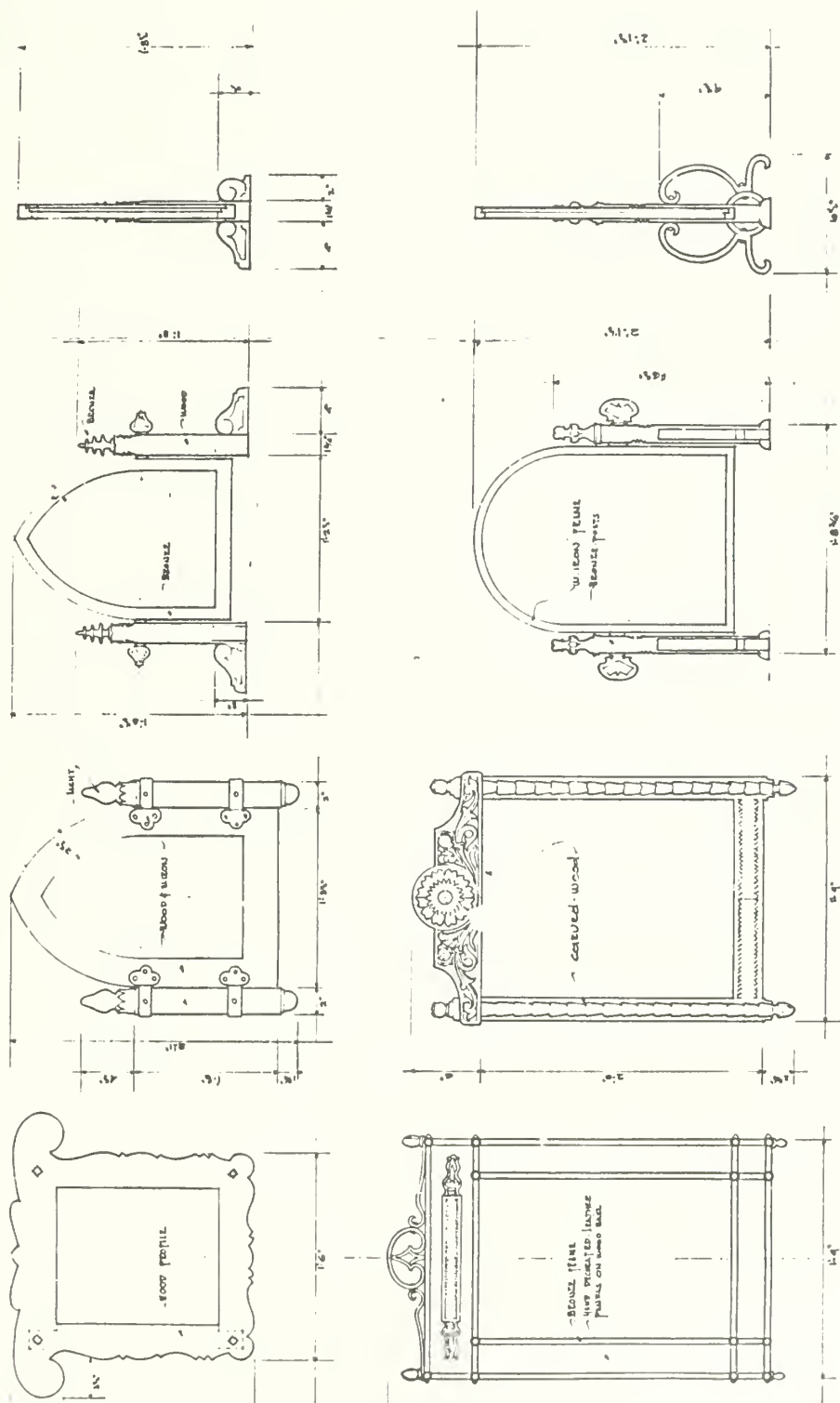


REBUILT SPANISH BED. 3" 11'0"
DEATH VALLEY RANCH JOHNSON & SCOTT CALIF.

Drawing 15. Renderings of armchairs. Note de Dubovay's initials as the artist in the lower right corner.
DEVA 17002.



Drawing 16. The mirror on the bottom row, second from the left, hung in 1987 in the second overnight guest room (Bokhara room). The top right-hand mirror is now in the stable storage area. The mirror in the bottom right-hand corner is in Mr. Johnson's bedroom on the chest of drawers.
DEVA 17055.



MIZOS
SEE FULL SET DETAILS
P. 10

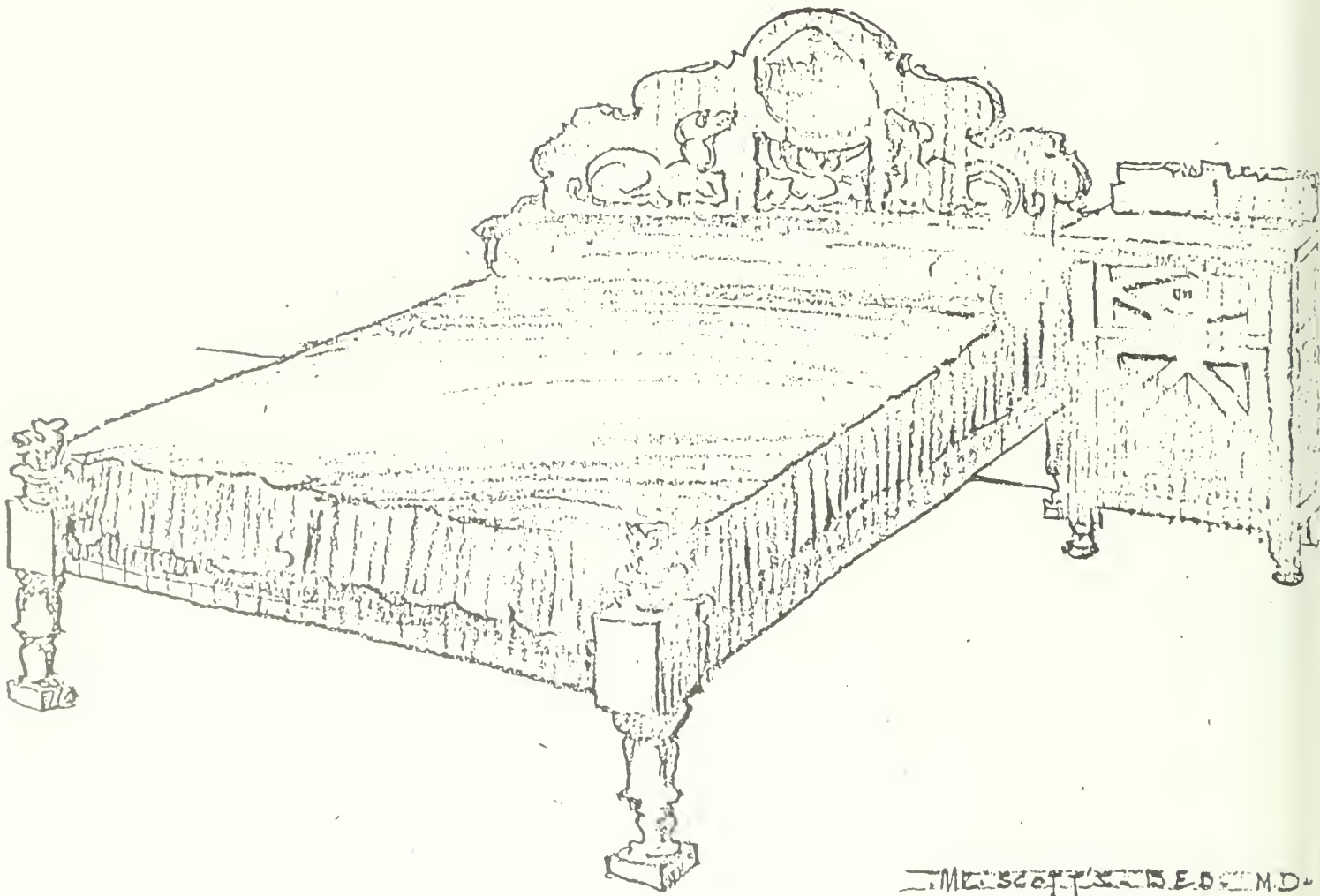
SEE FULL SET DETAILS
P. 10

Sketches by Martin D. De Dubovay

The following examples of sketches executed by Martin D. de Dubovay illustrate his work and show his tendency to design coordinated, or en suite, pieces. The location of the original drawings is unknown.

Drawing 1.

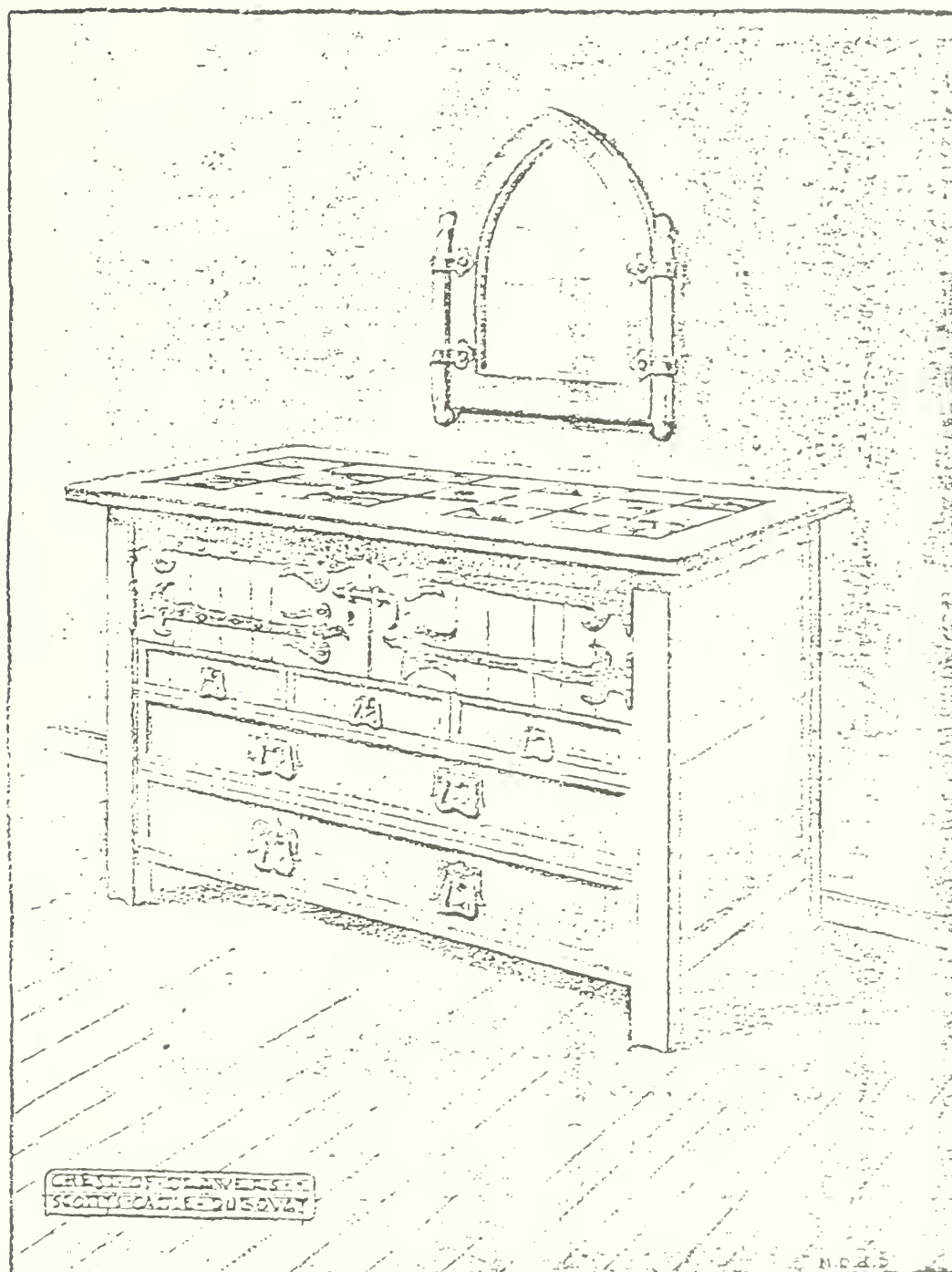
Study for "Mr. Scott's bed," but not the design finally decided upon.



J. M. Scott

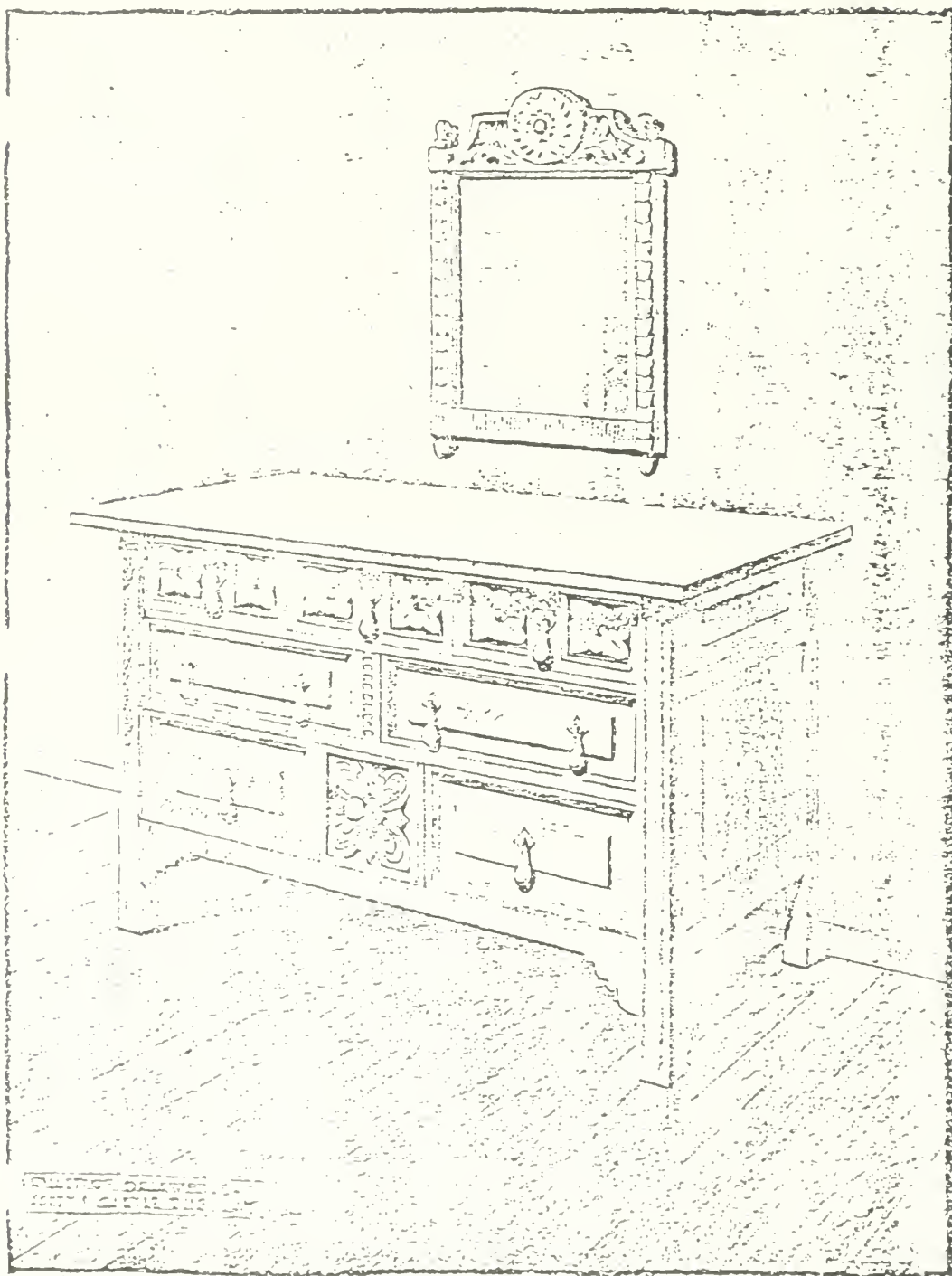
Drawing 2.

Chest of drawers as built for Scotty's bedroom on the north wall.



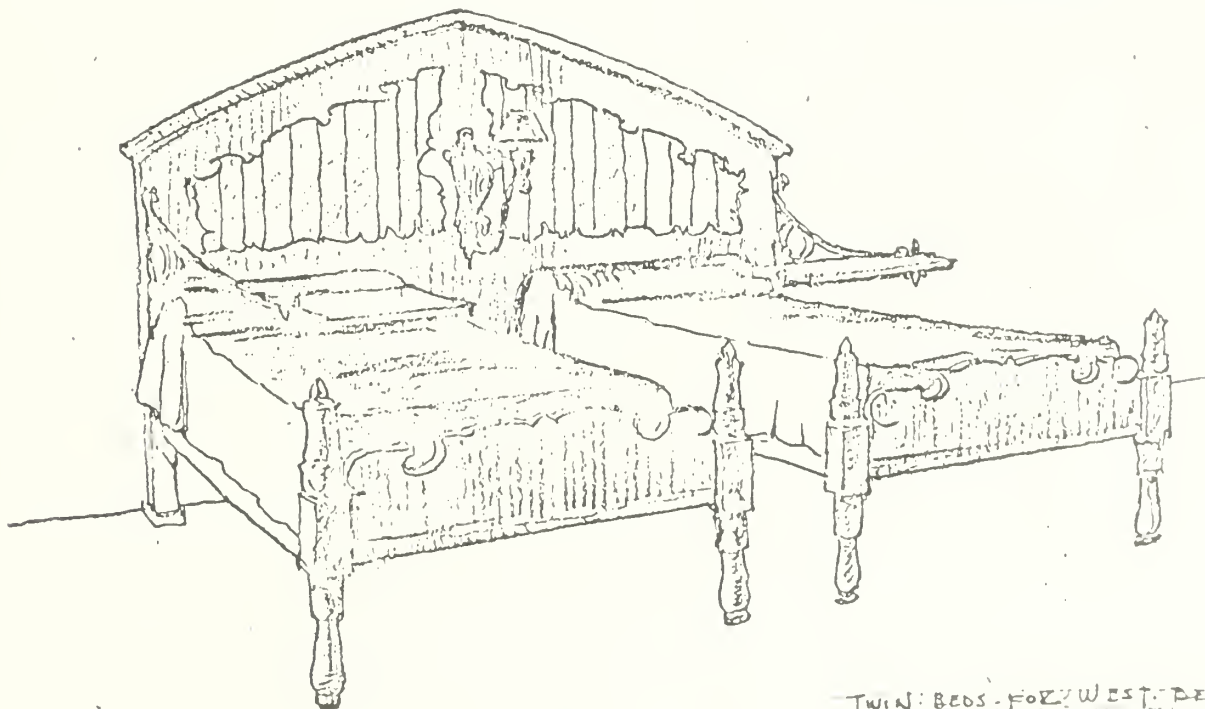
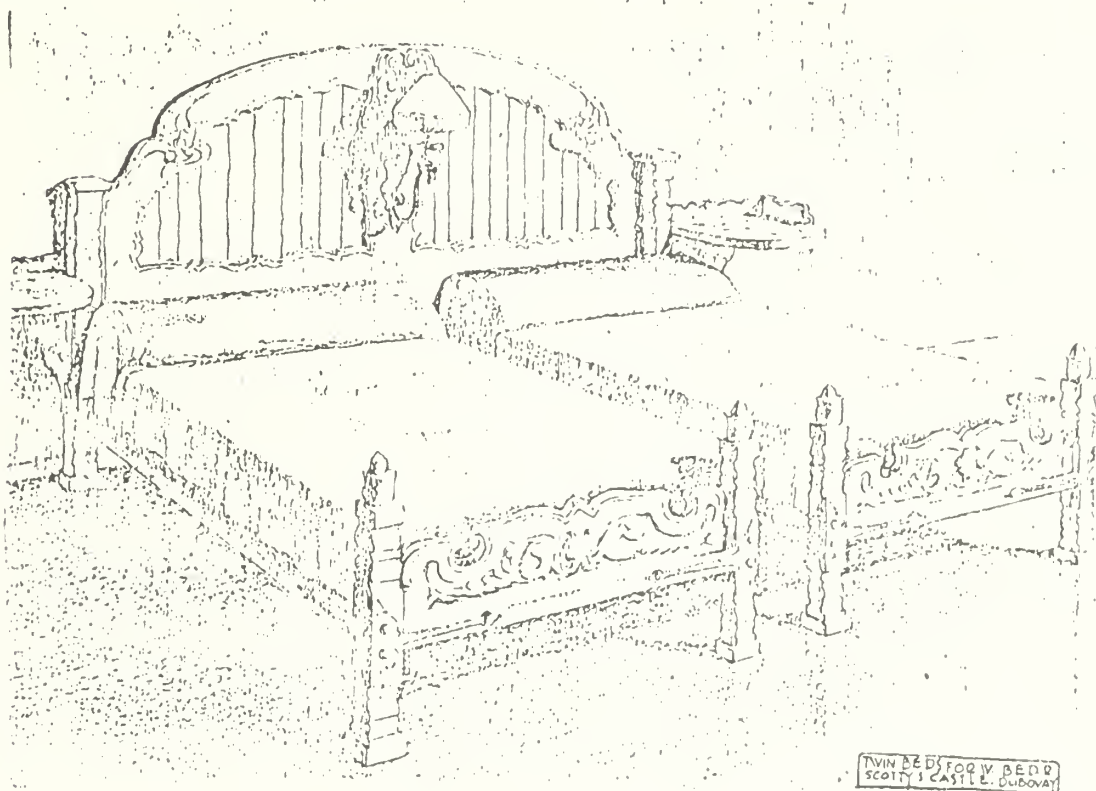
Drawing 3.

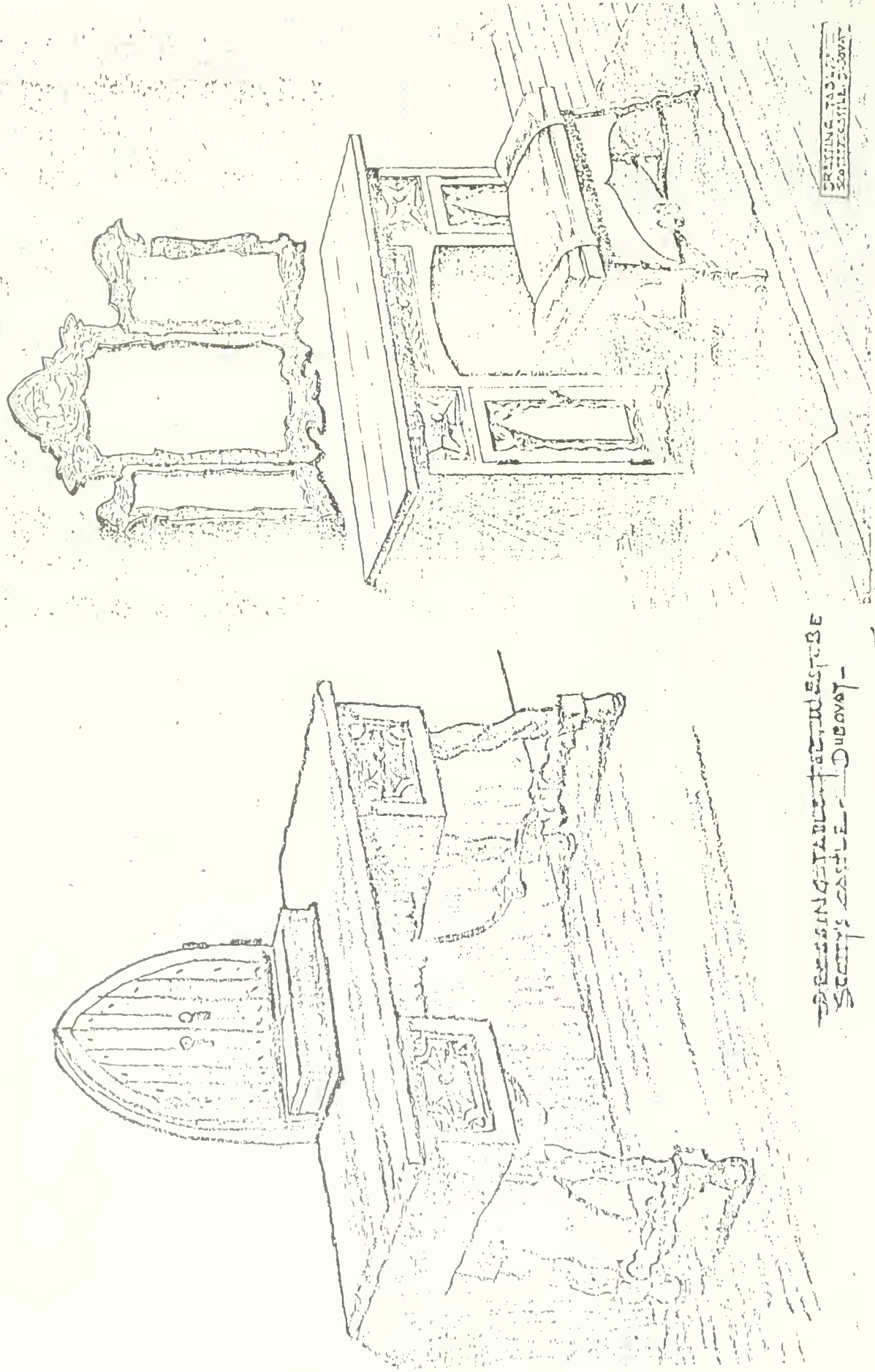
Chest of drawers on west wall of Mr. Johnson's bedroom.



Drawings 4 and 5.

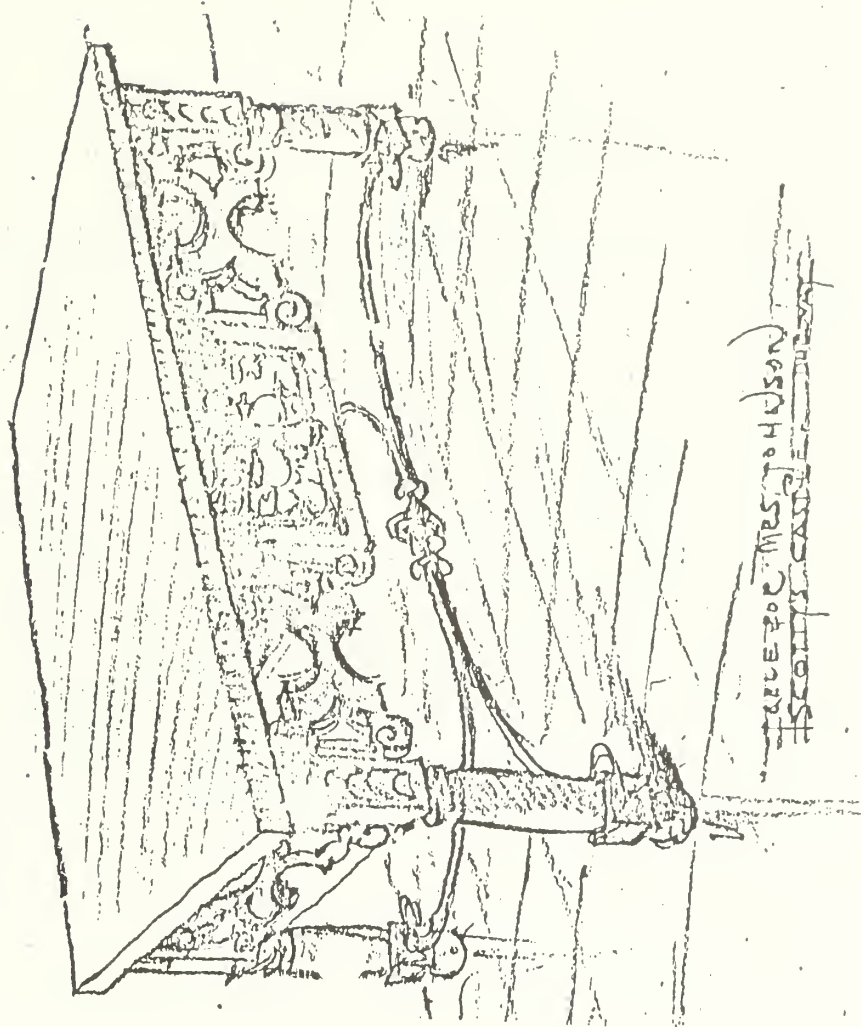
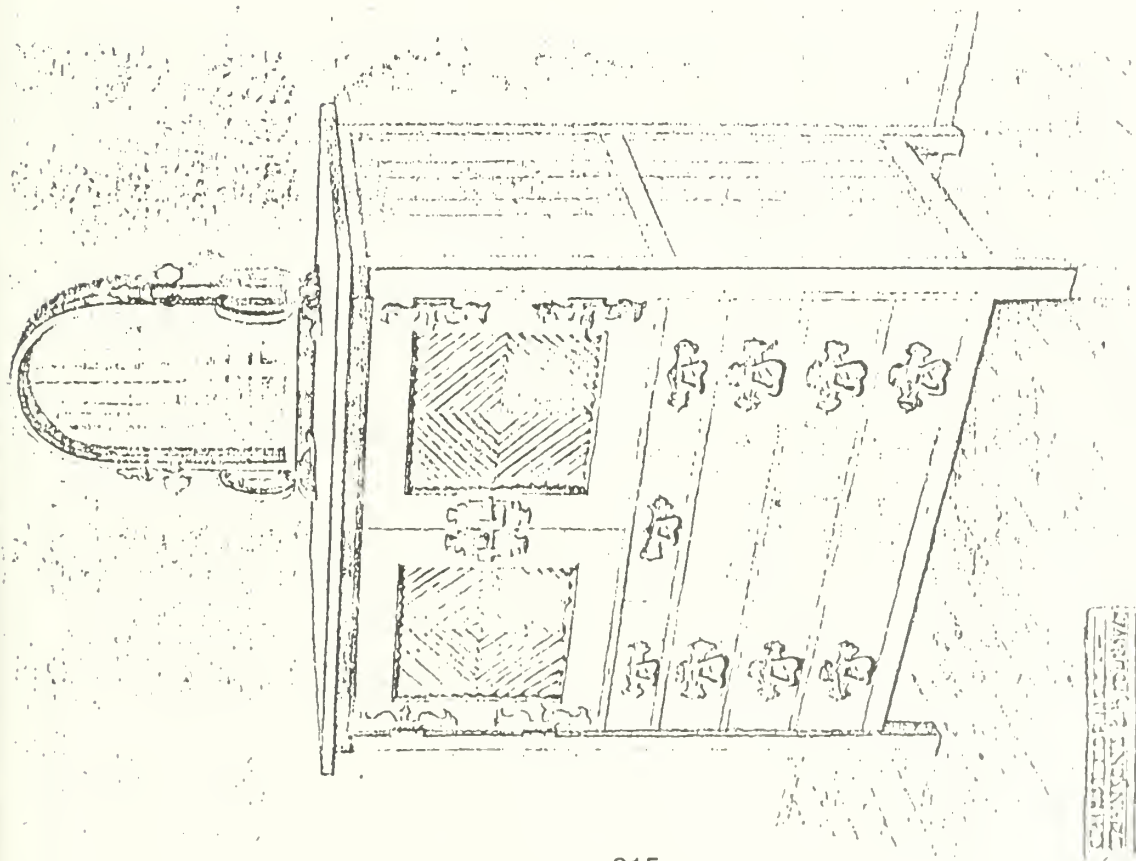
Drawing 4 is labelled "twin beds for W. Bed R. [West Bed Room]." Drawing 5 is another rendering of this piece of furniture. This suggests that de Dubovay's original idea for Johnson's bed was instead incorporated into sleeping arrangements for the west guest suite. In the end, however, the Johnsons decided to install the antique Italian bed and its copy in that bedroom.





Drawings 6 and 7.

Sketches of dressing tables and mirrors for the west guest suite bedroom. The design on the right was selected.



Drawings 8 and 9.

A chest for Mrs. Johnson's bedroom and a table for Mrs. Johnson.

Furnishings Plan for Scotty's Castle, 1928

The following data found in the castle manuscript collection had no cover sheet to further explain it. It appears to be a 1928 listing by Albert Johnson of furniture and hardware to be placed in various rooms of the castle as well as an enumeration of tasks yet to be completed in each room. Note the proposed furnishings for the two guest bedrooms in the annex. This inventory is from MSS 5, box 2, folder 1, SCRL.

[Copy].

May 26, 1928.

LIVING HALL

Recess to Scott's Room:

Gun covered on South wall and on North wall, guns to be placed rect; North and South cupboards to have glass doors and shelves behind the doors for ammunition, and drawers below the doors for cleaning utensils; cupboards to lock well.

Gun rack on West wall; to be an open rack, guns being placed horizontally on wooden pins.

Gun compartment 4' high x 12" deep, inside dimensions, 3' wide.

Gun rack 4' wide x 6' high; top to be ornamented or band sawed in addition.

Oak pegs should tip in a little.

SCOTT'S ROOM:

Bed: (4' mattress) Heavy wooden roll with four big posts, no foot board and low head board.

Dresser and Mirror

Desk

Center Table

4 Chairs

Hardware: Night or thumb latch for Scott's two doors with shorter spindle. Tighten up fastener on window.

WEST PORCH (Scott's):

Two Seats – One 8' long by 3' – Built over base tight to wall
Base – 5-1/2" high 1-3/4" projection.

LIVING HALL

Tile faced jambs on fireplace

Furniture:

Two couches 7' in the clear, inside measurements – low like my couch I purchased at Marshall Field's, in my library.

Table 8' x 4' and positive overhang.

[Copy]

Fountain to be finished

4 or 5 large easy chairs upholstered in leather, hotel type.

6 small easy chairs

Hardware: Stops or bumpers on slide bolts on main doors
Hardware for main doors
3rd hinge on three doors

SOUTH (Front) PORCH:

2 Couches 7' 9" outside over-all
30" wide outside.

LIVING HALL LAVATORY:

Divided Seats on toilet. Should be divided seats everywhere.

Towel rail

Soap dish

Glass holder

Bar for tooth brush

Hardware: Hardware lavatory door - latch to be changed to larger.
Slide bolt on toilet side, door to Scott's room, too short.

LIVING ROOM:

Shutter Hardware throughout building not here.

Velvet on niche on mantle ought to be changed.

Frame for porcelain photos.

Mason & Hamlin piano

respectively on east side of window on South Wall.

So. Wall: Cabinet

North Wall: Table
Piano

Small table

Chair

Octagon Center Table

Chair on West Wall

Chair in front of window.

SOLARIUM:

Wicker furniture – probably Mexican with leather seats.
Fitted up as a lounging and reading room for current magazines and literature.
Possibly magazine book shelf on east wall.
Fountain still to be finished.
Hardware: Door – 3rd hinge on outside door.

SCOTT'S KITCHEN:

Lower door for garbage well
Finish up compartment under sink – stain
Latches on doors under sink
Perforated iron doors under range
Hooks for pots under hood of range
Wood bracket towel racks on south wall
" " " bars on two wings of sink.
Soap dish of tile at sink under faucet
Bench to slide in under table between legs
One special arm chair for Mr. Johnson – straight back with cushion
3 Small chairs
1 Mixing table

LIBRARY:

Hardware: 3rd hinge on all doors in library
Hardware for lavatory door in library (Hdw. is here)
Hardware for cupboard in lavatory
Soap dish, bent towel bar, glass shelf, mirror, toilet paper bar
Door to be made for lavatory in library.
2 Old Mexican prints to be sold to Mrs. Johnson or to be returned to Mr. MacNeilledge.
All screens in house to be checked carefully to see that they work smoothly and that the catches are able to be operated.
Also all windows to be inspected to see that fastener bars are on and in working condition.
Couch along south windows
New desk for Mr. Johnson

STAIRWAY IN LIVING HALL:

Handrail main stair to be tightened.

A.M. JOHNSON BEDROOM:

All furniture for whole house – sketches to be submitted and approved.
Book case

[Copy]

Bed – High bed
Size to fit present mattress and spring
Mattress – 4' 3" wide
6' 9" long
New lamb's wool top mattress
Scrap baskets all through house
Chest of drawers or chiffonnier
Bureau with mirror
2 Chairs
Small table

MRS. JOHNSON'S BEDROOM OR SITTING ROOM:

Copper top for hood over fireplace
Bureau or chest of drawers and mirror over them, on east wall for Mrs. Johnson – 4' 6"
Hardware: 3rd Hinge on all doors in Mr. Johnson's apartment
Desk on west wall – 4'
Table along South wall 4' 6"
3 or 4 Chairs

BALCONY IN LIVING HALL – Hangings to drape over railing.

Linen closet door
Hardware for linen closet cupboards and doors
3" Cab. butts, iron.

UPPER SOUTH (Front) PORCH:

2 Divan Beds about 3' x 7 – (iron base?).

WEST APARTMENT:

Sitting Room:

Tile jamb on fireplace under brackets
Bookcase on north wall, near door
Desk on west wall
Couch at east wall
Table at south wall

Bedroom:

2 Beds
Dressing Table
Chiffonier
2 Chairs
Night table

Bathroom:

Stops for doors
Holder for toilet paper
Catch for cabinet door
Hardware: 14 Stud bolts short – west apt.
Hardware: Door to bridge – 3rd hinge
Spring latch plate and spindle

TOWER ON MAIN HOUSE:

Latch for tower door to be repaired
3 Canvas covered cushions 3' 3" x 22" wide
Tower window or ventilator – glaze and hinge on south edge
27 7/8 radius 1/4 circle

ANNEX:

Annex West Porch:

Bed couch or seat – Base 6' 1"
Above (between plaster) 6' 4"
30" out.

Large West Living-Room-Bedroom:

Hardware – Latch on living-room to terrace door.
Slide bolt too short
Shutters on that same door
2 Couch beds to right and left of entrance door
One – 38" wide
Other – full width
Both 6' 8"
Wood box
Table in center
Cabinet on south wall
Dresser on north wall
Couch or seat at circular window

[Copy].

Second Bedroom in Annex: [Bokhara room]

2 Single Beds

Dresser

Bureau

Night table

2 Chairs

Ventilating windows to be fixed

First Bedroom in Annex: [Will Rogers room]

Duplicate of Second Bedroom

Niche at end of hall in Annex:

Shelves and cover with two doors

Bathroom in Annex:

Screen guides are not fastened in.

List of Rugs for Various Rooms, Death Valley Ranch,
by C.A. MacNeilledge, 1930

[Copy]

Telephone DRexel 4330.

C. ALEXANDER MACNEILLEDGE

Architectural Designer
Contractor

Studio
627 South Carondelet Street
Los Angeles

Interior Furnishings
Decorations

LIST OF RUGS FOR VARIOUS ROOMS DEATH VALLEY RANCH

	Design	#	Size	
#14-12		# 6	Size 11.0 x 11.0	West Apartment Bed Room
#14-11	"	# 188	16.6 x 11.2	Living Room [Main House]
#19-985	"	# 14	12.0 x 12.0	Guest Bed Room Off Patio
#19-980	"	# 21	11.6 x 11.6	Salarium [sic]
#19-836	"	# 946	12.6 x 11.0	Living Room [Guest House]
#19-837	"	# 1317	18.0 x 12.0	Music Room
#19-838	"	# 960	20.0 x 11.0	Mr. Scott's Room
#19-840	"	# 1322	8.0 x 5.0	Living Hall
#19-842	"	# 30-71	9.0 x 9.0	Annex Bedroom
#19-814	"	# 15	12.0 x 6.0	Orchestra
#19-896	"	# 959	21.0 x 14.0	Annex Living Room
#19-897	"	# 837A	20.0 x 9.6	East Apartment Living Room
#19-898	"	# 713A	23.6 x 20.0	Living Hall
#19-893	"	# 946	12.6 x 11.0	Living Room [Guest House]
#19-894	"	# 30-V13	12.0 x 10.0	West House Bedroom
#19-859	"	# 30-115	9.6 x 8.6	Kitchenette
#19-907	"	# 30-213	12.0 x 10.0	Guest House Bedroom
#19-906	"	# 185	18.0 x 12.0	Music Room
#19-911	"	# 30-71	9.0 x 9.0	Annex Bedroom
#19-913	"	# 20	9.0 x 6.0	Living Hall
#19-914	"	# 30-150	13.0 x 3.0	Annex Passage
#19-915	"	# 30-150	13.0 x 3.0	Annex Passage
#19-921	"	# 170	20.0 x 9.6	Library
#19-945	"	# 197	11.0 x 11.0	East Apartment Bedroom
#19-938	"	# 164	19.0 x 9.6	West Apartment Living Room
#19-939	"	# 20	6.6 x 5.0	Part of Living Hall Set
#19-936	"	# 188	6.0 x 6.0	Part of Living Room Set
#19-937	"	# 814	6.0 x 6.0	Annex Hall

**Transferral of Personal Property from Gospel
Foundation of California to National Park Service, 1970**

An inventory and an appraisal of goods in the main house and annex of Scotty's Castle were accomplished in 1970 when the Gospel Foundation agreed to donate the castle furnishings to the National Park Service. The inventory is valuable because it describes all the furniture and major items in the castle and annex rooms in that year. Because Miss Liddecoat did not make many interior changes, except for those additions noted in this report, the inventory is also a general guide to the furnishings of the castle in 1948 at the time of Johnson's death. The original lengthy document could not be found, and the park's Xerox copy is difficult to read. It is not reproduced here, therefore, but is available at the castle.

FURNISHINGS PLAN

INTRODUCTION

The following chart, based on known historical documentation, comprises the room-by-room exhibit plan for Scotty's Castle. The condition of furniture pieces and decorative items is noted. The plan relies heavily on photographic documentation and on the Bessie Johnson tour guidebook published in 1941. When photographic documentation was lacking from the 1934 to 1941 period or earlier, later evidence was used. The plan utilizes the 1970 castle inventory for the first-floor annex rooms for which there is no photographic documentation from the early years.

CRITERIA FOR TREATING OR REPLACING HISTORIC FURNISHINGS

Most of the original castle furnishings remain on site, either on exhibit or in storage. This plan uses those furnishings wherever possible. Some pieces are too fragile to exhibit and this is noted in the plan, along with recommendations for conserving or substituting other pieces. These recommendations fall into the following eight coded categories, depending on the condition of the original piece and the availability of an acceptable substitute in the castle collections.

Code

Conserve	Conserve original object for exhibit
SUB-DEVA #xxxx	Substitute similar piece from original castle furnishings now in storage
SUB-PERIOD PIECE	Substitute with period acquisition
SUB-REPRO	Substitute with custom reproduction
SUB-NEW	Substitute with best approximation of original available on the market
SUB-REPRINT	Substitute historic photos or prints with modern reprints
UPLST-REPRO	Reupholster with custom reproduction
UPLST-NEW	Reupholster with best approximation of original available on the market

Many of the leather pieces and textiles are threatened by continued display and should be replaced, either with modern approximations available on the open market or by custom reproductions that are exact matches of the original.

Due to the high cost of custom reproduction work, this approach is recommended sparingly and is limited to highly distinctive materials with design or color elements that contribute significantly to the historic appearance of these interiors.

Extra protection for books and baskets exhibited on shelves can be provided easily and unobtrusively by means of custom-built, transparent boxes.

All historic photographs on exhibit in the castle should be replaced with reprints and the originals placed in appropriate archival storage. Original castle pieces that are subjected to ongoing use by interpreters or visitors should be replaced, such as the bell interpreters ring to assemble tours and the visitor seating in the patio.

Likewise, original castle pieces should not remain on exhibit outside where they are exposed to numerous natural agents of deterioration. The most obvious example of this problem is the patio. The Johnsons used the patio frequently as a natural extension of their indoor living spaces and it was heavily photographed during the historic period. It is an important interpretive area and should be fully furnished to its 1934-41 appearance with custom reproductions or modern pieces that closely match the originals.

Items not mentioned in this plan should be removed from exhibit. A removal list is included at the end of the plan identifying several of those pieces.

Effective implementation of this plan will require that a collection condition survey be conducted by a qualified conservator of all exhibited material to establish and prioritize treatment needs of the collection. The survey should evaluate and prioritize treatment requirements for the more vulnerable materials in the castle collections, specifically leather, textiles, and wood.

Wholesale replacement or reproduction of damaged materials is not recommended. Restoring all faded textiles to their former brilliance would be extremely expensive and is not essential to interpret the castle. Generally, pieces with missing parts or portions should be treated or replaced to restore their visual integrity as well as to reduce further losses. Materials subject to considerable deterioration by continued display should also be replaced or rotated with objects in storage.

VISITOR CIRCULATION

This furnishings plan is based on current circulation patterns. Implementation of suggestions to reduce the tour size and length of stay in each area could result in closing some rooms to visitor entry. This would not only restore more stable environmental conditions, but would enable in some instances a more accurate placement of furniture. Presently the large number of people allowed on tours prohibits totally accurate furniture layouts. For instance, tables that should be placed in the center of the kitchen, of Scotty's bedroom, and of the west guest suite sitting room cannot be displayed because they would obstruct the flow of visitors. In addition, the present tour route goes through Scotty's room, out onto the west porch, and then reenters the castle through the solarium. This necessitates opening two outside doors, which, during the summer months especially, drastically alters the interior temperature and lighting conditions. On the other hand, restricting visitors to the living hall area may affect the quality of the tour and cause congestion in the central halls. One way to move visitors through the castle more quickly is to offer much of the information currently presented on the guided tours in other areas of the complex by other interpretive means.

In the Johnson and west guest suites, visitors must walk a few feet along a runner into the sitting rooms in order to view the bedrooms. A smaller tour size would eliminate crowding along the runner and at the entrance to the bedrooms. Additionally, if Mrs. Johnson's bureau top is refurnished with perfume bottles and other small personal items, the runner in the Johnson Suite sitting room will have to be shortened to prohibit visitor access to those articles.

Visitor seating is needed at frequent intervals along the tour route. Modern seating should be acquired that is distinctive from the historic furnishings but that complements the castle environment.

If the first-floor annex rooms are eventually furnished and opened to public view, an exciting new dimension will be given to castle interpretation.

OTHER GENERAL RECOMMENDATIONS

If an item on exhibit in the castle does not appear in the furnishings plan, it cannot be documented as being in that room historically. In a few areas, certain furnishings are known to have been added later, making their presence inaccurate for the interpretive period and visually intrusive. Those pieces should be removed, although they could be exhibited elsewhere in the complex because they pertain to the history of the ranch and its occupants. Occasionally small items currently on exhibit in the castle that are appropriate to the decor and time period and that are known to have been original furnishings, but whose presence or precise location during the interpretive period cannot be documented, can be retained in their present location.

The addition of hangings and more rugs to the castle interior will provide a homier and warmer atmosphere. That look will be enhanced by the addition of more and larger plants to the living hall, gallery, solarium, and annex lanai areas. Silk plants, which require no care, should be acquired and distributed as shown in the historical photographs. On the exterior, pots filled with cacti should be placed on the patio bridge railing if they can be permanently affixed so that visitors do not knock them off during tours. Mrs. Johnson loved plants, and her interest in that area should be reflected at the castle by adding them to the home and its grounds.

The writer also recommends repairing the fountains in the living hall, solarium, and annex lanai. The running water would provide beneficial humidity to the interior and also add an interesting audio dimension to the interpretive tours. Historically, daily life at the castle was accompanied by the sight and sound of these babbling waters.

A general recommendation made earlier in this report is to refer to individual rooms by the names used in Mrs. Johnson's 1941 guidebook to the castle. Those names are found in the earlier text of this report and in the furnishings plan itself.

Mrs. Johnson played an important part in the castle's history and was an energetic and forceful person in her own right. However, little of her personality emerges in the castle furnishings. Evangelical pursuits were an important aspect of her life. The podium she used while preaching to the castle laborers and to other groups in Death Valley is in the castle collection and should be displayed in one of the proposed new exhibit areas.

If other quarters can be found for Park Service functions currently housed in the first-floor annex rooms, those rooms should be interpreted to the public and furnished to the extent possible. Although pictures of those rooms during the Johnson period have not been found, enough data exists in reminiscences of friends and visitors during the historical period to furnish them. Furniture and other pieces are available in the castle collection. The addition of those rooms to the interpretive story and their inclusion on tours would make the main castle building and annex a more cohesive interpretive unit.

Visitors who have gone through the castle year after year will likely notice changes in furniture placement. It is recommended that all changes made in interior and exterior furniture arrangement be explained to the public as a part of continuing National Park Service efforts to provide an accurate picture of the complex during the historical period.

KEY TO ABBREVIATIONS

GF-NPS inv. 1970	Inventory taken upon transfer of personal property from Gospel Foundation to NPS in 1970
GF tour	Tour text written by Miss Liddecoat, post-1948 period
HPFI, 1984	Historic photo furnishings inventory by castle ranger Lisa Jameson, 1984
JG	Tour text written by Mrs. Johnson, 1941
McN RL	List of rugs for individual ranch rooms compiled by C.A. MacNeilledge, 1930
MCR	Museum catalogue record
LCRS	List of castle rugs in storage (see Rug History in Appendixes)

Note: Historical location of object same as Furnishings Plan unless otherwise noted.

CENTRAL PATIO AND GARAGE ALCOVE				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
SETTEE	DEVA 11953; dark brown, plank seat, curved edge arms, plank back with scalloped edge and two three-pronged iron figures, single canvas cushion with stripes; fair condition	patio illus. 3 (1938)	garage alcove	historically located along south side of patio near steps from overhead walkway; place in garage alcove to accommodate visitors during tour introduction SUB-REPRO/UPLST-NEW
SETTEE	DEVA 11954; dark brown, three arms, sides with pierced flower/diamond designs, canvas striped pillows and seat cushions; good condition	patio illus. 4 (1941)	garage alcove	historically located on patio or in garage alcove; place in alcove for visitor seating during tour introduction SUB-REPRO/UPLST-NEW
SEATS	DEVA 13367-70; wrought-iron, two parallel U-shaped arms connected by two crosspiece armrests with leaf scroll openwork, 4 claw feet, canvas cushions with brown/green/yellow/orange stripes; good condition	patio illus. 2 (1935), 3 (1938), 6 (1949), 7 (n.d., 1940s)	four are in garage alcove	in patio courtyard along south wall SUB-NEW/UPLST-NEW
PLANTERS	DEVA 15857, DEVA 15859 (trays—15858 and 15860); ceramic vessels, green glaze, round, flared rim, sides decorated with raised ridges, two handles on sides; fair condition	patio illus. 1 (1931), 2 (1935), 3 (1938)	patio	on patio on either side of north door to main house SUB-NEW
VASES	DEVA 15850-51; terra cotta vessels, body tapers to shoulder, from shoulder tapers sharply to neck, then flares to rim; poor condition	patio illus. 3 (1938)	east and west ends of patio	along south edge of patio toward east and west ends SUB-NEW
WICKER FURNITURE	castle collections; one table, two basket chairs, two rockers, one stationary chair (castle curatorial staff unable to positively identify specific items from historical photographs in castle collection.)	patio illus. 1 (1931), 3 (1938), 5 (c.1950), 8 (n.d., 1930s?)	various items of wicker furniture are in stable storage, SC 11, Rm 10; 18972—table—K1; 18969—rocker—L1; 18970—table—L; 19003—chair—L; 11910—table—F2; misc. furn.—B2	on patio—it is not feasible to replace the original wicker furniture on the patio where it would be subject to ongoing deterioration from the elements. SUB-NEW
PLANTERS	DEVA 13043 (fruit) and others; glazed, painted terra cotta planters; one with cherubs, one with fruit vase, one with leaping rabbits; fair condition	patio illus. 9 (n.d., post-1950)	stable storage, H1-H6	on south edge of patio SUB-NEW

CENTRAL PATIO AND GARAGE ALCOVE				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PLANTER STAND	DEVA 13694; wrought-iron five-pot flowerpot holder, flat vertical shape, horseshoe legs at each end, rooster finials; good condition	patio illus. 3 (1938)	upper veranda	on south edge of patio SUB-NEW
PLANTER STANDS	DEVA 20636, DEVA ?; tall, wrought-iron, single flowerpot holders; fair condition	patio illus. 4 (1941), 6 (1949), 7 (n.d., 1940s), 9 (n.d., post-1950)	one on Scotty's patio; one in stable storage, D2; one in basement tunnel storage	on south edge of patio toward west end, under outside stairs to second floor and at bottom of stairs SUB-NEW
OLIVE OIL JAR	DEVA 13001; storage jar with lid, mottled dark green and orange drip glazed terra cotta, large body, wide shoulders, two thick triangular handles on side, spigot hole near bottom; shattered	patio illus. 4 (1941), 7 (n.d., 1940s)	SC11, Rm 10, loft	in center of garage entrance SUB-REPRO
Although not specifically shown in historical photographs, the following items were on the patio at the time the National Park Service acquired the castle. Some of them may have been intended for the west patio tea garden area, but were used in the central patio area instead:				
BENCH	DEVA 11955; rectangular top with inlaid glazed tiles depicting sailboat, animals, hunter, and building, wrought-iron stand; poor condition	GF-NPS inv. 1970	garage	on south edge of patio near table 11948 SUB-REPRO
BENCH	DEVA 11956; rectangular top with inlaid glazed tiles depicting Don Quixote scenes, wrought-iron stand; poor condition	GF-NPS inv. 1970	garage	on south edge of patio near table 11948 SUB-REPRO
TABLE	DEVA 11948; octagonal top with inlaid glazed tiles depicting Don Quixote scenes, twisted wrought-iron legs; good condition	GF-NPS inv. 1970; possibly patio illus. 3 (1938)	annex lanai	on south edge of patio near benches 11955-56 SUB-REPRO
TABLE	DEVA 11949; rectangular top with inlaid glazed tiles forming large diamonds, iron legs; good condition	MCR	garage	on patio SUB-REPRO
SETTEES	DEVA 11950-52, 11958; 11950-52: chestnut, flat scalloped arms, sides with half of spoked wheel, canvas upholstery and cushions with brown/green/yellow/orange stripes; 11958: chestnut, eight legs with carved edge, plank seat and back, canvas seat and pillows in brown/yellow/green/orange striped canvas; good condition	GF-NPS inv. 1970 mentions massive hand-carved furniture with pillows: three 7-ft. settees, one 7-ft. daybed, one 14-ft. unit with center arm, one oak settee with wrought-iron trim (11953)	garage alcove; wooden patio chairs with striped cushions matching settees are in storage loft, J2	while tour introductions given in garage, retain as seating for visitors—reupholster in canvas fabric to resemble original; if later it is decided to put settees on patio, use reproductions SUB-REPRO/UPLST-NEW

CENTRAL PATIO AND GARAGE ALCOVE				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
WATER JARS	DEVA 15741-42; terra cotta round vessels with narrow neck and metal spigot, to be hung; fair condition	Ford interv., 1980, 21	patio	on patio SUB-NEW
<p>Note: A NUMBER OF CLAY POTS were scattered around the castle exterior during the 1930s-1940s. Ultimately the cacti were removed and the pots left empty or placed in storage. Several pots show in patio Illustration 3, dated 1938. It is recommended that the three-ring binders in the SCRL containing pictures of various pots and noting their locations in the 1970s be searched for pots that match those in Illustration 3. The best matches available on the market should be acquired (SUB-NEW). Small potted artificial cacti would be easy to maintain. Further research is necessary to determine the extent of other plantings in the patio area, although historical pictures appear to show grapevines and a few larger cacti.</p>				

EAST FIRST-FLOOR VERANDA				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 13996; metal, antique green paint, seat and back with sunburst design	patio Illus. 10 (n.d.)	loft, M1	at south end of east colonnaded veranda, outside dining hall east door

LIVING HALL, North Wall, East of Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
(Gallery hangings will be discussed in this section because they formed part of the living hall decor)				
PLANTER	large, round, glazed pot with painted designs	living hall Illus. 11 (1939)	unknown	in living hall east of north door SUB-NEW
TABLE	DEVA 11939; rectangular wood top and wrought-iron legs with spiral feet; good condition	living hall Illus. 11 (1939)	just west of north entrance door	place east of above planter under window along northeast wall
CRUCIBLE, REFRACTORY	DEVA 13963 or 13964; pouring vessel, gray with red ceramic clay coating, rounded sides slightly tapering out from base, large pouring spout at lip; very poor condition	living hall Illus. 11 (1939)	SC11, Rm 11, D3	in living hall on top of table 11939 CONSERVE or SUB-NEW
MIRROR	DEVA 13351; wall mirror, gilded wood frame, twelve-lobed shaped edge with raised figures; good condition	living hall Illus. 9 (1938), 11 (1939), 23 (n.d., ca. 1938)	west guest suite sitting room, north wall	in living hall on wall east of north door

LIVING HALL, North Wall, East of Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11927; Spanish-style wall console, brown stain, front and sides are pentagonal, four flat, lyre-type legs; fair condition	living hall illus. 11 (1939) and 23 (n.d., ca. 1938); also see 14 (1953) and 16 (n.d., ca. 1950s)	SC 11, Rm 10, E2	in living hall under mirror on northeast wall
VASES	DEVA 12992-93; hand-painted, glazed, terra cotta bulbous vases, tapered lower segments, winged human figures for handles, 12992 has medallions with tree and soldier profile; 12993 has large yellow circles with birds; fair condition	living hall illus. 9 (1938), 11 (1939), 13 (dated ca. 1950, possibly late 1930s instead), 23 (n.d., ca. 1938)	12993 in stable storage, H2; 12992 in Italian room	on either end of table 11927, which is under mirror in northeast corner
CHIMES	DEVA 14425; 5-note chime set made by J.C. Deagan Co., 5 grooved cylinders of varying diameters supported by bars carved with key-board and notes, on wooden base; with mallet 14424, brown wood handle with black rubber ball at end covered with green fabric and tied with gold thread	living hall illus. 23 (n.d., ca. 1938)	SC11, Rm 11, K6	on table 11927 between vases 12992-93
RUG	DEVA 11767; prayer rug, cotton, white center with two yellow/red pillars, blue and red arch and hanging censor in center; intricate red/blue/yellow geometric motifs on borders; condition unknown	living hall illus. 9 (1938), 11 (1939)	B3 or rug racks	over gallery railing in northeast corner if in good condition SUB-DEVA ?

LIVING HALL, North Wall, West of Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TAPESTRY (wall hanging)	DEVA 13902; purple/red silk velvet with multi-colored needlepoint applique, center design of hanging oval of twining leaves/flowers tied with bow and long ribbon streamers, flower bouquet at each corner; good condition	living hall illus. 12 (1939), 14 (1953), 19 (n.d., 1940s-50s?)	SC11, Rm 11, rug rack 1	hang over gallery railing above north door into living hall
TAPESTRY (Navajo rug)	DEVA 11758; wool, gray center panel with two connecting white diamonds at each end, two outer panels of conn. red and black bordered diamonds on white background; fair condition	living hall illus. 12 (1939)	SC11, Rm 11, rug rack 8	hang over northwest gallery railing

LIVING HALL, North Wall, West of Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11797; X-leg type, cut pile fabric with geometric pattern in black/orange/yellow, fringe; good condition	living hall Illus. 20 (n.d., early 1950s?)	west of north door along wall	place along wall immediately west of north door
BENCH OR TABLE	DEVA 11938?; bench, rectangular top, square splayed legs, side stretchers, underskirt; good condition	same as above; difficult to distinguish details; unsure if item is 11938	11938 is in front of window on north wall east of door	beneath window on north wall west of door and west of chair 11797
CRUCIBLE, REFRACTORY	DEVA 13963 or 13964; pouring vessel, gray with red ceramic clay coating, rounded sides slightly tapering out from base, large pouring spout at lip; very poor condition	same as above. Illus. 11 (1939) shows a similar planter east of the north door	SC11, Rm 11, D3	place on table 11938? beneath window on north wall west of door CONSERVE or SUB-NEW

LIVING HALL, Above North Door Into Living Hall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PITCHER	DEVA 12971; terra cotta incised pitcher, S-shaped handle, four red ibis and cattails on body; good condition	living hall Illus. 4 (1931), 12 (1939)	on shelf above north entrance door into living hall	on shelf above westernmost window on north wall of living hall
PITCHER	DEVA 12970; terra cotta incised pitcher, square handle, shoulder spout, four black animals on yellow background; good condition	living hall Illus. 9 (1938)	on shelf above westernmost window on north wall of living hall	on shelf above easternmost window on north wall of living hall
WATER JAR	DEVA 13673; hammered copper, high shoulders with wide neck and mouth, overall ovoid design, 2 side strap handles; poor condition	living hall Illus. 12 (1939)	SC02, Rm 19, closet	on shelf above window just west of north entrance door CONSERVE or SUB-DEVA
WATER JUG BASKET	DEVA 13244; storage jar, round bottom, pitch covered; good condition	living hall Illus. 12 (1939)	on shelf (C2) in dining hall entrance foyer	on shelf above north door

LIVING HALL, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TAPESTRY	DEVA 13735; burgundy velvet with needlepoint flower design in four strips; good condition	living hall illus. 7 (1936), 9 (1938), 10-11 (1939); JG, 1941, 39; GF tour, 1948, 3	hanging over gallery railing above fountain	over gallery railing above fountain
LAMP AND SHADE	DEVA 13086; floor lamp, wrought-iron, pointed finial, narrow spiral stand, four legs with spade feet; flared, light-colored shade; fair condition	living hall illus. 7 (1936), 9 (1938); see also 1-2 (ca. 1931) and 13 (ca. 1939?)	dining hall entrance foyer	north of fountain behind chair
CHAIR	DEVA 11789; wing back armchair, wings and arms with scalloped edge and carved spiral on arm top, fabric of black and brown interlocking diagonal bands on beige background; good condition	living hall illus. 7 (1936), 8 (1938), 10-11 (1939)	north end of Don Quixote tile table in living hall	north of fountain near stairway
DOILY	uncatalogued; large square with figure in middle and wide lace border	living hall illus. 7 (1936), replaced by rectangular doily by 1939 (see illus. 10-11); either one would suffice; according to castle personnel, the National Park Service added linen napkins in the 1970s to cover wear spots	unknown	over back of chair 11789 SUB-DEVA
PLANTER AND SAUCER	castle collections; large, glazed pot with wide mouth and raised ridges encircling body, rolled rim (similar to those on patio on either side of north entrance door); fair condition	living hall illus. 7 (1936), 10-11 (1939); also see 1-2 (ca. 1931); planter appears to be the same in all pictures; alternately filled with ficus tree and small clay pot holding palm	SC11, Rm 10, D3	fill with large artificial plant, such as fern, and place on north side of fountain on floor
AS-SORTED PLANTERS	possibly DEVA 13051-52, 13048-49, 13043-45, 15768-72, 17786; three tall painted pots with saucers—elaborate designs; two smaller clay pots with raised decorative bands around neck; poor condition	living hall illus. 7 (1936), 10-11 (1939); also see 1-2 (ca. 1931)	several painted, glazed pots from living hall in stable storage, H1-H6, including one with cherubs, one with fruit (13043), and one with leaping rabbits	use historical pictures to identify specific pots, if possible. If not available SUB-NEW Fill with artificial plants (mother-in-law's tongue, split-leaf philodendron) and place along fountain edge

LIVING HALL, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
ANIMAL FIGURINES	DEVA 13770-71; pottery griffins, hollow, red clay with gray-green glaze; rectangular stand supports winged horse with rooster head; poor condition	living hall illus. 7 (1936), 10-11 (1939)	SC11, Rm 11, D4	south and north sides of fountain ledge against east wall
PLANTER AND SAUCER	castle collections; large, glazed pot with wide mouth and raised ridges encircling body, rolled rim (similar to those on patio on either side of north entrance door and to planter north of fountain); condition unknown	living hall illus. 7 (1936), 12 (1939)	SC11, Rm 10, D3	fill with large artificial plant, such as fern, and place south of fountain on floor
ANIMAL FIGURINES	DEVA 15635-37; figures of frogs intended as fountain decorations, dark green, yellow eyes, white underside, open mouths lead to drainage openings through body; poor condition	do not show in historical photos, but are original fountain furnishings	in fountain - one is covering drain in fountain	in fountain
CHAIR	DEVA 11788; wing back armchair, wings and arms with scalloped edge and carved spiral design on arm top, fabric or beige background with all-over brown elliptical crescent design; good condition or DEVA 11959; wing back armchair, high back rolled arms, wood base and legs, overall geometric forms of flowers/vases, pattern in orange/brown on beige background	living hall illus. 10-12 (1939); also see illus. 1 (1931), 6 (1934), and 7 (1936); in latter pictures, armchair 11959 is in this location; illus. 6 and 11 show chairs were interchanged	11788 is at south end of Don Quixote tile table in living hall; 11959 is in SC 11, Rm 10, loft	one on south side of fountain and the other in front of the dining hall entrance foyer against the south wall; add rectangular lace doilies to backs and to arms of 11959 SUB-DEVA

LIVING HALL, Foyer at Base of Stairs			
Object	Description	Documentation	1987 Location
CHAIR	fabric-covered chair with wooden arms similar in style to 11789 and 11788—unable to discern pattern; condition unknown	living hall illus. 10-11 (1939), 13 (ca. 1939?)	unknown
			in alcove at foot of stairs to gallery backing against north wall, below hat rack; does not extend beyond edge of wall so that kitchen door can open SUB-DEVA

A1	B1	C1
A2	B2	C2
A3		C3
A4		C4
A5		C5
A6		C6
A7		C7

East Wall--Living Hall

LIVING HALL, Foyer at Base of Stairs			
Object	Description	Documentation	1987 Location
HAT RACK	DEVA 13689; rectangular, two opposed panels on each side with carved design of soldier's profile, water beasts, and leaf scrolls, nine hooks; good condition	living hall illus. 13 (ca. 1939?), 14 (1953)	on north wall in foyer at foot of stairs to gallery
			Furnishings Plan Location/Treatment Code on north wall of alcove at foot of stairs to gallery

LIVING HALL, Dining Hall Entrance Foyer, North Wall			
Object	Description	Documentation	1987 Location
URN	DEVA 12978; floor type, orange/brown glazed terra cotta, high shoulders, short neck, wide mouth, lion crest on one side, simulated arched handles with goat head; good condition	living hall illus. 7 (1936), 10-11 (1939); also shown in 1 (1931)	west guest suite bedroom
			Furnishings Plan Location/Treatment Code against north wall of dining hall entrance foyer

LIVING HALL, Dining Hall Entrance Foyer, East Wall			
Object	Description	Documentation	1987 Location
	BOOKCASES (see diagram on preceding page)—note that several books in the bookcases may belong to Albert Johnson's sister Cliffe. Those books should not be included in the furnishings plan.		Furnishings Plan Location/Treatment Code
BOOKS	DEVA 12025-32; large, red leather, bound, thin volumes, <i>The Works of Shakespeare</i> ; good condition	living hall illus. 10-11 (1939); also see 1 (1931), 13 (ca. 1939?), and 14 (1953)	dining hall entrance foyer bookcase, (A7)
BOOKS	possibly DEVA 11983-87, 11979-81, 11972-77, 11968-70, 12038, 11999; eleven smaller books (titles illegible); good condition	living hall illus. 10-11 (1939)	on north end of shelf (A7) of dining hall entrance foyer bookcase
BOOKS	DEVA 12117-138; set of about fourteen thin volumes, <i>Writings of Nathaniel Hawthorne</i> ?; good condition	living hall illus. 10-11 (1939); see also 1 (1931)	on south end of shelf (A7) of dining hall entrance foyer bookcase
BOOKS	miscellaneous titles	living hall illus. 10-11 (1939) show two books on south end of shelf A4; north end of shelf is not visible	some of shelf (A5) and some of (A6), north ends; add a few smaller books to each shelf on south ends
			place a few books on south end of shelf (A4) SUB-DEVA
SUGAR BOWL	DEVA 12876 or 12877; round-bodied bowl with curved handles on sides; body dark with cream-colored shoulders; good condition	living hall illus. 13 (ca. 1939?), 14 (1953)	in center of shelf (A4) of dining hall entrance foyer bookcase
FLOWER-POT	DEVA 13075; glazed, hand-painted earthenware, four small feet at corners, two sides with flower, one side with bull, one side with man hitting bird; fair condition	living hall illus. 13 (ca. 1939?); in living hall illus. 5 (1931) and 6 (1934) and gallery illus. 4 (n.d., 1931?), this pot appears on shelf C3	in center of shelf (A3) of dining hall entrance foyer bookcase; sometimes used on shelf (C3); if 13075 is placed on (A3), put similar pot from collections on (C3) SUB-DEVA ?

LIVING HALL, Dining Hall Entrance Foyer, East Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
Note: Shelves (A1) and (A2) are not discernible in historical photos. Living hall illus. 13 (ca. 1939?) and 14 (1953) show a small basket or vase on (A2), but it is unrecognizable.			
BOX; PROJECTOR CASE?	DEVA 18209?; appearance unclear; appears to be tall box or case	living hall illus. 5 (1931), gallery illus. 4 (n.d., 1931?)	in south corner, shelf (C7) of dining hall entrance foyer bookcase
BOOKS	castle collections; books of various heights; no sets apparent	living hall illus. 5 (1931), 14 (1953); gallery illus. 4 (n.d., 1931?); 1953 arrangement of books closely resembles that of 1987	on shelf (C6) of dining hall entrance foyer bookcase
BOOKS	castle collections; set of books; possibly these are the Waverley novels purchased by Albert Johnson	living hall illus. 5 (1931), 14 (1953); gallery illus. 4 (n.d., 1931?)	on shelf (C5) of dining hall entrance foyer bookcase
MISC.	unknown object; cannot discern details from photo	gallery illus. 4 (n.d., 1931?)	on shelf (C4)
Note: Shelves (C1) and (C2) are not discernible in historical photos.			

LIVING HALL, South Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11788 or 11959; two easy chairs (see earlier descriptions); good condition	living hall illus. 4-5 (1931), 6 (1934), 11 (1939); gallery illus. 4 (n.d., 1931?)	one on south side of fountain and the other in front of the dining hall entrance foyer against the south wall; place doilies on arms and back of 11959
BLANKET CHEST	DEVA 11932; walnut, sides and back with square and rectangular panelling with boxwood inlays; good condition	living hall illus. 6 (1934) shows radio sitting on unidentifiable piece of furniture in that corner	southeast corner of living hall
RADIO	wooden housing rising to arch in front; about 18" high	living hall illus. 6 (1934)	on top of chest 11932 SUB-DEVA or SUB-PERIOD PIECE
PAINTING	DEVA 13310; oil painting of Venetian canal scene, oil on burlap, gesso and gilt frame arched at top; poor condition	living hall illus. 5 (1931), 6 (1934)	on wall above chest in southeast corner of living hall CONSERVE

LIVING HALL, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11957; walnut, octagonal top, bottom funnels to single spool pedestal resting on square base; good condition	living hall Illus. 5 (1931), 6 (1934)	north end of dining hall entrance foyer	on south wall of living hall east of main door
BOX or BOWL	metal or lacquered wooden trunk-shaped box with engraved or painted circular designs DEVA 13683 or 13681; small round, solid cast brass with raised design and wide flared mouth	living hall Illus. 6 (1934) living hall Illus. 5 (1931); gallery Illus. 4 (n.d., 1931?)	unknown shelf (B7) in dining hall	on pedestal table 11957 near south entrance door
PLANT-ERS AND STANDS	DEVA 13678, 13680; embossed copper round bowls held in wrought-iron stands with tripod legs; good condition	living hall Illus. 4-5 (1931), 6 (1934)	on either side of south entrance door	on either side of south entrance door into living hall; place stand with loose ring finials west of door, one with dragon-headed finials east of door
CHAIR	DEVA 11770 or 11785; friar-type walnut chair, front legs with turned top, acanthus finials, leather back and seat; good condition	living hall Illus. 5 (1931)	dining hall	west of south door into living hall, between door and planter
PAINTING	DEVA 13309; Venetian canal scene with ruins, oil on burlap, gesso and gilt frame arched at top; poor condition	living hall Illus. 8 (1938)	southwest corner of living hall	on wall above sideboard in southwest corner of living hall CONSERVE
SIDE-BOARD	DEVA 11933; walnut, rectangular, boxwood inlays with incised pictures; good condition	living hall Illus. 8 (1938), 15 (1953), 17 (n.d., late 1930s?); JG, 1941, 16	southwest corner of living hall	in southwest corner of living hall under painting 13309
VASES, OR WINE JARS	DEVA 12979-80; ovoid painted vases (or wine jars) with caps; good condition	living hall Illus. 8 (1938), 17 (n.d., late 1930s?)	on either end of sideboard in southwest corner of living hall	on either end of sideboard 11933 in southwest corner of living hall
WATER JAR	DEVA 13645; hammered copper, high shoulders with wide neck and mouth, allover ovoid design, 2 side strap handles	living hall Illus. 8 (1938); 17 (n.d., late 1930s?) shows another item in this location that is not identifiable; see first-floor music room Illus. 1-2 (1931) for a closer view of pitcher	SC11, Rm 11	in middle of sideboard 11933 in southwest corner of living hall

LIVING HALL, Shelf Above South Door Into Living Hall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PITCHER	DEVA 12973; incised earthenware, wide spout, body with two multi-colored birds; good condition	living hall illus. 5 (1931)	on east end of shelf above south entrance door	on east end of shelf above south door
PITCHER	DEVA 12972; terra cotta, incised loop handle, multi-colored parrots on body; good condition	living hall illus. 5 (1931)	on shelf above window just east of south entrance door into living hall	on shelf on south wall above window just east of south entrance door
PITCHER	DEVA 12975; incised terra cotta, spout on shoulder, green handle, body with two men; good condition	living hall illus. 5 (1931)	on shelf directly above south entrance door	above south door on shelf
PITCHER	DEVA 12976; terra cotta, incised, red/blue/yellow checker design on neck, rope handle; good condition	original castle furnishing—this shelf does not appear in historical photos to document this object's location	on shelf above window just west of south entrance door into living hall	on shelf on south wall above window west of south entrance door
PITCHER	DEVA 12974; earthenware, raised mermaids on sides, glazed; good condition	original castle furnishing—living hall illus. 18 (n.d., 1948-54) shows a pitcher in this location, but details are unclear	at west end of shelf above south entrance door	at west end of shelf above south entrance door

LIVING HALL, South Gallery Railing		
Object	Description	Furnishings Plan Location/Treatment Code
RUG	DEVA 11754; wool, gold edged, all-over pattern of black diamonds containing eight points with red center with four black S-shaped forms on each side separated by small black diamonds with red center; border with repeated red diamonds, fringe; good condition	over gallery railing in southwest corner of living hall

LIVING HALL, South Gallery Railing			
Object	Description	Documentation	1987 Location
TAPESTRY	DEVA 13909; 19th century Italian, couched silk with couched laid embroidery, pink background with design of elaborate crest in center, bows and ribbons across top, flower and leaf scrolls, red and gold striped ribbon border, fringe; good condition	living hall illus. 11 (1939); see color slide 18 (n.d., 1948-54)	SC11, Rm 11, rug rack 1
			Furnishings Plan Location/Treatment Code hang from gallery railing above south entrance door

LIVING HALL, West Wall			
Object	Description	Documentation	1987 Location
LAMP	DEVA 13113-14; electric floor lamp, black wrought-iron, top with large circle containing scroll-tipped quatrefoils, seven candle holders converted to electric lights, tripod legs; good condition	living hall illus. 8 (1938), 12 (1939); see also 3-4 (1931)	on either side of fireplace, west wall of living hall
PLAQUE	DEVA 13783; hammered copper plaque in relief of Indian carrying torch; good condition	living hall illus. 8 (1938), 12 (1939)	on chimney at level of gallery railing, facing living hall
ANDIRONS	DEVA 13815-16; cast-iron, T-shape, form of bat, clawed feet, spread wings; good condition	living hall illus. 8 (1938); GF tour, 1948, 2	in fireplace, west wall of living hall
RUG	DEVA 11758; Navajo rug, wool, gray center panel, two connecting white diamonds at each end, two outer panels of connecting red and black bordered diamonds on white background; good condition	living hall illus. 17 (n.d., late 1930s?), 18 (n.d., 1948-54)	SC11, Rm 11 rug rack 8
RUG	DEVA 11755; hooked rug, three rows of large four-lobed geometric design in blue/gold/red/pink; alternating pattern of five petaled design in red/blue/green/black; fair condition	living hall illus. 17 (n.d., late 1930s?)	SC11, Rm 11, H3
			Furnishings Plan Location/Treatment Code over gallery railing north of chimney

LIVING HALL, Foyer In Front of Scotty's Bedroom			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CHEST	DEVA 11931; rectangular hinged top, iron ring handle on each end, front with standing half-nude figures on each end, front with carved scroll, demon head finials, back with royal profile; fair condition	living hall illus. 17 (n.d., late 1930s?), 20 (early 1950s), 21 (n.d., 1930s)	dining hall in front of trunk against north wall of chimney hearth
CHAIR	DEVA 11786; hip-joint type, bridge type legs, front of arms end with carved scroll, demon head finials, back with royal profile; fair condition	living hall illus. 21 (n.d., 1930s)	dining hall in front of trunk against north wall of chimney hearth
GUNS	DEVA 1028-29, 13259-64, 13266-67; rifles and shotgun; good condition	JG, 1941, 28; GF tour, 1948, 2	in gun rack on west wall and in cabinet on north wall in rack on west wall of foyer and in cabinet on north wall

LIVING HALL, Center of Room			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
TABLE	DEVA 11889; rectangular table, three brass framed insets of glazed tile panels, each with twelve tiles forming scene from Don Quixote, heavy iron legs; good condition	living hall illus. 6 (1934), 7 (1936), 8 (1938); 10-12 (1939); JG, 1941, 13, 15; GF tour, 1948, 3	center of room, east end of living hall in front of fountain at east end of room in front of fountain
LAMPS AND SHADES	DEVA 13083-84, 15643-44; table lamps, copper with silver plate, segmented ovoid pattern tapered body; white parchment six-sided shades with yellow/orange/green curvilinear stem design; good condition	living hall illus. 6 (1934), 7 (1936), 8 (1938), 10-12 (1939); JG, 1941, 15	on either end of table on either end of table 11889
BOWL	DEVA 12977; large, multicolored porcelain bowl with segmented flared sections; good condition	living hall illus. 6 (1934), 7 (1936), 8 (1938), 10-12 (1939); JG, 1941, 15	on table 11889 between lamps between lamps on table 11889
CHAIR	DEVA 11790; wing back armchair, square cornered wings, large rolled arms, fabric design of alternating bands of blue/red/yellow geometric designs on brown background and repeated opposed stylized birds on blue background, two carved snakes in relief on wood base; good condition	living hall illus. 6 (1934), 10, 12 (1939); also see 3 (1931)	on south side of fountain against east wall at south end of table 11889, facing east

LIVING HALL, Center of Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11803 or 11804; wing back armchair, wings and arms with scalloped edge and carved spiral design on top of arm, fabric of beige background with allover brown elliptical crescent design; good condition	living hall illus. 8 (1938), 10 (1939)	south wall of first-floor music room	at north end of table 11889, facing east
DOILY	white lace, square shape	living hall illus. 8 (1938)	unknown	over back of chair 11803 or 11804 SUB-DEVA
CHAIRS	DEVA 11899-900; overstuffed leather armchairs, low wide arms; fair condition	living hall illus. 6 (1934), 8 (1938), 12 (1939)	backing against table 11889, facing west toward fireplace	backing against table 11889, facing west
COUCHES	DEVA 11934-35; leather upholstery, eight dome-shaped brass finials, high back and sides, three seat cushions; good condition	living hall illus. 6 (1934), 8 (1938), 12 (1939)	on north and south sides of center of living hall in front of fireplace, facing each other	on south and north sides of living hall, in center of room, facing each other
TABLE	DEVA 11885; walnut, octagonal top with inset of bronze (brass?) plaque of cougars, four iron band legs connected by iron circle (old Spanish brazier); very good condition	living hall illus. 6 (1934), 8 (1938), 12 (1939); JG, 1941, 11; GF tour, 1948, 1	in front of fireplace in area surrounded by leather furniture	in front of fireplace in area surrounded by leather couches and chairs
TABLE	DEVA 11942; rectangular top with hand-painted and glazed tile with center design of red and blue flowers, outside border with two beasts at each end; wrought-iron stand, four feet; very good condition	living hall illus. 8 (1938), 20 (early 1950s?); also see 16 (n.d., ca. 1950s), 17 (n.d., late 1930s?)	east end of north-facing leather couch	at east end of south-facing leather couch
TABLE	DEVA 11943; rectangular top with hand-painted and glazed tile with leaves, yellow circle in center with nude human figure surrounded by four ovoid shapes; wrought-iron stand, four feet; very good condition	does not actually show in pictures until one dated ca. 1950 (living hall illus. 13), although that photo might actually date from the late 1930s; also see illus. 18 (n.d., 1948-54). Earlier photos show a table lamp in this location, see illus. 3-4 (1931), 12 (1939)	east end of south-facing leather couch	at west end of north-facing leather couch

LIVING HALL, Center of Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMPS AND SHADES	DEVA 13081-82; table lamps, brass with silver plate, pointed finials, octagon bottom on square base; good condition	living hall illus. 8 (1938), 12 (1939), 13 (ca. 1939?); also see 3 (1931)	on tables 11942-43	on tables 11942-43
LAMP AND SHADE	DEVA 13085; floor lamp, wrought-iron stand, four splayed legs, twisted open filigree work halfway up stand; pointed finial; light-colored, flared shade with trim; good condition	living hall illus. 3-4 (1931), 12 (1939), 13 (ca. 1939?)	loft storage	behind north-facing leather couch
LAMP AND SHADE	DEVA 13135?; floor lamp, brass, mottled brown color, upper half of stand adjustable and ending in pointed finial with cup base, S-shaped extending arm at top ending in single socket chain pull	living hall illus. 3-4 (1931), 8 (1938), 17 (n.d., late 1930s?)	SC11, Rm 10, shelf O	at west end of south-facing leather couch

LIVING HALL				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12423-24, 12427-28, 12437-38, 12443-46; sheepskin, linen lining, panels laced together, embossed designs, fringed edges, bottom tassels; fair to poor condition	living hall illus. 6 (1934), 9 (1938), 11-12 (1939), 14 (1953), 18 (n.d., 1948-54), 19 (n.d., 1940s-50s); JG, 1941, 16; GF tour, 1948, 3	living hall and gallery windows	on living hall and gallery windows SUB-REPRO
RUG	DEVA 11738; wool, green background, overall center design of light green diamonds; border of flowers, scrolls, leaves; same as 11737; good condition	living hall illus. 3 (1931), 18 (n.d., 1948-54)	SC11, Rm 11, rug rack 10	in hallway between living hall and first-floor music room SUB-NEW
RUG	DEVA 11739; wool, gold background, overall center design of light green diamonds containing alternating pattern of blue/red diamonds and leaf-like quatrefoils; good condition	living hall illus. 10-11 (1939)	SC11, Rm 11, rug rack 9	in hallway between living hall and dining hall SUB-NEW

LIVING HALL				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CARPET	DEVA 11745; wool, gold background, all-over alternating center design of two opposing blue curvilinear U-shaped motifs crossed by two opposed blue diamond-like motifs; good condition	living hall Illus. 6 (1934), 7 (1936), 8 (1938), 10-12 (1939); note that Illus. 7 shows a smaller rug placed over the carpet east of table 11889, and Illus. 8 shows runners in use	SC11, Rm 11, rug rack ?	on center of floor in living hall SUB-NEW
RUG	DEVA 11737; wool, green background, overall center design of light green diamonds; border of flowers; scrolls, leaves; same as 11738; good condition	living hall Illus. 17 (n.d., late 1930s?), 20 (early 1950s). Latter picture shows runners in use	SC11, Rm 11, rug rack 9	in hallway between living hall and Scotty's bedroom SUB-NEW

SCOTTY'S BEDROOM, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
COMMODE	DEVA 11898; walnut, drawer with inlay of light wood, door in center with dark inlaid diamond; good condition	Scotty's bedroom Illus. 4 (n.d., ca. 1940), 6 (1941)	east of wardrobe against south wall	on east wall between door and bed
BED	DEVA 13427; ornate carved headboard with three panels showing mountain lion, sunrise, bighorn sheep; dome-shaped light shade; very good condition	Scotty's bedroom Illus. 2 (1938), 4 (n.d., ca. 1940), 6 (1941); JG, 1941, 29; GF tour, 1948, 2	headboard against east wall	headboard against east wall between doors to living hall and bathroom
BED-SPREAD	DEVA 13911; cotton, beige background, diamonds formed by squares in green/orange/red/black; good condition	same as above	on bed 13427	covering bed 13427
PHOTOS	DEVA 14341; framed photo collection, eight 7x10 photos of scenes from Wild West Show; good condition	Scotty's bedroom Illus. 2 (1938), 4 (n.d., ca. 1940), 6 (1941); JG, 1941, 29	on east wall above bed	on east wall above bed SUB-REPRINT
PHOTO	DEVA 14359; black and white photo of Scotty in front of closed courtyard gates; good condition	this area changed periodically. Illus. 2 (1938) shows this picture. No photo is present in that location in Illus. 4 (n.d., ca. 1940)	on south wall west of wardrobe	above bed on east wall SUB-REPRINT

SCOTTY'S BEDROOM, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BOOKENDS	bronze figurines of cowboy riding bucking bronco	Scotty's bedroom illus. 6 (1941)	unknown	on commode 11898 next to bed (north side) SUB-DEVA
BOOKS	unable to distinguish number of books or titles	Scotty's bedroom illus. 6 (1941)	unknown	on commode 11898 between bookends SUB-DEVA
BLANKET	DEVA 11757; Navajo, wool, white background, interlocking geometric designs; large female Indian figure on each side; good condition	Scotty's bedroom illus. 2 (1938), 6 (1941); GF tour, 1948, 2	spread across trunk under gun rack outside east door of bedroom	lengthwise across foot of Scotty's bed

SCOTTY'S BEDROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PHOTO	DEVA 14340; framed black/white collection, eleven photos of various sizes showing various people ca. 1900; good condition	Scotty's bedroom illus. 2 (1938), 4 (n.d., ca. 1940), 6 (1941); JG, 1941, 29	east end of south wall	on south wall at east end, east of wall sconce SUB-REPRINT
PHOTO	DEVA 14339; framed black/white photo collection, eight head and shoulder photos of Wild West Show personalities; good condition	Scotty's bedroom illus. 2 (1938), 4 (n.d., ca. 1940), 6 (1941); JG, 1941, 29	south wall between 14340 and wardrobe	on south wall between wardrobe and photo collection 14340 SUB-REPRINT
CHAIR	DEVA 11770 or 11785; straight back, arms, acanthus finials, painted embossed leather back and seat; fair to good condition	Scotty's bedroom illus. 4-5 (n.d., ca. 1940). illus. 2 (1938) shows chair 11799 in this location, while 6 (1941) shows chair similar in style to 11806 (in Johnson sitting room)	in dining hall against south wall	against south wall east of wardrobe
WARD-ROBE	DEVA 11893; oak, two large upright doors in center section, overall cut-out design of eight-pointed stars with pierced leather insets, pull-out drawers on bottom; very good condition	Scotty's bedroom illus. 2 (1938), 3-5 (n.d., ca. 1940); JG, 1941, 31; GF tour, 1948, 2	south wall	south wall
CLOTHES	DEVA 14087-89 (boots), 14100-105, 14160-68, 14170-83 (neckties and hats), 14199-217 (shirts, suit coats, vests, and pants), 14223-27 (pants and pajamas), 15722-25 (shoe trees and shoes)	original castle furnishings; no photographic documentation	in wardrobe	in wardrobe

SCOTTY'S BEDROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
FRAMED CLIP-PINGS	DEVA 15727; rectangular frame holding three news items relating to story of "Scott Special"; good condition	Scotty's bedroom Illus. 4-5 (n.d., ca. 1940); JG, 1941, 31-32	on table 11892 on west wall	on top of oak wardrobe 11893 at east end SUB-REPRINT
PHOTOS	DEVA 14342; framed black/white photo collection, four 7x10 photos of Wild West Show personalities; good condition	Scotty's bedroom Illus. 4-5 (n.d., ca. 1940); JG, 1941, 29	on north wall above chest of drawers	on top of oak wardrobe 11893 in center SUB-REPRINT
PHOTOS	DEVA 24124-27; set of three framed black/white photos by Charles Stacy showing elephants and seal in Wild West Show; good condition	Scotty's bedroom Illus. 3, 5 (n.d., ca. 1940); JG, 1941, 29	SC02, Rm 21, A1	on top of oak wardrobe 11893 on west end SUB-REPRINT
CHAIR	DEVA 11768 or 11769; straight back, front legs with turned top, back with acanthus finials, painted embossed leather back and seat; fair condition	Scotty's bedroom Illus. 3, 5 (n.d., ca. 1940)	dining hall	against south wall at west end of wardrobe 11893

SCOTTY'S BEDROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11768 or 11769; straight back, front legs with turned top, acanthus finials, painted embossed leather back and seat; fair condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	dining hall	north of west door against west wall
TABLE	DEVA 11892; triangle top with cut corners, front with door, sides with carved heraldry in relief; fair condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	west wall south of window	on west wall between window and door
BOOKS (three)	unable to distinguish titles; one very thick, others smaller	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	unknown	face down on top of table 11892 SUB-DEVA
PHOTO	DEVA 14345; tinted photo of Buffalo Bill Cody (Stacy, 1927) in Wild West Show outfit; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940); GF tour, 1948, 2	high on west wall between window and door	high on west wall between window and door SUB-REPRINT
LIBRARY TABLE (DESK)	DEVA 11891; rectangular top, two drawers with iron toggle handles, single stretcher, lyre-shaped legs; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	against west wall in northwest corner	diagonally across northwest corner of room
CHAIR	DEVA 11802; straight back armchair, flat arms terminating in spiral, panel insets on sides with carved rosettes; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	in front of desk	in front of desk 11891

SCOTTY'S BEDROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CABINET	DEVA 13674; large wooden stationery cabinet with metal trim, arch-shaped design with raised dots on front; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	on right-hand side of desk	on right side of desk 11891
PAPER HOLDER	DEVA 13847; note pad holder, part of set 13846-48, 13782; Italian leather-covered wood base with laced leather flap, two dark brown leather strips, loop at side for pencil	Scotty's bedroom Illus. 3 (n.d., ca. 1940)	SC11, Rm 11, J4	on left-hand side of desk 11891
WASTE-BASKET	DEVA 13782; leather, four panels laced together with leather tongs, tassel on each corner matches writing set 13846-48 (in storage); good condition	Scotty's bedroom Illus. 8 (1953), 9 (n.d., ca. 1950)	under desk along west wall	between desk and triangular table along west wall
WRITING SET	DEVA 13846-48; portfolio, paper holder, desk set; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940), 8 (1953), 9 (n.d., ca. 1950)	SC11, Rm 11, J4, J8	on top of desk 11891 at center back between 13847 and 13674

SCOTTY'S BEDROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11801; wing back armchair, wings and arms with scalloped edge and carved spiral design on top, fabric with gray squares outlined in white with alternating vertical and horizontal black stripes; good condition	Scotty's bedroom Illus. 3 (n.d., ca. 1940), 9 (n.d., ca. 1950)	west of chest of drawers, backing against north wall	west of chest of drawers, backing against north wall
CHEST OF DRAWERS	DEVA 11894; two plank doors with sliding pin latch and decorative iron hinges, three small drawers with iron ring handles, and two full-width drawers; good condition	Scotty's bedroom Illus. 1 (1931), 3 (n.d., ca. 1940), 9 (n.d., ca. 1950)	in center of north wall	in center of north wall
BUREAU SCARF	hand-loomed cotton, multi-colored stripes, fringed ends; condition unknown DEVA 13871; hand-loomed cotton, red/orange/yellow/white stripes plus three wide orange stripes with white stars; white fringed ends	Scotty's bedroom Illus. 1 (1931), 3 (n.d., ca. 1940), 9 (n.d., ca. 1950)	unknown on top of chest of drawers 11894	on top of chest of drawers 11894 or replace with similar scarf such as 13871

SCOTTY'S BEDROOM, North Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
Note: Furnishings on top of the chest of drawers vary. A 1931 picture (Illus. 1) shows a bureau scarf, possibly DEVA 13871, the trunk-shaped paper holder with hinges (DEVA 13847), a small brass alloy bowl similar to one used in the living hall (on dining hall shelf B7, DEVA 13682-83), and what appears to be an ashtray and cigarette tin. Illus. 3 (n.d., ca. 1940) shows a framed, 3/4-length, autographed photo of P.T. Barnum. Illus. 9 (n.d., ca. 1950) shows a more ornate trunk-shaped box with circular embossed designs and framed photographic print DEVA 14313, showing Scotty and Johnson sitting in the leather armchairs in the living hall. Recommend replacing photo of Barnum, DEVA 14360, now in stable storage, SC11, Rm 11, W6.			
CLOTHES-LINE WITH HATS	DEVA 14182-84, 14436; tan cowboy hats, about seven in number; neckties shown in 1931 picture, not ca. 1940	Scotty's bedroom Illus. 1 (1931), 3 (n.d., ca. 1940)	two in Scotty's bedroom, one in living hall, one in SC11, Rm 10, A6 attach clothesline to light sconces above chest of drawers and pin on hats with wooden clothespins SUB-NEW (3 additional hats)
CHAIR	DEVA 11799; curved back and sloping, tapering arms, pierced X-shaped back and sides with center ovoid rosette, leather seat; fair condition	Scotty's bedroom Illus. 2 (1938), 6 (1941), 8 (1953)	north wall east of chest of drawers 11894 backing against north wall east of chest of drawers 11894

SCOTTY'S BEDROOM, Center of Room			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
TABLE	DEVA 11890; wooden oval table with scalloped legs and metal braces; fair condition	Scotty's bedroom Illus. 2 (1938), 3-5 (n.d., ca. 1940), 7 (n.d., ca. 1953), 8 (1953), 9 (n.d., ca. 1950)	SC11, Rm 10, E2 present circulation pattern of tours prohibits placing table in center of room; if room is closed off, replace table in center of room
TABLE SCARF	short scarf, fringed ends, pattern hard to discern (dark color)	Scotty's bedroom Illus. 3-5 (n.d., ca. 1940)	unknown across width of table 11890 if it is replaced in center of room SUB-DEVA
MISC. KNICK-KNACKS	small glass goblet-shaped vase; round ashtray with feet; cigarette tin (?); silver dish with curved handle	Scotty's bedroom Illus. 3-5 (n.d., ca. 1940)	unknown on runner in center of table 11890 if it is replaced in center of room; if not found, use similar objects from collection SUB-DEVA

SCOTT'S BEDROOM			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12481-86; lined, heavy brown linen with raised chenille design of abstract patterns, fringed ends; fair condition	Scotty's bedroom illus. 3 (n.d., ca. 1940), 8 (1953), 9 (n.d., ca. 1950)	on west and north windows of room
RUG	DEVA 11752; wool, beige background design of four opposing red abstract-foliate forms joined by one red/green diamond; fair condition	Scotty's bedroom illus. 3-5 (n.d., ca. 1940), 7 (n.d., ca. 1953), 8 (1953), 9 (n.d., ca. 1950)	on floor SUB-NEW

SOLARIUM			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
Photographic documentation for this room is poor. Illustrations 2 and 3 are undated, but the writer believes they are ca. 1931. First-floor music room illus. 2-3 are also 1931 and show a small area of the solarium. Solarium illus. 1 is dated 1938 but is so dark as to be almost useless. First-floor music room illus. 4 is also from the 1938 period. Because of the lack of documentation, all pictures will be used in formulating a furnishings arrangement, including the 1931 photos that pre-date the interpretive period.			
ANIMAL FIGURINES	DEVA 18254-55; large enamel bullfrogs; poor condition	Ernie Pyle article (1930s)	on fountain floor CONSERVE
TABLE	DEVA 11920; light brown cane, octagonal top with red vinyl covering; good condition	solarium illus. 2-3 (n.d., ca. 1931); first-floor music room illus. 2-3 (1931)	in front of window next to fountain
LAMP	electric table lamp, porcelain vase body, two incised handles, elaborate fern design, pointed finial	solarium illus. 2-3 (n.d., ca. 1931)	on octagonal table 11920 SUB-DEVA 13091
LAMP SHADE	DEVA 15915; eight sections of hide, top and bottom edges and seams decorated with yarn; good condition	solarium illus. 2-3 (n.d., ca. 1931)	on original lamp base or 13091 on octagonal table
CHAIR	DEVA 11825; light brown cane bound with rattan, arched back, five-sectioned upholstery in striped fabric; good condition	solarium illus. 2-3 (n.d., ca. 1931); first-floor music room illus. 2 (1931)	south of octagonal table between first and second windows

SOLARIUM			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
<p>Note: A 1938 photo (first-floor music room illus. 4) shows a different arrangement in this area. The table next to the fountain is DEVA 11921, a light brown cane table with a square top, red vinyl covering, and X-shaped cane legs. A large urn, DEVA 12986 or 12989, filled with dry flowers stands on top of it. South of that table is reclining chair 11826, of light brown cane bound with red rattan with a square, straight, swing back; narrow concave arms; and striped upholstery; and next to or in front of that is table 11947.</p>			
URN	DEVA 12986 or 12989; glazed, hand-painted, earthenware, large floor planter, flared rim, bell-shaped body, pedestal base, painted pastoral scene on body, containing palm; fair condition	solarium illus. 2 (n.d., ca. 1931), 1 (1938)	SC02, Rm 19, closet
TABLE	DEVA 11919; light brown cane, rectangular top with red vinyl covering, three sides of vertical cane shafts, two shelves; good condition	solarium illus. 2 (n.d., ca. 1931)	between first and second windows
TABLE	DEVA 11947; circular top with inlaid hand-painted and glazed tiles with center design of large sixteen-point medallion; four twisted wrought-iron legs with inward coiled feet; good condition	solarium illus. 2 (n.d., ca. 1931), 1 (1938); first-floor music room illus. 2 (1931), and 4 (1938)	against south wall in front of fourth window
CHAIR	DEVA 11822 or 11823; adjustable back, light brown cane bound with red rattan, arched arms, left arm with magazine recess, striped upholstery; fair condition	solarium illus. 2 (n.d., ca. 1931), 1 (1938)	in front of second window
LAMP AND SHADE	DEVA 13090; floor lamp, wrought-iron stand with four diamond-shaped brass inlays in center, four splayed legs, flat feet; good condition DEVA 15778; heavy paper covered with tan fabric, top and bottom edges decorated with multi-colored yarn; good condition	solarium illus. 1 (1938) on extreme left edge	south of gates to first-floor music room
CHAIR	DEVA 11824; straight back, light brown cane bound with red rattan, wedge-shaped arms, striped upholstery in green/red/yellow; good condition	presumably all five chairs in this set of cane furniture would have been used	in solarium
			against east wall south of solarium gates

SOLARIUM		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CURTAINS	DEVA 12487-96; lined linen, overall tropical floral design of lilacs and orchids, hibiscus and leaves, palm fronds; poor condition	solarium illus. 2-3 (n.d., ca. 1931), first-floor music room illus. 2 (1931), 4 (1938); JG 1941, 22; GF tour, 1948, 3	on solarium windows	on all solarium windows SUB-REPRO
RUG	DEVA 11746; wool, green background alternating center design of large floral vase motif and bound floral bouquets in blue/red/green/beige surrounded by intertwining leaves, red border; good condition	solarium illus. 2-3 (n.d., ca. 1931), first-floor music room illus. 4 (1938); JG, 1941, 22	in living hall, replacing 11745 and another rug	on floor SUB-NEW

FIRST-FLOOR MUSIC ROOM, West Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHAIR	DEVA 11797 or 11798; X-leg type, cut pile fabric with geometric pattern in black/orange/yellow, variegated fringe; good condition	first-floor music room illus. 4 (1938). See also 2-3 (1931) and living hall illus. 3 (1931)	north wall of living hall	against west wall of first-floor music room, next to fireplace
ANDIRONS	DEVA 13825-26; wrought-iron front piece is square upright rod, copper painted pediment at top, copper crest in center of rod; good condition	first-floor music room illus. 4 (1938). See also 1, 3 (1931)	in fireplace	in northwest corner fireplace
POKER	DEVA 13821; wrought-iron, loop handle; good condition	first-floor music room illus. 4 (1938); see also 1, 3 (1931)	SC02, Rm 01	right side of fireplace opening, leaning against north wall

FIRST-FLOOR MUSIC ROOM, North Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHAIR	DEVA 13371; wrought-iron, two parallel U-shaped rods form front and back posts, connected to two parallel U-shaped rods forming legs, armrest with open quatrefoils, large brass finials on each post, red velvet cushion; good condition	first-floor music room illus. 4 (1938). See also 3 (1931)	against west wall	on north wall next to fireplace

FIRST-FLOOR MUSIC ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TAPESTRY	DEVA 13937; wool, depicts scene from Don Quixote: Quixote meeting Dulciana; good condition	first-floor music room illus. 4 (1938). See also 3 (1931); JG, 1941, 16, 18; GF tour, 1948, 3	SC11, Rm 11, rug rack 1	on north wall above davenport
DAVENPORT	DEVA 11936; large, U-shaped cabinet arms, two large horizontal iron straps on sides ending in spirals; upholstered in bold diamond design; fair condition	first-floor music room illus. 4 (1938); see also 3 (1931); JG, 1941, 18. This reference mentions a tapestry on the davenport with a strawberry design	in middle of north wall	in middle of north wall
TABLE	DEVA 11886; round top with inset brass plaque of two dragons, four iron band legs connected by twisted circular band at base; old Spanish brazier; fair condition	first-floor music room illus. 4 (1938); see also 1-3 (1931), 6 (1953), 7 (n.d., ca. late 1930s?)	in front of davenport	in front of davenport
WATER JAR	DEVA 13645; hammered copper with overall ovoid design, two side strap handles; good condition	first-floor music room illus. 4 (1938); see also 1-3 (1931). Similar jar on sideboard in southwest corner of living hall. See Los Angeles Studio illus. 14	kitchen	in center of brazier table 11886
URN	DEVA 12984; terra cotta, wide mouth, incised pattern of pointed scrolls, base with charioteers and bull; good condition	first-floor music room illus. 6 (1953), 7 (n.d., ca. late 1930s?)	behind piano against east wall	at east end of davenport
TABLE	DEVA 11944; circular top with scalloped edges, hand-painted glazed tile with pastoral scene, wrought-iron stand with single pedestal and tripod legs; good condition	first-floor music room illus. 7 (n.d., ca. late 1930s?)	in hallway between first-floor music room and living hall, on south wall	at east end of davenport, east of urn 12984 and chimes keyboard and northwest of piano
LAMP AND SHADE	DEVA 13121 (present shade 15844 does not appear to be one shown in historical photo 7); electric table lamp, brass with silver plate, slender pedestal, rosette medallion near base, large rosette at top, square base and four feet; large, flared, light-colored shade; good condition	first-floor music room illus. 7 (n.d., ca. late 1930s?)	upper music room on desk against east wall	in center of table 11944; locate original shade in castle collections

FIRST-FLOOR MUSIC ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHIMES KEYBOARD	DEVA 14001; small keyboard with keys controlling chimes in tower; good condition	first-floor music room illus. 7 (n.d., ca. late 1930s?), 6 (1953); JG, 1941, 18; GF tour, 1948, 3	east end of davenport against north wall	east of davenport against north wall
PIANO AND BENCH	DEVA 14004; Welte-Mignon grand player piano; dark varnished wood, three heavy slightly curved legs with upturned feet and rollers, leaf scroll carving on legs; good condition	first-floor music room illus. 4 (1938), 7 (n.d., ca. late 1930s?); see also 2-3 (1931); GF tour, 1948, 3	diagonally across north-east corner of room	diagonally across northeast corner of room
MIRROR	DEVA 11937; rectangular top, carved underside, two wide band-sawed legs with S-shaped scallop in front and flat in back; good condition		in front of piano	in front of piano
	DEVA 13343; table type, wood, carved gesso with silver finish, oval center mirror surrounded by flowers and leaves, two smaller hinged side mirrors; fair condition	first-floor music room illus. 7 (n.d., ca. late 1930s?); see also 6 (1953)	west guest suite bedroom closet	on grand piano facing toward room
RUNNER	DEVA 13895; red/orange silk velvet with applique of embroidered gold thread; good condition	JG, 1941, 18. See first-floor music room illus. 7 (n.d., ca. late 1930s?). This is a longer runner than the one later draped over the piano.	draped over sideboard 11887	across back of grand piano

FIRST-FLOOR MUSIC ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMP AND SHADE	DEVA 13109; electric floor lamp, brass with silver plate, straight stand, four S-shaped scroll legs, shade with metal band at top and bottom; good condition	first-floor music room illus. 7 (n.d., ca. late 1930s?); see also 2 (1931)	Italian room just south of fireplace against west wall	next to armchair 13430 in southeast corner of room near entrance archway
CHAIR	DEVA 13430; wing back, rolled arms, fully upholstered design of large circles with human figure; good condition	first-floor music room illus. 4 (1938); see also 2 (1931), 7 (n.d., ca. late 1930s?)	southwest corner of Italian room	in southeast corner by lamp; add rectangular lace dolly to back

FIRST-FLOOR MUSIC ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11923; brown stain, triangular top with cut corners, door with wood latch and round knob, cabriole legs, underskirt with carved trim; fair condition	first-floor music room illus. 5 (n.d., ca. 1938-50), 7 (n.d., ca. late 1930s?); see also 2 (1931)	northeast corner of solarium	on west side of chair 13430
VASE	DEVA 12998; glazed, large ovoid body, flared mouth, two cockscomb handles, rooster on one side, sunflower on other; good condition	first-floor music room illus. 4 (1938); 5 (n.d., ca. 1938-50); see also 2 (1931), 7 (n.d., ca. late 1930s?)	upper music room	on table (11923) west of chair 13430
MIRROR	DEVA 13339; wall mirror, carved rectangular gilded frame, pediment with crest; good condition	first-floor music room illus. 5 (n.d., ca. 1938-50), 7 (n.d., ca. late 1930s?); JG, 1941, 16-17; GF tour, 1948, 3	northeast corner, north wall of living hall	in southeast corner of music room on south wall
CHAIR	DEVA 11797 or 11798; X-leg type, cut pile fabric with geometric pattern in black/orange/yellow, variegated fringe; good condition	first-floor music room illus. 4 (1938); see also 2 (1931), 7 (n.d., ca. late 1930s?)	north wall of living hall	at east end of sideboard 11887 along south wall
SIDEBOARD	DEVA 11887; walnut, rectangular, drawers on front with rectangles containing diamonds, six spool-turned legs and braces; good condition	first-floor music room illus. 4 (1938); see also 2 (1931), 7 (n.d., ca. late 1930s?)	middle of south wall	in middle of south wall
RUNNER	cloth, completely covers top of sideboard	first-floor music room illus. 4 (1938); see also 2 (1931)	unknown	on top of sideboard 11887 SUB-DEVA
LAMPS AND SHADES	DEVA 13093-94; table lamps, cast brass with silver plate, pedestal with eight opposed heads, three claw feet, finials missing; good condition DEVA 15776-77; cream-colored pleated fabric; good condition	first-floor music room illus. 4 (1938); see also 2 (1931), 7 (n.d., ca. late 1930s?)	at either end of sideboard 11887	at either end of sideboard 11887
PICTURE FRAME	DEVA 18012; upright, three-part leather frame with heraldic crests on sides; fair condition	first-floor music room illus. 4 (1938); see also 2 (1931)	on lamp bases	on lamp bases 13093-94
PORTFOLIO	DEVA 17878; gold leaf, lion crest on back; woman holding child on front, 12"x16"; poor condition	first-floor music room illus. 4 (1938); see also 7 (n.d., ca. late 1930s?)	SC11, Rm 11, J10	in center of sideboard 11887, toward the back
CHAIR	DEVA 11803 or 11804; wing back, large flat tapered arms, fabric of beige background with overall brown elliptical crescent design; good condition	first-floor music room illus. 4 (1938); see also 2-3 (1931)	SC11, Rm 11, J10	on top of sideboard 11887 in front of picture frame 18012 CONSERVE
			east and west ends of sideboard 11887	at west end of sideboard 11887

FIRST-FLOOR MUSIC ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PAINTING	thin dark frame, picture has wide white borders on top and bottom	first-floor music room illus. 4 (1938); see also 2 (1931)	unknown	on south wall in southwest corner if can be identified SUB-DEVA
CHEST	tall wooden chest with high handles on each side	first-floor music room illus. 2 (1931). Possibly still present in 4 (1938)	unknown	in southwest corner against south wall SUB-DEVA
VASE?	painted design, round body	same as above	unknown	on top of chest in southwest corner SUB-DEVA



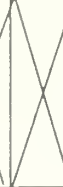




FIRST-FLOOR MUSIC ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	12500-502; multi-colored, coarsely woven wool, blue background with large geometric designs in brown/gold/green/red/white, 2" yarn fringe at bottom, 16"x76"; good condition	first-floor music room illus. 4 (1938); see also 2 (1931), 6 (1953)	west guest suite bedroom closet	on windows in first-floor music room
RUGS	DEVA 11713, 11715; wool, red background, alternating pattern of green and blue grape leaves separated by white grapes, connecting yellow diamonds with eight-pointed star in center, 11715 is 6'1-1/2" x 6'2"; good condition	first-floor music room illus. 4 (1938); see also 2-3 (1931)	11713 on floor of room; 11715 in SC11, Rm 11, rug rack 9	11713 in center of music room floor; 11715 in music room in front of solarium gates SUB-NEW

DINING HALL, West Wall, North of Main Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
SIDE-BOARD	DEVA 11926; rectangular top, top part with two small drawers with diamond carved design, three full-width drawers with two large crosses on front; good condition	dining hall illus. 1 (1934), 4 (1938), 6 (1939), 7 (n.d., ca. 1939?)	west wall, north of entrance door from living hall	on west wall between entrance door from living hall and bathroom door

DINING HALL, West Wall, North of Main Door				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
URN	DEVA 12871; glazed earthenware bell-shaped body, pedestal base, white interior, allover quatrefoil design on light blue background, band of white and orange zigzags at base; good condition	dining hall illus. 1 (1934), 4 (1938), 5 (n.d., ca. 1938), 9 (n.d., late 1930s?); in 6 (1939) and 7 (n.d., ca. 1939?) shown on north end of sideboard 11926	northeast corner of solarium on table 11923	on south end of sideboard 11926
URN	DEVA 12872; glazed earthenware, bell-shaped body, pedestal base, orange background, allover white and blue quatrefoil design; good condition	dining hall illus. 1 (1934), 4 (1938), 5 (n.d., ca. 1938), 9 (n.d., late 1930s?); shown on south end in 6 (1939), 7 (n.d., ca. 1939?)	Johnson suite sitting room	on north end of sideboard 11926
BOWL AND STAND	DEVA 13687; oval glass top insert in plaster-of-paris urn stand, S-shaped handles on either end, fluted bottom on bowl tapers to round pedestal base; poor condition	dining hall illus. 1 (1934), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 7 (n.d., ca. 1939?)	dining hall shelf (B1)	on sideboard 11926 between urns and fill with gourds
GOURDS	three dried gourds	dining hall illus. 7 (n.d., ca. 1939?)	unknown	in bowl 13687 SUB-NEW
RUNNER	long, light-colored, rectangular; pattern of both runners impossible to discern	dining hall illus. 1 (1934), 4 (1938), 5 (n.d., ca. 1938); a shorter runner with tassels at the corners shows up in 6 (1939) and 7 (n.d., ca. 1939?)	unknown	place light-colored, long runner across sideboard 11926 SUB-DEVA
MIRROR	DEVA 13342; wall mirror, large, ornate, carved, gilded frame with leaves, pine cones; fair condition	dining hall illus. 1 (1934), 4 (1938), 5 (n.d., ca. 1938), 6 (1939)	on west wall above sideboard	on west wall above sideboard 11926

DINING HALL, West Wall, South of Main Door		
Object	Description	Furnishings Plan Location/Treatment Code
CHIMES ROLL PLAYER	DEVA 14000; wooden cabinet, two doors on front with dark panels, roll top with ridges; good condition	against west wall in southwest corner

DINING HALL, North Wall			
Object	Description	Documentation	1987 Location
			Furnishings Plan Location/Treatment Code
(Use diagram on this page as guide to shelf arrangement—use items in castle collections if available)			

A1	B1	C1	D1	E1	F1		G1
A2	B2	C2	D2	E2	F2		G2
A3	B3	C3	D3	E3	F3		G3
A4	B4	C4	D4	E4	F4		G4
A5	B5	C5	D5	E5	F5		G5
A6	B6				F6		G6
A7	B7				F7		G7

North Wall--Dining Hall

DINING HALL, North Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
Set A:	extremely difficult to distinguish items on these shelves in pictures. Illustrations 4 (1938), 5 (n.d., ca. 1938), 6 (1939), and 9 (n.d., late 1930s?) show, with some variations:		
	(A1)—light-colored bowl or vase; (A2)—2 small bowls; (A3)—short, dark bowl with curved handle, tall vase; (A4)—light-colored bowl, vase, or pitcher; (A5)—white vase, bowl; (A6)—tall glass vase; (A7)—small dish on pedestal, vase		
Illustration 9	possibly shows ceramic basket 12864 on shelf (A4) and shows pitcher 12866 on shelf (A5) (recommend it be placed on (F1) instead)		
Set B:	shows up in Illustrations 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 9 (n.d., late 1930s?). Identifiable items, with variations in placement, are:		
(B1)	—ceramic pitcher with handle (12866?); (B2)—2 small bowls with loving cup 13604 in center—one bowl with curved handle 12864?; (B3)—bowl and pitcher with second loving cut in center; (B4)—platter of fruit; (B5)—? and large segmented ceramic bowl; (B6)—scalloped oval pewter platter (small) 13602; (B7)—scal- loped oval pewter platter (large)		
Sets C-E:	these shelves contained the Death Valley Ranch china set and appear in Illustrations 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), and 9 (n.d., late 1930s?). The JG, 1941, also mentions this set on pp. 23 and 25, as does the GF tour, 1948, 3. The general placement scheme ap- pears to be:		
(C1)	—large serving bowls, stacked; (C2-3)—individual serving bowls, stacked; (C4)—small plates, stacked; (C5)—sugar bowl 12718, jar 12691, water pitcher 12689, jar 12690, cream pitcher; (D1)—goblets 12632-33, 12636-40; (D2-3)—cups and saucers, stacked; (D4)—dinner plates, stacked; (D5)—serving dishes on either side of platter 12677 holding serving dish with handles on either end; (E1)—five pitchers and teapots (12688, 12722, 12719, 12720, 12723); (E2)—cups and saucers, stacked; (E3)—cups and saucers, stacked; (E4)—stacked plates with teapot (12688?) in center; (E5)—soup tureens 12724-25 on each end, dishes and serving bowl stacked in center		
Set F:	Illustrations 1 (1934), 2 (1936), 4 (1938), 6 (1939), 8 (n.d., ca. 1939), and 9 (n.d., late 1930s?)		
(F1)	—pitcher 12866 appears in 1934 and 1936 along with other glass bowls; (F2)—goblets and tumblers 13512-15, 13503-11, placed upside down; (F3)—goblets 13523-32, placed upside down; (F4-5)—filled with dark, swirl-patterned tumblers, placed upside down; (F6)—glass tumblers placed upside down or small glass dessert dishes turned upside down—might be bowls 13536-42, glasses 13492-93, tumblers 13487-89, luncheon plates 13456-66—dark blue glassware with spiral design—plates are light green bubbly glass; (F7)—bowls 12857-59 or glass dessert plates stacked—might be bowls 13536-42, glasses 13492-93, tumblers 13487-89, luncheon plates 13456-66—dark blue glassware with spiral design—plates are light green bubbly glass.		
Set G:	appears in Illustrations 1 (1934), 2 (1936), and 8 (n.d., ca. 1939). Difficult to discern individual items; might be set of dishes containing bowls 12733-38, 12740-41, 12745-46, 12788-92; cups 12749-60; dinner plates 12729, 12731; and saucers 12761-62, 12764-74, 12776-81, 12786-87, 12798-802; glazed earthen- ware, pastoral scenes with animals.		
(G1)	—stacked dinner plates and teapot with handle; (G2)—stacked cups and saucers; (G3)—stacked bowls and plates; (G4)—stacked cups and saucers; (G5)—stacked dinner plates; (G6)—stacked bowls; (G7)—stacked plates?		

DINING HALL, North Wall			
Object	Description	Documentation	1987 Location
VASE	DEVA 12969; terra cotta tall vase, round body, narrow neck, alternating stripes around body separated by black lines; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939)	on shelf in living hall above north door
			Furnishings Plan Location/Treatment Code on top of dining hall shelves above shelf set D

DINING HALL, East Wall			
Object	Description	Documentation	1987 Location
TABLE	DEVA 11925; rectangular, removable top attached to underside with small drawer, box-like pedestal with door, octagonal base; fair condition	dining hall illus. 1 (1934), 2 (1936), 8 (n.d., ca. 1939)	in bay window alcove
LACE TABLE-CLOTH or CLOTH RUNNER	white lace tablecloth; later a long, light-colored runner used in this location	dining hall illus. 1 (1934), 2 (1936), 8 (n.d., ca. 1939)	unknown
PITCHER	DEVA 13616; silver, round body, thick neck with high, wide spout, arched handle; good condition	dining hall illus. 1 (1934), 2 (1936), 8 (n.d., ca. 1939)	SC11, Rm 11, P6
SERVING TRAY	DEVA 13601?; 13614?; silver-plated, oval, slightly curved edge; good condition	dining hall illus. 1 (1934)	SC11, Rm 11, P3-P4
CANDY DISH?	silver or pewter, small basket with curved handle over top	dining hall illus. 1 (1934)	unknown
MEAT PLATTERS	DEVA 13599-600; silver-plated, oval, with feet; good condition	dining hall illus. 2 (1936)	on table 11925 next to pitcher SUB-DEVA
CAKE BASKET	DEVA 13597; round, silver-plated, six-lobed dish, ornate loop handle, edge with flowers; good condition	dining hall illus. 8 (n.d., ca. 1939)	on table 11925, leaning against easel on east wall
FRUIT PLATTER (serving tray)	DEVA 13598; round, silver-plated, eight fluted lobes, edge with raised floral sprays; good condition	dining hall illus. 8 (n.d., ca. 1939)	on table 11925 at south or north end
PLATTER	DEVA 13602; pewter, oval, scalloped edge; good condition	dining hall illus. 6 (1939), 8 (n.d., ca. 1939)	on table 11925 at south or north end
			replace on table 11925 in northwest corner

DINING HALL, East Wall			
Object	Description	Documentation	1987 Location
MIRROR (one of a pair)	DEVA 13340; quatrefoil-shaped wall mirror in ornate gilded, slightly scalloped frame with large vase and flower pediment; fair condition	dining hall illus. 2 (1936), 8 (n.d., ca. 1939); JG, 1941, 25	on east wall above table 11925
			Furnishings Plan Location/Treatment Code on east wall above table 11925

DINING HALL, Bay Window Alcove			
Object	Description	Documentation	1987 Location
MIRROR	DEVA 13361-64; wall mirror, carved wood, gesso and gilded frame, rectangular mirror inset surrounded by openwork carved scroll terminating in six oval pierced leaves; poor condition	dining hall illus. 2 (1936), 8 (n.d., ca. 1939)	SC11, Rm 11, K3, K8
TABLE	DEVA 11924; triangular top with rounded drop leaf on each side, three carved legs mounted on triangular base; fair condition	dining hall illus. 2 (1936), 8 (n.d., ca. 1939)	on east wall between alcove and door
PLANTER AND SAUCER	large, light-colored, rounded lip, tapered body	dining hall illus. 2 (1936), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939)	unknown
CHAIR	DEVA 11791; wing back armchair, square cornered wings, rolled arms, fully upholstered with repeated design of four red and green palm leaves separated by two opposed spirals, alternate with geometric design; good condition	dining hall illus. 8 (n.d., ca. 1939)	in living hall on east wall north of fountain
VASE	tall, rounded body, light background with scroll design, dark rim	dining hall illus. 6 (1939), 8 (n.d., ca. 1939)	unknown
TABLE	form unclear	dining hall illus. 8 (n.d., ca. 1939)	unknown
DOILY	form unclear	dining hall illus. 8 (n.d., ca. 1939)	unknown
CAN-DELABRUM	DEVA 13124; black, wrought-iron, single pedestal, three candle holders converted to electric lights, three S-shaped legs; good condition	dining hall illus. 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939)	upper music room on stage near piano
			Furnishings Plan Location/Treatment Code on table 11924, fill with artificial plant SUB-NEW
			on northeast edge of alcove near beam
			on table 11924, fill with artificial plant SUB-NEW
			in bay window alcove facing toward central dining table
			on table beside armchair in alcove SUB-NEW
			on southwest side of armchair in alcove SUB-DEVA or SUB-PERIOD PIECE
			on above table, under vase SUB-DEVA
			at west edge of alcove near beam

DINING HALL, Bay Window Alcove			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
MIRROR or PICTURE	DEVA 13361-64; wall mirror, carved wood, gesso and gilded frame, rectangular mirror inset surrounded by openwork carved scroll terminating in six oval pierced leaves; poor condition	dining hall illus. 1 (1934)	SC11, Rm 11, K3, K8 on west beam of alcove CONSERVE or SUB-DEVA

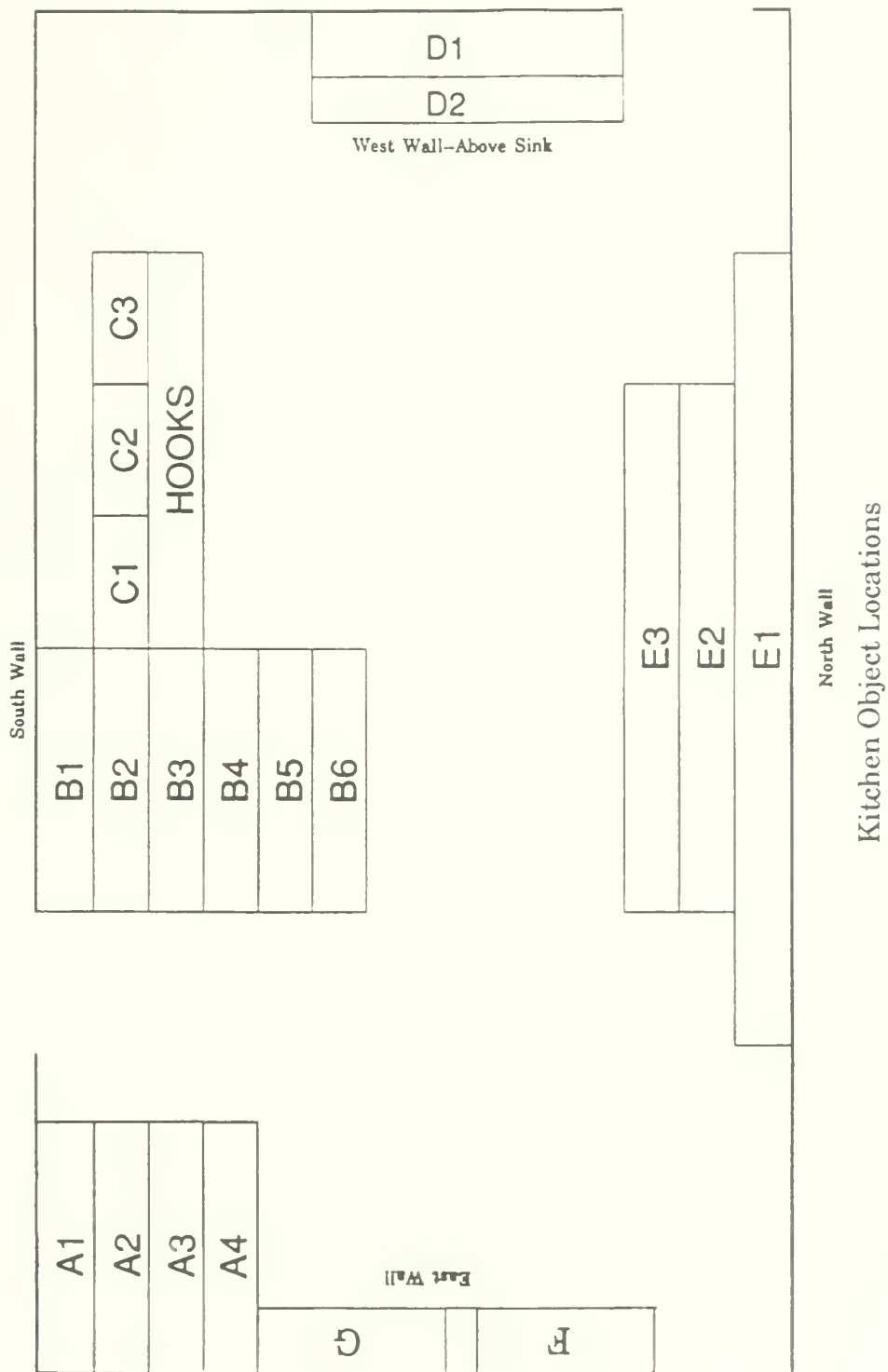
DINING HALL, South Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
MIRROR (one of a pair)	DEVA 13341; quatrefoil-shaped wall mirror in ornate, gilded, slightly scalloped frame with large vase and flower pediment; fair condition	dining hall illus. 6 (1939), 8 (n.d., ca. 1939); JG, 1941, 25	on south wall east of window and west of alcove
CHAIRS	DEVA 11777-78; no arms, straight back, front legs with two vertical bands with carved design, front stretcher with carved floral design, acanthus finials on back; good condition	dining hall illus. 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939)	side by side against south wall east of window and under mirror 13341
CHAIRS	DEVA 11779-80; same as above; good condition	dining hall illus. 5 (n.d., ca. 1938), 6 (1939)	side by side against south wall west of window

DINING HALL, Center of Room			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
DINING TABLE	DEVA 11922; refectory-type, rectangular top; large wedge-shaped legs with carved acanthus design; floor stretcher with carved letters J, S, DVR; iron brace; fair condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), 9 (n.d., late 1930s?); GF tour, 1948, 3	in center of dining hall
CHAIRS	DEVA 11784; armchair, rosette at intersection of X-type legs and at terminus of arms, embossed and gilded heraldry on leather back, plain leather seat; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939)	at west end of dining hall table 11922

DINING HALL, Center of Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
	DEVA 11787; armchair, quatrefoil design at X-leg intersection, demon head finials on back of arms, back with soldier profile surrounded by cornucopia; good condition DEVA 11781; side chair, square back with arms, front piece of carved openwork of eight flowers, padded leather seat, back design of heraldry consisting of fleur-de-lis and turret; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939) dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), 9 (n.d., late 1930s?)	north side of table at west end of table in dining hall	on north side of dining hall table 11922 at east end of dining hall table 11922
	DEVA 11786; quatrefoil design at intersection of X-legs, arms terminate in carved scroll, demon head finials at back of arms, back with royal profile surrounded by cornucopia; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939)	north side of table in dining hall	on south side of dining hall table 11922
RUNNER	DEVA 13901; red velvet, inset pattern of white shapes containing red leaf designs with olive and gold flower accents, large scalloped edge on ends with red and white tassels; good condition	dining hall illus. 1 (1934), 2 (1936), 3-4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), 9 (n.d., late 1930s?)	on table in center of Italian room	on dining hall table 11922
CANDLE-STICKS	DEVA 13612-13; silver-plated art nouveau, tiered cross connected with concave separations; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), 9 (n.d., late 1930s?)	on dining hall table	on dining hall table 11922 at either end of runner 13901
FRUIT BOWL	DEVA 12873; glazed terra cotta, mottled green body, blue and brown lip with scallop design, heavy base with brown trim; good condition	dining hall illus. 1 (1934), 2 (1936), 4 (1938), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939), 9 (n.d., late 1930s?)	on kitchen table in nook	in center of dining hall table 11922 on top of runner 13901

DINING HALL				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12503-11; lined, woven wool, upper portion of vertical stripes in greens and browns, lower third with horizontal bands and staggered blocks, fringe on bottom; fair condition	dining hall illus. 6 (1939), 8 (n.d., ca. 1939)	on windows in dining hall and alcove area	CONSERVE or SUB-REPRO
RUG	DEVA 11753; wool, beige background, all-over center pattern of large orange crests surrounded by foliage, wide border of flowers; good condition	dining hall illus. 1 (1934), 2 (1936), 5 (n.d., ca. 1938), 6 (1939), 8 (n.d., ca. 1939)	on floor of dining hall	on floor of dining hall under table 11922; move away from visitor traffic or SUB-NEW

KITCHEN, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
(See diagram on following page)				
CUPBOARD	13428; three shelves with heavy scalloped sides, four half drawers and two full-length drawers, single hexagon knobs; good condition	kitchen illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	in southeast corner of kitchen against south wall	in southeast corner of kitchen against south wall
SET OF DISHES	DEVA 13031, 12944-47, desert bowls; 12922-33, soup bowls; 12958-67, cups; 12934-43, butter plates; 12900-11, dinner plates; 12912-21, salad plates; 12968, sauceboat; glazed, handpainted terra cotta, cream background, red, yellow, and blue flowers with intertwining leaves, fluted edge; good condition	kitchen illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	south wall of kitchen in large built-in cabinet, shelves (B2-B4)	on shelves in southeast corner cabinet; place dishes according to arrangement in either illus. 6 or 7. illus. 6: top shelf (A1)—stacked saucers; 2d shelf (A2)—gravy boat, stacked cups; 3d shelf (A3)—stacked bowls and butter plates; bottom shelf (A4)—stacked dinner plates (note: some plates displayed leaning against back of cupboard) illus. 7: top shelf (A1)—stacked cups and saucers; 2d shelf (A2)—stacked butter plates; 3d shelf (A3)—stacked bowls; bottom shelf (A4)—stacked dinner plates (note: some plates displayed leaning against back of cupboard)
ANIMAL FIGURINE	DEVA 12897; red terra cotta, duck shape with ring handle on back; good condition	kitchen illus. 3 (1939)	at east end on top shelf (B1) of large built-in cabinet on south wall	on east end of top shelf (B1) of large built-in cabinet on south wall west of door



KITCHEN, South Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
WATER JAR	DEVA 12898; red terra cotta, ovoid shape, two spouts, simulated rope handle; good condition	Kitchen Illus. 3 (1939)	middle of top shelf (B1) of large built-in cabinet on south wall	in middle of top shelf (B1) of large built-in cabinet on south wall
ANIMAL FIGURINE	DEVA 12899; vessel, red terra cotta, turtle shape with ring handle on top; good condition	Kitchen Illus. 3 (1939)	on west end of top shelf (B1) of large built-in cabinet on south wall	on west end of top shelf (B1) of large built-in cabinet on south wall
MISC. DISHES	13057-63, bowls; 15647-56, 13034-35, cups; 13036-37, mugs; 13077-79, 13024-30, 13032-33, butter plates; 14453, 13064-68, 13070-74, 13076, dinner plates; 13739-52, 13038-40, 13046-47, 13050, 13054-56, 13080, salad plates; 13017-22, saucers; glazed earthenware, yellow and red/orange from Catalina Island (Catalina Rancho); 13467-72; light turquoise tumblers, round bottom, flared mouth, spiral pattern	Kitchen Illus. 3 (1939)	shelves A1-A4 of smaller cabinet in southeast corner of kitchen on lower shelf above sink	place on 2d-4th (B2-B4) shelves of large built-in cabinet on south wall; mix the two sets together: 2d shelf (B2)—(left to right) red/orange teapot (#12885?), dark blue glazed teapot (#12878?), stacked yellow and red/orange bowls, small light-colored teapot or sugar bowl; 3d shelf (B3)—stacked cups and saucers with bowls on west end; 4th shelf (B4)—set of dark glass tumblers and then stacked dinner, salad, and butter plates
TRAYS	DEVA 13595, 13614, plus two others; two large oval silver-plated trays and two smaller ones; 13595 is oval serving tray with floral design on edge and two leaf/shell handles; 13614 is smaller oval platter, edge with alternating diagonal stripes; very good condition	Kitchen Illus. 3 (1939)	SC11, Rm 11, P2 SC11, Rm 11, P3	on bottom shelf (B5-6) of large built-in cabinet on south wall; place large tray in center leaning against wall, a smaller tray on each side against wall; second large tray on top of cabinet with bowl to left and pitcher to right; place all items on runner SUB-DEVA
PITCHER	medium-sized, round, light-colored	Kitchen Illus. 3 (1939)	unknown	
BOWL	ceramic, dark exterior, light interior	Kitchen Illus. 3 (1939)	unknown	
RUNNER	short runner, design unclear but possibly with small dark squares on light background	Kitchen Illus. 3 (1939)	unknown	
CHAIR	DEVA 11796; straight back, walnut, seat with woven leather strips, top back stretcher with carved circular crest containing rosette, bottom back and leg stretcher with carved leaf and scroll design; good condition	Kitchen Illus. 2 (1936), 3 (1939)	against east wall at south end of breakfast table	in front of large built-in cabinet on south wall with back to stove

KITCHEN, South Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
KETTLE	DEVA 13626 or 13627; copper, tin-lined, two small loop handles; good condition	kitchen illus. 2 (1936), 3 (1939)	southernmost hook on east tile wall of stove area	hanging from southernmost hook on east wall of stove area
KETTLE	castle collections; copper, tin-lined, larger than above, good condition	kitchen illus. 2 (1936), 3 (1939)	on shelf around stove?	on second hook from south along east tile wall of stove area
SAUCE-PANS	DEVA 13642-43; hammered copper, tin-lined, iron handle with loop; good condition	kitchen illus. 2 (1936), 3 (1939)	on northernmost hooks along east wall of stove area	on northernmost hooks along east wall of stove area
SAUCE-PANS AND COVERS	DEVA 13628-33, 15672-75; copper, tin-lined, iron handle; good condition	kitchen illus. 2 (1936), 3 (1939)	scattered along shelves of stove area	along east shelf (C1) of stove area
CANNISTERS AND COVERS	DEVA 13635-36, 15677-78; copper, tin-lined, two small loop side handles; good condition	kitchen illus. 2 (1936), 3 (1939)	on shelves in stove area	on northeast end of shelf (C2) over stove front
KETTLES AND COVERS	DEVA 13639-41, 15681-83; copper, tin-lined, two small loop handles; good condition	kitchen illus. 2 (1936), 3 (1939)	on shelves in stove area	in middle and on west end of shelf (C2) over stove front
COPPER ITEMS	DEVA 13637, 15679, 13638, 13618-25; and 15680; cannister and cover, kettles and cover copper, tin-lined, two small loop side handles; good condition	original castle furnishings; no photographic documentation	on shelves in stove area and above sink	along west shelf (C3) above stove area to continue decorative motif of copper items
BROILER PAN	DEVA 15664; black enamelled metal, blue interior; good condition	kitchen illus. 3 (1939)	kitchen	on lower shelf of stove, west end
COFFEEPOT, CLOCK, BAKING PANS, COPPER ITEMS	black/white enamel coffeepot?, round table clock, saucepans and baking pans, kettles and pans	kitchen illus. 1 (1934), 2 (1936), 3 (1939), 4 (n.d., ca. 1950), 5 (1953)	unknown	on shelves of stove SUB-PERIOD PIECE

KITCHEN, West Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
SAUCE-PANS AND MIXING BOWLS	either white enamelware or stainless steel	kitchen illus. 1 (1934), 2 (1936), 3 (1939)	unknown	on two shelves over sink; enamelware: (D2) assorted bowls, coffeepot, pitcher; stainless steel: (D1) saucepan, bowl, canisters, large mixing bowl, (D2) five saucepans and canister SUB-PERIOD PIECES
TABLE	DEVA 13729; large wooden worktable; fair condition	kitchen illus. 2 (1936), 4 (n.d., ca. 1950); does not show in 1939 photo, but might have been moved to photograph sink area; MacNeillage interview, 1974	SC11, Rm 10, B2	infeasible to replace in area in front of stove because of visitor circulation patterns

KITCHEN, North Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
TABLE	DEVA 13429; kitchen worktable, light wood, rectangular top with three sides, pull-out flour bin; fair condition	kitchen illus. 5 (1953)	along north wall, west of refrigerator	against north wall, west of refrigerator
ROLLING PIN	wooden	kitchen illus. 5 (1953)	unknown	on top of table 13429 SUB-PERIOD PIECE
PITCHER	DEVA 12879; dark blue glazed terra cotta, round body with constricted neck, flared lip; good condition	kitchen illus. 5 (1953)	second shelf (E2) above refrigerator	on top of refrigerator (E3) at left corner or in 1987 location (E2)
MISC. ITEMS	DEVA 13239, 13201, 13240, 13203-4, 13206-8, bowl baskets; 12887, 12889, 12890, bowls; 12891, cup; 12892, 15717, 12893, 12886, 12880, 13772, pitchers; 12882-85, teapots; Indian baskets and glazed stoneware in variety of colors; good condition	illus. 5 (1953). Difficult to discern individual items and colors, but many of the objects displayed in 1987 resemble those present in the 1950s; earlier arrangement not documented	on shelves (E1-E3) above refrigerator	items may be left as they are, because no pictures show this area during the interpretive period

KITCHEN, North Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHAIRS	DEVA 11793-94; straight back, seat woven with leather strips, top back stretcher with carved circular crest containing rosette, bottom back and leg stretcher with carved leaf and scroll design; good condition	kitchen Illus. 6 (1953)	on west side of dining table	east of refrigerator against north wall

KITCHEN, East Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
TABLE	DEVA 11918; rectangular top with carved quatrefoils and rectangles around edge, lyre-type legs, heavy center stretcher with scalloped edge and four pierced ovals and single quatrefoil; good condition	kitchen Illus. 5-6 (1953), 7 (n.d., ca. late 1930s); GF tour, 1948, 4	in northeast corner of kitchen	in northeast corner of kitchen
RUNNER	two runners are shown on this table; the earlier one is a short woven runner with dark stripes on a light background, a flower pattern, and fringed ends. In the 1950s a longer runner that hung over the table ends was added and the other runner moved to the large cabinet on the south wall. The later runner had fringed ends and a dark overall scroll or flower design on a light background	kitchen Illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	unknown	place striped runner or similar piece on dining table 11918 SUB-DEVA
BOWL	DEVA 12987; incised, glazed earthenware, oblong body, four brown grasshopper handles, all over floral/bird design, four feet, good condition	kitchen Illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	on dressing table in bedroom of west guest suite	on dining table on top of runner; fill with dried flowers
CHAIR	DEVA 11795; straight back, woven leather strips on seat, top back stretcher with carved circular crest containing rosette, bottom back and leg stretcher with carved leaf and scroll design; good condition	kitchen Illus. 7 (n.d., ca. late 1930s)	on west side of dining table	against east wall south of dining table

KITCHEN, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BOWL BASKET	DEVA 13175; rod and coil construction, four vertical bands of triangles and four bands reverse color; good condition	kitchen illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	on second shelf (B2) above fireplace in Johnson Suite sitting room	in middle of northernmost shelf (F) on east wall
BOWL BASKET AND LID	DEVA 13239; rod and coil construction, nine bands of vertical triangles; good condition	kitchen illus. 5-6 (1953), 7 (n.d., ca. late 1930s)	on top shelf (E1) above refrigerator	in middle of southernmost shelf (G) on east wall

KITCHEN		
Object	Description	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12512-19; linen, orange background with printed pattern of clusters of flowers and animals, orange fringe on inside edge and bottom; fair condition	on north and east windows CONSERVE or SUB-REPRO

JOHNSON SUITE, Sitting Room, West Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11876; rectangular top, single drawer with carved bar and two half circle designs, turned legs; fair condition	Johnson suite illus. 1 (1931)	on west wall north of door
BUREAU SCARF	DEVA 13882; cotton; blue/white/rust stripes in varying widths, plus two wide white stripes each with rust pattern of two griffins and fountain, fringed ends; good condition	Johnson suite illus. 1 (1931)	on table 11876
LAMP AND SHADE	DEVA 13102, 15734; handpainted, terra cotta table lamp, vase body, two green curved handles, beige background, stem and leaf and pomegranate design; fabric shade, tan trimmed with multi-colored yarn; good condition	Johnson suite illus. 1 (1931)	on top of scarf on table 11876

JOHNSON SUITE, Sitting Room, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CANDLE-STICKS (TWO)	pedestal type, round base and holder	Johnson suite illus. 1 (1931)	unknown	on either side of lamp 13102 on table 11876 SUB-DEVA
PRINT	DEVA 13662; chromolithograph of Van Dyke's Balbi Children, in wood frame, black with gold flowers; good condition	Johnson suite illus. 1 (1931)	gallery, east wall, southeast corner	on west wall above table 11876
DESK AND CHAIR	DEVA 11884, 11773; large rectangular cabinet with three doors and fold-down top with leather insets decorated with studs, X-legs, six carved fleur-de-lis on stretcher as well as series of finials top and bottom; straight back chair, friar type, turned legs, human head finials; good condition	no photos show items clearly, although desk appears to be visible in the mirror in the southeast corner of the room in Johnson suite illus. 2 (1931) and 6 (n.d., ca. 1936)	on west wall south of door	on west wall south of door
TYPE-WRITER	DEVA 14433; manual, "L. C. Smith & Bros. "; black frame with open keyboard	original castle furnishing; no photographic documentation	on top of desk 11884	on fold-down section of desk 11884
BOWL BASKET	DEVA 13190; three vertical diamond bands separated by three floral clusters; good condition	original castle furnishing; no photographic documentation	on top of desk 11884 on south end	on top of desk 11884 on south end
BOWL BASKET	DEVA 13191; eight vertical diamond-shaped bands; good condition	original castle furnishing; no photographic documentation	on top of desk 11884 on north end	on top of desk 11884 on north end
WRITING SET	DEVA 13833-36, 13781: tooled and painted leather with scroll design	original castle furnishings; no photographic documentation	on fold-down section of desk 11884	on fold-down section of desk 11884
PEN AND INK TRAY	DEVA 13833; oblong inset covered with glass to hold pens; also units to hold ink; good condition			
BLOTTER	DEVA 13834; border with cloth inset on bottom; good condition			
ROCKING BLOTTER	DEVA 13835; tooled and painted leather; good condition			
LETTER BOX	DEVA 13836; tooled and painted leather with scroll design with crest; good condition			

A1	ironing board	B1	door to bedroom
A2		B2	
A3		B3	
A4	compartment	fireplace	daybed

North Wall--Johnson Suite Sitting Room

JOHNSON SUITE, Sitting Room, West Wall			
Object	Description	Documentation	1987 Location
WASTE-BASKET	DEVA 13781; four leather panels laced together with thongs, tassels, matches writing set; good condition	original castle furnishing; no photographic documentation	on floor under fold-down section of desk 11884
			Furnishings Plan Location/Treatment Code on floor under fold-down section of desk 11884

JOHNSON SUITE, Sitting Room, North Wall			
Object	Description	Documentation	1987 Location
	shelves of built-in bookcase west of bedroom door (see diagram above);		
INDIAN BASKETS	three baskets on top of bookcase unit in northwest corner of room; unable to tell design from pictures	Johnson suite Illus. 1-2 (1931)	unknown
			on top of bookshelf unit in northwest corner; one on each end and one in middle SUB-DEVA

JOHNSON SUITE, Sitting Room, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
INDIAN BASKETS	DEVA 13171?; two bands of butterflies and two bands of vertical triangles and crosses	Johnson suite illus. 1 (1931)	(C2), east end	on top shelf (A1), west end
	unable to discern pattern	Johnson suite illus. 1 (1931)	unknown	on top shelf (A1), east end SUB-DEVA
	butterfly design	Johnson suite illus. 1 - 2 (1931)	unknown	on top shelf (B1), west end SUB-DEVA
	small bowl	Johnson suite illus. 1 - 2 (1931)	unknown	on top shelf (B1), second space from west end SUB-DEVA
	DEVA 13187? 13160?; bowl basket and lid, square step design outlined in black	Johnson suite illus. 1 - 2 (1931)	(A1), west end, (C3), east end	on top shelf (B1), second space from east end
	DEVA 13180?; bowl basket with four black diagonal zigzag bands; good condition	Johnson suite illus. 1 - 2 (1931)	(A1), east end	on top shelf (B1), second space from east end
BOOKS	these books were later moved to the bookcase beside Mr. Johnson's bed. Only a few of them can be precisely placed in 1931:	Johnson suite illus. 1 (1931)	bookcase in Mr. Johnson's bedroom	on top shelf (B1), east end on lower shelf (A4)
	DEVA 12292 - Supplement to the Codes and General Laws of the State of California			
	DEVA 12291 - The Political Code of the State of California			
	DEVA 12290 - The Civil Code of the State of California			
	DEVA 12289 - The Code of Civil Procedure of the State of California			
	DEVA 12288 - General Laws of the State of California, Part Two			
	DEVA 12287 - General Laws of the State of California, Part One			
	DEVA 12286 - The Penal Code of the State of California			
	DEVA 12285 - Revised Laws of Nevada, Volume III			
	DEVA 12284 - Revised Laws of Nevada, Volume II			
	DEVA 12283 - Revised Laws of Nevada, Volume I			
	DEVA 12279 - Statutes of the State of Nevada, 1925			
	DEVA 12278 - Statutes of the State of Nevada, 1923			
	DEVA 12277 - Statutes of the State of Nevada, 1920			

JOHNSON SUITE, Sitting Room, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
	DEVA ? - Lindley on Mines (all good condition)			
	DEVA 14456-60; <u>Yearbooks of the Department of Agriculture</u> , 1907-10, 1912; good condition	Johnson suite illus. 1 - 2 (1931)	bookcase in Mr. Johnson's bedroom	in middle of shelf (B3) above fireplace
	DEVA 12202; <u>Library of Poetry and Song</u> ; good condition	Johnson suite illus. 1 - 2 (1931)	bookcase in Mr. Johnson's bedroom	west of above works on shelf (B3)
BOOKENDS	plaster of paris figures (horses?)	Johnson suite illus. 1 - 2 (1931)	unknown	on shelf (B2) SUB-DEVA
FIREPLACE GRATE	DEVA 13831; iron with brass decoration, clawed feet, winged serpents, dragon heads; good condition	Johnson suite illus. 1 - 2 (1931)	in fireplace	in fireplace
TABLE	small octagonal table top of tile (?) with light background and wide dark border supported by four wrought-iron legs with scroll feet	Johnson suite illus. 2 (1931)	unknown	in area east of bedroom door along north wall SUB-DEVA
LAMP AND SHADE	DEVA 13669; electric table lamp, round body with horizontal ribs and raised simulated ring handles, green/yellow glaze; good condition DEVA 18191; shade, conical, beige with black trimmed edges	Johnson suite illus. 2 (1931)	SC11, Rm 10, M1 SC11, Rm 11, L1	on top of above table
CHAIR	DEVA 11805; X-leg type, flat legs and arms, turned front and back stretchers, arms with carved rosette, fabric design of panels and rectangles, geometric design of zigzags, diamonds, fringed; good condition	Johnson suite illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936)	against south wall in sitting room	along north wall west of daybed
ETCHING	DEVA 13326; <u>Karmassan House at Bruck on the Mur</u> , color, black wood frame with red and gold corners with two carved Gothic arches; good condition	Johnson suite illus. 2 (1931), 6 (n.d., ca. 1936)	on chest of drawers in second overnight guest room (Bokhara room)	on north wall east of bedroom door above chair 11805
WHATNOT SHELVES	DEVA 13377; bed recess, two large flat sides with scalloped edge narrowing from bottom to top, sides separated by three shelves, lower back paneling with fold-down table top, hammered iron lamps in both corners; good condition	Johnson suite illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936); JG, 1941, 35	in northeast corner of sitting room	in northeast corner of sitting room

JOHNSON SUITE, Sitting Room, North Wall			
Object	Description	Documentation	1987 Location
DAYBED	DEVA 13379; brown leather, large wedge-shaped feet; good condition	Johnson suite Illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936); JG, 1941, 35; GF tour 1948, 4	in northeast corner of sitting room
INDIAN BASKETS (see preceding diagram showing shelves above daybed)	DEVA 13170; bowl basket, three wide columns of three bands of triangles in shades of brown; good condition	Johnson suite Illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936)	lowest shelf (C3), third from east end
	DEVA 13165; three black butterflies separated by vertical brown bars; good condition	"	middle of top shelf (C1)
	DEVA 13186; goblet basket, two vertical isosceles triangle bands and four butterflies; good condition	"	on shelf (A3)
	DEVA 13250; bowl basket, assorted sizes small squares; good condition	"	in middle of top shelf (A1)
	DEVA 13159; bowl, round, wide mouth, large bat pattern with "S" and "J" on each wing, vertical rectangles, squares in cross pattern with dots in center; good condition	Johnson suite Illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936)	SC02, Rm 7, C3
	round basket, flared rim; butterfly design with diamond shapes around rim	Johnson suite Illus. 3 (n.d., ca. 1931)	unknown
	small round bowl with vertical triangle design	Johnson suite Illus. 3 (n.d., ca. 1931)	unknown
	DEVA 13228; bead-covered coils, black/white, large ovoid basket vertical columns and shorter column of X and diamond design; good condition	Johnson suite Illus. 3 (n.d., ca. 1931)	SC11, Rm 11, N4
			on top shelf (C1), west end
			on top shelf (C1), second space from west end
			on top shelf (C1), middle space
			on top shelf (C1), second space from east end
			on top shelf (C1), east end
			second shelf (C2), west end
			SUB-DEVA
			second shelf (C2), second space from west end
			SUB-DEVA
			second shelf (C2), second space from east end

JOHNSON SUITE, Sitting Room, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
	DEVA 13203; round basket, flared rim, three large yellow and brown chevrons with butterflies and moths; good condition	Johnson suite Illus. 3 (n.d., ca. 1931)	on shelf (E1) on north wall of kitchen	on second shelf (C2), east end
	DEVA 13252; four striped panels on rim, four sets vertical bands of equilateral triangles and right angles on either side; good condition	Johnson suite Illus. 3 (n.d., ca. 1931)	on shelf (A3), west end, Johnson sitting room	on lowest shelf (C3), west end
	DEVA 13178; bowl basket with rim, three sections of two butterflies, one above the other, separated by two diamonds in vertical stripe; good condition	Johnson suite Illus. 3 (n.d., ca. 1931)	on shelf (B3), second space from east end	on lowest shelf (C3), second space from west end SUB-DEVA
	large bowl basket with lid tapering to flat neck, design of two vertical thunderbirds alternating with two butterflies	Johnson suite Illus. 3 (n.d., ca. 1931)	unknown	on lowest shelf (C3), second space from east end
	DEVA 13176; bowl basket and lid, V-shaped isosceles triangles, four-petaled flower; good condition	Johnson suite Illus. 3 (n.d., ca. 1931)	on shelf (C3)	on lowest shelf (C3), east end
Note: The above baskets are arranged according to a ca. 1931 photograph. Illus. 5 (1936) shows the same baskets arranged slightly differently. Some flexibility in their arrangement is permissible:				
	DEVA 13220; large butterfly and diamond shapes around rim			on top shelf (C1), left to right
	DEVA 13165, 13186, 13250, and 13159			on second shelf (C2), left to right
	DEVA 13176, unidentified low basket with vertical columns of triangles, 13228, 13170, 13203			on lowest shelf (C3), left to right
	DEVA 13178, unidentified basket with thunderbirds, 13167?			
BED-SPREAD	DEVA 13912; embroidered white cotton, three rows of four each large burgundy circles; poor condition	Johnson suite Illus. 5 (1936)	on daybed in northeast corner	on daybed in northeast corner CONSERVE or SUB-DEVA

JOHNSON SUITE, Sitting Room, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PICTURE	DEVA 13666; chromolithograph, Hans Holbein's <u>Anne of Cleves</u> , green frame; good condition	Johnson suite Illus. 2 (1931), 3 (n.d., ca. 1931), 5 (1936)	on north wall of west guest suite sitting room	on east wall at northeast corner
CABINET	DEVA 11873; nightstand, small horizontal drawer above door with carved circular flower, on each side of door is carved acanthus and medallion; good condition	Johnson suite Illus. 5 (1936), 6 (n.d., ca. 1936)	on east wall, northeast corner, at head of daybed	on east wall, between window and daybed
BUREAU SCARF	scarf longer than table, striped pattern	Johnson suite Illus. 5 (1936), 6 (n.d., ca. 1936)	unknown	drape lengthwise across top of cabinet 11873 SUB-DEVA
BOOK	DEVA 12226; about 300-page book. Unable to discern title. Similar in size to <u>Streams in the Desert</u>	Johnson suite Illus. 5 (1936), 6 (n.d., ca. 1936)—might be different books	unknown	on top of cabinet 11873 SUB-DEVA
CHEST OF DRAWERS	DEVA 11874; three small drawers with carved leaf and flower design, two full-width drawers, one with two panels of carved floral-leaf design, one with two panels of carved lions, skirt with carved scalloped edge; good condition	Johnson suite Illus. 2 (1931), 6 (n.d., ca. 1936)	south wall of west guest suite bedroom	against east wall in southeast corner
LAMPS	DEVA 13100-101; electric table candlestick-style lamps, glazed terra cotta, each with two scrolled handles; four-sided, bell-shaped shades with scalloped edges; good condition	Johnson suite Illus. 2 (1931), 6 (n.d., ca. 1936)	on either side of top of chest of drawers 11867; shades in castle collections?	replace shades on lamps at each end of chest of drawers 11874
MISCELLANEOUS DRESSER ITEMS:				
PERFUME DECANTER	DEVA 13762; glass, covered with silver plate, etched monogram "BMJ"; good condition	Johnson suite Illus. 6 (n.d., ca. 1936); JG, 1941, 35	on chest of drawers in Mr. Johnson's bedroom	on top of chest of drawers 11874
POWDER JAR	DEVA 13761; low, round, cut glass, silver lid with monogram "BMJ"; good condition	Johnson suite Illus. 6 (n.d., ca. 1936)	on chest of drawers in Mr. Johnson's bedroom	on top of chest of drawers 11874
PERFUME DECANTER AND STOPPER	DEVA 13757; crystal, octagon shape; good condition	Johnson suite Illus. 6 (n.d., ca. 1936)	on chest of drawers in Mr. Johnson's bedroom	on top of chest of drawers 11874
PERFUME DECANTER AND STOPPER	DEVA 13758; crystal, octagon shape; good condition	Johnson suite Illus. 6 (n.d., ca. 1936)	in Mr. Johnson's bathroom on shelf above sink	on top of chest of drawers 11874

JOHNSON SUITE, Sitting Room, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
JEWELRY BOX?	leather	Johnson suite Illus. 6 (n.d., ca. 1936)	unknown	on top of chest of drawers 11874 SUB-DEVA
TOILET BOTTLE,	DEVA 13759; with stopper, low, round glass bottle with etched floral design around side edge, gold cord around neck	Johnson suite Illus. 6 (n.d., ca. 1936)	SC02, Rm 19, H7	on top of chest of drawers 11874
PERFUME BOX,	DEVA 13760		SC11, Rm 11, M4	
PERFUME BOTTLE	DEVA 13763; green glass, narrow cylindrical body with six-tiered stopper narrowing to a point; good condition		SC11, Rm 11, M4	
OTHER SMALLER ITEMS ON DRESSER	appearances unclear in photos	Johnson suite Illus. 6 (n.d., ca. 1936)	unknown	OMIT
BUREAU SCARF	DEVA 13881? (unable to discern pattern of ca. 1936 runner); cotton, blue/white patterned stripes of varying widths, including four wide white stripes each with two blue rearing beasts, fringed; good condition	Johnson suite Illus. 6 (n.d., ca. 1936)	13881 is on top of chest of drawers 11867 in Johnson suite sitting room	on chest of drawers 11874
MIRROR	DEVA 13344; wall mirror, steel and brass, rectangular with arched top, mirror surrounded by oval scrolls with attached brass human and animal heads and floral forms, top with bust of lady; good condition	Johnson suite Illus. 2 (1931), 6 (n.d., ca. 1936); JG, 1941, 37	above chest of drawers on east wall in southeast corner	on east wall in southeast corner above chest of drawers 11874

JOHNSON SUITE, Sitting Room, South Wall		
Object	Description	Furnishings Plan Location/Treatment Code
CHEST	DEVA 11882; rectangular with hinged lid, carved front and sides, claw feet on front; good condition	along south wall in front of easternmost window

JOHNSON SUITE, Sitting Room, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11883; refectory type, trestle legs, center stretcher with five baluster turned supports; good condition	does not appear in historical photos; both Johnson suite Illus. 2 (1931) and 6 (n.d., ca. 1936), however, show a reflection in the mirror of two lamps probably standing on that table	in middle of south wall	in middle of south wall
LAMPS	DEVA 13098-99; table lamps, silver-plated brass, pedestal with raised figure of knight against green background	two lamp shades in this location are reflected in a mirror in Johnson suite Illus. 2 (1931) and 6 (n.d., ca. 1936). They appear to be the same shape as these	on either end of table 11883	on either end of table 11883
SHADES	DEVA 15735-36; octagonal, cream-colored fabric shades, pleated top and bottom trimmed with tan velvet; good condition			

JOHNSON SUITE, Sitting Room, Center of Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11810; armchair, upper portion of front legs turned, top of back legs has finial, straight arms, upholstered with allover elliptical crescent design, variegated fringe; good condition	Johnson suite Illus. 2 (1931), 6 (n.d., ca. 1936)	south wall, west guest suite sitting room	on southeast corner of rug facing fireplace

JOHNSON SUITE, Sitting Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12574-80; wool, white horizontal bands with crewel yarn embroidery of multi-colored birds and stars, also bands of multicolored horizontal stripes, fringe; fair condition	Johnson suite Illus. 2 (1931), 5 (1936), 6 (n.d., ca. 1936); JG, 1941, 35; GF tour, 1948, 4	on east and south windows	on east and south windows

JOHNSON SUITE, Sitting Room			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
RUG	DEVA 11714; wool, red background, overall pattern of yellow grape leaves with vines and grapes, inner border with diamonds and octagons, outer border with snowflake and step design; good condition	Johnson suite illus. 1-2 (1931), 3 (n.d., ca. 1931), 5 (1936), 6 (n.d., ca. 1936); JG, 1941, 35; GF tour, 1948, 4	in center of sitting room floor

JOHNSON SUITE, Mr. Johnson's Bedroom, Walk-In Closet			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
CLOTHES	castle collections, DEVA 14083-86, women's shoes; 14119, 14124-30, shirts; 14133-34, nightshirts; 14135, 14141, 14153, suit jackets; 14136, 14142, 14151-52, 14154, 14156, vests; 14139, tuxedo jacket; 14140, 14157-58, overcoats; 14144, woman's jacket; 14150, 14155, pants; 14186-89, shawls; 14191-92, bathrobes; 14193, cape; 14228, pajamas; 14230, nightgown; 14231, 14234-5, slips; 14232-33, 14236-37, 14241, dresses; 14238-40, coats; 14248, jodphurs; 14273-74, riding boots; 14438, fedora; 15755-58 (dress boots), 14275 (chaps); 15759, bag; good condition	original castle furnishings; no photographic documentation	in walk-in closet
SUIT-CASES	DEVA 15743; woven wicker, leather corners and edge, double leather handle, center brass latch with lock, two brass side latches; good condition; castle collection contains leather suitcases	original castle furnishings; no photographic documentation	on shelf of walk-in closet
TRUNK	uncatalogued; large steamer trunk with "AMJ" initials on side; fair condition	original castle furnishing; no photographic documentation	on shelf or floor of walk-in closet
TRUNK	uncatalogued; light brown leather steamer trunk, brass hardware and lock, three interior trays; excellent condition	original castle furnishing; no photographic documentation	on shelf or floor of walk-in closet

JOHNSON SUITE, Mr. Johnson's Bedroom, Walk-In Closet			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
BAG	DEVA 15759; nine sections of white cloth sewn together to form rectangular bag	original castle furnishing; no photographic documentation	on shelf or floor of walk-in closet

JOHNSON SUITE, Mr. Johnson's Bedroom, Bathroom			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
RAZOR STROP	DEVA 13768; metal, round disc with sharpening stone; good condition	original castle furnishing; no photographic documentation	on bathroom shelf
HAIR-BRUSH	DEVA 13765; oval, dark brown wood with square silver plate with "J" monogram	original castle furnishing; no photographic documentation	on bathroom shelf
RAZOR	DEVA 13766; single-edge, metal; good condition	original castle furnishing; no photographic documentation	on bathroom shelf
PUFF BOX	DEVA 13764; for powder or sachet, oval cardboard box with lid, covered in gold with gray-green mosaic pattern; good condition	original castle furnishing; no photographic documentation	on bathroom shelf or on top of Mrs. Johnson's chest of drawers 11874
BOX OF RAZOR BLADES	DEVA 13767; red box with white lettering; good condition	original castle furnishing; no photographic documentation	on bathroom shelf
TUMBLER	DEVA 13490 or 13491; dark blue glass; good condition	original castle furnishing; no photographic documentation	in wall cup holder in bathroom
EYE RINSE	DEVA 18017; glass; good condition	original castle furnishing; no photographic documentation	on bathroom shelf

JOHNSON SUITE, Mr. Johnson's Bedroom, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHEST OF DRAWERS	DEVA 11879; three top drawers with carved crest, two plain beveled drawers, square center bottom drawer with large flower design, two small plain drawers on either side of bottom, plain iron teardrop handles; good condition	Johnson suite illus. 4 (1931)	in middle of west wall	in middle of west wall
BUREAU SCARF	DEVA 13884; cotton, orange/yellow/white stripes plus two wide-patterned orange stripes with white stars, white fringe on ends; good condition	Johnson suite illus. 4 (1931)	on top of chest of drawers 11879	on top of chest of drawers 11879
SMALL BOOK OR TOILETRY ITEM	appearance unclear	Johnson suite illus. 4 (1931)	unknown	OMIT
MIRROR	DEVA 13348; wall mirror, elaborate carved wood, gesso and gilded frame around rectangular mirror; fair condition	original castle furnishing; no photographic documentation	above chest of drawers on west wall	on west wall above chest of drawers 11879

JOHNSON SUITE, Mr. Johnson's Bedroom, North Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
PICTURE	unknown	original castle furnishing; no photographic documentation but a companion to a picture in the northeast corner is implied by the room furnishings arrangement	on north wall in northwest corner of room SUB-DEVA

JOHNSON SUITE, Mr. Johnson's Bedroom, North Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CHEST	DEVA 11877; rectangular lid with iron heraldic lock plate, front with two raised scroll-leaf designs, two vertical registers, base with recessed panel with raised scroll design, both ends with scroll design; good condition	Johnson suite illus. 4 (1931) shows the chest at the foot of Mr. Johnson's bed. It is unlikely the original design scheme would have allowed the decorative footboard of the bed to be obscured in that manner; it is possible the trunk was moved for photographic purposes only	along north wall in front of window
ETCHING	DEVA 13323; <u>Chateau at Grein on the Danube River, Austria</u> , wood frame with red and gold corners with carved gothic arches; good condition	original castle furnishing; no photographic documentation; the frame matches that on the etching that hung during the interpretive period on the north wall of the sitting room east of the bedroom door (13326)	on north wall in northeast corner of room on north wall in northeast corner of room

JOHNSON SUITE, Mr. Johnson's Bedroom, East Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CHEST OF DRAWERS	DEVA 11878; two top drawers of carved flowers surrounded by rectangular geometric design, six half drawers, bottom full-width drawer, skirt with scalloped edge; good condition	original castle furnishing; no photographic documentation	in northeast corner of room against east wall in northeast corner of room
BUREAU SCARF	DEVA 13885; cotton, brown/yellow/white stripes with two wide-patterned brown/white stripes, white fringe on ends; good condition	original castle furnishing; no photographic documentation	on top of chest of drawers 11878
LAMPS	DEVA 13103-4; table candelabrum style, aluminum with black finish; good condition	original castle furnishing; no photographic documentation	on top of chest of drawers 11878 at either end

JOHNSON SUITE, Mr. Johnson's Bedroom, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
MIRROR	DEVA 13349; dresser type, carved walnut, straight sides, rounded top; good condition	original castle furnishing; no photographic documentation	on top of chest of drawers 11878	centered on top of chest of drawers 11878

A1
A2
A3
A4

Bookshelves--Johnson Bedroom

JOHNSON SUITE, Mr. Johnson's Bedroom, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BOOK-CASE	DEVA 13375; large, rectangular, four shelves, turned spiral center post, large wrought-iron scroll work on top, bottom section has two drawers and four swing-out doors; good condition	Johnson suite illus. 4 (1931)	against east wall in southeast corner	against east wall in southeast corner

JOHNSON SUITE, Mr. Johnson's Bedroom, East Wall			
Object	Description	Documentation	1987 Location
BOOKS AND MISC. ITEMS (see diagram on preceding page)	castle collection; books filled only the north half of the middle shelves (A2-A3). The books on shelf (A2) historically were probably some of those in the bookcase in 1987. The eight-volume set on shelf (A3) are scrapbooks of newspaper clippings: black binding, imitation leather grain, gold lines at corners; horizontal lines on binding: Vol 1, 20396—Mar. 1927-Aug. 1927 Vol 2, 20397—Aug. 1927-Feb. 1928 Vol 3, 20398—Feb. 1928-June 1928 Vol 4, 20399—July 1928-July 1929 Vol 5, 20400—Aug. 1929-Feb. 1930 Vol 6, 20402—Feb. 1930-Oct. 1930 Vol 7, 20403—Oct. 1930-June 1931 Death Valley serials #1, 20401—Feb.-April 1930 Clippings of Death Valley subjects, 20404, 1932-33	Johnson suite illus. 4 (1931)	bookcase in Johnson bedroom scrapbooks are in SCO2, Rm 21, H
PHOTOGRAPH	of the other objects on the shelves, only the photo of Scotty in shirtsleeves by the open east gate of the castle, DEVA 14369 (copy 2), is recognizable; good condition	Johnson suite illus. 4 (1931)	SC11, Rm 11, W5
BINOCULARS	DEVA 14415; Swiss, black metal binoculars; Bausch and Lomb Optical Co., black leather case, compass on lid	Johnson suite illus. 4 (1931) shows an object resembling this binocular case	SC11, Rm 11, J6
			on south end of shelf (A3) SUB-REPRINT
			on north end of shelf (A4)

JOHNSON SUITE, Mr. Johnson's Bedroom, South Wall			
Object	Description	Documentation	1987 Location
COMMODE	DEVA 11881; rectangular with inverted five-faceted front, three simulated drawers, front swings out exposing one shelf within; good condition	Johnson suite illus. 4 (1931)	in front of window on east wall
			on south wall between bed and bookcase

JOHNSON SUITE, Mr. Johnson's Bedroom, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BOOKS, PAD, CLOCK	two books, pad of paper, and small, round metal clock	Johnson suite Illus. 4 (1931)	unknown	on commode 11881 SUB-DEVA
TRINKET BOX	DEVA 13943; wood, made from section of tree trunk with rough bark on outside	Johnson suite Illus. 4 (1931)	in Johnson suite sitting room	on commode 11881
BED	DEVA 13376; headboard with two large crescent scallops on either side, three inset arches each with painted heraldic crests on leather, large ornate metal reading lamp suspended by swivel at top; good condition	Johnson suite Illus. 4 (1931); JG, 1941, 37; GF tour, 1948, 4	headboard against center of south wall	headboard against center of south wall
BED-SPREAD	DEVA 13913; linen backing, fine red cotton with gold embroidery of floral sprays, scalloped gold fringe on three sides; good condition	Johnson suite Illus. 4 (1931)	SC11, Rm 11, H2	on Mr. Johnson's bed 13376
CHAIR	similar to DEVA 11777-80, straight back, front stretcher with carved floral design in rectangle with pierced quatrefoils on two sides, back with two acanthus finials, embossed leather seat and back; good condition	Johnson suite Illus. 4 (1931)	unknown	against south wall between doorway and bed 13376 SUB-DEVA

JOHNSON SUITE, Mr. Johnson's Bedroom			
Object	Description	Documentation	1987 Location
CURTAINS	DEVA 12569-73; lined wool, yellow horizontal bands with crewel embroidery of multi-colored bird, flowers in vase, star. Those bands alternate with wide bands of multicolored horizontal stripes; good condition	no photographic documentation; JG, 1941, 37-38	on north and east windows of Johnson bedroom
RUG	DEVA 11716; wool, gold background, center with allover red flame-like design with alternating gold and brown triangles, inner border of zigzags, outer border with red diamonds; good condition	Johnson suite Illus. 4 (1931); JG, 1941, 38	on bedroom floor

GALLERY, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
tapestries hanging over balcony railings have been described in living hall furnishings plan				
PAINTING	DEVA 13316; framed oil, Biblical scene showing gathering of people in temple, gesso and gilded frame with eight raised medallions; good condition	gallery illus. 3 (n.d., ca. 1931), 5 (1938)	on east wall in northeast corner	on east wall in northeast corner
PLANTERS AND SAUCERS (TWO)	light-colored glazed pots and saucers	gallery illus. 3-4 (n.d., ca. 1931), 5 (1938)	unknown	on top of balcony columns on east side of gallery above fountain SUB-NEW
CHAIR	DEVA 11827; straight back, back with three carved cross-pieces, each with carved shell, baluster turned finials, red damask upholstery with fringe; good condition	gallery illus. 4 (n.d., ca. 1931)	in southwest corner of gallery	in southeast corner of gallery along east wall, south of Johnson suite door

GALLERY, South Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
PLANTER	unable to determine appearance from underexposed photograph	gallery illus. 2 (1931)	unknown	OMIT

GALLERY, West Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
TAPESTRY	DEVA 13936; wool, scene from <u>Don Quixote</u> —Quixote falling from horse in center, turbaned figure on left, mounted knight on right side; good condition	gallery illus. 6 (1939), living hall illus. 12 (1939)	north wall of first-floor music room	on west wall of gallery in southwest corner
PLANTERS (TWO)	glazed planters and saucers	gallery illus. 6 (1939), living hall illus. 12 (1939); see also gallery illus. 2 (1931)	unknown	in middle of balcony railings along west gallery on each side of fireplace SUB-NEW
PICTURE	DEVA 13719; painting of winemakers, oil on canvas, black wood frame with gold leaf design; fair condition	gallery illus. 2 (1931)	west gallery wall on north end	on west gallery wall at north end

Note: The curatorial staff at Scotty's Castle recently found a picture taken by photographer Steven Willard ca. 1931 of the west gallery area. It shows a Spanish bench, DEVA 11908, against the wall underneath the Don Quixote tapestry. This 18th-century walnut bench with pomegranate motif has been removed from storage and put on display in that location. The photo also shows a small tile table with lamp in the southwest corner of the gallery, but these cannot be identified (Willard photo #2130, photocopy at DEVA NM).

GALLERY, West Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
DESK	DEVA 11862; writing type, rectangular lidded chest with iron handles, bird panels on front, deep skirt with drawer and bird design; good condition	original castle furnishing; no photographic documentation	facing west guest suite door on west gallery on west gallery facing west guest suite door. Because there is no evidence documenting its location here during the period of interpretive emphasis, the desk could also be moved into the second overnight guest room if needed

GALLERY	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12420-21, 12425-26, 12429-36, 12439-42, 12447-56; sheepskin, linen lining, embossed designs, panels laced together, fringed edges, bottom tassels; poor condition	living hall illus. 8-9 (1938), 11-12 (1939)	SC11, Rm 11, cabinets F & G gallery windows SUB-REPRO
RUNNERS	DEVA 11718, wool, gold background; center with rows of rectangles, each containing stylized griffin, leaf, foliage, or bird; border with red/white flower strand; 3'x9'	LCRS	along south side of gallery SUB-NEW
	11719; same as above	LCRS	same as above SUB-NEW
	11720; same as above	LCRS	along north side of gallery SUB-NEW
	11721; wool, gold background, alternating pattern of hexagons with green foliage and red flowers; diamonds contain turtle, bat, or animal; border with alternating red/white flowers; 3'x9'	LCRS	same as above SUB-NEW
	11722; same as above, 3'1"x9'	MCR	along east side of gallery SUB-NEW
	11723; same as above, 3'x8'10 1/2"	MCR	same as above SUB-NEW
	11724; same as above, 3'4"x10'1"	MCR	along west side of gallery SUB-NEW
	11725; same as above, 3'6"x7'	MCR	same as above SUB-NEW

VERANDA				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TELESCOPE, REFRACTING	DEVA 24315; twin tube telescope in wooden crate with metal tripod, tubes white enamel; cradle, eyepieces, and dew caps black enamel; good condition	gallery illus. 1 (1928)	SC11, Rm 08, (large object)	on veranda except during inclement weather
TABLE AND ARMCHAIRS	wicker	de Dubovay interv., 1978, Tape III	unknown	on veranda SUB-NEW
FLOWER STAND	wrought-iron, unable to determine design from photograph	gallery illus. 1 (1928)	unknown	in northwest corner of veranda SUB-NEW

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMP	electric floor lamp, light-colored flared shade suspended from bracket at top of stand; difficult to discern details	west guest suite illus. 2 (n.d., 1948-54)	unknown	use this or similar lamp between door and secretary SUB-DEVA
CHAIR	DEVA 11771 or 11772; dining chair, straight back, "friar type," balustrade legs, carved crosspiece with oval crest, human head finials on back, black leather seat and back of griffin and heraldry design, round-headed brass nails; fair condition	west guest suite illus. 1 (n.d., ca. 1938-1950)	dining hall alcove	on east wall between door and secretary
SECRETARY	DEVA 11872; upright wall type, oak top section with two large vertical doors and two overhead smaller doors, central section with pigeon holes and folding table, bottom with four doors; good condition	west guest suite illus. 1 (n.d., ca. 1938-50), 2 (n.d., 1948-54); GF tour, 1948, 4	in center of east wall	in center of east wall

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
WRITING SET	DEVA 13837-42; 13780, 15781-83; painted leather with crests and scrolls in red/green/gold/black	miscellaneous items appear in west guest suite Illus. 2 (n.d., 1948-54), but are difficult to distinguish. Illus 1 (n.d., ca. 1938-50) shows a few items more clearly	in secretary	on fold-out desk of secretary, with wastebasket on floor to south
INKSTAND	13837			
ROCKING BLOTTER	13838			
STATIONERY BOX	13839, six-sided, iron latch on front, upper portion hinged			
BLOTTER	13840			
BOOKENDS	13841-42, L-shaped			
WASTE-BASKET	13780			
INKWELL LINER	15781, clear glass, square with brass rim			
INKWELL	15782, wood frame covered with leather; square, slightly rounded top			
BLOTTER	15783			
INDIAN BASKET	DEVA 13212; three-rod, coiled, round, flared sides, four triangular bands of dark brown equilateral triangles; good condition	west guest suite Illus. 1 (n.d., ca. 1938-50), 2 (n.d., 1948-54)	on shelf above window east of north entrance door into living hall	on top of secretary, north end
INDIAN BASKET	DEVA 13236; twined, round bowl, spiral step design; good condition	west guest suite Illus. 1 (n.d., ca. 1938-50), 2 (n.d., 1948-54)	Scotty's bedroom, on writing desk	on top of secretary, south end

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room, South Wall				
Object	Description	Documentation	1987 Location	Furnishigs Plan Location/Treatment Code
CHAIR	similar to DEVA 11777-80; straight back, front stretcher with carved floral design in rectangle with pierced quatrefoils on two sides, back with acanthus finials, leather seat and back; good condition	west guest suite Illus. 2 (n.d., 1948-54)	unknown	against south wall toward southeast corner
DAYBED	DEVA 13378; daybed, large paw-shaped feet; good condition	west guest suite Illus. 2 (n.d., 1948-54)	SC11, Rm 10, M1	lengthwise against center of south wall
BEDSPREAD	DEVA 13930; roughly-woven, wool-fringed fabric, lined with beige cotton, lengthwise brown stripes alternate with sets of small orange, beige, green, yellow stripes; wide brown/orange crosswise stripe at top and bottom; brown/orange/blue fringe; poor condition	west guest suite Illus. 2 (n.d., 1948-54)	SC02, Rm 08, closet	on daybed CONSERVE or SUB-DEVA
CHAIR	DEVA 11808; X-leg type, legs mortise and tenon with turned stretchers, flat arms and legs, two three-tiered tapered finials on back, fabric of black-outlined rectangles containing brown/orange geometric design; good condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	on north wall, just west of bedroom door	in front of west window on south wall, west of daybed
TABLE	DEVA 11864; rectangular top, four carved baluster turned legs with four straight braces, single drawer with carved rosettes; fair condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	in center of westernmost window, south wall	in front of westernmost window, south wall
RUNNER	appearance unclear; tassel at each corner; completely covers table top	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	unknown	on top of table 11864 SUB-DEVA
CHAIR	DEVA 11806; X-leg type, mortise-tenon legs with stretchers, flat upward-turned arms, back with two ball finials, fabric of white with orange-centered diamonds outlined in purple and brown; fair condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	north wall of Johnson suite sitting room at foot of daybed	in front of west end of westernmost window, south wall

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11870; octagon top with inlaid stripes, balustrade pedestal with tiered octagon base	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	SC11, Rm 10, B2	in southwest corner of room; or find suitable replacement in collections
LAMP AND SHADE	similar to DEVA 13102 and 15734—castle collections; handpainted, terra cotta table lamp, vase body, two green curved handles, fabric shade of tan trimmed with yarn	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	on west wall of Johnson suite sitting room, just north of hall entrance door	on table in southwest corner SUB-DEVA
CHAIR	DEVA 11880; armchair, wide back, rolled arms, fully upholstered in all-over pattern of brown diamonds outlined in gold containing single tulip; fair condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	in northwest corner of Johnson bedroom near bathroom door	on west wall of guest suite between window and southwest corner
TABLE	DEVA 11858; small walnut Italian end table, rectangular top, single drawer with knob, flat scalloped legs, four claw feet, center stretcher with carved rosette and leaf design in relief; fair condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	on south wall of Italian room in front of veranda door	on west wall in front of window
DOILY	appears to be white lace doily, possibly star-shaped	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	unknown	on top of table 11858 SUB-DEVA
BOWL	difficult to discern details—could be Italian rounded pottery bowl with short, straight-sided neck, 15" wide, listed in 1970 inventory	west guest suite Illus. 3 (n.d., ca. 1940s-50s); GF-NPS inv. 1970	unknown	in center of doily on top of table 11858 SUB-DEVA
PICTURE	DEVA 13665; print, <u>Lady of Rank</u> , with frame; good condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	on wall between west window and southwest corner	on west wall between window and southwest corner
AND-IRONS	DEVA 13829-30; iron, two front feet curving up to grip twisted brass rod with design of standing hoofed figure (satyr finials); good condition	west guest suite Illus. 3 (n.d., ca. 1940s-50s)	in fireplace in northwest corner	in fireplace in northwest corner

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room, North Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHEST	DEVA 11875; dark brown, top with battle scene in relief, front with three panels containing female profile, heraldic crest, male profile; carved human figures on corners; fair condition	west guest suite illus. 3 (n.d., ca. 1940s-50s)	against west wall in southwest corner	against north wall just west of bedroom door
CHEST OF DRAWERS	DEVA 11863; walnut cabinet, four full-width drawers, narrow top drawer with loop handles, three drawers with pointed spool knobs, two front corners with vertical acanthus registers; good condition	west guest suite illus. 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)	on north wall just east of bedroom door	on north wall between bedroom and gallery doors
TRAY	DEVA 13605; brass, rectangular, embossed curvilinear design, center with flower/sun crest; good condition	west guest suite illus. 3 (n.d., ca. 1940s-50s)	on top of chest of drawers 11863	on top of chest of drawers 11863
RUNNER	long, light-colored, rectangular; pattern unclear	west guest suite illus. 2 (n.d., 1948-54)	unknown	along top of chest of drawers 11863; or use similar runner from collection, such as 13872 on table 11865 SUB-DEVA
MIRROR	DEVA 13350; cast-iron wall mirror and frame, gilded, rectangular, spread-wing bird pediment; good condition	west guest suite illus. 2 (n.d., 1948-54)	on gallery column outside door of west guest suite	on north wall above chest of drawers 11863
PHOTOGRAPH	DEVA 14369 (copy 1); photograph, black/white, Scotty in shirt-sleeves by open east gate of castle; good condition	west guest suite illus. 2 (n.d., 1948-54)	on north wall east of mirror above chest of drawers	on north wall just east of mirror 13350 SUB-REPRINT
CHAIR	DEVA 11809; walnut, X-type legs, arms terminating in demon head finials, brown leather back and seat; good condition	west guest suite illus. 3 (n.d., ca. 1940s-50s)	on east wall between gallery door and secretary	on north wall between gallery door and chest of drawers 11863

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11865; walnut, rectangular top; flat, shaped legs with two S-shaped iron braces; fair condition	west guest suite illus. 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)	against south wall in space between windows	if visitor circulation allows, replace in center of room
TABLE COVER	two textiles are shown covering table 11865. One has (white and yellow?) diagonal stripes and extends over the north and south table edges; the other is smaller, although covering most of the table surface, and appears to be a green and white pattern (or blue and white similar to chest runner 13881 in Johnson sitting room) with fringed ends	west guest suite illus. 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)	unknown	on table 11865 SUB-DEVA
VASE	DEVA 13644; hammered copper water jar; wedge-shaped body, two narrow, twisted side handles; good condition	west guest suite illus. 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)	in kitchen on shelf above stove	in center of table 11865 and fill with dried flowers
FLOWERS	unable to tell if these are live or dried flowers	west guest suite illus. 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)		place bouquet in water jar 13644 SUB-NEW

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Sitting Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12457-63; wool-lined, beige horizontal bands with crewel year embroidery; beige bands alternate with multi-colored horizontal stripes; fringe on bottom; fair condition	west guest suite illus. 3 (n.d., ca. 1940s-50s)	on windows on south and west walls	on south and west windows
RUG	DEVA 11749; wool, gold background, center design of large alternating floral heart-shaped motif and trefoil crests; border with animal, cross, etc.; good condition	west guest suite illus. 1 (n.d., ca. 1938-50), 2 (n.d., 1948-54), 3 (n.d., ca. 1940s-50s)	in center of sitting room floor	in center of sitting room floor

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom, South Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
No historical pictures of this bedroom have been found. Mrs. Johnson's guidebook mentions only four major furnishings items. The following plan is based on that and the March 1985 Ewing interview in which she stated that the twin beds are placed incorrectly. The general description of the furnishings in the Johnson guidebook appears to be presented in a clockwise direction from the southwest corner:				
BED	DEVA 13388; Spanish bedstead, wood, gesso and paint, high green headboard with scalloped edge, center with gilded ring with river scene; good condition	JG, 1941, 42; GF tour, 1948, 4	in southwest corner of room with headboard against west wall	in southwest corner with headboard against south wall
BED	DEVA 13389; replica bedstead, painted wood, high green headboard with scalloped edge, center with gilded ring with pastoral scene; fair condition	JG, 1941, 42; GF tour, 1948, 4	in northwest corner of bedroom against west wall	east of bed 13388 with headboard against south wall
BED-SPREADS	DEVA 13914-15; off-white cotton with English-style chainstitch wool embroidery; twining stems, leaves and flower pattern; double diagonal striped border; good condition	original castle furnishings; no photographic documentation	on beds 13388-89	on beds 13388-89

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom, West Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHEST OF DRAWERS	DEVA 11867; Italian, walnut, three full-width drawers each with three panels with inlays of mythological hunting and animal scenes; good condition	JG, 1941, 42	on east wall in southeast corner of Johnson suite sitting room	along west wall toward northwest corner
DRESSER SCARF	DEVA 13886; cotton, orange and white stripes of varying widths with narrow green bands, two white stripes with horses, fringed; good condition	original castle furnishing; no photographic documentation	on top of chest of drawers 11874 in west guest suite bedroom	on top of chest of drawers 11867
LAMPS	DEVA 13106-7; electric table lamps, candlestick style, single bulb, glazed and hand-painted terra cotta, flared round bases, white background with all-over blue and yellow floral design; good condition	original castle furnishing; no photographic documentation	on top of chest of drawers 11874	on top of scarf 13886 on top of chest of drawers 11867

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom, North Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
COLORED ETCHINGS	DEVA 13324-25; <u>Old Hunting Castle at Wildegg, Austria, and Porte Guillaume, Chartres, France</u> ; good condition	original castle furnishings; no photographic documentation	on either side of window on north wall	on either side of window on north wall
CHEST	DEVA 11871; Spanish, polychromed, rectangular, hinged flat top with crests and initials, body front convex, back flat, three polychromed panels on front; fair condition	JG, 1941, 42	at foot of bed in northwest corner	in front of north window facing center of room

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom, East Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
DRESSING TABLE	DEVA 11869; rectangular top, small shallow drawer in center, one drawer and door on either side with carved panels; fair condition	original castle furnishing; no photographic documentation	in center of east wall	in center of east wall
MIRROR	DEVA 13352; three-piece folding wall mirror, brown stained wood, bird over each small mirror; good condition	original castle furnishing; no photographic documentation	on wall above dressing table 11869	on east wall above table 11869
BUREAU SCARF	DEVA 13888; cotton, orange/yellow/green stripes of varying widths plus two orange/white stripes, white fringe; good condition	original castle furnishing; no photographic documentation	on dressing table 11869	on dressing table 11869
BENCH	padded Spanish style bench, or stool, similar to that shown in de Dubovay drawing 7	de Dubovay sketch of dressing table in west guest suite bedroom (drawing 7)	in west guest suite bedroom closet is bench 11868; walnut, brown stain, rectangular top, lyre legs with scalloped edge and upturned feet, center stretcher	in front of dressing table 11869; use 11868 if it fits table opening SUB-DEVA

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom, East Wall		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CHAIR	DEVA 11819; Italian, straight back, back with carved flower in rectangle, three opposing balusters on each side, front leg stretcher with carved rectangle and two quatrefoils, acanthus finials, woven reed seat; fair condition	original castle furnishing; no photographic documentation	in front of window on north wall	south of dressing table along east wall, replacing chair 13695

WEST GUEST SUITE (WEST APARTMENT, SPANISH SUITE)				
Bedroom		Documentation	1987 Location	Furnishings Plan Location/Treatment Code
Object	Description			
CURTAINS	DEVA 12464-68; lined, Shirred top, black-printed linen, beige background with pattern in gray/black/orange/beige/red, "tree of life"; good condition	original castle furnishings; no photographic documentation	on west and north windows	on west and north windows
RUG	DEVA 11740; wool, gold background, all-over pattern of large pink and blue medallions with gold design in center; good condition	McN RL	west guest suite bedroom	on floor of bedroom

ANNEX HALL, Foyer				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
GONG AND BASE	DEVA 13696, 15788; Japanese dinner gong, copper/bronze, dome shape; copper/bronze stand of three-toed dragon; good condition	GF-NPS inv. 1970; McN interv., 1974, 55, suggests this item not part of original castle furnishings	in northwest corner of annex entrance foyer	
MIRRORS	DEVA 13353-54; wood, carved, gilded, rectangular wall mirrors, top and bottom with two S-shaped scrolls; fair condition	GF-NPS inv. 1970	on north walls of foyer on either side of doorway to annex passage	on north walls on either side of doorway to annex passage

ANNEX HALL, Foyer				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11895; Italian walnut table, square top with inlaid strip, single baluster turned pedestal on square base with notched corners; fair condition	GF-NPS inv. 1970	northeast corner of annex entrance foyer	in northeast corner of foyer
CURTAINS	DEVA 15789; cotton?, red/orange/yellow/gold/blue/green/brown; India motif, wide geometric border, row of script, interior with large geometric floral design; good condition	original castle furnishing; no photographic documentation	on open closet in annex hall foyer	on closet in annex hall foyer behind door to annex passage
RUG	DEVA 11732; 6' x 6', wool, beige background, center design with spread double-headed eagle topped with crown surrounded by branch/foliage spray; good condition	McN RL	SC11, Rm 11, rug rack 10	in annex hall outside Italian room SUB-NEW

LANAI

This room, with a fountain in the middle, does not appear in historical photos. The Johnson guidebook, 1941, mentions that it was at times furnished with rugs and palms. Recommend replacing present furniture with matches available on the market or with reproductions. In addition, recommend adding large silk palms and scatter rugs from the castle collection. The porch would then appear as it did when the Johnsons entertained in the music room and visitors sat on the lanai enjoying the refrains and the desert evening.

LANAI Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11967; reupholstered 1971; wicker armchair, arched back, curved arms, back and loose seat cushion with cotton upholstery in all-over design of red/pink and gold flowers, green leaves on white background, original fabric underneath, red and green paint on wicker; poor condition	original castle furnishing; no photographic documentation	annex lanai	in a corner of lanai SUB-NEW UPLST-NEW
CHAIR	DEVA 11838; woven cane, natural color, small straight arms, arched back; poor condition	original castle furnishing; no photographic documentation	on annex lanai, north-east corner	in a corner of lanai SUB-NEW
ROCKING CHAIR	DEVA 11837; woven cane rocker, light green; arched back, latticework (Scotty's old chair); poor condition, beyond repair	original castle furnishing; no photographic documentation	on annex lanai, south-west corner	in a corner of lanai SUB-REPRO
ANIMAL FIGURINES (FOUR)	DEVA 15797; glazed pottery frog, serves as drain for fountain; fair condition	lanai illus. 1 (n.d., ca. 1938-50)	15797 is in lanai fountain; location of other three frogs unknown	on four points of wall of fountain SUB-NEW (4)
CHERUB	DEVA 13069; plumbing fixture	lanai illus. 1 (n.d., ca. 1938-50)	SC11, Rm 10, H5	in center of fountain
URN	DEVA 15789 or 12989; glazed hand-painted, earthenware, bell-shaped bodies with pedestals, bodies with pastoral scenes; fair to good condition	appears in Italian room illus. 5-6 (n.d., ca. 1940s-50s), but does not appear in 3 (1938)	annex lanai	somewhere on lanai floor; other urn will be placed in solarium SUB-NEW

ITALIAN ROOM, East Wall	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BEDS	DEVA 13390-91; Italian bedsteads, wood, green with gilding and red trim, headboards with carved spread-winged eagle on top, center with laurel wreath suspended by ribbon and two rings, baseboard with two simple stretchers; good condition	Italian room illus. 2 (1938); see also 1 (1931), 4 (n.d., ca. 1938?); JG, 1941, 47	headboards against east wall on either side of entrance doors	on either side of east entrance doors with headboards against east wall

ITALIAN ROOM, East Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
QUILTS	DEVA 13924-25; beige linen, embroidered; large double circles in centers, one with double-headed spread-winged bird, other with green bird and gold flowers; medallions over rest of material; good condition	Italian room Illus. 2 (1938), 4 (n.d., ca. 1938?); JG, 1941, 47	on beds 13390-91 on beds 13390-91
BED-SPREADS	DEVA 13927-28; light blue/green satin; good condition	Italian room Illus. 2 (1938), 4 (n.d., ca. 1938?)	on beds 13390-91 under quilts 13924-25
STOOLS	DEVA 11855-56; Italian, walnut, rectangular octagon seat, two wide flat legs with scalloped edge, no stretcher; fair condition	Italian room Illus. 2 (1938)	one on each side of east doorway next to beds against east wall on either side of doorway next to beds

ITALIAN ROOM, South Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
DESK	DEVA 11861; Spanish, walnut, upper section with two drawers on each side of center recess, two sides of back end in scalloped brackets, skirt with long center drawer opposed by two small drawers, lyre-shaped legs with center stretcher scalloped on bottom; fair condition	Italian room Illus. 1 (1931), 6 (n.d., 1948-54); JG, 1941, 47	on south wall east of veranda door against south wall between veranda door and easternmost window
PORT-FOLIO	DEVA 13843; tooled leather; folder with laced edge, crest in center front, used as guest register; good condition	original castle furnishing; desk accessories do not show clearly in photos	on desk 11861; open to show names in guest register
STATION-ERY BOX	DEVA 13844; tooled leather, crest on center front; good condition	Italian room Illus. 1 (1931)	centered on top of desk 11861
PEN AND INK TRAY	DEVA 13845; wooden tray covered in leather, oblong glass-covered inset for pens, two boxes for bottles; good condition	original castle furnishing; desk accessories do not show clearly in photos	on desk 11861
INKWELL LINER	DEVA 15787; square glass with metal rim; good condition	original castle furnishing; desk accessories do not show clearly in photos	on desk 11861
WASTE-BASKET	DEVA 13779; four leather panels laced together with crest in center; good condition	Italian room Illus. 1 (1931)	on west side of desk 11861 on south wall on west side of veranda door

ITALIAN ROOM, South Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
STOOL	DEVA 11853; Italian, walnut, rectangular seat, two wide flat legs with scalloped edge, no stretcher; fair condition	Italian room Illus. 2 (1938)	in front of desk 11861
PICTURE	DEVA 13667; Mexican genre linoleum block print, black wood frame with simulated gold hinges at corners, <u>The Market Place</u> ; good condition	Italian room Illus. 1 (1931); JG, 1941, 47	on south wall above desk 11861

ITALIAN ROOM, West Wall			
Object	Description	Documentation	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 13408; wing chair, wings and arms with scalloped edge, fabric of gray squares outlined in white with alternating vertical and horizontal black stripes; fair condition	Italian room Illus. 3 (1938)	in southwest corner in front of window and next to fireplace
AND IRONS and CROSS- BAR	DEVA 13736-37; wrought iron, two-footed base pieces with spiral design, finial is flat arched form with arrow on top; good condition DEVA 13738; twisted wrought iron; good condition	Italian room Illus. 3 (1938)	in west wall fireplace
VASES	DEVA 12990-91; incised, glazed terra cotta vases; 12991 with allover yellow squares with green and blue flowers with red centers, 12990 with allover green and yellow squares with yellow and red flowers; good condition	Italian room Illus. 3 (1938)	on shelf above fireplace but reverse positions so that 12990 is on the north end and 12991 is on the south end
The northwest corner of the Italian room is only pictured in post-1938 photographs. This furnishings plan incorporates items shown in later photos.			
TABLE	DEVA 11859; Spanish walnut table, top with carved alternating S-shape design and half circles on outer edge; flat, shaped legs terminating with inward-turned spiral legs, two crossed S-shaped iron braces; good condition	Italian room Illus. 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54)	in northwest corner in front of west window, angled alongside chair 13431

ITALIAN ROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMP	DEVA 13108; electric table lamp, vase body, terra cotta, two curved handles, incised designs of patrician profile and scroll/leaf on body; good condition	Italian room illus. 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54)	on table 11859 in northwest corner of room	on table 11859 in northwest corner of room
SHADE	DEVA 15786; round metal frame, stiff paper lining covered with cream-colored linen fabric, top and bottom edges with band of multi-colored yarn; fair condition	Italian room illus. 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54)	on lamp 13108 on table 11859 in northwest corner of room	on lamp 13108 on table 11859 in northwest corner of room
CHAIR	DEVA 13431; armchair, fully upholstered with all-over design of red outlined squares containing flowers on green/yellow/beige background with brown diamonds at corners; good condition	Italian room illus. 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54), on east side of table 11860 in center of room. Chair shown in northwest corner in those pictures stood in upper music room during interpretive period	in northwest corner of room north of table 11859	north of table 11859 in northwest corner of room

ITALIAN ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PICTURE	DEVA 13668; Mexican genre linoleum block print, black wood frame with simulated gold hinges at corners. <u>The Water Vendor</u> ; good condition	Italian room illus. 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54); JG, 1941, 47	on north wall in northwest corner above chair 13431	on north wall in northwest corner above chair 13431
CHEST OF DRAWERS	DEVA 11857; Italian, walnut, three drawers, heavily carved frame, six brass teardrop-shaped handles; good condition	Italian room illus. 1 (1931), 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54); JG, 1941, 47	in middle of north wall between windows	in middle of north wall between windows
BUREAU SCARF	hand-loomed cotton, stripes of varying widths, fringed	Italian room illus. 1 (1931)—difficult to distinguish details	unknown	on top of chest of drawers 11857 (if original not found, use similarly patterned textile) SUB-DEVA

ITALIAN ROOM, North Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CANDLE-STICKS (TWO)	DEVA 13140 and castle collections; terra cotta, dish-shaped candle recessed on flared pedestal base, incised designs; good condition	Italian room Illus. 1 (1931)	13140 is in second overnight guest room on desk against south wall locate mate to 13140 and place both on top of chest of drawers 11857, at either end; if unable to locate missing candlestick, SUB-DEVA 13119-20, of similar design, already in Italian room on table 11860
MIRROR	bureau-top mirror on stand, arched top	Italian room Illus. 1 (1931)	unknown—there is an uncatalogued but similar mirror in the castle basement on top of chest of drawers 11857 SUB-DEVA

ITALIAN ROOM, Center of Room			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
TABLE	DEVA 11860; Spanish, oak, rectangular top, splayed lyre-shaped legs with scalloped edges, two iron S-shaped braces; good condition	Italian room Illus. 2 (1938); see also 1 (1931), 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54); JG, 1941, 47	in center of room, lengthwise north-south in center of room, lengthwise north-south
BUREAU SCARF	DEVA 13886; hand-boomed cotton, orange and white stripes of varying widths, some narrow bands of light green and olive green, two wide white stripes, each with two facing winged horses	Italian room Illus. 2 (1938); see also 1 (1931)	on table 11860
LAMP	DEVA 13000?; glazed, hand-painted terra cotta table lamp, small base, high shoulders, narrow neck, vertical ribs with alternating stylized design in yellow/blue/red/green; poor condition	Italian room Illus. 2 (1938); see also 1 (1931); HPFI, 1984	in center of table 11860 SUB-DEVA 13110 if 13000 condition necessitates replacement
SHADE	light colored	Italian room Illus. 2 (1938); see also 1 (1931); HPFI, 1984	SUB-DEVA or SUB-NEW
LAMP	DEVA 13110; electric table lamp; vase body; glazed, hand-painted terra cotta, small base, high shoulders, narrow neck, vertical ribs with alternating stylized design in yellow/blue/red/green	Italian room Illus. 5 (n.d., ca. 1940s-50s)	in center of table 11860 if earlier lamp not found on desk 11861

ITALIAN ROOM, Center of Room				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
PORT- ABLE DESK	DEVA 13832; wood covered with tooled painted leather, Renaissance figures on front panel; good condition	Italian room illus. 2 (1938); see also 1 (1931)	on top of chest of drawers 11857	on south end of table 11860, facing south
STOOL	DEVA 11852; Italian, walnut, rectangular octagon seat, two wide flat legs with scalloped edge, stretcher; good condition	Italian room illus. 1 (1931)	at foot of bed 13388 in west guest suite bedroom	on east side of table 11860
STOOLS	DEVA 11853-54; Italian, walnut, rectangular octagon seats, two wide flat legs with scalloped edge, no stretchers; fair condition	Italian room illus. 2 (1938); see also 1 (1931)	on north and south ends of table 11860	on north and south ends of table 11860
SOFA	DEVA 18615; upholstery of brown/black/tan vertical stripes, arms upholstered, bottom frame carved and extends up arms with columns; round, carved legs; poor condition	Italian room illus. 2 (1938)	SC11, Rm 10, E2	backed up to west edge of table 11860, facing fireplace CONSERVE or UPLST-REPRO

ITALIAN ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12469-80; linen, light green background with printed design of orange/yellow/white/beige/brown flowers in vase enclosed in diamond outlined with white bands; fair condition	Italian room illus. 3 (1938); see also 1 (1931), 4 (n.d., ca. 1938?), 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54)	on windows and veranda doors in Italian room	on windows and veranda doors
RUG	DEVA 11741; wool, beige background with all-over pattern of floral/foilage/vase geometric motifs in center, dark brown border with medallions; good condition	Italian room illus. 2 (1938); see also 1 (1931), 4 (n.d., ca. 1938?), 5 (n.d., ca. 1940s-50s), 6 (n.d., 1948-54)	on floor of Italian room	on floor of Italian room

ANNEX PASSAGE, Floor				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
RUNNER	DEVA 11750; 13' x 3', wool, dark red background, center design of four large floral vases with four leaves at base, green/yellow/blue with birds; eight-pointed star in middle; good condition	McN RL	SC11, Rm 11, rug rack 3	in annex passage SUB-NEW
RUNNER	DEVA 11751; 13' x 3', same pattern as above; good condition	McN RL	SC11, Rm 11, rug rack 3	in annex passage SUB-NEW

FIRST OVERNIGHT GUEST ROOM (WILL ROGERS ROOM)

Because of the lack of information on furnishings for this room, placement recommendations are based on Mrs. Johnson's reference to it as a "Spanish bedroom" and on Mrs. Ewing's reminiscences.

FIRST OVERNIGHT GUEST ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
WASTE-BASKET	Although no documentation exists for this wall, it would be appropriate to place a small Spanish table or desk from collections storage east of the hall door. DEVA 13947; woven cane, openwork weave, square shape; good condition	no photographic documentation, but every bedroom in the castle contains a wastebasket	southwest corner of first overnight guest room, next to door	in southwest corner—this basket does not fit a Spanish decor; recommend sear-ching for more appropriate style in collections SUB-DEVA
CHAIR	DEVA 11828; armchair, rounded arms, fully upholstered with allover pattern of undulating red lines on white, red/white braided fringe; fair condition	Ewing interv., March 1985, mentions this chair in room during 1930s period	in southwest corner of first overnight guest room	in southwest or southeast corner of room

FIRST OVERNIGHT GUEST ROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHEST OF DRAWERS	DEVA 11902?; fits description of "small Spanish dresser"; good condition	Ewing interv., March 1985, mentions small Spanish-style dresser in room in 1930s	SC11, Rm 10, J2	on west wall
MIRROR	Spanish-style wall mirror	other dressers in castle had mirrors	unknown	above dresser 11902 on west wall; if unable to locate appropriate Spanish-style wall mirror, SUB-DEVA 13355
MIRROR	DEVA 13355; wood frame wall mirror, carved openwork, top and bottom with scrolls, sides with scrolls, rectangular mirror insert; good condition		north wall of Italian room above chest of drawers	
BUREAU SCARF	hand-loomed, cotton, striped scarf with fringe	other dressers in castle had scarfs	unknown	on top of chest of drawers 11902 SUB-DEVA

FIRST OVERNIGHT GUEST ROOM, North and East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BED	DEVA 13392; spool-type, head and footboard with simple rectangular frame containing nine vertical posts, spool legs with casters; good condition	none as to position; Ewing interv., March 1985, mentions this bed in room in 1930s period	headboard against middle of east wall	place headboard against middle of east wall, or bed could be positioned between north windows as in second overnight guest room
BED-SPREAD	DEVA 13916; burgundy velvet; gathered skirt on three sides; good condition	none	on bed 13392	covering bed 13392

FIRST OVERNIGHT GUEST ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12530-32, 12534; coarse linen, beige background with multi-colored flowers in vase enclosed in diamond outlined with purple	probably original castle furnishings; are identical to those in second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	on north windows	on north windows

FIRST OVERNIGHT GUEST ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
	Determining the precise rugs for the annex bedrooms is difficult because the floor coverings have been changed through the years. According to the rug history compiled by the castle staff, 11730 (19-911) was designed for the Will Rogers room. That list states that 11731 (19-842) was originally intended for the Bokhara room, but it was later replaced by 11729 (19-859). The museum catalogue card, however, states that 11731, now in storage, was removed from the Will Rogers room. Because both rugs are the same pattern and size, they can be used interchangeably, however.			
RUG	DEVA 11730; wool, white background with all-over design of clusters of yellow and red flame-like designs separated by navy zigzags, inner border of triangles, outer border of zigzags and diamonds, 9' x 9'; good condition	McN RL	on floor	on floor

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), South Wall

No documentation has been found regarding furniture items or decorative pieces on the south wall of this room. Recommend using appropriate pieces from collections, either Spanish or Italian. Two such items are Italian cabinet 11914, recommended for removal from the east gallery, or the Spanish writing desk, 11862, whose historical presence on the west gallery cannot be substantiated.

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
DESK	DEVA 11896; Spanish, brown stain, hinged lift top and fold-down front, two drawers inside, underside with rounded arches, round finials, and pierced quatrefoils, tapered baluster turned legs; poor condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	middle of south wall	in middle of west wall CONSERVE
BUREAU SCARF	DEVA 13873; cotton, blue/white patterned stripes of varying widths plus six white stripes with blue birds, fringed; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	over chest of drawers 11915	across desk 11896

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11815; X-leg type, light brown, mortise-tenon joints, sloping arms from back to front, arms with incised checkered design, back with two three-tiered finials, wool upholstery design of diamonds on beige; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	in northwest corner of room	in northwest corner of room

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
BED	DEVA 13393; Italian, wood, gesso and paint, high flat headboard with gold sunburst on top, gold column on each side of headboard framing square gold frame containing gold circle with floral spray, large scroll on each side, four short legs with large pointed gold finials; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s); JG, 1941, 49	headboard against east wall	headboard against north wall between windows
HANGING (used as bedspread)	DEVA 13734; cotton, off-white, embroidered with four rows of five each large maroon circles with orange flower encircled by black ring, striped border of smaller circles; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s); JG, 1941, 49	on bed 13393	on bed 13393

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHEST OF DRAWERS	DEVA 11915; Italian, walnut, rectangular top, three full-width drawers each with three squares and two rectangles in relief, brass teardrop handles; fair condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	in middle of west wall	in middle of east wall
BUREAU SCARF	DEVA 13891; cotton, handloomed, red/white stripes of varying widths plus three wide-pattered white stripes with red eight-pointed stars, fringed; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	Italian room on chest of drawers on north wall	on chest of drawers 11915

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM), East Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
MIRROR	DEVA 13357; dark brown walnut wall mirror, carved edges, cup-shaped finials at top, pointed finials at bottom; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s)	on south wall above desk 11896 on east wall above chest of drawers 11915

SECOND OVERNIGHT GUEST ROOM (BOKHARA ROOM)			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
The original curtains and rug in this room appear to have been exact duplicates of those in the first overnight guest room.			
CURTAINS	DEVA 12533, 12535-44; coarse linen, beige background with multi-colored flowers in vase enclosed in diamond outlined in purple; fair condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s); GF-NPS inv. 1970 states this room contained "2 prs drapes as in Will Rogers room"	in closet of second overnight guest room on north windows
RUG	DEVA 11731; wool, white background with allover design of clusters of yellow and red flame-like designs separated by navy zigzags, 9' x 9', same design as 11730; good condition	second overnight guest room illus. 1 (n.d., ca. 1940s-50s) shows rug 11729. According to McN RL, that rug was originally designed for the kitchenette (patio apartment)	SC11, Rm 11, rug rack 3 on floor

UPPER MUSIC ROOM, North Wall			
Object	Description	Documentation	1987 Location Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11811; armchair, upper portion of front legs turned, finials, upholstered with allover design of elliptical crescents, fringed arms; good condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50)	west guest suite sitting room, south wall in northwest corner of music room, west of stage, facing center of room

UPPER MUSIC ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11904; Italian two-shelf table matching set of Gothic-style chairs 11831-33 and 11930, brown stain, side panels carved with rosette pattern; good condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50). illus. 11 (n.d., ca. late 1930s?) shows table north of couch in center of room	SC11, Rm 10, E1	alongside chair 11811, on north side
MIRROR	DEVA 13358 or 13359; carved wood, gesso and gilded, rectangular wall mirror, leaf scrolls on sides, bottom with eye hook, top pediment of crest with open center; fair condition	upper music room illus. 3 (n.d., ca. 1938-50)	on wall west of stage	on wall west of stage
FLOOR LAMP	DEVA 13096 or 13097; electric candelabrum, wrought iron, narrow square pedestal, circle tiers at top with three bats facing out, seven holders converted for electric lights; good condition	upper music room illus. 3 (n.d., ca. 1938-50)	dining hall	against north wall, next to stage, behind table 11904

UPPER MUSIC ROOM, Stage				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
GRAND PIANO AND BENCH	DEVA 14005, 14008; Wette-Mignon "Autograph Piano," 6'6" grand, mahogany case; bench is dark, varnished wood with rectangular hinged top; good condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50), 8 (1939); see also 1 (1931), 11 (n.d., ca. late 1930s?), 14 (n.d., ca. 1940s-50s)	at west end of stage	at west end of stage
MIRROR	DEVA 13360; three-piece folding table type, carved wood, gesso and silver finish, cherub heads, rectangular center mirror; poor condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50), 8 (1939); see also 1 (1931), 11 (n.d., ca. late 1930s?); JG, 1941, 54, 56	in closet between second overnight guest room and upper music room	on top of grand piano facing center of room
DRAPE (priest's robe)	DEVA 13900; vestment used as piano drape, pear-shaped piece of gold satin brocade with burgundy velvet strips and gold ribbon trim; good condition	upper music room illus. 3 (n.d., ca. 1938-50), 11 (n.d., ca. late 1930s?), 14 (n.d., ca. 1940s-50s); HPFI, 1984	in closet between second overnight guest room and upper music room	drape over back of grand piano on stage

UPPER MUSIC ROOM, Stage				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMPS	DEVA 13122-23; electric floor lamps, black wrought iron, single pedestal with series of six sets of four outward bend leaves, single candleholder, three S-shaped legs; good condition	upper music room Illus. 2 (1934), 3 (n.d., ca. 1938-50), 8 (1939); see also 1 (1931)	on piano stage at west and east ends against grille	at west and east ends of stage against grille: one behind piano, the other between chairs 11831-32 and built-in automatic roll player on east wall of stage
LECTURN	DEVA 14002; wooden, slanted recessed box with candleholder at each corner, single notched pedestal with four outcurving scroll feet, 45 1/2" high	de Dubovay interv., 1972, 10, and interv., 1978, tape III. He also mentions sermons in the "living room," depending on the number of people present	SC11, Rm 10, N	in center of stage against grille, facing room
CHAIRS	DEVA 11831-32 (part of set including chairs 11833 and 11930 and table 11904); Italian, brown stain, arms terminating in pointed finial in front, trestle legs, slanted back, two back panels and side panels with carved and pierced rosettes, seat with fitted tie-on cushion in zigzag pattern	upper music room Illus. 2 (1934), 3 (n.d., ca. 1938-50), 8 (1939); see also 1 (1931), 11 (n.d., ca. late 1930s?)	against south wall of upper music room, west end	place on stage between piano and automatic roll player with backs to grille

UPPER MUSIC ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
MIRROR	DEVA 13358 or 13359; carved wood, gesso and gilded, rectangular wall mirror, leaf scrolls on sides, bottom with eye hook, top pediment of crest with open center; fair condition	upper music room Illus. 2 (1934), 4 (1938), 8 (1939); see also 11 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?). Illus. 2, 4, 12 show decorative element on bottom section later missing from mirrors	on north wall east of stage	on north wall east of stage

UPPER MUSIC ROOM, North Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11845 or 11846; armchair, brown stain, carved lyre-shaped legs with carved spiral design on sides, wrought-iron brace ending in spiral with flower insert, upholstered in floral design in orange/blue/yellow/green (reupholstered by Gospel Foundation); good condition	upper music room Illus. 2 (1934), 4 (1938), 8 (1939); see also 11 (n.d., ca. late 1930s?)	toward center of west end of room	move one of pair toward northeast corner, facing center of room
LAMP	DEVA 13096 or 13097; electric floor candleabrum, wrought iron, narrow square pedestal, circle tiers at top with three bats facing out, seven holders converted for electric lights; good condition	upper music room Illus. 2 (1934), 4 (1938), 8 (1939)	dining hall	in northeast corner of room behind chair 11845 (or 11846)

UPPER MUSIC ROOM, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CABINET	DEVA 11917; Spanish (or Italian) writing cabinet, rectangular top, front with two doors and two drawers, red polychrome gilding and inlaid geometric design; fair condition	upper music room Illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 11 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?); JG, 1941, 54	southwest corner of room against west wall	on east wall, northeast corner, between window and tower door
TABLE RUNNER	DEVA 13898; yellow gold silk with velvet applique in blue, green burgundy, and beige; design of vase in center with three red flowers; good condition	upper music room Illus. 4 (1938), 5 (n.d., ca. 1938-50), 12 (n.d., ca. 1954?); JG, 1941, 54	on top of cabinet 11917	on top of cabinet 11917
WINE JARS	DEVA 12874 and 13003; terra cotta wine carafes with round body, pedestal base, one portrays woman, one shows dragon; good condition	upper music room Illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 11 (n.d., ca. late 1930s?); JG, 1941, 54	SC11, Rm 11, M6	on either end of cabinet 11917

UPPER MUSIC ROOM, East Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMP AND SHADE	electric silver-plated table lamp, elaborate pedestal, stem, and finial, bell-shaped shade of open scrollwork or thin embroidered fabric, similar in appearance to DEVA 13093-94 in first-floor music room, but cannot find third such lamp in collections	upper music room Illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 11 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?)	unknown	in center of cabinet 11917 between wine jars; if unable to locate, replace with less elaborate lamp 13095, of similar design, on piano in lower music room SUB-DEVA 13095
or TABLE LAMP	DEVA 13095; electric table lamp, wrought iron, octagon balustrade pedestal ending in four short arched legs separated by four pierced circles containing brass-colored honey-comb design, flat spearpoint finial		on piano in first-floor music room	
and SHADE	DEVA 15775; bell-shaped shade, tan fabric, closely pleated bottom section, edges with tan braiding			
CHAIRS	DEVA 11817-18; Italian, hip-joint folding types, walnut, trestle legs, sloping arms ending in large bulbous ends, gold velvet upholstery with fringe; good condition	upper music room Illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?)	at either end of long table 11916 at east end of room	on either side of east window, facing center of room
PIPE ORGAN AND BENCH	DEVA 14006, 14007; main Welte console, dark varnished wood, three-keyboard theater organ; bench of dark varnished wood, two entwining legs at each side, red velvet seat; good condition	upper music room Illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?); JG, 1941, 51-52; GF tour, 1948, 5	against east wall in southeast corner of room enclosed by screen	in southeast corner against east wall

UPPER MUSIC ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11833 (part of set including chairs 11831-32 and 11930 and table 11904); Italian, brown stain, arms terminating in pointed finials in front, trestle legs, slanted back, two back panels and side panels with carved and pierced rosettes, seat with fitted tie-on cushion; good condition	upper music room illus. 6 (1938), 8 (1939), 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?)	along south wall of upper music room, west of fireplace	against south wall east of fireplace, facing center of room
CHAIR	DEVA 11846 or 11845; armchair, carved lyre-shaped legs, carved spiral design on sides, wrought-iron brace ending in spiral with flower inset, upholstered in floral design of orange/blue/yellow/green (reupholstered by Gospel Foundation); good condition	upper music room illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939), 10 (n.d., ca. late 1930s?)	toward center of west end of room	move one of pair to southeast corner in front of organ stall, facing center of room
LAMPS	DEVA 13087-88; electric, black wrought-iron floor candelabra, narrow stands with leaf motif in center, arch-shaped tops, five holders; good condition	upper music room illus. 6 (1938), 9 (n.d., ca. 1938)	against south wall on either side of fireplace	against south wall on either side of fireplace
CHAIR	DEVA 13372; wrought-iron stool, two parallel U-shaped arms ending in brass eagle head finials connected by two armrests, two U-shaped legs, four three-claw feet, loose red cushion; good condition	upper music room illus. 2 (1934), 6 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?); JG, 1941, 53	south wall of second overnight guest room (Bokhara room)	in front of fireplace, facing center of room
FIREPLACE EQUIPMENT:				
POKER	DEVA 13824; long round rod twisted in center, large loop handle; good condition	upper music room illus. 9 (n.d., ca. 1938) and 10 (n.d., ca. late 1930s?)	leaning against south wall east of fireplace	poker and shovel on west side of fireplace against south wall
SHOVEL	DEVA 13823; short, round iron rod with thicker portion at top, curved dish with raised edge; good condition	show screen draped over front of fireplace floor; illus. 10 also shows poker west of fireplace while 12 (n.d., ca. 1954?) shows poker on east side of fireplace; JG, 1941, 57; GF tour, 1948, 5	leaning against south wall east of fireplace	

UPPER MUSIC ROOM, South Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
ANDIRONS	DEVA 13827-28; heavy iron, lyres with "strings," finial of seated Pan figure playing flute; good condition	upper music room Illus. 6 (1938), 8 (1939); see also 10 (n.d., ca. late 1930s?), 12 (n.d., ca. 1954?); GF tour, 1948, 5	in fireplace on south wall	toward front of fireplace on either end
LAMPS	DEVA 13125-26; electric table candlesticks, figurines of saint, cast plaster of paris, gold dresses, halos; good condition	upper music room Illus. 6 (1938), 8 (1939); see also 10 (n.d., ca. late 1930s?); GF tour, 1948, 5	on either side of fireplace mantel, facing east and west	on either side of fireplace mantel, facing east and west
CHAIR	DEVA 11930 (part of set including 11831-33 and table 11904); Italian, brown stain, arms terminating in pointed finials in front, trestle legs, slanted back, two back panels and side panels with carved and pierced rosettes, seats with fitted tie-on cushions; good condition	upper music room Illus. 6 (1938)	SC11, Rm 10, K1	against south wall west of fireplace and candelabrum, facing center of room

UPPER MUSIC ROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
DESK	DEVA 11941; Spanish, dark brown, two lower and seven back drawers, carved vase and scroll leaf design, spiral-turned legs and stretcher; fair condition	upper music room Illus. 7 (n.d., ca. 1938?)	east wall in northeast corner between window and tower door	on west wall in southwest corner of room
WATER JARS	DEVA 13004-5; fish-shaped, painted pottery jars, each with lipped spout in center of back and opposing thin curved handles; good condition	upper music room Illus. 7 (n.d., ca. 1938?)	SC11, Rm 10, H2, cabinet U1	on either end of top of desk 11941

UPPER MUSIC ROOM, West Wall				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
ORGAN LAMPS AND SHADES	DEVA 13115-16; electric table lamps, brass with silver plate, horizontal body with pointed finial in middle with bird neck and head rising vertically from end and holding eel which supports shade 15842-43; conical metal shades, circular design pressed into shade, link chains attach to ring that suspends shade; good condition	upper music room illus. 7 (n.d., ca. 1938?)	on organ console in southeast corner of room	on desk 11941 between water jars 13004-5
PAINTING	DEVA 13329; half portrait, profile, lady with veil against dark background, oil on canvas; good condition	upper music room illus. 7 (n.d., ca. 1938?)	on west wall south of door to lanai	on west wall in southwest corner above desk 11941
TABLE	DEVA 11897; Italian, walnut, circular top, carved underside, five baluster turned legs connecting to spoked wheel base; good condition	upper music room illus. 7 (n.d., ca. 1938?)	in center of room on west end of rug	against west wall between doors to lanai and annex hallway and below Raphael painting
WATER OR WINE JAR	DEVA 12875; Italian, glazed terra cotta, large round body, four human head finials, six spouts on shoulders, six separate incised panels of leaves and flowers within raised, cross-hatched, V-shaped braids; good condition	upper music room illus. 7 (n.d., ca. 1938?); JG, 1941, 55; GF tour, 1948, 5	on table in bay window alcove of dining hall	on top of bureau scarf 13899 on table 11897
BUREAU SCARF	DEVA 13899; burgundy velvet with patterned cut-out gold trim on all sides, gold fringe; good condition	upper music room illus. 7 (n.d., ca. 1938?)	on octagonal table 13419 in center of room	on table 11897
PAINTING	DEVA 13328; <i>Madonna della Silla</i> , Raphael reproduction, massively carved gilded frame; good condition	upper music room illus. 13 (n.d., ca. 1940s-50s); JG, 1941, 51; GF tour, 1948, 5	on west wall between doors to lanai and annex hallway	on west wall above table 11897 between doors to lanai and annex hallway

UPPER MUSIC ROOM, Center of Room, East End				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
TABLE	DEVA 11916; Spanish refectory type, walnut, rectangular top with overextending ends, deep skirt, front with three carved drawers, heavy lyre-shaped legs; good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?)	lengthwise (north-south) in center of room at east end	in center of room at east end, lengthwise (north-south)

UPPER MUSIC ROOM, Center of Room, East End				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
LAMPS AND SHADES	DEVA 13117-18; electric table lamps, brass with silver plate, tapered pedestal with flat-shaped disc in center, round flat base with cherubs and griffins, double-headed spread-eagle finial DEVA 15779 and 15917; pleated fabric; one formerly pink, now deep red, the other formerly blue, now white; top frames are crown-shaped metal; fair to good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?); JG, 1941, 56	13118 and 15779 in west guest suite sitting room on table against south wall; 13117 is in SC11, Rm 10, J2; 15917 (white shade) is in SC11, Rm 10, C2; double-headed eagle finial is in SC11, Rm 10, J2	red shade 15779 and lamp on north end of table 11916, white shade 15917 and lamp on south end
BOWL	DEVA 12988; glazed, hand-painted terra cotta; shallow with wide, flared, fourteen-lobed lip; white exterior with two yellow bands encircling green stripes; interior has alternating vertical blue panels and scroll design; good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939)	in west guest suite sitting room on small table along south wall toward southwest corner	in center of table 11916 between lamps 13117-18
TABLE RUNNER	DEVA 13896; yellow/gold silk with velvet applique in blue/green/burgundy/beige; design of single-tiered vase and leaf/scrolls, smaller vases, and birds; good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939), 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?)	lengthwise along top of table 11916	lengthwise on table 11916
CHAIR	DEVA 13373; iron frame chair, large pointed brass finials on chair back and arm fronts, upholstered back and seat with fringe, back with V design in middle; good condition	upper music room illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938); HPFI, 1984	SC11, Rm 10, K2	on east side of table 11916, facing toward table
SOFA	DEVA 18614; oak frame, corners with raised floral pattern, woven pattern of white flowers with green leaves on gold background; fair to poor condition	upper music room illus. 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?)	SC11, Rm 10, D1	assess fabric condition, repair or reproduce if necessary; replace on west side of table 11916, facing west
CHAIR	DEVA 11847; Italian, church confessional or choir stall seat, horseshoe shaped with seven paneled sides, concave front with single door, loose seat and back cushions with four over-hanging tassels; fair condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938)	on north wall between annex hallway door and stage	on north end of sofa 18614, facing north

UPPER MUSIC ROOM, Center of Room, East End				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CHAIR	DEVA 11844; straight legs and stretchers, arms and back upholstered in zigzag pattern, seat of same colors with alternating stripes, variegated fringe; good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938)	south wall of Italian room toward southwest corner	in center of room on east side of table 13419, facing sofa
TABLE	DEVA 13419; octagonal walnut pedestal table, Spanish style, carved lamb's tongue and acanthus skirt and four carved supporting panels; good condition	upper music room illus. 2 (1934), 4 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?)	in center of room	in center of room in front of stage
LOVESEAT AND TWO CHAIRS	DEVA 11850, 11848-49; Italian, two-cushion loveseat, low straight back and wedge-shaped arms, gold velvet upholstery; small armchairs with low straight back and wedge-shaped arms, gold velvet upholstery (all reupholstered by Gospel Foundation); good condition	upper music room illus. 2 (1934), 6 (1938), 8 (1939); see also 9 (n.d., ca. 1938)	at east end of center of room against west edge of table 11916	angle around southwest corner of center of room with loveseat in middle, facing stage and center of room

UPPER MUSIC ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12528-29; lined with red and gold damask, shaped to fit right and left sides of arched window, red velvet with four vertical gold damask panels with needlework, gold ball tassel fringe on inside edge, velvet tiebacks; fair condition	upper music room illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?); JG, 1941, 54, 56	hanging from swinging iron frames on east window	on east window, tied open as in historical photos
CURTAINS	DEVA 13715-18; panels for organ stall, red cotton damask with all-over floral/vase design in orange/gray/yellow; fair condition	upper music room illus. 2 (1934), 4 (1938), 5 (n.d., ca. 1938-50), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?); JG, 1941, 52; GF tour, 1948, 5	attached to grille around organ console in southeast corner	on organ console grille

UPPER MUSIC ROOM				
Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CURTAINS	DEVA 12524-27; red damask with all-over floral/vase design in orange/gray/yellow, shaped to fit arched windows; good condition	upper music room illus. 6 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10 (n.d., ca. late 1930s?)	on arched windows on south wall	on four south windows
RUG	DEVA 11733; wool, gold background, large and small interlocking red diamonds with leaves and blue flower, 6 1/2'x11'10"; good condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50), 8 (1939); see also 1 (1931), 11 (n.d., ca. late 1930s?)	SC11, Rm 11, rug rack 10	place lengthwise across stage SUB-NEW
RUG	DEVA 11727 and 11726; wool, gold background, center design with red/blue/green vase and foliage alternating with leaves; inner border of foliage; outer border of chevrons and flowers edged with red triangles; good condition	upper music room illus. 2 (1934), 3 (n.d., ca. 1938-50), 4, 6 (1938), 8 (1939); see also 9 (n.d., ca. 1938), 10, 11 (n.d., ca. late 1930s?)	11727 still on floor, but has been moved to center of room; 11726 in SC11, Rm 11, rug rack 5	place side by side, lengthwise north-south, in center of floor SUB-NEW

REMOVAL LIST

The following are items that should be removed from exhibition in the castle. Added by later caretakers, they postdate the period of interpretive emphasis, 1934-41.

Living Hall

Chair doily, DEVA 13875

Scotty's Bedroom

Senate resolution commemorating death of Walter Scott, DEVA 15726
Photographs of Albert Johnson, Walter Scott, and burros on top of dresser, DEVA 14313, 14343, 14344

First-Floor Music Room

Framed photograph of Bessie Johnson, DEVA 14011

Johnson Suite Bedroom

Vignette portrait of Albert Johnson's mother, DEVA 13327

West Guest Suite Bedroom

Electric pewter table lamp, DEVA 13105
Table, DEVA 11870
Chairs, DEVA 11812, 13695
Chinese stool, DEVA 11866

First Overnight Guest Room (Will Rogers Room)

Stoneware washbasin, DEVA 12995
Platform rocking chair, DEVA 11830
Rocking chair, DEVA 11829
Chest of drawers, DEVA 11912
Doily, DEVA 13890
Lamp chimney, DEVA 15798
Electric table lamp (imitation oil lamp), DEVA 13111
Wall mirror, DEVA 13356
Pincushion, DEVA 13945
Stoneware water pitcher, DEVA 12994
Stoneware chamber pot, DEVA 12996
Print (*Our Presidents*), DEVA 13946
Table, DEVA 11913

Second Overnight Guest Room (Bokhara Room)

Chair, DEVA 11816

Upper Music Room

Lamp shades (Tiffany Studios), DEVA 15802, 15804

Electric table lamps, DEVA 15801, 15803

AREAS FOR FUTURE DEVELOPMENT

Although the Johnsons did not present the first-floor annex rooms to the public, access to Mrs. Johnson's apartment and Mr. Johnson's office would enhance the castle interpretive experience. Sufficient documentary data exists, primarily in architectural drawings and interviews, and enough original furniture survives to enable a close representation of their historical appearances.

The post office in the garage alcove functioned during the period after Mr. Johnson's death and is not significant to the interpretive story. The refrigeration room can be effectively interpreted without furnishings. The apartment on the east end of the annex (later Gospel Foundation infirmary, NPS library, and NPS curatorial office) would be difficult to re-create accurately because of the lack of pictorial or documentary data on its exact use. The MacNeilledge rug list, however, contains a reference to a wool rug, DEVA 11742, designed for the "Guest Bed Room Off Patio." That rug, in SC11, Rm 11, rug rack 11, has a light blue background with large gold floral medallions on an orange background separated by light blue intertwining floral configurations.

The following plan concentrates chiefly on Mrs. Johnson's apartment and Mr. Johnson's office. The 1970 transferral of personal property from the Gospel Foundation to the Park Service provides information on items found in all the first-floor annex rooms when the Park Service acquired the castle. The reader is directed to that document for information on objects found in the post office, east storage/organ blower room, and infirmary (former east end guest room and present NPS curatorial office).

Mrs. Johnson's (Scotty's) Apartment

The following objects were found in the patio apartment in 1970. Because both Miss Liddecoat and Scotty had lived there during various periods after 1948, it is impossible to determine if any of these are original items of the 1930s-early 1940s period. The list does, however, provide a starting point for furnishing the rooms as they existed during Scotty's tenure. Because he lived there until 1954, the apartment could be interpreted through that date. Many of these items, or similar ones, can probably be found in the castle collection:

- 1 Spanish runner, 3'4"x14'6"
- 1 Khillem rug, 42"x63"
- 4 pairs special weave curtains
- 1 custom redwood 5' settee with leather seat and back
- 1 stained side chair with leather seat and back
- 1 wicker armchair
- 1 custom 4/6 bed, wrought-iron trim, mixed hardwoods
- 1 painted wood two-pedestal desk, 48"
- 1 wall mirror in wood frame, 40"x30"
- 1 floor lamp
- 1 GE one-door refrigerator
- 3 framed pictures
- 1 Spanish glazed pottery bowl, 21" diameter
- 1 custom stained pine table, 60"x36"

The following items have been replaced in Mrs. Johnson's apartment:

- 13425-26 – two dark-stained benches with wide, arched, band-sawed, scalloped sides; quilted leather back and seat cushions; and high, straight slat backs;
- 13729 – dark-stained table with rectangular top; two wide, band-sawed, scalloped legs with a pierced design; and a scalloped crosspiece attached to legs with pegs.

Visitor access is restricted to the doorway off the patio. The original screen door has been reproduced using U-V-resistant plexiglass. Through it visitors can see the tiled kitchen with its "miniature" appliances, the Spanish-style fireplace, and the carved woodwork in the front room. The back bedroom contains the castle's research library.

MacNeilledge's list of rugs for various ranch rooms lists one for the kitchenette. It was later moved to the second overnight guest room (Bokhara room), but should be replaced in Mrs. Johnson's apartment. It is DEVA 11729, a wool rug with a white background and a border of tulips. The overall design is an alternating motif of a vase with foliage, an eagle, and a dog in red, yellow, and blue. The rug measures 8'8"x9'9".

Mr. Johnson's Office

The following items were listed in the patio office as of 1970. The list basically agrees with the interview statements cited earlier and should be used as a guide for furnishing the room:

- 3 pairs cotton tapestry draw drapes
- 1 two-pedestal mahogany desk, 72"x38"
- 1 mahogany swivel armchair with leather trim
- 2 mahogany armchairs
- 1 mahogany swivel armchair
- 1 Lyons five-drawer metal blueprint cabinet, 54"x40"
- 2 assembled steel shelving units, 48"x12", 8 shelves open all around
- 1 overstuffed armchair in cotton
- 2 wicker tables
- 2 stained hardwood shelf cabinets, various drawers, 27" wide
- 1 Colt double-barrel 12-gauge shotgun in leather case with cleaning equipment, serial #2151
- 1 U.S. Army Springfield Model 1884
- 1 Stevens single-shot .22 rifle, lever action, serial #55212
- 1 Winchester rifle, model 54 bolt action 30.06 with special sight, serial #278904
- 1 Winchester lever action 30.06 rifle, model 95, serial #1898
- 1 Remington automatic 12-gauge, serial #82987
- 1 Vega Co. Little Wonder banjo and case
- 1 pair French sterling silver 10" candlesticks
- 1 onyx slab with carved polar bear, 9½" high
- 1-14" sterling silver vase, #3149/47, made by Coldwell (Cowell ?)
- 1 Visalia tooled leather silver-mounted saddle
- 1 Visalia leather tooled saddle
- 1 lot of gauges, scales, etc.

In accordance with that list and what we know about Johnson's interests, the office should contain:

- a gun rack
- a desk
- file cabinets
- two large silver-mounted saddles on the file cabinets
- Indian baskets on the hardwood shelves over the windows
- castle construction pictures on the walls
- memorabilia from Johnson's Chicago office on the desk and walls
- architectural drawings (reproductions) on the desk
- a swivel chair for the desk
- guest chairs
- drafting tools, because Johnson probably executed all or most of the original design work for the main house and annex
- various citations and pictures on the walls and scattered about the room (Johnson in uniform of Nevada State Police trooper, castle work crews, Johnson and Scotty, etc.)
- a rug (optional – Miss Liddecoat states there was no carpet in Johnson's office [Feb. 1983 interview]. The museum catalogue record, however, indicates a rug was used there)

The following items have been located in the castle collection and might be some of the objects referred to in the 1970 inventory. The guns listed in the inventory were moved to the living hall gun cases. SC11, Rm 11, Cabinet R contains many items appropriate for Johnson's office. All are in good condition.

Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
OFFICE CHAIRS	DEVA 11960-61; brown stain, office type, slatted back		SC11, Rm 10, I	
CHAIR	DEVA 18974; padded office guest chair		SC11, Rm 10, I	
CHAIR	DEVA 11962; desk swivel		SC11, Rm 10, N	
FRAMED CERTIFICATE	DEVA 18003; rank of Sgt. in Nevada State Police		SC02, Rm 19, framed	
PHOTOGRAPHIC PRINT	DEVA 18085; black/white horizontal picture of castle work crew		SC02, Rm 19, framed	
DRAFTING TOOLS:				
DRAWING SET	DEVA 14392		SC11, Rm 11, K4	
STRAIGHT EDGE	DEVA 14396		SC11, Rm 11, K4	
ARCHITECT'S SCALE	DEVA 14403		SC11, Rm 11, K4	
CALENDAR	DEVA 18008; perpetual calendar of National Life Insurance Co. of Chicago		SC11, Rm 11, R1	
BANJO AND CASE	DEVA 14421, 18227; four-string blonde wood banjo and case, Vega Co.	GF-NPS inv. 1970	SC11, Rm 10, A6	
VASE	DEVA 13615; silver, fluted, tapering, conical body with pierced work at top and embossed floral sprays	GF-NPS inv. 1970	dining hall	
CANDLE-STICKS	DEVA 13612-13; silver, art nouveau style in form of tiered cross; wide, flared mouth; made in Paris	GF-NPS inv. 1970	dining hall	
GEOLOGY PICK	DEVA 14430; "FBK" monogram		SC11, Rm 11, R1	

Object	Description	Documentation	1987 Location	Furnishings Plan Location/Treatment Code
CANTEEN	DEVA 20807; silver pitcher or canteen with stopper; two-part silver plate exterior with engraved floral design		SC11, Rm 11, R6	
MAGAZINE	DEVA 20809; <u>True Western Adventures</u>		SC02, Rm 21, C2	
MAGAZINE	DEVA 20810-12; <u>Desert</u>		SC02, Rm 21, C2	
SADDLES	DEVA 13647; Visalia Stock Saddle Co., cowhide, woolskin lined, tooled design (Johnson's) DEVA 1027; Visalia Stock Saddle Co., cowhide, woolskin lined, tooled design (Scotty's)		SC11, Rm 11, E, rack 5 SC11, Rm 11, E, rack 4	
SCALE (assay balance)	DEVA 18231; wooden platform, two drawers, balance in rectangular case, glass all four sides, brass scale mechanism		SC11, Rm 11, D3	
RUG (optional)	DEVA 11736; wool, dark blue background; designs in light blue, yellow, and white; large circular floral design in center surrounded by four smaller circular floral designs; vase/floral motif in corners	MCR states original location in office west of covered patio. Unclear whether GF moved it in or if it was used sometime during the Johnson era.	SC11, Rm 11, rug rack 9	

FURNISHINGS MAINTENANCE AND PROTECTION RECOMMENDATIONS AND PROCEDURES

Introduction

This section addresses housekeeping and curatorial procedures aimed at ensuring the integrity of historic artifacts in the Scotty's Castle collection. It incorporates a cleaning plan and other curatorial measures that the park staff developed and refined over the years. This information is supplemented with standardized guidelines for maintaining historically furnished interiors. Ultimately a more detailed furnishings care manual should be prepared as an independent document.

Desert conditions have taken a toll on leather curtains, upholstery, and vividly colored textiles found throughout the house. Cracked, disintegrating leather and textiles faded to dull shades of grey compromise the interpretation of these historic interiors and in some cases threaten the long-term preservation of the castle's furnishings.

Efforts of the park staff in recent years to stabilize the environment have apparently succeeded, and the rate of deterioration of the objects on exhibit has been slowed. Environmental monitoring and preventive conservation programs will be an ongoing requirement at the castle.

Effective implementation of this plan will require that a collection condition survey be conducted by a qualified conservator of all exhibited material to establish and prioritize treatment needs of the collection. The survey should evaluate and prioritize treatment requirements for the more vulnerable materials in the castle collection, specifically leather, textiles, and wood.

Wholesale replacement or reproduction of damaged materials is not recommended. Restoring all faded textiles to their former brilliance would be extremely expensive and is not essential to interpret the castle. Generally, pieces with missing parts or portions should be treated or replaced to restore their visual integrity as well as to reduce further losses. Materials subject to considerable deterioration by continued display should also be replaced or rotated with objects in storage.

As in all NPS historic sites, the care of collections should meet NPS standards and procedures as outlined in NPS-28, Special Directive 80-1 (Rev. 1986), the *Manual for Museums*, revised *Museum Handbook* (Part I, Museum Collections; Part II, Museum Records; and Part III, Collections Use), and the park's Collection Management Plan.

The Environment

The arid desert climate at Death Valley, California, poses many problems for care of museum collections. Extreme heat, low humidity, high winds bearing dust and silt, and high levels of visible and ultraviolet radiation call for special efforts to achieve acceptable temperatures, relative humidity, and light levels and to establish a controlled, dust-free environment. Along with these adverse conditions to a museum environment present at Scotty's Castle, earthquakes, both natural and those induced by nuclear testing in the area, periodically rock the castle's foundation and furnishings. Since 1983 the Department of Defense has monitored earthquake levels in this area, where testing is performed approximately every two months. Furthermore, the castle was not designed for sustained high levels of visitation and heavy visitor traffic, which compromise its interior environment.

The staff at Scotty's Castle employs various devices to control and monitor conditions within the environment and has developed in-depth outlines, summarized below, prescribing maintenance and use of these devices. As additional research regarding environmental control becomes available and as data from the castle is analyzed, new approaches and systems will no doubt be developed. Until then, however, the staff continues to use the equipment at hand as effectively as possible.

Relative Humidity and Temperature. Hygrothermographs record the relative humidity and temperature. To maintain an acceptable relative humidity in the castle, humidifiers and dehumidifiers increase or decrease relative humidity levels when either too low or too high. The castle staff strives to maintain relative humidity between 30 and 45 percent, although this range warrants closer examination to ensure a stable environment for both the furnishings and the structure, both of which embody a high degree of historical integrity. The original castle steam-heating system raises temperatures and reduces relative humidity when necessary. To equalize relative humidity and temperature within the castle, the staff increases the air circulation in summer with fans.

Sixteen hygrothermographs record ambient temperature and relative humidity in the castle. As of August 1, 1988, these hygrothermographs were located in the living hall, Scotty's bedroom, solarium, dining hall, kitchen, Johnson suite, gallery, west guest suite, Italian room, second overnight guest room (Bokhara room), upper music room, basement, organ pipe room, document storage room, and on the great hall trusses and upper music room ceiling. Three different models of hygrothermographs used in the castle provide a record of past temperatures and humidity changes that aid in assessing the extent of variations within the castle environs. They also provide immediate temperature and humidity information needed to adjust the humidifiers and dehumidifiers.

Each hygrothermograph chart records the temperature and humidity for a seven-day period. Once a week the graphs are changed, and, to ensure accurate records, at least once every two weeks or after climatic changes ($\pm 20^{\circ}$ F, or 20% RH), hygrothermographs are recalibrated.

Hygrothermographs are located at least a foot from exterior walls and away from drafts and direct sunlight to avoid inaccurate readings. The curatorial file cabinet in the library contains folders for each year's hygrothermograph records. Weekly charts plus summary sheets show daily high and low humidities and temperatures. Weather station hygrothermograph data and interior relative humidity and temperature summary data are maintained on computer.

Eleven humidifiers increase the relative humidity to maintain the range of relative humidity acceptable to preserve the artifacts and structure. The acceptable humidity range in the castle remains between 30 and 35 percent from May through October and between 40 and 45 percent from November through April.

The nine dehumidifiers in the castle do not run often. They operate only when the humidity is more than 50 percent, usually during rainstorms; relative humidity can increase 80 percent in little more than an hour during summer thundershowers. The curator or lead museum technician sets the dehumidifier humidistats based on readings of nearby hygrothermographs.

Fans operate continuously, day and night, during the hottest seasons of the year (generally from late May until late September). Usually air flow is directed toward the ceiling, to maximize circulation, and away from hanging light fixtures.

Recommendations:

Record hygrothermograph data weekly, and recalibrate hygrothermographs every two weeks, or after climatic changes, using a psychrometer. Record adjustments made for each machine on data sheets and hygrothermographs. Question the museum supervisor about questions concerning the operation or maintenance of hygrothermographs.

Fill humidifiers when necessary, often twice daily. (Check instructions provided by the curator for filling humidifiers.) If the relative humidity is too high or low, notify the supervisor to adjust the devices. Clean humidifiers and replace belts every two months during high use periods and once every six months during low use periods. Replace broken humidifiers as soon as possible. Consult the supervisor to resolve problems with humidifiers.

Alert the supervisor if humidifiers and dehumidifiers are found operating simultaneously.

Check dehumidifiers for accumulated water daily. A red light on the front of the dehumidifier signals when full. Either pour water into humidifiers or dispose of properly. Dehumidifiers should click on and off automatically if set properly. Notify the supervisor should equipment fail.

Consider noise levels and effects of air circulation on artifacts when setting fan speeds. Low speeds are usually best, especially if air circulation causes light fixtures to sway.

Continue refining the climate control systems as new information becomes available to further stabilize conditions around the recommended levels.

Continue recording conditions or events affecting environmental conditions on the hygrothermograph charts. Such conditions include climate control system failures, unusual openings or closings of the structure, unusual visitation, or power failures. Continue recording weather conditions along with interior data to assist in analyzing the system's effectiveness.

Light. Scotchtint, a shield against ultraviolet rays, applied to the castle windows helps prevent the sun from fading and damaging the wood, drapes, and interior furnishings and keeps the proportion of ultraviolet light to total light from exceeding 75 uW/L (microwatts per lumen). (See Conserve O Grams 3/3 "Light Damage," 3/4 "Light Filtering Screens," and Garry Thomson's *The Museum Environment* for additional information.) Draperies remain closed to assist filters in screening objects against ultraviolet and visible light.

NPS museum standards specify the visible light levels acceptable during hours of operation: 5 footcandles (50 lux) for textiles, watercolors, paper wallpapers, dyed leather, and most natural history objects; 15 footcandles (150 lux) for oil and tempera paintings, undyed leather, horn, bone, ivory, oriental lacquer, wood, and all other organic materials; and 30 footcandles (300 lux) for metal, stone, ceramics, and glass.

Recommendations:

Record morning and afternoon ultraviolet and visible light readings quarterly in a permanent log, along with notations on weather conditions and times and locations of readings. Monitoring instruments should be purchased or are available on loan from the regional curator, conservator WACC, or the Curatorial Services Division, WASO. The regional curator can assist the park in evaluating readings and in considering methods for reducing excessive light levels.

Continue monitoring object condition and report evidence of light damage to the supervisor.

Fluorescent light, as well as daylight, emits high levels of ultraviolet rays. Shade artificial lights with baffles and smaller bulbs or tubes.

Dust and Pollution. Dust particles, a microscopic abrasive that can erode surfaces, act as a catalyst to promote deterioration of museum objects caused by pollutants. Dust attracts moisture and gaseous pollutants, such as sulfur dioxide and hydrogen sulfide (found in nearly all ambient air), and forms acidic solutions that attack both organic and inorganic materials.

Scotty's Castle contains Cleanaire units that operate at various speeds to remove dust and other particulates from the air. These units are usually operated at the highest setting to handle the greatest amount of air. To reduce the level of soil and contaminants reaching items in the collection, visitor carpet runners that cover historic rugs are vacuumed daily.

Recommendations:

Clean air filters weekly and change them when necessary. Keep windows and doors closed. Dust routinely to prevent serious conservation problems.

The regional curator or the Curatorial Services Division, WASO, can provide additional information about controlling dust and pollutants.

Garry Thomson's *The Museum Environment* can provide additional information on pollution and museum collections.

Insects and Rodents. The curatorial staff is analyzing information to write an Integrated Pest Management (IPM) plan. Target pests identified so far are rodents, cockroaches (oriental), silverfish, scorpions, and carpenter bees. Pests are controlled through a variety of techniques including cleaning, prohibiting foods and beverages, introducing physical barriers or modifications, monitoring and trapping and, as a last resort, appropriate pesticide use. All pesticide treatments are approved through the park IPM coordinator.

The curatorial staff monitors all exhibit and collection storage areas for pest infestations. Sticky traps are placed in strategic locations to provide information for analyzing insect activities. Snap traps, baited with peanut butter, are set for rodents. All traps are placed in the most effective position. Snap traps, for instance, are set next to and perpendicular to walls to interfere with natural rodent traffic routes. Similarly, sticky traps are set on either side of doors and near suspected insect entryways.

Information gained from trapping is recorded in a computer data base so that IPM thresholds may be set. This material will help further develop IPM strategies for controlling pest populations more effectively and safely.

Recommendations:

Prohibit food and drink in exhibit areas. Food damages objects and attracts rodents. For display, use imitation food; inside the house use artificial flowers and plants to reduce risk of inevitable water damage.

Wearing gloves for protection, dispose of rodents or smaller vermin immediately. Notify the supervisor if evidence of a large infestation is found. If a rodent is found in a trap, double the number of traps to prevent increased rodent activity and notify the supervisor.

The park's Integrated Pest Management coordinator should establish a program of monitoring and inspection; maintain ongoing documentation of signs of infestation; and assure adequate maintenance, housekeeping, and staff awareness. The regional IPM coordinator can provide assistance with this program and inform the park of pest removal procedures and regulations.

Fire and Security. Scotty's Castle has an integrated fire and intrusion detection system that is activated and monitored on a 24-hour basis by unit law enforcement personnel.

The fire detection portion of the system is activated by smoke detectors located in zones within the building. A site fire plan outlines procedures in the event of a fire. The closest fire department is 5.5 miles away so employees at the castle and the Grapevine Ranger District are solely responsible for first response. Therefore, staff knowledge of fire fighting procedures is extremely important. The site is equipped with a hydrant system and fire cache. A pumper truck is located at Grapevine residential area three miles away.

The security system contains several components. Television cameras and microphones monitor all activities in exhibit areas 24 hours a day. Intrusion detectors also monitor unauthorized entries. Doors to the castle are locked at all times. No unauthorized entries are allowed. Only staff who routinely work in the house and are responsible for fire protection and

maintenance have keys. Visitors are escorted through the house on scheduled tours only. Keys to museum storage areas are given only to the unit manager, curatorial staff, and personnel needing access for emergency situations.

Recommendations:

Develop a written emergency action plan to address procedures for staff and visitor evacuation. Discuss the feasibility of artifact salvage in the event of a fire and establish priorities for the removal of significant items.

Maintain housekeeping schedules and routine inspections of extinguishers and heating electrical systems.

Store no flammable cleaning supplies in storage closets.

Written site opening/closing procedures should include walk-through inspections to verify the presence and well-being of furnishings.

Supplement an up-to-date location file providing object descriptions, arranged by room, with current photographs showing object placement within each room as well as individual photographs of as many exhibited objects as possible, giving first priority to high risk objects.

Interpreters must insist that visitors refrain from handling or sitting on furnishings. Encourage them to remain on the carpet runners.

Housekeeping Procedures and Suggested Frequencies

The interpretive division, in consultation with the site curator, performs the housekeeping duties at Scotty's Castle. Daily, bi-monthly, monthly, semi-annual, and annual cleaning schedules for each room in the castle comprise the housekeeping routine. These schedules explicitly outline the castle's cleaning needs and procedures.

During the peak visitation period from October 1 through May 30, interpreters daily change burned-out light bulbs, vacuum all carpet runners and adjust them to protect historic rugs, dust mop tiled floors where visitors pass, vacuum the stairs from the great hall to the gallery using a portable "Dust Buster," and dust furniture along the tour route. These duties are performed every other day during slower visitation periods.

Weekly duties include sweeping the stairs of the flag tower, basement stairs, stairs from the bridge to the patio, the courtyard, alcove, patio, lanai, and gallery porch; cleaning windows that are dusty, dirty, streaked, or spotted; and cleaning and restocking the janitorial areas.

Twice each month all furniture, fixtures, and tile floors in the unused rooms of the castle and ironwork and architectural details not dusted daily in rooms where visitors circulate are dusted.

All cushions in the alcove are vacuumed and all sofas and benches are dusted monthly. The basement furnace room and tunnels are swept at the same time. Dust from the tunnels is carefully removed, not swept into the waterway. Shelves containing books, dishes, and baskets in the great hall, dining hall, kitchen, and Johnson Suite are also dusted. Water poured through all bathtubs, sinks, and toilets freshens pipes where mineral deposits, dirt, and odors accumulate. The wishing well in the east courtyard is emptied, tiles are scrubbed and rinsed, and the well is cleared of dirt and algae and refilled each month.

Special monthly cleaning tasks include:

January, September	Clean flag tower and great hall metal handrails.
February, June, September	Dust all woodwork.
March, May, July, September, November	Dust "nooks and crannies" of tiled floors in all rooms.
May, August	Vacuum furniture upholstery, historic carpets, and fabric drapes.
June	Vacuum bedspreads and table runners.
July	Dust picture and mirror frames (except gold leaf). Clean pottery and dishes.
August	Dust Indian basketry and basket trash containers.
November	Polish copper and silver if tarnished.
December-January	Deep clean each room of the castle/annex.

The Scotty's Castle object collection consists of a variety of materials and textures; each requires special consideration when cleaning. Castle housekeeping procedures describe methods for cleaning each object in every room in the castle/annex. This report, however, discusses general procedures for collection care by materials exhibited in the castle/annex.

Baskets. Use special rubber latex gloves; hold object by base, not by rims. Lift dust particles away from basket, not rubbed across basket, using fine camel-hair brush. Clean on a mild, clear day so that baskets can be taken one at a time out to the gallery porch or patio for dusting. If dusted in the house, dust flies onto other objects. Replace all objects in their original location.

Books. Dust with a vacuum cleaner and long bristled brush or with a clean cloth. Handle books as illustrated in Hermione Sandwith and Sheila Stainton, *National Trust Manual of Housekeeping*. Check with a conservator before applying British Museum leather dressing or other material to leather bindings. (See also Ralph Lewis, *Manual for Museums*, pp. 253-254.)

Brass. If not lacquered, remove, polish with non-abrasive cleaner, and spray with a lacquer such as Krylon. Then dust and damp clean. Do not use brass polish while hardware is attached to furniture. If necessary, set a template behind the brass before cleaning. (Lewis, *Manual for Museums*, p. 249; Sandwith and Stainton, *National Trust Manual of Housekeeping*, p. 88.)

Carpet Runners. Vacuum all carpet runners and straighten them as needed so that visitors do not walk on historic carpeting underneath and runners are not bunched up against furnishings. Change vacuum bags when 1/3 full to assure efficient cleaning and avoid transmitting excess dust particles. Do not bump furnishings while vacuuming.

Ceiling and Walls. When dusting high beams, ceilings, or whenever creating lots of dust, cover upholstered furniture and textiles with sheets. Lift away cobwebs encountered in daily cleaning with a long-handled, soft-haired brush. On redwood, cover brush with cotton cover before cleaning. Stucco or tilework can be swept with bare bristles.

Ceramics. More damage to ceramics occurs from mishandling than all other causes combined. Do not handle ceramic objects more than necessary. Dust glazed pieces with an untreated cloth. Use a lens brush to clean irregular molded surfaces. When necessary, wash pieces that are not cracked in warm de-ionized water with a mild vinegar-water solution and dry thoroughly. (Lewis, *Manual for Museums*, pp. 254-255; Sandwith and Stainton, *National Trust Manual of Housekeeping*, pp. 55-56.) Dust unglazed or porous ceramics with a bristle brush. Do not try to wash. Replace dishes and pottery in correct locations on shelves or tables and place protective tissue or corrugated board under items. Hold items at bases, not by handles.

Copper. Polish only if tarnished. Use noxon or similar product approved by the museum curator. Remove all residue. Do not buff to a brilliant shine, but leave dull. Protect surface with a thin layer of microcrystalline wax applied with a cotton cloth. Replace objects in their original locations.

Fountains. Clean with vinegar water; use stiff brush if necessary on jasper stone.

Furniture, Finished Wood. Use cotton cloth with lightly applied "Endust" (or replacement approved by museum curator). Allow cloth to dry before dusting. Carefully dust all carved reliefs, using a long-handled cotton swab. Occasionally wax lightly with paste wax.

Furniture, Unfinished Wood. Use a soft, untreated, cotton cloth. Change dust rags whenever they become slightly soiled. (See also *Manual for Museums*, pp. 245-250, and *National Trust Manual of Housekeeping*, pp. 80-93.)

Ironwork. Dust with a soft, untreated cotton cloth. Clean metal handrails, ironwork around organ, and radiators with a cotton cloth.

Leather. Use soft, untreated cotton cloth. Change dust rags whenever they become slightly soiled. Unless flaking, painted leather can be dusted once a week only as needed.

Dust leather drapes with soft camel-hair brush (do not take down). Lift dust particles away from surface rather than across surface. Clean rings and rods with untreated cotton cloth.

Light Fixtures. Clean chandeliers with soft brush and change all light bulbs annually. Dust metal light fixtures with soft, untreated cloth.

Marble Furniture Tops. Dust daily with vacuum and dust brush. Damp wipe when necessary. Wash yearly with nonionic detergent.

Piano and Organ Keys. Wash with mild vinegar-water solution. Dry with untreated cotton cloth.

Picture Frames. Dust picture and mirror frames using camel-hair brush with strokes that lift particles; avoid scraping dust particles against frame. Dust gold leaf frames annually and other frames twice monthly. Clean mirrors and glass over paintings very carefully with cloth dampened with equal parts of denatured alcohol, distilled water, and clear vinegar.

Silk Lamp Shades. Dust silk shades very lightly with soft camel-hair brush. Lift dust from shades; do not scrape particles across surface.

Silver. Dust with clean cloth; wash when necessary using nonionic detergent and dry thoroughly. Polish with Goddard's Long Term Silver Cloth. Heavily tarnished silver may be dipped in Goddard's Silver Dip or Long Term Silver Foam, then dried and polished. Coat silver and silverplate with lacquer to inhibit further tarnish and corrosion. (See *Manual for Museums*, p. 258 [but be cautioned against washing] and *National Trust Manual for Housekeeping*, pp. 107-108.)

Textiles. Vacuum stable upholstered furniture and historic carpets and draperies gently using a soft brush attachment and screens. Reduce the suction and/or use protective screens if any upholstery cloth is fragile or degraded. Work dust gently out of corners, pleats, and tufts with a clean brush attachment. The museum curator must approve protective screens before using. Always wear cotton booties whenever stepping on a carpeted area.

Dust historic curtains and draperies (excluding leather) covering first with a nylon screen, then using a low-suction portable vacuum. Do not dry clean or wash except under the supervision of a conservator. Rotate drapes (except leather) one panel to the right during annual cleaning. Because some panel lengths vary, rotate so that lengths match.

Vacuum bedspreads and table runners with hand vacuum, using fine-mesh plastic screened (edged with linen tape) as a protective barrier between fabric and vacuum. If moving textiles, they should be draped across both arms and spread flat on a clean sheet on the floor for cleaning. Do not damage stitching or fringes while cleaning.

Tiled Floors. Dust mop using a clean, untreated cotton mophead; change mophead whenever slightly soiled and at the end of each day's cleaning. Damp mop and buff annually according to manufacturer's instructions after rolling historic rugs and carpet paddings. Use an untreated cotton cloth for hard-to-get-at locations that a large dust mop cannot reach. Avoid wetting furniture legs or textiles.

Window Casings. Check for mud daubers; scrape off by hand and wipe area clean with damp cloth. Vacuum around and dust window wells annually; use hand vacuum, taking care not to nick stucco. Wash windows inside and out annually. Follow manufacturer's recommendations for cleaning ultraviolet filters.

APPENDIXES

TEXT OF THE CASTLE TOUR PROVIDED BY THE GOSPEL
FOUNDATION OF CALIFORNIA, 1948
MSS 19, box 7, folder 1, SCRL.

[copy]

First, in the name of Death Valley Scotty, and in memory of his friend, Mr. Johnson, it is my pleasure to welcome you to The Castle.

The Castle is a beautiful example of the Provincial Spanish work, which means a great deal of wood work and hand wrought iron work. Please notice as you are visiting each room of the Castle today, the ceiling structures and the iron work. Every beam in the Castle has been worked by hand, most of the beams have been carved in intricate designs. The ceiling structures are all made of California redwood, worked by hand, burned by a torch, brushed with a steel brush and steel wool, waxed, stained or polished, then dusted with rotten rock or pumice and then brushed down again. There are no two ceiling structures alike in this home; each room has been designed differently. This is also true of the hand wrought iron work. The door hinges, curtain rods, grill work over the heat registers, the wall lights and ceiling chandeliers have been designed differently thruout the home. The center chandelier in this room weighs approximately one-half a ton. Please notice the lovely chain from which the chandelier is hung. The wrought iron work in this home is considered the finest in America.

A great deal of the wood carving and wrought iron work was done by European craftsmen, who were truly artists at their work. However, there were approximately 2,000 American workmen employed during the many years it took to build the Castle.

The Castle was started in 1920 and finished, as you see it, in 1934. We say that it took about 7 years, however, to build this one building.

We do not know how much it cost to build the Castle. Scotty and Mr. Johnson never explained how much it cost to build the home; their desire was to allow the artists sufficient time to create the perfect. After you have seen their home today, you can make your own estimate as to how much you think it cost. The Castle has been estimated to have cost between 2 and 5 million dollars. Remember, of course, that there were no improved roads leading into here during the years they were building, and for many years afterwards. All the materials were brought in to here through the Grapevine Canyon, from Nevada.

So that you will better understand the exquisite furnishings in this home today, I ask that you remember that the men did not go to the stores to buy the furnishings for their home. The furnishings that did not come from Europe, mostly Spain and Italy, were made by their own artists in their own studio. We call the studio the "Castle work shop." The antiques in the Castle range from 100 to 600 years in age. Here, for example, is a beautiful table; in its original form it was a Brazier or heating stove. It came from Spain. Originally, it sat squat to the floor on squat legs. It had a large bowl in the center, which they filled with charcoal and lighted with alcohol. It was used for heating. The men thought of this lovely idea to use the Brazier as a table, so they had their workmen remove the bowl, replacing it with this lovely medalion, putting a taller base under the Brazier, hence this unique table. The outer portion of this table is made of olive wood. The little replica of the brazier will show you how it looked originally.

The rugs in the home were all made to order, on the little Isle of Majorca, a little island off the coast of Spain. They are all hand tufted and are today irreplaceable. That is one reason we are being so very careful of the rugs today.

One of the very first questions we hear from our guests upon arrival to the Castle is "Why did they build the Castle in this particular location?" There were several reasons. First, both of the men, each for his own reason, wanted their home here in Death Valley, the part of the country which they each loved.

Scotty had come here to the Grapevine Canyon many years before Mr. Johnson. Years later, about 1906, Scotty brought his friend, Mr. Johnson, here to the Grapevine Canyon. They camped in here, mainly because of the perfect climate and because of the wonderful water. Remember that drinkable water is a great asset anywhere, especially here in Death Valley, where there is very little drinkable water. This – for the elevation, pure water supply, plus their desire for a desert retreat, was their reasons for choosing this site.

Our water supply comes from a group of springs; the water from which is held in a large concrete reservoir. We use about 150 gallons of water a minute creating our electricity. The elevation here is a little over 3,000 feet, so we have a very liveable climate the entire year through. Our maximum is about 106 in the summer and our minimum is around 26. However, we only receive possibly a half dozen nights like that during the course of the winter.

Notice this great fireplace; the andirons which were made by their workmen. There are 15 fireplaces here at The Castle, designed differently. The details used in this home are interesting. Notice the andirons represent the desert bat, of which we have many during the summer months. We are using railroad ties for firewood.

Now, friends, I feel that we all have a good understanding from which to start our tour. If you will please follow me, we will all go see Scotty's bedroom. Please remember that I will give a description of each room and its' furnishings. Before I have finished our tour today, I believe most of your questions will have been answered. I have other things to tell you about the two men who made the Castle possible, which I will speak of as we are visiting in their home today. We will return again to this Great Living Hall and I will point out more of the interesting things in this room. Please step over to this archway. Notice the lovely gun racks. Scotty and Mr. Johnson were both fine shots with the rifle and pistol. This particular gun is a four gauge shotgun; you may see the size of the bullet.

Scotty always calls this his dress-up room. He seldom ever uses this room now. He enjoys allowing the public to see his room. Notice the picture of Buffalo Bill "William F. Cody" at the far end of the room. Scotty spent 12 years with the old Wild West Show as one of the 20 American Cowboys. Scotty toured Europe as well as the United States with the show. The show had about 600 persons on horseback, riders from every nation in the world. The many pictures in this room are of different persons associated with the show. Scotty and his wife had only the one son. This is a picture of Scotty's boy, Walter, who is now an officer in the Navy. Mrs. Scott is living and she and Scotty are still married. Mrs. Scott, in later years, preferred living in the city. Scotty himself, spends most of his time on "the lower ranch". He has a five room bungalow about five miles from this home. It is located just off the main road leading to Ubehebe Crater, about five miles from The Castle. Scotty usually drives up to the Castle every evening for dinner and to visit with our all night guests. Notice the cutouts in the shutters at Scotty's windows; they represent some of Scotty's desert friends. The wardrobe is one of the massive pieces of furniture made in the Castle Studio work-shop. It is a replica of a Spanish piece. Notice that the four doors are finished of leather. The cut-outs are to allow ventilation for the closet area. The bed in Scotty's room was also made by their workmen. They have carved the figure of the mountain sheep and mountain lion, with the rising sun over the cactus. I already have mentioned the many details used in this home. The spread was made in Spain, hand loomed. The rug is Indian, given to Scotty by one of his Indian friends. There were many Indians who helped on the construction of the Castle.

The wall lights represent the lizard: there are many of these little fellows here at the Castle during the warmer months. The wrought iron grill near the door conceals the heat register. The Castle is entirely heated by steam. The windows are all plateglass, leaded into metal. The screens are invisible; they roll down from the top casement. As we leave Scotty's room, notice each side of this door. Most all of the doors at the Castle have been designed differently. Now, just stop around the fireplace to your right.

This is the lower floor music room. We have another larger music room, which we will see before leaving the home. The little 25 key piano to the right is the means we have of playing any tune we choose on the Westminster Chimes, housed in the tall clock tower, outside. There is also an electric organ which plays the chimes automatically. The tapestry on the wall shows an episode in the life of Don Quixote. It is hand made, came from Spain, as did the covering of the davenport. The piano bench is another of their prized antiques. In this room has been carved a beautiful poem, telling of some of the feelings the two men had for this desert country. If you will notice, carved on each of the four borders of the ceiling there is a Spanish lettering. These words translated to English read: "In this desert there is great peace and tranquility. One feels the force of the sun and the mysterious silence of the night. Much treasures will be found about these high mountains and great will be the recompense for those who search for this treasure, by their hard labor." Over this fireplace has been installed a picture of the two men who made this Castle possible. The picture to the right is one of Mr. A.M. Johnson, who for over 45 years was a friend and desert partner of Death Valley Scotty's. To the left is a picture of Death Valley Scotty. Scotty was born in Cynthiana, Kentucky and came west to Wells, Nevada when he was 11 years old. He has made his way amongst men of all walks of life ever since. Mr. Johnson was born in Oberland [Oberlin], Ohio and was in the financial field in Chicago, Illinois for many years. About 1938 he retired and moved to Los Angeles, where his desert home was more accessible. (add more here if you think it is needed. Perhaps you would like to mention the Foundation and it's purpose here.)

Before leaving this room, please take time to notice the sun room. Just glance over the beautiful Spanish gates. The ceiling of the sun room has been carved and then stained in many colors. Every inch of the wood has been carved [carved] to represent either the Granada flower, or the desert holly. The drapes are hand blocked Spanish linen. The fountain is of Spanish tile. As we are leaving the music room, you will notice a hand carved Florentine mirror, 17th century work.

I will hold the leather drape out so that you all may notice its beautiful hand-tooled and hand- illuminated work. These drapes, there are 50 of them in this room, were made from goat skins. One hundred and sixteen skins were used in making them.

Hanging over the fountain is a tapestry made of silk peti-point appliqued onto velvet. It also is a Spanish import. The rock in the fountain is Native Jasper rock, which is found about this section of the desert. The water is piped in so that it flows evenly over the face of the fountain. The water is so pure that we have never had the need to wash the rock. We could turn the water on full force and have a real water fall. The table in front of the fountain would take at least six men to lift. The base of the table is made of solid hand wrought iron. The tile plaques were done by the artist Pedraza of Toledo, Spain. They show episodes in the life of Don Quixote. They are three of the only six remaining pieces of Pedraza's original works. The others were destroyed when a museum in Spain was blown up. They are truly a rare art collection. The large vase is of Talavera Majolica porcelain.

We will now enter the dining room. I ask that all of our guests stay on the right hand side of the table. Please do not handle anything. The table in this room weighs over 1800 pounds and is of solid walnut. Stand back by the windows and look beneath the table. You will see the table has been hand planed. There is a massive iron grill which helps support the weight of the table. Displayed upon the table are pieces of the main dinner set, which the men had made in Italy. There are the two initials J and S, which stand for Scott and Johnson; the Castle crest with the initials D. V. R. meaning Death Valley Ranch, and a latin inscription which means "By our perseverance we will succeed."

(please check this wording)

The table in the far corner is another of their fine art treasures. When leaving this room you will notice some beautiful Italian and Spanish dishes on the shelves of the cupboard at the right. The inscription over the alcove reads "Ah, Que Dicha" meaning "Oh, What Joy."

This doorway leads into their provincial Spanish kitchen. First the large dinner table with its leather benches and inscription around the bench tops, reading "Serve yourself to all you desire. Be seated. You are very welcome." Scotty often says that it means to "sit down, eat all you can hold" and that the last word means to "do your own dishes." We will be glad to serve you lunch in our Ranch House today, but the Castle dining room and kitchen are not in use at this time. The redwood cabinet against the wall conceals the refrigerator. We use bottled gas for cooking, so we have all the conveniences of the city. Over in the far corner is a representation of a water well. It is used here for a disposal. The tile painting over the sink show some of the characters in the Spanish fables. The light fixtures over the sink represent the Death Valley rattlesnake. We have a few of these in the summer. Beneath the sink you will see Scotty's mule and the pick and shovel of the two prospectors; also, the initials J and S, again meaning Scott and Johnson.

We are now ready to view the bedroom suites and later the music room.

I will remain with you to show the remaining rooms. Our descriptions from this point on will be more brief.

Please use the hand railings as you go Upstairs.

This is Mr. and Mrs. Johnson's bedroom suite. Just step inside and view its lovely furnishings. The ladies Spanish bed has a little writing leaf or breakfast tray which can be let down at any time desired. The drapes are hand loomed and hand embroidered of wool, using a Spanish motif. The design of the rug represents the grape vine. The Castle is located in the Grape-vine Canyon. Just step on into the main bedroom. The baths are all of Spanish tile. The furniture in this room was made in the Castle Studio Workshop. It is hand carved of hardwood. The head of the bed has a hand tooled leather insert. The closet is amply large.

We will step out on to the outdoor veranda. Looking a little to the right you see Tin Mountain, nearly 10,000 feet high.

(do you wish to mention the pool?)

As you enter inside, please turn to your left.

This is the Spanish Suite. We call it that because of the beds in the bedroom. One is an original from Spain and the other is a copy. The sitting room of this suite is most comfortable, with its fireplace. The solid oak writing desk and closed library was made by their workmen. The table and stand are imports.

Before leaving this portion of their home, please stop on the Gallery and notice the view below. Also, notice the massive beams above and the way they have been worked with an adze.

From the bridge across the patio you may see the Stables, Hacienda, the Power House and the Chimes Tower.

We will now enter the Annex.

The next three rooms you will view from their door-way.

The first is the Italian Room, next the American Room, next the Bokhara Room. I will meet you all in the large music room and we will hear a little organ music. Please take your time in viewing these rooms.

Friends, those of you who care to, may be seated. I will tell you a little of the many marvelous details of this one room. It is in itself very ecclesiastic. The drapes at the far end of the room are hung from the lovely iron grill. To the left is the rostrum with its beautiful and colorful carvings of the Artichoke as a valance over the rostrum. The wood-lace grill to the rear is the means of allowing the sounds of the

organ to flow out into the room. The ceiling of the rostrum gives one a strange illusion. Just to my right is a picture of Raphael's "Madonna of the Chair" or "Madonna della sedia". This is a reproduction of the original. The vase beneath the painting is an Italian water jug for drinking. Note it has six spouts. Over the fireplace are two quaint Italian figurines. The andirons are to represent the God "Pam [Pan]", half goat and half man, with his musical harp. The chains on the floor were meant to have been curtains for the fireplace.

Before leaving the room, please take time to see this great iron grill which hides the Pipe Organ Console. This grill came from Spain and is between 500 and 600 years old. You will notice the figureheads of Christ and Mary and the Twelve Apostles.

I will soon play the organ for you. While you are seated, listening, I would like to give you the opportunity of seeing the Castle Photos and this little booklet which describes the Castle Tour and gives an interesting history of Scotty, Mr. Johnson and the Castle. If you wish to purchase these, you may do so before leaving the room.

Friends, please be seated.

Would you like to hear Ave Maria? Fine. Perhaps you will be noticing the lovely beam work of this room while listening. It is as much a work of art as the music which you are going to hear.

Did you enjoy the music? I surely hope so. This electric organ has over 30,000 electrical connections.

Friends, this completes the guided tour of Scotty's Castle. It has been my pleasure to have been your guide. I hope you take happy memories of Scotty's Castle with you, and that you and your friends return again and again. Best wishes to you all.

Your guide for today has been Cora May Whatsis.

You may pay for your souvenirs here.

Please leave your little booties near the door before leaving. Thank you.

**"SCOTTY'S CASTLE TOUR ROOM NAMES THROUGHOUT HISTORY,"
BY MATTHEW J. FAGAN, APRIL 26, 1986**

At the start of the 1985-86 winter season, interpreters at Scotty's Castle were given a project (of their own choice) to research. Since there seemed to be some debate as to the "proper" names for the rooms on the tour, I decided to look further into the matter.

My purpose was to discover what each of the rooms was named from the construction days to the present. In doing so I discovered that the names of some rooms had changed many times over the years.

To aid in historical interpretation of Scotty's Castle I have compiled a list of the different names each room was given at certain times. I have broken the years 1922 – 1986 down into the following periods:

- A. Construction Period (1922-1931)
- B. Depression and the Forties (1932-1948)
- C. Gospel Foundation Years (1949-1970)
- D. National Park Service Period (1970-Present)

The following references were used in compiling the data:

- 1. 1926 Blueprints, C.A. MacNeillidge [sic]
- 2. Construction correspondence, MSS 5, Boxes 1-6
- 3. Johnsons' Tour Guide Script, 1941
- 4. Gospel Foundation Tour Guide Script
- 5. Scotty's Castle Rate Sheet, 1952-53
- 6. "Scotty's Castle," Shallay [Shally] and Bolton, 1972 [1973]

Listed beside each of the names is the reference from which the name was taken, i.e., "Early American Room – 4" means that the name "Early American Room" was taken from the Gospel Foundation Tour Guide Sheet, listed above as number four (4).

Further information could be gathered by searching more of the manuscript collection to find the exact dates some names were changed and why. Ms. Liddecoat of the Gospel Foundation could possibly be another source of such information, as would any relatives of either C.A. MacNeillidge [sic] or M.R. Thompson.

Included with the paper are notecards compiled on each mention of the tour rooms in the construction correspondence (MSS 5, Boxes 1-6).

Admittedly, this paper is not in form to be published; but realistically speaking, future interpreters can glean a lot of information by using this. Perhaps a future investigator can use this material in preparing a formal paper, if only as a very rough guide. Another interpreter may even wish to redo this study into publishable form as a project.

GREAT HALL

- A. Living Hall – 1
Living Hall – 2
- B. The Living Hall – 3
- C. Living-Room – 4
- D. Living Hall – 6

SCOTTY'S BEDROOM

- A. Scott's Room – 2
- B. Scotty's Bedroom – 3
- C. Scotty's Bedroom – 4
Scotty's Bedroom – 5
- D. Scotty's Bedroom – 6

LOWER MUSIC ROOM

- A. Living Room – 1
Living Room – 2
South-west Living Room – 2
- B. The First-Floor Music Room – 3
- C. Lower Music Room – 4
- D. Lower Music Room – 6

FORMAL DINING ROOM

- A. Office – 1
Library – 2
- B. The Dining Hall – 3
- C. Dining Room – 4
- D. Dining Room – 6

SOLARIUM

(In all references, the Solarium has always been called that).

KITCHEN

- A. Scott's Kitchen – 2
Kitchen – 2
- B. The Kitchen – 3
- C. Kitchen – 4
- D. Kitchen – 6

JOHNSON SUITE

- A. A.M. Johnson Bedroom – 2
- B. The Johnson Suite – 3
- C. Johnson Suite – 4
- D. Johnson Suite – 6

SPANISH SUITE

- A. West Apartment – 2
- B. The West Guest Suite – 3
- C. Spanish Suite – 4
Spanish Suite – 5
- D. Spanish Suite – 6

ITALIAN ROOM

- A. Large West Living Room-Bedroom – 2
Large Living Room – 2
- B. The Italian Room – 3
- C. Italian Room – 4
- D. Italian Room – 6

WILL ROGERS ROOM

- A. Second Bedroom – 2
- B. (Over-night Guest Rooms) – 3
- C. Early American Room – 4
American Room – 5
- D. Guest Bedroom 1 – 6

BOKHARA ROOM

- A. First Bedroom – 2
- B. (Over-night Guest Rooms) – 3
- C. Bokhara Room – 4
Bokhara Room – 5
- D. Guest Bedroom 2 – 6

UPPER MUSIC ROOM

- A. The Music Room – 2
- B. The Music Room – 3
- C. Upper Music Room – 4
- D. Upper Music Room – 6

RUG HISTORY COMPILED BY SCOTTY'S CASTLE STAFF, n.d.

Based on "List of Rugs for Various Rooms, Death Valley Ranch," compiled by C. Alexander MacNeilledge, ca. 1930

<u>Rug No.</u>	<u>Acc. No.</u>	<u>Design No.</u>	<u>Size</u>	<u>Orig. Placement</u>	<u>Later Placement</u>	<u>Storage Loc.</u>
14-12	11740	6	11.0 x 11.0	West Apt.- Bedroom (Span. Suite, West Guest Suite Bedroom)	same	
14-11	11713	188	16.6 x 11.2	Main House Living Room (Lower Music Room)	same	
19-985	11742	14	12.0 x 12.0	Guest Bedroom off Patio		Rug Rack 9
19-980	11757	21	11.6 x 11.6	Solarium	Great Hall	
19-836	11744	946	12.6 x 11.0	Guest House Living Room	Hacienda/ West Living Room	
19-837	11727	1317	18.0 x 12.0	Upper Music Room	same	
19-838	11752	960	20.0 x 11.0	Scott's Bedroom	same	
19840	11737	1322	8.0 x 5.0	Living Hall (Great Hall)	between Living Hall & Scott's Bedroom	RR9
19-842	11731	30-71	9.0 x 9.0	Annex Bedroom (Bokhara Room)		RR3
19-814	11733	15	12.0 x 6.0	Orchestra (Upper Music Room)		RR10
19-895	11741	959	21.0 x 14.0	Annex Living Room (Italian Room)	same	
19-897	11714	837A	20.0 x 9.6	E. Apt. Living Room (Johnson Suite Sitting Room)	same	
19-898	11745	713A	23.6 x 20.0	Living Hall		
19-893	11743	946	12.6 x 11.0	Guest House Living Room	Hacienda/East Living Room	RR4
19-894	11735	30-V13	12.0 x 10.0	Guest House Bedroom	Hacienda/West Bedroom	RR3
19-859	11729	30-115	9.6 x 8.6	Kitchenette	Bokhara Room	
19-907	11734	30-213	12.0 x 10.0	Guest House Bedroom	Hacienda/East Bedroom	RR8
19-906	11726	185	18.0 x 12.0	Upper Music Room		RR5
19-911	11730	30-71	9.0 x 9.0	Annex Bedroom (Will Rogers Room)	same	
19-913	11738	20	9.0 x 6.0	Living Hall	Between Living Hall & Lower Music Room	RR10
19-914	11751	30-150	13.0 x 3.0	Annex Passage		RR3
19-915	11750	30-150	13.0 x 3.0	Annex Passage		RR3
19-921	11753	170	20.0 x 9.6	Library (Dining Hall)	same	
19-945	11716	197	11.0 x 11.0	East Apt. Bedroom (Johnson Bedroom)	same	
19-938	11749	164	19.0 x 9.6	West Apt. Living Room (Span. Suite, West Guest Suite Sitting Room)	same	
19-939	11739	20	6.6 x 5.0	Part of Living Hall Set	Between Living Hall & Dining Hall	RR9
19-936	11715	188	6.0 x 6.0	Part of Main House Living Room Set (Lower Music Room)	Lower Music Room/ West End	RR9
19-937	11732	814	6.0 x 6.0	Annex Hall	Outside Italian Room	RR10

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