



Jackson Lake Lodge
Grand Teton National Park
Moran, WY

Historic Structure Report

Part 1 Developmental History

Section 2

Chronology of Development and Use

Compiled by:
The Architectural Conservation Laboratory
School of Design
University of Pennsylvania

Prepared for:
National Park Service/USDI
Funding from:
National Park Service/CESU
Grand Teton Lodge Company
Project Number: UPE-20
Award Number: P14AC01158

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Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.1.1 Site Evolution

Building Site Evolution

Introduction

Jackson Lake Lodge was designed as a modern, forward-looking building complex that served as a precedent for a new direction in visitor services and architecture in the National Parks.¹ The impetus for this change was the deplorable conditions of tourist accommodations in the National Parks following increased visitation after World War II.² Because of reduced funding during the war, structures built during the first large construction period in the parks in the 1920s and 30s had deteriorated and were no longer sufficient to support the large numbers of people now visiting.³ This drove many to camp out wherever they could find space, posing a threat to the natural environment the parks had been founded to protect and preserve. The large visitation resulted in piles of trash lining the forests and roadsides, and an increase in illnesses from contaminated water sources. These conditions prompted Park Service director Conrad L. Wirth to propose an ambitious, ten-year redevelopment program called Mission 66, which would not only overhaul the park's dilapidated structures but also its organization and management.⁴ The program would initiate the second largest construction period in the National Parks, adapting modern architectural style to reflect this new, modern image.⁵

Although Jackson Lake Lodge was completed prior to the implementation of Mission 66, it was designed with the goals of the program in mind. When John D. Rockefeller, Jr. and the members of the newly-formed Grand Teton Lodge & Transportation Company were formulating new

¹ For a detailed history of the development of the Mission 66 program, see Ethan Carr. *Mission 66: Modernism and the National Park Dilemma* (Amherst: University of Massachusetts Press, 2007).

² *Ibid*, 3.

³ *Ibid*, 4-5.

⁴ *Ibid*, 10.

⁵ *Ibid*.

ideas on how to update the existing accommodations in Jackson Hole, it was Gilbert Stanley Underwood who illustrated the need for a new approach. In his proposal for Jackson Lake Lodge he included a detailed description of the challenges faced by the National Parks after many years of operating with a tiny staff and budget.⁶ His solution was to design a modern, motor-court style hotel complex that would provide proper accommodations for the ever-increasing numbers of visitors coming to the Parks (just over one million in 1948)⁷, nearly all of them now arriving predominantly by car. It was exactly this type of accommodation that Wirth had in mind: “a large, centralized building, modernist in its architectural inspiration, with easy highway access, generous parking, and “one-stop” convenience”.⁸ Taking a cue from the development of post war suburbs and the accompanying commercial hubs, such as the new shopping centers, Jackson Lake Lodge would create a link between the “great outdoors” and the type of all-in-one, centralized source of amenities with which Americans were becoming increasingly familiar. In this way, increased density in the National Parks could be addressed in a manner similar to the increased density in urban areas. Interestingly, Jackson Lake Lodge was designed independently of the Mission 66 program, although Underwood was probably aware of it through his close friendship with Stephen Mather, a former director of the National Park Service.⁹ Even though it was not expressly created with the program in mind, Jackson Lake Lodge’s bold design ultimately set a precedent for the modernistic style of architecture that the program would adopt for many of its new buildings.

⁶ Gilbert Stanley Underwood, “A Scheme for the Development of the Public Concessions in Grand Teton National Park, WY”, December 1, 1950, Folder 831, Box 90, Cultural Interest Series, Record Group III2E, Grand Teton Lodge Company 1953-61, Office of the Messers. Rockefeller, Rockefeller Archive Center.

⁷ Ethan Carr, *Mission 66: Modernism and the National Park Dilemma* (Amherst: University of Massachusetts Press, 2007), 4.

⁸ *Ibid*, 50.

⁹ Joyce Zaitlin, *Gilbert Stanley Underwood: His Rustic, Art Deco, and Federal Architecture* (Malibu: Pangloss Press, 1989), 54-55.

Initially, the development of Jackson Hole and the Jackson Lake Valley was focused on protecting the landscape from those who would try to capitalize on its beauty and location by building tourist services throughout the area. This was of particular concern for John D. Rockefeller, Jr., who had been visiting the area around Jackson Hole with his family for many years. He was concerned that speculative commercial developments would threaten his favorite view of the Grand Tetons. In response, Rockefeller created the Snake River Land Company, through which he purchased lands from private citizens in and around Jackson Hole during the 1920s.¹⁰ He then announced that the lands would be donated to the Federal government, with the intention that they would eventually be included in Grand Teton National Park, which was established in 1929 but did not extend to the area around Jackson Hole. A huge controversy and legal battle ensued between Rockefeller and the citizens of Wyoming, from whom he had purchased the land, who claimed that they had been tricked into selling. After ten years the matter was finally resolved, with the verdict being that all those who sold land to Rockefeller's company did so willingly and were given a fair price. Furthermore, the lands in question were designated a National Monument by President Roosevelt in 1943, an action that did not require congressional approval. The Monument was incorporated into Grand Teton National Park in 1950.¹¹

Once the Monument had been established, Rockefeller was satisfied that the threat of commercial development had been addressed and he was no longer interested in being involved in activities in the area. Management of the land and concessions were left up to the Grand Teton Lodge & Transportation Company (GTL&TC), a subsidiary of Jackson Hole Preserve, Inc.,

¹⁰ Ethan Carr, *Mission 66: Modernism and the National Park Dilemma* (Amherst: University of Massachusetts Press, 2007), 129.

¹¹ *Ibid*, 129.

which was a non-profit organization founded by Rockefeller. Executive Vice President of the GTL&TC Harold P. Fabian, who was the former head of the Snake River Land Company, saw the opportunity for an expansion of the existing tourist accommodations that existed on the site of the current Jackson Lake Lodge. The Snake River Land Company had purchased the old Jackson Lake Lodge, as well as at the nearby hotels and ranches of Moran, Jenny Lake, and Square G, in the early 1920s.¹² These were small operations that catered to tourists taking the stagecoach route to Yellowstone National Park. Old Jackson Lake Lodge, originally called the Amoretti Inn, opened in 1922, and had rooms for about 100 guests as well as a restaurant.¹³ Though still operating and quite popular, old Jackson Lake Lodge and the other hotels nearby were too small to accommodate the increasing number of visitors to the parks. More space was needed, but managing and upgrading each hotel individually would be too expensive. Fabian wanted to convince Rockefeller to fund an entirely new hotel project, but was having difficulty persuading him. Plans were initiated in 1946 and a consulting architect was sought to make preliminary drawings, but Rockefeller changed his mind and backed out of the project. Then, four years later Rockefeller was visiting Jackson Lake Valley with Harold Fabian and staff from the National Park Service. During the visit, one of the staff mentioned that he thought the tourist facilities at Moran should be closed and that the buildings should be moved to Jackson Lake Lodge.¹⁴ The idea intrigued Rockefeller, who thought the Park Service had no interest in the concessions in Jackson Hole, and he expressed to Fabian his renewed interest in developing

¹² Harold P. Fabian to Raymond Lillie, November 9, 1953, Folder 831, Box 90, Cultural Interest Series, Grand Teton Lodge Company, 1953-61, Record Group III2E, Office of the Messers Rockefeller, Rockefeller Archive Center.

¹³ Ibid.

¹⁴ Harold P. Fabian to Horace Albright, August 3, 1952, Folder 337, Box 29, Harold P. Fabian Papers, Teton Company, Record Group IV 3A7.2, Rockefeller Archive Center.

Jackson Lake Lodge in partnership with the National Park Service.¹⁵ The search for an architect back in 1946 had resulted in the selection of Gilbert Stanley Underwood, who had recently completed two hotels for Rockefeller at Colonial Williamsburg. Despite Rockefeller's initial loss of interest in the project, Underwood remained undeterred and continued to sketch preliminary plans. After a visit to the site in Jackson, he composed his "Scheme for the Development of the Public Concessions in Grand Teton National Park".¹⁶ The plan called for two stages of development. The first considered the option proposed to Rockefeller during his last visit: that existing buildings at Moran would be moved to the old Jackson Lake Lodge where they would be combined to create a larger hotel, restaurant, and campsite. However, it was the second stage, which called for an entirely new, modern hotel complex, which would ultimately win out. Built of "fireproof" reinforced concrete (instead of the wood used for all the old Jackson Lake Lodge buildings), with a full service restaurant, conference room for 600, and huge picture windows that framed Rockefeller's favorite view of the Grand Teton mountain range, Jackson Lake Lodge established Grand Teton National Park as a true tourist destination. Fittingly, it was also the last hotel and last work of Underwood's career, in which grand hotels for the National Parks had played an important role.

¹⁵ Ibid.

¹⁶ Gilbert Stanley Underwood, *A Scheme for the Development of the Public Concessions in Grand Teton National Park, Wyoming*, December 1, 1950, Folder 831, Box 90, Cultural Interest Series, Record Group III2E, Grand Teton Lodge Company 1953-61, Office of the Messers. Rockefeller Archive Center.

Brief Description of the Evolution of the Site 1950-2015

Gilbert Stanley Underwood conceived Jackson Lake Lodge as a larger development integrated into the greater territorial scale and part of within a long-range plan, which included Jenny Lake Lodge and Colter Bay. Jackson Lake Lodge's master plan was based on an urban form expressed through road layout, building location, and plans, which combined modernist ideas of a functionally efficient town, a street hierarchy derived from suburban developments and new post war American consumer demands.

Utilizing a motor court model and probably planning and design precepts of the future NPS Mission 66, the master plan was laid down based on a neat pattern of physically and experiential distinct lodging areas comprised of the Central Lodge, the guest lodges, and the employee housing. The Jackson Lake Lodge road layout originally extended from the existing old road to Moran (or old Yellowstone Highway), which extended from an existing junction between the recent US Highways 89 & 287.¹⁷ A loop encircling a main parking area connected this road, on the east side of the development, to the Central Lodge, on the west side. The Central Lodge was located on a privileged and middle area close to Moose Hill. From this point, the building overlooked a great length of the Teton Range across the wetlands and Jackson Lake westwards. This central position reinforced the role of servicing the whole site by housing the guest and administration services, as it still does, while at the same time providing 'democratic' access to the visitors staying in the guest cottages. These guest cottages, conversely, were located to the east of the main building, between the old road and the Central Lodge, in a lower flatland area.

¹⁷ The 2007 Cultural Landscape Inventory (CLI) states that between 1951 and 1952, a new highway from Yellowstone National Park to Grand Teton National Park was completed, which in turn increased the number of visitors to the park. Shapins Associates. *National Park Services Cultural Landscapes Inventory 2007*, 26.

The guest lodges were symmetrically laid out in two different clusters in a butterfly-shaped configuration, one located at the south and the other one at the north of the loop leading to the Central Lodge. Underwood located these groups far enough from the old road to provide adequate room for future expansion, which he had already outlined in his 1953 proposal and 1954 consolidated plan. Extending from the main road and connected by their closed loops ends, a number of streets serviced the guest lodge groups on each side, allowing visitors to park conveniently close to their accommodations. Underwood considered the creation of parking areas in front of each guest lodge as critical citing ‘American motorists’ demands, thereby expecting a ‘higher level in convenience’ in the motor courts.¹⁸

This attachment to convenience that commercial motor courts represented was enhanced by two additional design principles: comfort and variability, which Underwood addressed in his guest lodge design. Unlike earlier lodging facilities in the area that provided suitable shelter focused on more utilitarian needs, Underwood pursued a higher level of comfort by insisting on individual toilet and bathing facilities for each room.¹⁹

In tune with consumer expectations, Underwood enhanced guest privacy and fostered individuality within the modest design by establishing a setback and planting schemes for each guest lodge group. This variability was also expressed using different color palettes both in siding and other architectural elements such as the color of the front doors; nuances that now have been lost through overpainting.

All employee and staff housing was collected into one sector at the northeast side beyond the guest lodge cluster. This housing area was hierarchically organized into two streets. Employee

¹⁸ Gilbert Stanley Underwood, 13

¹⁹ Gilbert Stanley Underwood, 12

dormitories and facilities were placed on the west, while the staff housing was located on the east. However, both stood far enough from guest activity to screen each from the other.

In June 1955, when the complex opened its doors, Jackson Lake Lodge included the Central Lodge, 22 guest lodges, six employee dormitories, one employees' recreation center, and four staff double-houses. The service area loop, the corral, and the gas station were under construction. Surprisingly, this is a smaller number of buildings than those eventually designated as contributing in the 2003 NHL nomination, which established 1953-1955 as the period of significance.

On April 20, 1956, one year after construction, Grand Teton Lodge Company signed a contract with Olson Construction Company from Lincoln, Nebraska, to build two new employee dormitories and one staff house. By September, the new buildings were near completion. Olson Construction Company was also in charge of the construction of a general store, a cafeteria, and a laundry and public showers building in Colter Bay.²⁰ The new buildings at Jackson Lake Lodge correspond to dorms 8, 9, and 10 (JL-53, JL-48, and JL-54). While the NHL designation recognizes dorm 8 as contributing, dorms 9 and 10 are not contributing, although the three buildings share common features.

In 1957, Spencer, Ambrose & Lee Architects designed the Manager's residence on the southwestern side of the complex, close to the existent south guest lodge group.²¹ The house was accessed by a new road extending from the active road connecting the service yard in the Central Lodge. This residence was conceived as a three-bedroom, one-story building. It was serviced by

²⁰ GTLC Meetings-1956 (04).

²¹ Spencer & Lee Architects. *Manager's Residence Jackson Lake Lodge*. (NP-GT-8021)

two exterior parking areas and extended through a wide outdoor terrace with a commanding view of the Teton Range.

In 1958, Landscape Improvement Plans were designed for the Central Lodge, guest lodges, and parking area by Spencer & Lee architects. This program would be completed by Olson Construction Company in 1960. This planting scheme referenced Underwood's original idea already expressed in 1950. Unlike the raw appearance of the site shortly after construction and known by photographs, Underwood had a clear intention of integrating the 'man-made structures' with the scenery aided by a planting scheme.

A new expansion program was planned soon thereafter. In this case, the plan totally disrupted Underwood's expansion proposal. In 1960, Spencer & Lee Architects created architectural drawings with specifications for this program,²² which included three guest apartment buildings: two two-story and one-story next to the southern guest lodges group, and one new employee's dormitory. Buildings were laid out facing west trying to capture scenic views of the Teton Range. The plan also included the relocation of two two-unit guest lodges designed by Underwood (JL-16).²³ This expansion program was approved on February 9, 1960 at the Executive Committee meeting, subject to further study of the windows and ventilation.²⁴ Olson Construction Company was responsible for the construction of the new buildings that correspond to JL-17, JL-18, JL-19, and JL-55. Underwood's unit was relocated to the southeastern street of the south cluster. According to the NHL designation, all these structures are non-contributing.

²² Earlier discussions date back to 1959.

²³ Spencer & Lee Architects. *Jackson Lake Lodge Expansion Program 1960*. (NP-GT-8064)

²⁴ GLTC Meetings-1960 (08)

By this time, access to Jackson Lake Lodge was through the old road to Moran. Nevertheless, access was relocated shortly thereafter construction. A site map of the NPS Division of Landscape Architecture, outlined in 1962 and approved in early 1963, shows the proposal for the current alignment of US 89 & 191 and Jackson Lake Lodge main entrance road.²⁵ Plans for the bridge were approved in 1961. According to the 2007 Cultural Landscape Inventory (CLI), this new alignment was constructed in 1962. Earlier maps already included an access road running through the service area and extending from a road aligned in the vicinity.²⁶

By this time, Spencer & Lee Architects designed three new one-story ‘cottages’ to be built on the southeastern road.²⁷ These three cottages correspond to the current JL-13, JL-14, and JL-15. In addition, as reported on the Project R-21, the Grand Teton Lodge Company had initiated the construction of a new four apartment staff house at Jackson Lake Lodge. The National Park Service was responsible for the construction of an eight-car parking area and adjacent sidewalks, which were completed on June 14, 1963.²⁸ Photographs contained in the report, show this new building to be JL-43, which is listed as contributing in the NHL designation.

Changes also affected the central parking area. Beginning in 1961, officers suggested the desirability and advantages of installing a swimming pool at Jackson Lake Lodge. At this point, different locations were studied before suggesting that the best area would be at the eastern end of the parking lot, where ‘it would be part of the environment’.²⁹ During 1963, Spencer & Lee

²⁵ US Department of the Interior. National Park Service. Division of Landscape Architecture. Western Office, Design & Construction. *Jackson Lake Lodge* (NP-GT 3105-C)

²⁶ US Department of the Interior. National Park Service. Division of Landscape Architecture. Western Office, Design & Construction. *Jackson Lake Lodge* (NP-GT 3105-B)

²⁷ NP-GT 8076

²⁸ GRTE-136-D353

²⁹ GTLC Meetings-1961 (17)

presented alternate proposals for the swimming pool site,³⁰ and in 1964 it was designed as seen today (JL-32). The pool complex consisted of two swimming pools, pool house, and storage shed. Its installation partly modified Underwood's parking footprint to accommodate a paved pedestrian access through a small flagpole plaza.³¹

In 1965, Olson Construction Company completed the east front guest cottage in the southeastern corner of the complex. This building corresponds to JL-20. The Board of Directors of Grand Teton Lodge Company provided in their 1963-64 budget, funds for the construction of 23 additional rooms, probably related to this new building.

In this year, the staff housing area was expanded: new staff housing was constructed, and the road was extended.³² Although the NPS site map includes the footprints of two buildings, which correspond to Underwood's original design, undoubtedly it was only one structure (JL-37).³³ At this time, confrontations between the guests and employees led to alterations in the employee housing area. This alteration included the installation of fences between the northern guest lodge group and the employee housing area.³⁴

Olson Construction Company completed this new expansion program, as well as the swimming pool and one additional employee dormitory (JL-49). Grand Teton Lodge Company provided funds for this program in 1964.³⁵

³⁰ Rockefeller Archives Center GTLC-S-43

³¹ Logan Simpson Design, draft of the *Jackson Lake Lodge Cultural Landscape Report: Part II*, 6

³² Shapins Associates, 29

³³ This conclusion is supported by a 1967 aerial photograph from the U.S Geological Survey. Photo ID 1VRB00010035.

³⁴ NP-GT 3150-D

³⁵ GTLC Letters-1978_01

Further expansions altered the original footprint; however, archival documentation is insufficient to confirm the details. The Grand Teton Lodge Company history of investments (1954-1976) does confirm the expansion programs in 1972, 1974, and 1975.³⁶ Even so, the budget does not present additional details. The 2007 CLI reports the completion of the equestrian and wrangler complex in 1974, which might be a modification since buildings in the service area were already existent. A 1979 aerial photography from the National Park Service³⁷ shows three new buildings: two staff housing units (JL-39 and JL-40) and the ‘Employee Village Office’ (JL-56).

The complex continued to evolve. A microfilmed map from March 1988, by National Park Service, shows an already built staff house (JL-38) and medical clinic.³⁸ This same year, Architectural Services from Jackson, WY, provided drawings for the Heron Bar addition in the Central Lodge as well as for the construction of a new dormitory (JL-57).³⁹ Both additions were completed by 1989.⁴⁰ One year later, in 1990, Architectural Services added a new office by enlarging the Central Lodge on the northern side of the lower lobby.⁴¹

In the early 1990s, a structural fire partly burned the southernmost guest cottage designed by Spencer & Lee (JL-19). A new two-story guest cottage was built, while the original structure was rebuilt on the employee street between dorm 11 and 12, and adapted as staff housing (JL-58).

This dorm is known by the name of the guest apartment building: ‘Moose Pond’.⁴²

³⁶ GTLC Letters-1978_01

³⁷ Provided by U.S. Geological Survey. Photo ID: Photo ID: LBSS000260162.

³⁸ NationalParkService_RegionalMaps_15

³⁹ AS_DormitoryBuilding_1031988 (1)

⁴⁰ An aerial photograph from NASA AMES Research Center shows the dormitory form in place. US. Geological Survey. Photo ID:5890039154249

⁴¹ AS_OfficeAddition_01

⁴² Lori Cornell. Email message to author. September, 2015

Finally, in 1998, RPS Architects provided drawings for the Explorer Room addition in the Central Lodge including outdoor landscaping.⁴³

In summary, at the time of completion of the site evolution study, the documentation available did not provide enough information to substantiate or clarify when guest cottage JL-20, staff housing JL- 38, and the structure housing the employee laundry and information desk (JL-56) were proposed and/or built. The Employee's Recreation Center expansion date also is unknown. Although the clinic and the telephone building are not considered part of the Grand Teton Lodge Company holdings, both buildings have been included on the site evolution plan. The NHL nomination indicates that the telephone building was enlarged in 1972 although it is not known if the new volume corresponds to the current state. The same applies to the medical clinic.

Some buildings, now considered contributing according to the NHL designation, were built after the period of significance. As discussed earlier, this period is characterized by a narrow time frame and essentially concurs with the construction period: 1953-1955. It is worth mentioning that the first program of expansion in 1956 follows Underwood's urban master plan. However, later additions, particularly the two and one-story guest cottages proposed in 1960 by Spencer & Lee, move away from Underwood's dictates. This action introduced new building typologies and reshaped Underwood's envisioned street pattern for future expansions by introducing a cul-de-sac.

⁴³ RPSArchitects_01

Chronology

The following chronology is based on the 2007 Cultural Landscape Inventory (CLI) by Shapins Associates, the Cultural Landscape Report (CLR) by Logan Simpson Design, and archival documentation on Jackson Lake Lodge provided by NPS and the Rockefeller Archives, all now organized in a searchable database (see Jackson Lake Lodge HSR Database). This chronology begins with the first known construction on site. For earlier events, please refer to the CLI 2007 chronological account.

		Event
1922	Completed	Eugene Amoretti of Lander, WY builds the Amoretti Inn on Forest Service Land, which was later renamed the Jackson Lake Lodge. The main old lodge and the attached complex of cabins stood in the south section of Underwood's initial master plan, close to today's eastern blocks of guest cottages. The complex was accessed by a road coming across Willow Flats from Moran, and then via a side road up the hill to the lodge. This road still runs south of today's Jackson Lake Lodge. ⁴⁴
1953	Starting	The construction of Jackson Lake Lodge began on March 30, 1953. Morrison-Knudsen Company, Inc. was the contractor. During construction, the Old Jackson Lake Lodge and cabin complex still remained on site. ⁴⁵
1953	Proposal	Underwood's consolidated site plan includes a proposed causeway across Beaver Pond to a new road to Yellowstone on the east side. The service area, the post office, and the wrangler office were located along the route on one side. (Underwood SitePlan(2))
1954	Proposal	Underwood's site plan includes a proposal for a new highway to Yellowstone running through the east side of the complex and the junction to enter the complex directly through the service area. (Underwood_SitePlan(6))
1955	Removal	The Old Jackson Lake Lodge closes and most of the log cabins were relocated to Colter Bay. ⁴⁶

⁴⁴ Shapins Associates, National Park Service CLI 2007, 24

⁴⁵ Ibid, 26

⁴⁶ Ibid, 27

	Completion	National Park Service Engineering plan, dated February, 1955, includes the Central Lodge, the north and south clusters of guest cabins, six employee's dormitories, the recreation building, three double staff housing, the manager and winterkeeper's housing, service station, corral building, and telephone building. Access to the complex was by the still existing old road to Moran. (NationalParkService_SitePlan_01) On June 22, 1955, Jackson Lake Lodge is formally opened. ⁴⁷ The service area loop was already under construction, as well as the corral and the service station.
1956	Process	In September 1956, the Board of Directors GTLC reports that the GLTC has entered into a contract on April 20, 1956 with the Olson Construction company to build two new dormitories and a staff house in JLL. ⁴⁸ According to a June 16, 1956 correspondence from Raymond Lillie, the buildings were already under construction. ⁴⁹
1957	Designed	Spencer, Ambrose & Lee Architects develops a full set of architectural plans for the construction of the Manager's Residence (SpencerLeeArchitects 19)
	Completion	Olson Construction Company's project list includes the completion of Employees Dormitory. ⁵⁰
1958	Proposal	Landscape Improvement Plan by Spencer and Lee Architects. ⁵¹ (SpencerLeeArchitects 29)
1959	Proposal	Design proposals for an expansion program by Edward L. Barnes and Spencer & Lee Architects (GTLC Meetings-1960 (08))
1960	Proposal	Officers are authorized to make a study of the proposal to install a swimming pool at Jackson Lake Lodge. (GTLC Meetings-1960 (03))
	Proposal	Proposal for the study of the Employee's Recreation Building improvement. (GTLC Meetings-1960 (15))
	Completion	Landscaping of the Jackson Lake Lodge site is completed by Olson Construction. ⁵²
	Designed	Spencer & Lee Architects creates architectural drawings with specifications for an expansion program. This includes two-story and one-story guest cottages in the south section and one employee's dormitory (now Dorm

⁴⁷ Ibid.

⁴⁸ Meeting of Board of Directors Grand Teton Lodge Company, September 8-9, 1956. (GTLC Meetings-1956 (02))

⁴⁹ Shapins Associates, 27

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

		12). (SpencerLeeArchitects 01)
	Relocation	In Spencer & Lee Architects site plan, the relocation of an existing two two-unit guest cabin (now rooms 546-552) is proposed. (SpencerLeeArchitects 02)
	Refurbishment	Proposal for the conversion of 100 of the existing 172 guest cabins. The remaining 72 rooms should be completely converted too. (GTLC Meetings -1960 (01))
	Refurbishment	Remodeling starts first with one experimental unit and continues with seven buildings at the extreme eastern end of the site. Spencer & Lee Architects are in charge of the design. (GTLC Meetings -1960 (12))
	Process	Olson Construction Company constructs the new guest cottages and the new employee's dormitory. (GTLC Meetings-1960 (09))
1961	Completion	Olson Construction Company completes the lake view guest rooms. ⁵³
1963	Designed	Spencer & Lee Architects design a proposal for the addition of three new one-story guest cottages in the south guest cabin cluster of Jackson Lake Lodge. Although the design and materials are reminiscent of Underwood's, internal spatial organization, openings arrangement, and detailing on individual elevations are different. (SpencerLeeArchitects 46)
	Proposal	Spencer & Lee Architects present alternate studies for the swimming pool (SpencerLeeArchitects 51).
	Completion	According to Report on Project R-21, construction of a four apartment staff house and completion of an eight-car parking area and sidewalks to serve the new staff house occurs. This appears to be JL-43, which is listed as contributing in the NHL. (GRTE-136-D353)
1964	Designed	Spencer & Lee Architects design the swimming pool site in March, 1964. ⁵⁴
	Completion	Expansion of the south guest cabin cluster with the three building cottages designed by Spencer & Lee Architects in 1963. ⁵⁵
1965	Designed	In April 1965, two new employee houses are added to the existing five and the employee road extension is designed (NationalParkServices LandscapingPlanting 11) ⁵⁶

⁵³ Ibid, 28

⁵⁴ Ibid.

⁵⁵ Ibid, 29

⁵⁶ Ibid.

	Designed	In October 1965, the entrance road planting plan was designed. ⁵⁷
	Completion	Olson Construction Company completes the east front guest rooms and buildings designed by Spencer & Lee Architects ⁵⁸
	Designed	Outdoor lighting is designed by the Engineering Division of the NPS and probably implemented shortly after. ⁵⁹
	Completed	Fences separating the north guest cottages and the employee's dormitories are finished. ⁶⁰
1966	Completed	Olson Construction Company completes the swimming pool and ancillary facilities, and staff housing at JLL. ⁶¹ There is conflicting information about when the swimming pool is completed, although likely it took place during 1966. ⁶²
	Completed	Olson Construction Company completes an additional employee's housing unit ⁶³
1969	Completed	The CLI 2007 discusses that additional work in the swimming pool was carried out during this year. ⁶⁴
1974	Completed	Olson Construction Company reports the completion of the equestrian and wrangler complex at the JLL. According to the CLI 2007 this information represents a conflict since both facilities were part of the original design of the site. ⁶⁵
1988	Designed	Architectural Services from Jackson, WY provides architectural drawings for the construction of a new dormitory building in the northwestern corner of the site (now Dorm 13). Originally, it was planned to house 30 rooms. (AS_DormitoryBuilding_1031988 (01))

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

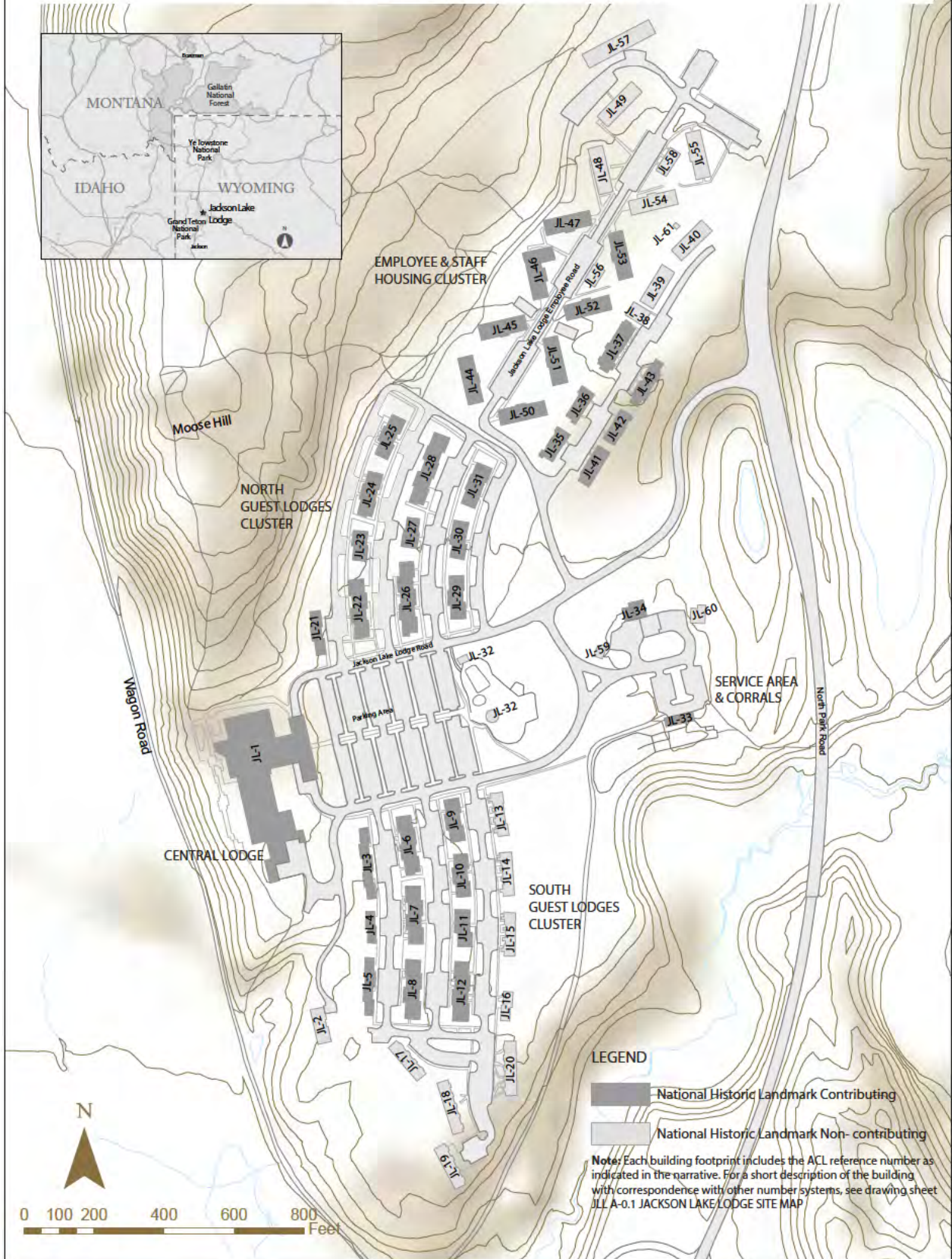
⁶² Ibid, 30

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

SITE MAP WITH BUILDING NUMBER IDENTIFICATION



Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.1.2 Central Lodge Construction History

Central Lodge Building Design and Construction History

Context

The construction of Jackson Lake Lodge in Grand Teton National Park, Wyoming in 1955 marked a turning point for the National Park Service both operationally and architecturally. The establishment of the National Parks in the early 20th century saw thousands of Americans leave their towns and cities to enjoy the splendor of America's natural beauty. For the first time many of these visitors would travel by automobile, although major railway lines had been drawing travelers westward for many years and continued to do so. The accommodations provided were typically built along train lines and in styles that expressed architecturally the romanticism of the great outdoors. Typically, this meant borrowing the steeply roofed alpine lodge designs of Northern Europe to lend a sense of luxury and old-world nostalgia to grand hotels built primarily of wood and stone. Yellowstone National Park's Old Faithful Inn and the Ahwahnee Hotel in Yosemite National Park are two well-known examples of this style. For many, this "rustic" appearance came to define the National Park experience. However, in the years between the Great Depression and the Second World War, budget cuts and deferred maintenance had degraded park resources and the existing lodges were no longer adequate to support the ever greater numbers of visitors flocking to the National Parks, now exclusively by automobile.

The circumstances leading up to the initiation of a new management program for the National Parks, beginning in 1956, known as Mission 66, has been well documented.¹ The turn towards modernism, and in particular the International Style, came to define a new approach by the National Park Service in addressing the needs of the public while also satisfying the concerns of

¹ Ethan Carr, *Mission 66: Modernism and the National Park Dilemma*, (Amherst: University of Massachusetts Press, 2007).

wildlife conservation and the human impact on the natural landscape. Jackson Lake Lodge, a modernist, International-style building, was completed one year prior to the initiation of the 10-year Mission 66 program, and ultimately set the precedent for National Park architecture from that point forward. Its location within the newly-enlarged Grand Teton National Park was intended to encourage visitors to consider the Park as a destination and not just a place to pass through on their way to Yellowstone National Park.

The Lodge complex is characterized by its motor court-style arrangement of a Central Lodge flanked by groups of smaller lodges or cottages that extend down small lanes on either side of the main parking lot. With so many visitors arriving by car, convenience was a priority in the design, so besides accommodations, the Central Lodge provided a full restaurant, a diner, and a convention hall, while the surrounding complex included a service station, corral and tack room, and access to boating and fishing on Jackson Lake. Originally, entertainment was limited to that which could be had in the outdoors, along with an “Old West”-themed bar and regular events such as Park Ranger lectures and square dances. No televisions were installed in any of the rooms, a rare feature that endures today. Unlike the grand, picturesque rustic lodges of the early 20th century, Jackson Lake Lodge was intended to serve the real attraction: the landscape.

This intention was communicated partly through the construction of the Central Lodge. While the guest lodges and employee buildings were built of timber, the Central Lodge was constructed of steel reinforced, cast-in-place concrete. Although Jackson Lake Lodge was not the first lodge within the National Park system to be built using reinforced concrete, as its fire-resistant qualities were a much desired feature, it was the first of Underwood’s lodges to have an exterior

of only exposed concrete. Gilbert Stanley Underwood, the architect of Jackson Lake Lodge, had already used structural concrete in his design for the Ahwahnee Hotel in Yosemite National Park in 1927: however, it was in addition to other materials such as stone masonry and exposed concrete areas were made to look like wooden construction, thus disguising the material. Interestingly, his use of concrete at Jackson Lake Lodge was also structural, and again he rendered the exposed exterior concrete with the impression and color of wood. In this case, however, there was no hiding the fact that the building was constructed from concrete. Rather, the wood-grain finish, which Underwood called “Shadowood”, was a cast surface treatment that suggested regularized wood panel cladding in an updated reference that recalled the rustic wooden lodges of the past without diminishing the modernist and visual impact of the concrete structure.

By the mid-20th century, concrete construction was becoming more widespread and cost effective than other structural systems due to improvements in cement technology and concrete mixing and delivery on site.² The economic boom following World War II, as well as a severe housing shortage, promoted the application of concrete buildings and especially the clean simple lines of the avant-garde International style of the 1920s and 30s. It was not unusual, therefore, for Underwood to design Jackson Lake Lodge in a style and material that was already familiar to most visitors, as well as its full-service tourist center with its court-cabin arrangement, referencing a typology that was well in place thanks to the popularity of automobile travel before the Second World War.

² Thomas Jester, Ed., *Twentieth Century Building Materials: History and Conservation* (Los Angeles: Getty Conservation Institute, 2014).

Project Design

The development of the Jackson Lake Lodge tourist center was characterized by strong personalities and contract disputes. Although the construction period for the Lodge was short, the design and planning process took several years. As early as 1946, a temporary architect was being sought who could supervise the transition of old Jackson Lake Lodge, Moran, and Jenny Lake Lodge into suitable accommodations for larger numbers of visitors. Two architects by the names of Edward Young and Jan Van Tyen Wilking were recommended by A.E. Kendrew, the chief draftsman and resident architect of Colonial Williamsburg, and Wyoming Governor Leslie Miller, respectively. However, as plans for the development progressed, it was felt that a full-time experienced architect should be hired to design the program. It was at this point that Gilbert Stanley Underwood came into the picture. At the time of his recommendation, about 1950, Underwood was Supervising Architect for the federal government but had recently completed a hotel for John D. Rockefeller, Jr. at Colonial Williamsburg. He was also well known throughout the National Park Service as having designed some of its most beloved hotels, the Ahwahnee being the most popular.

In 1950, Underwood presented a development proposal entitled “A Scheme for the Development of Public Concessions in Grand Teton National Park.”³ In it, he described the pressing problem of the lack of adequate public concessions throughout the National Parks to support the ever increasing numbers of visitors in a clean and efficient manner. His solution was to develop three concessions of varying capacities at Jackson Lake, Jenny Lake, and Colter Bay, with Jackson Lake Lodge providing the largest number of accommodations. Even at this early stage,

³ Gilbert Stanley Underwood, “A Scheme for the Development of Public Concessions in Grand Teton National Park”, December 1, 1950; Folder 831, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

Underwood's design includes some of the most enduring features of Jackson Lake Lodge such as the use of a ground floor entrance to draw guests into a main lounge facing the dramatic Teton Range. It also outlined the need for fireproof or semi-fireproof construction in the Central Lodge but not for out-buildings such as the guest lodges, which were intended to be timber construction. In his proposal Underwood specifically referenced the American motor lodge, emphasizing that tourists were seeking modern conveniences, such as having their cars easily accessible from their accommodations, and that by providing these conveniences the concession at Jackson Lake Lodge would shift the focus from the Lodge to the natural environment as a source of entertainment and activity. His initial scheme was quite specific and discussed all aspects of the proposed Central Lodge and surrounding buildings, from utilities, to service stations and shops, to staff housing, and even to furnishings. Although there would be many changes to the interior of the lodge from this initial description to its completion, the overall design established in this proposal would remain the same.

The design and construction process is well documented in the correspondence between key players for the project, namely, Harold P. Fabian, who was elected Executive Vice President of the Board of the Grand Teton Lodge & Transportation Company and acted as General Manager for the project until the addition of Raymond Lillie; the contractor, Morrison-Knudsen⁴, and their project manager and accountant, Paul Wise and Murray Burns; and of course, Underwood.

Kenneth Chorley, manager of several Rockefeller operations including Colonial Williamsburg⁵

⁴ Morrison-Knudsen was one of the top contracting companies in the country, known primarily for their work on industrial projects. Some of their most significant projects include Three Mile Falls Dam in Oregon, the Hoover Dam, and Cam Ranh Bay naval base in Vietnam. "About MK", Morrison-Knudsen Corporation website, www.morrison-knudsen.com/aboutMK.html.

⁵ Elizabeth Flint, *"Beneath the Jagged Tetons": Gilbert Stanley Underwood and the Architecture of Jackson Lake Lodge*, Thesis, (University of Virginia, 2009), 12.

and a close advisor of the Rockefellers, was often the recipient of these letters, particularly from Fabian, and was typically the first point of contact for anything requiring the Rockefellers' approval. Through these primary documents, a chronology of the project can be constructed. Even with the design of the building envelope of the Central Lodge clearly defined in Underwood's "Scheme" of 1950, many other aspects remained vague until quite late in the construction process. Initially, the plan was to build a new Central Lodge along with adjacent new guest lodges in addition to the existing log cabins of old Jackson Lake Lodge (Amoretti Inn) and cabins to be moved from Moran, . This was proposed by Underwood in 1950 as "Stage 1".⁶ However, by 1952 the decision was made to abandon Stage 1 and implement Stage 2, which was to build an entirely new tourist center at Jackson Lake Lodge. Harold Fabian's influence on this plan was quite strong from the outset – even before the decision to build a new Jackson Lake Lodge was made, he was in frequent communication with Underwood and Kenneth Chorley about what should be included in the development. In a letter to Chorley in August of 1952, Fabian claimed he was "advocating nothing...but, having studied the situation in detail...I feel I should not simply sit here and be silent when some of my thoughts on the subject may or may not be of value to you"⁷. He went on to identify some of the difficulties of moving ahead with the plans, including getting the Park Service to fulfill their promise of some 15 years⁸ to install proper water, sewer, utilities, roads and garbage disposal systems in Grand Teton and Yellowstone National Park. There was also the challenge of supporting the tourist seasons simultaneously with construction of the new lodge. Letters to Underwood from Fabian at this

⁶ Gilbert Stanley Underwood, "A Scheme for the Development of Public Concessions in Grand Teton National Park", December 1, 1950; Folder 831, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

⁷ Harold P. Fabian to Kenneth Chorley, August 4, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

⁸ Harold P. Fabian to Kenneth Chorley, August 4, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

time included many items for consideration: one letter of July, 1952 contained at least twelve “suggestions” describing the need for things such as a vault, service station, post office, and enough parking for upwards of twenty four busses. Fabian even included a rough sketch of how he thought the Lodge could be laid out, prioritizing the view towards the Tetons⁹. Still, despite the somewhat overbearing nature of his letters, correspondence between Fabian and Underwood was friendly, at least in the beginning, with Underwood welcoming Fabian’s suggestions and comments and making references to how much he and his wife had enjoyed spending time with Fabian and Fabian’s wife, Josephine. Much care was taken on both sides to emphasize that any suggestions made were not to be taken as directives – neither one wanted to step on the others’ toes.

Installed in one of the Old Jackson Lake Lodge cabins and using a second one as studio, Underwood continued honing his designs for the site plan and lodge buildings throughout the summer of 1952. By September, he referred in his letter to Fabian to a “‘New’ Central Lodge” that boasted a fully roofed entrance, retail and bar on the first floor, a view of the Tetons through windows in the lounge, a recreation room, offices on the ground floor, an employee cafeteria, and a boiler room. Also in this letter, Underwood mentioned an interior wood treatment he had seen that would eventually become known as Shadowood¹⁰ described as: “a molded board laid vertically, knots (solid) freely exposed, and the whole stained a light brown to help destroy the

⁹ Harold P. Fabian to Gilbert Stanley Underwood, August 13, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

¹⁰ Although Shadowood was already a proprietary name for a type of redwood plywood that was being manufactured in the 1950’s (Madarkey Shadowood), Underwood used the term without reference to any source. Although Underwood was familiar with the use of wood as form lining to create the pattern of the rough log, as in the Ahwahnee Hotel in Yosemite and the Sun Valley Lodge in Idaho, it is not known whether or not Underwood used plywood in earlier lodges.

sharp contrast of the knots with the lighter background”¹¹. However, before interior designs could be discussed further, there was the ever-present question of cost. Preliminary estimates began to run high, so Underwood suggested eliminating the second floor altogether and considering timber construction for the Central Lodge¹². He was hesitant about this decision, writing “I hate to give up a fireproof building for the Central Lodge...but the estimates are running so damned high that we must seek for every saving we can make without damaging the earnings”¹³. The projected cost at this point was about four million dollars and while Underwood was approved to complete the plans for the new lodge and guest cottages, there was a tangible sense of pressure in the correspondence to save money wherever possible.

Building Construction

The year 1953 marked the start of the Jackson Lake Lodge construction in earnest. Underwood was hard at work finishing up the site plans and responding to frequent recommendations being made by Harold Fabian, who seemed to be continually inspired by the operations he observed at his winter location in the Hotel Utah in Salt Lake City. Of primary concern for Fabian was the front office and lobby space, which he anticipated would need to accommodate some 800-1000 guests. Underwood revealed his concern about these large numbers in a letter to Frank Sullivan at the Dohrmann Hotel Supply Company stating “I am trying to stop our clients from doing another deal like the Ahwahnee with a hundred rooms and public space for a thousand people.

¹¹ Gilbert Stanley Underwood to Harold P. Fabian, September 8, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

¹² Gilbert Stanley Underwood to Harold P. Fabian, September 12, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

¹³ Gilbert Stanley Underwood to Harold P. Fabian, September 12, 1952, Folder 163, Box 13a, Underwood Correspondence 1950-1952 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

The outside guest lodges we hoped to build never materialized”¹⁴. Perhaps because of this experience, Underwood placed most of the accommodations in individual cottages flanking the Central Lodge, and while the large gathering spaces in the lodge could seat up to 600, this number was still a comfortable distance from the intimidating thousand Fabian originally had in mind.

From February to May, 1953, changes were proposed for the kitchen, ground floor lobby, and the maintenance shops and storage areas, with the kitchen dominating the conversation between Fabian and Underwood. Ultimately, it grew to encompass two floors, which resulted in an increase in the size of the overall building envelope. The paint shop and boiler room were moved to auxiliary buildings that were still connected to the main lodge. By April, the guest lodges, timber buildings, employees’ dormitory, and recreation hall were half-finished and Underwood estimated that the plans for the Central Lodge were about 15% complete. The pace seems to have been intense, but Underwood remained optimistic, stating “It’s tough but it’s fun!”¹⁵ However, this positive attitude was soon put to the test as the construction process encountered a few road blocks. Housing for the workmen became scarce, especially in anticipation of the upcoming tourist season, and with the arrival of a team of engineers there was even more pressure to complete the employees’ housing and recreation hall that would be used as temporary housing. An appropriation bill had to be passed before the main contract could be signed. Even the site clearing contract was on hold because Underwood’s drawings were changing so frequently that

¹⁴ Gilbert Stanley Underwood to Frank Sullivan, February 7, 1953, Folder 165, Box 13a, Underwood Correspondence 1953 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

¹⁵ Gilbert Stanley Underwood to Kenneth Chorley, April 28, 1953, Folder 165, Box 13a, Underwood Correspondence 1953 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

they could not be used to obtain a firm estimate.¹⁶ A gentle reminder from Harold Fabian resulted in Underwood rushing the plans to the site but when they arrived it was discovered that there were many additional details on them that did not appear on the previous version. The delay in the submission of the plans was attributed to the fact that both Underwood's chief structural engineer and his head architect had been in and out of the hospital for illness and operations. A further delay toward the end of July came in the form of the discovery of pumice in the soil during excavations, which required the installation of costly piles.

Despite these setbacks, the atmosphere around the worksite was still friendly and collaborative. The contractor, Morrison-Knudsen, was eager to take advantage of the good late summer weather and was making progress quickly; too quickly, it seemed, for Underwood to keep up with supplying plans and specifications.¹⁷ This became problematic, because without completed plans and specifications, no guaranteed maximum estimate could be made by the contractor. Without this number, no final contract could be signed. There was great concern about whether the work called for in the drawings would exceed the budget, especially because the changes intended for the kitchen required significant structural changes.¹⁸ These changes were deemed necessary enough to keep, but there were attempts to cut costs in other areas. For example, in a letter to John Green of the Williamsburg Inn, Underwood wrote, "I hope we do not decrease the quality and plan of the feeding operation. It is damned good, and I'd prefer to sacrifice elsewhere

¹⁶ Harold P. Fabian to Kenneth Chorley, May 20, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

¹⁷ Harold P. Fabian to Kenneth Chorley, July 22, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

¹⁸ Harold P. Fabian to Kenneth Chorley, August 13, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

if we can”¹⁹. To that end, Underwood proposed reducing the laundry capacity, eliminating refrigeration on the ground floor and replacing it with smaller freezer boxes, and eliminating all but the sun deck shelter over the entrance drive. Additionally, the windows on the ground floor were changed to aluminum, instead of the original steel. The windows in the rest of the Central Lodge were intended to be double-hung wooden windows. However, when the first bid was received for the aluminum windows it was more than \$100,000 – far beyond what anyone was willing to spend, despite the anticipated savings from this “no-maintenance” solution.²⁰ Even without the cost of the windows, an extra \$48,000 was added to the overall cost due to expansion of the Central Lodge by 11,600 square feet to accommodate the kitchen equipment and maintenance shops, an increase in the capacity of both the boiler and laundry, and the stabilization of the foundation.²¹ This number was still within the contractor’s overall estimate of \$3,920,000 but it did not leave any room for contingency should something else go wrong or be changed significantly.

It was expected that a final contract would finally be ready by the second week in September, however, on September 9, 1953, Harold Fabian wrote to Kenneth Chorley to inform him that Underwood, who had remained in Jackson Hole through the summer, had been taken to the hospital after a night of severe breathing difficulties. According to Fabian, Underwood had undergone a serious operation in December of 1952 and was also struggling with diabetes. The diagnosis of September 9th was that Underwood was suffering from an “overstrained nervous system”. Fabian attributed this condition to the fact that Underwood was left practically on his

¹⁹ Gilbert Stanley Underwood to John Green, August 15, 1953, Folder 164, Box 13a, Underwood Correspondence 1953 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

²⁰ Harold P. Fabian to Kenneth Chorley, August 27, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

²¹ Ibid.

own to complete all of the plans and specifications for all of the changes implemented over the summer. The one draftsman who had been assisting him earlier had to return to Washington, D.C. and a kitchen engineer had been flown in to help but there was clearly more to do than could reasonably be completed by such a small team. With the onset of winter, the decision was made to have Morrison-Knudsen complete as much work as possible using the plans and specifications available, with supplements expected from Underwood over the following weeks. Work on the exterior would be put on hold during the winter months, while Underwood would return to Washington, D.C. and take this time to complete the drawings with the help of his firm. As it was, Morrison-Knudsen's accountant Murray Burns was hesitant to have work continue without completed plans, since any further changes would result in yet more delays. An additional memorandum agreement was drafted so that the contractor would be allowed to perform this work. Construction of the entire site was expected to be complete by October 1, 1954.²²

An interim agreement was signed as of October 6, 1953 and Underwood promised to have specifications for the entire project completed within two weeks of this date. He also promised to have a detailed plan for the entire project completed by December 31, 1953, at which point the final contract was to be signed.²³ George Richardson of Thermal Engineering Company was brought on to work on the mechanical and electrical drawings for the site. As of late November, 1953, he was completing "as constructed" heating plans for the Central Lodge. On November 24th, Underwood wrote to him that the roof of the Central Lodge had been completed, the

²² Harold P. Fabian to Kenneth Chorley, September 12, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

²³ Harold P. Fabian to John Duncan, October 9, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

windows were about to be installed, and everything was prepared for the interior work planned for the winter. Both Underwood and Fabian were very pleased with how the exterior concrete had been executed and Underwood wrote that he hoped “...all of the mechanical installation reaches the same high level...” as the work completed to date.²⁴ One month later, on December 24, 1953, Underwood submitted the finished drawings for the Jackson Lake Lodge development.

Unfortunately, they were not exactly what the contractor expected. By this time, Raymond Lillie had joined the team at Jackson Lake Lodge as general manager. In one of his first reports to Kenneth Chorley in early February, 1954 he chronicled the new challenges facing the project. The plans submitted by Underwood as of December 24th did not correlate with those from the interim agreement of October 6th. Rather, in order to complete the work as specified, much of the work that had been completed prior to October 6th would have to be removed. Also, there were a number of additions to the plans of December 24th that had not been included on any previous plans, but these reflected the changes to heating, plumbing, ventilation, and electrical resolved at the time of the interim contract in October.²⁵ These changes amounted to more than \$250,000 in extra costs, so more suggestions were made to reduce the new total, which was reaching \$4,200,000. These included eliminating the convention hall (or at least eliminating the stage and the projection room) and porte-cochere, using Morrison-Knudsen’s heating and electrical plans, and making some minor changes to door types, hardware, and pipes.²⁶

²⁴ Gilbert Stanley Underwood to George Richardson, November 24, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

²⁵ Harold P. Fabian to Kenneth Chorley, January 16, 1954, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

²⁶ Raymond Lillie to Kenneth Chorley, February 4, 1954, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

To make matters worse, Underwood continued to submit plans and specifications late and with several additions. Frustration with him was evident throughout the correspondence between Harold Fabian, Kenneth Chorley, and Ray Lillie, despite their efforts to give Underwood the benefit of the doubt. No one seems to have questioned the fact that Underwood was working very hard, but the frequent changes, delays, and rising costs prompted Lillie to suggest that Underwood be kept on only as artistic advisor. In his letter to Chorley of February 4th, 1954, Lillie wrote that even Fabian was “in favor of cutting clean with Underwood” but Lillie was not in full agreement on this point, noting “I feel that this move would deserve very serious consideration unless we could expect some cooperation from him (Underwood) when necessary until the completion of the job”. Removing Underwood from his current position would have required yet another adjustment to his contract, which no one was willing to pursue. Thus, it became clear that a meeting of all parties was needed to work out details to ensure construction would be completed on time.

Such a meeting took place in New York on February 18th, 1954.²⁷ Present at the meeting were Underwood, Harold Fabian, Raymond Lillie, Paul Wise, Murray Burns, and Allston Boyer.²⁸ The results of the meeting were outlined in a letter from Boyer to Kenneth Chorley the following day. As of this date, all of the timber structures had been completed, including five employee dormitories, one recreation hall, three double staff houses, one double staff house for the manager and winter caretaker, and 256 rooms in the guest cottages. As for the Central Lodge, the structural frame was completed to a point just south of the lounge and the boiler room was

²⁷ Allston Boyer to Kenneth Chorley, February 19, 1954, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

²⁸ Assistant to Kenneth Chorley, Allston Boyer, as the former, participated in several Rockefeller operations including Colonial Williamsburg. Later, in relation to Jackson Lake Lodge, Boyer was member of the Board of Directors of the Grand Teton Lodge Company.

finished. An analysis of the unexpected costs encountered in the past year was also discussed and included the trouble with the foundation soil, the many changes in the heating system, and the fact that the Park Service had not provided a water supply system as they had promised, which required the contractor to bring water to the construction site themselves. Once again, the kitchen was cited as being a central cause of elevated costs and delays, but everyone agreed that this could not have been foreseen at the outset and so all modifications were deemed necessary. A redesign of the service area and multiple versions of the lobby were also noted as causes of increased costs. The convention hall and porte-cochere were kept in the plans, partly because so much had already been ordered and constructed for the hall that it would be just as costly to eliminate it at this stage as it would be to keep it. The final cost of the entire project was expected to be \$4,200,000. Although everyone was very cordial and the meeting was considered quite productive, Mr. Burns made a point of noting that never before in his career had he needed to request additional funds for a project. He felt that if all that was discussed at this meeting had been decided from the beginning, his estimate would have been \$4,200,000 from the start and that much of the difficulty of making estimates over the past year could have been avoided.

Things seemed to be back on track following the New York meeting, at least through April 1954 when the Central Lodge was about 60% complete.²⁹ However, it seemed that Underwood was becoming increasingly frustrated with the work of the contractor and felt as though decisions were being made behind his back. In a surprisingly aggressive letter on April 27, 1954 to Ray Lillie, Underwood refused to accept any drawings by George Richardson, engineer of the Idaho based Thermal Engineering Company subcontracted by Morrison-Knudsen, even though he had

²⁹ Morrison-Knudsen, "The EM-Kayen Magazine of M-K", April, 1954, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

agreed to do so in February at the meeting in New York. He became convinced that the electrical subcontractor could not be trusted because he was also the vendor of the electrical materials. Underwood went so far as to write “I do not intend to excuse the Contractor for the abominable work he has done...I want the record to show the futile effort I made to get him to do the work properly...he is the worst contractor I have ever dealt with...I will not be masochistic enough to put approval on the cute tricks of the Contractor to build a shabby job and to set himself up as the architect and engineer”³⁰. Both Ray Lillie and Paul Wise were shocked to read Underwood’s comments, as it was unclear what could have prompted such anger. There was no evidence in the correspondence that supported Underwood’s claims of poor workmanship. Paul Wise only responded that work was being done in accordance with the plans and agreement made at the New York meeting. Further, he wrote that he had to spend four days getting Underwood’s drawings to match the agreements made in New York.³¹ Underwood’s letter was an abrupt change in tone from even a few months prior, when he had expressed how pleased he was to be collaborating with George Richardson.³² However, it was also not the first time that Underwood had had a falling out with his contractor. The construction of the Ahwahnee Hotel was also plagued by multiple changes, ever rising costs, delays, an inability of Underwood to submit completed drawings on time and a suspicion on his part that the contractor was completely incompetent.³³

³⁰ Gilbert Stanley Underwood to Raymond Lillie, April 27, 1954, Folder 338, Box 29, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

³¹ Paul Wise to Raymond Lillie, May 8, 1954, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

³² Gilbert Stanley Underwood to George Richardson, November 24, 1953, Folder 346, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC.

³³ Joyce Zaitlin, *Gilbert Stanley Underwood: His Rustic, Art Deco, and Federal Architecture*, (Malibu: Pangloss Press, 1989), p. 62-70.

Although Underwood retracted his aggressive statements in a letter to Ray Lillie on May 11th, his confidence in the contractor was lost and he again emphasized his dedication to integrity, writing “If you (Lillie) knew more about me, you’d find I have a reputation for cooperation with everybody. I have a reputation for integrity also that is more important to me than getting along with a contractor who forgets that the owner is the important person in any job and that the job lives a hell of a long time after we are gone”. Whatever his feelings were about the contractor, Underwood agreed to focus on the goal of completing Jackson Lake Lodge within budget.³⁴ Still, it was not a particularly pleasant note on which to end. A summary of the project was described by Kenneth Chorley in a letter to Laurance Rockefeller shortly before the dedication of the Lodge. In it, Chorley explained how the relationship between Underwood and Morrison-Knudsen had deteriorated over the course of the construction because of the pressure placed on Underwood working alone. Without a team to support him, Underwood quickly fell behind in producing drawings and Morrison-Knudsen eventually insisted on taking over the mechanical, heating, and electrical plans. Underwood’s delays were not the only problem. He frequently sent updated drawings that included a number of new items and changes to work already completed. The result was confusion and frustration on the part of the contractor and a belief on the part of the architect that the contractor was incapable of following his instructions. Not only were relations between the two hostile by the end, but the development was completed about five months later than expected.

Jackson Lake Lodge was dedicated on June 11, 1955 and in July of 1956 the tourist center hosted one of its first conventions. According to the “convention issue” of *The Broadcaster*, the

³⁴ Gilbert Stanley Underwood to Raymond Lillie, May 11, 1954, Folder 166, Box 14, Underwood Correspondence 1954 series, Record Group Jackson Lake Lodge, Grand Teton Lodge Company Collection, RCA.

magazine of Bankers Life Insurance Company of Nebraska, a large group of employees and their families were among the first to enjoy all that Jackson Lake Lodge had to offer. A multi-page spread illustrated the convention highlights.³⁵ Between 1956 and 1961, Jackson Lake Lodge operated at full capacity and became a very popular destination. Meetings of the Board of Directors of the Grand Teton Lodge Company (GTLC) were held at least once a year during this time. One of the first items reviewed for approval by the Board was a proposal to increase the Lodge's capacity by 300 rooms. This proposal was rejected, but another one for an increase of 100 rooms was accepted, based on data from the 1955 and 1956 seasons, during which Jackson Lake Lodge was operating at about 95-99% capacity and was turning away significant numbers of potential guests.³⁶

Other changes that were made soon after the Lodge opened included the widening of the main stairway by Olsen Construction Company, the installation of a new dumbwaiter (to replace one that had hardly worked since the Lodge's opening), and the elimination of the service bar in the dining room (all completed in 1957).³⁷ In 1958, the space beneath the Explorer's Room was converted from a convention display space to additional meeting rooms and a place for outdoor events to be moved in inclement weather.³⁸ In 1960, openings were enlarged and new windows were installed in all of the guest rooms in the Central Lodge, effecting a significant change in the

³⁵ Bankers Life Insurance Company of Nebraska, *The Broadcaster*, July 1956, Folder 833, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

³⁶ Grand Teton Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.18-21, September 8-9, 1956, Folder 354, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC

³⁷ Grand Teton Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.25, September 16-17, 1957, Folder 354, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC

³⁸ Grand Teton Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.27-30, September 5, 6, 7, 1958, Folder 354, Box 30, Family Related Individuals series, Record Group 7.2 HPF Papers, Special Collections, RAC

aesthetic of the exterior.³⁹ The replacement was done in accordance with Spencer & Lee Architects designs, which included one small window, of the same size as the original window, and a large window that spanned two original openings. Over the next 50 years, nearly all of the windows would be changed, in size, glazing type, or both. In 1961, a fire destroyed the Explorer's Room, prompting a thorough investigation of fire prevention methods and the application of the fire-resistant coating Albi-r™ in areas deemed to be at the highest risk for damage by fire.⁴⁰

In 1976, the dining room at Jackson Lake Lodge (known as the Mural Room after the installation of artwork by Carl Rotors in 1958) was altered. A new host desk was constructed and small service bars were installed at the south end of the room. Air conditioning was also introduced to the space at this time. The next major change to the Central Lodge came in 1988, when the Blue Heron Bar was added to the northwestern corner of the Central Lodge. Until this time, the Grand Teton Lodge Company had been operating as a non-profit organization funded by the Rockefeller family. In 1986, the Rockefellers sold the Lodge Company to CSX Corporation, a for-profit, Virginia-based transportation company.⁴¹ With this change came the need for more revenue-producing areas in the Central Lodge. Therefore, the Stockade Bar that once opened onto the Sun Deck was converted into retail space and the bar was moved to the west side of the lodge, opening as the Blue Heron Bar.

³⁹ Grand Teton Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.41, 1960, Folder 829, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

⁴⁰ Grand Teton Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.13, 1960, Folder 829, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

⁴¹ CSX Corporation, "A Short History of Jackson Lake Lodge, A CSX Resort" (Richmond: CSX Corporation, 1997), 9.

The years 1989 and 1991 saw changes in the ground floor lobby. A new interior design scheme was implemented and new offices were constructed along the north wall. The new exterior wall and windows were designed in a manner that was sensitive to the original fenestration and Shadowood molded concrete. The guest rooms in the Central Lodge have undergone several renovations over the past 50 years, but this report only had access to documentation for changes made in 1992. In 1998, the Explorer's Room was expanded to create more break-out room spaces on the east side of the convention hall. Changes were made to the gift shop to accommodate a new corridor in between the main convention hall and the new break-out rooms. A major renovation of the Mural Room took place in 2002. Other small changes to the Central Lodge include the addition of an enclosure for refuse in the service yard in 1998, the installation of new egress and fire stairs in 2004, and the removal of the 1989 carpeting in the lower lobby in 2007⁴².

In addition to the changes to the fenestration and the successive enlargements of the building, the other major alteration to the exterior of the Central Lodge was the recoating of the concrete in 2000. After being exposed to the elements for nearly 50 years, the concrete had achieved the look of weathered wood, as intended. Perhaps because it appeared too uneven and years of concrete repairs concealed with brown paint appeared unsightly, the concrete was acid etched, power washed and mechanically scrubbed before being coated with another colored stain. The new color was a uniform, reddish-brown that gave the building a very warm, earthy tone. In addition, as a surface coating rather than a true "acid stain", this new finish imparted drips and runs, disfiguring the surface. In the past 15 years or so this new coloring has also weathered, and

⁴² The carpeting in the lower lobby had been installed in the renovation designed by Engstrom+Holfing Design Group in 1989.

in many places has lightened unevenly and become streaky. Another coloring campaign is expected to take place in the next few years.

Even though its appearance was derided when it first opened, these objections have not prevented thousands of people from taking advantage of all that the Lodge has had to offer every season for the past 50 years. While significant differences exist between Underwood's original design intention and the current appearance of Jackson Lake Lodge, the ways in which visitors interact with the building has remained the same. The stunning view of the Grand Teton range still has the power to surprise and awe visitors, even if they are no longer drawn through a dark, tunnel-like space to reach the Upper Lobby. The Pioneer Grill retains its 1950s diner charm, while the Mural Room offers another way to enjoy Jackson Valley. The Blue Heron Bar takes full advantage of its west elevation location and provides a welcome rest for thirsty conference attendees after a long day in the Explorer's Room. Despite many changes, Jackson Lake Lodge retains much of its historical integrity and is still one of the earliest and most significant works of Modernist architecture in the National Parks.

Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.1.3 Central Lodge Building Description

Jackson Lake Lodge

Grand Teton National Park, WY

Building Description - Exterior

General Overview:

The Central Lodge at Jackson Lake Lodge is a large, three-storey hotel and conference center that was originally designed with 46 guest rooms, a formal dining room, a coffee shop, and a conference room with seating for 600 people (RAC_254¹). Additional accommodation is available in the form of groups of guest cottages that flank each side of the Central Lodge.

Despite its size, about 350 by 150 feet, the Central Lodge sits long and low on a hill overlooking Jackson Lake Valley and the Teton mountain range (JLL-1-3500²). Designed in the International style, the building features groups of rectilinear boxes, flat shed and deeply cantilevered roofs, and rows of ribbon windows (RAC_248). The term “International style” was coined by Henry Russell-Hitchcock and Philip Johnson in their 1932 influential exhibition of modern architecture at the Museum of Modern Art in New York City, in which they proposed that buildings that could not be attributed to a specific culture based solely on their appearance made them universal, and hence “International”. This style of architecture is characterized by the use of straight lines, simple rectangular forms, cantilevered projections, open plan interior spaces, bands of windows, and a lack of ornamentation and historical reference. Moreover its preference for modern building materials such as steel, glass, and reinforced concrete further reference its

¹ All the alphanumeric codes present within the text in parentheses are the filename of photographs that would aid the text. The filenames that start with the alpha code RAC are photos that source back to the Rockefeller Archive Center.

² The filenames that start with the alphacode JLL-X-XXXX are photographs that used photographs that were taken by photographer Joe Elliot during summer 2014. These photographs were shot following the HABS standards.

twentieth century modernity. At Jackson Lake Lodge, which was built twenty years after the exhibition at the Museum of Modern Art, Underwood employed the features of the International style to provide open spaces and expanses of windows from which visitors could experience the grandeur of the Teton mountain range.

The long, rectangular elevations and bands of windows project a strong sense of horizontality that is reinforced by a subtle grid pattern created by the divided lights of the windows (now changed) and the deep horizontal and vertical V-joints on the surface of the concrete walls. In addition to acting as expansion joints, the V-joints create an overall grid of square and rectangular panels of varying dimensions across the exterior concrete surface which was given the appearance of wood by casting it against strips of highly figured plywood (JLL-31-3420). This treatment, which Underwood called Shadowood, was intended to provide a visual connection between the building and its wooded environment. Although Underwood had used this finish treatment for concrete earlier in his designs for the Ahwahnee Hotel in Yosemite National Park (1927) and the Sun Valley Lodge ski resort in Idaho (1938), at Jackson Lake Lodge, his use of Shadowood is a more stylized abstract version that eliminates the literal suggestion of wooden construction seen in other examples of this type of board-marked surface finish. Whereas the use of board-marked finishes at the Ahwahnee and Sun Valley was intended to give the concrete the appearance of structural, load-bearing wooden elements, the Shadowood at Jackson Lake Lodge is strictly a decorative surface treatment, suggesting the exterior of the Central Lodge was faced with a veneer of wooden panels. In all cases wood was referenced to continue the 'rustic' tradition associated with the great wooded lodges built earlier. To complete the effect of the appearance of wood, the concrete was colored with acid stains in a light reddish-

brown highlighted with darker brown and black. The translucent quality of the stains and their layered application made the color appear to come from within the concrete, resulting in a very realistic imitation of wood.

The Central Lodge is built on a slight rise, so that the ground floor sits just below grade. It is constructed of a steel frame and cast-in-place reinforced concrete roofs, walls, and floor slabs. Overall, it is an asymmetrical but balanced composition of a series of interlocking rectangular and square volumes that are anchored by a central block of three, stepped cubes topped with diagonally-sloping shed roofs. Two rectangular wings extend to the north and south, terminating on the south side in a service yard and the employee dining room, which projects eastward. The east elevation of the Central Lodge is the primary façade of the building and is characterized by a 180-foot wide porte-cochere topped with a sun deck defined by a sleek aluminum railing (RAC_144). Visitors enter the Central Lodge from the east, stepping from the porte-cochere into a low-ceilinged ground floor lobby, containing the check-in desk, newspaper stand, and hotel management offices. Originally, the lobby also housed a beauty shop and telephone booths (the latter still existing although non-functional).

Straight ahead of the doors in the lobby is a central staircase that leads to the first floor on which the upper lobby, dining room, coffee shop, main conference room, bars, and retail shops are located. This staircase sets the stage for the dramatic presentation of the view of the Teton Mountain range in the upper lobby, framed by a trio of 60-foot picture windows. This device, of drawing people through a smaller, darker space towards a grand open room with astonishing views, was something for which Underwood was well-known. It is an enduring feature of the

lodges he designed in the 1920s, such as Zion and Bryce Canyon Lodges and the Ahwahnee Hotel. He used it again in 1938 at Sun Valley Lodge in Idaho, where visitors were surprised by the sight of figure skaters through the expansive windows in the lobby. At Jackson Lake Lodge, the Upper Lobby is cavernous compared with the ground floor lobby, and the view of the Grand Teton and the Mount Moran of the Teton Range through the tripartite windows draws entranced visitors into the space.

The large bank of windows at the west end of the Upper Lobby projects slightly into the landscape, providing sweeping views of the mountains on three sides (GTLC_040³). Here, visitors can exit the lobby and make their way onto the patio directly in front of the windows or they can walk north towards a favorite picnicking spot, known as Lunch Tree Hill. Seen from the top of this hill or from a boat on Jackson Lake, the Central Lodge blends into the scenery, a remarkable feat for such a large structure but a critical element of Underwood's design. It appears to rise out of the landscape, growing from the top of the hill as naturally as the surrounding trees. The west elevation presents the best illustration of the horizontal grid pattern of Underwood's design, as it is a clear, simple expanse in which the windows are a defining element. Originally, the horizontal lines of the sills, lintels, and muntins of the windows on each story were continued, visually, by the deep V-joints that define the concrete panels.

Unfortunately, the upper windows were enlarged thus destroying the regularity and extreme horizontality on this elevation as well as elsewhere on the building. Vertical joints complete the grid pattern but do not extend from all the corners of the windows; some lie in-between them.

³ The filenames that start with the alphacode GTLC are photographs that source back to the archives of the Grand Teton Lodge Company.

With an entire façade made up essentially of all windows, the west elevation acts like a viewing platform with every opening angled to take advantage of the magnificent view.

The north and south elevations of Jackson Lake Lodge are primarily service-oriented spaces, with the north terminating in the conference room and the south housing the aforementioned employee dining room, maintenance shops, and service yard. The special Shadowood treated concrete was not used in the service area. The walls surrounding the yard display a board-marked finish more commonly seen in concrete construction. This was also acid stained, but because it was a non-public space it was built without the more expensive decorative surface treatment found on the rest of the structure. This lack of decoration is continued on the interior of the service and back-of-house areas, which is in stark contrast to the rest of the building. Nearly all of the interior public spaces were given the same Shadowood finish as the exterior, but instead of another material being formed to take on the appearance of wood, actual plywood of varying species was used on the walls. The exterior surface was created exclusively against redwood plywood, but on the interior Douglas fir and hemlock were more common. The use of wood throughout the building referenced the heavy use of timber framing in the rustic central lodges and log cabins of the early 20th century in the National Parks, some of which Underwood had designed. However, instead of using log construction, the wooden elements here are reduced to flattened figured surfaces that conform to the regular, geometric lines of the International style. This gridded surface connected inside and out even if the materials themselves changed. There was one space in the Central Lodge that had a more traditional connection with the rustic genre prevalent in earlier lodges. The Stockade Bar, located on the first floor (actually second) and leading out onto the sun deck over the porte-cochere, was intended to be a recreation of Fort

Laramie, a fur trading outpost built in 1834 that became the “largest and best known military post on the Northern Plains”⁴. With log-clad walls, hunting and trapping accessories, and a mural and dioramas of a historic fur trapping scene on the walls, the bar playfully celebrated the history of Jackson Hole and the American west (RAC_240).

Alterations:

Jackson Lake Lodge opened to the public in 1956 and had a very successful first season, which ran from the end of May to the beginning of August. As a seasonal lodge, the building was not designed for winter occupation, so it remained closed during the winter months as it still does. The Central Lodge had been operating for about one season when it was determined that the lobby staircase was too small and the windows in the guest rooms were unsatisfactory for their size and required enlarging. The Board of Directors of the Grand Teton Lodge Company cited poor air circulation and obstructed views as the central reasons for changing the windows.⁵ Two sets of windows were installed as a test, one set in a room on the east side and the other set on the west side. After the second season, these larger windows were deemed an improvement over the originals and all of the windows in the guest rooms of the Central Lodge were replaced by 1960.⁶ Over the next 50 years, most of the windows in the Central Lodge would be changed, including the large picture windows in the Upper Lobby, the windows in the dining room, and those in the guest rooms. The original windows were wood or aluminum framed depending on their location; wooden frames were used primarily in the employee spaces and aluminum was

⁴ National Park Service, “Fort Laramie: National Historic Site, Wyoming”, website of the National Park Service, <http://www.nps.gov/foia/index.htm>.

⁵ Grand Teton Central Lodge Company, *Minutes of the Meeting of the Board of Directors*, p.41, 1960, Folder 829, Box 90, Cultural Interest Series, Record Group 2 OMR, RFA, RAC.

⁶ Ibid

used everywhere else. Some windows from 1955 remain in the employee dining room, in some of the service areas, and behind one of the desks in the lobby. Originally, nearly all of the windows in the Central Lodge were louvered, preserving the horizontal aesthetic of each elevation by opening like awnings instead of swinging from hinges at the vertical connections. Even the picture windows in the Upper Lobby had rows of long louvered openings at the top and bottom to provide ventilation. One row of these openings was retained at the top and bottom of the replacement windows. The changes made to the fenestration significantly altered the horizontality that defined Underwood's original design and were unfortunately made so soon after the building's completion that this quality disappeared almost immediately.

Other major alterations came in the form of additions. In 1986, the Grand Teton Lodge Company (GTLC) ceased to be a subsidiary of the non-profit organization Jackson Hole Preserve, Inc. With this change came the need for additional sources of income. As a result, a new bar was constructed on the west elevation and the Stockade Bar was replaced with new retail space. The new bar, called The Blue Heron, extends toward Lunch Tree Hill from the north side of the upper lobby but is angled so the windows face the Teton Range (JLL-4-3694). The exterior finish is rendered in roughly-textured, brown stucco applied over a fiber mesh (Dryvit). While this surface treatment makes no attempt to match the Shadowood, the design of the bar, although polygonal, is in keeping with the rest of the west elevation with windows that continue the horizontal intention of those in the Upper Lobby. On the east elevation, the ground floor offices were expanded in an addition completed in 1991. The new space was added to the existing offices on the north side of the ground floor lobby. In this case, the façade treatment is consistent with the rest of the building (JLL-26-3325). Most of the other changes that have taken place

since the Central Lodge opened have been made on the interior, with the exception of the installation of code-compliant egress stairways on the exterior.

Remarkably, the exterior Shadowood finish was left untouched from 1955 until about 2000, when the entire building was recolored using a sprayed application of a water-based (not acid) synthetic stain. The new color is a reddish-brown that maintains a resemblance to Redwood, but is quite different than the original colored finish as the current finish is very matte and monochrome. A section of original finish remains, having been enclosed in the roof with the addition of The Blue Heron Bar. It looks very much like weathered wood, with the wood-grain texture still quite pronounced (ACL Blue Heron Bar-003*).

Summary:

The Central Lodge at Jackson Lake Lodge represents the intersection of the rustic architecture tradition of the National Parks of the first decades of the 20th century with the modernist, motor-court style of the automobile-age. In his design, Gilbert Stanley Underwood adopted the clean and direct geometric massing of the International style to insert a large building as unobtrusively as possible into the landscape. Long rectangles, bands of fenestration, and a grid pattern formed in the exterior concrete emphasized the horizontality of the hill on which the Central Lodge was placed. Unfortunately, this quality was soon lost with the replacement of many of the windows within the first four seasons. It has continued to change over the past 50 years, radically altering the original design intention. The additions of The Blue Heron Bar and the increased office space have changed the profile of the building, but only slightly. The character-defining feature of the

* The filename that starts with the alphacode ACL are photographs that were shot by persons associated with the Architectural Conservation Lab during Spring 2015

Central Lodge is the Shadowood concrete. While this has also been altered over time, it continues to serve as a reference to past building traditions, as well as represents an innovative use of the decorative potential of a modern material.

Interior Survey - Central Lodge Interior

General Description:

The interior of the Central Lodge is composed of three stories: a Ground Floor or Lower Lobby, a First Floor, and a Second Floor. Of these, the First Floor holds the most important public spaces including the Upper Lobby, the Explorer's Room, the Pioneer Grill, the Mural Room, and the Blue Heron Bar and retail shops. However, important service spaces, such as the enormous kitchen and the Employee Dining Room, make up the behind-the-scenes areas on the First Floor as well. The Ground Floor is made up of the Lower Lobby, offices, maintenance shops, and other back-of-house service areas. Guests stay in rooms on the Second Floor.

The Central Lodge interior is huge, with over 300 named spaces throughout. Of these, only 37 are guest rooms. Although some of the 300 spaces include closets and restrooms, the facilities at the Central Lodge were designed to accommodate between 1,000 and 1,500 guests and visitors each season, as well as a staff of approximately 800 (currently), who were housed in the employee village on site. As such, it is the centerpiece of the hotel complex, and is a destination for both seasonal vacationers and day-trippers looking for a meal and a glimpse of the stunning view.

Alterations:

The Central Lodge went through many interior changes before it was constructed.

Correspondence between general manager Harold P. Fabian and the architect, Gilbert Stanley Underwood, reveals many versions of the Lower Lobby, the dining areas, the service yard, and,

especially, the kitchen. Even during construction, rising costs almost resulted in the elimination of the convention hall and porte-cochere. However, too much work had already been completed on these spaces and too much material had been ordered to save any costs by eliminating them. When the Central Lodge opened to the public, it offered the best in tourist accommodations, with ample parking, casual and formal dining, a 600-seat convention hall, and sweeping views of the magnificent Teton Range. Despite criticisms of the Central Lodge's exterior appearance, visitors certainly took advantage of what the interior had to offer, and the Central Lodge was operating at an average capacity of 95% in its first season.

Since the Central Lodge's opening in 1955, many changes have taken place on the interior. Nearly every space in the Central Lodge has been altered at least once within the past 50 years, some drastically so. These changes are detailed in the following descriptions of individual spaces, but in general some of the most significant alterations include the enlargement of the grand staircase between the Lower and Upper Lobbies; the replacement and enlargement of all of the guest room windows; the construction of a new bar, called The Blue Heron, on the northwest side of the Upper Lobby; an office addition on the Ground Floor and extension of the Convention Hall on the First Floor; and the continual replacement of nearly all of the windows on all floors. Additionally, there have been several campaigns of interior design schemes, made necessary by wear and tear brought about by heavy usage. Unfortunately, this meant that much of the original wall coverings, such as the character-defining Shadowood, furniture, and textiles were removed or concealed quite early on. Most of these alterations are supplemented with documentation, either drawings, photographs, or both, that illustrate when and how spaces were changed. However, physical investigation and historic photographs suggest that other changes

were made for which no documentation has yet been found. There is also little to no information, as yet, to document changes to the service areas, though some of these are evident by physical investigation.

Summary:

As a continually operating hotel and conference center for the past 50 years, the interior of the Central Lodge has adapted to changing tastes and needs of visitors and staff to remain relevant and functional. As a whole, the original design intention of the public spaces has stayed relatively intact, especially in the 1950's diner-style Pioneer Grill. The Upper Lobby still has the power to astonish and mesmerize visitors as they enter its cathedral-like space, and they can continue to admire the view over dinner as they gaze through the windows in the Mural Room. A flexible and modular Explorer's Room provides conventions and weddings with the ability to customize their experience, as was intended in the original design.

Unfortunately, the concealment or removal of nearly all of the Shadowood veneer from the interior spaces and the major alterations of almost all of the windows has had a significant impact on Underwood and Rockefeller's original design intention. The entire Central Lodge, inside and out, was decoratively finished with Shadowood, both as a plywood veneer wall covering and molded concrete surface texture, in order to create a visual continuity between the interior and the exterior. The loss of the interior Shadowood isolates the exterior finish as a unique, but disjointed, decorative feature. Alterations to the windows over time have demonstrated a misunderstanding of their important role in the original design. The use of multiple louvered lights was not solely a functional feature for ventilation, but drew out the

distinctive horizontal lines of the overall shape of the Central Lodge, as well as the deeply incised grid lines created by expansion joints on the exterior concrete. This horizontality was deliberate, and was meant to maintain the Central Lodge's low profile on Moose Hill when viewed from the Valley. Although the changes in the windows have maximized the view of the Valley from the interior, they have radically altered the experience of the building from the exterior.

Interior Survey - Lower Lobby

General Description:

The Lower Lobby is a wide, low-ceilinged rectangular room that spans the width of the Ground Floor of the Central Lodge. It is divided into three long spaces that extend from the east to the west: a central, flagstone-paved aisle that terminates in the grand terrazzo-tread and brass railing staircase leading to the Upper Lobby; and two side aisles featuring oak floors and matching oak paneled desks that span the length of the aisles, punctuated by two, triangular projections (JLL-48-3613). Four rectangular columns line the central aisle, two on each side. Upon entering through the two sets of double, brass-framed glass doors, visitors are drawn either straight ahead towards the staircase, or to either of the desks in the side aisles for check-in or activities. A bank of wood-framed, louvered windows illuminates the Activities desk on the left, while the rest of the space is lit by circular recessed lights set within the acoustical tiled drop ceiling. To the left of the grand staircase is a small shop and newspaper stand; the elevator is to the right (JLL-50-3623). The walls and columns are painted a warm, cream color and a simplified, Southwestern-style border runs along the circumference of the room. The space is light and bright, in stark contrast to the original design intention.

Alterations:

The Lower Lobby has been altered several times since 1955. In the original design, only the central aisle was open (GTNP_013). It was flanked by enclosed spaces housing Beauty and Barber shops and employee offices, with one check-in desk and cashier counter on the right, and a transportation lobby and information desk to the left of the grand staircase. The only natural

light that was available came from the doors at the east end of the lobby. The rest of the space was lit by square lights set within the acoustical tiled drop ceiling. All of the walls and desks were surfaced with Shadowood veneer, which consisted of thin sheets of Douglas fir plywood stained in bark colors. This darkened corridor created a cavern-like space that was intended to draw people as quickly as possible up the grand staircase and into the spacious, soaring Upper Lobby. However, this and other features were changed almost immediately after the Central Lodge opened.

Within the span of one season, the grand staircase had been enlarged. Known as the “cattle chute”, the original version proved to be too narrow to accommodate large numbers of visitors traveling up and down between floors (RAC_115)). It consisted of a steep flight of stairs with a shallow landing about halfway between the ground and first floors. It was enclosed on either side with Shadowood panels and wooden bannisters. These walls were carried all the way up to the first floor, creating a tunnel-like effect. By May of 1957 the grand staircase had been widened by Olson Construction Company, who acted as general contractor for this and other projects undertaken within the first six years of operation. The new stairs had short, open brass grill walls and brass railings, which were continued on the first floor around the perimeter of the stair opening (RAC_137). Besides being able to accommodate visitors traveling in both directions, more light could reach the ground floor than before.

Further changes that occurred between 1957 and 1989 included the removal of the Beauty and Barber shops (the Beauty parlor was relocated to another space near the Ground Floor restrooms), the removal of office enclosure partitions, and the extension of the check-in desk on

the north side to span the length of the lobby. Some of these changes are inferred, as documentation has not been found to provide exact dates or designs. However, there are drawings that show changes to the interior design scheme of the Lower Lobby in 1989 (EngstromHofling-1). These include the addition of flagstone flooring to define a central aisle, while the side aisles were carpeted and the oak paneled desks were added. Although there is no direct reference to it, it is assumed that all of the Shadowood veneer had been completely removed or concealed by this time. In 1991, an office addition was constructed on the north side of the lobby, resulting in the enclosure of the original wall and windows on this side (AS_OfficeAddition-02). Although the existing exterior concrete wall became part of the office partitions, care was taken to mold the new exterior concrete wall with a Shadowood-like finish. The new windows were also designed to reflect the divided lights of the original louvered version. In 2007, the carpeting in the side aisles was replaced with the current oak flooring.

Summary:

The function of the Lower Lobby was primarily to set the stage for the stunning reveal of the breathtaking view of the Teton Range in the Upper Lobby. This feature, of drawing visitors through a tunnel or crypt-like space to reach a presentation room of cathedral-like proportions was used by Underwood in all of his monumental hotels within the National Parks. This design intention has been significantly altered over the past fifty years, although the impact of the “surprise” of the view of the Teton Range through the huge windows in the Upper Lobby has not been diminished by the enlargement of the grand staircase. Many of the changes to the Lower Lobby, such as the removal of the enclosed offices and shops, have been made to facilitate faster check-in, to better accommodate the large numbers of visitors who stay at the Central Lodge

each year, as well as to introduce more natural light into the space. The Shadowood veneer was used nearly ubiquitously throughout the Central Lodge interior in 1955, so its removal in the Lower Lobby is consistent with changes in interior design elsewhere in the building. Therefore, the historic integrity of the Lower Lobby is fairly low, but is unsurprising given the continued operation of the Central Lodge over the past fifty years.

Interior Survey - Upper Lobby

General description:

The Central Lodge's Upper Lobby is a large, three-story rectangular space that culminates the building's east-west entrance axis terminating in a full view of the majestic Teton Range framed by the west glazed wall (JLL-34-3765). The soaring space is topped by a south to north down sloping shed roof supported by four massive lattice steel trusses finished in a dark brown plaster in imitation of heavy timber trusses work. The east wall gives access to the Upper Lobby directly from the Lower Lobby staircase. The west wall is a nearly fully glazed wall of tripartite mullion design divided by two slender piers that rise bottom to top. The full height glazing continues around the northwest and southwest corners for one bay giving the impression of an overlook.

The space is articulated by eight full height ashlar stone piers, four each on the north and south walls and supporting the engaged trusses (JLL-36-3572-3574). The masonry is of quarry faced sandstone, laid in broken range ashlar with deeply raked joints of grey mortar. Two balconies jut into the space: a full width balcony on the east wall and a smaller balcony centered on the south wall (JLL-39-3581), (JLL-40-3596). Both balconies are topped with a heavy original wooden railing. The floor is finished concrete in a large tile grid pattern 29 ½" square, acid-stained in tan, brown, and grey to imitate the sandstone used for the piers, fireplaces and east wall. In the northeast and southeast corners are 2 large quadrant fireplaces with large curved metallic fire-hoods and raised stone hearths. The floor joints are ½" wide, ground joints flush with the concrete tile surface.

Alterations:

The lobby is spatially intact with some significant later changes to the surface materials and character defining elements. The upper north and south walls between the stone piers and the upper walls on the west and east walls (above the windows and balcony respectively) were originally tan finished Shadowood Douglas fir plywood veneer (RAC_237). The walls on the north and presumably south as well were divided by dark applied moulding strips, referencing the west wall vertical fenestration pattern. Today these upper walls are concealed, presumably by plain plasterboard, and painted and trimmed in golden oak. The lower walls on the north and south walls are now paneled in oak with short ceiling inserts in each bay with recessed lighting and oak trim. All original paired doors have been replaced.

The west wall fenestration was completely replaced and replicated in anodized metal with the exception of a single rather than double upper band of louvered windows. The original glazed northwest corner was removed and walled with the insertion of the new Blue Heron Bar. The southeast glazed wall still remains although the fenestration was replaced.

The east entrance wall retains its original lower masonry and plain stone entrance enframing; however this has been enhanced by an oak box surround. The corner fireplaces are an original feature with their moose silhouette andirons and curvilinear sheet metal hoods and chain fire-screen (RAV_243). The riveted sheet metal fire hoods have been bronzed and ragged to imitate patinated copper. Their original finish is unknown.

The balcony faces, originally finished in Shadowwood veneer or matched rough cut board have also been concealed or replaced with plasterboard and trimmed in oak. Their original recessed plaster under-ceilings have also been infilled and their recessed spot lighting removed. A ring of recessed lighting around the fireplaces appears to be later. While the south wall balcony retains its original canted or tapered form, the east balcony appears to have been originally tapered as well and is now square due to the re-facing.

The concrete floor is in excellent condition with added outlet inserts and regularized fine cracking suggesting the rebar pattern below. Such cracking is typical and not visually intrusive or dangerous.

Summary:

The Upper Lobby was without question the most important public space in the Central Lodge. Its design centered on framing the view of the Tetons through the west glazed elevation, made all the more dramatic by Underwood's original narrow and partially enclosed ascending staircase from the Lower Lobby. This was altered almost immediately to the present wider open staircase with its red terrazzo stairs and brass grill railings, thus reducing the impact of moving from a low dark space to the light filled soaring atrium lobby. This verticality was heightened by the use of full story piers, vertically oriented fenestration and vertically trimmed paneling. Only the balconies provided horizontal accents and these were canted to offset the orthogonal grid. The interior color palette of the architecture was autumnal: tans, browns and warm greys and the surfaces all textured as well with the abstract figuration of the Shadowwood veneer and the rusticated natural stone. This palette and the grid of the exterior concrete were carried down to

the stained concrete floor. Nearly all the alterations have altered this emphasis on verticality and the subtle interplay of textured natural surfaces. The original lighting was also carefully considered allowing the natural light from the western exposure to shape the space. Artificial lighting was relegated to recessed spot lighting in the main ceiling and under balconies and table lamps placed at all the seating groups within the space.

Interior Survey - Mural Room

General Description:

The Mural Room is the large formal dining room on the south side of the Upper Lobby. It is a very long, rectangular room spanning nearly the entire length of the west side of the Central Lodge from north to south (JLL-42-3656). At the south end, the dining room extends eastward, terminating in a bank of windows (JLL-44-3702). The Mural Room was designed specifically to take advantage of the view of the Teton Range, so the entire west wall is fenestrated with a series of seven, nearly floor-to-ceiling large windows (JLL-42.1-3666). Besides the spectacular view, the second most-important feature of the dining room is the series of mural paintings by Carl Roters that line the east wall installed in 1959. These depict hunting and trapping scenes that recall Jackson Hole's past and American western expansion. The room is divided by a line of square columns that demarcate two groups of seating areas: the space along the windows and an enclosed space with tables and bench seating that stand on a raised platform. Two further enclosures in the space along the windows contain supplies for the wait staff. The walls, columns, and ceilings are painted in warm tan and terra-cotta colors that are drawn from the palette of the murals. Both of these colors can be found in the carpeting and window hangings as well. All of the enclosures appear to be made from roughly cut, narrow timbers that have been left in a natural state, instead of being planned smooth. The chairs are all rustic design. The bench seating is covered with a southwestern Native American, stylized patterned fabric. Translucent glass panels on the top of the enclosures and along the raised platform are decorated with shadow-like images of animals and cowboys on horseback among pine trees with an outline of a mountain range in the background.

Alterations:

From early in its design, the formal dining room at the Central Lodge was referred to as the “Coffee Shop”, somewhat confusingly, as the actual coffee shop was located next door and was called the Fountain Room. Originally, the dining room was one open expanse with four long rows of intimate, four-person square tables stretching the length of the room (RAC_247). There were two supply stations for the wait staff that still exist but have been expanded and are also now enclosed. The dining room originally featured a service bar at the far south end that connected to the main kitchen for quick access (RAC_152). However, this was removed between 1957 and 1958 after the Board of Directors decided that it was “uneconomical and unnecessary”.⁷ The walls were covered in Shadowood veneer, but the palette for the rest of the room was primarily cream, yellow, and green, as seen in historic images of the chairs, ‘vinyl plastic tile’ floors, Formica table tops, and curtains. The ceiling was white acoustic tile with the same square inset lights seen elsewhere in the Central Lodge. Tables were set with coffee shop-style dishware and sugar, salt, and pepper dispensers.

By 1956, another interior design scheme was being considered, as the Board of Directors decided to install murals in the Coffee Shop.⁸ After a review of submissions by various artists, the Board selected Carl Roters to paint the murals. These were installed in 1959, and were very well received by Board members and visitors alike.⁹ In addition to the murals, a new color scheme,

⁷ *Minutes of the Meeting of the Board of Directors*, Grand Teton Central Lodge Company, September 16, 1957, Rockefeller Archive Center.

⁸ *Minutes of the Meeting of the Board of Directors*, Grand Teton Central Lodge Company, September 8, 1956, Rockefeller Archive Center.

⁹ *Ibid*, September 9, 1959.

furniture, and textiles were also installed at approximately the same time. Examination of historic photographs reveals the many changes made between 1955 and ca. 1959. The murals were installed on the east wall of the dining room, underneath which were added bench seats that also ran along the far south wall where the service bar had been (RAC_135). The tables were placed in the same configuration of four rows running the length of the room, but the chairs were replaced with light covers and dark wood frames, rather than green covers and light wood frames. The Shadowood on all of the walls and the columns was either removed or covered over, as these areas were painted with bands of varying widths in alternating colors of white or tan. Accents were added in the form of wavy vertical reddish-brown lines. On the south wall, engaged columns were added and decorated with bright, colorful totem pole designs (RAC_134). The ceiling was changed to a different (unknown) material. Square lights were exchanged for small, round inset lights, as well as light-bulb-ringed circles that were attached to the ceiling. Clusters of round lights were also added to the top of the new curtains. The floors were changed to a uniform brown of unknown material (probably asphalt tile). Table settings were made to look more formal, with table cloths and linen napkins. References to a diner setting were completely removed.

The next change to the Mural Room, according to drawings, was in 1976 (SynthesisInc_1). At this time, a wall was constructed at the entrance of the dining room to further separate it from the entrance to the Pioneer Grill. The host desk was re-designed in a “v” shape. The south wall was removed, and two small service bars were reintroduced corresponding with two existing entrances leading to the main kitchen. Also at this time, ducting for air conditioning was introduced for the first time. It is unknown whether this resulted in a change in fenestration on

the west wall. Since the original windows had louvered, operable lights at the top and bottom, ventilation was provided by opening the windows. With the introduction of air conditioning, it is possible that the louvers were replaced either in 1976, or sometime afterwards in order to better seal the cool air in the space. It is also not known whether the interior design was altered, but an undated historic photograph (JHHS_65) shows the air conditioning plenums decorated as beams on the ceiling. Also in this photograph, the walls and columns are covered with a wood veneer, possibly Shadowood that had been covered until this time. It is possible that this image was taken ca.1976.

The most recent documented change to the Mural Room was in 2002, when a \$300,000 renovation was completed.¹⁰ No drawings or images have yet been found, but it is assumed that the current interior design features date from this time. It is possible that the raised platform was constructed during this renovation. At some point between 1976 and 2002 the service bars at the south end of the room were removed. The ceiling was changed to incorporate air plenums, which were made to look like structural beams radiating from the columns. It is very likely that the window glazing on the west wall was also changed, probably not for the first time. The fenestration on the west wall was a very distinctive and deliberate design of Underwood's that reinforced the long, horizontal emphasis of the Central Lodge. Although it had been altered as early as 1960, when the second floor guest room windows were enlarged, the Mural Room windows contributed significantly to this aesthetic. With the change from louvered openings to single panes of glass, a special characteristic was lost. Still, the current Mural Room windows

¹⁰ Kimberly Beekman, "Lodge Renovates its Dining Room", *Jackson Hole Guide*, May 22, 2002. Jackson Hole Historical Society.

retain their wood frames and vertical, tripartite divisions, as well as maximize the view of the Teton Range.

Summary:

The Mural Room was one of the most important spaces of Jackson Lake's Central Lodge, helping to establish it as a true tourist and conference destination. The dining space has undergone multiple alterations since 1955, but these have primarily been related to interior design schemes. The most recent renovation in 2002 could easily be considered as having the greatest effect on the original character of the space. Still, although the interior may have changed, the magnificent view and the murals endure.

Interior Survey - Pioneer Grill

General Description:

The Pioneer Grill is a casual dining room located off of the south side of the Upper Lobby. It is defined by a continuous square-cornered counter that winds around in four loops from the north side of the room to the south (JLL-45-3521). Seating is provided in the form of fixed stools with swiveling seats set around the perimeter of the counters. The design of the counters allows the wait staff to easily maneuver through the center of each island to serve customers. Three square columns stand at the west end of each of the three central counter loops. On the west wall of the Grill is the large kitchen shared by cooks and wait staff serving the formal dining room next door. The east wall is fenestrated with a series of three, large tripartite windows (the third, southernmost window has only two divisions) fitted with shades and curtains (ACL Pioneer Grill-002). Heavily overpainted cream-colored Shadowood plywood veneer covers the top two-thirds of the columns and the base of each counter island. A chair rail separates the cream-colored Shadowood from the bark-colored board dado that lines the lower half of the walls and columns. Along the walls hunting and trapping accessories are hung that originally decorated the Stockade Bar, which was designed to be a replica of Fort Laramie, a well-known 19th century fur trapping outpost.

Alterations:

Originally called the Fountain Room, the Pioneer Grill was first designed to contain a soda fountain, but this was removed within the first few years (date unknown). Overall, the space has not been significantly altered, in the sense that built-ins and equipment has remained in place

since the Central Lodge opened. Even the Shadowwood covering the walls, columns, and counter bases was retained, whereas elsewhere in the rest of the building it has been mostly removed or concealed. Possibly originally painted with a transparent gray green glaze finish as found in the original Check Room¹¹, it has since been overpainted numerous times with the current cream color and the dark board dado added.

Still, some large changes were made. Physical investigation suggests that a room was added to the south end of the Grill (date unknown), resulting in the removal of a section of the counter. Also around this time the door on the south wall was probably incorporated into the southernmost window, reducing it by one glazing panel (ACL Pioneer Grill-010). All of the windows have been altered, receiving new glazing and changing in style (this observation made during physical investigations). According to historic photographs, the west kitchen wall was partially enclosed at some point, providing a broad expanse of wall on which the accessories from the Stockade Bar are now hung. A foot rail was installed circa 1957-1958 after visitors complained about the height of the stools and absence of a foot rest.¹² Although a short step had always been in place, it was not sufficient to allow for a comfortable seated position. In contrast, the original purse rail has now been removed (RAC_152). The floors were originally tiled with ‘vinyl plastic tiles’¹³ that were of a mottled brown color as recently found in a lower cabinet in the original Check Room. The tiles in the dining area have since been replaced with wood but the tiling can still be found in the kitchen area. The countertops have been recovered at least twice

¹¹ A collection of materials arranged on 6 boards for the 1956 Institutions Interiors Award Program confirm this finding, which was also used in the Mural Room. Rockefeller Archive Center. JHPI. Design Board.

¹² Item 18, Minutes of the Meetings of the Board of Directors, Grand Teton Central Lodge Company, September 16, 1957, Rockefeller Archive Center.

¹³ Gilbert Stanley Underwood and Co. *Specifications. Jackson lake Lodge Development. Moran, Wyoming.* (November 1, 1953), 33-1 Vinyl Plastic Flooring Tile

with different patterned laminate (Formica), once in an orange boomerang-pattern, but are now covered in an abstracted tree pattern on a light-colored background. Unfortunately, although Underwood specified the use of Formica Realwood for the top and counter edges, there is not enough archival documentation to confirm the original color and pattern.¹⁴ The dark green swivel stools include original and later versions of the same type. Undated historic photographs show stools (probably original) with wooden seat backs. These may have been covered with another material over time. Ceiling fans have also been added but the date is unknown.

Summary:

Despite some aesthetic changes consistent with the “lightening up” of spaces that has taken place throughout the Central Lodge over the years, the Pioneer Grill retains much of its original 1950s-diner character. It is one of the few areas that can attest to the original design intention, having maintained its function since 1955 as well as the use of patterned laminate (Formica) to cover the countertops, similar-style stools, and Shadowood veneer. However, the walls are now adorned with a series of framed photographs that feature historic scenes from rustic life in Jackson Hole and visitors to the Central Lodge, and with nineteenth century tools and items moved from the Stockade Bar,

¹⁴ The collection of materials for the 1956 Institutions Interiors Award Program shows photos of the original Mural Room along with samples of the materials, including samples of laminate: a Formica Primrose (893) and a light brownish mottled Formica (59-K-90). These laminate materials were probably used in both the Mural Room and Fountain grill, as they were visually interconnected, however there is no other evidence to support which laminate was used on the countertops.

Interior Survey - Explorer's Room

General Description:

The Explorer's Room is the large convention hall extending off of the north side of the Upper Lobby. It is divided into three parts: a large central room that houses the projection screen and projection booth (ACL Explorer's Room-003), a medium-sized room to the east (ACL Explorer's Room-020), and a narrow room to the west that leads to the patio area near the Blue Heron Bar (ACL Explorer's Room-016), (Drawing A-1.2). Small ante rooms offer a space to converse or take a phone call without disturbing conference events, as well as restrooms (ACL Explorer's Room-019). Each of the three Explorer's Room spaces is open to accommodate either rows of chairs or groups of tables, depending on the needs of the conference attendees. All three are carpeted, have oak paneling on the walls, and are illuminated by a combination of inset lighting and recessed lights set within a rectangular drop ceiling grid. Decorative illumination is provided by a series of antler chandeliers in the central space (ACL Explorer's Room-004). The two side spaces are fenestrated on the east and west walls, respectively. Glass doors on the east side lead out to a balcony, while the doors on the west side open onto the aforementioned patio. The three spaces are separated by fixed, pink fabric-covered partitions, and both side rooms are fitted with tracks in the ceiling to accommodate movable partitions for further divisions, if necessary.

Alterations:

The Explorer's Room was originally designed as a 600-seat convention hall with a flexible space on the west side that could be used as extra bedrooms if necessary. Although the size and

expense of the Central Lodge construction nearly resulted in the elimination of the convention hall altogether, it was ultimately constructed along with a large stage and projection screen for presentations and performances. According to drawings and historic photographs, a short vestibule led visitors into the expansive conference and presentation space (Underwood_CentralLodge 34), (GTLC_053). The east wall was fenestrated with floor-to-ceiling louvered windows that each had a set of double glass doors leading to a balcony. Clerestory windows in the west wall contributed some natural light to a corridor between the main gathering space and the break-out rooms but also had shades that could be drawn during screenings. Curtains could be drawn over the windows on the west wall as well. The stage could be hidden from view by large hangings. All of the walls and doors were paneled with Shadowood veneer. Square lights were set within the acoustical tile ceiling, and a wooden floor provided a convenient dance floor when the chairs were moved out of the way.

It was the morning after one such dance that the Explorer's Room caught fire in June of 1961.¹⁵ Although the blaze was brief, only about 30 to 40 minutes, it completely destroyed the Shadowood and nearly everything else in the room (GTLC_013). No one was hurt, but precautions were taken to spray all of the exposed wood throughout the Central Lodge with a fire-resistant coating. There is currently no documentation or photographs to indicate what interior design scheme replaced the original after the fire, but undated historic images show that some of the changes included the installation of chandeliers and carpeting (JHHS_31) instead of the earlier wood flooring (GTLC_035). These same images indicate that changes were made to the west wall of the Explorer's Room, perhaps to increase flexibility and accommodate more

¹⁵ Minutes of the Meeting of the Board of Directors, Grand Teton Central Lodge Company, June 29, 1961, Rockefeller Archive Center.

people. Captions from this image note that the main space could hold “up to 475 persons” or 650 “when the Annex is included” for a total of 750 people when the seats are arranged theater style. This is a significant increase from the 600 intended for the original design.

The next documented change came in 1998, when the current configuration of the three, various-sized spaces was implemented (RPSArchitects_06). The drawings show that only the east side of the Explorer’s Room was significantly altered – new break-out rooms were created, reducing the size of the central room. The ante-rooms with accompanying restrooms were also added at this time. Sometime between the fire in 1961 and these changes in 1998, the stage was removed and replaced with a pantry space that is visible on the 1998 drawings. This pantry was expanded along with the extension of the new break-out rooms. These rooms lead out onto a new balcony that divides the north side of the east elevation in half (JLL-27-3333). Originally, the balcony stood only a few feet above ground level, enough to allow some light to reach the convention display area located beneath the Explorer’s Room (GTLC_017). Although this ground floor area was changed significantly as early as 1958, it is not known when the windows on this floor were added. The eastern windows in the Explorer’s Room have also been changed, but whether this occurred before or after the alterations in 1998 is unknown.

Summary:

The Explorer’s Room, or convention hall, was a significant feature of the new Jackson Lake Central Lodge because it anticipated the growing demand for “destination” company conferences that could be attended by employees as well as their families. It was one of the first hotel complexes to recognize that tourist traffic alone might not bring sufficient funds to operate such

a large site, and that by offering meeting spaces they could attract large groups who would be inclined to share their National Park experience with family members. However, because the Shadowood burned within a few short years after the Central Lodge opened and was not replaced, it was one of the first areas to lose its original design intention.

Interior Survey - Employee Dining Room

General Description:

The Employee Dining Room is a very large open room at the south end of the east elevation (JLL_47-3554). Three of the four walls are fenestrated with nearly floor-to-ceiling height, tripartite wood-framed windows. There are two exit doors, on the south and east sides, respectively. The room is divided by two rectangular columns that separate the seating area from the service bar that runs almost the full length of the room. The west wall is covered in yellow, salt-glazed tiles and holds all the metal serving stations and some food preparation equipment. Two doors on the south side of the west wall lead into the shared kitchen space for the Pioneer Grill and Mural Room. The floor of the service side of the dining room is tiled with square brown ceramic tiles, while the seating area is floored with linoleum.

Alterations:

As far as can be determined from examination of drawings, photographs, and physical investigation, the Employee Dining Room has the highest level of historic integrity of any space in the Central Lodge. All of the windows are original to 1955, and are the best example of Underwood's horizontal design intention as expressed through the divisions of lights in the fenestration. Two sets of three rectangular awning lights are stacked on top of each other at the top of the window and one set lines the base of the window. In between are three large square panes (ACL Employee Dining Room-001). All of the awning windows are operable, but the central panes are fixed. This type of window was once used across all the elevations to light the first floor spaces. The windows are all wood and retain their screens as well.

Unfortunately, there is very little information about the construction and evolution of the Employee Dining Room but physical investigation suggests that little has changed since the opening of the Central Lodge. In 2004, an egress door was created in the east wall and a fire stair was constructed leading away from the building.

Summary:

The Employee Dining Room has served hundreds of staff members since 1955. Although the space appears much as it did on opening day, it is becoming ever more challenging to serve a staff of 800 efficiently, and the space may be reconfigured soon.

Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.1.3 Design and Construction of Shadowood

Design and Construction of Shadowood

“Shadowood” is the name given by Gilbert Stanley Underwood to the molded and acid-stained, decorative exterior concrete at Jackson Lake Lodge. It is a stylized version of a board-marked finish, which was a very common surface treatment for fair-faced, or exposed, concrete. Board-marked finishes are created by allowing the wood grain of the formwork, or in the case of Shadowood, the plywood liner, to remain imprinted on the hardened concrete. This effect was intended to create a visual connection between the Lodge exterior and the surrounding, wooded landscape. By staining the concrete in bark colors, the illusion of wooden panels was fully realized, albeit represented in a non-structural way.

Gilbert Stanley Underwood used board-marked finishes throughout his career. Beginning with Yosemite’s Ahwahnee Hotel in 1927, Underwood was among the first to use this type of surface treatment for concrete, which originated in the U.S. and Switzerland during the 1920s and 30s.¹ While his design for the concrete at the Ahwahnee employed a fairly basic method of horizontally-laid boards for the formwork, the board-marked finish for the Sun Valley Lodge, in Ketchum, Idaho, ten years later was much more complex. The Sun Valley Lodge was a luxury ski resort designed to attract wealthy patrons. This time, Underwood maintained a connection to the European alpine aesthetic by forming and staining the concrete to give the impression of diagonally, vertically, and horizontally-laid wooden boards on the façade.² By then, however, board-marked finishes were much more common, proliferating in reaction to a long period of

¹ Childe, H.L., *Concrete Finishes and Decoration* (London: Concrete Publications Ltd., 1964), 19.

² Wiesner-Chianese, Julianne. *Modern in the Mountains: An Analysis of the Structural and Decorative Concrete at Jackson Lake Lodge in Grand Teton National Park, WY*. Master’s Thesis (Philadelphia, PA: University of Pennsylvania, 2015), 38-44

smooth, grain-less finishes. As described in the 1936 pamphlet *Forms for Architectural Concrete*, “Every effort was made in the earlier buildings to produce smooth surfaces...Following [this] period...there was an inclination on the part of some designers to swing in the other direction until the opposite extreme was reached...”³ Experimentation with both smooth and rough textured concrete surfaces resulted in the same conclusion, namely that formwork was paramount. In the *Proceedings of the American Concrete Institute* of 1927, F.L. Ackerman summarized the importance of formwork to the future of concrete architecture: “Our theory of concrete design resolves itself immediately into a theory of building the preparatory structure, the form...the form is the beginning and the end of concrete design”.⁴ The quality of the formwork directly affects the quality of the concrete. This is significant not only because of how the visual quality is affected but also because formwork is one of the most costly items in construction.⁵ High-quality formwork requires the selection of good materials and it must be carefully designed, planned, and built by a skilled team.⁶ Gilbert Stanley Underwood understood the importance of formwork in his design for Jackson Lake Lodge; this is clear from the uniformity of the exterior concrete, the minimal appearance of cracks (besides temperature cracks that form as a natural part of the curing process), and the lack of blemishes or post-construction patching. To achieve this, Underwood would have had strict control over the way the formwork was assembled and how the concrete was poured.

³ Portland Cement Association, *Formwork for Architectural Concrete* (Chicago: Portland Cement Association, 1936), 1.

⁴ Ackerman, F.L., *Proceedings of the American Concrete Institute*, 1927, 259.

⁵ Portland Cement Association, *Basic Concrete Construction Practices* (New York: John Wiley & Sons, Inc., 1975), 3.

⁶ For the purposes of this paper, only the design of formwork for walls will be discussed. Other components, such as floors and roofs, will not be covered. There are also other materials besides wood that can be used to build forms, but these are not within the scope of this paper and will not be discussed here.

For cast-in-place concrete structures that are intended to have exposed concrete surfaces, the design of the formwork is often described by the architect in the construction drawings or explained in detail in the specifications. This process differs from the design of formwork for structural concrete, as the finished appearance is less important. In his book *Formwork for Concrete Structures*, R.L. Peurifoy describes the distinction between structural and architectural concrete: “Architectural concrete differs from structural concrete in that the appearance of the exposed surfaces of the former may be of greater importance than the strength of the members”.⁷ While all formwork must be designed in a safe and effective way, formwork for architectural concrete places a greater emphasis on the selection of wood, nails, and form liners.

Formwork can be built on site or prefabricated as panels that are assembled at the worksite.⁸ The design and components of the formwork vary depending on which building element is being cast, but the general idea remains the same: a frame or container in which the fluid concrete can be placed while it hardens. Formwork needs to be able to withstand significant pressures, and support both live and dead loads.⁹ The weight of the concrete, the weight of the formwork itself, and the weight of workmen and equipment all must be accounted for in the design. To help with these calculations, tables are included in many of the construction manuals. Guidance is also provided for the selection of appropriate materials, such as lumber and hardware, while illustrations are used to explain detailed connections.

For architectural concrete the selection of proper formwork lumber is all-important. Although the type of wood used will vary depending on the desired finish, softwoods are often used due to

⁷ Peurifoy, R.L., *Formwork for Concrete Structures* (New York: McGraw Hill Book Co., 1964), 285.

⁸ *Ibid*, 142.

⁹ Portland Cement Association, *Basic Concrete Construction Practices* (New York: John Wiley & Sons, Inc., 1975), 13.

their abundance and lighter weight, which makes them more affordable than hardwoods.¹⁰ In particular, Douglas fir and Southern yellow pine are popular because of their ease of use and strength, with Douglas fir being lighter and softer.¹¹ When the impression of the grain is intended to be left on the concrete surface, lumber for formwork can be “dressed” or milled with a variety of textures depending on the way it is cut. For example, circular-sawn timbers will leave a different impression than band-sawn timbers.¹² The grain can also be raised chemically or mechanically by treating the lumber with acid, or by wire brushing or sand-blasting the surface for a more pronounced texture.¹³ For smooth finishes, formwork boards should have the opposite surface texture, relatively free of knots and grain marks. Narrow tongue-in-groove floor boards are well-suited to creating smooth finishes, due to their tightly interlocking nature, which prevents leakage and reduces warping.¹⁴ If a truly smooth finish is desired, plywood, along with form liners made of materials other than wood, can be used. Form liners refer to “material in large sheets which may be nailed directly to the studs or applied over ordinary sheathing lumber”¹⁵, the most common of which is plywood.

Plywood is built up of an odd number of layers of thin sheets of Douglas fir that are glued together. The grain of each sheet is placed at right angles to those of the adjoining sheets to increase strength and stability. Plywood can be produced in boards ¼” thick, though thinner sheets are also possible.¹⁶ Because plywood is available in such thin sheets, it is often used as a

¹⁰ Ibid, 32.

¹¹ Portland Cement Association, *Basic Concrete Construction Practices* (New York: John Wiley & Sons, Inc., 1975), 20.

¹² Gilchrist Wilson, J., *Exposed Concrete Finishes* (New York: John Wiley & Sons, Inc., 1964), 57.

¹³ Concrete Products, Ed., “Architectural Finishes: A Roundup of Ideas and Techniques” in *Concrete Products* (January – March, 1963), 13.

¹⁴ Gilchrist Wilson, J., *Exposed Concrete Finishes* (New York: John Wiley & Sons, Inc., 1964), 56.

¹⁵ Portland Cement Association, *Forms for Architectural Concrete* (Chicago: Portland Cement Association, 1936), 36.

¹⁶ Peurifoy, R.L., *Formwork for Concrete Structures* (New York: McGraw Hill Book Co., 1964), 287.

form liner, instead of as the primary formwork lumber. However, this changed after 1950 and plywood became the standard wooden formwork material.¹⁷ When used to create a smooth surface finish, it is recommended that only exterior grade plywood be used because it is coated with water-resistant oil, lacquer, or plastic that resists the transfer of the wood grain. Having a fairly impervious surface also allows the plywood formwork to be used multiple times, a highly desirable cost-saving feature.¹⁸

The formwork must be rigid, as there is a lot of movement that takes place in, on, and around it over the course of construction. When the concrete is placed in the formwork it is heavy, consisting of the cement paste, aggregates, and water. It is then vibrated to achieve greater consolidation. Formwork must be designed to withstand the movement of the concrete without buckling or collapsing due to increased pressure.¹⁹ The combination of the components of site-built, wooden formwork for walls²⁰ is designed to provide the necessary rigidity.

Sheathing is the part of the form that faces the concrete and is made up of wooden boards.

Studs are single vertical or horizontal wood members to which the sheathing is nailed. They can be made up of boards sized 2x4, 2x6, or larger.

¹⁷ Friedman, Donald, *The Investigation of Buildings* (New York: W.W. Norton & Co., 2000), 73.

¹⁸ Concrete Products, Ed., "Architectural Finishes: A Roundup of Ideas and Techniques" in *Concrete Products* (January – March, 1963), 13.

¹⁹ Portland Cement Association, *Basic Concrete Construction Practices* (New York: John Wiley & Sons, Inc., 1975), 16.

²⁰ Peurifoy, R.L., *Formwork for Concrete Structures* (New York: McGraw Hill Book Co., 1964), 143-144.

Wales are installed on the opposite side of the form, perpendicular to the studs to hold them in position, assure good alignment, and receive the form ties. They are double horizontal wooden members sized 2"x4", 2"x6", or larger.

Bracing acts like a prop or a buttress and is usually angled toward the forms from the ground or from another member.

Strongbacks can be added for rigidity and are installed perpendicular to wales.

Top, bottom, and sole plates are pieces of wood nailed to the form to enclose a section of framing.

Form ties are wires or rods that span the width of the form to help the forms resist bursting pressures from the fluid concrete. They can be left within the concrete or removed after casting and come in a variety of configurations. For architectural concrete, where the finished surface must be free of as many blemishes as possible, form ties that are removed should not leave holes larger than 7/8" in diameter. The exposed tie should be placed at least 1 1/2" from the surface and the area filled in to prevent water infiltration.²¹

All of these components are connected using nails of various sizes. Formwork that is site-built for architectural concrete often uses box nails to attach sheathing to the studs or to attach thin sheets of plywood form liners. This is due to the fact that box nails have a thinner shank than common nails, resulting in less damage to the lumber upon removal.²² The importance of quality

²¹ Peurifoy, R.L., *Formwork for Concrete Structures* (New York: McGraw Hill Book Co., 1964), 143-144.

²² *Ibid*, 289.

formwork for architectural concrete has already been stated. However, even with careful designing, the selection of high grade lumber, and excellent assembly of all components, blemishes and imperfections on the surface of the concrete are still possible. Many of these are the result of using poor quality, old, or over-used boards, where warping, bending, and uneven absorption are common. If the seal between the individual boards is not completely watertight, leakage of the concrete paste or water results in projecting “fins” or dark lines on the finished surface.²³ Other blemishes occur as a result of the placing process. Small holes from the presence of air bubbles may be left on the surface after curing. These are formed during tamping or compaction.²⁴ Precautionary steps can be taken to minimize the occurrence of these imperfections, but architects will often specify how to repair or “make good” blemishes once the concrete has set.

When Gilbert Stanley Underwood designed his Shadowood for Jackson Lake Lodge, he planned carefully for a very specific surface finish that relied on quality formwork and materials. The formwork frame was constructed using the components previously described: studs and wales made up the vertical and horizontal members and were held together by top, bottom, and sole plates. Strongbacks and bracing provided additional support. The plywood was used as both re-useable sheathing and form liner. In-between the formwork, wooden spacers were placed to maintain the correct width of the form as the concrete was added. These were removed once the concrete reached the necessary height.²⁵ In addition to spacers, form ties kept the frame as rigid as possible.

²³ Childe, H.L., *Concrete Finishes and Decoration* (London: Concrete Publications Ltd., 1964), 1-2.

²⁴ *Ibid*, 2.

²⁵ International Textbook Company, *Concrete Construction* (Scranton: International Textbook Co., 1956), 39.

At this time, many types of form ties were available including wire, bolts, rods, and screws. Wire was the most commonly used due to its low cost. It was passed through the forms and twisted until tight. However, wire presented many problems, especially in architectural concrete applications, because of its tendency to stretch, deform, cut into the wood, and leave large holes to facilitate cutting the ends after use, if they could not be pulled out of the concrete without causing damage. Wire ties were not recommended for use on an architectural concrete job.²⁶ Accordingly, Underwood explicitly banned the use of wire ties where the concrete surface was exposed to weathering or at any point where discoloration from rusting would be objectionable.²⁷ Nevertheless physical evidence suggests wire ties were used and cut off flush with the surface at Jackson Lake Lodge.

For architectural concrete, bolts provided a better solution, but were a bit large, whereas unthreaded pencil rods were both rigid and slender. Besides being a good size, pencil rods were also inexpensive. These were run through studs, wales and sheathing, and secured on both sides of the form with clamps held closed with screws.²⁸ An even more economical form tie was the “tyscru”, which acted as both form tie and spacer: “the device consists of a continuous wire spiraled at each end to provide a socket into which a form screw can be entered during construction...”²⁹ As with wire ties and pencil rods, the key factor for architectural concrete was for the form tie holes to remain as inconspicuous as possible after construction.

²⁶ Portland Cement Association, *Forms for Architectural Concrete* (Chicago: Portland Cement Association, 1936), 21.

²⁷ Gilbert Stanley Underwood and Co. *Specifications. Jackson lake Lodge Development. Moran, Wyoming.* (November 1, 1953), 6-4 Concrete

²⁸ *Ibid*, 22.

²⁹ International Textbook Company, *Concrete Construction* (Scranton: International Textbook Co., 1956), 41.

Underwood specified to coat temporary internal ties with grease and to arrange them in a way that when forms were removed, the ties would be 1” from concrete surface. Additionally, he offers a glimpse of the operations during the construction process in stipulating to loosen tie rod clamps “to be entirely removed from wall 24 hours after placing concrete, form ties, except for sufficient number to hold forms in place, may be removed at that time.” He continues recommending to “pull ties wholly withdrawn from wall inside face” and to not “cut form ties back from wall face”.³⁰ Regarding the remaining holes passing entirely through the wall, Underwood specified to fill them with cement mortar by using a “plunger type grease gun or other device to force mortar thru wall starting at back face.” On the outside face, he recommended to hold a cloth over the hole to be used as a stop and to strike off the excess mortar. Those holes not passing entirely through the walls had to be filled solidly with mortar as well.³¹

Another feature of cast-in-place concrete that should stay invisible is the line demarcating one pour of concrete from the next. These construction, or “cold”, joints occur when the first pour of lift of concrete has begun to harden before the next one is placed. The difference in consistency means different drying rates, made visible by a line on the surface of the concrete. This is very undesirable in architectural concrete but can be avoided with careful planning. While the sills and heads of openings, such as windows, provide a natural termination, at Jackson Lake Lodge, Underwood added another feature to keep each lift of concrete as short as possible. By using recessed rustication joints, Underwood was able to hide the connection between each lift. These were formed by tacking a chamfered strip of wood to the sheathing that projects out from the

³⁰ Gilbert Stanley Underwood and Co. *Specifications. Jackson lake Lodge Development. Moran, Wyoming.* (November 1, 1953), 6-4 Concrete

³¹ *Ibid*, 6-14 Concrete

form.³² Once the form is removed, a recessed joint remains where the projecting strip had been placed. With many of the windows being quite tall, rustication joints were added at intervals along the height of each opening. Because of the strong horizontal lines created by these joints, Underwood used it to his advantage, including vertical rustication joints to create a distinctive grid pattern on the surface of the concrete. These rustication joints also served to control and contain cracking during expansion and contraction of the concrete leaving the face of the concrete panels free of visible cracks.

In addition to the abstract grid pattern, the other, perhaps most, distinctive feature of Jackson Lake Lodge is the woodgrain texture on the surface of the concrete that Underwood called Shadowood. Although Shadowood was already a proprietary name for a type of redwood plywood that was being manufactured in the 1950s³³, Underwood used the term without reference to any source. He also did not specify using any particular redwood plywood for the form lining. Though the origin of Underwood's use of the term remains a mystery, his intentions for using redwood plywood as the form liner is clear. In order to create a uniform surface texture that imitated redwood, sheets of plywood of varying widths were placed vertically in the form work and nailed to the studs. Plywood sheets could be made in many sizes, the largest standard width being 48" but other widths were possible for an additional cost. Lengths were typically eight feet, but twelve was also available, again at a higher price.³⁴ The plywood sheets were

³² Childe, H.L., *Concrete Finishes and Decoration* (London: Concrete Publications Ltd., 1964), 6.

³³ The term "Malarkey Shadowood" has been found in lumber trade journals and an issue of *Popular Science* from 1953. Produced by the M&M Wood Working Company, a very large organization and a pioneer in the fabrication of plywood from 1918 to 1956, Malarkey Shadowood was available "in both clear and knotty redwood with the soft grain wire brushed down". John Rogers, "Shopping for Plywood", *Popular Science* (September 1953), 215. See the National Register of Historic Places nomination form for the Herbert and Elizabeth Malarkey House for a brief history of the company: <http://pdfhost.focus.nps.gov/docs/NRHP/Text/05000827.pdf>.

³⁴ Portland Cement Association, *Forms for Architectural Concrete* (Chicago: Portland Cement Association, 1936), 36.

nailed to the formwork studs at the junction of each sheet. Though the exact type of nail used is unknown, three-penny blue shingle nails were recommended in construction manuals due to their strength and ease of removal without damaging the plywood.³⁵ Because of the low profile of the nail heads, the surface texture would not be affected. Physical evidence on the exterior walls suggests a range of plywood widths and lengths was used depending on the overall dimensions of the architectural elements such as the interfenestration walls or the cantilever soffits.

Still, despite the beauty of the raised woodgrain texture, the bare concrete, form marks, and nails detracted from the uniform finish that Underwood ultimately desired. This was supplied by the finishing touch: color. Once again, Underwood employed a technique that he used at both the Ahwahnee and Sun Valley. Although acid stains were used on concrete beginning early in the 1920s, they were commonly recommended for use on floors or as a background for painted stenciling.³⁶ This is partly due to the fact that the results are difficult to control: the chemical reaction that creates the color takes place wherever calcium hydroxide (CH) exists. Because there can be varying concentrations of CH across the surface of the concrete, the colors will be darker in some areas but not in others. The resulting finish is mottled and variegated, similar to marble, hence the use of staining as a decorative finish for floors. Underwood may have been one of the first to specify acid stains for vertical surfaces or “flat work”.³⁷ This was described in a letter from the President of the Yosemite Park & Curry Co. (who had commissioned the Ahwahnee Hotel) to Thomas Vint, Chief Landscape Architect of the National Park Service, where he wrote “The concrete was first treated with a weak solution of muriatic acid. Copras

³⁵ Portland Cement Association, *Forms for Architectural Concrete* (Chicago: Portland Cement Association, 1936), 37.

³⁶ Onderdonk, Francis S., *The Ferro-Concrete Style: Reinforced Concrete in Modern Architecture* (New York: Architectural Book Co., 1928).

³⁷ Nasvik, Joe, “Decorative Concrete Comes of Age”, *Concrete Construction*, (September 6, 2006), http://www.concreteconstruction.net/concrete-construction/decorative-concrete-comes-of-age_2.aspx.

[sic](commercial iron sulphate) was dissolved in water and applied to test samples of concrete until we got the proper shade of brown...Other colors at the Ahwahnee were purchased from a commercial company making a specialty of such acid stains”.³⁸ The same procedure was followed at Jackson Lake Lodge, with acid stain colors provided by Kemiko, a manufacturer of acid stains and coatings since 1930.³⁹ Underwood directed the application process, in which a base color of “Colorado Brown” was brushed onto the concrete surface. This was highlighted with black and tan colors to accentuate the texture of the woodgrain and complete the illusion of real redwood paneling.⁴⁰ A reference to this use of acid staining to mimic wood can be found in “Architectural Finishes: A Roundup of Ideas and Techniques”, a collection of decorative concrete treatments from the magazine *Concrete Products*. The article describes the process of raising the grain of plywood to achieve a stronger woodgrain texture, adding “To further heighten the illusion of a wood finish, it is possible upon stripping [the forms] to stain the surface of the concrete brown by means of an acid”.⁴¹ However, this was published in 1963, seven years after Underwood had already created his Shadowood at Jackson Lake Lodge and may in fact have been inspired by the project.

While the use of board-marked finishes and acid staining were fairly common practices in concrete construction, their use in combination across the entire surface of a structure was singular. Underwood utilized standard formwork to create an exposed surface texture for a building designed in the International Style that typically rejected applied decorative treatments

³⁸ Dr. Don Tresidder to Thomas C. Vint, November 28, 1928, Folder 238, Box 1, Series 4: Executive Office, Subseries 3: Historical Files A, Collection 2001 Yosemite Park & Curry Co., Yosemite National Park Archives.

³⁹ <http://www.kemikostainforconcrete.com/history.html>.

⁴⁰ Letter from Underwood to Kemiko distributor.

⁴¹ Concrete Products, Ed., “Architectural Finishes: A Roundup of Ideas and Techniques” from *Concrete Products* (January-March, 1963), 13.

of the exterior. However, the complexity of the formwork design and casting process was exploited for its decorative potential. The creation of a strong horizontality by using construction joints that served the dual purpose of aesthetics and practicality honored the geometric design principles of the International Style. In this way, the design of Jackson Lake Lodge represents the intersection of the past and the future by using a modernist style and construction material in a way that referenced traditional taste and materials. The Shadowwood that Underwood created at Jackson Lake Lodge is a character-defining feature and remains unique as a decorative expression in architectural concrete.

Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.1.5 Outbuildings Building Description

Jackson Lake Lodge Outbuildings Description

Guest Lodges: Brief building and construction system description

The guest lodges¹ at Jackson Lake Lodge are based on a modular design that allowed for both rapid construction and variation in appearance. The basic unit consists of a single story rectangular block of two or four rooms of conventional wood frame construction with shed roofs and cement asbestos shingle siding. The individual units are combined in alternating patterns and different lengths forming compound blocks articulated by setbacks and overhanging roofs.

Wide windows illuminate and ventilate each room. In the elevations with a higher front, fenestration is predominantly triple sash windows, while fenestration in the lower front is double sash windows. Access to each room is through a sheltered entrance in the higher front while the setbacks and lower front eaves serve as a canopy.

Each room contains an open vestibule with storage space on one side, a full bathroom and a bedroom. Over time, interior furnishings have changed and bathrooms have been refurbished, nevertheless 4" by 12" exposed wood ceiling rafters and "Shadowood" plywood wall panels still remain in most rooms. The "Shadowood" consists of plywood boards deeply abraded to highlight the pattern of the wood grain, the same type that was used as a paneling and formwork in the Central Lodge.²

According to Underwood's plans, the structural system is wood frame consisting of 2" by 4" or 2" by 6" studs (depending on the elevation and/or wall partition) generally placed 16" on center

¹ While the term 'cabins' was used for the Old Jackson Lake Lodge or for the new development in Colter Bay, the term 'Guest Lodges' was used for Underwood's Jackson Lake Lodge as early as in 1952 and probably reflects the aspirations of creating a distinctive temporary accommodation in comparison to the previous log cabins. (Estimate 1952) Over time, management has used cabin, lodge, and even cottage to designate the 'Guest Lodges'.

² The EM-KAYAN, April, 1954, 2 (Letters 1954/34)

on 2" by 6" sills bolted 4' on center to the concrete foundations, and topped with two 2" by 6" plates. Between the concrete foundation and the sill, Underwood specified the installation of an 8" wide #30 saturated felt strip "mapped solidly under sill".³

The roof frame is made up of 4" by 12" rafters, upon which 2" tongue and groove boarding was installed. 2" by 4" joists brace the rafters perpendicularly. The building construction details suggested the use of random widths, probably to lend a rustic look. The interior face is covered by 2" insulation board which is held in place by a beveled wood ceiling 1" by 3/8" moldings. Underwood suggested covering the deck with a built up or asphalt and gravel roof of five ply #15 saturated felt. The roof was finished with gravel, which protected the underlayment of sunlight and wear.

Deep cantilevered eaves are supported by tapered rafters, running from 8" to 4" high with the exception of the larger 10" end rafters. Physical investigation revealed the use of a double drip edge, one created in the roof's metal gravel stop by bending the flashing, and the other in the fascia board by beveling the lower edge of the interior face. While the eaves of the higher fronted units project five feet, those on the lower front project four feet. The latter are flush with the adjoining block, the fascia board and metal flashing abutting the adjoining block.

Divisions between rooms were wood frame construction sided with 1" gypsum boards and 5/16" Shadowood. Between rafters, 1" by 12" wood panels were installed and fastened to 1" by 2" blockings. Cover moldings hide the joints.

³ Gilbert Stanley Underwood and Co. Miscellaneous Details. Date 6-1-53. NPS No. NP-GT-1036

Siding: Asbestos Cement Shingles

In the United States, asbestos cement shingles were popular from the 1920s to the 1970s.⁴ This material, used as siding, was primarily made of Portland cement, and asbestos fibers, which act as a reinforcement for the cement matrix. The material was characterized as durable, weather-resistant, incombustible, and impervious to rot, insects, and rodents, unlike their wooden counterparts. Asbestos cement shingles are strong and slightly flexible but weak in impact resistance, as evidenced during the condition survey.⁵ In addition, the shingles were economical and easy to replace in case of damage.

Available in different sizes, textures, and colors, the shingles for the guest lodges at Jackson Lake Lodge were approximately 2' long by 1' wide by 5/32" with a wood-grained textured surface. According to technical literature, they might have had predrilled holes for nailing application. Underwood's specifications suggested the use of Johns-Manville Asbestos Cement Siding in Autumn Brown, Silver Gray, and Weathered Gray. Underwood also suggested that colors had to be different on each four-room unit or each two-room unit of the guest lodges.⁶ However, a color scheme or plan indicating this has not been found.

At Jackson Lake Lodge, the cement asbestos shingles are lapped at the top 1 1/2". The area exposed is approximately 10 1/2" by 24". The published weight was 185 lb. per 100 sq. ft. (for 3/16" thick shingles).

⁴ Richard Wilson and Kathleen Snodgrass. *Early 20th Century Building Materials: Siding and Roofing*.

⁵ Caleb Hornbostel. *Materials for Architecture: an Encyclopedical Guide* (New York, NY: Reinhold Publishing Corporation), 65-66

⁶ Gilbert Stanley Underwood and Co. *Specifications Jackson Lake Lodge Development, Moran, Wyoming* (November 1, 1953), 41-1 "Timber" Buildings

In the guest lodges, the cement asbestos shingles are nailed directly to a 25/32" insulation board, which appears to be made of a composite material finished with an asphalt saturated building paper (like Celotex™ fiberboard). Additionally, in order to improve the insulation, rockwool bats were specified by Underwood between framing studs. While ground survey has confirmed the use of fiberboard (like Celotex™ fiberboard), the use rockwool bats is unknown.

Alterations

According to archival documentation, major alterations took place in the early 1960s: 172 rooms were converted: 102 rooms were painted and ventilated, while for the rest a patio, sunshades, and fans. The exteriors were repainted.⁷

Entrance porches were also added to create a shaded outdoor living space and increase the privacy of the bedrooms. Usually where a porch was added, the posts supporting the door canopy were removed. Although the Cultural Landscape Report (Draft) indicates that porches are treated and managed as 'historic' by the NPS, in fact, porch frames and connections are damaging the original fabric constructed under the period of significance.

Other conversions that have transformed the original elevations include the enlargement of openings and substitution of windows by sliding doors. This change has affected the original windows in the west elevation of JL-4, and the window sash in the south elevation of JL-8. In both cases, porches were also added.

⁷ GTLC Meetings-1961

The electrical system and panel boxes were installed upon the cement-asbestos shingles, unlike the original telecommunication terminals, which were integrated in the walls.

In the interior, the original division from floor to ceiling between vestibule and room was modified, altering the spatial feeling. As described earlier, bathrooms have been refurbished, and in the case of rooms modified for disabled guests, the bathroom has been expanded occupying part of the original room.

Interior flooring was changed over time as well. Underwood proposed to “cover all floors except bathroom floors with 1/8” Johns-Manville Asphalt Tile of selected color and pattern made up of 9” x 9” tiles.”⁸ Other features, such as the venetian blinds, have been also removed.

Employees Dormitories: Brief architectural description

Of the 15 employees’ dormitories, seven buildings have architectural significance: JL-44, JL-45, JL-47, JL-50, JL-51, JL-52, and JL-53. Each building preserves materials and organization of space to a different degree, with the exception of JL-44 that exhibits major alterations.

As in the guest lodges, the employees’ dormitories are constructed with a modular design and conventional wood frame. Dormitories are approximately 132’ by 40’. For this building type, wooden board was applied diagonally, at an angle of approximately 45° with the studs. Stud size and spacing is unknown, however looking at the manufacturing process in the historic photos, they appear to be similar to the guest lodges, as specified in Underwood’s drawings. The current

⁸ Gilbert Stanley Underwood and Co., 41-2 “Timber” Buildings

siding, either the original asbestos shingles or the new board and batten system, is nailed to the sheathing, which is protected with building paper.

Each dormitory is covered by a shed roof that consists of a built-up roofing system protected with ballast and metal flashing. As in the guest lodges, the eaves project 4' in the lower elevations and 5' in the higher elevations.

Foundations consist of 6" by 132" pre-cast concrete walls assembled together. The flooring system includes vinyl tiles glued to the cement base.⁹ Underwood's drawing specified placing 1" by 12" perimeter fiberglass insulation between the concrete wall and the cement base.

Double pane window sash protected with screens illuminate and ventilate the rooms. Sheltered entryways are placed on each short side of the building. Entryways lead to a wide corridor to access the rooms, common bathrooms, and utility room. Generally, walls are covered with Shadowood. Each dormitory, with the exception of JL-44 and JL-53, contains 21 bedrooms.

Alterations

In many instances deterioration of cement-asbestos shingles has resulted in siding replacement or concealment, either in kind or with a substitute material, usually board or board and batten siding either made of wood or a composite material. As in the guest lodges, new electrical installations are exposed. While bathrooms have been renovated, those in JL-47 (Dorm 7) appear to maintain original fixtures.

⁹ In view of the construction dates, the original resilient flooring may contain asbestos.

The major alteration within the employee dormitory is JL-44 (Dorm 1). Common bathrooms were adapted to bedrooms, while the utility room still stands, and the exterior siding was replaced. The central corridor was repurposed as private bathrooms for each bedroom, which now are accessed directly from the exterior. Consequently, the original openings and windows have been changed. Additionally, a concrete sidewalk all around the building has been installed. Siding consists of vertical wood boards.

The recreation center for employees or JL-46 also underwent main modifications. An early commission to study the modification and improvement of the recreation center dates back to 1960.¹⁰ Over time, the original prismatic volume has been primarily altered by expanding and adding an aisle in the north side. A new stained wooden board siding now conceals the shingle siding.

Staff Housing: Brief architectural description

Staff housing shows identical construction techniques as the employee's dorm. Structural walls consist of conventional wood frame and wood sheathing disposed and nailed at an angle. Siding, either original cement-asbestos shingle or board and batten, are applied over building paper.

Roof sheds and wide eaves are also a main characteristic.

Overall, the permanent employee housing has been expanded and the siding replaced over time. In the expansions, a gable roof has been introduced disrupting the original aesthetics and volume, which intended to reflect the guest lodges. In addition, porches now protect the entryways.

¹⁰ GLTC Meetings -1960 (15)

JL-37 (dorm 15) appears to have undergone similar alteration as JL-44 (Dorm 1). Access to the rooms now occurs directly from the exterior. However it is not possible to confirm the degree of alteration due to the impossibility of checking original drawings at the time of writing this report. Lack of drawings to evaluate modifications also includes JL-43.

Illustrations



Fig 1.1. Timber wood frame as used in the Employee's Dormitories and the Staff Housing. Rockefeller Archives Center.



Fig. 1.2. Herbert Pownall. Various stages of completion of guest lodges. 1953. Collection of Jackson Hole Historical Society. Folder 2003.0074, 2003.0074.026



Fig. 1.3. Herbert Pownall. Built-up roofing system installation. 1953 Collection of Jackson Hole Historical Society, Folder 2003.0074, 2003.0074.029



Fig. 1.4. Herbert Pownall. Finished guest lodges in early November, 1953. Note the similar fenestration between the Central Lodge and the Guest Lodges. Collection of Jackson Hole Historical Society, Folder 2003.0074, 2003.0074.035

Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.2.1 Central Lodge Room Identification

Refer to As Built Drawing Set

Central Lodge Room Identification

Jackson Lake Lodge
Grand Teton National Park, Jackson Hole Wyoming



FLOOR IDENTIFICATION

(1) Ground Floor

1000	South Generator Room
1001	Engineering Plan Storage
1002	Engineering Office 1 Carpentry
1003	Engineering Shop 1 Carpentry
1004	Engineering Shop 2 General Maintenance
1005	Engineering Office 4 Building Mechanical
1006	Engineering Shop 3 M1's
1007	Engineering Hallway
1008	Engineering Office 2 General Maintenance
1009	Engineering Office 3 Dispatch
1010	Eng. Shop 4 Locks
1011	Engineering Office 5 Structures & Grounds
1012	Engineering Shop 5 Plumbing
1013	Engineering Office 6 Director Of Engineering
1014	South Freight Elevator
1015	Engineering Storage
1016	South Stairwell
1017	Stairwell South Entry Hall
1018	Back Dock
1019	Back Dock Entry Hall
1020	Grease Storage
1021	Dumpsters
1100	Bakery
1101	Bakery Storage
1102	Walk-In Refrigerator Bakery #1 (Uniform Storage Above)
1103	Butcher Shop
1104	Walk-In Refrigerator Butcher
1105	Walk-In Refrigerator Bakery #2

FLOOR IDENTIFICATION

1106	Compressor Room
1107	Walk-In Freezer Butcher
1108	Walk-In Refrigerator Produce
1109	Walk-In Freezer
1110	Walk-In Refrigerator Dairy
1111	Uniform Storage
1112	Back Hall West Ell
1113	Uniform Room
1114	Men's Restroom
1115	Women's Restroom
1116	Purchasing Manager Office
1117	China Room
1118	Potato Locker
1119	Women's Restroom Entry
1120	Purchasing AGM Office
1121	Purchasing Storeroom Food
1122	Purchasing Storage
1123	Quality Room
1124	Purchasing Storeroom Dry
1125	HR Office 1
1126	HR Office 2 Director
1127	HR Office 3
1128	HR Office 4 Asst Director
1129	Human Resources Office 5 Public Area
1200	Back Hall Main
1201	Back Hall East Ell
1202	Security Office #1
1203	Security Office #2
1204	Security Office #3
1205	Receiving Mail Room
1206	Laundry Office
1207	Laundry
1208	Electrical Transformer Room

FLOOR IDENTIFICATION

1209	Electrical Cabinet Room
1210	Dish wash Office
1211	Dishwashing Room "Suds"
1212	Boiler Room
1213	Boiler Room Storage 1
1214	Human Resources Office 6
1215	Stairwell And Boiler
1216	Boiler Room Storage 2
1217	Stairwell Foyer Boiler/ Accounting
1300	Retail Office 1 Senior Buyer
1301	Retail Office 2 Asst Director
1302	IT Telephone
1303	Retail Office 3 Director Of Retail
1304	Retail Office 4
1305	Retail Storeroom 1
1306	Retail Office 5
1307	IT Servers
1308	Conventions Storage 1 Linens
1309	Convention Storage 2 Salt Mine
1310	Public Areas Storage 1
1311	Public Areas Storage 2
1312	Liquor Storeroom 2
1313	Liquor Storeroom 1
1314	Beverage Office
1315	Walk-In Refrigerator Beer
1316	Conventions Storage Salt Mine Annex
1317	Record Storage
1318	Stairwell N Blue Heron
1319	Retail Storage "Garage"
1400	Vault
1401	Vault Office
1402	Food & Beverage Office 1
1403	Abandoned HVAC Closet

FLOOR IDENTIFICATION

1404	IT Office
1405	Food & Beverage Office 2
1406	Finance Office 1
1407	Executive Hallway
1408	South Conference Hallway
1409	Conventions/ Banquets Office
1410	Banquet Storage
1411	Food & Beverages Off 3
1412	Women's Public Restrooms
1413	Men's Public Restrooms
1414	Exec Off Storage 1
1415	Exec Off Storage 2
1416	Stairwell Exec
1417	Stairwell Foyer Exec Off
1418	Finance Office 2 General Area
1419	Finance Office 3 Director
1420	Finance Office 4 Asst DOF
1421	Finance Storage
1422	Business Center
1423	Exec Off 1 Nat'l Sales Mngr
1424	Closet
1425	Exec Off 2 Conf Planning Mngr
1426	Exec Off 3 Dir Sales & Marketing
1427	Exec Off 4 Main Area
1428	Exec Off 5 Vice President
1429	News Stand Storage
1430	News Stand
1431	Grand Staircase
1432	Guest Elevator
1433	PBX Station
1434	Exec Office 6 Hotel Operations
1435	Activities Desk
1436	Lower Lobby

FLOOR IDENTIFICATION

1437	Front Desk
1438	Reservations Storage
1439	Reservations Office
1440	Floats Office
1441	Bellman's Closet
1442	Main Lobby Entrance 1
1443	Main Lobby Entrance 2
1444	Bellman's Desk
1445	"Fish Bowl" Front Desk Manager
1446	Room Division Manager
1447	Porte-Cochere
1500	Antelope Room 1
1501	Antelope Room 2
1502	Wapiti Room 1
1503	Wapiti Room 2
1504	Trumpeter Room
1505	West Conference Hall
1506	Freight Elevator Control Room
1507	North Freight Elevator
1508	North Elevator Foyer
1509	North Conference Hallway
1510	Closet
1511	Buffalo Room 1
1512	Buffalo Room 2
1513	Airwall Hallway
1514	Moose Room 1
1515	Moose Room 2
1516	Osprey Room
1517	Grizzly Room
1518	North Generator Room
1519	North Mechanical Pit
(2) First Floor	
1014	South Freight Elevator

FLOOR IDENTIFICATION

1431	Grand Staircase
1432	Guest Elevator
1507	North Freight Elevator
2000	Kitchen Men's Restroom
2001	Kitchen Women's Restroom
2002	Kitchen Janitorial
2003	Kitchen Pantry
2004	Pot Washing (Dish Pit)
2005	Chef's Office
2006	Walk-In Refrigerator #1
2007	Service Bar
2008	Wood-Door Walk-In
2009	Fan Room
2010	Walk-In Refrigerator #3
2011	Walk-In Refrigerator #2
2012	Walk-In Freezer #1
2013	Production Area
2015	Kitchen Back Entrance
2016	Garde-Manager (Pantry)
2017	Mural Room Line
2018	Expo
2019	Bussing Area
2020	South Stairwell Second Floor
2021	Kitchen Vestibule
2022	Employee Dining Room (EDR)
2100	Mural Room West
2101	Mural Room Back Prep
2102	Server Station 1
2103	Server Station 2
2105	Mural Room Storage
2106	Pioneer Grill Dish Room
2107	Mural Server Station
2108	Mural Room Foyer

FLOOR IDENTIFICATION

2109	Pioneer Grill Kitchen
2110	Cashier Station
2111	Pioneer Grill Foyer
2112	Mural Room Manager Office
2113	Mural Room East
2114	Pioneer Grill Closet
2115	Pioneer Grill Ice Room
2116	Pioneer Grill Bay 4
2117	Pioneer Grill Bay 3
2118	Pioneer Grill Bay 2
2119	Pioneer Grill Bay 1
2120	Pioneer Grill Dining Area
2121	Pioneer Grill Manager's Office
2122	Guest Stairwell 2nd Floor
2123	Mural Dining Area
2200	West Upper Lobby
2201	East Upper Lobby
2202	Phone Hallway
2203	History Hall
2204	Teton T-Shirt Shop
2205	Teton Storage 2
2206	Teton Dressing Rm
2207	Teton Storage 1
2208	Men's Restroom Second Floor
2209	Men's Restroom Hallway
2210	2nd Floor Men's Storage
2211	Retail Lobby
2212	Apparel Shop
2213	Apparel Shop Dressing Room
2214	Women's Restroom Hallway
2215	Women's Restroom Second Floor
2216	2nd Floor Women's Storage
2217	Gift Shop Storage

FLOOR IDENTIFICATION

2218	Gift Shop Liquor
2219	Gift Shop Food & Bev
2220	Gift Shop Walk-In Cooler
2221	Gift Shop
2222	Sun Deck Terrace
2300	Blue Heron Bar
2301	The Blue Heron
2302	Blue Heron Storage
2303	Blue Heron Stairwell
2304	Trapper's Women's Restroom
2305	Trapper's Partition Storage
2306	Trapper's Room
2308	Trapper's Entry Room
2309	Trapper's Men's Restroom
2310	Trapper's Exit Room North
2311	Explorer's Room Storage West
2312	Explorer's Room Entry
2313	Explorer's Room Storage East
2314	Projection Room Stairs
2315	Explorer's Room
2316	Explorer's Pantry West
2317	Conference Room Hallway
2318	Wrangler Room
2319	Prospector Room
2320	Homesteader Room
2321	Explorer's Pantry East
2322	Northeast Deck
2323	Sunset Terrace
(3) Second Floor	
1014	South Freight Elevator
1432	Guest Elevator
3100	Wyoming Room
3101	Wyoming Room Storage 1

FLOOR IDENTIFICATION

3102	Wyoming Room Storage 2
3103	Moran Suite Kitchen
3104	Moran Suite Bedroom
3105	Eagle's Nest Gallery
3106	Crow's Nest
3107	Heron Attic Retail Storage
3108	Hallway to Rooms 37 to 48 and Housekeeping
3109	Hallway to Rooms 10 to 17
3110	Guest Room 10
3111	Guest Room 11
3112	Guest Room 12
3113	Guest Room 13
3114	Guest Room 14
3115	Guest Room 15
3116	Guest Room 16
3117	Guest Room 17
3118	Guest Room 18
3119	Guest Room 19
3120	Guest Room 20
3121	Guest Room 21
3122	Guest Room 22
3123	Guest Room 23
3124	Guest Room 24
3125	Guest Room 25
3126	Guest Room 26
3127	Guest Room 27
3128	Guest Room 28
3129	Guest Room 29
3130	Guest Room 30
3131	Guest Room 31
3132	Guest Room 32
3133	Guest Room 33
3134	Guest Room 34

FLOOR IDENTIFICATION

3135	Guest Room 35
3136	Guest Room 36
3137	Guest Room 37
3138	Guest Room 38
3139	Guest Room 39
3140	Guest Room 40
3141	Guest Room 41
3142	The Moran Suite Guest Room 42
3143	Guest Room 43
3144	Guest Room 44
3146	Guest Room 46
3147	Guest Room 47
3148	Guest Room 48
3200	Housekeeping Foyer
3201	Housekeeping Storage Area 1
3202	Housekeeping Storage Area 2
3203	Project Manager Office
3204	Housekeeping Restroom
3205	Linens Storage
3206	Storage Area
3207	Freight Elevator 3rd Floor
3208	South Stairwell 3rd Floor
3209	3rd Floor Storage 1
3210	3rd Floor Storage 2
3211	Vending and Ice Room
3212	Guest Stairwell 3rd Floor
3213	Apparel Shop Storage
3214	Projection Room
3215	Projection Room Storage 1
3216	Projection Room Storage 2
3218	Hallway to Eagle's Nest Gallery
3218	Hallway to Service Rooms and Crow's Nest
3219	Hallway to Rooms 18 To 36

FLOOR IDENTIFICATION

3220

Hallway to Room 40, Wyoming Room and The Moran Suite

Jackson Lake Lodge
Grand Teton National Park
Moran, WY

2.2.2 Drawing Set (11x17)

