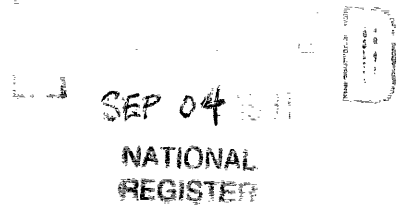


United States Department of the Interior  
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

1. Name of Property

historic name: Quintin Blair House

other name/site number: 48PA1238

2. Location

street & number: 5588 Greybull Highway

not for publication: N/A

city/town: Cody

vicinity: N/A

state: WY county: Park code: 029 zip code: 82414

3. Classification

Ownership of Property: Private  
Mr. and Mrs. Quintin Blair

Category of Property: Building

Number of Resources within Property:

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. \_\_\_ See continuation sheet.

Thomas S. Marceau

6/27/91

Signature of certifying official

Date

State or Federal agency and bureau

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. \_\_\_ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

\_\_\_ See continuation sheet.

\_\_\_ determined eligible for the National Register

\_\_\_ See continuation sheet.

\_\_\_ determined not eligible for the National Register

\_\_\_ removed from the National Register

\_\_\_ other (explain):

[Handwritten Signature]

9/27/91

Signature of Keeper

Date of Action

=====

6. Function or Use

=====

Historic: Domestic Sub: Single Dwelling

Current: Domestic Sub: Single Dwelling

=====

7. Description

=====

Architectural Classification:  
Modern Movement/Wrightian

\_\_\_\_\_

\_\_\_\_\_

Other Description: \_\_\_\_\_

Materials: foundation Concrete roof Asphalt  
walls Sandstone other \_\_\_\_\_  
Wood  
Glass

Describe present and historic physical appearance. X See continuation sheet.

=====

8. Statement of Significance

=====

Certifying official has considered the significance of this property in relation to other properties: Statewide.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) : G

Areas of Significance:  
Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period(s) of Significance: 1952 \_\_\_\_\_

Significant Dates : 1952 \_\_\_\_\_

Significant Person(s): N/A  
\_\_\_\_\_

Cultural Affiliation: N/A

Architect/Builder: Frank Lloyd Wright

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet.

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9. Major Bibliographical References

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See continuation sheet.

Brooks, H. Allen, Frank Lloyd Wright and the Prairie School, George Brazzlier, Inc. One Park Avenue, New York, NY, 1984.

Storer, William Allan, The Architecture of Frank Lloyd Wright, MIT Press, Cambridge, Massachusetts, 1974.

Tafel, Edgar, Years with Frank Lloyd Wright: Apprentice to Genius, Dover Publications, Inc., New York, 1979.

Twombly, Robert C., Frank Lloyd Wright: His Life and His Architecture, John Wiley & Sons, Inc., New York, 1979.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: \_\_\_\_\_

=====  
10. Geographical Data  
=====

Acreage of Property: 40 Acres

UTM References: Zone Easting Northing      Zone Easting Northing

A	<u>13</u>	<u>656000</u>	<u>4929175</u>	B	<u>13</u>	<u>656110</u>	<u>4929175</u>
C	<u>13</u>	<u>656110</u>	<u>4930080</u>	D	<u>13</u>	<u>656000</u>	<u>4930080</u>

\_\_\_ See continuation sheet.

Verbal Boundary Description: \_\_\_ See continuation sheet.

These are arbitrary legal boundaries as defined by the Certificate of Surveyor October and November of 1951. A surveyor's map is attached which defines the purchase of the property in 1951. The verbal boundary description includes all of the property in the Northwest Quarter of the Southwest Quarter, Lot 58, (formerly Sec. 3) Township 52 North, Range 101 West of the Sixth Principal Meridian in Park County, USGS Quad Map: Cody.

Boundary Justification: \_\_\_ See continuation sheet.

The legal boundaries of the property include all 40 acres as the site itself was chosen to specifically reflect the house designed by the architect Frank Lloyd Wright. Wright also designed the building's surrounding landscape features, pond and grove of trees.

=====  
11. Form Prepared By  
=====

Name/Title: Rheba Massey, Survey Historian  
Mike Johnson, Historic Architecture Specialist

Organization: State Historic Preservation Office Date: April 23, 1991

Street & Number: 1825 Carey Telephone: 307-777-7498

City or Town: Cheyenne State: Wyoming ZIP: 82002

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ARCHITECTURAL DESCRIPTION

The basic plan of this Frank Lloyd Wright structure designed in 1952 is laid out on a 4'x4' grid, a floor plan is attached. This low, linear structure's most prominent feature is the sloped roof of the living room. The living room is formed by the super-positioning of two roughly 24'x32' rectangles at approximately 45 degree angles to each other. The walls of one "rectangle" are built of locally quarried ashlar sandstone, the other "rectangle" is uniform mullioned full height glass. The result is an interesting interplay of angled glass and stone walls interspersed to form the exterior walls and characterize the interior spaces. A flat shed roof built at a 25% slope forms a large square roof that covers the living room, with the high point of the roof at the northeast living room wall. Several massive features that are a continuation of the stone walls protrudes through the roof plane, adding additional interplay between the stone, wood and glass elements. At the low end of the living room shed roof, a flat roof starts and creates the roof for the rest of the structure. In the area of the structure under the flat roof, which begins at the living room and ends at the garage, horizontal wood siding and thick soffits intensify the long horizontal look of the structure.

The glass walls of the living room, well protected by a deep overhang of the large shed roof, are rectangular panes of glass divided by thick sloping horizontal mullions. The northeast living room wall is a tall window wall that reaches up to the sloping shed roof, the north and south living rooms walls continue this same sash pattern until they terminate at an angled stone wall. The window units feature mitred (beveled) glass corners, which give the effect of the continuous glazing units "bending" around the corner without the interference of a cornerpost or corner mullion. On the tall northeast wall, a small eight foot high right angled bay built out of stone (an element of the super-imposed rectangles) juts out of the glass wall and functions as the piano space, which was a common space in Wright's residences. The living room ceiling is covered in Philippine mahogany in a rectangular pattern, and walls that are not glass in most instances are covered with built-in bookcases. The living room carpeting contains a Wright inspired pattern inlay, and several pieces of furniture are Wright Designed.

On the south side of the house a long solarium connects the living, working and sleeping rooms. This solarium has been enlarged from the original plan to accommodate a new kitchen and dining area. In front of this solarium, there is a patio enclosed with a low stone wall planter. The two bedrooms feature

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built-in closets, drawers and other features which require (or allow) little furniture to be placed in the rooms. A full bath is accessed through the solarium, and the larger master bedroom has a full private bath.

On the north side, the exterior wall under the flat-roof section has a wide overhang that accommodates a covered walk from the integrated carport to the main-entry located near the living room. The north side walls feature very small angle articulated windows, in keeping with the climatic requirements of the region.

Near the main entry, an interior stone mass contains a large fireplace on the living room side and conceals the utility room containing the boiler for the heating pipes laid in a gravel bed, with a concrete slab floor poured on top. In the entry area behind the utility room, a small photo darkroom and several storage closets are provided.

LANDSCAPE PLAN

The site is a relatively flat 40 acre parcel in the Big Horn Basin of Wyoming. The house is sited on a bench approximately fifteen feet above the meander plane of Spring Creek. On the bench where the house is located, springs create a small stream that empties into Spring Creek. Wright's landscape plan's major element is a dam that is in alignment with the living room piano bay's angled stone wall. The dam creates a small pond from the adjacent springs on the south side of the house, with a broad sloping lawn between house and pond. The formerly treeless site now has a large variety of mature shrubs and trees.

ADDITIONS

Some changes have been made to the original design. The kitchen has been moved from its original location in the living room area (labeled "library") to what was formerly the "workshop". A wood screen rooftop addition was made over the original kitchen area to accommodate an air-conditioning system. The long glass solarium on the south side that functioned as the hallway between the workshop, bedrooms and living room has been enlarged to the south and now contains a dining and television viewing area. Next to the original carport, a double car garage has been attached to the former "Workshop" space. This new garage addition also contains three storage rooms. All of these modifications and additions were done in conjunction with and approved by the Taliesin Foundation, the official guardians of the Wright legacy.

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STATEMENT OF SIGNIFICANCE

William Allan Storer states in The Architecture of Frank Lloyd Wright that "the only work of Wright's design in Wyoming is this stone and wood house on the plains east of Yellowstone National Park"--the Quintin Blair House built in 1952 at Cody, Wyoming. <sup>1</sup> The Blair House is an excellent example of Wright's "natural house", a residential style that became important in the development of Post World War II suburbia. Previous residential styles were box-like in appearance, but Wright's design opened up the interior of the house to the outdoors. Post War II construction adopted this design concept in its rapid development of suburban homes. This house is less than 50 years old; it qualifies for exceptional significance under National Register Criterion C as the only work of the master architect, Frank Lloyd Wright, in Wyoming and as an example of his Post World War II residential architecture.

Frank Lloyd Wright was born in 1867 and lived for 92 years. As a youth he spent his summers on his uncle's farm near Spring Green, Wisconsin, his birthplace. It was at this time that he was greatly influenced by the "magnificence, power, organization, beauty, and friendliness of nature". <sup>2</sup> He left high school at sixteen to work to increase the family's income. His mother arranged for him to work for a professor of engineering as a bottom level apprentice and general office helper. He also began courses part-time at the University of Wisconsin which lasted only a few semesters. He found work with the Chicago architect Silsbee and later with Adler and Sullivan, creators of the "Chicago School" of architecture. The "Chicago School" refers to the landmark buildings constructed in the 1880s and 1890s after Chicago's commercial buildings had been destroyed in the devastating Chicago fire of 1873. The "Chicago School" architects designed the metal skeleton frame which became the structural system of the "skyscrapers". This type of commercial building totally changed the urban environment. Sullivan and Adler trained Wright in the fundamentals of architecture--"sensitivity to form, function, materials, and construction". <sup>3</sup>

In 1893 the World's Columbian Exposition offered an opportunity for this new commercial architecture to promote a "new American architecture of the Midwest". <sup>4</sup> However, the architecture of the eastern United States, "a watered down European derivative", dominated the entire face of the fair. <sup>5</sup> Therefore for Wright, "European culture was always the wolf at the edge of the



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yard, ready to devour whatever American culture was managing to germinate. He considered his chief mission in architecture and in life to hold the enemy at bay, to create and help sustain a genuinely American architecture and style of living, wholly personal and original. This was the driving idea behind the Prairie School movement, of which Mr. Wright was the leading figure in the first decade of this century...".<sup>6</sup>

Frank Lloyd Wright began to receive commissions for designing residential architecture while working for Sullivan. Wright designed his own house in Oak Park, a suburb of Chicago in 1889. His neighbors soon began to engage him to design their houses, which eventually caused him to lose his position with Sullivan. He became a spokesman for the young architects in town and many of them spent time as apprentices at his Oak Park studio. These architects soon became known as the "Prairie School", and they defined their own approach, theories, and beliefs about design. But Wright never was actually a member of the "Prairie School", although he had been their leader.

The "Prairie School" was influenced by the Arts and Crafts Movement of England, which advocated a return to simplicity and purity in architecture and in the design of furnishings. Wright welcomed the new technological age, however, and "envisioned a modern beauty growing out of the machine and man's control of it."<sup>7</sup> Wright and the "Prairie School" introduced a fundamental change in the exterior design and interior layout of a house. Their goal was to produce a better-planned interior space, easier maintenance, and more logical work areas for the late nineteenth century housewife. However, the discarding of historic styles on the exterior and traditional arrangements on the interior caused these housewives to accuse them of being harsh and masculine.

The Prairie House sat close to the ground with strong horizontal lines. The exterior materials were of natural brick, wood, stone, and/or stucco. There was no traditional jigsaw finery, but ornament was created by texture, color, nature of materials, or different elements that made up the total mass. They believed the interior should no longer be broken up into small box-rooms but that the house needed to be broken open, and a relaxing and humanizing environment created. Wright knocked out the corners of the traditional box-like construction, and created the cantilever--the short space from the supporting wall out to the unsupported corner. The boxiness disappeared and there was a feeling of "continuous space". The walls no longer serve as barriers but become screens letting inside out and outside in. "Whenever possible the prairie architects designed everything within a house in order to

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ensure a perfect artistic harmony." <sup>8</sup> These architects placed an "emphasis on a close relation between building and landscape, permitting the house to blend comfortably into its setting whether it be the flat horizontal prairie, a hillside, or even a dramatic cliff. Their use of natural materials, especially ones found in the midwest (pine, oak, limestone); the practice of leaving the exterior woodwork unplanned, unpainted but stained; as well as their preference for staining and waxing the interior woodwork to reveal the texture and grain also contributed to the building's intimate relation to its setting." <sup>9</sup> Wright referred to these principles as "organic architecture", the creative process "unfolding or growing from the inside out, establishing integral relationships between plan and elevation, interior space and external expression, architecture and decoration". <sup>10</sup>

The Prairie Style enjoyed its greatest success during the years from 1909 to 1914. The perimeters of the Prairie School steadily spread outward and appeared in unexpected places: Bruce Goff in Oklahoma, R.M Schindler and Wright's sons John and Lloyd in California, Trost and Trost in Texas. However, during this period Wright himself began to alter his thinking and retreated from his family and urban life to his rural enclave, Spring Green, Wisconsin. There he built Taliesin where he made provision for all his needs. "Intended to be as self-sufficient as possible, in addition to living and draughting quarters it included an icehouse, recreational facilities, stables, a granary, a power plant, and its own water supply". <sup>11</sup> It was here that Wright started his own school of architecture in 1932; it was called Taliesin Fellowship. <sup>12</sup> Taliesin Fellowship was to be more than a school, it was to be a community for "organic living, working, and learning--involving social and political theories."<sup>13</sup> During this period Ruth Taggart (later Mrs. Quintin Blair) was a student at the Chicago School of Fine Arts. Her professor, Bruce Goff, took her class to Taliesin where she first met Mr. Wright.

Due to personal problems and financial problems, Mr. Wright executed only thirty-four commissions from 1915 to 1932. <sup>14</sup> After 1914 he had moved away from his prairie style and his houses became "boxy, self-contained, and inward, with inconspicuous entrances." <sup>15</sup> By 1932, at sixty-five years of age, "he was considered even by many of his admirers to be an eccentric, opinionated, flamboyant, arrogant, slightly screwy old man with strange ideas who talked too much....To those who considered him a master of modern design, others pointed out that he had built nothing significant in years." <sup>16</sup> However, it was in 1932 that he began to devote his enormous energies to community planning by envisioning and systematically outlining his solution for urban problems,

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Broadacre City. Although Broadacre City was superficially similar to back-to-the farm movements and to other planned communities of the Depression, it was also the culmination of thirty years' evolution in Wright's thinking".<sup>17</sup> Taliesin was the first community he executed.<sup>18</sup> Taliesin reflected his personal needs at the time--a community where "the inhabitants worked together but lived separate social lives."<sup>19</sup> In 1937 Mr. Wright built Taliesin West, an architectural school patterned after Taliesin, near Scottsdale, Arizona.<sup>20</sup> Taliesin West was almost the opposite to Taliesin as its "center was devoted to living space...bringing residents together, not keeping them apart". Taliesin West was one of many impressive designs of this period which returned him to the forefront of his profession.<sup>21</sup>

Broadacre City, Taliesin and Taliesin West marked a new beginning for Wright. He wanted to address the problem of young people starting out during the depression; therefore he designed the Usonian House, a low-cost home for middle-income families. The Usonian House, like the Prairie House, was horizontal, rested on a cellarless slab, with casement windows only and regional materials. However, Usonian homes had flat roofs and lengthy overhangs which made them seem longer than most prairie houses. A unique feature was the concrete floor slab which rested on a drained gravel bed in which wrought-iron steam or hot water pipes produced gravity heat in the floor and up the walls, eliminating radiators, drafts, and temperature variations.<sup>22</sup> However, during this period he also did luxury commissions such as the weekend home for the Pittsburgh department store magnate, Edgar Kaufmann. This home "Fallingwater" has been acclaimed by one critic as "the most famous modern house in the world"<sup>23</sup> Where previously his prairie houses had brought people closer to nature, they were by and large built "on top" of the prairie.<sup>24</sup> By the late 1930s and 1940s, some of his best work such as "Fallingwater" appeared on sloping, dropping, or otherwise unusual sites."<sup>25</sup> "Fallingwater" and many of his Usonian Houses were worked into uneven land formations. If terrain was not sufficiently interesting then Wright would manufacture a "natural" site. He perfected the corner windows of his "natural houses" by cantilevering the roof to eliminate view-impeding posts and mitreing two sheets of glass together without benefit of frame. These uninterrupted spans of glass gave his living rooms a "closer relation to nature".<sup>26</sup> These features were explained in his 1954 book The Natural House.<sup>27</sup> All of the features of the "natural House" are particularly evident in the Quintin Blair House. With Wright's careful landscaping of the Blair House and the mitred windows, the character of the living room is enhanced by the outdoors.

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But the "natural house" did not just apply to external but also the internal. He wrote "Let walls, ceilings, floors become part of each other flowing into one another...eliminating any constructed feature."<sup>28</sup> Wright's major business after World War II was private homes; he designed 270 from 1946 to 1959, the year he died. Many of these homes designed during this period were memorable smaller homes, many of which were reported in newspapers and professional and homemaking magazines.<sup>29</sup> "From these and additional sources the public learned about delightful modest dwellings like ...the hilltop Quintin Blair residence(1953) with its majestic glass enclosed living room and building stones from mountains surrounding Cody, Wyoming..."<sup>30</sup>

The Blairs had the pleasure of being a part of the last decade of Frank Lloyd Wright's architecture and life. They were on an Arizona vacation in 1951 when Mrs. Blair suggested they visit Taliesin West. As they drove up the driveway of the school, an older aristocratic man approached their car and introduced himself as Frank Lloyd Wright. Ruth Blair reminded him of their first meeting at Taliesin and Wright invited them to stay for lunch. In the course of their conversation, Wright said he wanted to build a house for them because he did not have one of his houses in Wyoming. Mr. Blair said "No, you don't; I can't afford you." But Wright insisted that he was no more expensive than any other architect. Wright suggested they buy some acreage for he did not want to design a house for a city lot. The Blairs bought acreage east of Cody which became the perfect setting for Wright's "natural house" design. Wright directed the building of the house over the telephone to Mr. Blair, who then directed the contractors. Wright never visited the site but he did send apprentices. The construction of this house with its expansive glass windows, built-in oven, and open-space interiors aroused the curiosity of many local people. It was the first house of this "natural style" to be built in Cody. The open living room with its wonderful view of the carefully designed pond and landscape soon became the popular spot for teenage dances, therefore fulfilling the multi-purpose focus of Wright's Post World War II architecture. The house was completed in 1953 and has been slightly modified under the direction of Taliesin West.

The Quintin Blair house retains excellent integrity of setting, materials, workmanship, location, feeling, and association. The design represents the major focus of Wright's architecture after World War II--the design of private homes that integrate with and reflect their natural setting. The house is truly the work of a master architect and worthy of listing on the National Register of Historic Places for its exceptional significance.

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ENDNOTES

1. Storer, William Allan, The Architecture of Frank Lloyd Wright, MIT Press, Cambridge, Massachusetts, 1974, 351.
2. Tafel, Edgar, Years with Frank Lloyd Wright: Apprentice to Genius, Dover Publications, Inc., New York, 1979, 30.
3. Ibid, 31.
4. Ibid, 36.
5. Ibid, 36.
6. Ibid, 31.
7. Ibid, 43.
8. Brooks, H. Allen, Frank Lloyd Wright and the Prairie School, George Braziller, Inc. One Park Avenue, New York, NY, 1984, 20.
9. Ibid, 10.
10. Ibid, 10.
11. Twombly, Robert C, Frank Lloyd Wright: His Life and His Architecture, John Wiley & Sons, Inc., New York, 1979, 134.
12. Tafel, 137.
13. Ibid, 137.
14. Storer, 192.
15. Ibid, 193.
16. Twombly, 205.
17. Ibid, 223.

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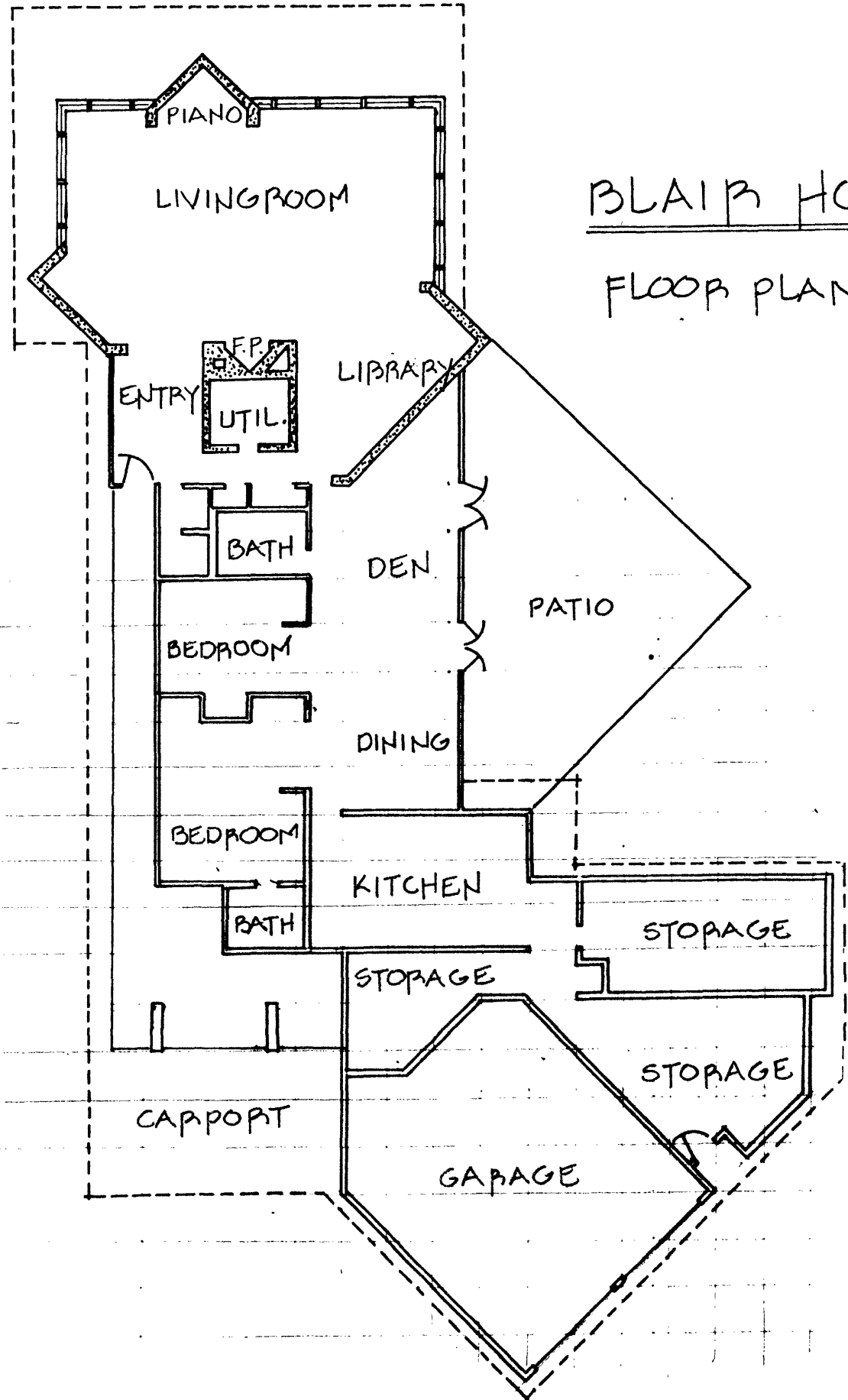
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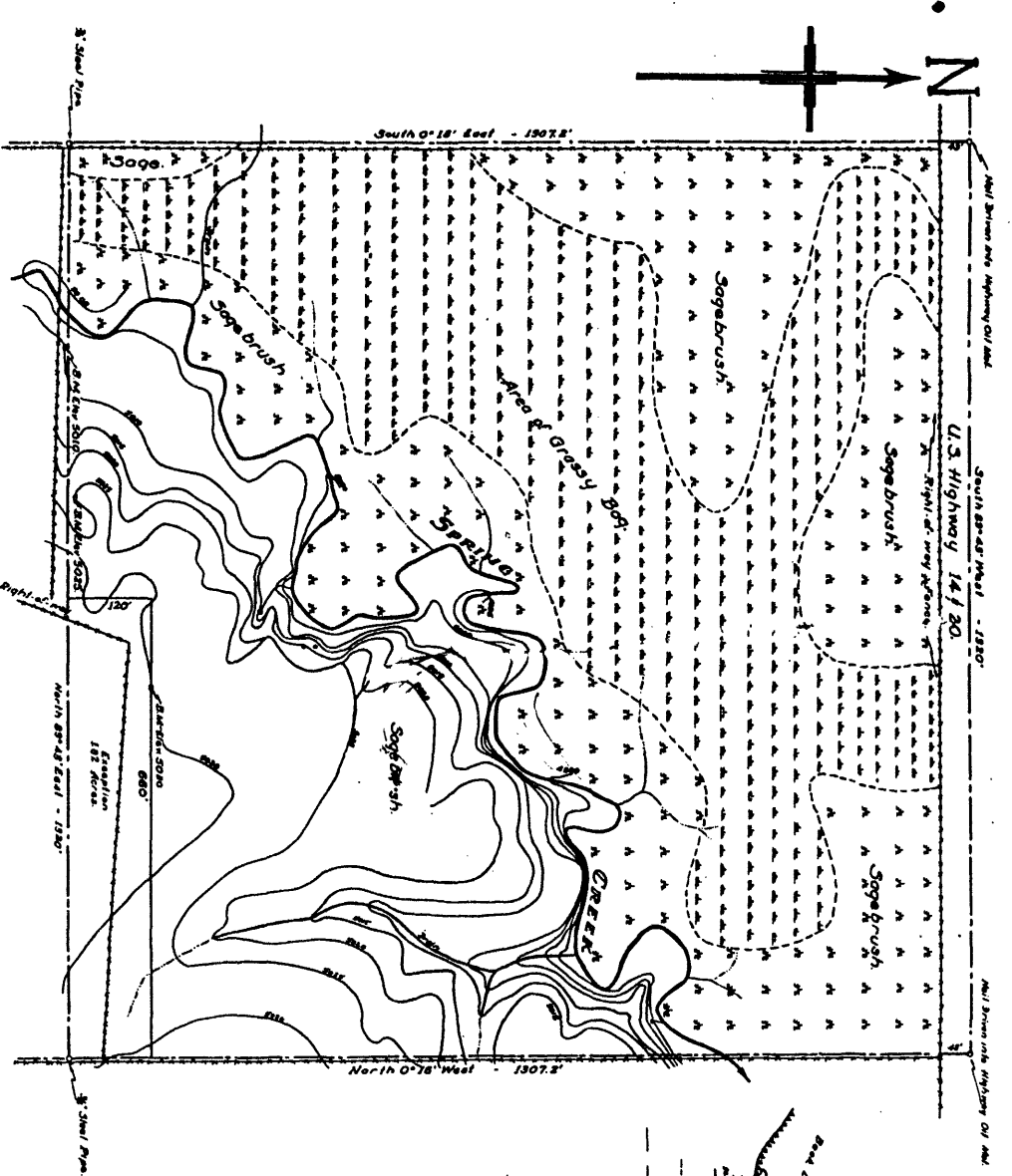
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18. Ibid, 236.
19. Ibid, 235.
20. Storer, 241.
21. Twombly, 236.
22. Ibid, 241.
23. Ibid, 276.
24. Ibid, 304.
25. Ibid, 305.
26. Ibid, 305.
27. Ibid, 304.
28. Ibid, 315.
29. Ibid, 344.
30. Ibid, 345.

JUL 2 1944



BLAIR HOUSE  
FLOOR PLAN (N.T.S.)

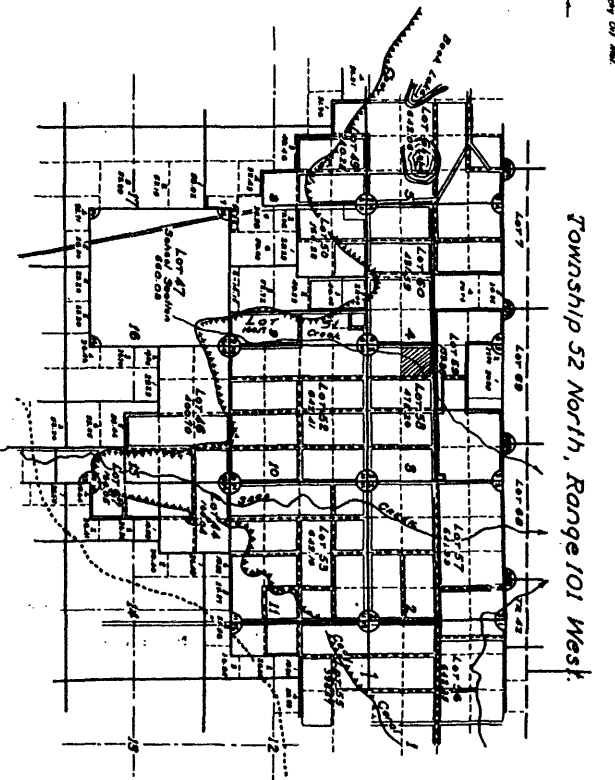


**Detail Map.**  
 Scale: 1 in. = 100 ft.

State of Wyoming )  
 County of Park ) ss  
 I, William H. Greener, hereby certify that the details as appear on this topographical map, together with the boundaries as shown for the Northwest Quarter of the Southwest Quarter of Lot 58, (Formerly Section 3), T. 52 N., R. 101 W., of the Sixth Principal Meridian in Park County, Wyoming, are the result of a survey made by me on the 27th of October, 1951, and that this map correctly and accurately represents the survey.  
 I further certify that this land exists as shown and is without encroachment from neighboring property or structures.

*William H. Greener*  
 William H. Greener,  
 Surveyor,  
 Cody, Wyoming.

Registration No. 133



**Location Map.**  
 Scale: 2 in. = 1 mile

**Legend:**  
 Original Section Corners - Old Survey -  
 Boundaries of the Blair Property -  
 Fences -  
 Sagebrush Areas -  
 Grassy Bog Areas -

Topographic Map and Plot  
 showing details  
 of the property

**Mr. & Mrs. Quintin Blair**  
 of  
**Cody, Wyoming**  
 in the  
 Northwest Quarter of the Southwest Quarter  
 of Lot 58, (Formerly Sec. 3), Township 52 North, Range 101 West  
 of the  
 Sixth Principal Meridian  
 in  
 Park County, Wyoming.

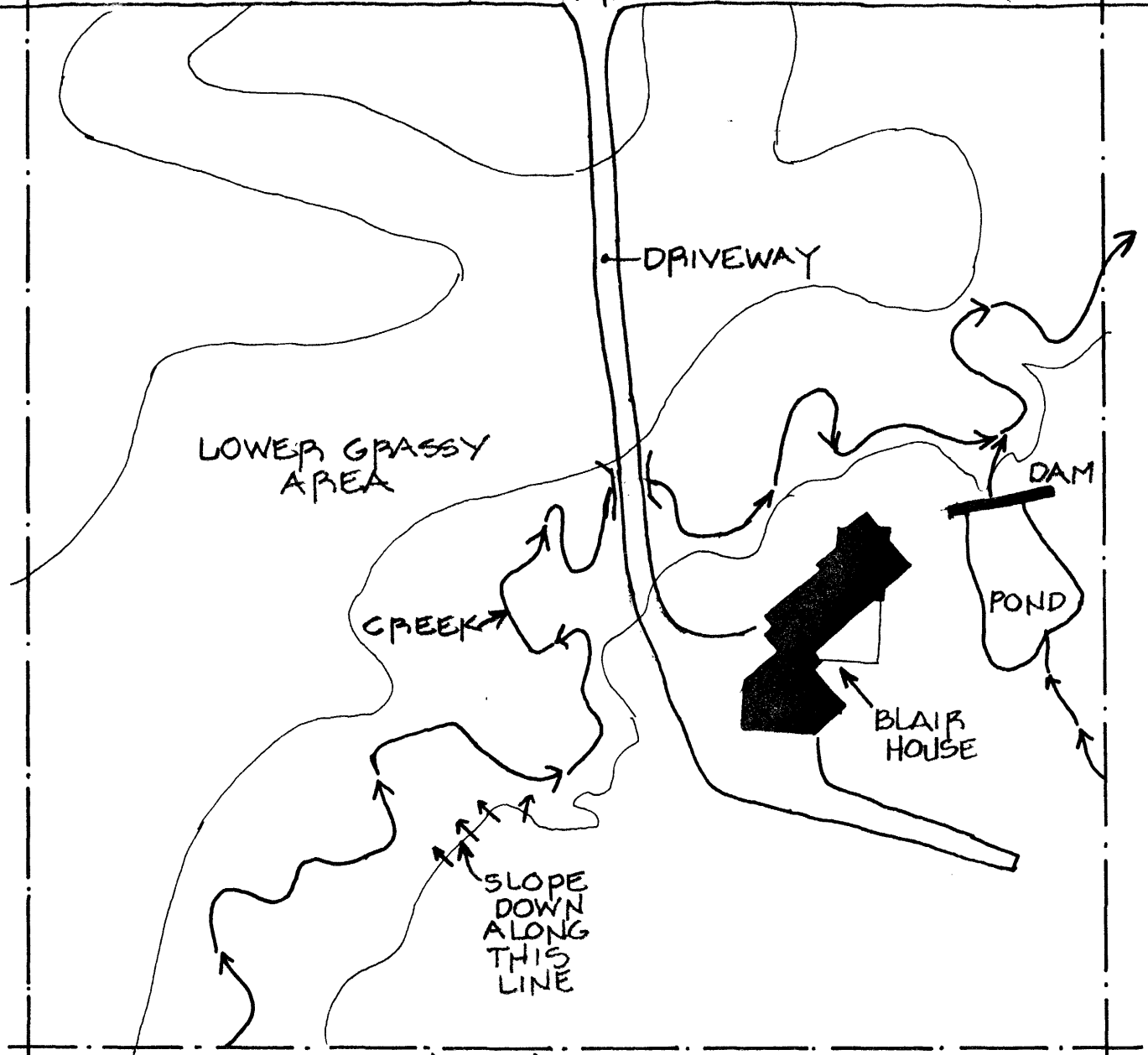
Scales: As shown.  
 Sheet 1 of 1.



JUL 2 1991



U.S. HIGHWAY 14 & 20



BLAIR HOUSE SITE MAP