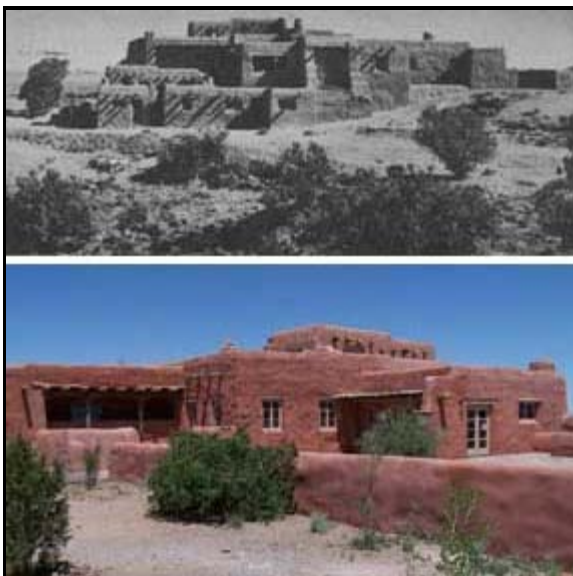


PETRIFIED FOREST

The Painted Desert Inn

Evaluation of Structures and Cultural Resources



(bottom photo: NPS/Marge Post)

THE PAINTED DESERT INN

Evaluation of Structures and Cultural Resources

By
Tom Mulhern
Robert Cox
Gordon Chappell
Roger Kelly

1974

Historic Preservation Team
National Park Service
Western Regional Office
San Francisco, California

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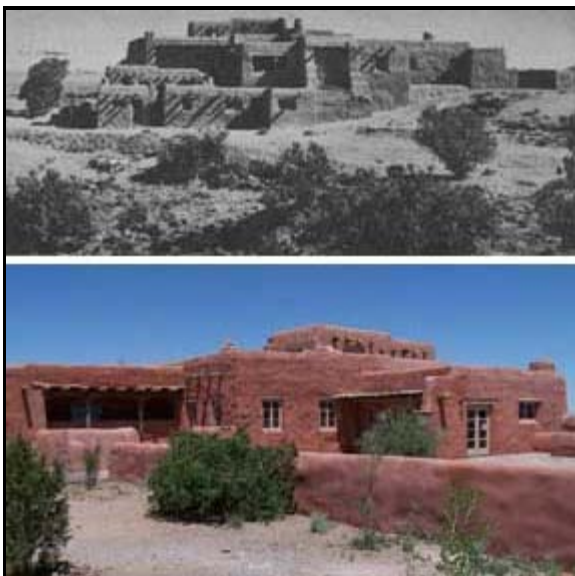
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STUDY BACKGROUND

EVALUATION OF STRUCTURES AND CULTURAL RESOURCES PETRIFIED FOREST NATIONAL PARK

December 1974

The Historic Preservation Team, Division of Historic Preservation, Western Region, was requested by Park Superintendent David Ames and Regional Director Chapman to evaluate a small number of structures within the Park, and to provide professional expertise for seven properties nominated to the National Register of Historic Places.

This report contains the results of this consultation process and was completed by Historical Architect Robert M. Cox, Historian Gordon S. Chappell, Archeologist Roger E. Kelly, and Acting Chief, Division of Historic Preservation, Thomas D. Mulhern, Jr.

Director Walker's memorandum of January 26, 1973, requiring professional evaluation of structures proposed for alteration or removal, Executive Order 11593, and National Register Criteria 800.10 "Procedures of the Advisory Council on Historic Preservation" were applied to all structures in the evaluation process.

In March of 1970, George E. Johnson, Park Ranger, prepared nomination forms for six archeological areas as National Register properties. One historic trail was also nominated. These nominations were returned for additional information, which was supplied by the Archeologist and Historian. The Painted Desert Inn, as the principle structure under evaluation, has been submitted for determination of its eligibility for the National Register under Executive Order 11593.

Most of the archeological sites nominated were visited by the Team Archeologist and certain recommendations regarding the archeological resources of the Park are stated below.

National Register of Historic Places

The status of Historic Sites within the Park is as follows:

- | | |
|-------------------------------|-----------|
| 1. Agate House Pueblo | nominated |
| 2. Newspaper Rock | nominated |
| 3. Flattop Ruin | nominated |
| 4. Painted Desert Petroglyphs | nominated |
| 5. Puerco Ruins | nominated |
| 6. Twin Buttes Site | nominated |
| 7. 35th Parallel Route | nominated |

8. Painted Desert Inn

request for determination of eligibility for the National Register

Recommendations

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. In addition, several specific recommendations regarding the protection, interpretation, and curatorial care of archeological resources are made below.

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A DESCRIPTION OF THE PAINTED DESERT INN

The Painted Desert Inn is a remodeled structure, finished in 1937-1938 when an earlier smaller building was gutted to bare walls and then extensively enlarged. Most of the walls are of rubble stone and mortar, with a plastered finish, and are 27 inches thick.

The Inn has nearly 30 rooms, of which six are small guest rooms with fireplaces. The building covers an area of about 7500 square feet. Although the building was closed in 1963, the "Ranger Room" was successfully used as a summer contact station last year.

This building is a harmonious assembly of plastered masonry and weathered wood which blends wonderfully with its surroundings; it sits with composure and dignity at its location, the edge of lip of a mesa rim which overlooks the Painted Desert at Kachina Point. Away from the rim, the land is open in nature with low rounded hills, with sparse wildgrasses, small growing scrub trees and bushes and barren earth.

To walk around the outside is a delightful experience in exploring the many interesting architectural elements. There are terraces, walks, short narrow steps, broad sweeping stairs, flat roofs with parapet walls porches, buttresses, low walls and sheer high ones. All of these parts and others as well composed perfectly together. The Pueblo Indian-New Mexican architectural style is dynamic, with the projecting log vigas from plastered walls forming strong dramatic shadow patterns at all times of day. Various levels and projections of elements also lend to the drama of the building. Simply summarized, this building is an unsymmetrical grouping of low lying shapes different from each side and stacked on top of itself with the highest part toward the centre.

Most window openings are now covered with inset plywood panels which protect the building against break-ins. To see it without those panels would probably change its appearance; certainly, it would have a more open and inviting feeling. When the building was in use, the feel of invitation must have been strong. There are doors on every side so that in spite of the natural sense of enclosure which this type of architecture conveys, the numerous doors, porches, and patios give it a very welcoming aspect.

Exterior detail holds much interest. Built-in hand hewn or sand blasted lintels were used at windows and door openings. In two or three places, there are porches which are supported on peeled wood columns or posts. These carry decorated wood corbel blocks which in turn support beams, vigas, savinos, and ultimately the roofs. Low walls or buttresses in some spots carry flat stones like steps. The stone protects the structure from wash of rainwater, and thus from damage. The Inn has recently been given a coat of fresh paint the color of which is an earthtone pink which fits the surroundings. Wood viga projections, lintels, posts, beams, etc., were stained with linseed oil and burnt umber which provides an attractive contrast.

There seems to be a minimum amount of planting close to the building; it certainly has not

been obscured by shrubbery. On the short walk between the Inn and Kachina Point Overlook about mid-way there is a permanent bronze benchmark which gives the elevation here as 5826 feet.

The roof of the Inn seems to be in good condition, with the exception of that over the Curio Shop. Roofs are generally flat, sloped only to drain. There are some canals and some downspouts for carrying off rainwater. It was recommended to the Park staff that new finished roof materials be put on over the curio shop especially from the exterior walls of the skylight to the parapet wall on the perimeter of this space. On the roof above the Northwest and Northeast two corners there are several apparent roof patches which must have been put on in an attempt to stop leaks at these corners. Inside, there is evidence of bad leaking in the two outside corners of that room. The Superintendent is taking action to stop the leaking and the accompanying accelerating deterioration in the two outside corners and is commended for this prompt action.

The Major Rooms

The Dining Room is about 20 by 25 feet. There are two wood log posts nine feet apart in the centre of the room. These support a wooden ceiling system composed of beams, vigas, and savinos all of which are typical of this kind of architecture. Windows are on three sides and a painted wainscot with three Indian murals on the walls decorate the room. The concrete floor has an interesting incised painted Indian pattern which was designed to fit the room. There are glazed french doors leading to a small dining porch with a fine view over Painted Desert looking North. The dining room is in good condition.

The Coffee Shop or Lunch Room has main dimensions of 18 feet wide by 28 feet long. There are two sets of double wood doors which lead into the Curio Shop and another pair give access to the Dining Room. There are casement wood windows on one side and at one end. Another door gives access directly onto the entrance patio. The wood floor appears to be random width oak flooring. Walls are plastered and have some unimportant cracking. There is a painted wainscot and two Indian murals. The room has a typical decorated wood ceiling of the Pueblo style. The Service Counter has been removed, but its configuration remains, defined by linoleum floor covering on the working side. There are three booths remaining in place along one wall which are part of the original furniture.

The Kitchen, an "L" shaped room, main part is 18 feet square, has a linoleum floor covering and windows on three sides which are mixed double hung and casement. Walls and ceiling are plastered, and have been enameled. There is quite a lot of food preparation equipment still in the room. A pair of wood doors lead from the ell to the dining room and one door into the coffee shop, at the other end one door leads to the receiving and storage porch.

The Curio Shop or Trading Post Room is a large room with four free standing 12 inch round log posts that form a symmetrical rectangular arrangement at its centre. There are six tin Mexican-type chandeliers. There is an elaborate ceiling within the post-defined rectangle which carries a highly decorated painted 50 glass panel skylight. The skylight has a superstructure over it, and the light must be quite filtered as it comes into the room. However, large fixed windows on the north end and several casement windows on each long wall would have given much light to the shop. All but the fixed windows are still covered with plywood. There is a pair of wood doors to the dining porch, another pair to the Rangers information room, and two pairs lead into the coffee shop. At the south end of the room there is a low U-shaped wall with rounded tops. This defines a broad stair which led to the lower level bar, but is now floored over and sealed off. This room is in quite good condition except for a heavy layer of dust over surfaces, some rather severe cracks in both the east and west walls,

and some evidence of a roof leak at each of the two outside corners. Roof leaking has caused the plaster to come off the walls on the northwest and northeast corners and expose the construction rock of the thick walls. The assumed structural cracks in east and west walls have a piece of tape stretched across each of them at about seven or eight feet above finished floor. The east wall crack tape is unbroken and a note beside it says the tape was applied 5-9-66. The crack was, and is 3/8" wide at the tape. This is irrefutable evidence that the crack has not changed for nearly nine years. The tape on the west wall, at about the same height above floor has not broken, and the crack has closed, causing the tape to buckle up, which shows that the condition which caused the original crack has not further deteriorated.

The Ranger Room has two spaces, one for visitors which is 10 x 15 feet and is separated from a work space by a counter, and another area 10 x 12 feet with two storage closets on one end, and wood casement windows on one side and at one end of the room. There is a heavy wood lintel carried on carved brackets over the counter. The concrete floor on the visitor side has an incised Indian-type painted pattern that was designed to fit the room. A decorated natural finish wood ceiling is typical for this building and is in superb condition. Walls are plastered and have been painted green. This room is two steps down from the Curio Shop. There are two pairs of glazed wood double doors, one on the end wall and the other side wall, both sets leading to the entry patio of the Inn.

Bar Room or Refreshment Room is one floor lower than other major rooms in the Inn. This space has two free-standing posts, 10 feet apart, with corbel blocks, beams and other elements of typical pueblo ceiling construction. One of the corbels and the notched spliced beam are cracked and slightly displaced. This would indicate structural movement at one time. Outside corners show plaster loss and evidence of leaking, which collaborates the leak damage visible in the Curio Shop directly above it. The floor is natural flagstone. There are some holes that have been dug in it by crews checking foundations and they have not been filled in. From observation and prints of original drawings, we know there were no spread concrete foundations. Walls were thick and construction was directly on the rock or undisturbed soil and carried up from there.

In the basement area or ground floor, there are numerous small rooms, and one or two larger ones. Of the latter, two are museum rooms which have reinforced concrete roof construction, the roof is actually a part of the terrace area on the level above. These museum rooms were very dark, as there are no window openings and it was difficult to tell much concerning its condition. There is a large furnace room on the west side of the building which is very utilitarian with its plastered walls and concrete floors.

Other bad cracks are found in these utilitarian portions of the lower floor. Here supposed structural cracks show up. These are not new and in fact were the subject of a structural investigation in 1965, and as a result of that investigation that may have begun efforts to remove this building. The efforts could have begun earlier than that.

To summarize interior materials, they are most often plastered walls, decorated wood ceilings and either wood or concrete or stone floors. Wood doors frequently are glazed, most wood windows are casement type.

Recommendation

The building should be retained and rehabilitated for compatible uses, but the Park should take care that none of the Architecture or Decoration fabric is altered.

We found it refreshing to meet with a Park staff which is honestly enthusiastic about an older building. None are anxious to have it removed, and all would like to see it used for some

good purposes.

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INTERIOR DECORATION OF THE PAINTED DESERT INN

Interior Decoration Styles

Two basic traditions are evident in the interior decoration of the Painted Desert Inn—New Mexican Spanish Colonial and Pueblo Indian. The former decorative style was expressed in a wide variety of media and forms—stamped tinware light fixtures, carved and painted wooden dining tables, carved wooden corbels and brackets in the form of massive, symmetrical scrolls, and carved framing around inset shelves and other small units. Electrical tinware chandeliers of two types illuminated the large Trading Post room and Coffee Shop while smaller tin fixtures of eight other types were used as interior and exterior wall sconces and suspended lights. Most of the smaller fixtures have been removed by unknown persons, but three of the four-bulb chandeliers remain. In the Dining Room, small tables with four chairs each were decorated by hand-painting floral and bird designs and by simple but effective knotching and scallops on chairbacks. These are not present now. Six different forms of brackets and corbels were used, some of which were large curvilinear blocks with flat faces and others were simple truncated blocks of wood. Light-colored walls with darker painted wainscoting as high as window sill level decorated the Dining Room. Beams are notched and spliced over corbels with hand-hewn surfaces, and peeled, halved and whole aspen savinos laid in herringbone or parallel patterns on the vigas combines both New Mexican and Indian practices in ceiling construction.

Wall and ceiling decorations are of two forms—original murals and small motifs painted on the walls of the Dining Room by Fred Kaboti, Hopi artist, and painted glass skylight panes in the sales room ceiling. These 50 panes and the frame sash holding them were included in the original design of the Inn as an alternate project. It is not known who painted the panes, but the designs are taken from Hopi pottery motifs, including highly stylized birds bordered by scallops, angular elements, and other symbols. The same type of design unit was used on the backs of lunch counter stools.

In the Dining Room, two fine mural panels each measuring about eight feet long by about three feet high, and two separate smaller units, are above a painted wainscot. Mural A, on the north wall, is bordered by a rainbow which mostly encloses various separate elements, such as eagles perched on mountains, swifts darting through the air, small quadrupeds, a kachina-like personage, a "thunderbird man," corn symbols, and other units. In one corner, two human beings seem to be lifting a basket by means of a rope and two bird helpers. Mural B, on the south or opposite wall, illustrates the journeys or adventures of two male individuals as they continue along a path, encountering animals, camping at night, and running with batons. In the center are shown Pueblo women and unmarried girls grinding corn and cooking at a village. In the lower left corner, below a corn symbol, the name "F. Kaboti" was lettered in; neither of the murals carries a date.

In the northeast corner of the room, the artist has painted two Hopi men stooped in the

position of planting corn. Digging sticks, small baskets of seed and open holes in the earth are plainly visible. Each man has Hopi boots, breachcloths and sashes, hair tied into an elongated knot at the back of the head, and wrist guards or bracelets. Mural D, by a window in the northwest corner, includes three stylized eagles on a tan background. Mural E, in the lunch room, portrays two men and two women in costume and dancing poses, chanting. The dance shown is a Buffalo Dance (hence the horns on the mens' fur headdresses), a type presented in August by men and women of Second Mesa villages for entertainment. The dance is one borrowed by the Hopi from various peoples of the Rio Grande Valley, where it is wide spread.

In the Soda Fountain Room, a Hopi-style "sun-shield" similar to the circular sun shield element in the upper left corner of Mural B was painted in a corner. It is a common Hopi design motif.

The interpretation and meanings of the murals, especially A and B, will be gained through the efforts of Mr. Barton Wright, Curator of the Museum, Museum of Northern Arizona, who had known the artist for many years and will discuss the murals with Mr. Kaboti in the near future.

Biographical Sketch of the Artist

Mr. Fred Kaboti (or Kabotie) was born in Shungopovi Village, Second Mesa, Arizona, about 1895. His early education was in Reservation schools and later in the Indian and Public schools in Santa Fe where his talent in painting was developed during the early 1920's. He has been a teacher, author, craftsman in silverwork, art instructor, and a leader of the successful Hopi Silvercraft Cooperative Guild.

Honors awarded to Mr. Kaboti include Guggenheim Fellowship (1945-1946), Indian Achievement Medal from the Indian Council Fair of Chicago (1949), and Palmes d'Academiques of the French Government (1954). In 1960, he represented the United States during a goodwill visit to India. His work has been exhibited at major art museums and his authentic reproductions of the kiva murals from the 17th Century Hopi village of Awatovi have toured the country. He has illustrated numerous books and his works have been published in books and journals since 1922.

Although Mr. Kaboti shifted his artistic talents to silverwork in the mid-1940's, prior to this he was commissioned to paint murals for the Desert View Tower at the Grand Canyon, and on canvas for the Lounge at Bright Angel Lodge, Grand Canyon, and during the late 1920's, scenes depicting Hopi daily life for the Museum of the American Indian, New York City. His son, Michael Kaboti, is continuing in the tradition of his father and is developing well-deserved reputation himself as a painter. Of Mr. Kaboti, Jeanne O. Snodgrass in American Indian Painters (1968), notes that "since 1920, his work and his name have usually appeared wherever Indian art is mentioned." It is the opinion of Dr. Jerry Brody, Maxwell Museum Curator at the University of New Mexico, that the Painted Desert Inn murals, done in 1948, may be the last commissioned murals painted by the artist as he completed a shift to silverwork and active guild participation.

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OTHER STRUCTURES NEAR PAINTED DESERT INN

Residence No. 1, Park Building No. 77, Built in 1940

This small house has an irregular shape in plan. The style of architecture is similar to the Painted Desert Inn and may be called Mexican American Pueblo. The exterior wall finish is stucco over stone. There is a flat roof behind parapet walls. There are projecting log viga ends at the roof level. One wall of horizontal wood siding (at the back door) appears to have been added to enclose an open porch.

Inside, is a living room bedroom combined, a kitchen with adjoining small eating area, a bathroom, a storage closet, and the enclosed porch. Walls are plastered. Floors are good, well maintained hardwood in the living room, linoleum in the Kitchen and bathroom. Ceilings have exposed natural finish log vigas with random-width board finish above. Wood casement windows and wood doors with wood trim and wood lintels over all openings. There is an oil-fired heater.

This house is in good condition, it has been well maintained and serves as seasonal quarters for Park Rangers.

It is recommended that it be retained for as long as the Painted Desert Inn is in existence.

Residence No. 2, Park Building No. B-76, Built in 1940

This house is a rectangle in plan with a shallow projection on the back for its bathroom.

Mexican American Pueblo type architecture, the house is of stone with plastered walls which finish in parapets. There are projecting log viga ends through the walls at the roof line.

At one end the 2nd entrance and a window are located in a horizontal wood siding wall. This appears to be an infill of what was originally an open porch. Outside there is a low curved wall which steps up to become a buttress and then the house wall.

Inside is a living room-bedroom combined, a kitchen, a bathroom, a storage closet, and the enclosed porch. Walls are plastered. Floors are good, well maintained hardwood in the living room, linoleum in the Kitchen and bathroom. Ceilings have exposed brown painted vigas and natural finish savinos above. Wood casement windows and wood doors with wood trim and wood lintels over all openings. There is an oil-fired heater.

This house is in good condition, it has been well maintained, and serves as seasonal quarters for Park Rangers.

It is recommended that it be retained for as long as the Painted Desert Inn is in existence.

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ARCHEOLOGICAL RESOURCES

All nominated properties except Flattops and Twin Buttes Ruin were visited by WRO Archeologist during December 3, 1974. Slightly more than 300 separate sites have been recorded within the Park, but a number of known sites have not been accurately described or recorded and some large areas have not been formally surveyed. Survey records in the form of individual site cards are kept at Headquarters and this card file has been developed over many years, certainly since the 1930's. Some of the sites carry Museum of Northern Arizona numbers while others are identified by numbers from the old Laboratory of Anthropology (now a unit of the Museum of New Mexico). No standardized numbering system or concordance list seems to be in active use. Although the data on the cards seems basically accurate for the time of recording, many small attached locational maps seem to have been removed from the cards. Only limited organized site collections exist for these recorded sites. Little in the way of archeological or ethnographic collections exist at Headquarters except a few specimens of lithic and ceramic artifacts, some of which are used in the single exhibit case dealing with the Park's prehistoric peoples. Excavated collections are to be found within the holdings of the Museum of New Mexico (probably from Agate House and some surveyed sites), the Museum of Northern Arizona (Puerco Ruin excavations of 1967, possibly sherd lots from Jepson's surveys of 1940 and 1941, and materials from NA10808, salvaged prior to construction of the newer south entrance road), and the Arizona Archeological Center (excavations at Puerco Ruin during 1957-58 and some materials from surveyed sites). There may be a number of specimens in the Smithsonian Institution which were collected by U.S. National Museum archeologist Walter Hough in 1901.

During examination of Puerco Ruin and Agate House, emergency stabilization needs were noted and a memorandum to the Chief, Arizona Archeological Center and Park Superintendent from Western Regional Associate Regional Director, Professional Services regarding these needs was prepared and sent.

Although the various archeological projects in the Park have been reported upon by various individuals in both published and unpublished papers, some research has not been detailed in a report. Arrangements for completion of reports or the locating of a manuscript report for a known research project could be useful. An archeological overview will be prepared by an Archeological Center Archeologist and will include summaries of work accomplished.

Recommendations for Archeological Resources

1. Identification by means of field reconnaissance of archeological resources for partial compliance to Executive Order 11593 should be focused on the following areas of the Park:

- a. Painted Desert Wilderness
- b. Blue Mesa locality

c. Areas of heavy visitor impact such as Newspaper Rock, Puerco Ruin, Agate House and Tall Trees, and Rainbow Forest

d. Rim of the uplift overlooking Painted Desert badlands

e. Areas immediately near the Puerco River where some upgrading of existing water facilities are planned and historic impact as well as natural erosion may have affected resources

2. Intensive monitoring of visitor defacing at Newspaper Rock should continue and signing the area with positively worded messages might decrease this impact which has already been severe.

3. Improved and updated interpretive programs pertinent to Park archeology at Puerco Ruin, Agate House, and Newspaper Rock as well as increased visual displays in a museum or visitor contact setting. A number of interesting, timely, and educationally valuable themes are possible; adaptation to and use of environment, artistic expression in past peoples' lives, intercultural exchange and development through time, or the conservation philosophy applied to cultural resources. WRO and AAC personnel could provide assistance.

4. Development and protection of accurate records maintained within the Park as to site location, characteristics, and significance of resources. Collected artifacts from specific sites or other proveniences need curatorial attention which might be obtained from the Archeological Center or via contract arrangements with a reputable museum.

5. Recording by mapping and photographic techniques the historic trail route and its actual measureable characteristics such as width, conformation, and slope.

6. Location and description of archeological collections removed from the Park should be accomplished by contacting administrators of regional or national repositories who may have such materials within collections.

7. While the Park library is well-organized and functional for staff use, a bibliography of Park archeology compiled to note gaps in holdings would be useful to interpreters and planners. WRO and AAC personnel could assist in this project.

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THE ROLE OF THE PAINTED DESERT INN AND ITS PREDECESSORS IN PARK HISTORY

The Petrified Forest National Monument was established by proclamation of President Theodore Roosevelt, December 8, 1906, and since establishment, the boundaries have been changed four times: In 1911 the original area was reduced. On November 14, 1930, the Blue Forest and Newspaper Rock (Petroglyph) area was added. On November 30, 1931, about one acre was added to correct the boundary. On September 23, 1932, the Painted Desert section was added.

During the early years of settlement in northern Arizona, access to this area was generally by railroad. The Atlantic & Pacific Railroad (Western Division) built across this part of northern Arizona in 1881 and 1882, en route from Albuquerque, New Mexico, to Needles, California, via Flagstaff. This railroad became a subsidiary of the Atchison, Topeka & Santa Fe Railway and during the 1890's was absorbed completely into the Santa Fe system.

The railroad served a small station called Adamana located northwest of the original monument. "The Forest is Adamana's reason for being," noted a 1908 Santa Fe Railway brochure advertising the Petrified Forest; "Except the small hotel and the railway station there are few buildings." One of them was the Forest Hotel, operated that year by Al Stevenson, and offering "good board and lodging" for \$2.50 per day. Stevenson also operated a "livery"—which in 1908 meant coaches or wagons and teams—capable of carrying forty people, although the hotel itself could accommodate only fifteen guests and serve meals for thirty. An individual named James Donohue served as guide to the Petrified Forest, which was divided into the First, Second, Third, Blue, and "North Sigillaria" Forests. Round trip to any of the forests cost \$4.00 per person or \$2.50 each for two or more, with an extra fifty cent charge for visits to either "Hieroglyphics" (meaning petroglyphs), and "Ruins," meaning the prehistoric Indian ruins. At that time, the terms "Crystal Forest" and "Rainbow Forest" were local names for parts of the Third Forest, and the "North Sigillaria Groves" were located in the Painted Desert region, but the Painted Desert itself received only one brief mention in the 1908 brochure, as being on the route to Hopiland.

According to a 1917 railway brochure, Chester B. Campbell operated the hotel at Adamana, which by then featured "sanitary plumbing, with hot and cold water." Campbell charged \$3.00 per day for board and lodging, and like his predecessor Stevenson, operated a "livery," which at this time apparently consisted of automobiles rather than horse drawn stages, although the map in the brochure, dated 1912, still showed all the roads in the Petrified Forest and Painted Desert regions as "wagon roads." Campbell, like Stevenson, ran tours to the various concentrations of petrified wood, to the "Aztec" ruins—by which was meant the prehistoric Indian ruins—to the Wide Ruin Trading Post and other locations on the Navajo and Hopi reservations to the north, and to the Painted Desert, which by this time had itself become a scenic attraction. The fare for a tour to the Painted Desert in 1917 was \$5.00 for one person, \$6.00 for two, and \$2.50 for three or more, and the round trip from Adamana to the Painted Desert, nine miles distant, was considered a one-day trip.

By the 1920's, automotive travel in northern Arizona had overtaken rail passenger traffic in volume so that rail-oriented hostelrys such as the hotel at Adamana were less important. Located several miles south of U.S. Highway 66, which was becoming a major artery of travel across northern Arizona, the Adamana hotel was not really suitable as accommodation for auto-oriented tourists. There was a need for new facilities to serve the tourist on U.S. 66, and the nearby southern rim of the Painted Desert offered a logical location for such an enterprise.

In 1924, using Indian labor, Herbert D. Lore constructed a two story building in two sections each with a hipped roof, located at Kachina Point, overlooking the Painted Desert north of Petrified Forest National Monument. Lore employed native stone and petrified wood in his building but unfortunately, used a sandy adobe or soil mortar, so that either initially or at a later date, all of the mortar was tuck-pointed with a portland cement mortar in order to waterproof it. The land on which Lore's building stood sloped downward to the north and towards Kachina Point, so that the southern end of Lore's "Painted Desert Inn" was of single storey construction, while the northern end was of two storeys, with the upper floor supported on four stone pillars over an open driveway beneath. The building housed a lunch counter, an Indian "trading post," and the owner's living quarters. Lore had to haul water to his establishment, and he had no electricity or sewage disposal facilities. He cleared a crude, one-way loop road which was connected at each end with U.S. Highway 66, and was designed to carry the traveler along the rim which formed the southern edge of the colorful, eroded bentonite badlands or mal pais which formed the Painted Desert. Lore operated his "Painted Desert Inn" for ten years and the business served not only as an oasis for automobile tourists crossing northern Arizona on Route 66, but provided an outlet for sale of a small quantity of Navajo and Hopi arts and crafts.

In January 1936, a \$133,500 Public Works Administration allotment was established for the purchase of inholdings and the installment of utilities such as electricity, telephone, and sewage disposal system. On February 29, 1936, after lengthy negotiations, the National Park Service purchased Lore's four sections of land and his building for \$59,400. On June 29, 1936, National Park Service Chief Architect Thomas C. Vint, accompanied by three NPS landscape architects, arrived at Petrified Forest National Monument and on June 30 made a study of the Painted Desert addition. A month later, on July 28, 1936, the boundaries of Petrified Forest National Monument were enlarged to include the land acquired from Lore, thus incorporating into the Monument Lore's building and much of the Painted Desert. Subsequently, the Government spent \$1,522.20 drilling a well, \$26,933 laying water lines and installing a sewage disposal system, and \$1,450 for water pumps. Under a separate PWA allotment, the Bureau of Public Roads constructed in 1936 and 1937 a 4.8-mile "Painted Desert Rim Drive" which it completed in September 1938 at a cost of about \$62,000. Lore's old loop road was then abandoned and natural growth allowed to reclaim and obliterate it.

During the summer of 1936, National Park Service architects faced the problem of what to do with Lore's old building. It was simply too small to serve as a combination NPS visitor center/museum and concessioner lodge, food service and sales facility. Furthermore, there were signs of structural failure in the center portions of both the northwest and southeast walls. Associate Architect Lorimer H. Skidmore from the NPS Branch of Plans and Design in the Washington Office visited the site with Superintendent C. J. Smith, gathering data and measurements necessary for preparation of working drawings. He noted that the ten year old stone walls were badly cracked in many places and discovered that beneath the cement tuck-pointing was the unstable sandy adobe mortar.

The PWA fund allotment was insufficient to finance both demolition of Lore's building and new construction. Consequently, in August of 1936, Associate Architect Lyle Bennett in the Region Three Office in Santa Fe drew up preliminary drawings. for "alterations and

additions" to the Painted Desert Inn. Skidmore described the architectural style as

. . . influenced by the buildings of the Pueblo Indians. A softening and decorative touch of Early Spanish is introduced by the use of adzed beams and carved corbels and brackets. Windows, doors, and frames are sandblasted. The ceilings, excepting in utility rooms, are framed of local Ponderosa Pine "vigas" (beams) exposed in rooms across which are placed split and whole aspen savinos in Indian fashion, (which) form the finished ceilings. The three coat lime plastered walls are finished with a lime putty finish. Floors are flagstone or concrete, excepting those in the Trading Post Room, Lunch Room, and Kitchen, which are of wood . . .

The building presents a very pleasing appearance from the exterior and blends harmoniously with the surroundings. It is entirely "in character" being located in the heart of the Hopi, Navajo, and Zuni Indian country.

Bennett's plans were approved, and in October 1936, Bennett and his associates in Santa Fe, augmented by two people from the Washington Office, began to prepare final working drawings and to draw up specifications for contracting the job.

The architects completed the final working drawings in December 1936. They consisted of thirteen sheets entitled "Alterations and Additions to Lodge at Painted Desert, Petrified Forest National Monument, Holbrook, Arizona," and were approved and dated January 15, 1937, under the number NM.PF/3100-D.

C. W. Andrae in the Planning Office in Washington prepared the mechanical drawings and mechanical sections of the specifications. The specifications were intended for a single contract and were issued on January 15, 1937, as PWA Federal Project No. 669, Contract No. I-1P 5664. Bids were due and received on March 15 1937, but the lowest bid was higher than the money available for the project, consequently all the bids were rejected. NPS planners then decided to use the available money to purchase the materials necessary for the project and to employ Civilian Conservation Corps labor from CCC Camp NM-1-A, which was located at Rainbow Forest, in the southern end of Petrified Forest National Monument, 25 miles from the Painted Desert. Using CCC labor, it would be possible to commence construction before the allotment of PWA funds would be rescinded. The planners assumed that they could obtain some additional funding at a later date, and that skilled labor needed for plumbing, carpentry, and plastering would be available in the form of various CCC foremen, who, if not available in the Rainbow Forest camp, could be borrowed from other CCC camps; the latter proved to be a false assumption. The remainder of the CCC labor would be unskilled labor, requiring close supervision. The architects estimated that the materials would cost \$15,000, and decided to contract the heating and ventilating work. Specifications for this work were issued on April 2, 1937. Architect Lorimer H. Skidmore from Washington was appointed Supervising Architect for the project, and drew up plans for a 25 by 96 foot wood frame material storage shed.

The Branch of Plans and Design in the Washington Office prepared lists of the materials needed and drew up eight separate contracts covering linoleum and similar material, paint and thinner, cement, gravel, etc., reinforcing steel, hardware, plumbing materials and tools, electrical materials and tools and timber, pipe covering, and roofing material. The contracts totaling about \$14,600 were awarded to 29 different companies with an average delivery date to the job site set at about July 15, 1937. Additional materials required would be purchased with CCC camp funds.

Monument Superintendent C. J. Smith was responsible for direction of the project, with

Skidmore assisting as Supervising Architect. Skidmore conferred with officials in the Santa Fe Office, and reported for duty in the Park on May 6, 1937. Work commenced on May 12, 1937. The first step was construction of the 25 by 96 foot storage shed. Materials costing \$1,111.13 were purchased using PWA money, and an additional \$116.53 in CCC funds was used to line the office with plywood, complete the tool room, and install two large sliding doors. This sturdily built gable-roofed wood frame shed had a gravel floor except in the office and tool room, and its materials cost a total of \$1,227.66. The CCC labor, figured at \$2.00 per man day, brought the total cost to \$2,427.66, or \$1.01 per square foot and eight and a half cents per cubic foot.

Bids for the heating and ventilating contract were opened in Washington, and on June 9, 1937, the NPS awarded the contract to Charles A. Schiemann, Sr., of Chicago for \$10,748. This contract was the only one involving actual work on the Inn. Schiemann was to commence work within ten days of being notified to proceed by the contracting officer.

Due to the nature of the labor, construction of the Inn would be a long drawn-out project, and when on June 18, 1937, Schiemann visited the job site and conferred with Superintendent Smith, Skidmore, and CCC Camp Superintendent, H. W. Cole, he learned that the heating and ventilating plant would have to be installed in different phases.

In June 1937, Superintendent Smith prepared invitations for bidding for millwork required to complete the Inn. This included all doors, windows, window frames, screens, hand rails, toilet stall posts and plywood for the stalls, bedroom cabinets, counter linoleum and chromium plated counter edging, counter gates, wood grills, spindles, frames, shelving lumber, sash balances, etc. Olds Brothers of Winslow offered the low bid of \$2,326.99, and was awarded the contract on June 25, 1937.

The sugar pine doors had to be milled on the West Coast, causing some delay, and the final shipment under this contract was not received until September 7, 1937.

Most of the material ordered for the project had arrived at the Monument in August 1937 and was stored in the frame storage shed. The lumber and timber used was largely obtained from Government lands. Ponderosa Pine logs for use as vigas (beams) were obtained from Sitgreaves National Forest in Coconino County. As Sitgreaves contained no aspen, such as was needed for the savinos, the NPS negotiated procurement of aspen poles from the White Mountain Apache Indian Reservation, south of the Monument. Civilian Conservation Corps enrollees from the Petrified Forest camp established temporary quarters at the Los Burros CCC Camp near Pine Top, Arizona, and working from there cut and peeled 680 pine logs varying from six to 24 feet in length and 4,300 aspen poles. A skilled woodsman named Nikolaus was hired for \$215.18 to supervise the selection and cutting of timber, and the Forest Service classified the project as "forest thinning." The CCC put in 500 man days of labor between June 7 and July 31, 1937, obtaining this lumber and trucking it to the Painted Desert. The logs were stacked and protected with canvas, but such protection proved inadequate since they developed a mold which required many days' labor scrubbing the logs with brushes. CCC enrollees also quarried and hauled local building stone to the site of construction.

Water and sewage systems at the Inn were completed and accepted by the Supervising Architect on September 15.

The initial work at the Inn consisted of tearing down walls which showed evidence of structural failure and rebuilding them. This was done in three foot sections. Walls were braced, decayed sections removed and replaced, a time-consuming process which probably took longer than construction of a new wall would have required. These sections were rebuilt

with sound stone and mortar, and time was allowed for the mortar to "set-up" before work was commenced. on an adjoining section. The entire transverse wall between rooms 103 and 104 required replacement. In several places, walls of poured cement were substituted for stone walls. The old hipped wood-frame roof was left on the building during these "surgical" repairs, and when it was removed some additional wall failure and collapse occurred, requiring yet more wall rebuilding. Then new walls were added.

Work on rebuilding the walls progressed during the winter of 1937-1938. On April 1, 1938, Superintendent Smith was able to report that "All masonry and fire walls are practically complete and the roofing is about 75% complete." Nevertheless, the work did not progress as swiftly as it might have since a number of problems arose. There was a shortage of CCC foremen, both skilled and unskilled, a deficiency which slowed construction markedly. Most of the time there were only three men available. Also, during the term of construction, several groups of CCC laborers who became experienced to the job were transferred elsewhere, and new inexperienced labor had to be trained. On August 2, 1938, an entirely new CCC staff, recruited largely in Pennsylvania, replaced the old one, which had left late in June. The remoteness of the camp from the job site was in itself a source of frustration, requiring a 50 mile round trip daily for all employees over rather poor dirt roads. This factor reduced the work week to 25 to 30 hours, rather than 40. Furthermore, skilled labor such as was needed for carpentry, plumbing etc., was seldom available at the time it was needed, causing delays. Under the peculiar funding arrangement, skilled laborers could be hired only one at a time, and the carpenter had to be laid off in order to hire the plumber, and then rehired when the plumber was laid off if more carpentry was required. Inadequacy of funds for purchase of materials and tools at the time required also slowed construction. Finally, the character of the original building was a source of problem. Excavation and underpinning existing walls was unusually difficult: dynamite could not be used for excavation in the vicinity of existing walls, so more expensive and time consuming methods employing jack hammers and hand labor were necessary. Existing floors were uneven, and had to be corrected.

In one instance, inability to obtain funds to purchase lumber for a particular wall resulted in a decision to build the wall of stone instead since this material could be quarried locally by CCC labor without requiring expenditure for material. In June 1938, it became apparent that authorization for use of CCC labor and money would soon expire and it would be necessary to halt work on the Inn. This occurred on July 15, when the limitation was reached. By that time, the CCC had expended \$10,795.01 on the project, \$7,382.75 of it for skilled labor, the rest for materials and tools. Unskilled CCC labor was not figured into this cost. The Acting Director of the Third Regional Office in Santa Fe had already asked Skidmore to prepare an estimate of the cost of completion of the Inn, as well as for equipping the building, and Skidmore completed this work on July 22, 1938. On August 1, Superintendent Smith was notified that the Director in Washington had authorized expenditure of \$5,655 more of CCC money for materials and skilled labor to complete the work listed in the first nine of Skidmore's twelve estimates. Of this sum, \$2,625 had been appropriated in cash, the remaining \$3,000 to be used in the form of regular CCC camp funds. CCC work on the Inn resumed on August 7, 1938.

On September 10, 1938, Assistant Chief of Planning, W. G. Carnes in the Branch of Plans and Design in Washington requested that Skidmore, who had been transferred to the Regional Office in San Francisco, return to the Monument to write a complete report on the job to date. Skidmore returned to Petrified Forest on September 20, completed his report on October 1, and returned to the San Francisco Office. His report contained this description of the building:

This large twenty-eight room, two story stone structure covers 7,520 square feet

of ground. Its stone walls are twenty-seven inches in thickness. Approximately 1,400 cubic yards of stone were used in its construction and over 3,000 sacks of cement were required for installing masonry, concrete floor slabs, steps, overhead slabs and beams, etc. The building is divided into two units, namely the Government operated portion on the Northeast side and the operators (concessioner's) portion which takes in the rest of the building. The Government operated portion of the building includes:

1. Ranger Room—Information and Public space containing electrically cooled drinking fountain.
2. Two museum rooms underground, (concrete slabs and terrace over).
3. Two public toilets and utility room (with vent ducts and exhaust fans controlled from the Ranger Room above).
4. Large Trading Post Room - for display and sale of curios, petrified wood and Indian-made artifacts. An ideal view is obtained from a partially enclosed porch on the Northeast end of this room.
5. Six small sleeping rooms equipped with corner lavatories and corner fireplaces.
6. Men's and women's shower and toilet rooms to serve the six sleeping rooms.
7. A Laundry Room, small hired help toilet room, and Refrigeration Machinery Room.
8. Two large storage rooms and a Linen Closet.
9. Refreshment Room.
10. Boiler Room and work area.

The building is heated by means of steam radiators . . . Electrical wiring was run in rigid steel conduit throughout.

Provisions for telephone and radio installations are made as well as provision for an electrically operated dumb waiter.

On September 26, 1938, a crew of eleven CCC workers together with a foreman went to the Los Burros CCC Camp in Sitgreaves National Forest to cut additional poles necessary to finish the building. At the Inn, meanwhile, by October 4 the first plaster coat had been applied to the inside walls, and the finish coat had been put on the walls in the toilet and showers. Flagstone floors had been laid in most of the guest rooms. By the end of the month interior plastering had been completed, and work was underway on finish flooring. Most of the flagstone had been laid in the taproom as well. By the end of November, most of the oak flooring had been laid, and outside plastering was being applied. Low exterior walls bordering walks and terraces were being finished.

The new heating plant was not working as it should have, and the oil furnace was occasionally backfiring. On December 22, it backfired so strongly that it blew the doors off the firebox.

The building was nearly finished, but it seemed that the nearer it was to completion, the more

slowly the work went. It dragged on throughout 1939. The CCC commenced making furniture and tin light fixtures which imitated native Mexican tin decoration.. On October 11, 1939, Conrad Wirth, Supervisor of Recreation and Land Planning for the National Park Service visited the Monument and inspected the Inn, accompanied by Associate Landscape Architect A. C. Kuehl who had worked on the project from the beginning, and a CCC inspector named Taubert.

The CCC also built most of the furniture used in the Inn, according to designs which had been prepared by the NPS architects. The chairs and tables in the dining room and soda fountain were attractive wood furniture decorated with carved Indian designs. Thus the furniture blended Mexican styles with native Indian decorations. Similarly decorated wooden swivel mounted fountain stools, were installed in the soda fountain. Thus from the beginning to end, from the building itself to the light fixtures and the basic furniture, the Painted Desert Inn was a Civilian Conservation Corps job, designed and supervised by the National Park Service with a contracted heating/ventilation plant.

On June 1, 1940, the Monument Superintendent estimated that the Inn would be completed in another two weeks—which proved to be an unduly optimistic estimate. A butane gas system still had to be installed, probably in the kitchen, and a broken section of the hot water boiler damaged in the December 22 backfire required replacement. The bedroom furniture was not yet finished, nor was installation of all the light and plumbing fixtures. The refrigerator also had to be installed, and the entire building and grounds needed to be cleaned up. Consequently, on July 1, the Superintendent was still unable to report the job finished. His monthly report of that date stated:

Our most important project, "Painted Desert Inn," and one that has taken precedence over all other construction projects in the Monument, is near completion. There remains but few odd jobs to bring the project to completion. The operator (concessioner), Edward McGrath, arrived on June 28 and immediately started preparations to partially open July 4. He hopes to have the entire unit in operation July 15. He is handicapped by not having sufficient electric power to operate all appliances and lights with the small plant now in operation. It is expected that two new units of 8-kw each will arrive about July 15.

On August 1, the Superintendent reported that the Inn had "been in operation the entire month with the operator increasing his stock and service as the public demands." Thus the precise date of opening is clouded—the Painted Desert Inn was apparently not open on July 1, but must have opened soon thereafter, perhaps on July 4, as the Superintendent originally indicated.

To supply power in the interim, McGrath rented an 8-kw power plant until the new units arrived. The new units reached the park on August 18. During the first several weeks of operation an average of 200 people per day visited the Inn, and it had an average of ten requests daily for overnight accommodations. During August, 29,570 people visited the Painted Desert, and of that number 10,000 registered at the Painted Desert Museum which the National Park Service had installed in the northeast corner of the new building. The CCC forces completed the final work on the building in October 1940. At that time the "tap room" or bar was opened for business.

As a concessioner, McGrath was incorporated in Illinois under the name "Standard Concessions, Inc." But the stock was all in the family, most of it owned by his mother, Rose, who held 98 percent, and was President of the firm. Edward managed the Inn and served as vice president, and his wife, Marie, assisted as Secretary-Treasurer. A stipulation agreed to

when McGrath was granted this concession was that he dispose of other interests in Chicago and give management of the Inn his highest priority. His initial three year lease was dated July 1, 1940, and gave him net profits of 6 percent, with the Government receiving 47 percent of any profits over the 6 percent net. In addition, McGrath paid the Government \$10 per year for the concession to operate the Inn.

In 1941, a gas station (now obliterated) was added at the Painted Desert end of the Park, and Greyhound tours commenced operating over the Rim Road, with a stop at the Inn that increased McGrath's profits. But McGrath still was not satisfied. He deemed the liquor license necessary to improve his profits, although the NPS was skeptical of its advisability. In addition to the problem of minors, McGrath was known to have personal problems. Furthermore, the small power plant had all it could do to supply electricity for the rest of the building, without serving the Tap Room too. Still, that room had been designed by the NPS, and in the end it was allowed to open.

The United States entered the Second World War on December 7, 1941. The Painted Desert Inn continued to operate for ten months, but in September 1942, McGrath asked permission to close the Inn until such time as it would again prove profitable to operate it. Permission was granted, and it closed in October 1942. McGrath subsequently entered the U.S. Navy.

After the War, in 1945, McGrath returned and applied for a renewal of his concession. Local residents opposed granting him the concession, as did the Monument Superintendent. Nevertheless, Director Hillory A. Tolson thought it would be best to allow McGrath another opportunity as concessioner. Under his management, the Painted Desert Inn reopened in April 1946. But in August of that year, the Monument Superintendent relieved McGrath from his position as manager due to family and personal problems. Andrew Gould took over as manager after McGrath, and in October 1946, Standard Concessions advertised their contract for sale. On April 3, 1947, Standard Concessions transferred its contract to the Fred Harvey Company. A subsidiary of the Santa Fe Railway, Fred Harvey operated depot hotels throughout the Southwest and managed the hotels at the South Rim of the Grand Canyon in Grand Canyon National Park, and had been considered a thoroughly satisfactory concessioner. The Fred Harvey firm had long exhibited interest in Petrified Forest National Park as a tourist attraction. Between 1930 and 1932, a Fred Harvey subsidiary, Hunter Clarkson Courier Cars, operated tours to the Painted Desert and Petrified Forest National Monument connecting with the Santa Fe trains. In August 1939, Mary Jane Colter, the Fred Harvey designer and interior decorator, visited the Monument and undoubtedly inspected the new Inn then under construction. Thus the Fred Harvey firm had long exhibited an interest in the Monument.

On May 28, 1947, Fred Harvey Company officials inspected the Painted Desert Inn. When they made the decision to take over this concession, probably earlier than this inspection, is unknown. But the Harvey Company took over operation of the Inn on June 1, 1947. Sale of liquor was then discontinued. The following month, the Monument Superintendent reported:

With the operation of Painted Desert Inn under the satisfactory management of the Fred Harvey Company, many improvements have been made. Compliments have been voiced by visitors with respect to meals. New items of equipment have been installed in the kitchen. Technicians have inspected and repaired the hot water heater, electric motors and furnace. The curio room is very attractive and business in both the eating section and curio room has exceeded expectations.

Thus the National Park Service found the Fred Harvey firm to be a much more satisfactory concessioner than Standard Concessions.

Furthermore, the Fred Harvey firm took steps to renovate the building. The Monument Superintendent reported on November 10, 1947, that the company expected to send its interior decorator, Mary Elizabeth Jane Colter, to visit the Inn that month. Whether she was there in November or not is uncertain, but it is known that she was at the Painted Desert Inn on December 5. She was accompanied by several other Fred Harvey officials as well as the Monument's staff painter, and they decided that morning on the interior color scheme and the painter commenced work that same afternoon. Painting continued throughout January 1948, and one small employees' room was replastered. In March the lunch counter was slightly rebuilt and the stools were reinforced with metal bands.

On June 12, 1948, the Monument Superintendent reported, "The Fred Harvey Co, Operators of the Painted Desert Inn, have Miss Colter supervising the painting of murals on the interior walls of the buildings." Mary Colter had hired a 48 year old Hopi Indian artist named Fred Kabotie, then an art instructor at Oraibi High School on the Hopi Indian Reservation. Kabotie was by then a well-known artist, some of his work having been published as early as 1924. Mary Colter wanted Kabotie because she had already made use of his talents in Fred Harvey properties at the South Rim of the Grand Canyon, where in the mid-1930's he painted murals in the new Bright Angel Lodge. By the time he did the Painted Desert Inn murals in May and June of 1948, Kabotie had turned to silversmithing, and his Painted Desert murals may have been some of the last mural painting in his career. As Kabotie was even by then an important Indian artist, his murals at Painted Desert Inn constitute a significant artistic resource.

As early as 1950, it had become apparent that there were structural problems in the Painted Desert Inn, due to the fact that parts of the building rested on bentonite clay soil which possesses the peculiar characteristic of expanding as its moisture content increases, contracting when moisture decreases. This bentonite is capable of moving walls back and forth an inch or more horizontally, as well as a similar distance vertically. In 1951, it appeared that a cracked water line might be allowing water to escape into the bentonite, hence causing cracking and shifting of walls and floors. Furthermore, park engineers inferred that much water lost from a broken water line some distance away in the utility area could have followed a geological fault or seam to reach the bentonite beneath the Inn. Whatever the cause of the moisture, the swelling of the bentonite was causing serious cracking in the Painted Desert Inn.

In October 1958, Chief Architect Dick Sutton assessed the structural integrity of the Painted Desert Inn and concluded:

The structural failure (indicated by cracks in walls and floors—there was no actual collapse of any part of the structure) seems to be directly connected with the central portion of the building which incorporated the walls of an existing structure. These walls were constructed of basalt bounders and petrified wood laid up in mud mortar, and pointed with Portland cement mortar. About 50% of the walls were rebuilt when the lodge was constructed in 1939-40. The basic failure was due to the instability of these walls which did not have adequate footings for the clay soil on which they were erected and were not properly bonded to provide integral strength. The additions on the sides and ends of the original structure appear to be reasonably sound except where the superstructure depends on the original walls where settlement has pulled the adjacent walls out of line. If the building is to continue in use or is to be adapted for other purposes, it will have to be stabilized by underpinning and constructing footings and reconstructing the walls in the central part of the building.

The degree to which the unstable bentonite was a factor in the decision to close the Painted Desert Inn, replacing it with a whole new complex nearer to the main highway is unclear.

This new complex of buildings was completed and opened to the public in 1963, at which time the Painted Desert Inn was closed. One or two rooms of the old Inn, however, have since occasionally been used as a small Painted Desert Interpreter Center during summer months. The new complex near the Interstate Highway contains an information counter, but no museum and no interpretive exhibits, a lack which, in a small way, the old Painted Desert Inn has continued to supply. This is in accord with some decisions made prior to completion of the new complex. A master plan drawing approved by the Director on June 15, 1960, noted that the Painted Desert Inn was to be "adapted or replaced by interpretive center on present site." Another decision apparently was made in October 1961 to rehabilitate the present structure.

In April 1963, leaking water lines flooded the basement, and raised the question whether these lines might not have been leaking underground for years and causing some of the recent cracking of walls. Perhaps some of this leakage had continued since the problem was first noted in 1951.

In 1965, after water to the building had been shut off for two years, the Chief of the Western Office of the Division of Design and Construction noted that "Cursory investigations during this period have shown no evident movement in the basement walls of the structure." However, a later and more thorough investigation revealed apparently new cracks in several places, including the Museum Room (Room 20). The Chief Architect of the Western Office of Design and Construction then advised that "it would not be economically advisable to rehabilitate the building." Of course, this decision was based on (a) the existence of the new complex, and (b) the fact that the building was then virtually abandoned. Historical and architectural significance of the old Inn were not taken into account.

Meanwhile, the public found the building to be attractive and intriguing, and the number of verbal inquiries about the old structure resulted in the placement of a brief interpretive sign in front of the building explaining its history. One tourist wrote in September 1967 inquiring about the "lovely pink adobe building" and said:

Since this is such a lovely building and seems still to be in quite good repair, we are very interested in knowing just what its future will be. We would also like very much to know what it was used for and why it was closed.

In forwarding this woman's letter to the Regional Office, Park Superintendent Donald Dayton commented:

. . . We believe that this letter is representative of the thought of many visitors viewing this interesting building. I was somewhat disturbed to note in the Master Plan (evidently a later version than the one mentioned above) . . . that this building is recommended for obliteration. My thoughts on first seeing this building were similar to this visitor's. This type of architecture and construction is fast becoming a lost art. It may well be considered of historic value a few years hence. Of course, any use of the building would require extensive interior rehabilitation. However, in view of the fact that the Master Plan calls for an interpretive facility for this vicinity, I believe that it would be preferable to invest funds in this building which blends into the surroundings rather than in a new building of modern design.

The local people are also quite interested in the building. Recommendations have been made that it not only be used to interpret the Painted Desert, but also house exhibits and artifacts to interpret the rich Indian history of the region . . .

Superintendent Dayton further noted that he had been told that Horace Albright had visited the area a year or so earlier, and was "violently opposed to any thought of demolition of the building" and indicated that he would convey such objections to Washington if its removal was proposed.

The Acting Regional Director in Santa Fe replied that "we too have mixed feelings about razing the old structure at Kachina Point. It is a delightful building and could probably serve its purpose if a portion of it were retained." He then went on to cite a soil study indicating that rehabilitation of the structure would be costly, and, although not impossible, very difficult. But again, the same conclusion applies to all of the new complex of buildings opened in 1963, none of which have a fraction of the architectural merit of the old.

As late as 1969, although Fred Harvey operated a sales store in the new complex, the firm was still interested in using the old Inn, proposing to turn it into an Indian handicraft shop, and they also wanted to open a snack bar there. Yet another structural examination was scheduled, and it produced an estimate of about \$69,000 for renovation (memorandum, Regional Director Frank Kowski to Director, September 30, 1969). Demolition of the building would cost an estimated \$114,000 (10-238 Package PD 128 cited in PD Package 10-136). Inflation, of course, has since rendered these figures obsolete, nor are the specifics known of what the renovation figure included. There exists at present no realistic estimate of cost of preservation.

As NPS management struggled with the question of what to do with the old building, the Park Superintendent was asked to supply a statement in justification of razing the old Inn, and responded on April 10, 1972, as follows:

The old Painted Desert Inn, although architecturally pleasing, is situated on the lip of the rim overlooking the Painted Desert Wilderness. It thus serves as a subtle but constant reminder to the wilderness hiker of a man made intrusion being visible from almost any portion of the desert. Additionally, the building outlived its purpose when new concession facilities were constructed at Painted Desert Headquarters. Since abandonment in 1963, apparently due in part to structural weakening, the building requires park maintenance funds to repair the more serious aspects of deterioration such as roof leaks, broken doors, etc.

Aside from the fact that this is a weak justification, it is also largely specious. When one is down on the floor of the Painted Desert badlands close enough to the Inn for it to be intrusive, it cannot be seen looking up over the edge of the rim from below because it was built slightly back from the rim. When one is far enough out in the Painted Desert so that it can be seen, it is sufficiently distant and its pink adobe color blends sufficiently well with the Painted Desert clay that it is no longer intrusive, and it is certainly never as intrusive as the jet contrails which constantly scar the desert sky. Far from being an intrusion, the Inn not only blends with the terrain, but with the architectural style of the natives and Spanish colonists who traveled through and settled in this region.

Nevertheless, with this rather inadequate justification, in hand, the Director of the Western Region signed on June 29, 1972, a 10-238 Development Package Proposal to raze the building.

In view of the Historic Preservation Act of 1966, on November 21, 1972, Historian Bill Brown assessed the Painted Desert Inn from the standpoint of historical significance. He concluded that "it has no substantive history that is not duplicated elsewhere, wherever the CCC's built similar facilities." As of 1975, the building is basically thirty-seven years old, with some portions of walls and floors dating from 1924 and being thus fifty-one years old,

although thoroughly altered since then. Brown assessed the architectural significance as follows:

. . . the structure is not unique nor is it superior to numerous revival style Pueblo-Spanish structures in Santa Fe and other places in New Mexico. In fact, this style is not really indigenous to this part of Arizona at all. The Rio Grande Valley was the center of historic period Pueblo-Spanish architecture, upon which the revival is based. Nevertheless, in a Southwest regional context, the building fits.

Brown is correct in that the adobe Mexican-Pueblo style of flat roofed architecture featuring vigas and savinos which this building represents is primarily indigenous to the Rio Grande Valley but variations on the basic style are common to other sections of the American Southwest. The stone masonry of the Inn parallels the Arizona Hopi pueblo construction while its plaster coating echoes the New Mexico Rio Grande River Valley adobe and plaster structures.

It should be noted that much 20th Century Pueblo/Mexican Adobe Revival architecture is essentially "phony"—in that the buildings are really of wood frame construction with plastered exteriors faking adobe construction and with interior fake vigas. The Painted Desert Inn is a much purer form of Pueblo/Mexican revival architecture in that all roof vigas and savinos are authentically structural in function. The only exception is the top floor room which serves merely as a cover over the skylight in the trading post, and is of frame construction plastered to match the rest.

In his 1972 report Historian Brown went on to cite the practical problems of structural restoration and use, while adding that "everyone not concerned with practical problems is appalled by the idea of the building's demolition. It is very attractive, and an excellent representative of its style." He further said, "As a historian, I would like to see the place saved." As of January 1975, Brown believes the building can be described as being of local historical significance.

It is apparent that practically every person who has faced the question of whether to preserve or not to preserve the Inn has been entranced by the building's character and appalled at the thought of demolition, but sufficiently intimidated by practical problems involved to evade the issue and defer a decision until some future date.

Complete renovation of the building would undoubtedly prove costly, but demolition would be costly also.

It is the recommendation of the Historic Preservation Team, Western Regional Office, that the Painted Desert Inn be retained, rehabilitated and adapted for such uses as may be needed by the Service.

As the Painted Desert Inn is, in itself, an important architectural resource which merits preservation, the obvious choice is an adaptive restoration of this building.

As Interpretation is now almost totally lacking at the northern end of the Park, and perhaps the Inn could be employed not only to deal with the Painted Desert and its geology, flora and fauna, but with the rich prehistory and history of the region. It could illustrate the prehistoric Indian past, early Spanish and American exploration of the region, the Navajo wars in the area, development of the 35th Parallel Route, the building of the Atlantic and Pacific Railroad, etc. Such other uses could be made of the Inn as deemed advisable by management so long as it does not alter the basic structure or its interior decor.

The Historic Preservation Team is of the opinion that the Painted Desert Inn clearly qualifies

for nomination to the National Register of Historic Places primarily on the basis of its architectural significance, with secondary significance in local history, governmental programs, and artistic values.

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PETRIFIED FOREST

The Painted Desert Inn

Evaluation of Structures and Cultural Resources



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PETRIFIED FOREST

The Painted Desert Inn

Evaluation of Structures and Cultural Resources



excerpts from

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY — NOMINATION FORM

1. NAME

Painted Desert Inn
Building No. 175, PEFO Property List

2. LOCATION

Kachina Point Locality, Painted Desert District
Petrified Forest National Park
Arizona

3. CLASSIFICATION

Category: Building(s)
Ownership: Public
Status: Unoccupied
Accessible: Yes, restricted interior; Yes, unrestricted, exterior
Present Use: Other, none

4. AGENCY

National Park Service, Western Regional Office
450 Golden Gate Avenue
San Francisco, California

5. LOCATION OF LEGAL DESCRIPTION

Apache County Courthouse
St. Johns, Arizona

6. REPRESENTATION IN EXISTING SURVEYS

None

7. DESCRIPTION

Condition: Good, Unaltered, Original Site

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

This building is a remodeled structure, finished in 1937-1938 after an earlier smaller building was gutted and then extensively enlarged. Most of the walls are of rubble stone and mortar, with a plastered finish, and are 27 inches thick.

The Inn has nearly 30 rooms of which six are small guest rooms with fireplaces. The building covers an area of about 7500 square feet. Although the building was closed in 1963, the "Ranger Room" was successfully used as a summer contact station in 1974.

This building is a harmonious combination of plastered masonry and weathered wood which blends wonderfully with its surroundings; it sits with dignity, and composure on the lip of the rim overlooking the Painted Desert at Kachina Point. In style, it is a Pueblo Indian-New Mexican structure. It is a dynamic style of architecture with log beams projecting from sheer plastered walls, forming strong dramatic shadow patterns. There is great variety to wall heights, roof lines and floor levels, with the many projecting forms lending drama to the building; to explore its perimeter is a lesson in architectural variety achieved by the simplest means. There are terraces, walks, short narrow steps, broad sweeping stairs, porches, buttresses, flat roofs with parapets, low walls and sheer high ones with rounded edges. These varied parts, all similarly finished, compose perfectly together.

The plastered surfaces were recently painted an earthtone pink with dark stain on wood portions for contrast which blends well with its surroundings. Each elevation of the building presents a different series of design elements. From the southern entrance side, it appears to be single story, compactly arranged and low to the ground. But on the north and west sides especially, the multi-level quality of the Inn shows clearly as it steps down the slight slope. The north side which faces the Painted Desert has a covered porch off the lower level bar; the roof of this then becomes a narrow deck off the Curio Shop. On the main roof, a rectangular penthouse is actually a clerestory to admit light to a skylight of painted panes of glass. With the exception of a flagstaff, nothing disturbs the building silhouette by introducing heights greater than this clerestory; chimneys are short and the flat roofs are surrounded by parapet walls which obscure vent stacks, or other vertical elements.

Brief descriptions of some of the major interior spaces follow: The Dining Room is 20 x 25 feet with a pair of log posts in the centre nine feet apart. These support a wood ceiling of beams, vigas, and savinos, all typical for this kind of pueblo-like architecture. The concrete floor has incised and painted indian-like patterns. There are two fine mural panels above a painted wainscot on the plastered walls, each measures about eight feet long by three feet high and there are two smaller murals on other walls. The murals are undated, but carry the name "F. Kaboti."

The two panels illustrate an allegorical story and an assemblage of various sacred symbols of Hopi religion. Smaller mural panels show men farming and a group of three eagles.

The Coffee Shop major dimensions are 18 x 28 feet. Its main features are a fine wood ceiling, original hanging tin light fixtures, and a mural of a "Buffalo Dance" on the plastered wall painted by F. Kaboti. There is a smaller wall painting of a "Sun-Shield," a common Hopi design motif. The floor here is random width wood, and there are some booths with carved decorations which are part of the original furniture.

The Trading Post Room is the largest room in the Inn and has four free-standing 12-inch round log posts forming a rectangle at its center which surrounds and frames a highly decorated painted glass skylight. This is composed of a frame with 50 panes, each painted with one of several patterns which include pueblo pottery motifs, scallops, angular elements, and other symbols. The remainder of the ceiling is an elaborate wood construction of beams,

vigas, and savinos laid in a herringbone pattern. The ceiling also has six original tin chandeliers still in place. Large fixed glass windows which are not original frame the view of Painted Desert to the north. At the opposite end, a low U-shaped wall with rounded tops defines a broad stair leading to the lower level bar. This stair has been floored over.

The "Ranger Room" has two sections, one for visitors and one for work space, separated by a counter and a heavy wood ceiling lintel, supported on carved wood brackets. The concrete floor has an incised and painted indian-like pattern. A decorated natural finish wood ceiling of vigas and savinos is in fine condition. The room is two steps lower than the other main room and has two pairs of glazed wood doors, leading to the entrance patio of the Inn.

The Bar Room on the floor below the Trading Post Room, has a pair of free-standing posts 10 feet apart in the centre. These carry corbel blocks, beams and other typical ceiling elements, all in good condition. The floor is paved with natural flagstone. The room faces north to the desert view, and has its own outside entrance and terrace.

A small paved parking lot on the Entrance side, a two-lane Park road and two residences across the road to the south are associated with the Inn complex and are to be included in the nomination. The residences, built in 1940, are of a similar Pueblo-New Mexican style. Each is composed of living room, kitchen, and bath and is constructed of stone covered with cement stucco. Utilities, some furniture, and appliances complete the partial furnishings. Both are in good condition and were used for Park staff housing seasonally.

The Inn interior shows effects of abandonment: water damage and eroded plaster in corners of Trading Post Room, and windblown dirt on surfaces. Water, electrical and heating systems need evaluation.

Recommended treatment: Preservation
Preliminary cost of above: \$20,000.

8. SIGNIFICANCE

AREAS OF SIGNIFICANCE

Period: 1900-

Architecture, Art, Politics/Government, Other: Park and local history

SPECIFIC DATES:1937-1938

BUILDER/ARCHITECT: Lyle Bennett, Lorimer Skidmore; National Park Service

STATEMENT OF SIGNIFICANCE

A consistent combination of Pueblo Indian and Mexican-American architectural styles, the Painted Desert Inn possesses handcrafted details, and exhibits a skillful-sensitive-site architectural placement. Constructed by the Civilian Conservation Corps in 1937-8, the structure as designed by Architect Lyle Bennett, National Park Service, incorporates parts of an earlier Inn, constructed in 1924.

Architecturally, the primary significant values of this building are: (1) the strict consistency of its architectural style, (2) the manner in which it was constructed, and (3) its characteristics as a representative of a regional style of building construction and design. It is also representative of authentic "old fashioned" hand-work construction methods, in both rough and finished work applications. The 27-inch thick walls are of local stone, finished with plaster both inside and out. The elaborate "pueblo style" ceilings in many rooms are in fact truly structural in addition to being decorative—the beams, corbels, brackets, vigas and

savinos do actually support the finished roof. The only portion of the building which deviates is the clerestory unit composed of wood frame, lath, and plaster over the skylight. The building has governmental significance since it was designed by NPS Architect Lyle Bennett, and was constructed under the supervision of NPS Architect Lorimer Skidmore. Labor was provided from local CCC camps. The building was primarily constructed between May 1937 and October 1938 as a totally Federal project. 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.

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, with New Mexican style wood carving on furnishings, stamped tin electrical fixtures, and a painted skylight composed of Pueblo Indian design elements on glass panes. In addition, the building has local historical significance in the development of the Painted Desert addition as it was built to provide visitors to a new area with facilities of high quality and appropriate character.

Brief History of the Inn and its Predecessor

At Kachina Point, in the Painted Desert area, Herbert D. Lore operated a combination tourist stop, lunch counter, and trading post during the 1920's. Using local materials and Indian laborers, Lore had constructed in 1924 a two storey stone masonry building having two sections, each with a hipped roof. For ten years, Lore lived in this building, which he called "Painted Desert Inn," and ran his successful trading post. After the Presidential Proclamation of 1932, Lore and the Park Service completed negotiations of the purchase of his land and buildings for \$59,400.

After purchase, the Service was faced with the problem of Lore's unusual building. Unfortunately, Lore had used a weak soil mortar in his stone walls and unstable courses had cracked, exposing the poor original mortar. On June 29, 1936, Chief Architect Thomas C. Vint and three landscape architects visited the Park to study the Lore building and they decided to enlarge and extensively remodel the older building. To this end, Service Architect Lorimer H. Skidmore visited the site and in August of 1936, Architect Lyle Bennett of the Santa Fe Regional Office, prepared the working drawings.

After approval of 13 sheets of final drawings and specifications, a call for bids was made but since no bidder was within the programmed sum, a plan was devised to use CCC enrollees for the project and to buy necessary materials with available funds. Lorimer Skidmore as Supervising Architect began work at the Park on May 12, 1937.

Purchased materials were stockpiled and timber for the vigas and savinos was procured from Sitgreaves National Forest in Coconino County to the west and from the White Mountain Apache Indian reservation to the south. During June and July of 1937, CCC enrollees cut and peeled 680 Ponderosa Pine logs which varied from six to 24 feet in length and 4300 aspen poles for the split or whole savinos. After utilities were installed, original walls which showed potential for failure were torn down and rebuilt with sound stone and good mortar, but the building itself presented problems necessitating laborious hand-excavation for underpinning of walls, and completion was slowed. By early October of 1938, Skidmore prepared a report on the building as it neared final stages of construction.

During the fall of 1938 and early 1939, inside finishing of floors, walls, tin light fixtures and furniture was accomplished by CCC enrollees.

On August 1, 1940, the Monument Superintendent reported that the Inn "had been in operation the entire month with the operator increasing his stock and service as the public demands." Thus, although the precise date of opening is clouded, perhaps a July 4 opening was achieved.

Since 1964, the Painted Desert Inn has remained closed and unmaintained except for the securing of doors and windows and recent exterior painting.

In summary, the history of the Painted Desert Inn includes a 38-month period of construction (May 12, 1937, to about July 4, 1940), involving public works program enrollees with National Park Service technical supervision. Design and execution was entirely Park Service, with the exception of contractors, but function was for both concessioner business and Service visitor interpretation. The building was the only dual-purpose public facility in the Painted Desert District of the Park for nearly 30 years. Since the core of the present structure is most of an older, privately owned commercial establishment, which was also the only facility in the area during early years of visitation, an historical continuity of interpretation, and enjoyment of the Painted Desert region is symbolized by the Inn. A detailed architectural and historical description is being prepared by the Division of Historic Preservation, Western Regional Office.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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10. GEOGRAPHICAL DATA

Acreage of nominated property: circa 15 acres

NW 35deg;05'07" 109°47'30"

NE 35°05'07" 109°46'45"

SE 35°04'55" 109°46'45"

SW 35°04'55" 109°47'30"

NOTE: UTM Coordinate counter not received as of date submitted.

From a point about 300 feet due south from the common corner of Sections 33/34 of T10N,

R24E, measured along a section line, extend a line due east paralleling sections lines for about 925 feet to intersect with the 5780 contour line; thence proceed along this contour line southwestward until a point of intersection on the contour line with a line drawn due north for about 500 feet from the 33/34 section corner is reached; thence directly south along this section line for 800 feet to beginning point.

11. FORM PREPARED BY

Historic Preservation Team, Western Region
National Park Service, Western Regional Office
450 Golden Gate Avenue
San Francisco, California

Robert M. Cox, Historical Architect
Roger E. Kelly, Archaeologist
Gordon S. Chappell, Historian
Thomas D. Mulhern, Acting Chief

February 10, 1975

12. CERTIFICATION OF NOMINATION

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Last Updated: 14-Aug-2009