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National Park Service
U.S. Department of the Interior

Historic Furnishings Report
Painted Desert Inn

Volume 1: Historical Data
Volume 2: Implementation Plan

Petrified Forest National Park
Petrified Forest, Arizona



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Cover Photograph: "Lunchroom, Southwest Side, (Room 103)." 1940s or 1950s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 721.

HISTORIC FURNISHINGS REPORT

PAINTED DESERT INN
PETRIFIED FOREST
NATIONAL PARK

Part 1: Historical Data
Part 2: Implementation Plan

by
Laura M. DeNormandie
SPNEA Historic Furnishings Researcher

Northeast Museum Services Center
National Park Service
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Management Summary

The current Historic Furnishings Report (HFR) supports goals stated in Petrified Forest National Park's (PEFO's) current Long Range Interpretive Plan (LRIP). In addition to contributing to an overall upgrade in interpretation, the HFR will contribute to making the Painted Desert Inn a site for the interpretation of "recent" regional history, leaving the visitor centers and other sites within the park such as Puerco Pueblo to address prehistory topics.[1] Towards this end, the report recommends interpreting the lunchroom, dining room, and one guest room as historic furnished interiors and incorporating historic furnished vignettes in the trading post room and the kitchen.

The HFR also provides an overview history of the inn's interiors from 1924 to the present with an emphasis on its appearance during the early years of management by the Fred Harvey Company (1947 to 1950). The park has chosen this date range as significant for several reasons. Mary Elizabeth Jane Colter (who redecorated the inn for the Fred Harvey Company in 1949) was a regionally and nationally important architect. The Fred Harvey Company was a formidable "civilizing force" that, along with the railroads, brought tourism and Anglo-American culture to the southwest from the late-nineteenth century through the first half of the twentieth century. By presenting a Fred Harvey concession interior, the park can explore the cultural implications of tourism on indigenous cultures, the local economy, and landscape. Further, while the Fred Harvey Company maintained a concession contract for the inn from 1947 until 1963, the early years of the contract were the most successful.

The implementation goals are strongly supported by multiple levels of historic documentation including photographic, documentary, and object-based evidence. A set of period photographs in PEFO's museum collection depict the lunchroom counter, the dining room, and the trading post room. Detailed plans drawn by Lyle Bennett document the configuration, design, and details of all furnishings in each of the concession spaces.

There are sufficient extant furnishings in PEFO's museum collection to furnish parts of rooms historically. The extant furnishings designed by Bennett and built by CCC enrollees in the late-1940s include stamped tinware chandeliers, lunchroom booths and tables, dining room tables and chairs, trading post room display units and shelving, and limited kitchen furnishings. These objects were used for the duration the present Painted Desert Inn was open to the public (1937-1963). Tableware and ice cream fountain accessories in the collection date to when Fred Harvey ran concessions at the inn (1947-63). The furnishings collection as a whole possesses a high degree of integrity, particularly in relation to location, design, setting, materials, workmanship, feeling, and association.

While lunchroom and dining room furnishings require stabilization and conservation (the chairs and tables are rickety, and some have been marred by paint) these pieces can be used as installation objects. Other pieces, such as the lunchroom tables with swivel bases are fragmented but can serve as prototypes for reproductions. According to staff at PEFO, the lunchroom benches are stable. The benches were originally part of the booth units in the lunchroom and, once sanded and painted, can be used as installation objects and prototypes as needed.

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[1] *Long-range Interpretive Plan: Petrified Forest National Park* (Harpers Ferry, WV: Harpers Ferry Center, U.S. Department of the Interior, National Park Service, September 2000), 24.

One tin lighting fixture in the lunchroom has been conserved. Others that currently hang in the Painted Desert Inn dining room, lunchroom, trading post room, ranger room, and guest room are intact but need to be assessed in terms of condition. Other tin fixtures in storage all need to be conserved and vary in terms of condition. Once conserved, *in situ* extant shelving and furnishings (such as the tap room bar, and fogon fireplaces in the guest rooms) can be used as installation objects.

Historic trading post room shelving (1937) is in use in the trading post room along the northwest wall. This shelving was originally designed for this room. Another length of historic shelving (almost certainly designed and built for the trading post room) is currently in use by PEFO maintenance staff in one of the visitor center storage rooms. Once conserved, this historic shelving can be used as an installation object. A historic pot rack and cart dating from 1939 to 1940 and designed by Lyle Bennett is located in the old freezer. While this piece should be stabilized, it may or may not be used as an installation object.

One architectural change that will facilitate the implementation of this plan is the restoration of a swinging door in the dining room's southeast corner leading into the kitchen. This will allow for the accurate portrayal of historic circulation patterns in the dining area. It is also recommended (as stated in the 1994 *Historic Structure Report* [HSR]) that all wall, trim, doors, windows, cabinetry, vigas (pine roof poles), and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern) be restored to their 1948 appearance. Should the park choose to install a historic furnished interior in Room 10, a guest room/employees' room, the plaster will require repair due to its current poor condition.

The HSR also recommends that the concrete floors scored in a decorative pattern (present in the dining room, porch 101a, and porch 102a) be restored to their historic 1939-1949 stained finish. Strictly speaking, this recommendation falls within the park's target period of significance, 1947-1950. However, Mary Colter's 1949 decorative scheme for the Fred Harvey Company designated these floors be painted over with gray paint. Also, the finishes analysis did not analyze any floor samples, so it is unknown how the scored concrete appeared through time.

The conversion of the Painted Desert Inn's concession rooms into historic furnished interiors and vignettes will be a significant change from the building's current state. The building is now mostly empty apart from the Petrified Forest Museum Association gift shop, which is located in the trading post room. The implications of historically furnishing the concession spaces are that several objects must be reproduced; the gift shop display may be altered to accommodate the historic furnished vignette in the trading post room; and historic chairs, tables and tableware from the museum collection will be removed from storage and put on display to the public.

In addition to historic furnishings, there will most likely be an interpretive exhibit that introduces visitors to such themes as Route 66, the careers of Lyle Bennett and Mary Colter, and the Fred Harvey Company.

Abbreviations

HFR	*Historic Furnishings Report*
PEFO	Petrified Forest National Park
LRIP	*Long Range Interpretive Plan*
HSR	*Historic Structure Repot*
NPS	National Park Service
CCC	Civilian Conservation Corps

National Park Service Administrative Background[2]

Theodore Roosevelt established Petrified Forest National Monument on December 8, 1906. The government created the Monument to protect the unique landforms and petrified trees in an area south of the Painted Desert. The Painted Desert, a particularly picturesque section of land was located ten miles north of the northern edge of the Monument and was not included in the original park purchase. The unique topography and petrified wood deposits within the Painted Desert attracted public notice once Route 66 was completed in the early 1930s.

The Painted Desert Inn predates the construction of Route 66. Herbert Lore and his wife Elva P. Lore built the Painted Desert Inn, advertised as the "Stone Tree House," in 1924 on the 35th Parallel Route, also sometimes called the "Beale Wagon Road" or "Beale Camel Trail," which runs parallel to the trace of Old Route 66.[3] Overlooking a sweeping view of the Painted Desert, the inn was designed in the ranch house style. The building's south end consisted of one story with an excavated basement while the north end was made up of two full stories with petrified wood pillars supporting part of the upper floor.[4] In addition to this main building, the couple built a frame residence where they lived, a stone residence, a stone garage, and shop. The inn offered dining room service, rooms with views of the Painted Desert, Hopi and Navajo arts and crafts, petrified wood for sale, and limited overnight accommodation.[5]

The Lores built a road from the Monument's Rio Puerco bridge near Adamana to the Painted Desert Inn in 1931 attracting more park visitors driving private vehicles and travelers taking the Santa Fe Railroad. The Lore's road was at times in much better condition than the National Park Service (NPS) park road. The NPS considered the Painted Desert and Painted Desert Inn in early 1931 with the hope of expanding the park into that area. The NPS was particularly concerned with conserving the rare deposits of black petrified wood found there. While Lore harvested several tons of petrified wood from his land every year for his tourist business, other people commonly trespassed onto Lore's and others' properties and stole it to sell from the roadside.[6] Also, the NPS was concerned about Lore's intentions to further commercialize the Painted Desert. Lore's two-hour auto trips through his land into the Black Forest also competed directly with tourist visitation of the Monument.[7]

B.B. Craig, a representative of the General Land Office in Santa Fe, visited the Lores at the Painted Desert Inn in 1931 and reported that they were interested in selling or exchanging the land with the government.[8] The Arizona legislature passed a

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[2] A majority of the information in this section regarding the development and history of the Painted Desert Inn at Petrified Forest National Park has been culled from the *Historic Structure Report: Painted Desert Inn, Petrified Forest National Park* (Denver: Denver Service Center, U.S. Department of the Interior, October, 1994).

[3] Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.

[4] *Historic Structure Report: Painted Desert Inn, Petrified Forest National Park* (Denver: Denver Service Center, U.S. Department of the Interior, October, 1994), 4.

[5] Ibid., 5.

[6] Ibid., 6.

[7] Ibid.

[8] Ibid.

memorial in 1931 effectively adding approximately thirty-six square miles of the Painted Desert to Petrified Forest National Monument. Congress expanded the Monument again on September 23, 1932 with the addition of 53,300 acres of the Painted Desert.[9] In spite of correspondence underscoring the uniqueness of the landforms, Black Forest, and the beauty of the Painted Desert Inn itself, the Lores' property was not included in the early land transactions.

Once this additional land was purchased, a new checking station was built at the rim of Route 66 providing a crucial link between the new highway and the Monument. Travel to the Monument increased by 100% because of the new park areas and improved accessibility.[10] The increase in visitors also brought more business to the Lores, who thus needed to maintain their rim road more often. The NPS finally purchased most of Lore's Painted Desert property including the Painted Desert Inn on February 29, 1936.

The NPS considered the redevelopment of the rim road and the conversion of the Painted Desert Inn into a visitor resource center top priorities. The NPS had always been impressed by the location and concept behind the Painted Desert Inn facility. The more contemporary ranch-house style of the inn, however, was not in keeping with the established precepts of NPS rustic architecture--a building style adopted and developed by the NPS across the country between 1915 and 1940. The NPS Chief Architect, Thomas C. Vint, and Landscape Architects Charles A. Richey of the Region Three office in Santa Fe and Alfred Kuehl of Grand Canyon National Park thus settled upon a plan to renovate, stabilize, and expand the existing inn.[11] In addition, NPS architect Lyle E. Bennett designed the renovation in the Pueblo-Revival style using native material and local cultural building forms to harmonize the architecture with its setting.

Monies for the land purchase and development of the Painted Desert section came from the Public Works Administration funds that had been earmarked in January 1936.[12] The renovation of the inn was carried out by Civilian Conservation Corps (CCC) enrollees and was completed in 1940. The completed building was divided into a government-operated section and an operators' section to be leased to a concessionaire. In 1940 the NPS entered a three-year contract with Standard Concessions, Inc. of Chicago, run by Edward and Marie McGrath.

The concession was successful until the fall of 1942, when service was interrupted by World War II. Due to lack of travelers during wartime, the inn closed until the spring of 1946. Shortly after this Standard Concessions, Inc. left the Painted Desert Inn to be replaced in May 1947 by the Fred Harvey Company. The Fred Harvey Company had Mary Colter, their company architect, redecorate the inn. Colter oversaw limited renovations, and alterations in exterior and interior finishes.

The Fred Harvey Company ran the inn until structural problems in the early 1950s made it more difficult to maintain. The inn was built in 1924 upon a vein of bentonite clay. This meant that when the vein expanded, the building's walls cracked and supporting elements shifted. In 1957 the Fred Harvey Company expressed interest in moving their concession to the new Painted Desert Visitor Center. In 1963, when the

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[9] Ibid., 7.
[10] Ibid., 8.
[11] Ibid., 9.
[12] Ibid., 11.

new complex was completed, Fred Harvey left the Painted Desert Inn and the inn closed its doors.

Between 1963 and 1974 there was intense debate regarding the preservation of the inn. In September of 1958, Chief Architect Dick Sutton, at the request of the Regional Chief of Operations, inspected the building. While he praised the inn's location as an interpretive facility, he noted the great expense necessary for repairs and recommended the building be demolished.[13] A park Master Plan approved in 1960 recommended the Painted Desert Inn "be adapted or replaced by an interpretive center on the present site." A field decision was made in October to rehabilitate the structure.[14] In 1965, Chief Architect Jerry A. Riddell of the Western Office of Design and Construction advised that "it would not be economically advisable to rehabilitate this building…it is our recommendation that this building be razed and a new Museum be constructed."[15]

Alternatively, in 1967, Park Superintendent Donald Dayton wrote to the regional director, noting that "This type of architecture and construction is fast becoming a lost art, it may be considered of historic value a few years hence."[16] Dayton proposed that the inn be rehabilitated as a place to interpret the Indian history of the region, and pointed out that former Park Service Director Horace Albright was reportedly "violently opposed" to demolition of the inn.[17] Acting Regional Director George W. Miller replied that "we too have mixed feelings about razing the old structure at Kachina Point," calling it a "delightful structure."[18] He recommended that the Painted Desert Inn remain in place until a decision could be made.[19] Meanwhile the inn continued to deteriorate without plumbing or heat.

In 1970 Petrified Forest National Park was transferred to the Western Region of the NPS. On June 29, 1972, Western Regional Director Howard Chapman signed a Development Proposal Package to raze the Painted Desert Inn.[20] After inspecting the inn and reviewing reports and past correspondence, he determined that the "rim above the Painted Desert should be returned to its natural condition.[21] While the park scheduled demolition of the building for 1975, the Washington office requested that an evaluation be conducted of the Painted Desert Inn that would take into account the historic values of the structure.[22] William E. Brown, a historian with the Southwest Region, was torn in his response stating, "As a historian, I would like to see the place saved. In the role of park manager, I would be dubious about its preservation."[23] While he attacked the architectural significance of the building, and noted the structural and

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[13] Ibid., 42.
[14] Ibid.
[15] Ibid., 43.
[16] Ibid.
[17] Ibid.
[18] Ibid.
[19] Ibid.
[20] Petrified Forest National Monument was redesignated as "Petrified Forest National Park" in December 1962 (*The National Parks: Index 1997-1999* [Washington, D.C.: Office of Public Affairs and the Division of Publications, U.S. Department of the Interior, National Park Service, 1997], p. 22). Ibid.
[21] Ibid., 44.
[22] Ibid.
[23] William E. Brown, "Summary Field Evaluation: Painted Desert Inn and Adjacent Residences," November 21, 1972, in *Historic Structure Report: Painted Desert Inn*, 45.

practical problems with the building, he admitted that the building was "very attractive, and an excellent representative of its style."[24] Brown recommended that a historical architect evaluate the building.

In 1974, the Historic Preservation Team, Division of Historic Preservation, Western Region, evaluated the structures at the Painted Desert Inn. The team defended the architectural significance of the building, and concluded their report with the following statement:

> The Division of Historic Preservation, after professional evaluation, strongly recommends retention of the Painted Desert Inn and its rehabilitation for such compatible uses as the Park Administration may program.[25]

In December 1974, staff at Petrified Forest prepared a new package for complete renovation of the Painted Desert Inn. The proposal stated that once the renovation was completed that the inn would serve as the primary interpretive center for the Painted Desert area.[26] The next month, the regional director requested that nomination forms be prepared for the National Register of Historic Places. He indicated that even if the building would be found eligible, he would continue to pursue demolition.[27] The Historic Preservation Team quickly completed the nomination forms. The Painted Desert Inn was listed on the National Register of Historic Places on October 10, 1975.

The National Register Nomination form states that the inn's significance lay in the fact that it was not only a well-designed example of the Pueblo-Revival style, but also that its sociopolitical and artistic associations with the CCC and Fred Kabotie respectively were also significant.

Because of renewed interest in the inn, the building was opened to the public on a limited basis in the spring of 1975 as the Bicentennial Travel Center. Museum exhibits and the old concession areas were open to the public. Between 1975 and 1980 the NPS undertook rewiring and major rehabilitation of the building. In 1986 Laura Soulliere Harrison, architectural historian in the Southwest Region, prepared nomination forms as part of the "Architecture in the Parks" National Historic Landmark Theme Study. The Painted Desert Inn was designated a National Historic Landmark (NHL) in 1987. In her nomination, Soulliere reiterates the political, architectural, and artistic significance of the building.

Because of the NHL designation, the building was included in the Secretary's 1988 and 1989 annual reports to Congress on Damaged and Threatened National Historic Landmarks.[28] As a result, between 1988 and 1990, the NPS undertook major work including installing a new heating system, removing asbestos, installing a new roof, plastering, and painting.

In 1990 the inn was reopened to the public on a seasonal basis as a visitor center, with a full-time ranger and volunteers on duty. The park created a sales area for the

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[24] Ibid.
[25] "Evaluation of Structures," 27-28, in *Historic Structure Report: Painted Desert Inn*, 46.
[26] Ibid., 46.
[27] Ibid., 47.
[28] Ibid., 48.

Petrified Forest Museum Association (PFMA) in the tap room (Room 13) in 1991. In 1992 the inn was open all winter. In the winter of 1995 to 1996, the PFMA moved a bookstore and gift shop into the trading post room.

The HSR, written in 1992 recommended treatment to assure the adequacy of the mechanical, electrical, fire protection, and security systems. While the HSR does not present a case for a period of significance, the recently published LRIP (September 2000), states that the park's current goal is to rehabilitate the Painted Desert Inn according to the recommendations in the HSR and to upgrade interpretation based in part on this HFR. The LRIP states that ultimately PEFO staff view the inn as a site for the interpretation of "recent" regional history leaving the visitor centers and other sites within the park such as Puerco Pueblo to address prehistory topics.

In 2002, the Cultural Landscape Study, lengthened the period of significance for the Painted Desert Inn to include the Herbert Lore Era (1924-1937). Currently, the inn is considered one of the prominent cultural attractions of the park. It is open year-round to visitors who are invited to study the murals in the lunchroom and dining room, examine the singular decorative and architectural features of the building, visit the bookstore and gift shop, and enjoy views of the Painted Desert.

PRIOR PLANNING DOCUMENTS (in chronological order)

Lorimer H. Skidmore. "Report to the Chief of Planning on Construction of the Painted Desert Inn," Petrified Forest National Monument, Petrified Forest, Arizona, 1930.

An Administrative History of Petrified Forest National Park, Petrified Forest National Park, 1967.

Gordon S. Chappell, Robert M. Cox, Roger E. Kelly, and Thomas D. Mulhern, Jr. "National Register of Historic Places Inventory - Nomination Form," Historic Preservation Team, Western Region, February 10, 1975.

Henry G. Law, Laura E. Soulliere, and William C. Tweed. *National Park Service Rustic Architecture: 1916-1942*, National Park Service, Western Regional Office, Division of Cultural Resource Management, February 1977.

Natural and Cultural Resources Management Plan and Management Program for Petrified Forest National Park, Petrified Forest National Park, Petrified Forest, Arizona, revised January 1986.

Interpretive Prospectus, Petrified Forest National Park, Division of Interpretive Planning, Harpers Ferry Center, Harpers Ferry, West Virginia, October 1986.

Randy Copeland and Laura Soulliere. *Architecture in the Parks: National Historic Landmark Theme Study*, U.S. Department of the Interior, National Park Service, Washington, 1986.

"Petrified Forest National Park Draft General Management Plan/Development Management Plans/Environmental Impact Statement," Branch of Planning, Western Team, Denver Service Center, Denver, U.S. Government Printing Office, September 1991.

Dewey Livingston. *History of the Painted Desert Inn*, Petrified Forest National Park, Petrified Forest, Arizona, April 1992.

Judith A. Quinn. *A Finishes Analysis of The Painted Desert Inn*, Building Conservation Branch, Cultural Resources Center, North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, Lowell, Massachusetts, January 1994.

Historic Structure Report: Painted Desert Inn, Petrified Forest National Park, Denver Service Center, U.S. Department of the Interior, October 1994.

Long Range Interpretive Plan: Petrified Forest National Park, Harpers Ferry Center, Department of the Interior, National Park Service, September 2000.

Painted Desert Inn Cultural Landscape Study, National Park Service Intermountain Region, July 2002.

NATIONAL REGISTER SIGNIFICANCE: THE PAINTED DESERT INN

I. Summary of National Register Statement of Significance, including Criteria and Areas

A. Established Areas of Site Significance

In 1975, the Painted Desert Inn was listed on the National Register of Historic Places. In 1987 the inn was designated a National Historic Landmark. The National Register Nomination recognizes the property as nationally significant in three areas: architecture, art, and politics. Along parallel lines, the National Landmark Nomination defines the property as important for its architectural, artistic, and social and humanitarian significance. Using current National Register criteria for evaluation, the site meets Criterion A: Event and Criterion C: Design/Construction.

The Painted Desert Inn was built in the mid-1920s as a tourist facility and is thus associated with the national trend for tourism and recreation that would transform the economic and social structures of the southwest. The inn was substantially renovated in the late 1930s by the NPS and the CCC. This successful New Deal collaboration is noted in the National Register Nomination as follows:

> It is a fine example of cooperation between the Park Service and the Civilian Conservation Corps of the time, with the two agencies working together to produce a work of high architectural merit. It

> is essentially unaltered from date of completion to the present. There are no buildings of the period in NPS Western or Southwest Region areas which are of the same architectural style and which were constructed by the Park Service for both Government and commercial uses.[29]

The National Landmark Nomination adds that the Painted Desert Inn's importance lies "On a regional level of significance…as a tangible product and symbol of the work relief programs of the New Deal."[30]

The building is also significant for its association with the artist Fred Kabotie (Nakayoma) (1900-1986). Six exceptional murals by Kabotie, the nationally recognized Hopi painter and silversmith, grace the walls of the inn. They are among the last murals that Kabotie painted. Both the National Historic Landmark Nomination and the National Register Nomination acknowledge the importance of Kabotie's artworks. They are noted in the National Register Nomination as follows:

> The building has secondary significant values for artistic interior design in the combination of original murals painted in 1948 by a well-known Hopi artist, Fred Kaboti.[31]

The National Landmark Nomination, however, judges the murals (and the cumulative unity of other interior and exterior design details) to be of primary importance to the inn's significance:

> The building's importance lies in its artistic design which permeated the exterior but was brought to its highest level on the interior.[32]

Designed by Lyle Bennett, a Works Project Administration architect, the Painted Desert Inn is an unaltered example of late-1930s Pueblo-Revival architecture. Bennett designed several Rustic-style buildings for other southwest parks including Mesa Verde National Park, White Sands National Monument, Bandelier National Monument, and Carlsbad Caverns National Park.

> The National Register Nomination cites the following aspects as notable regarding the inn's architecture: the building is made of local materials and is structurally in keeping with regional building methods; the building

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[29] Gordon S. Chappel, Robert M. Cox, Roger E. Kelly, and Thomas D. Mulhern, *National Register of Historic Places Inventory Nomination Form*, National Park Service Regional Office, San Francisco, California, February 10, 1975, 4.
[30] Laura Soulliere Harrison, *National Landmark Nomination Form*, National Park Service, Southwest Regional Office, Santa Fe, New Mexico, 1986, 4.
[31] *National Register of Historic Places Inventory Nomination Form*, 4.
[32] *National Landmark Nomination Form*, 1.

design and structure integrates many character-defining features such as exposed beams, corbels, carved brackets, bancos, fogons, vigas, and savinos; and a translucent skylight in the trading post room contains multiple panes of glass painted with prehistoric Pueblo pottery designs and is a particularly evocative design feature.[33]

The National Landmark Nomination cites Bennett's "fine architectural skills" and also highlights the evocative Pueblo-Revival detailing in the building's windows, doors, scored floor designs, and furnishings.[34] As already mentioned in reference to the Kabotie murals, it is the unity of Pueblo-Revival decoration and design details throughout the building that makes the inn significant.

B. Potential New Areas of Site Significance

Criterion C: Design/Construction--The Painted Desert Inn as an example of National Park Service Rustic Architecture
National Significance

The inn's style is also an unaltered example of National Park Service Rustic-style architecture--a style that aimed to reflect both local topography and the indigenous culture of the park. Rustic-style buildings were built nationally from 1910 to the 1940s in national parks and also reflected national trends.

Criterion C: Design/Construction--The Painted Desert Inn as significant for its association with Mary Elizabeth Jane Colter (1869-1958), nationally-known architect who helped define the National Park Service "rustic" style
National Significance

Colter redecorated the Painted Desert Inn for the Fred Harvey Company late in her career in 1949. While the renovations she specified were relatively minor and mainly cosmetic, she was a regionally and nationally-known architect at the time of this commission.

Mary Elizabeth Jane Colter was the chief architect for the Santa Fe Railroad and the Fred Harvey Company from the late nineteenth-century into the early 1950s. Some of her earliest buildings (built for Fred Harvey Company concessions within the Grand Canyon--Lookout Studio, Hopi House, and Hermit's Rest) helped define a national style that would come to be known as "National Park Service Rustic." Her buildings are known for their evocative and almost theatrical exteriors and interiors drawn from regional history and the surrounding landscape.

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[33] Ibid.
[34] Ibid., 2, 3.

The National Register Nomination form does not mention the inn's association with Colter or the Fred Harvey Company. While the National Landmark Nomination does acknowledge the inn's association with both Colter and Fred Harvey, it does not cite the association as significant.

C. Areas of Site Significance Considered and Rejected.

No new areas of site significance were considered and rejected.

D. Collections as a Feature of the Site

1. Established Area of Site Significance

Criterion C: Design/Construction--Pueblo-Revival furnishings from the Painted Desert Inn
Local, Regional, and National Significance

The Petrified Forest museum collection includes original Painted Desert Inn furnishings dating to the late 1930s. The National Register Nomination cites the "New Mexican style wood carving on furnishings, [and] stamped tin electrical fixtures" as having significant value.[35] The furnishings designs were conceived by Bennett along with his architectural plans and are integral to the design unity of the building.

The shapes and patterns of the furnishings are also consistent with the rustic style of the building as they are simple and sturdy in construction and are carved and painted with regional Native-American-inspired motifs.

The furnishings for the Painted Desert Inn designed by Bennett include lunchroom booths and tables, dining room tables and chairs, trading post room display units and shelving, and limited kitchen furnishings. Constructed and carved by CCC enrollees, the furnishings collection as a whole possesses a high degree of integrity, particularly in relation to location, design, setting, materials, workmanship, feeling, and association.

2. Potential New Areas of Site Significance

No new areas of site significance are proposed at this time.

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[35] Ibid., 3.

II. Additional Area of Significance for Site Collections

Criterion C: Design/Construction--Fred Harvey Tableware and Ceramics designed for the Painted Desert Inn
National Significance

The tableware is distinguished by its association with the Fred Harvey Company. Along with the railroads, the company brought tourism and Anglo-American culture to the southwest from the late-nineteenth century through the first half of the twentieth century. By the 1950s, the Fred Harvey Company's signature logo found on concession items from matchbooks to dinner plates was nationally known and associated with the company mandate of providing high quality food service, tourist accommodations, and touring services.

Relevant museum collection tableware and ceramics include plates, platters, mugs, saucers, teapots, sugar bowls, and creamers. These all date from the late 1940s and early 1950s when the Fred Harvey Company ran concessions. These items were brought in by the Fred Harvey Company as part of their overall design identity. It seems that the cactus logo (found upon the plates and platters) was designed specifically for the Painted Desert Inn by company designers.

Historical Data

A NOTE ON SOURCES

- Visual Documentation

  There is strong pictorial, documentary, and object-based evidence of historic furnishings at the Painted Desert Inn from 1938 through the 1950s. A set of period photographs in PEFO's museum collection reproduces the lunchroom counter, the dining room, and the trading post room. Detailed plans drawn by Lyle Bennett document the configuration, design, and details of all furnishings in each of the concession spaces. Extant historic furnishings for the lunchroom, the dining room, the trading post room, the kitchen, and guest room are also housed within PEFO's museum collection.

- Ephemera

  An early 1930s advertisement promoting the "Stone Tree House" (an early alternative name for the Painted Desert Inn in advertising literature) is located at the Special Collections Department, Cline Library. The Painted Desert and the Inn are also mentioned in 1930s promotional literature for the Fred Harvey Company's "Indian Detours" (in PEFO's museum collection). Later Fred Harvey Company advertising promoted their concession spaces at the Painted Desert Inn; menus for the lunch counter and dining room at the Painted Desert Inn are also extant (in PEFO's museum collection).

ANALYSIS OF CONSTRUCTION, HISTORIC OWNERSHIP, OCCUPANCY, AND USE OF STRUCTURE

Herbert Lore Ownership and Occupation (1924-1937)

Herbert Lore was an Arizona entrepreneur who operated a curio (Native American arts and crafts) and rock shop in Holbrook, Arizona, in the early 1920s in a building he owned opposite the courthouse.[36] In 1923 Lore filed on a homestead in the Painted Desert containing almost 640 acres. Lore patented the homestead on April 17, 1931, after establishing compliance with the Homestead Act of 1862 which required development and occupation of the homestead for five continuous years.[37]

In 1924 at the edge of Kachina Point, overlooking a sweeping view of the desert, Lore and his wife Elva built the Painted Desert Inn, a tourist facility designed in the ranch house style (see ills. 9 and 10). The Inn predated the construction of Route 66 and the roadside tourist attractions built along it. The Painted Desert Inn was built on the 35th Parallel Route, also sometimes called the "Beale Wagon Road" or "Beale Camel Trail," which runs parallel to the trace of Old Route 66.[38] The business took advantage of both the increasing number of independent automobile travelers and those arriving to the area via the Santa Fe Railroad.

The building's south end consisted of one story with an excavated basement while the north end was made up of two full stories with petrified wood pillars supporting part of the upper floor.[39] In addition to this main building, the couple built a frame residence where they lived, a stone residence, a stone garage, and shop. The Painted Desert Inn was conceived as a tourist facility and offered dining room service, rooms with views of the Painted Desert, Hopi and Navajo arts and crafts, petrified wood, and limited overnight accommodation.[40]

A 1931 typewritten brochure produced by the Lores addresses their potential guest personally:

> Dear Sightseer: You are cordially invited to visit the Painted Desert Inn on your trip through the Southwest this year. Here you view the Painted Desert in all its matchless beauty and the ever baffling Black Petrified Forest. Our Inn is called "The Stone Tree House" because it is built of huge petrified logs from the Black Petrified Forest. It is the only house in the world built of petrified wood and its walls are some eighty million years old! At the stair landing hangs the largest "Sand Painting" Navajo Blanket in existence. It was made by one Navajo squaw and was many years in the loom being woven. Our guest sleeping rooms face the Painted Desert and are most comfortably equipped. Regular meals may be had or a la carte service, according to the preference of our guest. The Painted Desert Inn is located mid-way between Gallup, New Mexico and

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[36] *Historic Structure Report: Painted Desert Inn,* 3.
[37] Ibid.
[38] Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.
[39] Ibid., 4.
[40] Ibid., 5.

> Winslow, Arizona and its entrances are well signed on Highway 66. Watch for the large red, electric lighted sign on Highway 66 for our main entrance. We know you will enjoy the sunrise and sunset on the Painted Desert and we hope you will see fit to accept our hospitality. Sincerely yours, The Lore's.[41]

In 1931, the Lore family financed the building of a road from Petrified Forest National Monument's new Rio Puerco Bridge near Adamana to the Painted Desert Inn. This drew tourists traveling in private vehicles as well as those disembarking at Adamana to the remote beauty and topography of the Painted Desert and, of course, to the Lores' facility. A trail from the Painted Desert inn to the desert floor led tourists to vehicles that (in the manner of the Fred Harvey Company's Indian Detours) provided tourists with a two-hour tour of the Painted Desert. The same 1931 brochure advertises the "Painted Desert Auto Trip":

> Explore the very heart of the Painted Desert…Visit the Angel Garden consisting of balanced rocks on sand pedestals--a wonderful example of wind erosion. Visit the Black Petrified Forest and see these enormous stone trees with roots undisturbed by man.----This trip opens virgin country. Never before has it been possible to view it except from the rim. Warning: Do not pick up specimens and do not disturb the formations. Let others have the same thrill you are enjoying! Inquire at the PAINTED DESERT INN for information.[42]

According to the "Superintendent's Monthly Report" written in May 1932, the Lores' investment in the Painted Desert Inn facility was successful. Lore reported that 4,400 people walked the trail from the inn to the desert floor in 1931, and the previous year approximately 70,000 persons visited the site.[43]

In 1932 the NPS expanded the Petrified Forest National Monument with the addition of 53,300 acres of the Painted Desert. With the construction of a new NPS check-in point at the desert rim off of Route 66, tourist travel to the monument increased by 100% and also brought more visitors to the Lore facility. More visitors meant that the Lores needed to maintain their rim road more often. Also, with increased visitorship came increased vandalism as people stole petrified wood from the desert floor. In addition, the Lores had always found it a challenge to run the Painted Desert Inn facility because of its remote desert location. The small electrical plant that the Lores had built

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[41] Brochure for the Painted Desert Inn, 1931, (Box 56, Petrified Forest, Arizona, Special Collections, Cline Library, Northern Arizona University, Flagstaff, Arizona). The largest "Sand Painting" Navajo blanket referenced here is documented to have been 12' x 12'. After the Lores sold the building, the rug passed through their family. While family members tried to sell it, they were unsuccessful. For a time it hung in a trading post in Sedona, Arizona, and at some point a man from Palm Springs, California, purchased it. The man apparently still owns it and loans it occasionally to the Palm Springs Museum (Tessy Shirakawa, Chief of Interpretation, Petrified Forest National Park to Laurel Racine, Senior Curator, Northeast Museum Services Center, telephone conversation, November 13, 2002, written record.)

[42] Ibid.

[43] *Superintendent's Monthly Report*, May 1932 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).

did not supply adequate power to the building, and water had to be hauled ten miles to the site from Adamana.[44] By 1936, it is possible that the costs and challenges of success made the Lores rethink their business venture and they sold their land and buildings to the NPS.

National Park Service Ownership and Occupation (1937-present)

The NPS purchased the Lore's land and buildings with the plan to renovate, stabilize, and expand the existing inn. The NPS had always been impressed by the location and concept behind the Painted Desert Inn facility. It was compared in park correspondence to the rustic-style El Tovar at the Grand Canyon based on the view of the canyon and services it provided. The more contemporary ranch-house style of the early Painted Desert Inn, however, was not in keeping with the established precepts of NPS rustic architecture--a building style adopted and developed by the NPS across the country between 1915 and 1940. NPS architect Lyle E. Bennett thus designed the building renovation in the Pueblo-Revival style using native material and local cultural building forms to harmonize the architecture with its setting (see ill. 11).

The renovation was carried out by CCC enrollees and was completed in 1940. The stone used to construct the renovation was local, sand was screened from local washes for mortar, and 680 Ponderosa pine logs were brought from nearby Sitgreaves National Forest in Coconino County.[45] 4,300 quaking aspen trees were cut for savinos.[46] These trees were removed from the neighboring White Mountain Indian Reservation on the condition that their forest required "tree-thinning."[47] It is unlikely that it would have been approved had PEFO requested the wood directly for the project. By the time the renovation was complete in 1938 the NPS had demolished the other buildings the Lores had built and constructed two residences for park staff (extant), a pump-house, garage, and gas station to complete the new complex.[48]

The new inn building was divided into two areas--a government-operated section and a concession-operated section (see ills. 4 and 5). The government wing included an information room, two museum rooms, and public toilets. The main entry to the building from the parking lot led the visitor into the information room and doors from this room led to the concession spaces. This portion of the building was the largest and included on the upper floor a trading post room with large doors and a porch overlooking the Painted Desert, a lunchroom, dining room, and kitchen. The lower floor included a tap room, laundry room, linen closet, two large storage rooms, a boiler room with work area, six small guest rooms with sinks and fireplaces, and two shower and toilet rooms servicing the guest rooms. Concessions were operated over the years by two separate companies. From 1938 to 1942, and 1946 to 1947 Standard Concessions, Inc. operated the contract for the Painted Desert Inn. In 1947 the Fred Harvey Company took over the concessions contract and operated the inn through 1963.

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[44] *Historic Structure Report: Painted Desert Inn,* 25.
[45] Ibid., 16.
[46] Ibid.
[47] Ibid.
[48] David N. Sloan and Associates and Morrow Reardon Wilkinson, Ltd. *Painted Desert Inn Cultural Landscape Study* (Albuquerque: David N. Sloan and Associates and Morrow Reardon Wilkinson, Ltd. for National Park Service Intermountain Region, July 2002), 11.

In the NPS wing, the information room served as the main entrance from 1938 through 1942 and again from 1946 through 1963. The museum was open intermittently over the years. By 1963 the building was closed to the public and slated for demolition. Furnishings may have been moved out of the building or into storage at this time. Local and NPS efforts to preserve the building eventually prevailed and by 1976 the inn was listed on the National Register of Historic Places.

In 1975 the NPS reopened the building as the Bicentennial Travel Center. Volunteers and NPS staff "conserved" the murals, patched cracking walls, and performed additional cosmetic renovations in preparation for the opening. The center was open for the summer of that year and intermittently after that. Rooms throughout the first floor of the building may have been converted into display areas for indigenous Native American art and ritual objects at this time. From 1979 to 1990 the building remained closed to the public. In 1986 the building attained National Landmark status and renovations began that lasted into the early 1990s. In the winter of 1995 to 1996, the Petrified Forest Museum Association took over the trading post room as a bookstore and gift shop and continues to operate it today.

Standard Concessions, Inc.

Edward and Marie McGrath owned Standard Concessions, Inc. and arrived to manage the Painted Desert Inn on June 28, 1940. In the beginning, lack of sufficient electrical power was a problem. That year 200 people visited the Painted Desert Inn each day in July and 22,122 people were recorded to have driven the rim drive.[49] Visitors seemed to appreciate the appearance of the building. Superintendent Whitcraft wrote, "Many complimentary remarks are received daily from visitors entering the Painted Desert Inn on the design of the building and the splendid manner in which Operator Edward McGrath has arranged the interior."[50] By September the McGraths had fully stocked the restaurant and curio shop, but the tap room did not receive a liquor license until the fall.[51]

An average of ten requests were made daily for overnight accommodations. Three of the six rooms were reserved by Standard Concessions, Inc. for this purpose, while the other three were reserved for employees of the inn.[52] By mid-August, two new electric supply units were installed and business was brisk. That year the inn became popular with local clubs and civic organizations for banquets or programs in the evenings, and Greyhound bus lines ran regularly scheduled bus excursions into the park with stops at the Painted Desert Inn.[53] An early morning menu offered a range of breakfast items, and an a la carte menu offered thirty kinds of sandwiches and specials including chicken, spaghetti, chile con carne, steaks, and chops.[54]

As the years progressed, dozens of visitors would daily inquire about lodging at the inn, and the McGraths continued to turn away scores of people a week. While

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[49] *Historic Structure Report: Painted Desert Inn,* 25.
[50] Superintendent Whitcraft, "Superintendent's Monthly Report," July and August 1940.
[51] *Historic Structure Report: Painted Desert Inn,* 25.
[52] Ibid., 26.
[53] Ibid.
[54] Painted Desert Inn Menu, ca. 1940-1942, (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 2903).

Standard Concessions offered to finance the building of additional guest cabins, and Bennett drew up plans for them, their construction was halted by the war.[55] Visitors decreased by 85% by July of 1942, and the Painted Desert Inn concession was forced to close.[56]

The McGraths returned to Chicago on October 8, 1942. They returned to run the inn when the war was over.[57] The Painted Desert Inn had remained closed for four years and reopened for limited service on April 10, 1946. By the end of the month meals were being served, the trading post room was in operation, and two rooms were available for overnight rentals. As the electrical supply continued to be a problem, Standard Concessions bought their own power plant.[58] Business was good, as there was actually a higher demand for the inn's services than in the past:

> The meal business has been especially good as has the consumption of cold drinks when available. The demand for over-night accommodations has been such at Painted Desert Inn that Manager Edward McGrath has been authorized to install canvas cots for visitors' use who have been unable to find other accommodations. It has been observed that many now are traveling at night, and renting rooms during the daylight hours.[59]

Unfortunately, although business was good, the McGraths were relieved of their concession contract because of Edward McGrath's alcoholism. Edward McGrath left Arizona, and his wife stayed to operate the inn and put the contract up for sale. In September 1946, Marie McGrath transferred operation of the inn to Thomas Gould, who acted as manager for Standard Concessions, Inc.[60] While the inn continued to endure a number of structural problems, business continued to be excellent.

The Fred Harvey Company (1947-1963)

In May of 1947 the Fred Harvey Company took over concessions at the Painted Desert Inn. The inn reopened on June 1 and thrived under the new management. Business exceeded the expectations of the Harvey officials, actually taking business away from the competing concessionaire at Rainbow Forest Lodge.[61] While the inn was renovated cosmetically under the new concessions contract, it was redecorated, receiving new wall finishes by the end of January 1948. Visitors noted an improvement in the food service and the appearance of the curio room.[62] As the room was not renovated by the company (apart from the wall, window, and ceiling finishes), the store inventory most likely was revised to match that of other Fred Harvey gift shops.

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[55] *Historic Structure Report: Painted Desert Inn,* 26.
[56] Ibid., 30.
[57] Ibid., 31.
[58] Ibid.
[59] Superintendent Whitcraft, *Superintendent's Monthly Report*, April 1946 (Museum Collections, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[60] *Historic Structure Report: Painted Desert Inn,* 32.
[61] Ibid., 34.
[62] Ibid., 33.

Mary Colter, the main architect for the Fred Harvey Company and the Santa Fe Railroad developed the new color scheme for the inn. She also commissioned Fred Kabotie, the nationally-known Hopi painter to create six murals for the inn in May of 1948. Kabotie painted two murals in the lunchroom--one depicting the Hopi buffalo dance and the other a stylized face encircled by feathers. Four murals in the dining room include a large one depicting Hopi youths gathering salt (the only site-associated mural signed by Kabotie) and a second mural depicting a rainbow which encloses eagles, corn, a "thunderbird man," and other Hopi symbols. Kabotie also painted a mural of two men planting corn and a fourth depicting three eagles. Minor renovations specified by Colter included alterations to the soda fountain and the installation of plate glass windows in the trading post room and dining room.

In 1949 the inn cut its meal service to provide more basic meals including sandwiches and soups, but complaints from local residents led the management to offer full meal service by March 20.[63] Management continued to turn away hundreds of potential overnight visitors, especially in July 1949. By 1950 concessions at the Painted Desert Inn no longer offered overnight accommodation, limiting visitor services to the restaurant and gift shop.[64] The Fred Harvey Company did petition, however, to keep the inn open longer hours in the summer of 1949 and it was agreed that the inn would operate twelve hours daily all year.[65]

The concession permit No. I-29np-43 dated June 8, 1950, lists the contract terms under which the Fred Harvey Company operated at PEFO during the 1950s. The three-year permit authorized the sale of "meals, lunches, magazines, postcards, photographs, souvenirs, confectionery, ice cream, drinks, tobacco products, beer, wine, liquors, gasoline and oil and all other services as are necessary in the judgment of the Director for the convenience of visitors."[66] A 1950s menu for the "Painted Desert Oasis" offered guests hot and cold sandwiches, soup and salads, steak and fish meals, sodas and other beverages, and dessert.[67]

A 2002 oral history interview with two former Painted Desert Inn employees describes the staff at the Inn during the early 1950s. According to former Harvey Girls Rachel Cheney and Nora Breeze, sixteen people worked at the Inn during the peak summer months from June to August.[68] Several of them were related. The chef and backup cook were Rachel and Nora's uncle and aunt, Raymond and Stella Roberts.[69] One of the young men in the kitchen was their brother, Mac. All of the staff members lived at the Inn. The young women occupied the former guest rooms. Young men occupied rooms on the interior basement level. It is unclear which rooms the mature

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[63] Ibid., 34.
[64] Ibid.
[65] Ibid., 38.
[66] Concession Permit No. I-29np-43, approved June 8, 1950 (Museum Collections, Archives, Petrified Forest National Park, Petrified Forest, Arizona) cited in *Historic Structure Report: Painted Desert Inn,* 39.
[67] Painted Desert Oasis menu, 1950s (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[68] The women actually state there were fourteen people working at the Painted Desert Inn but when asked to list the different people working there, they described sixteen names and/or positions.
[69] Raymond Roberts was the former chef at another Fred Harvey concession, La Posada in Winslow, Arizona. Rachel Cheney also started her career with Fred Harvey at La Posada (Rachel Cheney and Nora Breeze, former "Harvey Girls," Oral History Interview, conducted by Scott Williams at Petrified Forest National Park, September 26, 2002, videotape record).

supervisors occupied but the women suggested the supervisor of the wait staff may have occupied the former tap room and the married chef and backup cook may have occupied the former laundry room.[70]

There were eight women who waited on the tables and worked in the lunchroom which the staff called the "coffee shop." Besides waiting on tables the women filled sugar bowls, filled salt and pepper shakers, and generally "set up" the dining room. There were two shifts of wait staff during the twelve-hour days which began at 6:00 AM and ended at 6:00 PM. The hierarchy among the wait staff included a supervisor, head waitress, and the young waitresses. In the kitchen, there was a chef, backup cook, and four young men. Aside from cooking meals to order, the chef prepared pies and other baked goods prior to the Inn's morning opening. The young men cleaned tables, prepared vegetables, removed garbage, and hand-washed dishes. Two women worked in the trading room gift shop.[71]

While business remained good, the inn's structural problems plagued the concessionaire starting in the 1950s. Walls cracked, causing major damage in the guest rooms and masonry throughout the building. The establishment in 1955 of Mission 66, a ten-year servicewide program of improvements to National Parks, had provided PEFO with monies to finance a new Painted Desert Visitor Center complex including offices, visitor services, utilities, and housing.[72] The Fred Harvey Company expressed interest in relocating to this new complex in 1957.[73]

The company maintained concessions at the inn until 1963 (although the tap room was closed to the public sometime in the 1950s) in spite of structural problems. While the concessionaire patched cracks and replastered certain walls, the building's instability discouraged the company from financing major renovations. The park financed the reroofing of the building in 1954 and the building's exterior was repainted in 1958.[74] Two exterior stairways were rebuilt in the late 1950s. In 1960 and 1961 the old gas station, power house, and garage complex were removed. Once the new Painted Desert headquarters complex was completed in 1963, the Fred Harvey Company moved its concessions operation there and the Painted Desert Inn was closed.

Fred Harvey officials expressed interest in 1969 to use the Painted Desert Inn as a Native American arts and crafts store and snack bar. This idea was considered seriously by both the company and the park on the grounds that the space be evenly divided into concession space and museum exhibits.[75] Fred Harvey drew up plans and presented them to the park in August 1969. The park decided to reject the plan, however, because, "With the joint use of the main room as they propose, the NPS interpretive facilities would merely serve as an attraction to get visitors into the concessionaire sales area."[76]

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[70] Cheney and Breeze Oral History Interview.
[71] Cheney and Breeze Oral History Interview.
[72] *Historic Structure Report: Painted Desert Inn,* 40.
[73] Ibid., 41.
[74] Ibid.
[75] Ibid., 43.
[76] Superintendent Dayton to Regional Director, August 14, 1969 (Museum Collections, Archives, Petrified Forest National Park, Petrified Forest, Arizona) cited in *Historic Structure Report: Painted Desert Inn*, 43.

The Curio Shop in Context

By 1936, tourists entering the trading post room or "curio shop" at the Painted Desert Inn encountered an almost theatrical space that presented southwest landscape and culture based upon a model developed by the tourist industry (see ill. 14). The room's rustic viga and savino ceiling and skylight panels painted with ancient Native American symbols provided an evocative backdrop for bays of display counters full of local pottery and jewelry and a raised platform upon which a Native-American weaver demonstrated his or her craft. In this space, tourists were active voyeurs, perusing the cases, or posing with the weaver for a photograph. The crafts and even the weavers themselves were symbolic representations of the southwest that could be--through photography or purchase--obtained by tourists as souvenirs.

Even the view of the Painted Desert was "presented" to tourists from inside the trading post room. The room was situated above the desert and the north and west walls of the room were lined with windows. The room's windows literally framed a panoramic view of the Painted Desert and provided tourists with the opportunity to stop in front of each window to view it. A door in the neighboring dining area led out onto a porch area that allowed the visitor to experience the view "unframed."

In the trading post room contemporary, moderately-priced Native American crafts made in traditional techniques were on sale. Such objects were known as "curios" in most tourist gift shops and facilities in the southwest. More elaborate Native American objects were on display at the inn's museum (see ill. 15).

Lyle Bennett remodeled the trading post room at the Painted Desert Inn. While Fred Harvey was not originally the concessionaire at the Inn, the remodeled trading post room is similar to southwestern tourist facilities built by the Fred Harvey Company in the early twentieth century. Fred Harvey gift or "curio shops" were often sited in rustic style buildings that referenced the topography and local culture of the area. Their interiors were similar and provided an evocative backdrop for the objects they sold--with stone or plaster fireplaces, wooden ceiling beams, and stone floors (see ill. 16).

Well-known Fred Harvey facilities such as the Alvarado Hotel in Albuquerque and Hopi House and the Watchtower at Desertview (the latter two buildings at the Grand Canyon) were each divided into several rooms that housed a museum, a space for artist demonstrations, and a salesroom. These Fred Harvey facilities were modeled after successful plans of exhibiting and selling cultural artifacts at world's fairs.[77] The company had participated in the Louisiana Purchase International Fair in 1904 and in several others in subsequent decades. In order to do so the Fred Harvey Company acquired major collections of Native American arts and crafts and hired Native Americans who were willing to demonstrate their skill at weaving, sculpting, or painting pottery.

This anthropological model, which placed live people and their culture on display, not only exoticized the southwest, but also created a market for the objects displayed (see ill. 17). Anthropologists, ethnologists, and museum curators were paid by the Fred Harvey Company to work closely with the Fred Harvey Indian Department to locate,

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[77] Diana Pardue, "Marketing Ethnography: The Fred Harvey Indian Department and George A. Dorsey," in *The Great Southwest of the Fred Harvey Company and the Santa Fe Railway*, eds. Barbara A. Babcock and Marta Weigle (Phoenix: The Heard Museum, 1996), 102.

authenticate, and classify objects throughout the American southwest, northwest, and west coast.[78] This relationship among the scientific, academic, and museum communities and the Fred Harvey Company served to authenticate the company's artifact collections and create a market through which to evaluate and sell a range of objects. Thus, the presence of a museum and gift shop offered the visitor a range of artifacts to consider, from the consumable souvenir to the priceless treasure.

Native American Culture on Display

The multiple kinds of presentations of native culture of the southwest--from social encounters with live demonstrators, to ethnographic and anthropological exhibits of artifacts, to the theatrical and evocatively furnished gift shop spaces--were all designed by the tourist industry to satisfy, cultivate, and enable the visitor's encounter with southwest culture. These experiences mediated the southwest for the tourist, offering them novelty tempered with accessibility. When offered in a single facility, such as the Painted Desert Inn or the Alvarado Depot complex, such a grouping of cultural expression proved to be an effective and lucrative combination.

Often the décor of such tourist facilities were tantalizing and novel visually--the spaces were constructed and furnished dramatically to evoke local architecture with which visitors were unfamiliar (see ill. 19). They also encountered artifacts in the museum and gift shop that were distinctive culturally from what they encountered at home. In 1904 the Alvarado Depot complex, then known as the Indian and Mexican Building was described in a tourist brochure:

> In the [Indian and Mexican Building] is an exhibit of the finest old Navaho blankets ever woven. While a specialty has been made of obtaining old Navaho patterns in native dyes and fine weaves…the display of new blankets is a notable one…In the half dozen rooms in the Indian and Mexican Building special collections of inestimable value have been grouped. No one can afford to pass by the superbly woven, gossamer shawls, the exquisitely drawn work, the old paintings, engravings, jewelry, weapons, and woodwork of the Spanish and Mexican Room. The Navaho Room, with its blanketed walls and decorations of pottery and basketry, furnishes an admirable idea for a luxurious home "den." A superb collection representing all of the arts and customs of the South Seas has been separately installed…In another room a summer hogan of the Navahos has been cunningly wrought, and there may be seen patient Navaho squaws weaving blankets; their men engaged in fashioning showy bracelets, rings and trinkets; Indians from Acoma, Laguna making pottery; skillful Pueblos plaiting baskets; and workers in hair, leather and cloth…The harmony of colors in the Indian and Mexican Building is

[78] Ibid.

> marked. The goods are so artistically arranged and grouped that one first sees the beautiful, symmetrical whole.[79]

Interestingly, while the inventory of objects on sale would have been unfamiliar to the tourist, the manner in which these objects were merchandised--the multi-layered arrangement of objects, profusion of display, pattern, and texture combinations in Fred Harvey salesrooms recall late-Victorian domestic interiors (see ill. 20).

The salesrooms were designed to evoke fully-furnished living rooms, sitting rooms, or studies. The moveable display furnishings included dark wooden display cabinets that housed baskets and delicate textiles, bookshelves and comfortable armchairs and stools. Fireplaces with their mantels were a common feature in Fred Harvey salesrooms, further contributing to the domestic ambiance, while doubling as a familiar display surface. Baskets, pots, and blankets hung upon walls. Blankets also were thrown across benches, armchairs, and tables. Hides were tossed casually across armchairs and the floor. Such methods of display not only offered visitors decorating ideas, but were familiar enough for them to be able to envision the objects for sale in their own homes.

The artistic or aesthetic presentation of the merchandise in the salesrooms contrasted directly with those displayed in the Collection Building (the museum) at the Alvarado Complex where:

> the articles and collections are arranged by a celebrated ethnologist, according to archaeological and anthropological bearing. Every product of every age is exhibited and classified. [80]

The museum, nonetheless, tempered the unfamiliarity of the objects for the tourist by serving as a teaching device that enabled visitors to view, categorize, and understand the purpose, medium, and technique that defined (in anthropologists' terms) each object displayed.

Native American artist-demonstrators were located in the Indian Building within the Alvarado complex. The rooms within the building were decorated with references to indigenous architecture and the outdoors. It was in front of this evocative backdrop that women from local reservations wove blankets and baskets. In other facilities, such as Hopi House, men also demonstrated silver-smithing techniques from within the main gift shop area. For the tourists, the presence of these Native Americans would have also balanced on the edge of accessibility. Interaction between tourists and demonstrators was limited by language. Further, the tourist and demonstrators were often removed physically from each other as the demonstrators were often on platforms or in areas set slightly apart from tourist traffic.

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[79] Kathleen Howard, "A Most Remarkable Success: Herman Schweizer and the Fred Harvey Indian Department," in *The Great Southwest*, 90.
[80] Ibid.

Objects in the Curio Shop

Fred Harvey's salesrooms were often extensive and well organized, with multiple rooms, levels, and display areas. The salesrooms were designed as domestically-inspired backdrops where objects were presented as they could be used--on mantels, adorning walls, as throw blankets on seating, throw rugs, or as containers for ornamental grasses. The trading post room at Painted Desert Inn, in contrast, did not recall a domestic space. The objects were organized upon shelves and within display cases--limited to the surface of the display furnishings. Rugs were displayed upon the walls or in discrete rug display areas. The columns acted as support posts for postcard trees, belts, and the display of furnishings.

The objects sold at the trading post room at Painted Desert Inn from 1950 to 1963 parallel the inventory sold in other Fred Harvey facilities, however. Native American baskets, pottery, jewelry, and textiles were sold in addition to smaller-ticket items such as postcards, pins, dolls, flags, and posters. Native American objects visible in illustrations 14, 61, 62, and 63 include Hopi coiled baskets without handles, small low-walled Hopi bowls modeled after traditional individual serving bowls, and Hopi Kachinas (small wooden-carved figurines that are regarded by Hopi culture as messengers from the earthly world to the spirit world). Small jars and water jugs with handles are painted with graphics that seem to recall Zuni design, and piles of rattles and myriad rows of tiny coil pots were also for sale. The upper shelves of the display cases were likely lined in part with jewelry, although it is impossible to see individual items. Hanging behind the display area was a Navajo rug, and it is probable that there were many more displayed in the room, most likely close to the platform upon which the weaver demonstrated his or her craft.

The demand for Native American pottery, jewelry, and textiles was high during the beginning of the twentieth century. The Fred Harvey Indian Department began collecting Native American ritual and utilitarian objects in 1902. The company collected objects to furnish their hotels, salesrooms, and museum collections. From 1902 to 1943 Herman Schweizer, the manager of the Indian Department traveled all over the southwest to purchase collections of blankets, baskets, and pottery.[81] He traveled from California to Washington to locate suppliers and artists to provide the Fred Harvey Company with the inventory the rapidly growing business required.

The company built one of the earliest tourist-driven design markets in the country. Through advertising campaigns and collaboration with the Santa Fe Railroad, the company promoted artists from the Southwest including Navajo weaver Elle of Ganado and the Pueblo potters Nampeyo and Maria Martinez.[82] The market for these objects was so strong in the early 1900s that by the mid-1920s it had become difficult to obtain old and rare Native American objects.[83] Between 1908 and 1909 alone, the Fred Harvey Indian Department purchased just fewer than 4,000 Navajo textiles.[84] Blankets and rugs were featured regularly in Fred Harvey books and magazines published by the company.

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[81] Ibid., 92.

[82] Pamela Kladzyk, "The Sacred Hoop: Native American Women Designers," in *Women Designers in the USA: Diversity and Difference, 1900-2000*, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 102.

[83] See Howard, 92.

[84] See Kladzyk, 107.

While during the 1930s design traditions in the northwestern part of the country experienced a temporary decline, the demand for southwestern design traditions grew in strength due to the burgeoning southwest tourist industry.[85]

Southwestern potters, weavers, and jewelers responded to broad market demands. Schweizer, for example, encouraged some Navajo designers to return to the use of natural vegetal dyes (as opposed to brighter synthetic ones) thought by collectors to be more "authentic."[86] In response to tourists' interest in her graphics, potter Nampeyo flattened the form of her seed pots to provide a broader surface on which to paint.[87] Schweizer furnished silversmiths with lightweight silver and small turquoise stones to reduce the size of traditional silver pieces to diminish the cost per piece to fit the budget of the middle-class traveler.[88] Downsizing the appearance of the jewelry also adapted the heavy and elaborate traditional designs worn by Native Americans to styles of eastern dress.

The Painted Desert and "Detourism"

The Painted Desert's remoteness, extraordinary topography, and geology have always been its main selling points. It was the building of railroads and Route 66 that allowed for the desert's "discovery" by the tourist industry from the late 1920s to the early 1930s. Prior to the completion of Route 66 in the early 1930s, tourists visited Petrified Forest National Monument via the Atchison, Topeka, and Santa Fe Railway, detraining at Adamana, at which there was merely a hotel and depot.[89] The Painted Desert, an area about ten miles north of the Puerco River, only became a popular tourist destination when roads were built into the desert landscape.

Route 66 brought automobile travelers to the Painted Desert as it followed the desert rim for a number of miles about twenty miles east of Holbrook and twenty-five miles north of the Petrified Forest National Park headquarters at the Rainbow Forest.[90] Also, Herbert Lore, a private entrepreneur with a land claim in the Painted Desert, built a five to six mile rim drive with a number of scenic overlooks through his property from Adamana to the Painted Desert Inn in 1931.[91]

While a few small one- or two-person tour companies offered tours of remote areas in Arizona and New Mexico to "dudes" (tourists from east of the Mississippi) in the early 1900s, by the mid-1920s the Fred Harvey Company had cornered the market with their "Land Cruises" and "Indian Detours." These trips offered tourists a range of touring options from the more structured and comfortable cruise tours, to tours that were structured by the Fred Harvey Company to seem more spontaneous and rugged, bringing tourists into the remote "back regions" of the southwest. Wealthy tourists had the option to hire Harvey cars and tour guides for more customized tours lasting one or more days to view the southwest "at their command."[92]

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[85] Ibid., 106.
[86] Ibid., 107.
[87] Ibid., 110.
[88] See Howard, 88.
[89] *Historic Structure Report: Painted Desert Inn,* 3.
[90] Ibid.
[91] Ibid., 5.
[92] Diane Thomas, *The Southwestern Indian Detours: The Story of the Fred Harvey/Santa Fe Railway Experiment in "Detourism"* (Phoenix: Hunter Publishing Co., 1978), 204.

Harvey cars initially did not tour Arizona because the Fred Harvey Company did not want to distract the tourist market away from the Grand Canyon--the company's most lucrative and established series of concessions facilities in the state.[93] Instead, the cars, driver, and tour-guide were shipped by train to Gallup (at extra charge) to show tourists the Painted Desert. The tour was structured according to the train schedule, which did not afford much time for spontaneity. The tour group apparently "left the train at Adamana...hurried into tour cars, dashed around the Petrified Forest, snapped fast photos of the Painted Desert, and hurried back to the station at Adamana to catch the next train for the next destination."[94]

By 1929 "Land Cruises" to the Grand Canyon operated from Santa Fe or Albuquerque. Harvey passengers were transferred into canyon coaches upon arrival, and licensing fees for crossing state lines made these routes more expensive. By 1930, rates on cruises to Mesa Verde, Rainbow Bridge, Monument Valley, Canyon de Chelly, Painted Desert, Petrified Forest, Nava-Hopi Land, Gallup, and Zuni had increased in cost.[95]

With the opening of La Posada, the successful hotel designed by Mary Colter in 1929 and owned by the Santa Fe Railroad, the Fred Harvey Company created the new "Petrified Forest Detour" between Holbrook and Winslow.[96] As Route 66 was still not yet built, the company had a captive tourist clientele and advertised "for those...having a full day to spare, the new Meteor Mountain Detour provides the pleasantest sort of an answer in its Petrified Forest drive in the morning and Meteor Mountain trip for the afternoon, and its three meals and overnight stay at La Posada."[97]

During their "detours" Fred Harvey Company promotional literature also promised visitors "more Indians than you have ever seen anywhere, anytime."[98] Part of the appeal of Harvey detours were that they were marketed as providing tourists with an authentic southwest experience. Interestingly, by insisting that "only by getting off the beaten path can one really know the Southwest,"[99] the Fred Harvey Company claimed to offer visitors an experience that countered the staged authenticity of Harvey facilities such as Alvarado, Hopi House, or world's fair exhibits. Rather, detours brought visitors into the heat and "the wilds of the southwestern desert" to visit actual pueblo houses, view Hopi ritual dances, or see prehistoric cliff dwellings.

The encounters, however, while bringing tourists to actual Hopi, Navajo, or Apache communities, provided tourists with a circumscribed view of these Native Americans' lives. The perspective the tour guides provided the tourist (regardless of tribe visited) inevitably included indigenous people making pottery, weaving textiles, a view into Native American living space, and costumed dance performances. These glimpses of "real life" were the views most commonly reproduced as postcards, or within Harvey

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[93] Marta Weigle, "Insisted on Authenticity: Harveycar Indian Detours, 1925-1931," in *The Great Southwest*, 48.
[94] See Thomas, 204.
[95] See Weigle, 48.
[96] Ibid., 48.
[97] Roger Williams Birdseye, "A Typical Spanish Rancho 'La Posada,'" *The Santa Fe Magazine* (November 1930), 21-25, cited in Weigle, 48.
[98] See Weigle, 52.
[99] Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (New York: Schocken Books, 1989), 101.

promotional literature. These views also appeared during regularly scheduled slide shows by tour guides promoting Indian Detours to tourists:

> In a swirl of color, and completely removed from their original ethnographic context, the slides of the Indian Detours reinforced the cultural stereotypes of Pueblo peoples...Because the images were grounded in the ordered materiality of the economics of family production, tourists could easily see cultural differences. The slides reinforce a timeless vision of the Pueblo Indians centered on craft production in a civil but primitive environment...While producing goods for a European-American economy, Pueblo people are gracious, smiling, trusting, civil, non-threatening, and family centered.[100]

It is not surprising that Fred Harvey's Indian Detours, with their ultimate goal of providing their clients with an entertaining and pleasurable view of "the land of enchantment" did not enlighten tourists regarding the harsh economic or political realities faced by Native Americans relegated to reservations. The Fred Harvey Company not only delivered a view of the Pueblo people in keeping with tourist expectation, but controlled and promoted that expectation through their visual and guided interpretation and promotional literature. A quotation from a 1930 Indian Tours brochure demonstrates that company leaders felt entitled and even obligated to serve as intermediaries between tourists and the southwestern landscape and the Pueblo people who lived there. In reference to the southwestern landscape the brochure states:

> Yet nowhere on earth is that old, old business of intelligent guidance more essential. The whole land cries out for interpretation, from the gigantic masterpieces of Nature to the arts and crafts and curious customs of unspoiled native races and the tumultuous, unwritten frontier history that lurks behind every bush.[101]

Such a comment is paternalistic in its perspective and while perhaps sincere, was certainly self-serving on the part of the company. By 1939, the traveling public and the tourist market had changed. Transcontinental highways meant that the Santa Fe Railway and Fred Harvey Company no longer had a captive market. Automobile travelers were free to select routes, restaurants, and local attractions without the guidance and mediation of the Fred Harvey Company.

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[100] William E. Tydeman, "New Mexico Tourist Images," in *Essays in Twentieth Century New Mexico History*, ed. Judith Boyce DeMark (Albuquerque: University of New Mexico Press, 1994), 204-5.
[101] "Indian-detours: Most distinctive Motor Cruise Service in the World" (Chicago: Rand McNally, November 1930), cited in Weigle, 58.

EVIDENCE OF ROOM USE AND FURNISHINGS

Overview of Building Chronology

The early Painted Desert Inn was built in 1924. The main building was rectangular in shape and generally oriented north to south. A kitchen wing was attached to the main building on the southeast corner. The original main building's south end consisted of one story with an excavated basement while its north end was two floors high. The basement story incorporated a lobby, while the first story included a lunch counter, trading post room, and kitchen. Six guest rooms were also located in the building although it is unclear where exactly they were located.

The lobby extended the length of the first floor. A stairwell at the south end of the lobby ascended into the room above. Directly above the lobby and stairwell was a room that operated as a gift shop and viewing room. On the north end of this second-floor space (the future trading post room) there was an open-air porch overlooking the Painted Desert. This porch was supported by petrified wood pillars that framed the lobby entry below. A driveway from the road ran between the pillars leading to a parking area below the building. The lunchroom was located directly behind the trading post room on the south side of the building. The kitchen was connected to the kitchen's southwest corner by an exterior breezeway. The building had a hip roof.

The original building was renovated from 1937 through 1940 by the NPS. The renovation was extensive. The early Painted Desert Inn was converted from a modest hip-roofed ranch-style structure into a twenty-eight room flat-roofed, Pueblo-Revival facility. The renovation began in May 1937. The hip roof was removed, original walls were replaced, and new walls built. The porte-cochere and the pillars underneath the north end room were removed as well. By September the walls were completely underpinned, allowing additional excavation under the southwest side of the building to accommodate the basement-level boiler and laundry rooms. A new first-floor dining room was built over the new laundry and boiler rooms. Walls for new guest rooms along the northwest side of the original building were also built by this time.

By the winter of 1937, the walls for the first-floor public entrance and lower-level museum rooms had been built. At this time, a concrete slab was poured for ground level floors and ceilings for one museum room (Room 19), utility areas, and passageways. Certain slabs in new first-floor areas--the public entrance, the dining room, and the new porch (outside of the dining room and above the new utility rooms) were also poured at this time and scored with decorative patterns.

By the beginning of 1938 all of the floors, walls, and ceilings were in place, and CCC enrollees installed beams, corbels, brackets, and posts in the basement lobby and trading post room. The lobby remained the same size and its exterior north-side entry was maintained. The new ceiling and roof were then constructed with vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern) with hot tar and pea gravel as the final top coat over the new flat roof. All millwork including doors, windows, frames, screens, guest room furnishings, spindles, frames, and shelving lumber was delivered in September 1938. The millwork was installed over the autumn months by the CCC enrollees.

Work progressed through the winter and furnishings were constructed during this final phase of the project:

> Design Drawings were arriving for furniture, display cabinets, counters; then metal fixtures. By this time the utility building in the NPS area had been completed to the point that it provided an excellent shop area for finish carpentry and metal work, protected from the incessant wind and inclement weather. Various wood items were cut out, ornamented, and packaged unassembled until time for installation. Chairs were made complete.[102]

Utility systems were also installed late in the renovation process. A butane gas system was completed, and the hot water boiler and refrigerator were installed in June. The renovated building opened July 4, 1940.

Basement Level

Room 1--Laundry

Architectural Description and History

Built in the fall of 1937, Room 1's entry door is located in the north wall and is the first left off of the basement entry hallway. A small window in the room's east wall looks out onto the east stairwell and a doorway into the refrigerator machine room is located in its southwest corner. There are two windows in the west wall. The floor and the ceiling for this room are concrete slab while the walls of the room are stucco. Apart from routine repairs and maintenance, the structure of this room remained the same throughout the decades. The evolution of wall finishes for this room is unknown.

Room Use

This room was the laundry room. Presumably, sheets, blankets, and towels were laundered here from 1937 to 1942 and from 1946 to 1949 when the inn was consistently renting guest rooms overnight. Interviews with former staff members state that this room was occasionally used as sleeping quarters for employees.[103] Otherwise, the main function of this room was as a laundry and it provided the only access to the refrigerator machine room. A bathroom is located on the east side of the laundry room hallway. The laundry room is currently empty.

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[102] Harold W. Cole to Superintendent David Ames, *Superintendent's Monthly Report*, October 1939, 8, cited in *Historic Structure Report: Painted Desert Inn,* 22.
[103] Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.

Furnishings

While there is no written record of furnishings for this room, Bennett's 1937 "Basement Mechanical Plan" indicates that there was a laundry chute in the northeast corner of the north wall, an "extractor" (presumably for ventilation) along the center of the west wall, and "trays" for washing in the northwest corner of the room. Radiators along the north wall and in the southwest corner would have warmed the space to adequately dry laundry during the winter. For lighting, four single bulb fixtures were distributed in the northwest, northeast, southeast, and southwest quadrants of the ceiling. It is not known when the laundry equipment was removed from the room. Currently, the room is empty apart from the lighting fixtures and radiators.

Room 1A--Refrigerator Machine Room

Architectural Description and History

A small room off of the southwest corner of the laundry room, Room 1A's entrance is in its north wall. There is a tiny window in the upper third of the east wall in the south corner. The floor and ceiling are concrete slab. The evolution of wall finishes for this room is unknown. Apart from routine maintenance the room has not been structurally altered since it was built.

Room Use

This room housed machinery that supported refrigeration for the building.

Furnishings

While this room contained working refrigeration equipment from 1937 up to possibly 1963, most of it has been removed. A compressor was located in the southwest corner of this room. Site investigations in 1989 reported that the original shelving and refrigerator coil were still intact.[104]

Room 1B--Toilet

Architectural Description and History

Located on the east side of a hallway entering into the laundry room, this small rectangular room is oriented north to south. The entrance for this room is located in its west wall. The floor and ceiling are concrete slab while the walls are stucco. The evolution of wall finishes for this room is unknown. Apart from routine maintenance the room has not been structurally altered since it was built.

In 1989 the heating system was upgraded and the pipes in Room 1B were reactivated. In addition, a small electric water heater was installed in Room 1B to

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[104] *Historic Structure Report: Painted Desert Inn,* 123.

provide hot water for the sink.[105] A new park-wide water system was installed in 1991 to 1992 in order to provide less corrosive water.[106]

Room Use

This bathroom was most likely created for the employees of the Painted Desert Inn. Located in between the laundry and other utility areas, it is the only staff bathroom in the entire basement level. It seems likely that it was in use from 1937 to 1963 when the inn was in operation.

Furnishings

The toilet is in the northern half of the room while the sink is located in the southeast corner. A single-bulb light fixture was above the sink. These furnishings are extant and remain in their original configuration.

Room 2--Furnace Room

Architectural Description and History

The furnace room is located on the west side of the basement level. Entered through a doorway in its southeast corner, stairs descend into a central pit where the historic heating system was once located. There is a window in the room's northwest corner. The floor and ceiling are concrete slab while the walls are stucco. The evolution of wall finishes for this room is unknown. Apart from routine maintenance the room has not been structurally altered since it was built.

Room Use

This room housed the heating systems for the building from 1938 to 1991. Site investigations in 1989 found that the heating system had long been out of use.[107] It is likely that the heating system served the building from 1937 to at least 1963 when the building was closed and slated for demolition. In 1989 the old components of the original heating and hot water storage systems were removed, and a new heating system was installed in Room 2B (the new boiler room). The new boiler room occupies the areas designated as the "work area" of Room 2 and shares the furnace room's (Room 2's) south wall.

Furnishings

Bennett's 1937 plan indicates that a hot water storage tank (300-gallon capacity) was located in the middle of the east wall. A hot water boiler was located in the southeast corner of the room. A vacuum return pump was located along the west wall.

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[105] Ibid., 117.
[106] Ibid.
[107] Ibid., 119.

The boiler was located on the north side of the room. A condensation tank was also located in the boiler pit, although it is unknown where it was located as it was not specified by Bennett's plan.[108] Historic single-bulb lighting fixtures were located in the center of the south side of the room and in the room's northwest corner.

According to site investigations of the historic heating system, the two-pipe steam heating system installed in 1938 was relatively sophisticated for the time. The use of vacuum return pumps was a step above the more commonly used gravity return steam heating systems of the day.[109] In 1989 the entire historic heating system was removed and new hot water unit heaters were installed in the furnace room pit. The historic lighting is still in place.

Room 2A--Entry

Architectural Description and History

Room 2A is an entryway to the various utility rooms. The east side of the entry leads to the stairwell outside, the south side leads to the laundry room, the west side of the entry leads to the furnace and boiler rooms, while the north side leads to a passage that enters into the center of the basement level rooms. The floor is concrete slab while the walls are stucco. The evolution of wall finishes for this room is unknown. Apart from routine maintenance the room has not been structurally altered since it was built.

Room Use

Room 2A is a pass-through to various utility rooms in the basement level. Most likely, it would have been a high-traffic area.

Furnishings

This room is small and most likely was unfurnished. Bennett's plan specifies one single-bulb lighting fixture to be located in the center of the entry ceiling.

Room 2B--Work Area/New Boiler Room

Architectural Description and History

Originally designated as the "work area" to Room 2 on Bennett's plan, in 1989 this room became the "new boiler room." The room is narrow and rectangular. Its entrance is in the east wall. Room 2B shares Room 2's south wall and has a window in its northeast corner. The floor is concrete slab while the walls are stucco. The evolution of wall finishes for this room is unknown. Apart from routine maintenance the room has not been structurally altered since it was built.

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[108] Ibid., 23.
[109] Ibid., 119.

Room Use

It is not certain how this room was used from 1937 to 1989. The west side of the room is designated as a "work area" by Bennett on a 1937 basement plan. As there are no furnishings or additional information on the plan it is difficult to know what sort of work would have taken place there. In 1989 the new heating system was installed in the west side of Room 2A.

Furnishings

It is unknown how or if the room was furnished from 1937 to 1989. Historically two single-bulb lighting fixtures were located in the east and west halves of the ceiling. The west side of the room now contains a series of high-efficiency propane-fueled modular boilers.

Room 3--Food Storage

Architectural Description and History

Located across a narrow passageway from the furnace room, Room 3 served as a food storage room. The only doorway into this room is located in the center of the room's west wall. It has a window in its south wall. The dumbwaiter (while it did not open into the food storage room) is located in the southwest corner of the room. The floor and ceiling of this room are concrete slab. The evolution of finishes for this room is unknown.

Room Use

Room 3 most likely was used as a space to store dry goods. Adjacent to the south-side stairwell, food items easily could have been brought in from outside down into the food storage room.

Furnishings

While the room is currently empty, ghosts of shelving exist on the east, west, and north walls. Two single-bulb lighting fixtures were located in the northern and southern halves of the room. It is not known when the shelving for Room 3 was removed.

Room 3A--Passage

Architectural Description and History

This narrow passageway extends between the southern and northern halves of the basement level. The northern end enters into Room 4, whereas the southern end of the passage enters into Room 2A. In the center of the east wall is a doorway into the food storage room. To the right of the food storage doorway is an opening in the wall for the

dumbwaiter. The floor and ceiling of Room 3A is concrete slab and the walls are stucco. The evolution of wall and ceiling finishes for this space is unknown.

Room Use

This passage was the only connecting passage between the southern and northern halves of the basement level, and it provided access between the food storage room and the tap room (Room 13). The passage would have thus been highly trafficked. The dumbwaiter opened into Room 3A to the right of the food storage doorway. Presumably food was brought into the passageway from the food storage room in order to be sent to the kitchen above.

Furnishings

It is unlikely that Room 3A was furnished. Two single-bulb lighting fixtures were located in the southern and northern halves of the passageway.

Room 4--Anteroom

Architectural Description and History

Room 4 is located in the heart of the basement level and to the west of the stairwell descending from the trading post room to the tap room. A doorway in Room 4's southeast corner provides access to a second storage room (Room 14). A doorway in the southwest corner of Room 4 enters into the passage to the southern half of the building. A door in Room 4's west wall accesses the guest room wing of the basement while another in the northwest corner accesses the tap room. The floor and ceiling of the room are concrete slab while the walls of the room are stucco. The evolution of ceiling and wall finishes is unknown.

Room Use

This anteroom seems to be mainly a pass-through to and from southern, northern, and western parts of the basement level and provides access to the tap room.

Furnishings

It is unknown how this space was furnished. Bennett's 1937 plan specifies that a single-bulb lighting fixture was located in the center of the ceiling.

Room 4A--Passage

Architectural Description and History

Room 4A contains a short passage and stairs from the center of the basement level into the west side of the building. It jogs right to ascend to enter Room 5A. A doorway

in its west wall enters into the linen storage room. The floor and ceiling are concrete slab while the walls are stucco. The evolution of finishes in this space is unknown.

Room Use

Room 4A is a pass-through from the center of the basement level into the west side of the building. It thus connects the utility areas to the western guest rooms. Room 4A also provides access to the linen storage room.

Furnishings

It is unlikely that this passageway was ever furnished. Bennett's 1937 plan specifies that a single-bulb light fixture was to be located above the stairwell and a second fixture located in the south side of the room.

Room 4B--Linen Storage Room

Architectural Description and History

The linen storage room runs north to south and contains a doorway from Room 4A in its east wall. The floor and ceiling are concrete slab while the walls are stucco. The evolution of finishes in this space is unknown.

Room Use

This room was presumably used to store towels, sheets, and pillowcases used to service the guest rooms. It is possible that the space stored other things such as cleaning supplies.

Furnishings

Five rows of shelving once extended the full width of the closet. It seems that at some point these shelves were cut as there is now ghosting visible on the back wall in between the shelves. There are currently ten individual shelves in this room (five on each side of the closet).

Room 5A--Passage

Architectural Description and History

Room 5A is a covered but external passage and stairway oriented from east to west. It provides access to the women's and men's shower rooms and two guest rooms. The entrance to the women's shower is located in the east side of the south wall. The entrance to Room 7, a guest room/employees' room, is located in the west side of the south wall. The entrance to Room 8, a guest room/employees' room, is located in the

west side of the north wall. The entrance to the men's shower is located in the east side of the north wall. The floors and ceiling of 5A are concrete slab and the walls are stucco.

Judith Quinn's finishes analysis for the passage indicates that the original 1938 wall finish consisted of a gray stucco base coat with an application of pale orange masonry paint followed by a white coat of lime-based paint.[110] Quinn suggests that the pale orange under-layer may have shown through the white paint to provide a subtle tint to the walls of Room 5A.[111] The second finish Quinn detected on the walls of the passage is a dark salmon oil paint. Quinn dates this finish to 1948 and believes that it was applied under the direction of Mary Colter.[112] The next documented treatment of the passage (along with signage in the hallway for the men and women's showers) is a light salmon paint that was applied sometime between 1958 and 1980.[113] The exterior finish history becomes less certain after this date.[114]

Room Use

Room 5A is an exterior passage that provides access to the men's and women's showers, guest rooms, and maintenance and utility spaces via Room 4A. As it was a space used routinely by both the public and maintenance staff, signage was necessary to designate room use and public and private spaces.

Furnishings

It is unlikely that this passageway was furnished. Bennett's 1937 plans specify two single-bulb light fixtures to be located in the east and west ends of the passageway. Signs were posted on the exterior of doorways going into the men's and women's showers, the guest rooms, and the doorway into Room 4A. While it is uncertain what exact combination of words were on the signs, Bennett's specifications include model lettering for the words "Men" and "Private" and model numbers for the guest room/employees' room doors. Bennett's signage designs present lettering surrounded by scalloped edging.

These signs were to be painted directly on the wall--the stucco wall primed first and painted with two coats of light buff "plastic" paint to provide a smooth surface and background for the lettering. The plastic paint was applied within the scalloped shape determined by Bennett's design. Once it was dry, the rest of the sign was painted upon the buff background. Bennett designated the scalloped border to be yellow, the lettering to be dark brown, and an arrow-like embellishment underscoring the lettering to be dark brown, green, and yellow. Similarly, room numbers were painted directly on the doors on top of two layers of light buff plastic paint. The plastic paint was applied in a circular scalloped shape and then the number was applied in dark brown paint over it. The scalloped border was applied around the entire composition in yellow paint.

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[110] Judith Quinn, *A Finishes Analysis of The Painted Desert Inn*, (Building Conservation Branch, Cultural Resources Center North Atlantic Regional Office, National Park Service, U.S. Department of the Interior, Lowell, Massachusetts, January 1994), 15.
[111] Ibid.
[112] Ibid.
[113] Ibid., 16.
[114] Ibid., 17.

Bennett's plans indicate there was a sign on the exterior door to Room 4A. Bennett's plans specify that a sign with the word "Private" be rendered in vermilion paint and the sign's background surface be "tooled with a flat curved chisel" and left (probably unpainted) as "weathered gray." The sign indicated to visitors that only staff members were permitted through the door into the utility and maintenance spaces.

Room 5--Men's Shower

Architectural Description and History

Room 5 is a square room containing a sink, two toilets, and one shower. The men's shower room is located within the northwest bank of guest rooms. The entrance to the men's shower room in its south wall opens into Room 5A. The room shares its south wall with Room 5A and west wall with Room 8A. A rectangular window is located in the upper third of the west wall. The floor and ceiling are concrete slab. The interior surfaces (walls, ceilings, and floors) are fairly deteriorated. While some tile finish on the walls remains, the evolution of finishes in this space is unknown.

Room Use

This room was designated as a restroom and shower for public use by guests of the Painted Desert Inn. With one shower, two toilets, and one sink, it could be used by more than one guest at a time. While there was always great demand for rooms while the Painted Desert Inn was fully operating, there were never more than three or four guest rooms available (each supposedly could sleep four people).

Furnishings

A sink was mounted on the southwest wall of Room 5. Two stalls were across from the sink--one containing a urinal and another a toilet. The shower and dressing room area were located on the north side of Room 5. The dressing room area contained a seat across the west side of the space. The extant plumbing fixtures are most likely from the late 1930s. Two single-bulb light fixtures were located on the ceiling--one in the center of the room and the other in the room's northwest corner.

Room 6--Women's Shower

Architectural Description and History

Almost identical to Room 5, the women's shower room is square and contains a sink, two toilets, a shower, and dressing room area. Also sharing a wall with Room 5A, its entrance is located in the room's north wall, opening out into Room 5A. It shares its west wall with Room 7, and a rectangular window is located in the upper third of this wall. The room's floor and ceiling are concrete slab. While some tile finish on the walls remains, the evolution of finishes in this space is unknown.

Room Use

This room was designated as a restroom and shower for public use by guests of the Painted Desert Inn. With one shower and dressing room, two toilets, and one sink, it could be used by more than one guest at a time. While there was always great demand for rooms when the Painted Desert Inn was fully operating, there were never more than three or four guest rooms available (each supposedly could sleep four people).

Furnishings

A sink was mounted centrally on the east wall of Room 6. Two stalls were across from the sink--each containing a toilet. The shower and dressing room area was located on the south side of Room 6. The dressing room contained a seat along its east wall. The extant plumbing fixtures are most likely from the late 1930s. Two single-bulb light fixtures were located on the ceiling--one in the center of the room and the other in the room's southeast corner.

Room 7--Guest Room/Employees' Room

Architectural Description and History

Room 7 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Sharing a wall with the women's shower room, it is the only guest room located off of the south side of the passage (Room 5A). Room 7's entry is in the north wall on the west side and a window is located in the upper third of the east wall. A second window is located in the room's west wall. The room's floor is made of flagstone paving while the ceiling is made of aspen vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls are stucco and are in poor condition due to an attempt to replaster them in the 1980s. The replastering was aborted before completion, leaving rough masonry exposed. Unfortunately the plaster was removed without documentation thus the evolution of wall finishes in this space cannot be known.

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[115] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year.

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[115] *Historic Structure Report: Painted Desert Inn*, 26.

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 plan for Room 7 included a beehive fireplace in the southwest corner, a sink with built-in wood cabinets beneath in the southeast corner, a Mexican-style stamped-tin mirror above the sink, and a tin lighting fixture hanging down from the center of the ceiling (see ill. 20).[116] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

In 1937 a guest would have entered Room 7 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the southeast corner. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A sawtooth stamped border surrounds each "fan" completing the design. A stamped vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it. The cabinet has two doors. Each door is constructed with post-and-panel joinery and is made up of a single framed panel (see ill. 22). While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

The beehive fireplace in Room 7 is located in the southwest corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace (see ill. 23).[117] Raised up a few inches from the floor, the fireplace in Room 7 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a rosette detail with which to open and close the fireplace flue.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 bunk bed plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and footboard with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.[118]

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[116] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. These are a representative sample of the furnishings historically found in each guest room.

[117] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.

[118] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview).

A single stamped-tin lamp hung from the center of Room 7's ceiling. Designed by Bennett after Mexican-stamped tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn closed. It is documented that the mirrors and some tin fixtures were moved out of the guest rooms into Room 14 at some point.[119] It is likely that they were removed in the 1980s in anticipation of replastering the walls. Currently in Room 7 the sink, sink fixtures, cabinet, and beehive fireplace are extant.

Room 8--Guest Room/Employees' Room

Architectural Description and History

Room 8 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Sharing a wall with the men's shower room, it is the only guest room located off of the north side of the passage (Room 5A). Room 8's entryway door is in the southwest corner on the west side and the room contains two windows--one in the west wall and another in the upper part of the west wall. The room's floor is made of flagstone paving while the ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls are stucco and are in poor condition due to an attempt to replaster them in the 1980s. The replastering was aborted before completion, leaving rough masonry exposed. Unfortunately the plaster was removed without documentation thus the evolution of wall finishes in this space cannot be known.

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[120] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year.

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[119] *Historic Structure Report: Painted Desert Inn,* 60.
[120] Ibid., 26.

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 plan for Room 8 included a beehive fireplace in the northwest corner, a sink with a built-in wood cabinet beneath it and mirror above it in the southeast corner, and a Mexican-style stamped-tin lighting fixture hanging from the ceiling (see ill. 20).[121] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

As specified by Bennett's plans, in 1937 a guest would have entered Room 8 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the southeast corner. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A stamped sawtooth border surrounds each "fan" completing the design. A stamped vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it (see ill. 22). The cabinet has two doors. Each door is constructed with post-and-panel joinery and is made up of a single framed panel. While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

The beehive fireplace in Room 8 is located in the northwest corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace (see ill. 23).[122] Raised up a few inches from the floor, the fireplace in Room 8 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a rosette detail with which to open and close the fireplace flue.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and foot with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.[123]

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[121] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. These are a representative sample of the furnishings historically found in each guest room.
[122] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.
[123] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview).

A single stamped-tin lamp hung from the center of Room 8's ceiling. Designed by Bennett after Mexican stamped-tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn closed. It is documented that the mirrors and some tin fixtures were moved out of the guest rooms into Room 14 at some point.[124] It is likely that they were removed in the 1980s in anticipation of the replastering of the walls. Currently in Room 8 the sink, sink fixtures, cabinet, and beehive fireplace are extant.

Room 9--Guest Room/Employees' Room

Architectural Description and History

Room 9 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Room 9 contains two doorways. One is an external doorway in its north wall that opens into the external passageway. The second doorway is located in Room 9's south wall and connects with Room 8. There is a window in Room 9's west wall and a second window in the upper third of the east wall. There is a radiator along the west wall centered underneath the window. The room's floor is made of flagstone paving while the ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls in Room 9 are stucco and were the only guest room walls in good enough condition to be analyzed and included in Judith Quinn's finishes analysis. She was able to discern what she believes to be the palettes for Room 9 in 1938 and 1948. In 1938 the walls were painted a yellow-tan.[125] The door frames were varnished with a clear varnish and the baseboards were painted a pinkish-brown.[126] The vigas were painted with a semi-gloss tan-brown while the savinos were painted beige.[127]

In 1948 the walls were repainted a pale yellow to fit into Mary Colter's new design scheme.[128] The new palette also altered the door frames to blue-gray paint with a

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[124] *Historic Structure Report: Painted Desert Inn,* 60.
[125] See Quinn, 116.
[126] Ibid.
[127] Ibid.
[128] Ibid.

cream overlay coat and the baseboards to glossy red-brown paint.[129] The vigas were repainted with a semi-gloss light-brown paint while the savinos remained beige.[130]

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[131] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year.

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 Bennett plan for Room 9 included a beehive fireplace in the southwest corner, a sink with a single wooden cabinet beneath it and a mirror above it in the center of the north wall, and a Mexican-style stamped-tin lighting fixture hanging from the ceiling (see ill. 20).[132] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

As specified by Bennett's plans, in 1937 a guest would have entered Room 9 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the center of the north wall. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A sawtooth border surrounds each "fan" completing the design. A vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it (see ill. 22). The cabinet has two doors. Each door is constructed with post-and-panel joinery and is made up of a single framed panel. While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

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[129] Ibid.
[130] Ibid.
[131] *Historic Structure Report: Painted Desert Inn,* 26.
[132] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. They are a representative sample of the furnishings historically found in each guest room.

The beehive fireplace in Room 9 is located in the southwest corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace (see ill. 23).[133] Raised up a few inches from the floor, the fireplace in Room 9 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a rosette detail with which to open and close the fireplace flue.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 bed plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and footboard with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.[134]

A single stamped-tin lamp hung from the center of Room 9's ceiling. Designed by Bennett after Mexican stamped-tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn closed. It is documented that the mirrors and some tin fixtures were moved out of the guest rooms into Room 14 at some point.[135] It is likely that they were removed in the 1980s in anticipation of replastering the walls. Currently in Room 9 the sink, sink fixtures, cabinet, and beehive fireplace are extant.

Room 10--Guest Room/Employees' Room

Architectural Description and History

Room 10 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Sharing walls with Room 11 and the exterior passageway the only entry into this room is from the west wall. The room has three windows. One window is located to the left of the fireplace in the west wall. A second, larger window is located in the center of the north wall and a third is located in the upper third of the east wall. The room's floor is made of flagstone paving while the ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the

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[133] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.
[134] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview).
[135] *Historic Structure Report: Painted Desert Inn,* 60.

vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls are stucco and are in poor condition due to an attempt to replaster them in the 1980s. The replastering was aborted before completion, leaving rough masonry exposed. Unfortunately the plaster was removed without documentation thus the evolution of wall finishes in this space cannot be known.

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[136] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year. Rachel Cheney, a former "Harvey Girl" shared this room with a roommate during the summers of 1950 to 1952. She states in a 2002 oral history interview that the rooms were really only used for sleeping and storing personal belongings. Employees generally spent time working, outside, or at the recreation hall across the street.[137]

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 Bennett plan for Room 10 included a beehive fireplace in the southwest corner, a sink with a single built-in cabinet beneath it and a mirror above it in the middle of the south wall, and a Mexican-style stamped-tin lighting fixture hanging from the ceiling (see ill. 20).[138] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

As specified by Bennett's plans, in 1937 a guest would have entered Room 10 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the center of the south wall. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A sawtooth border

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[136] Ibid., 26.

[137] Cheney and Breeze Oral History Interview.

[138] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. They are a representative sample of the furnishings historically found in each guest room.

surrounds each "fan" completing the design. A vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it (see ill. 22). The cabinet has two doors. Each door is constructed with post-and-panel joinery and is made up of a single framed panel. While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

The beehive fireplace in Room 10 is located in the northwest corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace (see ill. 23).[139] Raised up a few inches from the floor, the fireplace in Room 10 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a rosette detail with which to open and close the fireplace flue.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 bed plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and footboard with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.

However, according to Rachel Cheney by 1950 Room 10 did not contain bunk beds. She recalled one bed for the two occupants but could not remember what size it was. The bed was located on the wall opposite the door. There was a dresser on the same wall as the door. In addition to the ceiling lamp, there was a lamp on the dresser. Cheney and her sister Nora Breeze described the uniforms the Harvey Girls wore. They estimated that each woman had three uniforms. This indicates that even if one uniform was hanging to dry after washing, one uniform likely would be stored in the employee's room. The uniform included a long-sleeved shirt, white wrap-around skirt, black bowtie, stockings, white shoes, and hairnet. No gaudy jewelry was allowed; the women could only wear simple adornments such as wrist watches.[140]

A single stamped-tin lamp hung from the center of Room 10's ceiling. Designed by Bennett after Mexican stamped-tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn closed. It is documented that the mirrors and some tin fixtures were moved out of the

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[139] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.
[140] Cheney and Breeze Oral History Interview.

guest rooms into Room 14 at some point.[141] It is likely that they were removed in the 1980s in anticipation of replastering the walls. Currently in Room 10 the sink, sink fixtures, cabinet, beehive fireplace, and lamp are extant.

Room 11--Guest Room/Employees' Room

Architectural Description and History

Room 11 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Room 11 shares walls with Room 10, Room 12, and the external passageway. Its entry is in the west wall on the south side and the room's only external window is located in its north wall. An internal window is located in the upper third of the room's west wall. Room 11's floor is made of flagstone paving while the ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls are stucco and are in poor condition due to an attempt to replaster them in the 1980s. The replastering was aborted before completion, leaving rough masonry exposed. Unfortunately the plaster was removed without documentation thus the evolution of wall finishes in this space cannot be known.

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[142] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year.

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 Bennett plan for Room 11 included a beehive fireplace in the southeast corner, a sink with a single built-in cabinet beneath it and a mirror above the sink in the northwest corner, and a Mexican-style stamped-tin lighting fixture hanging from the ceiling (see ill. 20).[143] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

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[141] *Historic Structure Report: Painted Desert Inn,* 60.
[142] Ibid., 26.
[143] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. They are a representative sample of the furnishings historically found in each guest room.

As specified by Bennett's plans, in 1937 a guest would have entered Room 11 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the northwest corner. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A sawtooth border surrounds each "fan" completing the design. A vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it. The cabinet has two doors (see ill. 22). Each door is constructed with post-and-panel joinery and is made up of a single framed panel. While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

The beehive fireplace in Room 11 is located in the southeast corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace (see ill. 23).[144] Raised up a few inches from the floor, the fireplace in Room 11 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a rosette detail with which to open and close the fireplace flue.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 bed plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and footboard with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.[145]

A single stamped-tin lamp hung from the center of Room 11's ceiling. Designed by Bennett after Mexican stamped-tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn closed. It is documented that the mirrors and some tin fixtures were moved out of the

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[144] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.
[145] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview).

guest rooms into Room 14 at some point.[146] It is likely that they were removed in the 1980s in anticipation of replastering the walls. Currently in Room 11 the sink, sink fixtures, and beehive fireplace are extant.

Room 12--Guest Room/Employees' Room

Architectural Description and History

Room 12 was designed as a guest room and built in 1937 to 1938. Its structure and configuration have not been altered over the years. Room 12 shares walls with Room 11, Room 9, and the external passageway. Room 12's entry is in the west wall on the north side and the room's only window is located in its west wall. There is also a connecting door to Room 12 in its north wall. The room's floor is made of flagstone paving while the ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The door is surrounded by a wood frame and the room contains baseboards.

The walls are stucco and are in poor condition due to an attempt to replaster them in the 1980s. The replastering was aborted before completion, leaving rough masonry exposed. Unfortunately the plaster was removed without documentation thus the evolution of wall finishes in this space cannot be known.

Room Use

Under NPS occupation, from 1938 to 1942 and from 1946 to 1949 the room was used as a guest room although it seems that Bennett had intended some of the northwest bedrooms to be used by concession staff.[147] It is not certain the maximum number of guests these rooms accommodated although Bennett did design at least one set of bunk beds for each of the guest rooms.

Starting in 1950 the former guest rooms were occupied by Fred Harvey Company staff members for all or portions of the year.

With a sink and basic furnishings provided, occupants used the room to wash and sleep and as a place to store clothing and other belongings. The beehive fireplaces were active and would have warmed the rooms in the colder months.

Furnishings

The 1937 Bennett plan for Room 12 included a beehive fireplace in the northeast corner, a sink with a single cabinet beneath it and a mirror above it in the southwest corner, and a Mexican-style stamped-tin lighting fixture in the ceiling (see ill. 20).[148] These items would have remained in the room from 1937 through 1963. While there are no historic beds in PEFO's museum collection, a 1940 plan by Bennett depicts a single bunk bed design.

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[146] *Historic Structure Report: Painted Desert Inn,* 60.
[147] Ibid., 26.
[148] Illustrations 22 and 23 were taken of guest room furnishings in Room 12 and Room 10. They are a representative sample of the furnishings historically found in each guest room.

As specified by Bennett's plans, in 1937 a guest would have entered Room 12 through a vertical-board Dutch door. A mirror would have been hung directly above the sink in the southwest corner. Bennett specified two different mirror designs in his 1937 plans. One mirror design is a vertical rectangle whereas the second design is a horizontal rectangle. All extant mirrors in PEFO's museum collection are vertical (see ill. 21). Their most defining design element is a tripartite tombstone crest rail. A trapezoidal-shaped hood fits onto the central lobe of the crest rail into which fits a single light bulb. The three lobes that make up the crest rail each have fan-shaped designs stamped into the tin extending from the center edge of each lobe. A sawtooth border surrounds each "fan" completing the design. A vine-scroll design decorates the mirror's hood and the hood has a scalloped edge.

Underneath the mirror is a sink with a single wooden cabinet beneath it. The cabinet has two doors. Each door is constructed with post-and-panel joinery and is made up of a single framed panel (see ill. 22). While Bennett had specified that the top and side edges of the cabinets have decorative detailing in his 1937 plans, all extant cabinetry is plain.

The beehive fireplace in Room 12 is located in the northeast corner of the room. Bennett's fireplace design is inspired by the Spanish "fogon" or bell-shaped corner fireplace.[149] Raised up a few inches from the floor, the fireplace in Room 12 is surrounded by a semicircular hearth. The exterior of the fireplace is made of cement, while its bell-shaped interior is lined with bricks. While the fireplace has a conventional mantel, most of the fireplace surfaces are curved and match the soft lines of the surrounding adobe structure. Halfway up the neck of the chimney slightly on the left is a handle with a cast iron coiled snake detail with which to open and close the fireplace flue (see ill. 25). This is the only guest-room fireplace to have this detail.

While there are no historic beds in PEFO's museum collection, Bennett's 1940 bed plan suggests that they were built (see ill. 24). His plan specifies that each bed was made of wood, simple, and undecorated. Each bed had a rounded headboard and footboard with rounded corner posts. A ladder leaning up against the top bunk was attached to the bunk's side rail by a hook.[150]

A single stamped-tin lamp hung from the center of Room 12's ceiling. Designed by Bennett after Mexican stamped-tin designs, the lamp was made by CCC enrollees (with the rest of the Painted Desert Inn furniture) in the wood shop within the utility building (see ill. 8). One of eight small lamp designs, the guest room lamps had a bottom reflector cut in the shape of four leaves and a larger top circular reflector with scalloped edges. The tips of the leaves were connected to the scalloped edging by strips of metal. Each scallop in the top reflector contained a stamped flower on the underside of the reflector so it could be seen from underneath the lamp. Stamped details were also present on the underside of the bottom reflector.

Most of these furnishings remained in the rooms while the Fred Harvey Company ran concessions from 1947 to 1963. While it is documented that Mary Colter altered the finishes in the guest rooms she did not alter or augment the guest room furnishings. It is not known what happened to the guest room furnishings after the Painted Desert Inn

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[149] The fogon was originally built of adobe by Spanish settlers of the southwest in the seventeenth century.
[150] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview).

closed. It is documented that the mirrors and some tin fixtures were moved out of the guest rooms into Room 14 at some point.[151] It is likely that they were removed in the 1980s in anticipation of replastering the walls. Currently in Room 12 the sink, sink fixtures, cabinet, and beehive fireplace are extant.

Room 13--Lobby/Refreshment Room/Tap Room

Architectural Description and History

Original to the 1924 building, Room 13 has always been located underneath the trading post room. The exterior door to Room 13 has always opened onto the driveway. Much of its original structure has been retained through the years. An exterior door was located in the center of its north wall flanked by two windows. A stairwell leading to the trading post room was centered on its south wall and an L-shaped stone bar was located the full length of the east wall.

Two supporting columns were located in the middle of the room--in line with the ascending stairwell, running from north to south (see ill. 26). The ceiling was exposed beams, while the east wall, bar, and columns were faced with petrified wood. The north, west, and south walls were stucco. It is difficult to discern the historic floor material. The 1930s postcard suggests that it was concrete or stone. It is uncertain how the stucco walls were finished from 1924 to 1937 under the Lore occupation.

Bennett's plan converted the "lobby" into a space that would ultimately connect the east and west sides of the basement level. His plan altered the configuration of the room by removing the east wall bar and building a new shorter one on the west side. His design also specified removing the north to south columns and replacing them with two located in an east to west direction (see ills. 27 and 28). This made the ascending stairwell more accessible. The two new columns in turn supported two ceiling beams extending the length of the room. The original exposed ceiling seems to have been plastered over.

The columns went up through corbels or *zapatas* above them. The corbels (extant) acted as decorative brackets, and (falsely) appeared as if they distribute the weight of the ceiling beams above. The corbel ends in Room 13 were an elongated and round-edged ogee shape. Chip-carved details accent each side of the corbels--three-lobed flowers are centered above the column; a line of carved dart forms run along the upper and lower edges of the corbel.

Bennett replaced the original L-shaped bar with a shorter straight one. He also added a built-in wall bench or *banco* along the length of the east wall. Originally Bennett had specified the stairwell be framed in. However, as there was lack of lumber and restricted funding for the inn renovation, he redesigned the walls flanking the staircase as half-sized stone side walls with parapets.[152] The walls are both structural and decorative. Their stepped and rounded profiles mirror the descent of the stairs and reference the silhouette of the building's exterior. Two covered radiators flanked the exterior entrance. Capped by display cases, their bulk mirrored the bulk of the half walls across the room.

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[151] *Historic Structure Report: Painted Desert Inn,* 60.
[152] Ibid., 23.

The walls and ceiling of this room were finished with stucco. The original floor was replaced with rectilinear flagstone paving. Judith Quinn's finishes analysis has determined that in 1938 the walls and ceiling were a "yellow-tan-cream."[153] The wood elements (the door frames and transom, columns, corbels, and ceiling beams) at this time were varnished.[154] The baseboard of the bar was a yellow-brown paint covered with clear varnish while the radiator grill was painted pink-brown.[155]

The northeast window's sash was painted blue-green and is different than the original window treatment elsewhere in the building. It does match, however, the first finish found on the kitchen door in Room 103 and the first finish on the sink cabinet in Room 9.[156] Bennett's plans specify that a design was painted on the west wall behind the bar. Quinn's finishes analysis suggests that this may have been true as black paint was found on the wall behind the bar sandwiched between the 1938 paint layer and the 1948 paint layer.

Mary Colter's new paint scheme altered the surfaces of Room 13 significantly in 1948. The wall surfaces were painted a light tan-cream, while all wood elements (apart from the columns) were painted blue-gray.[157] The columns were painted light blue.[158] The bar's baseboard was painted brown, while the columns and radiator cover grill were painted pale blue.[159] If the decorative paint pattern on the west wall above the back bar was indeed carried out in 1938, then it was painted over in 1948. Subsequently (although a date has not been determined) all surfaces in Room 13 were painted a yellow-cream.[160] The room was painted its current palette, including a dark brown trim, in the 1980s and in the 1990s.[161]

The extant configuration and structure of Room 13 has been maintained since 1938.

Room Use

In a 1930s postcard this room was referred to as the "Lobby of the Painted Desert Inn." With an exterior entrance from the covered driveway, this room would have been the first room guests entered upon arrival at the Painted Desert Inn. It appears that this was the main entrance to the inn, as there was no reception area upstairs from 1924 to 1937.

In 1937 Bennett redesigned the space as a "refreshment room" where beer and liquor were served. While concessions at the Painted Desert Inn opened on June 28, 1940, the concessionaire Edward McGrath was not able to obtain a liquor license until November. From November 1940 to October 1942 the bar was fully stocked and operated as part of the inn. The bar reopened after the war in the summer of 1946.

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[153] See Quinn, 106.
[154] Ibid.
[155] Ibid., 107.
[156] Ibid., 105.
[157] Ibid., 107.
[158] Ibid.
[159] Ibid.
[160] Ibid., 112.
[161] Ibid.

In the spring of 1947 the Fred Harvey Company took over concessions for the inn. From 1947 until pre-1950 it seems the tap room was fully operational. Under Fred Harvey only beer was offered at the bar.[162] The Fred Harvey Company maintained its concessions contract with the Painted Desert Inn until 1953 but rallied to move from the inn to the new Painted Desert Visitor Center. The tap room was closed by 1950 and never opened again as a bar. The Fred Harvey Company left the Painted Desert Inn in 1963, and the inn was closed to the public for almost a decade.

The tap room was opened to the public in 1975 (as were the rest of the concessions spaces) when the inn reopened as the Bicentennial Travel Center. The center was open that summer but did not remain open in following years. In 1990 the inn was reopened seasonally as a visitor center. At this time the Petrified Forest Museum Association opened a sales area in the tap room.[163] In the winter of 1995 to 1996, the association moved their sales area upstairs into the trading post room. The tap room has since been empty.

Furnishings

Unfortunately, there is almost no documentary, photographic, or object-based evidence regarding the evolution of moveable furnishings for Room 13 at any time. From 1924 to 1937 the bar was located along the room's west side and was made of petrified wood. The bar front and footrest were covered with fragments of petrified wood. This surface matched that of the west wall in back of the bar and the columns in front of the bar integrating this portion of the room. The only other documented furnishing for this room was a large Navajo Yei rug bought by Herbert Lore from a Navajo woman in the mid-1920s.[164]

While there are no historic inventories or photographs of this space when it was part of the Painted Desert Inn, it is likely there was seating and tables in this space to accommodate bar patrons. It is possible that the later seating for the tap room was based upon designs Bennett made in February 1940 (see ills. 29 and 30). No extant seating with such designs remains in PEFO's museum collection, however.

Bennett produced detailed plans for the new bar area on the east side of the room (see ill. 31). While Bennett's designs do not specify what material the bar was made of, the designs for the new bar do indicate that it was not covered with petrified wood and that it was shorter than the original. The bartender or maintenance staff could enter behind it from both ends. Bennett's designs also specify that a wooden bar rail and painted decorations were located on the front of the new bar (see ill. 32).

The painted ornament on the bar was comprised of a central band of four parallel stripes filled in with a vine scroll. On either side of this band was a regularly undulating

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[162] *Historic Structure Report: Painted Desert Inn,* 39.

[163] According to Rachel Cheney, by 1950 there was not a bunk bed in room 10. It is unclear what kind of beds were in the other rooms at that time (Cheney and Breeze Oral History Interview). Ibid., 48.

[164] The rug is documented to have been 12' x 12'. After the Lores sold the building, the rug passed through their family. While family members tried to sell it, they were unsuccessful. For a time it hung in a trading post in Sedona, Arizona, and at some point a man from Palm Springs, California, purchased it. The man apparently still owns it and loans it occasionally to the Palm Springs Museum (Tessy Shirakawa, Chief of Interpretation, Petrified Forest National Park to Laurel Racine, Senior Curator, Northeast Museum Services Center, telephone conversation, November 13, 2002, written record.)

line. The decoration on the west wall behind the bar was centrally located above the back bar and depicted a stylized flower springing from a stylized leaf scroll (see ill. 33). The leaf scroll extended from either side of the flower and extended to (at least) either edge of the bar. The material for the front bar counter is not specified in Bennett's drawings.

Behind the front bar on the north side were two beer taps, a sink, and a countertop (see ill. 34). The south side of the back bar was made up of cabinetry containing upper drawers and cabinets. The cabinet doors were post-and-panel construction and all drawers and cabinets had rounded knob pulls.

Other built-in furnishings such as the *banco* along the east wall and the radiator grill contributed to the Pueblo-Revival theme (see ill. 35). *Bancos*, or built-in benches that adjoin exterior and interior walls, are traditional architectural elements in pueblo-style architecture. While authentic banco prototypes are made of adobe, it is likely that the tap-room *banco* is made of stone or brick and finished with stucco.

The radiator grills were made up of rails carved into alternating square and rectangular angled segments. While not directly derived from pueblo architecture the shapes within the rails--squares, rectangles, and diamonds can be said to mirror geometric designs in Navajo weavings. Shallow display cases on top of the encased radiators displayed local Native American artifacts. The bar's current plumbing, counters, and cabinetry date to Bennett's 1937 refurbishment. The bar, *bancos*, radiator grills, and display cases are also extant.

Room 14--Office/Storage Room

Architectural Description and History

Built in 1924, Room 14 shares the east side of the south wall with Room 13. A circa 1930 postcard shows large windows from Room 14 looking into the lobby, or current tap room (see ill. 26).

Room 14 is currently a square room with no windows due to a wall constructed in 1937 to 1938. The room is accessed by walking through Room 4 and through a tiny passage behind Room 13's stairwell. Room 14's doorway is in the passageway's east wall. Its walls are stucco and its floor is most likely concrete slab covered with linoleum. The evolution of wall finishes in this space is unknown.

Room Use

This room was built in 1924. According to park staff, Lore used this space as his office where he was able to keep an eye on the lobby.[165]

The room appears to have been converted into a storage room with the construction of a new wall in 1937 to 1938. Room 14 may have provided storage space for liquor, beer, and additional bar supplies from 1940 to 1948. While liquor was not served by the Fred Harvey Company, the storage room most likely maintained its use as a storage area for the tap room from 1948 to 1963. It is not certain how Room 14 was used after the building was closed or when the building reopened as the Bicentennial Travel

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[165] Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.

Center. In the mid-1970s the space stored multiple boxes of unidentifiable items and possibly some discarded furnishings and hardware. In 1990 it may have served as a storage area for the Petrified Forest Museum Association gift shop housed in the tap room.

Furnishings

Apart from two shelving units with three shelving levels each, there are no furnishings in the storage room. The shelving units are on the north and east walls of the room. No further information regarding this room's furnishings is available.

Room 16--Men's Restroom

Architectural Description and History

The men's restroom is part of the eastern group of rooms associated with the museum spaces. It is in the northwest corner of this group of rooms and is rectangular in shape. While Room 16 has a skylight, it has no wall windows and its entrance is located in the north wall. Its floor is made of concrete slab. The walls were stucco but the evolution of finishes in this space is not known. At some point the walls were covered with non-historic gypsum board. The stall partitions are made of vertical boards. These were also replaced at some time, perhaps at the same time as when the walls were replaced.

Room Use

This room has always been used as a men's restroom. Open to the public, it would have served visitors who stopped at the Painted Desert Inn for a meal or a visit to the shop or museum.

Furnishings

From north to south, the east wall of the men's restroom supported two sinks, two urinals, and two toilet stalls. A mirror was above each sink. All furnishings and their fixtures have remained in place from 1937 to the present. A soap dispenser is currently located between the mirrors and may have been installed when the gypsum board was installed over the original stucco finish. A single-bulb lighting fixture was located in the center of Room 16's ceiling.

Room 16A--Entry

Architectural Description and History

Built in 1924, and also on the northwest side of the building, Room 16A is an anteroom to the men's restroom and Room 17, the utility space. A rectangular passageway, Room 16A has a window in its north wall and a door in its east side. Its

walls are stucco while the floor is concrete slab. The evolution of wall surfaces is unknown. Room 16A has not been altered structurally since it was built.

Room Use

Used by concession staff and the general public, this room served as a pass-through space from outside to the men's restroom and utility space.

Furnishings

This room would most likely have been unfurnished. Bennett's 1937 plan specifies that a single-bulb lighting fixture hung from the middle of the ceiling when the room was first built.

Room 17--Utility Space

Architectural Description and History

A narrow L-shaped passage sandwiched between the east and west walls of the men's and women's restrooms, this room runs north to south. This room is extremely narrow, windowless, and contains a door in its north wall. The walls of this room are exposed concrete blocks and the floor is concrete slab.

Room Use

This room housed the piping for the sinks and toilets in the men's and women's restrooms. The narrow passageway was just wide enough to allow staff to maintain the hardware as needed.

Furnishings

This room never contained any furnishings.

Room 18--Women's Restroom

Architectural Description and History

Room 18 is located in the northeast side of the eastern group of rooms. The room has a window in its north wall, a door in its east wall, and a second window in its south wall. Its walls are finished with stucco and its floor is concrete slab. The evolution of finishes in this room is unknown. At some point the vertical slat partitions between the toilet stalls were replaced with non-historic gypsum board and the stucco walls were covered with the same material.

Room Use

This room has always been used as a women's restroom. Open to the public, it would have served visitors who stopped at the Painted Desert Inn for a meal or a visit to the shop or museum.

Furnishings

From north to south three toilet stalls and two sinks were located along the west wall. A mirror was above each sink. All furnishings and their fixtures have remained in place from 1937 to the present. A new soap dispenser is currently located between the mirrors and may have been installed when the gypsum board was installed over the original stucco finish. A single-bulb lighting fixture was located in the center of Room 16's ceiling.

Room 18A--Entry

Architectural Description and History

Room 18A is a rectangular room that runs from north to south. It contains an exterior doorway in its northeast corner, a small window in its southeast corner, and a doorway into the women's restroom in its southwest corner. The walls of this room are finished with stucco while the floor is concrete slab. The evolution of finishes in this room is unknown.

Room Use

Used by concession staff and the general public, this room is a pass-through from outside to the women's restroom.

Furnishings

There is no record that this room was ever furnished.

Room 19--Museum Room

Architectural Description and History

Room 19 was built in 1937 and is located on the southwest corner of the eastern group of rooms. It was located under the ranger room (Room 105). Its structure and configuration have not been altered over the years. A rectangular room that is oriented from north to south, it has no windows and contains two doors in its west wall--one in its northwest side and one in its southwest side. The northwest door enters into the museum entryway and the southwest door opens into Room 20, the second museum room. The walls of Room 19 are finished with stucco and the ceiling is concrete slab. There is a built-in display cabinet in the south wall.

The floor in Room 19 is concrete slab, but is grooved centrally, longitudinally, and transversely. This was done to accommodate the expansion of the bentonite clay vein which is directly underneath this room's foundation.[166] Two years after the slab was poured in 1939 the vein did expand. The concrete separated along all grooved joints and saved the walls from any major damage.[167] There is no history of the evolution of finishes for this space.

Room Use

In August 1940 the Superintendent's Monthly Report stated that 10,000 visitors had registered at the Painted Desert Museum.[168] This same report also stated that visitors would stop at the inn for two to four hours to experience all of the services the inn had to offer.[169] While visitor response was almost always positive regarding the exhibition, the location of the museum was awkward for visitors to find. Not only was it located in a separate wing of the building from the food service and gift shop areas, but also visitors only could enter the rooms by descending two flights of stairs. For this reason, the superintendent expressed concern that the arrangement of rooms "definitely subordinate[ed] the museum facilities to the curio room."[170] In the first months of operation, the museum featured a temporary exhibit of items from the Monument's collection, made up mainly of Native American artifacts and rugs. While the museum was open regularly during the first months of inn operation, it closed in October 1940 because of lack of staff. Unfortunately, attendance was low because of the war.

In 1939 park naturalist Howard Stagner developed plans for the Painted Desert Museum. He designed the exhibition for Rooms 19 and 20 with exhibit designers from Western Museum Laboratories in Berkeley, California.[171] In 1942 Stagner's exhibition was installed and opened to the public.

The majority of Stagner's exhibition was made up of Adolph Schuster's collection of "priceless" Native American arts and crafts. Schuster was a pioneer merchant and settler and his collection contained prehistoric pottery and Native American baskets collected over the span of forty years.[172] Also displayed in the Painted Desert Museum was the Amelia Elizabeth White collection of Native American rugs.[173] The Schuster collection was on five-year loan to the park starting in 1940, while the White collection had been given to the park on indefinite loan.[174]

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[166] Ibid., 17.
[167] Ibid., 18.
[168] Ibid., 25.
[169] Ibid..
[170] *Superintendent's Monthly Reports*, November, 1940 cited in *Historic Structure Report: Painted Desert Inn, Petrified Forest National Park*, 28.
[171] Ibid., 22.
[172] Ibid., 29.
[173] Ibid.
[174] "Exhibit Plan for the Painted Desert Museum at Petrified Forest National Monument, Arizona," (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona), 2. According to park staff, remnants of Stagner's exhibition remained in Room 20 until recently when most of the exhibits were photographed and destroyed. The artifacts that were on display on or in these exhibits were removed and will be accessioned and cataloged as part of the park's museum collection. One exhibit describing "Mission 66" park activities is now hanging in the historic preservation specialist's office.

The aim of Stagner's exhibition plan was to orient visitors to the topography and geology of the park; present social and cultural context regarding Navajo, Hopi, Zuni, and Apache peoples; and focus upon the exhibition objects. Because of a shortage of space, orientation exhibits were not actually housed in the museum while it was open but were displayed in Room 105A. Prehistoric pottery, baskets, clothing, musical instruments, and many "fine" "old" Navajo rugs were exhibited in Room 19.[175] Even though written exhibition plans include Room 20 as part of the exhibit space, this room never became available as funding was never acquired to pour the floor or finish the walls and ceiling.

There are few historic photographs of the museum exhibit from 1942 to 1943 or in subsequent years. Bennett's 1939 plan for the two rooms is consistent with the 1940 written exhibition plan as well as a 1941 model of the museum room exhibits (see ill. 36). These sources indicate that Room 19's north wall supported exhibit panels that presented the geological history of the Painted Desert area from the Triassic era. Dioramas and wall panels on contemporary Native American culture and trading posts in Arizona and New Mexico lined the west wall. As Room 20 never housed any exhibits, it is likely that the east wall case in Room 19 contained clothing, baskets, and some artifacts. It is also possible that a freestanding display case stood in the middle of the room to accommodate additional objects that were originally slated for Room 20.

The museum, along with the rest of the inn and park, was closed in 1943 because of lack of visitors during wartime. The museum continued to have an uneven record of availability to the public for the next two decades.[176]

Furnishings

By October 1939, the CCC began to construct display cabinets for the museum rooms.[177] Apart from the built-in cabinet that ran the length of the east wall there were no other furnishings designed for this room (see ill. 37). It seems, however, that other display cases designed for Room 20, the unfinished museum room, were built as there are at least two display cases currently in storage. Both are freestanding--one with a wooden frame with a glass front and another with a metal frame that was most likely purchased for the museum. These were almost certainly displayed in Room 19.

In a 1992 Records Photograph, there were two wooden armchairs with bent-wood arms, crest rails, stretchers, and stiles located in Room 19 (all other photographed items in the room were museum-related). As these chairs have no stylistic resemblance to any furnishings in the concession spaces it is possible that they were purchased for the museum room. These chairs are now in museum collection storage. (see ill. 38).

(Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.)

[175] Ibid.

[176] *Historic Structure Report: Painted Desert Inn,* 28.

[177] *Historic Structure Report: Painted Desert Inn,* 22.

Room 20--Museum Room (Unfinished)

Architectural Description and History

Built in 1937 along with Room 19, this room is located on the southeast side of the eastern group of rooms. Room 20 has one small window. The only door into Room 20 is located in the west wall and enters into Room 19. The walls, ceiling, and floor of this museum room were never finished. The floor is dirt, while the walls are stone and mortar and the ceiling is concrete. The structure and finish of this space has thus not evolved since it was built.

Room Use

This room was designed as the second exhibition space for the Painted Desert Museum. Had it been finished, it would have housed most of the objects (baskets, clothing, textiles, and ancient ceramics) in Howard Stagner's exhibition layout. These artifacts would have been displayed in cases along the walls and in the center of the room. Unfortunately, as funding ran out after Room 19 was completed, this room has never been used for anything other than storage.

Furnishings

This room has never been furnished. Currently the room is used for storage of fragmented display cases, old tables from the lunchroom and dining room, and discarded cabinetry.

Room 20A--Entry

Architectural Description and History

Room 20A is located centrally on the east side of the eastern group of rooms. It is a passageway oriented east to west and has an exterior entrance in its east wall. Two doors are located in this room--one in the north corner of its west wall to Room 19 and another in the west corner of its south wall into a storage room. There is a window in the middle of its north wall. The floor and ceiling of this room are concrete while the walls are finished with stucco. The evolution of finishes for this room is unknown.

Room Use

This room has always been used as an entryway into the museum rooms.

Furnishings

It is unlikely that this room was ever furnished.

Room 20B--Storage Room

Architectural Description and History

This room shares its north wall with Room 20A. It is small, square in shape, and has no windows. Its door is located in its west wall and enters into Room 20A. The floor and ceiling of this room are cast concrete and the walls of the room are finished with stucco. The evolution of finishes of this room is unknown.

Room Use

This room was used as a storage space for the Painted Desert Museum.

Furnishings

It is possible that there was shelving in this room.

First-floor Level

Room 101--Kitchen

Architectural Description and History

The kitchen was built in 1924 to the southwest of the main Painted Desert Inn building. This separate building was connected to the inn with an open breezeway.[178] The CCC connected the kitchen to the main building with an enclosed hallway during its 1937 to 1938 work.

The room's current space is L-shaped and is composed of a hallway that leads into a square room. There are swinging doors in the north side of the hallway segment of the room that lead into the lunchroom. There are also swinging doors in the west side of the hallway to provide easy access to the 1937 to 1938 dining room. There is a door in the south corner of the east wall that leads to the outside porch. There is one window located in the center of the room's east wall, a window in the center of the south wall, and two windows in either end of the west wall. A chimney is located in the center of the west wall.

The walls of the kitchen are plaster. The evolution of wall and surface finishes in the kitchen is mostly unknown. Judith Quinn analyzed paint samples from the swinging door to the kitchen (the lunchroom side) and found that this side was painted a bright blue-green in 1924.[179] It is also uncertain what the floor surface was. It is possible that the linoleum that is currently in place was laid in 1937 to 1939.

In 1975, access from the kitchen to the dining room was closed by filling in the doorway with gypsum board.

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[178] Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.
[179] See Quinn, 105.

Room Use

Historically, this room served as the site for food preparation, cooking, and dishwashing. In 1924, the Painted Desert Inn had a lunch counter and eating area in Room 103. The Painted Desert Inn offered "regular meals…or a la carte service according to the preference of our guest."[180] It is uncertain exactly what sort of food was prepared in the kitchen in the early years.

Under NPS ownership from 1940 to 1942 and 1946 to 1947 the kitchen would have been run by employees of Standard Concessions, Inc. According to a menu, dating from 1940 to 1942 the kitchen staff prepared:

> a wide variety of breakfast items served from 6:00 to 11:00 am, with "club breakfasts" ordered by number and priced from 35 cents to 75 cents. An ala carte menu offered 30 kinds of sandwiches, a variety of specials including chicken, spaghetti, and chili con carne, plus steaks and chops, vegetables, salads, desserts, and beverages including beer.[181]

Bennett's plans accommodate the activities that would have taken place in the kitchen, with multiple sinks, tables, a pot rack, and an east-side countertop labeled "salad table." Business was excellent for two years, with the kitchen serving three meals a day. Between 1942 and 1946 the Painted Desert Inn closed, however, because of lack of tourists during the war. Opening again in 1946, the Standard Concessions kitchen staff prepared a limited menu of sandwiches. From 1947 they were serving hot food as well.

By May 1947 the Fred Harvey Company had taken over concessions. During the 1950s the Painted Desert Inn offered no dinner or lodging, but kitchen staff would have prepared breakfast and lunch from a basic Fred Harvey menu. The breakfast offerings included eggs, pancakes, French toast, and hot or cold cereal. [182] The "sandwich board" listed hamburgers, hot dogs, grilled cheese, and baked ham sandwiches.[183] Hot lunch meals included chicken fried steak, filet of sole, beef steak in mushroom sauce, and a hot roast beef sandwich.[184] The latter were all served with green salads; a chef's salad and chilled fruit plate were also offered.[185]

While the inn may have been run most efficiently when the Fred Harvey Company ran concessions, it is clear from visitor records that the inn was a popular destination for tourists and locals alike in preceding decades as well. It is thus likely that the kitchen was actively in use seven days a week (excluding wartime) from 1924 to 1963. Apart from extensive food preparation and dishwashing taking place throughout the day, waitresses would have darted in and out of the kitchen while meals were being served to transmit orders and bring food to guests. Employees would have operated the

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[180] Brochure for the Painted Desert Inn, 1931 (Box 56, Petrified Forest, Arizona, Special Collections, Cline Library, Northern Arizona University, Flagstaff, Arizona).
[181] Menu from the Painted Desert Inn, ca. 1940-1942, (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 2903.
[182] The Fred Harvey Company Painted Desert Oasis Menu, 1948-1963, Cline Library, Northern Arizona University, Flagstaff, AZ.
[183] Ibid.
[184] Ibid.
[185] Ibid.

dumbwaiter located in the east wall of the hallway segment of the kitchen to bring up pantry items from the basement food storage room. Frequent trips from the kitchen to the refrigerator room where meat, eggs, milk, ice cream, and other ingredients were kept fresh would also have taken place several times a day.

The kitchen has remained unused since the Fred Harvey Company moved into the new concessions space at the Painted Desert Visitor Center in 1963.

Furnishings

There is no documentation as to how the kitchen was furnished under the Lore occupation from 1924 to 1937. Presumably the stove was located at the chimney on the west wall of the kitchen. Bennett's early plan indicates that "cabinets and a case in the southwest corner" of the kitchen were removed in 1938.

Bennett's 1937 drawings show counters with sinks at the east and north walls of the kitchen and a third counter at the south end of the west wall (see ill. 39). A refrigerator abutted the right end of the wall counter. A dumbwaiter was located in the hallway segment of the kitchen to the right of the entrance to the lunchroom. A steam table and "cook's table" were located in the center of the kitchen.

The east-wall cabinets were made of five case units. The right-most section contained four drawers, while the second and third sections contained top drawers with cabinets underneath (see ill. 40). The fourth and fifth units each contained three shelves only. The second, third, fourth, and fifth units had two post-and-panel doors each. Each drawer had two brass pulls, and all cabinet doors had hexagonal glass knobs. A countertop ran along the length of the east-wall cabinets to the left of the sinks. Bennett designated the center of the countertop as a "salad table" while the right side of the countertop was designated for the dish-drainer.

The plan for the counter along the south side of the west wall incorporates a sink and dish-drainer, with a two-door cabinet underneath. The north wall counter contained a central sink with cabinets underneath and cabinets with shelving flanking either side of the sink. These flanking cabinets had three doors each.

The "cook's table" was a rectangular free-standing table with a shelf running the length of the table underneath the tabletop. The tabletop was made of white maple boards glued together. Two drawers were located underneath the center of the tabletop--most likely for cutting, chopping, and mixing utensils. A metal pot rack was attached to the ends of the tabletop by two poles. Each of these poles had a V-shaped armature attached to the top of it. Three parallel poles extended between the two V-shaped armatures. Each pole had several hooks attached to it for pots. A rectangular steam table was located adjacent to the cook's table, but Bennett's plan provides no elevation of it. This is perhaps because the steam table was purchased instead of built in-house.

The stove had six center burners, a flat-top range for frying to the right of the burners and an oven to the left of the burners. A U-shaped line of "thread lights" were located above the stove. Light fixtures were located in the center of the room, the southwest corner of the room, above the north wall, and east wall bank of cabinets and in the hallway segment of the kitchen. It is possible that the extant white glass globe light fixtures in the kitchen were original to the 1938 renovation (see ill. 41). The fixtures are generic enough is shape, however, to possibly date to as late as the mid-1950s.

A concession permit dated June 8, 1950 lists the equipment that was government-owned at the time. Kitchen equipment listed includes a butane range, an electric meat slicer, one steam table, and "1 work board, maple top with fixtures."[186]

Currently there are no counters at the north wall and southwest corner of the kitchen. Holes in the floor where the north counter once was indicate that a water supply and sink were installed there. The east wall counter and cabinets remain in place and are in good condition. The cook's table and pot rack are currently stored in the refrigerator room. A rectangular table made of pine with board shelving underneath the tabletop is located along the west wall.

Room 101A--Porch

Architectural Description

The porch room is located at the south end of the first floor. A rectangular-shaped space, it is oriented from east to west and shares its north wall with the kitchen. A doorway in its northeast corner stands across from a stairwell to the basement level and to the left of the east wall doorway to the kitchen. A window in Room 101A's east wall looks onto a border of desert plants while most of the room's south wall is open to the service court. A door to the refrigerator room is located in Room 101A's west wall. A window in the center of the porch's north wall looks into the south side of the kitchen.

The floor of the porch is flagstone paving and the walls are finished with stucco. A circa 1948 postcard indicates that the porch walls were painted white at this time. The finishes analysis confirms this.[187] The extant paint finish is similar to the reddish-brown paint on the exterior of the building. The ceiling is made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern).

Room Use

This room is a pass-through space from the service court into the basement and from the kitchen into the refrigerator room. It also provided a covered space through which to transfer deliveries into various storage areas. The porch also provides a transitional space between the desert and the interior of the building.

Furnishings

There is no documentation for any furnishings in this space.

Room 101B--Refrigerator Room

Architectural Description and History

The refrigerator room was built in 1938 and is located at the west end of the porch. A small square room, its structure has remained unchanged since it was built.

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[186] *Historic Structure Report: Painted Desert Inn,* 39.
[187] Ibid., 63.

The room has no windows and its only door is located in its east wall. The floor is made of concrete and plans indicate that the walls were intended to be made of four inches of cork finished with a one-inch layer of plaster. When the room was in operation, refrigerator coils lined the walls cooling the room.

It is unknown when the refrigeration equipment was shut down. There are extant remnants of cooling coils on the walls. While the cork walls remain they are not finished with plaster, but are coated with aluminum paint.[188]

Room Use

Room 101B is a walk-in refrigerator room. Installed just south of the kitchen, staff would have exited the door in the southeast corner of the kitchen and turned right to walk across the porch to Room 101B. The room was designed to store meat, and would likely have contained other perishable foods as well. It is not certain when the refrigeration equipment was shut down, but it is currently used as a storage area. Apart from other discarded and fragmented objects, it now contains the kitchen's cook's table and pot rack.

Furnishings

This room did not contain any furnishings apart from the two meat racks on the north and south sides of the room. They are extant. The cooling units are still in place near the ceiling.

Room 102--Dining Room/Kabotie Room

Architectural Description and History

Built off of the north wall of the kitchen, the dining room was constructed in 1938 and is located in the center of the west side of the first level of the inn. It is a square room and structurally has remained mostly unchanged since it was built. In 1938 the dining room had three doorways. Two were located in the east wall. A doorway in the north side of the east wall led to the lunchroom. Two doorways, each containing a swinging door in the south side of the east wall led to the kitchen. French doors in the east side of the north wall led to a porch area. One small window was located in the west side of the south wall. Two others were located in the west wall--one in the south side of the west wall and another in the north side of the west wall. A fourth window was located to the left of the French doors in the north wall. All windows had multiple lights.

A central ceiling beam ran across Room 102 from north to south. Two columns supported the beam and were centrally located in the room. The columns went up through corbels or *zapatas* above them. The corbels acted as decorative brackets, while distributing the weight of the ceiling beams above. Chip-carved details accented each side of the corbels--three lobed flowers are centered above the column; a line of carved dart forms ran along the upper and lower edges of the corbels. Additional decorative matching half-corbels "supported" the ends of the central beam.

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[188] Ibid.

The ceiling was made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The floor of Room 102 was concrete slab with scored patterns in it that simulate southwestern Native American blanket designs (see ill. 6). Harold W. Cole wrote to Superintendent David Ames in 1976 describing the pouring and scoring of the floor:

> The concrete, previously troweled, has a network of steel wires laced over it, from nails previously set in the wood forms. These are the pattern lines of the blanket design. Flat smooth boards are carefully laid along the wires. Pointed steel stylus scratch deep lines in the hardening concrete, when completed the boards are removed, their marks troweled smooth.[189]

In the spring of 1940 Lyle Bennett visited the inn (completed the previous winter) to experiment with color combinations of paint and stain. Once Bennett had selected the tints he desired, CCC enrollees stained the scored floor surface, enhancing the designs in the concrete. It is not known what colors these original tints were as the recent finishes analysis did not analyze samples from the floor.

The walls of Room 102 were finished with stucco, wainscoting, and a baseboard. In 1938 the upper-wall surfaces were painted a yellow-tan-cream while the wainscot and baseboard were painted pink-brown.[190] All window and door elements were left natural wood color but were varnished.[191] The vigas were painted with a thin beige paint while the savinos were painted with light brown stain and varnished.[192]

The Fred Harvey Company took over concessions for the Painted Desert Inn in 1948 and implemented few changes in the dining room (see ills. 42 and 43). The multi-paned north window was replaced with a picture window.[193] Mary Colter's decorating scheme did change Room 102's original wall finishes.[194] The upper wall surfaces were painted a light-tan-cream, the wainscot was orange-pink.[195] Window and door elements were painted blue-gray with thin cream overlay, and the baseboard and ceiling remained unchanged.[196] The floor was painted gray.

Colter also commissioned Hopi painter Fred Kabotie to create three murals on the east, south, and west walls of the dining room. The mural on the east wall depicts Hopi youths gathering salt. The mural on the south wall depicts eagles in flight, while the mural on the west wall depicts Hopi people planting seeds. For a description and analysis of the murals, please refer to pages 36-38 of the HSR.

Structurally, this space has remained mostly unaltered since it was built. In 1975 the two doorways from the dining room to the kitchen were boarded up with gypsum board. In the spring of 1980, ornamental wrought iron grillwork was bolted to the exterior of dining room doors and windows for security reasons. In the 1980s and 1990s

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[189] Harold W. Cole to Superintendent David Ames, June 5, 1976, 6 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[190] See Quinn, 67.
[191] Ibid.
[192] Ibid.
[193] *Historic Structure Report: Painted Desert Inn,* 63.
[194] Ibid.
[195] Ibid.
[196] Ibid.

the walls of Room 102 were skim coated and painted white with a light pink wainscot and light pink banding around the doors and windows. The white and light pink finishes are extant. In 1991 a low wooden balustrade defining an L-shaped area was built to include the south and west sides of the room. Historic tables and chairs were displayed within the area as an exhibit. A metal and glass display case containing Fred Harvey ceramic tableware was located behind the balustrade and between the two columns. The exhibit currently remains on display.

Room Use

From 1940 to 1963 Room 102 served as a dining area. The dining area contained at least six tables and sixteen chairs. Wait-staff would have entered the dining area from the kitchen and left the dining room through the swinging doors in the southeast corner of the room.

The Painted Desert Inn served breakfast, lunch, and dinner from 1940 to 1942 and from 1946 to 1948. When the Fred Harvey Company took over concessions, the inn only served breakfast and lunch. In the early 1950s, the dining room opened every day in the summer (June to August) at 11:00 AM for lunch and remained open until 6:00 PM for dinner. The dining room was consistently busy throughout the day.[197]

From 1948 and later Fred Kabotie's murals would have brought visitors into the dining room who may not have been interested in eating. It is likely that the largest mural on the east wall depicting Hopi youths gathering salt would have attracted the most attention.

After 1953 the Painted Desert Inn exhibited structural problems. The Fred Harvey Company indicated that they wanted to move their concession to the new Painted Desert Visitor Center at this time. It is uncertain when the Fred Harvey Company stopped serving meals at the inn. By 1963, their concession contract ended and the inn was slated for demolition. While the dining room was not in use after this, it seems that the tables and chairs may have been stored there between 1963 and 1975.

During the winter of 1975 NPS staff began to refurbish the inn to open it as the new Bicentennial Travel Center in the spring. In the dining room the two doorways to the kitchen were closed with framing and sheet rock, creating a flat wall surface in the dining room. Portions of the dining room murals were "touched up." The gray floor was repainted with a red, white, and blue motif. The travel center was opened to the public on a limited basis in the spring of 1975. On June 23, 1976, the dining room was dedicated as the "Kabotie Room" with the artist in attendance. NPS conservators stabilized the murals in May and June of 1977.

In 1990 the inn was reopened to the public on a seasonal basis as a visitor center and a sales area. In 1992 the inn opened throughout the winter. As part of the visitor center, the dining room serves as a furnished display that loosely evokes how the space appeared from 1948 to 1963. An exhibit case with Fred Harvey Company tableware, ceramics, and a menu was installed in the center of the room facing the east wall. This display is located in the south and west portions of the room and is separated from the rest of the room by a balustrade.

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[197] Cheney and Breeze Oral History Interview.

Furnishings

Almost all of the furnishings currently in the dining room have integrity and are character-defining features of the Painted Desert Inn. They are all associated with the National Park Service occupation and period of significance (1947-50). These furnishings--mainly tables and chairs--were designed by Bennett and built by CCC enrollees in January of 1939 (see ill. 44). All of the inn furnishings were built at this time:

> Design drawings were arriving for furniture, display cabinets, counters, then metal fixtures. By this time the utility building in the NPS area had been completed to the point that it provided an excellent shop area for finish carpentry and metal work, protected from the incessant wind and inclement weather. Various wood items were cut out, ornamented, and packaged unassembled until time for installation. Chairs were made complete.[198]

It is not known how many tables and chairs were located in the dining room when it was first opened in 1940. Bennett's plans unfortunately do not depict the dining room furnished as there are almost no built-in furnishings in this room.

A concession permit dated June 8, 1950 lists what was government-owned at the time and includes forty-one dining chairs and twelve dining tables.[199] This list may have included furnishings for the lunchroom as well as furnishings for the dining room. If this is true, six tables (three smaller square tables and three larger rectangular tables) would have been located in the dining room (as there are six documented in the lunchroom). Six tables would have required only around twenty chairs, however. An alternative possibility is that the list only includes the dining room furnishings because they were movable while the lunchroom furnishings were not. This theory is buttressed by the fact that two former Fred Harvey employees stated that during the early 1950s the dining room held twice as many tables, some for parties larger than four.[200]

Dining room chairs were made up of top and center rails, square seats, straight legs, and one complete set of stretchers. Bennett's designs for the chairs are distinctive for their tri-lobe tombstone crest rails, shallow carvings on the front and back of the crest rail and center splat (see ill. 45). Most dining room chairs have a decoratively carved front rail with saw-toothed edging (see ills. 46 and 47). The stretchers are treated similarly to the radiator grills, with planed edging and a central diamond-shaped element. Also, the wood surface of many of the chairs seems to have been sand-blasted as they have both a striated and grainy texture. All wooden elements (corbels, columns, door, and window frames were sandblasted prior to being installed).

The center lobe of the tombstone crest rail is higher than the others. Carvings on the front of the crest rail include two identical stylized birds facing one another--each

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[198] Harold W. Cole to Superintendent David Ames, June 5, 1976, 5-6 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[199] Concession Permit No. 1-29np-43, approved June 8, 1950 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[200] Cheney and Breeze Oral History Interview.

underneath the first and third lobe of the crest rail. The birds have three long and rounded tail feathers and a diamond shield-shaped design on their breast. The diamond design is defined by lobed edging. Five dots accent the profile of the top of the birds' heads. Directly underneath the crest rail's center lobe, between the birds (and above them) is a stylized twelve-petaled flower with twelve dots (identical to those above the birds' heads) accenting the space in between each petal.

The back of the crest rail has a similarly configured design composed of different elements. Two floral sprays with one open bloom and one closed blossom face each other. Two dots are located on either side of the stem directly underneath the closed blossom. A large twelve-lobed medallion is centered between the flowers in the middle lobe. The medallion is surrounded by a circular band, and the circumference of this band is surrounded by shallow twelve-lobed edging.

Other carvings are located on the chairs' side rails and front center splat. The front center splat is graced by two identical and facing stylized curling vine-like elements with triangular edging. Each element begins at either end of the splat edge. A carving in the shape of a horizontal and elongated flying bird is located on the side rail of the chair. The representation of the bird is executed with one continuous line, and the bird's tail and wings are long and fold under themselves. More than the others, this bird shape references the southwestern Native American vocabulary.

Not all of the chairs are consistently decorated or textured as they were made by different CCC enrollees. Carved details are not all carved to the same depth. Some have saw-toothed edging on the back seat rail while others do not. One chair has uncarved stretchers, while another is made of smooth non-sand-blasted members.

The dining room tables do not contain any carving and are not illustrated in Bennett's plans. Nonetheless, it seems likely that he did design them as they are in keeping with the architectural and decorative detailing of the rest of the building. There were both smaller square tables and larger rectangular tables in the dining room. The rectangular tables have three-board tops that are straight-edged with legs located under each corner of the tabletop. The legs are square and canted slightly. The legs on the short ends of the rectangle are connected with a stretcher. Two support elements extend from under the center of the table to the center of each stretcher forming an upside-down "V". The support elements are straight-edged with a central grouping of four notches. The table legs are buttressed on either side by stepped elements that recall the corbels extending on either side of the columns throughout the Painted Desert Inn.

The square tables also have three-board tops with square legs. The square tables are supported with cross-stretchers. The stretchers on the square tables exhibit the same center notches as those supporting the rectangular tables.

A built-in shelf was set within the center of the south wall (see ill. 48). While it is not depicted in Bennett's plans, its detailing is in keeping with the architectural and decorative detailing of the rest of the building.[201] The unit contains three shelves and seems to have been used to display such small Native American objects as bowls, cups, or pots. The shelf recalls the guest room mirrors in outline with its scalloped sides and lobed top edge. The carving, however, is far more sophisticated than that found on the

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[201] According to park staff, this shelving unit may have been added later by Mary Colter. (Karen Beppler-Dorn, electronic message to Laurel Racine, February 26, 2004. Message contains comments from Rita Garcia and Amanda Zeman.)

dining room chairs. This suggests that a professional carver executed the design rather than CCC enrollees.

The shelving was inserted in the wall; the decorative edge frames the perimeter of the unit. The four corners of the frame are accented with carved flowers with sixteen petals each. Each scalloped-edge lobe contains a small circle at its center. The top central lobe of the shelf contains a motif that resembles a sun rising or the stylized petals of a large flower. Flanking the central motif on either side is a wedge-shaped layering of stylized petal or feather shapes. All motifs have been carved into the foreground of the frame while the background has been delicately chip-carved away. While the recent finishes analysis did not test the shelf, it seems possible that the carved shelf frame was never painted. Currently it is unpainted but the back and sides of the inset shelving unit are painted with orange rust paint while the shelves are a pale gray-blue. As many wooden elements were left natural from 1938 to 1948 and then painted gray-blue while the Fred Harvey Company provided concessions for the inn, it is uncertain how to date the shelf's current color scheme.

Seven decorative cut and stamped tin lighting fixtures were located in Room 102. Two lines of three fixtures extended across the space from north to south. The seventh ceiling fixture was centrally located near the east wall between the two interior doorways. The shape and construction of the dining room lighting is unknown. The fixtures were removed almost completely at some unknown time.

There is no photographic or additional documentary evidence regarding furnishings for this room between 1938 and 1948. As most of the tabletops (apart from two which are now capped with Masonite) are currently unpainted, it seems possible that the tabletops were left unfinished after the tables were constructed. Most of the table legs (apart from one) are now painted gray. It is unknown if the gray paint was applied by CCC enrollees or dictated by the Fred Harvey Company.

It is also unknown how each table was laid before the Fred Harvey Company operated the Painted Desert Inn. One photograph of the dining room was taken while the Fred Harvey Company ran the inn (1948 to 1963). It reveals that at this time a sugar bowl, salt and pepper shakers, and an ashtray were grouped upon a place mat on each table (see ill. 49). The sugar bowls had lids, were ceramic, were wide and cylindrical in shape, and were light mustard in color with alternating rust and dark brown rings. The lids had a circular knob on the top. The salt and pepper shakers are hexagonally-shaped and made of glass with metal screw tops. The ashtrays are circular in shape and seem to be molded from dark plastic. The place mat is a light color and seems to be woven of cloth strips. In the early 1950s, the tables were covered with table cloths.[202]

Other tableware that would have been used in the dining room during the Fred Harvey period included platters, plates, creamers and saucers, drinking glasses, teapots, coffee cups, and flatware (see ill. 50). Extant Fred Harvey tableware exists in PEFO's museum collection. Collection objects displaying the Fred Harvey Company signature logo for the Painted Desert Inn include a platter, a dinner plate, a saucer, and a bread plate. All of these items are light beige in color without any decoration apart from the Fred Harvey Company logo. The logo is located towards the top rim of each of these items and is a circle inscribed by a three-segmented potted cactus. The Fred Harvey signature runs across the bottom of the cactus on the larger items (the platter and the

[202] Cheney and Breeze Oral History Interview.

plate), but is absent on the smaller ones. The logo is rust in color (the same shade of rust found on the sugar bowl).

The creamer and syrup pitcher match the sugar bowl in design and are light mustard in color with single rust and dark brown rings around the center of both objects. A thin rust ring traces along the top edge of the objects. Shiny black ceramic teapots were used in the dining room along with teacups (also light mustard in color with a dark brown ring around the center circumference of the cup), saucers, and drinking glasses. Also in the collection is a short creamer with saucer. These items may be distinct from those used by the Fred Harvey Company. The neck of the creamer has a scalloped imprint around its neck while the saucer has a scalloped imprint around its edge.

It is not known how this room was furnished after the Fred Harvey Company moved its concessions to the Painted Desert Visitor Center. It is possible that the furnishings were removed from the dining room into storage at this time. A photograph taken in 1985 documents the dining room as mostly empty apart from a contemporary striped couch along the south wall and a display case along the west wall (see ill. 51). These furnishings may have been installed when the building was opened as the Bicentennial Travel Center exhibit in 1975. In 1991 PEFO staff furnished the dining room with its current furnishings as a historic exhibit. The exhibit remains in place today and includes six tables (three smaller square tables and three larger rectangular tables) and seventeen chairs. They are all located along the west and south sides of the room.

The chairs are all in need of conservation. They are all rickety, while some are actually missing portions of their crest rails. Other chairs' center rails, stretchers, or seats are broken, or have paint drips on them. The tables are all intact, but are also in need of conservation. Two of the six tables currently in the dining room are capped with Masonite. A display case is located in the center of the room that contains tableware historically used in the dining room. The built-in shelf is extant and is in good condition.

One item currently in this room--a round display table with a pressed leather top and a hollow wooden slat base--likely was never located in this room historically. Someone wrote on one of the wooden slats "used to hold display cards." This table, which would never have been structurally sound, was most likely located in the trading post room and would have been used to display sales items. All lighting fixtures have been removed from this room. Hooks and ceiling plates remain, however.

Room 102A--Porch

Architectural Description and History

Built in 1938, Room 102A is a rectangular outdoor porch that is oriented from east to west. It has not changed structurally since it was built. A doorway is located in the south side of the east wall into the trading post room while French doors in the east side of the south wall open into the dining room. Steps in the west side of the north wall lead to the roof over Room 5, Room 12, and Room 11. The ceiling was made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). The floor of Room 102A was concrete slab with patterns in it that simulate southwestern Native American blanket designs (see ill. 6). Harold W. Cole wrote to Superintendent David Ames in 1976 describing the pouring and scoring of the floor:

> The concrete, previously troweled, has a network of steel wires laced over it, from nails previously set in the wood forms. These are the pattern lines of the blanket design. Flat smooth boards are carefully laid along the wires. Pointed steel stylus scratch deep lines in the hardening concrete, when completed the boards are removed, their marks troweled smooth.[203]

In the spring of 1940 Lyle Bennett visited the inn (completed the previous winter) to experiment with color combinations of paint and stain. Once Bennett had selected the tints he desired, CCC enrollees stained the scored floor surface, enhancing the designs in the concrete. It is not known what colors these original tints were as the recent finishes analysis did not analyze samples from the floor. The porch floor, however, was not painted gray in 1948 as was the floor in the dining room. Thus it is possible that remnants of Bennett's original tints remain. The walls of the porch are made of brick covered with plaster and are finished with stucco. The evolution of wall finishes on the interior of the porch walls is unknown.

Room Use

Located towards the cliff edge, the porch has offered Painted Desert Inn visitors a protected view of the Painted Desert since 1938. Visitors may have come out to enjoy the view before, during, or after a meal in the dining room. Visitors could also access the porch from the trading post room. The porch offers views from its west and north sides. It is possible that visitors would also have stepped down onto the roofs of Rooms 5, 12, and 11 for a more immediate view of the desert from the porch's north side.

Furnishings

There is no documentation as to how this porch area was furnished.

Room 103--Lunchroom

Architectural Description and History

The current lunchroom is part of the original Herbert Lore structure. The lunchroom has always been located on the east side of the building and has always shared walls with the trading post room. When initially built in 1924, it contained two doorways to the trading post room and one doorway to the breezeway leading to the kitchen in its southwest corner.

During the 1937 NPS renovation the north wall between Room 103 and Room 104 was removed and replaced. A doorway to the new dining room was installed in the lunchroom's northwest corner. These renovations required the wood floor of the lunchroom to be reframed and ultimately replaced by a random-width oak floor.[204]

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[203] Harold W. Cole to Superintendent David Ames, June 5, 1976, 6 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).
[204] *Historic Structure Report: Painted Desert Inn,* 64.

When the Fred Harvey Company took over concessions at the inn, the lunchroom was not altered much structurally. In February of 1948 the lunch counter was lowered and a step eliminated.[205] At some point the oak floor was concealed beneath beige wall-to-wall carpeting. Apart from structural repairs, the lunchroom has not been altered or changed in subsequent decades.

Room Use

It seems that the lunchroom has always functioned as the location where Painted Desert Inn visitors could order and eat meals. Unfortunately, it is not known how the interior of the lunchroom was configured under Herbert Lore's ownership. The Painted Desert Inn advertised, in addition to other things, food service and the lunchroom was the only room in which visitors were served food.[206] For this reason, the lunchroom has always been adjacent to the kitchen.

When the NPS renovated the lunchroom, Lyle Bennett's new 1939 plan presented an integrated furnishings plan that included booths, tables, chairs, and a lunch counter (see ill. 52). The lunch counter included a soda fountain that was designed to accommodate the storage, preparation, and serving of a variety of basic foods. According to an early menu dating from 1940 to 1942 the Painted Desert Inn offered:

> a wide variety of breakfast items served from 6:00 to 11:00 am, with "club breakfasts" ordered by number and priced from 35 cents to 75 cents. An ala carte menu offered 30 kinds of sandwiches, a variety of specials including chicken, spaghetti, and chili con carne, plus steaks and chops, vegetables, salads, desserts, and beverages including beer.[207]

It is difficult to know whether these menu items were served in the dining room or lunchroom or both spaces. Between 1942 and 1946 the Painted Desert Inn closed because of lack of tourists during the war. Opening again in 1946, the concessionaire first served a limited menu of sandwiches but by 1947 was serving hot food as well. By 1949 the Fred Harvey Company had taken over concessions. A Fred Harvey-era photograph confirms the lunch counter served a long list of items from an extensive selection of ice cream and soda fountain treats to "delicious steaks and chops" (see ill. 53).

During the 1950s the Painted Desert Inn offered no dinner or lodging but did serve breakfast and lunch from a basic Fred Harvey menu. In the early 1950s, the lunchroom (then referred to as the "coffee shop") opened for a coffee hour at 6:00 AM and started serving breakfast at 7:00 AM.[208] The breakfast offerings included eggs, pancakes, French toast, and hot or cold cereal.[209] The "sandwich board" listed

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[205] Ibid., 35.
[206] Ibid., 4.
[207] Menu from the Painted Desert Inn, ca. 1940-1942 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 2903).
[208] Cheney and Breeze Oral History Interview.
[209] The Fred Harvey Company Painted Desert Oasis Menu, 1948-1963, Cline Library, Northern Arizona University, Flagstaff, AZ.

hamburgers, hot dogs, grilled cheese, and baked ham sandwiches.[210] Hot lunch meals included chicken fried steak, filet of sole, beef steak in mushroom sauce, and a hot roast beef sandwich.[211] The latter were all served with green salads; a chef's salad and chilled fruit plate were also offered.[212]

By the early 1950s, however, structural problems began to plague the building and in 1957 the Fred Harvey Company expressed the desire to move its concessions to the new Painted Desert Inn Visitor Center. While the company maintained its concessions contract for the inn until 1963, it is not certain how the lunchroom was used after 1957.

By 1963 the building was closed to the public and slated for demolition. The lunchroom furnishings may have been removed at this time. Local and NPS efforts to preserve the building eventually prevailed and by 1976 the inn was listed on the National Register of Historic Places.

In 1976 the building reopened as the Bicentennial Travel Center. At this time the room may have been converted into a space to display Native American artifacts. A few cases remain in the room today along the south, east, and north walls. One large petroglyph of a mountain lion is mounted in a case on the east wall.

Furnishings

Unfortunately, there are no interior photographs of Herbert Lore's Painted Desert Inn lunchroom. The configuration and furnishings of Room 103 between 1924 and 1939 is thus unknown. Detailed plans by Lyle Bennett made in 1939 and historic photographs offer a detailed depiction, however, of furnishings in the lunchroom and their arrangement from 1939 to the 1950s. While it is not known exactly when these furnishings were removed from the lunchroom, they remained in use in the lunchroom at least until 1957 when the Fred Harvey Company expressed the desire to move its concessions to the new Painted Desert Visitor Center complex.

Lyle Bennett's 1939 design placed a lunch counter along Room 103's south wall (see ill. 54). The entire lunch counter and ten swiveling seats were on a raised platform. Wait-staff entered behind the lunch counter along its right side. To the right of the counter and several feet in front of the kitchen entryway was a cash register and cigar sales area. Centered between the two doorways along the north wall were three abutting booths with tables and seating. Along the east wall were three pedestal tables with swivel seating.

Made by CCC enrollees in a woodshop on the building premises in 1939, the design of the lunchroom furnishings echoed the use of natural wood and "indigenous" forms and motifs throughout the building. The lunch counter's exterior was clad in wooden paneling while the corbel supports, foot rails, and stool posts (the latter two elements shaped out of small logs) contributed to the counter's overall "rustic" appearance (see ill. 55). The stools' backs were shield-shaped with scalloped crest rails and wooden through-pegs attached the seat to the chair back. A medallion inscribed with

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[210] Ibid.
[211] Ibid.
[212] Ibid.

a stylized and symmetrical feather design was painted in dark-colored paint on the back of each stool back.

Behind the counter were a steam table, a soda fountain, and sinks. Across from the counter running the length of the wall underneath each window was a two-foot deep work surface. The areas beneath each window were designated as "work tables" while between these two areas was a space for malts, coffee, a toaster, and a hot plate.

Photographs dating between 1947 and the 1950s show the counter with accessories and soda fountain equipment (see ills. 52 and 53). Napkin and straw dispensers stand on the countertop along with sugar bowls and salt and pepper shakers. The ceramic items visible (one sugar bowl and coffee cup) were made for Fred Harvey. Both are beige with a prominent dark brown ring around the center circumference of the cup and bottom circumference of the sugar bowl.

Behind the counter in front of the windows several items line the back work surface. Single-serving cereal boxes are stacked diagonally in front of the left window while two blenders stand to the right in between the two windows. Glass storage jars line the wall to the right of the blenders and glasses are on the left window sill. A menu-board rests upon a shelf in between the two windows and promotes Lily ice cream. Small framed photographs of the Painted Desert hang in front of the windows.

Parallel to the counter but attached to the west wall was the short, semi-circular cashier's counter. A cash register sat on this counter to the left of which was a cigar display. In the northwest corner there was a coat and hat closet.

Of the three booths along the north wall, the two external booths had identical perpendicularly-shaped bench seating that framed a three-foot square table (see ill. 56). The middle booth was framed by the end booths and contained a rectangular table (2'2" x 4'7"). The two abutting sides of the booths were covered by tall flat panels with egg-molded edging. The rounded top of these panels contained a carved floral-shaped medallion with a twelve-petaled flower at its center.

The three booth tables, like the three tables along the east wall had a single central spiral leg attached to their tabletops by corbel-shaped brackets (see ill. 57). All legs were screwed into bases that in turn were screwed into the floor and sub-floor. The tabletops along the east wall are framed by two swivel seats like those at the lunch counter. The middle tabletop is rectangular (2'2" x 2'4") while the two end tables are oval and 2'6" wide. Six electric, three-bulb, tinware chandeliers hung in the lunchroom from 1939 to the present (see ill. 58). Made by the CCC after designs by Bennett, the chandeliers were inspired by Mexican designs.

In 1947 when Fred Harvey took over concessions a number of improvements were made at the inn. Linoleum was installed along the lunch counter step and the stools were reinforced.[213] The stools' bases were further reinforced in February 1948 by a band of metal two inches wide.[214] In May of that year Hopi artist Fred Kabotie painted two murals in the lunchroom--a small circular motif on the east wall depicts a stylized face encircled by feathers while a large mural on the north wall depicts a Hopi buffalo dance. For a description and analysis of the murals, please refer to pages 36-38 of the HSR.

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[213] *Historic Structure Report: Painted Desert Inn,* 39.
[214] Ibid., 35.

It seems that there were no major changes in the configuration, design, or quantity of furnishings in the lunchroom while Fred Harvey ran the concessions at the Painted Desert Inn. However, a new soda fountain and sandwich grill were installed in 1953.[215]

After the Fred Harvey Company expressed the desire to move its concession to the new Painted Desert Visitor Center in 1957 it is not certain how the lunchroom was used or how long the furnishings remained in the room. At some point the lunchroom furnishings were removed. The lunch counter was moved to a local drugstore and was destroyed when the drugstore burned to the ground.[216] Other lunchroom furnishings were stored in the basement museum rooms where some fragments of the tables originally along the east wall remain. One perpendicular bench and abutting seating unit remain of the lunchroom booth system. These are now stored in museum collection storage.

Currently the lunchroom is empty of furnishings apart from the six extant tinware chandeliers. The oak floor is also extant but is covered by a wall-to-wall carpet. The Kabotie murals are still intact. Recently, the lunchroom has been used to display Native American artifacts. Display cases currently stand in the room along the south, east and north walls. A mountain lion petroglyph is mounted in the east wall case.

Room 104--Trading Post Room

Architectural Description and History

Room 104 was built in 1924 and is the largest room in the Painted Desert Inn. Rectangular in shape and oriented from north to south, the room contained two interior doors and one exterior door. A door in the south side of the east wall led outside. Two doorways into the lunchroom were located on either end of the south wall. Six windows and a chimney were located in the west wall, while another five windows were located in the east wall. The floor was made of oak boards while the walls were finished in stucco. The north side of the room opened onto a covered porch that was open on the east and west sides and overlooked the desert. The porch's north side was made entirely of windows.

While the trading post room remained the same size, its walls, windows, and ceiling were replaced during the NPS renovation. Bennett's plans specified that the building's hip roof be replaced by a flat adobe-style roof (see ill. 59). The new trading post room ceiling was made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern).

The chimney in the west wall was removed. Four multi-paned windows were installed in the west wall and a doorway to the new porch (102A) was located in the southwest corner of the room. The original six multi-paned windows in the east wall were replaced by two windows in the north side of the wall. A door in the southeast corner of the wall entered into the new public entrance (Room 105). The south porch roof was torn down leaving an uncovered terrace area where the covered porch once was. A doorway to the terrace was located in the west side of the north wall and two large

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[215] Ibid., 41.

[216] Conversation with Scott Williams, December 2002, Petrified Forest National Park, Petrified Forest, Arizona.

multi-paned windows were installed to the right of the door. A low stage-like platform was built in front of the center window on the north wall (see ill. 60).

Two ceiling beams ran north to south in Room 104's new ceiling and were supported by four columns. The columns defined a central square area in the room. Each column went up through corbels or *zapatas* above them. The corbels acted as decorative brackets, while distributing the weight of the ceiling beams above. The corbel ends in Room 104 are an elongated and round-edged ogee shape. The corbel shape in the trading post room is different in outline from those in the dining room and tap room, as the second "lobe" of the ogee curve is more exaggerated than the others. Also, the trading post corbels are plain and uncarved. Additional decorative matching half-corbels "support" the ends of each central beam in Room 104.

In 1948 three large picture windows replaced the multi-paned windows and the one door in the north wall. The doorway on the south side of the west wall (originally entering onto the new porch [102A]) was also converted into a window.

The walls were replastered in 1948 so it is unclear what color the walls were under the Lore occupation or the early NPS occupation. In 1938 the window and door elements were varnished as were the savinos.[217] The columns were beige and the vigas were painted pinkish-beige. The wooden frames surrounding the skylights were painted green. The baseboard was painted pink-brown.[218] In 1948 after the Fred Harvey Company acquired the concession contract, wall surfaces were painted light tan-cream, while the window and door elements were painted blue-gray. The columns remained beige and the skylight frames green. The vigas remained pinkish-beige, the savinos remained varnished, and the baseboard remained pink-brown.[219]

Sometime in the 1950s the tap room was closed off from the upper level of the building. The stairway from the trading post room to the tap room was hidden under a temporary floor, framed in level with the trading post floor. This provided additional display space for the concession by creating an "island."[220] This temporary floor was removed in 1975 with the opening of the Bicentennial Travel Center.

Around 1975 the walls were painted tan-cream; in 1980 the walls were painted a pale yellow and the wood elements in the room were painted dark brown.[221] In 1990 the walls were painted tan-cream and all wood elements were repainted dark brown.[222] At some point the shelving located on the east wall was removed as well as the center display counter and glass display cabinets.

Room Use

From 1924 to 1938 Room 104 was used as a space from which visitors could view the desert. As it contained multiple perimeter windows and was cantilevered over the drive, this space does feel somewhat more exposed to the outside than other rooms in the Painted Desert Inn. When Lore owned the building it seems the room was used as a viewing room. It also functioned as a gift shop that sold Hopi and Navajo arts and crafts,

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[217] See Quinn, 89.
[218] Ibid., 89.
[219] Ibid., 90.
[220] *Historic Structure Report: Painted Desert Inn,* 42.
[221] See Quinn, 96.
[222] Ibid., 96.

petrified wood, and other souvenirs. A Lore-era photograph of this space shows that the south side of the room was furnished with tables and seating as well as a cash register on the southwest side of the room.

Bennett's 1937 designs developed this space into a fully outfitted gift shop for park visitors. Referred to as the "trading post" and the "curio shop" it provided visitors with an extensive range of souvenirs. The shop stocked petrified wood, Navajo rugs, painted pottery of all sizes, Kachina dolls, postcards, leather belts, woven baskets, and jewelry. Smaller items were located on the half-moon shelving by the windows and the stepped shelving along the east wall. Larger, more delicate southwestern Indian ceramics and jewelry were displayed in the glass cases. The platform in front of the north wall was built to highlight Native American weavers, who were hired by the concessions company to bring their looms to the inn to demonstrate their weaving technique.

The room continued to function as a gift shop and offer weaving demonstrations when the Fred Harvey Company took over concessions for the building (1948 to 1963). While there are no photographs of how the space was used, furnishings remain intact. It is thus possible that while the inventory may have changed, the arrangement of the gift items remained the same.

After the Fred Harvey Company moved its concession space to the new Painted Desert Visitor Center, it is uncertain how this space was used. In 1975 the space was renovated as part of the Bicentennial Travel Center. Because of its location and picture windows, it is likely that visitors would at least have entered the space to view the desert. Later, in the winter of 1995 to 1996, the Petrified Forest Museum Association (PFMA) took over concessions for the inn and made Room 104 into a gift shop once again. Room 104 continues to serve as a gift shop run by PFMA.

Furnishings

An undated Lore-era photograph of the south end of Room 104 shows a table set with several place settings, candlesticks, and a centerpiece (see ill. 61). A cash register is located in the southwest corner, and the Yei rug hangs down the center of the south wall. It is not clear where the stairwell is located in this picture. It seems, however, that there is a book display to the left of the cash register, and that a woman is seated against the south wall. It is thus possible that the floor extended the full length of the room covering over the stairwell. Additional display cases, platforms, or tables throughout the room may have displayed other gift items.

In 1938 furnishings designed by Bennett and built by CCC enrollees were installed in Room 104. These furnishings most likely remained in the room until 1963. For this room Bennett designed a functional and attractive network of glass display cases and half-moon shelving (see ill. 62).

Furnishings on the east wall included one half-moon shelving unit and a three-tiered shelving unit. The half-moon shelving unit was an open-faced case piece with three display shelves. The unit is divided centrally, creating two separate vertically-oriented display areas. The horizontal shelving is semi-circular in shape and runs through both vertical segments.

The long shelving unit to the right of the half-moon shelving was a horizontal open-faced case piece with three shelves. Vertical boards supported the shelving at four

separate points, dividing the shelving into separate sections. The shelf had rounded corners and the top shelf was a few inches narrower than the lower two shelves. Four more half-moon shelves were located in between the windows along the west wall. The rug platform on the north wall was rectangular in shape with rounded external corners. The top finish layer of the platform is fir floor boards.

The central feature of the room included a U-shaped display area and two rug platforms. The display area extended out into the middle of Room 104 from the stairwell wall; the area was defined by the column perimeter (see ills. 14, 63, 64). Two additional small rug platforms were inserted into the east and west sides of the stairwell masonry wall. The platforms were finished with baseboards. Three display cases and two semi-circular shelving units make up the U-shaped central display area. One entered the display area from the east and west sides of the space. A cash register and wrapping counter extended perpendicularly from the stairwell's north wall into the display area.

The cash register cabinet and wrapping counter were joined but were originally built separately. The front elevation of the cash register cabinet contained four drawers in the top quarter of the cabinet. The wrapping counter consisted of a wooden counter mounted upon two open rows of shelving on both sides of the counter.

The three display cases that made up the U-shaped counter display were constructed identically. The front and sides of the cases were made of glass inset into thin wooden frames. Wood sheathing lined the display case underneath the glass front and sides. Each case contained one shelf supported on brackets attached halfway down the case. The back of the case was a wooden panel. A single row of storage drawers opened from the back side of the case and was located under the glass display space. The entire case rested upon a plinth-like base that was a few inches narrower (on both sides) than the case itself. The three cases were arranged in a U-shape, the bottom of which faced the rug platform across the room. Two semi-circular shelving units filled in the corner areas, their backs against the columns. The ghosts of these shelving units are still visible on the columns today.

Eight identical chandeliers were hung in Room 104 (see ill. 8). They each held four bulbs. The bulbs were located at the end of long armatures extending from the base of an open pyramid-shaped frame. Circumscribed within the bottom of the pyramidal frame was a circular base stamped with fan and diamond-shaped designs. Underneath this base was a stamp-decorated cone. The tops of the lamps were sheathed with short decorated panels.

One of the most striking elements of the trading post room is the large skylight, located in the center north portion of the ceiling (see ill. 65). The skylight is made up of forty-five painted glass panels. Bennett created eight separate panel designs, with each design appearing on an average of six panels. Bennett's designs for the skylight were inspired by his restoration and study of prehistoric pottery at Mesa Verde in the late 1920s and research he conducted at the University of New Mexico.[223] Each panel is bordered by geometric or vegetal repeat designs and contains a central stylized animal, vegetal, or geometric element (see ill. 66). Each glass panel design was painted in black and reddish-brown paint by CCC enrollees.

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[223] Interview with Lyle E. Bennett conducted by Laura Soulliere Harrison, March 10, 1985. *National Landmark Nomination Form*, 3.

It seems that the furnishings for this room were maintained through 1963 when the Fred Harvey Company left the Painted Desert Inn concessions space. The display cases and half-moon shelving from the central unit are lost and most likely have been destroyed. One segment from the east wall stepped shelving unit is located in a maintenance storage room at the Painted Desert Visitor Center complex and is being used to store supplies. The remaining four half-moon shelving units are extant, remain in their original locations, and are currently being used for display purposes by the PFMA gift shop.

A cash register and counter are now located along the center east side of the room. Flat book-display shelving lines the east and west walls. Contemporary display tables are scattered throughout the center of the room and upon the extant raised north-end platform.

Room 105--Ranger Room/Geologist's Room/Information Room/Public Entrance

Architectural Description and History

Room 105 was built from 1937 to 1938 and has served as a public entrance since then. Structurally, it has changed little since it was built. In 1938 the public entrance was located in the center of the south wall. A doorway in the west wall led into the trading post room while a doorway in the east wall led to the parking lot. A window was located in the northeast side of the east wall and the center of the north wall. A counter bisected Room 105 horizontally. The walls were finished with stucco but the evolution of finishes is unknown although research for the HSR uncovered that the information room was painted white when the Fred Harvey Company took over the concession contract.[224] The ceiling of Room 105 was made of vigas (pine roof poles) and savinos (slim aspen logs laid on top of the vigas in a herring bone pattern). A beam directly above and parallel to the counter is "supported" on either end by two decorative half-corbels. The corbels not only accent the room but also frame the reception area (see ill. 67).

The floor of Room 105 was concrete slab with patterns in it that simulate southwestern Native American blanket designs (see ill. 6). Harold W. Cole wrote to Superintendent David Ames in 1976 describing the pouring and scoring of the floor:

> The concrete, previously troweled, has a network of steel wires laced over it, from nails previously set in the wood forms. These are the pattern lines of the blanket design. Flat smooth boards are carefully laid along the wires. Pointed steel stylus scratch deep lines in the hardening concrete, when completed the boards are removed, their marks troweled smooth.[225]

In the spring of 1940 Lyle Bennett visited the inn (completed the previous winter) to experiment with color combinations of paint and stain. Once Bennett had selected the tints he desired, CCC enrollees stained the scored floor surface, enhancing the designs in the concrete. It is not known what colors these original tints were as the recent finishes

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[224] *Historic Structure Report: Painted Desert Inn,* 38.
[225] Harold W. Cole to Superintendent David Ames, June 5, 1976, 6 (Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona).

analysis did not analyze samples from the floor. In 1949 Mary Colter specified that the floor be painted gray.

It seems that renovations were limited in this room in subsequent decades. In May of 1960 park maintenance workers installed a handrail between the information room and the gift shop.[226] In 1975 the concrete floors were repainted red, white, and blue for the opening of the Bicentennial Travel Center. At this time, workers installed a partition in the ranger room, creating a work area a few feet behind the information desk.[227]

Room Use

Room 105 was part of the government-operated section of the Painted Desert Inn and was the main entry to the building from the parking lot. Double doors from this room led to the concessionaire's section. Rangers would have worked behind the counter to orient visitors to the services provided at the inn, local topography and trails, and to the museum downstairs (when it was open). Daily, dozens of visitors inquired about or requested lodging at the inn, and presumably the rangers would have been the first to field such requests.

In 1940, plans for the permanent museum exhibit were delayed by review processes and revisions.[228] Park staff, thus, temporarily displayed Native American items in the information room. This improvised exhibit (as well as another temporary one in the completed downstairs museum room) garnered many compliments from visitors.[229]

The effect of the United States' entry into World War II was significant at the park as visitor numbers plunged. By July of 1942, with an 85% decrease in recorded visitors, the Painted Desert Inn was closed.[230] The ranger information room was attended for much of 1942 but the museum closed in March 1943. The room remained closed for almost four years.

Once the inn reopened in 1946, Room 105 resumed its function as a space in which rangers would greet and orient the public. It seems that this remained the case when the Fred Harvey Company assumed the concessions contract in 1947. The Painted Desert Inn closed its doors again in 1963, although it "continued to be used occasionally for interpretive purposes until 1966."[231] It is not certain what this means, although it is possible that rangers remained stationed in Room 105 to continue to serve and orient curious visitors.

In 1975 the inn was reopened as the Bicentennial Travel Center providing visitors the opportunity to view the building and the museum which displayed a portion of the Fred Harvey Collection of Native American arts and crafts. The center was open to the public regularly that year. Because of shortages in park staff, for the next few years the center remained open only during the summer as an information center and museum with changing exhibits.[232] Room 105 most likely remained in use as a ranger-staffed visitor

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[226] *Historic Structure Report: Painted Desert Inn,* 41.
[227] Ibid., 47.
[228] Ibid., 28.
[229] Ibid., 29.
[230] Ibid., 31.
[231] Ibid., 42.
[232] Ibid., 47.

orientation area. Because of renewed structural problems, the building was closed from 1979 through 1990.

Room 105 continues to be the main entrance to the Painted Desert Inn. Rangers no longer staff the information desk in this room, as the only room in the inn currently in use is the PFMA bookstore and gift shop.

Furnishings

Room 105 has always had limited furnishings. The main feature is the built-in counter that horizontally bisects the room. The front of the counter is plaster, presumably constructed over a wood frame, and seems to be the original 1938 counter. The back of the counter is unpainted and contains shelving under the middle and right side of the countertop (see ill. 68). A wooden top covers the entire length of the counter, and in 1938 was covered by tile.[233] A drinking fountain was installed at this time as well although it is not certain where it was located. It was removed at some later date.

Located centrally on the ceiling just inside the entrance is an elaborate vertically-shaped tin light fixture dating to the 1938 NPS renovation. It is hexagonally shaped with decorative raised ridges along each facet. The top and bottom of the lamp terminate in six points. Each point is accented with a small tin circle scored with a sunburst design.

In 1975 when the inn opened as the Bicentennial Travel Center, a partition wall was built to separate Room 105A from the information area. A wooden gate was built across the doorway between these two spaces. Also at this time the countertop was covered with plastic laminate. Currently, the historic counter and light fixture remain in this space along with the 1975 gate. Also, a contemporary wall-mounted water fountain is located in front of the counter at the northwest corner of the space.

Room 105A--Ranger Room

Architectural Description and History

A narrow space, Room 105A was originally part of Room 105. In 1975 during renovations for the Bicentennial Travel Center, a partition wall was built behind the information desk to separate Room 105A from the reception area. The partition wall is made of drywall and a wooden gate was built across the doorway to separate Room 105 from Room 105A. Windows are located in the center of each of this room's east and north walls. The room shares the viga and savino ceiling and scored concrete floor of Room 105. The history of finishes in this space from 1938 to 1975 is identical to that of Room 105.

Room Use

It is not certain how the ranger room was used. In 1975 telephone lines were installed in the space. It is possible that the room was used to store coats or belongings as well. As the Bicentennial Travel Center was open only in the summer from 1976 through

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[233] Ibid., 23.

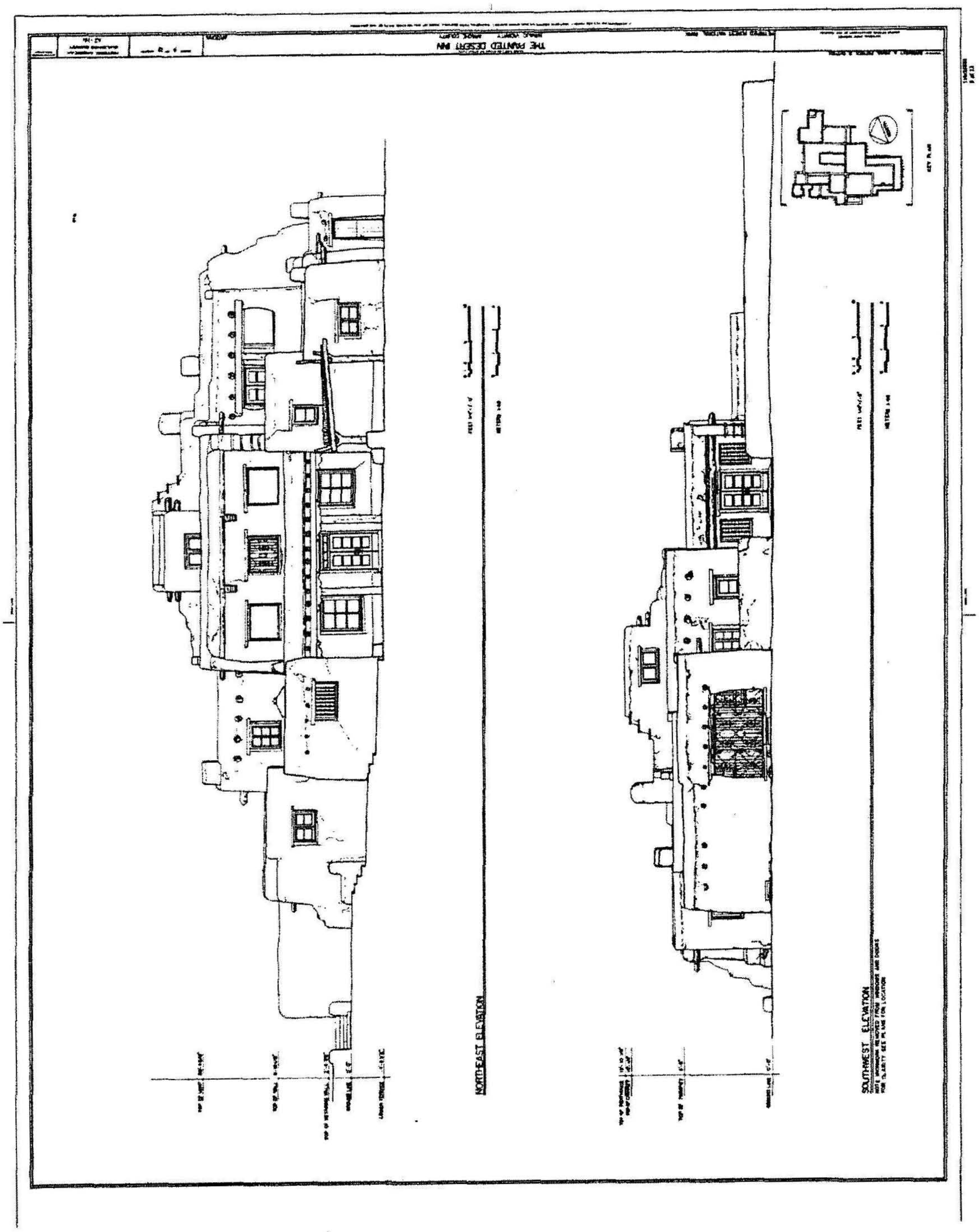
1979, it is possible that this room was not used often and could have served as storage space.

Furnishings

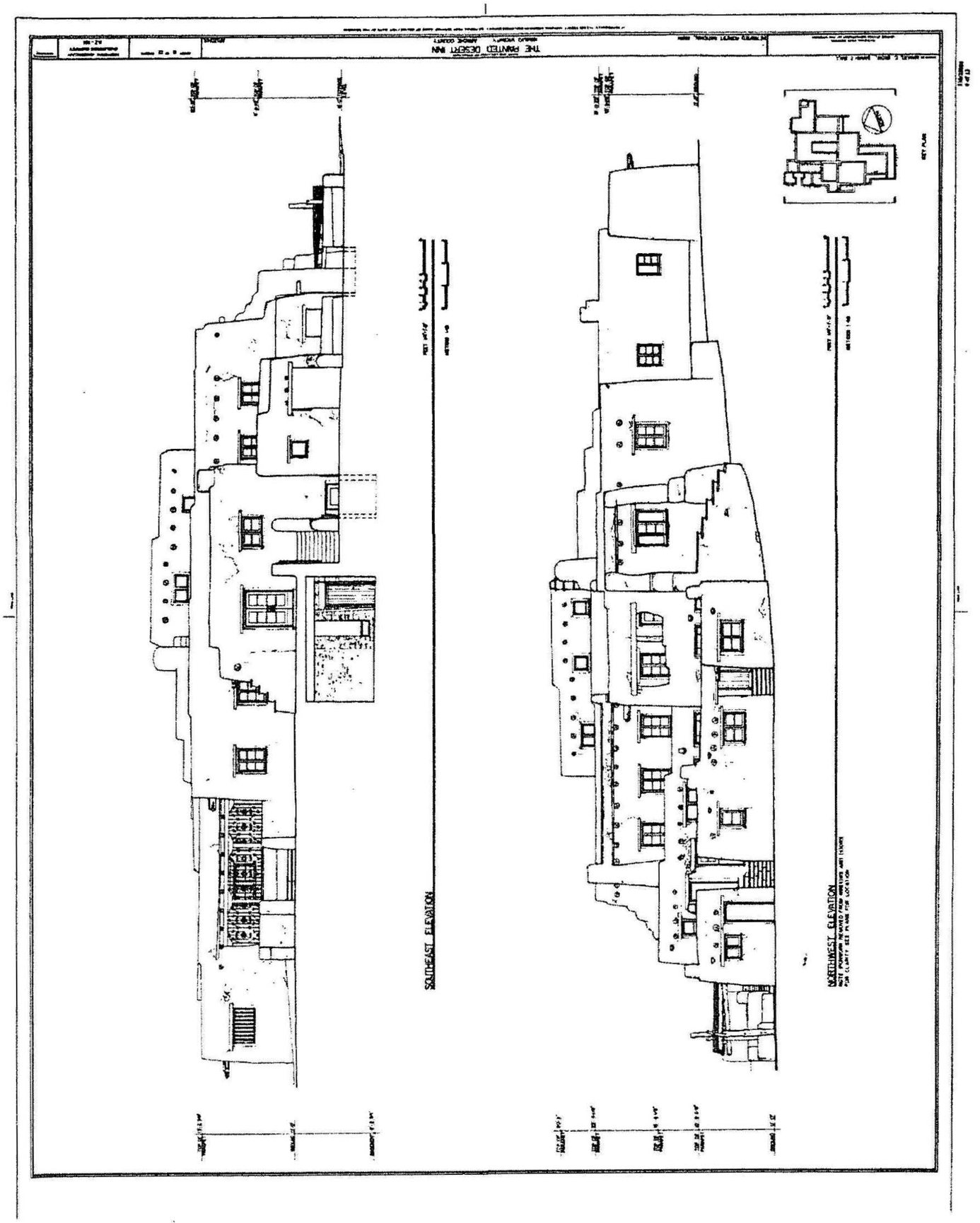
It is not known how this space was furnished. Currently, a CCC-style table is stored behind the freestanding wall. A cast iron radiator sits below the north window of this room.

ILLUSTRATIONS

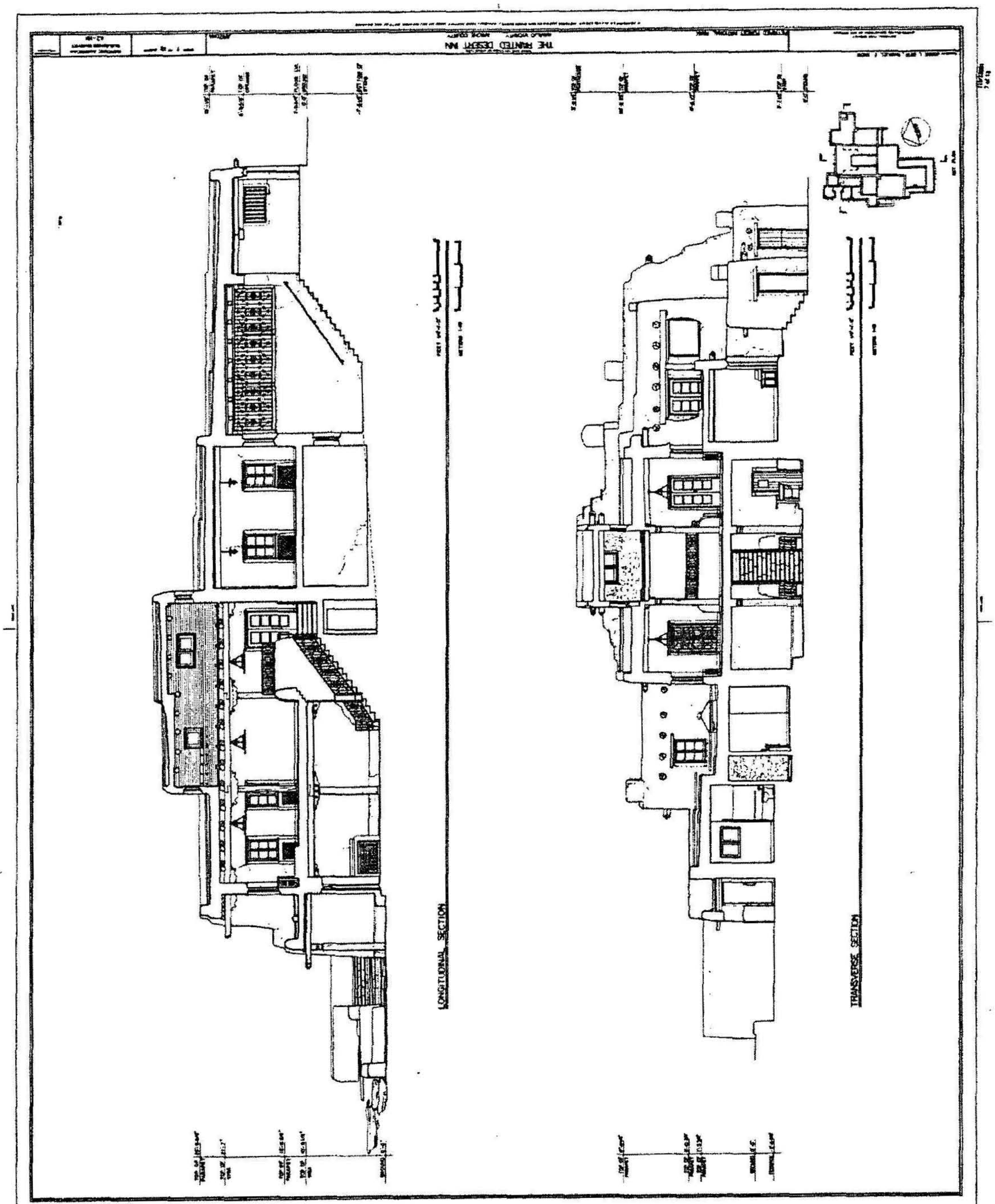
1. "Southwest Elevation of Painted Desert Inn." 1992, Drawing by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, HABS: AZ-161, sheet 5 of 12.


NORTHEAST ELEVATION
SOUTHWEST ELEVATION

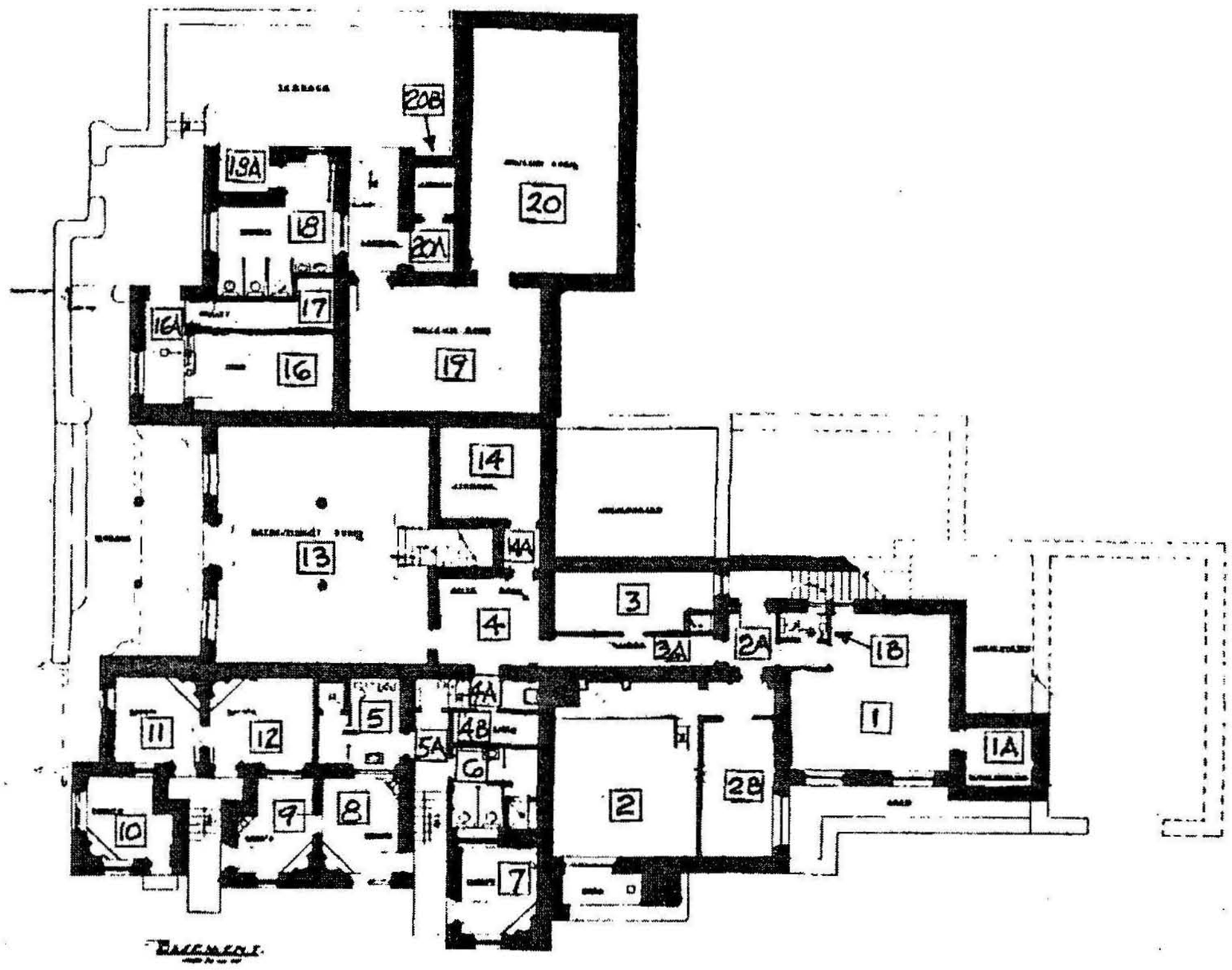
2. "Northwest Elevation of Painted Desert Inn.' 1992, Drawing by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, HABS: AZ-161, sheet 6 of 12.


THE PAINTED DESERT INN
SOUTHEAST ELEVATION
NORTHWEST ELEVATION

3. "Transverse Section of Painted Desert Inn." 1992, Drawing by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, HABS: AZ-161, sheet 7 of 12.

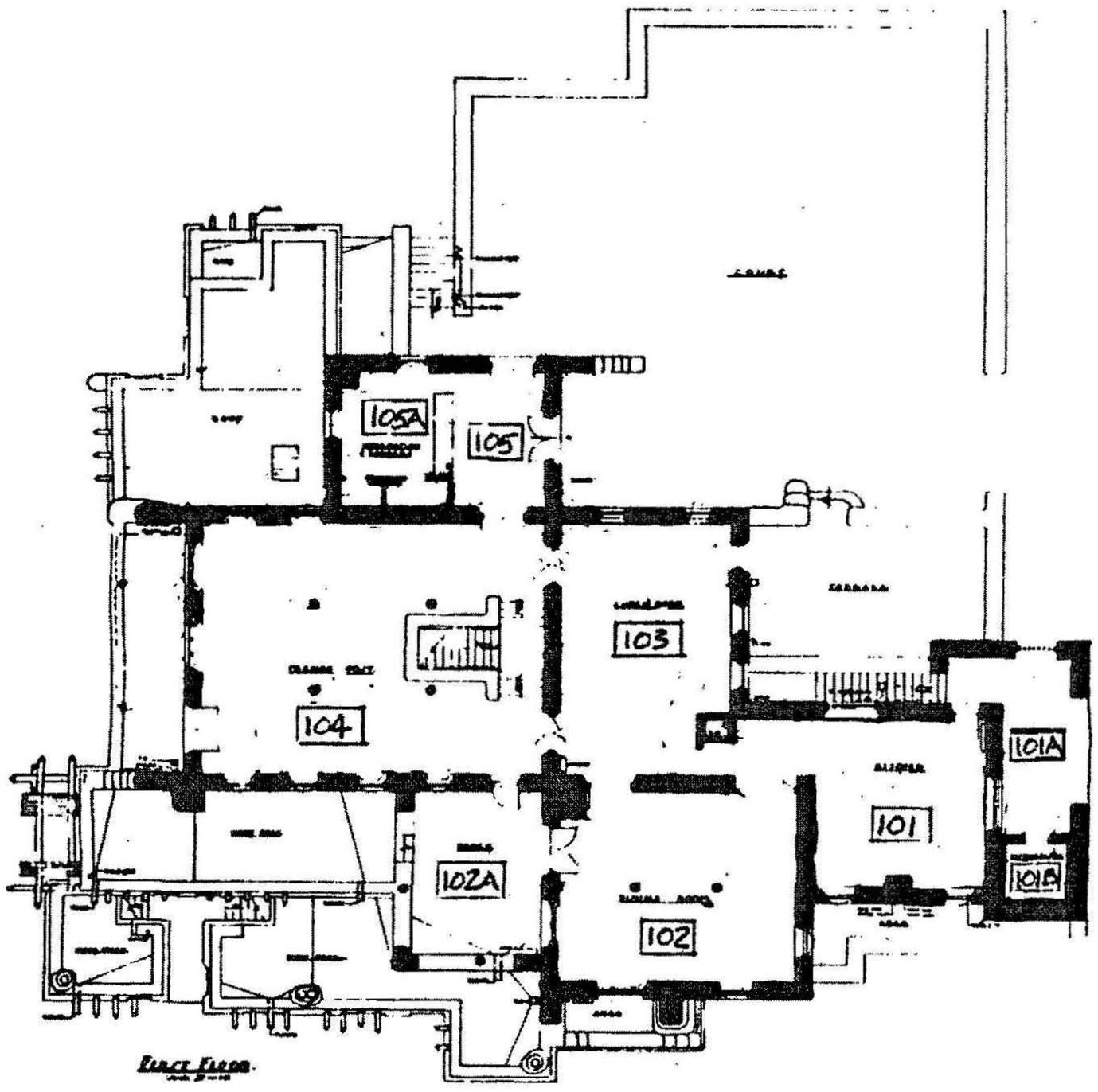

LONGITUDINAL SECTION
TRANSVERSE SECTION

4. "Painted Desert Inn Basement Plan with Room Numbers." 1992, in *Historic Structure Report: Painted Desert Inn, Petrified Forest National Park* (Denver: Denver Service Center, United States Department of the Interior, October 1994), 56.



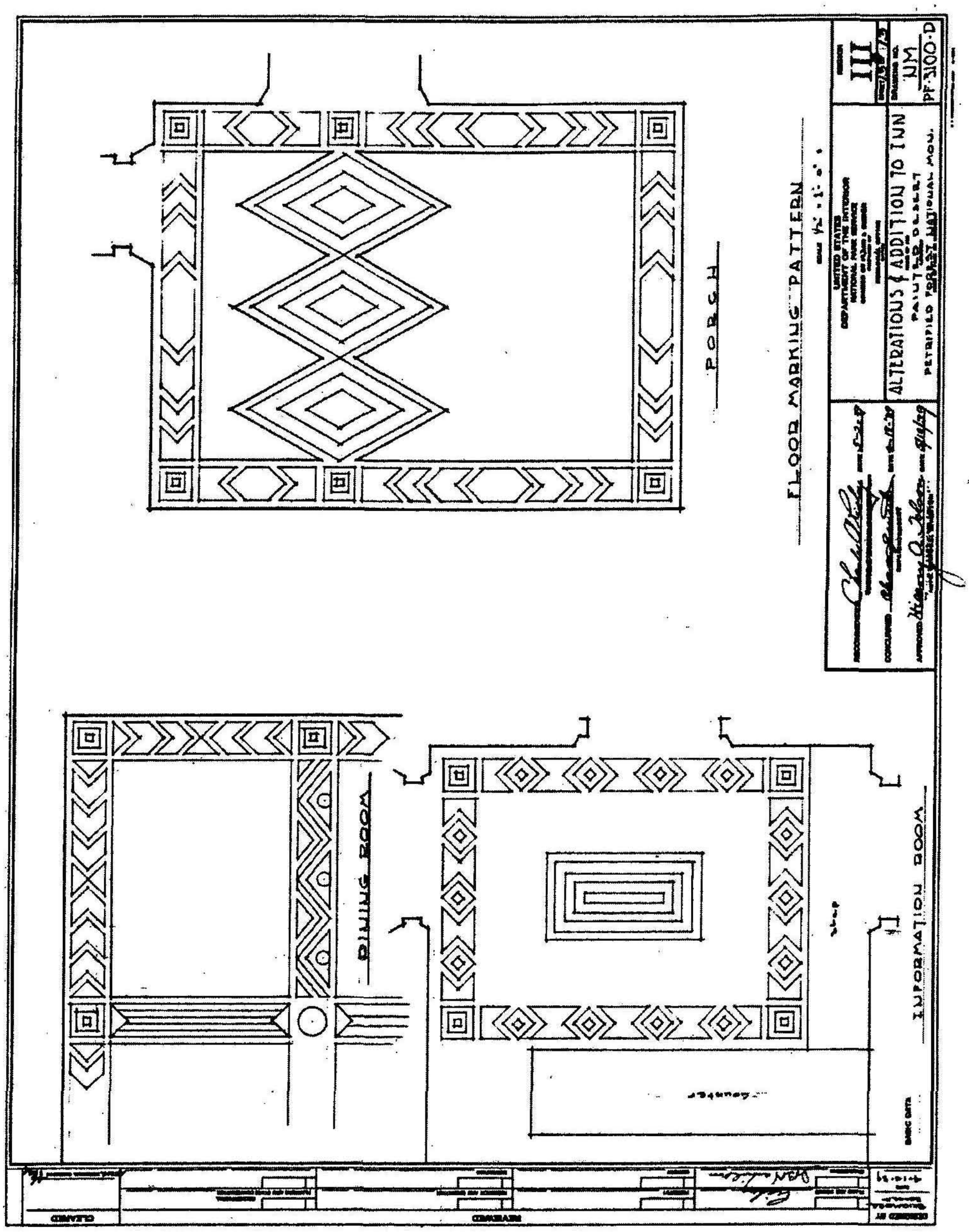
1	LAUNDRY	4A	PASSAGE	16	MEN'S RESTROOM
1A	REFRIG. MACH. RM.	4B	LINEN	16A	ENTRY
1B	TOILET	5	MEN'S SHOWER	17	UTILITY SPACE
2	FURNACE ROOM	5A	PASSAGE	18	WOMEN'S RESTROOM
2A	ENTRY	6	WOMEN'S SHOWER	18A	ENTRY
2B	(NEW BOILER ROOM)	7-12	SLEEPING ROOMS	19	MUSEUM ROOM
3	FOOD STORES	13	REFRESHMENT ROOM	20	MUSEUM ROOM
3A	PASSAGE	14	STORAGE	20A	ENTRY
4	ANTE ROOM	14A	PASSAGE	20B	STORAGE

5. "Painted Desert Inn First Floor Plan with Room Numbers." 1992, in *Historic Structure Report: Painted Desert Inn, Petrified Forest National Park* (Denver: Denver Service Center, United States Department of the Interior, October 1994), 57.

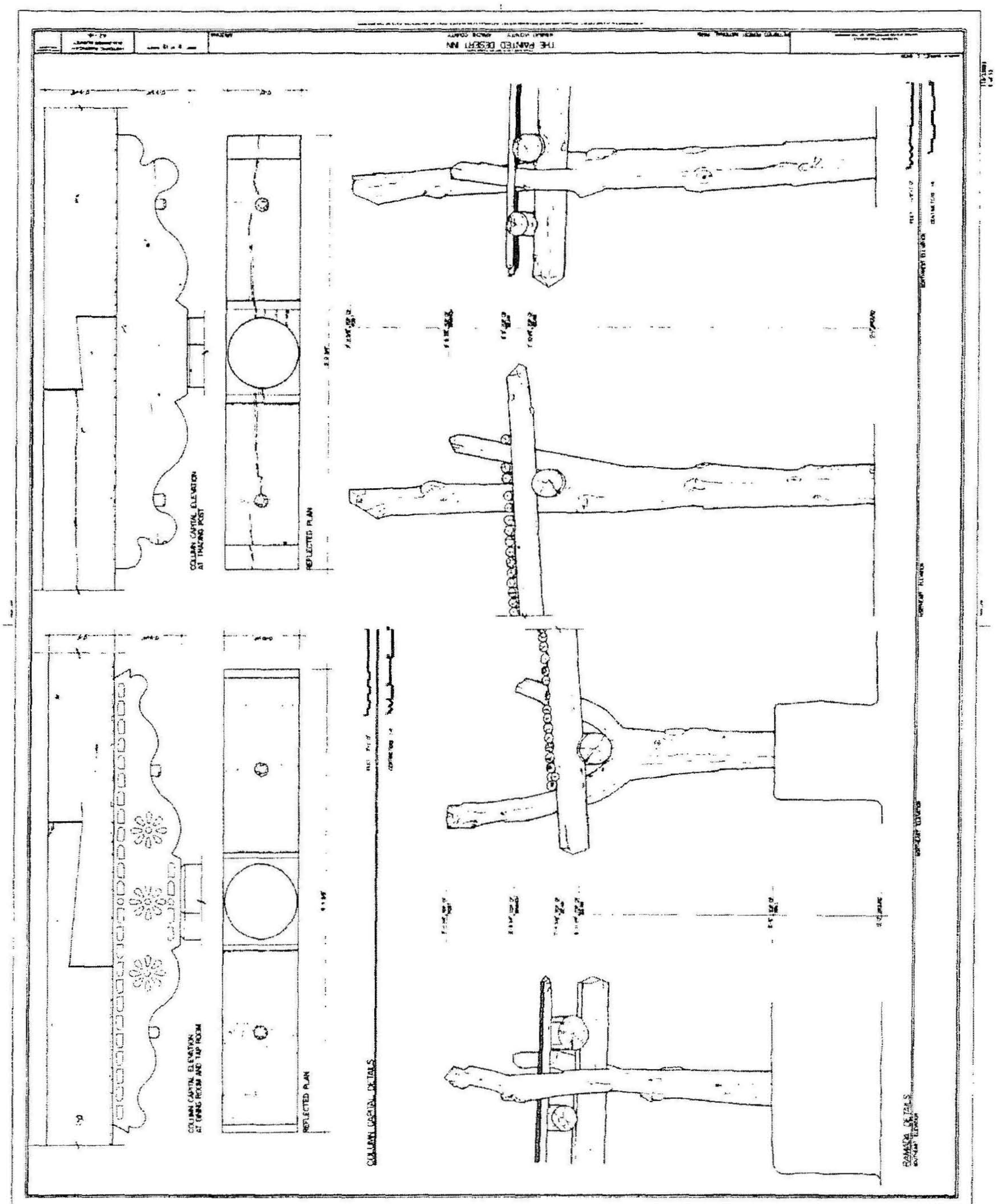


101 KITCHEN
101A PORCH
101B REFRIGERATOR RM.
102 DINING ROOM
102A PORCH
103 LUNCH ROOM
104 TRADING POST
105 PUBLIC ENTRANCE
105A RANGER INFORMATION

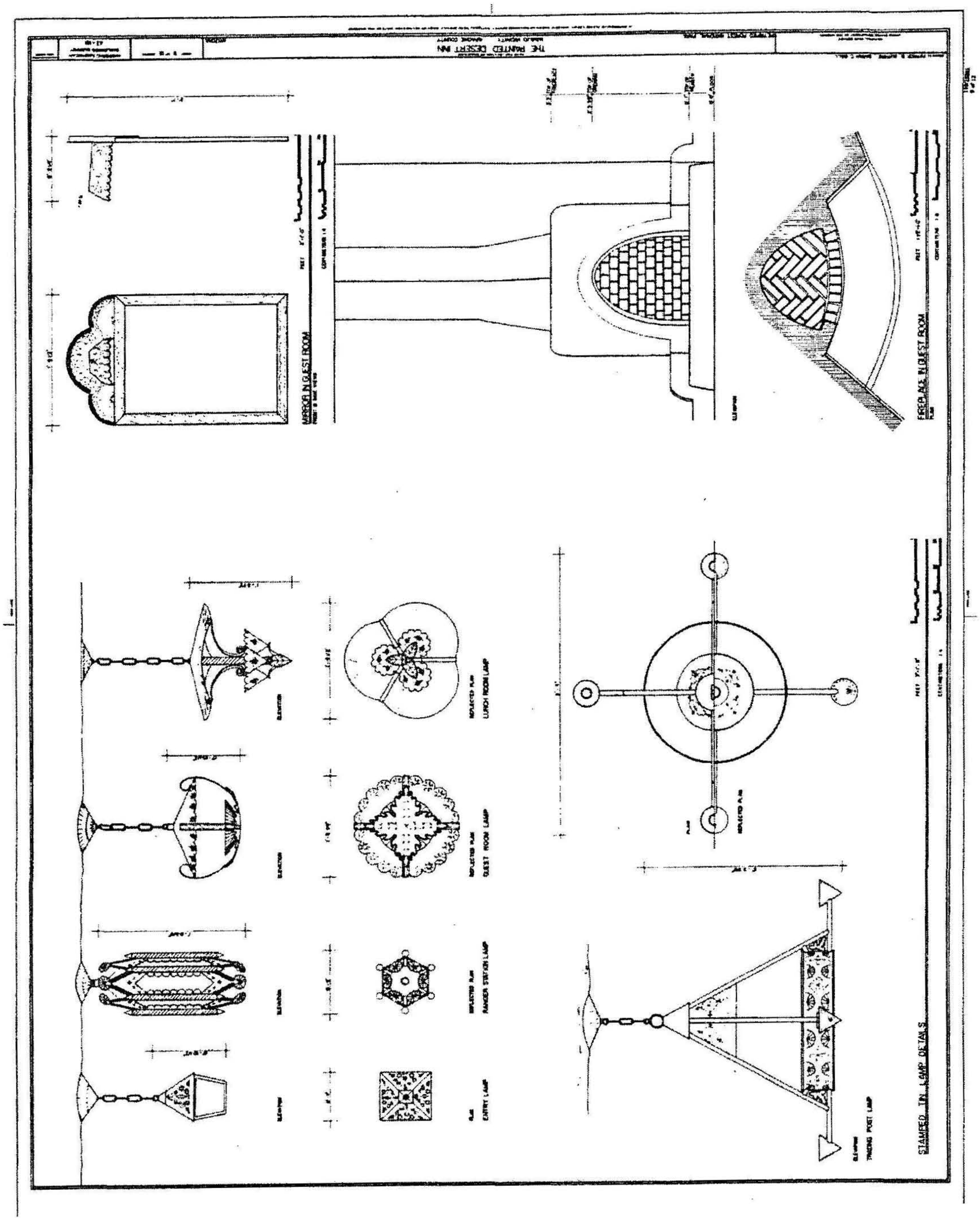
6. "Scoring Patterns for Concrete Slabs in Room 102, 102A and 105." April 1939, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-D, Sheet 13B.


FLOOR MARKING PATTERN
PORCH
DINING ROOM
INFORMATION ROOM
ALTERATIONS & ADDITION TO INN
PAINTED DESERT
PETRIFIED FOREST NATIONAL MON.
PF-3100-D
III

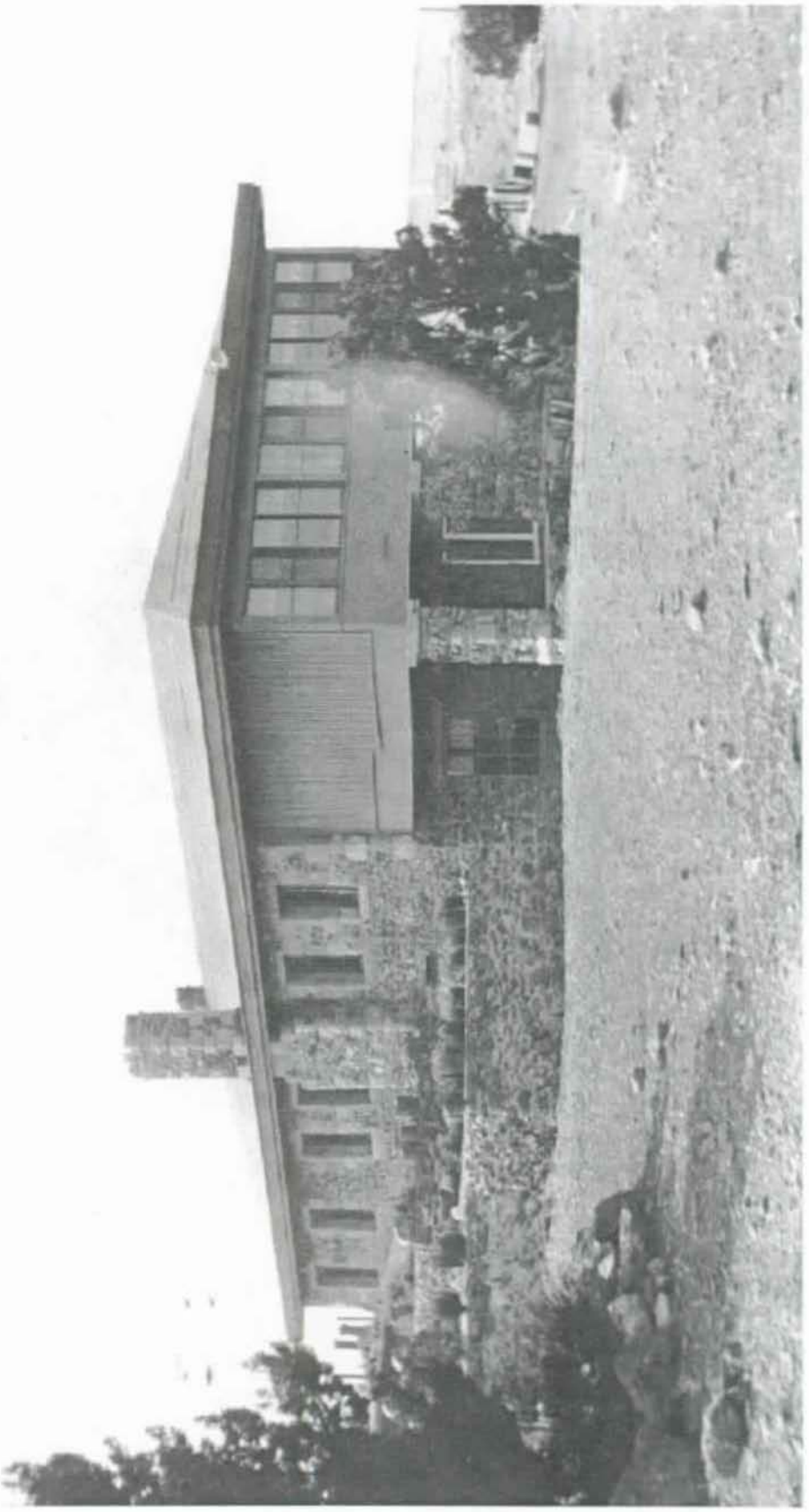
7. "Corbel (Zapata) and Ramada Details." 1992, Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, AZ-161, sheet 8 of 12.


THE PAINTED DESERT INN
COLUMN CAPITAL ELEVATION AT TRADING POST
REFLECTED PLAN
COLUMN CAPITAL ELEVATION AT DINING ROOM AND TAP ROOM
REFLECTED PLAN
COLUMN CAPITAL DETAILS
RAMADA DETAILS

8. "Stamped Tin Lamp Details." 1992, Drawing by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, HABS: AZ-161, sheet 9 of 12.


THE PAINTED DESERT INN
STAMPED TIN LAMP DETAILS

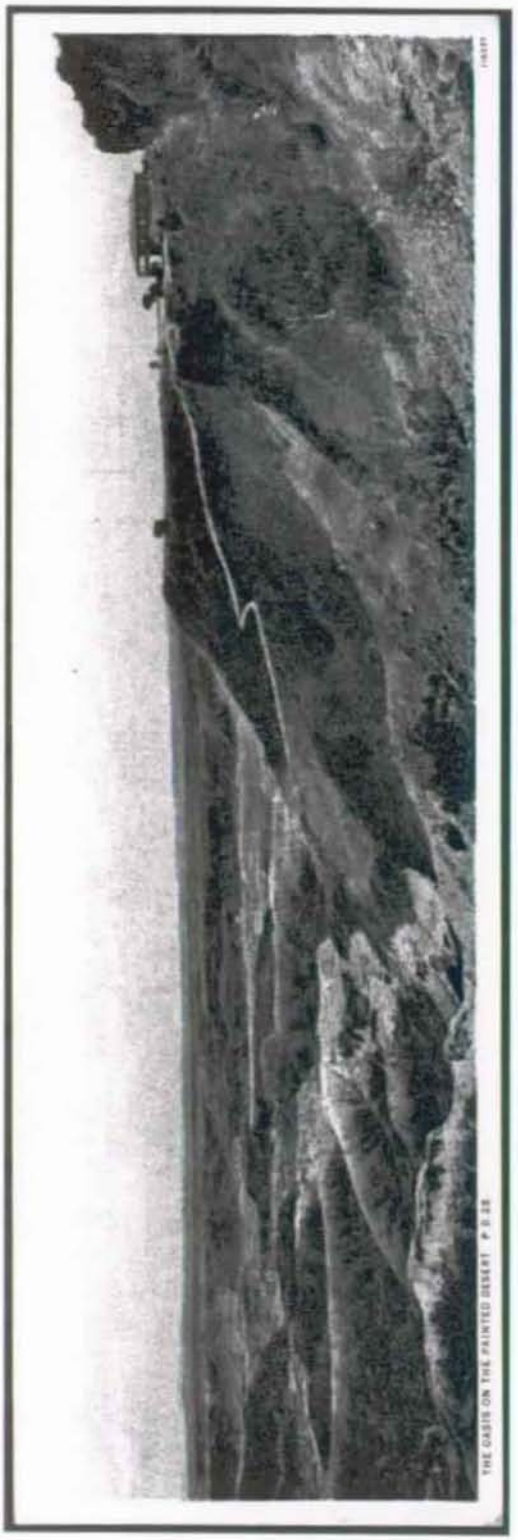
9. "Painted Desert Inn, East and North Elevations." Circa 1930, Postcard, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona.



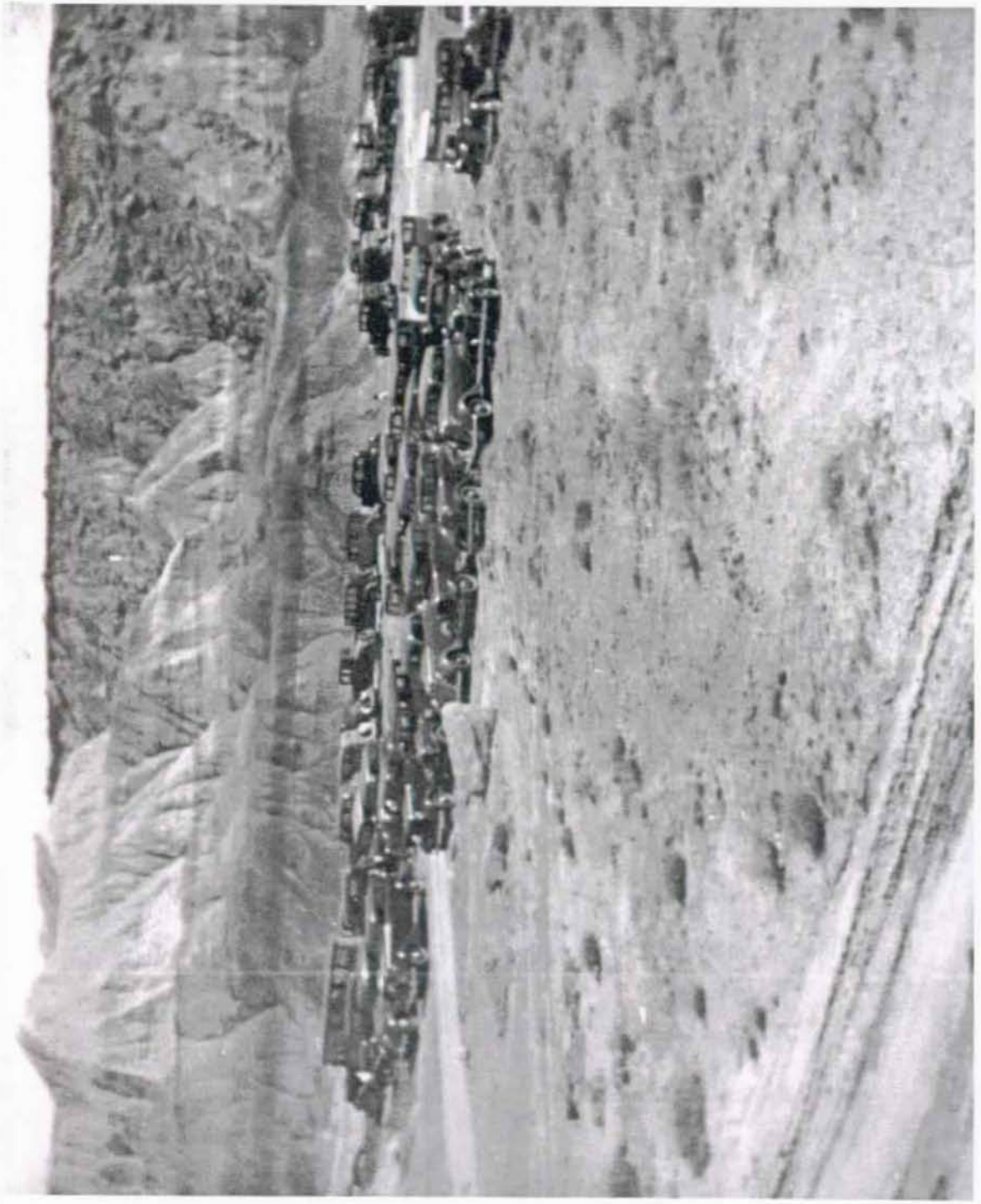
10. "Painted Desert Inn, West Elevation." 1932, Photograph by Roger Toll, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO Cat. # 26211.

11. "Painted Desert Inn, North Elevation." 1940, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 1119, PEFO CAT. # 20728.

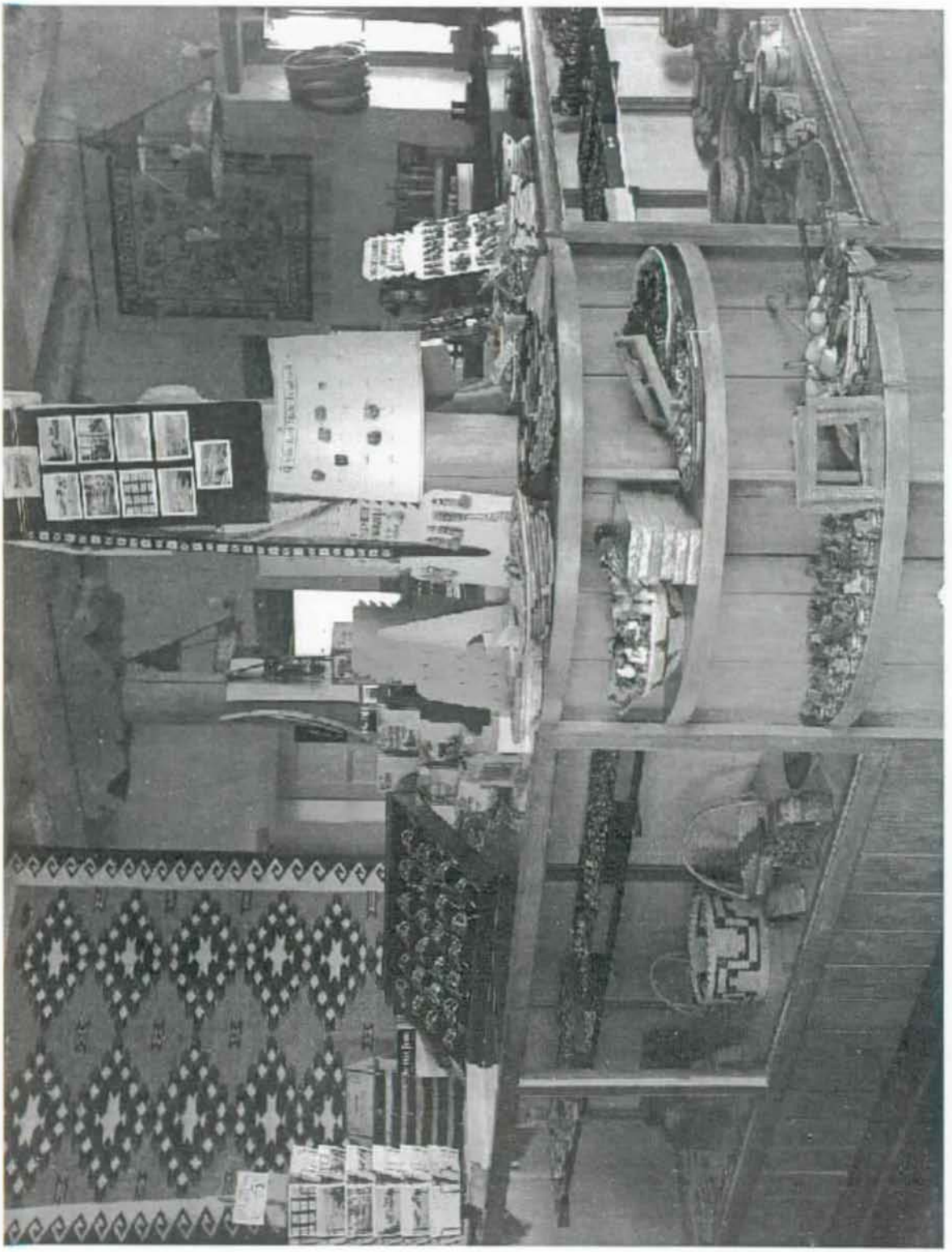
12. "An Oasis on the Desert..." Circa 1930, Postcard, Unidentified Photographer, Western Archeological Center, Faraway Ranch Collection, Chiricahua National Monument, ACC 206-95.


THE OASIS ON THE PAINTED DESERT P.O.22

13. "Painted Desert Tours." 1930s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 15607.



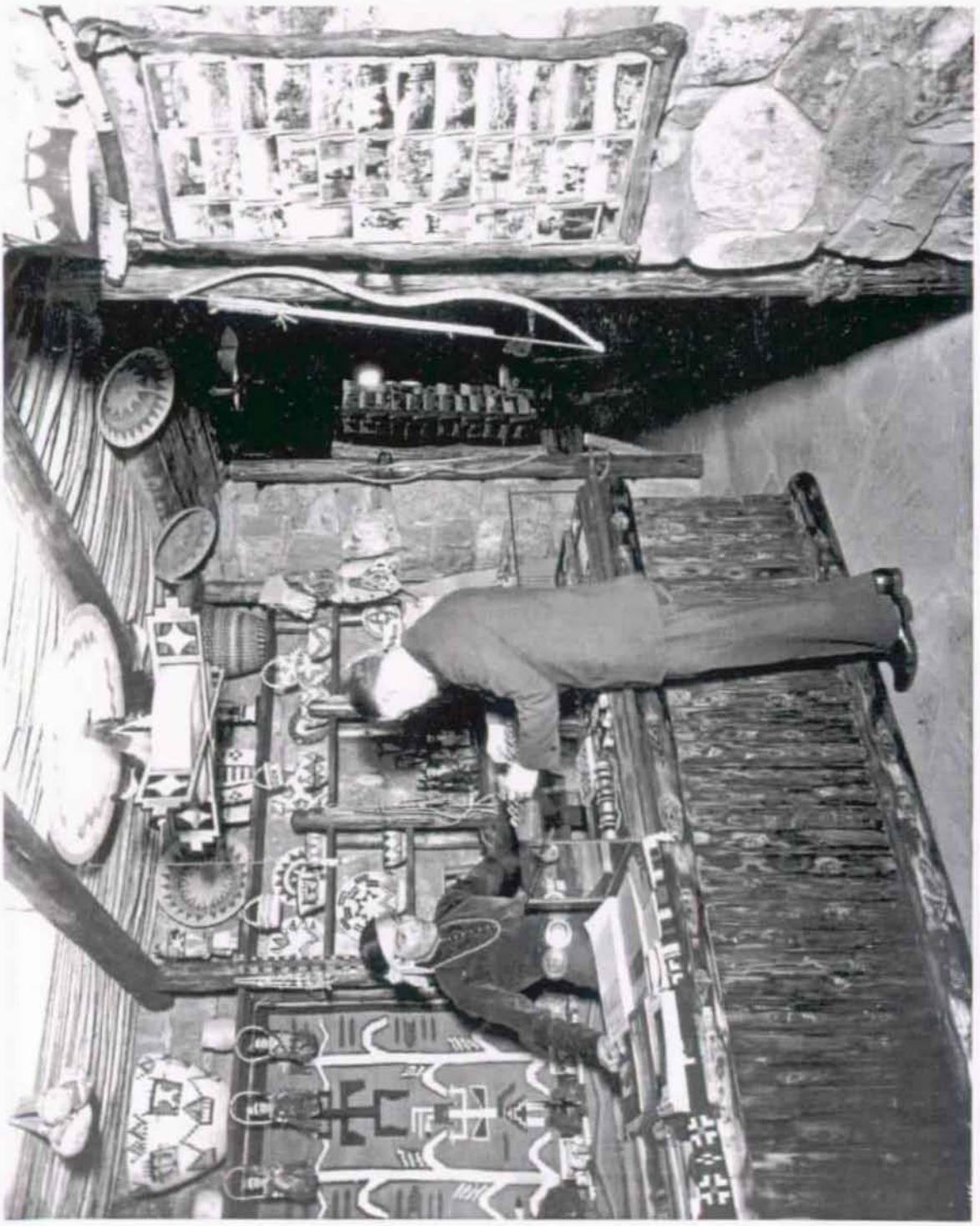
14. "Trading Post Room, (Room 104)." Fred Harvey Era (1947-1950s), Photograph by J.A. Willis, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona.



15. "Museum Room Display, (Room 19)." 1940, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 134, PEFO CAT. #: 16089.



16. "Jack Timeche in the Fred Harvey Company Gift Shop at the Watchtower at Desertview (the building was designed by Mary Elizabeth Jane Colter)." 1930s, Unidentified Photographer for Fred Harvey Company, Museum Collection, Grand Canyon National Park, Negative No. 8502B.



17. "Elle of Ganado, Clara Kinlicheenie, and Her Mother, Adzaa Yahzi (Navajo Weaver Demonstrators at the Indian Building, Alvarado Hotel, Albuquerque, New Mexico." Early 1900s, Unidentified Photographer, Courtesy of Heard Museum, Phoenix, Arizona.

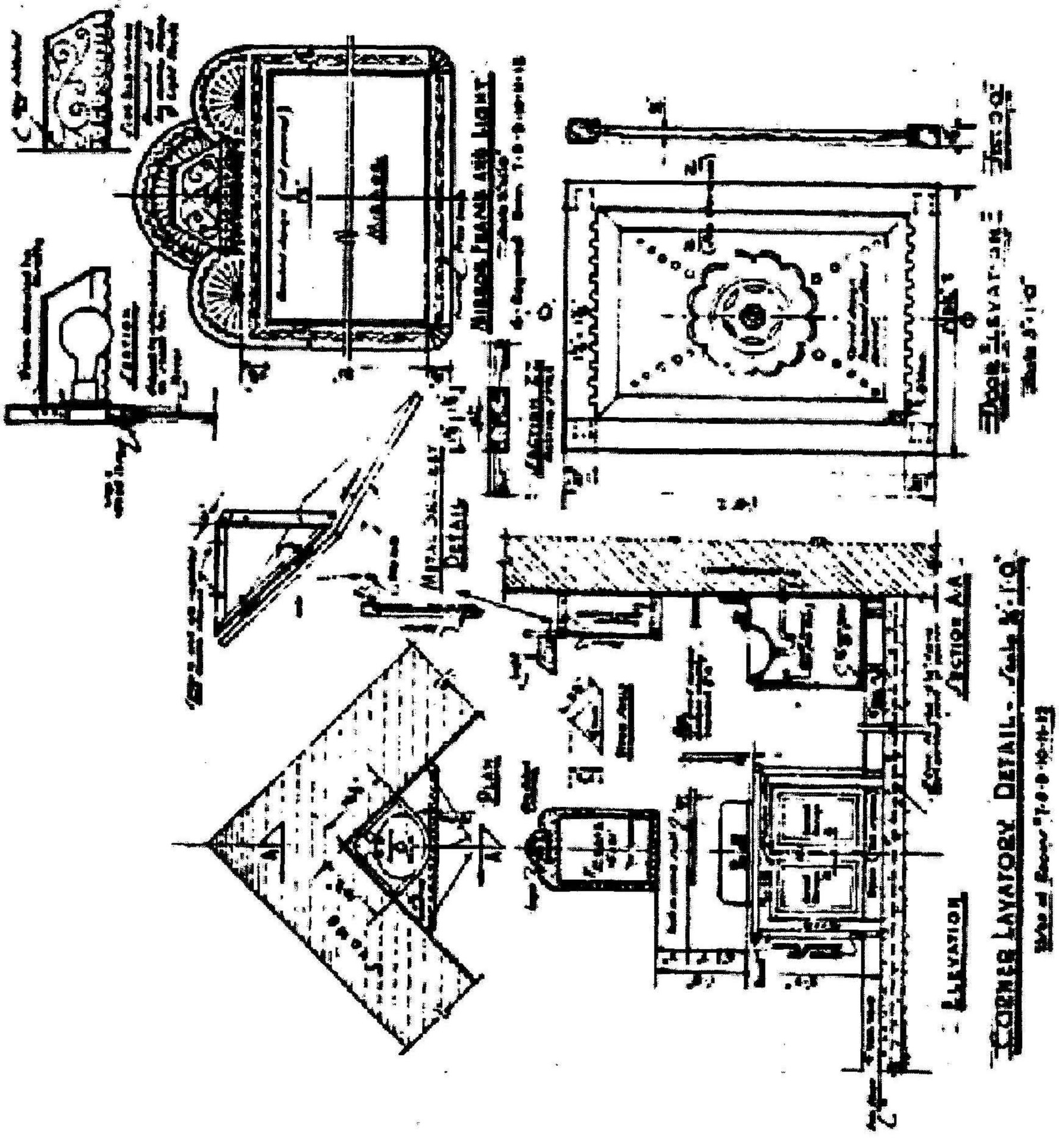
18. "Interior of the Indian Building at the Alvarado Hotel in Albuquerque, New Mexico." 1905, photograph by Hance and Mast, Courtesy Museum of New Mexico, Negative No. 1507.


OPYRIGHT 1906
BY
G W HANCE

19. "Interior of the Indian Building at the Alvarado Hotel in Albuquerque, New Mexico." 1905, Unidentified Photographer, Fred Harvey Collection, Box 7, New Mexico, A-K, Folder 4, AZ326, Print 7-4-31, Special Collections, University of Arizona Library.



20. "Structural Details--including Guest Room Furnishings." January 1937, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-D, Sheet 3.



21. "Stamped Tin Mirror, Design by Lyle Bennett, 1938." 2002, Photograph by Laura DeNormandie.



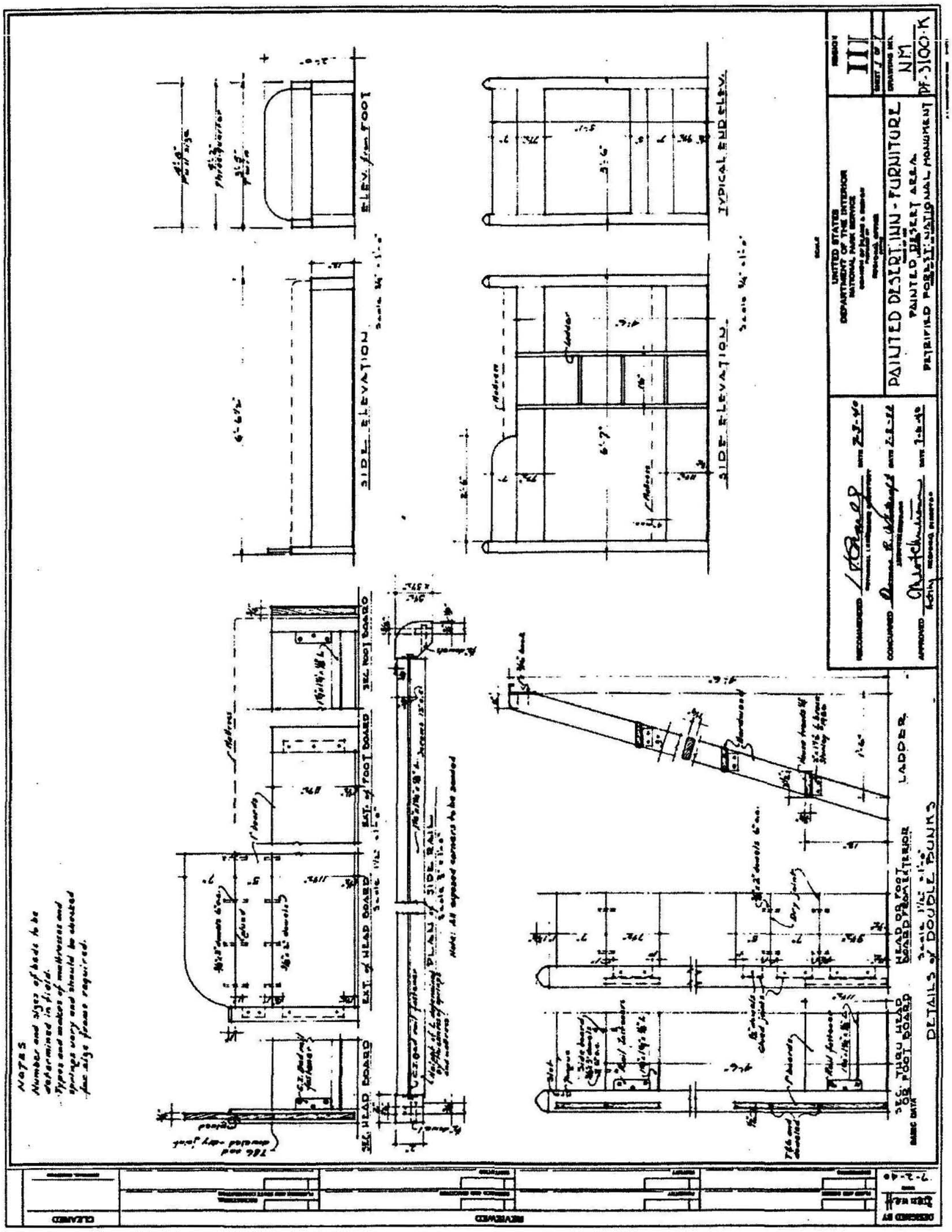
22. "Sink and Cabinet, (Room 12)." 1992, Photograph by Historic American Buildings Survey, Design by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-87a; HABS: AZ-161-87.



23. "Fogon or Beehive Fireplace, with Stamped Tin Lighting Fixture, (Room 10)." 1992, Photograph by Historic American Buildings Survey, Design by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-90; HABS: AZ-161-90.



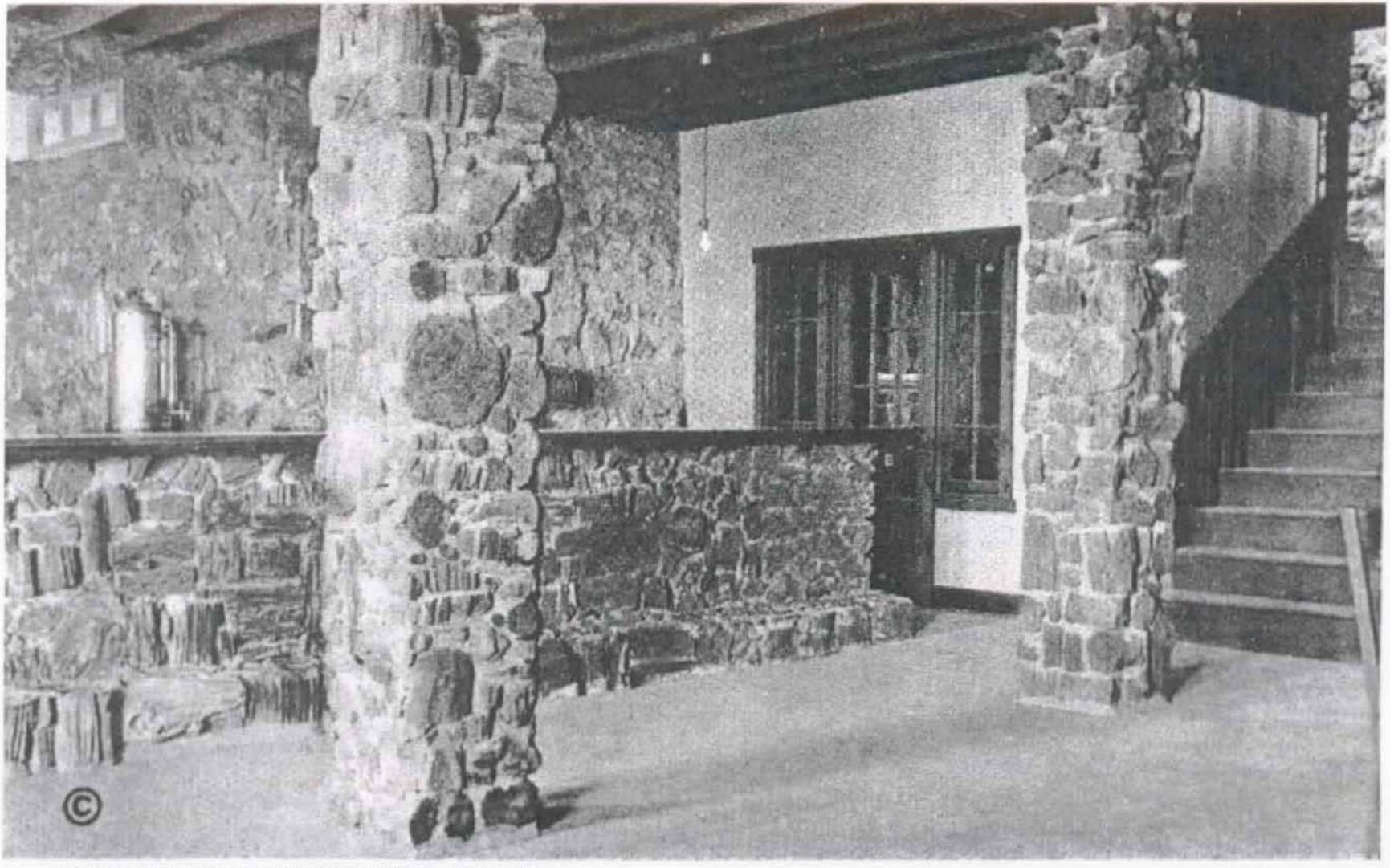
24. "Guest Room Furnishings--Bunk Beds." July 2, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-K.


DETAILS of DOUBLE BUNKS
NOTES
SIDE ELEVATION
ELEV. from FOOT
SIDE ELEVATION
TYPICAL END ELEV.
PLAN of SPRING
LADDER
PAINTED DESERT INN - FURNITURE
PAINTED DESERT AREA
PETRIFIED FOREST NATIONAL MONUMENT
NM
PF-3100-K

25. "Fogon or Beehive Fireplace, (Room 12), Detail." 1992, Photograph by Historic American Buildings Survey, Design by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-93; HABS: AZ-161-93.



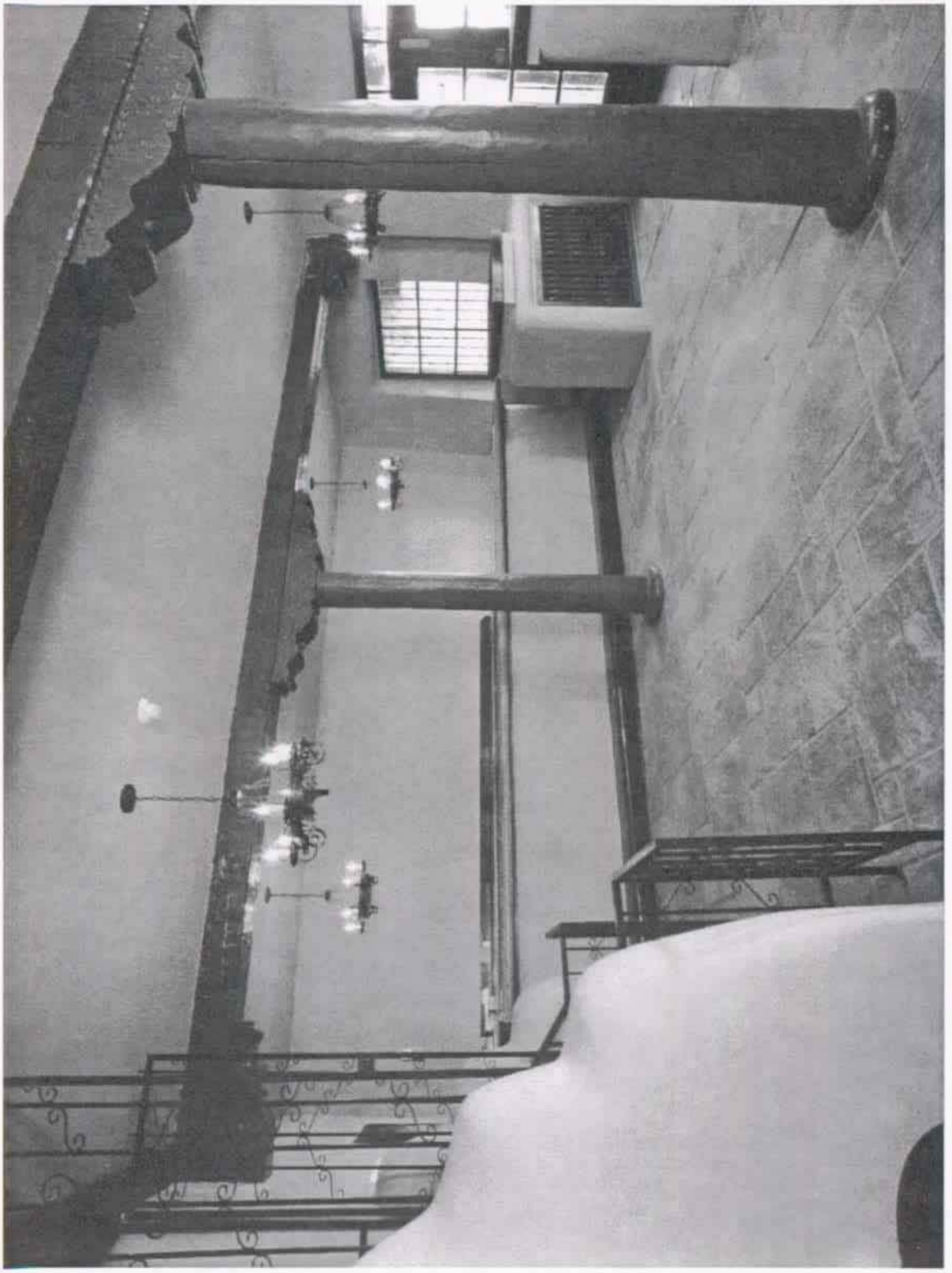
26. "Lobby, (Room 13), Southeast Portion." Circa 1930, from postcard, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 26221.



LOBBY OF PAINTED DESERT INN. P.D. 26.

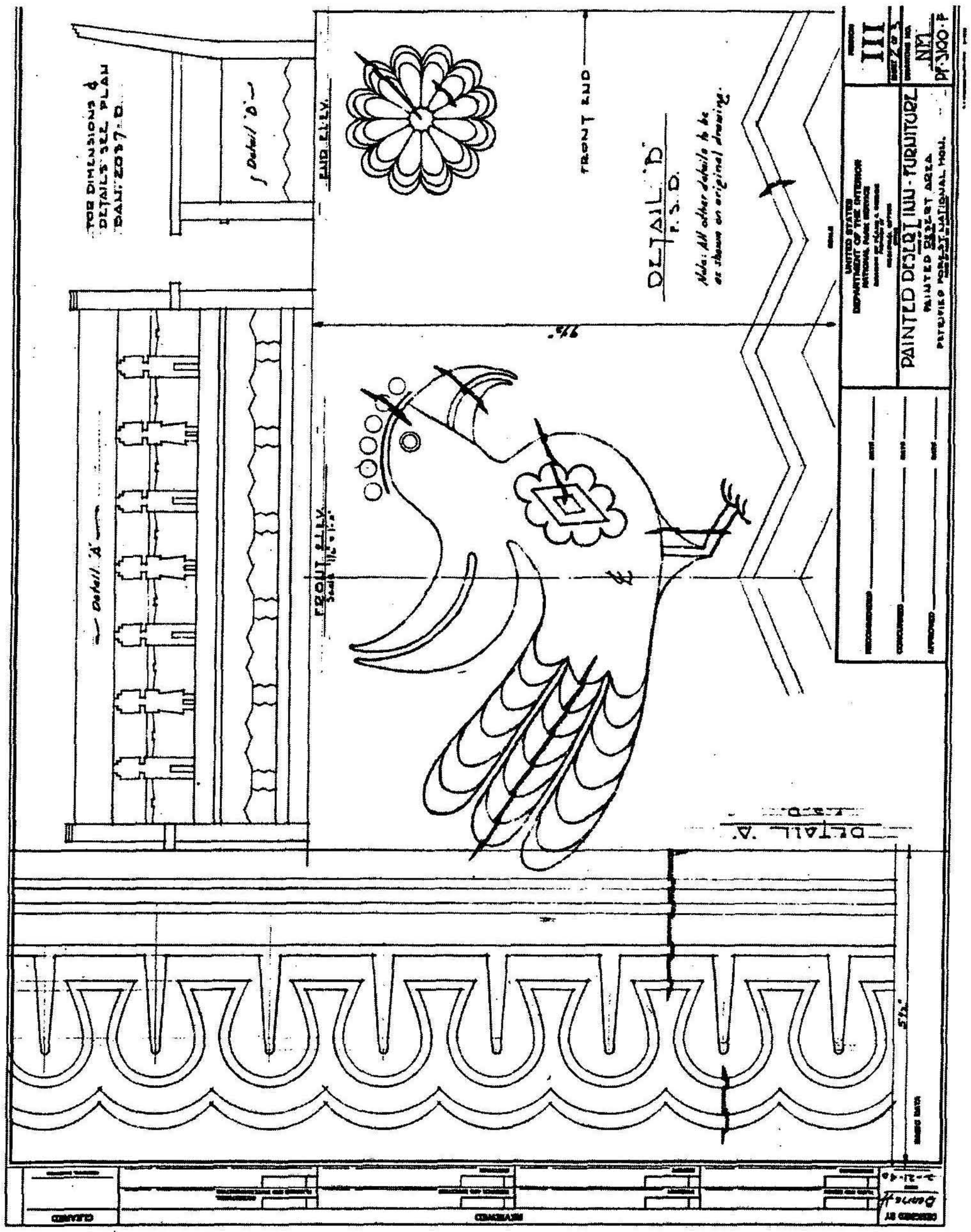
110379

27. "Tap Room, northwest view, (Room 13)." Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-62; HABS: AZ-161-58.

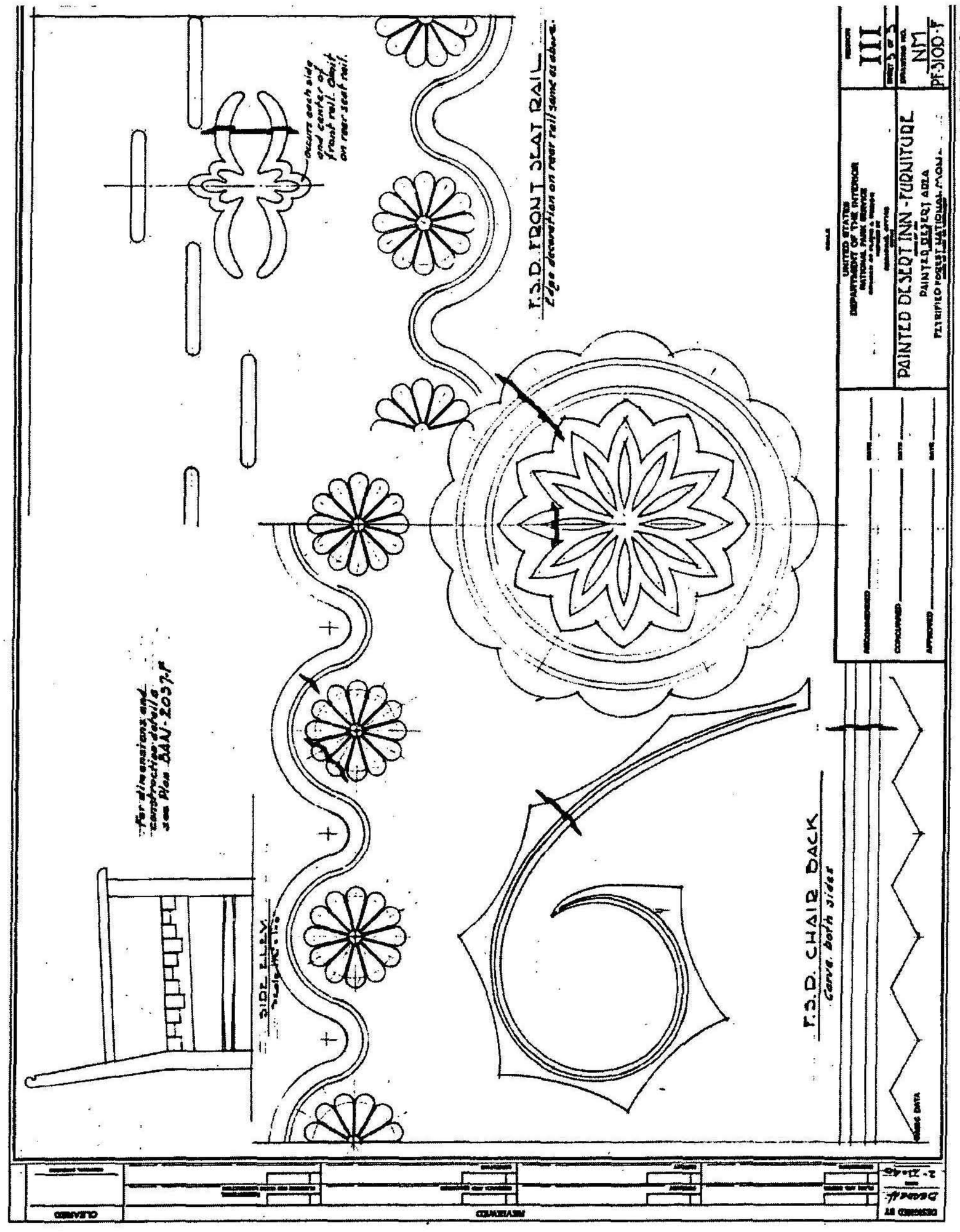


28. "Tap Room, southeast view, (Room 13)." Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-63; HABS: AZ-161-59.

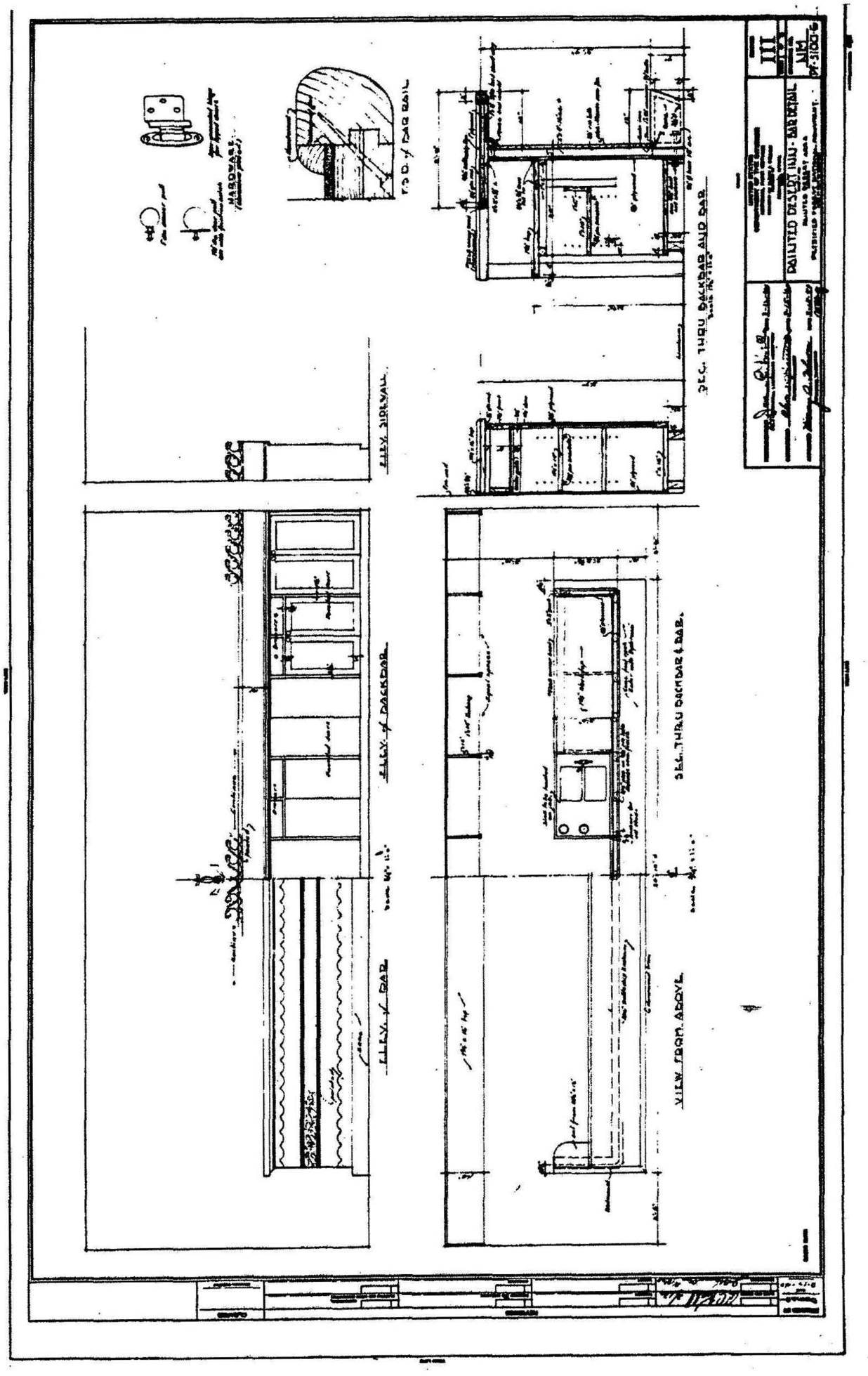
29. "Furniture--Details of Wood Bench in Lunchroom with Carved Decorative Patterns." February 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-F, Sheet 2.


PAINTED DESERT INN - FURNITURE
PETRIFIED FOREST NATIONAL MON.
DETAIL 'D'
P. S. D.
DETAIL 'A'
FRONT END
DETAIL 'A'

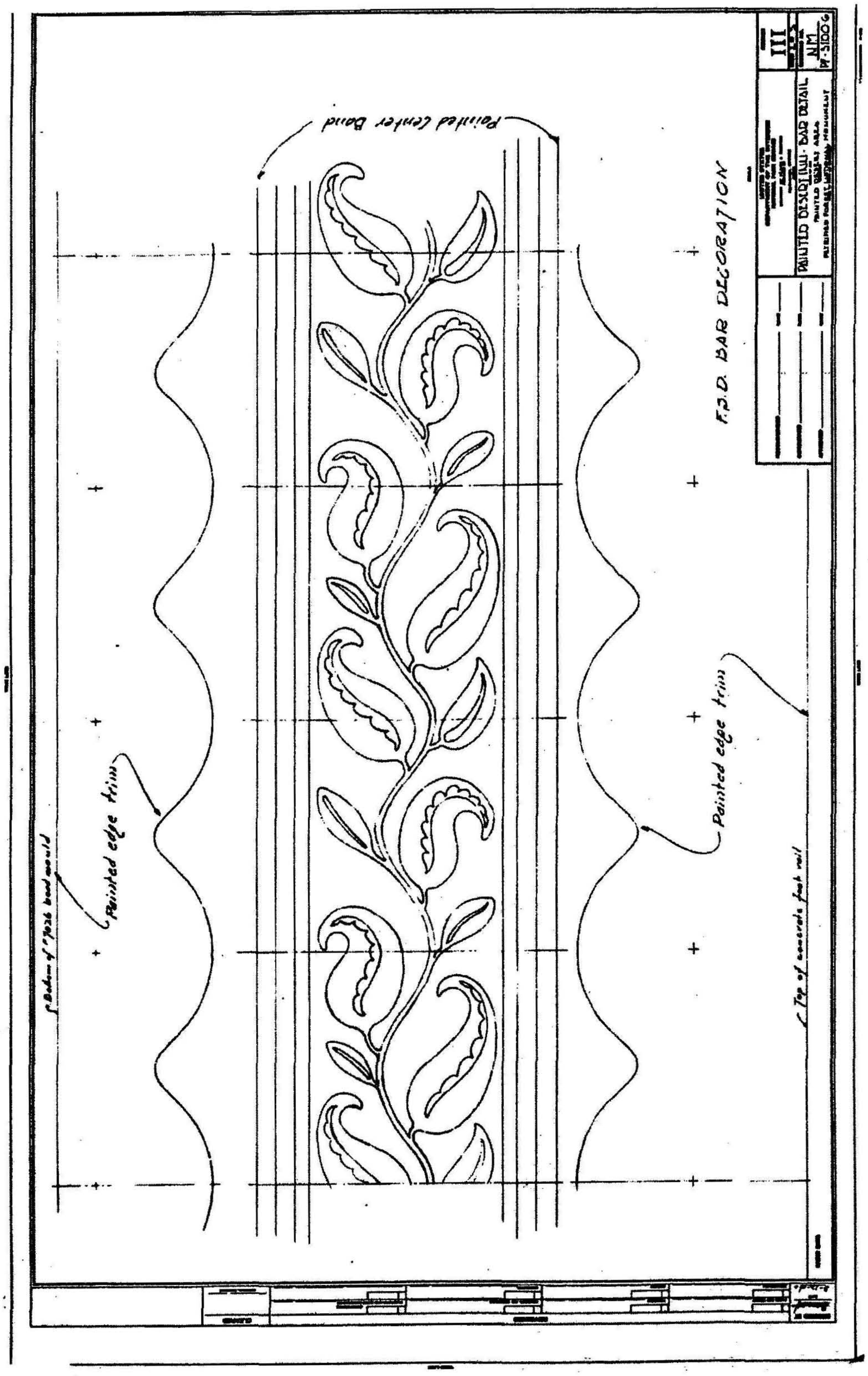
30. "Furniture--Details of Wood Bench with Carved Decorative Patterns." February 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-F, Sheet 3.


PAINTED DESERT INN - FURNITURE
PAINTED DESERT AREA
PETRIFIED FOREST NATIONAL MONUMENT
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
III
NM
PF-3100-F
F.S.D. FRONT SEAT RAIL
Edge decoration on rear rail same as above.
F.S.D. CHAIR BACK
Carve both sides
For dimensions and construction details see Plan BAN-2037-F

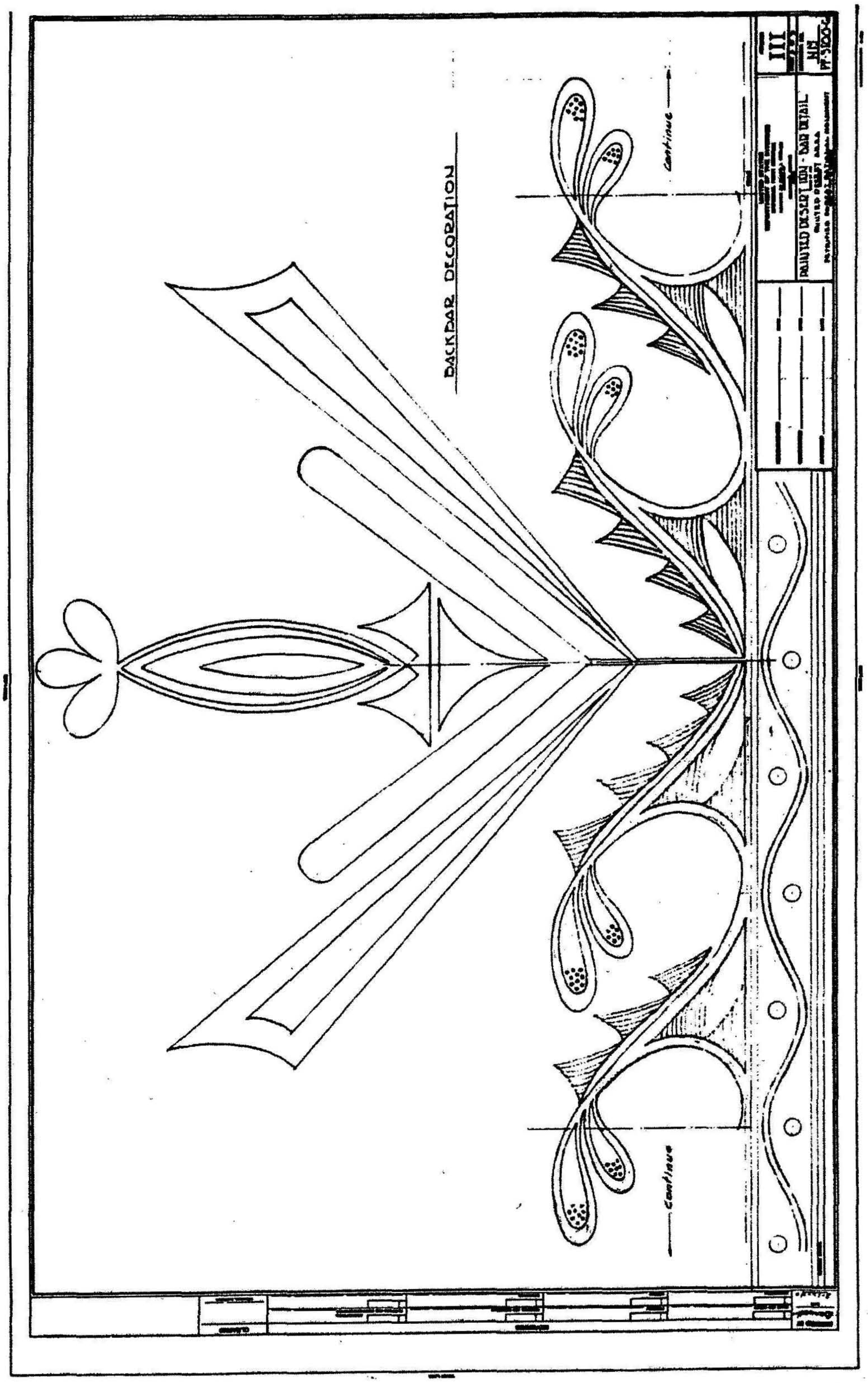
31. "Bar Detail." March 12, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-G, Sheet 1.


PAINTED DESERT INN - NE DETAIL
SEE THRU BACKBAR AND BAR
VIEW FROM ABOVE

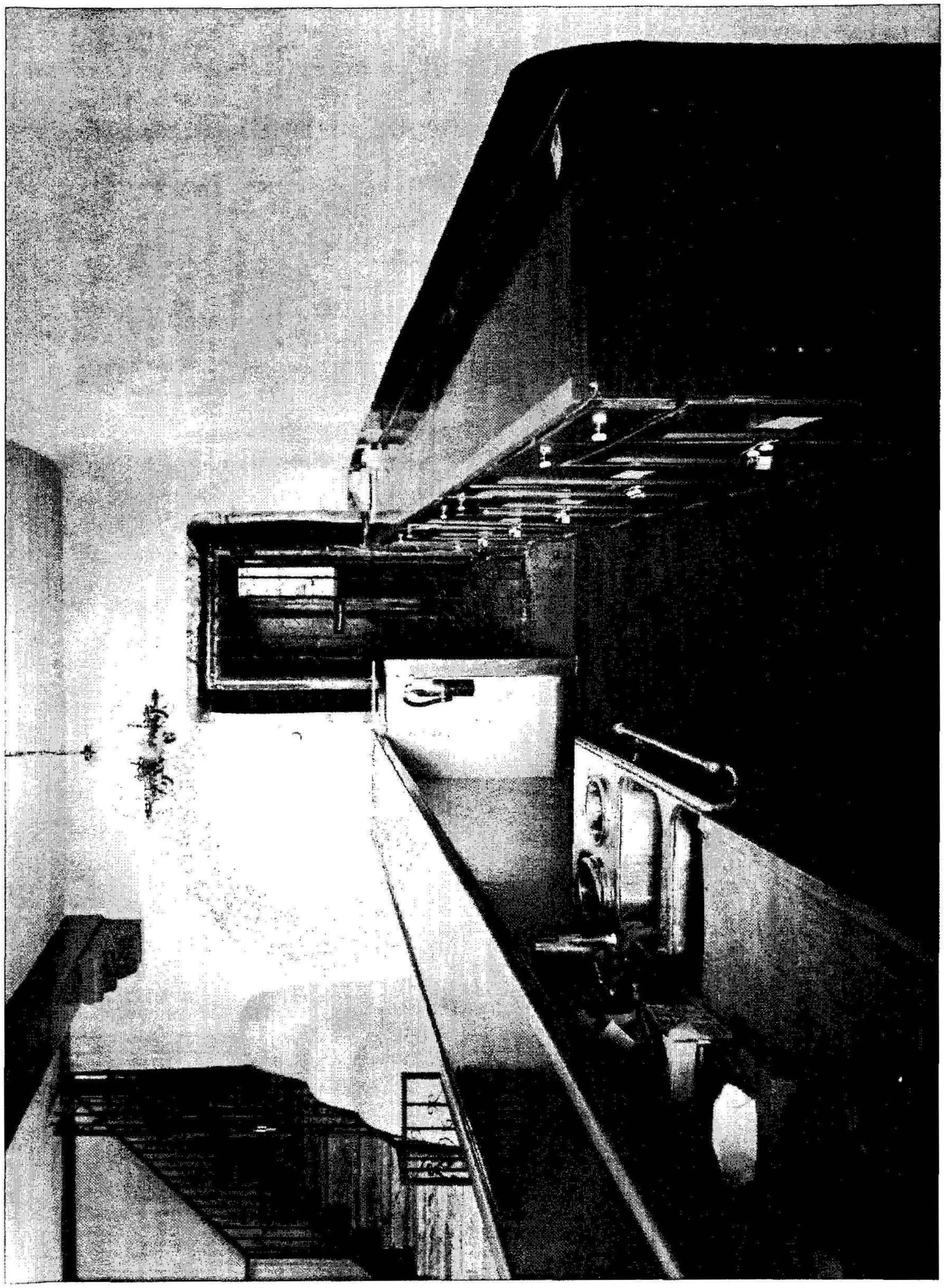
32. "Bar Detail." March 12, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-G, Sheet 2.


Painted center band
F.D.D. BAR DECORATION
PAINTED DESERT INN - BAR DETAIL
III
NM
NP-3100-G
Painted edge trim
Painted edge trim

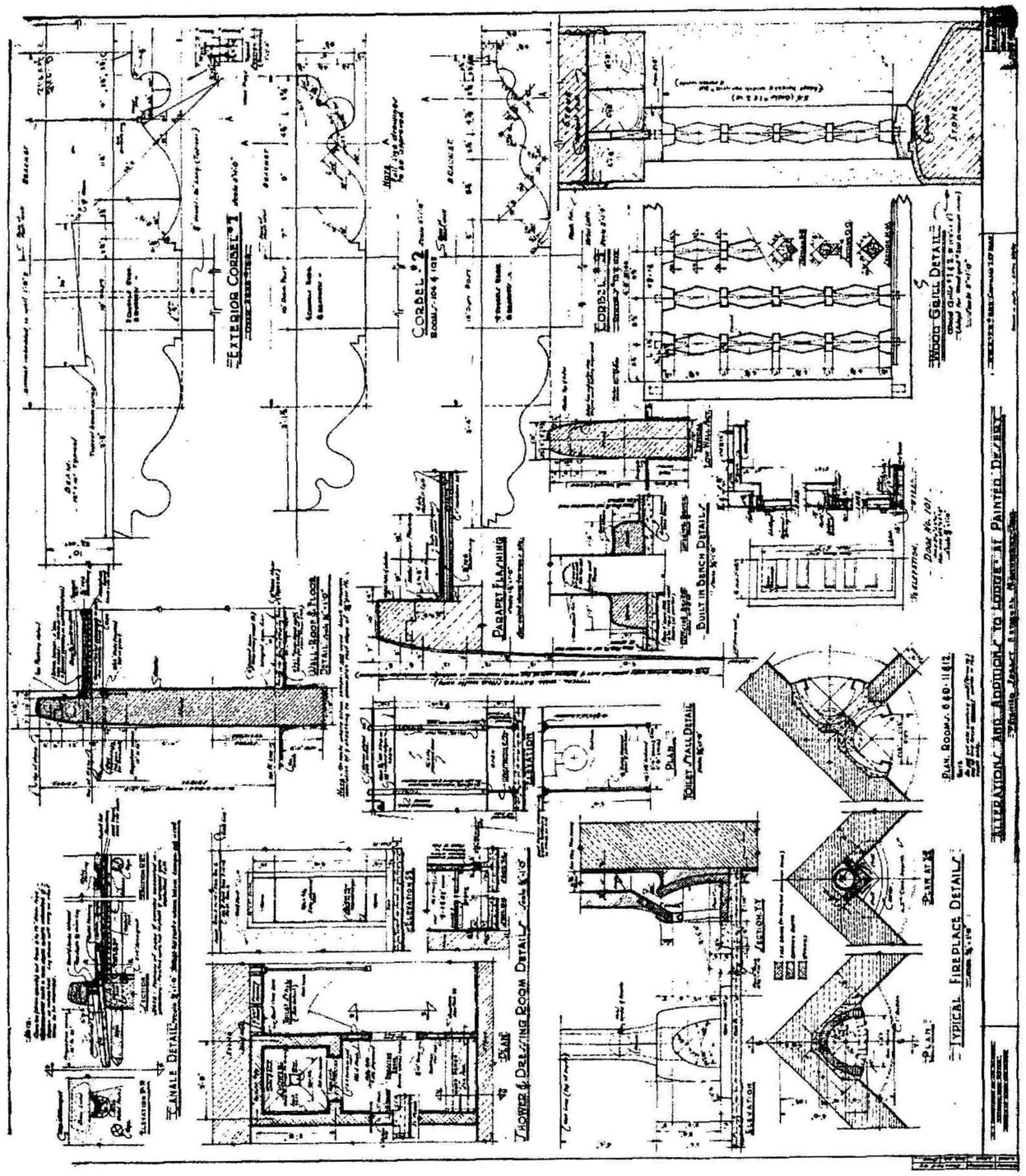
33. "Bar Detail." March 12, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-G, Sheet 3.


BACKBAR DECORATION
Continue
Continue
PAINTED DESERT INN - BAR DETAIL
III

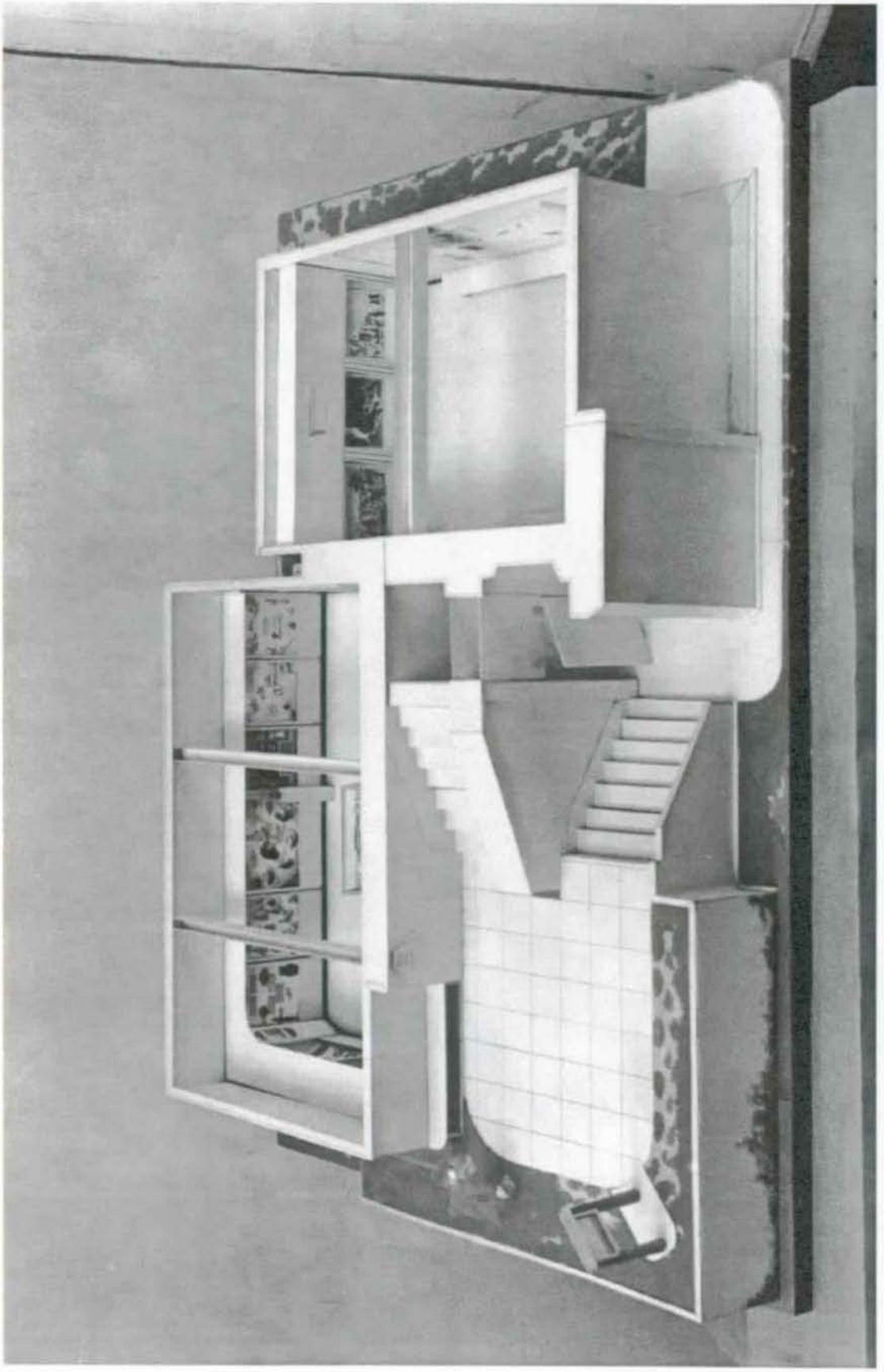
34. "Tap Room, Bar Looking South, (Room 13)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-64; HABS: AZ-161-60.



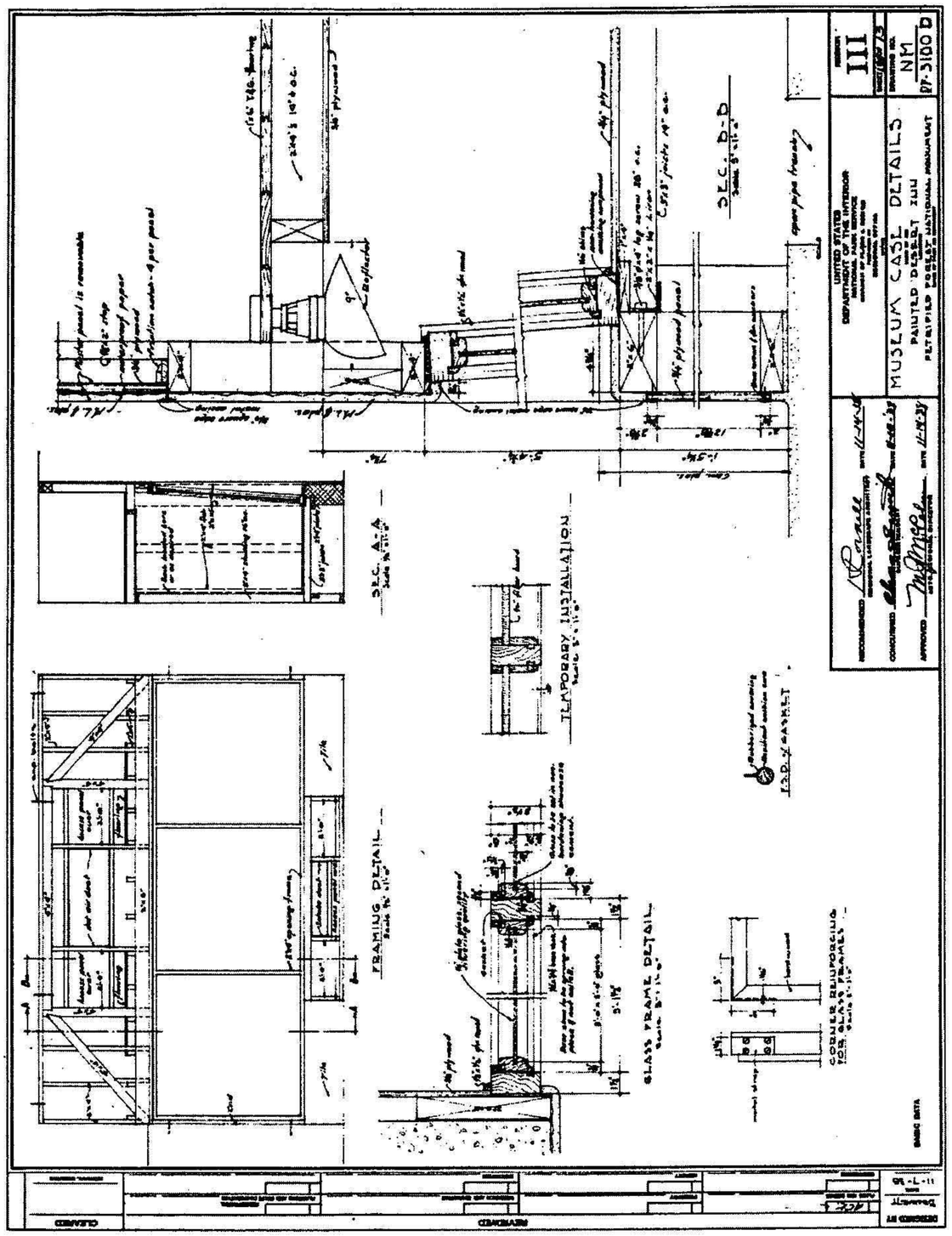
35. "Wall Section, Fireplace Details, Corbel (Zapata) Details; Wood Grill Details." January 1937, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-D, Sheet 8.


Exterior Corbel #1
Corbel #2
Corbel #3
Wood Grill Detail
Parapet Flashing
Built in Bench Detail
Typical Fireplace Detail
Transom Detail
Plan
Section
Front

36. "Proposed Scale Model, Painted Desert Inn Museum, (Room 19, Room 20)." February 3, 1941, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 1215, PEFO CAT. # 20636.



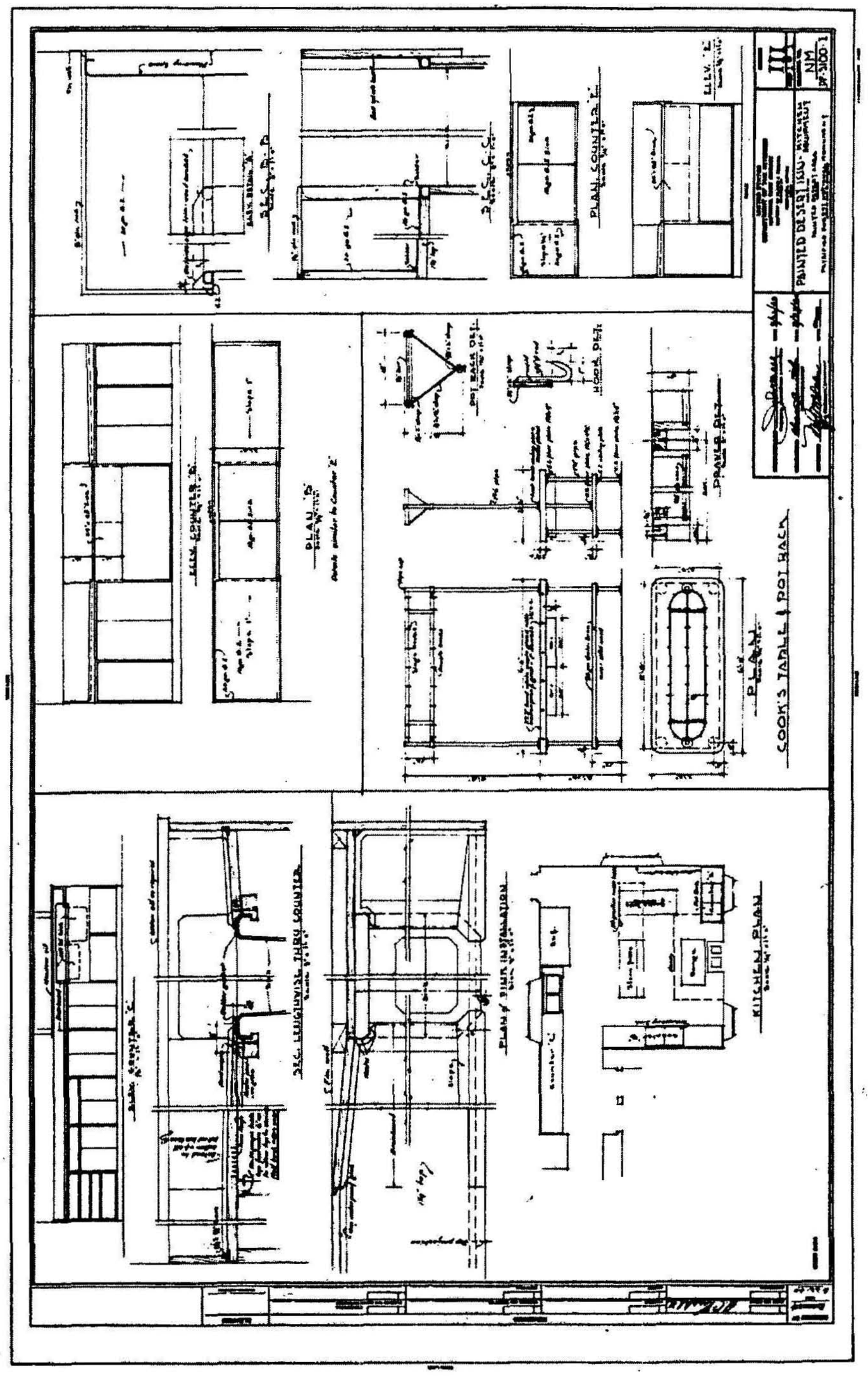
37. "Museum Case Details for Room 19." November, 1938, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-D, Sheet 13A.


MUSEUM CASE DETAILS
PAINTED DESERT INN
PETRIFIED FOREST NATIONAL MONUMENT
NM
07-3100 D
III
SECTION A-A
SECTION B-B
TEMPORARY INSTALLATION
FRAMING DETAIL
GLASS FRAME DETAIL
CORNER REINFORCING FOR GLASS FRAMES

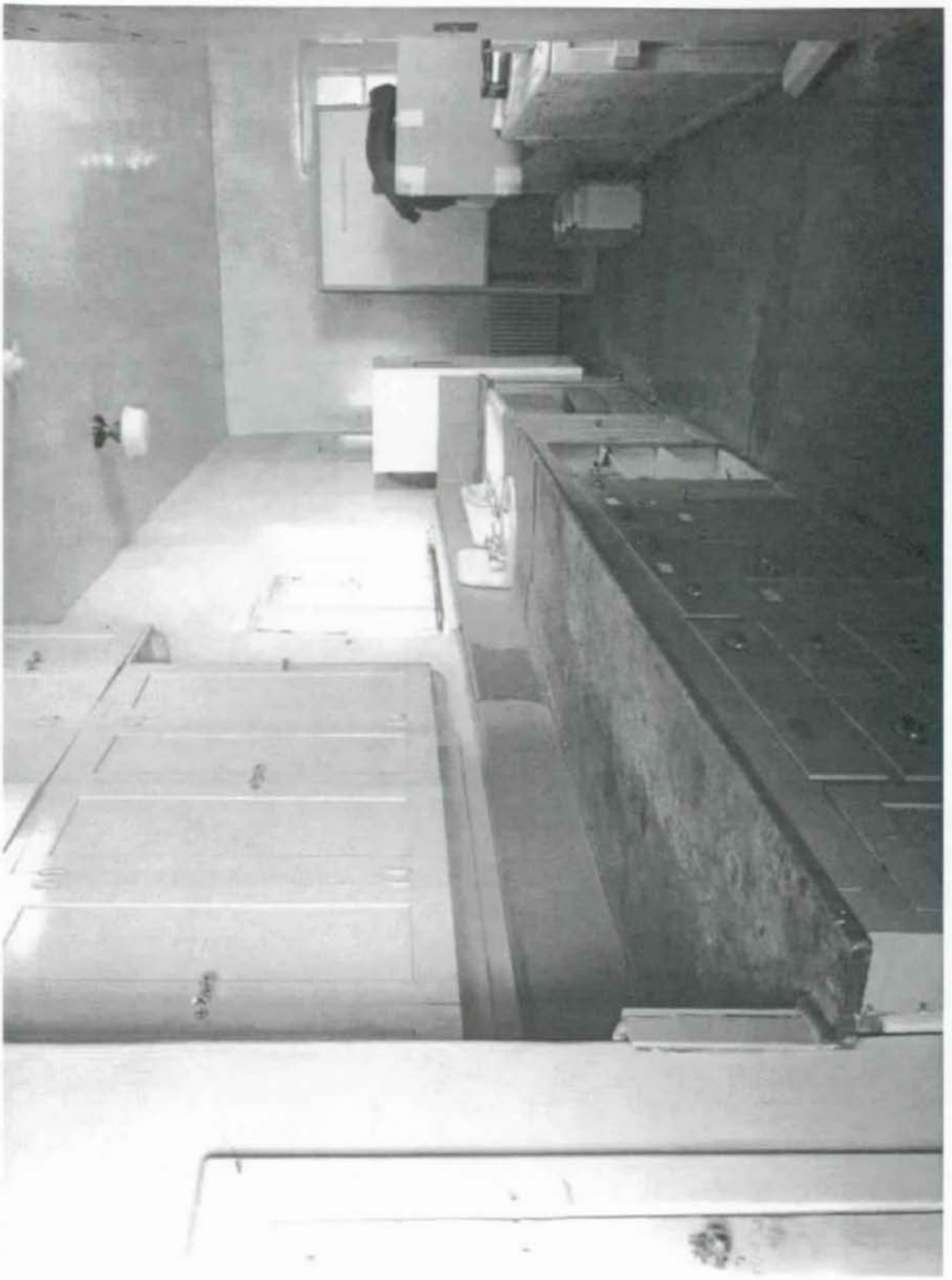
38. "Chair (Most Likely Purchased for Museum Rooms)." 2002, Photograph by Laura DeNormandie.



39. "Kitchen Equipment." March 22, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-I.


PAINTED DESERT INN
NM
PLAN COUNTER 'E'
ELEV. 'E'
PLAN 'D'
COOK'S TABLE & POT RACK
PLAN
KITCHEN PLAN

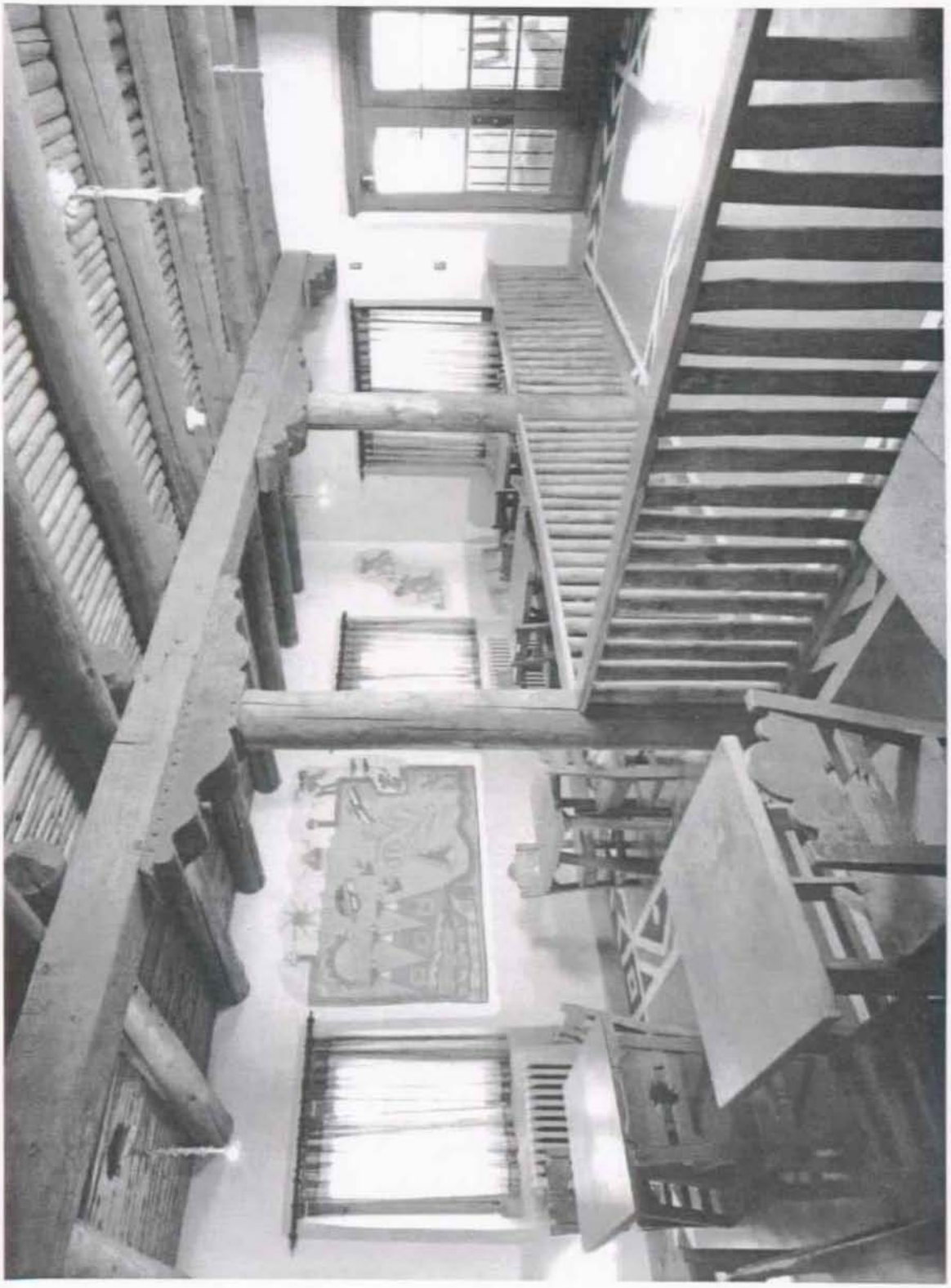
40. "Kitchen, Cabinetry at East Wall, (Room 101)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-58; HABS: AZ-161-54.



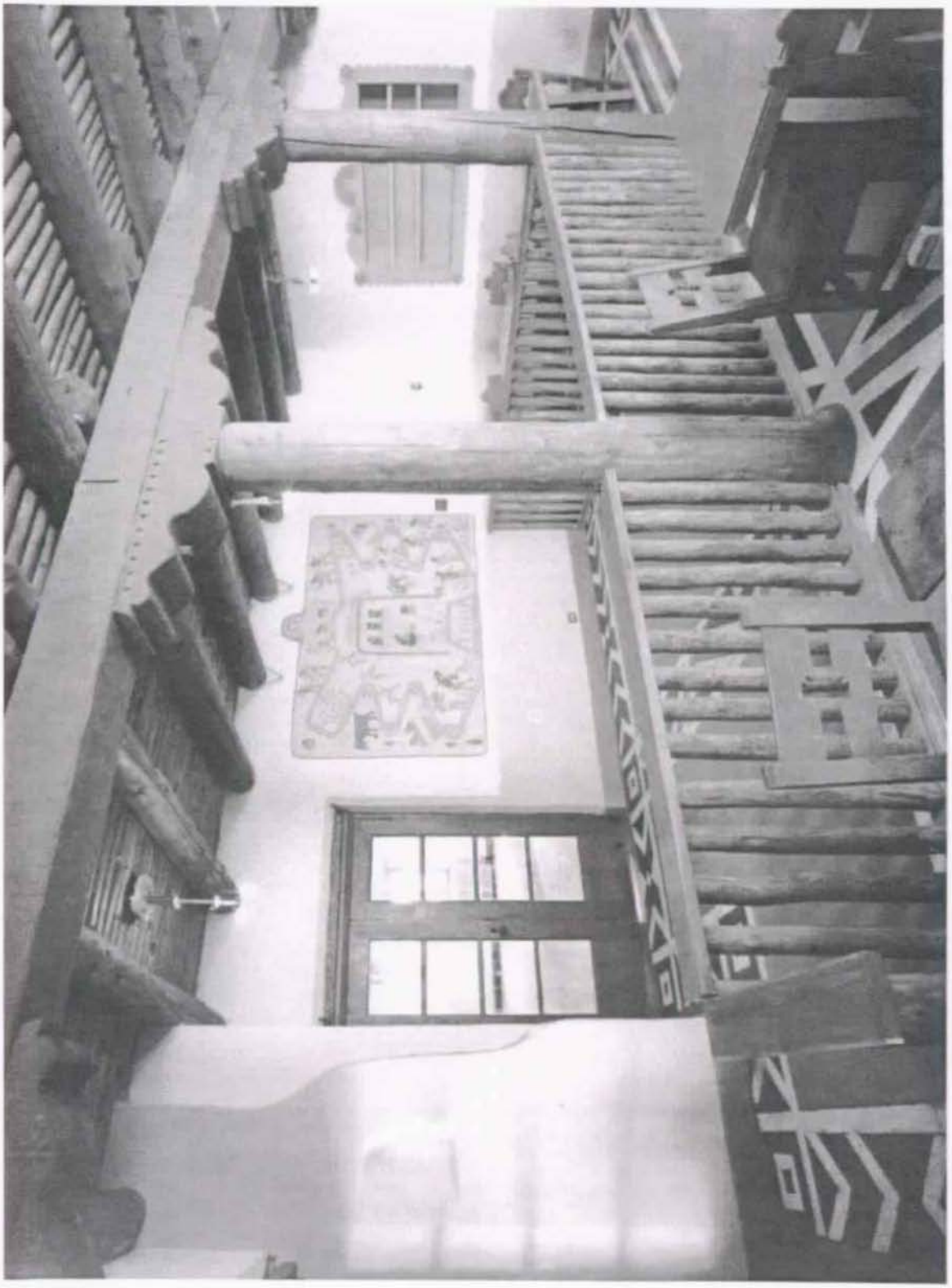
41. "Light Fixture, Kitchen, Circa-1940s or 1950s." 2002, Photograph by Laura DeNormandie.



42. "Dining Room, Northwest View, (Room 102)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-37; HABS: AZ-161-35.

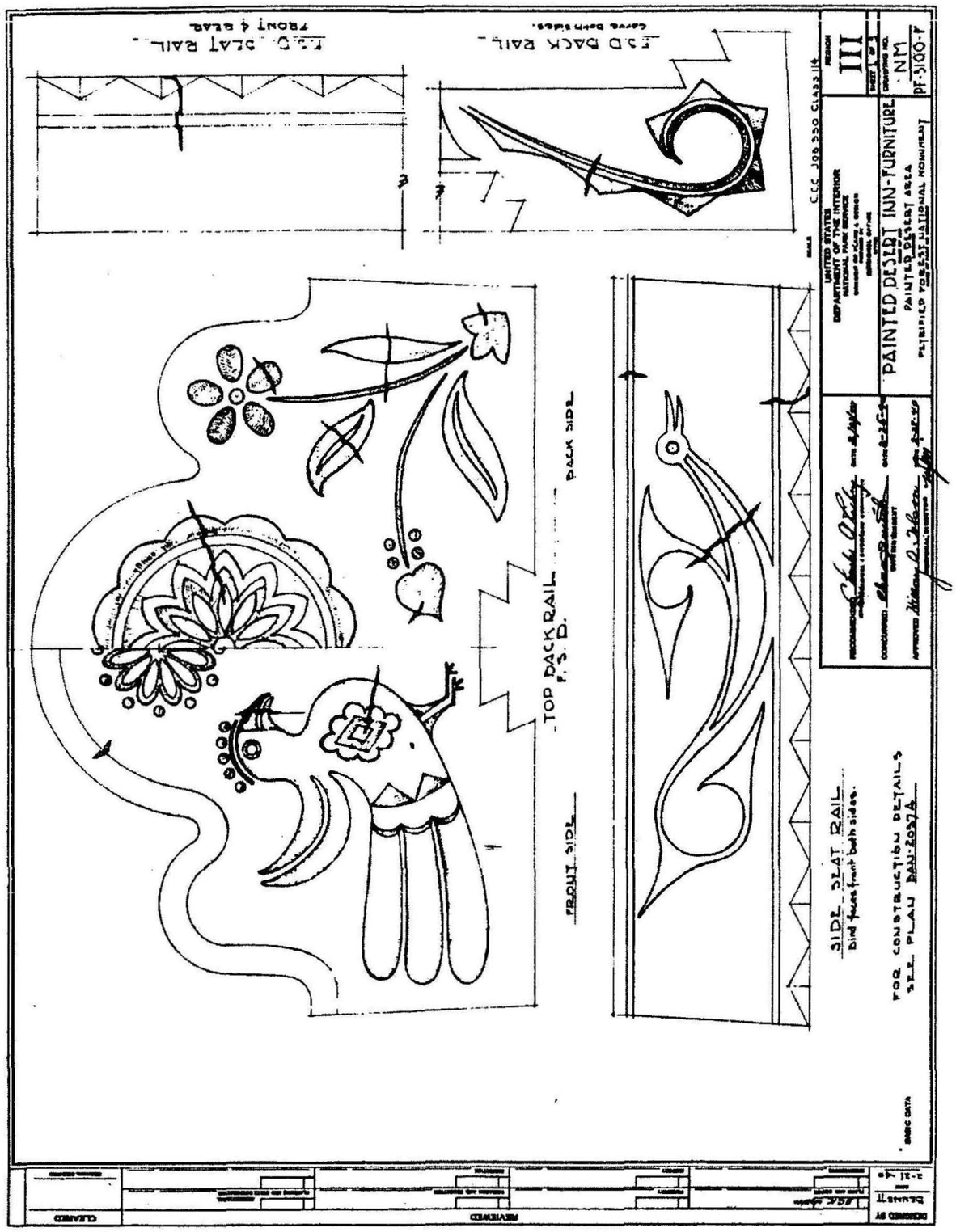


43. "Dining Room, Southeast View, (Room 102), 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-38; HABS: AZ-161-36.

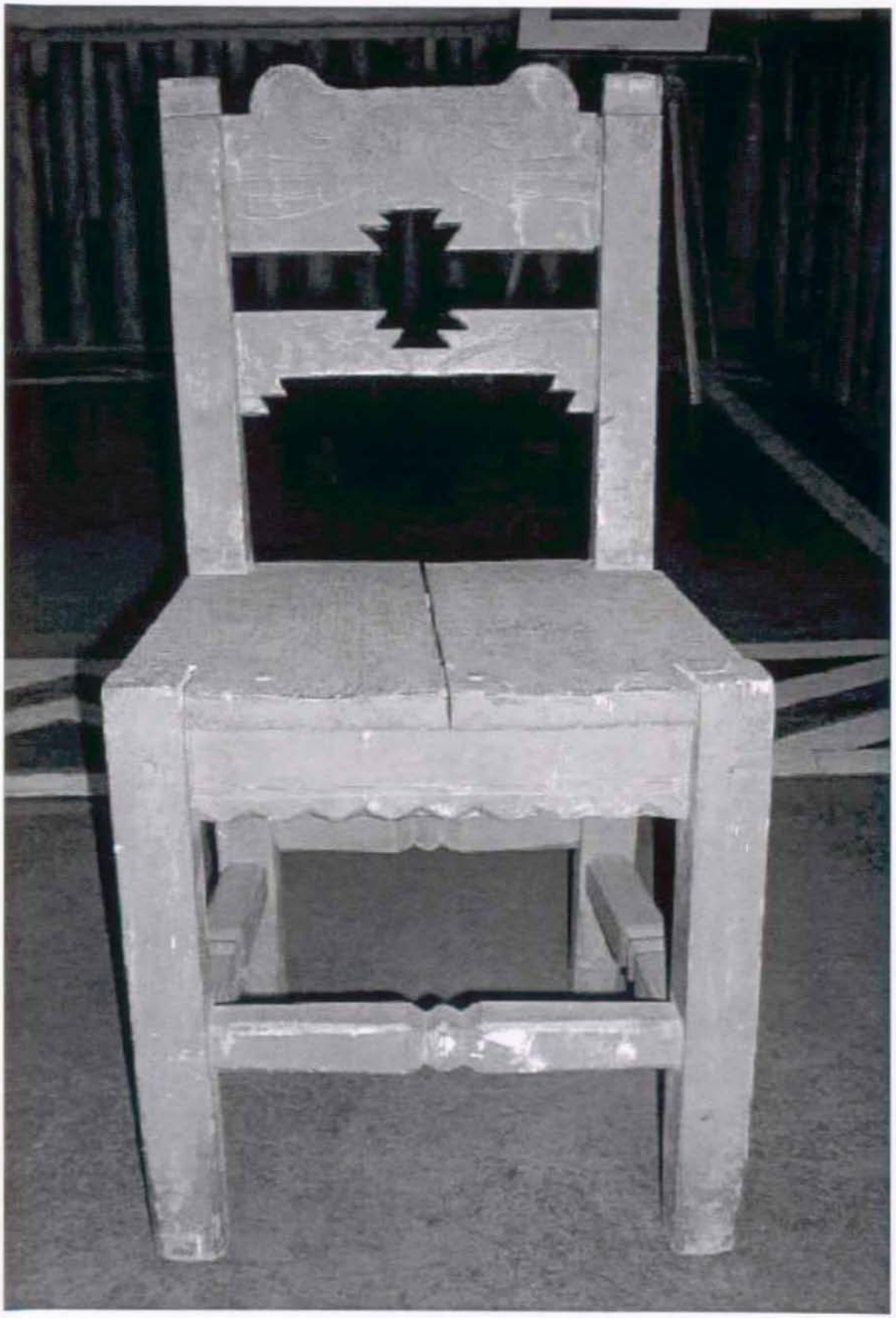


44. "Dining Room Table and Chairs." 1940s to 1950s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 681.

45. "Ornament for Dining Room Chairs." February 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF3100-F, Sheet 1.


TOP BACK RAIL
F.S.D.
BACK SIDE
FRONT SIDE
SIDE SLAT RAIL
Bird faces front both sides.
FOR CONSTRUCTION DETAILS
SEE PLAN PAN-2037-A
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
III
PAINTED DESERT INN-FURNITURE
PAINTED DESERT AREA
PETRIFIED FOREST NATIONAL MONUMENT
NM
PF-3100-F

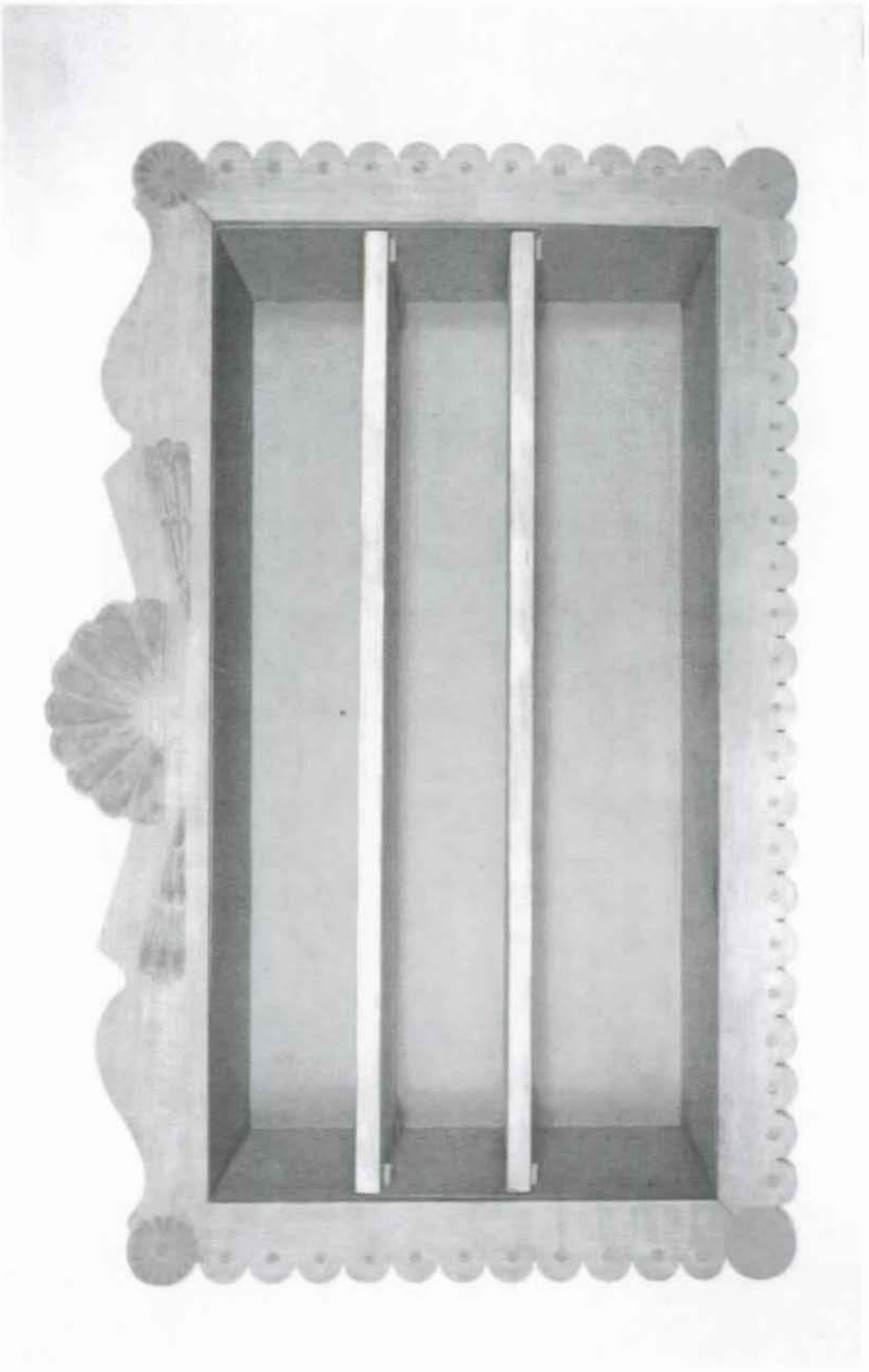
46. "Dining Room Chair, Front Side." 2002, Photograph by Laura DeNormandie.



47. "Dining Room Chair, Back Side." 2002, Photograph by Laura DeNormandie.



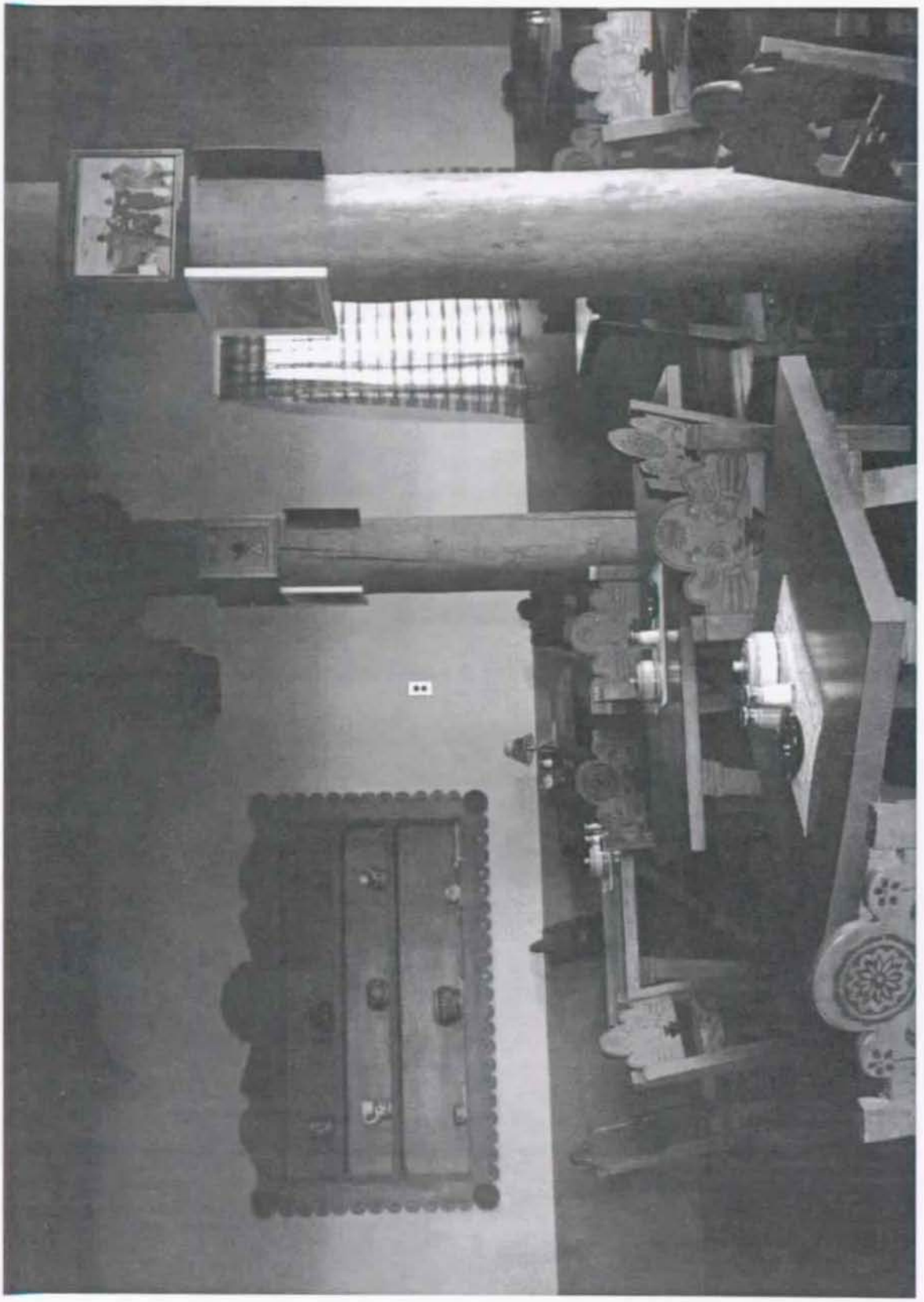
48. "Dining Room, Built-in Shelving, South Wall, (Room 102)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-41; HABS: AZ-161-39.



49. "Dining Room Display Case of Fred Harvey Tableware for the Painted Desert Inn." 2002, Photograph by Laura DeNormandie.



50. "Dining Room, South Side, (Room 102)." 1940s (pre-1947 to 1948), Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 735, PEFO CAT. # 20753.



51. "Dining Room, South and West Sides, (Room 102)." 1985, Photograph by Laura Soulliere Harrison, in "Architecture in the Parks: A National Historic Landmark Theme Study" (from www.cr.nps.gov).



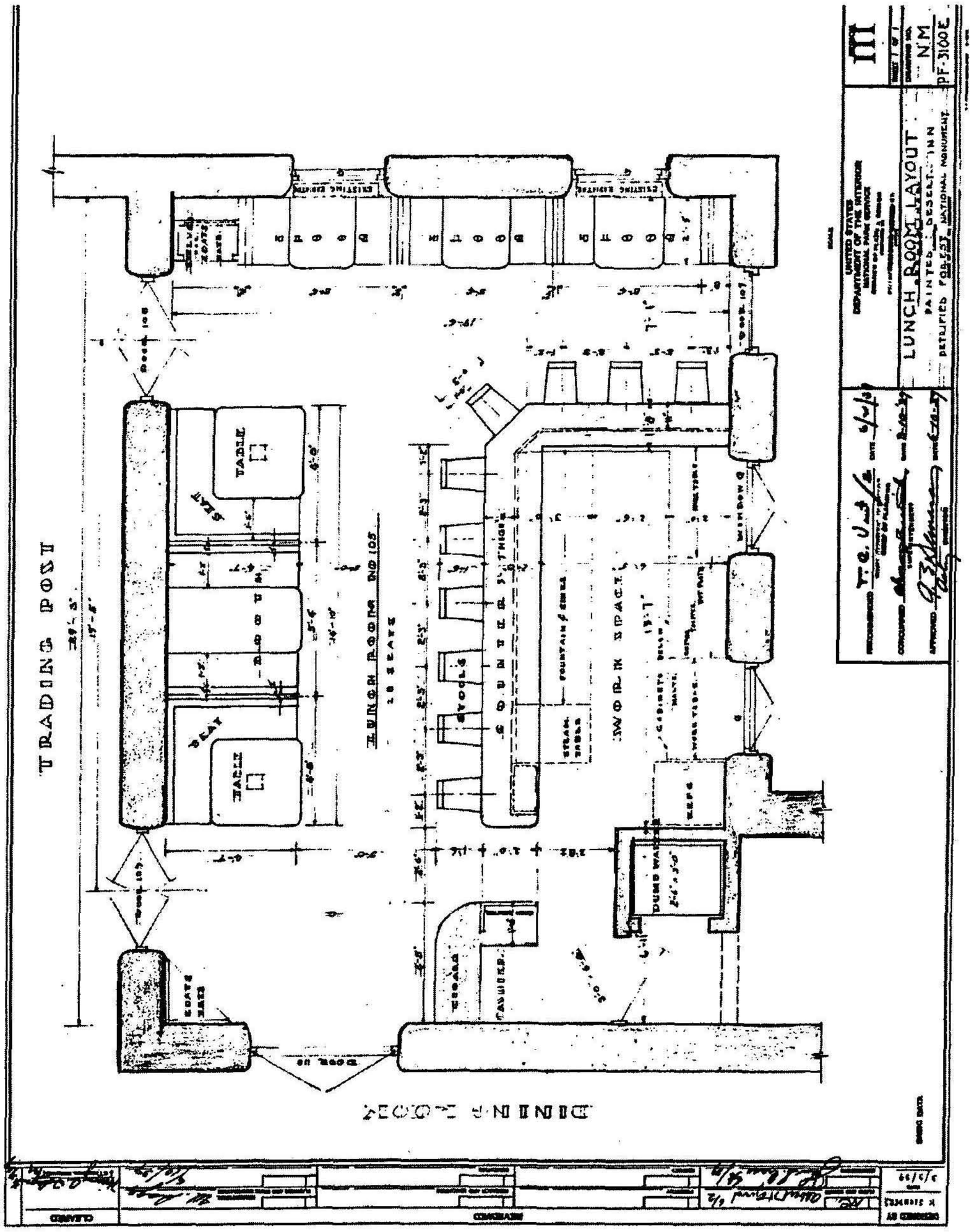
Painted Desert Inn (former dining room)
Petrified Forest National Park
Photo by L.S. Harrison, NPS 10/85

52. "Lunchroom, East Side, (Room 103)." 1940s (pre-1947 to 1948), Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 742.

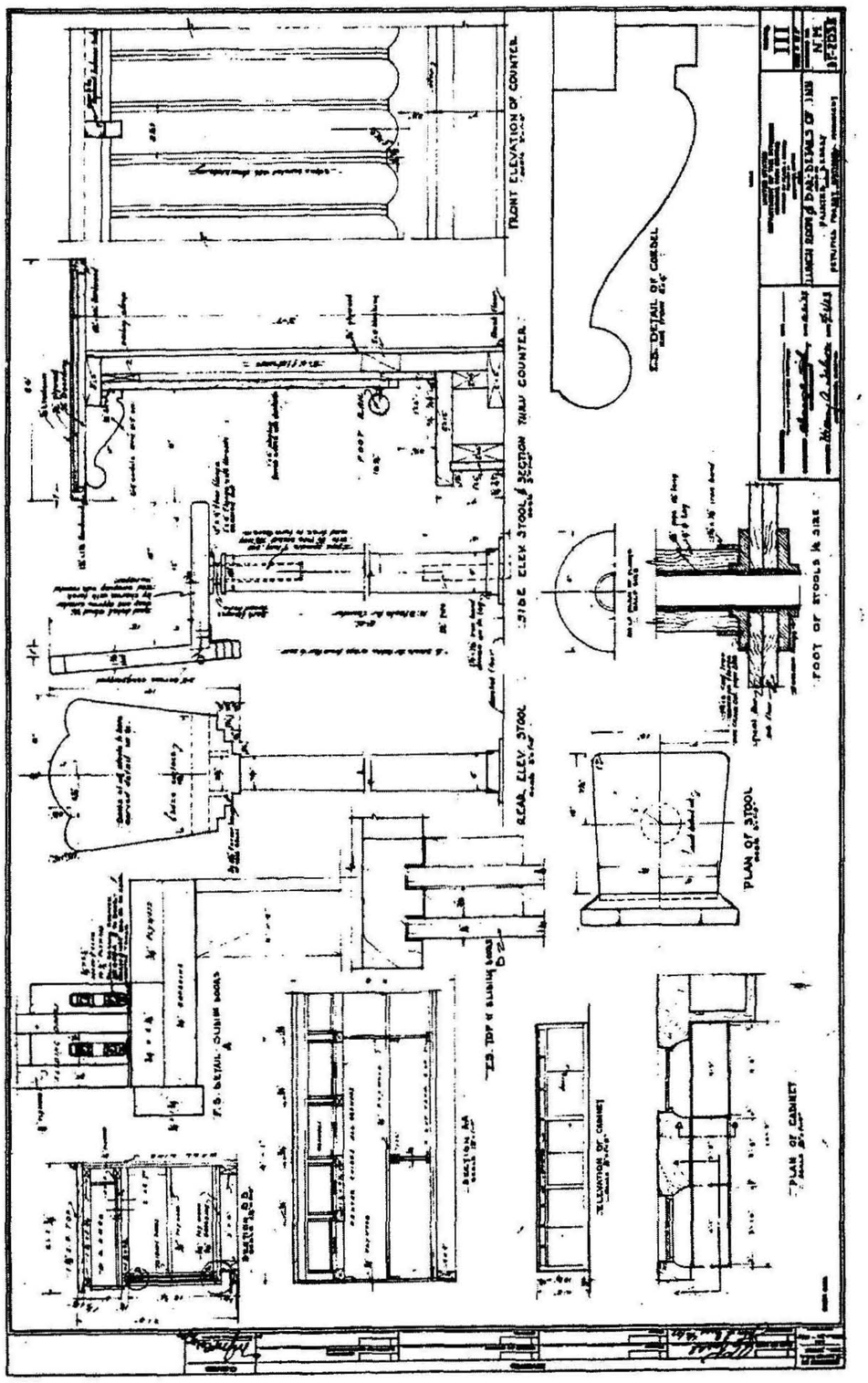
53. "Lunchroom, Southwest Side, (Room 103)." 1940s or 1950s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 721.

LILY

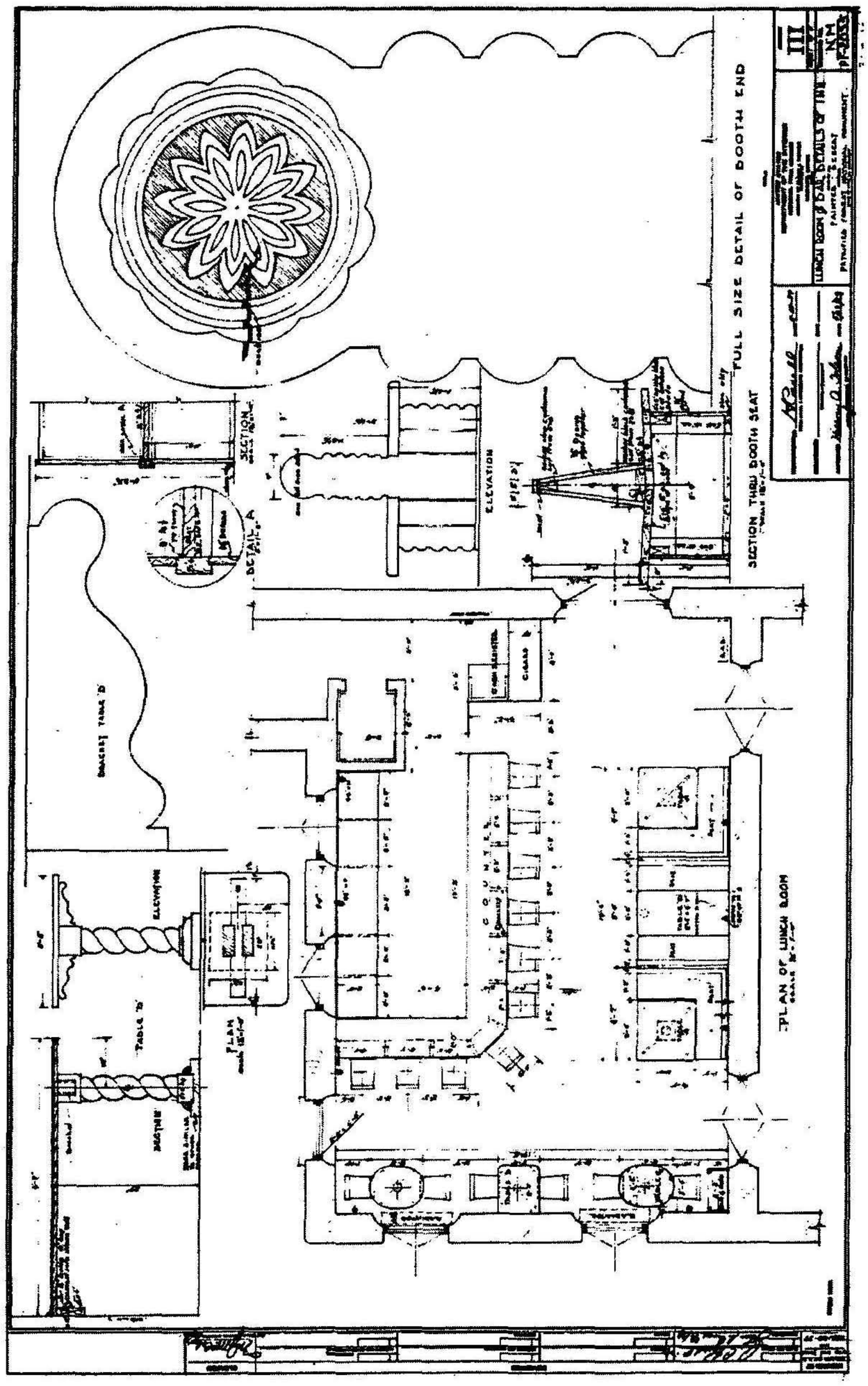
54. "Lunchroom Layout." March 3, 1939, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-E, Sheet 1.


TRADING POST
DINING ROOM
LUNCH ROOM LAYOUT
PAINTED DESERT INN
PETRIFIED FOREST NATIONAL MONUMENT
NM
PF-3100E
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
TABLE
CHAIR
FOUNTAIN & ARBOR
WORK SPACE
DUMB WAITER
CASHIER
COAT RACK
DOOR
WINDOW

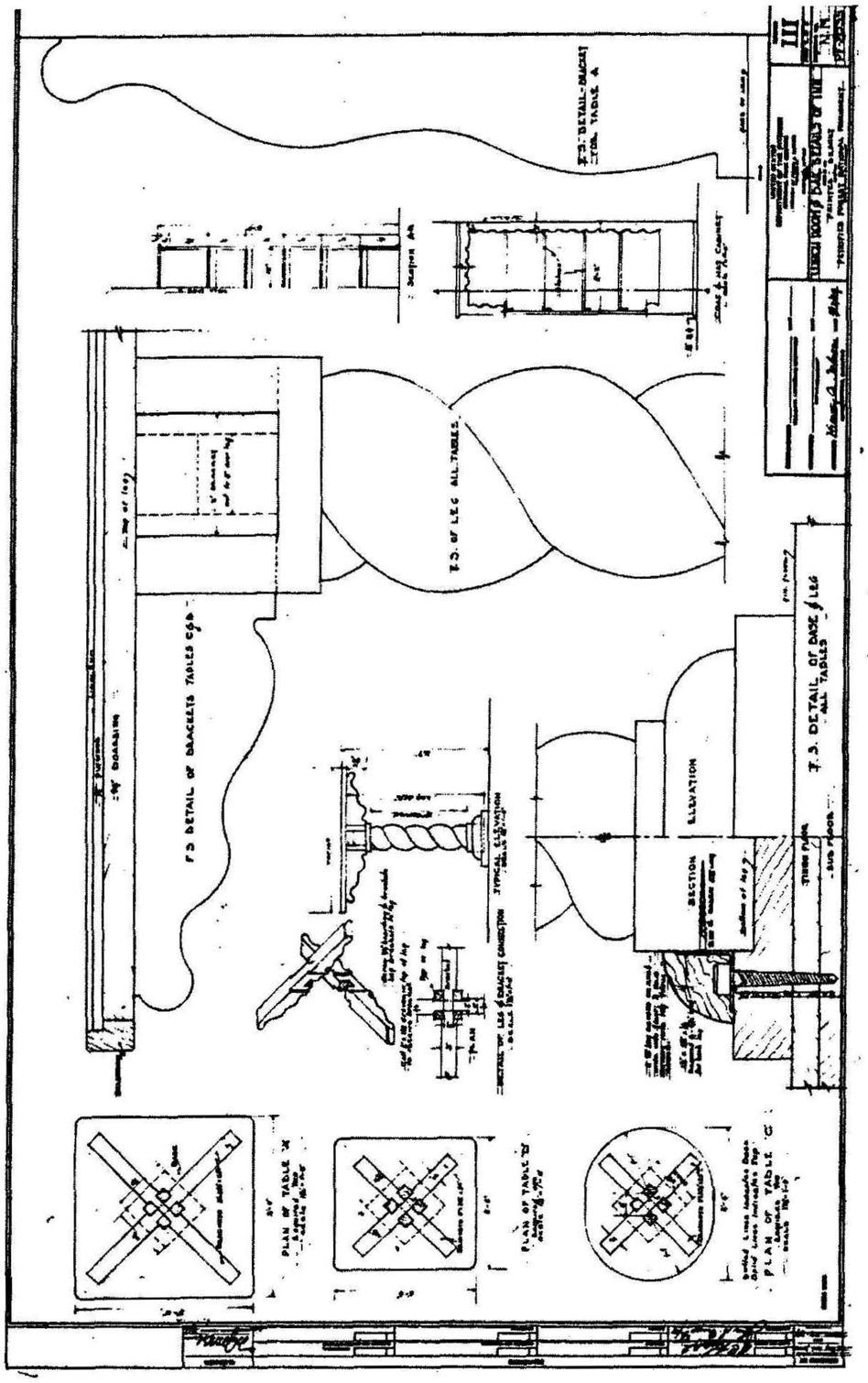
55. "Lunchroom and Bar Details." March 30, 1939, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 2035, Sheet 3.


FRONT ELEVATION OF COUNTER
SIDE ELEV. STOOL & SECTION THRU COUNTER
DETAIL OF CORBEL
REAR ELEV. STOOL
PLAN OF STOOL
FOOT OF STOOLS IN SIDE
PLAN OF CABINET

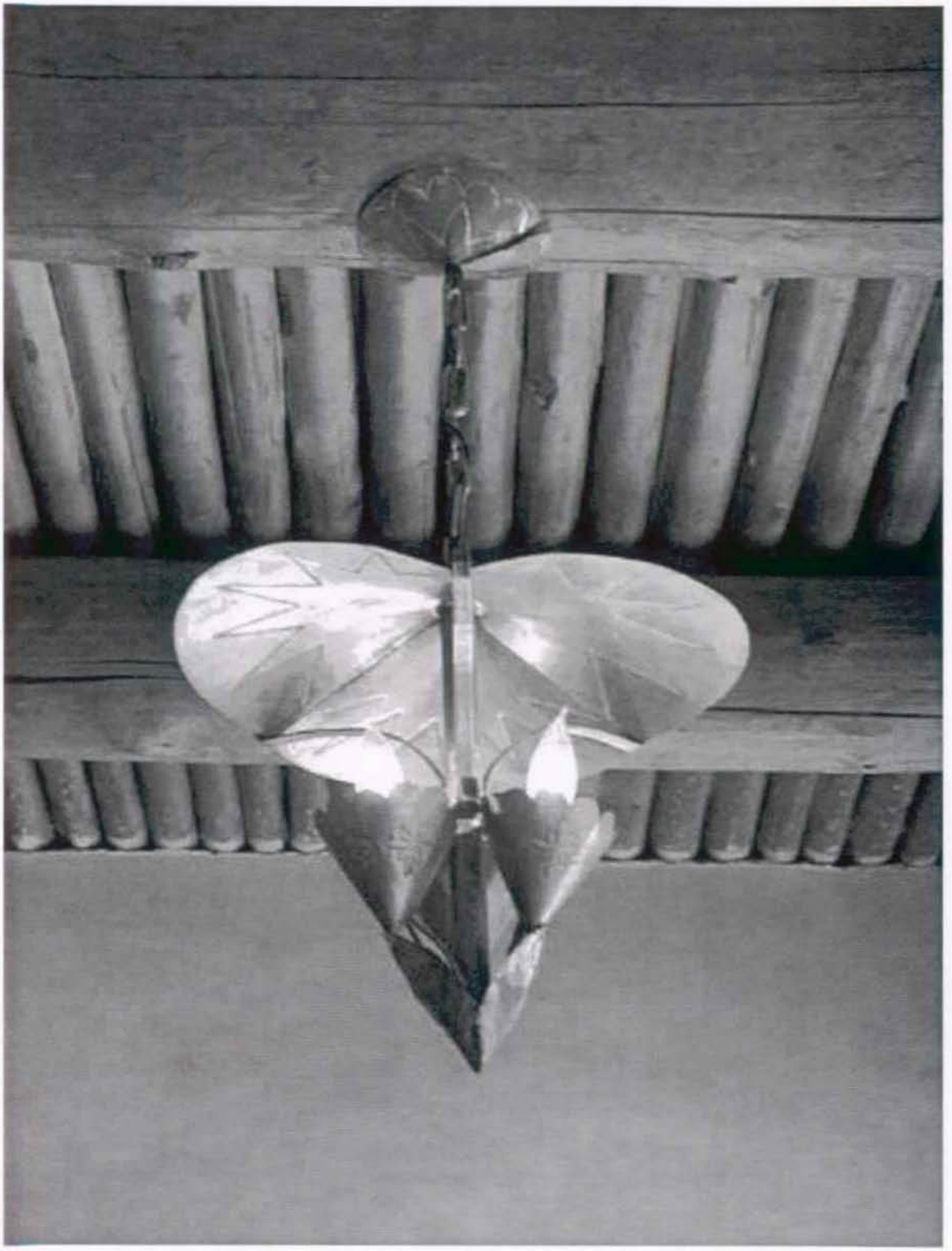
56. "Lunchroom and Bar Details." March 30, 1939, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 2035, Sheet 1.


FULL SIZE DETAIL OF BOOTH END
SECTION THRU BOOTH SEAT
ELEVATION
DETAIL A
SECTION
PLAN OF LUNCH ROOM
COUNTER
TABLE 'D'
SETTEE
ELEVATION
PLAN

57. "Lunchroom and Bar Details." March 30, 1939, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 2035, Sheet 2.



58. "Stamped Tin Chandelier, Lunchroom, (Room 103)." 2002, Photograph by Laura DeNormandie.



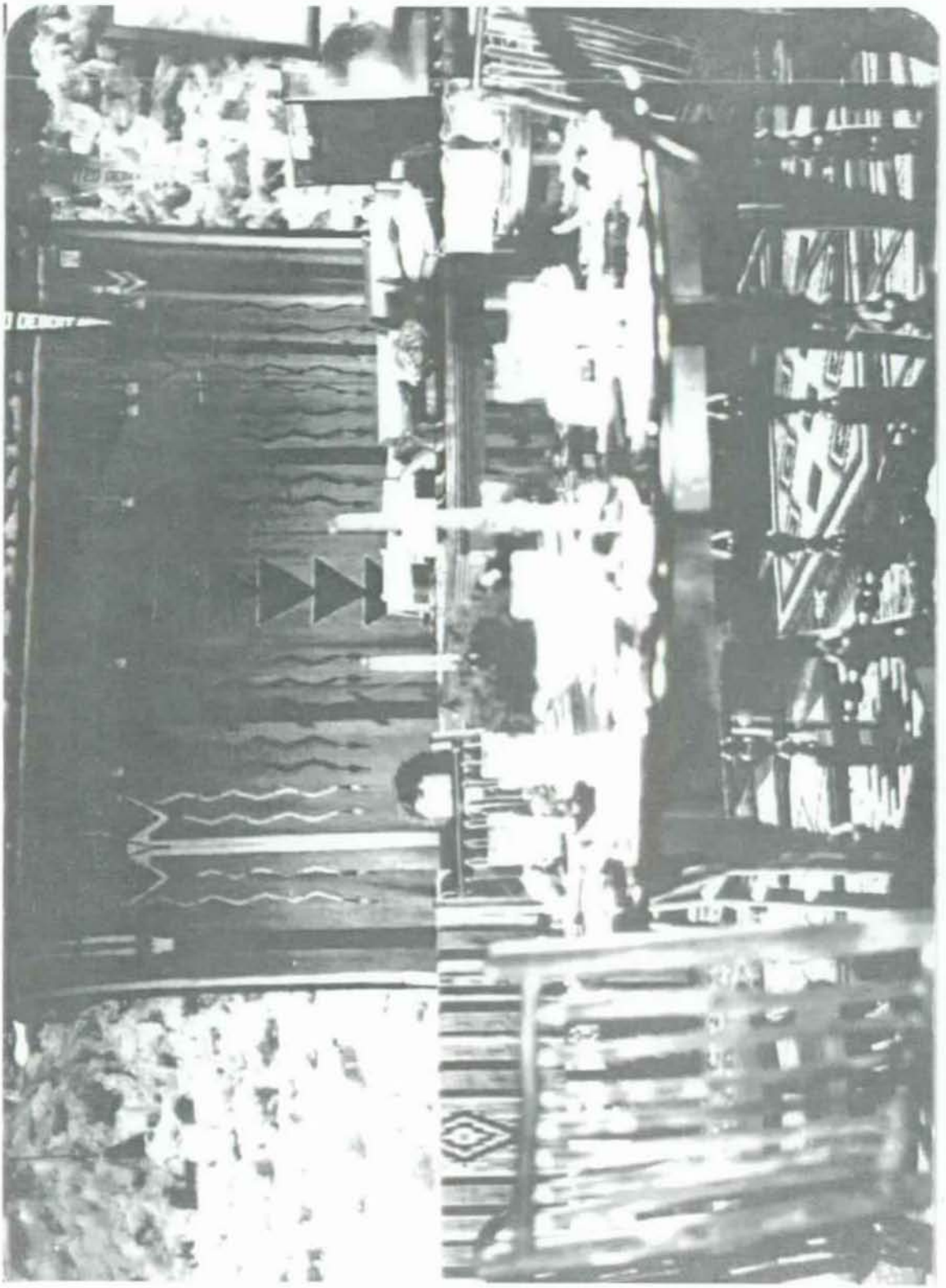
59. "Trading Post Room, South View, (Room 104)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-33; HABS: AZ-161-31.



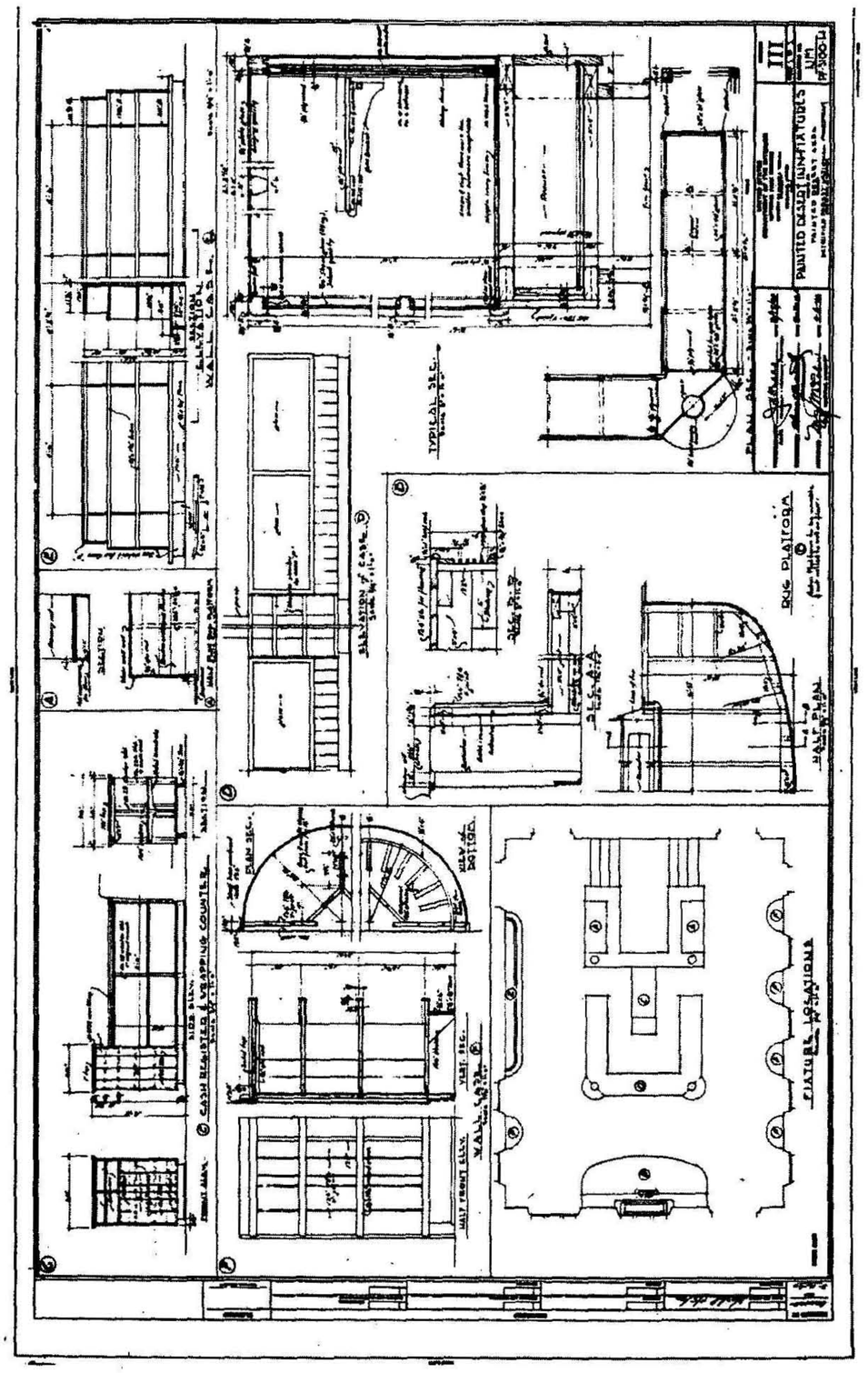
60. "Trading Post Room, Northeast View, (Room 104)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-32; HABS: AZ-161-30.



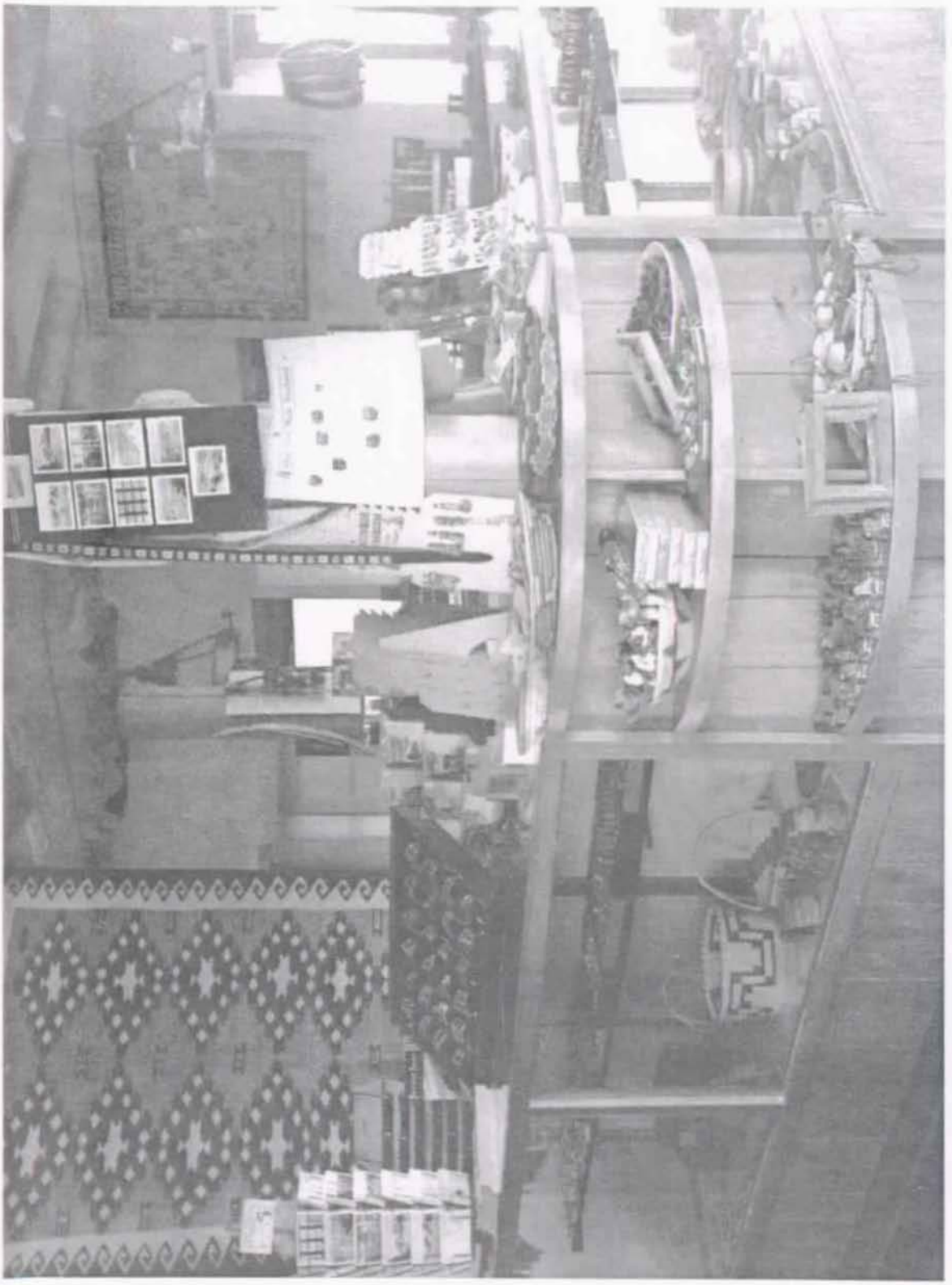
61. "Trading Post Room, South End, (Room 104)." 1924-1938, Unknown Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona.



62. "Fixtures--Shelving and Rug Platforms for Room 104." March 16, 1940, Plan by Lyle Bennett, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PF 3100-H.



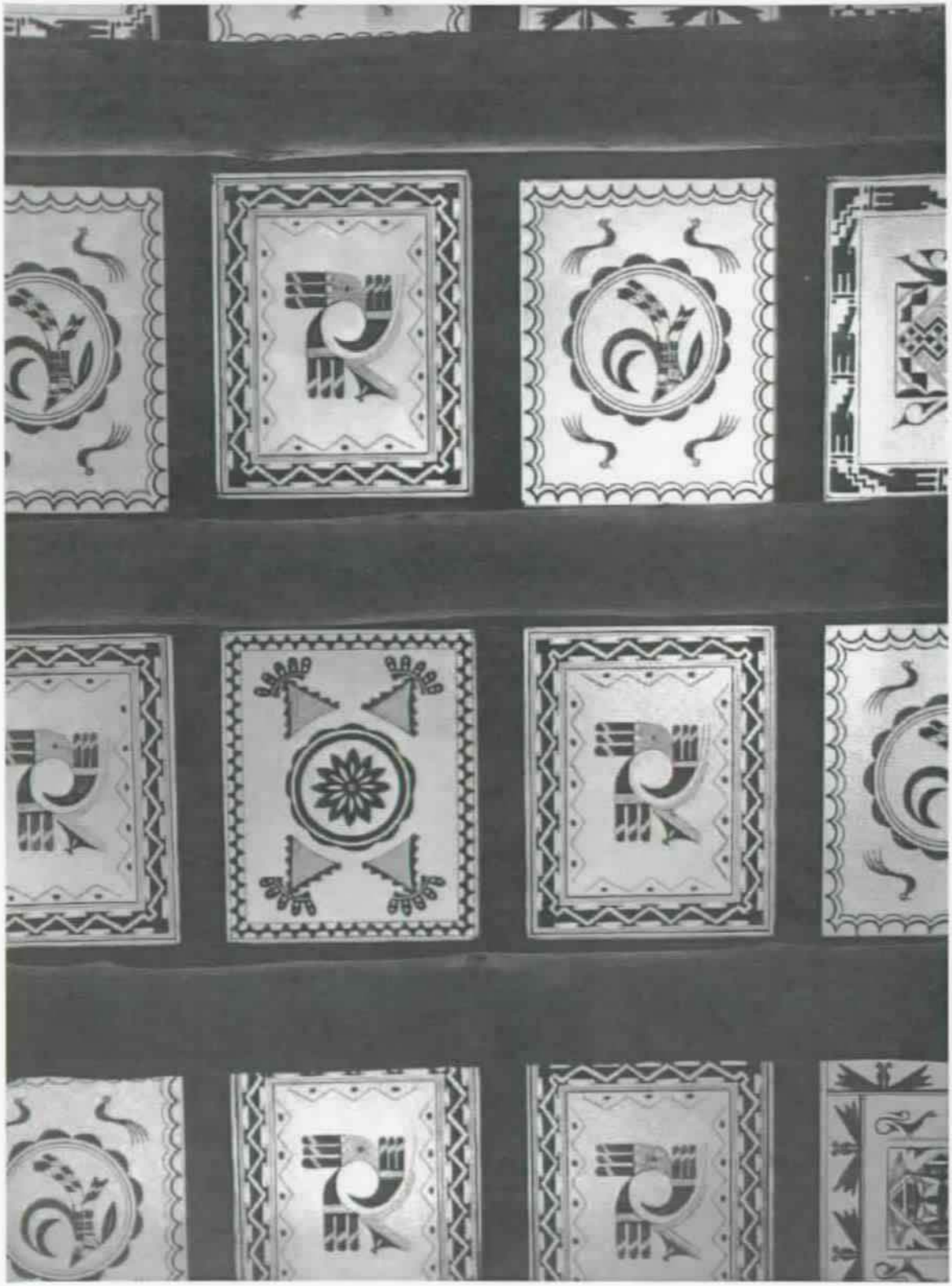
63. "Display Counters, Northeast Column in Foreground, Trading Post Room, (Room 104)." Circa 1940s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 741, PEFO CAT. # 20750.



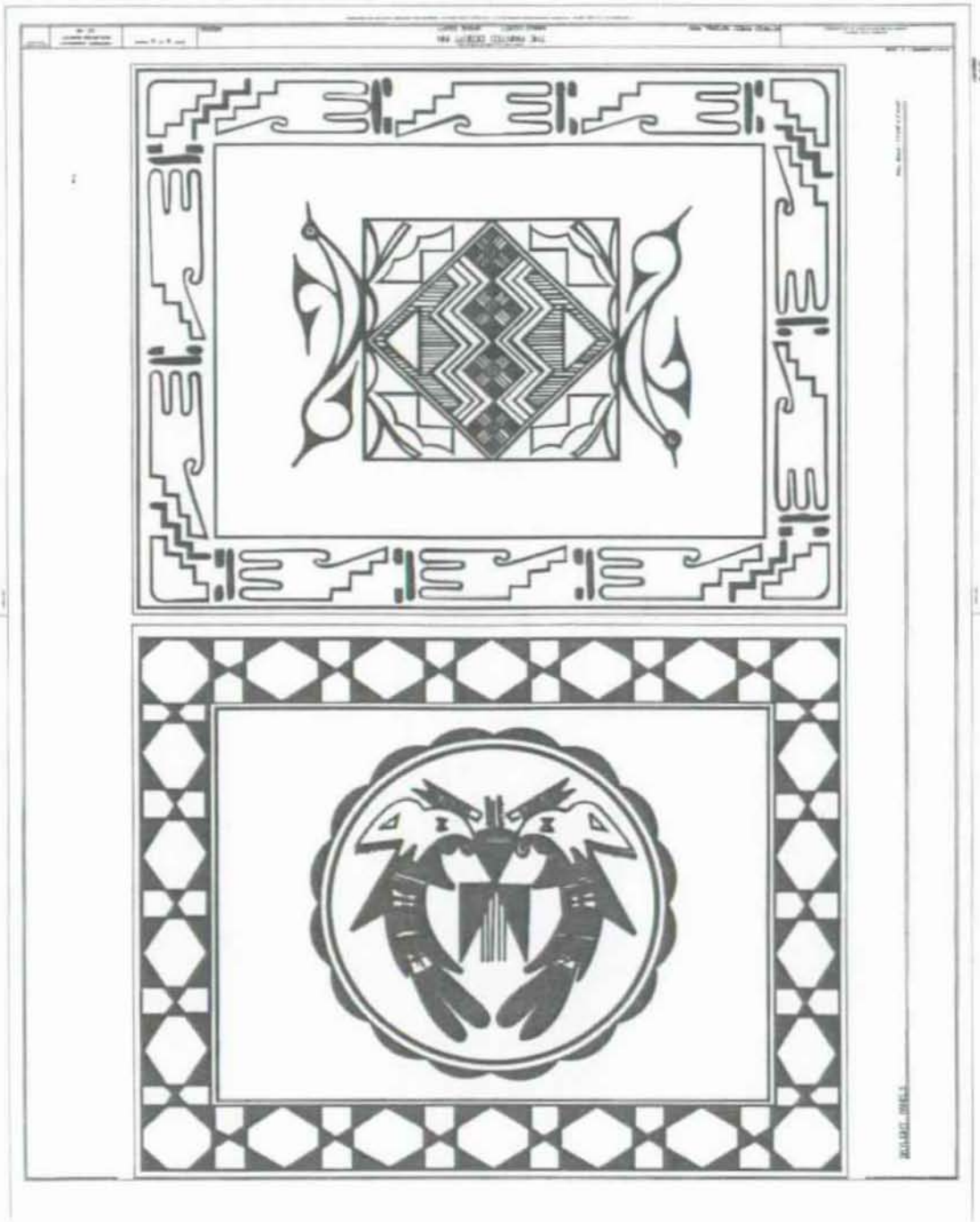
64. "Trading Post Room, West side." Circa 1940s, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, Negative No. 740, PEFO CAT. # 20751.

ARIZONA
ARIZONA

65. "Skylight Details, Multiple Glass Panels, Trading Post Room, (Room 104)." 1975, Unknown Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 20756.



66. "Skylight Details, Trading Post Room, (Room 104)." 1992, Drawing by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, HABS: AZ-161, sheet 10 of 12.



67. "Public Entrance, Southwest View, (Room 105)." 1992, Photograph by Historic American Buildings Survey, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, No. PD-56; HABS: AZ-161-52.

68. "Public Entrance, (Room 105)." 1975, Unidentified Photographer, Museum Collection, Archives, Petrified Forest National Park, Petrified Forest, Arizona, PEFO CAT. # 20730.

LIST OF REPOSITORIES CONSULTED AND RESULTS

The researcher conducted primary and secondary research using the collections at Petrified Forest National Park, Grand Canyon National Park, and Northern Arizona University. The researcher determined through extensive review of finding aids and databases that the following repositories do not contain historic documentation relevant to the Painted Desert Inn: the Heard Museum, University of Arizona, and the National Park Service's Santa Fe Support Office.

- Museum Collection, Petrified Forest National Park
  One Park Road
  Petrified Forest, Arizona 86028

The museum collection at Petrified Forest National Park includes both archives and objects. Correspondence and publications in the collection document the evolution of the structure and use of the Painted Desert Inn. The collection also contains extant historic furnishings constructed for the Painted Desert Inn and all architectural plans by Lyle Bennett. The researcher has reviewed all relevant archival and object-based documentation in this collection.

The Petrified Forest National Park historic photographic collection consists of over 6,000 negatives, color transparencies, and photographic prints. The photographs were taken by park staff from approximately 1920 to 1980. They include photographs of the park, resources, historic structures, special projects, park history, dignitaries, and special events. The collection is accessed often by park staff, researchers, and visitors to help with projects such as compliance, park planning, research, publications, interpretive projects, wood theft monitoring and deterrent efforts, vegetation management, exotic plant invasions, and cultural history and preservation.

- Special Collections, Cline Library
  Northern Arizona University
  Building 28, Assembly Hall
  Flagstaff, Arizona 86011-6022

The Special Collections Department of Cline Library at Northern Arizona University contains photographs, manuscripts, oral histories, and motion picture footage documenting the natural and cultural features of Northern Arizona and the Colorado Plateau. It has extensive files on the evolution of tourism in Northeast Arizona from the turn of the twentieth century to the present. At the library the researcher reviewed files on tourism in the 1940s and 1950s, clippings and menus from the Painted Desert Inn, and photographs of the interiors of El Tovar, Hopi House, Hermit's Rest and La Posada. The latter three buildings were designed and furnished by Mary Colter, the architect who designed the refurbishment of the Painted Desert Inn in 1947 for the Fred Harvey Company. At Cline Library, the researcher also reviewed Polaroid photographs of furnishings auctioned from La Posada in the 1960s. The items auctioned were from Colter's original 1920s furnishings plan for the building.

- Grand Canyon National Park
  Grand Canyon Village, South Rim
  Grand Canyon, Arizona 86023

The researcher visited Grand Canyon National Park to view extant Colter-era furnishings for Hopi House, Hermit's Rest, and the Tower at Desertview. All of these buildings were designed by Colter and, like the Painted Desert Inn, are examples of the style known as "National Park Service Rustic Architecture." Defining elements of this style include the integration of the interior and exterior of the building with local culture and geography.

Hopi House

Hopi House contains most of the furnishings original to Colter's 1905 plan. A three-story structure modeled after Hopi pueblo architecture, the first floor of Hopi House has always functioned as a gift shop and has not been significantly altered since it was built in 1905. Also in keeping with the original design, the second floor houses an exhibit of Native American ceremonial and utilitarian objects. The third floor, originally a domestic living space for Hopi weavers who exhibited their weaving technique in the gift shop below, is now an administrative office. It was useful for the researcher to see aspects of Colter's original furnishings plan still intact and view how the gift shop and its furnishings integrate with the surrounding interior and exterior of the building. The third floor is entirely furnished with site-associated objects Colter selected for this space over ninety years ago.

Hermit's Rest

Hermit's Rest was designed by Colter in 1911 and is an irregularly stacked cave-like stone building whose defining element is an enormous central stone hearth. The interior is an atmospheric combination of medieval and Spanish colonial references and contains a gift shop. Most furnishings in Hermit's Rest are part of Colter's original plan. As with Hopi House, it was useful for the researcher to see how the building's rustic appearance and furnishings create an evocative environment conducive to selling Grand Canyon memorabilia.

Watchtower at Desertview

Colter modeled the shape and exterior of the Watchtower at Desertview after ancient Native American tower ruins. Like Hermit's Rest and Hopi House, the first floor of this three-story structure is a gift shop. This building is singular not only for its regionally-inspired architectural design but also for its elaborate ceremonial murals and paintings by Fred Kabotie on its first, second, and third-floor walls and ceiling.

- La Posada
  303 E. Second Street
  Winslow, Arizona 86047

The researcher visited La Posada in Winslow, Arizona. This sprawling hotel based on Spanish hacienda architecture was designed by Mary Colter in 1929 and built by the Santa Fe Railroad. The space (like Hopi House and Hermit's Rest) was designed and furnished by Colter to serve the growing tourist market and theatrically evokes the southwest through its interior and exterior design. Although its structure and interior have been partially and sensitively restored to their 1929 appearance, only a few extant historic furnishings remain at La Posada. Extant furnishings include four benches that were originally outside the hotel entrance facing the railroad tracks. These benches are close in shape and detail to those originally located in the Painted Desert Inn lunchroom.

Allan Affeldt, President and owner of La Posada, had many of the original furnishings copied (from the Polaroid photographs in the Cline Library's collection) by local master carpenter Keith Mion. These reproduction furnishings are well built. Mion is a potential contact for PEFO if the staff determines that they would like to have reproduction objects made for historically furnished rooms at the Painted Desert Inn.

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Volume 2: Implementation Plan

INTRODUCTION

This implementation plan contains furnishings lists and floor plans for five spaces including Room 10--Guest Room/Employees' Room, Room 13--Tap Room, Room 101--Kitchen, Room 102--Dining Room, Room 103--Lunchroom, and Room 104--Trading Post Room. This plan (reflecting most closely Treatment Option 3, below) includes a variety of interior treatment approaches including historic furnished interiors, historic furnished vignettes, and evocatively furnished spaces.

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entry hall will be treated as a vignette (visible through windows in the kitchen door) and is also restored to this period of significance. Room 13 is evocatively furnished and may serve as a present-day food service space. Room 104 is a space of mixed use with a central historic furnished vignette of the 1947 curio display. Present-day gift shop sales would be limited to one or two perimeter walls in this room.

PEFO staff indicated that a formal exhibition highlighting interpretive themes would eventually be integrated into the final installation at the Painted Desert Inn. These themes would inform the public regarding architects Mary Elizabeth Jane Colter and Lyle Bennett, the CCC, Route 66, and the Fred Harvey Company. It is not yet certain where this exhibition will be located. It is possible that it will be sited within the kitchen as the kitchen is slated to be the future handicapped-accessible entrance. Treatment Option 3 suggests that Room 105--Public Entrance be used as an orientation/exhibit space. This aspect of Treatment Option 3 will not be fleshed out in this Implementation Plan as PEFO is not certain where formal exhibits ultimately will be located.

All installations within Treatment Option 3 are supported by sufficient documentary, photographic, and object-based evidence. The PEFO museum collection contains sufficient extant furnishings to partially furnish rooms as they were historically. These objects were used for the duration of time the present Painted Desert Inn was open to the public (1937-1963). In some cases these extant objects will be used as prototypes for reproductions. Each room treatment will require a certain number of reproduction and replacement objects. The curio display vignette in Room 104, in particular, will require numerous small replacement objects to replicate the historic curio shop display.

The current implementation plan represents a considerable departure from the park's current use of, management of, and installation at the Painted Desert Inn. Apart from Room 102, the first- and second-floor rooms at the Painted Desert Inn currently are not interpreted, nor are they historically furnished. They are open to the public, however. The remainder of the historic furnishings collection (chairs, mirrors, ceramics, and light fixtures) currently is in museum collection storage.

PROPOSED TREATMENT OPTIONS

The proposed treatment options present a series of possibilities based upon supporting evidence and PEFO staff goals. The researcher presented these options to PEFO staff during the writing of this HFR. They served as discussion points for

choosing the direction of the final implementation plan. The options do not provide specific information as to placement of individual objects. Upon reviewing the Treatment Options, PEFO staff selected Treatment Option 3 with the caveat that the park is not yet ready to commit to a location for a formal exhibition.

The treatment options contain phrases referring to interior treatments that may need definition. A "historic furnished interior" is a fully furnished room or series of rooms in a historic structure interpreted to one most significant time period based on sufficient supporting historical evidence. Half of the options presented below for the Painted Desert Inn are historic furnished interiors as there is sufficient documentary, photographic, and object-based evidence to support such interpretation.

"Historic furnished vignettes" are fully furnished portions of rooms. They are also based on sufficient supporting evidence but allow for gaps in knowledge of furnishings and do not deceive visitors into thinking they are seeing a completely treated room when they are not. They also allow for more flexible use of space because they do not necessarily occupy entire rooms. A "formal exhibit" is a designed display of objects, text, images, and audiovisual components intended to interpret one or more themes.

Each treatment option is broken into three sections. The first section describes the general direction of the option. The second charts the proposed use of the rooms in the Painted Desert Inn if the treatment option were carried out. The third section discusses concerns or issues raised by the treatment option.

Treatment Option 1

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entry hall (visible through windows in the kitchen door) is also restored to this period of significance. It is presented as a historic furnished vignette that incorporates the historic dumbwaiter, cabinets, and countertop.

Room 13 is evocatively furnished as a food service space. Room 104 is a space of mixed use with a central historic furnished vignette of the 1947 central curio display. Present-day gift shop sales would be limited to one or two perimeter walls, while remaining wall space would be devoted to an exhibition.

Room 10	Employees' Room	Historic Furnished Interior
Room 13	Tap Room	Evocatively Furnished (Food Service)
Room 101	Kitchen	Public Entrance/Hist. Furn. Vignette (in entry hall)
Room 102	Dining Room	Historic Furnished Interior
Room 103	Lunchroom	Historic Furnished Interior
Room 104	Trading Post Room	Mixed Use (Historic Furnished Vignette/Gift Shop/Exhibition)

Concerns/Issues

Having a curio shop vignette within the operating gift shop may be confusing to visitors as the vignette is a replica of a shop display. While a barrier could be erected to define the curio shop vignette as an exhibit, the barrier may prove cumbersome to viewing and to visitor traffic.

Exhibit panels or historic photographs may go unnoticed alongside a contemporary gift shop display and curio shop vignette. There also would not be much free wall space for an exhibition, given the current gift store shelving and multiple windows in this space.

Making the tap room a food service area is problematic as food will attract rodents and insects and potentially threaten historic furnishings. Museum collection objects will be on display within close proximity to the tap room in Room 10 and on the first floor. Also, any service in Room 13 is problematic in terms of handicapped accessibility. The room is located on the ground floor and is entered either by descending steps from Room 104 or descending an outdoor stairway.

If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond.

Should the park choose to install a historic furnished interior in Room 10, Guest Room/Employees' Room, the plaster will require repair due to its current poor condition.

Treatment Option 2

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entryway (visible through windows in the kitchen door) is also restored to this period of significance. It is presented as a historic furnished vignette that incorporates the historic dumbwaiter, cabinets, and countertop.

Room 13 is evocatively furnished as a food service space on the east side of the room. The west side of the room serves as an exhibit area. Room 104 is a space of mixed use with a central historic furnished vignette of the 1947 central curio display. Present-day gift shop sales would be limited to one or two perimeter walls.

Room 10	Employees' Room	Historic Furnished Interior
Room 13	Tap Room	Mixed Use (Food Service/Exhibition)
Room 101	Kitchen	Public Entrance/Hist. Furn. Vignette (in entry hall)
Room 102	Dining Room	Historic Furnished Interior
Room 103	Lunchroom	Historic Furnished Interior
Room 104	Trading Post Room	Mixed Use (Historic Furnished Vignette/Gift Shop)

Concerns/Issues

Having a curio shop vignette within the operating gift shop may be confusing to visitors as the vignette is a replica of a shop display. While a barrier would be erected to define the curio shop vignette as an exhibit, the barrier may prove cumbersome to viewing and to visitor traffic.

Making the tap room a food service area is problematic as food will attract rodents and insects and potentially threaten historic furnishings. Museum collection objects will be on display within close proximity of the tap room in Room 10 and on the first floor. Also, any service in Room 13 is problematic in terms of handicapped accessibility. The room is located on the ground floor and is entered either by descending steps from Room 104 or descending an outdoor stairway. An exhibition area in the tap room, thus while more accommodating in terms of floor space, would remain problematic in terms of accessibility.

If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond.

Should the park choose to install a historic furnished interior in Room 10, Guest Room/Employees' Room, the plaster will require repair due to its current poor condition.

Treatment Option 3

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entryway (visible through windows in the kitchen door) is also restored to this period of significance. It is presented as a historic furnished vignette that incorporates the historic dumbwaiter, cabinets, and countertop.

Room 13 is evocatively furnished as a food service space. Room 104 is a space of mixed use with a central historic furnished vignette of the 1947 central curio display. Present-day gift shop sales would be limited to one or two perimeter walls.

The public entrance would be used as an exhibition space to orient the visitor to larger interpretive themes related to the Painted Desert Inn.

Room 10	Employees' Room	Historic Furnished Interior
Room 13	Tap Room	Evocatively Furnished (Food Service)
Room 101	Kitchen	Public Entrance/Hist. Furn. Vignette (in entry hall)
Room 102	Dining Room	Historic Furnished Interior
Room 103	Lunchroom	Historic Furnished Interior
Room 104	Trading Post Room	Mixed Use (Historic Furnished Vignette/Gift Shop)
Room 105	Public Entrance	Public Entrance/Exhibition

Having a curio shop vignette within the operating gift shop may be confusing to visitors as the vignette is a replica of a shop display. While a barrier would be erected to define the curio shop vignette as an exhibit, the barrier may prove cumbersome to viewing and to visitor traffic.

Making the tap room a food service area is problematic as food will attract rodents and insects and potentially threaten historic furnishings. Museum collection objects will be on display within close proximity of the tap room in Room 10 and on the first floor. Also, any service in Room 13 is problematic in terms of handicapped accessibility. The room is located on the ground floor and is entered either by descending steps from Room 104 or descending an outdoor stairway.

Room 105 would be a good, albeit small, area for orienting visitors to larger interpretive themes. However, because visitors can enter through any door, it cannot be expected that every visitor will be oriented here. It may be necessary to restore the room to its late-1940s configuration (by removing the wall behind the reception desk) to accommodate exhibits.

If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond.

Should the park choose to install a historic furnished interior in Room 10, Guest Room/Employees' Room, the plaster will require repair due to its current poor condition.

Treatment Option 4

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entryway (visible through windows in the kitchen door) is also restored to this period of significance. It is presented as a historic furnished vignette that incorporates the historic dumbwaiter, cabinets, and countertop.

In this option, Room 13 becomes the gift shop space while Room 104 contains a central historic furnished vignette of the 1947 central curio display. Without the gift shop located in this room, the north wall platform could be used as a space upon which Native American weavers or potters (possibly an artist-in-residence) could demonstrate their crafts.

The public entrance would be used as an exhibition space to orient the visitor to larger interpretive themes related to the Painted Desert Inn.

Room 10	Employees' Room	Historic Furnished Interior
Room 13	Tap Room	Gift Shop
Room 101	Kitchen	Public Entrance/Hist. Furn. Vignette (in entry hall)
Room 102	Dining Room	Historic Furnished Interior
Room 103	Lunchroom	Historic Furnished Interior
Room 104	Trading Post Room	Historic Furnished Vignette
Room 105	Public Entrance	Public Entrance/Exhibition

Concerns/Issues

Any concession in Room 13 is problematic in terms of handicapped accessibility. The room is located on the ground floor and is entered either by descending steps from Room 104 or descending an outdoor stairway.

Room 105 would be a good, albeit small, area for orienting visitors to larger interpretive themes. However, because visitors can enter through any door, it cannot be expected that every visitor will be oriented here. It may be necessary to restore the room to its late-1940s configuration (by removing the wall behind the reception desk) to accommodate exhibits.

If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond.

Should the park choose to install a historic furnished interior in Room 10, Guest Room/Employees' Room, the plaster will require repair due to its current poor condition.

Treatment Option 5

Room 10, Room 102, and Room 103 are all historic furnished interiors, restored to the early years of management by the Fred Harvey Company (1947 to 1950). Room 101's entryway (visible through windows in the kitchen door) is also restored to this period of significance. It is presented as a historic furnished vignette that incorporates the historic dumbwaiter, cabinets, and countertop.

In this option, Room 13 becomes the gift shop space while Room 104 contains a central historic furnished vignette of the 1947 central curio display. Without the gift shop located in Room 104, the north wall platform could be used as a space upon which Native American weavers or potters (possibly an artist-in-residence) could demonstrate their crafts.

The kitchen is a public entrance. It also is an exhibition space to orient the visitor to larger interpretive themes related to the Painted Desert Inn.

Room 10	Employees' Room	Historic Furnished Interior
Room 13	Tap Room	Gift Shop
Room 101	Kitchen	Public Entrance/Exhibition/Vignette
Room 102	Dining Room	Historic Furnished Interior
Room 103	Lunchroom	Historic Furnished Interior
Room 104	Trading Post Room	Historic Furnished Vignette

Concerns/Issues

Any concession in Room 13 is problematic in terms of handicapped accessibility. The room is located on the ground floor and is entered either by descending steps from Room 104 or descending an outdoor stairway.

Room 101 is a large well-lit room which would be an ideal place to orient visitors to larger interpretive themes in depth and through various media. However, because visitors can enter through any door, it cannot be expected that every visitor will be oriented here.

If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the formal exhibition in the kitchen and the fully furnished spaces beyond.

Should the park choose to install a historic furnished interior in Room 10, Guest Room/Employees' Room, the plaster will require repair due to its current poor condition.

OPERATING PLAN

There is currently no operating plan for the Painted Desert Inn. While the first- and second-floor rooms are open to the public as long as the gift shop remains open, and there are historic furnishings and a small exhibit in Room 102, there are no formal tours of the building. Upon implementation of Treatment Option 3, however, an operating plan will be instituted.

While it is uncertain whether visitors will tour the inn via ranger-led or self-guided tours it seems likely that ranger-led tours would be the preferred alternative. The furnished exhibits will contain many small moveable objects. The park is encouraged to at least enforce a "no touching" policy to ensure that small objects are not removed. The park should also take extra care in the selection, placement, and security of the knife in the salad table vignette. While stanchions or rope barriers may take up valuable space or prove cumbersome, they may aid in directing visitor traffic flow. Visitors will have the choice of entering any door of the Painted Desert Inn, so there is no one tour route or direction which can be recommended.

The accessible entrance will be through the kitchen (Room 101). If the park chooses to install a vignette in the kitchen, visitors would pass through it on the way to the rest of the building. From the window in the dining room, the kitchen would appear furnished. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond.

INTERPRETIVE OBJECTIVES

Ultimately PEFO staff view the Painted Desert Inn as a site for the interpretation of "recent" regional history leaving the visitor centers and other sites within the park such as Puerco Pueblo to address prehistory topics.[234] The park has chosen to furnish the Painted Desert Inn to its historic appearance during the early years of management by the Fred Harvey Company (1947 to 1950). The park has chosen this date range as significant for several reasons.

While the Fred Harvey Company maintained a concession contract for the inn from 1947 to 1963, the early years of the contract were the most successful. Mary Colter (who redecorated the inn for the Fred Harvey Company in 1949) was a regionally and nationally important architect. The Fred Harvey Company was a formidable "civilizing force" that along with the railroads brought tourism and Anglo-American culture to the southwest from the late-nineteenth century through the first half of the twentieth century. Cultural implications of tourism on indigenous cultures and the local economy and landscape can thus be explored by presenting a Fred Harvey concession interior. Considering NPS renovation, design, and management of the inn from local and national contexts also reveals how the NPS promoted itself and national heritage in the first half of the twentieth century.

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[234] *Long-Range Interpretive Plan: Petrified Forest National Park* (Harpers Ferry Center: U.S. Department of the Interior, National Park Service, September 2000), 24.

Notes on the Furnishings Lists

The furnishings lists for the rooms in the Painted Desert Inn are based on physical, documentary, and photographic evidence. The furnishings collection at PEFO holds a significant number of intact and fragmented historic furnishings and decorative elements. A complete set of 1939 architectural plans specify all aspects of the inn's structure, interior and exterior detailing, and furnishings. The plans will thus be of great use in reproducing original furnishing designs and, in some cases, the original configuration of furnishings within the rooms. The plans complement the small number of extant historic photographs of various concession areas. Oral histories also serve as evidence for the composition of historic furnished interiors and vignettes.

While lunchroom furnishings require stabilization and conservation (the chairs and tables are rickety, and some have been marred by paint) these pieces can be used as installation objects. Other pieces, such as the lunchroom tables with swivel bases, are fragmented but can serve as prototypes for reproductions. The benches originally in the lunchroom could be sanded and painted for use as installation objects or they could serve as prototypes.

While one tin fixture in the Lunchroom has been conserved others that currently hang in the Painted Desert Inn Dining Room, Lunchroom, Trading Post Room, Ranger Room, and Guest Room/Employees' Room are intact but need to be assessed in terms of condition. Other tin fixtures in storage all need to be conserved and vary in terms of condition. Once conserved *in situ* extant shelving and furnishings (such as the Tap Room bar and fireplaces in the guest rooms) would be suitable for display.

Historic shelving (1937) is in use in the Trading Post Room along the northwest wall. This shelving was originally designed for this room. Another length of historic shelving (almost certainly designed and built for the Trading Post Room) is currently in use by PEFO maintenance staff in one of the visitor center storage rooms. Once conserved, this historic shelving can be used as an installation object. A historic pot rack and cart dating from 1939 to 1940 and designed by Lyle Bennett is located in the old freezer. While this piece should be stabilized, it may or may not be used as an installation object.

Room 10--Employees' Room

From 1947 to 1950 this room was most likely furnished with CCC-era furnishings designed by Lyle Bennett. Extant plans by Bennett specify the construction and design of guest room/employees' room furniture. Currently located in the southwest corner is a 1939 sink with a single built-in cabinet. Other extant 1939 bedroom furnishings are a stamped-tin mirror, and an *in situ* stamped-tin lighting fixture.

Room 10 will be a fully furnished historic interior interpreted as the living quarters of two concession employees because these rooms were not used as guest rooms after 1949. In the summer of 1950 through 1952, this room was occupied by Rachel Cheney and another woman who were both employed by the Fred Harvey Company. Rachel Cheney was a "Harvey Girl" waitress. Her 2002 oral history interview offers a few details regarding the furnishings in this space including the location of the dresser,

bed, and lamp on the dresser.[235] The extant furnishings will be conserved while other furnishings need to be purchased.

Visitors can either view this room through the windows or enter it through the doorway in the south side of the west wall. The choice of visitor vantage point depends in part upon whether the visitor is viewing this room with a ranger-led tour or on a self-guided one. The window-view would be more practical if visitors are viewing the space without an interpreter.

The room would be furnished as if the women who occupy it have just left for work. The space is orderly but not pristine. Personal items such as combs, brushes, lipstick, or small decorative objects are located on the bureau. Clothing is draped over a chair.

Thematically, this space will offer interpreters the opportunity to discuss the life of Harvey Girls and other employees at the Painted Desert Inn.

Room 13--Tap Room

There is almost no documentary, photographic, or object-based evidence regarding the evolution of moveable furnishings in the tap room at any time. The space is thus slated to be evocatively furnished and provide food service to present-day visitors. However, the paint scheme for the period of significance (1947 to 1950) is known and it is recommended that it be restored to this time period. Also, the chandeliers ought to be replaced with tin fixtures of similar design to those in the upstairs concession areas.

The extant dining room tables and chairs can be used as prototypes for the public seating in this space. It is suggested that the chairs, while they will most likely have a tombstone crest-rail, might not be carved to decrease the expense of the chairs. The chairs and tables would be located across from the bar along the west side of the room. A local furniture maker, Keith Mion, based in Winslow, AZ, makes good quality reproduction furnishings. Also Verne L. Lucero and Christie Johnson de Lucero (also based near Winslow, AZ) are highly skilled craftsmen who work in traditional stamped, cut, and enameled tin techniques.

Reproduction 1950s-era tableware (in particular napkin holders, food display cases, or glassware) would further enhance the historic feeling in this space. Some photographic views of the Painted Desert, or reproduction photographs from PEFO's museum collection, could be placed upon the west wall or attached to the columns. The pedestals on top of the radiator covers on either side of the north entryway could be used as display areas for decorative objects. As Room 13 is evocatively furnished rather than furnished to a specific moment in time, the park may consider reproducing the 1939 mural on the back wall of the bar.

Making the tap room a food service area is potentially problematic as food will attract rodents and insects and potentially threaten historic furnishings. Museum collection objects will be on display within close proximity to the tap room in Room 10 and on the first floor. The north wall entry would have to be made handicapped accessible as the only other entrance to Room 13 is the interior stairwell descending from Room 104.

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[235] Cheney and Breeze Oral History Interview.

Room 101--Kitchen

Room 101's entry hall (visible through a window in the kitchen door located in the lunchroom) is presented as a historic furnished vignette. The vignette will incorporate the historic dumbwaiter, cabinets, and countertop with a view to the east wall sinks (all located along the east wall of the kitchen hallway). It is recommended that the two swinging doors to the dining room located in the west side of the hallway be reopened. They are currently sealed with unfinished gypsum board. As there are no extant kitchen furnishings or utensils in the museum collection, reproduction or vintage replacement utensils need to be acquired to complete this vignette.

In Bennett's 1939 plan, the countertop to the left of the sinks is labeled as the "salad table." As it is not known how the kitchen was used from 1947 to 1950, this plan interprets this space as a salad table.

This vignette presents the opportunity to explain how food was stored and prepared at the inn. As the dumbwaiter traveled between the kitchen and the downstairs storeroom, interpreters could potentially use it as a springboard for discussing the network of ground-floor storage and utility rooms.

On entering through the kitchen, visitors would pass through the kitchen vignette on the way to the rest of the building. On the kitchen side, the vignette can serve as a partially furnished segue between the kitchen entry space and the fully furnished spaces beyond. From the window in the dining room, the kitchen would appear furnished. The vignette is adaptable to both self-guided tours and ranger-led ones. Regardless of the type of tour, great care should be taken in the selection, placement, and security of the knife in the salad table vignette.

Room 102--Dining Room

Room 102 will be treated as a historic furnished interior, restored to the early years of management by the Fred Harvey Company (1947 to 1950). The paint scheme for this date is known and it is recommended that it be restored.[236] It is recommended that the doorway from the dining room to the kitchen be reopened. It is also recommended that the 1991 low wooden balustrade and the display case full of Fred Harvey tableware be removed.

According to a 1950 Concession Permit inventory the inn contained forty-one dining chairs and twelve dining tables. It is likely that this list included furnishings for the lunchroom and for the dining room. If this is true, six tables (three smaller square tables and three larger rectangular tables) would have been located in the dining room (as there are six documented in the lunchroom). Currently, there are six 1939 CCC-era tables (three smaller square tables and three larger rectangular tables) and seventeen 1939 CCC-era chairs located in the dining room. These are documented as being used through the 1950s. It is recommended that these furnishings be conserved and restored and used

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[236] According to Judith Quinn's finishes analysis (1994) the upper-wall surfaces were painted a light-tan-cream, the wainscot was orange-pink. Window and door elements were painted blue-gray with thick cream overlay, and the baseboard remained pink-brown. The vigas were painted with a thin beige paint while the savinos were painted with light brown stain and varnished. The floor was painted gray.

for the historic furnished interior. The tables and chairs ought to be located in the northern half of the room.

Grouped upon a placemat centrally located on each table will be a sugar bowl, salt and pepper shakers, and an ashtray. One place will be set for dinner containing a dinner plate, flatware, and a drinking glass. A bussing table to the right of the built-in shelves has a tray upon it. There are small and medium-sized locally-made pots set upon the shelves within the shelving unit. Photographs of celebrities that have visited the Painted Desert Inn and of the Painted Desert are hung upon the columns in the dining room.

Stanchions or rope barriers may be necessary to separate the exhibit from visitor traffic because it will contain small objects.

Room 103--Lunchroom

Room 102 will be treated as a historic furnished interior, restored to the early years of management by the Fred Harvey Company (1947 to 1950). The room will contain a soda fountain and lunch counter with stools, seating, and tables lining the perimeter of the room, and a cashier's counter. The lunchroom will be the only historically furnished space to contain all reproduction and replacement objects. While the soda fountain would not be functional, visitors would be able to sit upon lunchroom seating to relax, read interpretive handouts, or view the lunchroom as customers would have historically. The Harvey-era paint scheme of the room's walls, columns, and woodwork is known and it is recommended that it be restored. It is also recommended that the tin chandeliers be conserved and rehung in the lunchroom.

As the original soda fountain and lunch counter no longer exist, a reproduction counter and fountain need to be recreated through consulting Lyle Bennett's 1939 design plan for the unit and the Harvey-era photograph of the historic lunch counter. The plan also specifies the construction and design scheme for the lunchroom booths and tables. According to a 1950 Concession Permit inventory the inn contained forty-one dining chairs and twelve dining tables. It is likely that this list included furnishings for the lunchroom and six tables (three booth tables and three small tables) are documented as being located here during the period of significance.

In order to restore the lunchroom seating to its Fred Harvey configuration, three booths and bench seating need to be installed along the north wall, while three single leg tables (with two stools each) need to be installed along the east wall. One perpendicular bench and abutting seating unit remain of the lunchroom booth system and can serve as a prototype for reproduction. While the original booth system contained three full booths, two booths would be sufficient to convey the effect of the historic lunch area. There are some extant fragmented east wall tables in the PEFO museum collection that will serve as prototypes for reproduction. There are no extant east wall stools, however. As with the lunch counter, Bennett's plans specify construction and design of all lunchroom seating, including the east wall stools.

The lunch counter and soda fountain will be the main focus of the lunchroom. Its treatment will be modeled after the Harvey-era photograph of the lunch counter. Behind the counter will be a steam table, a soda fountain, and sinks. Across from the counter, running the length of the wall underneath each window will be a two-foot deep work

surface. The areas beneath each window will be designated as "work tables" while between these two areas will be a space for malts, coffee, a toaster, and a hot plate.

Behind the counter in front of the left window will be diagonally stacked single-serving cereal boxes. Two blenders will stand to the right of the cereal boxes in between the two windows. Glass storage jars will line the wall to the right of the blenders and glasses will be placed on the left window sill. A menu-board Promoting Lily ice cream will rest upon a shelf in between the two windows. Small framed photographs of the Painted Desert will hang in front of the windows.

Reproduction napkin and straw dispensers will stand upon the countertop along with sugar bowls and salt and pepper shakers. All ceramics will be vintage Fred Harvey tableware originally manufactured by the company and used historically at the Painted Desert Inn. To accommodate visitors sitting at the lunch counter, the countertop will not have any place settings upon it and all objects on top of it should be secured in some manner to reduce potential theft and routine damage.

Parallel to the counter but attached to the west wall will be a semi-circular short cashier's counter. A cash register will sit upon this counter to the left of which will be a cigar display.

The lunchroom can be adapted for both ranger-led and self-guided tours.

Room 104--Trading Post Room

Room 104 is a space of mixed use with a central historic furnished vignette of the 1947 central curio display. Present-day gift shop sales will be limited to the east wall. The Harvey-era paint scheme of the room's walls, columns, and woodwork is known, and it is recommended that it be restored. The forty-five painted glass panels also ought to be restored. It is recommended that the tin chandeliers be conserved and rehung in the trading post room.

Extant historic furnishings include one half-moon shelving unit from the north side of the east wall and three half-moon shelving units on the west wall. These are currently in use as part of the current gift shop display shelving. These extant half-moon units ought to either be stored in museum collection storage or incorporated into the central curio display.

The central curio display included a U-shaped display area made up of three display cases and two half-moon corner units and two rug platforms. It extended out into the middle of Room 104 from the stairwell wall; the area was defined by the column perimeter. A cash register and wrapping counter extended perpendicularly from the stairwell's north wall into the display area. As none of the U-shaped display area exists today, each section of the display needs to be recreated according to Bennett's 1939 plans for the trading post room.

A range of souvenirs will furnish the curio shop display. The original display unit held petrified wood, Navajo rugs, painted pottery of all types, Kachina dolls, postcards, leather belts, pennants with the words "Petrified Forest" printed on them, woven baskets, and jewelry. Larger, more delicate southwestern Native American ceramics and more elaborate jewelry were displayed in the glass cases. It is recommended that PEFO seek out local Native American potters and jewelers to provide the objects for the central curio display.

FURNISHING LISTS

Furnishing List: Room 10--Employees' Room

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
10-1	Acquire	Acquire	Bed L 6.5', W 7', H 2'	Cheney and Breeze Oral History Interview	Acquire
	Acquire	Acquire	Bedding and pillow for bed	Objects appropriate for employees' room of period.	Acquire
10-2	Room 10	Uncatalogued	Built-in cabinet with sink H 3'7", W approx. 4'	Plan by Lyle Bennett, "Structural Details--including Guest Room Furnishings." January 1937, PEFO Museum Collection, PF 3100-D, Sheet 3 Extant object (*in situ*)	Conserve
10-3	PEFO Museum Collection Storage	PEFO 2978	Punched tin mirror Yellow paint on sides, lower left corner desilvering, hood intact H 31", W 18.5", D 9" (includes 8" hood and 1" stock)	Plan by Lyle Bennett, "Structural Details--including Guest Room Furnishings," January 1937, PEFO Museum Collection, PF 3100-D, Sheet 3 Extant object	Conserve
10-4	Acquire	Acquire	Hair brush Approximate dimensions: L 5", W 3"	Object appropriate for female employees' room of period.	Acquire
10-5	Acquire	Acquire	Bureau Approximate dimensions: H 36", W 36", D 24"	Object appropriate for female employees' room of period.	Acquire
10-6	Acquire	Acquire	Long-sleeve shirt	Cheney and Breeze Oral History Interview	Acquire
10-7	Acquire	Acquire	Wrap-around skirt	Cheney and Breeze Oral History Interview	Acquire
10-8	Acquire	Acquire	Black bow tie	Cheney and Breeze Oral History Interview	Acquire
10-9	Acquire	Acquire	Stockings	Cheney and Breeze Oral History Interview	Acquire
10-10	Acquire	Acquire	Hairnet	Cheney and Breeze Oral History Interview	Acquire
10-11	Acquire	Acquire	Slipware painted vase	Objects appropriate for female employees' room of period.	Acquire
10-12	Acquire	Acquire	Lipstick	Objects appropriate for female employees' room of period.	Acquire
10-13	Acquire	Acquire	Comb	Objects appropriate for female employees' room of period.	Acquire
10-14	Acquire	Acquire	Jewelry box Approximate dimensions: L 6", W 4", D 3"	Object appropriate for female employees' room of period.	Acquire

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
10-15	Room 10	Uncatalogued	Built-in fogon	Extant object (*in situ*)	Retain
10-16	Acquire	Acquire	Chair Approximate dimensions: H 36", D 17.25"	Object appropriate for female employees' room of period.	Acquire
10-17	Acquire	Acquire	Woman's jacket (to hang on the back of chair)	Object appropriate for female employees' room of period.	Acquire
10-18	Room 10	Uncatalogued	Punched tin chandelier H 10.5", W 1' 2.25"	Extant object (*in situ*)	Conserve and catalogue

Furnishing List: Room 101--Kitchen (Hallway Vignette--"Salad Table")

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
101-1	Acquire	Acquire	Wooden bowl full of reproduction lettuce Approximate dimensions: H 5", Diameter 8"	Plan by Lyle Bennett, First Floor Mechanical Plan, Heating, Ventilation, Electrical Work, January, 1937, PEFO Museum Collection, Sheet 12, PF 3100-D	Acquire
101-2	Acquire	Acquire	Wooden bowl full of sliced reproduction tomatoes Approximate dimensions: H 5", Diameter 8"	See above	Acquire
101-3	Acquire	Acquire	Wooden bowl full of sliced reproduction cucumbers Approximate dimensions: H 5", Diameter 8"	See above	Acquire
101-4	Acquire	Acquire	Wooden bowl full of sliced reproduction celery Approximate dimensions: H 5", Diameter 8"	Cheney and Breeze Oral History Interview	Acquire
101-5	Acquire	Acquire	Wooden bowl full of sliced reproduction onions Approximate dimensions: H 5", Diameter 8"	Cheney and Breeze Oral History Interview	Acquire
101-6	Acquire	Acquire	12 ceramic salad bowls-five have prepared salads in them, seven are empty Approximate dimensions of each bowl: H 3", Diameter 5"	Plan by Lyle Bennett, First Floor Mechanical Plan, Heating, Ventilation, Electrical Work, January, 1937, PEFO Museum Collection, Sheet 12, PF 3100-D	Acquire
101-7	Acquire	Acquire	Cutting knife	See above	Acquire
101-8	Acquire	Acquire	Salad servers	See above	Acquire
101-9	Replace	Replace	Linoleum in hall area L 10'1", W 5'5"	Extant object (*in situ*)	Replace, install to define perimeter of vignette

Furnishing List: Room 102--Dining Room

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-1	Room 102	PEFO 2976	Dining table 3-board top, gray legs, "Masonite" attached to tabletop, natural legs, black burn mark on one side L 48", W 29.75", H 29.5"	Historic Photograph, "Dining Room Table and Chairs," 1940s to 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 681 Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735 Extant object	Conserve
102-2	Acquire	Acquire	Small bussing table Approximate dimensions: L 1.5', W 1.5', H 29"	1940s photograph	Acquire
102-3	Room 102	PEFO 2981	Dining table Square, cross base, unpainted 3-board top L 29.5", W 29.5", H 29" Cross-stretchers: L 24"	Historic Photograph, "Dining Room Table and Chairs," 1940s to 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 681 Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735 Extant object	Conserve
102-4	Room 102	PEFO 2983	Dining table Gray legs, 3-board top, unpainted L 47", W 30", H 29.5"	See above	Conserve
102-5	Room 102	PEFO 2980	Dining table Square, cross base, unpainted 3-board top, gray legs L 47", W 30", H 29.5"	See above	Conserve
102-6	Room 102	PEFO 2982	Dining table Square, cross base, unpainted 3-board top L 29.5", W 29.5", H 29"	See above	Conserve

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-7	Room 102	PEFO 2985	Dining table Unpainted 3-board top, "Masonite" attached to tabletop, gray legs L 48", W 30", H 29.5"	See above	Conserve
102-8	Room 102	PEFO 2962	Side chair (around PEFO 2976) Lost tombstone crest-rail and ears, solid seat, missing black infill in decorations H 36", D 17.25"	Historic Photograph, "Dining Room Table and Chairs," 1940s to 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 681 Plan by Lyle Bennett, "Ornament for Dining Room Chairs," February 1940, PEFO Museum Collection, PF3100-F, Sheet 1 Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735 Extant object	Conserve
102-9	Room 102	PEFO 2955	Side chair (around PEFO 2976) Lost tombstone crest-rail, retains ears, 1/8" space in seat, seat shrunk at corners, missing side stretcher, missing black infill in decorations H 36", D 17.25"	See above	Conserve
102-10	Room 102	PEFO 2961	Side chair (around PEFO 2976) Lost tombstone and ears of crest-rail, 1/8" space in seat, white paper (?) stuck to rear of crest-rail, missing black infill in decorations H 36", D 17.25"	See above	Conserve
102-11	Room 102	PEFO 2950	Side chair (around PEFO 2976) Retains tombstone and ears in crest-rail, solid seat, missing black infill in decorations H 36", D 17.25"	See above	Conserve

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-12	Room 102	PEFO 2951	Side chair (around PEFO 2981) Retains tombstone and ears in crest-rail, crack in seat, paint spatters upon seat H 36", D 17.25"	See above	Conserve
102-13	Room 102	PEFO 2964	Side chair (around PEFO 2981) Lost tombstone and ears, seat split, paint spatters upon seat H 36", D 17.25"	See above	Conserve
102-14	Room 102	PEFO 2963	Side chair (around PEFO 2983) Lost tombstone, retains ears, ¼" space in seat H 36", D 17.25"	See above	Conserve
102-15	Room 102	PEFO 2957	Side chair (around PEFO 2983) Lost tombstone, retains ears, ¼" space in seat H 36", D 17.25"	See above	Conserve
102-16	Room 102	PEFO 2967	Side chair (around PEFO 2983) Lost tombstone, retains ears, split in upper stile, ¼" space in seat, broken back rail H 36", D 17.25"	See above	Conserve
102-17	Room 102	PEFO 2960	Side chair (around PEFO 2980) Lost tombstone, retains ears H 36", D 17.25"	See above	Conserve
102-18	Room 102	PEFO 2956	Side chair (around PEFO 2980) Lost tombstone and ears in crest-rail, 1/8" space in seat H 36", D 17.25"	See above	Conserve
102-19	Room 102	PEFO 2953	Side chair (around PEFO 2980) Lost tombstone and ears in crest-rail, 1/8" space in seat H 36", D 17.25"	See above	Conserve
102-20	Room 102	PEFO 2954	Side chair (around PEFO 2982) Lost tombstone and ears of crest-rail, minimal paint splatters H 36", D 17.25"	See above	Conserve

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-21	Room 102	PEFO 2965	Side chair (around PEFO 2982) Lost tombstone but ears of crest-rail intact H 36", D 17.25"	See above	Conserve
102-22	Room 102	PEFO 2958	Side chair (around PEFO 2985) Retains tombstone and ears in crest-rail, chipped top stile, 1/8" space in seat H 36", D 17.25"	See above	Conserve
102-23	Room 102	PEFO 2952	Side chair (around PEFO 2985) Retains tombstone and ears of crest-rail, ½" space in seat H 36", D 17.25"	See above	Conserve
102-24	Room 102	PEFO 2959	Side chair (around PEFO 2985) Retains tombstone and ears in crest-rail, quite bleached, solid seat H 36", D 17.25"	See above	Conserve
102-25	Room 102	PEFO 2961	Side chair (around PEFO 2985) Tombstone of crest-rail loose, white paint spilled on seat H 36", D 17.25"	See above	Conserve
102-26 102-27 102-28 102-29 102-30 102-31	Acquire	Acquire	6 place mats for each dining table (one to be placed upon each table)	Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735	Acquire
102-32 102-33 102-34 102-35 102-36	Acquire	Acquire	5 sugar bowls with lid, brown and black striping, (one to be placed upon five tables) 6" spout, H 5" or similar sugar bowls	See above	Acquire
102-37 102-38 102-39 102-40 102-41 102-42	Acquire	Acquire	6 black plastic ash trays (one to be placed upon each table)	See above	Acquire

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-43 102-44 102-45 102-46 102-47 102-48	PEFO Museum Collection Storage	Uncatalogued	6 pairs of salt and pepper shakers (one to be placed upon each table) Molded plastic lid reads "DANIELL'S", 1 hinge is off track (fixable by staff), 1 retains pepper inside H 4", W 3.25", Diameter 2.125"	Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735 Extant objects	Catalogue
102-49	Room 102	PEFO 2922	Beige sugar bowl with lid, (to be placed upon table 2982) Brown and black striping 6" spout, H 5"	See above	Retain
102-50	Room 102	PEFO 2724	Dinner plate, (to be placed upon table 2985) H 9.5", D 9.5"	Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735 Extant object	Retain
102-51	Room 102	PEFO 2823	Menu (to be placed upon table 2985)	Extant object	Retain
102-52	Room 102	PEFO 2929	Napkin (to be placed to the right of PEFO 2724) Embroidered linen	Extant object	Retain
102-53	Room 102	PEFO 2933	Fork (to be placed to the left of PEFO 2724)	Extant object	Retain
102-54	Room 102	PEFO 2934	Knife (to be placed to the right of PEFO 2724)	Extant object	Retain
102-55	Room 102	PEFO 2935	Spoon (to be placed to the right of PEFO 2934)	Extant object	Retain
102-56	Room 102	PEFO 2928	Clear drinking glass H 6"	Extant object	Retain
102-57	Room 102	PEFO 2925	Black ceramic teapot (to be placed upon the bussing table) W 6" spout to handle, H 5"	Extant object	Retain
102-58	Room 102	PEFO 2722	Plate (to be placed upon the bussing table) Small round chinaware plate W 5.5", D 5.5"	Extant object	Retain

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-59	Room 102	PEFO 2723	Plate (to be placed upon the bussing table) Small round chinaware plate W 5.5", D 5.5"	Extant object	Retain
102-60 102-61	Acquire	Acquire	2 small painted pots (to be placed within the built-in shelf)	Historic Photograph, "Dining Room, South Side, (Room 102)," 1940s (pre-1947 to 1948), PEFO Museum Collection, Negative No. 735	Acquire
102-62 102-63	Acquire	Acquire	2 small painted mugs with handles (to be placed within the built-in shelf)	See above	Acquire
102-64 102-65	Acquire	Acquire	2 small painted vases (to be placed within the built-in shelf)	See above	Acquire
102-66 102-67 102-68 102-69	Reproduce	Reproduce	4 framed reproduction photographs (hang upon north column) Approximate dimensions: L 5", W 5"	See above	Reproduce
102-70 102-71 102-72 102-73	Reproduce	Reproduce	4 framed reproduction photographs (hang upon south column) Approximate dimensions: L 5", W 5"	See above	Reproduce
102-74	Reproduce	Reproduce	Straight-hung horizontally-striped curtains, with straight valance (to be hung from west side of north wall window)	See above	Reproduce
102-75	Reproduce	Reproduce	Straight-hung horizontally-striped curtains, with straight valance (to be hung from north side of west wall window)	See above	Reproduce
102-76	Reproduce	Reproduce	Straight hung horizontally-striped curtains, with straight valance (to be hung from south side of west wall window)	See above	Reproduce
102-77	Reproduce	Reproduce	Straight hung horizontally-striped curtains, with straight valance (to be hung from west side of south wall window)	See above	Reproduce

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
102-78 102-79 102-80 102-81 102-82 102-83	Reproduce	Reproduce	6 punched tin chandeliers	Comparable extant objects	Reproduce

Furnishing List: Room 103-Lunchroom

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
North Wall Booths					
103-1	Reproduce	Reproduce	West-side booth table H 38", W 38"	1939 Lunchroom Plans by Lyle Bennett: PF 3100E, Sheet 1, PF 2035, Sheet 1, PF 2035, Sheet 2, PF 2035, Sheet 3, PEFO Museum Collection Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742 Historic Photograph, "Lunchroom, Southwest Side, (Room 103)," 1940s or 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 721 Extant object	Reproduce
103-2	Reproduce	Reproduce	West-side booth seat Two lengths of bench form a perpendicular seat. Each length joins at 45 degree angle, each bench is 44" in length	See above	Reproduce
103-3	N/A	N/A	Central booth seating Bench seating on either side of booth table This seating is on reverse of booths 103-2 and 103-5 Each bench is 55" in length	See above	This seating is on reverse of booths 103-2 and 103-5
103-4	Reproduce	Reproduce	Central booth table L 55", W 31"	See above	Reproduce
103-5	Reproduce	Reproduce	East-side booth seat Two lengths of bench form a perpendicular seat. Each length joins at 45 degree angle, each bench is 44" in length	See above	Reproduce

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
103-6	Reproduce	Reproduce	East-side booth table H 38", W 38"	See above	Reproduce
East Wall Tables and Stools					
103-7	Reproduce	Reproduce	North-side shelves for coats and hats Dimensions unknown (see plan)	See above	Reproduce
103-8 103-9 103-10 103-11 103-12 103-13	Reproduce	Reproduce	Six stools (two/table) L unknown, W 2'5", H unknown	See above	Reproduce
103-14 103-15 103-16	Reproduce	Reproduce	Three almost-square pedestal tables with single-turned supporting leg L 2'6", W 2'2", H 2'9"	See above	Reproduce
South Wall Lunch Counter and Soda Fountain					
103-17 103-18 103-19 103-20 103-21 103-22 103-23 103-24 103-25 103-26	Reproduce	Reproduce	10 bar-stools (numbered on the plan from east to west) Dimensions unknown	1939 Lunchroom Plans by Lyle Bennett: PF 3100E, Sheet 1, PF 2035, Sheet 1, PF 2035, Sheet 2, PF 2035, Sheet 3, PEFO Museum Collection Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742 Historic Photograph, "Lunchroom, Southwest Side, (Room 103)," 1940s or 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 721	Reproduce

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
103-27	Reproduce	Reproduce	Lunch counter Made up of two lengths of counter Dimensions of counter east to west: L 15'9", W 2' Dimensions of counter north to south: L 6'11", W 1'8"	See above	Reproduce
103-28 103-29 103-30 103-31 103-32	Acquire	Acquire	5 Fred Harvey sugar bowls with lids, brown and black stripes D 6", H 5" or similar sugar bowls	Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742	Acquire, place on lunch counter in front of stools 18, 20, 22, 24, and 26
103-33 103-34 103-35 103-36 103-37	Acquire	Acquire	5 1950s or reproduction steel napkin dispensers with rounded top, containing napkins Approximate dimensions: W 3", H 6"	See above	Acquire, place on lunch counter in front of stools 18, 20, 22, 24, and 26
103-38 103-39 103-40 103-41 103-42	Acquire	Acquire	5 1950s or reproduction cylindrical glass straw dispensers Approximate dimensions: W 4", H 1'	See above	Acquire, place on lunch counter in front of stools 18, 20, 22, 24, and 26
103-43 103-44 103-45 103-46 103-47	Acquire	Acquire	5 pairs of salt and pepper shakers, hexagonal body, with round steel tops Approximate dimensions: Diameter 1", H 3"	See above	Acquire, place on lunch counter in front of stools 18, 20, 22, 24, and 26

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
103-48	Reproduce	Reproduce	Back counter with cabinets below Includes two work tables and central area for coffee pots, hot plate, and toaster L 13' 7", W 2'	1939 Lunchroom Plans by Lyle Bennett: PF 3100E, Sheet 1, PF 2035, Sheet 1, PF 2035, Sheet 2, PF 2035, Sheet 3, PEFO Museum Collection Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742 Historic Photograph, "Lunchroom, Southwest Side, (Room 103)," 1940s or 1950s, Unidentified Photographer, PEFO Museum Collection, Negative No. 721	Reproduce
103-49	Acquire	Acquire	Unit of small cereal boxes, including corn flakes Dimensions of each box are approximately: L 4", W 3", D 1.5"	Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742	Acquire, stack diagonally in window as indicated in photograph
103-50	Reproduce	Reproduce	Framed photograph Approximate dimensions: H 8", W 10"	See above	Reproduce, hang above window
103-51	Acquire	Acquire	Bromo Seltzer Dispenser Dimensions unknown	See above	Acquire
103-52	Acquire	Acquire	Advertisement that states "Try Our Delicious Steaks and Chops" Approximate dimensions: L 1.5', W 1'	See above	Acquire
103-53	Acquire	Acquire	5 glass canisters with round dark lids, rounded front and back, flat sides Approximate dimensions: H 8", W 6", D 8"	See above	Acquire
103-54	Acquire	Acquire	Multi-burner hot plate Approximate dimensions: L 2', W 1'	1939 Lunchroom Plans by Lyle Bennett: PF 3100E, Sheet 1, PF 2035, Sheet 1, PEFO Museum Collection	Acquire

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
103-55	Acquire	Acquire	2 coffee pots Approximate dimensions of each: H 10", Diameter 8"	See above	Acquire, place on hot plate
103-56	Acquire	Acquire	Toaster Approximate dimensions: H 10", W 10", D 6"	See above	Acquire
103-57	Acquire	Acquire	One 1950s or reproduction malt mixer Approximate dimensions: L 8", W 3.5" Diameter 4"	Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742	Acquire
103-58	Acquire	Acquire	One 1950s or reproduction malt mixer Approximate dimensions: L 8", W 3.5" Diameter 4"	See above	Acquire
103-59	Reproduce	Reproduce	Menu board featuring the many flavors of Lily ice cream and other lunch counter food Approximate dimensions: W 3', H 3'	See above	Reproduce
103-60	Reproduce	Reproduce	2 different advertisements for Barq's. Both state "Drink/ Barq's/ IT'S GOOD." Approximate dimensions for each: H 6", W 10"	See above	Reproduce, install flanking Lily Ice Cream menu board
103-61 103-62 103-63 103-64 103-65	Acquire	Acquire	5 footed dessert glasses	See above	Acquire, line up along the division between the central work space and side work table.
103-66 103-67 103-68 103-69 103-70 103-71	PEFO Museum Collection Storage	Uncatalogued	6 metal Lily cup holders for holding wax paper cups, Three rows of stylized foliate motif around foot rim, black rubber grommet at center to hold cups H 4", Diameter 3.5"	Extant objects	Catalogue

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
103-72	Acquire	Acquire	Lily cup dispenser and cups Glass cylinder with metal base Approximate dimensions: H 1', Diameter 3"	Presence of extant Lily cup holders	Acquire, fill with cups
103-73 103-74 103-75 103-76 103-77 103-78 103-79 103-80	PEFO Museum Collections Storage	Uncatalogued	8 drinking glasses H 6"	Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742 Extant objects	Catalogue
103-81	Reproduce	Reproduce	Framed photograph Approximate dimensions: H 8", W 10"	Historic Photograph, "Southwest portion of Lunchroom (Room 103)," 1940s (pre-1947 to 1948), Unidentified Photographer, PEFO Museum Collection, Negative No. 742	Reproduce, hang above window
Cash Register and Cigar Counter					
103-82	Reproduce	Reproduce	Cashier and cigar counter "J" shaped Cashier area: L 1'10", W 2' Cigar counter: L 4'5", W 1'6"	1939 Lunchroom Plans by Lyle Bennett: PF 3100E, Sheet 1, PF 2035, Sheet 1, PF 2035, Sheet 2, PF 2035, Sheet 3, PEFO Museum Collection	Reproduce
103-83	Acquire	Acquire	1950s period or reproduction cash register Approximate dimensions: W 1.5', L 1.5', D 10"	See above	Acquire
103-84	Acquire	Acquire	Cigars	See above	Acquire
103-85	Acquire	Acquire	Fred Harvey matchbooks	See above	Acquire
Coat and Hat Rack					
103-86	Acquire	Acquire	Coat and hat rack Unknown dimensions	See above	Acquire
103-87 103-88 103-89 103-90 103-91 103-92	Room 103	Uncatalogued	6 lunchroom chandeliers L 1' 2.5", W 1' 4.5"	Extant objects (*in situ*)	Conserve and catalogue

Furnishing List: Room 104--Trading Post Room

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-1	Acquire	Acquire	Navajo rug L 10', W 5'	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751. "Fixtures--Shelving and Rug Platforms for Room 104," March 16, 1940, Plan b Lyle Bennett, Unidentified Photographer, PEFO Museum Collection, PF 3100-H.	Acquire, hang centrally in the back of the central display area so that it creates a backdrop for the display
Central Display Area					
104-2	Reproduce	Reproduce	West case going north to south L 4', W 2' 3.25", H 3'6"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751. "Fixtures--Shelving and Rug Platforms for Room 104," March 16, 1940, Plan b Lyle Bennett, Unidentified Photographer, PEFO Museum Collection, PF 3100-H.	Reproduce, install in historic locations: display area extends out into the middle of Room 104 from the stairwell wall. The area is defined by the column perimeter.

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-3	Reproduce	Reproduce	Semi-circular shelving unit (west column) Overall H 3'6" Overall Depth 19" Overall W 3'2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	See above	Reproduce, install at front west corner of central display area
104-4	Reproduce	Reproduce	North case going east to west L 4', W 2' 3.25", H 3'6"	See above	
104-5	Reproduce	Reproduce	Semi-circular shelving unit (east column) Overall H 3'6" Overall Depth 19" Overall W 3'2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	See above	Reproduce, install at front east corner of central display area
104-6	Reproduce	Reproduce	East case going north to south L 4', W 2' 3.25", H 3'6"	See above	

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects upon Bottom Shelf of West Display Case					
104-7 104-8 104-9 104-10 104-11	Acquire	Acquire	5 Acoma seed pots Approximate dimensions: H 3.75", Diameter 3.75"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange in case
104-12 104-13 104-14	Acquire	Acquire	3 Santo Domingo chili bowls Hand-formed, hand-painted with local pigments in butterfly pattern H 3.5", Diameter 8.5"	See above	Acquire, arrange in case
104-15 104-16 104-17 104-18 104-19 104-20	Acquire	Acquire	6 Acoma traditional-patterned vases Slip-cast vases featuring white slip with polychrome feather, rain cloud, mountain, and geometric patterns H 4.75", Diameter 5"	See above	Acquire, arrange in case
104-21 104-22 104-23	Acquire	Acquire	3 Acoma fine-line seed pots Hand-coiled pottery, hand-painted with black on white fine lines, feather, and starburst patterns H 6.25", Diameter 9"	See above	Acquire, arrange in case

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects upon Upper Shelf of West Display Case					
104-24	Acquire	Acquire	Tray of rings Various sized rings of multiple and single gems set in silver (coral, turquoise, opal, denim lapis) Approximate dimensions of tray: L 1', W 6"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange in case
104-25	Acquire	Acquire	Tray of rings Various sized rings of multiple and single gems set in silver (coral, turquoise, opal, denim lapis) Approximate dimensions L 1', W 6"	See above	Acquire, arrange in case
104-26	Acquire	Acquire	Tray of Navajo silver bracelets 10-20 multi-stone bracelets set in silver (turquoise, coral, denim lapis) Varying dimensions of bracelets: W .5"-4", 5"-7" circumference Dimensions of tray: L 1', W 6"	See above	Acquire, arrange in case

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-27	Acquire	Acquire	Tray of Navajo silver bracelets 10-20 multi-stone bracelets set in silver (turquoise, coral, denim lapis) Varying dimensions of bracelets: W .5"-4", 5"-7" circumference Dimensions of tray: L 1', W 6"	See above	Acquire, arrange in case
104-28	Acquire	Acquire	Tray of Navajo single-strand stone necklaces Varying dimensions of necklaces: L 15"-25" L 1', W 1' Dimensions of tray: L 1', W 1.5'	See above	Acquire, arrange in case
Objects on Top of or Near the West Display Case					
104-29	Acquire	Acquire	"Wedding" basket (shallow and large for display of small objects on sale) Approximate dimensions: H 3", Diameter 9"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon the top of the display case, south end

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-30	Acquire	Acquire	24 pairs of beaded Heishi earrings stuck into a display card (made of turquoise, tan shell, black jet, and coral) Display card's dimensions are approximately W 8", H 1'6" Earrings: 3 ½"	See above	Acquire, place to the right of the west column upon the semi-circular unit
104-31	Acquire	Acquire	15 silver pins with inlay stuck into a display card Display card's dimensions are approximately W 8", H 1' 6" Pins: W 1", H 1" each	See above	Acquire, place to the left of the west column upon the semi-circular unit
Objects upon Three Shelves of West Semi-circular Shelving Unit					
104-32 104-33 104-34 104-35	Acquire	Acquire	4 black-etched hummingbird pots Hand-coiled, etched designs, black finish, sgraffito designs Approximate dimensions: H 3.5", Diameter 5"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange upon bottom shelf
104-36 104-37	Acquire	Acquire	2 Acoma seed pots Approximate dimensions: H 3.75", Diameter 3.75"	See above	Acquire, arrange upon bottom shelf

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-38 to 104-68	Acquire	Acquire	30 small (3" wide) shallow hand-coiled round dishes, hand-painted with traditional geometric designs Approximate dimensions of each: H 1.5", Diameter 2"	See above	Acquire, arrange upon middle shelf
104-69 to 104-84	Acquire	Acquire	12-15 "trade" mugs with handles (hand-coiled and hand-painted with geometric designs) Approximate dimensions: H 5", W 3"	See above	Acquire, arrange upon top shelf
Top of West Semi-circular Shelving Unit					
104-85	Acquire	Acquire	Postcard rack of postcards of Painted Desert and other Southwestern national parks, Approximate dimensions: H 3', Diameter 1.5'	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon the top of the west semi-circular display unit
104-86	Acquire	Acquire	One "wedding" basket with small objects for sale in it Approximate dimensions: H 3", Diameter 8"	See above	Acquire, place upon the top of the west semi-circular display unit
104-87	Acquire	Acquire	One "wedding" basket with small objects for sale in it Approximate dimensions: H 3", Diameter 8"	See above	Acquire, place upon the top of the west semi-circular display unit

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-88 104-89 104-90	Acquire	Acquire	3 concho belts *Dimensions for each are approximately* W 2", L 3'6"	See above	Acquire, hang from the west column
104-91	Acquire	Acquire	Flat panel with postcards pinned to it Approximate dimensions: W 1', H 2'	See above	Acquire, hang from central area on west column
Objects upon the Bottom Shelf of the North Display Case					
104-92 104-93 104-94 104-95 104-96	Acquire	Acquire	5 shallow, wide Navajo baskets ("wedding" baskets?), with black geometric patterns woven into them Approximate dimensions: H 2", Diameter 7"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange upon bottom shelf
104-97 104-98 104-99 104-100 104-101 104-102	Acquire	Acquire	6 Hopi medium-sized cylindrical baskets Approximate dimensions: H 5", Diameter 6"	See above	Acquire, arrange upon bottom shelf
104-103 104-104	Acquire	Acquire	2 large bottles of decoratively-layered colored sand from the Painted Desert Approximate dimensions: H 1', W 3"	See above	Acquire, place one bottle upside down upon the bottom shelf on the right side of the case. Place the second bottle upside down on the left side of the case.

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects upon the Upper Shelf of the North Display Case					
104-105	Acquire	Acquire	Tray of Navajo single-strand stone necklaces Varying dimensions of necklaces: L 15"-25" L 1', W 1' Dimensions of tray: L 1.5', W 6"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place in left side of case
104-106	Acquire	Acquire	Tray of rings Various sized rings of multiple and single gems set in silver (coral, turquoise, opal, denim lapis) Approximate dimensions L 1', W 6"	See above	Acquire, place in middle left of case
104-107	Acquire	Acquire	Tray of Navajo silver bracelets 10-20 multi-stone bracelets set in silver (turquoise, coral, denim lapis) Varying dimensions of bracelets: W .5"-4", 5"-7"circumference Dimensions of tray: L 1', W 6"	See above	Acquire, place in middle right of case
104-108	Acquire	Acquire	Bolo ties Dimensions of tray: L 1', W 1'	See above	Acquire, place in middle right of case

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects on Top of or Near the North Display Case					
104-109 104-110 104-111	Acquire	Acquire	3 trade drums Approximate dimensions: H 5", Diameter 7"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon top of case, right side
104-112 104-113 104-114 104-115	Acquire	Acquire	4 small Navajo rugs Approximate dimensions: L 1', W 1"	See above	Acquire, place upon top of case, right side
104-116 104-117	Acquire	Acquire	2 small bird carpets Approximate dimensions: L 2', W 3'	See above	Acquire, arrange upon case (center)
104-118	Room 20	Uncatalogued	Minnetonka Moccasin rack Approximate dimensions: H 47", other dimensions unknown	Extant object	Catalogue
104-119	Acquire	Acquire	6 pairs of moccasins Approximate dimensions: W 4" L 6-10"	Presence of extant moccasin rack	Acquire, integrate into extant moccasin rack

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Three Shelves of the East Semi-circular Shelving Unit					
104-120 to 104-160	Acquire	Acquire	40 small trade slipware painted wheel-thrown vases of slightly varying diameters and heights Approximate average size of each vase: H 4", Diameter 2"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon the bottom shelf
104-161 104-162 104-163	Acquire	Acquire	3 small picture frames Approximate dimensions: H 4", W 6"	See above	Acquire, stack in the center of the second shelf
104-164 to 104-179	Acquire	Acquire	15 rattles Approximate dimensions of each rattle: W 2", L 7"	See above	Acquire, pile lengthwise upon the right side of the second shelf
104-180	Acquire	Acquire	One "wedding basket" with dolls in it Approximate dimensions of basket: H 3", Diameter 1.5'	See above	Acquire, place upon left side of first shelf
104-181	Acquire	Acquire	One "wedding basket" with small objects in it Approximate dimensions of basket: H 3", Diameter 1.5'	See above	Acquire, place upon right side of first shelf

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-182 104-183 104-184 104-185 104-186 104-187	Acquire	Acquire	6 miniature Hopi Katchinas Approximate dimensions: H 6", W 4"	See above	Acquire, place upon left side of top shelf
Objects upon the Top of the East Semi-circular Shelving Unit					
104-188	Acquire	Acquire	One "wedding basket" with small objects in it Approximate dimensions of basket: H 3", Diameter 1.5'	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon top of eastern semicircular unit
104-189	Acquire	Acquire	One "wedding basket" with small objects in it Approximate dimensions of basket: H 3", Diameter 1.5'	See above	Acquire, place upon top of eastern semi-circular unit

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects upon the Bottom of the East Display Case					
104-190 104-191 104-192 104-193 104-194	Acquire	Acquire	5 large Hopi woven baskets Approximate dimensions: H 8", Diameter 8"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, integrate into the display on the bottom shelf
104-195 104-196 104-197 104-198	Acquire	Acquire	4 medium Navajo woven baskets with handles Approximate dimensions: H 10", Diameter 8"	See above	Acquire, integrate into the display on the bottom shelf
Top Shelf of East Display Case					
104-199	Acquire	Acquire	Tray of rings Various sized rings of multiple and single gems set in silver (coral, turquoise, opal, denim lapis) Approximate dimensions: L 1', W 6"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange in case

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-200	Acquire	Acquire	Tray of Navajo silver bracelets 10-20 multi-stone bracelets set in silver (turquoise, coral, denim lapis) Varying dimensions of bracelets: W .5"-4", 5"-7"circumference Dimensions of tray: L 1', W 6"	See above	Acquire, arrange in case
104-201	Acquire	Acquire	Tray of Petrified Wood Dimensions of tray: L 1', W 6"	Cheney and Breeze Oral History Interview	Acquire, arrange in case
104-202	Acquire	Acquire	Tray of Navajo single-strand stone necklaces Varying dimensions of necklaces: L 15"-25" L 1', W 1' Dimensions of tray: L 1", W 1.5"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, arrange in case

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
Objects upon or Near the Top of the East Display Case					
104-203	Acquire	Acquire	6 separate maps within a staggered display case Approximate dimensions: W 1', H 2', L 2"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751.	Acquire, place upon the north end of the top of the east case
104-204	Acquire	Acquire	Belt buckle display Belt buckles of varying sizes Approximate dimensions of display case: W 2.5', H 1'	See above	Acquire, place centrally upon the top of the east case
104-205	Acquire	Acquire	Rotating postcard display Approximate dimensions: W 1', H 2'	See above	Acquire, place upon the south end of the top of the east case

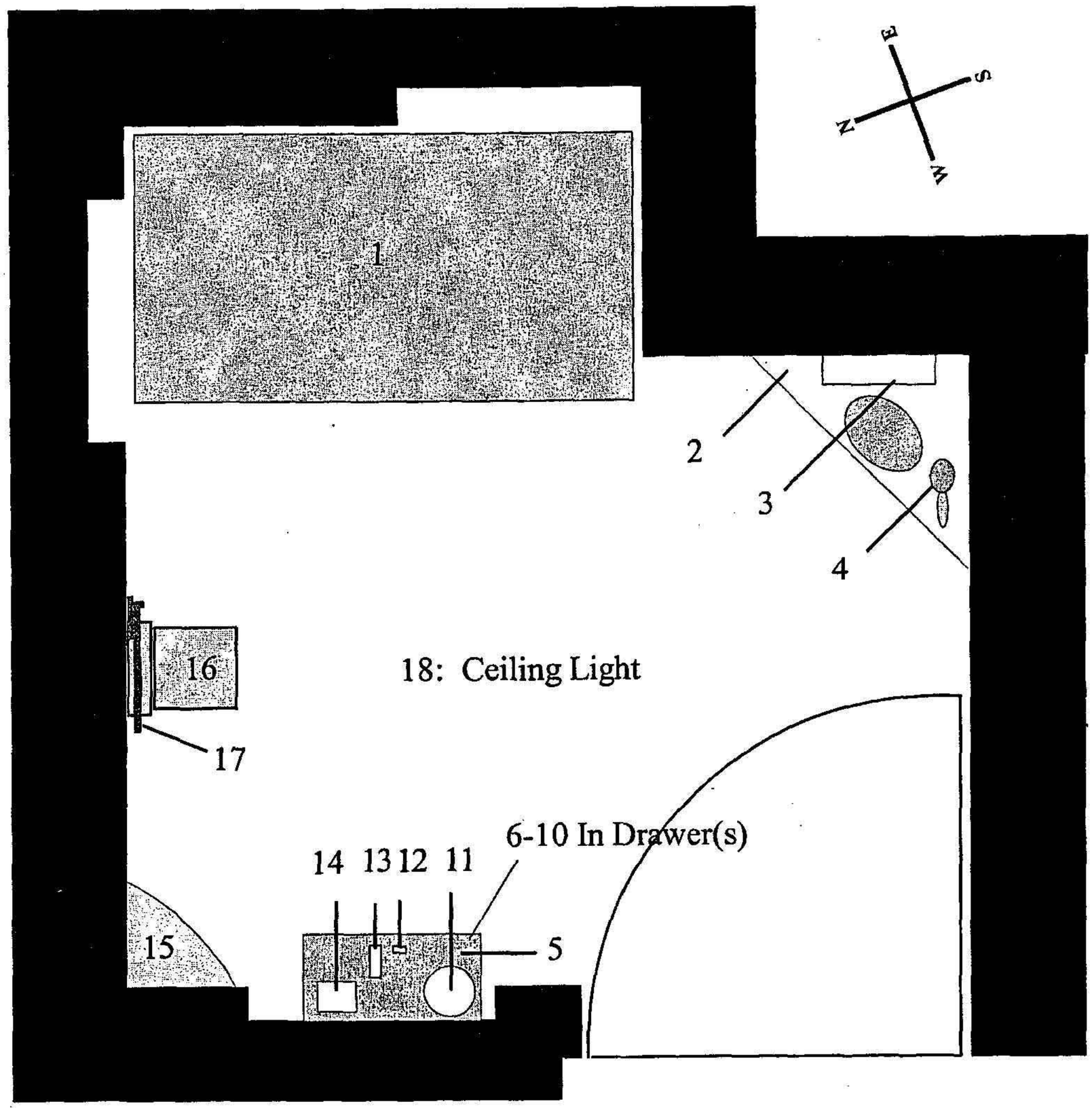
Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-206	Room 104	Uncatalogued	West semi-circular display shelves Overall H 3'6" Overall Depth 19" Overall W 3'2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	"Trading Post Room, South End, (Room 104)," 1924-1938, Unidentified Photographer, PEFO Museum Collection. "Display Counters, Northeast Column in Foreground, Trading Post Room (104)," Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20750. "Trading Post Room West side," Circa 1940s, Unidentified Photographer, PEFO Museum Collection, PEFO CAT # 20751. "Fixtures--Shelving and Rug Platforms for Room 104," March 16, 1940, Plan b Lyle Bennett, Unidentified Photographer, PEFO Museum Collection, PF 3100-H. Extant object	Conserve and catalogue
104-207	Room 104	Uncatalogued	West semi-circular display shelves Overall H 3'6" Overall Depth 19" Overall W 3'2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	See above	Conserve and catalogue
104-208	Room 104	Uncatalogued	West semi-circular display shelves Overall H 3'6" Overall Depth 19" Overall W 3'2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	See above	Conserve and catalogue

Location # (on Furnishing Plan)	Current Location	Catalogue #	Name, Description	Evidence	Action
104-209	Room 104	Uncatalogued	West semi-circular display shelves Overall H 3' 6" Overall Depth 19" Overall W 3' 2" Three shelves: Top is H 9.25" Middle is H 11.5" Bottom is H 13"	See above	Conserve and catalogue
104-210	Room 104	Uncatalogued	Rug platform W 13', 3'10"	"Fixtures--Shelving and Rug Platforms for Room 104," March 16, 1940, Plan b Lyle Bennett, Unidentified Photographer, PEFO Museum Collection, PF 3100-H. Extant object (*in situ*)	Conserve
104-211 104-212 104-213 104-214 104-215 104-216	Room 104	Uncatalogued	6 punched tin chandeliers	Extant objects (*in situ*)	Conserve and catalogue

FURNISHING PLANS

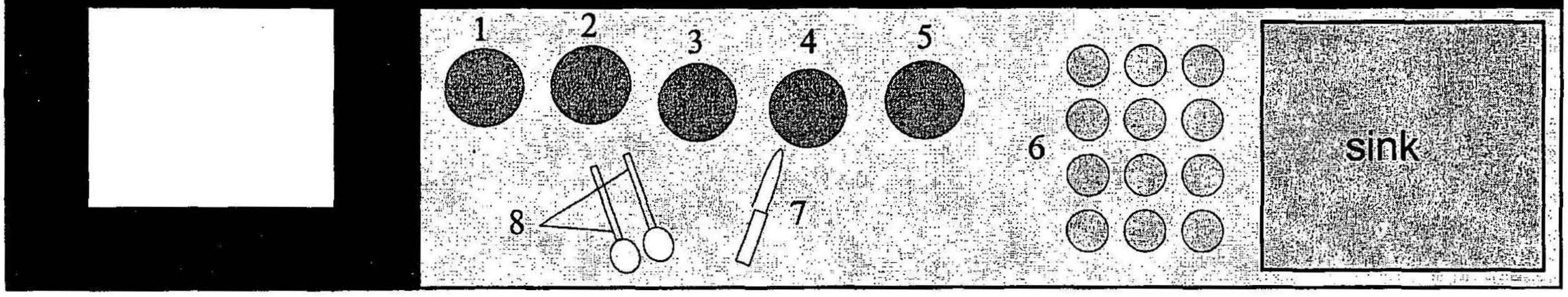
1. Painted Desert Inn, Room 10, Recommended Objects for Employees' Room Installation, plan by Laura DeNormandie.

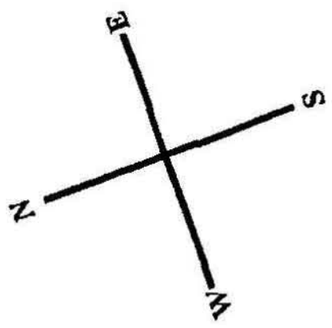
Room 10-Employees' Room



2. Painted Desert Inn, Room 101--Kitchen, Recommended Objects for "Salad Table Vignette" Installation, Plan by Laura DeNormandie.

Room 101-Kitchen
Recommended Objects for
"Salad Table Vignette"

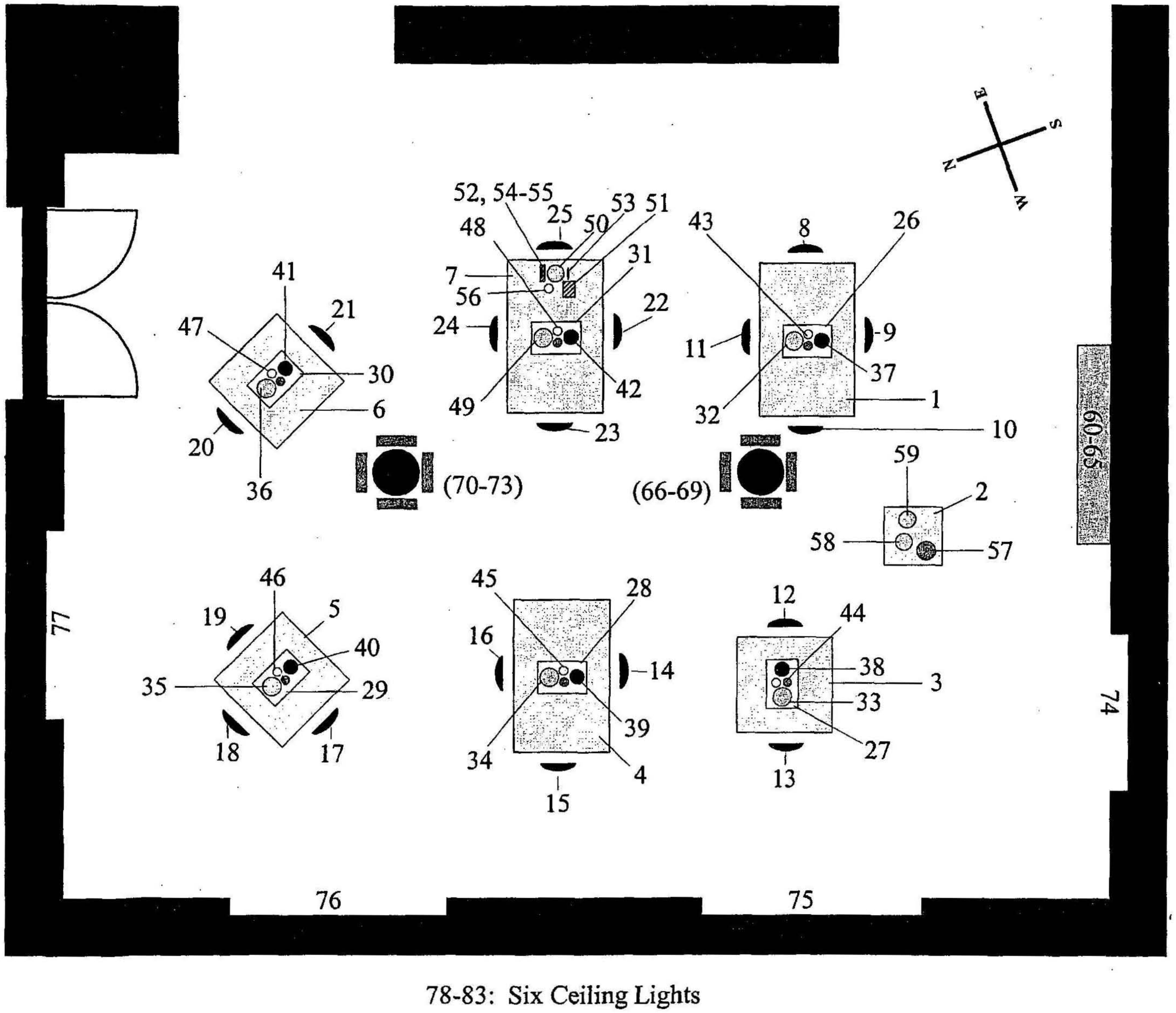




9: Reproduction Linoleum Flooring

3. Painted Desert Inn, Room 102--Dining Room, Recommended Objects for Dining Room Installation, Plan by Laura DeNormandie.

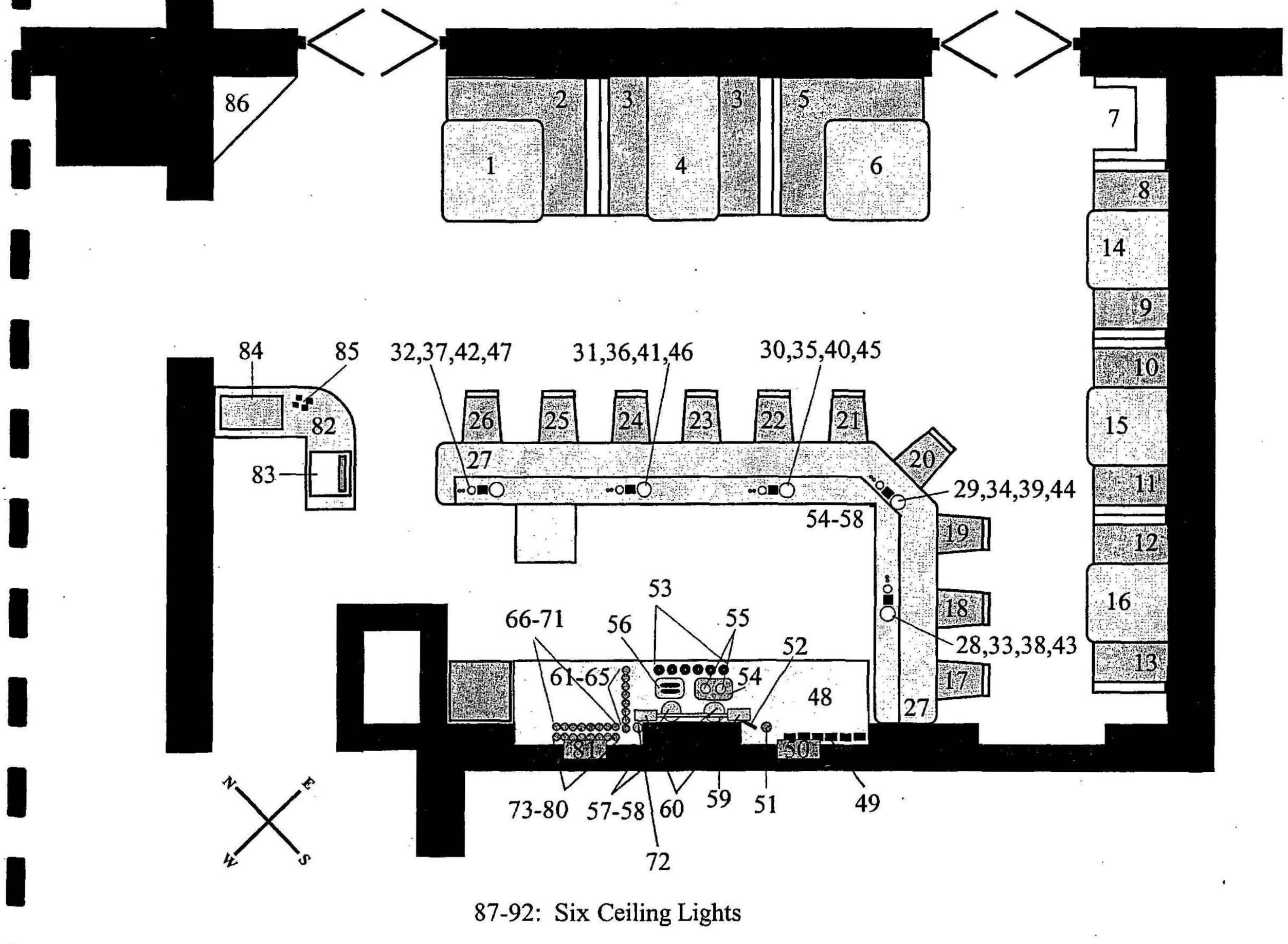
Room 102-Dining Room



78-83: Six Ceiling Lights

4. Painted Desert Inn, Room 103--Lunchroom, Recommended Objects for Lunchroom Installation, Plan by Laura DeNormandie.

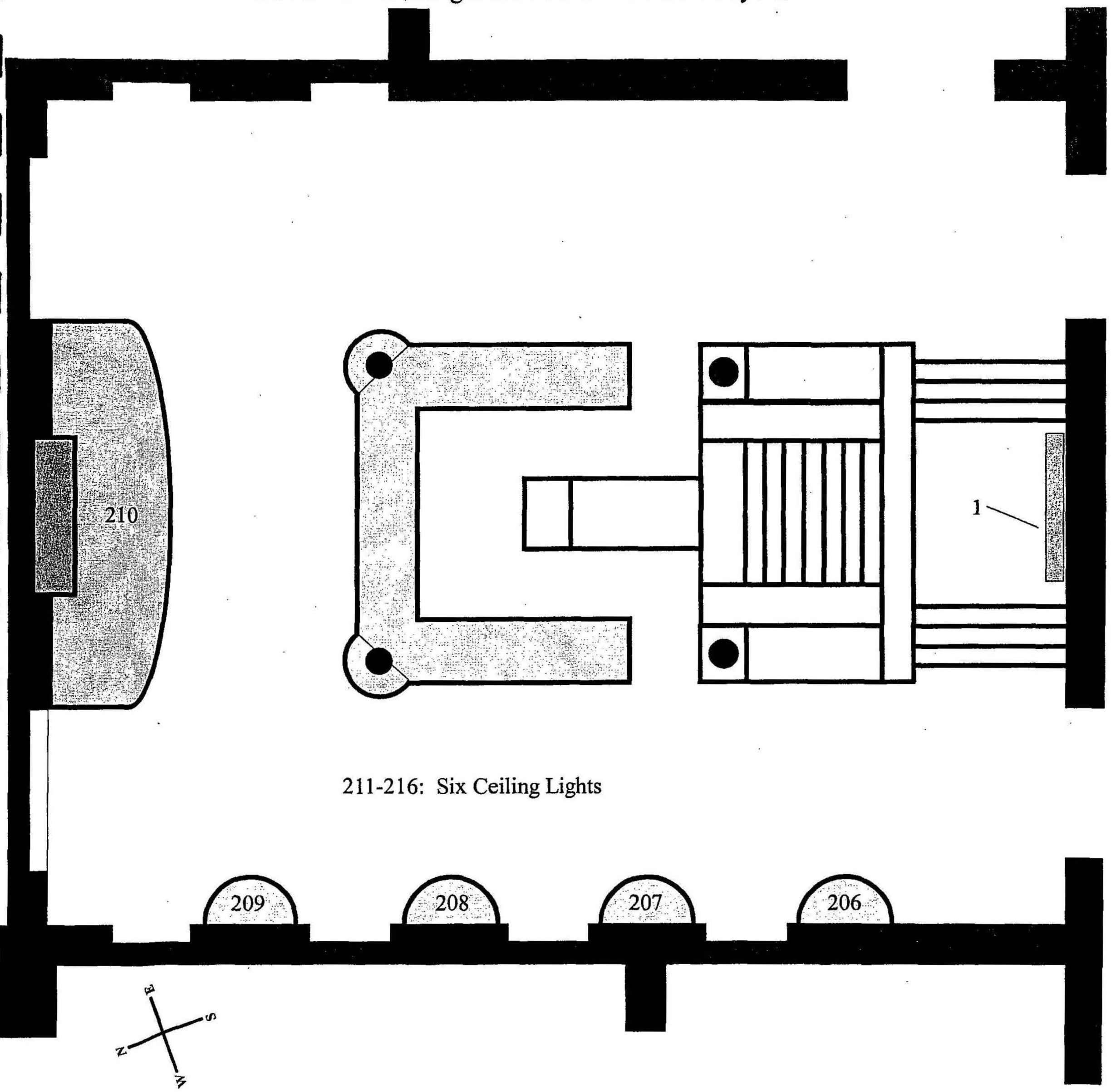
Room 103-Lunchroom



87-92: Six Ceiling Lights

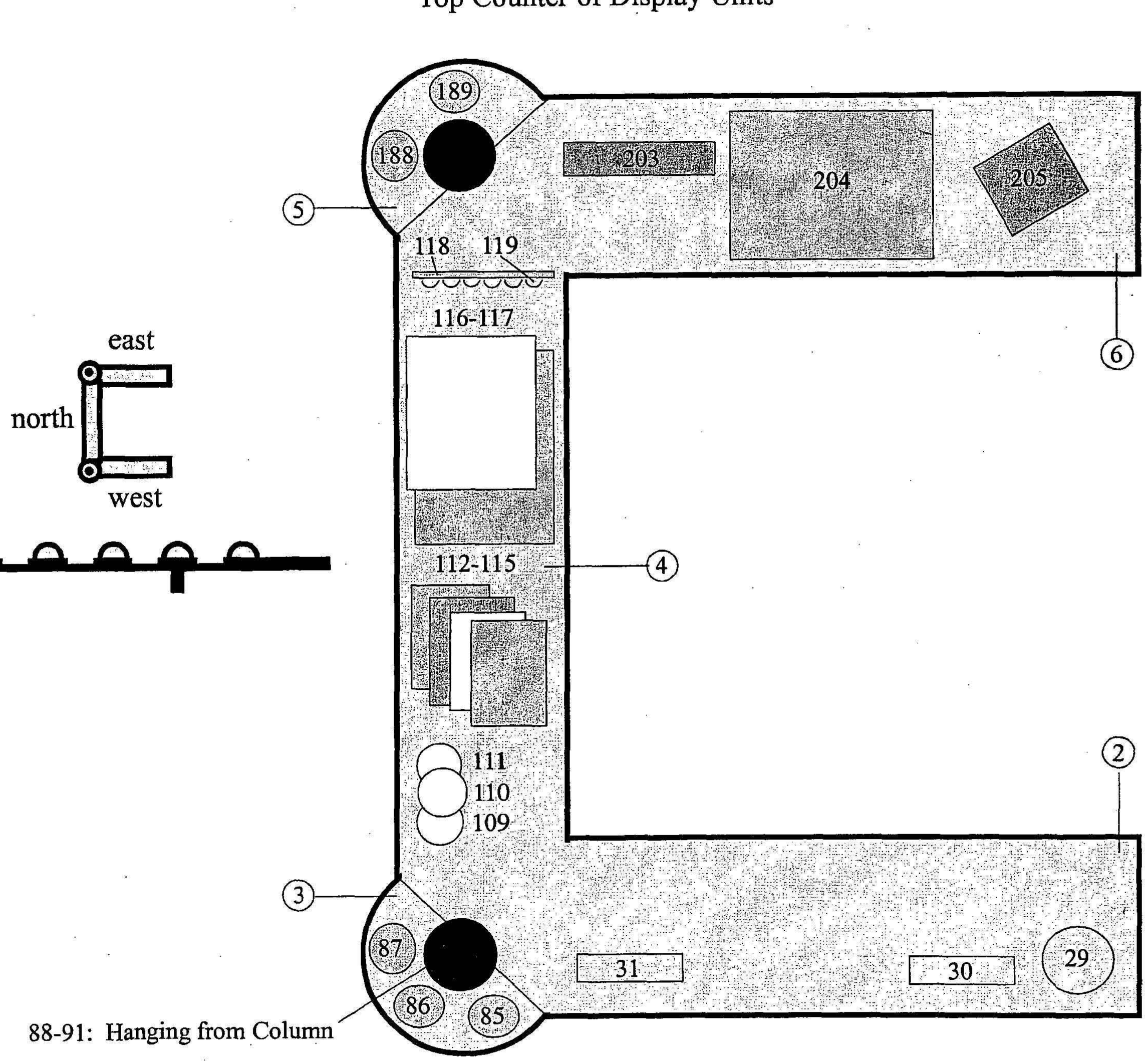
5. Painted Desert Inn, Room 104--Trading Post Room, Overall Layout for Trading Post Room Installation, Plan by Laura DeNormandie.

Room 104-Trading Post Room -- Overall Layout

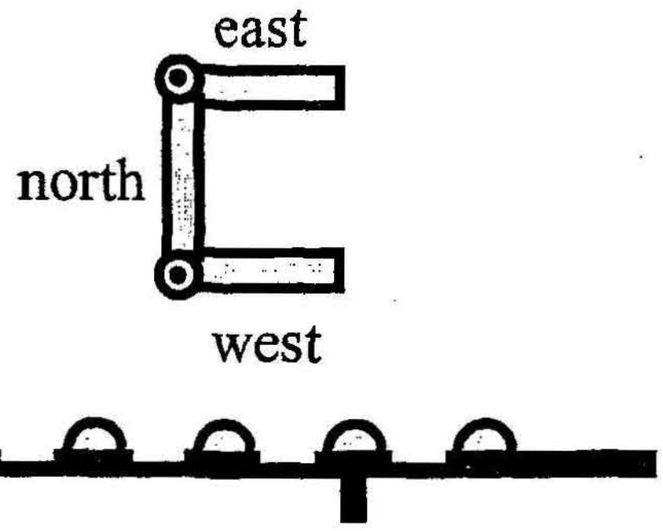


6. Painted Desert Inn, Room 104--Trading Post Room, Recommended Objects for Top Counter of Display Units, Plan by Laura DeNormandie.

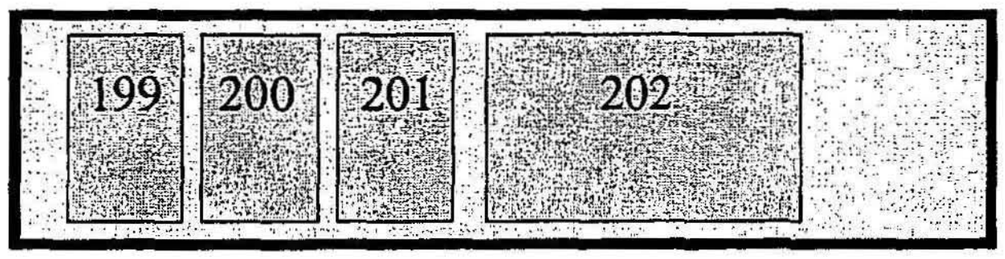
Room 104-Trading Post Room
Top Counter of Display Units

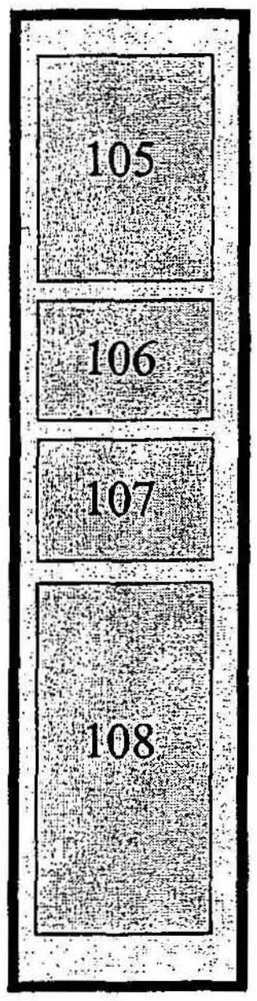


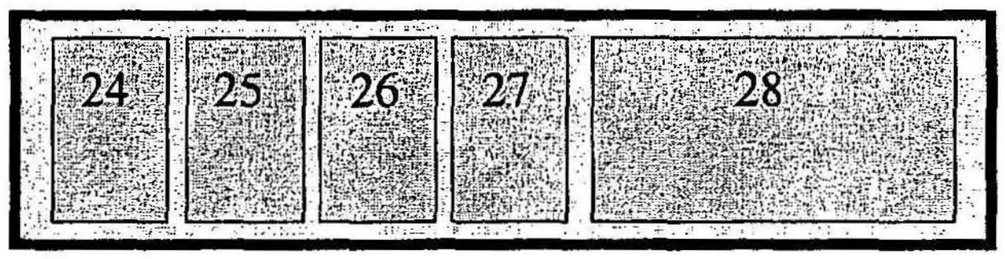
7. Painted Desert Inn, Room 104--Trading Post Room, Recommended Objects for Upper Shelves of Display Units, Plan by Laura DeNormandie.



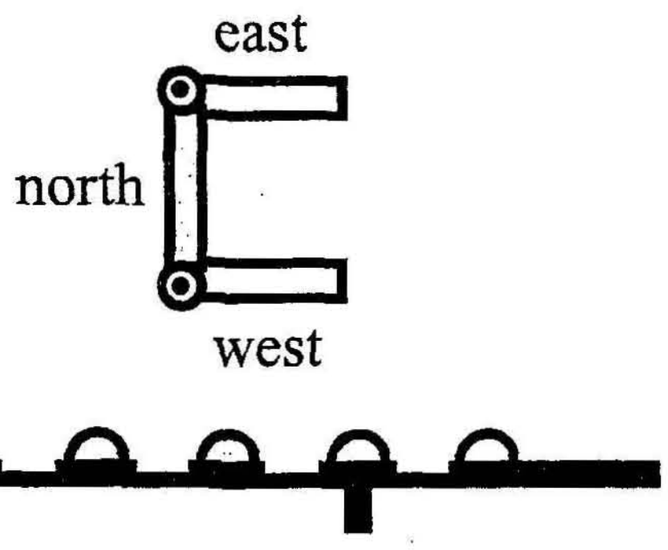
Room 104-Trading Post Room
Upper Shelves of Display Units



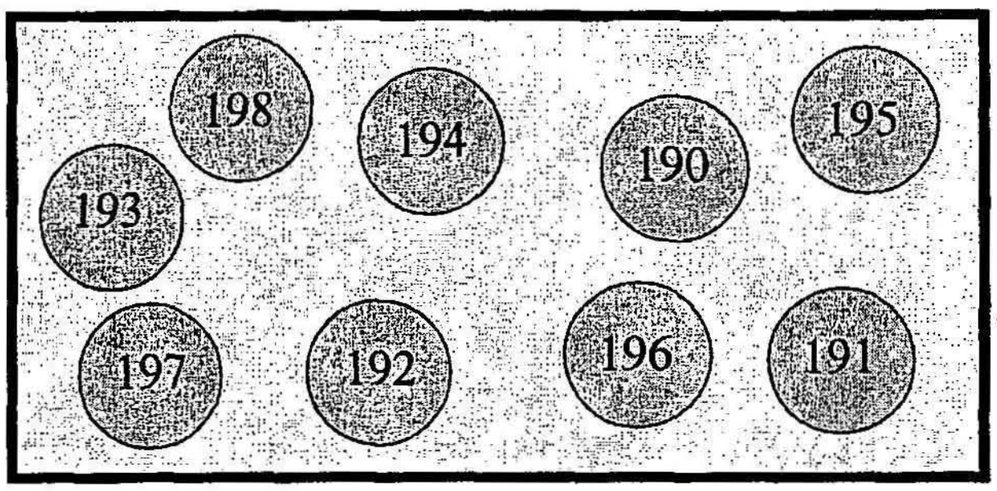


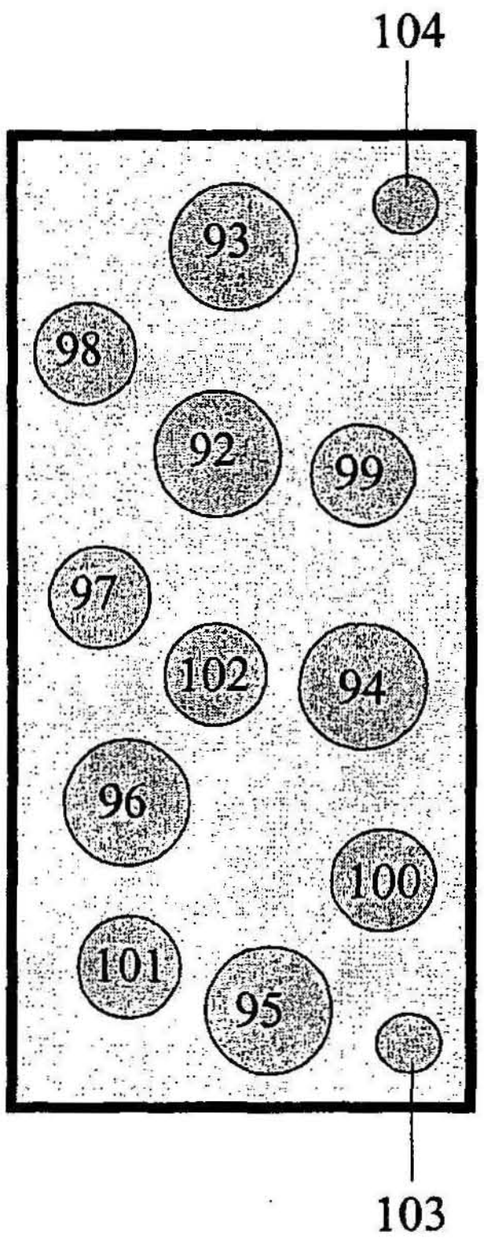


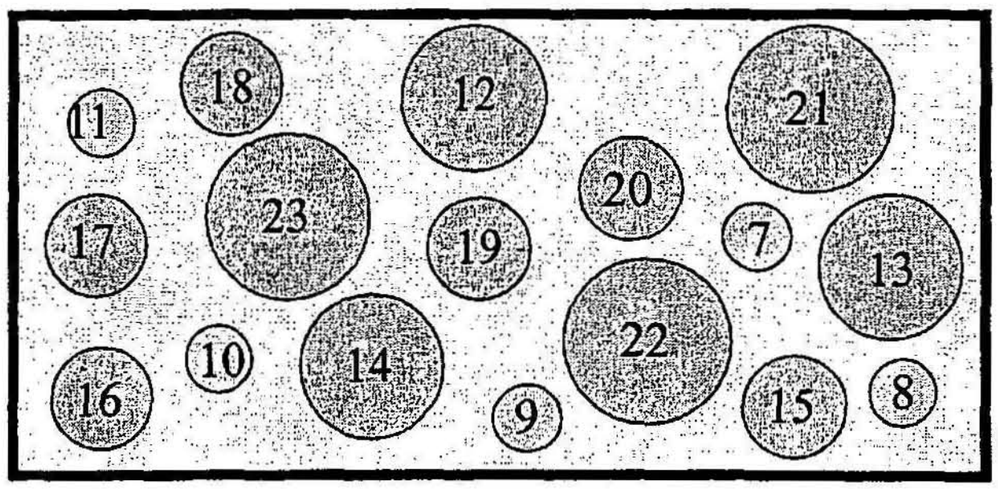
8. Painted Desert Inn, Room 104--Trading Post Room, Recommended Objects for Bottom Shelves of Display Units, Plan by Laura DeNormandie.



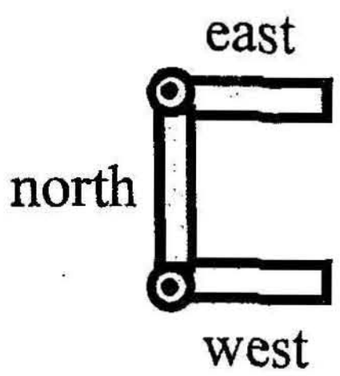
Room 104-Trading Post Room
Bottom Shelves of Display Units







9. Painted Desert Inn, Room 104--Trading Post Room, Recommended Objects for Semi-circular Shelving Units, Plan by Laura DeNormandie.



Room 104-Trading Post Room
Semi-circular Shelving Units

