

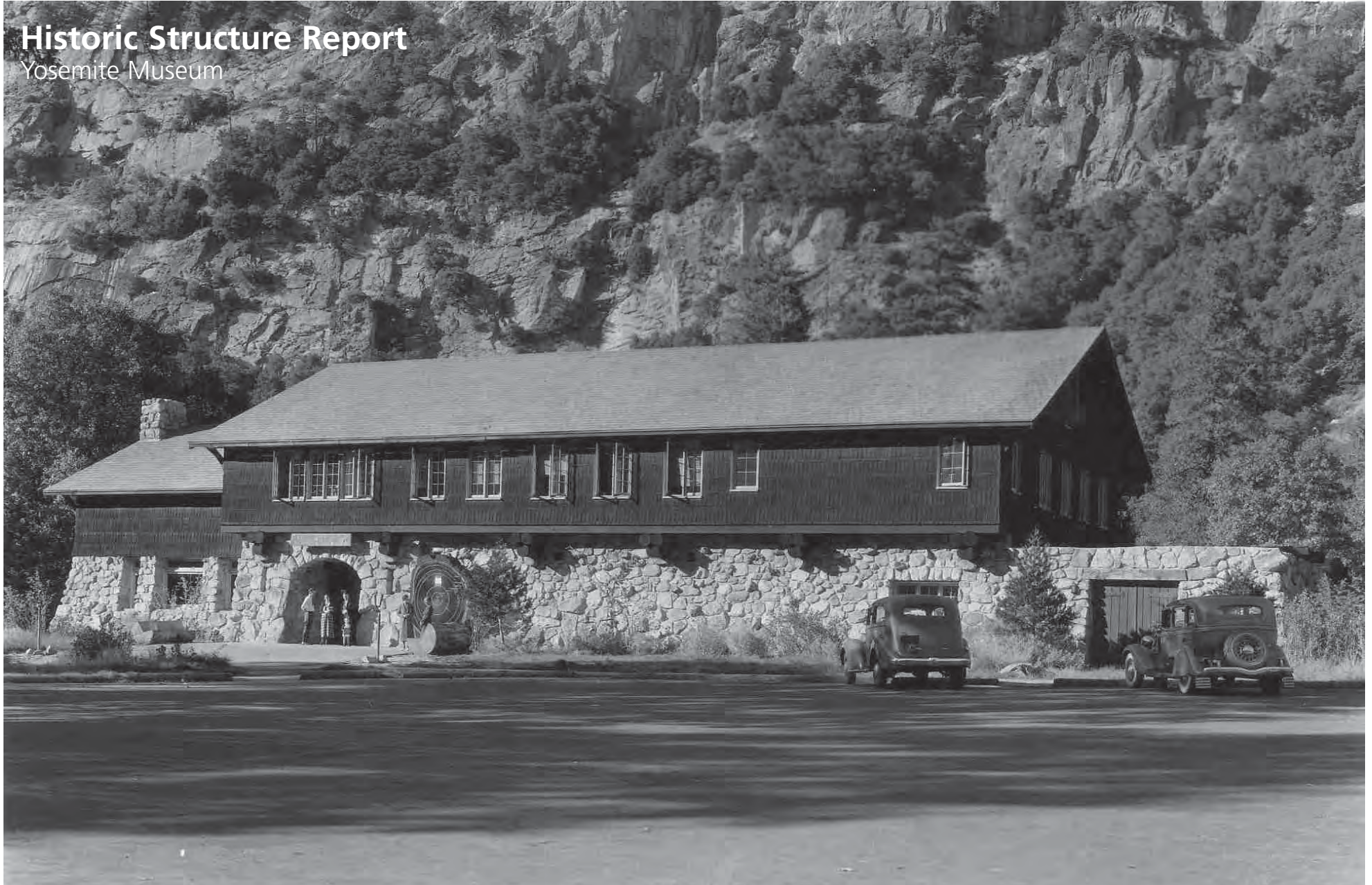
National Park Service
U.S. Department of the Interior

Yosemite National Park
California

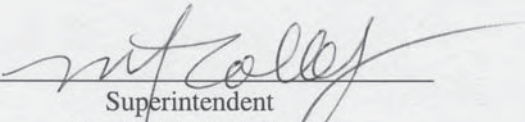


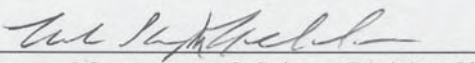
Historic Structure Report

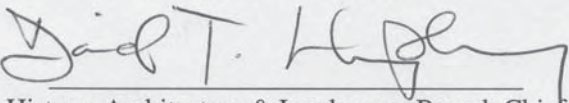
Yosemite Museum



Approved on 3/30/07


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As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.



Historic Structure Report

Yosemite Museum

Yosemite National Park
Yosemite Valley, California

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Produced by the Division of Publications
National Park Service

U.S. Department of the Interior

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Building Information

Building:	Yosemite Museum; Museum Building
Location:	Yosemite Village, Yosemite National Park
Year Designed:	1924
Architect:	Herbert Maier
Construction Contractor:	Gutleben, Los Angeles CA
Construction Date:	October 1924-April 1925
Period of Significance:	1924-1942
Total Square Feet:	12,000 sf Lvl 1: 7,000sf Lvl 2: 5,000sf
Current Use:	Museum, NPS Offices
List of Classified Structures I.D.:	5779 listed as <i>Museum Building</i>
Park Structure Number:	576
National Register Status:	Contributing structure in the Yosemite Village Historic District and the Yosemite Valley Historic District

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All electronic files are located at the office of the History Architecture and Landscape Branch of the Division of Resources Management and Science, Yosemite National Park in El Portal, CA. Layout by George Jaramillo.

Executive Summary

Purpose

Historic Structure Reports (HSR) were first developed by the National Park Service in the 1930s as a methodical approach in planning for the preservation, restoration or rehabilitation of an historic property. The primary intent of an HSR is to create a single document which combines the historical, written and graphic information related to a historic property. An HSR provides detailed information on the property's history, architecture, construction, condition, and maintenance requirements so the cultural resource managers and owners can make informed decisions as they plan the project.

This Historic Structure Report was prepared to assist with the Master Plan for the Yosemite Museum and the Village Concept Plan. The report provides the National Park Service, in particular, Yosemite National Park, and other interested parties with a planning tool that documents the history and development of the Yosemite Museum, documents its significance and describes its architecture, architectural features and their condition with recommendations for treatment and use.

The report was undertaken by Yosemite National Park Division of Resources Management and Science, Branch of History Architecture and Landscapes. Key staff involved were Park Historical Architect, Sueann Brown with assistance from Alaska Regional Office Historical Architect, Grant Crosby. Historical Research was conducted by Sueann Brown, field investigation and report writing by Sueann Brown and Grant Crosby, drawings by Yosemite Historic Architecture Intern Heidi Granke, AIA and Grant Crosby.

This Historic Structure Report (HSR) was funded by a grant from the Yosemite Fund, a non-profit organization dedicating its efforts to "preserve, protect or enhance Yosemite National Park" through a variety of projects which improve the natural, cultural and historical resources as well as visitor experience.

Findings

One of the challenges in writing this Historic Structures Report was that comprehensive research documenting the buildings history and establishing the buildings association with historic activities had not been done, requiring a substantial amount of effort in reviewing primary source materials. These research efforts revealed the building is more significant than many people realize, potentially even eligible for listing as a National Historic Landmark (NHL) for its significant role in the development of educational opportunities in national parks and its significant role in the development of the National Park Service Rustic Style of architecture. These roles are described in detail in the "Historical Background and Context" section of this report.

The assessment of the building's current condition revealed that overall the building is in good condition and retains much of its original historic character. Detailed information regarding the current condition and recommended treatments can be found in the "Condition Assessment" section of this report. Despite changes in the function of the building over time, most of the historic character remains intact. Changes to the building are addressed throughout the document, most specifically in the "General Description" and "Historic Building Zones" sections. The "Historic Building Zones" section also establishes a hierarchy of the relative significance of different areas of the building as a basis for guiding future treatment of those spaces. Specific recommendations for future treatment of the building are summarized in the section on "Ultimate Treatment and Use".

The historical research and site assessment conducted for this report revealed that the museum building is one of the most historically significant buildings in Yosemite and, despite some alterations, retains most of its historic character. Information contained in this report can, and should, be used as a basis for preparing a NHL nomination for the Yosemite Museum.



recreation

educatio

Historical Background and Context



Origins of the Yosemite Museum

“The educational, as well as the recreational, use of the national parks should be encouraged in every practicable way. ... Museums containing specimens of wild flowers, shrubs, and trees, and mounted animals, birds, and fish native to the parks and other exhibits of this character will be established as authorized.”

1918 NPS Statement of Policy

One of the founding goals of the National Park Service was that the parks would provide educational opportunities for visitors, including establishing museums to serve that purpose in each of the parks. With no service-wide formal plan or funding set aside for museum design and construction, individual parks devised their own method of accomplishing these educational goals. At a number of parks, including Yosemite, small exhibits were created in available space within existing structures. At one other park, Mesa Verde National Park, Superintendent Jesse Nusbaum was able to raise enough private funds to begin construction of a modest museum structure in 1924; the same year construction of the Yosemite Museum began. It was at Yosemite, however, that a partnership with a private funding source was developed and a standard was established that would guide the future of museum development for the National Park Service.

As early as 1915 some exhibits, primarily mounted specimens prepared by Chief Ranger Forrest Townsley, were displayed at the Chief Ranger’s office. In the fall of 1920, the old Jorgensen Studio building near Sentinel Bridge was made available as museum space. Artist Chris Jorgensen had abandoned the building in 1917 and it was temporarily used as a clubhouse for rangers. The construction of the new Rangers’ Club building in 1920 left the studio building available for a

“The educational, as well as the recreational, use of the national parks should be encouraged in every practicable way. ... Museums containing specimens of wild flowers, shrubs, and trees, and mounted animals, birds, and fish native to the parks and other exhibits of this character will be established as authorized.”

1918 NPS Statement of Policy

new use and Superintendent W.B. Lewis designated the structure as the site for a temporary museum. Ansel Hall began working as a ranger at Yosemite in 1919 and was designated as the information ranger in 1920. With more exhibit space available, Hall began working on creating more displays, including a large relief model of the Yosemite Valley. Hall spent the winter of 1920-1921 working on the relief model in Berkeley in space provided by the Forestry Division of the University of California.¹ By the summer of 1921 four rooms of exhibits were open in the temporary museum quarters, including a history room, ethnology room, natural history room and a terrarium. These exhibits were well received by visitors and inspired donations of both cash and objects for the museum collection.

In August of 1921, Hall went on a High Sierra hike with Francis Farquhar of the Sierra Club. While on the hike, they crossed paths and camped with a group that included Chauncey Hamlin. Hamlin was a wealthy New Yorker who had a great interest in both the National Parks and museums. He was president of the Buffalo Society of Natural Sciences and donated a great deal of time and a substantial amount of money to the Buffalo Museum of Science. He had also purchased land in the Giant Forest at Sequoia and donated it to the park. There are conflicting reports as to whether Hall had intentionally planned to hike in the same area as Hamlin. Whether by chance or design, the meeting proved to be beneficial to the future of museum development at Yosemite and throughout the National Park Service. During this camping trip, Hall talked to Hamlin about the work he was doing developing the Yosemite Museum. Later that same year, Hamlin became vice president of the American Association of Museums (AAM) and chairman of the association’s finance committee.²

In 1922 Superintendent Lewis created a Park Naturalist Department. Hall was named Park Naturalist, in charge of the museum, the nature guide service and other educational activities. Two additional exhibit rooms in the former Jorgensen studio opened that year including a tree room and a geology room.

In May of 1922, a collection of Indian baskets valued at between ten and fifteen thousand dollars was donated to the museum.³ This donation intensified Hall’s desire for a new museum building, specifically a “fire proof” structure to protect the growing and valuable collections. At Hall’s request, architect Herbert Maier contributed his services in the winter of 1922, preparing plans and a color perspective sketch of the proposed museum. Maier, a native of San Francisco who studied architecture at the University of California at Berkeley, spent his summers during college working in Yosemite at Camp Curry and became acquainted with Hall during end of season backpacking trips in the high country.⁴

Parks, 1904-1982, p.29-31 <http://www.cr.nps.gov/history/online_books/curatorship/toc.htm>

³ Halls 1926 letter to Farquhar refers to this as the Mitchell collection.

⁴ Herbert Maier , interview by Herbert Evison, 1962, transcript, Bancroft Library, Berkley CA

¹ Ansel Hall letter to Francis Farquhar, October 25, 1926, Yosemite Research Library

² Lewis, Ralph H., Museum Curatorship in the National

Historical Background and Context

“In the construction of roads, trails, buildings and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape.” 1918 NPS Statement of Policy

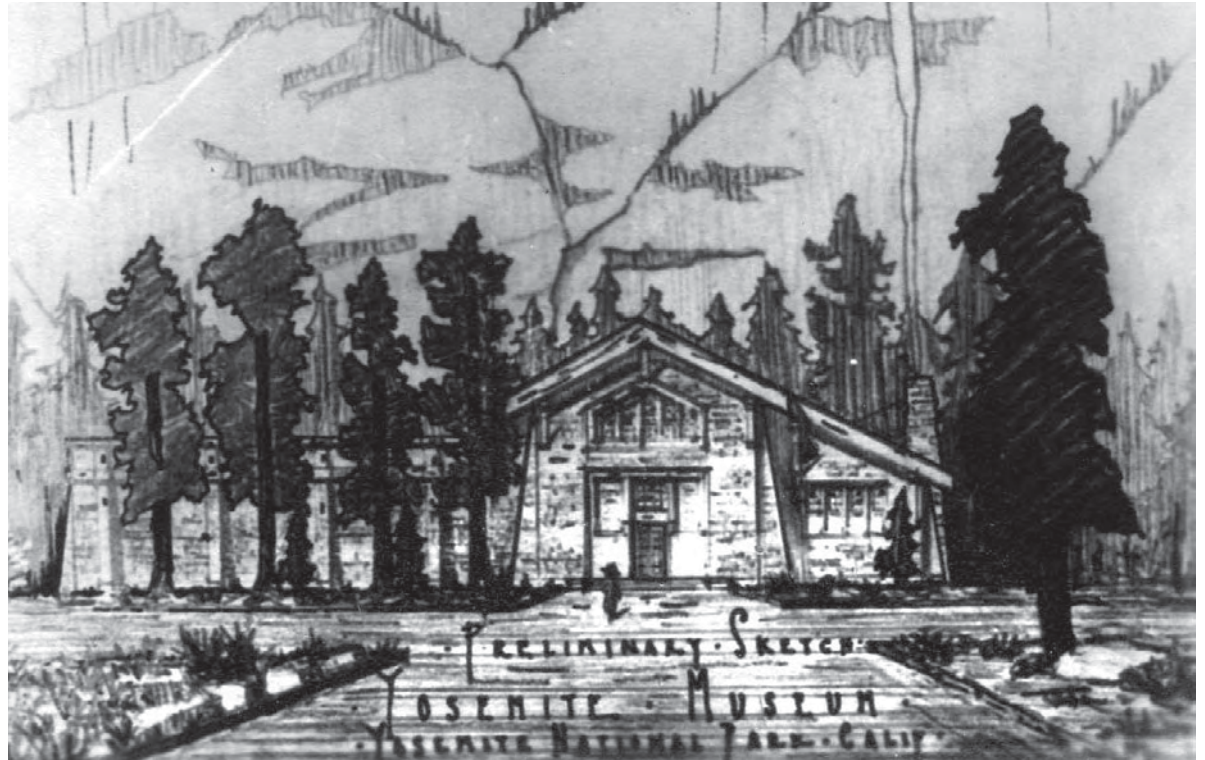
Fund Raising

With the advantage of plans and sketches of the proposed museum to inspire donors, Hall began raising funds for the structure. The first pledge came from the Yosemite National Park Company in the amount of \$1,000. A donation of \$5,000 was received from Lora J. Knight of Santa Barbara and various smaller donations brought the total collected to just over \$7,000.⁵ The Yosemite Museum Association was formed to handle the funds in 1923, creating the first nonprofit cooperating association for the National Park Service. The organization later became the Yosemite Natural History Association and is now the Yosemite Association.

Hall and Hamlin corresponded following their chance meeting and in 1923, Hall took a leave of absence from the Service to accompany Hamlin’s son, who had just graduated from preparatory school, on a tour of Europe. By this time, Hall had become Chief Naturalist for the Service. Hamlin had arranged for Hall to represent the American Association of Museums while traveling in Europe, North Africa and the Near East for a year studying museums and “outdoor educational subjects”.

In a 1949 letter recounting the events of that year, Hall wrote:

At the time of my departure from Yosemite in August 1923, I took the preliminary plans and colored sketches for the proposed Yosemite Museum with me. I had already written to Mr. Hamlin frequently about the development of the interpretive facilities in Yosemite but I had not told him about building plans until my arrival in Buffalo. When he did see them he immediately expressed keen interest. He was at that time President of the recently revived American Association of Museums. The outcome of this meeting was the adoption of the Yosemite Museum building project as the first substantial cause to be sponsored and given moral



Herbert Maier’s first proposed Museum design (YRL.)

support by the Association of Museums. I was, of course, delighted to leave the preliminary plans and Herb Maier’s perspective sketch, in color, with Mr. Hamlin.⁶

Inspired by Hall’s idea for a Yosemite Museum, Hamlin immediately set up a Committee on Museums in National Parks, later called the Committee on Outdoor Education. The committee focused their efforts on the educational value of parks and developed recommendations for establishing natural history museums in some of the larger national parks.

⁶ Ansel Hall letter to Carl Russell, March 3, 1949, Yosemite Research Library

⁵ Hall letter 1926

Shortly after the committee was formed, they presented their initial recommendations to the Laura Spelman Rockefeller Memorial Foundation and received funding for their highest priority, a museum building for Yosemite. Hamlin later wrote to Hall that the funding from the foundation was given in part because of the commitment demonstrated by the funds raised locally by Hall prior to the grant application.

On July 15, 1924 Yosemite Superintendent W.B. Lewis received a telegram stating:

The Laura Spelman Rockefeller Foundation appropriated July eleventh, seventy-five thousand five hundred dollars for construction, equipment and maintenance for a period of three years of museum building; fifty thousand for building, ten thousand for equipment and furnishing, ten thousand five hundred for personnel for three years, and five thousand for expenses of committee on museums. Committee will send Dr. H.C. Bumpus to park to study range of exhibits?

Hermon C. Bumpus was a biologist who worked as a professor at Brown University and as a curator and special assistant to the museum president at the American Museum of Natural History in New York. He helped to organize the American Association of Museums and became its first president in 1906. Bumpus was also a skilled illustrator. His unique combination of creativity, artistic talent, scientific knowledge and teaching experience made him ideally suited for conceptualizing interpretive displays.

Ansel Hall returned from Europe to New York just as the Rockefeller funding award was announced. It was agreed that he would continue his leave of absence as Chief Naturalist for the National Park Service, and serve as the Executive Agent of the American Association of Museums during construction of the Yosemite Museum. Prior to returning to Yosemite, Hall met with Dr. Bumpus at his home in Massachusetts. As part of the museum project, Bumpus directed Hall to immediately begin construction of a branch museum and lookout station at Glacier Point.⁸

⁷ Carl P. Russell, "Twenty-five Years Ago (No. 5)" *Yosemite Nature Notes* 28, no. 5 (1949) p.98

⁸ Hall letter 1949



Building Design Development

Glacier Point lookout under construction, 1924 (YRL).

"In the construction of roads, trails, buildings and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape."

1918 National Park Service Statement of Policy

Upon returning to California, Hall hired Herbert Maier to prepare the final plans and oversee construction of the new Yosemite Museum. Maier's first assignment was to prepare the plans for the Glacier Point lookout. Maier was hired on August 10, 1924 and the plans for the lookout were approved by NPS Chief Landscape Architect Daniel Hull just four days

Historical Background and Context

later⁹. Construction began the day after the plans were approved and the structure was completed in just over a month. Park Naturalist Carl Russell later described Maier's involvement in the design and construction of the lookout, saying "The Glacier Point Lookout . . . is definitely Herb's from the very beginning; Herb even lifted those stones personally and put them in place."¹⁰

The Glacier Point lookout was the first of what became a Park Service wide practice of establishing trailside museums. Bumpus described the importance of these structures in a *Yosemite Nature Notes* article written at the start of the Yosemite Museum project by saying:

The controlling fact governing the development of educational work in the National Parks is that within these reservations the multitudes are brought directly in contact with striking examples of Nature's handicraft. To lead these people away from direct contact with Nature . . . is contrary to the spirit of this enterprise. The real museum is outside the walls of the building and the purpose of museum work is to render the out-of-doors intelligible. It is out of this conception that a smaller specialized museum, the trailside museum, takes its origin.¹¹

The site for the Glacier Point Lookout was selected for its educational purpose. Located at the top of a cliff on the south side of the Yosemite Valley, the shelter has a spectacular view of the Valley and surrounding cliffs, making it an ideal location for park naturalists to provide visitors with information about park geology. The lookout was originally outfitted with a Zeiss binocular telescope, which accounted for \$662.00 of the \$2,205.56 total cost of the structure.¹²

⁹ A handwritten note in the Yosemite Archives dated 8/14/24 states "Dear Ansel - Tell Maier we like the little lookout station fine. Cordial Regards, Dan Hull".

¹⁰ Carl Russell, interview by Herbert Evison, 1962, transcript, Bancroft Library, Berkeley CA

¹¹ Herman Bumpus quoted in Carl P. Russell, "Twenty-five Years Ago (No. 5)" *Yosemite Nature Notes* 28, no. 5 (1949) p100

¹² Carl P. Russell, "Twenty-five Years Ago (No. 5)" *Yosemite Nature Notes* 28, no. 5 (1949) p99.

The preliminary plans for the main museum building were being reviewed by the NPS Landscape Design Office in Los Angeles as soon as the commitment for funding was received. The Superintendent's monthly report for July 1924 announced the funding award for the museum construction and noted "the building will be fireproof, and the plans are already receiving consideration of the Landscape Engineering Division and Myron Hunt, who represents the Fine Arts Commission." Myron Hunt was a prominent southern California architect who had worked with Frank Lloyd Wright and Jens Jensen earlier in his career and was well versed in harmonizing structures with the natural landscape. The purpose of the review by the Landscape Design Office was to ensure that the new building was in harmony with both the natural environment and with the architectural theme of the emerging administrative center of Yosemite Village.

The Yosemite Village plan was one of National Park Service Director Stephen Mather's highest priorities when the Service was established. Landscape Architect Mark Daniels had been hired by the Interior Department to develop a comprehensive plan for the Yosemite Valley in 1914, which included plans for a new village center. Shortly after the National Park Service was created in 1916, the Service hired its first "Landscape Engineer", Charles Punchard. Punchard was hired to plan improvements for all the national parks, but much of his early focus was on Yosemite. In 1920, after spending his first two years traveling to various parks, Punchard established the first Landscape Design Office for the Service in Yosemite, where it remained until relocating to Los Angeles in 1923.

Mather was particularly interested in eliminating much of the haphazard development that had occurred in the parks prior to the establishment of the National Park Service. At Yosemite, his favorite park, Mather envisioned replacing the development on the south side of the Valley with a new village center designed with a unified theme appropriate to the park setting. He assigned the task of locating and refining the plan for a new village to Punchard, who selected the present site on the north side of the Valley.

Stephen Mather at Glacier Point, 1920s (YRL 9311).



Punchard worked with architect Charles Sumner on the design of the Ranger Club, which was built in 1920 as the first building in the administrative center of the new village. Daniel Hull, who had been hired as Punchard's assistant, took over the Landscape Design Office upon Punchard's death shortly after the Ranger Club was completed. Hull continued the role established by Punchard, developing master plans for parks and providing design or design review for structures built in the parks.¹³

Maier's original design for the museum was apparently quickly rejected by the Landscape Design Office. An American Association of Museums newsletter published just two weeks after the funding was awarded stated "the new museum building will be designed to harmonize with the Yosemite administration and post office buildings. . .the committee has in mind a two story log structure with stone shell and foundation, providing perhaps six thousand square feet of floor space on each story"¹⁴.

As promised in the initial award, the American Association of Museums sent Dr. Bumpus to Yosemite in September. While there, he inspected the Glacier Point Lookout and spent half a day on September 12th reworking the preliminary plans for the museum with Hall and Maier.¹⁵

Two days later, Hall and Bumpus brought the revised plans to the NPS Landscape Design Office in Los Angeles and met with Daniel Hull, Myron Hunt and "several scientists interested in museum construction."¹⁶ Carl Russell, who had replaced Hall as Chief Naturalist for Yosemite in 1923 when Hall became Chief Naturalist for NPS, was also in attendance as was Mr. Gutleben, the contractor for the Administration Building.¹⁷ Daniel Hull approved the new plans on September 16th.

¹³ William Tweed, Laura E. Souleire, and Henry G. Law, *National Park Service Rustic Architecture: 1916 - 1942* (San Francisco: National Park Service, 1977). p29-32

¹⁴ *The Museum News*, August 1, 1924 p1-3

¹⁵ Hall letter, 1926

¹⁶ Hall letter, 1926

¹⁷ CP Russell Notes, RL. Hall and Russell have slightly different versions of who was in attendance at this meeting. Neither mentions Herbert Maier, although it seems likely he was there.

The approved plans were for a far more modest design than originally proposed. There were apparently a number of factors that lead to this change. The museum was to be constructed at the heart of the newly emerging Village center, and part of Stephen Mather's vision for the Village was that the buildings were to have a unified architectural theme. Thoughts as to what that unified theme should be, and how strictly the design of each structure should conform to the theme, apparently changed between the time the Rangers' Club was constructed in 1920 and the construction of the Administration Building began in 1924.

Gilbert Stanley Underwood, who would later design the Ahwahnee, had been hired by Hull to design both the Administration Building and the Post Office. His designs were rejected by the federal Fine Arts Commission. The commission recommended that Underwood simplify the design for the Post Office, and that the Administration Building be redesigned completely. Myron Hunt was selected from a list of architects suggested by the Commission to prepare a new design for the Administration Building.¹⁸

¹⁸ Tweed, Souleire, and Law. p.39-40

Yosemite Village in 1928, Administration Building on Left, Museum in Center (YRL 8105).



Historical Background and Context

Hunt's design clearly set the tone for both the Museum Building and the Post Office Building. The Administration Building was under construction in 1924 as the other two buildings were being designed, and Hunt was working with Hull on refining the Village plan. Despite being designed by three different prominent architects, the three buildings are nearly identical in form and detailing. All three are two-story structures with rectangular plans and low facades with a horizontal emphasis, featuring stone veneer on the lower level, wood shake on the upper level, and rustic log details.¹⁹

The more restrained design for the building was also more in line with Stephen Mather's vision for museums in the parks. While Mather viewed education as an important function of the parks, he felt that museum structures should be fairly modest. He described museums in the parks as intended only to introduce visitors to the parks, which he believed were the true museums. Mather believed:

It is not the policy of the service to establish elaborate museums in any of the national parks, or to have them considered "show" places. Rather they are to be regarded as places to stimulate the interest of visitors in the things of the great outdoors by the presentation of exhibits telling in a clear consecutive way the story of the park from its geological beginning through all branches of history up to and including the coming of man and his works. All unnecessary or extraneous material is to be excluded. I believe that in this way the greatest amount of benefit can be derived from the park museums by the greatest number of people. The national parks themselves are the real museums of nature, and the park museum in each will simply serve as an index to the wonders that may be studied and enjoyed on the ground by the observant student of nature.²⁰

¹⁹ The upper level of the Post Office is currently covered with asbestos shingle, installed in 1954.

²⁰ Stephen Mather, *Report of the Director of the National Park Service* 1925 p12

Cost is likely to have played a role in the redesign as well. The budget for the building was barely enough for the revised design and could not have covered the cost of Maier's more elaborate original concept. Despite the modest redesign, all three bids exceeded the \$50,000 allotted for the actual construction of the building by at least \$6,000. Hall was able to negotiate with the low bidder, C.T. Gutleben²¹, to sign a contract for \$50,000 for the construction of the museum by excluding the heating system and fireplaces and paying \$250 from funds Hall personally collected.²²

Herbert Maier noted the influence of funding on the design of the structure in explaining why only the lower level was designed to be "fireproof". Maier described the grant from the Rockefeller Foundation as including a stipulation that the museum be fireproof,

... but spread as thin as might be, the money would not go far enough for that and leave over enough of a museum worth fireproofing. A happy way out of the dilemma was found by devising a structural dichotomy by which the lower story was turned into a fireproof vault sheltering all collections ... the framework upper story housing the less precious offices, laboratories, and so forth.²³

Maier fully embraced the revised design concepts. The buildings at the heart of Yosemite Village were among the first to be designed in the emerging National Park Service Rustic style of architecture, for which Maier went on to become a leading practitioner and spokesman. In describing the Museum building, Maier wrote of the importance of harmonizing the structure with its surroundings, both in terms of the natural environment and the built environment. Maier wrote that Yosemite should be "preserved (as nearly as may be) in a state of nature ... roads, camps, trails, are in a measure necessary evils. Even the finest building is here somewhat of an intruder."²⁴

²¹ Gutleben was a Los Angeles based contractor that built a number of buildings in Yosemite.

²² Hall letter 1926

²³ Herbert Maier, "The Purpose of the Museum in the National Parks," *Yosemite Nature Notes* 5, no. 5 (1926).p.38

²⁴ *Ibid.*p38





Regarding harmony with the built environment, Maier pointed out that the museum “must take its place as an integral unit of the new village whose plan predetermined the architectural physiognomy of the whole. In willing deference to the park service, there is observed restriction to indigenous building material in all visible exterior parts; namely native rocks, logs and shakes.”²⁵

Maier described the exterior design of the building and its relationship to its surroundings by saying

“The elevation of the museum stresses the horizontal – that seemed the logic of the situation. . . . To attempt altitudinal impressiveness here in a building would have meant entering into competition with the cliffs; and for such competition the architect has no stomach. The horizontal key, on the other hand, makes the museum blend easily into the flat ground . . . and some distance away the building is lost to sight, swallowed by the over topping forest – a point of merit in terms of what has been said of preserving parks undefiled by man’s handiwork.”²⁶

25 Ibid.p38

26 Ibid.p.38

Figure left, Yosemite Museum, 1938 (YRL 3236).

Figure below, Herbert Maier with Betty Russell (YRL).



Historical Background and Context

Museum foundation in foreground, Ansel Hall beside corner stone, Administration Building in background (Yosemite Archives).



Construction

By the end of September 1924, just two months after the funding was announced, the museum building had been completely redesigned, the new design was approved, bidding was completed and construction was about to begin. Notes from the diary of Park Naturalist Carl Russell, on file at the Yosemite Research Library, contain the following entry for September 24, 1924: “Tommy Vint and I staked off the grounds of the new museum.”

Vint at that time was Daniel Hull’s assistant in the NPS Landscape Design Office. When Hull resigned in 1927, Thomas Vint became Chief Landscape Architect for the National Park Service. Under Vint’s direction, the Landscape Division increased dramatically in size and influence, ensuring that the principles of Rustic design were followed throughout the entire park service. Vint continued to guide design in the national parks until his retirement in the early 1960s. Maier and Vint are considered the two most influential people in the development of the Park Service Rustic style, and Glacier Point and the Yosemite Museum were the first structures in which both played a role.

On November 16, 1924 NPS Director Stephen Mather presided over a day of ceremonies for the new Yosemite Village Center. The dedication was held for the newly completed Administration Building, and cornerstones were laid for the museum and post office buildings. There were approximately 90 invited guests in attendance. Ansel Hall laid the cornerstone for the museum and the postmaster of San Francisco, James Powers, led the cornerstone ceremony at the post office. Beneath the cornerstone, Hall placed a record of the creation of the museum, including a list of the donors who made the building possible.²⁷

According to the Park Superintendent’s monthly report for December 1924, “The foundations for the new museum were completed in November. During the month of December all reinforced concrete was placed. This includes columns between the first and second floors, the beams for the

²⁷ *Museum News*, December 1, 1924, p3

floor, and the floor slab at the second story. On December 31 the work of framing the second story was started.” This substantial progress was made despite the fact that on December 16th ten inches of snow fell in the Valley and had to be shoveled off the recently constructed second floor of the structure. Other provisions for the weather had to be made as well, in-



Removing snow from floor slab form work, 1924 (Yosemite Archives).

cluding covering the new concrete with hay to protect it from freezing and building makeshift temporary structures over portions of the work in progress.

The fast pace of construction kept up through January, 1925, with the Superintendent’s monthly report noting the exterior shell was nearly complete and the work on the interior well under way. By March the monthly report noted that only a small amount of finish work remained to be done on the interior, along with the painting of the exterior.

On April 14, 1924 Secretary of the Interior Hubert Work visited the park for ceremonies marking the completion of the post office and museum buildings. The Museum building was completed one month ahead of schedule, but it would be another year before the museum displays were completed and the building was opened to the public.

Ansel Hall, Stephen Mather, Herbert Maier, Hubert Work, Mrs. David Curry and Work’s Secretary (Yosemite Archives).



Historical Background and Context

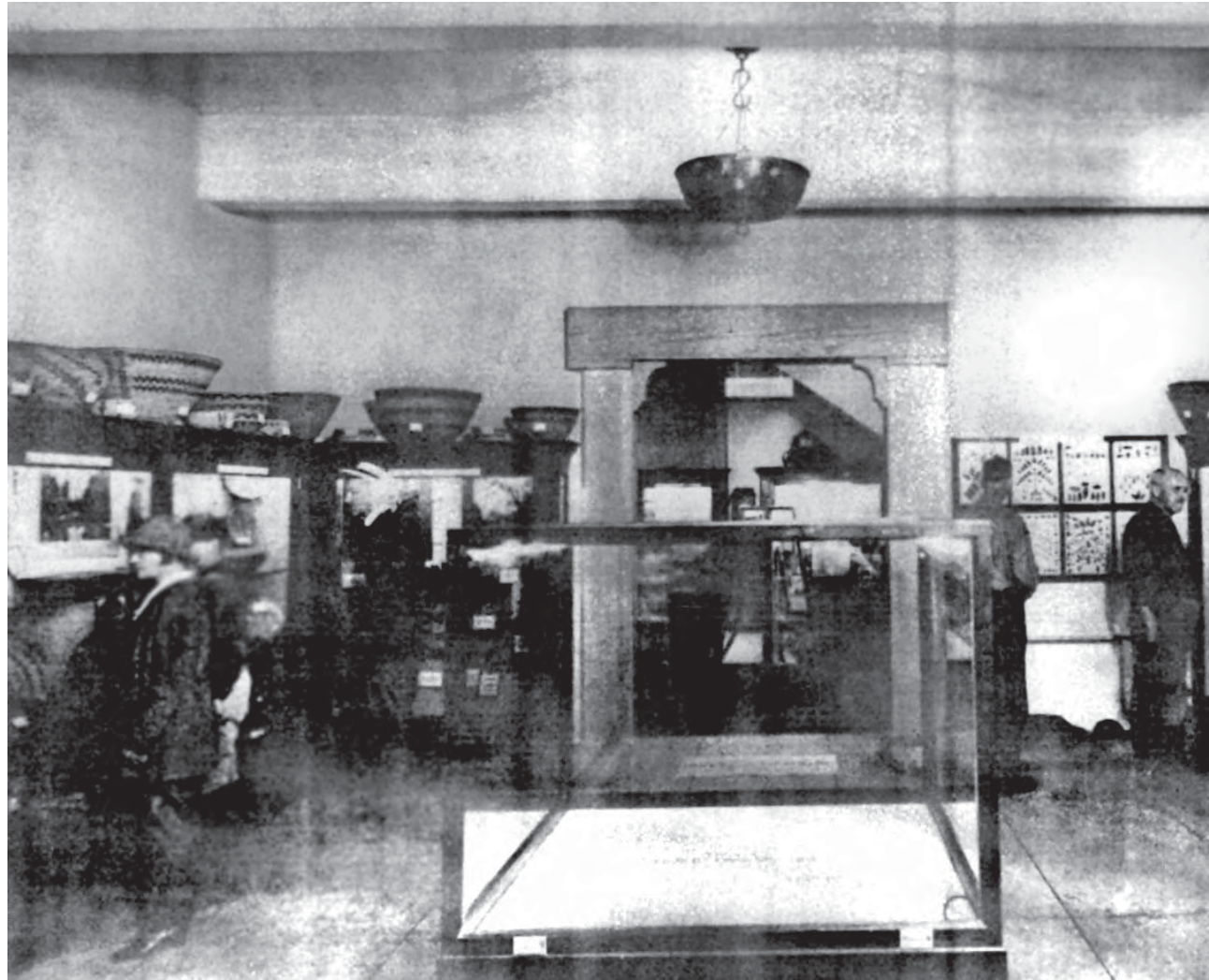
Display Installation

“On entering the building one is immediately impressed with its cleanly and orderly appearance, and the fact that it has been planned for a distinct purpose. It is not a resort – it is not a show- it is a place where those who so desire may receive information. It is the first permanent teaching instrument of its kind that has been constructed and operated in any of the great National Parks”

Dr. H.C. Bumpus, Report to the Laura Spelman Rockefeller Memorial, 1927

Once the construction of the building was complete, Yosemite Park Naturalist Carl Russell and architect Herbert Maier turned their attention to the displays within the building. The preparation of the exhibits took far longer than anticipated. The January 1925 edition of *The Museum News* reported that Ansel Hall was in Berkeley setting up laboratories, shops and a studio for the production of exhibits for the museum, with the intention of completing the exhibits in time for a spring 1925 opening. Instead, much of the spring and summer were spent laying out the space and preparing display cases. The temporary museum in the former Jorgensen Studio building continued operating through the 1925 summer season, shutting down in the fall so displays could be moved to the new museum.

Furniture and books were also moved that fall from the old museum to the new museum library. This allowed the library to be open prior to new furniture being made specifically for the new building. On November 21, 1925 a small gathering was held to mark the opening of the library. In attendance were Mr. and Mrs. Edward Alling Oviatt of Santa Barbara, who had contributed the funds for the construction



of the fireplace. The Oviatts lit the initial fire, and the library was open from that point forward.

Indian Room of Museum, looking toward the History Room, undated (Yosemite Archives).

With the goal of a spring opening already passed, the November superintendent’s monthly report noted the Yosemite Park Naturalist had spent significant time preparing copy for history exhibit labels. The report stated “much time is required searching out significant dates and other facts, as no comprehensive outline of Yosemite history exists”.²⁸

²⁸ Yosemite Superintendent’s Monthly Report, November 1925



The December Superintendent's report elaborated on the challenges of the shift from the temporary museum to the new museum, stating

"...it would hardly be advisable to keep the old museum open inasmuch as it is pretty badly torn to pieces and out of order as a result of moving operations. I am preparing to give the museum all possible additional help needed ... but even with such additional help as can be given there is little hope that the new building will be more than partially ready for next summer, principally because of the lack of technical help in connection with the preparation of biological, geological and natural history exhibits."

Progress was made over the winter months and by February of 1926 exhibits were adequate to allow some special guests such as donors and people with interest in museum work to tour the museum. The Museum was finally opened to the public on May 29, 1926, with some work still remaining to complete the exhibits. The new museum proved to be quite popular. The Superintendent's report for June indicated the museum was "besieged by hordes of visitors", estimated at approximately 2,000 per day.

The museum plan was designed to encourage visitors to view the exhibits chronologically, beginning with geological exhibits describing the formation of the Valley and proceeding through time to the stage coaches that brought early visitors to the park. The Geology room occupied the first exhibit space to the right as visitors entered the foyer. From there, a U-shaped path of travel led visitors through to the Natural History exhibits, the Life Zone room, and the Indian Room, then out the back door to the stage coach and wildflower exhibits which were located on the covered rear porch. The back yard contained more displays related to Indians in Yosemite, including at least one reconstructed dwelling and an acorn granary as early as 1927.

Visitors could return to the foyer through the back door and proceed upstairs to additional exhibits, including insect displays on the landing and a tree room, flower room and lecture room on the upper level. In addition to the public spaces, the upper level contained offices, a darkroom and caretakers quarters.²⁹

On October 29, 1926, with the first season of museum operation winding down, the American Association of Museums turned over ownership of the museum building to the National Park Service. Chauncey Hamlin, Chairman of the Association's Committee on Outdoor Education, and Park Service Director Stephen Mather met with the Secretary of the Interior that day to complete the formal transfer.³⁰

Yosemite Model for Education in Parks

In his 1927 report to the Laura Spellman Rockefeller Memorial foundation, Dr. H.C. Bumpus reported on three "collateral factors" which were not funded by the foundation, but which were related to the commitment to education in the parks that the museum building represented and helped foster. The factors cited by Bumpus were Yosemite Field School of Natural History, the publication of Yosemite Nature Notes and Yosemite's role as a model for educational programs for the entire National Park Service.

The Yosemite Field School of Natural History, founded by Dr. Harold C. Bryant, embodied the principle of parks as a place for education and study. Dr. Bryant had been a nature guide in Yosemite since 1920 and recognized a need for a training program for nature guides. In 1924 he began planning a field school with the cooperation of the California Fish and Game Commission, the Yosemite Natural History Association and the National Park Service. The first field school was held in 1925, with headquarters in the newly completed museum. It was the first such field school for the National Park Service and provided seven weeks of intensive study for nature guides,

²⁹ The original building layout is described in more detail in next chapter.

³⁰ H.C. Bumpus letter to the Members of the Committee on Outdoor Education, October 29, 1926, Yosemite Archives

Historical Background and Context

with twenty participants selected from the numerous applications received each year. With the exception of a brief period during World War II, the field school continued through 1954, with graduates influencing the practice of nature guiding nationwide.

Yosemite Nature Notes began as a mimeographed monthly publication in 1922, with articles written by Yosemite National Park naturalists. Bumpus described the articles as “cleverly adapted to the mentality of the average reader, while not infrequently embodying observations of real scientific value.” The new museum building contained space for a small printing press, providing support for continuing the effort and allowing for a more professional appearance for the publication.

The third collateral factor was the expansion of educational work into other national parks, following the Yosemite model. Bumpus cited the leadership of Ansel Hall, who initiated the idea of the Yosemite Museum while serving as Yosemite Park Naturalist. By the time construction began Hall had been promoted to Chief Naturalist of the entire National Park Service, directing the formation of educational programs throughout the system.

In a 1949 article in *Yosemite Nature Notes* commemorating the twenty-five year anniversary of the museum, Carl Russell reflected on these same first steps in the development of education in the parks. Russell left Yosemite in 1929 to work in the Field Education Headquarters in Berkeley, and in 1947 he returned to Yosemite as Superintendent. Dr. Bryant also left Yosemite in 1929 to direct research and interpretive work for the Park Service from the Washington D.C. office, applying concepts developed at Yosemite. By the time of the 1949 article, Russell was able to assess how the seeds of educational development sewn at Yosemite had grown. Russell’s article noted “It is not extravagant to state that this widespread educational feature of the National Park Service received its initial impetus from the successful demonstration made in Yosemite National Park, 1924-1926.”³¹

³¹ Carl Russell “Twenty-five Years Ago”, *Yosemite Nature Notes* 23 no.6 (1949)138

Museum Partnership Continues

The development of the Yosemite Museum established a successful and continuing partnership between the American Association of Museums, the National Park Service and the Laura Spelman Rockefeller foundation. In 1926, the foundation awarded two more grants for museum work in national parks, one for the museum and observation station at Yavapai Point in Grand Canyon National Park and the other for a trailside museum at Bear Mountain in the Palisades Interstate Park in New York. The AAM again hired Herbert Maier to design both of these structures.

The success of these projects prompted the award of a third round of grants, this time for the construction of a network of trailside museums at Yellowstone National Park. Four trailside museums, all designed by Maier, were constructed at Yellowstone. The first, at Old Faithful, was torn down in 1971. The three remaining structures, at Norris Geyser Basin, Madison and Fishing Bridge, are still in use. The Yellowstone structures are listed as National Historic Landmarks, recognized as some of the finest examples of National Park Service Rustic architecture and as prototypes for both the architectural style and the trailside museum concept. The Yosemite Museum and Glacier Point Lookout have not yet been designated as National Historic Landmarks, but they are clearly significant as models for these later structures both in their architecture and their role in education in the parks and should be nominated as National Historic Landmarks.

Prototype of Park Service Rustic Architecture

As the museum work at Yellowstone was underway, the country was in the depths of the Depression. In 1933, with the museum work at Yellowstone complete, architect Herbert Maier was hired by the Park Service as the Director for Region III of the NPS State Park Emergency Conservation Work program. In this capacity Maier was responsible for the development of state parks by Civilian Conservation Corps (CCC) workers in the southwest region.

In order to provide examples of the types of structures that might be appropriate for state parks, Maier produced a small album of photos of structures built in the rustic style. Each photo was captioned with comments on the strengths and weaknesses of the structures, including comments on both Glacier Point and the Yosemite Museum. His caption for the photo of the Glacier Point Lookout reads “An Example of Poor Scale” and goes on to describe the structures walls as too thin, the roof too light, the arch poorly done and the stones too small “especially along the lower courses where building should give appearance of growing out of the solid rock”.³² He was less critical of his next design, the Yosemite Museum, saying the entry was “a fairly good example of a rough stone arch ... the arch rocks might have been a trifle larger”³³

In the 1930s, Maier participated in the development of much larger guidebooks produced by the Park Service, based on the same concept as his original albums. These books, *Park Structures and Facilities* published in 1935 and *Park and Recreation Structures* published in 1938, were widely distributed and influenced design of park structures nationwide during a time when hundreds of new parks were being developed by CCC labor. Maier continued working for the National Park Service for the remainder of his career. In 1940 he became the Assistant Regional Director for Region IV of NPS, based in San Francisco, a position he held until his retirement in 1962.³⁴

³² Herbert Maier, “Inspectors Photographic Handbook,” (National Park Service, n.d. ca.1934), 4. 18.

³³ Ibid.16.

³⁴ Herbert Maier , interview by Herbert Evison, 1962, transcript, Bancroft Library, Berkeley CA

Conclusion

The Yosemite Museum is easy to take for granted. It is a modest structure and, as its architect intended, it blends in with both the natural and the built environments of the Yosemite Village. In addition to being intentionally unobtrusive, the Rustic style became so ubiquitous and synonymous with park architecture that the structure now seems very ordinary. What is extraordinary about its architecture is that it was one of the earliest structures designed in the National Park Service Rustic Style of architecture and, therefore, a prototype for the structures constructed later nationwide. Museum architect Herbert Maier became a key figure in the development of the style, both as a practitioner and spokesman.

In addition to being an architectural prototype for later park structures, the Yosemite Museum was a model for the development of educational opportunities throughout the National Park Service. It was the first collaboration between the National Park Service and the American Association of Museums and established an ongoing partnership that resulted in the construction of museums in other national parks. The museum building provided for other Yosemite educational initiatives that became models for the park service, including the first field school for nature guides in the park service, the Yosemite Field School of Natural History.

Chronology of Development & Use



The Yosemite Museum retains much of its historic integrity despite having been adapted for changing uses. Changes were relatively minor from the time the museum opened in 1926 until it temporarily ceased to function as a museum in the 1960s. At that time the building was converted to office and storage space and renamed the Valley District Building. The museum function of the building has gradually returned, with the opening of the Indian Cultural exhibit in 1976 and the North Gallery in 1986. Fortunately, all of these changes in function have occurred with limited damage to the overall historic character of the building.

1930s

The original primary roofing material was first replaced in 1933. The photo above shows the shakes were laid in a staggered pattern at that time. In earlier photos available at the Yosemite Research Library, it appears this same pattern may have existed in the original roofing. No specifications have been located for the original roofing. The completion report for the 1934 re-roofing of both the Museum and the

Administration Building indicates the new roofing was 24 inch cedar royals with a half inch thickness and random widths, laid with a 10 inch exposure. The report also states the use of 24 inch royals required additional roof sheathing for both buildings, indicating this replacement roof did not exactly match the original.³⁵

By 1934 the museum had outgrown its space, and plans were drawn for a museum expansion (see Appendix D.2). The proposed addition would have replaced the open courtyard at the east end of the building with a larger single story addition containing additional exhibit space. This addition would have allowed all exhibits to be located on the first floor leaving more available space on the upper level for work rooms and storage. It was never built.³⁶

In 1935 the internal stone chimney serving the furnace, located at the northeast corner of the building, was replaced

³⁵ Yosemite Maintenance files

³⁶ As-built drawings done in conjunction with the proposed addition plans show the darkroom located in its current location, rather than the location shown on the original plans. It appears this change was made during construction, as there is no evidence it was moved.

Facing page, Yosemite Museum, circa 1925 (undated YRL).

Figure left, Reroofing in 1933 (YRL 5754).

Figure right, Staining new roof in 1934 (YRL 5779).



Chronology of Development & Use



1927 view showing internal chimney(YRL 12,737)



External Chimney, 1935 (YRL 6724).

by an external chimney. According to the March 1935 completion report for various fire safety improvements in the park, the new chimney was constructed on a 7'x7'x2' reinforced concrete foundation and had a total height of 36 feet. The chimney was constructed with stone to match the existing stone veneer of the building.³⁷

The windows on the north and west elevations of the west wing were apparently blocked very early in the building's history. Recessed cement in-filled areas in the stone veneer on the north and west elevations of the west wing correspond with window configurations on the original 1924 plans and elevations. The undated photo at the beginning of this section,

³⁷ Yosemite National Park Maintenance files.

taken from the west, gives only a partial view of the west elevation but the window opening that can be seen appears to be in-filled. Although the photo is undated, the lack of landscaping and absence of the sequoia section indicate the photo is very early, probably before the Museum opened. Interior photos of the library taken in 1932 show book shelves rather than windows flanking the fireplace on the west wall. Records indicate these shelves were installed shortly after the building was completed. A 1926 photograph shows windows on the north elevation of this wing. The Mather/Moran Room is visible through the doorway in the 1938 photo below and has artwork hanging where the windows would have been.³⁸

³⁸ See Zones of Significance section for more information.

1940S

In 1940 the Superintendent's report noted "A rearrangement of the administrative offices in the museum was effected by the construction of a glassed in partition and new counter and the addition of shelves for a separate file". This change is evident on measured drawings done in 1955, but has since been removed.

In 1942, the courtyard at the east end of the building was converted to interior space. This area was designated an "Open Air Auditorium" in the original 1924 plans, with the space at the north end originally designated as a garage.³⁹ The Superintendent's monthly report for February of 1942 noted that "On the 25th, three men commenced knocking out the east rubble masonry wall of the museum patio so that windows can be installed. This work will be followed by the erection of a roof over this portion of the museum building". A nearly flat roof currently exists over this space.

1950S

Measured drawings of the building done in 1955 (see Appendix D.3) show the enclosed former courtyard space designated as storage and work space. These drawings show little other alteration from the original plans. With the exception of the former courtyard, the first floor appears to have no change in layout or function. The second floor exhibit and lecture space remained intact and the second floor office spaces had a few changes in function with only minor changes in physical layout.

The caretaker's apartment, located in the northwest corner of the second floor, is labeled "Visual Aids" in the 1955 drawings but the wall configuration is unchanged and the space still retains an adjoining full bath. The space that originally was designated as the Chief Naturalist's office by this time had become the research library.

³⁹ The garage originally had a gable roof with a east west axis. That roof is currently a shed roof, but information regarding when this change occurred was not found.



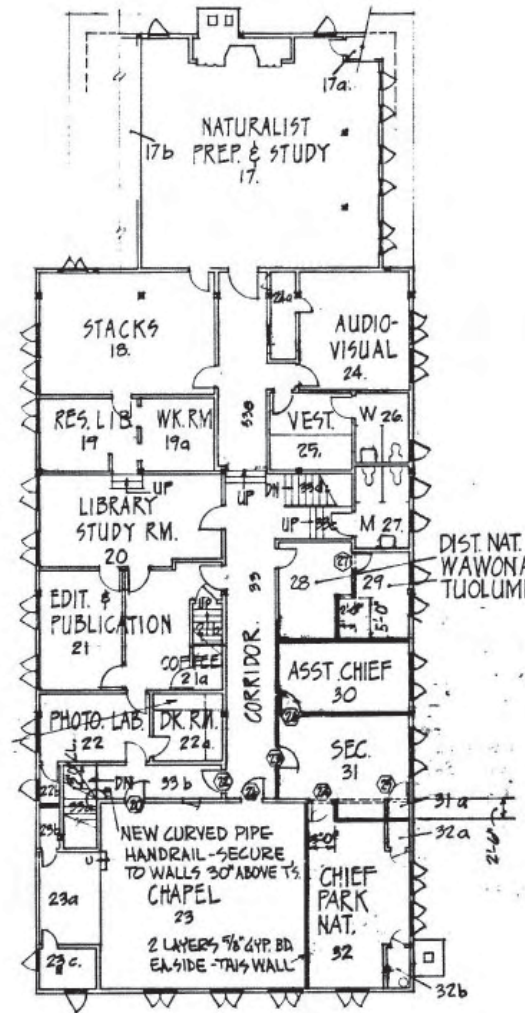
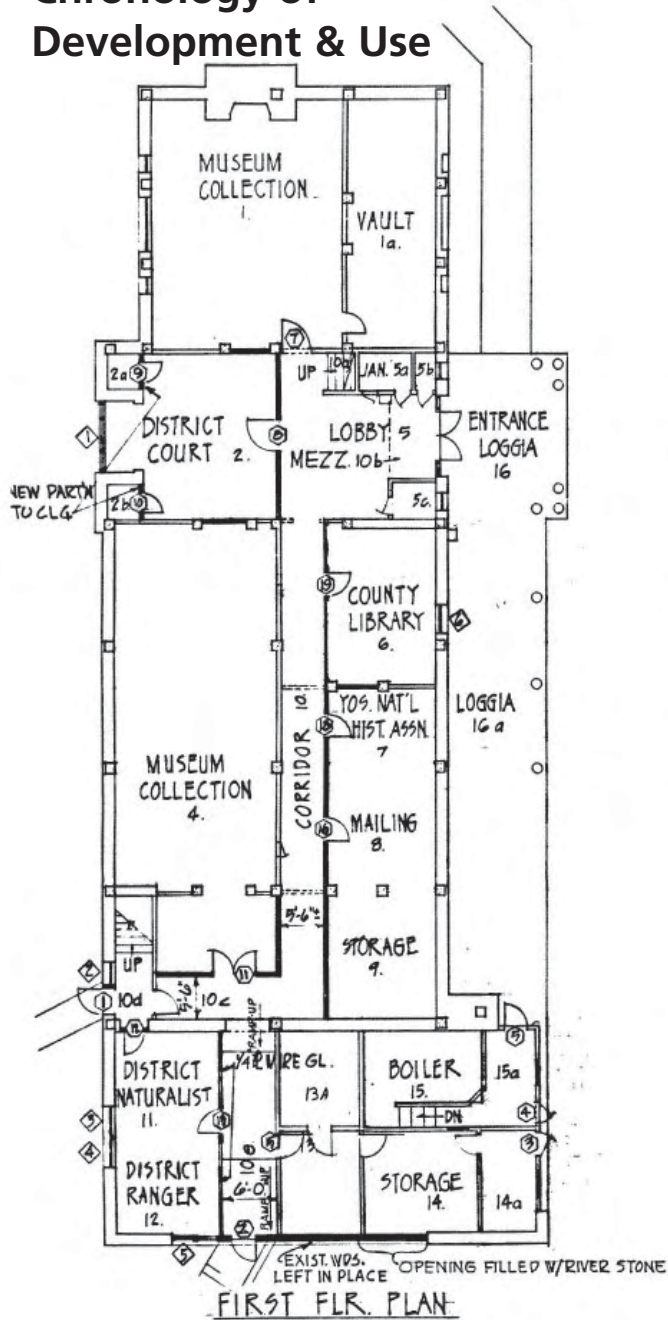
Library and Mather/ Moran Room, 1938 (YRL 3228).

1960S

In 1961, plans were drawn for a major expansion and renovation of the museum. Proposed changes would have included an addition at the west end of the building requiring the removal of the west chimney and fireplaces and substantial alteration to the interior, particularly the first floor. These plans were not carried out and funding for the project was later used for the new Visitor Center.

The most significant change in both form and function occurred in 1967, when the new Visitor Center opened just east of the museum building in conjunction with the Service's Mission 66 initiative to upgrade visitor services. At that point most of the exhibits were donated to Lewis and Clark College

Chronology of Development & Use



SCALE 1/8" = 1'-0"

- LEGEND**
- EXISTING WALL
 - NEW WALL
 - - - EXIST. WALL TO BE REMOVED
 - EXIST. CONC. COLUMN
 - EXIST. WOOD COLUMN
 - GLAZED PARTITION.

in Portland, Oregon and a few items were moved to the Visitor Center. The public exhibit function of the museum building temporarily ceased as the building was renamed the Valley District Building and remodeled into office and storage space at a cost of \$68,530.

According to plans dated May of 1966 (at left and in appendix D.4) significant changes in the use of the building were accomplished with relatively minor changes to the interior configuration. The most significant change was the blocking of the main entrance to convert the front half of the lobby to a District Court room. The rear (north) entrance to the lobby became the main entrance.

The interior walls originally separating the History, Ethnology and Life Zone rooms on the northern half of the first floor were partially removed and new walls were added to create a hallway and offices. Much of the first floor was allocated for storage of the museum collections rather than exhibit space. The Mariposa County Library was relocated to the former History room location and the original library space was converted to additional storage for museum collections. The Mather/Moran Room, north of the original library, became a museum storage vault.

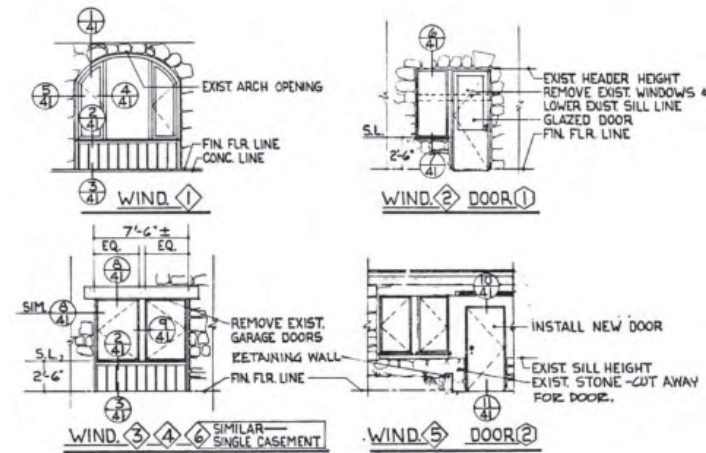
On the second floor interior partition walls were added in the former exhibit areas to create office space. Most of the former lecture room remained open and was designated as a chapel. The rest rooms were reconfigured, eliminating the original women's rest room to allow for more office space and converting the caretaker's bathroom to a restroom.⁴⁰

Perhaps more significant than the changes to the interior were the exterior changes made to accommodate the new circulation patterns. The main entrance was blocked off and replaced with windows as shown in upper right. Although later reversed, drilled holes and other evidence of this change are still visible in the stone arch. The window at the east end of the front (south) elevation was converted to a door and the double wood doors at the front of the east wing were removed and replaced with windows. On the east elevation, some of the

May 1966 Remodeling Plan (Yosemite Flat Files).

⁴⁰ Currently, the former caretaker's bathroom is used as a men's restroom and the former men's restroom is used as a women's restroom.

windows that were added in the 1942 courtyard conversion were removed and their openings infilled with random rubble to match the existing stone wall. Another pair of windows on the east elevation dating to the 1942 alteration were replaced with a door.



Door and window changes, clockwise from top left: main entrance, conversion of window on south elevation to door, conversion of former courtyard doors on south elevation, conversion of east window to door. Drawing dated May 1966. (Yosemite Flat Files)

1970S

In 1973, a portion of the covered porch on the north side of the building was enclosed to create office space. This new office space was initially used by the Yosemite Natural History Association and is currently used for museum administrative offices. In 1976, part of the museum building's original function was restored with the opening of the Indian Cultural Exhibit in the former Geology room in the front portion of the original exhibit space on first floor of the building.

1980S

The windows on the south elevation of the west wing were blocked in 1982 by boarding up the interior, leaving glazing in place on the exterior. This was done in conjunction with the installation of electronic "space saver" moveable storage racks in the museum storage area, which were installed in 1982 and 1984.

In 1986 the offices on the north side of the first floor were removed and the space converted to gallery space, used for rotating exhibits. This remodel included removal of the remaining portions of the original 1926 walls separating the Life Zone, History and Indian rooms. The District Court was removed from the south side of the lobby and the front entry to the museum building was reestablished. The original doorway between the lobby and the south exhibit space was also reopened. The main entrance and lobby were remodeled in 1991, with modern glass doors installed. Reproductions of the historic wood doors were installed just outside the glass doors.

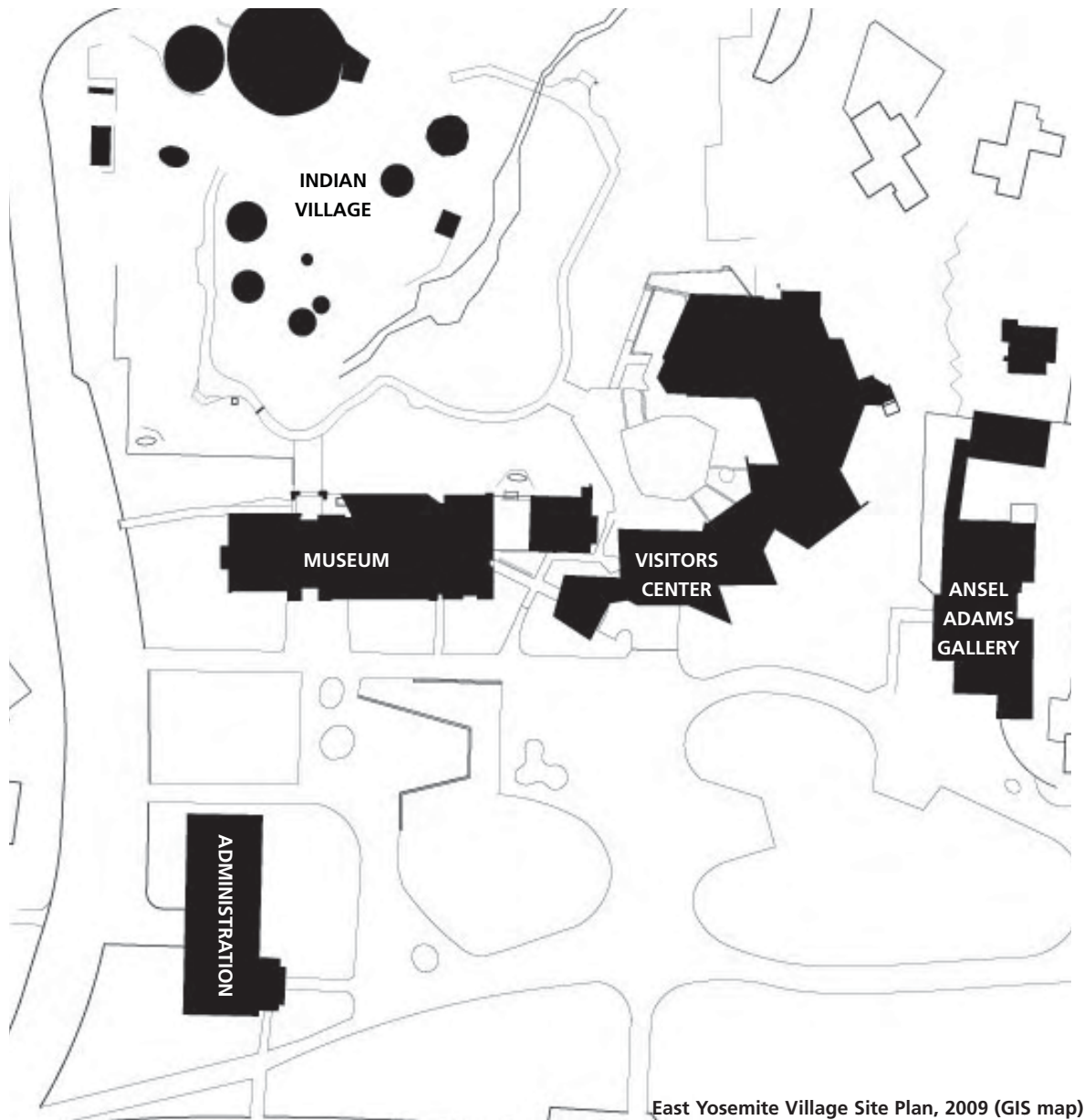
2000S

Both the Indian Cultural and gallery functions have continued to the present time. The original library space continues to function as museum storage and remains off limits to the public. The second floor has continued to serve primarily as office space. While the use of space has changed over the years, physical changes since the 1960s have been minor. These changes include a wall added to create a narrow rare book room off the current research library and walls further dividing the original lecture hall for office space.

Despite modifications required by the evolving function of the museum building, much of the historic character remains intact. Many of the changes made on the first floor in the 1960s were reversed in the restoration of the gallery and lobby. Most of the walls added on the first floor in the 60s have been removed, although the original 1920s walls that were removed have not been rebuilt. Changes made to the second floor have mostly involved installation of partition walls with minimal damage to historic fabric. New walls have generally been installed with compatible detailing such as wide wood baseboards. Overall, the building retains a high degree of historic integrity.

Building Description

“The Yosemite Museum is an important part of the “New Yosemite Village,” located near the foot of the warm north wall of the Yosemite gorge.



East Yosemite Village Site Plan, 2009 (GIS map)

In 1927, an article appeared in the Stockton Record describing the recently opened Yosemite Museum. The article was written by Park Naturalist Carl P. Russell. Russell knew the building well. He played a key role in the development of the museum, from helping to stake out the building location to helping develop and set up the displays. Excerpts from that article appear throughout this section in italics. The entire article is attached in Appendix C.

Russell’s article leads the reader through the museum along the path of travel museum visitors were encouraged to take. The route encouraged visitors to view the exhibits sequentially and to alternate between indoor and outdoor space.

Setting

“The Yosemite Museum is an important part of the “New Yosemite Village,” located near the foot of the warm north wall of the Yosemite gorge. From a point on the “rim” of that wall, just slightly west of the museum, Yosemite Fall plunges in its roaring descent to the Valley floor... The museum fronts upon the main thoroughfare extending east and west in Yosemite Valley. In front of it, but set-off to the west sufficiently to give unobstructed approach, is the stone-faced Administration building. The museum faces south; the Administration faces east.... Immediately in front of all of these buildings is a large, open plaza offering good parking space for the hordes of automobiles that visit us.”⁴¹

⁴¹ Carl Russell, “The Yosemite Museum”, *Stockton Record* May 1, 1927



Figure left, Museum in 1938 (YRL neg 3236).



Figure right, Same view in 2006, Museum hidden behind trees.

The Yosemite Museum is located at what has continued to be the heart of the Administrative Center of the Yosemite Village. The Administration Building remains just to the southwest of the Museum and the Post Office is located to the east. These three buildings, built between 1924 and 1925, were the primary structures in the original administrative core of the Village. The Village site at the base of the north wall of the Yosemite Valley was selected in part to be relatively obscured from view points on surrounding trails, while conversely taking advantage of views toward key attractions like Yosemite Falls and Half Dome. The exact site of the Museum was carefully selected, personally staked out by Thomas Vint of the NPS Landscape Design Office.

The area in front of the building is currently a pedestrian mall. Trees have been planted around the building, partly obscuring some of the views both to and from the building. A Visitors Center, constructed in 1967 as one of the later buildings in the Park Service's Mission 66 initiative, is now located to the east of the museum, between the museum and Post Office.

The area behind the building has always been an integral part of the museum. Outdoor displays in that area include a reconstructed Indian village and a native plant garden, both of which have existed in some form since the early days of the museum.

Building Description

Exterior

“The first floor of the museum is constructed of concrete faced with rock. In building, care was given to leaving undisturbed the lichens and moss growing upon these cobble stones and boulders. The second floor is of frame construction and the roof and walls are covered with shakes. Between the upper and lower floor is a concrete slab which assures the absolute fire-proof quality of the lower exhibit rooms. Above is a spacious attic. A nine foot cross-section of one of Yosemite’s sequoias mounted at the front entrance lends unique character to the interesting lines of the building.”

The Museum Building is a two-story structure with an irregular rectangular plan and a side facing gable roof and a low horizontal profile. The overall footprint of the building is approximately 138 feet by 37 feet. The lower level features a stone veneer, while the upper level is clad with wood shakes currently painted brown. The roof is also clad with wood shakes and features wide overhangs supported by heavy rough sawn wood knee braces. The stone facing on the lower level consists of large random rubble stone with deeply raked mortar joints. The stone flares out at the base of the walls making the building appear to have grown out of the soil. The upper level cantilevers out from the stone lower level, with projecting logs providing visual support⁴².

⁴² The logs are decorative, encasing the concrete beams that provide the actual support

Museum Exterior, 1935.



Museum Exterior, 2006.



Architect Herbert Maier described the intention of the horizontal emphasis in his design as helping the building blend in to the landscape, connecting it with the ground rather than visually competing with the cliffs. The use of different materials for the upper and lower levels enhances the horizontal emphasis of the design. The architect's use of native granite and wood cladding and log detailing were also intentional means of subordinating the building to its environment. The irregular shape and placement of the stones and the hand splitting and cutting of the wood shakes were means of achieving what Maier called "the quality of nativeness", a quality considered equal to, if not more important than, the actual use of native materials. The care used during construction to expose the weathered face of the stones enhanced the quality of nativeness.

The main entrance to the building is through double doors recessed in a stone archway toward the west end of the

front facade. A cross section of a large sequoia was shown on the original building plans and is still displayed just to the right of the main entrance. Windows are primarily paired wood casements with divided lights, arranged asymmetrically on the upper level. There are no windows in the main central portion of the stone lower level.

There is a two-story wing at the west end of the building that is recessed from the front facade. This section is clad in shakes and stone matching the main portion, but on this section the second story is not cantilevered. There is a massive stone external chimney at the west end of the building that flares out at its base. At the east end, a single story wing continues the stone facade of the main portion of the building. The stone wall on this section of the building originally enclosed a courtyard used as an open air auditorium. This wing now has a nearly flat roof not visible from the front of the building.

Museum North Elevation, 1932.



Museum North Elevation, 2009.



Building Description



Lobby looking north, 1956 (YRL).



Lobby similar view, 2006.

Interior

“The main entrance opens into a foyer in which are exhibited topographic and bas relief maps, and many park photographs. Here, too, is the attendant’s desk and show case for display of sales publications produced by the Government. The main stairway to the upper floor is in this room, and a balcony, upon which are display cases containing insects, overlooks this room.”

The double entry doors lead still into a large entry foyer which provides access to the public spaces in the museum. Double glass doors located straight ahead of the entry doors lead to the outdoor exhibits at the rear of the building. The attendant’s desk no longer exists. A small gift shop is located just to the left as you enter through the front doors. The stairway and balcony remain, although the balcony is no longer used for exhibits. The ceiling is painted board formed concrete, with concrete beams painted a darker contrasting color. Walls are painted plaster and the floor is carpeted.



Library in 1932, note light from windows (YRL neg 3830).

“To the left of the foyer is the library. This spacious room is naturally lighted by large windows which give splendid views of the south wall of the valley. A beautiful stone fireplace, in which has been built a historic picture of the Wawona Big Tree, occupies most of this wall opposite the entrance.

Double swinging doors open from the library into the Mather library. Here are more sequoia bookshelves upon which will rest reference volumes to which anyone interested may have access.”



Storage in former library, 2006.

The doorway leading to the former library is now covered on the lobby side by the shelving in the gift shop. The outer edges of the original doorframe are visible at the intersection of the gift shop wall. A single flush metal door just past the gift shop now leads into the former library space, which is now used for archival storage for the museum. The south wall has been furred out and covered with sheetrock, blocking the window openings. The fireplace remains and appears to be intact, obscured by storage cabinets placed on a platform over the hearth. The double doorway leading to the Mather room has been blocked. A single heavy steel door now connects these two former library rooms.

Building Description



Geology Room , 1940 (YRL neg 5749)

“As the visitor enters the foyer, unless he is on library business bent, naturally turns to the right to enter the inviting doorway of the geology room. . . Visitors continue from the geology room to the natural history exhibits.”

The doorway that led to the geology room still exists, just to the right of the entry doors. The doorway now leads to a large rectangular exhibit space, currently used for Indian Cultural displays. A single door from this exhibit space leads to the gallery space that runs across the back of the building. This space, originally used for the History, Ethnology and Life Zone rooms, is currently used for rotating exhibits. The



Indian Cultural Exhibits, 2006

original exhibits and spaces are described in detail in the Stockton Record article in Appendix C. The exhibit rooms were originally arranged sequentially to tell the story of Yosemite from the origin of the Valley up to modern times.

An emergency exit door at the west end of the Indian Cultural Exhibit room leads to space currently used as a briefing room and storage for the Valley district rangers. This space is also accessible from an outside entrance. The space occupies the single story wing at the east end of the building and includes a briefing room and storage space. The inside of the exterior walls in this part of the building are exposed stone.



Rear Porch, undated (YRL).

“From the History room, a rear door exits visitors to a covered porch upon which is a wildflower exhibit stand and old stage coaches.... In the back yard is a typical Yosemite Indian dwelling built of cedar bark. Beside it is a granary for acorns, upon which Yosemite Indians subsisted largely.”

Most of the back porch has now been enclosed and contains offices for museum staff. The log posts of the original porch are still evident within this space and the former exterior stone wall is exposed. The backyard north of the building has continued to be used to exhibit reconstructed Indian dwellings. A number of structures have been added and now serve both educational purposes for visitors and ceremonial purposes for local tribes.



Museum Offices, 2006.

“When visitors have been conducted to the back porch, it is possible for them to return to the foyer through a rear entrance. A neat sign at the foot of the broad stairway invites them to view the tree and flower exhibits on the floor above.”

The second floor no longer houses exhibit space. The spaces that were used for the tree and flower exhibits are now used as office space for wilderness and Valley district rangers. A large room at the east end of the building that was originally used for exhibits and lectures has been divided into smaller offices, but retains a raised platform at the south end where the stage was located. With the exception of sheetrocked walls added to divide the lecture and exhibit spaces, most walls on the second floor are plastered with wide wood base boards and window and door trim. Men’s and women’s rest rooms, the only ones in the building, are located on this level.

Building Description



Club Room, undated (YRL neg 5867).

“At the end of the building opposite the flower room is the club-room of the Yosemite Natural History Association. Here local organizations such as the Masons, American Legion, and Boy Scouts hold regular meetings.”

The room that was originally used as a Club Room now houses the Yosemite Research Library. The fireplace still exists but is hidden behind file cabinets placed on a platform built over the stone hearth. The space is quite cramped, with rolling stacks required to accommodate the library collections. The heavy wood roof truss and rafters remain exposed as shown in early photos.

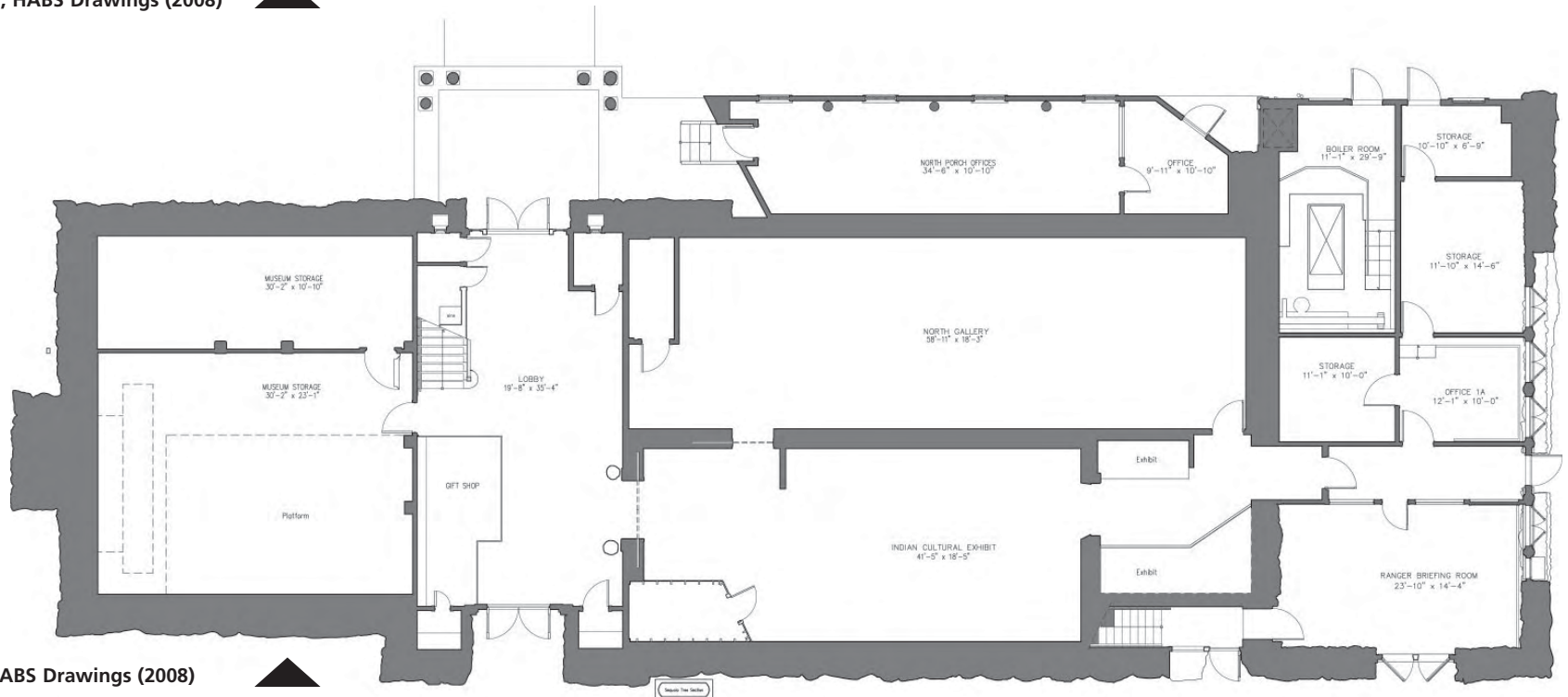


Research Library in former Club Room, 2006.

An enclosed stairway in the center of the second floor leads to the attic. The attic is used only for storage purposes. There are two roughly finished rooms located at the west end. Most of the remaining space has a wood floor but is otherwise unfinished, with exposed heavy built-up wood trusses.



Second Floor Plan, HABS Drawings (2008)



First Floor Plan, HABS Drawings (2008)

Historic Building Zones and Character Defining Features

The Yosemite Museum is listed in the National Register of Historic Places as a contributing resource in the Yosemite Village Historic District listed in 1978 and in the broader overlaying Yosemite Valley Historic District listed in 2005. In addition, research conducted for this report indicates the building may be individually eligible for listing as a National Historic Landmark for its significant role in the development of educational opportunities in national parks and its significant role in the development of the National Park Service Rustic Style of architecture.

The Secretary of the Interior has established professional standards and guidance for the preservation and protection of all cultural resources listed in or eligible for listing in the National Register of Historic Places. The *Secretary of the Interior's Standards for the Treatment of Historic Properties* provides a framework for determining appropriate treatment options. The Standards include guidelines for four possible treatment approaches: Preservation, Rehabilitation, Restoration and Reconstruction. The Secretary of the Interior's guidelines for each approach are included in Appendix A.

“The Standards for the first treatment, *Preservation*, require retention of the greatest amount of historic fabric, along with the building's historic form, features, and detailing as they have evolved over time. The *Rehabilitation* Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character. The *Restoration* Standards allow for the depiction of a building at a particular time in its history by preserving materials from the period of significance and removing materials from other periods. The *Reconstruction* Standards establish a limited framework for re-creating a vanished or non-surviving building with new materials, primarily for interpretive purposes.”⁴³

⁴³ Kay D. Weeks and Anne E. Grimmer, *The Secretary of The Interior's Standards for the Treatment of Historic Properties: With Guidelines For Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (U.S. Department of the Interior, Washington, D.C.,1995) 2.

All four treatment approaches require identification and retention of the building's character defining features. Character defining features are those aspects of a building's form, materials and detailing that are important in defining the building's historic character.

There are several important factors to consider when deciding which treatment option is appropriate for a historic building. These factors include the relative historic importance of the building or its features, current condition and level of historic integrity, current or proposed use and mandated code requirements. These factors can vary in different elevation and spaces within a single structure.

Establishing a hierarchy of significant zones of the Museum, both interior and exterior, assists in determining how the Secretary of the Interiors Standards should be applied to the building. For the purpose of this report, the museum building has been divided into four zones, Very Significant, Significant, Contributing and Non-Contributing.

HIERARCHY OF SPACES

Very Significant

Very Significant zones are those considered to be the most important to the historic significance of the building. These zones contain the buildings most outstanding architectural features. For the Museum, the Very Significant zones include the south, west and north elevations, the lobby, the original library and adjoining Mather/Moran room and the former Club Room (now research library) on the second floor.

Very Significant spaces should be treated in accordance with *Secretary of the Interior's Standard Treatments for Preservation*. Where detrimental alterations have occurred, the spaces should be restored in accordance with the *Secretary of the Interiors Standards for Restoration*. With the exception of restoration work, further alteration of these spaces should be avoided.

Significant

Significant zones are areas considered historically important, but slightly less significant than those areas listed as Very Significant. These distinctions relate to architectural significance. Paradoxically, many of the spaces functionally most important to the purpose of the museum fall into this category. This is primarily due to alterations that have reduced the historic integrity of the spaces. For the Museum, the Significant zones include the east elevation, the outdoor Indian Village and native plant exhibit area north of the building, the exhibit spaces on the first floor, and the former lecture hall (now office space) on the second floor.

The minimum standard for treatment of Significant zones should be *Secretary of the Interior's Standard Treatments for Rehabilitation*. This treatment approach acknowledges that changes to the spaces have already occurred and that further alterations may need to occur in order to allow the building to continue to serve its purpose. However, these areas are still significant and further alteration should be avoided and character defining features should be preserved where possible. Where detrimental alterations have occurred, consideration should be given to restoring spaces and features according to the *Secretary of the Interiors Standards for Restoration*.

Contributing

Contributing zones are those areas which contribute to the overall significance of the building but are less prominent than the more significant spaces. For the Museum the Contributing zones include the spaces used for office and work space both historically and currently on the second floor.

Significant spaces should also be treated in accordance with *Secretary of the Interior's Standard Treatments for Rehabilitation*. More modification may be acceptable in these areas than in more significant areas, but care should be taken to preserve the character defining features of the spaces.

Non-Contributing

Non-contributing zones include utilitarian spaces that do not contribute to the buildings historic significance and spaces that have either been added or altered to the extent that they have lost their historic character. In the Museum, these spaces include the lobby gift shop, the utility closet in the Indian Cultural Exhibit room, the boiler room and the office and storage space in the single story east wing, the office space in the enclosed north porch, and the covered walkway at the east entrance.

Non-contributing spaces are governed by the Secretary of the Interiors Standards only to the extent that actions within these spaces might impact the more significant zones of the building.

Very Significant Zones



Museum main entrance, south elevation, 2006.

EXTERIOR

North, West and South Elevations

Features

The Yosemite Museum exemplifies many of the principles of the emerging National Park Service Rustic Style of Architecture in both form and detailing. Although various forms of rustic architecture were being employed around the country since the late 1800s, the Yosemite Museum was one of the first buildings designed according to the principles being developed specifically for structures in the National Parks. The overriding design principle of the National Park Service Rustic style is that the building should harmonize with the landscape. The character defining features of the Yosemite Museum are linked to methods of achieving that harmony.

The low horizontal profile of the building was intended to make the building blend in with the surrounding landscape, visually tying the building in with the ground rather than competing with the surrounding cliffs. The moderate pitch of the gable roof and the use of different materials for the cladding of the upper and lower levels serve to enhance this character defining horizontal emphasis.

Character defining features of the roof include the use of wood shake roofing, exposed rafter tails and the wide roof overhangs supported by heavy rough sawn wood braces. The roofing shakes are currently installed in straight rows, but originally may have been laid in a staggered pattern.⁴⁴

The use of native materials is another character defining feature of the building. Maier stressed that materials should not only be native to the area, but that they should be used in a way that achieved what he called the “quality of nativeness”. Maier believed:

⁴⁴ See the “Chronology of Development and Use” section of this report for more details and photographs of the early roofing material.

*The quality, not the fact, of “nativeness” of materials is of value. Local stone, worked to the regularity in size and surface of cut stone or concrete block, and native logs fashioned to the rigid counterpart of telephone poles or commercial timber, have sacrificed all the virtue of being native.*⁴⁵

The “quality of nativeness” is evident in the random rubble stone work on the building, which features narrow deeply raked mortar joints and an informal arrangement of native granite with larger stones at the base. Stones were specifically selected and laid with the weathered moss and lichen covered faces exposed. The stone walls are battered, or splayed out at the base, to give the building “that agreeable look of having sprung from the soil”.⁴⁶ This effect is particularly well executed in the stone chimney at the west end of the building. The stone veneer exterior walls, stone arch entry and the stone chimneys are character all defining features.

The wood siding shakes are installed in regular horizontal bands. The shakes vary in width, are split rather than sawn, and are hand cut at slight alternating angles, adding texture to the otherwise rigid lines of the bands. These details add to the “quality of nativeness” that is a character defining feature of the building. These shakes are currently painted brown, but originally had a natural finish. Maintenance records show that as late as 1977 the shakes were recoated with a semitransparent stain.

The log work on the building is another character defining feature of the building and the style. The logs are oversized for their structural purpose in order to be properly scaled to the trees in the surrounding environment. The logs were selected according to Maier’s belief that “log members should be selected knotty with the most interesting sides

⁴⁵ Albert Good, *Park Structures and Facilities* (Department of the Interior, National Park Service, 1935).5. Albert Good is listed as the editor of this book, with Maier listed as a contributor. Quotes in this section are from the “Apologia” section of the book which, while not specifically credited to Maier appear to have been his contribution, based on the resemblance to his other writing.

⁴⁶ Ibid.p5.

exposed – there is nothing esthetic in a pole”⁴⁷ The log work on the south side of the building has no structural purpose, serving only to hide the actual structural concrete beams. The log work on the north porch is a character defining feature that remains intact but partially obscured by the enclosing of the porch for office space.

Most of the windows on the building are wood casement windows with eight lights per sash, arranged asymmetrically on the upper level. Maier described large expanses of glass as being out of harmony with rustic architecture and preferred windows divided with wood muntins.⁴⁸ The window type and arrangement are character defining features.

The character defining features of the exterior combine to make the Yosemite Museum building a fine example of the National Park Service Rustic style. Maier was a contributor to the 1935 National Park Service guidebook that described the style by stating:

*Successfully handled, it is a style which, through the use of native materials in the proper scale, and through the avoidance of rigid, straight lines, and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings and with the past.*⁴⁹

Architect Herbert Maier believed that “in designing park buildings it should be remembered that all four elevations will in reality be front elevations and that the public will usually circulate about on all sides.”⁵⁰ This belief is apparent in his design for the Yosemite Museum. Maier’s adherence to Rustic design principles in both form and detailing is evident on every elevation. The south, west and north elevations retain a high level of integrity providing a basis for designating these elevations as Very Significant.

⁴⁷ Maier.

⁴⁸ In later writing Maier advocated use of heavier muntins, but in this building he used what appear to be stock windows.

⁴⁹ Good, 4.

⁵⁰ Herbert Maier and A.H. Good, “Structures in State Parks - an Apologia,” in *American Planning and Civic Annual*, ed. Harlean James (Washington D.C.: Mount Pleasant Press, 1935), 174.

Very Significant Zones

Alterations

All the windows on the lower level of the west wing have been blocked, but the recessed openings for these windows in the stone walls remain. The windows on the west and north elevations of this wing were blocked very early in the buildings history. The window opening on the south elevation of the west wing was boarded up behind the window, with the original frame and sashes intact on the exterior. A number of windows have been altered to accommodate window air-conditioners.

The main entry doors were blocked in the 1967 remodel, but were reopened in 1988 with modern glass doors behind replicas of the original wood doors. A window at the east end of the south elevation was converted to a door in the 1967 remodel. That door remains in place, providing an exit from the secondary stairway. The doorway on the south elevation of the east wing was converted to a window.

On the north elevation, the former open porch was enclosed to create office space in 1973. The enclosure was done with compatible materials, including the use of wood shake siding installed in a pattern matching the shake siding on the upper level. The original log posts and roof structure remain within the enclosure, making this a fairly easily reversible alteration.

Although there have been modifications made to the exterior, overall the integrity of the historic character remains. Some changes, such as the proliferation of window air-conditioners, are easily reversed. Other changes, such as the blocked window openings and enclosure of the rear porch, are also reversible. Restoration of the original form and features should be considered, but the presence of these alterations does not degrade the historic integrity to the point of downgrading the significance of these elevations.

VERY SIGNIFICANT INTERIOR ZONES

Lobby

Features

The museum lobby is a large rectangular space that extends across the full depth of the building. Visitors entering through the modern double glass front entrance doors on the south side of the building can see out to the back yard through matching glass double doors on the north side of the building. These modern doors were installed in the original door openings. A concrete stairway with wood railings with tree cutouts in the balustrade leads to a narrow mezzanine. The stairway continues to the second floor, out of view from the lobby. Passage to the rear doorway is under the mezzanine. Utility closets with wood two panel doors are located under the mezzanine.

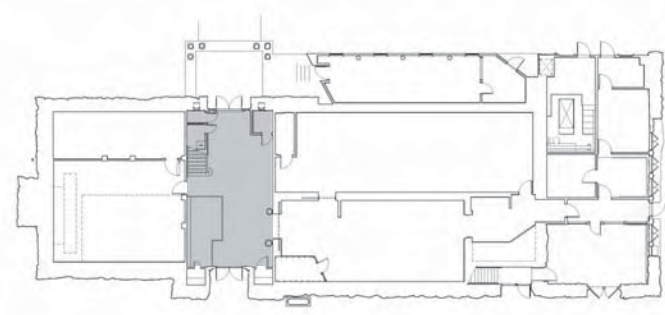
Originally, the spaciousness of the lobby was enhanced by the presence of double doors on the side walls. Double doors to the right as you enter the front doors now lead to the Indian Cultural Exhibit. Double doors to the left originally led to the library but are currently blocked. In its original form, the lobby was a very welcoming space in which visitors were easily oriented to the building as the large doorways provided glimpses to what the museum had to offer.

The ceiling height for the entire space is adequate to accommodate the double level existing at the mezzanine, making the lobby the tallest space in the building. Walls are primarily painted sand finish plaster, trimmed with wide wooden baseboards and door moldings. The ceiling is painted board formed concrete with exposed deep concrete beams. The doorways are trimmed with wide concrete frames, expressing the underlying structural system of concrete columns and lintels.

Alterations

The doorway to the right, leading to the exhibit space remains intact. The doorway to the left, leading to the original library space, was blocked in 1967. The doorway is now covered by shelving in the gift shop that was constructed in the southwest corner of the lobby in 1991. The frame of the doorway is visible behind the gift shop shelves. This gift shop encroaches on the open space of the lobby, disrupting both the north-south and east-west axis of the original plan.

An information desk originally located in the northeast corner of the room was removed in the 1967 remodel. A single Dutch door near this desk led to the history room. This door was originally kept closed to encourage visitors leaving the history room to exit through the door leading directly from that room to the exhibits on the back porch. The door has been removed and a large photograph of an Indian ceremonial dance demonstration now covers the wall where this door was located. Alcoves on either side of the front entry doors were converted to closets in the 1991 lobby remodel. These alcoves may have originally been lit by narrow windows in the slits visible in the stonework on the exterior.



Museum Lobby, NE corner, undated (YRL).

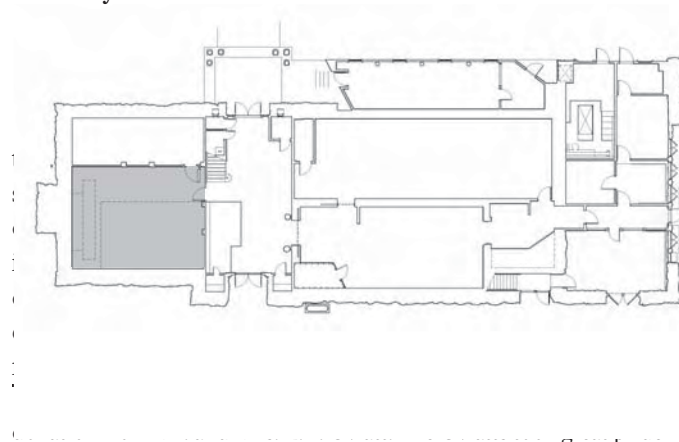


Very Significant Zones



Library

Library, lower level west wing, in 1932 (YRL 3830).



Early photos show a spacious room, well lit by the south facing windows. The fireplace is made of random rubble granite, with detailing similar to the exterior stonework including the splaying of the stone at the base. A large stone lintel spans the fireplace opening. There is a recessed area centered above the opening, in which a photograph of a Wawona Big Tree was displayed. The photograph was originally displayed in the Sentinel Hotel Dining Room and is now in museum storage.

The heavy wooden slab tables and benches in the library were built by William Catt, a carpenter working on the construction of the Ahwahnee. The wood was cut from the same sequoia used for the tree section exhibit in front of the building.⁵² Park rangers built the redwood bookshelves in 1927 or the fall of 1928.⁵³

in their donation. In a letter to Ansel Hall dated November 22, 1925 on file at the Yosemite Research Library, Mr. Oviatt described visiting the construction site, saying “When we arrived here, we told Mr. Maier that he had the mortar in our chimney too blue. He changed it, and is glad he did, as it looks one hundred percent better”

⁵² C.A. Harwell letter to Frank Kittredge, June 23, 1947, Yosemite Research Library.

⁵³ J.H. Wegner Memo to Forester Ernst, March 14, 1949, Yosemite Archives. Wegner was one of the rangers who built the shelves. In his memo he recalled building the shelves in 1928. The 1927 Stockton Record article mentions “more” shelving in the Mather room, indicating the library shelves were already installed, at least temporarily.

While the room is nearly unrecognizable now, the changes are reversible. The room is now dominated by compact storage for the museum art collection, but evidence of the original character remains. The floors are currently covered with vinyl floor tile, with the scoring of the original concrete floor visible in places. Walls are primarily painted sand finish plaster, with patches evident where modifications have occurred. The frame around the original doorway leading from the lobby is still visible. As in the lobby, the doorway features a wide concrete frame, but from inside the library the underlying structure is more clearly expressed, with the columns flanking the doorway extending to the ceiling. Scars in the door jamb indicate the location of the original double glass doors.⁵⁴ The tall ceilings are still exposed painted board formed concrete with large closely spaced deep concrete beams.

Alterations

The room is now accessed through a single steel door that was added between the original doorway and the stairway during the 1967 remodel. The double doorway leading from the library to the Mather/Moran room was blocked in 1967. The south wall was furred out and sheetrocked when the compact storage was added in 1982. These windows are boarded up on the inside, but window frames remain on the exterior. They are currently glazed with large sheets of glass. Further study is needed to confirm the original window sash and muntin patterns.

Blocked window openings are evident from the outside on the west wall, but these were apparently blocked very early in the life of the museum, if they were ever installed at all. Construction photographs in the Yosemite Archives show the west walls under construction, with gypsum block installed part way up the wall where these windows would have been. The 1938 interior photos show solid walls with bookshelves flanking the fireplace on that wall, and records indicate these shelves were built by 1928.

⁵⁴ The 1949 Harwell letter mentions removing the glass doors. No photograph or other documentation of their original appearance was found.



Former doorway from library to lobby (center of photo, new door on left), 2006.

Very Significant Zones

Mather/Moran Room

Features

A smaller room occupies the north end of the west wing. Originally known as the Mather room, the room was designed to contain the collection of books donated by Director Stephen Mather. Double glass doors originally led into this room and wood bookshelves lined the walls.⁵⁵ Those doors have been removed and the opening is blocked, but the door frame is visible inside the room. This room is now a storage vault for the museum collections. It is filled with floor to ceiling compact storage. A heavy steel vault type door is located just east of the original doorway.

Mather/Moran Room in 1938, viewed from Library (YRL 3228).

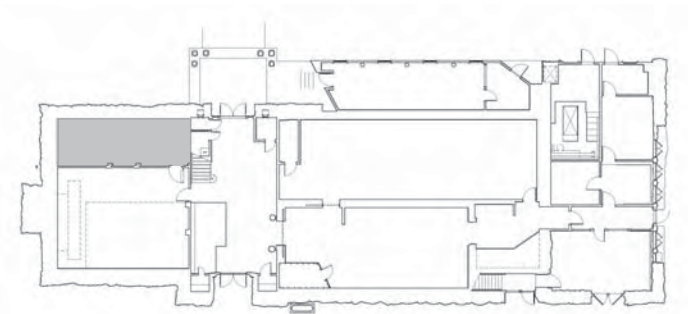
⁵⁵ Carl Russell, "The Yosemite Museum", Stockton Record May 1, 1927.



Like the adjoining Library, evidence of the original character remains in the board formed concrete beamed ceiling, sand finish plaster walls, and lines of the scored concrete floor visible in the vinyl floor tile. The outline of a window opening is visible in the patched plaster on the west wall. Shelving obscures any evidence of blocked windows on the north wall. Blocked openings are evident on the exterior and windows appear in early photos of the north elevation.

Alterations

In 1936, the museum received a collection of Thomas Moran paintings and converted the Mather room to a gallery to display the collection.⁵⁶ The name of the room changed to the Moran Room along with this change in function. It is not clear when the windows in this room were blocked, although it appears the change was made very early. There is no evidence of windows in the above 1938 interior photo. Earlier interior photos were not located, but it seems likely that, like the library space, shelving requirements may have necessitated a change to the windows shortly after construction. Windows are visible in an exterior photo taken shortly after construction. The most significant alteration to this space was the installation of the vault door in 1967 just east of the original doorway. The original door opening has been filled, but is still visible between the concrete columns flanking the opening inside the room.



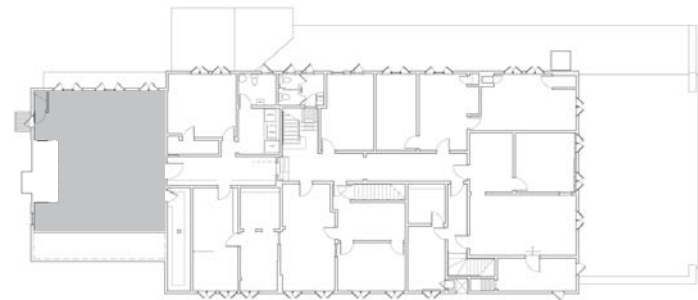
⁵⁶ Carl. Russell, 100 Years in Yosemite (Yosemite Association, Yosemite National Park, 1992)

Club Room

Features

The Club Room on the second floor of the museum is currently used as the Yosemite Research Library. Originally it was a Club Room for the Yosemite Natural History Association and was used as a meeting room for a variety of other organizations including Masons, American Legion and Boy Scouts. Later, it was used as a research room for the Yosemite Field School for Natural History. Compact shelving for the library's extensive collection now fills the northern portion of the room. The ceiling is sloped, with a maximum height of 13' and features the wood structural elements of the roof, including a built up wood truss running along the ridge, two smaller trusses perpendicular to the main truss, exposed rafters and sheathing boards. The rafters and sheathing are painted white while the trusses are unpainted. The walls are rough textured plaster trimmed with wide wood baseboards and window and door trim. The entry door is an eight panel wood door, with glass panes in the four top panels. Carpeting has been installed over the concrete flooring.

Like the original library on the first floor, this room was once dominated by a massive granite fireplace that is now obscured by storage cabinets. As in the original library, a platform has been built over the raised stone hearth providing a platform for the storage cabinets. The fireplace appears to be intact, even to the extent that a fireplace poker remains behind the cabinets. The fireplace features oversized random rubble with an arched opening and a wood mantle made of a single 7 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ " rough hewn wood slab.



Alterations

Despite the dramatically different appearance of this space, alterations have been relatively minor with much of the original character intact but obscured by clutter. A small closet was added at the northwest corner. The date of this change is unknown but it appears to be an early change based on the historically compatible detailing. The compact storage that dominates the room is the most recent change. Some of the roof rafters at the north end of this shelving were notched to allow space for the shelving.

Club Room, undated early photo (YRL 5867).



Significant Zones

SIGNIFICANT EXTERIOR ZONES

East Elevations

Features

The east elevation shares the character defining features described for the three other elevations. This elevation is considered slightly less significant than the others due to alterations that have impacted its historic integrity. The changes have only affected the single story east wing. The upper level of the east elevation of the building remains virtually intact.

Alterations

The single story east wing has been altered twice, most substantially in 1942 when the roof was added to enclose the former courtyard and windows were added on the east wall. The gable roof on the northern end of the east wing has been converted to a shed roof by extending the plane of the north face of the gable. The date of this change is unknown. In the 1960s, some of the east wall windows that had been added in 1942 were filled in with rubble stonework roughly matching the existing walls and a door and covered walkway were added. The area at the north end of the east elevation is obscured by fencing installed around mechanical systems serving both the Museum and the Visitor Center. Holes have been cut through the walls in this area to accommodate piping to and from these systems.

Outdoor Exhibits

Features

The grounds of the museum have always been an integral part of the museum. The area north of the museum has served the dual purpose of displaying reconstructed Indian dwellings and native plants since the opening of the museum. A 1927 description of the area in the Stockton Record stated “In the back yard is a typical Yosemite Indian dwelling built of cedar

bark. Beside it is a granary for acorns, upon which Yosemite Indians subsisted largely. There is also a great granite mortar pitted with holes in which acorns were ground. This ancient great mill has been in place here for untold centuries and is proof that the Yosemite Museum stands upon the site of an ancient Indian village.”⁵⁷

The 1927 article also describes wildflower displays on the north porch. Plant exhibits were expanded when Marjorie Montgomery Ward donated \$4,000 in 1931 to start a garden in the back yard. Work on the garden, including construction of “an apparently natural spring” began the following year.⁵⁸

On the south elevation, just to the right of the main entry doors, a cross section of a large sequoia tree is on display. It was cut from a tree that fell in the Mariposa grove in 1919.⁵⁹ This display was planned even before the building was constructed and appears on the original elevation drawings. It was moved to the area between the Visitors Center and Auditorium when the museum closed in the 1960s, but was returned to its original location in the late 80s around the time the main entrance to the Museum building reopened.

Alterations

Numerous changes have been made as the outdoor display area has evolved over the years. A full study of the area is outside the scope of this report. For the purpose of this report, it is significant that the area has retained historic integrity of use. Changes should not be made to this area without first determining historic significance and integrity of specific features.

⁵⁷ CP Russell Stockton Record 1927

⁵⁸ Superintendents Monthly Report, March 1932, Yosemite Research Library

⁵⁹ Harwell letter 1947



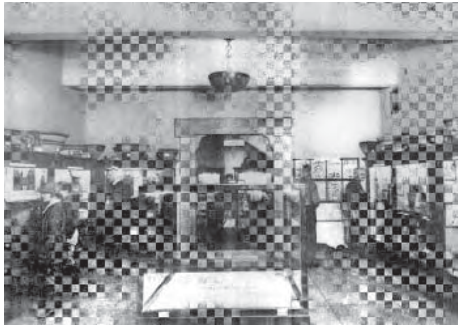
Indian Village area north of museum, 1926(YRL 5828).

Significant Zones

SIGNIFICANT INTERIOR ZONES

First Floor Exhibit Space

Features



Original Indian Room, with history room beyond, undated (Yosemite Archives).

Two large exhibit rooms occupy most of the first floor. The double doorway in the east wall of the lobby welcomes visitors to the Indian Cultural exhibit, which occupies the space that originally housed the geology room. Currently the room has sheetrocked walls furred out over the original plaster and carpeted floors over the original exposed concrete. The board formed concrete ceiling and beams are still exposed, but are currently painted with flat brown paint, reducing their prominence.

The north exhibit hall, currently used for rotating exhibits, is accessed through a single door near the west end of the wall dividing the two exhibit spaces. The room configuration and finishes are similar to the Indian Cultural exhibit room. Originally these two rooms contained a series of exhibit spaces designed to be accessed by a U-shaped path of travel. Visitors entered the geology room and continued through the Life Zone, Indian and History sequentially, then were encouraged to exit through a door leading from the history room to the exhibits on the back porch.

Indian Cultural Exhibit, 2006.



Alterations

The exhibit rooms on the north side of the building were substantially altered in the 1960s conversion to office space. The walls dividing the exhibit rooms were partially removed at this time, and later completely removed when the space was converted to a gallery in the 1980s. The Life Zone room, which originally extended across the east end of the exhibit area has been divided in half, with the north end becoming part of the gallery and the south end serving as part of the Indian Cultural exhibit space. A single pocket door has been added to the west end of the wall dividing the north and south exhibit areas, providing the only non-emergency access to the gallery. The door to the back porch from the history room has been blocked off.

The Indian Cultural exhibit room occupies space that originally was the Geology room. The space was converted to museum storage in the 1960s remodel, with the doorway from the lobby blocked. When the Indian Cultural exhibit first opened it was accessed from the east end. The door from the lobby was reopened in the 1980s. Double pocket doors have been added at this doorway, obscuring the concrete columns that frame the door. A closet has been added in the southwest corner of the room.

Geology room, 1936 (YRL5785).



Small square windows, visible in the above 1936 photo, once provided some natural light for the space. The openings have been blocked, but recesses in the exterior stone façade mark their original locations. Both exhibit spaces now have track lighting, sheetrocked walls and exposed mechanical systems. Despite the modifications, first floor exhibit space retains much of its historic character and has regained integrity of use.

Second Floor Lecture Hall

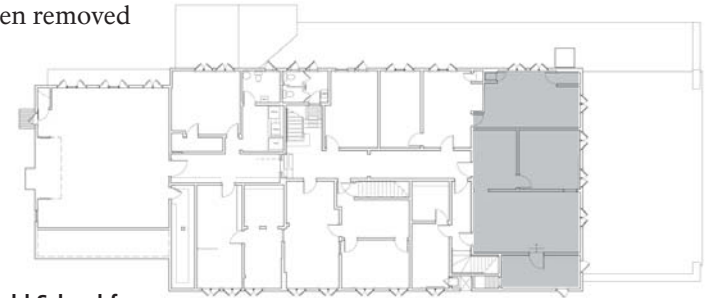
Features

A large room at the east end of the second floor was originally used as a combination exhibit space and lecture hall. The room was a 23'x47' rectangular space with ample daylight provided by windows on three sides of the room. The walls of the room were lined with framed dried plant specimens. As shown in the above 1931 photograph, the space was also used as a classroom for the Yosemite Field School of Natural History, one of the activities that contributes to the historic significance of the building.

A raised stage was located at the south end of the room. The area where the stage was located is still raised but has been enclosed with a sheetrocked wall. Two closets, visible in the 1931 photo above, remain in the corners of the north end of the room. Partition walls finished with sheetrock currently divide the space into four rooms, currently used as office space for Valley District and Wilderness Rangers. Exterior walls are sand finish plaster. Wide molded wood baseboards and window and door trim remain intact and are currently painted white. The woodwork in the above photo appears to have a natural finish. Carpet is currently installed over the concrete floors.

Alterations

Partition walls were first added in the lecture hall in the 1960s remodel to provide office space at the north end of the room. The south end of the room, containing the stage, was designated as a chapel on the 1960s plans. An additional wall was added at a later unknown date to further divide the space into its current configuration for exclusive use as office space. The original plans show two steps in front of the stage with a wide arc the width of the stage. Scars on the wall indicate the original location of these steps, but they have been removed and replaced with two narrow steps.



Lecture Hall in use as a classroom for the Yosemite Field School for Natural History, 1931(YRL 8720).



Contributing Zones/ Non-Contributing Zones

CONTRIBUTING INTERIOR ZONES

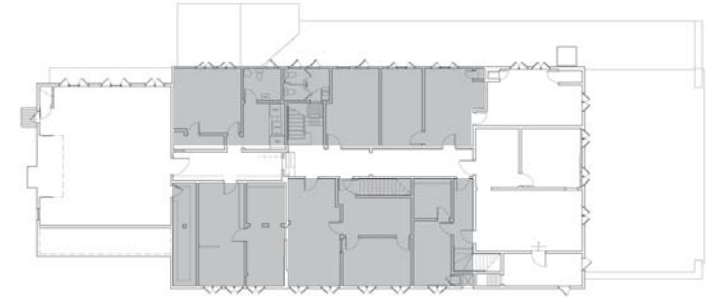
Second Floor Office Space

Features

The second floor is used primarily for office space. Most of the space always has been used for office and work space, and changes in function have occurred with limited alteration to the spaces. Walls and ceilings are generally sand finished plaster, with the exception of walls that have been added more recently. These walls are finished with sheetrock. With few exceptions, the walls are trimmed with wide molded wood baseboards and window and door trim.

Alterations

The area in the center of the north side of the second floor was originally used as exhibit space, designated as the tree room. It was converted to office space in the 1960s conversion by the installation of a wall creating a hallway through the middle of the building and an additional wall subdividing the space into two offices. The area in the northwest corner was originally a caretaker's apartment but has been converted to additional office space, without reconfiguration of the walls. The only remaining hint of a different earlier function is a picture rail molding present only in this room. The full bath that once served the caretaker apartment has been converted to a men's rest room. The office in the southwest corner that initially served as the Chief Naturalist's office has been divided by a wall running north and south, creating the narrow rare book room accessed from the current research library. Many of the offices have air-conditioners installed either in holes cut through the walls or in altered window openings.



NON-CONTRIBUTING INTERIOR ZONES

East Wing Office, Storage and Utility Space

Features

Most of the single story east wing of the building was originally an “open air auditorium”. It currently is used by the Valley District Rangers as a briefing room and storage space. The interior partitions are covered with sheetrock, trimmed with a variety of molding styles. The exterior walls are exposed random rubble granite, which has been painted in some rooms. Ceilings are covered with acoustical tile and feature exposed built up trusses. Most of the floor is covered with carpet, with the exception of the hallway which features exposed scored concrete. This hallway acts as a means of emergency egress from the exhibit spaces, accessed at the west by an alarmed door and leading to an exterior door on the east wall.

The wing is divided into a number of rooms, most of which are currently used only for limited storage. A small windowless room now used for storage was reportedly used as a holding cell when the District Court was located in the building. The boiler room is located at the north end of the east wing and can only be accessed through a single door on the north wall. The current boiler is labeled with a metal manufacturers plate dated 1966.

Alterations

This area has been substantially altered. It was converted to interior space in 1942 when the nearly flat roof was installed and a large area of the original stonework on the east wall was removed to allow for the installation of windows. The area was altered again in the 1960s remodel, when some of the windows added in 1942 were removed and their openings in filled with granite stonework matching the rest of the building. A single door was added to the east elevation at that time and the double doors on the front (south) of the wing were removed and replaced by windows.

The northern portion of the wing originally had a gable roof, which was converted to a shed roof by extending the plane of the north side of the gable. The date of that alteration is unknown.

North Porch Offices

Features

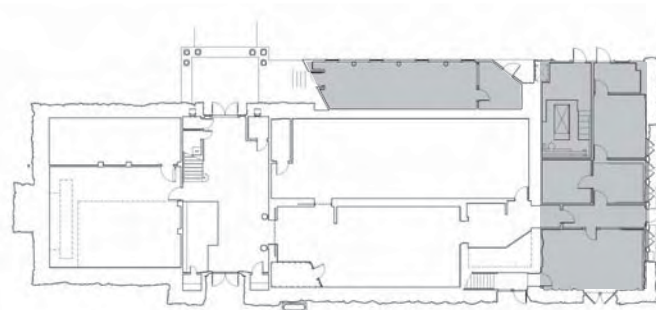
The north porch is currently enclosed and used as office space for museum staff. Log columns and rafters are visible within the space. Some apparently original light fixtures remain, although the primary lighting is fluorescent fixtures. Walls are sheetrocked with the exception of the exposed granite south wall.

Alterations

This space originally sheltered some of the outdoor exhibits of the museum, such as the stage coach and plant displays. It was converted to office space in 1973. This appears to have been done with only limited damage to the historic fabric of the building and can easily be reversed.

Other

The gift shop (1991) in the lobby and the closet (1976) in the Indian Cultural exhibit room are both incompatible later additions that are easily reversible.



Summary of Character Defining Features



EXTERIOR

Building Form

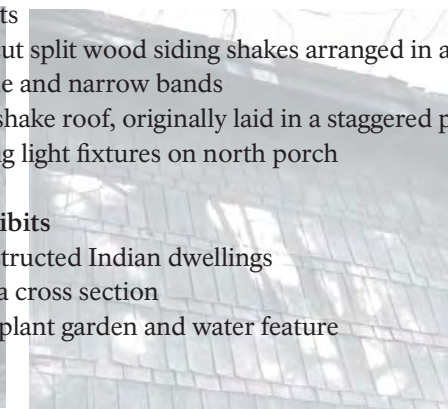
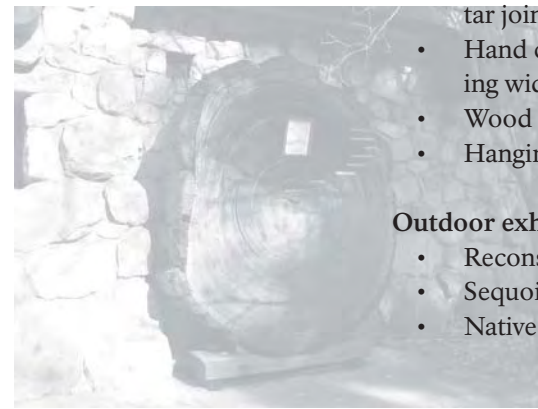
- Irregular rectangular plan
- Low horizontal emphasis
- Medium (6/12) pitched gable roof with wood shake roofing
- Wide roof overhangs supported by heavy wood braces at the gable ends and exposed rafter tails at the eaves
- Wood casement windows with divided lights
- Cantilevered upper story supported by projecting logs
- Open porch on north elevation with log posts and roof structure
- Stone chimneys at west end and northeast corner

Materials

- Native materials with rustic detailing enhancing the “quality of nativeness”
- Random rubble granite with narrow deeply raked mortar joints
- Hand cut split wood siding shakes arranged in alternating wide and narrow bands
- Wood shake roof, originally laid in a staggered pattern
- Hanging light fixtures on north porch

Outdoor exhibits

- Reconstructed Indian dwellings
- Sequoia cross section
- Native plant garden and water feature



INTERIOR

MUSEUM

Lobby

- Large volume of open space
- Painted board formed concrete ceiling and beams
- Exposed scored concrete floors
- Painted sand finish plaster walls
- Wide molded wood baseboards and door trim
- Concrete stairway and mezzanine
- Decorative wood railings with tree cutouts in balustrade
- Double door openings to exterior on north and south end
- Double door openings to public spaces on east and west (west currently blocked)
- Wood two panel doors on closets under mezzanine

Library

- Large volume of open space
- Painted board formed concrete ceiling and beams
- Exposed scored concrete floors
- Painted sand finish plaster walls
- Wide molded wood baseboards
- Double doorways leading from lobby and to the Mather/Moran Room,
- Random rubble fireplace with raised stone hearth

Mather/Moran Room

- Painted board formed concrete ceiling and beams
- Exposed scored concrete floors
- Painted sand finish plaster walls
- Wide molded wood baseboards
- Double doorways leading from the Library framed by large concrete columns and lintels

Club Room (currently Research Library)

- Large volume of open space
- Exposed wood roof structure, including trusses and exposed rafters
- Exposed scored concrete floors
- Painted sand finish plaster walls
- Wide molded wood baseboards and window and door trim
- Random rubble fireplace, raised stone hearth and wood mantle

Exhibit Space on First Floor

- Large volume of open space
- Painted board formed concrete ceiling and beams
- Exposed concrete floors
- Wide molded wood baseboards
- Painted sand finish plaster walls

Lecture Hall on Second Floor

- Stage at south end of room
- Wide molded wood baseboards and window and door trim with a natural finish
- Painted sand finish plaster walls and ceilings
- Wood two panel doors with a natural finish

Second floor office space

- Wide wood baseboards
- Painted sand finish plaster walls and ceilings
- Wood two panel doors



Detailed Description and Condition Assessment



Yosemite Museum, 2006

EXTERIOR

SITE

Description:

The Museum Building is located in the administrative core of Yosemite Village at Yosemite National Park. The Village site at the base of the north wall of the Yosemite Valley was selected in part to be relatively obscured from view points on surrounding trails, while conversely taking advantage of views toward key attractions like Yosemite Falls and Half Dome. The master plan for the Village included zones for the required uses in the area, including residential, administrative and maintenance functions. The Administration Building is located just to the southwest of the Museum and the Post Office is located to the east. These three buildings, built between 1924 and 1925, were the primary structures in the original administrative core of the Village.

The site is relatively level, sloping slightly down from north to south. The area in front of the building is currently a pedestrian mall. Trees have been planted around the building, partly obscuring some of the views both to and from the building. Most of the trees appear to be relatively young.

The Visitor Center, constructed in 1967, is located to the east of the museum building. A flat roofed covered walkway links the museum building's east elevation with the visitor center. This walkway leads to secondary doorways on both structures that do not provide public access to the buildings. Public restrooms constructed in the 1950s are located north of the covered walkway. A 6'-0" high, vertical slat fence runs from the northeast corner of the museum to the southwest corner of the restrooms, shielding the view of mechanical equipment at the northeast corner. At the west end of the building, a large white unscreened propane tank sits between the museum and the adjacent road.

Existing Condition:

The museum site, in general, is in fair condition. Site components such as the benches at the north elevation, exterior post lighting, signs, garbage cans and utility equipment are not compatible with the historic character of the site. Deferred maintenance is also apparent with overgrown trees, poorly maintained landscaping and visible broken drain piping near the entry. Branches of trees growing near the building are resting on the roof and siding, causing damage to the shakes and creating pathway for the spread of fire. The concrete sidewalk along the north elevation is pitted from moisture damage, creating a potential tripping hazard.

The sidewalk at the east elevation under the covered walkway slopes directly into the building and requires sand bags to divert water from entering the building in the winter months. This presents not only a maintenance issue but also a safety issue as the sand bags create a tripping hazard. The ground at the north side of the building is sloping toward the structure causing moisture accumulation along the north wall. Drainage problems are exacerbated by missing downspout sections at a number of locations around the building.

Museum East Entrance, 2006.



Recommended Treatment:

Short term

1. Trim trees that are touching or are in close proximity to the roof and exterior walls.
2. Repaint benches at north entry.
3. Replace missing downspout sections
4. Re-grade the east elevation and install french drains as needed to correct the drainage problems associated with the sidewalk and ground slope.
5. Provide screening around the propane tank at the west end of the building

Long Term

1. Repair pitted sidewalk at north elevation.
2. Design and construct benches compatible with the rustic style for the north entry.
3. Remove trees which are too close to the building potentially damaging the structure due to root systems undermining the foundation or branches growing too close the building.
4. Design and install site lighting compatible with the historic character of the building and the Village.
5. The sidewalk at the east elevation is non-historic and could be removed to reduce drainage problems.

Museum North Entrance, 2006.



Detailed Description & Condition Assessment

OUTDOOR EXHIBIT AREA (INDIAN VILLAGE OF THE AHWAHNEE)

Description:

The area behind the museum building is an integral part of the museum. Outdoor displays in that area include a reconstructed Indian village and a native plant garden, both of which have existed in some form since the early days of the museum.

Visitors exiting the museum to the north are welcomed into the Indian Village of the Ahwahnee, a self guided outdoor exhibit displaying replica dwellings of the Miwok Indians who lived in Yosemite prior to settlers. The first structures in the Indian Village exhibit were constructed in the 1920s. Currently the exhibit includes approximately 1 ½ acres which is enclosed by a perimeter vertical board fence.

The self guided tour begins at a village diorama depicting Miwok life in the Yosemite Valley and is accompanied by a descriptive audio recording. As the visitor continues along the meandering aggregate concrete path they are able to venture inside some of the replicas of structures similar to those in which the Miwok Indians lived in during the winter season. These conical structures consist of poles covered by cedar or pine bark. There are seven of these structures included in the exhibit. In the center of the village is a large granite stone with several mortars, worn by years of pounding acorns into flour.

A large round structure with a low-pitched conical bark covered roof located at the northern edge of the exhibit is a 1992 replica of a ceremonial round house or Hangie, which was the center of religious activity for the Miwok people. This structure replaced a replica built in 1973 and is currently used by the local Miwok peoples for ceremonial purposes. West of the round house is a small, semi-subterranean sweat house used by the Miwok for curative purposes and to prepare men for hunting. The original sweat house was constructed in 1930 by Chief Lemee.



Outdoor Exhibit Area, 2009.

The tour continues past two simple gable structures sided with vertical boards. These dwellings replicate Miwok houses following contact with Americans. As the visitor continues along the concrete path, two acorn granaries illustrate how the Miwok stored their staple food source.

The outdoor exhibit also highlights plants native to the Yosemite Valley. Interpretive panels identify trees and shrubs and describe how the Miwok used the plants and herbs both for nourishment and medicinally. An artificial stream constructed in the 1930s runs diagonally across the site, terminating at a small pond near the north entrance to the museum.

Existing Condition:

Portions of the village exhibit are dated, such as the diorama and display case, and some of the structures appear to be suffering from deferred maintenance. The concrete path is not continuous throughout the exhibit area, making portions of the area inaccessible for people with disabilities.

Recommended Treatment:

Short Term

1. Prepare a Cultural Landscape Inventory (CLI) for Yosemite Village which records the history and development of the site, including the exhibit area.
2. Develop an annual inspection of the replica structures and the grounds to ensure the exhibits are in good condition. This effort should coincide with the museum maintenance plan.

Long Term

1. Consider updating the interpretive displays and signage using contemporary technologies.
2. Coordinate future planning efforts for this exhibit with the proposed Indian Cultural Center.

HISTORIC SEQUOIA LOG SECTION

Description:

A sequoia log section approximately 1 foot thick and 8 feet in diameter is located to the east of the museum's main entry. Architect Herbert Maier's original 1924 drawings illustrate a log section in this location. The sequoia section was cut from a tree that fell in the Mariposa Grove in 1919 and uses the tree's growth rings to compare significant world history events with the age of the tree. Tree rings indicate the tree was 1100 years old when it fell in 1919.

Existing Condition:

The log round is in fair condition. Perpetual exposure and contact from curious visitors have contributed to its wear over years. Metal fasteners now hold some of the outer bark in place. A window air-conditioner is located directly above the log section, creating a potential for condensation dripping from the unit onto the log section. A gutter directly above is filled with leaves, creating another potential concentrated moisture source.

Sequoia Section at Museum Entrance, 2006.



Recommended Treatment:

Short Term

1. Remove the air-conditioner above the log.
2. Clean out the gutters, divert rainwater away from log.

Long Term

1. Periodically inspect and clean out gutters to ensure water is diverted away from the log section.

FOUNDATION

Description:

The original 1924 design drawings of the Yosemite Museum indicate that the foundation was to be bell shaped pier footings constructed to a depth of 2'-6" below grade. The drawings also indicate the ground floor is constructed of a 4" slab-on-grade. Photographs taken during construction show these footings and reveal that the ground floor slab included steel reinforcement. The reinforcing appears to be #3 or #4 rebar at 6" on-center over a 12" square steel grating.

Existing Condition:

There is no evidence of building settling or obvious structural deficiencies. A structural and seismic study funded by the Yosemite Fund dated November 29, 2005 and produced by Wiss, Janney, Elstner Associates, Inc. (WJE) outlines recommendations to suitably reinforce the building for seismic loads. The report did not identify any deficiencies in the foundation.

Recommended Treatment:

Short Term

1. None, as of the date of the preparation of this document.

Long Term

1. Develop an annual maintenance assessment for the museum building which would include inspections of the buildings primary structure, including the foundation.

Detailed Description & Condition Assessment

PRIMARY STRUCTURE

Description:

Ground Floor:

Architect Herbert Maier selected concrete as the preferred building material for the ground floor because he believed its inherent fire resistance capabilities would help protect the museum's collection. He designed the lower level to be completely enclosed in non-combustible material, including the walls, floor and ceiling.

The building's structural grid consists of reinforced concrete columns and beams aligned to best suit the programmatic requirements of each space. The perimeter and interior walls of the ground floor were constructed of un-reinforced 3"x8" gypsum blocks. The floor to ceiling height on the first floor is consistent throughout at 12'-0" with the exception of the entry hall which is 14'-0".

The 7" reinforced concrete slab of the second floor is supported by exposed, reinforced concrete beams measuring 10"x18". The beams have a 1" chamfered bottom edge. There are several different zones of the second floor structural system, each corresponding to the programmatic function of the space below, the span and infrastructure such as stairways.

The concrete beams in the main entry hall are 10"x22" at 8'-0" on-center and oriented east to west with a span of 20'-2", bearing directly on concrete columns. The visible beams in the exhibit spaces are typically spanning 20'-0" at 8'-0" centers with the exception of the beams supporting the stairways in the northwest and southeast corners. The beams in the exhibit spaces penetrate the perimeter wall assembly to support the cantilevered second floor and are concealed by log rounds at the exterior. The structural beams in the curatorial storage space, formerly the library, are spaced at 4'-0" centers, presumably because they span 24'-0" with no intermediary supports. The north room of the curatorial storage space resumes beam spacing at 14'-0" with a span of 11'-0".

Non-destructive structural investigations conducted in November of 2005 by the consulting engineering firm of Wiss, Janney, Elstner Associates, Inc. (WJE) indicated that the steel reinforcing in the columns consists of transverse hoops at 10" on center.

Second Floor:

According to the original construction drawings, the second floor over the exhibit areas is constructed with a 7 1/4" slab. Photographs taken during construction indicate that the slab is reinforced with steel rebar. The slab over the lobby area is shown on the original plans to be 5" thick.

Construction photographs indicate that the second floor of the museum building is stick framed apparently using 2"x4" studs at 16" on-center with periodic 4"x4" diagonal bracing. The studs are bevel cut to fit the diagonal bracing. The top plate appears to be a 4"x6" member. The exterior walls have a sub sheathing consisting of 3/4"x7" horizontal shiplap sheathing.

Existing Condition:

The museum's structural system is in sound condition. There are no visible defects or evidence of structural failure from the result of settlement or seismic activity. Alterations to the building such as new doors or windows have been accomplished without structural changes that would alter the designed load paths.

The WJE report indicates that the existing structure is capable of supporting code required office live loads of 40 pounds per square foot (psf). The structure does not meet the current code loading requirements of 100 psf if the second floor were to be used as a museum exhibit space.

Yosemite Museum under construction, 1925
(Yosemite Archives).

The WJE report also considered the structure's ability to withstand seismic activity and acknowledged that the Yosemite Valley has only moderate expected seismicity. The report outlines four significant areas of concern which are listed below.

- High stress in unreinforced masonry on the first floor in the transverse (north-south) direction.
- Vertical offset in the diaphragm at the lobby
- Lack of positive connections from the wood-framed canopy/addition to the main structure.
- Two un-reinforced stone masonry chimneys.

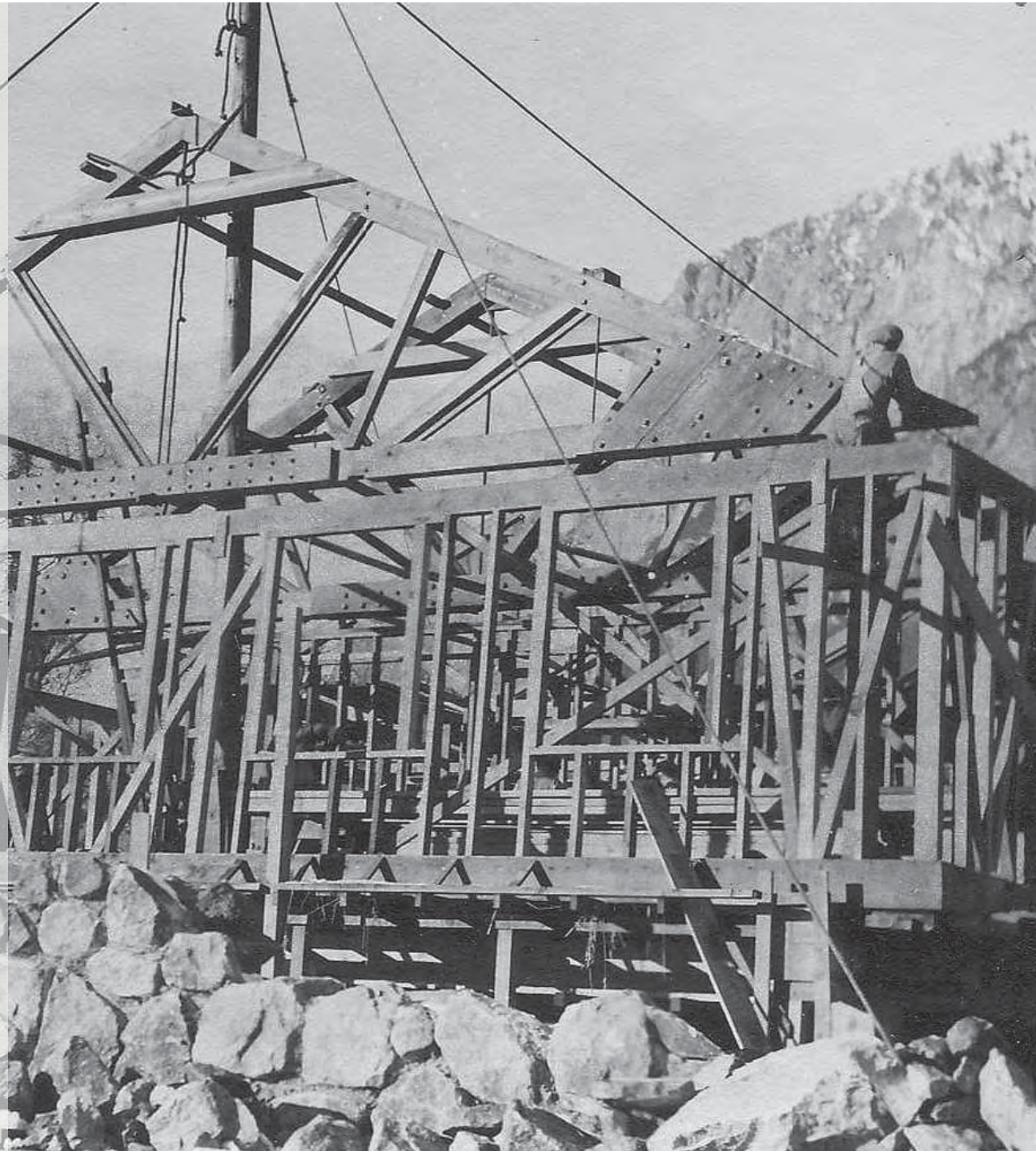
Recommended Treatment:

Short Term

1. Make all necessary upgrades to the components of the building that may have a hazardous impact in the event of an earthquake such as ensuring that all book and storage shelves are adequately secured.

Long Term

1. Consider future programmed uses of the building before implementing any recommendation in the WJE report. This should include allowing for future reversal previous alterations, such as considering the possibility of restoring lobby access to the north gallery in the design of the proposed shear wall at the east wall of the lobby.
2. Conduct additional design work explore alternative seismic upgrades that are more suitable to the historic integrity of the building than those suggested in the WJE report.



Detailed Description & Condition Assessment

EXTERIOR WALL FINISHES

Stone

Description:

The exterior cladding of the museum is random rubble stone at the first floor and wood shake at the second floor. The stone veneer on the lower level flares out at the base, giving a visual sense of stability to the building and emphasizing the connection with the earth. The stones are the type of granite present in the immediate environment. Stones at the base of the wall are as large as 2'x3' while those at the top of the wall are roughly 1'x1'. Mortar joints are relatively narrow with deeply raked mortar.

The east wing of the building is comprised of a single story constructed of the random rubble described above. On the front elevation, this wall is a continuation of the stone veneer of the main portion of the building, but for this wing the stone forms the exterior walls, rather than simply acting as a decorative veneer.

There are a number of places where the stone work has been modified, such as the window at the east stairway that was converted to a door and the east wall of the east wing that has been modified a number of times. Patches are evident in these areas on close inspection, but were done with compatible materials and do not stand out dramatically. There are two stone chimneys, described in the chimney section of this report.

Existing Condition:

Overall, the stone is in very good condition. There is some efflorescence at the southeast corner. This efflorescence is present on both the interior and exterior of the east wing. There is a missing downspout beside the projecting log roof supports, causing runoff from the roof to concentrate at this point on the stone wall. In addition, the ground at the east end of the building slopes toward the building causing moisture to

accumulate at the base of the wall. Significant moisture penetration is evident on the interior face of this wall.

There is light moss and lichen growth in a number of areas. Heavy moss growth is present at the northwest corner of the east wing due in part to a gutter without a downspout that is directing the water off the roof on to this part of the wall. Moderate moss growth is present at the base of the stone on the north elevation near the west end and at the base of the chimney at the west end.

Recommended Treatment:

Short Term

1. The east wing roof and downspouts leaks and site drainage should be corrected as soon as possible to prevent further damage to the interior spaces and stonework.
2. Resolve the moisture related issue at the northwest corner of the north elevation, to include repair of the flashing at the parapet wall and installation of a downspout.
3. After correcting the sources of moisture, carefully clean the efflorescence using the gentlest means possible.

Long Term

1. After correcting the sources of moisture, carefully clean off only the heavy build up of moss. One of the basic principles of rustic architecture is that the structures should blend in with the surrounding landscape. To achieve this, it was the designers' intention that natural materials be used and allowed to age and weather, so it is not necessary to aggressively clean the structure. A small amount of moss and lichen build up on the stonework is acceptable, even desirable. This should be monitored however, as excessive growth can be an indicator of moisture problems.
2. Mortar joints should be monitored as a part of the cyclic maintenance plan and should be re-pointed by qualified personnel as required. Ensure that the proper mortar mix is used that is compatible with the existing stone work and the color, texture and detailing of new mortar matches the existing.

Museum SE corner, 2006.



Shake Siding

Description:

On the main central portion of the building, wood shake siding begins above a wood fascia. The siding shakes are installed with alternating bands of approximately 3-inch and 15-inch exposure, with the lower bands of shakes slightly flared. The shakes are hand cut, giving a slight variation to the otherwise relatively straight horizontal bands. The shakes are split rather than sawn giving them some variation in thickness, averaging approximately one quarter inch thick.

The shakes are currently painted brown. The siding shakes were apparently stained rather than painted until relatively recently. A 1977 memo to the Superintendent from the Western Region Director authorized staining the museum's four year old shake roof and staining "exterior shake walls with semitransparent stain to match Administration Building."

The west wing of the building is recessed from the front. The upper level of this wing does not project out above the stone. This portion of the building is clad with wood shakes installed in the same pattern as found on the main portion of the building, but on this portion of the building the shakes begin directly above and flush with the stone veneer of the lower level. The walls of the enclosed porch on the north side of the building are also clad in wood shakes, matching the pattern of the rest of the building.

Existing Condition:

Overall the siding shakes are in good condition. A few isolated deficiencies are present. Birds and rodents have damaged the shakes in some locations, including a 3-inch diameter hole on the south elevation of the west wing. The fascia board at the bottom of the siding is missing at the southeast corner, exposing a 3-inch by 6-inch opening into the wall cavity. Tree branches close to the building repeatedly scrape the siding and impede proper air flow around the building trapping moisture which leads to siding failures. On the north elevation, poor soil

drainage and a missing elbow at the bottom of a downspout have combined to create a moisture problem at the base of the wall. Shakes are saturated and show signs of rot and moss build up.

Considerable deterioration is visible at the north elevation just above the north entry gable roof. A gutter without a downspout has routed water to a portion of the roof where splash back has caused deterioration. The flared lower course of shakes around the entire perimeter of the building shows signs of wear but is not yet to the point of failure.

Recommended Treatment:

Short Term

1. Repair or remove the gutter on the main roof above the north entry. This may require adding a cap at the end of the gutter or installing a downspout.
2. Regrade the area at the north porch to slope away from the building and eliminate earth to wood contact and replace missing elbow on downspout.
3. After correcting sources of moisture, remove damaged shakes, check wall framing for rot and repair as needed. Replace shakes with similar hand split wood shakes.
4. Remove the organic debris on the roof surfaces and clean the gutters. This should be an annual task associated with the cyclic maintenance schedule.
5. Repair the holes where birds or rodents have caused damage.

Long Term

1. Develop a cyclic maintenance plan which includes an annual inspection of the building components. Siding should be inspected each year to repair problem areas.
2. Consider restoring historic natural finish for the siding. Further research would be needed to determine original stain color.



Moisture damaged shakes on rear porch, 2006.



Deterioration above north porch, 2006.

Detailed Description & Condition Assessment

EXTERIOR DOORS

Description:

The main entrance to the building is through a pair of full glass, modern wood doors on the building's south elevation. A similar door configuration is located at the north entry into the lobby but incorporates side lights. Both sets have ornate door pulls in a decorative shape and are constructed of steel. The doors at the south elevation include an exterior set of heavy wood shutters which are closed after hours. The wood shutters are reproductions of the original doors and are constructed of 2-inch thick vertical boards and include three large steel strap hinges painted black.

The other exterior doors on the building include a half-glass, flush wood door at the southeast corner of the building accessing the south stairs, a flush metal door at the east elevation accessing the Ranger offices, a louvered wood door accessing the mechanical room, and half-glass, wood panel doors at each end of the museum offices on the north elevation. None of the existing exterior doors are original.

Existing Condition:

The doors are in good condition. The door to the mechanical room has been notched to accommodate a pipe at the ground. The opening may permit rodents to enter the building.

Recommended Treatment:

Short Term

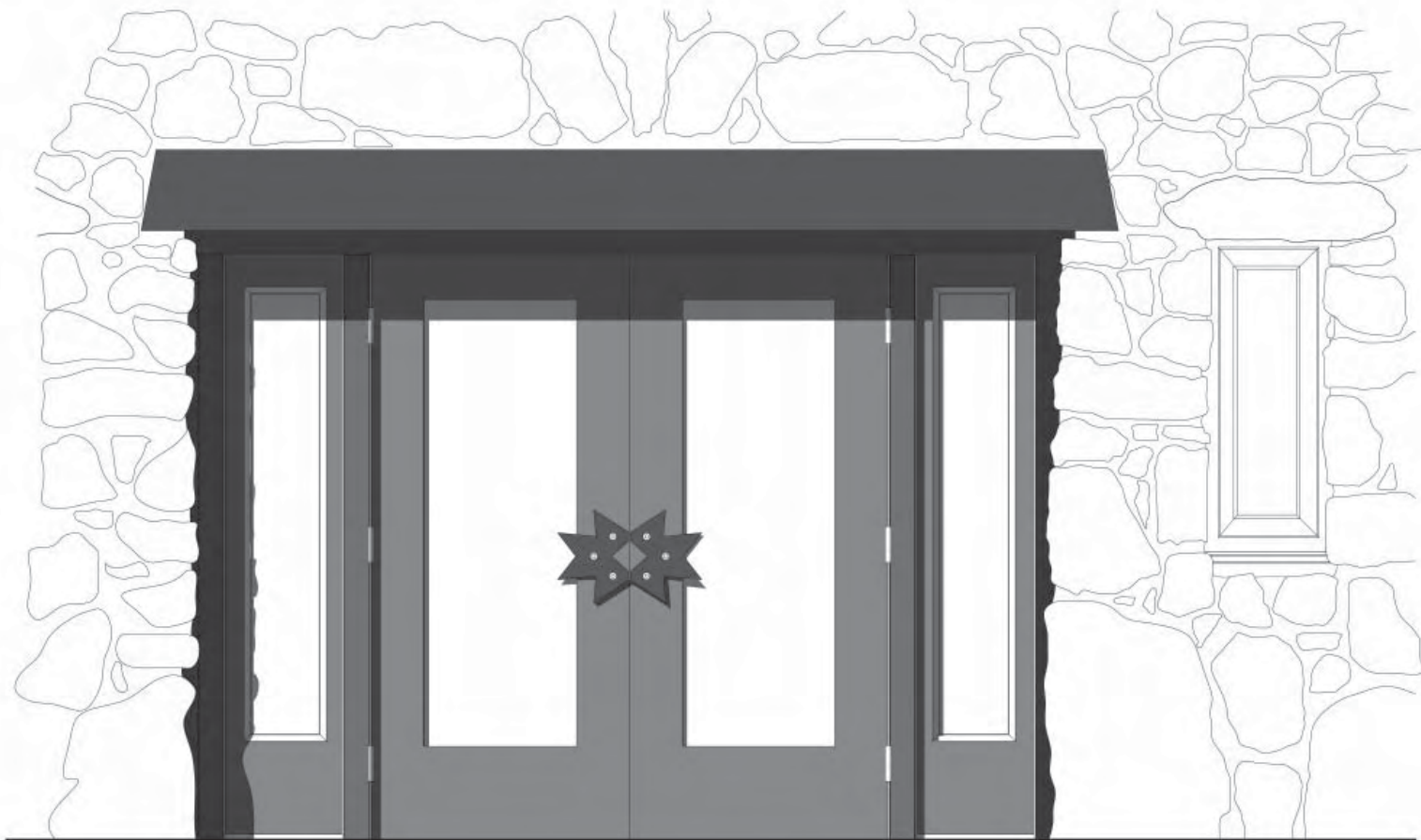
1. Inspect and oil the doors as needed prior to and after each summer season. The doors get heavy use and the hinges will wear without appropriate maintenance.
2. Consider an alternative for the mechanical room door notch to prevent rodents from entering the building.

Long Term

1. Research the appearance of the original doors to the museum lobby and consider replacing when full treatment plan is established.
2. The other doors on the building have been installed in locations where doors did not exist. If these doorways are to remain, consider replacing the doors with more compatible styles.
3. Consider restoring doorways in original locations on the east wing and north elevations.

Ranger Entry door at south elevation, 2006.

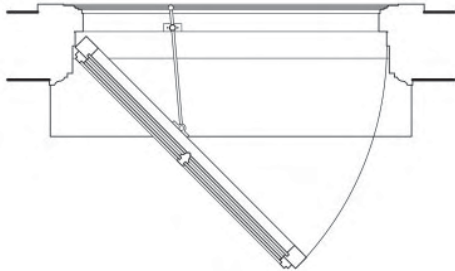
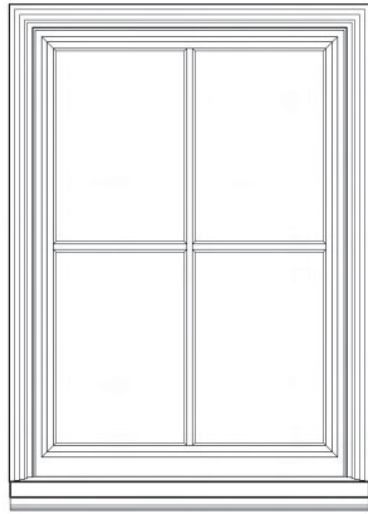




North entrance doors rendering, modified HABS drawings, 2009

Detailed Description & Condition Assessment

South elevation and plan, typical casement window, 2008 HABS.



WINDOWS

Windows are primarily paired wood casements with eight lights per sash, arranged asymmetrically on the upper level. The main volume of the lower level has no windows, only small openings at the top of the wall, currently blocked. The windows on the ground floor of the west wing have been in-filled or shuttered. The windows on the south elevation of the west wing are boarded up on the interior, with exterior glazing intact. The window openings flanking the fireplace on the west elevation have been in-filled with concrete.

Description:

South Elevation:

Flanking the front entry on the south elevation are two narrow, deeply recessed slit openings measuring approximately 7"x32", currently blocked with concrete. There are small blocked openings high in the stone wall of the main volume of this elevation; early interior photos indicate these were originally windows, allowing some daylight into the exhibit areas.

The building's west wing has a centrally located picture window with an undivided transom light. The windows header corresponds with the change from the stone walls to shake siding. Two vertically oriented casement transoms flank the main picture window. The side casements are separated from the picture window by 24" stone mns. This window grouping is boarded up on the interior plywood that is stained and decorated with molding to minimize the negative visual impact.

At the second floor, three pair of eight-light, wood casement windows is centered over the arched entry. Six pairs of the same window type are equally spaced along the east half of the south elevation.

West Elevation:

The west elevation includes five window openings, three of which have been in-filled with concrete. The three infilled openings are on the lower level, two north of the stone chimney and one south. The two window openings flanking the chimney corresponded with the library and the third with the Mather/Moran room. A 1932 interior photograph reveals that the library windows were in-filled to provide additional book shelving, if they ever existed.⁶⁰

The second floor of the west wing has two six light, wood sash casement windows positioned in similar locations within the gable. The northern window provides emergency egress and is equipped with a metal fire escape balcony and access to a spring loaded fire ladder. The southern window has been removed to accommodate an air-conditioning unit which is supported by a braced wood platform.

The building's main two-story volume includes a pair of four-light, wood sash casement windows which are centrally located under the gable's ridge brace and correspond to the attic space. A third window of similar style is located at the southwest corner of the elevation and has been altered to accommodate an air-conditioner unit.

North Elevation:

The north elevation is the most fenestrated elevation of the museum building and includes four window types. The 1970s infill addition of the north porch includes four evenly spaced double-hung wood sash windows with three-over-three vertically oriented panes. The west wing has a similar configuration on its north elevation as on its south elevation. These window openings are in-filled with concrete.

At the second floor, from east to west features two sets of paired eight-light casements, two sets of triple eight-light casements, five single four-light casements, and two pairs of eight-light casements centered over the arched entry. The dormer of the west wing roof has one pair and two sets of three four-light casements. All are wood sash windows.

⁶⁰ See "Zones of Significance" for further information on library windows.

East Elevation:

The ground floor of the east elevation includes three windows. Two pairs of eight-light wood sash casement windows flank the door. The third window opening, to the south of this grouping, has been modified to accommodate an air-conditioner.

The second floor includes four pair of eight-light, wood sash, casement windows and one single, six-light, wood sash casement window. The four pairs are equally spaced but are not centered on the elevation. The single six-light casement window is the southern most window opening, corresponding with the location of the stage of the second floor lecture hall. A single pair of eight-light, wood sash casement windows are centered in the gable just below the ridge brace and correspond to the attic.

Existing Condition:

The windows are generally in good condition. No evidence of rot or other significant deterioration was found in any of the window components, including the sills. The fenestration of the museum building has been drastically altered with the use of window unit air-conditioners. Nearly every other window has a large unit protruding from its opening. The use of window cooling units has diminished the historic appearance of the building. In some cases, the entire meeting jamb was removed to install an air-conditioner unit. To compensate for the single pane of glass, each window was retrofitted with a storm windows affixed directly to the outside of the sash.

Recommended Treatment:

1. Consult with a mechanical engineer to determine an alternative to window air-conditioner units. Removing all of the window units will improve the appearance and integrity of this building. Restore windows that have been altered to accommodate the air-conditioners.
2. Conduct a paint analysis of the windows to determine original paint scheme. Be sure to take chips from each of the window components. After determining the original paint scheme, strip, prep and repaint all of the windows using historic colors.
3. Restore the window on the south elevation of the west wing. Consider reconstructing the missing windows on the north elevation of ground floor of this wing provided this corresponds with the future museum building program.
4. Construct removable storm windows which do not detract from the historic appearance of the original windows.
5. Research life safety requirements for the second floor of the west wing to determine egress requirements. If possible, remove the balcony and spring loaded ladder.

East elevation window attic window, 2006.



Detailed Description & Condition Assessment

CHIMNEYS

Description:

The Yosemite Museum has two exterior stone chimneys. A chimney at the west end serves the two fireplaces that were the focal points of the original library on the first floor and the Club Room on the second floor. The chimney at the northeast corner serves the boiler.

The chimney at the west end is original to the structure and shares the characteristics of the stone veneer of the building, including a widely flared base. In plan at the building's exterior, the west chimney originates from a flared rectangular base with a footprint measuring 6'-0" x 8'-0" and tapers gradually to a rectangular form measuring 4'-10" x 3'-0" at its cap. The chimney projects 2'-0" above the ridge of the roof. The gable verge rafter of the west wing continues past the chimney completing the roof line.

The fireboxes of the fireplaces are lined with brick. The visible portions of the fireplace and chimney at the interior and exterior have a stone veneer matching the building's exterior detailing. The fireplaces are no longer used. Both remain intact, with wood platforms constructed to protect the hearth while also providing a level space to place storage cabinets. At the top, the flue is covered by a metal screen preventing animals from entering. The flues are reported to be blocked at the bottom by plywood and caulking. The fireboxes were inaccessible for close inspection.

The northeast chimney was built in 1935 to replace the original internal chimney serving the boiler. The stone work is similar to the other stonework on the building, although the stones are slightly more rounded. Although constructed as an external chimney, the lower portion of this chimney is now within the office space in the enclosed former rear porch area.

Existing Condition:

The exterior of the west chimney is in sound condition. The fireplace openings are inaccessible due to the placement of storage cabinets on the hearth, preventing a thorough inspection. The northeast chimney also appears to be sound, but stained with dark streaks over its full length.

Recommended Treatment:

Short Term

1. Cover the west chimney with a galvanized cap to prevent moisture from entering the cavity. Ensure the method of attachment does not alter the historic fabric.
2. Inspect the flue of the northeast chimney to determine what is causing the dark streaks.

Long Term

1. Restore the fireplaces to working condition.

Museum NE chimney, 2006.



NORTH PORCH

Description:

The north porch features a shed roof across two thirds of the north elevation, turning to form a front facing gable over the north entry. The roof is supported by log columns and shelters a concrete patio. In 1973, four bays of the porch were enclosed to create additional office space. The new walls were constructed outside log columns, leaving the log posts and rafters intact. The exterior cladding matches the wood shake siding on the upper level of the museum.

The roof over the north entrance is supported by two sets of three columns arranged in an “L” form. These six 10”to12” diameter round columns are set atop a square concrete plinth approximately 2” above grade. The four outer columns support the primary beam with a saddle notch. Seven 10”to 12” diameter log purlins, the two outermost of which support the entry’s eaves, run parallel to the ridge. These purlins bear on the primary beam at the gable and die into the stone wall at the museum.

Existing Condition:

There is some peeling paint on the log work at the north entry. There is no evidence of rot and the logs appear structurally sound. The portion of the porch that has been enclosed for office space has log posts and rafters still visible on the interior. There is some checking in the logs, most notably in the enclosed office area where cracks as wide as $\frac{3}{4}$ ” are present. Other issues related to the condition of the office space are noted in the interior description.

Recommended Treatment:

Short Term

1. The north entry should be thoroughly cleaned of spider webs and dust. This effort should include the lights, windows and roof.
2. Seal openings that are currently allowing rodents to enter the enclosed porch area
3. Replace missing downspout sections

Long Term

1. The north entry canopy will require repainting in the near future.

Museum North entrance, 2006.



Detailed Description & Condition Assessment

ROOF

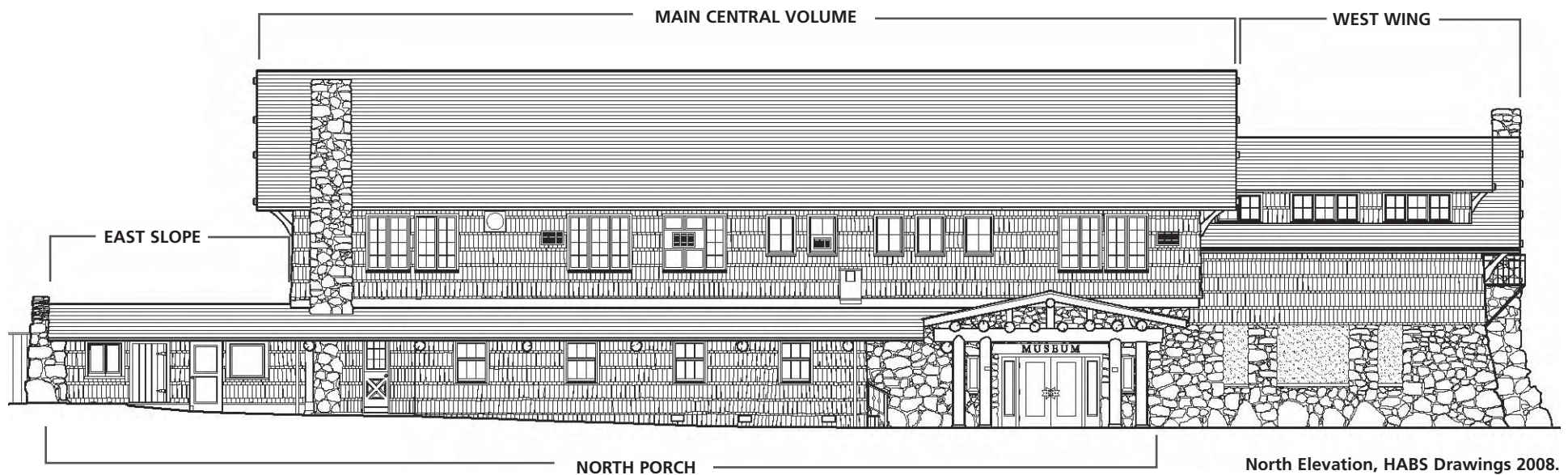
Description:

The main central volume and west wing of the building feature medium pitch (6/12) side facing gable roofs with exposed rafter tails and 41-inch wide overhangs supported by rough sawn wood braces. The ridges run on an east-west axis. The main roof and west wing are covered with wood shakes with a 10" exposure and a metal ridge cap. Most of the roof on the single story east wing is nearly flat, sloping slightly to the east and covered with composition roll roofing. There is a small shed roof with a 3/12 pitch at the back of this section that extends across the rear of the building, forming a shed roof over the back porch. This roof is clad with wood shakes similar to those on the west wing.

Main Central Volume

The largest roof surface covers the museum's main two-story central volume and measures 40'-0" x 20'-0", or 800 square feet. Despite the continuous plane of the roof over this portion of the building, three distinct framing patterns are evident in the attic, each allowing a distinct programmatic function in the spaces below.

The eastern third consists of two built-up wood pitched Pratt trusses with member sizes typically measuring 1 1/2" x 7 1/4". All of the wood members have bolted connections. The three tension members are 1" diameter iron rods. The two trusses support 1 7/8" x 7 1/4" purlins at 12" on-center which act as the skip sheathing for the shake roof above. These purlins are notched 2" to match the mid section purlins which are supported by a different structural system. These two trusses are designed to support that portion of the roof's tributary load as well as allow for a column free space below which was used historically as the exhibit room.



North Elevation, HABS Drawings 2008.

The central portion of the main roof consists of three, built-up, wood, pitched Pratt trusses. The structural members in these three trusses are typically 1 1/2"x7 1/4" and have bolted connections. 2"x5 1/4" purlins at 12" on-center bear on the three trusses and support the wood shake roof above.

The western portion of the main roof is supported by three, built-up, wood, flat, Pratt trusses measuring 25'-0"x6'-0". One truss supports the ridge and the two others support the mid span on each roof pitch. 1-3/4"x7 1/4" rafters bear on the trusses at 2'-0" on-center and are supported at the eaves by a built-up, wood beam comprised of 2"x11" boards supports the eave end of the truss. 3/4"x5 1/2" skip sheathing at 12" on-center supports the wood shake roof. The assumed design intent for the change in structure for this portion of the roof is to accommodate two longer storage rooms in the attic which have been finished with vertical tongue and groove bead board.

The 4:12 overhang at the gables is supported by six sculpted knee braces and a 3" x 7 1/2" verge rafter. The visible gable eave sub sheathing changes from the attic space at the gable wall. The 1"x7 1/2" sheathing is spaced at 1/2" intervals. The exposed rafter tails at the eaves are false rafter tails that do not continue through the attic as part of the roof structure. Contemporary aluminum gutters are located at several locations at the eaves, generally over walkways.

West Wing

The 6:12 gable roof of the west wing abuts the west gable wall of the building's main volume, slightly north of its centerline. The majority of this roof's north elevation includes a shed dormer with a pitch of 4:12 which permits a combination of six sets of 4-light fixed and casement windows. At the interior, the half-story space of the wing's second floor is vaulted, exposing the structural members that support the roof.



The ridge beam consists of a 6' deep built-up flat Pratt truss which bears on the gable wall to the west and extends 4'-0" into the attic space of the main volume of the building. Two smaller trusses run perpendicular to the main truss. The bottom chord of the trusses passes through the Pratt ridge truss, bearing on the top of the bottom cord of the Pratt ridge truss. To the south, the bottom chord joins a typical rafter at mid span. To the north, the top chord bears on a 7 1/2" x 9" beam running parallel to the north wall, approximately 2' in from the wall. Diagonal web members stiffen the truss between the bottom chord and the top chord.

Curling shakes on main central roof, 2006.

The 2 1/2"x7 1/2" rafters are spaced at 34" on center, bearing on the top plate at the eave and notched above the Pratt truss at the ridge. The rafters have been notched near the north wall to accommodate shelving, but their structural integrity does not appear to be compromised. Sheathing visible from below is comprised of 1 1/2" boards, spaced with an

approximately 1/4" gap. It is not known whether there is skip sheathing above to allow ventilation for the wood shakes. Roofing on the west wing is 3/8" thick redwood shakes with a ten inch exposure.

North Porch

The museum's north entry is covered by an open gable roof having a pitch of 3/12 with its ridge running perpendicular to the main roof. The roof is supported at the eaves by log purlins measuring 12" in diameter and a ridge beam of similar dimensions bearing on a king post.

The north porch, historically an open area used as an exhibit space, is covered by a shed roof with a pitch of 3/12. Log rafters 12" in diameter are encased in the main building's random rubble wall and bear at the eave on 12" diameter posts spaced at 15'-0". The shed roof joins the east side of the north entry gable roof. 3"x4" dimensional purlins spaced at 12" on-center bear on the log rafters. 1"x10" vertically oriented sheathing boards support the wood shake roofing.

East Low Slope Roof

The east wing of the building features a nearly flat roof, pitched slightly down to the east. The roof is supported by built up flat trusses oriented east to west, spaced approximately 10' on center. Rafters are concealed by the finished ceilings. The roof is covered with composition rolled roofing.

Existing Condition:

The roof shakes on the main portion of the museum building are curling significantly. In the attic, there is a significant amount of daylight visible through the gaps in the shakes. This is common in shake application but the degree of daylight penetration here is greater than normal. There is no evidence of active leaking in this section, although building occupants report there have been some leaks.

The roof over the west wing is in good condition. The roofing shakes are laying flat and there is no evidence of leaking. There are tree branches raking across the surface on the

West wing, tree branches in contact with roof, 2006.



East wing, note accumulation of debris, 2006.



north side preventing the natural shedding of organic debris build up on the roof. There is some minor moss growth evident on the roofing surface.

The north entry gable roof and the shed roof at the north porch are in good condition with the exception of greater accumulated organic debris. Similar to the west wing, tree branches are contacting the roof preventing it from drying sufficiently. The flashing at the northeast chimney has failed, allowing moisture into the office space below.

The flat roof on the east wing of the building is in poor condition. Stains are evident on the ceiling and walls throughout this wing, most prominently in the briefing room at the southeast corner. The briefing room has stained ceilings and a significant amount of efflorescence on the stone interior walls. Water appears to be entering the building at the joint between the roof and the south parapet wall. There is an accumulation of leaves on the roof. Moisture problems in the briefing room are compounded by a missing downspout at the southeast corner and ground slope issues discussed in the site section of this report.

Recommended Treatment:

Short Term

1. Repair the flashing at the chimney on the rear shed roof
2. Trim tree branches back from roof and periodically clean to prevent debris build up
3. Replace roof on east wing, including proper flashing at connection to stone parapet wall. Consider building up the roof deck slightly along this wall and in the southeast corner to direct runoff away from the wall.

Long Term

1. When replacing the wood shake roofing, restore the staggered shake pattern, half inch thickness and staggered width described in the 1934 completion report.

Detailed Description & Condition Assessment

ROOF BRACES

Description:

The museum building's roof extends 41" beyond the wall plane at the gable ends where it is supported by built-up knee braces. The braces are nailed to the exterior wall and do not penetrate the building envelope. The top chord of the brace consists of two 3-1/2"x7-1/2" timbers nailed together and projects 4" beyond the plane of the roof. The projecting end has a 1" bevel cut. The forty-five degree brace is cut straight across the top with an elliptical arc across the bottom. The angled brace consists of rough cut 7/8" thick boards nailed to the side of a 3 1/2" square timber with a 1/2" reveal on the curved underside. At its narrowest point, this member is 5-1/2" deep. The verge boards and rafters are notched and bear directly on the braces.

Existing Condition:

All of the exposed ends of the top chord of the roof braces exhibit some degree of rot. Those on the west wing of the building were repaired with epoxy filler in 1995 and have continued to rot around the epoxy patches. The filler may have accelerated the deterioration, as moisture is now being trapped between the epoxy and the wood.

Recommended Treatment:

1. Repair rotted roof braces. Each brace should be individually evaluated to determine the most appropriate repair. Those with minor damage may be repairable with epoxy, however epoxy repairs would need to be monitored closely and maintained with a good coat of paint or sealant to prevent moisture penetration between the epoxy and wood which could accelerate deterioration. A dutchman type repair would be more appropriate on those braces with more extensive rot. In some cases, complete replacement of the top chord may be necessary.
2. Periodically inspect knee braces for evidence of deterioration. Establish a regular schedule for reapplying protective sealant. This needs to be done more frequently than the regular schedule for painting the rest of the exterior due to the vulnerability of exposed horizontal surfaces of the top chord.



Roof braces, west elevation, 2006.

LOG DETAILING

Description:

The upper level of the main portion of the building projects out approximately two feet beyond the top of the stone lower level. Projecting logs in groups of three are set into the stone at 14'-6" intervals, providing a visual appearance of support for the upper level. The logs are actually decorative, encasing the ends of structural concrete beams. These logs have an average 16" diameter and are roughly 3' long, projecting one foot beyond the base of the second floor.

Existing Condition:

A number of the projecting logs on the front elevation are sagging, allowing the concrete beams to be visible in places. The logs appear to be otherwise in good condition, but it is likely that moisture could be getting trapped between the concrete beam ends and the log encasement allowing rot to develop in the logs from the inside out.

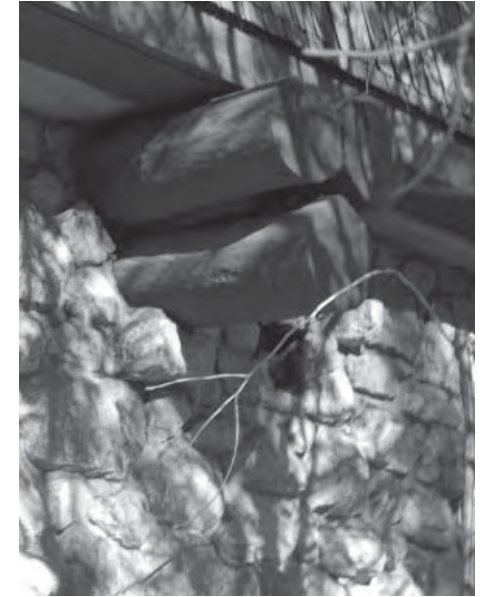
Recommended Treatment:

Short Term

1. The projecting logs may be in danger of falling. They should be checked for rot, repaired as needed and secured in place.
2. All log work should be monitored for evidence of rot and repaired as needed.

Long Term

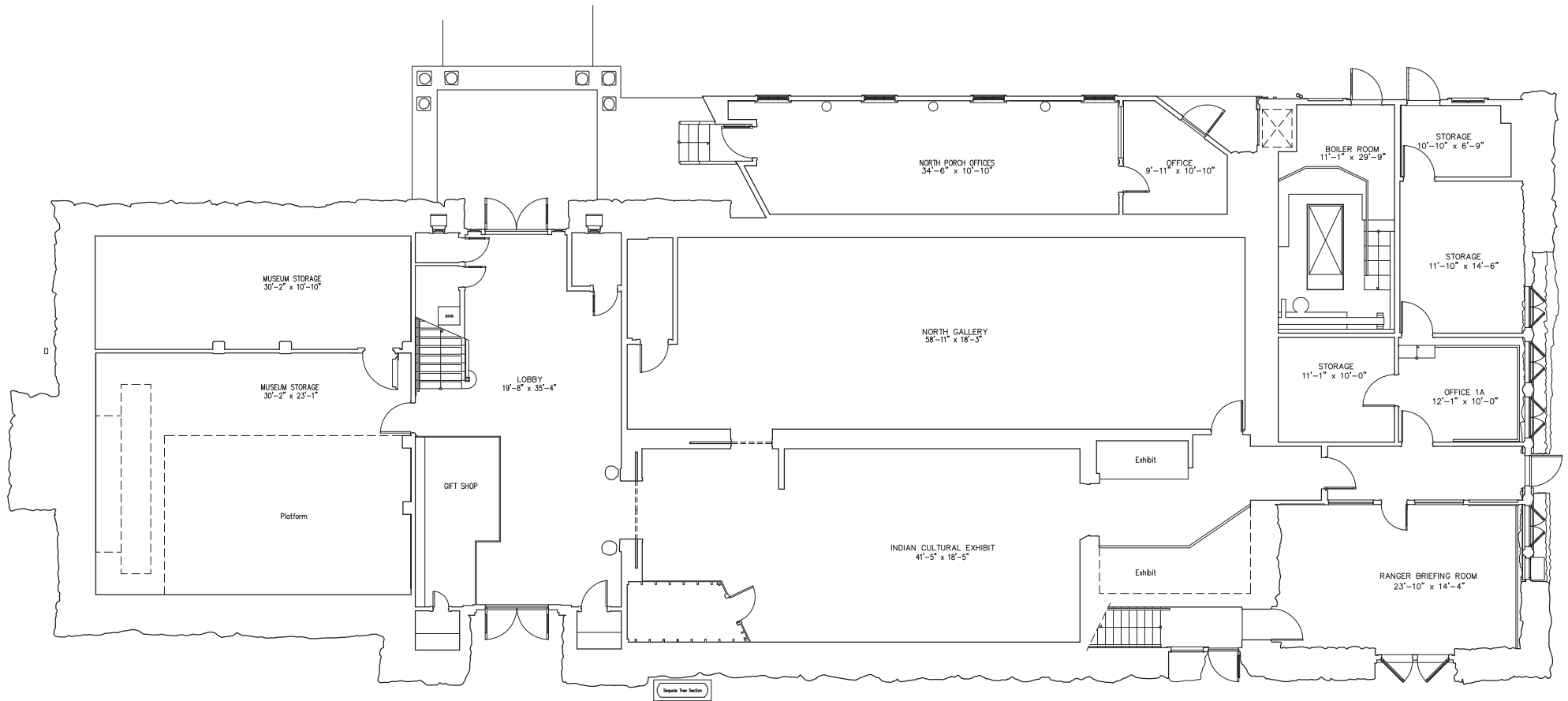
1. Periodically inspect logs for evidence of deterioration. Establish a regular schedule for reapplying protective sealant. This needs to be done more frequently than the regular schedule for painting the rest of the exterior due to the vulnerability of the exposed horizontal surfaces.



Log detailing on south elevation, 2006.

Detailed Description & Condition Assessment

INTERIOR





Museum lobby, view toward NW, 2006

FIRST FLOOR

LOBBY

Description:

The lobby is a large open space with a ceiling high enough to accommodate the mezzanine level at the north end of the space. Modern double wood glass entry doors on the south wall are aligned with matching doors on the north wall, which are below the mezzanine level. A double doorway on the east wall leads to the Indian Cultural exhibit space. A flush metal door is located at the base of the stairs on the west wall. A modern gift shop occupies the southwest corner of the space.

The ceiling is painted board formed concrete with concrete exposed beams. Walls are sand finished plaster trimmed with 6 1/2" wide wood baseboards, with the exception of the south wall which is sheetrock on the lower portion of the wall and painted plywood above the door height. Two

closets flank the entrance on the south wall, with flush wood doors trimmed with simple 1"x4" boards. Plywood backing for the shelving inside these closets obscures any possible evidence of blocked windows in the narrow slit openings visible from the exterior.

Utility closets under the mezzanine feature wood two panel doors trimmed with 3 1/2" molding. The concrete floors are covered with a tight weave carpet. A light fixture matching those on the north porch is located in the passageway under the mezzanine. The main volume of the lobby is lit by track lighting. Glare from this lighting discourages visitors from looking up and appreciating the full volume of the space and the exposed structural elements of the ceiling.

The mezzanine which leads to the north stair is 5'-5" wide with a ceiling height of 6'-11". The wood hand rail is at a height of 35 1/2" and is 3 1/2"x2 1/2". The rail is supported by a newel post measuring 5" square. The solid railing is built of 8 1/2" wide vertical boards. Every other board has a 9" high cut-out of a conifer tree. The stairs to the mezzanine have a rise of 7 1/2" and a run of 11". The steps have a steel etched safety tread.

Existing Condition:

The Lobby is in good condition with the exception of failing paint on the stairs. Much of the historic character remains intact despite the intrusion of the gift shop and track lighting.

Recommended Treatment:

Short Term

1. Repaint the stairs leading to the mezzanine and leading to the second floor.

Long Term

2. Restore the space to its original historic character, including removal of the gift shop, restoring the doorway to the library, restoring the exposed concrete floors and restoring the alcoves flanking the entry doors.

NORTH AND SOUTH GALLERY

Description:

The south gallery is accessed from the east side of the lobby through a pair of wood, full glass, sliding pocket doors. This is the only visitor entrance to the gallery in the museum building.

In plan, the gallery space includes 1,148 square feet and is organized with Plexiglas pedestal displays and a cultural demonstration area in the southeast corner. The demonstration area features a low platform stage and is decorated with weathered vertical board siding.

The original scored concrete floor has been covered by a tight weave carpet. The walls are covered with 5/8" painted gypsum board and trimmed at the base with a 6 1/2" molded baseboard. The gallery ceiling is open, exposing the painted concrete beams and board formed concrete floor structure. Track lighting and mechanical ductwork are also exposed in the ceiling area.

Museum north gallery, 2006.



A fifty square foot, 1 1/2" x 3 1/2" framed closet in the gallery's southwest corner serves as a mechanical room for this gallery and a housekeeping closet. The electric breaker panel and light switches for this gallery are located at the north wall behind the vertical wall board.

A new door opening with a solid wood core sliding pocket door was created between the two galleries. The interior finishes of the 1,162 square foot north gallery are the same as the south gallery. The ductwork is larger in the north gallery and enters the space through the wall at the east end.

Existing Condition:

The furnishings and finishes in the galleries are in good condition. The mechanical systems do not adequately regulate the temperature for museum quality artifacts and paintings. The interpretive rangers working in the cultural demonstration area report a rodent problem.

Recommended Treatment:

Short Term

1. Address rodent problems. These may be related to siding issues noted just outside this space.

Long Term

1. Consult with a mechanical engineer to determine alternatives for a less invasive mechanical system. Ensure the system is capable of meeting the requirements of the museum collections.
2. Consult with museum lighting professional to determine if less invasive lighting alternatives, perhaps 12 volt fixtures, would be more appropriate for the space.

MUSEUM STORAGE (ORIGINAL LIBRARY AND MATHER/MORAN ROOMS)

Description:

The first floor of the west wing was originally the library and is now used for museum archival storage. The original double doorway leading from the lobby has been blocked. A single steel door located between the original doorway and the stairway now provides the only access to the space. The space consists of two rooms, a large room that originally served as the library and a smaller room across the north end that originally housed the Mather book collection and later the Moran art collection. A heavy six inch thick steel door has been installed just to the east of the blocked historic doorway between the two rooms.

Both rooms are currently dominated by sliding racks of compact storage. A wood platform above the compact storage in the former library space accommodates additional storage above. Storage cabinets obscure the massive random rubble granite fireplace that once served as the focal point of the library. These cabinets are set on top of a platform built over the raised stone hearth, providing a level area for the storage cabinets while apparently protecting the hearth below. The fireplace and hearth appear to be intact.

Both of the historic double doorways have been blocked but are still visible, with the heavy concrete lintels and concrete columns flanking each opening remaining intact. All the windows in this space have been blocked. A painted plywood covered partition across the south wall obscures any evidence of the original windows on that wall. Storage shelving obscures any evidence of windows on the west and north wall, with the exception of a faint outline in the plaster on the west wall of the Mather/Moran room corresponding with the blocked window opening visible on the exterior.

Ceilings in both rooms are exposed concrete beams and painted board formed concrete. The walls are sand finish plaster. The floors are covered with vinyl tile, with the scoring pattern of the concrete floor visible as linear indentations in the tile.

Existing Condition:

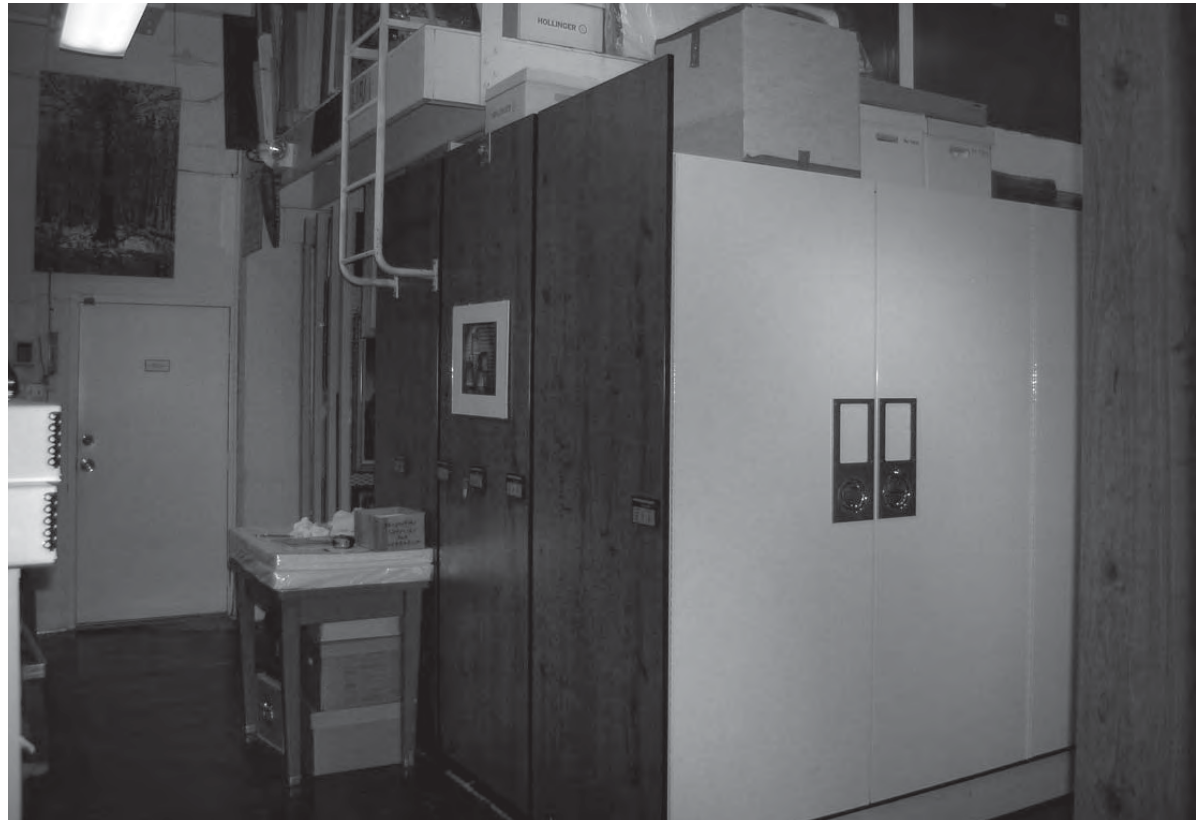
The rooms are in good condition, but are overcrowded and inappropriate for their current function.

Recommended Treatment:

Long Term

1. Relocate storage area to a location more appropriate for proper care of the collections.
2. Restore the library and Mather/Moran room to their original appearance. This should include restoring the two historic doorways and removing the two non historic doorways, restoring the south windows, removing floor covering and restoring the historic exposed concrete floor, restoring the fireplace and researching and restoring original paint colors and lighting.

Museum storage in former library, 2006



Detailed Description & Condition Assessment

EAST WING

Description:

The east wing contains a briefing room for the Valley district rangers and four other rooms currently used by Valley rangers for storage. The briefing room occupies the south end of the wing. The west, south and east walls of this room are exposed granite rubble. The north wall is covered with sheetrock and trimmed with plain 1"x4" boards. Carpet has been installed over the concrete floor. The ceiling features an exposed built up flat wood truss and is covered with acoustical tile.

A hallway running parallel to the north wall of the briefing room connects the emergency exit at the east end of the gallery to the exterior door at the east elevation. The floor is scored concrete, with an 8'-6" long ramp at the west end with a rise of approximately 2:12. A door on the north wall of the hallway leads three rooms currently used primarily for storage. These rooms have sheetrock walls trimmed with narrow moldings, with the exception of the east and west walls, which are painted stone. Floors are concrete or carpet over concrete. The rooms throughout this wing are illuminated by florescent lighting and have surface mounted electrical wiring.

An unfinished room in the northeast corner can be accessed from both the interior and exterior, and is currently used by the bicycle rangers for storage. The boiler room is located in the northwest corner of the wing, accessed only by an exterior door. The boiler room has sand finish plaster walls and ceiling and a concrete floor. A short flight of concrete stairs leads to the boiler, which is set in a pit four feet below grade level. A two foot square access panel at the base of the west wall of this pit leads to a pipe chase below the main central portion of the museum building.

Existing Condition:

This area is in poor condition as a result of roof leaks and rodent infestation. There is a substantial amount of efflorescence on the stone walls at the south east corner and concrete at the base of these walls is spalling. Moisture damage is also present at the northeast corner of the wing and along the east wall. A musty odor permeates the entire wing. Rodent infestation is evident, particularly at the north end of the wing.

Recommended Treatment:

Short Term

1. The roof should be repaired immediately to prevent further damage and replaced as soon as possible.
2. Correct site drainage problems as described in the site condition section of this report.

Long Term

1. After correcting sources of moisture, repair moisture damaged ceilings and walls.
2. Consider restoring the open air auditorium to its original design and programmatic function. If future planning dictates the ability to restore the space, additional studies will be necessary to determine a scope of work for the project.

NORTH PORCH OFFICES

Description:

The eastern two thirds of the open porch on the north elevation of the building have been enclosed to create additional office space. Walls have been built on the outer face of the log posts that support the porch roof, leaving the log posts and rafters exposed on the interior. A wood floor structure has been constructed over the original concrete patio. Entry to the enclosed space is through a door in the west wall, accessed by three steps and an exterior wood landing. The interior walls are finished with sheetrock with the exception of the south wall, which is an exposed battered granite rubble wall. The ceiling is covered with acoustical tile, with boxed in ductwork running along the south wall. The floors are covered with a tight weave carpet.

Existing Condition:

The roof is leaking at the northeast chimney, causing moisture damage in the office below including efflorescence on the exposed stone. Squirrels have been entering the space between the ceiling and the roof, occasionally coming through the ceiling into the office area. Occupants report an ongoing problem with mice entering the space.

Recommended Treatment:

Short Term

1. Repair roof leaks and moisture damage.
2. Eliminate rodent infestation.

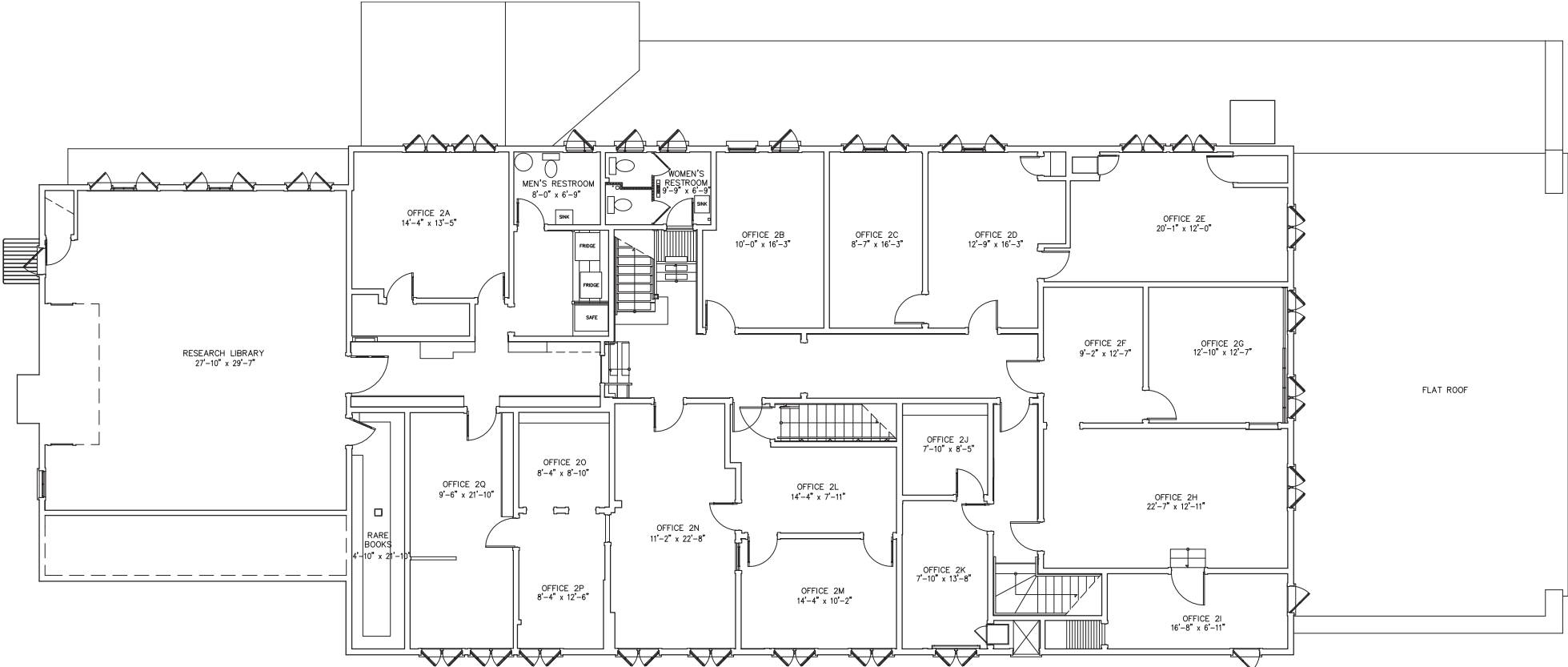
Long Term

1. Consider removing the office enclosure to restore the porch to its original appearance.

Efflorescence in SE corner of briefing room, 2006.



Detailed Description & Condition Assessment



SECOND FLOOR

The second floor of the Yosemite Museum historically served several purposes. The Club Room was located at the west end in the area that is now used for the Research Library. Museum administrative offices, restrooms, a dark room and one exhibit room originally occupied the middle portion of the second floor. A large exhibit room occupied the east end of the building. Successive alterations have modified these spaces, in most cases adding office space. To simplify the analysis of the second floor spaces, the existing room descriptions are grouped into their original space configuration. The intent is to highlight the relevant spaces and features which remain intact and provide descriptions and recommendations for their treatment and use. The spaces will be labeled by their current use followed by their historic use in parentheses where applicable.

NORTH STAIR

Description:

The north stair is a continuation of the stair to the mezzanine. Accessed by a 3'-0" metal clad door from the mezzanine's east wall, the stairs take a quarter turn to the south. The stairs are constructed of concrete with a 7 ½" rise and an 11" run. Each tread includes a flush, steel etched slip resistant pad. The walls in the stairwell retain their original smooth sand finished plaster. The hand rail is wood and is located at 32" above the tread.

Existing Condition:

The stair structure is in good condition however the paint is chipped at the rise and along the concrete wall stringer. The door to the mezzanine is not an approved fire door and is currently held open by its original "fire safe" mechanism which consists of chain on a pulley attached to a stationary clip which will fail when heated to a particular temperature, in theory allowing the door to close in the event of a fire.

Recommended Treatment:

Short Term

1. Investigate the need for an appropriate fire door to the mezzanine. If the door is to be replaced, retain the fire safe clip for archival purposes.
2. Conduct a paint analysis to determine the original paint scheme in the stair hall and repaint based on the findings.
3. The ceiling plaster is cracked. Investigate and repair as required. Any plaster patching should be done in kind to retain the original appearance.

Long Term

1. The attic should not be used for heavy storage as building occupants report the past use of this space for storage caused the cracking currently visible in the ceiling.

Detailed Description & Condition Assessment

RESEARCH LIBRARY (CLUB ROOM)

Description:

The Yosemite Research library occupies the space originally used as the Club Room. The room features prominent exposed roof structural members, including both beams and trusses, described in detail in the roofing section. A massive stone fireplace is located at the west end of the room, currently obscured by storage cabinets. The fireplace mantel is a 7 3/4"x13 3/4" single wood slab and remains intact. A raised stone hearth is obscured by a plywood platform that provides a base for file cabinets.

Twelve, 15'-0"x8'-0" sliding Space Saver book shelves occupy the north half of the library and are set on a raised floor of 4" to allow for the tracks. The exposed rafters have been notched to accommodate the top shelf of these stacks near the north wall. The south wall of the library currently is lined with built in file cabinets. Nearly all of the available wall space has been used for shelving space or file cabinets. There is a substantial live load of the compact library collection, but there is no evidence of structural failure in the concrete beams below.

The exterior walls are finished with rough textured plaster and the floor surface is carpet over concrete. The library is lit by six 4'-0" fluorescent ceiling lights and a row of single fluorescent lights at the top of the cabinets on the south wall.

Existing Condition:

The library is in good condition, but inadequate for its current function. Most of the Club Room's character defining features remain intact and in many cases were protected when the space was converted to a library. The fireplace hearth, for example, has a plywood frame built over it to support file cabinets.

Recommended Treatment:

1. Restoring this space to its original configuration should be considered in future planning efforts. Particular attention should be given to the fireplace on the west interior elevation.
2. Restoring the Club Room to its original appearance will require additional studies to determine the historic finishes and fixtures. Future planning efforts should anticipate additional time for this effort.
3. Conduct a paint analysis of the library to determine the original color scheme and repaint to match.
4. Determine if a structural engineer was consulted to determine the loading requirements could be adequately supported by the existing structure.
5. Ensure that occupants and users are aware of and familiar with the operation of the collapsible fire escape ladder outside the north window on the west elevation.



Research Library in former Club Room, 2006.



HALLWAY

Description:

The museum building's double loaded hallway is reached by the north and south stairways and is oriented east to west. The western half of the hallway, accessing the library and three offices is 6'-0"x23'-4" and is separated from the east half by a short flight of three concrete steps that are 29 1/2" wide with a rise of 7" and a run of 9 1/2". The walls of the hallway are floor to ceiling storage cabinets and shelving units. This hallway features 3/4"x5 7/8" wood baseboard, 3/4"x3 1/2" chair rail at 32" height, 3 1/2" door molding. The walls and ceiling are sand finished plaster painted white. The floor is carpet over concrete.

The eastern half of the hallway is 6'-0"x39'-5" and provides access to offices and restrooms. There is a flush wood door to the south stairs. The walls and ceilings are sand finished plaster trimmed with painted wood moldings similar to the west hallway, with the exception of the eastern portion of the north wall which is covered with sheetrock. The floor is carpet over concrete and the hall is illuminated by fluorescent fixtures.

Condition:

The hallway is in good condition, with the exception of damage to the paint on the baseboards.

Recommended Treatment:

Short Term

1. Paint the baseboards that were damaged during carpet installation.

Long Term

1. Conduct a paint analysis to determine the original paint scheme in the hall and repaint based on the findings.
2. Consider removing the carpet and restoring the exposed concrete floors.



Second floor hall, looking west, 2006.

Detailed Description & Condition Assessment

NORTH AND SOUTH OFFICES (EXHIBIT ROOM, CARETAKERS APARTMENT AND OFFICES)

Description:



Offices in former caretakers apartment, 2006.

These spaces include the offices north and south of the hallway, excluding the rooms at the far ends. Historically, an open exhibit area occupied the space north of the east end of the current hallway. The area has been converted to offices by the addition of sheetrock covered partition walls. The original walls and the ceilings retain their original sand finish plaster surface and painted wide wood moldings. The concrete floors have been covered with carpet. Lighting consists of 4'-0" fluorescent light and electrical wiring is surface mounted on the wall. Each room is equipped with an air-conditioner either through the wall or through a window opening.

The original plans indicate a caretaker's residence to the north of the west hallway. The caretaker's living quarters has been converted into an office and the bathroom converted into a men's restroom. The office's concrete floor surface is covered with carpet and the restroom floor is covered with sheet vinyl. Walls and ceilings are plaster, with a sand finish in the office area and smooth finish in the bathroom and former kitchen. The office features 5 3/4" wide painted molded wood baseboards and window and door trim similar to all the second floor offices. In addition, picture molding, present only in this room, circles the room at door height.

The area south of the hallway has always been used for offices and work space. There have been a few minor modifications, most notably a sheetrocked partition wall added across the original Chief Naturalists office at the west end to create space for the rare book collection, accessed from the current research library. With the exception of that wall, walls and ceilings are sand finish plaster with painted wood moldings. The concrete floors are covered with carpet and fluorescent light fixtures provide illumination for all but the Curators office, which is lit by incandescent ceiling fixtures with school-house type globes.

Condition:

Operationally, the offices are in good condition. However, the use of window or wall air-conditioner units detracts from the exterior and interior appearance of the building and creates potential for damage due to condensation runoff. Hot water radiators heat some of the offices. The occupant's inability to control the temperature is evident in the high percentage of windows left open in the winter.

Recommended Treatment:

1. See mechanical section regarding heating and cooling issues. Providing alternatives to the wall and window mounted air-conditioners will be important to restoring the building to its original appearance.
2. An effort should be made by all building occupants to remove clutter and unofficial postings from all windows visible to the public from the exterior.

RESTROOMS

Description:

The only rest rooms in the building are located on the second floor. Both are accessed by steps above the primary level of the second floor. The women's restroom is in the original men's room location and is accessed by three, wood painted stairs with a rise of 8" and a run of 11". The entry door is a 2-panel wood door with privacy glass in the upper section. The floor surface is covered by sheet vinyl. The historic baseboard trim is intact but covered by vinyl cove molding. Two commode stalls are separated by dividers made of vertical tongue and groove bead board. The stalls feature four panel wood doors. Plumbing fixtures include two modern toilets and a single sink. Wall surfaces and the ceiling are covered by smooth plaster painted white. The walls are trimmed with painted molded wood baseboards, window and door trim and a wainscot trim at 51".

The men's room was originally the caretaker's bathroom and retains some of its original finishes including the medicine cabinet, baseboard and a wainscot trim at 51". The floor has been covered with sheet vinyl and the walls retain their original smooth finish plaster walls. The entry door is a two panel wood door retrofitted with contemporary hardware. There is an 8" step up into the bathroom. There two water heaters, a 50 gallon and 66 gallon, and a single modern sink and toilet located in the room.

Condition:

Functionally, the rest rooms are in good condition. The vinyl sheet flooring is peeling up around the commode in the men's room and indicates possible water damage from overflows. There may be issues below the flooring material that require attention such as mold.

Recommended Treatment:

1. The stairs leading to the restrooms impede access for people with disabilities. Future planning efforts will require resolving the accessibility questions for the building.

EAST OFFICES (LECTURE HALL AND FLOWER ROOM)

Description:

Historically, the entire east end of the second floor was the lecture hall, a room measuring 23'-2" x 46'-8" with its long axis north to south. The room was accessed at its west side by a pair of double doors from the open exhibit space. An 11'-2" wide proscenium stage projected slightly into the room's south interior elevation, flanked to the east by a small office and to the west by the stair hall and a ramped hallway to a workroom. Two closets measuring 5'-4"x3'-0" were located at the northeast and northwest corners of the room.

The lecture hall is now divided into office space, but several of the original features remain intact. The two closets at the north end and the raised stage, less the proscenium component, at the south end remain. The stage has been converted to office space, enclosed by a wall finished with sheetrock and accessed by two steps leading to a single door. Evidence of the location of the proscenium is present in the wall below this door. The concrete floor has been covered with carpet. The exterior walls and ceilings are sand finished plaster. All of the new interior partition walls are gypsum wall board painted white. Electrical wiring consists of beige surface mounted wire moulds and receptacles. Lighting consists of 4'-0" fluorescent light fixtures. Several air-conditioning units have been installed in the windows of individual offices or have been mounted through the wall. A flush solid core wood dutch door provides access this space.

Condition:

The majority of the original exterior wall surfaces retain their original sand finished plaster treatment. Minor cracks are present in the ceiling, apparently the result of heavy items previously stored in the attic above.

Recommended Treatment:

Short Term:

1. Plywood laid above the ceiling joists in the attic should be removed to discourage attic storage. Signage should be posted to indicate that the floored areas should be used only as light storage, and no storage should be allowed in unfloored areas.

Long Term:

1. Restore the lecture hall to its original configuration and finishes.



Offices in former lecture hall stage area, 2006.

Detailed Description & Condition Assessment

SOUTH STAIR

Description:

The south stair is accessed below either from the exterior at the south elevation or from the Ranger's briefing room in the east wing and leads to the east end of the second floor hallway. The stairs are concrete and have a width of 3'-9" and a rise of 7" and a run of 10". There is a concrete baseboard. Contemporary steel pipe handrails are mounted to the wall at a height of 32". The sloped ceiling has a low clearance of 6'-6" at mid way down the stair. The walls and ceiling are sand finished plaster and the floor of the adjoining hallway is also concrete. The half glass flush wood door has panic bar hardware at the interior. The outline of a blocked interior door is visible in the north wall of the first floor landing.

Condition:

The south stair is in good condition. The rise and run of this historic stair do not meet current code standards which require a minimum 10" tread with a 7 1/2" rise.

Recommended Treatment:

1. No treatment is required at this time

GENERAL

INTERIOR DOORS AND MOLDINGS

Description:

Many of the historic interior doors and moldings remain intact throughout the building. The moldings typically consist of 5 3/4" high baseboards with the top inch of the board trimmed with an ovolo style molded edge. Window and door trim is typically 3 1/2" wide painted wood with a similar molded edge. The trim is cut at a 45 degree angle to frame the doors and windows at the top, with the molded edge oriented inward. Chair rail present in some locations, such as the hallway, is 3 3/4" wide and matches the molding style of the other trim.



Typical door, second floor hall, 2006.



Light fixture in lobby below mezzanine

Doors throughout the building are two panel doors with a small square panel at the top and a rectangular panel at the bottom. In some doors, the upper panel is glass. Many of the door still feature brass mortised locksets.

Condition:

The interior doors and moldings are generally in good condition. Some of the doors have been retrofitted with modern locksets and deadbolt locks. Paint is peeling in some areas, notably in the second floor hallway and office areas where carpet installation impacted the surfaces.

Recommended Treatment:

1. Historic doors and moldings should be retained.
2. Early photos suggest doors and moldings may have originally had a natural finish. Further research should be conducted to determine and restore original finishes.

LIGHT FIXTURES

Description:

Most of the historic light fixtures throughout the museum building have been replaced with modern fixtures. The lobby and exhibit spaces have track lighting and most of the rest of the building is illuminated by fluorescent fixtures. The only apparently original fixtures are those on the north porch (including the enclosed office portion), one under the mezzanine in the lobby and one at the front door. All of these fixtures are similar incandescent fixtures hanging from either a bracket or a chain and appear to match those shown in early photographs of the building.

Condition:

The light fixtures are in good working condition. The historic exterior fixtures are covered with dust and cobwebs.

Recommended Treatment:

1. Clean the exterior fixtures
2. Consider replacing track lighting and fluorescent lighting with fixtures more compatible with the historic character of the building

ELECTRICAL SYSTEMS

Description:

Electrical circuit breaker panels are located in the lobby utility closet, at the west end of the second floor hall and in the boiler room.⁸⁰

Existing Condition:

No obvious electrical hazards were observed during the site investigation, but building occupants report difficulty with overloaded circuitry.

Recommended Treatment:

1. The electrical system should be thoroughly evaluated by an electrical engineer and upgraded as needed.

MECHANICAL SYSTEMS

Description:

The mechanical room is accessed from a louvered door on the north elevation. The existing boiler dates to 1966 and heats some offices on the second floor. Three separate forced air systems heat and cool the first floor galleries, offices and storage areas. Additional mechanical equipment is located outdoors in a fenced area to the east of the building.

The gallery space (north exhibit) is serviced by the HVAC system in the mechanical room and consists of an overhead duct along the south wall. This system serves the lobby and portions of the second floor. The south exhibit space is serviced by a separate system which is located in closet at the room's southwest corner. The system is designed to regulate the temperature at a constant 68 degrees which is preferred for artifacts. The vault and archive rooms also have independent HVAC system.

The second floor is cooled in the summer months by numerous window and wall air-conditioner units. Heat for much of the second floor is provided by the original radiators.

Existing Condition:

Current systems do not provide adequate climate control for occupant comfort or adequate protection of museum collections. Museum staff indicated that the south exhibit area does not adequately maintain 68 degrees and poses a potential threat to the collection. The window and wall air-conditioner units damage the historic integrity of the building and detract from its appearance.

Recommended Treatment:

Short Term

1. Ensure that the current systems are functioning as intended. If replacement equipment is needed, initiate the acquisition process.

Long Term

1. Consult with a mechanical engineer with expertise in both museum collections and historic structures to determine an appropriate HVAC system or systems for the building.
2. Consider retaining the existing radiators, if feasible, as part of an upgraded system.

Detailed Description & Condition Assessment

ACCESSIBILITY

Description:

The first floor of the museum building is at grade level, making public spaces on this level easily accessible. There is no elevator to the second floor. Parking spaces designated for people with disabilities are located just southwest of the building. A paved pathway leads from the spaces to the building. Pathways are paved through most of the outdoor exhibit area.

Existing Condition:

The public spaces of the ground floor of the museum are accessible. The second floor is accessed by two stairways with no access available for people with disabilities. Portions of the second floor, including both restrooms, are accessed by short flights of steps and therefore would not be accessible for wheelchair users even if an elevator were installed to this floor. The changes in floor level are due to varied ceiling heights in the spaces below and can not be easily adjusted. The only restrooms for the building are located on the second floor. These are used primarily by staff, while visitors generally use the facilities in the adjacent comfort station just east of the museum.

Recommended Treatment:

Short Term

1. Conduct an accessibility evaluation to determine issues within and around the museum building.

Long Term

1. Elevator locations proposed in the WJE report negatively impact significant spaces in the building. Further study is required if an elevator is determined to be needed.
2. Consider a Limited Use Limited Access (LULA) lift instead of a commercial grade elevator. LULAs meet the IBC and the ADA and require less space and alterations to the historic building, minimizing the impact to the structure.



Example of inaccessible bathrooms, 2006.

FIRE & LIFE SAFETY

Description:

One of Architect Maier's goals for the Yosemite Museum was to create a fireproof structure to house the valuable museum collections. The lower level was constructed with noncombustible materials for this reason. This structural system may reduce the treat of fire originating outside the building, but does nothing to protect against fires originating inside the building.

There are two exit stairways from the second floor and a fire escape from the second floor at the west end of the building. The fire escape was installed in 1991 and consists of a collapsible ladder accessed from a metal landing outside one of the windows of the Research Library. There is also a heavy coiled up rope attached to the wall beside this window, apparently the precursor to the ladder escape.

Fire extinguishers are located throughout the building. There is a fire alarm system in the library, exhibit space and museum storage, but not in the office spaces. There is no active fire suppression system. A metal clad door with a weight and pulley closing device is located at the top of the main stairs. The door is normally held open with a chain with a heat activated fusible link intended to allow the door to close in the event of a fire.

Existing Condition:

Currently there is no operable fire suppression system in the building. Piping and tanks remain in place from a Halon fire suppression system that once protected the exhibit and library spaces, but the system is no longer in use. Halon has been phased out for environmental reasons, making reactivation of this system no longer viable unless it was done using an alternative gas. There is a partial fire alarm system, but the fire department has no key to the building. If a fire were to occur after hours the fire department would have to either wait for someone to let them in or break in, depending on their evaluation of the urgency of the situation.

There are no fire doors on the exit stairways. Exit signage throughout the building is currently inadequate. Placement of the signs makes them difficult to see and some are not lighted. A Fire Protection Condition Assessment is currently being done by Carter Burgess that will enumerate the existing deficiencies in greater detail.

Recommended Treatment:

Short Term

1. Review Carter Burgess report when it becomes available. If urgent conditions must be addressed prior to preparing a full protection plan, consult with the Park Historical Architect to determine appropriate means of implementing report recommendations with minimal impact to the historic character of the building.

Long Term

1. Hire a specialist in fire protection with expertise in museum collections and historic structures to evaluate the building and make recommendations for appropriate fire protection systems, including compliance with recent NPS mandated sprinkler requirements.



Fire door, 2006.

Requirements for Work

The Secretary of the Interior is responsible for establishing professional standards and providing advice on the preservation and protection of all cultural resources listed in or eligible for listing in the National Register of Historic Places. The *Secretary of the Interior's Standards for the Treatment of Historic Properties*, first codified in 1976, provide this guidance and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects, and districts. They address four treatments: Preservation, Rehabilitation, Restoration, and Reconstruction. The treatment Standards, developed in 1992, were codified as 36 CFR Part 68 in the July 12, 1995 *Federal Register* (Vol. 60, No. 133). They replace the 1978 and 1983 versions of 36 CFR 68 entitled, "The Secretary of the Interior's Standards for Historic Preservation Projects." The Guidelines published in 1995 replace the Guidelines that were published in 1979 to accompany the earlier Standards.⁶²

The Yosemite Museum is listed as a contributing resource in both the Yosemite Village and Yosemite Valley Historic Districts. In addition, the building may be eligible for listing individually as a National Historic Landmark. Given the historic significance of the building, all work on the structure should conform to the *Secretary of the Interior's Standards*. The "Historic Building Zones" section of this report addresses how the standards should be applied to various areas of the museum building.

Preservation Treatment

According to the standards established by the Secretary of the Interior, preservation is "the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property." The primary intent of preservation treatment is to protect and stabilize the historic fabric through cyclic maintenance and repair thereby minimizing replacement and new construction. This treatment relies on the historic integrity of a property and strives to retain as much of the original character defining features as possible.

⁶² Kay D. Weeks and Anne E. Grimmer, *The Secretary of The Interior's Standards for the Treatment of Historic Properties: With Guidelines For Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (U.S. Department of the Interior, Washington, D.C., 1995) 2

Rehabilitation Treatment

The Secretary of the Interior's Standards recognize rehabilitation as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." This approach acknowledges the need to make some changes as a structures use evolves, but provides guidance to ensure the historic character of the structure remains intact.

Restoration Treatment

In *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, a restoration is defined as "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period."

Reconstruction Treatment

The Secretary of the Interior defines reconstruction as "the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, buildings, structure, or object for the purpose of replicating its appearance at a specific period of time and its historic location."

Replacement Materials:

The Secretary of the Interior's Standards for the Treatment of Historic Properties advise retaining historic material to the greatest extent possible. If materials have deteriorated to the extent that they cannot be preserved through an effort of repair or consolidation, the Standards recommend materials be replaced in-kind. This means replacement components should match the old in material, design, color, and texture. For example, an historic window sill constructed of clear vertical grain douglas fir should be replaced with the same material. The use of knotty pine is not recommended because it alters the historic appearance of the window. Wood roofing shakes should be replaced with shakes with the same width, thickness, character (split rather than sawn) and installation pattern as the historic roofing. Known hazardous materials such as asbestos were a commonly used as a building product but are not permitted today. Contemporary replacement material in this circumstance should match the scale, pattern and appearance of the historic material.

Project Planning

The *Secretary of the Interior's Standards* are intended to provide general guidelines for the treatment of historic properties, but do not provide case specific prescriptive treatments. Proper project planning must be done by, or in consultation with, properly trained historic preservation professionals.

Priority Maintenance Needs

The Condition Assessment section of this report describes a number of deficiencies that should be corrected as soon as possible to reduce the potential for even more costly repairs in the future. Details and specific locations are described in the Condition Assessment. Critical deficiencies include:

Roof: The roof is actively leaking at the east wing and at the north porch offices and roofing shakes on the main roof are curling significantly. The current leaks should be patched immediately and roofing replacement should be done as soon as possible.

Drainage: Drainage issues are creating concentrated moisture sources contributing to the deterioration of the building. Gutters are clogged and missing downspout sections. Ground slope on the north and east elevations currently directs and holds moisture against the building causing damage most notably at the SE corner of the building.

Vegetation: Tree branches have been allowed to grow too close to the building, touching the structure in numerous locations. A build up of organic debris is present on all roof surfaces.

Log Detailing: The log detailing encasing the second floor concrete beams on the south elevation is loose and in danger of falling off.

Roof Braces: Rot exists to varying degrees on all of the top purlins on the braces supporting the roof overhangs.

Rodents: Rodent infestation is creating an unhealthy work environment. A number of obvious entry points exist, noted in the condition assessment, and should be repaired.

Building Operations Recommendations

Historic American Building Survey Documentation (HABS)

The Historic American Building Survey was developed under the Presidency of Franklin D. Roosevelt as a means to provide employment for out of work draftsman and architects. The goal of the program was to document significant buildings in the United States. Completed drawing sets accessioned into a collection at the Library of Congress where today over 300,000 completed sets are located. The HABS collection is the most visited collection in the Library of Congress. Similar to the Civilian Conservation Corps (CCC) and the Works Progress Administration (WPA), the HABS program successfully created an enduring legacy. The Historic American Engineering Record (HAER) was initiated in 1963 to document significant engineering feats in American History such as bridges, dams and canals. In 1998, the Historic American Landscape Survey was developed to similarly document significant landscapes throughout the U.S.

Documenting the Yosemite Museum to the HABS standard serves several purposes.

1. The survey drawings will document the Yosemite Museum in its existing condition to an accuracy of 1/8". The drawing set will include a floor plan, reflected ceiling plan, 4 elevations, 2 sections and construction detail drawings. The complete set accompanied by a HABS history, will supplement the existing collection of HABS photographs in the Library of Congress. This survey ensures documentation of a significant resource for generations to come.
2. Developing HABS drawings provides an educational opportunity for students studying architecture and historic preservation. A 12-week summer internship working with NPS Historical Architects extends from June to September and includes site visits to obtain field measurements and drawings.
3. The complete set of survey drawings provides an accurate base for the consulting engineers and architects to design their respective requirements, saving time and money for their efforts.

Occupant Education and Guidelines

The National Park Service, as the steward of numerous historic buildings throughout the country, has the unique opportunity to occupy these significant structures for their operations. Historic buildings are used for offices, meeting rooms, storage, museums et cetera. As the steward, the NPS must project the image that we wish others to follow in the day to day use and maintenance of our resources.

Educating the occupants of a building's importance and the rationale for its preservation will help to maintain and preserve the historic fabric and integrity of our resources. Following the full rehabilitation of a building, these guidelines become increasingly important. Establishing standards and guidelines for the occupants of buildings is an important step. Guidelines should consider the following:

- Wall hangings. Method and manner in which items are attached to the wall.
- Exterior appearance. Window clutter visible from the exterior.
- Uniform signage. Includes permanent messages, name plaques, periodic messages and day to day messages posted on doors and windows.

Maintenance

Establishing and maintaining a comprehensive maintenance plan for the Yosemite Museum Building is an important component of its preservation. Emergency repairs and temporary solutions often become permanent due to tight budgets and personnel constraints. Routine maintenance, or tasks undertaken on a regular basis, costs money, requires time and energy, and worst of all, does not produce dramatic, immediate, easily quantifiable results. As a result, routine maintenance is often overlooked, but its importance cannot be emphasized enough. Seemingly insignificant issues that plague all buildings can quickly expand to demand not only a

considerable expense, but can drastically affect the structural and historic integrity of a building. Trimming tree branches adjacent to a building, cleaning roof surfaces and gutters, or checking mechanical equipment are examples of routine tasks. If no other efforts to preserve a structure are employed, at the very least, a routine maintenance plan should be implemented.

Working with the appropriate personnel to develop a plan should include the following.

Recommendations:

1. Establish a maintenance plan that recognizes the unique characteristics of this historic structure. The Park Historical Architect, Park Historic Preservation Team and Maintenance personnel should jointly develop a maintenance schedule that addresses potential problem areas inherent in this type of structure.
2. Produce a set of current drawings (as described above) for the Yosemite Museum so Park personnel can mark or illustrate problem areas. The drawing set should include the following:
 - Site plan
 - Exterior elevations
 - Floor plans
 - Sections as required
 - Interior elevations
 - Door and window schedules
3. Set aside an annual inspection period to allow the historical architect and maintenance personnel to walk through the building and grounds. It is important that both parties be involved so issues are not overlooked.



Junior Nature School, undated (YRL)

Statement of Significance

The Yosemite Museum is listed in the National Register of Historic Places as a contributing resource in the Yosemite Village Historic District listed in 1978 and in the broader overlaying Yosemite Valley Historic District listed in 2005. In addition, research conducted for this report indicates the building may be individually eligible for listing as a National Historic Landmark (NHL) for its significant role in the development of educational opportunities in national parks and its significant role in the development of the National Park Service Rustic Style of architecture.

The period of significance for the Valley Historic District extends from 1855 to 1942. The Yosemite Museum's period of significance as a contributing resource in the district begins in 1924, when construction started, and runs until the end of the period of significance for the district in 1942. As an individually eligible structure, the period of significance may be extended to 1966, when the museum function temporarily ceased.

Qualification as a National Historic Landmark requires a higher level of distinction than listing in the National Register of Historic Places. Buildings deemed eligible for listing as NHLs are those that are considered nationally significant and that "possess exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archeology, engineering and culture and that possess a high degree of integrity of location, design, setting, materials, workmanship, feeling and association."⁶³ In addition, a potentially eligible building must meet one of six National Historic Landmark Criteria. The Yosemite Museum is significant under Criterion One for its association with events identified with broad national patterns of national history and Criterion Four for its embodiment of the distinguishing characteristics of an architectural type.

The Yosemite Museum's role as a model for education in the national parks may qualify the building for consideration under Criterion One. The building was the first to be constructed specifically as a museum in the national

⁶³ "How to Apply the National Register Criteria for Evaluation" National Register Bulletin (1997) p.50

park system. The Glacier Point Lookout, built in conjunction with the museum 1924, was the prototype for trailside museums in the national parks. The Yosemite Museum Association, the first cooperating association for a national park, was established for the purpose of raising funds for the Museum building. The museum construction was made possible by a partnership between the National Park Service, the American Association of Museums and the Laura Spelman Rockefeller Foundation. This partnership not only collaborated on other later national park museums, but served as a model for similar partnerships throughout the service. Such partnerships continue to serve as a primary means of accomplishing the educational goals of the National Park Service as well as funding a wide variety of other important activities in the parks.

In addition, the Service's first field school for nature guides, the Yosemite Field School of Natural History, was based at the Yosemite Museum. Dr. Harold Bryant, founder of the field school, went on to direct research and interpretive work for the National Park Service from the Washington D.C. office, applying concepts developed at Yosemite to parks nationwide. A number of other people associated with the development of the museum, including Ansel Hall, Carl Russell and Herbert Maier, went on to distinguished careers in the National Park Service, further expanding the influence of the Yosemite model.

The Yosemite Museum may also qualify for consideration under Criterion Four due to its significant role in the development of the National Park Service Rustic style of architecture. Architect Herbert Maier's design embodies the basic principles that would become the standard in the national parks through World War II. As one of the earliest Park Service Rustic style structures, it represents an important phase in the evolution of the style. Maier went on to become a leading practitioner and spokesman for the style. When he later became a National Park Service Regional Director for development of state parks by the Civilian Conservation Corps, he wrote and contributed to the guidebooks that ensured the basic principles of Rustic design were carried out in parks nationwide.

The Yosemite Museum possesses a high degree of integrity of location, design, setting, materials, workmanship, feeling and association. While some changes have been made to the building, they are relatively minor and easily reversible. The overall character of the building remains intact, as described in detail in the Historic Building Zones section of this report.

The Yosemite Museum was established during the early years of the National Park Service, a time when ideas about what the parks ought to be were still being formulated. The Yosemite Museum represents the embodiment of early efforts to put the ideals of the National Park Service into practice. The fact that these efforts were carried out so successfully led to the Yosemite Museum becoming a national model for educational programs in the parks and a model for the emerging National Park Service Rustic Style of Architecture.

National Historic Landmark eligibility can only be determined through established procedures, beginning with the preparation of a nomination. This first step should be taken as soon as possible. Until a determination is made, the potential eligibility should be taken in to consideration in planning treatment of the building.

Ultimate Treatment and Use

Background

The Yosemite Museum building is not large enough to house all museum functions. Currently, only about 1% of museum collections are on display. The remainder of the museum collection is in storage in a variety of locations, including some space within the museum building, other locations in the Valley, and in Wawona and El Portal. The current situation does not allow proper storage of, or adequate visitor access to, the museum's extensive and valuable collections. Work has begun on a Museum Master Plan that will explore ways to address these issues.

The Yosemite Valley Plan (YVP) completed in 2000 included recommendations for the museum. The Preferred Alternative of the YVP included the recommendation that the museum be rehabilitated for use solely as a museum. The plan suggested either adaptively reusing or replacing the Visitor Center and auditorium to serve part of the education function in the Village, possibly including museum storage, research library and archives.

At the Vision Workshop for the Yosemite Museum Master Plan conducted in September 2006, the YVP recommendations were considered, along with other possibilities including use of the historic museum building primarily as office and library space, with the actual exhibit space in a new structure built in the area where the Visitor Center and Auditorium are now located.

Recommendations

This Historic Structures Report (HSR) is intended to provide background information on the Yosemite Museum Building to help inform the Museum Master Planning process. The information contained in this report should be considered in determining the role this historic building will play in the future of the Yosemite Museum collections and function.

The Yosemite Museum derives much of its historic significance from its museum function. It was the first museum constructed for a national park. The building has always served a much broader mission than simply displaying objects. It provided the setting for a variety of initiatives that shaped the future of educational activities not only in Yosemite, but throughout the National Park Service. These initiatives included the first training program for nature guides, the Yosemite Field School for Natural History.

The building is potentially eligible for National Historic Landmark status for both its architecture and its role in the development of educational opportunities in national parks. The historic significance of the museum makes the building itself an important part of the museum's collection. This fact makes it important not only to preserve the building, but to the greatest extent possible to preserve at least some museum function at the building.

The option of constructing a new museum structure near the existing museum could promote use of the existing structure in conjunction with the new structure. Extreme care would need to be taken in the design of any new structure to ensure it was compatible with the existing museum and the Yosemite Village Historic District. The Yosemite Museum has always had a connection between indoor and outdoor space. This tradition could continue with the added element of a new adjacent structure related to the museum.

Specific functions of the original building will be determined as the planning process progresses. During the planning process, consideration should be given to appropriate uses and treatments for the historic museum building. Part I-D of this report, "Historic Building Zones and Character Defining Features" addresses the historic integrity and prioritizes significance of each area of the building. The findings are summarized below.

Summary of Historic Building Zones

The areas designated Very Significant in this report are the highest priority areas for preservation and restoration. These areas are:

- The south, west, and north elevations, which embody the principles of the emerging National Park Service rustic style and served as a prototype for future park structures
- The Lobby, originally a large welcoming open space providing orientation to the building
- The Library and Mather/Moran room on the first floor (currently used for storage), large public gathering space with a massive granite fireplace
- The Club Room on the second floor (currently the Research Library), another public gathering space with a massive granite fireplace

Very Significant areas should be preserved and restored to the greatest extent possible. The historic Library and Club Room are inappropriate for their current function, but once restored would be ideal spaces for new functions that take advantage of the aesthetic qualities of the spaces. Additional studies, such as paint analysis, should be undertaken to plan an accurate restoration of these spaces.

Areas designated as Significant in this report should be preserved. Consideration should be given to restoring areas that have been altered. Significant areas include:

- The east elevation, which despite numerous alterations retains much of its historic character
- Outdoor exhibit space, which has been an integral part of the museum since the museum opened in 1926
- The lecture hall on the second floor, which once served as a training room for the Yosemite Field School for Natural History

Significant areas are given a lower priority than Very Significant areas primarily due to alterations that have impacted their historic integrity. If the current configuration of these areas serve the museums needs, the alterations could remain. In planning future use for the space, consideration should be given to the possibility of restoring these areas. For example, class room space has been identified as an unmet need for the museum. Restoring the historic form and function of lecture hall could serve this need. As noted above, additional studies would be required to plan an accurate restoration.

Areas designated as Contributing should be preserved or rehabilitated. Contributing areas include:

- Office space on the second floor

Areas designated as Non-Contributing need not be preserved. Non-Contributing areas include:

- East wing office, storage and utility space
- North porch office space
- Gift shop and gallery closet

The east wing and north porch offices are enclosures of spaces that were originally outdoor exhibit and lecture spaces. The gift shop and closet were added within the lobby and exhibit space. Removal of the non-historic additions should be considered, taking care to avoid damaging the adjacent historic fabric.

Ultimate Treatment and Use

Seismic Study Evaluation

The Yosemite Museum Building Structural and Seismic Investigation conducted in November 2005 by Wiss, Janney, Elstner Associates, Inc., prior to preparation of this report, did not consider relative significance of spaces in making their recommendations. The study proposed two possible locations for the installation of an elevator. One location was in the lobby, a very significant space. This location should not be considered due to the impact on the lobby and the fact that this location would block the original doorway to the historic library. The second proposed elevator location would impact significant space on both levels, notably the lecture hall space on the second floor. Additional alternatives should be explored that would impact less significant spaces.

The study contained recommendations for seismic upgrades for a 475-year earthquake standard and for a 2475-year earthquake standard. The study concluded that upgrades for the 475-year standard appeared to be justified and that those for the 2475-year standard were less justified. Before implementing even the 475-year recommendations careful consideration should be given the value of undertaking any measures that negatively impact historic fabric given the relatively low level of seismic activity in the Valley.

For the 475-year earthquake standard, the study noted the following four areas of concern:

- High stress in un-reinforced masonry on the first floor in the transverse (north-south) direction.
- Vertical offset in the diaphragm at the lobby
- Lack of positive connections from the wood-framed canopy/addition to the main structure.
- Two un-reinforced stone masonry chimneys.

To address the first two issues, the study recommended installation of a concrete shear wall along the east wall of the lobby. Before considering this option, consideration should be given to potential future restoration efforts that might include restoring the original doorway from the lobby to

the north gallery. In correcting the lack of positive connection of the north porch roof structure, consideration should also be given to possible future restoration efforts. An effort should be made to conceal these connections so there is minimal visual impact in the event that the porch is restored to its original appearance. The study recommended the installation of external bracing for the two stone chimneys. This would have a negative impact on the historic appearance of the structure. Alternative measures should be considered, including taking no action considering the relative risks.

Historic American Building Survey Documentation (HABS)

The Yosemite Museum is a historically significant structure that retains much of its historic integrity. The building should be documented in its current condition prior to any future alterations. This documentation should include both photographs and drawings prepared to Historic American Building Survey (HABS) standards. Drawings can serve the dual purpose of documentation and providing working drawings to serve as a basis for future planning. These drawings can be prepared cost effectively by student interns supervised by the Park Historical Architect, potentially saving time and money when provided to consulting architects and engineers to serve as base drawings for future work on the structure.

Cultural Landscape Inventory

The outdoor exhibit area north of the Museum has always been an integral part of the Museum. A full assessment of that area is beyond the scope of this report. A Cultural Landscape Inventory should be prepared for the Yosemite Village including a thorough assessment and documentation of the outdoor exhibit area. This would provide critical information needed to guide proper treatment of the historic landscape as planning proceeds for both the future of the Museum and of the Village.

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Appendix A

The Secretary of the Interior's Standards for the Treatment of Historic Properties

The Secretary of the Interior's Standards for *Preservation*

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

The Secretary of the Interior's Standards for *Rehabilitation*

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Secretary of the Interior's Standards for *Restoration*

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.

2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

Appendix A

7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

10. Designs that were never executed historically will not be constructed.

3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.

5. A reconstruction will be clearly identified as a contemporary re-creation.

6. Designs that were never executed historically will not be constructed

The Secretary of the Interior's Standards for *Reconstruction*

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

Appendix B - Timeline

1915 Some displays, primarily Chief Ranger Townsley's mounted specimens, were displayed in the old administration building in the old village.

1919 Ansel Hall, at that time the "ranger in charge of information", began refining and expanding displays in the administration building.

1920 Original museum established in the former Jorgenson Studio building.

8/26/21 Hall met Chauncey Hamlin while hiking and discussed the Yosemite Museum.

5/23/22 Donation of valuable Mitchell collection of Indian baskets received increasing Hall's desire for a fireproof museum to house growing collections.

1922 Ansel Hall was named Park Naturalist. He had architect Herbert Maier prepare preliminary plans and a color perspective drawing for a museum building and began a fund raising campaign for the structure. \$7,000 was collected, including \$5,000 from Lora J. Knight of Santa Barbara.

8/4/23 The Yosemite Museum Association was established to handle fundraising for the museum. This was the first co-operating association established in the NPS system. It later became the Yosemite Natural History Association and is currently the Yosemite Association.

1923 (fall) Chauncey Hamlin of the American Association of Museums(AAM) arranged for Hall to accompany Hamlin's son on a tour of Europe studying museums. Hall gave the plans and perspective drawing of the proposed Yosemite Museum to Hamlin before his departure.

1924 Hamlin, inspired by the drawings, created the AAM Committee on Outdoor Education, and contacted Rockefeller Foundation regarding funding for museum building.

7/11/24 "The Laura Spelman Rockefeller Foundation appro-

riated July eleventh, seventy-five thousand five hundred dollars for construction, equipment and maintenance for a period of three years of museum building; fifty thousand for building, ten thousand for equipment and furnishing, ten thousand five hundred for personnel for three years, and five thousand for expenses of committee on museums. Committee will send Dr. H.C. Bumpus to park to study range of exhibits." (telegram to Supt. Lewis)

8/24 The Glacier Point Lookout was ordered by Bumpus as the first part of the museum project. Herbert Maier designed the structure and supervised its construction, which was completed in September. This was the first trailside museum in the NPS system.

9/24 Maier's original museum design was abandoned. He redesigned the building with input from Bumpus, Hall and the NPS Office of Landscape Design. Myron Hunt, architect of the recently constructed Administration Building, provided input through the Office of Landscape Design.

10/24 Bids were received and the construction contract was awarded to Gutleben Construction.

11/16/24 In a day of ceremonies, NPS Director Stephen Mather dedicated the new Administration Building, Ansel Hall laid the cornerstone of the museum and Postmaster of San Francisco laid cornerstone of Post Office. Photos of the ceremony show the museum foundation already in place.

12/24 Museum foundation completed in November, all reinforced concrete placed in December, including columns, floor beams and second floor slab. Framing of second story begun on December 31st.

1/25 Building completely enclosed except rock work at front entrance, a portion of fireplace at west end and glazing of doors and windows.

2/25 At end of month, completion of concrete floors, plastering, painting interior and exterior, and pointing of rock work are all that remain to be done.

Appendix B - Timeline

- 4/1/25 Museum construction completed, one month ahead of schedule.
- 4/14/25 Mather and Interior Secretary Work inspected museum with Hall, with the understanding that formal presentation from AAM to DOI would take place later in Washington.
- 5/6/25 Stage coach and other historic vehicles moved from the old museum to the exhibit space at the rear of the new museum.
- 11/21/25 Mr. & Mrs EA Oviatt, who donated funds for the museum fireplace, opened the museum library with a small party and initial fire. The library remained open from that point, while the museum exhibits were still being installed.
- 12/19/25 Superintendent's monthly report noted that "a considerable amount of shrubbery and a number of fairly good sized trees were planted during the month around the Administration Building and the Museum in accordance with the landscaping plan prepared by (National Park Service) Assistant Landscape Engineer (Thomas) Vint."
- 5/29/26 The Yosemite Museum officially opened to the public.
- 10/29/26 American Association of Museums formally turned over Museum building to the Department of the Interior.
- 1927-29 Bookcases were built for the library by Carpenter Jewett and Ranger JH Wegner, according to Superintendents reports. Library Tables built by Wm. Catt, a carpenter working at the Ahwahnee.
- 8/31 Marjorie Montgomery Ward donated \$4,000 to start a museum garden behind museum. The work was eventually carried out in part by Civilian Conservation Corps.
- 11/31 Museum heat system installed.
- 3/32 Work begun on museum garden, including slate walks and piping for "an apparently natural spring" according to Superintendents monthly reports.
- 5/32 "The Indian Village in back of the museum was improved during the month by the erection of a second o'chum and the construction of a second chuck'a by Maggie Howard. The building of these new Indian structures and the presence of Maggie Howard since May 27 has proven to be a very attractive feature to our visitors" (Superintendent's monthly reports).
- 1942 (spring) The open roofed courtyard at the east end of the building was converted to interior space by the installation of a roof and the addition of windows.
- 10/52 Rotted out log timbers of the back porch of the museum were replaced and the roof was replaced with split pine shakes.
- 1955 Measured drawings of the building were completed, showing little change from the original plan with the exception of the enclosure of the east end courtyard. The rear porch is shown as an open porch.
- 1957 Comfort station built just east of museum.
- 1966 Museum exhibit function ended when new Visitor Center opened. The building was renamed the Valley District Building.
- 1967 Building converted to office space at a cost of \$68,530. New functions included space for rangers and the Magistrates office. The original entrance at the west end was closed at this time and the window at east end of the front facade was converted to a doorway.
- 1973 Roundhouse built in Indian Village behind museum.
- 8/76 Part of the building's exhibit function was restored when the Indian Cultural Exhibit opened in the front portion

of the first floor of museum building. The entrance was at the east end of the space.

1977 Memo to the Superintendent from the Western Region Director authorized staining four year old shake roof and staining “exterior shake walls with semitransparent stain to match Administration Building”.

1982 Front windows of the former library space blocked to facilitate use of library as storage.

1986 The Magistrate’s Office moved out and the back section of the first floor was converted to gallery space, funded by the Yosemite Fund. The doorway from the lobby to the Indian Cultural Exhibit space was reopened.

1991 Retractable ladder type fire escape installed at west end of building, rear shed roof reroofed with sugar pine shake with 10” exposure

1991 Original entrance and lobby remodeled, funded by Yosemite Fund.

1995 Library wing reroofed with redwood shakes, old roofing stripped and verge boards on gable and fascia replaced, epoxy repairs to west outlookers, replacement of roof spandrel log at the north porch entrance by preservation crew

Stockton Record 5 / 1 / 27

The Yosemite Museum

By Carl P. Russell, Park Naturalist

A Card Index to the Yosemite Out-of-Doors

So many requests for literature on the Yosemite Museum are received that it seems advisable to make this brief description of its work and exhibits available until such time as a booklet on this subject may be distributed. The building is a gift to the National Park Service from the American Association of Museums, which organization procured building funds from The Laura Spelman Rockefeller Memorial. Since May, 1926, the exhibit rooms have been open to the public and during the busy year that has elapsed all curatorial energy has been directed toward completing unfinished exhibits and serving the ever-growing number of visitors. With the completion of exhibit plans it will soon be possible to prepare the needed pamphlet containing detailed information on the materials possessed and displayed. The Yosemite Museum is an important part of the "New Yosemite Village," located near the foot of the warm north wall of the Yosemite gorge. From a point on the "rim" of that wall, just slightly west of the museum, Yosemite Fall plunges in its roaring descent to the Valley floor. In the same north wall at a point just east of the museum is a deep notch known as "Indian Canyon." It served as a means of entrance and exit to Yosemite before the days of white men's trails. No trail has been built in it, and it is untraveled except by a few who enjoy unusual climbs.

A Magnificent Setting

The museum fronts upon the main thoroughfare extending east and west in Yosemite Valley. In front of it, but set-off to the west sufficiently to give unobstructed approach, is the stone-faced Administration building. The museum faces

south; the Administration faces east. Directly opposite the museum and facing it is the Officers and Rangers' clubhouse. This last building is located on the opposite side of the road and is sufficiently removed from the others to give no feeling of crowding. Some rods to the east of the museum, and facing south also, is the studio and auditorium of the camera artist, A.C. Pillsbury. Immediately in front of all of these buildings is a large, open plaza offering good parking space for the hordes of automobiles that visit us.

The base of the south wall of Yosemite Valley is less than half a mile from the museum. On its "rim" more than 3000 feet above is Glacier Point, from where the much advertised "fire fall" pours each evening. Sentinel Rock, another of the well known Yosemite monuments of the south wall, is within plain view from the museum. To the east the Half Dome dominates everything.

The first floor of the museum is constructed of concrete faced with rock. In building, care was given to leaving undisturbed the lichens and moss growing upon these cobble stones and boulders. The second floor is of frame construction and the roof and walls are covered with shakes. Between the upper and lower floor is a concrete slab which assures the absolute fire-proof quality of the lower exhibit rooms. Above is a spacious attic.

A nine foot cross-section of one of Yosemite's sequoias mounted at the front entrance lends unique character to the Interesting lines of the building.

The main entrance opens into a foyer in which are exhibited topographic and bas relief maps, and many park photographs.

Here, too, is the attendant's desk and show case for display of sales publications produced by the Government. The main stairway to the upper floor is in this room, and a balcony, upon which are display cases containing insects, overlooks this room.

Two birds, the Water ouzel and the Western tanager, about which so many questions are asked, are given prominence in the foyer. Two small habitat groups portray something of the family life of these birds.

The Museum Library

To the left of the foyer is the library. This spacious room is naturally lighted by large windows which give splendid views of the south wall of the Valley. A beautiful stone fireplace, in which has been built a historic picture of the Wawona Big Tree, occupies most of this wall opposite the entrance.

Double swinging doors open from the library into the Mather library. Here are more sequoia bookshelves upon which will rest reference volumes to which anyone interested may have access. Books for the general collection and historical and scientific works for the Mather collection are steadily being received from friends of the National Park Service. About 1000 volumes are now the property of the museum and at present the Yosemite branch of the Mariposa county library is also housed in our general library room.

The Geology Rooms

As the visitor enters the foyer, unless he is on library business bent, naturally turns to the right to enter the inviting doorway of the geology room. Here a series of nine-foot models awaits his study. The first one of these portrays the method of uplift of the Sierra Nevada. The second demonstrates the extent of ancient glaciers over Yosemite National Park. Next is a detailed model of Yosemite Valley and its immediate surroundings, showing the condition 5000 years ago just after the ice retreated from the Valley proper. Last in the series is a very accurate model of Yosemite Valley as it is today. Upon it, all roads, trails, streams and other details are accurately shown, and visitors make splendid use of it in planning their trail trips. Behind each one of these models is a large explanatory label in big type. The geological history of Yosemite is clearly told the models and explanations, and it is gratifying to find many visitors carefully studying the entire story. Not a few use

notebook and pencil. Frequently, each day, one of the naturalists in charge gives twenty or twenty-five minute talks to fifty or sixty visitors (all that can gather before the models) in the geology room. Dr. F.E. Matthes of the U.S. Geological Survey, of course, is always given credit for having provided the data from which the models and the story are prepared. On the wall opposite the models are exhibits of rock specimens in which Dr. Matthes read at least part of the story. Some of these are exhibited on hand trays that permit of specimens being touched by visitors. Others are arranged in five plate glass cases. All specimens are fully labeled. On the wall above these exhibits are some of the Mode Yosemite camera studies.

The Natural History Exhibits

Visitors continue from the geology room to the natural to the history exhibits. They come first to a habitat group portraying a contact between coyote and skunk. Space in the Yosemite Museum will not be given to more habitat groups. Most of our large animals may be seen in life in the great museum of the Yosemite Out-of-Doors. This coyote group, showing animals not often seen in life, was presented to us by Gus Nordfuiist, taxidermist of Oakland, California. Opposite the coyote exhibit is a hand tray upon which are exhibited skulls of large Yosemite mammals, important among these is an elk skull with antlers embedded in the large trunk of a madrone tree and the skulls of two mule deer, the antlers of which are inextricably interlocked.

The Yosemite Life Zone Room

The next room is the Yosemite Life Zone room. In it are five cases 9x6x5 feet containing plant, xxxx* mammal indicators for xxxx* the life zone of the park. On the wall opposite the cases is a large diagram showing relation of the zones. I believe that such emphasis placed upon the story of the distribution of life in a given area has not been attempted in other museums. Yosemite is especially qualified to present such a story, for within the park one may pass through the same life changes encountered in traveling from Southern California to Northern Alaska. The zones included are the Upper Sonoran,

Appendix C

Transition, Canadian, Hudsonian and the Arctic Alpine. About 30 bird and mammal specimens are shown in each case, and transparent photographs about the edge of each supply what cannot be shown in the exhibit proper.

The Indian Room

From the Life Zone room visitors pass into the Indian room. Much interest is always shown in the relics pertaining to the savages from whom this valley was wrested. About \$50,000 worth of rare baskets of local origin are included in the exhibits displayed here. Material pertaining to the origin, distribution, dwellings, food and food preparation, implements and weapons, custom and ceremonies occupies half of the room. Basketry occupies the other half.

The History Room

The History Room tells the story of the white man's influence on Yosemite from the time of early Spanish exploration west of the park, through the trans-Sierra exploration, by Yankee trappers, gold excitement in the canyons a few miles below Yosemite, Indian troubles and discovery of Yosemite by irate miners, early mining in the Sierra summit region, early tourist travel and development of Yosemite, and a concise history of administration to date. This is the room in which more time is spent by visitors than any other. It is also the room upon which it was necessary to devote much study, for Yosemite history had been worked up, in detail, by no one. Three months of very long days were given to writing history labels alone. By the way, every article in the museum is labeled with a standard 5 x 4 inch printed label. About 40 cents each was expended for the printing of these small labels.

The outstanding possession of the museum is a collection of pencil drawings made by Thomas Ayres, an artist, who accompanied the first party of sightseers in Yosemite in 1855. The priceless drawings are the gift of Mrs. Ernest Bowditch, Mrs. C. W. Hubbard and Mrs. A. H. Eustis, all of Massachusetts. The pictures, ten originals and one lithograph, are exhibited in the History room and in the library.

The Wildflower Exhibit

From the History room, a rear door exits visitors to a covered porch upon which is a wildflower exhibit stand and old stage coaches. Live boxes containing reptiles are placed here also, in the summer. We are proud of our scheme for showing fresh cut flowers. Our metal stand is equipped with troughs through which fresh water flows constantly. The cut ends of the stems are bathed in this and the specimens remain fresh and attractive for a surprisingly long time. Metal holders contain neatly printed labels for each specimen.

In the back yard is a typical Yosemite Indian dwelling built of cedar bark. Beside it is a granary for acorns, upon which Yosemite Indians subsisted largely. There is also a great granite mortar pitted with holes in which acorns were ground. This ancient grist mill has been in place here for untold centuries and is proof that the Yosemite Museum stands upon the site of an ancient Indian village.

The Tree Room

When visitors have been conducted to the back porch, it is possible for them to return to the foyer through a rear entrance. A neat sign at the foot of the broad stairway invites them to view the tree and flower exhibits on the floor above. The tree room contains wood, bark, foliage and fruit specimens of common Yosemite trees and shrubs. A central case is devoted to telling something of the wonderful story of the Sequoia gigantea. Insect enemies of trees and parasite plants that prey upon them are also given much space. Most of the splendid Mode Wineman pictures are here exhibited.

In winter, of course, fresh flower specimens do not exist. Many pressed flowers displayed in the Riker mounds are exhibited in the flower room that adjoins the tree room. This room also serves as lecture room and laboratory for the Yosemite School of Field Natural History, which school each summer trains twenty teachers.

At the end of the building opposite the flower room is the club-room of the Yosemite Natural History Association. Here local organizations such as the Masons, American Legion, and Boy Scouts hold regular meetings. In it are exhibited numerous of Yosemite pioneers which could not be hung in the History room.

The Park Naturalist's Office

On the north side of the hall leading to the club-room is Caretaker Cellby's living quarters. Adjoining his room is a shower room and lavatory. On the south side of the hall is the park naturalist's office. It is equipped with proper furniture and filing systems. Two large cabinets containing neat reprint holders care for the thousands of technical publications that are available to staff members and students. Adjoining the park naturalist's office and accessible from the hall, of course, is the nature guide and secretary's office. Three desks here provide facilities for staff members who do office work. Here, too, are the files of lantern slides and back correspondence. The stationery room and an information desk are also in this office.

A splendidly equipped laboratory, in which all work on exhibits is done, adjoins the nature guide office. We have been unfortunate (sic) in acquiring an elaborate equipment of tools, reagents, and materials of all kinds. Cases from the old museum, from which the glass has been removed, and replaced with lightweight panels, provided good cabinets for this room.

Next to the work room is the printing shop. A good assortment of type and all other necessary appurtenances for the printing of labels, pamphlets and publications is available here. Here is published our monthly "Yosemite Nature Notes", the expenses of production of which is met by the Yosemite Natural History Association. A 10x15 motor-driven press is owned by the museum, but the expense incident to operating this little printing plant cannot be met by the National Park Service.

A small dark room, well equipped with enlarging camera and other paraphernalia, makes it possible to do the necessary copying, enlarging, etc., incident to making

museum exhibits as well as general photographic work. The museum possesses a splendid naturalist's Graphflex and two 5x7 view cameras.

Across the hall from the work rooms are public lavatories and restrooms.

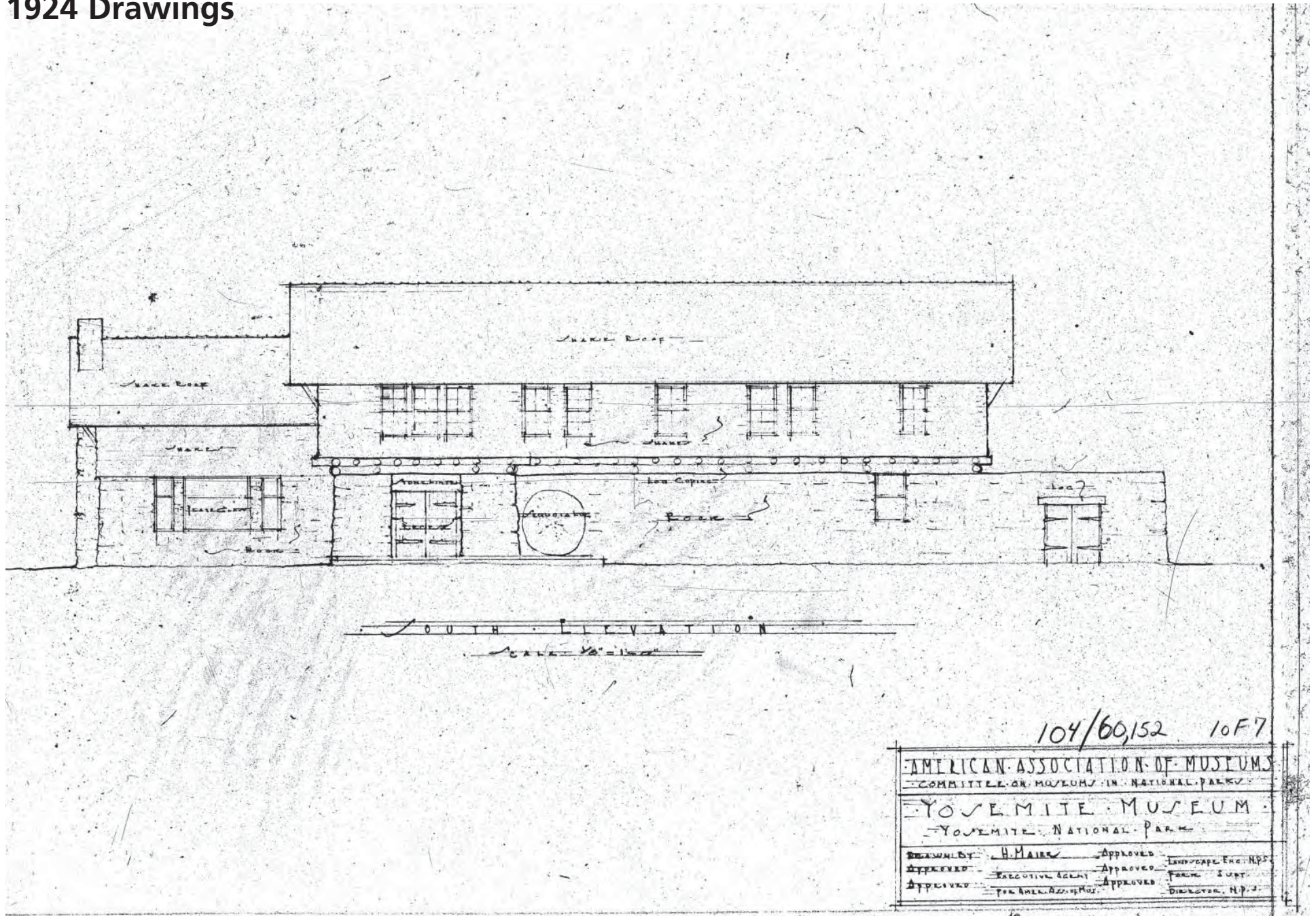
The museum plan provided for a hot water heating system. However, the funds procured by the American Association of Museum were insufficient to finish all exhibit rooms and exhibits as well as install the electric units and radiators of the proposed heating system. The auxiliary wood heater is made use of, and hot water is circulated through the pipes installed but radiators are lacking except in a few rooms. Experience has demonstrated that the lower exhibit rooms may be kept sufficiently warm without radiators, but the upper offices and work rooms need water heated to a higher degree than the auxiliary heater is capable of providing.

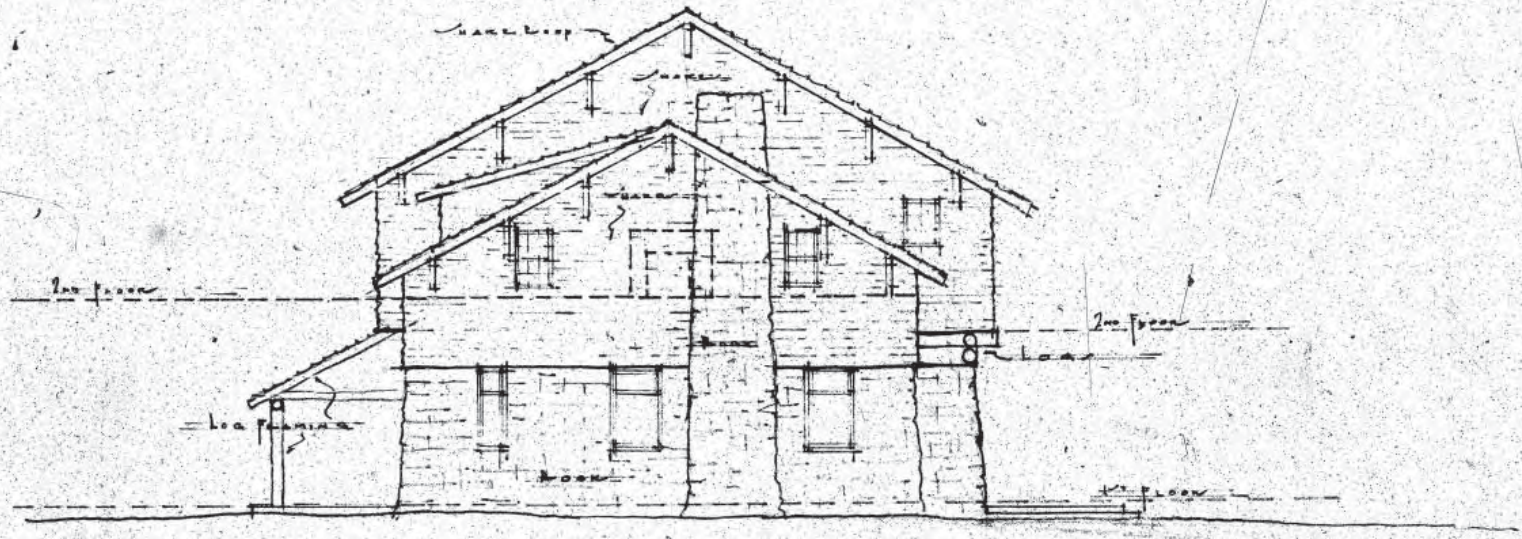
The Center of Educational Work

The museum is naturally the center upon which the educational work of the park revolves. Field trips, evening lectures at resorts and prescribed course work for the field school students, reach 75,000 individuals each summer. Nine naturalists make up the summer staff, and beginning July 1, 1927, a full-time museum assistant will be employed.

About 150,000 people visited the museum during the twelve months just past. More may be expected in the coming years. Each summer about 12,000 visitors are entertained at the Glacier Point branch museum. In addition to the multitude served by museum work, some 75,000 individuals are reached by the various activities of the Nature Guide Service. In one way or another contact is made with nearly every park visitor.

Appendix D 1924 Drawings





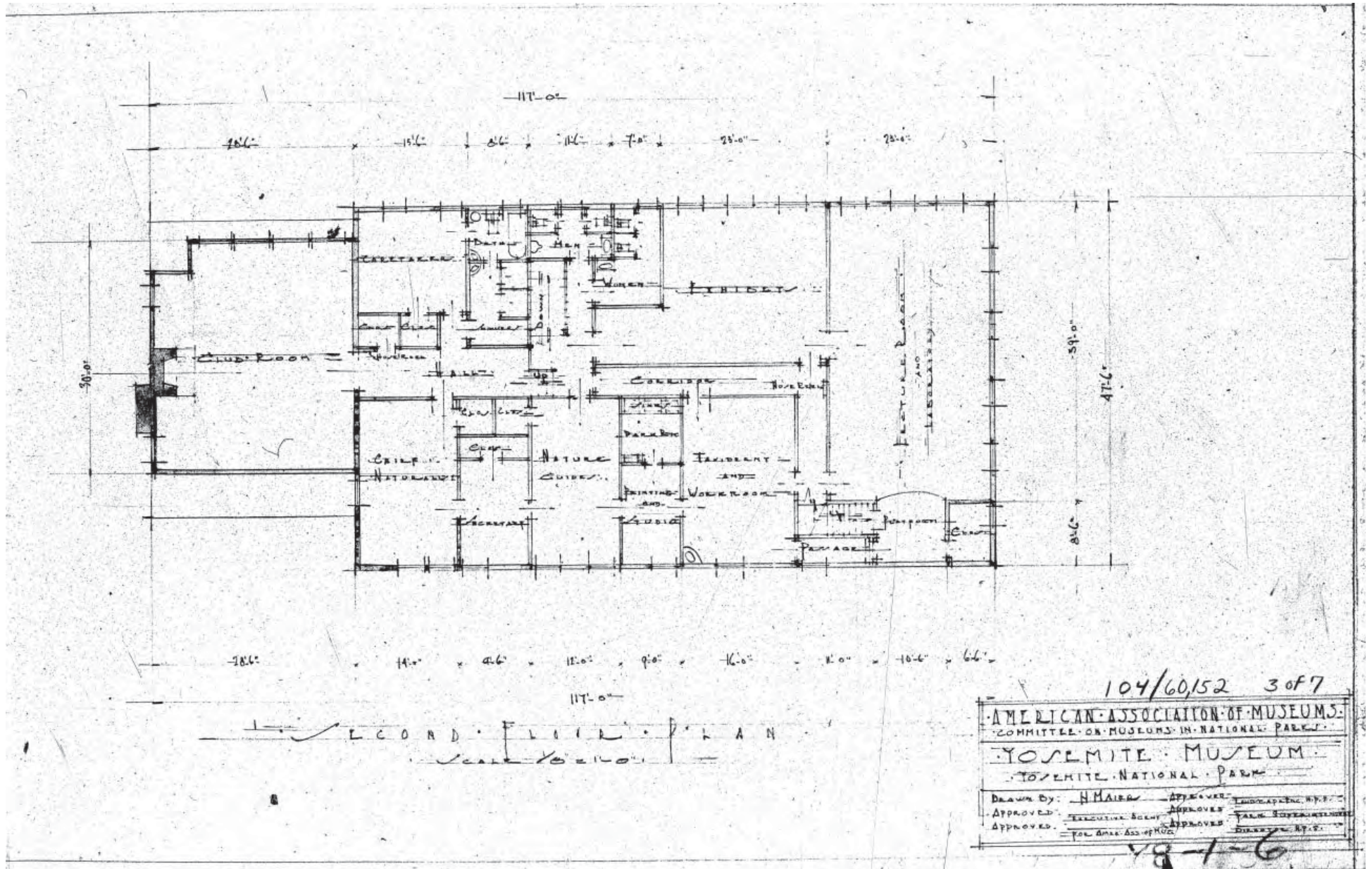
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SCALE 1/8" = 1'-0"

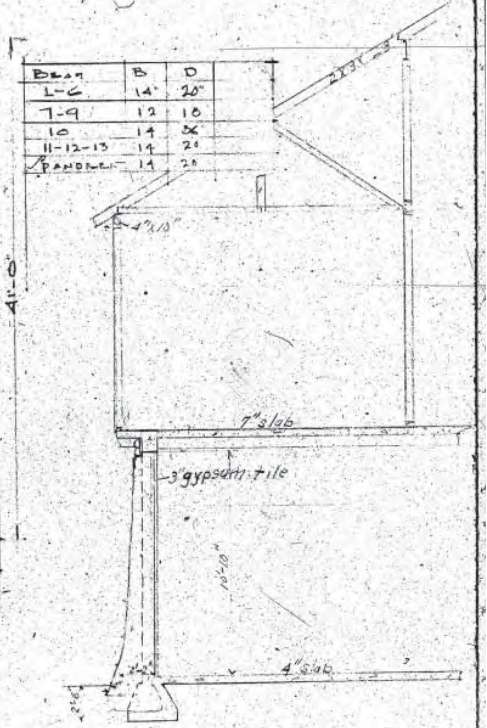
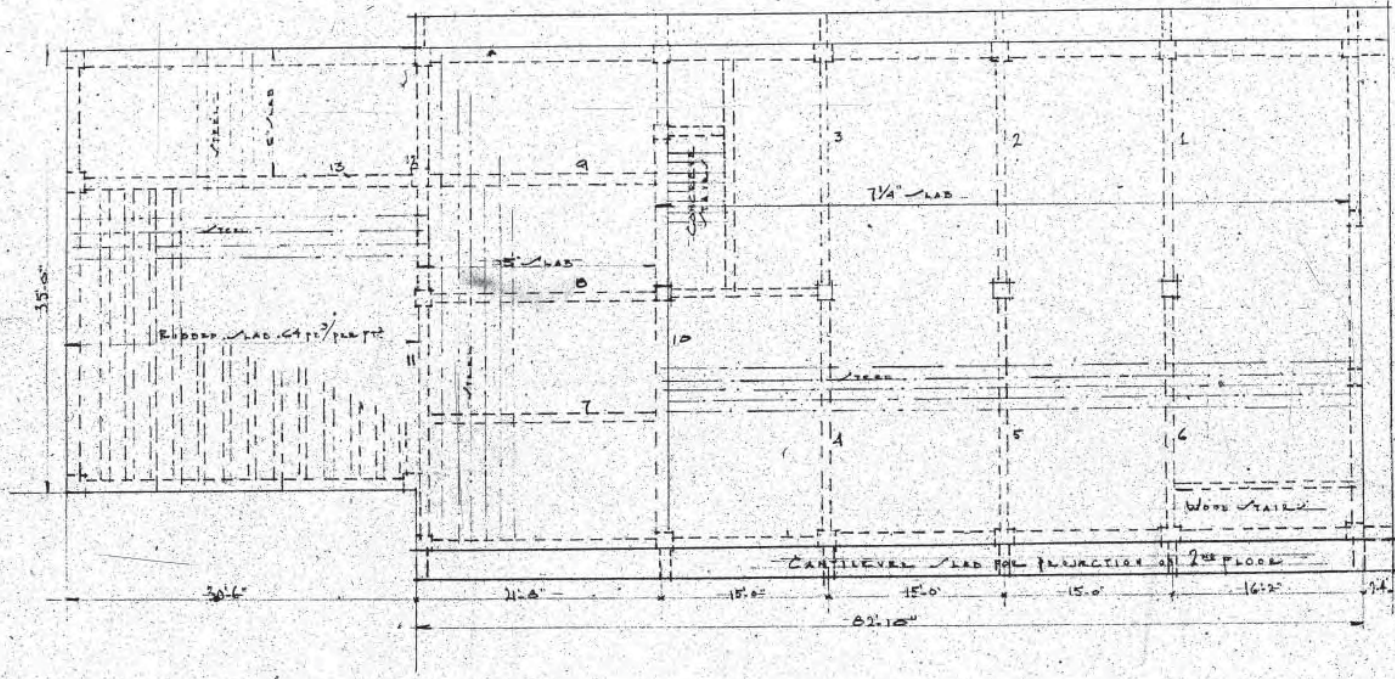
104/60,152 2 of 7

AMERICAN ASSOCIATION OF MUSEUMS			
COMMITTEE ON MUSEUMS IN NATIONAL PARKS			
YOSEMITE MUSEUM			
YOSEMITE NATIONAL PARK			
DRAWN BY:	H. MAIER	APPROVED:	LANDSCAPE ENG. N.P.S.
APPROVED:	EXECUTIVE AGENT	APPROVED:	PARK SUPT.
APPROVED:	FOR AMER. ASS. OF MUS.	APPROVED:	DIRECTOR N.P.S.

Y-1-6

Appendix D 1924 Drawings





Beam	B	D
L-6	14'	20'
L-9	12'	10'
L-10	14'	8'
H-12-13	14'	24'
Paneling	14'	28'

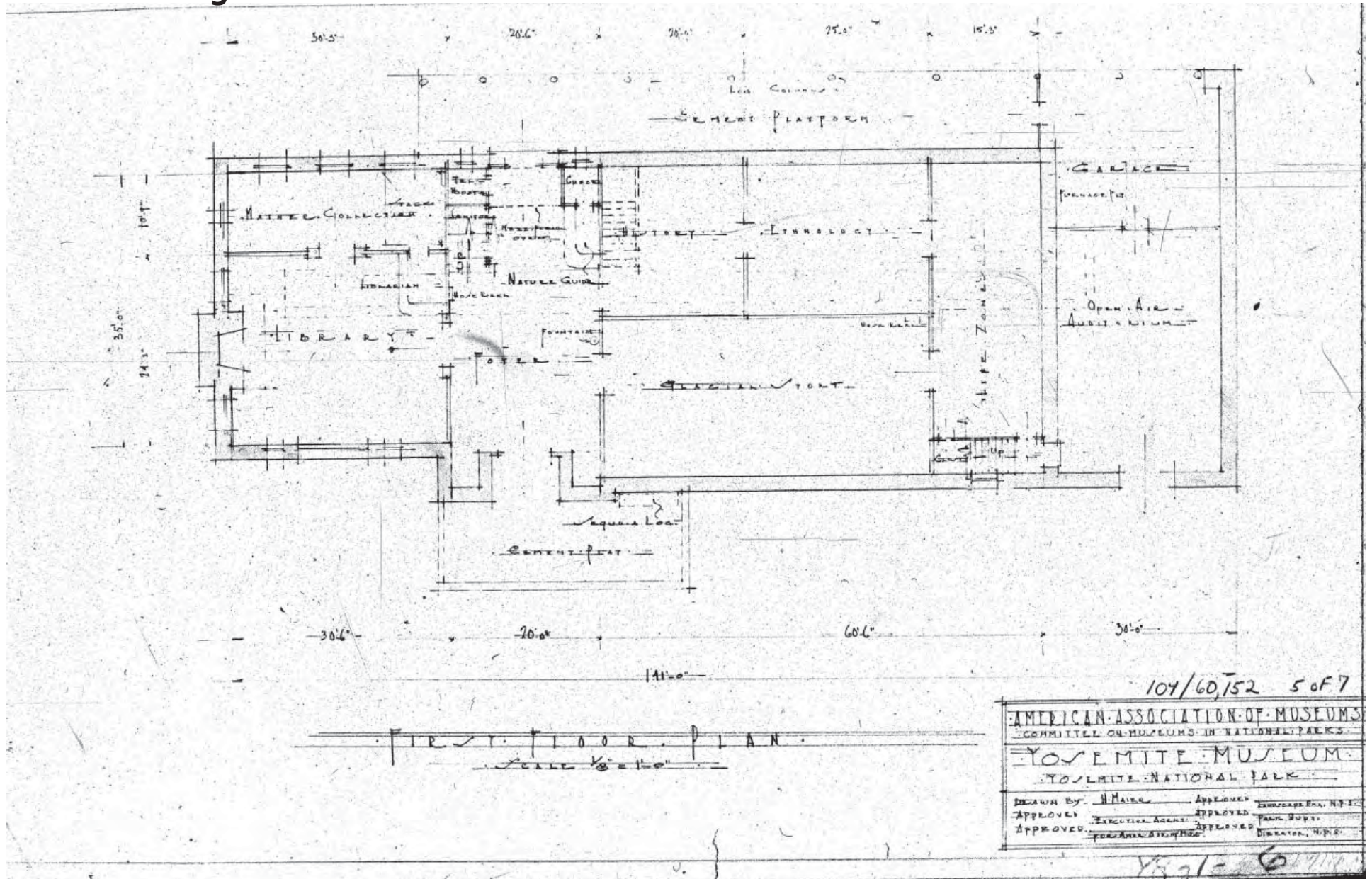
SECOND FLOOR FRAMING PLAN
 Scale 1/8" = 1'-0"

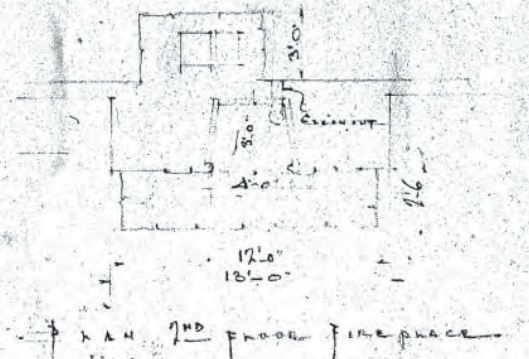
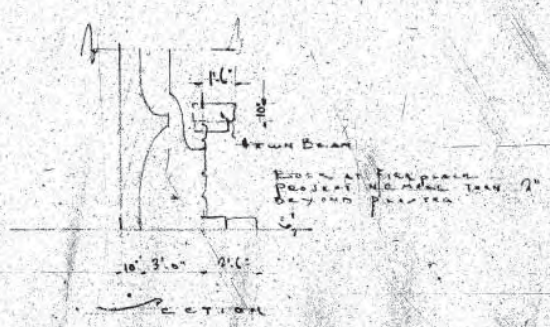
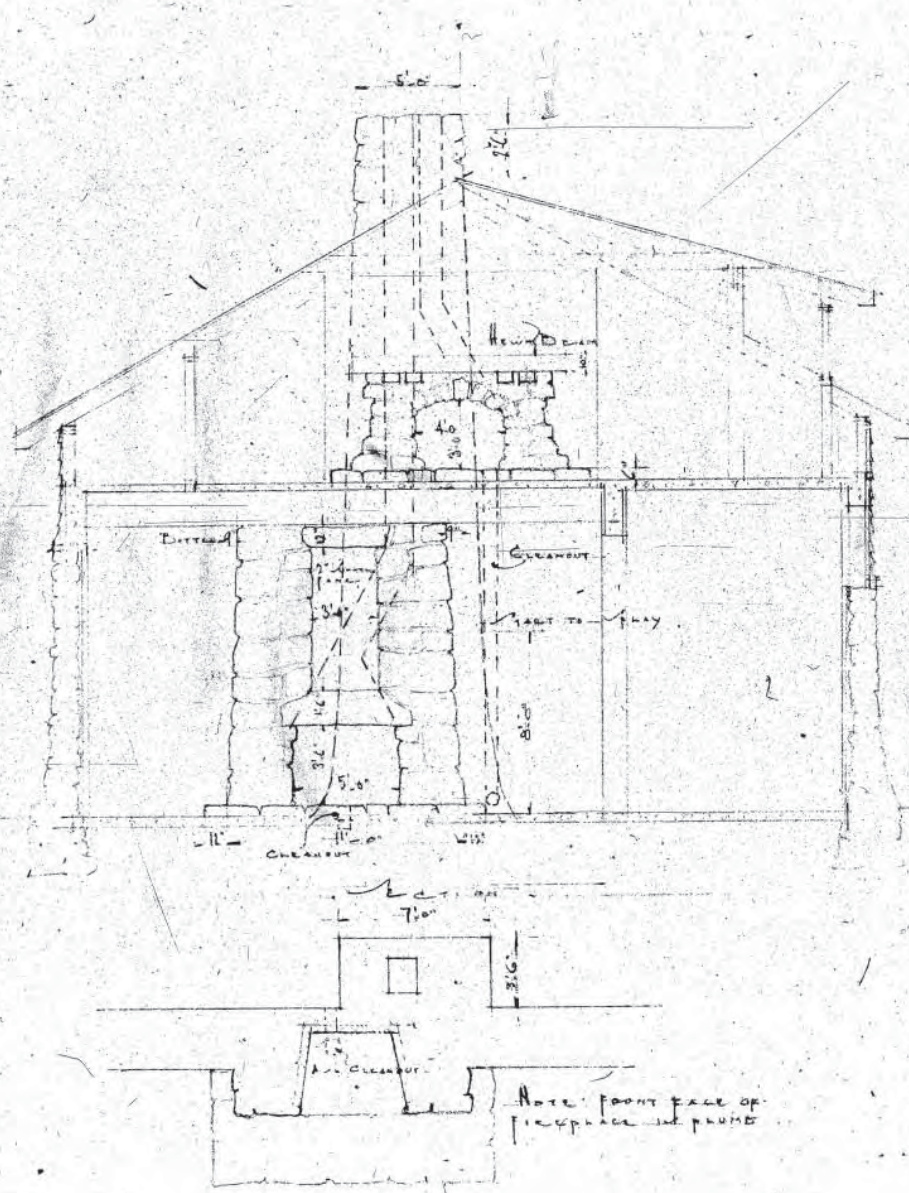
Y8-1-6

104/60,152 - 40F7

AMERICAN ASSOCIATION OF MUSEUMS		
COMMITTEE ON MUSEUMS IN NATIONAL PARKS		
YOSEMITE MUSEUM		
YOSEMITE NATIONAL PARK		
DRAWN BY: H. M. A. L. S.	APPROVED:	CONSTRUCTION N. P. S.
APPROVED: EXECUTIVE AGENT	APPROVED:	PAUSE SUPP.
APPROVED: FOR ARCH. ADAPT. MUS.	APPROVED:	DIRECTOR N. P. S.

Appendix D 1924 Drawings

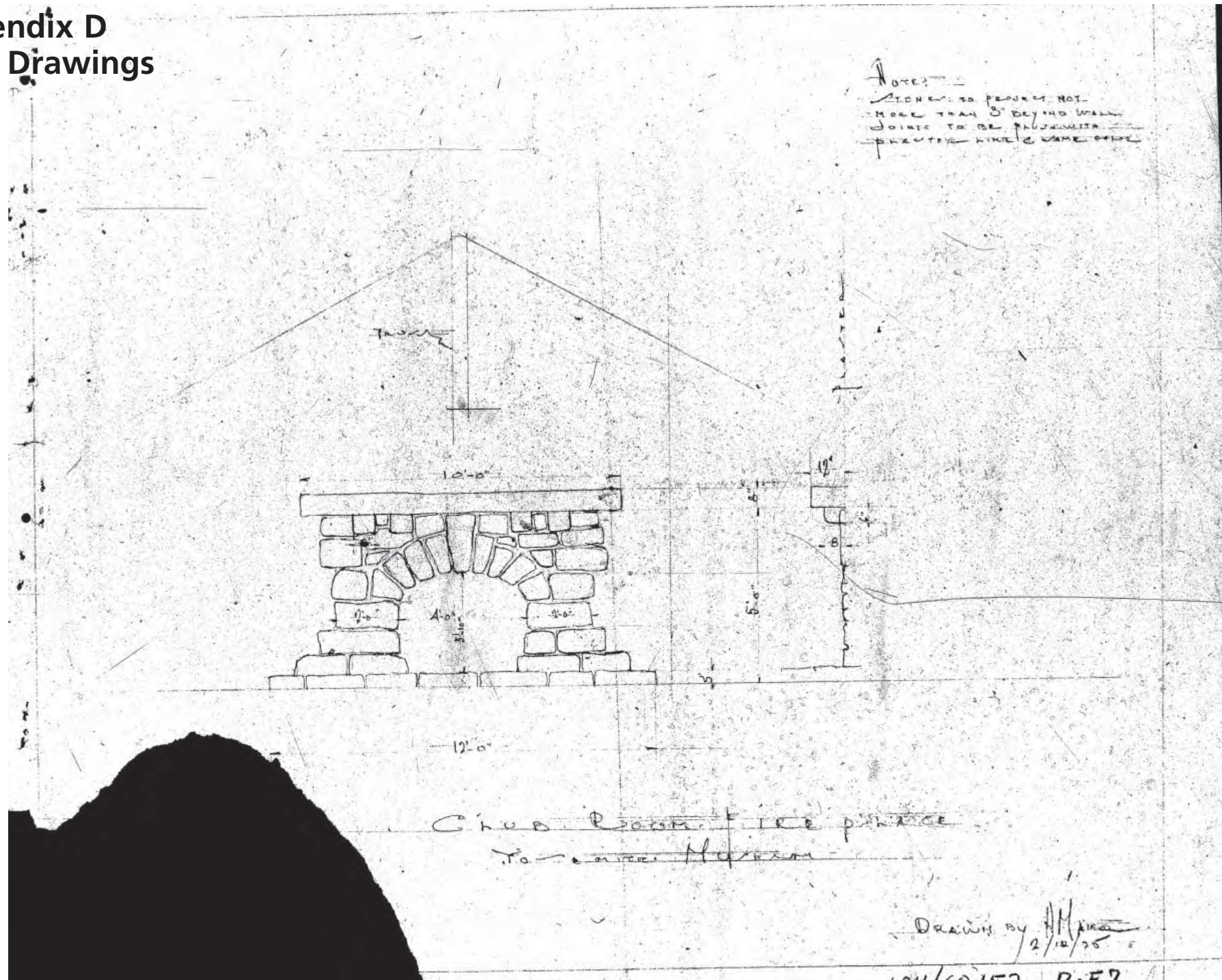




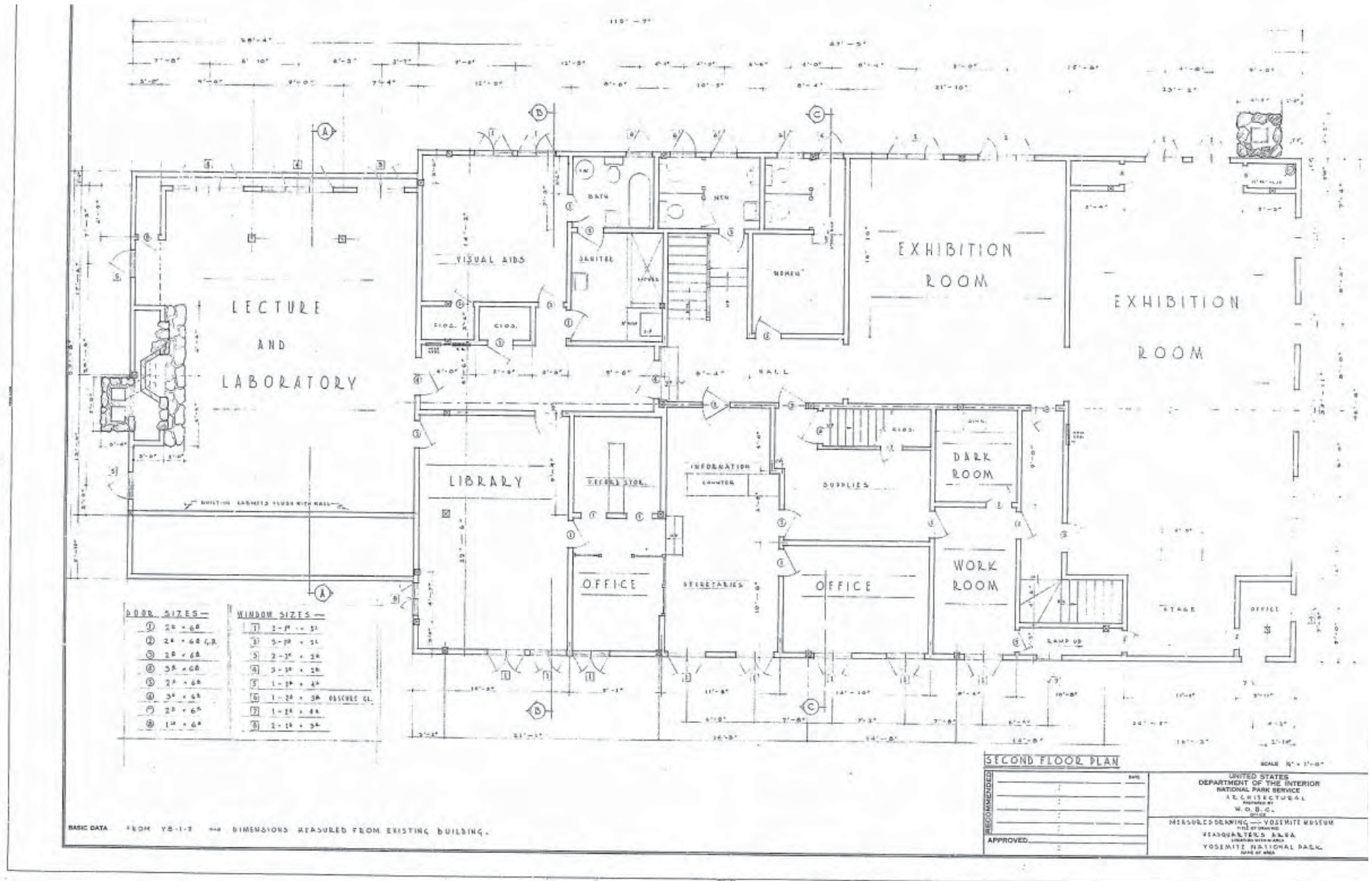
1st PROPOSE FIRE PLACE
 DETAILS OF
 CHIMNEY & FIRE PLACE
 TOLSON MUSEUM
 DEC 10, 24
 DRAWN BY H. MAINE

104/60,152 60F7

Appendix D 1924 Drawings



Appendix D 1955 Measured Drawings



Appendix D 1955 Measured Drawings



ORIENTATION
REVIEWED
OPERATIONS
REGION

WASHINGTON

INTER-
REGION

WASHINGTON

COOP. ACTV.
REGION

WASHINGTON

DES. ACQST.
STERN

E.
L.A. WASHINGTON

E.
L.A.

OTHER

PREPARED

REVISOR

DATE

SCALE

DATE

DATE

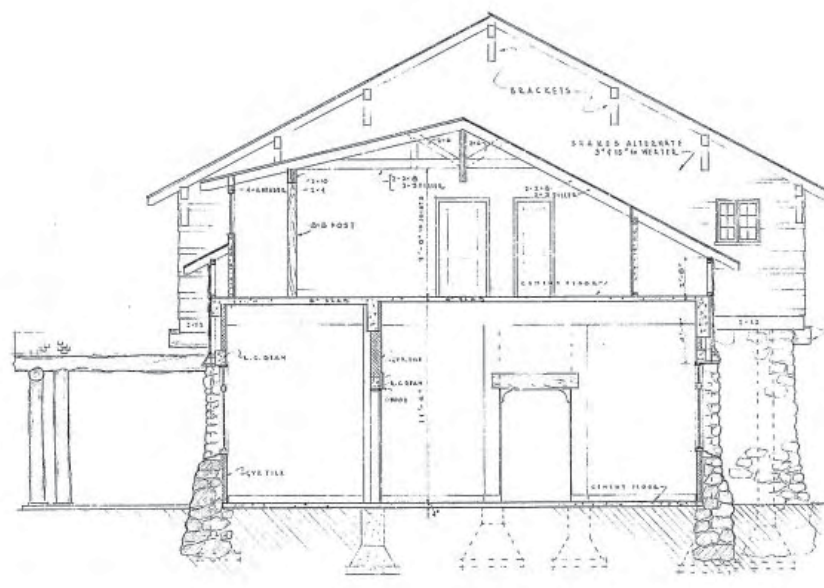
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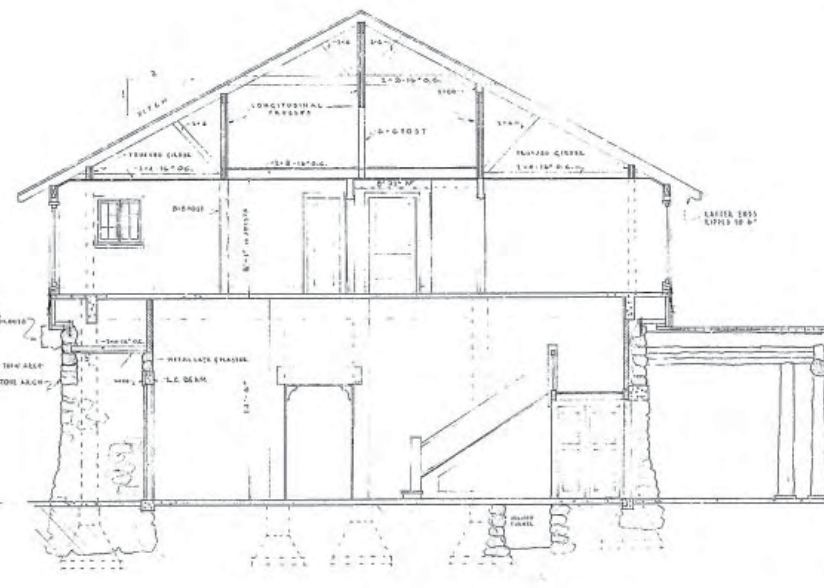
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SECTION A-A

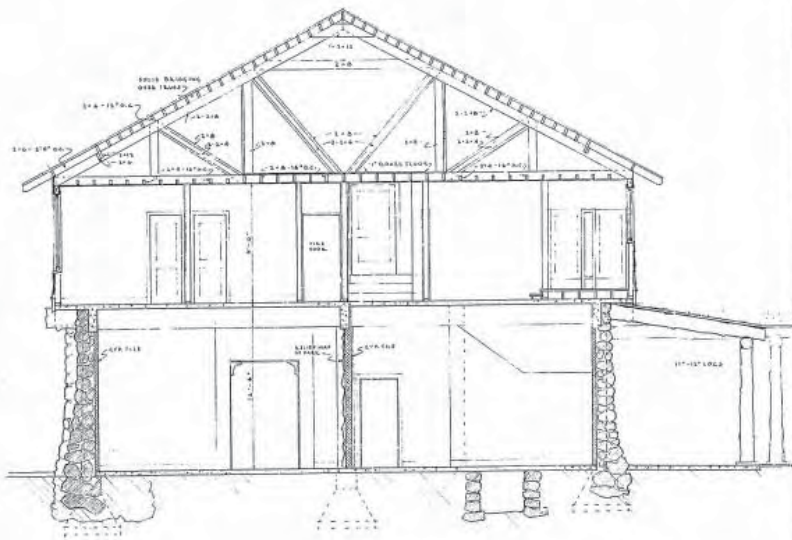


SECTION B-B

SCALE = 1/4" = 1'-0"

BASIC DATA

RECOMMENDED	DATE	UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE ARCHITECTURAL DESIGNED BY W. D. B. S. SCALE	REGION 1 0 20 S. TOP BAND 2 OF 4 DRAWING NO. 87-1705 5510 DATE 7-28
	APPROVED		



SECTION C-C

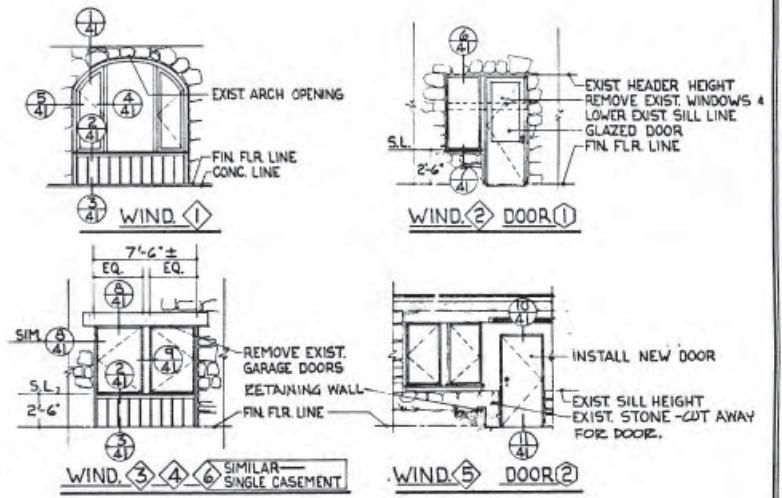
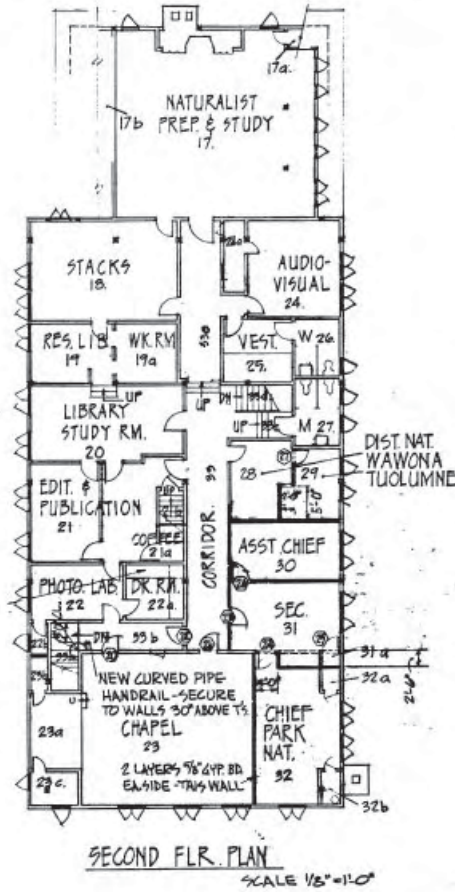
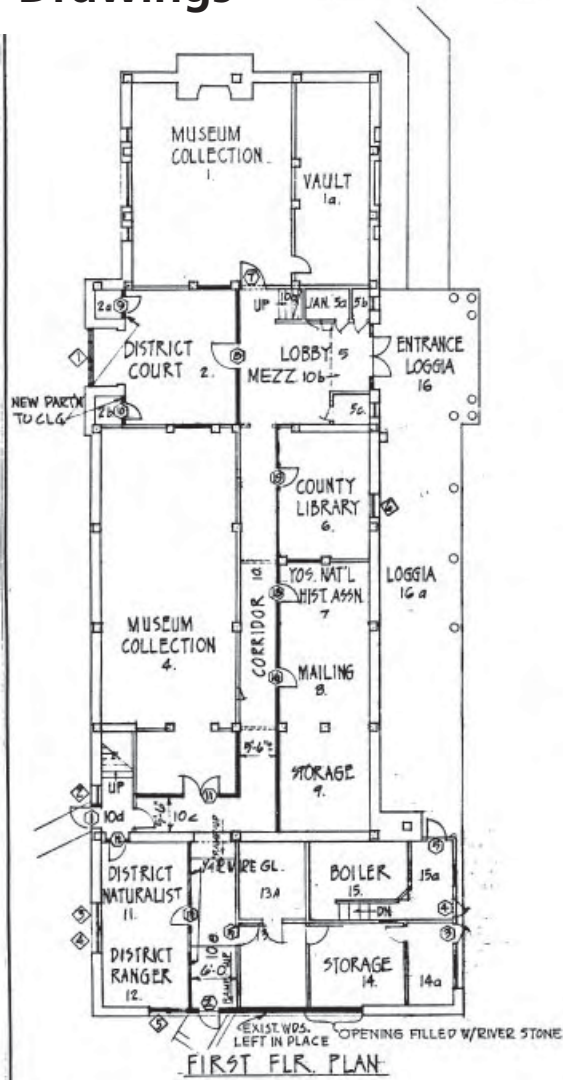
SCALE - 1/4" = 1'-0"

BASIC DATA

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			SECTION	
			SECTION C-C	
			MILLER BLADING-YOSTHITTE MUSEUM	DRAWN BY
			HEADQUARTERS AREA	63-102
			ROOSEVELT NATIONAL PARK	SCALE
			WASHINGTON STATE	DATE 7-1-52

ORIENTATION	
REVIEWED	
OPERATIONS REGION	
WASHINGTON	
INTERIOR REGION	
WASHINGTON	
COOP. ACTY REGION	
WASHINGTON	
DESIGNER	DESIGNER
STERN	
L.A. WASHINGTON	
L.A.	
OTHER	
PREPARED	
DESIGNED	
DRAWN	
REVISOR	
DATE	

Appendix D 1967 Drawings



SEE SHEET 41 FOR REFLECTED CEILING PLAN, & SHEET 42 FOR FINISH & DOOR SCHEDULES

SPENCER, LEE & BUSSE - ARCHITECTS
 333 MARKET ST. SAN FRANCISCO, CALIFORNIA

1/4" = 1'-0"
 1/8" = 1'-0"

PLANS-PARK SERVICE OFFICES

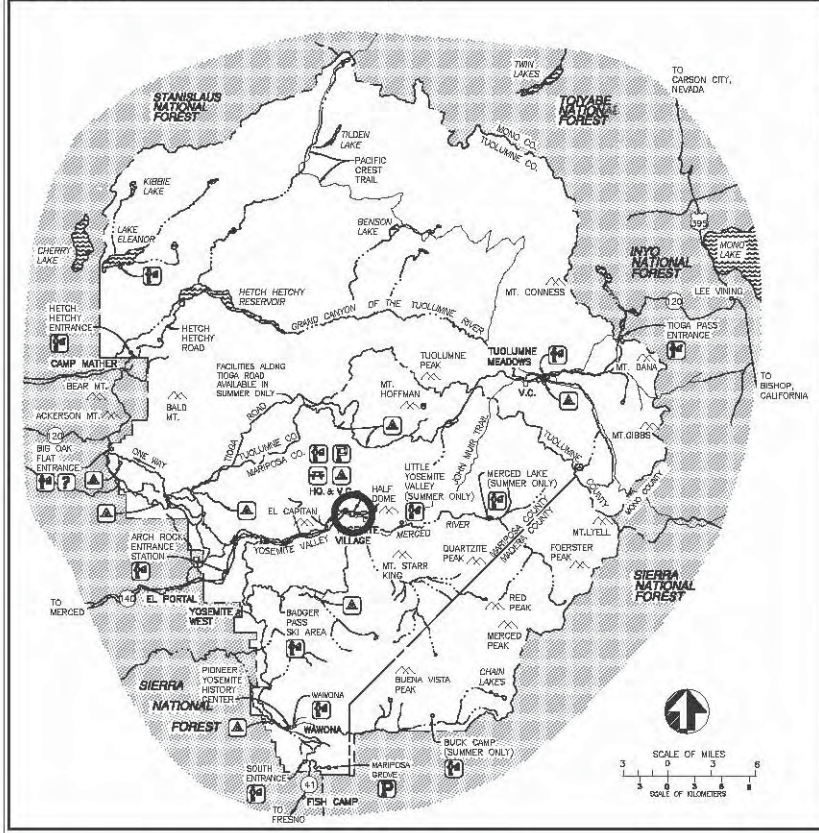
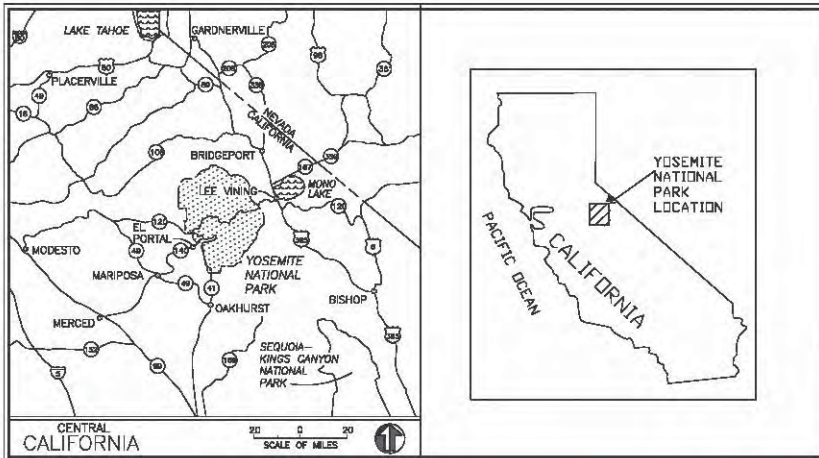
DATE	
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DATE INITIAL	
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DATE INITIAL	

UNITED STATES
 DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE
 DIVISION OF ARCHITECTURE, WOOD
 VISITOR CENTER
 VALLEY DISTRICT
 YOSEMITE NATIONAL PARK, MARIPOSA COUNTY, CALIF.

WESTERN
 FOR THE PART
 OF SHEET 41
 SHEET 42
 DRAWING NO.
 42-20
 WOODRAY 45

AS CONSTRUCTED DRAWING 9

Appendix D 2008 HABS Drawings



SITE PLAN
1/16" = 1'-0" 1:192

0 5 10 20 30 40 50
FEET
1/16" = 1'-0"

0 5 10 15
METERS
1:192

LEGEND

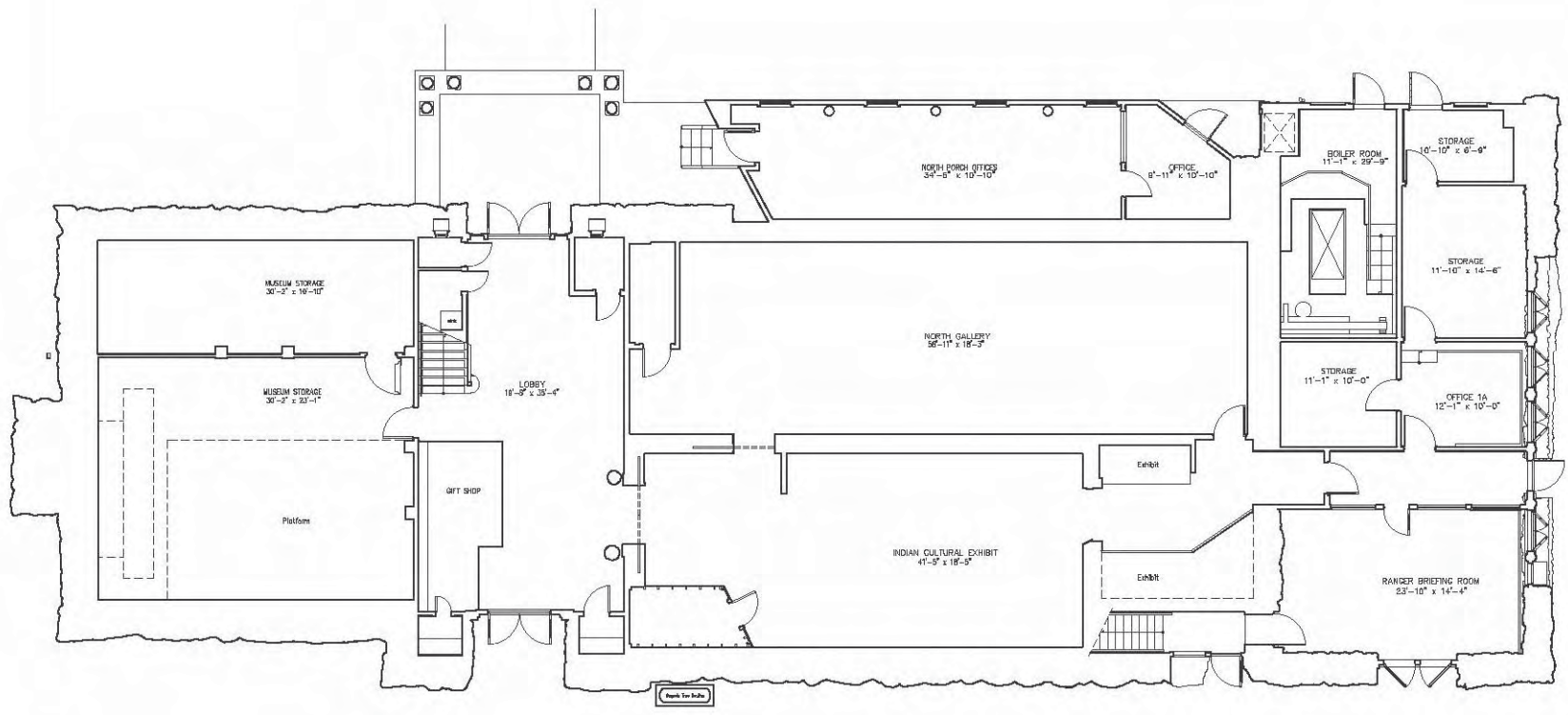
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---	STATE LINE	HQ.	PARK HEADQUARTERS
---	COUNTY LINE	R	RANGER STATION
---	PAVED ROAD	I	INFORMATION CENTER
---	TRAIL	P	PARKING
---	RIVER OR CREEK	PA	PICNIC AREA
		CA	CAMPGROUND

DRAWN BY: LAURA BURGEARDT & ASHLEY GRADICH
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

YOSEMITE MUSEUM
YOSEMITE NATIONAL PARK
CALIFORNIA

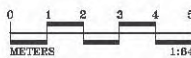
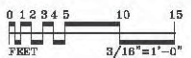
HISTORIC AMERICAN BUILDINGS SURVEY
CA-2808
SHEET 1 OF 8 SHEETS

Appendix D 2008 HABS Drawings

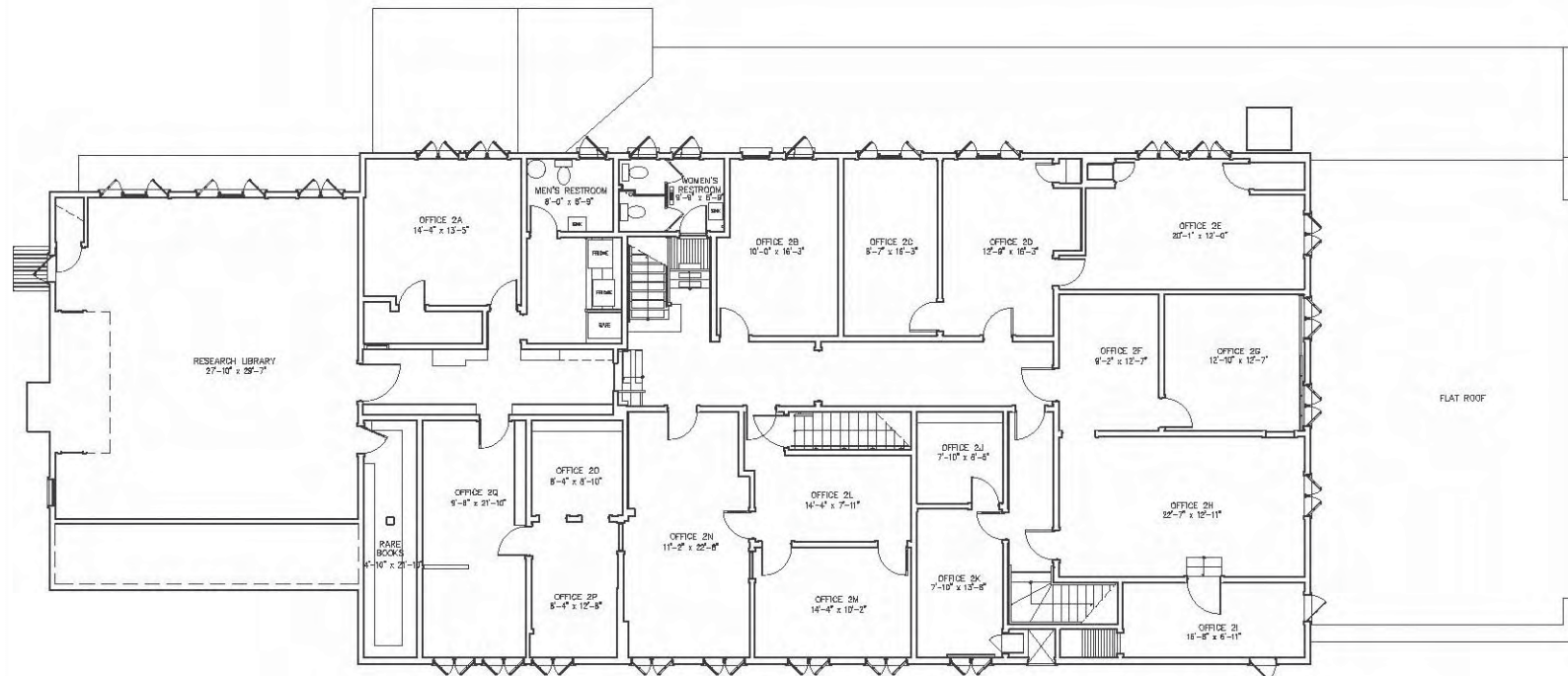


FIRST FLOOR PLAN

3/16"=1'-0" 1:64



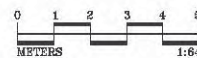
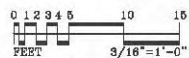
DRAWN BY: LAURA BURGHARDT & ASHLEY GRANLICH
 NATIONAL PARK SERVICE
 U.S. DEPARTMENT OF THE INTERIOR
 YOSEMITE VILLAGE YOSEMITE NATIONAL PARK CALIFORNIA
 HISTORIC AMERICAN BUILDINGS SURVEY REPORT # OF 8 SHEETS
 SHEET # 2 OF 8
 CA-2008
 SCALE OF SHEET: 3/16"=1'-0"



SECOND FLOOR PLAN

3/16" = 1'-0"

1:64



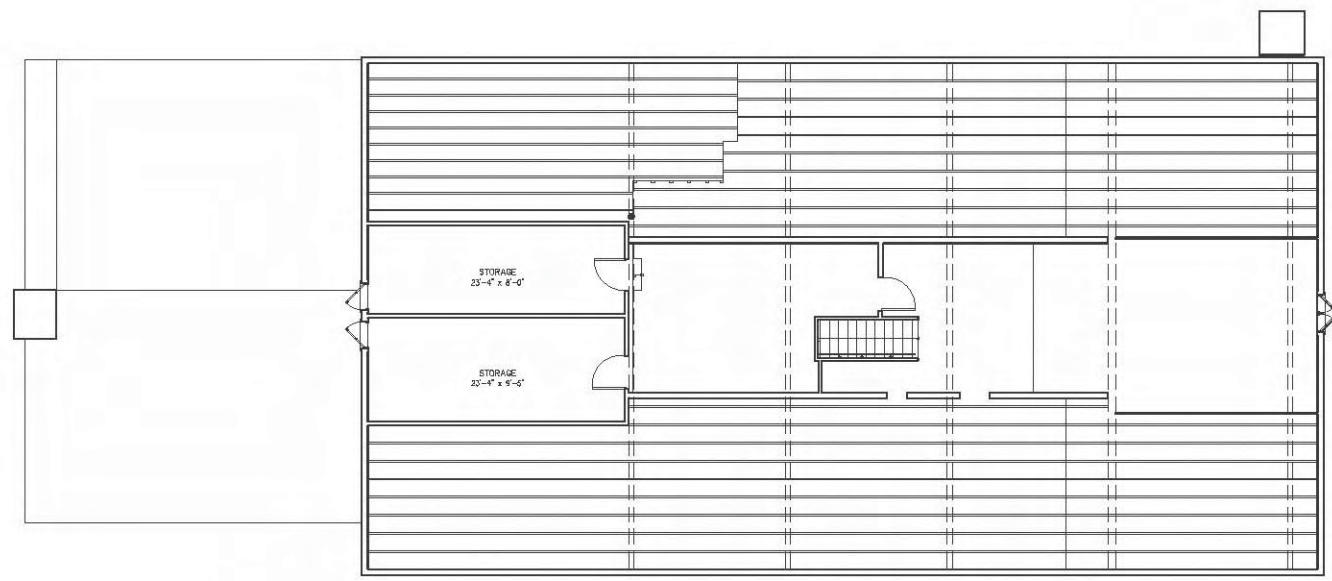
DRAWN BY: LAURA BUCHARDT & ASHLEY GRAMLICH
 NATIONAL PARK SERVICE
 U.S. DEPARTMENT OF THE INTERIOR

YOSEMITE MUSEUM
 YOSEMITE NATIONAL PARK CALIFORNIA
 YOSEMITE VILLAGE

HISTORIC AMERICAN
 BUILDINGS SURVEY
 REPORT # OF 6 SHEETS
 CA-2000

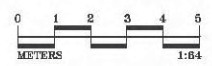
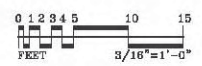
IN PREPARATION, PLEASE CHECK THE HISTORIC AMERICAN BUILDINGS SURVEY, SURVEYING THE NATIONAL PARK SYSTEM, VOLUME 10, SHEETS 10-1, 10-2, 10-3, 10-4, 10-5, 10-6, 10-7, 10-8, 10-9, 10-10, 10-11, 10-12, 10-13, 10-14, 10-15, 10-16, 10-17, 10-18, 10-19, 10-20, 10-21, 10-22, 10-23, 10-24, 10-25, 10-26, 10-27, 10-28, 10-29, 10-30, 10-31, 10-32, 10-33, 10-34, 10-35, 10-36, 10-37, 10-38, 10-39, 10-40, 10-41, 10-42, 10-43, 10-44, 10-45, 10-46, 10-47, 10-48, 10-49, 10-50, 10-51, 10-52, 10-53, 10-54, 10-55, 10-56, 10-57, 10-58, 10-59, 10-60, 10-61, 10-62, 10-63, 10-64, 10-65, 10-66, 10-67, 10-68, 10-69, 10-70, 10-71, 10-72, 10-73, 10-74, 10-75, 10-76, 10-77, 10-78, 10-79, 10-80, 10-81, 10-82, 10-83, 10-84, 10-85, 10-86, 10-87, 10-88, 10-89, 10-90, 10-91, 10-92, 10-93, 10-94, 10-95, 10-96, 10-97, 10-98, 10-99, 10-100.

Appendix D 2008 HABS Drawings



ATTIC FLOOR PLAN

3/16"=1'-0" 1:84

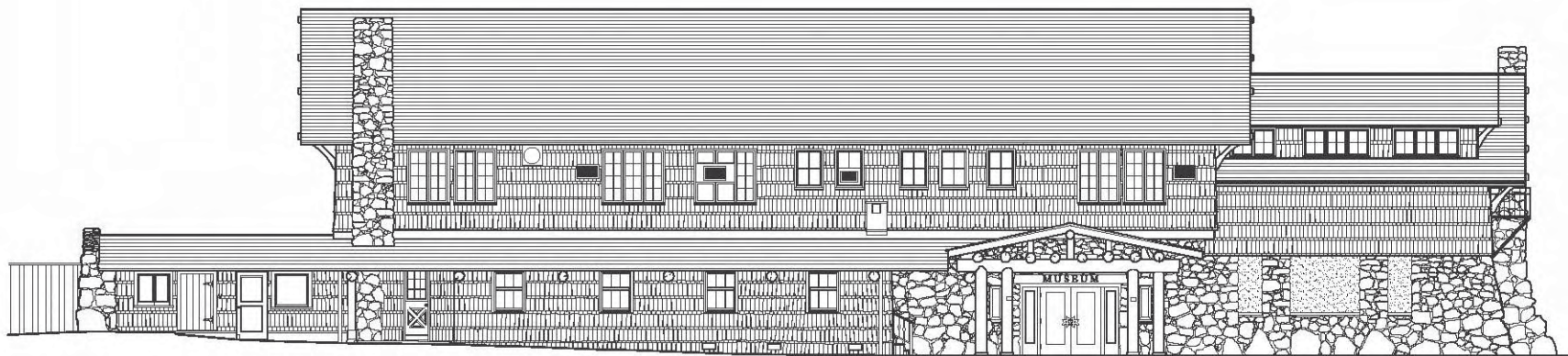


DRAWN BY: LAURA BURGHARDY & ASHLEY GRAMLICE
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

YOSEMITE MUSEUM
YOSEMITE VILLAGE YOSEMITE NATIONAL PARK CALIFORNIA

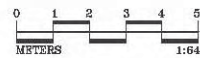
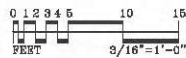
SHEET NO. CA-2890
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET # OF SHEETS

IF DIMENSIONS, NOTES OR OTHER INFORMATION CONTRADICT, DIMENSIONS, NOTES OR OTHER INFORMATION SHALL PREVAIL.



NORTH ELEVATION

3/16"=1'-0" 1:64



DRAWN BY: LAURA BURGHARDT & ASHLEY GRAMLICH

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

YOSEMITE VILLAGE | **YOSEMITE MUSEUM** | CALIFORNIA
YOSEMITE NATIONAL PARK

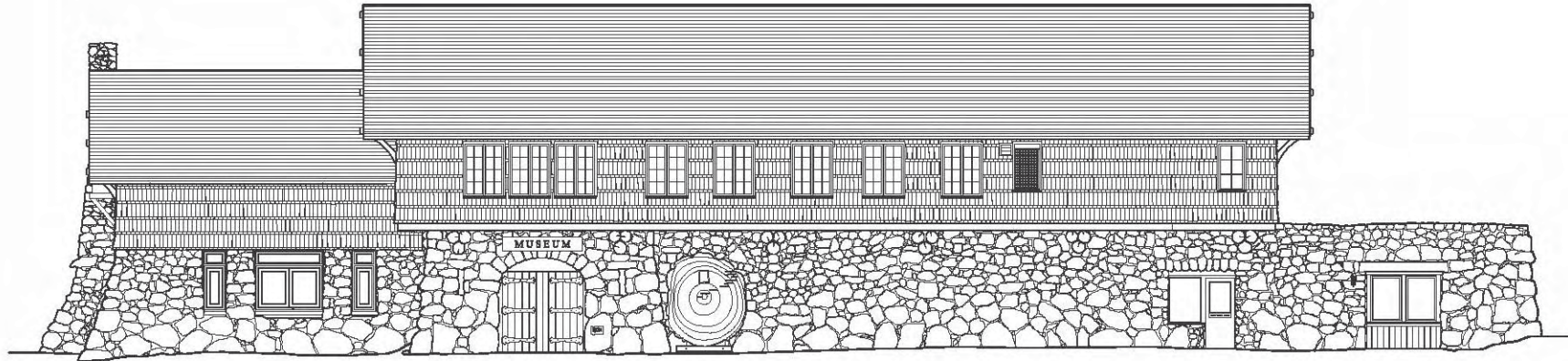
SHEET NO. **CA-2890**
SERIES OF 9 SHEETS

PROJECT NO.
HISTORIC AMERICAN
BUILDINGS SURVEY

BY ARCHITECTS: NATHAN SILVERI AND MICHAEL SHERIDAN FOR THE NATIONAL PARK SERVICE, NATIONAL PARK SERVICE, U.S. DEPARTMENT OF THE INTERIOR, U.S. NATIONAL PARKS AND MONUMENTS

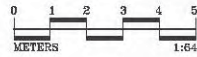
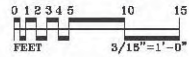
Appendix D

2008 HABS Drawings

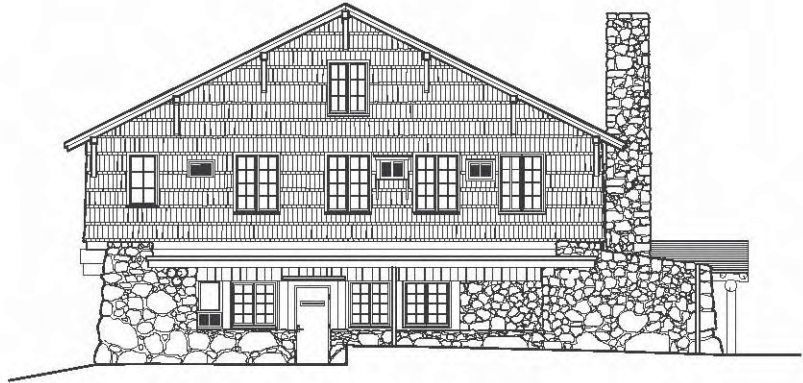


SOUTH ELEVATION

3/16"=1'-0" 1:64

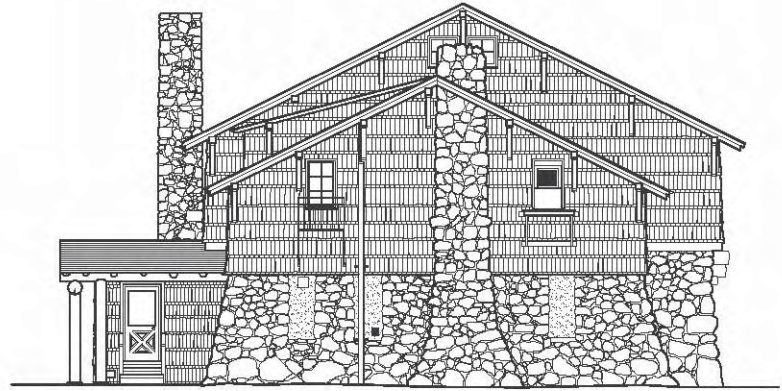
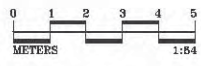
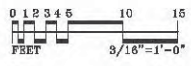


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 NATIONAL PARK SERVICE
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 YOSEMITE VILLAGE YOSEMITE NATIONAL PARK CALIFORNIA
 HISTORIC AMERICAN BUILDINGS SURVEY
 CA-5008 SHEET 8 OF 9
 2008



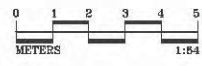
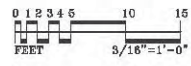
EAST ELEVATION

3/16"=1'-0" 1:84



WEST ELEVATION

3/16"=1'-0" 1:84



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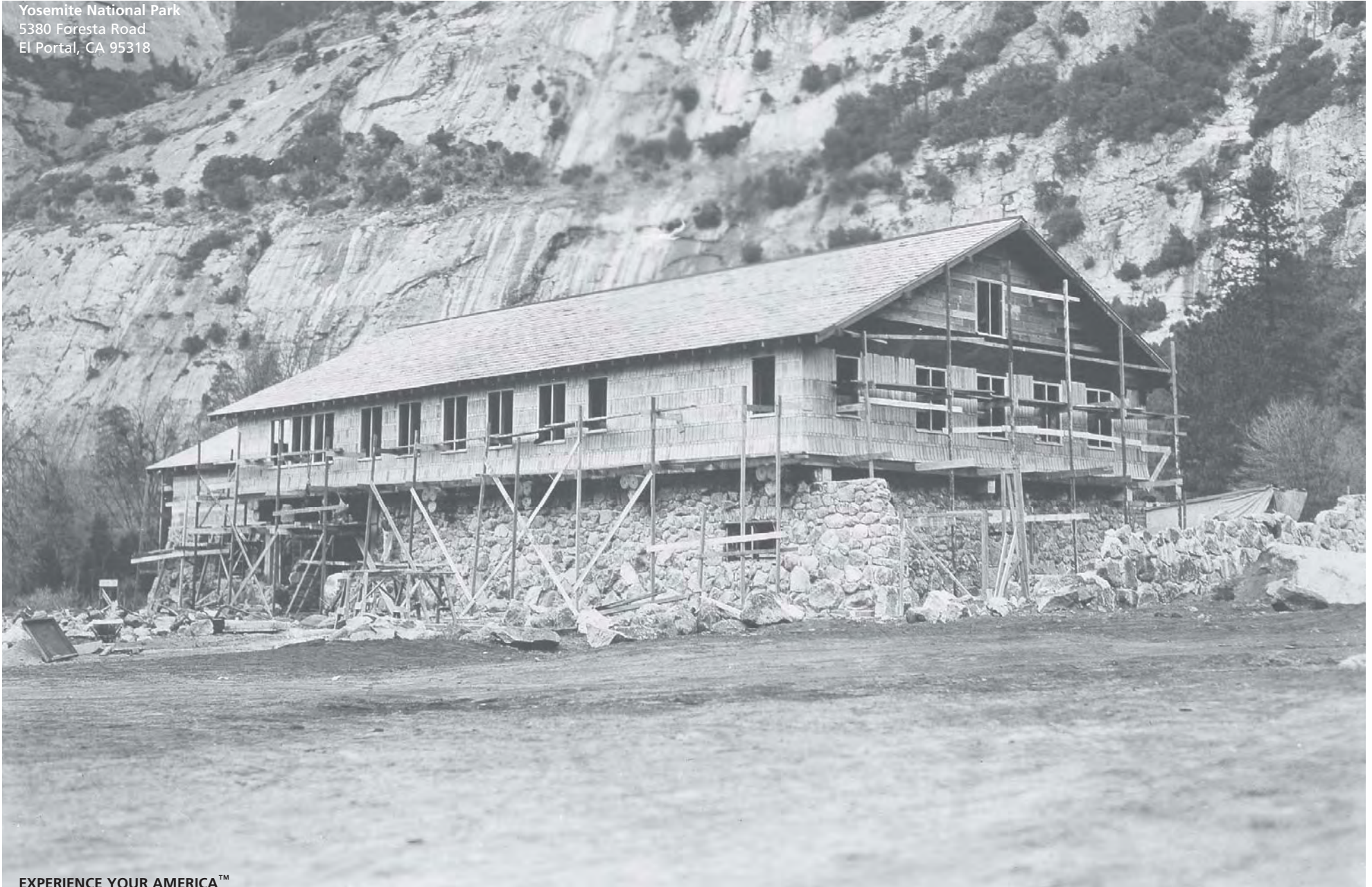
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 YOSEMITE VILLAGE

HISTORIC AMERICAN
 BUILDINGS SURVEY
 SHEET 7 OF 8 SHEETS
 PROJECT NO.
 CA-2609

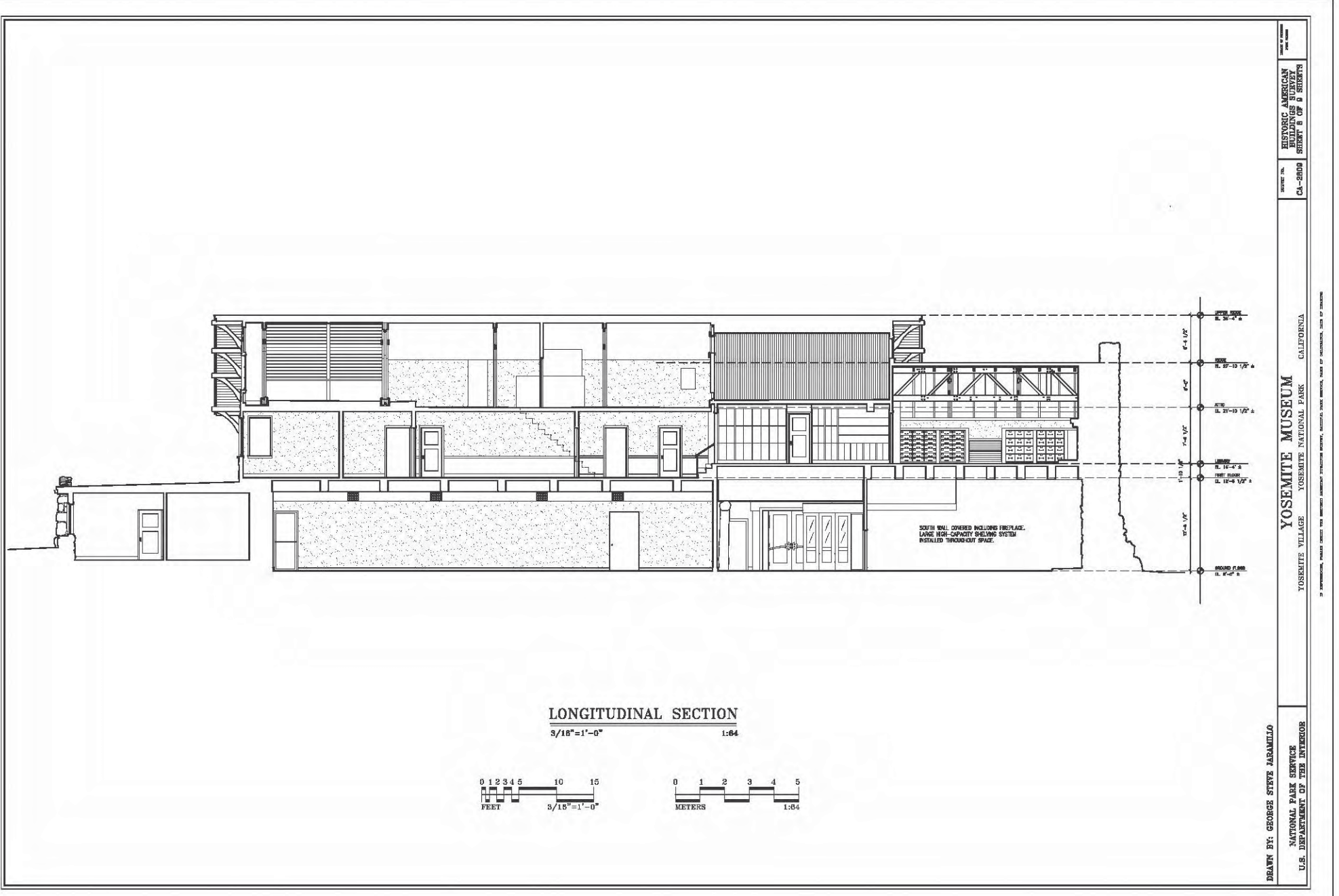
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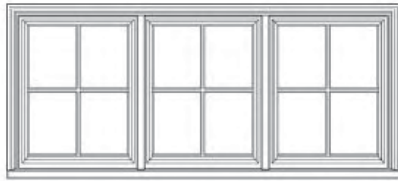


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El Portal, CA 95318

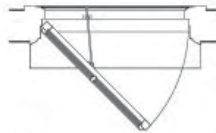


Appendix D 2008 HABS Drawings

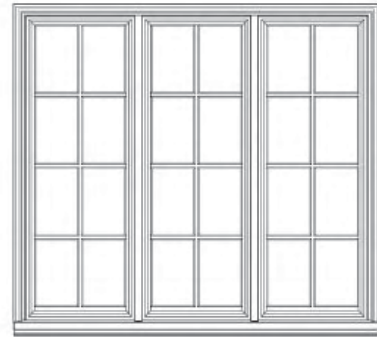




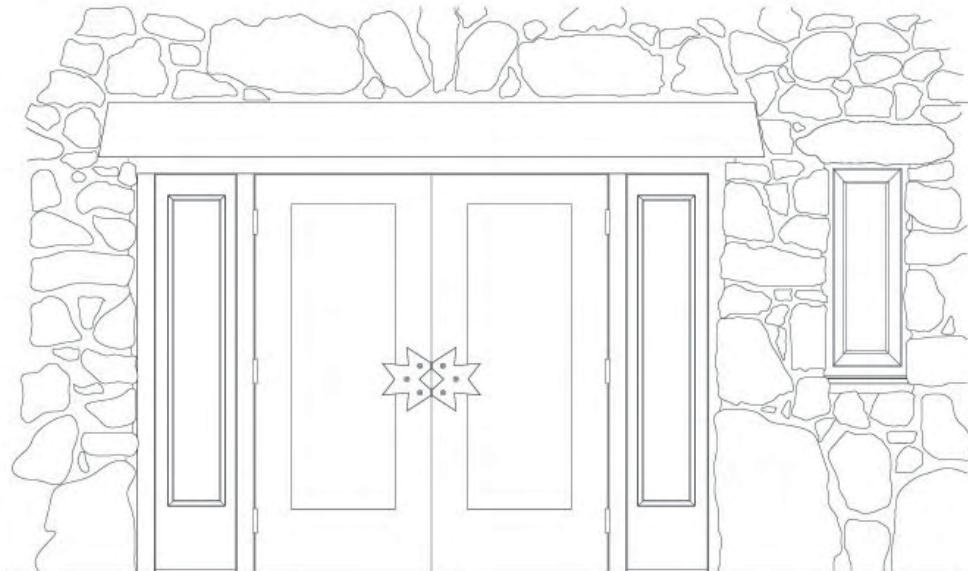
RESEARCH LIBRARY WINDOWS



SOUTH ELEVATION WINDOWS



SECOND FLOOR WINDOWS



NORTH ENTRY DOORS AND WINDOW



INTERIOR DOOR

DOORS AND WINDOWS

1"=1'-0"

1:12



DRAWN BY: LAURA BURGHARDT & ASHLEY GRAMLICH

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YOSEMITE MUSEUM
YOSEMITE VILLAGE YOSEMITE NATIONAL PARK CALIFORNIA

PROJECT NO.
CA-2006
HISTORIC AMERICAN
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SHEET 9 OF 9 SHEETS

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