

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

## NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED SEP 30 1975

DATE ENTERED NOV 20 1975

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

### 1 NAME

HISTORIC

Grand Canyon Village Historic District

AND/OR COMMON

Grand Canyon Village

### 2 LOCATION

STREET & NUMBER

AZ 64

CITY, TOWN

Grand Canyon Village

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

Third

STATE

Arizona

VICINITY OF  
CODE

04

COUNTY

Coconino

CODE

005

### 3 CLASSIFICATION

#### CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

#### OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

#### STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

#### PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

### 4 AGENCY

REGIONAL HEADQUARTERS: (If applicable)

National Park Service Western Region Office

STREET & NUMBER

450 Golden Gate Avenue Box 36063

CITY, TOWN

San Francisco

STATE

California

### 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Coconino County Courthouse

STREET & NUMBER

North San Francisco Street (no number)

CITY, TOWN

Flagstaff

STATE

Arizona

### 6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

CITY, TOWN

STATE

# 7 DESCRIPTION

## CONDITION

EXCELLENT       DETERIORATED  
 GOOD             RUINS  
 FAIR              UNEXPOSED

## CHECK ONE

UNALTERED  
 ALTERED

## CHECK ONE

ORIGINAL SITE  
 MOVED \* DATE \_\_\_\_\_

\*Red Horse moved 1902

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Grand Canyon Village Historic District consists of a core area of buildings ranging in date from the 1890s to the mid-1930s, beginning along the south rim of the canyon at Verkamp's on the east and extending to Kolb's Studio on the west, stretching south from the rim of Grand Canyon into the ravines and hills south of the rim. The only two significant modern intrusions within the district are Thunderbird and Kachina Lodge buildings, administratively a part of Bright Angel Lodge, built in 1968 and 1971 respectively. The rest of the buildings in the district, and the district itself, is relatively unchanged from the mid-1930s, with many individual buildings virtually unchanged from much earlier years. Almost all of the buildings have been in continual use since construction, and all have undergone the minor alterations which such use entails, hence the specification as "altered" in the categories above; but the alterations are minor in character and have not changed the basic characteristics of appearance of these structures. Further back from the rim, south of the boundary of this historic district, and also east of the district but back from the rim, lie the many more modern buildings erected during the Mission 66 program by the National Park Service, the modern Yavapai Lodge, and others. Most are some distance removed from and screened by trees from the historic district, and do not intrude upon the historic scene.

The buildings considered of significance to this district are:

Verkamp's Canyon Souvenir Shop - Building No. 546 - A two-storey "modified-Mission"-style wood-shingled building with roofs designed to catch rainwater and conduct it to a sub-porch storage cistern. The main floor contains a large sales/display room and storage rooms in the rear, and the second floor is living quarters. The building remains significantly unchanged from its original appearance externally, and interior changes appear to be superficial. Condition is excellent. The building is painted brown with white trim.

Hopi House - Building No. 545 - A brown-red coursed sandstone building in the form of a Hopi Indian pueblo, this structure was built by Indians under Fred Harvey Company direction and is three stories high on the northeast, stepping down to one storey on the southwest, with a roof of log vigas covered with savinos and topped with rolled roofing mopped with hot asphalt. The building is essentially unchanged from its original appearance, although the interior furnishings are entirely altered. Condition is excellent.

El Tovar Hotel - Building No. 542 - A three and four storey wooden hotel painted dark brown and combining the architectural qualities, according to a promotional brochure published when it was opened in 1905, of a "Swiss chalet and the Norway villa", this distinguished building is fairly typical of turn-of-the-century rustic mountain resort hotels, but among Fred Harvey/Santa Fe hotels its architecture is unique. The building itself remains largely and significantly unchanged, although the furnishings today are much altered and some interior facilities such as the kitchens have been modernized. Originally containing 103 guest rooms, it now offers 81 rental units, including 8 two-room suites. Condition is good.

Buckey O'Neill Cabin - Building 508 (H.S.-7) - This cabin is built of round logs, today incorporated into Building 508 by the addition of an enclosed passageway connecting it to the rest of Bright Angel Lodge. It was erected during the 1890s as a residence and resort office and today is furnished as hotel rooms rented to tourists, tastefully decorated with some original antiques appropriate to its date of construction and of considerable value. The cabin is probably significantly unchanged, except in interior furnishings and the corridor connected to its south (front) side. Original mud chinking of the log walls has been replaced with a cement chinking.

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Lookout Studio - Building No. 532 - Perched on the rim of the canyon, this building is built of stone of cut face coursed ashlar. Roofs are flat or shed and nearly flat. Probably designed by Harvey architect Mary Elizabeth Jane Colter, it reproduces South-western Indian pueblo style architecture. Wood casement windows are painted brown.

Kolb Brothers' Studio - Building No. 533 - Built over the edge of the rim of the canyon and extending down four or five stories, this gable-roofed structure was built in three phases: the photo studio and darkroom was erected in 1904; an extension to the east was added in 1914, including the present gift shop and part of the living quarters; and the auditorium and additional living quarters were added in 1926. The building has as stone foundation the living rock of the cliff. The building is basically frame, with various exterior finishes: split log planks with dovetailed corners, shingles, and horizontal siding. The building is painted dark brown with cream trim, and has wood casement windows. The shingle roof is painted green. Condition is good.

Red Horse Stage Station - Building No. 526 - Built as a squared log cabin at Red Horse (southeast of Grand Canyon Village), in 1902 this building was moved to its present location and a frame second storey added. During the 1930s, the Fred Harvey Company obtained the building from the government and restored it to its basic original appearance by removing the frame second storey and building a new gable roof. The hewn log walls of the cabin are basically unchanged from 1902, and perhaps from the unknown date of its original construction during the 1890s. It has a stone chimney at the north end, and wood casement windows. Its condition is good.

Superintendent's Residence - Building No. 1 - Built as a small, L-shaped structure, the lower floor of stone, the upper of wood, this building was enlarged in 1931, the addition continuing the "Swiss chalet" architectural style of the original portion. Today the upper floor has eight rooms, the older part clearly identified by its random width oak flooring. The downstairs contains a large family room, and each floor has stone fireplaces. Interior walls are plastered. The building has a gable roof. Condition of the building is excellent.

Park Operations Building - Building No. 103 - This is a rustic, chalet-style wood frame building of two stories, little changed since construction in 1929 except for the addition of a one storey rest room and two one-storey vault additions to the exterior. The rest room, added in 1939, was so carefully designed that it enhances rather than detracts from the overall appearance; the same can not be said for the vaults at the rear. The building has coursed-stone piers at its corners and a stone base, and features some logs used as corner posts and brackets in its construction. Horizontal wood siding finishes the ground floor, vertical board-and-batten wood the second. The building is dark brown, the six-lite casement windows having green trim. Condition of the building is good to fair.

Grand Canyon Railroad Depot - Building No. 549 - This depot is of two stories, the ground floor consisting of a building of round notched logs with a log frame covered waiting platform at the west end. The second storey, framed in wood beams with log brackets and roof beams, is finished on the outside with shingles. The building has gable roofs, one with a north south axis over the center second storey, and with an

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east-west axis over the first storey, with a lower roof over the waiting platform. Floors are concrete except in the baggage room.

Stables (Barns) and Blacksmith Shop - The horse barn or stable is Building No. 562, the Mule Stable is No. 563, and the Blacksmith Shop is No. 564 - The blacksmith shop is an L-shaped building with hipped roof. The horse barn or stable is a rectangular building with gable roof which has hipped ends, and a cross-gable with hipped ends over the hay loft in its center. Apparently it was shortened by fire by about 40 feet at one end, but repaired by closing off the burned end, with the repairs being done in appropriate style so that today there is no evidence in exterior appearance that the building was not built in its present configuration. The horse barn has a spire ventilator over its center. The mule barn is of similar style, but smaller, with a smaller and less attractive ventilator. All three buildings have vertical board-and-batten finish on the lower half of the exterior, wood shingle finish on the upper half and on the gable ends, with attractive brackets. All are painted dark brown with white trim, and have green asphalt shingles on the roofs. Condition is good.

Grand Canyon Power House - Building No. 567 - This rectangular building has a low pitched roof with a broad fascia. The lower facade, below its balconies, consists of rubble rock forming stone piers between tall windows of industrial sash panels. This faces two-thirds of the building's height. Above the decorated balconies is a section of stucco or concrete panels with broad, dark-stained wood trim, below a decorative wood frieze. The roof is covered with green rolled-composition roofing. The decorated balcony rail has arrowhead cut-outs top and bottom and diamond-shaped cutouts in the center, with the bottom edge scalloped. Three windows on the west side have been filled with stone of the same color as the piers, but of smaller size. Condition is excellent.

Grand Canyon Post Office - Building No. 166 - A one-storey log and stud frame building, this post office has a veneer of dressed native stone piers and a dressed stone foundation in front, with exterior surfaces of mixed horizontal and vertical siding and a complex wood finish at the ends alternative horizontal with vertical board and batten siding. The roof frame is of log trusses, purlins and rafters, the decking covered with green shingles. Condition is excellent.

Apache Street Residences - Buildings Nos. 40, 799-808, 812-823 - The residences are of three basic variations of design, but all except No. 40 are of Swiss-chalet architecture, ten of them being duplexes, the remainder single units. All are of mixed stone and wood frame construction with gable roofs and attractive decorative brackets. Condition of the buildings is generally good to fair.

Ranger's Dormitory - Building No. 76 - This building is built of large stones laid in mortar with a wood-shingled gable roof on log rafters, and wood gable ends. It has an off-center main door at the front. A small cement-block addition to the rear houses a heating plant. The building has a stone fireplace and chimney on the west end. Condition is good.

Class VI Lands: 73.05 Acres

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Bright Angel Lodge

Bright Angel Lodge is a complex of buildings consisting of a main lodge, eight separate structures connected to the main lodge by covered walkways, sixteen entirely separate cabins, some single and some duplex, and some small service structures. The main building of the complex is at the east end, and the cabins connected by walkways extend to the west, with the individual separate cabins located on the southwest. The complex has integrity except for a non-historic restaurant addition on the east end of the main lodge known as the Arizona Steak House.

The main lodge is a gable-roofed building constructed of stone and log, with some walls constructed entirely of stone, some entirely of log and some walls constructed with a masterfully handled composite of both materials. All log rafter ends are exposed, enhancing the rustic qualities of the structure. The gable roof of the lobby, with north-south ridge orientation, extends on the south elevation to create a large front entry porch. The log ridge and purlins supporting the roof are received at the front porch in the natural fork of six enormous log columns. The walls of this porch are of native stone. The lobby has walls of rough sawn planks with a flagstone floor and a ceiling with exposed log rafters and beams and rough sawn sheathing. A stone fireplace or inglenook is on the north or rear of the lobby. Perhaps the most significant interior detail is the "geological" fireplace which is located in a room off the lobby that originally was the lounge. The fireplace was made of stone from the strata that formed the canyon itself.

Eight structures extending to the west of the main lodge are constructed of logs or stone or "pueblo" style reflecting styles indigenous in the Southwest. These structures house multiple guest rooms and are tied to the main lodge with log column and beam covered or enclosed walkways, creating a guest house complex. The roofs are mostly gable and are covered with shakes laid with every fifth course doubled. As in the main building all log rafter ends are exposed. Gable ends are enclosed with weather boards or board and batten siding. Log and plastered adobe walls appear in the complex butting against each other. The Buckey O'Neill cabin has been incorporated as a part of this complex.

The sixteen separate single and duplex cabins are constructed in a combination of the "pueblo" style plastered adobe with flat roofs, log with gable roofs, board and batten, and stone, using western and southwestern design sources. A variety of roof forms are used on these structures, including gable, shed, and flat. Gable and shed roofs are covered with shakes while flat roofs are constructed in the pueblo style with extending vigas and low parapet walls. All rafter ends are exposed in gable and shed roofs. Log and board siding are used both vertically and horizontally, sometimes both in the same wall. Pueblo-style structures are

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plastered in the traditional pueblo style. Large coursed rubble stones are used for foundations and chimneys in all structures, and are used for wall construction in some structures. In some cases a particular building is inspired by a single pioneer style, such as a gable-roofed log cabin, or a stone cabin. In other instances a variety of styles is blended into a single structure, again as inspired by examples in early southwestern architecture. In the most unique of the structures, exemplified by a number of the individual cabins, several historic styles are blended in a way that does not have any historical precedent to create a new and original architecture which derives from the past and blends with the other structures in the lodge complex.

The log buildings alone represent several variations of the style. Two are historic structures in their own right, the Buckey O'Neill cabin, on its original site, which is built of peeled logs, and the old stage station moved to the rim from Red Horse at a fairly early date for conversion into a post office, which is built of squared logs. Elsewhere in the complex is a building whose peeled logs were adzed to give them a diamond-shaped pattern, and in still other examples peeled logs are used either horizontally, or vertically, or sometimes both in the same structure.

Although many materials and styles have been incorporated in the construction of Bright Angel Lodge, the complex is unified by the design skills of Mary Elizabeth Jane Colter into a complete and coherent little village.

The rustic architecture which is an aspect of the significance of this district extends even to the service buildings in the district, except for one which, on a stylistic basis alone, may be inferred to be a later intrusion: an exposed frame, gable-roofed structure, rectangular in floor plan, near cabin 6174-7. Even this is a rustic structure, of a type common at one time elsewhere in the park, but variant from the other rustic types Colter employed in the Lodge complex.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input checked="" type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES c. 1890 - present BUILDER/ARCHITECT Various, specified below

## STATEMENT OF SIGNIFICANCE

Grand Canyon Village Historic District developed as a tourist resort and evolved into the headquarters of Grand Canyon National Park, after which it experienced further development for the accommodation of tourists up to the present day. This district is of regional architectural significance and of regional historical significance in the categories of commerce, transportation and conservation, and it encompasses buildings which individually are of either local or regional significance in one or more categories including the others checked above. The boundaries of the district necessarily also include a number of buildings which are not at present considered of significance.

From 1884 to 1901, tourists reached the Grand Canyon by horse-drawn stagecoach lines, and two of the buildings in this district, adapted to modern lodging purposes, recall the 19th Century stagecoach transportation era at the Grand Canyon. With the arrival of the railroad in 1901, Grand Canyon Village was developed by the famed Fred Harvey organization allied with the Atchison, Topeka & Santa Fe Railway into a resort oriented towards the rail traveler, with accommodations ranging from the luxurious (El Tovar) to the economy (the original Bright Angel tent cabins, which have not survived). At the same time, several small private entrepreneurs developed small businesses, represented by Kolb Brothers' Studio and Verkamp's Canyon Souvenir Shop, and the Fred Harvey firm countered with its own Lookout Studio and Hopi House to compete with Kolb's and Verkamp's. Grand Canyon Village, especially El Tovar, became for the Fred Harvey firm and the Santa Fe Railway their principal resort hotel for many years, replacing the Montezuma Hot Springs resort above Las Vegas, New Mexico, as hot springs resorts declined in popularity.

Subsequent to Fred Harvey/Railway development, Grand Canyon was administered by the U.S. Forest Service and in 1919 became a national park and came under the U.S. National Park Service. During the 1920s, automobiles and buses replaced the railroad as the principal means of tourist access, and in more recent years many visitors have arrived by airplane, but rail passenger trains continued to serve the Grand Canyon until 1968, and the basic character of Grand Canyon Village Historic District is essentially that of the railroad resort era of 1901-1941.

As an architectural district, Grand Canyon village possesses buildings designed especially to fit within the natural environment and harmonize well with the terrain. For example, Fred Harvey's El Tovar Hotel is significantly different in style and material from virtually all the other Fred Harvey hotels of its era, while the Santa Fe Railway's Grand Canyon depot similarly differs significantly from almost all other Santa Fe depots of that era. Even the private buildings reflect adaptation to the environment. Kolb's studio grew almost room by room on the lip of the Canyon, and Verkamp's was designed so that its roof would catch rainwater and conduct it to a storage cistern, Grand Canyon Village having no natural supply of water. Even the essentially industrial buildings--the Fred Harvey power plant, laundry, maintenance shop--all were designed by architects to blend with the environment and harmonize with the buildings on the rim. Similarly, the

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Henderson, James David, "Meals by Fred Harvey;" A Phenomenon of the American West. Fort Worth: Texas Christian University, 1969.  
 Hughes, J. Donald, The Story of Man at Grand Canyon. Grand Canyon: Grand Canyon Natural History Association, 1967.  
 NPS Superintendent's Monthly Narrative Report files, Superintendent's Annual Report files, Correspondence files, Grand Canyon National Park Library

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 73.05 *See sheet Redone*  
 UTM REFERENCES (clockwise, starting at northeast - see continuation sheet 10-1

A	1,2	319,718,5,0	3,919,018,2,5	B	1,2	319,715,5,0	3,919,026,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING <sup>7 50</sup>
C	1,2	319,722,0	3,919,024,0	D	1,2	319,710,0,0	3,919,018,5,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

### VERBAL BOUNDARY DESCRIPTION

On the north, the boundary parallels the rim of the canyon, but is 100 feet beyond the rim horizontally; on the east, it descends southward passing 300 feet east of the southeast corner of Verkamp's to the south edge of the park road where it forms a wye at the east end of the railroad yard and immediately north of the Fred Harvey garage; it then follows that southeast edge of the road around the west side of the Harvey garage and 75 feet up Navajo Street; then crossing Navajo Street to the west

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY

NAME / TITLE

Gordon Chappell, Regional Historian, USNPS Western Region Office

ORGANIZATION

National Park Service

DATE

May 10, 1975

STREET & NUMBER

450 Golden Gate Avenue, Box 36063

TELEPHONE

(415) 556-4165

CITY OR TOWN

San Francisco,

STATE

California

# 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES

NO

NONE

*Signature OK letter in Grants Div. 10-29-75 Dorothy H. Hall for Stevena McCarthy*  
 STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is  National  State  Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

*Gordon Chappell*  
 Deputy Assistant Secretary

DATE

SEP 22 1975

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

DATE

11/20/90

ATTEST

KEEPER OF THE NATIONAL REGISTER

DATE

11-14-75

*Acting*

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residential buildings on Apache Street were built of a harmonious architectural style. In furnishing the interiors of public buildings such as El Tovar, Fred Harvey employed Indian relics and handicrafts and designs used by indigenous Indian tribes to emphasize the Indian culture of the surrounding region, and encouraged the manufacture and sale of Indian arts and crafts which had a significant beneficial impact on the economy and culture of the Indian tribes in the region. Subsequent to establishment of the national park, the National Park Service similarly sought to design buildings which would blend well with terrain and environment. This effort of both government and private business to design structures which harmonized with the natural environment enhanced conservation of the natural resources at Grand Canyon. There are thus five architectural categories represented within the district: the buildings of small private entrepreneurs; the Fred Harvey/Santa Fe buildings to accommodate, lodge and serve visitors; the Fred Harvey/Santa Fe buildings of an industrial nature; the Fred Harvey/Santa Fe residential buildings; and the government (NPS) buildings.

Grand Canyon Village has accommodated visitors not only from all of the states but also from many foreign countries, and as operational headquarters for Grand Canyon National Park has played a significant role in the economy of northern Arizona. Individual elements of the historic District represent local historical significance in exploration and settlement, government, and the other categories cited above.

Individual elements of significance within the district are as follows:

Verkamp's Canyon Souvenir Shop Built in 1905 by John G. Verkamp and operated continuously by the same family. With a 70-year history of successful enterprise at Grand Canyon Village specializing in Indian arts and crafts, Verkamp's is individually of local historical significance in the category of commerce.

Hopi House Built by Fred Harvey/Atchison, Topeka, & Santa Fe Railway in 1905 as an Indian curio shop, with its architectural style copied from a stone Hopi pueblo building at Oraibi, this building served as a center for Hopi and other Indian craftsmen who came from northeastern Arizona and western New Mexico to live there during summer months, producing various Indian arts and crafts for sale to the public and performing native Indian dances for visiting tourists. This building is of regional historical significance under the category of commerce.

El Tovar Hotel Built in 1904-05 by Fred Harvey and the Santa Fe Railway on the railway's station grounds grant, and operated continuously until the present by Fred Harvey as a hotel, this building is unique in architecture when compared with other Fred Harvey hotels, and was especially designed to fit its location and environment on the south rim of the Grand Canyon. It was entered in the National Register as a separate nomination on September 6, 1974, with regional significance in the areas of architecture, commerce and recreation.

Buckey O'Neill Cabin Built during the 1890s by William Owen "Buckey" O'Neill, a noted Arizona author, reporter, judge, superintendent of schools, businessman, sheriff, politician, miner, mayor (Prescott), and soldier who lost his life in the attack on San Juan Hill during the Spanish-American War, this cabin served perhaps as his residence and reportedly as an office for his small tourist resort. Subsequently sold to Fred

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Harvey, in 1935 it was incorporated into the new Bright Angel Lodge, with its interior redecorated, to serve as a cabin to house tourists; an enclosed corridor connecting it with the main lodge was added. The cabin is individually of local historical significance in the area of commerce.

Lookout Studio Built by the Fred Harvey firm in 1914, Lookout Studio was designed and placed to compete with Kolb Brothers' Studio, just as the Fred Harvey Hopi House mentioned above was designed and placed to compete with Verkamp's. It continues to serve its original function today.

Kolb Brothers' Studio Begun in 1904 by Emery and Ellsworth Kolb, photographers and explorers who made a career at the Grand Canyon, this building is of at least regional and perhaps national significance as illustrative of the careers of its builders, who had a national impact in American awareness of and interest in conservation at the Grand Canyon by exploring it beyond what exploration already had been accomplished and by publicizing it. Early in this century, Emery Kolb embarked on national speaking tours illustrated with his lantern slides and spectacular motion pictures, and Ellsworth Kolb's book, issued in many editions over a long span of years, may be found in almost any city library in the United States. This building was the base for their various explorations of the canyon--and one of their accomplishments was the discovery of hitherto unknown Cheyava Falls in 1908. Reflecting their careers, Kolb Brothers' Studio is of at least regional and perhaps national significance in the categories of commerce, conservation and exploration.

Red Horse Stage Station/Cameron Hotel/Old Grand Canyon Post Office Built during the 1890s as a station at Red Horse on the horse-drawn stagecoach line connecting Grand Canyon with the main line of the railroad, this building was moved in 1902 to Grand Canyon Village and rebuilt with the addition of a frame second floor into a small hotel by Ralph Cameron. About 1935 the Fred Harvey company, under the direction of Architect Mary E.J. Colter, restored the building to an approximation of its original appearance by removing the second storey and building a new roof over the log portion, converting the interior into a tourist cabin managed as a part of Bright Angel Lodge. This and the Buckey O'Neill Cabin, also now a part of Bright Angel Lodge, are the last two structures remaining from the stagecoach era of the 1890s at the Grand Canyon. This building is of local historical significance in the categories of commerce and transportation.

Superintendent's Residence/First Administration Building (First Park Headquarters) Built in 1921 by the National Park Service as its first headquarters for Grand Canyon National Park, this building was converted into a residence in 1931, after construction of a newer administration building. This building is of local historical significance in the category of conservation, signifying the beginning of Grand Canyon National Park under the National Park Service. This building was entered in the National Register as a separate nomination on September 6, 1974.

Grand Canyon Park Operations Building/Second Administration Building (Second Park Headquarters) This building was built in 1929 as a new park headquarters. Some remodeling of the interior was done in 1938, and there were a few later modifications. It was replaced by a new (third) park headquarters building in 1967 and since that time has continued to serve as staff office space, although known now as the Park Operations Building. The building possesses local architectural significance in exterior design.

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Grand Canyon Railroad Station Built about 1909 as a depot for the Grand Canyon Railway Company, a subsidiary of and later absorbed into the Atchison, Topeka & Santa Fe Railway, this building served as a railroad depot until the end of passenger train service at Grand Canyon Village in 1968. The second floor housed the station agent and his wife. The railroad yard trackage is a part of the necessary historic scene associated with this depot. The building is unique among Santa Fe Railway depots, its rustic log architecture obviously intended to harmonize with the natural environment and other railway/Fred Harvey buildings at the Grand Canyon. The building was entered in the National Register as a separate nomination on September 6, 1974, with significance of local level in conservation and transportation.

El Tovar Stables and Blacksmith Shop (three buildings) The Fred Harvey organization built the horse barn and mule barn in 1907 and the blacksmith shop in 1908. These buildings housed and serviced horses, mules, carriages and stages which served visitors to the Grand Canyon in the era before predominance of the automobile, and today house and service the mules used in trips to the bottom of the canyon. These buildings were entered in the National Register on September 6, 1974, with local architectural significance and local historical significance in the categories of commerce and tourism.

Grand Canyon Power House Built by the Santa Fe Railway in 1926 to supply power and steam heating for the Fred Harvey buildings a steam to the train lines of trains parked in the rail yards, and designed in "Rocky Mountain Swiss Chalet"-style architecture, this massive building represents a successful effort to design an essentially industrial structure which would be compatible with the natural setting of Grand Canyon National Park and harmonious with other Fred Harvey/Santa Fe buildings. It is of local architectural significance in exterior design.

Grand Canyon Post Office Successor to the Old Post Office (Red Horse Stage Station) mentioned above, this building was erected in 1934-5 according to drawings prepared by National Park Service architects by the Del Webb Construction Company and completed on June 8, 1935. It is of local architectural significance, being a government building designed, like many of the Fred Harvey/Santa Fe Railway buildings, to harmonize with the environment and setting at Grand Canyon.

Apache Street Residences These 23 buildings in three architectural variations were constructed between 1924 and 1930 to provide living space for the upper echelons of management of the Fred Harvey Company and the Santa Fe Railway living at the Grand Canyon. These buildings are of local architectural significance, being designed by Santa Fe/Fred Harvey architects to fit their environment and surroundings, essentially unchanged.

Rangers' Dormitory Built about 1921 as a dormitory for employees, by 1927 this building was in use as a dormitory for park rangers. Later it was used as nurses' quarters, and still later briefly as a clinic. In recent years it has again been used as a rangers' dormitory. The building is considered of local architectural significance and of local historical significance in the area of conservation. (This building is physically separated from the boundaries of the rest of the district and has its own boundary consisting of a rectangle 25 feet out from and parallel to each of its four sides.

Buildings within the boundaries of the historic district but not at present adjudged

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individually of sufficient level of significance to merit National Register nomination are as follows: Bright Angel Lodge and cabins, excepting Buckey O'Neill Cabin and Red Horse Stage Station mentioned above, the remainder being built mostly in 1934-35; Colter Hall (Fred Harvey employees' Dormitory), built in 1937 originally as a dormitory for women employees only; a small railway service structure next to the tracks a short distance west of the depot, built in 1950; the Fred Harvey Laundry, built in 1927 west of the Grand Canyon Power House; the Fred Harvey Maintenance Building, built in 1931 immediately south of the Fred Harvey Laundry; all garages and storage sheds behind residences on both sides of Apache Street, built c. 1924-30; Thunderbird and Kachina Lodge Buildings of Bright Angel Lodge, built in 1968 and 1971 respectively, which at this date constitute intrusive modern elements.

Ownership: There is a respectful difference of opinion as to the present ownership of the land on which all Fred Harvey/Atchison, Topeka & Santa Fe Railway buildings stand, in that the railroad has title insofar as its use is consistent with its grant of land under the Railroad Right-of-Way Act of 1875, and the United States of America has title insofar as said use is inconsistent with said grant. In the latter instance, title either has or will revert to the United States of America. For the purpose of this form, the land is considered to be the property of the United States of America and the buildings built by Fred Harvey/Santa Fe Railway are considered to be the property of Fred Harvey/Santa Fe Railway.

Order of Significance (overall for District): Second

Recommended level of treatment: Preservation

Preliminary estimate of cost of treatment (government-owned structures only):  
All buildings are in maintenance status.

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The following material is an amendment and addition to the nomination form for the Grand Canyon Village Historic District, a property entered in the National Register on November 20, 1975. This material does not expand the 1975 boundary of the District, but specifies the significance and integrity of all the buildings and structures of Bright Angel Lodge except the dining room wing known as the Arizona Steak House added to the east end of the main building. This amendment to the nomination is based on additional research embodied in a National Park Service study of rustic architecture completed in 1977 and even more specifically in a biography of the architect Mary Jane Elizabeth Colter recently published (1980).

Summary of Significance of Bright Angel Lodge

Bright Angel Lodge is of regional significance as a complex of structures associated with and the product of the career of an architect and interior decorator named Mary Elizabeth Jane Colter who designed and/or decorated the interiors of important Fred Harvey Company hotels and other facilities during a career which stretched from 1902 to 1949 and left examples of her work from Chicago to Los Angeles along the system of the Atchison, Topeka & Santa Fe Railway. Mary Jane Colter was a significant architect in the history of the American Southwest, and one of the few women to enter that field around the beginning of this century; she is believed to qualify as a master in her field.

The lodge is also of regional significance as a complex of buildings that embody the distinctive characteristics of a type, period, and method of construction, namely rustic architecture of the Depression era, that represents the work of a master, and that possesses high artistic values.

Bright Angel Lodge is also historically significant in association with events in local history as the successor of the first hotel located in Grand Canyon Village, whose construction began in 1896, which extended later into a tent camp. A log cabin which was part of that hotel and is already listed as a significant building in Grand Canyon Village in association with Bucky O'Neill survives today as a part of the present Bright Angel Lodge, as does the old post office near the old Bright Hotel of 1896, which earlier had been a stage station at a different location.

Detailed Justification of Significance

Bright Angel Lodge is of regional significance in the architecture of the Southwest as an achievement in both rustic architecture and interior design which blends the indigenous frontier methods and styles of hewn log, peeled log, adzed log, stone, adobe, and frame board and batten construction into a complex of structures which collectively establishes a unique blend of styles, and incorporates two genuine

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historic buildings of the 1890s and preserves them. The significance lies in the overall blend of styles from building to building and within individual buildings, inside and out, and includes the main lodge and all the individual cabins and service structures. The significance also extends to their interrelationships visually and physically, their relationship with the environment and their siting on and interrelationship with the landscape, and includes the trees and landscape around and within the complex. The blending of styles within certain individual structures is a design believed unique to this complex, and reflected nowhere else in the work of this particular architect. Since Mary Colter was especially conscious of the importance of color, the significance extends also to the original colors she used. The significance furthermore extends to original furnishings obtained by Miss Colter.

Bright Angel Lodge is also of historical and architectural significance as the product of the career of a master of Southwestern architecture and interior design, regionally significant in her field and one of the few women in the field during the early years of this century. In an age before extreme specialization, Colter was something of a generalist, designing buildings, structures, interiors of public and guest rooms, landscaping, even uniforms of waiters and waitresses in Fred Harvey hotels and restaurants and the patterns of china used on the Santa Fe railroad's crack Super Chief passenger train. The principal historian of the Grand Canyon (J. Donald Hughes) has stated that Bright Angel Lodge "represents Mary Jane Colter's masterpiece. A structure of stone and logs, it harmonizes as well with its location near the rim of the Canyon as any building could."

Clearly, the complex qualifies as having the "exceptional significance" required for listing of a building less than fifty years of age (begun 49 years ago as of this 1982 writing, completed 47 years ago, but with some of its design by Mary Colter dating from 50 years ago and some of it, for the separate cabins, dating from 65 years ago.) The property was identified in 1977 in the contextual study, "National Park Service Rustic Architecture, 1916-1942" as appearing to qualify for National Register listing even then, but the additional contextual study in the form of a more recent biography of Mary Colter provided the specific research basis for preparation of this form.

Historical Background to Significance of Bright Angel Lodge

When stagecoach lines began to bring tourists to the south rim of the Grand Canyon in the vicinity of what would become Grand Canyon Village during the 1890s, Ralph Cameron owned the Bright Angel Trail, which he had built to the river primarily by improving an old Havasupai Indian trail. His original purpose was to reach copper mine claims in the canyon. With the advent of tourism, he constructed at the canyon rim in 1896 the log Bright Angel Hotel, incorporating as its western wing a cabin, also of log, attributed to a prominent Arizona pioneer, Buckey O'Neill, who was destined to die in the charge against Spanish positions on San Juan Hill in Cuba during the Spanish-American War as a soldier in Colonel Theodore Roosevelt's 1st

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U.S. Volunteer Cavalry, better known as the "Rough Riders." When the Grand Canyon Railway reached the rim southwest of the Bright Angel Hotel in 1901, it extended its terminal yard eastward along the rim, and in 1904 constructed its own hotel between its depot site and Cameron's Bright Angel Hotel, so that detraining passengers would have to pass the new El Tovar before reaching the Bright Angel. It was only after many years of maneuvering and much litigation that Cameron's claim to a spurious mineral deposit at the rim was voided and the Bright Angel Trail acquired by the government.

Grand Canyon meanwhile had been set aside as a national monument under U.S. Forest Service management, and that agency drew up as a master plan for the village the "Grand Canyon Working Plan" of 1916-1917. In accord with this, the Fred Harvey Company proposed a number of developments both on the rim and in the canyon. Among these was a plan for improvement of the Bright Angel Hotel and camp, including a "cottage village" at the head of the Bright Angel Trail whose cottages were designed by Mary Elizabeth Jane Colter. But the nation soon was involved fully in World War I, and the plans were put on the shelf.

In the years that followed the war, the Fred Harvey Company and Mary Jane Colter were busy with projects elsewhere, but the already inadequate accommodations of Bright Angel Camp became increasingly outdated, and were an eyesore on the rim. The Depression intervened in 1929 and imposed still further delay, but in 1932 the Fred Harvey Company was in consultation with the National Park Service, which had taken over management of the area after creation of Grand Canyon National Park in 1919, and Mary Colter was working on designs for a new Bright Angel Lodge. She modeled in clay two different versions of stone lodge buildings, one a two story structure, one of single story, both reminiscent somewhat of her earlier Lookout Studio, Hermit's Rest, and the recently constructed Desert View Watchtower. The NPS did not approve either of these designs, so Mary Colter went on to design a more traditionally rustic gable-roofed central lodge structure of logs and stone, harmonious in design with El Tovar and incorporating as a connected cabin the old Buckey O'Neill structure which also had been a part of the Bright Angel Hotel built by Ralph Cameron in 1896. As additional accommodations, Colter dusted off her 1916 plans for cottages, and her finished concept was of a complex of buildings which reflected a variety of pioneer building styles of the frontier era at Grand Canyon and elsewhere in northern Arizona. Finally, the post office which sat at one edge of the cottage complex was a two story building consisting of a frame second floor added to a hewn log cabin which had been moved to that location many years earlier from Red Horse where it had served as a stagecoach station on the line up from the Atlantic & Pacific Railroad. Colter had the building purchased from the government and the inharmonious second floor removed and a shingle-covered gable roof over the first floor restored, thus providing a second element in the lodge, along with the O'Neill cabin, which constituted a direct and tangible tie with the historic past.

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In the main lodge building of Bright Angel Lodge, Colter designed a distinctive fireplace whose layers of fieldstone represented in their proper sequence from bottom to top all the major geologic layers of rock exposed in the wall of the great canyon, from river to rim, along the Bright Angel or South Kaibab Trail. The interior of this log and stone main building also displayed such rustic features as the use of natural forks and major branches of peeled logs as structural support for beams.

For the new separate cabins to be erected west of the main lodge, Colter had designed structures and a complex which did not imitate slavishly individual frontier architectural styles, but instead designed cottages which incorporated and blended elements of hewn logs, peeled logs, peeled logs adzed in a decorative pattern, stone, board and batten, and pueblo-style adobe. The result was an imaginative architecture in harmony with past and setting, one which drew on traditional elements but used them in a new fashion. Her use of shed roofs in certain instances contributed to the effect. Colter built a six foot long model of the complex in which not only each cabin, but every tree and bush was shown, so the interrelationships could be studied in detail, and alterations made where desired. Thus it was not only the individual designs that were important to Colter, but how they related to each other visually and how they were sited on and related to the landscape and environment.

Colter spent nearly as much time on the interiors as the exteriors, and not only on the interior architecture but the furnishings. She went to great effort to find pioneer furniture such as old stools and chairs, kerosene lamps, old bathtubs with legs, some of which were original and some of which she had copied and reproduced. Colter was also very, very particular about color, herself mixed the paint until she had exactly the shade she wanted, and thereafter proved a real burden to the painters in her insistence on their precise matching of her selected shade.

Construction began in 1933 and Bright Angel Lodge opened to the public on July 22, 1935, with a barbecue for visiting dignitaries who included not only National Park Service officials and Fred Harvey Company and Santa Fe Railroad brass, but the governor of Arizona. Hopi, Navajo, and Havasupai Indians came from afar, some on horseback, to participate and perform in ceremonials. For the opening, Colter advertised for western hats, and decorated the lobby with 25 hats of famous westerners, among them one allegedly used by General Francisco ("Pancho") Villa in the Mexican Revolution. The opening barbecue fed 2,000 people.

Bright Angel Lodge has served the public since that day, providing some of the principal accommodations offered by the Fred Harvey Company at the South Rim of the Grand Canyon.

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Biographical Background to Significance of M.E.J. Colter as an Architect

Mary Elizabeth Jane Colter was born in Pittsburgh, Pennsylvania, on April 4, 1869, the second daughter of Irish parents who operated a clothing store. The family soon moved to Texas, then Colorado, then back to St. Paul where the parents had lived before Mary was born. Mary always considered St. Paul her home, despite her Pittsburgh birth. Having attended the public schools of St. Paul, Mary developed an interest in art early and desired a career in that field, but it was not until after her father's death in 1886 that she was able to persuade her mother to send her to art school so that she could help support the family by teaching art. With some money her father had left, she finally was able to enter the art school of her choice, the California School of Design in San Francisco.

Mary Colter also worked as an apprentice in the office of a local architect, which is how most architects were trained at that time. She entered architecture just as that profession was experiencing its version of the movement characterized by Frederick Jackson Turner in the field of history, a new emphasis on indigenous American building styles, harmonious with the local environment and history, rather than imitation of European styles. With this training and background, Mary Colter began in 1892 at the age of 23 her fifteen year teaching career at St. Paul's Mechanic Arts High School.

One year while on vacation in San Francisco, Colter visited a friend who worked in a Fred Harvey Company gift shop, and expressed an interest in working for that firm. Nothing seemed to come of it until, while on summer vacation repairing the roof of her cabin in the Minnesota woods, a Western Union messenger suddenly appeared with a hundred word telegram offering her the job of interior decoration of the Indian Building at the new Alvarado Hotel adjacent to the Santa Fe railway depot in Albuquerque, New Mexico. Thus began, in 1902, her forty-six year career with the Fred Harvey firm.

The Fred Harvey Company was a firm allied with the Atchison, Topeka & Santa Fe Railway. Initially the operator of depot lunch rooms in the 1880s, the firm had by 1902 expanded into building and operating hotels adjacent to Santa Fe railway depots, operating depot news, cigar and souvenir stands, resort destination hotels, and even the dining car service on Santa Fe passenger trains. Famed for the "Harvey girl" waitresses dressed in black and white, the Fred Harvey Company was known at that time for the high quality of everything it touched, from its food and its service to its architecture and interior design to the quality of accommodations to the quality selection of merchandise in its gift and souvenir shops. The firm promoted the manufacture and retailing of southwestern Indian pottery, basketry, jewelry, and Navajo blankets. In both the architecture and the interior decoration and furnishing, Mary Colter was to play a significant role.

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At first, Mary Colter's role was that of interior decorator working with the Santa Fe Railway architect Charles Whittlesey on such buildings as the new Indian Building, basically a sales outlet, adjacent to the Alvarado Hotel in Albuquerque, and the new El Tovar at Grand Canyon. But as early as 1905 she was not only decorator but architect of Hopi House at Grand Canyon, the gift shop opposite El Tovar. Again she reverted to the role of interior decorator of El Ortiz, the depot hotel at Lamy, New Mexico, designed by architect Louis Curtis, and three years later she did the interior decoration of the Fred Harvey shops in the Union Station in Kansas City, Missouri. Following that job, Mary Colter was on her own as both architect and interior decorator of the Lookout Studio (1914), Hermit's Rest (1914) and Phantom Ranch (1922) at Grand Canyon, and El Navajo (1923), the depot hotel at Gallup, New Mexico. In 1925 she again played second fiddle as interior decorator in two buildings designed by others, the Fred Harvey shops in Chicago's Union Station and the whole interior of the new La Fonda hotel in Santa Fe. But again, from 1930 to 1937, Colter played the dual roles of architect and interior decorator of La Posada, the depot hotel at Winslow, Arizona (1930), the Desert View Watchtower at Grand Canyon (1932), Bright Angel Lodge at Grand Canyon, the Men's Dormitory at Grand Canyon (1936), and the Women's Dormitory at Grand Canyon, eventually to be named Colter Hall (1937). Her next five assignments were again interior decoration: Union Station shops or restaurants in Kansas City (1937), St. Louis (1939), Los Angeles (1939), and La Cosina Cantina in the Alvarado in Albuquerque (1940), and finally the remodeling of the newly acquired Painted Desert Inn at Petrified Forest, Arizona, in 1947.

After the Painted Desert Inn job, Colter retired at the age of 79 to a home in Santa Fe, New Mexico, having put in 46 years with the Fred Harvey Company, and having been one of the firm's major assets. But the company was still not finished with her, and rehired her out of retirement in 1949 to design the interior of a new cocktail lounge, La Cantinita, in Santa Fe's La Fonda. Having completed this one last job, Colter was secure in retirement, receiving pensions from both the Santa Fe Railway and the Fred Harvey Company, not to mention a systemwide pass for free travel over the lines of the Atchison, Topeka & Santa Fe which stretched from Chicago to Los Angeles and San Francisco Bay.

During her entire career, Colter had taken full advantage of her inside position with Fred Harvey and the Santa Fe, as well as her travels throughout the Southwest, to collect Southwestern Indian pottery, basketry, and jewelry, and she had also accumulated an outstanding library of books on architecture and other subjects. The Indian materials she donated to Mesa Verde National Park, and library to the community library at Grand Canyon Village.

Mary Colter died in Santa Fe on January 8, 1958, at the age of 88.

Now the subject of a full biography, Mary Elizabeth Jane Colter clearly qualifies

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as a master in the field of architecture and interior design in the American Southwest, with examples of her work stretching from Chicago to Los Angeles across the Santa Fe railway and Fred Harvey systems. Her surviving works are now a cherished part of the culture of the Southwest. In an "Afterword," her biographer concluded, "Of all the places where she worked in the Southwest, Grand Canyon has the largest number of Colter buildings still standing. Six significant buildings remain: Hermit's Rest, the Lookout, Bright Angel Lodge, Phantom Ranch, Hopi House, and the Watchtower. In these structures one may still catch the spirit of the remarkable Mary Elizabeth Jane Colter."

Place in architectural history of the District

The primary and broadest significance of Bright Angel Lodge can best be understood and interpreted in the context of the entire district's development and significant themes. The complex seems integral to the district's significance, because it represents the direction and continuities of the development of the historical and historic architectural values that are present in the earlier portions of the district.

Architecturally, over periods from 1890 through the mid-1930s, the district outstandingly represents a progression of solutions to a particular, and here dramatically present, design problem: providing service buildings within one of the nation's most magnificent natural and scenic preserves. Regarding the significance of architecture within the park system, current research has begun to document its central and germinative position in the development of a "rustic" aesthetic in early 20th Century U.S. architecture. At the turn of the century, the rustic aesthetic along with an appreciation for regionalism and even native cultures can be seen (simplistically, of course) as incipient counter trends in American culture to the then dominant classical (Beaux Arts) aesthetics and its cosmopolitanism; in the 1930s, however, the rustic aesthetic and regionalism became thoroughly popularized and integrated into American culture. This kind of cultural progression is outstandingly embodied in the Grand Canyon Village Historic District, but it is only fully embodied with the inclusion of Colter's 1930s design for Bright Angel Lodge as a contributing portion of the district. Her work well evidences the character that rustic architecture had taken on by the 1930s: small scale, an almost whimsical picturesqueness, and further emphasis on the regional vernacular and the constructive process rather than architectural form--all in an effort to respect the natural setting, harmonize with it, and reflect the particular regional character.

Another major aspect of the Lodge complex's integrality to the district involves Colter's incorporation of earlier historic structures into the Lodge complex. Colter's interest in and relative sensitivity to these earlier resources embodies another highly important aspect of 1930s rustic architecture and regionalism: an early element of historic preservation.

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Colter's work and the period of the 1930s is an inextricable part of the district. For the preservation of this district, it is particularly important to include the 1930s as a critical historic period of this district's significant development, because any 1930s alteration of a district structure of an earlier date has historic significance in its own right and is itself worthy of preservation.

The significance of Bright Angel Lodge is embodied in the exterior architecture of all the buildings in the complex, except for one possible intrusion, and except for the restaurant wing added to the east side of the main lodge. The significance is also embodied in the interiors of those public rooms in the main lodge which have integrity, such as the lobby and the room which features the fireplace and chimney made of layers of stone from the Canyon, and it also extends to the murals by the distinguished Hopi Indian artist, Fred Kabotie, in the cocktail lounge.

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Grand Canyon National Park Library and official files

Grattan, Virginia L., Mary Colter, Builder upon the Red Earth (Flagstaff: Northland Press, 1980)

Hughes, J. Donald, In the House of Stone and Light (Grand Canyon: Grand Canyon Natural History Association, 1978). Note: this is a thoroughly revised edition of the book listed below.

Hughes, J. Donald, The Story of Man at Grand Canyon (Grand Canyon: Grand Canyon Natural History Association, 1967).

Kabotie, Fred, with Bill Belknap, Fred Kabotie: Hopi Indian Artist. (Flagstaff: Museum of Northern Arizona, with Northland Press, 1977)

Tweed, Dr. William; Laura Soulliere, and Henry Law, "National Park Service Rustic Architecture, 1916-1942." (San Francisco: National Park Service, 1977) ms. reproduced by xerox; printed edition to be published by Government Printing Office.

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Due to the irregular boundary involved, six UTM map points were determined; as the nomination form contains space only for four, the additional two are listed below:

between A and B: 1/2/3/9/7/8/4/0/ / 1/3/9/9/0/6/4/0 625  
Between C and D: 1/2/3/9/7/0/0/0/ / 1/3/9/9/0/5/0/0  
plus: Ranger Dormitory: 1/2/3/9/7/6/9/0 / 1/3/9/9/0/4/5/5

and running in a west-southwesterly direction parallel to but 75 feet southeast of the southern leg of the divided portion of the village loop drive; then due south from that line, cutting midway between Buildings 103 and 554, until even with the south edge of the parking lot north of the old post office and old Babbitt store, then west across Center road and along the south edge of the aforementioned parking lot to a point equivalent to midway between Buildings 501 and 166, then due south on a line midway between those to buildings to a point equivalent to fifty feet behind Building 166, then due west passing fifty feet behind Building 166 to a point equivalent to midway between Buildings 166 and 558, then due north midway between buildings 166 and 558 to a point equivalent to the north edge of Building 558, then due west past the north edge of that building to a point at the northwest corner of the intersection where the road from the power house passing between the two stables meets the Village Loop Drive eastbound, then due south to the north edge of the alley north of Apache Street, then east and southerly following the north and east edge of that alley around to where it meets Apache Street, then eastward along the north edge of Apache Street to a point on the edge of the street equivalent to the midpoint between Buildings 809 and 810, then in a south-southeasterly direction perpendicular to Apache Street at the point it leaves Apache Street and parallel to the east wall of Building 823, southward to a point where it would be intersected by the north edge of the alley south of Apache Street if that alley were extended eastward from its present terminus, then in a west-southwest direction to meet the north edge of that alley, then following the north edge of that alley westward to Coconino Street, then northward along Coconino Street, crossing Apache Street, and continuing to the intersection of Coconino Street with the south leg of the Village Loop Drive, then northeasterly along the south edge of this drive to a point due south of the southwest corner of the corral connected with Building 563, then due north to a point equivalent in latitude to the northern corner of Building 578, then due west along the northern edge of Building 578 to a point twenty feet beyond the western edge of the west leg of the Village Loop Drive, then north to a point 100 feet north of the South Rim of the Grand Canyon.

Ranger's Dormitory is a separate component of this district with its own boundary, the boundary consisting of a rectangle encompassing the building, the sides of the rectangle being parallel to the four walls of the building and 25 feet each out from said walls.

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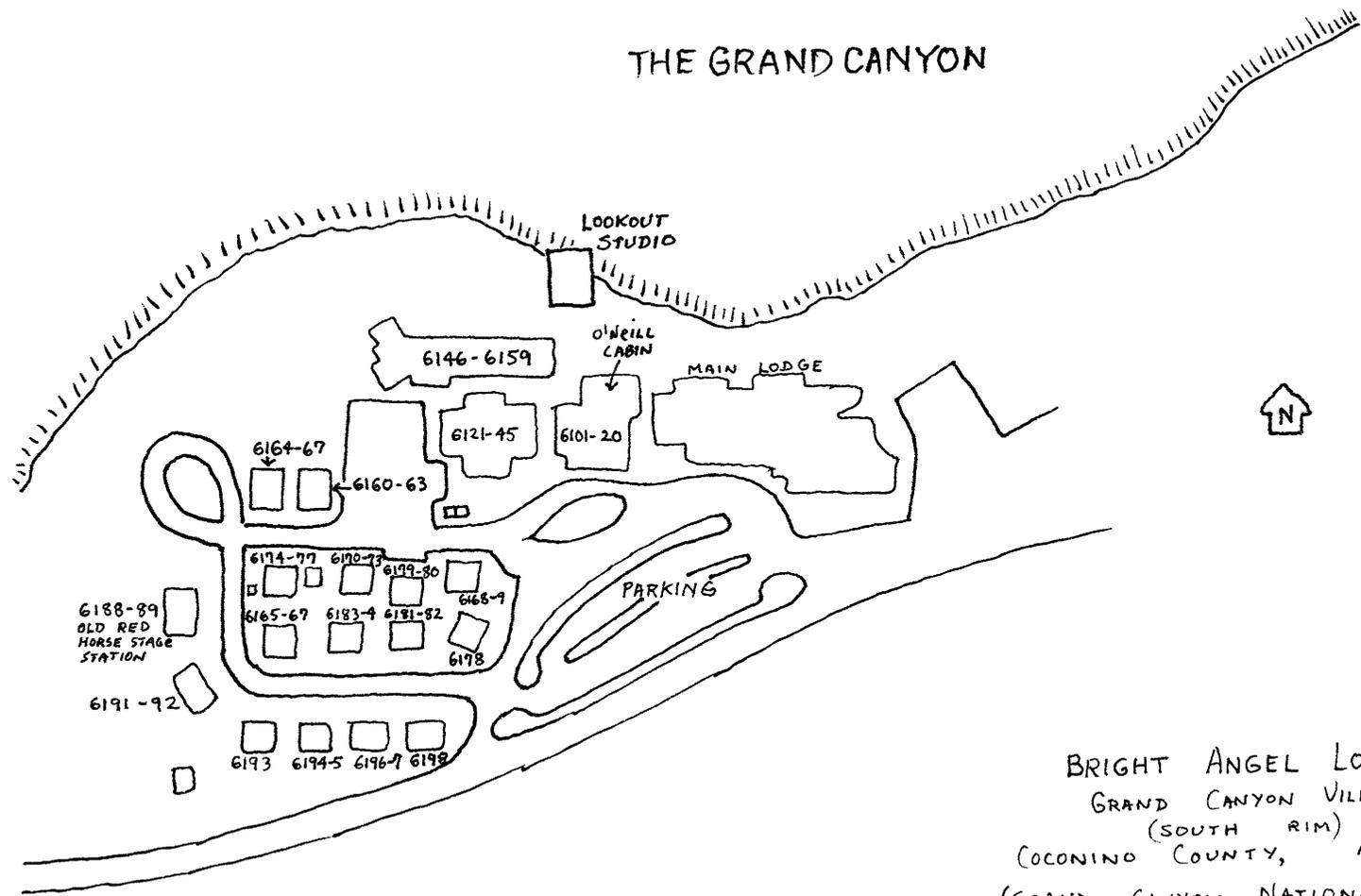
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The continuation sheets addressing Bright Angel Lodge were written by:

Gordon Chappell, Regional Historian	(415) 556-4165
Paul Alley, Architectural Historian	(415) 556-7741
Rick Borjes, Historical Architect	(415) 556-6893

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DETAIL WITHIN THE EXISTING BOUNDARY  
OF GRAND CANYON VILLAGE HISTORIC DISTRICT