

From Dream Home to Historic House

One Hundred Years of Trail End History, 1913-2013

A Whole-House Exhibit at the Trail End State Historic Site, April 2013 - December 2013

In July 1909, local builder Frank Ferguson was asked by a newspaper reporter to discuss new homes under construction in Sheridan:

We are building for Mr. J. B. Kendrick a magnificent residence. The house is designed on broad and generous lines. The house, which is well situated in the center of a large lot of several acres, will cost, including the stable, about \$40,000, and will take nearly a year to complete.



“There was the house of which I had heard –
the most beautiful abiding place through whose portals I have ever entered..”

C. P. Arnold to John B. Kendrick, 1913

Unfortunately, Ferguson’s timeline was not accurate; it took four more years and over \$164,000 before the Kendricks were able to move into their new home. Another six months went by before the home was done enough to warrant a formal open house (New Year’s Day 1914). But the wait was worth it!

For many years, Trail End was the grandest house in Sheridan and one of the largest in Wyoming. Its four acres of groomed grounds – the first professionally landscaped private grounds in the state – provide a perfect setting for the jewel that is Trail End.

Purchased by the Sheridan County Historical Society in 1968 and given to the State of Wyoming in 1982, Trail End has aged beautifully over the years. Based in part on a previous exhibit (*Home*

Is Where the History Is), *From Dream Home to Historic House* celebrates this wonderful home and the family who occupied it for its first fifty years. Trail End is now known far and wide as Wyoming's premier historic house museum. We think you will discover why as you learn more about this over-100-year-old treasure.

AT HOME WITH THE KENDRICKS

Trail End was John Kendrick's dream from beginning to end. When his wife balked at the thought of managing such a large house, her mother advised her to support her husband's wishes. As cousin Mary Kendrick Morgan later told Manville Kendrick, "I heard your grandmother tell your mother not to oppose [your father] about the house, that he had worked hard and building that house had been a dream of his for a long time."

It was also John Kendrick who gave the house its distinctive name. In January 1914, Wilbur Burgess of Omaha noted in a letter to Eula Kendrick,

I think the name Mr. Kendrick has chosen, "Trail End," is certainly very appropriate and original, and so different from what most people would select. I sincerely hope that the trail may not end for a great many years to come.



Unfortunately, Kendrick's time in his new home was limited. After his election as Governor of Wyoming in 1914, the family had to relocate to Cheyenne – only eighteen months after moving into Trail End. In 1916, when he was elected to the U. S. Senate, the family moved to Washington, D.C. After that, Kendrick was only able to visit the home during the lengthier Congressional recesses.

Eula's Feelings About Trail End

According to family members, Eula Wulfjen Kendrick was not eager to take on the responsibility of such a large home as Trail End. Cousin Mary Kendrick Morgan lived on the Kendrick ranches during the planning phase of the project. She later told Manville,

I helped your mother a little on the plans when I was with you folks and she said then the house was going to be a big responsibility. I think that your Dear Father wanted the big house much more than she did.

While she may have been apprehensive about managing a 13,000-plus square foot home, Eula was looking forward to living in town. Except for occasional trips to California, Texas and Cuba, Eula's life had been spent at the isolated OW ranch since her marriage at the age of eighteen. She was anxious to lead a more social life, similar to the one she'd known as a teenager in Greeley, Colorado. Under Eula's guiding hand, Trail End was the site of frequent dances, dinners, teas and luncheons. Whether it was formal or casual, an invitation to Trail End was an invitation to fine food, lively entertainment and intelligent conversation.

Rosa-Maye's Reluctance

When it came time to move into Trail End, Rosa-Maye Kendrick was even more apprehensive than her mother. She spent the first part of the summer of 1913 at the family ranch in southeastern Montana. She and her cousin, Eula Williams, went horseback riding, rooted for the home team at inter-ranch baseball games, and flirted with young ranch hands at neighborhood dances. When she returned to town - and Trail End - in July, the large mansion was very different from her lifelong home at the OW. As she noted in her 1913 diary, "Have been in town two or three days now. House was bewildering when I first came in. Am just beginning to feel at home last day or so."



It did not take long for Rosa-Maye to get used to Trail End. It helped that she was able to bring a part of ranch life with her; her beloved horses were moved to town and stabled in the Carriage House.

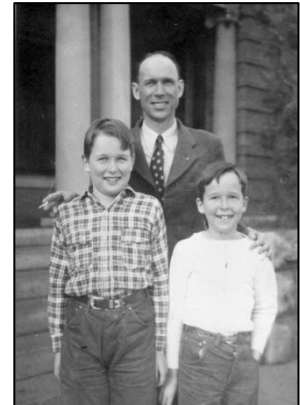
After her father's successful entry into the world of politics, Rosa-Maye spent little time at Trail End. She went away to boarding school (Ely Court) in 1915, and then attended Goucher College in Baltimore. In 1927, Rosa-Maye Kendrick married Hubert Harmon. Because of his demanding career (he was a career Army officer), the Harmons didn't visit often. When they did, they spent much of their time at the family's OW ranch in southeastern Montana. There the Harmon children - along with their Kendrick cousins - played and rode together under their grandmother's watchful eye.

Manville's Tenure at Trail End

Those two Kendrick cousins were Manville's children, who grew up at Trail End. Along with the rest of the family, Manville Kendrick moved into Trail End in 1913 - and out again in 1914. Following years of schooling at Philips-Exeter Academy, Harvard University and Ames Agricultural College, Manville returned to the west in 1923 to work on the family ranches and live in the family home.

Manville Kendrick ended his bachelor days in 1929 when he married Clara Diana Cumming, the daughter of United States Surgeon General Hugh Smith Cumming. Diana was a popular Washington debutante who surprised all her friends by forsaking city life for the wilds of Wyoming. Manville and Diana moved into Trail End, where they raised their two children.

Manville and Diana lived at Trail End until 1961. After his father's death in 1933, Manville took over management of the Kendrick Cattle Company, a position he held until 1988.



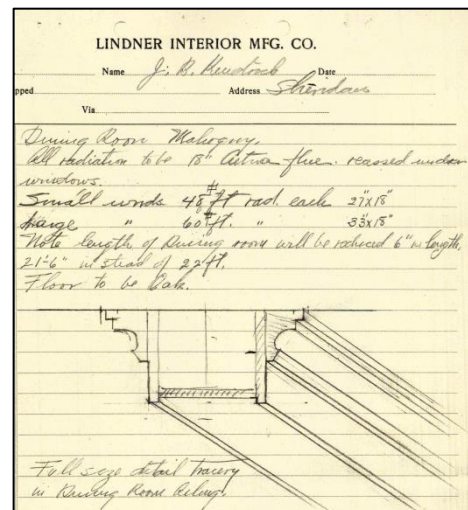
Building the Dream Home

With designers, decorators and fabricators located well over 500 miles away, pulling together Trail End's interior was a Herculean feat. Since John and Eula Kendrick acted as their own general contractors, it was up to them to coordinate all activities. Fortunately, they had help.

Charles A. Lindner

Charles A. Lindner was hired in late 1909 and quickly gained the respect of the Kendrick family. John referred to Lindner as "one of the most satisfactory men with whom I have dealt," and was glad to have someone with whom to share the responsibilities:

The question of our interior woodwork has given both Mrs. Kendrick and myself an endless amount of anxiety, but since our talk with you we have a feeling of complete assurance as to the outcome so that we have practically dismissed it from our minds.



From his base in Grand Rapids, Michigan, Lindner supervised the manufacture and installation of all the woodwork in the house, matched the furniture finishes to the wall finishes, located a stained glass firm, and coordinated the efforts of all the other interior vendors.

Change Orders

When building a house, it is common for changes to take place between the time the blueprints are drawn and when work actually begins. The same held true at Trail End; dozen of changes altered the original plans, perhaps nowhere more so than the Butler's Pantry. In 1912, Eula Kendrick expressed a wish to enlarge the pantry; there wasn't enough storage. Architect Glenn Charles McAlister hesitated, knowing that the safety of the upper floors might be compromised: "Remember that the brick wall between the Pantry and Kitchen supports the floors above and that ironwork will have to be substituted should you wish to move this partition."

In the end, the room was expanded two feet to the west, the sink moved from the east wall to the west, and the door relocated. A multi-drawer unit was installed in the original door opening and a floor-to-ceiling cabinet placed adjacent to the remains of the load-bearing wall (finished in white ceramic tile). Structural ironwork was placed above the dropped-ceiling to replace the original brick wall.

Telephones & Intercoms

John B. Kendrick was a progressive man. If a modern piece of equipment or a new technology made a task easier or less expensive, he wanted to make use of it. It is not surprising, therefore, that he incorporated modern technologies into Trail End. This included communications.

Kendrick could have chosen a Private Branch Exchange (PBX) system that combined telephone and intercom functions into one unit. Thought quite versatile, PBX had a few problems that contractor Wilbur Burgess thought could be distressing to the homeowner:



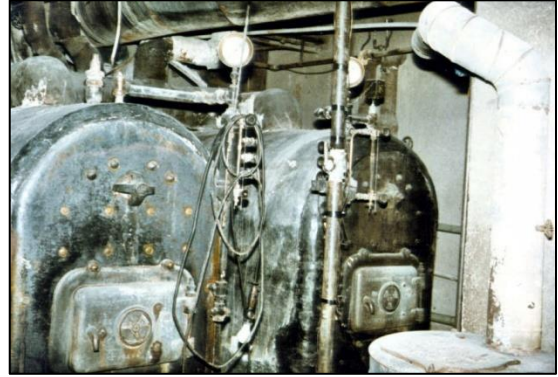
You can talk out of the building from any point or you can communicate to any station in the house or Garage without getting Central [Exchange]. The only disadvantage to this system, the servants can listen to any conversation if they want to and can also monopolize the use of the 'phone.

Instead of a PBX, Kendrick went with separate telephone and intercom systems. The latter, powered by three dry-cell batteries, was manufactured by Kellogg Switchboard & Supply of

Chicago and installed by Burgess & Granden of Omaha. We don't know for sure who supplied Trail End's "candlestick" telephones, but it might have been Chicago Telephone Supply of Elkhart, Indiana, a firm that corresponded with the Kendricks in 1912.

Heating & Cooling

A pair of steam boilers manufactured by the Kroeschell Bros. Co. of Chicago, Illinois, heated Trail End. One of three parent companies of today's Carrier Corporation (known worldwide for its heating and cooling equipment), Kroeschell was a premier manufacturer of furnaces and refrigerators in early 20th Century America. The heating plant burned tons of coal a year, all of which had to be moved from the coal bin (under the back driveway) to the boilers. This was hard, time-consuming labor. Manville Kendrick recalled that an automatic stoker – a device that supplied fuel to the boilers by mechanical means – was installed in the 1920s.



In 1911, a large "Special Refrigerator" was installed in a walk-in cooling room that extended out of the basement and under the exterior stairs on the west side of the house. Ordered from the C. W. Kettering Mercantile Company of Denver, Colorado, the ice-cooled unit, also referred to as a "cooling box," was quite expensive: \$349 (that's about \$8,000 in today's money). Ice was delivered through a window near the room's ceiling.

Labor Savers

The dumbwaiter is one of the many household conveniences built into Trail End. It consists of a wooden platform (accessed by doors on each floor) that could be raised or lowered through a vertical shaft by a simple rope and pulley mechanism. The pulley's wheels are located in the attic. Using the dumbwaiter was both easier and safer for the maids who worked at Trail End. Instead of carrying heavy loads up and down the stairs, they could move punchbowls, trays of food, stacks of laundry or buckets of water and cleaning supplies from one floor to another without fear of tripping. Since "dumb" is another word for "silent," the word dumbwaiter literally means silent waiter.



One of the best labor savers available to the early 20th Century homeowner was electricity. Sheridan got its first electricity in 1893, so by the time the Kendricks built twenty years later,

they could use electricity for anything they desired. At Trail End, electricity powered many devices: vacuum cleaner, light fixtures, intercom system, annunciator, servant bells, curling irons and vault alarms. The lights and vacuum cleaner were turned on and off by push-button switches.

The First Party

The Kendricks moved into Trail End on July 25, 1913; they gave a party for Rosa-Maye on July 28, in honor of her 16th birthday. But that wasn't the first party held in the new house; that would have been the dance held on May 23. According to local newspapers:

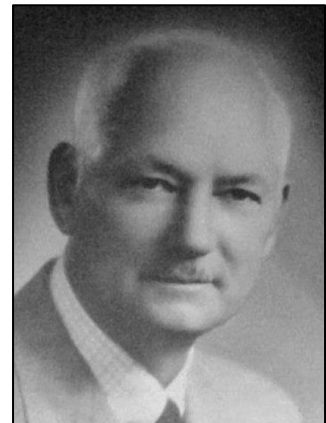
The magnificent ball room of the Kendrick home was the scene of a brilliant gathering of the younger set on Friday evening. This, the first dance in the new home, was given by the High School Glee Club, of which Miss Rosa-Maye Kendrick is [president]. ... The room was alight with myriads of Japanese lanterns – in great numbers suspended from the lofty ceiling – and with the pretty summer gowns of the girls made a pleasing picture. ... The music to which the young people gaily danced away the hours was furnished by Tynan's orchestra.

The electricity hadn't been turned on in the home yet, so the Japanese lanterns contained candles rather than light bulbs. The dance was called "the opening of the Commencement festivities," meaning it was the first in a series of events honoring graduating seniors. The thirty members of the all-girl choir invited six additional girls to the dance, plus thirty-six young men (a partner for everyone!). They were chaperoned by Rosa-Maye's aunt, Edith Severn Wulfjen, plus three female teachers.

Delays, Delays, Delays

Although Trail End took five years to build, work was not in progress that entire time. The first major work stoppage came in 1909 when a delay in the delivery of foundation materials caused John Kendrick to advise architect Glenn Charles McAlister:

I cannot conceive of a more exasperating situation than this. We have the workmen engaged, the weather is fine and our time in which we can safely build is running short. Unless [the granite] reaches us [soon], every man on the building will be paid off and the work entirely stopped.



In 1910, the work was halted again for nearly two years when a drought caused such serious reversals in the cattle market that Kendrick had no extra cash to spend. 1912 brought even

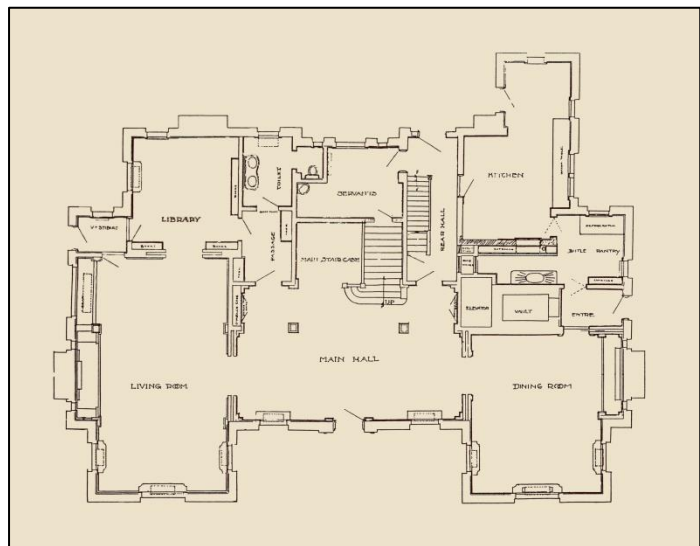
more problems: a misplaced rail car full of woodwork, labor disputes in the Grand Rapids mills, a fire at the chandelier manufacturer's factory, tornado damage to the interior decorator's Omaha warehouse, a bankrupt plumbing company.

Finally, the electricity was hooked up and the family moved into Trail End in July 1913. Although some furniture was on backorder, workmen were still popping in and out, and the grounds wouldn't be finished for another year, the Kendricks were home at last.

First Floor

Trail End looks very much the way it did in 1913. The Foyer, for example, had the same hand-painted ceiling, oak woodwork and burgundy draperies. The deep red rugs, while not original, have the same pattern and colors as the ones installed in 1913.

Trail End was built to impress, but it was first and foremost a home. While Senator Kendrick could hold formal receptions in the Foyer, visitors were just as likely to find Mrs. Kendrick answering correspondence at her desk in the corner or teenagers dancing to the latest tunes playing on the phonograph. Most of the furniture in Trail End is original to the house, though it doesn't all date to the 1910s. Over the years, the family purchased additional pieces and added them to their collection.



The Cloak & Powder Rooms

As its name implies, the Cloak Room was where family and guests left their cloaks and coats. The two closets were used for outerwear of all sorts, including jackets, hats, boots and umbrellas. The wallpaper in this room is not original (we aren't sure when it was installed), but the ceiling fixture is. A sketch from 1912 notes that this "new suggestion" for the Cloak Room had a verdigris finish and cut-glass bowl. The Cloak Room also contains one of Trail End's six intercom stations. Others are located in the Basement Hall, Kitchen Hall, Master Bedroom, Third Floor Hall and Carriage House.

The Powder Room was Trail End's "public" restroom – the one used by guests who came for dinner or an evening's entertainment. It is one of twelve full or partial bathrooms in the house. All are similar, with porcelain fixtures, ceramic tiles, marble trim and stained glass windows. This is the only one, however, to be outfitted with a double pedestal sink. Its faucets and fixtures are made of German Silver – an alloy of zinc, copper and nickel that was used before the popularization of stainless steel.



The red wallpaper, a newer reproduction paper, is very similar to the original. At some point prior to 1966, someone – most likely Eula Kendrick or her daughter-in-law Diana – had a curious red, white and blue "cityscape" paper installed, along with heavy, salmon-colored drapes. (By the way, many visitors ask if toilet paper had been invented by the time Trail End was built. The answer is a definite YES! While various forms of bathroom tissue had been around for centuries, the perforated toilet paper roll we know today was patented in 1891 by the Scott Company.)

The Library

The Library's layout and American Gothic design were patterned after one that Mrs. Kendrick had admired at a home in Virginia. The hallmark of Gothic styling – pointed arches – can be seen in both the chandelier and the wall panels. The diamond-shaped leaded glass doors add to the Gothic feeling. In September 1912, project manager John Gross of the Lindner Manufacturing Company attempted to advise Mrs. Kendrick about these bookcase doors: "While this [diamond-shaped glass] gives a very pleasing and artistic effect, [plain glass] displays handsome books to a far better advantage than the leaded glass."



In the end, Eula ignored Gross's advice, choosing to adhere to her original vision. One part of Eula's vision was altered: early Library specs called for the same dark mahogany finish as the Drawing Room. Plans changed around 1912, however, and the room was finished in a warm Golden Oak instead. Matching that warm finish is a spring-operated Regina Corona Automatic Changer music box. Shipped to the Kendricks' Montana ranch in 1895, it was a family favorite for many years.

Drawing Room

The Drawing room was used for entertaining as well as relaxation. It combined sophisticated finishes – Honduran Mahogany and French Silk Damask – with comfortable furniture to create an inviting space. The checkers and checkerboard on the cherry game table belonged to Manville; the tea service was Eula's.

While most of the furnishings and finishes in Trail End were made in America, a few were imported. The mahogany for the beams and wainscoting, for example, came from Honduras. It was then machine-tooled by the Lindner Manufacturing Company of Grand Rapids, Michigan. The glossy “piano finish” was attained by the application of multiple coats of paste wax.

In addition to the French paintings and wallcoverings, other European imports include the Italian Pavanazzo marble surrounding the fireplace and the tall brass and glass Russian lamp in the corner. The room's most impressive import is the massive hand-knotted Persian carpet. Made by nomadic Bijar weavers in northern Persia (Kurdistan), the rose and blue rug – already an antique when Mrs. Kendrick purchased it – contains roughly five and a half million knots. Its purchase price was roughly the same as a typical three bedroom house in 1911: \$3,125. Rug salesman A. J. Miller described it as “without question, a most unusual, exclusive and pleasing rug.”



Famed portrait artist Frederick Roscher painted the portraits of John and Eula Kendrick in the 1920s. Another large work of art, the floral study over the fireplace, was painted by Raoul de Longpre, a 19th Century French artist renowned for his exquisite paintings of roses, lilacs and peonies.

The original Drawing Room draperies were made of rose-colored, satin-striped Damask. They were lined with Parma Satin and finished on the edges with harmonizing braid. While the window drapes were replaced long ago, the original portieres (door draperies) remain.

The Dining Room

Trail End's Dining Room is one of the most formal rooms in the house. With its glossy mahogany walls, Italian marble fireplace, hand-painted ceiling, rose-silver chandelier and deep blue corduroy draperies, the room practically begs for tuxedos and evening gowns! Despite its fancy

finishes, however, the Dining Room was not used just for formal dinners. Nearly every meal was eaten here, from breakfast and lunch to dinner and midnight snacks.

A brass electrical outlet is located on the floor beneath Eula Kendrick's chair. It contained a button that, when pressed, sounded a buzzer in the Butler's Pantry. By using it, Mrs. Kendrick could call in the maid or housekeeper to assist



with the meal. When fully extended, the large table seats 24 people. The small tilt-top table in the far corner is a miniature of the main table, originally intended for use by children. It was manufactured by the Retting Furniture Company of Grand Rapids and sold by the Lindner firm.

The Butler's Pantry

The Butler's Pantry – a noise and odor buffer between the Kitchen on one side and the Dining Room on the other – housed the family's china, silver, crystal, linens and flatware. It is also where food was taken from its cookware and placed on plates, platters, bowls and tureens prior to service. The sink is made of German Silver, a precursor to stainless steel. Because it was more flexible than porcelain, the metal sink was the perfect selection for a room where fine crystal and delicate china were washed daily.

Trail End's original icebox was a built-in model that stood in front of the large, low window. Outside stairs leading up to it allowed the iceman to deposit his product in the top of the box without entering the house. The icebox was later dismantled and replaced by a modern refrigerator.

The Kitchen

Historically, because they were work areas and not public areas or family rooms, kitchens were often overlooked when it came to allocating space inside the home. Most tended to be small, dark, hot, and dirty places where wood-burning stoves poured out greasy smoke and unbearable heat. Eula Kendrick wanted her kitchen to be just the opposite – and she succeeded.

- **BIG** – The room's large dimensions gave the cook ample space in which to prepare meals.
- **BRIGHT** – White surfaces reflected plenty of light from the north-facing windows and electric lights.
- **COOL** – Windows opened from the top, allowing hot air to rise and go out.

- **CLEAN** – Built with modern materials and conveniences, Trail End’s kitchen is a good example of a sanitary “Hospital White” kitchen. Its ceramic floor and counter tiles were easy to clean, as were the porcelain wall tiles, marble-trimmed windows and enamel-painted woodwork.

Another big boon to life in the Kitchen was the addition of indoor plumbing. James B. Clow & Sons of Chicago manufactured the porcelain sink. It was used primarily for washing pots and pans (china and crystal were washed in the Butler’s Pantry sink). The “pantry faucet” at the end of the work counter was for filling vases and pitchers with cold water. City water – both hot and cold – was piped into the room; waste lines led to the city sewer system.

Dominating the Kitchen is the original Majestic stove on which Trail End’s cook prepared all meals until 1926, when a gas range was installed. The Majestic had no legs and was designed to stand flat on the floor. According to Manville Kendrick, the small wooden seating area is not original; it was added in later years to give the caretaker’s family a place to eat (they painted the table and other woodwork yellow, a color which later had to be stripped to return the Kitchen to its original look). Earlier employees dined in a small room across the hall known as the Maids’ Breakfast Room (not open to the public).



The Kitchen Hall

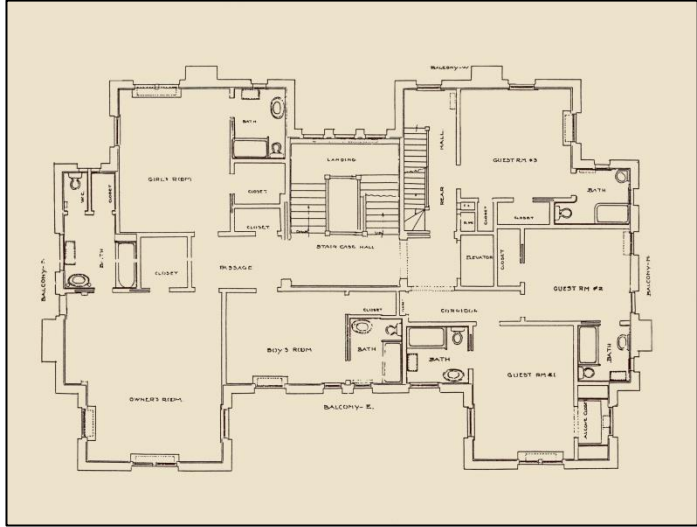
The hallway outside the Kitchen contains an intercom station as well as access to the laundry chute and dumbwaiter. There is an alarm for the walk-in vault (located in the north vestibule between the Dining Room and Butler’s Pantry) and one of the original copper and marble fuse boxes. The white box high on the wall is an annunciator – a device that showed which of the house’s many doorbells had been rung. When any doorbell was pushed, a corresponding number dropped down in the annunciator’s window.

Second Floor

The Main Staircase and Second Floor Hallway contain the same dark oak woodwork as the Foyer. It was machine-tooled in Grand Rapids, Michigan, by the Lindner Manufacturing Company. The oakleaf-patterned wallpaper is a replication of the original paper, called Ardennes. The original was replaced in 1990. It had been irreversibly damaged by eighty years

of sunlight, water intrusion and daily wear-and-tear. Behind the curtains and shades are three windows with stained glass panels. The generic heraldic design is not the Kendrick family crest.

The center wall on the second floor was once home to photographic portraits of people the Kendricks met during their time in public life, including politicians and socialites. Very few – none of the presidents – ever visited Trail End. Most of the current photos are not the



originals; those have long since disappeared. These are from the collections of Diana Kendrick, Rosa-Maye Harmon and the American Heritage Center.

Manville's Bedroom

Of all the rooms at Trail End, Manville's bedroom best reflects the personality of its occupant: simple, modern and straightforward. A reaction to the overly ornate character of Victorian-era furnishings, the Arts & Crafts (or Mission) design of Manville's room featured plain designs and little ornamentation. Manville, too, preferred the plain and straightforward. He saw himself as a modern rancher, a man of the West where life's main concerns revolved around land, cattle and family.

When he and his bride moved into the north wing following their 1929 marriage, Manville turned his old bedroom into a den and dressing room, filling it with mementoes of his youth and travels. In a 1982 interview, he recalled some of the original furnishings: "A desk and a small chair and a Navajo Rug. Over here was the gun case and one of those bookcases that you pull out and shove the door back into the slot."

Manville's is the smallest of the family bedrooms. This was not because his parents liked Rosa-Maye better, but because it was felt that boys didn't need large rooms; they should be spending most of their time out-of-doors. The room was crammed with furniture. To save space, Manville slept in a Murphy Bed – a closet-like piece of furniture in which the bed was folded up and stored during the day.



The ceiling fixture and wall sconces were designed specifically for the room by Braun Manufacturing of Chicago. The large rug currently displayed on the floor was made from the hide of a steer named "JR." Weighing in at 2,500 pounds, JR was the last animal to carry the Kendricks' original OW brand. It is not original to the room.

Master Bedroom

The Master Bedroom is one of the few rooms at Trail End to undergo a major change in appearance; shortly after her husband's death in 1933, Eula Kendrick repainted and repapered the room. Fortunately for us, she kept the original rug, light fixtures, furnishings and fireplace tiles.



The Master Bedroom's Circassian Walnut furniture was manufactured by Berkey & Gay of Grand Rapids, Michigan – as was much of the home's furniture. Like many wealthy married couples reared in the Victorian Era, the Kendricks slept in separate beds – in this case, double beds. This was actually quite considerate; if one or the other came in late or had to get up early, they could do so without disturbing the sleep of their partner.

Rosa-Maye's Bedroom

Rich in feminine trappings, Rosa-Maye's bedroom at Trail End is a very "girlie" room. It contains everything needed by a genteel young lady – a triple-mirrored vanity table, spacious writing desk, luxurious double bed, private bath, and large closet filled with deep drawers and cupboards. While Eula Kendrick decorated the room with lace, roses and plenty of pink, that may have been just a mother's wishful thinking, because Rosa-Maye was the biggest tomboy on the block! She drove cars and flew in airplanes – things young ladies didn't do much of in the 1910s and 20s.



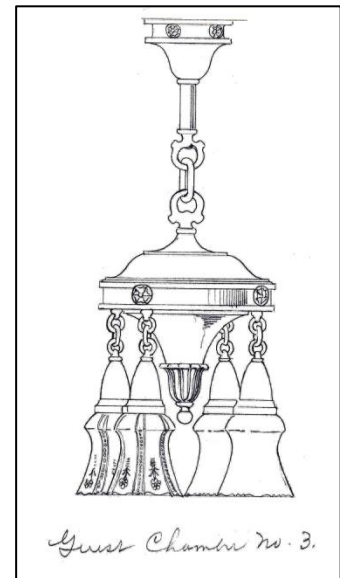
The furniture reflects the Neoclassical Revival style, elegantly finished in shaded ivory. The headboard, footboard, dresser, vanity and desk are draped with carved rose garlands, echoing the patterns found on the walls and in the custom-made chandelier. Although she didn't live at Trail End after her marriage, Rosa-Maye visited as often as she could. When she got here, she found her old room almost exactly the same as she had left it – with a few new things added, of course.

During the years that the Sheridan County Historical Society operated Trail End, Rosa-Maye's bedroom was used to display women's clothing and personal items. Mannequins and display cases filled the room. The original furniture was not returned to the site until the 1990s.

Guest Bedrooms

The north end of the second floor originally contained three guest bedrooms, each with a private bath. It also contains a utility closet and one of two second-floor fuse boxes, plus access to the dumbwaiter, laundry chute, west balcony sunroom and servants' stairs. Near the elevator is one of the original Wilton-style rugs purchased from the Omaha firm of Miller, Stewart & Beaton in 1912. This is the only one on display; the rest of the machine-woven wool rugs saw eighty years of hard use before being replaced by reproductions (purchased by the Trail End Guilds) in the spring of 2002.

Originally intended as guest quarters, the West Guest Bedroom now functions as a research/meeting space for Trail End staff and visiting scholars. The grasscloth wallpaper is not the original finish; it was added several decades after the home was built, replacing the blue paint that caused the West Guest Bedroom to be known as the "Blue Room." The brass ceiling fixture, complete with original pearlescent globes, was custom-designed for the room, as were the wall sconces. Of the three guests rooms, it was the one preferred by Eula Kendrick's parents, Charles and Ida Peeler Wulfjen, who made frequent extended visits to Sheridan in the 1910s and 1920s.



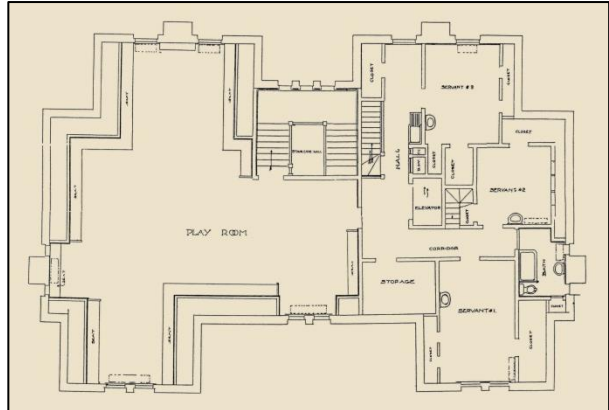
From the 1930s through the mid-1950s, the room served as nursery and bedroom for Manville and Diana Kendrick's two sons, John and Hugh. When it was remodeled in 1933, Eula Kendrick noted in her diary, "Spent morning supervising Mr. Edwards and Edgar in moving furniture out of 'Blue Room,' preparation to making nursery for new baby coming to MK and D in late January."

Along with most of the north wing, the 1960s and 1970s found the West Guest Bedroom included as part of an apartment created for Trail End's live-in caretakers.

Because she didn't appreciate the sound of small boys running around in the Ballroom above her bedroom, Eula Kendrick had the West Balcony (at the end of the hallway) enclosed in 1935 to make a sunroom/playroom for her grandchildren. When Rosa-Maye came to visit, her children would sleep there. The N. A. Pearson Company completed the work at a cost of just over \$1,000.

THIRD FLOOR

The bulk of Trail End’s third floor is taken up by the Ballroom. Originally designed as a playroom, the room was soon transformed into a spacious dance hall. The four Tiffany-style chandeliers hanging from the peaks of the Georgia Pine beams have an artificial verdigris patina similar to that found on aged bronze, brass and copper. The two electrified candelabra on the mantel are original to the room.



The piano and Edison player are not original to Trail End. The family did, however, have a phonograph in the Ballroom for use at impromptu dances. If there was a live band or orchestra, members sat in the Musicians’ Loft – safely out of the way of the dancers. The Ballroom’s original red pillows and cushions were made of a fabric called *rep* (or *repp*). This wool material is very similar to corduroy. They were stuffed with a mixture of horsehair and moss. Sadly, they suffered from 100 years of wear and tear (see the original cushion near the arched stained glass windows). Thanks to the Trail End Guilds, custom-made reproductions were installed in 2012.



Cook’s Room & Smoking Room

Almost since the beginning, the staff wing of the third floor was used as sleeping quarters by women employees – maids, cooks and housekeepers. For a brief time, however, one room was used for something completely different: smoking. 1912 correspondence from the Omaha home décor firm of Miller, Stewart & Beaton indicates that a “smoking room” was located where the cook’s room is now: “With regards to the Smoking Room which is marked Servant’s Room No. 1 on 3rd Floor. There has been no decorative scheme made for it ...”

Light fixtures were ordered for this smoking room, as were curtains and draperies. Unfortunately, few other clues exist to tell us more about the room’s function or frequency of use. The only other mention found is a newspaper article noting that “gentlemen were entertained in the smoking room” during the New Year’s Day open house in January 1914.

In the late 1800s and early 1900s, most cooks in private homes were older women – usually widows who needed to work in order to support themselves. Because of her high standing in the household, a live-in cook would have a few more amenities in her room than a maid or handyman. Her bed would be larger, her chair a bit more comfortable and her dresser more spacious. Trail End’s cook was the undisputed Queen of the Kitchen. She was responsible for everything from a simple slice of toast in the morning to buffet suppers and elaborate multi-course banquets. The cook worked long hours and the mere presence of a comfortable, private room would often make the difference in whether or not she stayed on the job. Most of Trail End’s cooks stayed for many, many years.

Maids’ Rooms

In Sheridan, domestic servants – paid household workers – came from a variety of ethnic, racial and religious backgrounds. While some families employed Asian or African-American men as gardeners and porters, most female workers were of European descent. Many were daughters and wives of miners who came to Sheridan from Eastern Europe, Ireland, Austria and Scandinavia. Most maids hired out for service when they were quite young. In 1930, Diana Cumming Kendrick described one girl she’d recently interviewed for a maid’s position:

I did not realize how young she was – only fifteen – until she came and told me. She is at high school, has never worked [outside the home], but is most eager to work here. She looks healthy ... and seems quiet and intelligent. Of course, her age and experience are against her.

While housekeepers and cooks stayed for years, Trail End’s maids rarely lasted for more than a few months. Because of their inexperience, most made only \$30 a month (in 1929, an experienced office worker could command as much as \$70 a month). As soon as higher paying jobs came along – or an offer of marriage – the maids usually left. A maid usually worked long hours. In what little free time she had, she might work on different kinds of needlework. Tatting – making lace – was popular in the 1910s and ‘20s, as were embroidery, knitting and crocheting.



Nearly everyone is familiar with the traditional uniform of the American maid: black dress and white apron (white cap optional). This was the same uniform worn by maids at Trail End from 1913 through the 1940s. The uniform immediately identified the wearer’s place in society and its modest design allowed the maid to fade into the background in any social setting. It was also

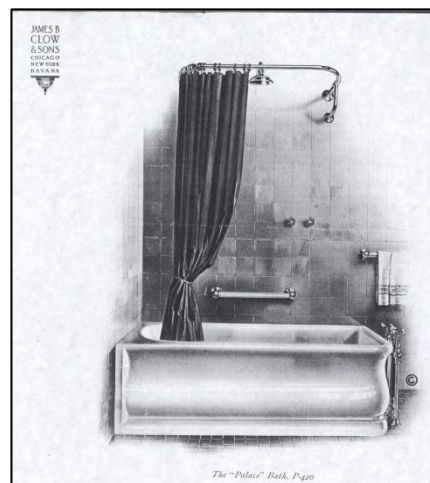
a sturdy garment and could be worn while performing the dirtiest work. Most uniforms were provided by the employer, thus saving the maid from damaging her own clothes (of which she probably had very few).

None of Trail End's servants' bedrooms contain their original furnishings. We have based the current furnishings plan on photographs of other large houses from the same time period, combined with the recollections of Kendrick family members and former employees. In houses like Trail End, employers would have supplied basic furnishings – bed, linens, chest of drawers, nightstand and chair – while the individual servants would have brought their own clothing, books and decorative items. Each room here had a mirror, closet, built-in cupboard and sink. Above the sink is a bell. Although we're not exactly sure how it was wired, the bell was probably part of a servant call system. There is a similar bell in each of the servants' bedrooms, but we haven't determined what they were connected to.

Staff Bath

The Servants' Bath was utilized by Trail End's female staff members – never by guests. Even so, it was finished with the same materials used in the home's other bathrooms: porcelain and ceramic tiles, stained glass windows, German Silver fixtures and Vermont marble trim. The original mirror still hangs over the sink.

The Clow & Sons "Palace" tub is very deep, but the servants did not get to soak up to their necks in hot water. The flat disk inside the front of the tub is where the water comes in. Since a tub can't be filled higher than the level of the faucet, it only held about five inches of water (a great way to conserve hot water). The ladies probably took quick showers instead of long baths. The white knob located between the hot and cold water valves opens up the tub's drain.



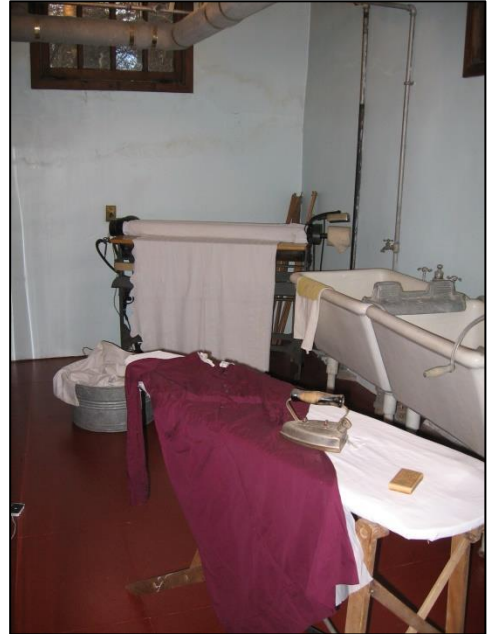
BASEMENT

The Basement is where much of the day-to-day work at Trail End was carried out. In addition to the extensive laundry facilities, it also contains the furnace room and coal bin.

Before they moved into Trail End, the Kendricks spent most of their time at the OW Ranch. With no electricity, no running water, no telephones and no automobiles, daily life was considerably different there than in town. Let us consider just one area: laundry. At the ranch,

the laundry was washed in a large copper tub full of water heated atop the wood-burning kitchen stove. It was scrubbed and rinsed by hand, then hung up outside to dry. Ironing also took place at the stove, as the heavy irons had to be heated on the burners. It was hot, backbreaking work that turned even the most refined woman into a household drudge.

At Trail End, the technologies of electricity and running water drastically changed laundry day. While the Laundry Room might be considered a bit primitive by today's standards, it was actually quite modern for its time. Electricity both lit up the space and heated the irons. A large water heater provided enough hot steaming water to fill up the triple porcelain sinks time after time. Plus there was room for sorting, spot-cleaning, soaking, starching, and folding heaps of clothing and household linens. (By the way, Eula Kendrick rarely did her own laundry; she usually hired a laundress who came in once a week to take care of the washing.)



Trail End's Laundry Room is much larger than those found in newer houses. In fact, it is the same size as the Dining Room located directly above it. The extra room was needed because laundry used to be a much more "hands-on" chore than it is today. The large machine in the corner under the window is called a "mangle." Operated by electricity, it used steam and hot rollers to iron the wrinkles out of flat linens such as tablecloths, sheets and pillowcases. It took a lot of skill to operate a mangle, a task that could be very dangerous for the untrained.

The Laundry Room also houses the motor for the stationary vacuum system, a small walk-in vault (currently used for storage) and access to the Elevator Control Room.



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