NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

1717

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

NOV 14 1990

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Wheelwright Museum of the American Indian
other names/site number House of Navajo Religion/Museum of Navajo Ceremonial Art

2. Location

street & number 704 Camino Lejo ☐ not for publication
city, town Santa Fe ☐ vicinity
state New Mexico code NM county Santa Fe code 049 zip code 87501

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
☒ private	☒ building(s)	1	buildings
☐ public-local	☐ district		sites
☐ public-State	☐ site		structures
☐ public-Federal	☐ structure		objects
	☐ object	1	Total

Name of related multiple property listing:

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☑ 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 ☑ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Thomas C. Hall SHPO — 11-6-90
Signature of certifying official — Date

Historic Preservation Division, Office of Cultural Affairs
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:) _____

Entered in the National Register — 12/18/90

Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Recreation and Culture/Museum

Current Functions (enter categories from instructions)

Museum

7. Description

Architectural Classification (enter categories from instructions)

Other: hooghan

Materials (enter categories from instructions)

foundation Concrete
walls Concrete & block (pentile)
roof log/concrete
other

Describe present and historic physical appearance.

Set on the crest of a juniper-covered rise which slopes gently to the north and steeply to the south, east and west, the Wheelwright Museum of the American Indian appears from the public approach as an elongated octagon with a truncated pyramidal roof with flat-roofed rectangular extensions projecting from the east and west sides of the octagon. The building from the public approach seems monolithic--no doors or windows are visible, and the building is adobe-colored overall (walls and roof). It also appears to be of one story, although in fact there is another lower story invisible from the public entrance, but accessible from the south side. This unique building was built in the style and spirit of a Navajo ceremonial hooghan by William Penhallow Henderson in 1937 under the auspices of Mary Cabot Wheelwright for the purpose of assembling, preserving and studying articles and recordings of the Navajo religion provided by Hastiin Klah and other medicine men and for the study and perpetuation of the practice of this religion by the Navajos themselves.

[X] See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
☐ nationally ☒ statewide ☐ locally

Applicable National Register Criteria ☒ A ☒ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1937-1940	1937
Ethnic Heritage/Native American		

Cultural Affiliation: N/A

Significant Person	Architect/Builder
Mary Cabot Wheelwright	William Penhallow Henderson
Willima Penhallow Henderson	
Hastiin Klah	

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

This nomination uses Criteria A,B, and C as the basis of significance.

Criterion A

The Wheelwright Museum of the American Indian is significant for the role it has played in assembling, preserving and studying the artifacts and recordings of the Navajo religion for the benefit of all, and for encouraging the perpetuation of the practice of this religion by making available to the Navajo the use and study of those artifacts and recordings.

Criterion B

Mary Cabot Wheelwright, Hastiin Klah and William Penhallow Henderson are all significnat persons to the Wheelwright Museum of the American Indian. Without any of them, the museum would not have been built as it was, with the collections that it contained.

Criterion C

The architecture of the Wheelwright Museum of the American Indian is significant because of its distinctive architectural style and its methods and materials of construction.

Justification of Period of Significance (1937-1940) and Significant Date (1937)

The year 1937 is given as the first year of significance and as significant date because construction began in that year. Materials were gathered beginning in January of 1937, the foundation was poured in June of 1937 and the museum was dedicated in November of 1937. The year 1940 is an arbitrary date.

☒ See continuation sheet

9. Major Bibliographical References

[X] See continuation sheet

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
- [X] Other

Specify repository: Wheelwright Museum

10. Geographical Data

Acreage of property Under one acre

UTM References

	Zone	Easting	Northing
A	13	416070	3946710
B			
C			
D			

[ ] See continuation sheet

Verbal Boundary Description

The boundary includes an area 10 feet out from each exterior wall of the building.

[ ] See continuation sheet

Boundary Justification

The boundary has been drawn to include only the nominated resource.

[ ] See continuation sheet

11. Form Prepared By

name/title Amy Stone Ford, Curatorial Volunteer, Wheelwright Museum
organization _____ date April 20, 1990
street & number 623 Meadow Lane telephone (505) 672-1487
city or town Los Alamos state New Mexico zip code 87544

APPEARANCE AND CONSTRUCTION OF THE WHEELWRIGHT MUSEUM

CONSTRUCTION in 1936-1937

General Description

The lower level of the museum was of column and beam construction with slab floors and poured concrete outside walls (photo 1). All non-load bearing walls in the lower level interior were of hollow partition tile (blocks). The upper level, the hooghan, was built with "Dennison" load bearing tile (blocks) topped by a concrete collar upon which the roof rested. The roof was made of native pine cribbed logs (photo 1 & 2), covered with reinforced concrete, waterproofing, another covering of reinforced concrete and then color coat of mortar. The floors were concrete slab. The terrace roof was slab which was waterproofed, covered with more reinforced concrete, then color coated with mortar. All stairways were reinforced poured concrete.

Specific details

Site (Architectural Plans 1 & 2)

As little of the site was excavated as possible, particular care being taken to preserve the trees at the site; the graded slopes around the trees being riprapped if necessary with stone to prevent soil loss around the roots; or the tree boxed if damage was likely from construction activities.

A service road was made to get construction vehicles to the site and driving anywhere but on this road was highly discouraged so minimum damage would be done to the natural flora and drainage patterns.

Stone Masonry (Architectural Plan 1)

Retaining walls or walls outside the building lines were built of native quarry stone obtained from the north side of the Santa Fe River on upper Palace Ave. It was vari-colored, red, yellow, gray and bluish and laid in Portland Cement.

Flagging was to be of the same stone as the retaining walls of minimum 2 1/2" thickness set in 4" of cement mortar bed, joints not be wider than 1".

Concrete Work (Architectural Plan 1)

Concrete was from the Ideal Portland Cement Company, Portland, Colorado and was mixed at the site. Great care was taken to assure proper consistency and composition according to the type of concrete needed in various parts of the building. Great care was also taken in joining old pours with new so no weak areas were produced. The reinforced concrete used had a compressive strength of not less than 2,000 pounds/sq.in. The reinforcing bars were of bullet steel and had the tensile strength of not less than 16,000 pound/sq.in.

Walls and column footings were continuously poured when possible. Joints could be made if properly keyed. Wall footings could be poured to a vertical bulkhead if reinforcing steel continued through the bulkhead for two feet 6 inches.

Columns were continuously poured from the top of the footings to the elevation of the bottom of the lowest beam. Walls were to be poured continuously if possible. If not, joints were to be properly keyed. Column reinforcing was extended into the beams and slabs.

Beams and upper level slabs were poured monolithically. Supports and shorings were maintained under the beams and slabs for 3 weeks--5 weeks if any materials were stored on them in the interim.

The concrete collar beam was poured continuously around the building with no joints permitted.

The lower level slab was reinforced and poured 3 1/4" thick. Where wood floors were desired, galvanized iron floor clips were inserted in the concrete. Sleepers were spaced on 16" centers over the concrete.

Stairs, stair beams, and landings were poured continuously and reinforced.

The terrace slab over the felt roofing was 2 1/4" thick and reinforced with steel fabric with expansion joints spaced twenty feet on center.

The lintels above all openings in the concrete wall were reinforced with 3/4" round bars, extended 12" into each walls, and poured monolithically with the wall.

Topping for the main floor, the entry stairs and terrace was 3/4" thick portland and fine aggregate, colored with Venetian red and yellow ochre mortar. Inside the building, the finish was smooth with no trowel marks. The terrace topping was left rough. The basement slab, not covered by wood, was treated as the main floor was except that the mortar was brought 5 1/2" up the walls to form a base. Where cases were to be installed, the base was not made.

Concrete tile floors were installed in the floor and base in the bathroom. They were 11 3/4" square x 1 1/4" thick, colored precast tiles, set in a mortar bed so that the finished bathroom floor was flush with the wood hall floor.

Structural Steel

Steel I-beams 14'7" long and 7" wide were used to reinforce the hoist opening.

Steel channels, 12' long and 3" wide were dapped into the top of the roof vigas where the skylight opening was made.

Hollow Tile Masonry

Load bearing walls of the upper level were constructed of "Dennison" load bearing tile (blocks) with dovetail scored on four sides to provide proper bond for mortar plaster or stucco.

All non-load bearing walls and partitions were constructed of common partition tile (blocks) scored on four sides and laid in a mortar 1/2" thick. No culls or salmon tile was accepted. Partitions were bonded where meeting, through the use of metal wall ties of an approved type in each second joint. These tile blocks were commonly known as pen tile because they were made at the penitentiary in Colorado.

Water Proofing

All water proofing was of hot self-sealing asphalt and was used on wall footings and foundation walls.

Roof Construction (Architectural Plan 2)

The roof was constructed of native pine logs of an average diameter of 10", barked, and dressed to a taper not to exceed 1" in ten feet (photo 1 & 2). The logs were notched and trimmed so that each log had close contact for its entire length with the log beneath. The first log was securely anchored to the concrete collar at the top of the wall. Succeeding logs were laid to the pitch of the roof and drift bolted with 1/2" round drift bolts, long enough to pass through these logs. The drift bolts were spaced 3' on center and staggered, bolts in one group of 3 logs lap into the first log of the next group of three. Notched joints were firmly held together with two 3/8" X 8" spikes. Ends of the logs at joints were trimmed to the line of the pitch of the roof and were flush with the outside face of the logs. Inequalities on the outside surface were eliminated by trimming to the line of the outside face. After all sealing logs were in place, they were covered to a minimum depth of 1 1/2" with a dry mixture of concrete consisting of one part Portland cement to 3 parts fine aggregate, well tamped between

the logs and reinforced with electrically welded wire fabric reinforcement with all joints lapped at least 1". The fabric was raised from the logs to allow the flow of concrete around it. The rough parapet above the collar beam and rough gutter was formed of the same material, poured monolithically with it. The cover was troweled to a smooth finish. After the covering was cured, it was covered by 5 plies of tarred felt and 6 moppings of pitch. Over that membrane was a protective covering of fabric reinforced concrete 1 1/2" thick and finished to a smooth surface showing no trowel marks. The surface was then covered with a Venetian red and yellow ochre colored mortar. The gutters were finished and flashed around the openings. Expansion joints were provided in the log and membrane coverings and sealed with Elastigum joint filler.

The entry roof was constructed of native pine logs averaging in diameter, 8", which were barked and tapered not to exceed 1" in 10 feet. The logs were trimmed to insure close contact with each other, cut to length and installed over the entry. The roof was pitched 1/4" per foot for drainage to the leader opening in the wall. The surface was finished the same as the hooghan roof.

The roof under the terrace was finished smooth, then covered with 5 plies of roofing felt and 6 moppings of pitch. The roof was then covered by concrete as described under the Concrete section.

Metal Work

All flashing was 16 ounce copper as well as the nails used with it.

Downspouts were of copper and were chased into the concrete and tile walls. Roof drains were made of copper and designed to fit closely within the downspouts. The skylight was made of 1" thick polished plate glass, water proofed and cushioned with an asphaltic cushion equipped with 16 oz. copper condensation gutters and drains, copper caps and brass wood screws.

Windows

All window openings were fitted with Residence Casements Series 5 window with side-hinged screens manufactured by the Trucson Steel Company of Youngstown, Ohio. They were glazed on the outside with double-strength Class A Pennvernon Window Glass manufactured by the Pittsburg Plate Glass Company. Glass was held in place by Trucson copper-clad spring steel wire glazing clips, then puttied. All corners were pressure-masticced to fill all voids.

Carpentry and Mill Work (Architectural Plan 2)

The vigas over the entrance door were an average diameter of 8" and were barked and dressed to a uniform taper not to exceed 1" in ten feet (photo 2). The tops and bottoms of the vigas were planed to an even bearing surface and slotted (1/4" x 1 1/2" to receive zinc strips of 2" wide set in slots in putty and the joints were pressure caulked.

The wood floors were made of #2 common 6" sheathing, laid on the 1 5/8" square fir sleepers secured to the concrete floor by clips. The finish floor was of #2 grade Bruce Oak Flooring 13/16" x 2 1/4" face laid over a layer of 1 1/2" deadening felt, blind nailed close and tight. The floor was then machine sanded and hand-scraped to a perfectly smooth finish.

The base and shoes were 3/4" x 5 1/2" D select white pine and the shoes were 1/2" x 3/4" white pine quarter round.

All doors were of solid white pine construction. Joints were splined and thoroughly glued and the surfaces overall were adzed except for the outside entry door. The main entry door was built of #1 and #2 clear California White Pine. All other doors were built of D select White Pine, with cross battens of the same material rabbeted into the door at top and bottom and screwed to vertical members. Screws were countersunk and covered with wooden plugs. Door frames were of D select white pine with all exposed surfaces adzed. Frames in walls 12" or thicker, were rabbeted to receive the doors. One-eighth inch clearance was provided between the frames and masonry to allow space for mastic. The frames were plowed to receive stops. Pressure caulk was thoroughly pushed in place around all openings.

Window stools were of D select white pine and all exposed surface were adzed.

The Rainbow Girl carved cornice for the upper level was attached to the walls by means of screws to wood bricks in the masonry wall. All screws were countersunk and covered with pieces of wood matching the molding.

EXTERNAL APPEARANCE in 1937
Upper Level--Hooghan (Architectural Plan 2)

The building was designed in the style of a Navajo ceremonial hooghan, which has a distinctive appearance. It is pyramidal or octagonal in shape--if octagonal it has a cribbed log roof. It is earth-covered; it has an elongated eastern-facing entrance; and it has a smoke hole in the roof to let out smoke and let in light. The Wheelwright Museum duplicates the external appearance of the ceremonial hooghan in the following respects: The building combines the octagonal and pyramidal shapes in its form; it has an elongated eastern facing entrance; it is earth-colored overall; and there is a skylight in the eastern hip of the roof.

The upper level is an elongated octagon with a truncated pyramidal roof with flat-roofed rectangular extensions projecting from the east and west sides of the octagon (photo 3). The sides of the hooghan which are elongated, are the due north and south sides of the octagonal building. They are 30 feet long. If one were to visualize the building without the eastern and western projections and see only the octagon shape covered by the pyramidal roof, the northeast, east, southeast, northwest, west, and southwest sides would be of equal length at 16 and 1/2 feet. The parapet of the octagonal walls is short, only about 6", just enough to collect drainage from the roof which is then carried down through drain pipes built into the walls themselves.

The flat-roofed, rectangular structure which projects from the octagon on the east, is the entrance. It is 10 1/2 feet long and 12 feet wide and is set onto the eastern side of the octagon so that only 23" of the east octagon wall is visible to each side of the entrance structure. The front of the entrance can only be fully viewed from the east. The doors and the logged area above them are recessed 14" into the east wall of the entrance, so that the wall serves to frame the door area. The double doors are of California White Pine, 4 inches thick, and 69 and 1/2" wide. Over the door are 5 vigas (logs) stacked one on another. They average 8" in diameter. The parapet of the entrance structure is 3 feet high, putting it 1 foot higher than the walls of the octagon.

The skylight which measures 8 feet across at the bottom and 4 feet across at the top is on the eastern hip of the roof. It is 1" thick polished plate glass set flush with the roof surface and cut to duplicate the trapezoidal shape of the roof hip. It is equipped with copper condensation gutters and drains.

In front of the east entrance to the museum is a walled-in terrace. This wall, 3 feet high, is in actuality, an extended parapet from the floor below. Thus the terrace and entrance are on the roof of the lower floor. The terrace is 47 feet wide (east/west) and 58 feet long (north/south). The terrace is mortared the same color as the building. The entrance to this terrace is through an opening in the wall on the north side where a path leads to the parking area 24 feet away (photo 3).

Lower Level (Architectural Plan 2)

The Lower Level can best be seen from the service road which borders the southern side of the building 23 feet from the southwest corner and 50 feet from the southeast corner (photo 1). From this vantage, it can be seen that the lower level looks entirely different from the upper level. Though the south wall of the hooghan and the south wall of the lower level are contiguous, the hooghan's distinctive shape does not dominate. Instead one sees more of a conventionally shaped Santa Fe style building, long, and low with recessed windows and doors, and canales protruding through the parapets. The building has been set into the slope so that it is 4 feet below ground level. The lower level is stuccoed the same color as the

upper level.

Since the north side and partially the west side of the lower level are subterranean, it is somewhat difficult to picture the shape of the lower level. Actually it is an ell. The south wall is 117 feet long and constitutes the long leg of the ell. The east wall is 58 feet long and constitutes the short leg of the ell. The north terrace parapet outlines the width of the short leg of the ell and is 47 feet wide. The octagon itself outlines the width of the long side of the ell and is 38 feet wide.

There are many doors and window in the lower level though all are on the south and east sides. The windows and doors of the lower level begin with the furnace room door which is about 52 feet from the west end of the octagon on the south side and is 36" wide and 82" high. Eight feet from the furnace room door is the first of a series of windows. All of these windows are 39" high but vary in width. They all have a sill depth of 7" on the outside and of 7" on the inside. The first window is to a bedroom in the living quarters and is 55" wide, followed 8 feet away by a kitchen window 38" wide. Fifty-five inches from the kitchen window, is the main rear entrance which is 36" wide and 83" high. It is a 2 1/2" thick door made of pine, adzed overall and held together with cross-battens on the inside which are 31" long, 4" wide, and 1 1/4" thick. All screw tops are countersunk and covered with wooden plugs. To the east of the door and 79" away is another window to the living quarters. It is 72" long and is followed by the southeast corner of the building 5 1/2 feet away. On the east side 5 1/2 feet away from the southeast corner is a window to the living quarters 55" wide, followed by the window to the bathroom 66" away which is 36" wide. Seventy-four inches away from the bathroom window is a bedroom window 72" wide. This in turn is followed by a window to the study room, 65" away and 72" wide. The last window on the east side of the lower level is also to the study rooms. It is 59" away from the previous one and is 72" wide. Between each of the windows on the east side and through the parapet wall, is a canale which drains the upper entrance terrace.

Since the lower level has been terraced 4 feet below ground level, retaining walls on the south side are necessary and extend from the mid-point of the octagon to the southeast corner of the building. Between the retaining walls and the building there is a flagged walkway. The area between the retaining walls and the service road is landscaped with rock-bordered trees, low rock walls, and indigenous plants. Bordering the end of the retaining wall on the southeast end is a set of 4 stone steps which lead down to the main rear entrance. Leading away from the building, there is a flagstoned, covered pathway from the steps to the service road, about 27 feet long. The cover is of the remada style--juniper posts serve as uprights holding up oak beams with juniper pole vigas providing the cover.

On the eastern side of the lower level, a 38 1/2 foot retaining wall extends from the northeast corner of the building to the east. Behind that retaining wall along the entire length of the east wall of the lower level is an area which is landscaped similarly to the area on the

southern side. There is a flagstoned path through this landscaped area along the east side of the building which links up with the rear entrance steps.

INTERIOR DESCRIPTION in 1937

Upper Level--Hooghan (Architectural Plans 2 & 3)

The exterior appearance of the hooghan was intended by the architect William Penhallow Henderson, to prepare one for the interior, that is, to reflect the feel and spirit of a Navajo ceremonial hooghan. The interior of a Navajo ceremonial hooghan has a number of distinctive characteristics: The eastern-facing elongated entrance is blanketed within with 4 blankets to block the light--to symbolize the passage through the 4 worlds which have come before and to represent a passage from one state of being to another. It is within the hooghan itself that sandpaintings, bordered on three sides by a protector symbol open to the east, are made on the floor. If it is octagonal in shape, it has a cribbed log roof overhead with a smoke hole in it to let in light and let out smoke and evil.

The interior of the Wheelwright Museum reflects the feel of the Navajo ceremonial hooghan. The entrance to the hooghan is achieved through the east-facing double doors. Upon entering, the public first sees a staircase leading down 12 steps under a wall which masks the interior gallery from the entrance. Upon arrival at the landing at the base of the stairs which is 59" deep and 55" wide, the public faces a door, kept closed, which leads to the interior of the lower level. To either side of the door there is a figure of one of the twin creative forces from the Navajo Creation Myth. Above these figures are openings in the wall which are screened with grills made of carved wood spindles set in adzed wood frames. These grills actually cover vents which lead to the upper hooghan. On the north and south sides of the landing, staircases curve up along the northeast and southeast sides of the octagon past the masking wall and into the gallery itself. On the entrance side of the masking wall is a symbolic sandpainting motif utilizing the sun-symbol and corn-stalk (tree-of-life), specifically chosen for this place by co-founder Hastiin Klah (photo 7). Overhead the entrance ceiling is made of native pine vigas the average diameter of which is 8". The entrance is not lit by any artificial light.

By constructing the entrance this way, Henderson is able to achieve symbolically the feeling of an entrance into a ceremonial hooghan. The 5 vigas over the entry door represent passage through the 4 worlds that have come before as well as the world which exists now. The entry door and the masking wall at the other end add to the spirit of the blanketed entrance of the hooghan. The lighting and the stairs leading down before going back up into "another world" serve to separate the visitor from one state of being to another.

Within the hooghan itself, the visitor sees that the walls where they met the cribbed roof, are encircled (except for the east entrance) by a wooden carved and painted cornice, a replica of the sandpainting protector figure, the Rainbow Girl, with masked head and hands on one end and kilted thighs and legs with medicine pouch at the hips on the other end (photo 4). The walls are mortared an adobe color to simulate earth-covered walls. At the base of walls is a shallow banco, used to hide the vents of the ventilation system. Overhead the cribbed log ceiling is made up of 157 logs about 10" in diameter. The first course of logs is anchored to the concrete collar (the top of the walls) then 15 more courses of logs are attached to the ones below and above to create the pyramidal shape of the roof. This pyramidal shape is truncated after the 16th course and vigas are stretched across the opening, making a flat central part of the roof. A skylight is in the eastern hip of the roof. The floor is cement slab covered by a smooth mortar coating the same as the walls in an earthen color.

On the gallery side of the masking wall, is a panel in relief with symbolic Earth, corn-stalk, black and white lightning and sun-symbol, surrounded by white lightning and four thunderbirds (photo 6).

In the middle of the gallery is a raised display case about 11 feet square, designed to hold a replica of a Navajo sandpainting 8 feet square (photo 5). The replica is based on sandpainting designs in the museum collection. It has been placed in the proper cardinal orientation and proper position within the room as would a sandpainting in a ceremonial hooghan. The walls also hold replicas of sandpainting reproductions 8 feet square. To bring the sandpainting reproductions up from the lower floor, a slot has been created in the floor of the hooghan through which a hoist could raise the panel from below. This slot is hidden from view by the display case in the floor which can slide 5 1/2 feet to one side or another as needed.

As with the entrance interior, the design of the interior of the gallery reflects the feeling of a ceremonial hooghan. The design of the logs as they encircled the ceiling is reminiscent of the Whirling Log episode of the Navajo Creation Myth. The skylight is representative of the smoke hole which exists in the hooghan to let out smoke and evil and let in light. The Rainbow Girl figure is to guard the reproductions of the sandpaintings which are on the walls and replicated in the display case. The symbols included in the relief panel are reflective of figures used in the sandpaintings.

Public access to the lower floor is restricted but can be achieved when needed through the door off of the entrance landing in the lower level wall. This door leads down two steps to another landing off of which are two small public restrooms. Through a door off of this landing and down 3 steps is the lower level.

Lower Level Interior (Architectural Plans 2 & 3)

The lower level of the museum is divided into three distinct areas functionally: 1) the sandpainting reproduction storage room, 2) living quarters for the custodian and storage rooms, 3) and the research and study rooms.

The lower level is constructed differently than the upper level. The upper level walls are of hollow tile (commonly known as pen tile); the roof is made of logs; and it is built as a wholly separate structure on top of the lower level (photo 1 & 2). The lower level walls are poured concrete; the support structure is concrete column and beam; the floors and ceiling are concrete slab. This allows for a good deal of open area and does not require the repetition of the octagon space in the lower level, though the octagon shape is repeated in the west wall since the lower level does not extend beyond the upper level at this end.

The shape of the lower level is an ell. The room below the gallery (which is the sandpainting storage room), the living quarters, another storage room, and the vault are in the long leg of the ell. The Portfolio room and the study rooms and research rooms are in the short leg of the ell.

The first area, the sandpainting reproductions storage room is directly under the gallery. The room is 38 feet long and 35 feet wide inside with the west end maintaining the octagonal shape from the west end of the hooghan above. There are no windows in this room. The east end of the room is squared except for a 12 foot wide passage on the north side which leads to the research and study rooms. There are two doors in the east wall. Facing the east wall, the door farthest to the right is to the furnace room. This room occupies the space under the south side ascending stairway. The doorway to the left leads to the landing where the public restrooms are, which in turn leads to the main entrance landing. The passage to the left of the east wall, passes under the north side ascending staircase. There is a door at the end of the passage which can close off the research/study area from the sandpainting storage room. The ceiling in this sandpainting storage room has been studded with bolts which are used to fasten 76 tracks, set 5" on center from which sliding racks are suspended. These racks are made of framed mesh wire upon which the sandpainting reproductions are hung for storage. At the center of the room, a hand-operated hoist capable of supporting 1000 pounds has been installed, in order to move the sandpaintings from the racks up through the floor of the hooghan for exhibition. The opening in the ceiling has been reinforced with I-beams imbedded in the concrete slab. So that the sandpainting reproduction can be slid over on its track directly onto the hoist, a depression has been made in the floor of the room to hold the bottom of the hoist flush with the floor. The walls and ceilings are painted white. The floor was mortared smooth.

Research/Study, Portfolio Rooms

The research/study,portfolio room area is open space except for the portfolio room which is separate (photo 8). The portfolio room is 14 feet X 12 feet, and it is here where some of the artifacts are stored and displayed. The portfolio room is located along the north wall immediately to the left of the passage from the sandpainting storage room at the beginning of the ell. The ceilings are open, the walls are plastered and painted white, and the floor is mortared. Henderson's cases hold the artifacts.

The research/study area is slightly irregular in shape due to the presence of the portfolio room and because of an area of the living quarters which protrude slightly into the east end of the room. Without these irregularities, the room would be 30 feet wide and about 47 feet long. The room is furnished with Henderson's built in cabinets and cases, his chairs, couches, and tables where people can be comfortable while reading or doing research. The walls are plastered and painted white; the floor is mortared smooth.

Living Quarters Storage Room and Vault

The area of the living quarters is 12" higher than the rest of the lower level. It is accessible from the outside by the main rear entrance door and from the inside by a doorway from the study area. Connecting these two doors is a hallway about 30 feet long. About 13 feet in from the rear entrance door, another hallway intersects the main hallway from the east. Off this east hall to either side is a room--to the right, a living room, 15 feet wide and 19 feet long and to the left, a bedroom 19 feet wide and 19 feet long. At the end of the east hall is a bathroom. On the opposite side of the main hallway about 10 feet from the rear door another hallway intersects the main hallway from the west. Off of this west hall to the left is a kitchen 11 feet by 13 feet. At the end of the west hall is another bedroom, 12 feet X 15 feet. On the right side of the west hall, is a closet/storage area 13 feet X 5 feet. About 22 feet down the main hallway from the rear door on the west side is a storage room 13 feet X 7 feet. A vault 11 feet X 11 feet can be reached through this storage room. In the living quarters, the walls are plastered and painted white; the floors are oak except for In the bathroom and kitchen which are tile.

ALTERATIONS TO THE MUSEUM

The Wheelwright Museum's interior spaces have essentially remained the same since the building was constructed. There have been minor additions and alterations over the years to comply with modern building codes or change in function (photo 13).

EXTERIOR (Architectural Plans 4, 5, & 6)

In 1967, a staircase was added to the west wall of the building (photo 9). It was housed in a flat-roofed rectangular projection, 20 feet long on the north side and about 30 feet long on the south side. From the public approach, it closely approximated the appearance of the eastern entrance. The parapet of the staircase addition was 4 feet lower than the height of the hooghan wall. An emergency exit door was placed on the north wall of the addition from which a path extended to the parking lot 57 feet away. On the west wall of the addition, a recessed area was made which suggests a similarity to the recessed area of the front entrance. The south side wall was longer because it enclosed the southwest side of the octagon, allowing additional space for the inclusion of public bathrooms and additional storage in the lower level.

During the 1960's the hooghan was reroofed with asphalt roofing covered with the same earth-color stucco as the building. Until then, the drainage from the roof was carried down through drain pipes built into the walls themselves. With the reroofing, the normal drain patterns were interrupted, so canales were cut into the parapet on the north wall and external drain pipes were installed on the south wall to handle the drainage. The roof of the lower level (the east entry terrace) was reroofed and covered with gravel.

During the early 1980's, the skylight was covered to minimize damage to the objects being displayed within the gallery (photo 13). In 1989, the museum was air conditioned. The units were placed on top of the staircase addition.

INTERIOR (Architectural Plans 4, 5, & 6)

In 1954, the living spaces in the lower level of the museum were converted to offices and were never again used as living quarters, though the kitchen and bathroom maintain their function today.

In 1967 with the addition of the west end staircase, the entrance stairs to the hooghan were covered and the masking wall was removed which allowed direct access to the hooghan gallery from the entrance. This change necessitated the cutting of a door through the west wall of the hooghan to provide access to the west end staircase and the lower level (photo 10 & 11). The 2 figures from the Creation Myth which had been fastened to the west wall of the

old entrance landing were removed. The two small restrooms off that landing were stripped of their plumbing and became storerooms. The sandpainting reproductions were still stored in the sandpainting storage room but were moved to the side making space for a small area where items of Indian manufacture were sold. On the west end of the sandpainting storage room, a barred-in area was made where part of the museum's collections of artifacts were displayed.

In the mid-1970's, further interior renovations were made. The sandpainting reproductions were sent to Navajo Community College at Tsaile, Arizona, and the racks and supporting hardware were removed from the sandpainting storage room. The function of the room was changed completely when it became the Case Trading Post where arts and crafts of Indian manufacture were sold (photo 12). The Case Trading Post was modeled after actual posts on the Navajo Reservation. The ceiling was lowered to cover the concrete beams and made to look as though it were timbered and planked. The columns were disguised by adding wooden posts around them and then stuccoing spaces in between with strawed mortar. The walls were stuccoed with this strawed mortar and left unpainted. The floor was rebuilt using wide planks installed in such a way that the floor squeaked when walked upon. The barred display cases were at first left in place but were later removed to provide more selling space. The passage to the research and study rooms was partially blocked by a wall with a window and a doorway (but no door in it). The resultant small room had storage cases built into it under the old ascending staircase and was used as overflow from the trading post.

The work/storage/study rooms were converted to offices, enclosed library, and a reception area. Where there was once open space, there is now only a narrow hallway leading from the Case Trading Post to the east end of the area. All other space is enclosed.

In the mid-1970's, changes were made in the hooghan. The display case in the middle of the gallery floor was removed and the depression under it which accommodated the hoist slot was filled in. The bancos were removed from the base of the wall and the walls were furred out to receive wallboard. The Rainbow Girl guardian figure was removed and replaced by a lighter weight model of the same design. The walls were painted white. The floor was carpeted.

When the skylight was covered in the early 1980's to minimize damage to the displays. To provide light to the gallery, a lighting rack was suspended from the ceiling but does not obscure it.

END NOTES

All information on Construction was taken from:

Accession File #88-46, William Penhallow Henderson, "Specifications for the Sand Painting Hogan for Miss Mary C. Wheelwright, Santa Fe New Mexico", pages 6-33, Wheelwright Museum of the American Indian.

Descriptions of the original appearance of the museum were taken from:

Accession File #88-46, Alice Corbin Henderson, a paper read at the Annual Meeting of New Mexico Association on Indian Affairs, December 1937, Wheelwright Museum Archives.

Accession File #88-46, William Penhallow Henderson, "Specifications for the Sand Painting Hogan for Mary C. Wheelwright, Santa Fe, New Mexico" Wheelwright Museum.

Accession File #88-46 and Wheelwright Museum Archives, Architectural Plans by William Penhallow Henderson for a Sand Painting Hogan, Wheelwright Museum.

Descriptions of the changes in appearance were taken from:

AR 1-1-3, Bertha Dutton, Report to the Board of Trustees, January 26, 1968, Wheelwright Museum

Arthur Esquibel, Preparator, Wheelwright Museum of the American Indian, February 4, 1990, interview recorded by Amy Stone Ford.

McHugh, Kidder, Plettenberg, A.I.A. Architects, 717 Canyon Road, Santa Fe, New Mexico, July, 26, 1966, Architectural Plans entitled "Remodeling for Museum of Navajo Ceremonial Art", Wheelwright Museum Archives.

INVENTORY
THE WOODWORK OF WILLIAM PENHALLOW HENDERSON AT THE WHEELWRIGHT MUSEUM

DESK
1 desk, 36" wide, 66" long, 28" high, adzed, dark stain finish

BUILT-INS
1 floor to ceiling cupboard, adzed overall, 26" deep, 115" long, 125" high, dark stain finish, located in the Reception Area.
1 cupboard, 39" deep, 11 1/2' long, 42" high, dark stain finish, adzed located in the Library.
1 cupboard, 38 1/2" deep, 69" long, 42" high, adzed, dark stain finish, located in the Curator's office.
1 cupboard, L-shaped, south part of L, is 21 1/2"deep, 47" long, 43" high; west part of L is 20" deep, 97" long, 43" high, adzed, dark stain finish, located in the Director's office.
1 linen closet, floor to ceiling, 6 1/2" deep, 48" long, 8' high, adzed, dark stain finish, located in hallway.

DOORS
11 interior doors, adzed overall, of white pine, dark stain finish, hammered hinges.

Inventory by Arthur Esquibel, Preparator, Wheelwright Museum of the American Indian, December 11, 1989, Recorded by Amy Stone Ford.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

MARY CABOT WHEELWRIGHT (1878-1958)
Narrative

Mary Cabot Wheelwright was one of the "Boston Brahmins"; a member of the distinguished, wealthy Cabot family of Boston, the only child of Andrew Cunningham Wheelwright and Sarah Cabot Wheelwright. Her life was for the most part typical of the nineteenth century aristocratic elite. She was tutored at home, was an accomplished pianist, and was well-traveled, having made many "grand tours" of Europe (McGreevey, Sp. Ed., 1987). Perhaps not so typical was her family's adventuresome spirit. "...my mother's family for a good many generations had a strong interest in nature and a need to get away from civilization if possible to some place that was virgin--that had never been explored" (Wheelwright, p. 2). She was a fine sailor and loved the sea. She was shy, and what some men considered unattractive. Her life could well have been predictable from beginning to end for this "Victorian daughter" of delicate health. But in 1917 at the age of 39 after the deaths of her parents, she "flung aside her lap robes, and decided that it was time to begin to live" (Howe, p. 207). Her journeys carried her all over the world, and then in 1918, to "the Southwest where I seemed to get near to something I had always wanted, a more simple type of civilization, more adventuresome and more exciting than the safety of Boston" (Wheelwright, p. 6). On the Navajo reservation in Arizona and New Mexico, she was exposed to the religion of the Navajo which became the lodestone of her life.

Mary made repeated trips to the Navajo Reservation from 1918 on using the San Gabriel "dude ranch" at Alcalde, New Mexico near Santa Fe as her base. Traveling on the reservation was rugged at the time. She went by car, sometimes by horseback and camped in primitive campsites or when possible, at trading posts. At one such trading post, she began her first real direct involvement in the lives of the Navajo. In 1919 or 1920, she stopped at the L.H. McSparron Trading Post near Chinle, Arizona. In a conversation with the owner, Cozy McSparron , Mary learned of the poor markets in Indian rugs and blankets. Mary suggested that the markets were poor because the goods were of poor quality in design and color. She and McSparron decided upon a plan to go about improving the Navajo weavings. She proposed that if McSparron would be willing to help the weavers produce the old-style blankets, she would buy the inevitable first failures. She sent patterns of blankets she and her friends had collected with the colors sketched in. She opened a shop in Boston and in Northeast Harbor, Maine where these experimental blankets were sold (Amsden, p. 223-225). The profits were then funneled back into the experiment. This program was later taken up by the National Association on Indian Affairs of which Mary was the secretary of the Boston Branch. She later became a long standing member of the Board of Directors of the New Mexico Association on Indian Affairs.

A visit to another trading post led Mary to a far greater involvement and commitment to the Navajo. In 1921, Mary stopped for a few days at the Newcomb trading post at Nava, 60 miles north of Shiprock, New Mexico which was owned by Arthur and Franc Newcomb. Arthur Newcomb had been at the trading post since 1913. He and Franc came to know the Navajo living around them very well, including the highly respected Navajo Medicine Man, Hastiin Klah, in fact Franc had taken a great interest in Klah's ceremonial work and had, with Klah's approval, observed some of the ceremonies and had reproduced some of the sandpaintings Klah had used in the ceremony. She and Arthur had convinced Klah to weave pictures of the sandpaintings into tapestries so that they would be recorded and preserved.

The first night Mary was at Nava, the Newcombs invited Klah to join them for dinner. Though they had never met before, Klah knew of Mary and she of him because she had purchased one of Klah's sandpainting tapestries in Gallup, New Mexico in 1919. At dinner, Klah told interesting little moral tales, ones which might be told to children--and Mary recognized them as such. She asked Klah if he could tell her the important stories, the ones about his religion. Klah was impressed that she had known the difference between the little stories and the more important ones (Newcomb, p. 159-160). Klah was very interested in having his knowledge saved in a lasting way. The constant battles with white soldiers and consequent exile of the Navajo to Bosque Redondo had had a devastating effect on the Navajo religious life. Some of the older medicine men had died and many of the ceremonies had been lost forever (Newcomb, p. 106). Klah was in his 50's at the time he met Mary. It had taken him 26 years to learn the Yeibichai, the most important of Navajo ceremonies, and he worried that if he died, the Yeibichai would die with him. So after assuring himself that Mary was serious about learning the Navajo religion, he agreed to tell her what he knew.

It was the next day that Mary began to learn. Arthur told her of a healing ceremony which was to be held near Chaco Canyon, New Mexico. Mary was eager to go, so Arthur took her and her party. It was a stormy day and a very difficult trip. Their car became stuck in an arroyo not far from the site, so they walked the rest of the way. "... we managed to reach the ceremony nearby where the dancers were to be seen through the whirling snow, while the fires blew out sideways. Out of this turmoil appeared Klah, calm and benign. ...He joined us for awhile and I got a very strong impression of power from him" (Wheelwright, p. 18). This visit to Nava was the beginning of Mary and Klah's long collaboration to preserve the ceremonies of Navajo religion, and it was a race against time--a race against Klah's mortality (Way, p. 1).

Mary came back to the Southwest every year first using the San Gabriel ranch as her base until 1923 when she purchased the neighboring Ortiz hacienda which she re-named Los Luceros (McGreevey, Sp. Ed., 1987). Los Luceros was actually an old Spanish rancho of 5 separate buildings. The main house was remodeled in the late 19th century in the Greek Revival Style American Plantation type of architecture. After purchasing the property, Mary then remodeled the two-storied, double-galleried house in the Spanish/Colonial-Pueblo Revival Style (Nomination, Section 7&8). It was from Los Luceros and at Los Luceros that Mary began recording the myths, chants, and rites of the Navajo religion. She did this in several ways:

She went to ceremonials and wrote down the myths (58 in all) as they were given by Klah and other medicine men (MS 1-1-13), an activity which she continued until 1948 when she was 70 years old.

She arranged for ceremonials to be given and had other people record the myths if she couldn't be there herself.

She purchased or arranged for the contribution of sandpainting reproductions from Franc Newcomb, Laura A. Armer, Maude Oakes, Mrs. John Wetherill, and others--more than 500 in all (Wyman, p. 277).

She purchased 21 of the sandpainting tapestries that Klah and his nieces made (Newcomb, p. 164).

She had over 1700 wax cylinder sound recordings made of Klah singing the songs used in his ceremonies (MS 1-3-6, Letter from Wheelwright to Kidder, p. 3).

All this material was checked for accuracy with Klah who made interpretations or corrections when necessary.

Mary was uniquely qualified for this great endeavor. She had developed a self-reliance, both intellectual and emotional during her lonely young life (McGreevey, Sp. Ed., 1987). Since "throwing off her lap robes" she had become "sure of herself and her opinions, not stopping, or stooping, to explore with any gentle probing of tact, the sensitiveness of any interlocutor" (Howe, p. 205). Mary's interest in religion did not stem from a religious fervor of her own, but in comparing religions. "Of course the possibility of what might come out of comparative religion did not hit me at once, for although I had always been interested in different types of religion, I had never thought of it in any world concept. I remember quite well when this idea came to me--of religion as a great tide which moved men all around the world. It gave me a feeling of peace and took away much of the feeling of loneliness from my life" (Wheelwright, p. 12). Mary did not exclusively study the Navajo religion at this time. She was also traveling the world--China, Palestine, Greece, New Zealand, India, always searching for links of the world's people through religion, an activity she continued even after she had completed her study of the Navajo. She also spent part of each year in the Eastern U.S., being sure to be in New York for the opera season, or in Maine to sail in the summer. But in fall, it was always back to New Mexico.

By 1927, Mary had gathered quite a large collection of recordings, sandpaintings, sound records and other materials and came to realize that all of it should be stored in one place. She offered to build a Navajo Unit for the newly forming Laboratory of Anthropology in Santa Fe. "My idea for this building and collection is not in the least that it be a place for the collection of one person or from one medicine man, my material having come from many, but a depository in a beautiful form for the most remarkable primitive religion that I have ever studied" (MS 1-3-6, Letter from Wheelwright to Kidder, p. 5). "So I decided to build a repository for the material I had collected. My great friends Mr. and Mrs. William P. Henderson, who had been to ceremonies with me and knew Klah, were almost as interested in what I had been doing as I was. William Henderson was not only an artist but a mystic, deeply interested in primitive lore, and so was his wife" (Wheelwright, p. 62). Mary chose William Penhallow Henderson as architect for the Navajo unit of the new Laboratory. It was to be in the style of a Navajo hooghan. The building was "conceived not as a mere housing for a collection...but as an exhibit itself, inside and out" (MS 1-3-6, Letter from Wheelwright to Kidder, p. 1). It was not an exact replica but was in the spirit of a hooghan. Hastiin Klah played an active role in all phases of the Museum's development (McGreevey, Messenger, 3rd quarter, 1987, p. 2).

The architectural committee of the Laboratory of Anthropology did not approve of Henderson's plans because they were not in the "Santa Fe style" of the other planned buildings. After many revisions of the plans, it became apparent to all parties that the Laboratory could not accommodate the hooghan and Mary withdrew her offer to build it for them in 1932. At that point, Mary's friend, Miss Amelia Elizabeth White, offered to donate 8.32 acres adjoining the Laboratory property on which Mary could build the Museum, an offer Mary gladly accepted. Henderson began the building and Mary paid the bills, sometimes with difficulty. The Depression had affected Mary financially, and at one point she had to sell her family's Boston house and the house in Maine to pay for the building costs

(Howe, p. 209). In 1937 the building was completed and incorporated as the House of Navajo Religion. William Penhallow Henderson's building earned "Honorable Mention for Works of Major Importance in Architecture," from the Architectural League of New York (McGreevey, Messenger, 3rd quarter, 1987, p. 2).

The completetion of the House of Navajo Religion was a triumph of dedication and will, a beginning for a very special museum. But in a way, it also marked the end of a special time in Mary's life, for Hastiin Klah, her dear friend and collaborator had died in March of 1937. Klah had never learned English; Mary had never learned Navajo, but they had managed to achieve their common goal none-the-less. After Klah's death, Mary occasionally recorded ceremonies of other Navajo medicine men, and she also continued to support the efforts of others to record the Navajo religion. But without Klah, her heart was not in it as before.

Mary Wheelwright's visits to the Southwest became less frequent. She came once a year to attend the annual Board meetings of the museum, to renew her associations with the New Mexico Association on Indian Affairs and the Spanish Colonial Arts Society (of which she had been a charter member in 1927), and occasionally to work with the Navajos. She stayed at Los Luceros, but began to grow tired of the hour or so trip from Los Luceros to Santa Fe, so in the early 1950's, she had a guest house built on the museum grounds so she wouldn't have to travel so much. She occupied it very infrequently, however, not liking it after all, and it was later rented to resident artists. Much of her time was spent traveling to Europe and Asia, mixing her activities between social and cultural events with the search for the connections that would bind the world's religions together, particularly the Navajo religion with others. She remained very active in the music world of Boston and New York, financially supporting the Boston School of Music which helped young musicians get their start (MS 1-5-1, Dietrich, Letter of Tribute, p. 3). She had cut her residential ties in Boston with the selling of her house to finance the museum and had settled at "White Hen", on Sutton Island of the Cranberry Isles off of the Maine coast. She did spend many a winter at the Cosmopolitan Club in New York where "she became something of a landmark, holding court in the lounge" where she would audibly criticize the efforts of young poets as they read their works (Howe, p. 213). She also enjoyed patronizing the unconventional theatres of New York, "if there were dancers from Bali, Japan, or Greece, there was at least one receptive pair of eyes out front" (Howe, p. 214). Between 1953 and 1955, she worked on her manuscript called Journey Toward Understanding, a autobiography which was never published (McGreevey, 1983). As she became older, she was drawn more and more to her little house on Sutton Island where she still enjoyed sailing and quiet study and contemplation. Helen Howe's father, Mary's good friend, said of Mary: "The amazing and unexpected thread that ran through Mary's nature was a shaft of mystic illumination" (Howe, p. 216). On the occasion of that reflection by her friend, Mary was 79, yet claimed she did not feel old. She said, "I'm glad to say I'm still not too old to know ecstacy." That summer of her 79th year, she began to give away more and more of her personal possessions, simplifying her life to bare essentials.

On July 29, 1958 Mary Cabot Wheelwright died quietly in her sleep at her home on Sutton Island, Maine. Writer Clare Leighton, a friend, wrote "...it seems to me that in the death of Mary there lies also some terrible passing of most important and valuable verities: the sense of humble duty to life, as well as the feeling of wonder" (Howe, p. 215). Mr. Paul Jones, Chairman of the Navajo Tribal Council said on the Museum's 20th anniversary in 1956, "On behalf of the Navajo people I wish to express our thanks to Miss Wheelwright for undertaking with courage what could only

be accomplished in the most intangible awareness of spiritual tranquility and symbolic beauty. She has accomplished this, and she has done it well. The Navajo people will be forever grateful to her for this achievement of building the things of the spirit into visible and physical form in the Museum of Navajo Ceremonial Art" (MS 1-5-1, Jones, p. 2).

HASTIIN KLAH (1867-1937)
Narrative

"He was a person of many facets. One became instantly acquainted with him, one constantly found in him depths not easily plumbed, uncanny intuition, capacity for quiet and bubbling humor, a sure stability and, at the same time, a wide even experimental tolerance. His voice was gentle and low, though interesting, his actions never impulsive, but energetic and swift, his principles and convictions unshakable....he liked company as much as he enjoyed being alone and he was generally beloved...His was an intuitive, speculative, imaginative mind, far from conservative, though he remained orthodox. He was always ready to examine new ideas, he harbored certain notions probably held by no other Navaho, unless taught by him...He was one of the most remarkable persons I ever knew", (Reichard, p. 19 & 23). Hastiin Klah was the great medicine man of the Navajo.

Klah was born in 1867 into one of the distinguished families of the Navajo. His great-grandfather was Narbona, famous warrior and headman. Klah's great uncle was Manuelito, the warrior who resisted the Navajos' exile to Bosque Redondo. His uncle was Miguelito of Red Point, a well-known medicine man (Newcomb, p. 11-19). Klah's parents were Ahson Tsosie (or Slim Woman) and Hoskay Nol-Yae. They had met and married at Bosque Redondo during the Navajos' exile from their homeland (Newcomb, p. 59 & 61). Slim Woman's father was a Hopi Indian which added a Hopi influence to Klah's upbringing as a Navajo.

The year that Klah was born was at the end of one of the worst times in the history of the Navajo. From 1863 to 1868, they had been kept at Bosque Redondo on the Pecos in New Mexico by the U.S. Government. Since the 1700's the Navajo had periodically raided surrounding Pueblos and non-Indian settlers for food-stuffs and domestic animals. The Spanish soldiers were unable to stop their raiding, which had become a "scourge upon the land" (Newcomb, p. 19). It was finally the constant pressure of U.S. government troops at Ft. Defiance and Ft. Wingate and a terrible drought that subdued the Navajo (Newcomb, p. 42). But in 1868, after years of failed crops, inadequate supplies, complete depletion of the flocks of sheep, the government conceded it was a failed policy and allowed them to return home.

The Navajo had been impoverished by the constant battles and resultant exile, not just physically but culturally as well. Before the coming of the white soldiers, they had had a rich ceremonial life which allowed their religious beliefs to be viable and ever re-newing. Knowledge of the rites and the myths as well as the design of the sandpaintings that went along with them was passed on verbally through years of instruction. Not only did the conflicts and resulting exile break up family units which separated medicine men from their students, but they also caused the death of some of the older medicine men before they could pass on their knowledge (Newcomb, p. 106). Some ceremonies had been lost forever.

Klah's family returned to the Chuska Mountains to the Tunicha Valley where Narbona had lived. After several years of poverty and un-ending labor, they managed to re-establish their flocks of sheep and herds of horses. They moved around with the seasons, always following the good grass. They planted small crops of corn in scattered plots, returning from time to time to tend them and to harvest (Newcomb, p. 66-67). They lived as an extended family, with aunts, uncles, cousins close-by so they could help one another. Ute raids were another problem with which they had to contend.

Klah's family settled on his public name "Klah" which means "left-handed" when he was observed using his left hand more than his right (Newcomb, p. 78). His education in the ceremonies of the Navajo religion began at a very young age. Klah accompanied an uncle who was a medicine man to "sings" around the reservation and by the age of 10 was capable of conducting the rites and singing the correct chants of the Hail chant, though of course he was not yet allowed to do so on his own (Newcomb, p. 84-85). He learned all about the healing plants from his Hopi aunt an expert herbalist. To keep him safe from the Utes, he was sent to a relative in the Lukachukai Mountains which was vastly different territory than the Chuskas. There he learned about herbs that were new to him, and about animals that he'd never seen before. He explored the caves in the area and discovered one which had beautiful paintings of the Yeibichai on the walls, and ceremonial objects on the floor. He and his uncle sealed up the cave since it was a holy place, Klah taking with him an arrowhead for his medicine bundle and memories of the pictures of the Yeibichai (Newcomb, p. 90-91). While in the Lukachukais, he was injured in a fall from a horse and a Wind Chant was said over him to enable his injuries to heal. By the time the 3 day ceremony was over, Klah had learned the Wind Chant himself (Newcomb, p. 98). He went home to the Chuskas, and it was apparent to his family that he was destined to become a medicine man. They gathered and decided on his future education.

It is difficult to appreciate the enormity of this commitment. In the Navajo ceremonial system "The universe is an all-inclusive unit in which all elements from the tiniest object or creature to the most stupendous, including man himself, are interrelated in an orderly but delicate balance governed by the principal of reciprocity. As long as this balance is maintained, human beings enjoy that state expressed by the Navajo word hozho which cannot be translated into a single English equivalent but expresses for the Navajos what the words harmony, beauty, blessedness, normality, goodness and so on do for us. In short, the term refers to whatever circumstances or entities are favorable to man as opposed to all that is unfavorable or evil; it is, therefore the Navajos' basic value concept" (Wyman, p. 15). If balance and harmony are lost, a medicine man (or singer) performs rituals to restore them. "Trained practitioners among the Navajos possess the knowledge of ritual that can control dangerous things, exorcise ghosts, restore universal harmony, sometimes cope with witchcraft, and establish immunity to future contagion from the same sources" (Wyman, p. 16). The knowledge Klah gained to be a medicine man would be the equivalent of him earning several Ph.Ds.

Klah began his training in earnest by moving in with his uncles and took further instruction on the Hail Chant. He became the only person on the reservation to know it in its entirety. He met Hathile Nah-cloie who specialized in the Yeibichai. He asked Klah to be his student, and Klah willingly agreed (Newcomb, p. 108-112).

His education was not limited to the ceremonial life exclusively. He was also learning to weave along with his sister and nieces, his mother being the teacher. She was a fine weaver herself, though

her special skill was as a spinner (Newcomb, p. 70-71). Klah wove his first rug in its entirety at the World's Columbian Exposition in Chicago in 1892. In 1910, Klah copied a rug fragment that had been found at Chaco Canyon, New Mexico by the Hyde Expedition, and in 1915, for a curator, he and his sister made a duplicate of a rug which was disintegrating. In 1916, however, Klah departed from the traditional blanket patterns by making a rug which depicted the Yeibichai figures (perhaps his ceremonial life could not be excluded from his profane life after all). Other Navajos were very upset, since the holy people had been captured in permanent form, and they requested an evil-expelling rite. But Klah refused (Newcomb, p. 113-115). Since he nor his family suffered any tragedies, his practice of weaving the Yeibichai figures was eventually accepted. He showed even more courage with his next venture into weaving--the weaving of the sandpainting tapestries.

By 1917 Klah had traveled all over the reservation and talked to all the medicine men about their versions of the Yeibichai and had assured himself that he knew all there was currently to know about the ceremony. He was 49 years old at the time and had spent 26 years learning the Yeibichai ceremony. It was time for him to give his first Yeibichai on his own; it was his "coming out" as a medicine man. It was to be the greatest ceremonial event since the return from Bosque Redondo and was planned months in advance. Invitations were sent out all over the reservation and to all the neighboring Indian groups such as the Zuni, Hopi, Lagunas, and Jemez Indians. The ceremony was held in October and over 2000 Indians came. Klah invited all the medicine men to witness his ceremony and to criticize. If they did not like what they saw, Klah would have begun all over again to learn the ceremony anew. The ceremony was considered a great success. Klah then gave away a full third of his wealth to his guests because from that point on, his duty in life was to be a medicine man. His family assumed his care then, though in fact the earnings from his ceremonies kept him very well off (Newcomb, p. 117-119 & 141).

Klah had an enormous curiosity and was always ready to meet new people and see new things. He had had contact with Euro-American people at various times in his life, but in 1913 he began a special friendship with a Euro-American couple that was to last until he died. Arthur Newcomb bought the trading post at Nava in 1913 which was near where Klah and his family lived. Klah made friends with Arthur and would come to the post to teach him Navajo.

When Franc Johnson married Arthur in 1914 she became Klah's friend as well. Franc became interested in the ceremonies that Klah performed, and with his consent, started to attend them and record the sandpaintings made during the ceremony. At first, she had great difficulty in memorizing the designs, especially since no notes could be taken in the hooghan. But Klah would go over her drawings after the ceremony and help her to draw the figures correctly. They used wrapping paper from the store and drew on them using water colors and colored pencils (Newcomb, p. 120 & 125-127). Soon the figures and designs became familiar to Franc, and she was able to memorize a sandpainting after looking at it for only half an hour. Eventually Franc drew over 500 sandpainting reproductions.

It was during one of these painting sessions that Franc asked Klah why he didn't weave a sandpainting. Klah said that the "sacred symbols should not be put in a rug that would be placed on the floor and be walked on day after day" (Newcomb, p. 157). Franc assured him that such a rug would never be on the floor--it would be hung on the wall of a museum. Klah discussed the possibility with his family and decided to go ahead with the project. All the family members

participated in some way, as did the Newcombs who helped procure the scarce brown belly wool which Klah wanted for the background. Klah wove the "Whirling Log" painting from the Yeibichai, and it became the first of over 70 rugs that Klah and later his nieces wove (Newcomb, p. 158). They were in immediate demand and commanded high prices from the beginning. In his book, Southwest Indian Dry Painting, Wyman quotes Reichard who says, "I feel that hardly any price is too high for them, because their value should be measured not only in effort which can scarcely be measured, so extensive it is, but also in emotion" (Wyman, p. 266). The tapestries are in many museums and private collections, the greatest number being in the Wheelwright Museum of the American Indian in Santa Fe, New Mexico which has 17.

In 1921, Klah met Mary Cabot Wheelwright at the Newcomb Trading Post. She wished to learn about the Navajo religion and asked Klah to teach her which he agreed to do. (For the details of that meeting, please see the section on Mary Cabot Wheelwright). Mary made repeated trips to the reservation after that first visit and in 1927 she decided to ask Klah to come to her home in Alcalde and have his chants recorded. She engaged Professor Herzog to write the music of the chants and Harry Hoijer to write the translations of the songs. Arthur and Franc Newcomb and Clyde Beaal (Klah's nephew) helped with the translations of the chants. Franc had over 100 of Klah's sandpaintings reproduced, and she gave the descriptions of the figures and meanings of the paintings to a typist, Mrs. Stevenson. They were there for 2 months at their task (Newcomb, p. 167). For the next 10 years, Mary, Franc, and Klah worked with one another and with others to collect as much as they could of the ceremonies of the Navajo. It became very important to Klah to have Mary and Franc record his knowledge because in 1931, tragically, Klah's protege, Beaal Begay, died. Klah did not feel he had enough time left to teach the ceremonies to someone new.

While Klah introduced Mary to a new world, Mary did the same for Klah. She invited him to visit her in Northeast Harbor, Maine so that she could introduce him to her eastern friends and family. He saw the ocean for the first time, went to zoos and museums, attended a Japanese tea ceremony, and met local Indians whom he was disappointed to find, had lost much of their heritage (Newcomb, 172-180). In 1930, Mary invited him to Santa Barbara where he saw the Pacific Ocean. He was much more in tune with the environment there for there were many stories of Changing Woman having come from a "tropical" island of which Mary told him there were many in the Pacific Ocean. He could also identify artifacts in the local museum as part of Navajo legend (Newcomb, p. 205). Klah traveled to Chicago again this time for the Century of Progress Exposition of 1934. Even his insatiable curiosity could not overcome the exhaustion caused by a 100 degree heat wave coupled with his advanced age of 67 years. The Newcombs drove to Chicago and brought him home (Newcomb, p. 191-193).

Mary Wheelwright had decided in 1927 to build a museum for all of the Navajo materials she had recorded and collected. Klah was very pleased by this because it meant that all the information that he had given to Mary and to Franc Newcomb would be housed in one place, close to where his people lived so that they could go there and learn of their religion should it ever be lost to them. It was particularly important to him too that Mary and her architect William Penhallow Henderson had steadfastly refused to compromise on the design of the building which was in the likeness and spirit of a Navajo hooghan. There had been a great deal of pressure on Wheelwright and Henderson to change the design to conform to the Santa Fe Style of architecture. They resisted however, because it was important that the ceremonial materials be contained in a building which was spiritually

compatible with the spiritual power and nature of those materials. Klah was consulted as to the appropriateness of the building design in this regard and suggested changes and improvements, which were made. His wishes were also followed on the design and placement of the altar within the building (Accession File #88-46, A.C. Henderson, p. 2-3). Klah was not yet ready to turn over his medicine bundles to Mary for inclusion in the museum since he was still using them, but he brought out many articles, such as ancient rattles and prayer plumes, baskets, arm bands, and amulets that he had hidden away for years, so that they could be included when the museum was finished (Newcomb, p. 188). But sadly, Klah was not to see the museum's completion.

In February of 1937, Klah became ill with pneumonia at Nava, and he was taken to the mission hospital at Rehoboth. His family and Arthur and Franc Newcomb stayed with him. "Klah asked for Arthur, who stood by his bed and held his hand. He then asked for his family to gather around him, and slowly, with many pauses for breath, he told them what he wanted done with his medicine bundles, sacred paraphernalia, and property. He asked Arthur to see that he had a 'white' burial and asked his relatives to say the traditional prayers and chants for his departing spirit. His voice finally faded and he sank into a coma from which he did not wake, but it was well past midnight when the harsh breathing ceased and he was at rest" (Newcomb, p. 208).

> Rehoboth Mission, March 3rd--(AP)--The spirit of the greatest of Navajo medicine-men winged a weary journey around the world today, and with it went many a precious secret of the tribe's religious life. Four times, says Navajo religion, the soul of Hosteen Klah will encircle the Earth--four times for the four directions of the compass--and then it will soar away to a world beyond to reside in peace and beauty. For Hosteen Klah, kindly, gentle, beloved, and versed in spiritual knowledge as no other Navajo of his time, is dead at the age of 70 and the sacred chants he alone knew died with him yesterday (Newcomb, p. 211).

Hastiin Klah was buried at Rehoboth but upon Mary Wheelwright's return to New Mexico in 1937, she arranged to have his body disinterred and buried at the House of Navajo Religion. Mary purchased from his relatives, all of the medicine bundles that they were willing to part with. These bundles remain part of the museum's permanent collection. Some sacred material from other medicine men was given to the Ned Hatathli Cultural Center at the Navajo Community College in Tsaile, Arizona for use in the medicine man apprenticeship program initiated by the college in 1977. Other ceremonial materials are made available for use by the Navajos upon justifiable request, thus fulfilling the dream of both Mary Wheelwright and Hastiin Klah that the museum be a vital resource in keeping alive the Navajo religion.

Since the death of Hastiin Klah, there has never been a medicine man of Klah's knowledge and stature. Though he did not have time to impart all he knew, what he, Mary, and Franc did save is the finest and most complete record of the Navajo religion ever compiled.

WILLIAM PENHALLOW HENDERSON (1877-1943)
Narrative

"The New Mexican, April 1, 1916: WORK OF WILLIAM PENHALLOW HENDERSON RANKS VERY HIGH IN BEST AMERICAN ART.

The arrival here of Mr. and Mrs. William Penhallow Henderson, of Chicago and formerly of Boston, has been hailed with delight by local artists and art lovers. Mr. Henderson's work has been highly praised by some of the great newspapers of this country, from coast to coast" (La Farge, p. 224).

William Penhallow Henderson and his wife, the poet Alice Corbin Henderson, made an impact on Santa Fe from the moment they arrived. Their accomplishments to that date gave the local populace every reason to appreciate them, and for the next 27 years their contributions to the "look" of Santa Fe and to the art and literary world justified that appreciation.

William P. Henderson was born in Medford, Massachusetts on June 4, 1877. Though he was often thought of as an easterner in education and culture, he, in fact, spent 11 of his first 14 years in Texas and Kansas where his father first tried ranching and then banking. Upon the family's return to Massachusetts in 1891, William attended high school and then Massachusetts Normal Art School in Boston. He also studied art at the Boston Museum of Fine Arts under the instruction of Edmund C. Tarbel. He won numerous awards and scholarships including the prestigious Paige Traveling Scholarship from the Boston Museum which enabled him to travel to Europe and the Mediterranean for 2 years to continue his art studies (Ewing, p. 7).

At the age of 27, William moved to Chicago and accepted a teaching position at the Chicago Academy of Fine Arts. During that first summer, he journeyed to the southwest with Carl Werntz, director of the Academy. After traveling through Navajo-Hopi country, William produced 30 paintings of the landscapes and American Indians that he saw. The next year in 1904, he married Alice Corbin of Natchez, Mississippi, a gifted poet who had already published her first book of poetry at the age of 17 (Armitage, p. 36). Together, they entered the art world of Chicago.

William's capacity for work was extraordinary. During his years in Chicago, he maintained an extremely heavy teaching load, became an internationally acclaimed portraitist, collaborated with Alice in illustrating her poetry books and plays, designed scenery and costumes for a stage play, built his own home, and designed and completed murals for Joliet High School and for Frank Lloyd Wright's Midway Gardens. In between all this, he and Alice also traveled to Italy, France, Spain, and Holland (Ewing, p. 7-9).

It was the Hendersons' work on the murals at Midway Gardens which changed the course of their lives completely. Alice helped William with the project--spending long hours in damp conditions mixing the cement, an irritating and caustic material. She developed tuberculosis, possibly because of the difficult working conditions. She was given only one year to live if she stayed in Chicago's climate. So with their 9 year old daughter, Alice Oliver, the Hendersons moved to Santa Fe, New Mexico in April of 1916. Alice entered Dr. Frank Mera's Sunmount Sanitarium. Her health steadily improved, and after several months, she had recovered sufficiently for the family to leave the sanitarium. They set up house on what is now called Camino del Monte Sol. At the time, that area

of Santa Fe was sparsely inhabited, but mainly because of the Hendersons' influence, artists began to gravitate to the area, and it soon became the center of Santa Fe's art colony. Alice had maintained her contacts in the literary world and many notable people such as Carl Sandburg, Vachel Lindsey, and Robert Frost came to visit.

It was from that small adobe on Camino del Monte Sol that Henderson's talent found expression not only in painting, but also in furniture-making, building, and architecture (Ewing, p. 9-12). In all his mediums, he was inspired not only by the extraordinary landscape and environment around him but also by "the vibrant Indian cultures of the region...and the spirituality and religious fervor of the Southwestern Indian ceremonies" (Adkins, p. 22). He used to ride with his daughter to the Pueblos as far away as Taos, a 3 day ride, to view the Indian ceremonials. Since note-taking was not permitted during the ceremonials, William would memorize the scene while sitting on his horse and upon his return to Santa Fe, would begin painting what he had seen (Nester, p. 16).

"A work of art may be judged by how well the artist has balanced the elements of idea or subject, technique and composition. Henderson chose subjects which were meaningful to him...He was an extremely careful technician, a man who knew his medium perfectly whether it was oil, pastel or adobe and wood...Composition--the combination of line, shape, value, color, and texture into a unified arrangement to seize the viewer's eye and imagination--was his particular forte" (Ewing, p. 9). His paintings are a vivid expression of his inspiration, technical expertise, and assimilation of the ideas of the master Cubists. "Look 'em over. Take a second and third look. The more looks the farther these sink in and multiply their human pull...They will last a long time. Barring fire and quake and the unforeseen, they will...be telling their haunting tale of vanished lovers of marvelous dances when our tallest bank buildings and our longest railroads are shrunken possessions of rust and dust.--Carl Sandburg, 1921" (Foreword to Catalogue for Henderson Exhibition, 1921). He was the "Master Colorist of Santa Fe" (Bell, title).

Had he limited himself to painting, he still would have been considered a great artist. But in the early 20's, Henderson added architecture to his life pursuits. He was not a complete novice to the field having designed and built his own home in Illinois before coming to New Mexico. His first project was to build a studio and workshop next to his home on Camino del Monte Sol. Some years later he built a larger home next to it. The first architectural work he did for others was for Martha and Amelia White in the early 1920's. He built their home, El Delirio, a complex of buildings including a pool, gardens, and chapel, which is now the School of American Research. In all, he built some 15 buildings for the White sisters, as well as renovating the historic Sena Plaza in 1929. He built homes for other prominent people too. At the request of his wife, he made dining room furniture for her which was so attractive that others soon asked that he make furniture for them. It's style was very distinctive with even adze work overall and carved relief rose patterns. So with the help of local craftsmen, he went into the furniture-making business (Smith, p. 33). In 1925, he began his own construction company called the Pueblo-Spanish Building Company.

The name of the company says a great deal about the style of work William designed and built. During his frequent visits to the Indian Pueblos, he became very appreciative of how the buildings were so much a part of the environment. Not only were they made of the natural materials around them, they also looked like part of the natural landscape itself. They were in harmony with the land, with the function they served, and in tune with the beliefs of the people who lived in them. In Santa

Fe, the renovations he made on old Spanish buildings such as Sena Plaza and the old Santa Fe Railroad Ticket Office were so much in harmony with the old structure that new people to the area were sure they were seeing the original building. He had a sense of the spirit of the building, of its purpose, and how it fit in its environment. His own house that he built with heavy vigas and timbers, distressed metal hinges and fittings, and natural colored materials was considered "one of the most interesting and charming examples of the Santa Fe style" (Smith, p. 33).

When Mary Cabot Wheelwright decided to build a building to house her collections on the Navajo religion, she wanted "Willie" Henderson, her friend to build it. "My great friends Mr. and Mrs. William P. Henderson, who had been to ceremonies with me and knew Klah, were almost as interested in what I had been doing as I was. William Henderson was not only an artist but a mystic, deeply interested in primitive lore, and so was his wife" (Wheelwright, p. 62). Mary and William decided upon a building in the style of a Navajo hooghan "not as a mere housing for a collection...but as an exhibit itself, inside and out" (MS 1-3-6, Character and Purpose...p. 1). William submitted the plans for the House of Navajo Religion to Hastiin Klah, for his advice and approval which Klah gave. In addition Klah "gave some of the special sand-painting designs which were eventually used as permanent decorative motifs in the building" (Henderson, p. 4).

The design of the building was unique. The intention was to "perpetuate the spirit of the Navajo 'hogan' not as an exact replica, but on a scale in keeping with that spirit" (MS 1-3-6, Character and Purpose..., p. 1). The actual ceremonial hooghan has certain physical features which have spiritual meaning. There is an elongated entry within which 4 blankets are hung. These blankets symbolize the Four Worlds of the Navajo which are passed through to reach the ceremonial hooghan (Wheelwright, p. 109). It provides a transition between two states, from the physical world to the spiritual, a descent before an ascent to a different spiritual plane. The door opening itself faces east, the direction that "good" comes from. The structure itself is typically logs arranged as a pyramid and covered with earth, leaving a hole in the top for smoke and evil to exit from; or in later times as a round or octagonally-shaped building with a cribbed-log ceiling, earth-covered with smoke-hole. The sandpainting within the hooghan is cardinally oriented with a guardian figure painted around the sandpainting on the floor, with an opening to the east.

William's design of the building was in harmony with both the exterior and the interior spiritual purpose of the Navajo ceremonial hooghan. The building faced east. It was an elongated octagon with a truncated pyramidal roof. The ceiling was of 157 interlocking cribbed logs, a reminder of the whirling logs episode in the Navajo Creation Myth. A skylight was put in the east hip of the ceiling, symbolic of the smoke hole. The entrance led to a staircase which went down to a landing, from which stairs went back up on opposite sides of the landing to arrive at the same level as the entrance but inside of the hooghan. This arrangement provided a distinct separation between the outside physical world and the inside of the hooghan. Between the two staircases in the hooghan was a masking wall. On the entrance side of the wall was a symbolic sandpainting motif utilizing the sun-symbol and corn-stalk (tree-of-life) specifically chosen for this place by co-founder Hastiin Klah. On the hooghan side of the masking wall, there was a panel in relief with symbolic Earth, corn-stalk, black and white lightning and sun-symbol, surrounded by white lighting and four thunderbirds (Henderson, p. 2 & 3). Five logs were placed over the entry door which symbolized the 5 worlds of the Navajo--the 4 already in existance and the fifth world which exists now. A guardian figure, Rainbow Girl, was placed on the upper walls of the gallery, forming an encircling border that was open to the east, encouraging the

viewer to accept the east as a focal point, the correct Navajo orientation (Wheelwright Museum Docent Handbook, Chapter II).

Mary wanted the recently formed Laboratory of Anthropology to include her building as part of the complex the Laboratory was planning to construct. The Laboratory was very eager to have her collection and for her to pay for construction of a building as she had offered. But they were unhappy with William's design. The Laboratory had conducted an architectural competition for the design of their buildings, and John Gaw Meem's "Santa Fe style" buildings won. He and the Building Committee felt that William's hooghan design was not in conformance with the chosen style and would have to be altered. Thus began a 3 year negotiation to try to resolve the difficulties, during which other problems arose involving Mary's endowments to the building after construction; the administration of the collection and exhibits; and whether or not the collection was "scientific" enough to be accepted as a part of the Laboratory (AR 1-1-3, Dutton, p. 5-6).

In 1932 Mary had had enough of the delays and withdrew her offer of the Navajo House of Prayer, which it was called at the time. It had been more important to William and to Mary that the building be in harmony with the Navajo religion than with the buildings of the Laboratory of Anthropology. Her friend Amelia E. White offered land next to the Laboratory's land on which William could build the building. Mary gratefully accepted, and in June, 1937, the building was finally begun. It was dedicated in 1937, and a year later William's design won for him an Honorable Mention for Works of Major Importance in Architecture from the Architectural League of New York. The citation read, "For the House of Navajo Religion, for its simple dignity and original design" (Smith, p. 33).

During the many years of involvement with the museum in its planning, design, and construction, William had also pursued other projects. He and others such as Gustave Baumann, Martha White, and Margaret McKittrick had been instrumental in 1922 in forming the New Mexican Association on Indian Affairs which juried Indian art shows and provided prizes for the winners. William continued his encouragement of Indian artists both by offering technical advice and assistance but also by purchasing their work himself. In the '30's, he was appointed to the Federal Arts Project and painted 2 easel paintings and 6 murals for the Santa Fe Federal Court Building. He also illustrated his wife's book, Brothers of Light: the Penitentes of the Southwest (Armitage, p. 40). But the House of Navajo Religion stood out as his greatest achievement and even after it was built, he remained closely involved with it.

The Hendersons in fact lived in the basement rooms of the museum after it was built, and Alice became the first curator of the collection. The collection had been stored or was being worked on in various locations in the country and indeed, even the world; so over the following year, Alice took receipt of it as it came in and organized it. The initial collection was of Mary's notes on the ceremonials, plus some of Franc Newcomb's drawings, Klah's medicine bundles, reference materials, and some artifacts. It quickly grew to include the sandpainting reproductions of Maude Oakes and Mrs. Wetherill, the Washington Matthews papers, the wax cylinder recordings of Klah's chants plus their translation, and other items. William contributed to the museum by installing the heating system for free and in the early 40's, by developing a definite color palette for the sandpainting reproductions. One winter, though, they were snowed in for 3 days, and decided to move to the more accessible area of Tesuque, outside of Santa Fe.

It was there at the age of 66, on October 15, 1943, that William Penhallow Henderson died. He was survived by his wife Alice, his daughter Alice Oliver, and his grand-daughter. Robert Ewing, former director of the Museum of Fine Arts in Santa Fe, says of him: "(he) was a major part of the unique and important outpouring of art which has characterized Santa Fe and Taos from the beginning of this century until the present. His paintings and pastels, his buildings and furniture designs stand as memorials to a very special creative life" (Ewing, p. 12).

THE NAVAJO HOUSE OF PRAYER 1927-1937
Narrative

In 1927, Mary Cabot Wheelwright began to consider how best to preserve the information she had gathered on the Navajo religion. "I had a limited amount of money available by inheritance, but I could not decide whether to publish or to build a place for it (Wheelwright, p. 62). She decided that constructing a special building for the materials would be the best way to save them all for future use. The Laboratory of Anthropology in Santa Fe was forming at the time, and Mary offered to construct a building for them which would house her collection. The Laboratory was very enthusiastic about the idea so she asked her great friend William P. Henderson to design a suitable building for the materials. His design for the building was unique--it conformed with the shape of a Navajo hooghan.

The Laboratory of Anthropology was still organizing at the time of Mary's offer in 1927 so it wasn't until a Building Committee was formed in 1929, that her building could really be considered. The Building Committee was charged with formulating the rules under which a competition for the design of the Laboratory buildings would be conducted; making recommendations to the Board of Trustees of the Laboratory on the order of construction of the buildings and what style they should be in; and selecting a judging committee to judge the competition. On the judging committee were such notables as A.V. Kidder, Kenneth Chapman, Jesse Nusbaum, and eventually, Sylvanus Morley. Two of the recommendations that the Committee made to the Board of Trustees which were accepted and then included in instructions to the competing architects, was that 1) The buildings be designed in the "Santa Fe style" and that 2) the Navajo unit should be constructed immediately (MS 1-3-6, Report of the Building Committee, p. 2-4). Six architects were invited to compete: John Gaw Meem and William Penhallow Henderson from Santa Fe, Ralph Cram and John Howells of New York, Arthur Fisher of Denver, and Templeton Johnson of San Diego (MS 1-3-6, Letter from Morley to Wheelwright, 1929). Henderson's design plans and site location for the Navajo unit accompanied the rules of competition given to the architects with the instruction that the Navajo unit be incorporated in their overall plans for the Lab complex. An added instruction was that "if it (Navajo unit) should fail to harmonize with the general group, its exterior appearance may be modified in so far as this competition is concerned or it should be located in the composition so as not to prejudice the appearance of the Laboratory as a whole. No change should be made in its interior size or method of lighting. The characteristics of a Navajo Hogan should be retained and accentuated if possible" (Competition..., Sept. 1929, p. 4).

John Gaw Meem from Santa Fe won the architectural competition in the late months of 1929. By April, 1930, it became apparent that there would be a real problem trying to mix the conflicting

styles of the "Navajo House of Prayer" as it was now being called, and the Santa Fe style of the other buildings. The Santa Fe style was not as nebulous a term as it might seem. Sylvanus Morley, himself a member of the judging committee for the architectural competition, had in 1915 defined what Santa Fe style meant. Actually it was the Pueblo Revival and Territorial Revival styles begun around 1912, the results of an effort by artists and archaeologists to have the buildings of Santa Fe restored to what they believed was indigenous and authentic. The style was characterized by buildings which were 1) low and long; 2) all prominent facade lines were horizontal, no gables; 3) the facade was broken up by devices such as inset porches (portales), projecting roof-beams and water-spouts (vigas and canales); 4) the color was any one of a number of shades of adobe; 5) carved wood members were extensively used in facade decoration (Morley, p. 283-284). Henderson's Navajo hooghan didn't even come close to this description. His design was an elongated octagonal building with a truncated pyramidal roof, which was quite high, the equivalent of a two story building. The only exposed wood was to be 5 logs over the doorway. There were no windows except for a skylight, no portal and no exterior vigas. There were problems not only with the contrasting styles but also of site locations and elevations because of the necessity of the eastern exposure. (MS 1-3-6, Letter from Kidder to Wheelwright, April, 1930).

John G. Meem encouraged Henderson to adapt his design to be in harmony with the other buildings. Mary Wheelwright was willing to have the style altered because she was anxious to get the building started. She wanted Hastiin Klah to see it before he died. In a letter to Henderson in November of 1930, she writes, "I've just got Mr. Morley's Report of the Committee who seem to be obdurate, so I guess there is nothing to be done but to try to make the outside conform with their old 'Santa Fe' style if they can... (Can you) see what you can do about it so as to satisty them if possible? I'm awfully sorry that your lovely design should be spoiled by their lack of taste but after all, the inside is the most important and I do want it built as soon as I can get it settled. Will they want it lower and if so what will it cost altogether?" (MS 10-2-3, Letter from Wheelwright to Henderson, Nov.1930). Henderson tried. He designed terraces and retaining walls which would sink the building into the ground and lower the profile. He did little to change the actual shape of the building though so the problem was substantially the same. Thus the objections of the Building Committee stood, that is: 1) The general outline of the structure was too modernistic; 2) The roof level was too high for harmony with the adjacent building especially because the styles conflicted so much; 3) The truncated pyramidal roof was without precedent in the style recommended (MS 1-3-6, Letter from Morley to Kidder,Oct. 1930).

As time wore on, the Laboratory was also becoming uneasy with other aspects of the arrangement with Mary. Because of the particular nature of the inception of the Laboratory and the current times, the Laboratory found itself in a difficult position. In the mid-20's, several organizations in Santa Fe had applied to John D. Rockefeller Jr., to support an institution which would collect and preserve outstanding examples of Indian Art, conduct anthropological research, educate the public, provide field training for graduate students in anthropology, and improve the conditions of the Indian tribes of the Southwest. Rockefeller accepted the request and made an outright grant of $200,000 to begin the Laboratory of Anthropology and in addition pledged support in decreasing amounts over the following 5 years. The financial collapse in 1929 and the Depression made it very difficult for the Laboratory to obtain assistance other than the Rockefeller's so it was very important to the Lab to respect Rockefeller's wishes (Minutes, Lab of Anthro., Nov. 1935, p. 2-4). One of his stipulations was that buildings given to the Laboratory must be accompanied by an endowment for upkeep (MS 1-3-6, Letter

from Kidder to Nusbaum, Aug. 1930). Another stipulation was that gifts to the Lab were to be made with no strings attached (Minutes, Lab of Anthro., 1931). These two stipulations were the basis for the Lab's uneasiness. Mary refused to endow the museum. She was willing to lend support for maintanence costs and upkeep for a period of 10 years, but would not commit to an endowment. Also, Mary wanted to administer the building and the collection after it was built even though it was on Lab property. This was very definitely an attached string. Another concern was "whether the Lab which is primarily a scientific institution, is justified in accepting a unit conceived upon what certain members of the Board believe, in the last analysis, an emotional rather than a scientific basis" (MS 1-3-6, Letter from Kidder to Lab Board, Dec. 1931). Some members of the board felt that Mary had collected her information and materials in an unscientific manner and therefore it was not valid anthropological material.

Finally after 3 years of discord, a statement was presented to the board on the character and purpose of the Navajo hooghan in an attempt to clarify the importance of its design and contents. "(the building's) purpose was to perpetuate the spirit of the Navajo 'hogan'; not as an exact replica, but on a scale in keeping with that spirit... The structure of the medicine 'hogan' is symbolic, akin to similar primitive religious structures the world over. The use and purpose of the ceremonial 'hogan', or its equivalent, all over this continent, is as significant as the pyramid in Egypt. It represents a significant phase of Indian culture, and the purpose of the proposed building is to preserve this phase--the essential feel and spirit of it--long after all existing Navajo 'hogans' and existing Navajo thought and tradition have vanished. As such, the building is as important as the sand-paintings and collections it houses... It is, in fact, difficult for anyone who knows Navajo life, to think of sand-paintings without the 'hogan'--just as it is impossible to think of a Catholic Mass without the Cathedral... The building is in fact meant to be the embodiment of Navajo thought--and surely it is as important to study the thought of a people as to study their potsherds and bones!... Miss Wheelwright's intention has been to give this archaic thought-horizon a living embodiment through the form of this Navajo building--as an integral part of the sand-painting ritual... In short, the idea of the building and its collections are one, and Miss Wheelwright does not feel that the two can be separated (MS 1-3-6, Character and Purpose...p. 1-3). The presentation was to no avail. The Board remained steadfast in its objection.

In 1931, the Laboratory realized that an impasse had been reached. "A structure whose exterior would be satisfactory to the Building Committee and the Consulting Architect (Meem) would almost certainly not be acceptable to Miss Wheelwright and vice versa" (MS 1-3-6, Letter from Kidder to Lab Board, Dec., 1931). In a letter to Mary Wheelwright in May of 1932, Kidder suggested that she pursue the project independently of the Laboratory, communicating the view of the board that "it would seem unwise to sponsor an undertaking in the direction of which it would obviously exercise only a very small modicum of scientific and practical control" (MS 1-3-6, Letter from Kidder to Wheelwright, June, 1932).

In May of 1932, Mary withdrew her offer of the Navajo House of Prayer to which Kidder expressed great regret. (MS 1-3-6, Letter from Kidder to Wheelwright, June, 1932). It was not the end of the relationship between Mary and the Laboratory however. Mary continued to donate many items of Indian manufacture which were non-Navajo in origin such as cradleboards, watercolor paintings by Indian artists, Apache masks etc. In turn, the Laboratory stored Mary's Navajo collection which eventually would go into the Navajo House of Prayer (Report of the Director, Lab of Anthro., 1937,

p. 10, 14).

Mary decided to build the museum herself. Her friend Amelia Elizabeth White offered to donate land adjoining the Laboratory of Anthropology grounds. "I remember the breaking of ground for the museum was in the spring, and when the first earth was turned over, we found a layer of clesh, the holy earth of the Navaho. Also there were a great many blue-birds about, the symbol of happiness to the Navaho" (Wheelwright, p. 64). Though Mary was from one of the wealthiest families of Boston, her funds were not unlimited and on several occasions she was pushed to rather extreme measures to finance the building of the museum. In a letter to Alice Corbin Henderson in February of 1933, she writes, "I've raised about half the money needed for the Hogan on my Boston house and will have to wait till I can get the rest by selling it or something else. But it is a start anyway!" She eventually sold the family home in Boston and in Northeast Harbor, Maine as well, to pay for the museum's construction.

Amelia Elizabeth White deeded the property to Mary Wheelwright on the 11th day of February in 1937. In the deed it was stipulated that Mary, her heirs, executors, administrators, successors or assigns "shall make use of the land herein conveyed and maintain the same in perpetuity only for the purpose of erecting and maintaining thereon a building or buildings suitable for the purpose which together will constitute a laboratory or museum for the assembling together of articles of every character produced now, in the past or in the future, by the Navajo tribe of Indians..." An interesting added asthetic was: "That no billboards or advertising signs shall be erected or placed on the premises and no windmill or similar machinery shall be erected or placed on said premises" (Warranty Deed, p. 1-2).

Finally Henderson could begin to build. He was an extremely meticulous and particular craftsman, and he made extensive notes on the planned construction so that the builder would know exactly what he expected and wanted, especially for the unique log ceiling. "The roof of the building is an architectural triumph. Everyone of experience said that is was impossible to erect a domed roof of horizontal logs with no interior support..Architects agreed that it was a foredoomed failure. After it was finished the contractor himself admitted that he had no faith it could be done..He (Henderson) believed in his roof--because he had made one like it out of matches, notched to fit in octagonal courses, one upon another, self-supporting. When it was tried the great thirty foot yellow pine logs of the roof fitted together as well as the matches had done and rose securely, locked together by their ends until, the dome complete, they held by their own pressure. There was jubilation among the workmen when they saw that the impossible could be done" (MS 10-3-5, Eckstrom, p. 1-2).

In November of 1937, the museum was completed. Before the museum was dedicated, its name "Navajo House of Prayer" was changed to the "House of Navajo Religion." "Mary decided to have the museum dedicated by the Navajo method called the 'House Blessing Ceremony' which the Navajos use for any new dwelling or structure before living in it. Mary had planned this ceremony before Klah's death and now went ahead with her plans by asking Klah's nephew, Big Man's Son, to act in his place. A very good article describing this dedication appeared in the Santa Fe New Mexican at the time:

> The House of Navajo Religion, the octagonal Indian hoghan which Mary Cabot Wheelwright has built on her property adjoining that of the Laboratory of Anthropology, to house a collection of some 400 sand-paintings, was privately dedicated yesterday by a group of twenty-one Navajo Indians. The building will stand as a memorial to the most

noted medicine-man of the Navajo reservation, Hosteen Klah, who died in February of this year. Klah, who had acted as Miss Wheelwright's informant for some fifteen years on the reservation, was represented by about fifteen nieces and nephews, grand-nieces and grand-nephews at the ceremony held Sunday. He had never married so these are his nearest remaining relatives. The ceremony that blessed the Museum was the 'House Sing', the same that is used by the Navajos in blessing their own homes. Four Navajo songs were sung to ask blessings from the four directions, led by Bigman (Big Man) Begay, a grand-nephew, and interpreted by Clyde Beaal, a distant relative, brother of Beaal Begay who had been Klah's understudy. During the last song of the Hoghan Beyien, Clyde took pollen from a little pouch, motioning up the walls to the shrine in the east, he tossed a little pollen, then to the south, the west, and to the north to give the actual pollen blessing to the walls of the house. Then a thin-lined cross on the floor and a circle around, and lines across the ceiling as pollen is the Navajo blessing symbol. The final song mentioned the earth and the sky, the sun and the moon, the stars, clouds, and winds asking their spirits to stand guard over this house and bring it peace" (Newcomb, p. 217-218).

THE HOUSE OF NAVAJO RELIGION (1937-1939)
Narrative

The House of Navajo Religion was incorporated on November 22, 1937 with the Bylaws of the Corporation being adopted on May 26, 1938. The stated purpose of the museum was "to promote research in, and the study of, the religion and customs of the Navajo Indian and allied matters; to establish and maintain museums and institutions for the education of the public in such matters; to amass collections of materials relating to such matters, and to preserve and exhibit same; to provide laboratory facilities for scientific workers, and to print, publish and sell (but not for profit) reports, pamphlets and articles for the dissemination of knowledge concerning the foregoing matters and matters allied thereto; and generally, to foster, encourge and promote the arts, industries, and the spiritual, social and economic welfare of the Navajo Indian" (AR 1-1-1, Bylaws, p. 1-2).

The organizational structure of the museum was simple. There was a 7-man Board of Trustees, serving staggered terms. There were 3 officers: President (Mary C. Wheelwright), Vice-President (Kenneth Chapman), Curator-Secretary-Treasurer (Alice Corbin Henderson). There were to be 2 salaried positions, curator and janitor, with other people being contracted by task as needed. One interesting and characteristic stipulation in the By-laws was that "During the lifetime of Mary Cabot Wheelwright, all vacancies shall be filled on her nomination, and no member of the board of trustees shall be elected unless such member shall first have been nominated by her" (AR 1-1-1, Bylaws).

At the time of incorporation, the museum was not yet ready to open to the public. Alice Corbin Henderson who was curator, moved into the living quarters of the museum's downstairs with her husband William and they began the task of setting up the museum. Their job was 3-fold: 1) listing and putting away the collection; 2) readying the sandpaintings for exhibition and setting up the exhibits; 3) establishing the work and research areas in the downstairs area.

Listing and putting away the collection was a formidable task. There were hundreds of sandpainting reproductions, 1700 Ediphone recordings of Navajo chants, a library of Mary's notes on the myths and rituals as well as books on comparative religion and on anthropology. In addition there were many related objects such as medicine bundles, pottery, baskets, jewelry, and comparative ceremonial materials from other religions. Alice concentrated on this project, while William helped with the exhibition work. The format for the exhibitions was to be the same each time. Sandpainting reproductions from a particular featured ceremony were to be hung on the walls and a permanent sandpainting was to be made in a display case on the floor of the gallery. The sandpainting on the floor would not be changed as often as the ones on the walls which would be changed according to the season.

Franc Newcomb had made her sandpainting reproductions on small, tan-colored cardboard which were then covered with cellophane for protection. In order to make the sandpainting display on the wall more effective and also to duplicate the actual size of the painting as it was made in the hoogahn, the Newcomb sandpaintings were copied onto 8' X 8' composition boards. Van Muncy, Paul Dozier, and William Henderson helped with this process. In addition, William made sliding screens below the gallery floor in which to store the 8 foot square panels. He had built into the museum at the time of construction, a hand-operated hoist which could lift the panels from the workrooms to the gallery above.

William Henderson used his wood-working talents to add greatly to the look and to the usefulness of the downstairs area. He hand-adzed many of the interior doors; he lent furniture for the living and research areas; and along with Gregorio Gabaldon, who had made the Rainbow Girl protector symbol around the ceiling of the gallery, made built-in cupboards and shelves for the research and storage areas. Today, some of this woodwork remains, specifically 11 hand-adzed interior doors, 1 desk, and 5 built-in cupboards, and 2 freestanding cupboards (Esquibel, December 11, 1989). On November 29, 1938, the House of Navajo Religion was in operation.

The first year the museum was opened, capital assets were listed as $86,029 with the fixed assets (the building) valued at $68,279 and the collections and panels at $17,750. The financial status of the museum was always heavily dependent on the support of Mary Wheelwright. In the first year, $2269 was expended, with Mary contributing close to $1000. The rest came from a nominal admissions charge plus individual memberships and contributions. In 1939, $9,899 was needed to pay the bills of the museum and Mary contributed $7,701 of that. This was a pattern which was repeated for the next 20 years. The museum got what it could from admissions, memberships, contributions, and publishing profits, and then Mary would make up what else was needed to cover expenses. A $.25 admission charge was asked of visitors except for Sunday afternoons for a 3 hour period when admissions were free. The door was kept locked so visitors would ring the bell, the curator or her assistant would answer, and would conduct a tour of the exhibit. It was a modest beginning for this very special museum.

THE MUSEUM OF NAVAJO CEREMONIAL ART (1939-1978)
Narrative

In 1939 at the Second Annual Board of Trustees Meeting Mary Wheelwright announced that "A momentous piece of business before the meeting was the proposed change of name from The House of Navajo Religion to the Museum of Navajo Ceremonial Art. The need of this change was indicated by the fact that the general public did not understand the 'comparative' significance of the original incorporated name; and after a year's experience of being deemed a 'cult', or of being questioned as to 'when services were held', the change of name seemed imperative" (AR 1-1-1, Minutes, 1939). The Board was in agreement and the name was officially changed.

For the next 15 years the museum functioned in much the same way. Exhibits were changed 2 to 4 times per year, books or bulletins on the Navajo ceremonies were published, work continued on the large-panel reproductions of sandpaintings, the museum added to the collection by the contribution of materials from donors mostly Mary Wheelwright, objects were loaned for display and lectures were given. Finances remained tight with Mary Wheelwright making up the difference between deposits and disbursement . The average disbursement of funds per year for the first 15 years was about $6300 with Mary paying about $4000 or 65%. Memberships averaged about 65 per year and admissions averaged about 2175 people per year. The war years of 1940 to 1945 particularly depressed both the admissions and the amount of money which was allotted to exhibitions. Major achievements were the acquisition of the Washington Matthews papers from the University of California at Berkeley and the acquisition of the Maud Oakes sandpaintings made for the Mellon collection and donated by the Bollingen Foundation.

In 1954 Kenneth Foster accepted the director-curator position and the museum became almost immediately a more vital institution. He made the operation more efficient by hiring a receptionist and installing an electronic door lock so that visitors could be let in without the receptionist having to climb in and out of the hoogahn to open the door. He publicized the museum a great deal more than had been done in the past which brought in a third more visitors than the previous year. He took the museum away from the building so to speak, by lecturing in other places in Santa Fe, around the country, and eventually, around the world. Finances were still a problem, Mary Wheelwright still bearing most of the costs of the museum. She had started work on creating an endowment fund for the museum but it was not very successful. The museum was costing about $8000 per year to run in 1954 which increased to $11,328 in 1958 when Mary died. She left an endowment to the museum, which combined with the Mary Cabot Wheelwright Memorial fund, allowed the museum to continue operations. During Foster's term which lasted from 1954 to 1964 when he died, the museum's membership increased from 59 to 217. Visitors to the museum numbered 3965 in 1954 and 5071 in 1964.

Bertha Dutton took over as director in 1966 and her term lasted until 1975. She made many changes at the museum, to the physical structure itself and to the organization of the museum. She abolished admissions charges; she catalogued the collections which had not been done before; she brought the extraordinary Byron Harvey III collection to the museum; and continued efforts to educate the public through lectures, programs, and publications. The building was remodeled to conform to the Santa Fe City building codes. The stairway from the front entrance that went down and then back up into the gallery, was eliminated and the entry way became a straight hall. No lighting was installed

in the entry in an attempt to retain the feeling of separation between the outside and the inside. With the elimination of the stair, the corn altar was also eliminated. Access to the downstairs area was achieved by adding a large stairwell to the back of the museum and putting a doorway through the rear wall of the gallery. A public restroom was added to the downstairs as well. There were considerable changes between 1964 and 1975: The collection increased from 650 items to over 1800 items; the number of staff increased from 4 to 6 full-time and 6 part-time members; visitors increased from 5000 to 19,000; and the budget increased from $21,000 in 1964 to $165,000 in 1975. In 1975 though, the finances of the museum were in desperate shape. The endowment fund was being drained at an alarming rate and it was predicted that in just 4 years, it would be gone. Dutton objected to having to fund-raise and so in 1975, she resigned (AR 1-1-1 to AR 1-1-10, Feb. 14, 1975).

Steven Tremper became director and was specifically charged by the board to focus his attention on monetary problems. He proposed making the downstairs research area into a trading post where articles of Indian manufacture and museum publications would be sold. The proposal was accepted and in August of 1975, the Case Trading Post was opened. It was named for Margaret Case, a board member who had died the previous year. The first year of its operation, the Trading Post netted $75,000 which helped to alleviate some of the money problems. It also was an additional attraction for the museum and in 1976, memberships doubled and attendance increased to 31,000.

In 1977, another important mission of the museum was realized. Mary Wheelwright and Hastiin Klah had hoped that by recording the Navajo ceremonies and saving the artifacts of the ceremonies, that one day Navajos would come to the museum to use what Mary and Klah had collected to enable them to practice their religion. In the 1920's Mary and Klah were sure that the Navajo belief systems were "doomed to extinction under the pressures of boarding schools, missionary activities, and a push towards a wage-labor economy" (Way, p. 1). Klah was particularly fearful that all would be lost because his protege had suddenly died. So "over the course of the next 15 years they raced against Klah's mortality to try to record as much as was possible of his accumulation of knowledge of traditional Navajo practices" (Way. p.1-2). It was recognized in 1976 by the museum that though the pressures for extinction had been great, the Navajo traditional culture had adapted and survived. So the museum invited the Navajo Medicine Man's Association at Navajo Community College to evaluate the ceremonial collections at the museum. The ceremonial materials of medicine men other than Klah had been entrusted to the museum for preservation and those materials were repatriated to the Navajo Nation for use in ceremonials by the medicine men. Klah's medicine bundles had been given to the museum not only for preservation but also as teaching instruments. It was decided by the medicine men that Klah's materials should be kept by the museum because his intent in giving them was that they stay there from which all people could learn (Way, p. 2-3). Thus in 1977, 12 sacred medicine bundles (jish) went back to the Navajo Nation. This was a full two years before the Native American Religious Freedom Act was passed by Congress, encouraging the return of religious articles to Native Americans (McGreevey, Messenger, 3rd quarter, 1987, p. 5). The Museum of Navajo Ceremonial Art was the first museum to have voluntarily returned materials to their origin (Way, p. 3).

In 1978 however, Tremper resigned.

THE WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN (1978-present)
Narrative

Curator Susan McGreevey became Director of the museum in 1978 and recognized that the museum had in many ways fulfilled the mission that Mary Wheelwright and Hastiin Klah intended (Way, p. 3). The Navajo belief system and its ceremonials had survived. Thus, she recommended an expansion of goals for the museum and with the change in mission, a change of name. The statement of purpose was accepted by the board in 1978. It follows:

> The basic purpose of the Wheelwright Museum is to contribute to cross-cultural understanding between non-Indian and Indian peoples. The Museum fulfills this goal through the collection, preservation and exhibition of relevant artifacts and works of art, and through the development of related research, educational and publication programs. The Museum's strength and individuality lies in its focus on American Indian cultures in transition. In addressing the changes that are occurring among Native American peoples, we can provide our audience with continuing insights into the complex and dynamic nature of American Indian cultures. In emphasizing contemporary American Indian experiences within the context of the historical process, we become more than a museum of history, we become a museum of today.
>
> The Museum's expansion program will address the following needs: care of the collections; development of a more diverse exhibition program; and increase in services and activities for the museum audience and the larger community.

Because the mission of the museum was to change from strictly Navajo work to all Native American work, the name of the museum needed to change. So the Museum of Navajo Ceremonial Art became the Wheelwright Museum of the American Indian in 1978. In the following years, many works of art were exhibited which represented other Indian groups both historically and contemporarily. Susan McGreevey's term as director lasted from 1978 to 1983. Curator Richard Lang then took over as director until 1985.

Dr. J. Edson Way became director in 1985. He continued the work that Susan McGreevey started in fulfilling the new goals of the museum. In addition, he committed the museum to become accredited by the American Association of Museums. To accomplish these goals new storage facilities for the collection were built; every part of the collection is being cleaned, catalogued, researched if necessary, and stored in the new facility; an educational outreach program was started and is highly successful; a docent training program was instituted; a new organization called Friends of the Wheelwright was begun in 1988, the 147 volunteers from which contribute 12,000 hours per year to help with the museum's programs. In 1988, there was a full-time staff of 16-18 people and the budget was about 1.25 million dollars per year. There are now 1250 members of the museum and there were over 60,000 visitors in 1988. The staff members are actively involved with programs in the Native American communities and with other institutions which are involved with the arts and culture of the Native American. J. Edson Way resigned in 1989, and Mary Branham is now Interim Director.

It is an institution of which Mary Cabot Wheelwright would be proud.

EXTENDED SUMMARY OF SIGNIFICANCE

Criterion A

The Wheelwright Museum of the American Indian is significant for the role it has played in assembling, preserving, and studying the artifacts and recordings of the Navajo religion for the benefit of all, and for encouraging the perpetuation of the practice of this religion by the Navajo by making available to the Navajo, the use and study of those artifacts and recordings.

To the Navajo "...the universe is an all-inclusive unit in which all elements from the tiniest object or creature to the most stupendous including man himself, are interrelated in an orderly but delicate balance governed by the principal of reciprocity. As long as this balance is maintained, human beings enjoy that state expressed by the Navajo word hozho" (meaning harmony, beauty, blessedness, normality, and goodness) (Wyman, p. 15). Lack of harmony manifests itself as illness. To restore balance and harmony, rituals are performed by medicine men or as the Navajo call them, singers. These beliefs are the Navajos' basic value concept.

Medicine men taught their students verbally--there was no written language. In 1863, the Navajo were forced to Bosque Redondo in New Mexico out of their traditional homeland. They were allowed to return in 1868 but many had died including medicine men who hadn't had time to impart all they knew to their students. There was a great fear that the Navajo belief system was "doomed to extinction" (Way, p. 1). In the early 1920's a Navajo named Hastiin Klah, the most revered and learned of medicine men on the reservation, joined with Mary Cabot Wheelwright to try and preserve as much of the Navajo religion as they could. They worked together for 17 years until Klah's death, then Wheelwright continued on her own. Klah was not the only source of information--Wheelwright gathered from all the medicine men and other researchers that she could. The effort of their labor was the most complete record of the Navajo religion collected to that time, including chants and ceremonies that only Hastiin Klah knew. That record was put in a museum designed by William Penhallow Henderson with advice and approval of Hastiin Klah and paid for by Mary Wheelwright. Special considerations were made in the design and treatment of the building because the record was of sacred material, and it needed to be used and stored at the museum as it would be on the reservation. The building was designed in the style of a Navajo ceremonial hooghan; the building was blessed with a House Blessing Ceremony by Klah's relatives on completion--all so that the religious materials within would be appropriately stored in accordance with Navajo belief. "The idea of the building and its collections are one" (MS 1-3-6, Character and Purpose... p. 1-3).

Criterion B

Mary Cabot Wheelwright

Mary Cabot Wheelwright was a Bostonian aristocrat interested in comparative religion who on the death of her parents, came to the Southwest, where she met Hastiin Klah and joined with him in preserving much of the Navajo religion. She personally recorded 58 ceremonies of Navajo medicine men, her last being done at the age of 69. She arranged for ceremonials to be given so they could be recorded by her or others; she purchased or arranged the contribution of over 500 sandpainting reproductions; she purchased 21 of Klah and his nieces' sandpainting tapestries; she had over 1700 wax cylinder sound recordings made of Klah singing the ceremonial chants. She offered to build a museum to house the collection for the Laboratory of Anthropology in Santa Fe but they objected to the hooghan design of the building and after years of negotiation during which she steadfastly refused to change the design, she withdrew her offer and decided to build it herself which she did with some financial pain. She continued to support the museum financially throughout her lifetime, always personally making up any losses the museum incurred each year. She also began a project to improve the marketability of Navajo weavings, providing pictures of older patterns for the weavers to copy; experimenting with wool and dyes to insure the most predictable results; guaranteeing the purchase of the inevitable first failures; opening shops in the east to sell the weavings. She traveled all over the world trying to link other religions with the Navajo. She was also very active in the music and theatre world of Boston and New York, financially supporting schools for young musicians.

Hastiin Klah

Hastiin Klah was born at Ft. Wingate during the Navajos return from Bosque Redondo. He was interested in the teachings of his uncle who was a medicine man and by the age of 10, Klah had mastered the Hail Chant and assisted his uncle in conducting it. Some few years later, he mastered the Wind Chant after having the ceremony performed on his behalf after being injured in a fall. This capacity to quickly learn and his obvious interest in the spiritual life, convinced his family that he should be a medicine man, and they arranged for his training. He learned the most difficult of all Navajo ceremonials, the Yeibichai, and after conducting it, was considered the greatest of the Navajo medicine men. He lived near the Newcomb trading post in Nava, New Mexico and with the help of Franc Newcomb, the wife of the owner of the post, reproduced many of the sandpaintings of his ceremonies on paper. He learned to weave from his mother and although he was criticised by other Navajos, reproduced some of his sandpaintings in tapestry form. He was in his 50's when he met Mary Wheelwright, and he spent days and months at a time with her relaying as much as he could and encouraging other medicine men to do the same before his death at age 70. The ceremonial integrity of the design and decoration of the Wheelwright museum is due to his teachings and suggestions.

William Penhallow Henderson

William Penhallow Henderson was a painter before he was an architect, beginning his artistic career in Chicago as an instructor at the Chicago Academy of Fine Arts. He had lived in the west when a young man and toured the Southwest on painting expeditions during vacations from teaching, so when his wife, Alice Corbin, developed tuberculosis, and they came to Santa Fe, New Mexico for her treatment, it was familiar territory. He built a studio on Camino del Monte Sol and after Alice recovered, they built a house on the same street. Alice Corbin Henderson was a respected poet in her own right, and the two of them together acted as a magnet to the rest of the artistic community. Soon the area around Camino del Monte Sol was the artists' colony of Santa Fe. William painted the themes of the area--Indian Pueblos, the Hispanic culture; the landscape. He also helped Indian painters with advice and assistance often in monetary form when he purchased their works himself. He was commissioned by the White sisters to build their home, and after its successful completion, he was invited to do more--some 14 structures in all for them. He established the Pueblo-Spanish Building Company and took on furniture building in addition to his architectural and construction activities. In his architectural work, he managed to harmonize a building's design with its setting and function. This quality was just what Mary Wheelwright wanted in her museum. Though the building was designed in 1927, the problems with the Laboratory of Anthropology and other obstacles, prevented the start of construction until 1937. His involvement with the museum did not end with its completion; it was just the beginning--he lived in it with his wife Alice who became the museum's first curator; he helped establish the work spaces; he lent furniture for the study and living spaces; he installed the heating system free of charge; he helped make the sandpainting reproductions for display in the gallery; and he established a definite color palette for those sandpainting reproductions. For his design of the museum, he received an award from the Architectural League of New York.

Criterion C

The Wheelwright Museum of the American Indian is significant because of its distinctive architectural style and its methods and materials of construction.

The architectural style of the building is quite unique. William Penhallow Henderson essentially designed two separate buildings, stacked them one on another, put the lower level partially underground, and still managed to have a building in the end which was completely harmonious with itself, its surroundings, and its function. The upper floor was in the style of a Navajo ceremonial hooghan--an elongated octagon with a truncated pyramidal roof. The lower floor was in the Pueblo Revival style--long and low, ell-shaped, with inset windows and canales protruding through the parapets. The entire building was earth colored overall. The interior of the hooghan was designed to reflect the feeling of a ceremonial hooghan. The

entrance staircase descended to a midlevel landing before ascending past a masking wall (which hid the interior from the entrance), into the gallery itself, giving the feel of complete separation between the profane world outside and the spiritual world within. In the gallery, the lighting was natural, by skylight; a Rainbow Guardian figure in wood encircled the walls where they met the ceiling; the ceiling was of cribbed logs, reminiscent of the Whirling Log episode in the Creation Myth; the masking wall had sandpainting motifs upon it, all of which added to the feel of a ceremonial hooghan. The lower level was purely functional in design, being divided between living quarters, the sandpainting reproduction storage room, and the portfolio/study rooms.

The methods and materials used in constructing the building were also unusual and sometimes unique. Henderson used two different types of construction for the different levels. The lower level was of concrete column and beam construction. The foundations, walls, ceilings, stairs, and floors were of concrete. The interior walls were of hollow tile blocks commonly known as pentile. The hooghan level or upper level was constructed as a shell--the walls were of tile block, double-coursed so that they were 18" thick, which provided the needed support for the massive log ceiling. The craftsmanship required to build the ceiling was extraordinary. In order to crib the logs, the ends of each had to be cut and notched at two different angles because of the octagonal shape of the building plus the pyramidal shape of the roof; these cuts on 128-10" in diameter logs up to 28 feet in length. The cuts also had to be precise enough that minimal gaps were left between the logs, because the ceiling was then topped with wire reinforced concrete, asphalt roofing, and a earth colored stucco mortar. The construction of the museum was so massive, almost monolithic, in nature that to this day, no cracks have been found in walls, floors, or ceilings. The interior had many examples of Henderson's fine woodworking as well--in the ventilation grills, doors, Rainbow Guardian figure, display cases, and storage cases.

MARY CABOT WHEELWRIGHT (1878-1958)
Short Biography

1878	Mary Cabot Wheelwright born in Boston, Massachusetts, only child of Sarah Cabot and Andrew Cunningham Wheelwright.
1917	Father and mother dead. Mary travels abroad.
1918	Goes to the Southwest, purchases sandpainting tapestry in Gallup, New Mexico made by Hastiin Klah.
1919 or 1920	Travels to McSparron Trading Post, Chinle. Suggests collaboration to improve Navajo weavings with McSparron.
1921	Travels to Nava to Newcomb Trading Post. Meets Newcombs, Hastiin Klah; observes healing ceremony in hooghan.
1921-1947	Collaborates with Franc Newcomb and Hastiin Klah (until 1936) to record the Navajo religion, its myths, chants, rites, and sandpaintings.
1927	Offers to build a museum for the Laboratory of Anthropology in Santa Fe which will house her Navajo collection. Engages William Penhallow Henderson to design the building which he does in the shape of a hooghan.
1930	Building Committee of Laboratory of Anthropology objects to hooghan design. Requests re-design. Henderson re-submits with minor changes. Committee again objects.
1931	Travels to Europe, Palestine, Greece.
1932	Laboratory of Anthropology finally rejects Navajo hooghan design. Wheelwright withdraws offer. Amelia Elizabeth White offers 8.32 acres next to Lab for Wheelwright to build the museum. She accepts.
1937	Construction begins on hooghan called Navajo House of Prayer.
1937	Navajo House of Prayer incorporated as House of Navajo Religion. Alice Corbin Henderson and William Penhallow Henderson move into museum living quarters to set up the museum collections and ready for exhibitions.
1938	Mary travels to China to try to find similarities in Buddhist symbols and Navajo sandpainting figures.
1939	House of Navajo Religion becomes Museum of Navajo Ceremonial Art to clarify its purpose to public.

1939 Mary travels to India via Hong Kong and Singapore. Manages to leave Singapore just before its capture by Japanese.

1941 Goes to New Zealand. Takes her 6 weeks because of war. Looks for connection between Maori and Navajos. Finds none.

1948 Last recording she makes personally of Navajo ceremony.

1958 Dies in her sleep in Maine.

HASTIIN KLAH (1867-1937)
Short Biography

1867 Hastiin Klah born at Fort Wingate, New Mexico to Ahson Tsosie of the Bitahni clan and Hoskay Nol-Yae of the Many Goats clan.

1869 Klah's family returns to Tunicha Valley, near Nava, New Mexico.

1877 Has mastered Hail Chant. Learned from uncle, a medicine man.

1879 Goes to live with aunt in the Lukachukai Mountains to be away from raiding Utes. Learns about medicinal herbs there. Is injured in a fall from a horse. Wind Chant sung for him, learns chant as it is said.

1891 Begins to learn Yeibichai, greatest of Navajo ceremonies. Takes him 26 years to learn in its entirety.

1892 Klah travels to Chicago to weave a blanket in the 1893 Chicago World's Columbian Exposition.

1913 Meets and becomes friends with Arthur Newcomb and later his wife Franc Johnson at trading post at Nava, New Mexico.

1914-1936 Helps Franc reproduce sandpaintings she sees in hooghans during Navajo ceremonials.

1916 Weaves a blanket with holy people depicted on it. Other Navajos outraged.

1918-1937 Weaves sandpainting tapestries.

1921 Meets Mary Cabot Wheelwright who asks to be instructed in Navajo religion and record it, to which he agrees.

1927	Goes to Alcalde, New Mexico to tell myths to Wheelwright and to have chants and songs recorded by Hoijer.
1929	Goes to the east coast to visit Wheelwright in Boston and Maine.
1930	Goes to Santa Barbara, California to visit Wheelwright.
1931	Klah's protege, Beaal Begay, dies.
1934	Goes to Chicago to Century of Progress Exposition again to weave. Becomes ill and depressed. Newcombs bring him home.
1935-1936	Contributes to and approves plans for Navajo House of Prayer
1937	Dies of pneumonia at Mission Hospital in Rehoboth, New Mexico.

WILLIAM PENHALLOW HENDERSON (1877-1943)
Short Biography

1877	Born in Medford, Massachusetts to William Oliver and Sallie Augusta Henderson.
1879	Family moves to Texas, father ranches cattle.
1885	Returns to Medford, Massachusetts.
1886	Moves to Clifton, Kansas, where father banks.
1891	Returns to Medford, Massachusetts, attends Medford High School then Massachusetts Normal Art School in Boston and studies with Edmund C. Tarbel at Boston Museum of Fine Arts.
1901	Wins Paige Traveling Scholarship from Boston Museum of Fine Arts; travels to Europe to study.
1902-1903	Travels in Europe and the Azores.
1904	Returns to Boston. Takes teaching position at Chicago Academy of Fine Arts. Travels to Mexico, and Southwest.
1905	Marries Alice Corbin a poet from Natchez, Mississippi.

1907	Completes murals for Joliet High School. Daughter Alice Oliver born. Illustrates 2 plays.
1910-1911	Travels in Europe with family.
1914	Builds house at Lake Bluff, Illinois.
1916	Moves family to Santa Fe, New Mexico. Wife ill with TB.
1919	Builds studio on Camino del Monte Sol.
1920-1921	Makes frequent sketching trips to Pueblos.
1923	Begins building his Santa Fe residence on Camino del Monte Sol.
1924	Builds buildings for the White sisters of Santa Fe.
1925	Forms Pueblo-Spanish Building Company.
1926	Designs and builds furniture with help of local craftsmen.
1928	Designs Navajo House of Prayer for Mary Wheelwright.
1930s	Appointed to Federal Arts Project.
1937	Completes building of Mary Wheelwright's House of Navajo Religion. Works on setting up the museum with wife and curator Alice Corbin Henderson. Museum opens to public November 28, 1938.
1938	Receives award from the Architectural League of New York for House of Navajo Religion design.
1940s	Continues work at the House of Navajo Religion. Establishes a definite color palette for sandpainting reproductions.
1943	Dies at Tesuque, New Mexico.

THE HOUSE OF NAVAJO RELIGION (1937-1939)

1937 The hooghan is dedicated in November by Klah's relatives and friends, and is incorporated on November 22, 1937 as the House of Navajo Religion. Alice Corbin Henderson and William Penhallow Henderson reside at the museum. Alice is curator; William helps to set up the exhibits.

1938 Bylaws of the Corporation are adopted on May 26.

1938 The museum opens to the public on November 29, 1938.

THE MUSEUM OF NAVAJO CEREMONIAL ART

1939 The name of the museum is changed because the public has misunderstood the purpose of the museum, deeming the museum a "cult" or asking when services are to be held.

1940-1945 Museum suffers financially during World War II. Few visitors and not much income.

1954 Kenneth Foster becomes director-curator of the museum. Museum is revitalized.

1964 Kenneth Foster dies. Is the last person to live at the museum.

1966 Bertha Dutton becomes director-curator. She requests that additions and alterations be made to the museum. Also she concentrates on the collections--cataloguing them for the first time.

1975 Dutton resigns over request by Board that she manage fund-raising. Steven Tremper becomes director.

1975 Tremper takes on fund-raising, specifically adds a store called the Case Trading Post where Indian arts are sold. Alleviates many of the money problems.

1976-1977 The Board of Directors negotiates with Medicine Men's association from Navajo Community College to evaluate the museum's collection of sacred materials with the intention of returning to the Navajo Nation, as much material as seems appropriate. Klah's ceremonial materials, Mary's notes, the sound recordings, and the sandpainting reproductions remain at the museum. Museum becomes the first in the nation to repatriate materials to their origins; a full two years before the Native American Religious Freedom Act is passed. Exhibitions change from sandpainting reproductions to include contemporary Indian art.

1978 Tremper resigns.

THE WHEELWRIGHT MUSEUM OF THE AMERICAN INDIAN (1978-present)

1978 Susan Brown McGreevey becomes curator of museum in 1978 and after Tremper resigns, becomes director. With the return of sacred materials to the Navajos, much of Wheelwright and Klah's mission has been fulfilled. Purpose of the museum can then to expanded to include interaction with all Native American peoples. With a change of mission came a change of name.

1983 McGreevey resigns. Curator Richard Lang becomes director.

1985 Dr. J. Edson Way becomes director. Commits the museum to become accredited. New storage facilities are built, the collection cleaned, catalogued, researched; an educational outreach program and docent-training classes are instituted. A new organization "The Friends of the Wheelwright" which provides volunteers to the museum is started.

1989 Dr. J. Edson Way resigns. Mary Branham becomes Interim Director.

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LIST OF ARCHITECTURAL PLANS

Information common to all plans

1. Wheelwright Museum of the American Indian

2. Santa Fe, NM

5. Original Plans, Wheelwright Museum
704 Camino Lejo
Santa Fe, NM 87502

Architectural Plans from 1936

3. Architect, William Penhallow Henderson
6. Labeled Sheet No. 1, Foundation and Plot Plans
7. Architectural Plan 1

3. Architect, William Penhallow Henderson
6. Labeled Sheet No. 4, East Elevation, West Elevation, South Elevation
7. Architectural Plan 2

3. Architect, William Penhallow Henderson
6. Labeled Sheet No. 10, Heating and Electrical
7. Architectural Plan 3

Architectural Plans from 1966

3. Architects, McHugh, Kidder, Plettenberg
6. Labeled Sheet No. 2, Ground Floor Plan
7. Architectural Plan 4

3. Architects, McHugh, Kidder, Plettenberg
6. Labeled Sheet No. 3, Second Floor Plan
7. Architectural Plan 5

3. Architects, McHugh, Kidder, Plettenberg
6. Labeled Sheet No. 4, Architectural Elevations, Storage Steps, Door and Window Schedule
7. Architectural Plan 6

LIST OF PHOTOGRAPHS

Information common to all photographs:

1. Wheelwright Museum of the American Indian

2. Santa Fe, NM

5. Wheelwright Museum
   704 Camino Lejo
   Santa Fe, NM 87502

EXTERIOR VIEWS

3. Photographer unknown
4. 1936 or 1937
6. Facade, camera facing northwest
7. Photo 1

3. Photographer unknown
4. 1936 or 1937
6. Facade, camera facing west
7. Photo 2

3. Ernest Knee
4. 1938
6. Facade, camera facing southwest
7. Photo 3

3. Photographer unknown
4. 1967
6. Facade, camera facing north
7. Photo 9

3. Sonny Lee
4. 1989
6. Facade, camera facing southwest
7. Photo 13

INTERIOR VIEWS

3. Ernest Knee
4. 1938
6. Upper level, camera facing east
7. Photo 4

3. Ernest Knee
4. 1938
6. Upper level, camera facing west
7. Photo 5

3. Ernest Knee
4. 1938
6. Masking wall, upper level, camera facing east
7. Photo 6

3. Ernest Knee
4. 1938
6. Masking wall, entrance, camera facing west
7. Photo 7

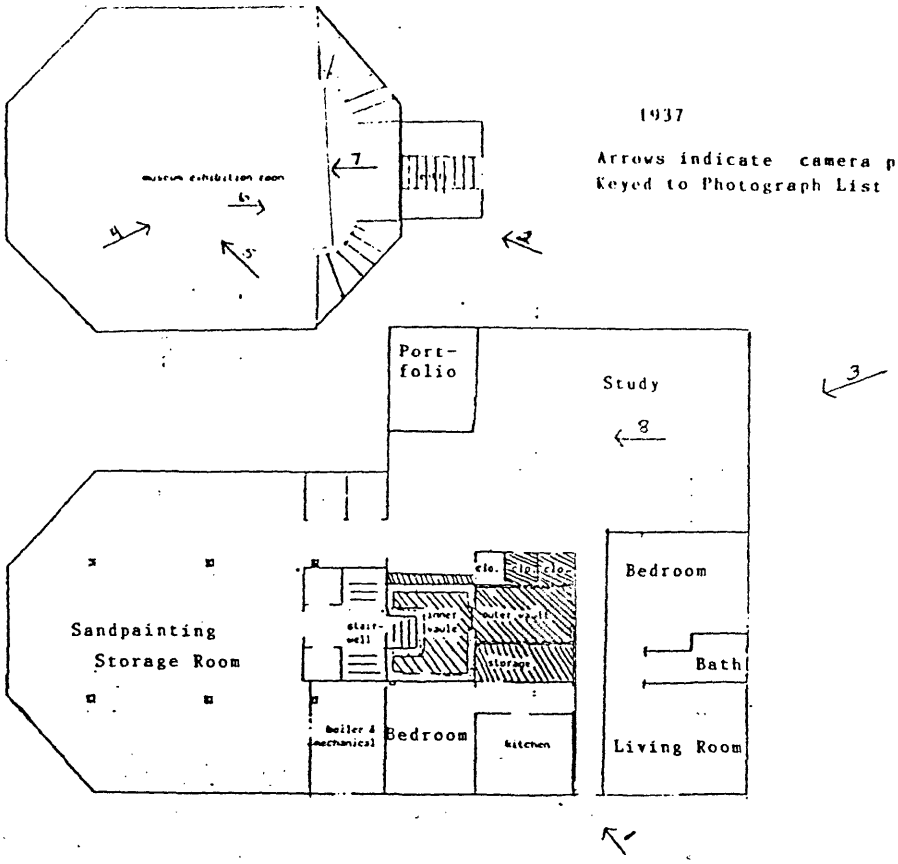
3. Ernest Knee
4. 1938
6. Study and Portfolio rooms, lower level, camera facing west
7. Photo 8

3. Photographer unknown
4. 1977
6. Upper level, camera facing east
7. Photo 10

3. Photographer unknown
4. 1977
6. Upper level, facing west
7. Photo 11

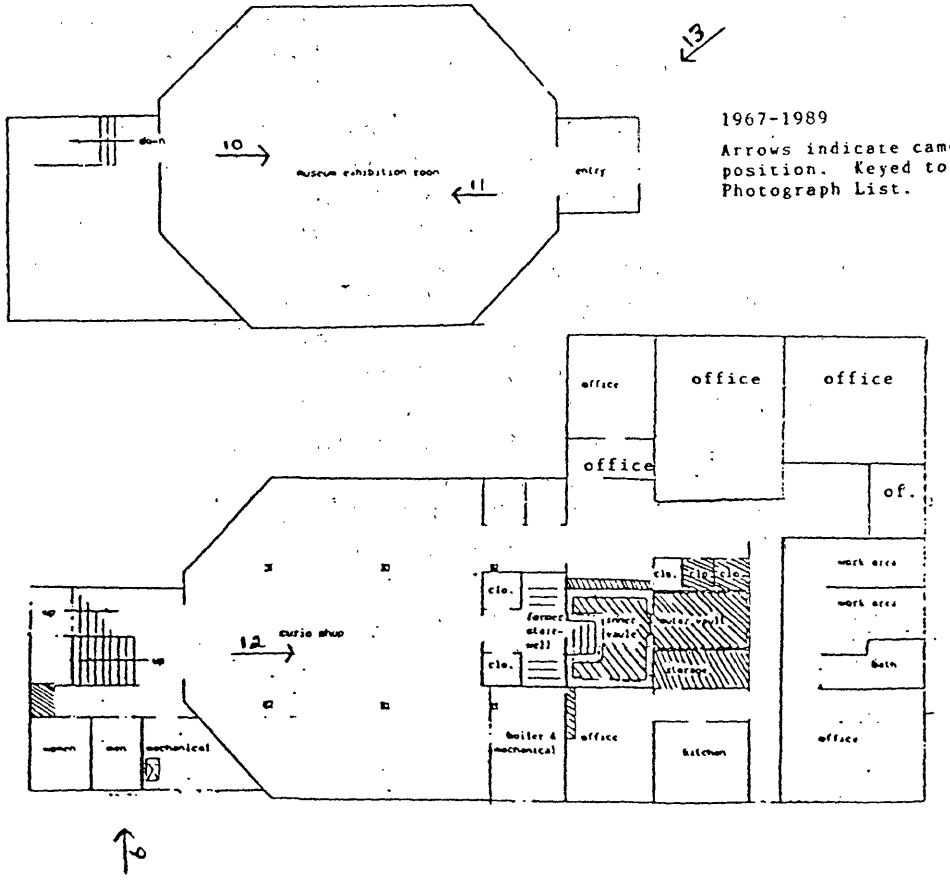
3. Photographer unknown
4. 1977
6. Case Trading Post, lower level, camera facing east
7. Photo 12

Wheelwright Museum
704 Camino Lejo
Santa Fe, NM 87502



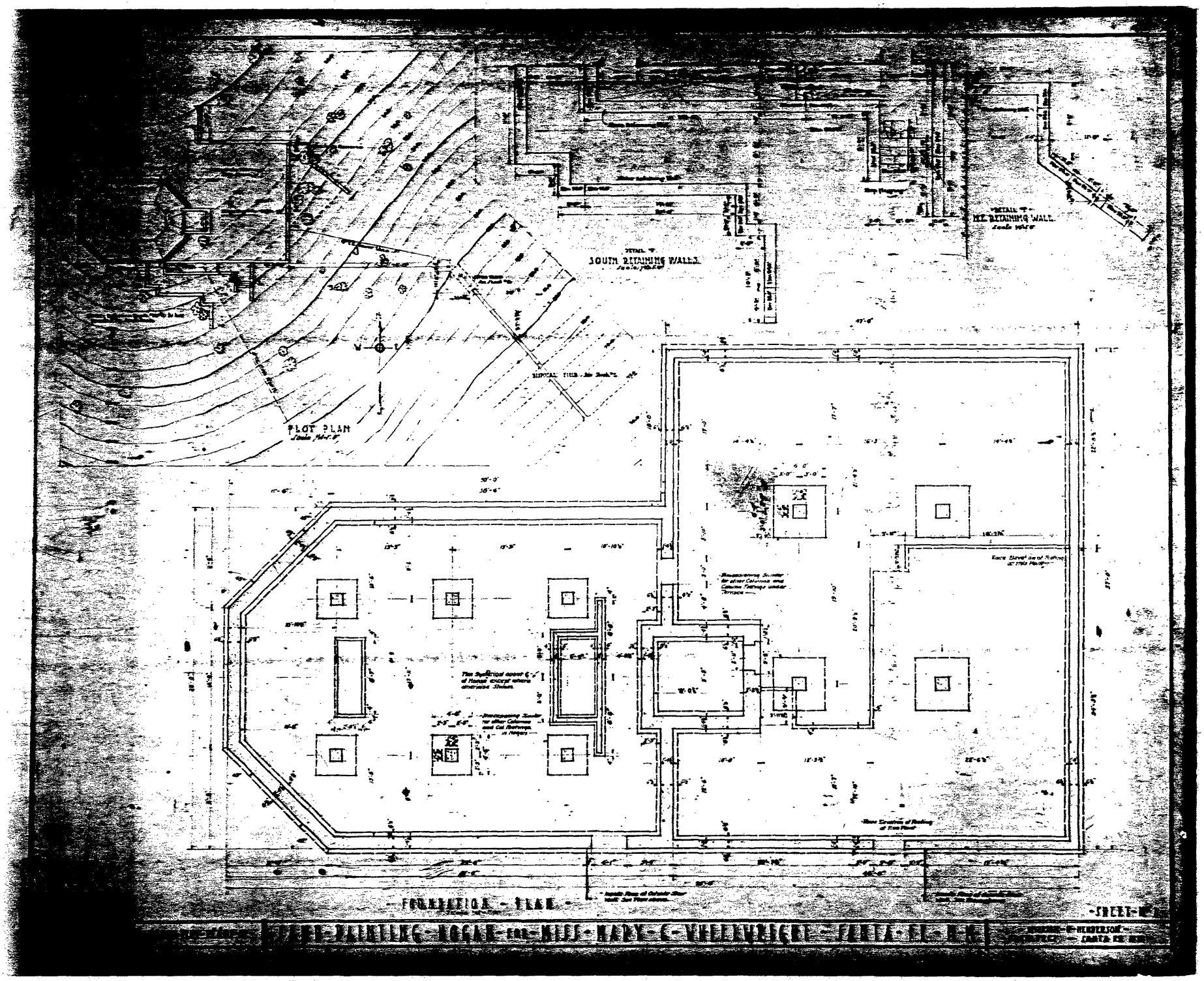
1937

Arrows indicate camera position
Keyed to Photograph List

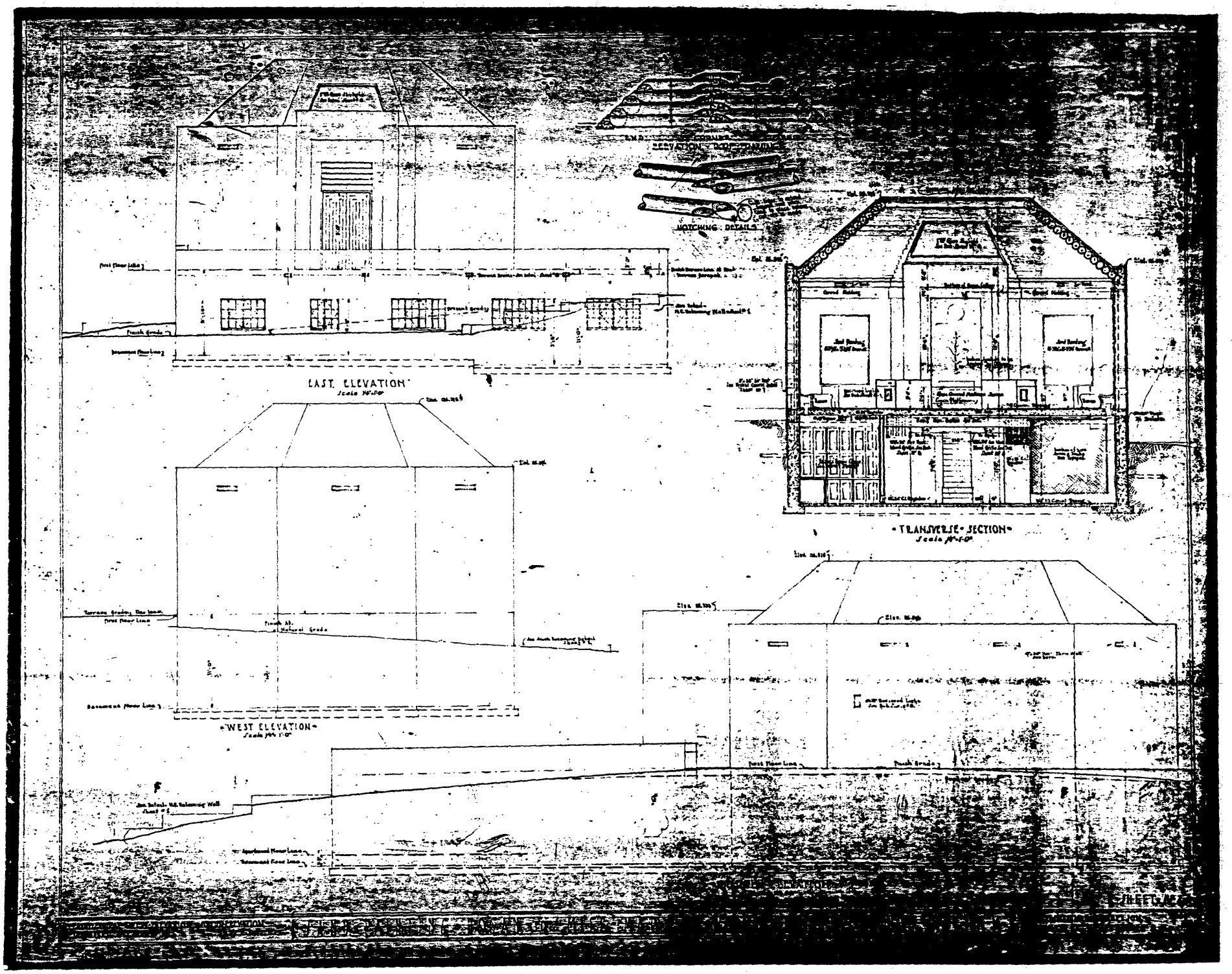


1967-1989

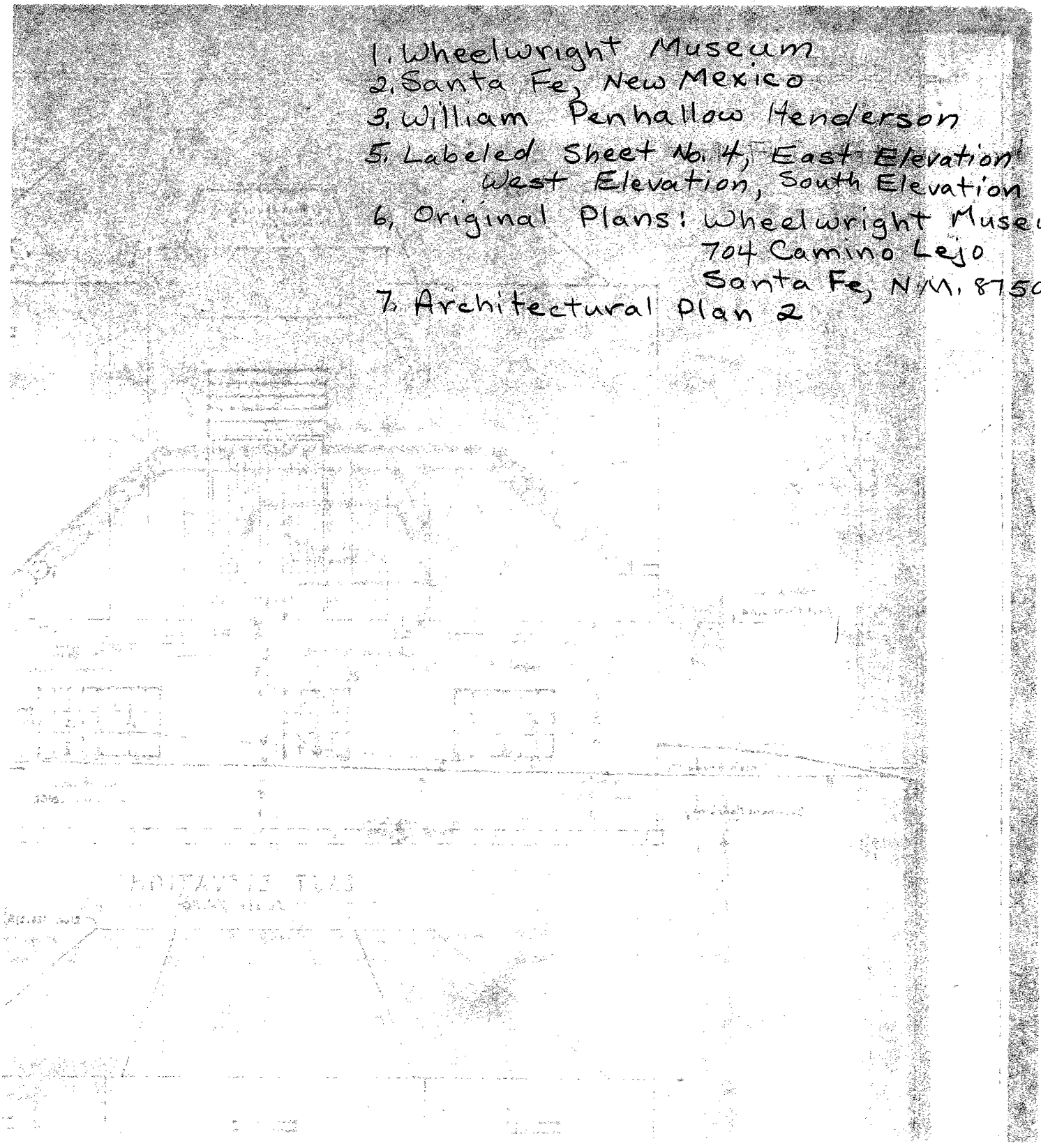
Arrows indicate camera position. Keyed to Photograph List.

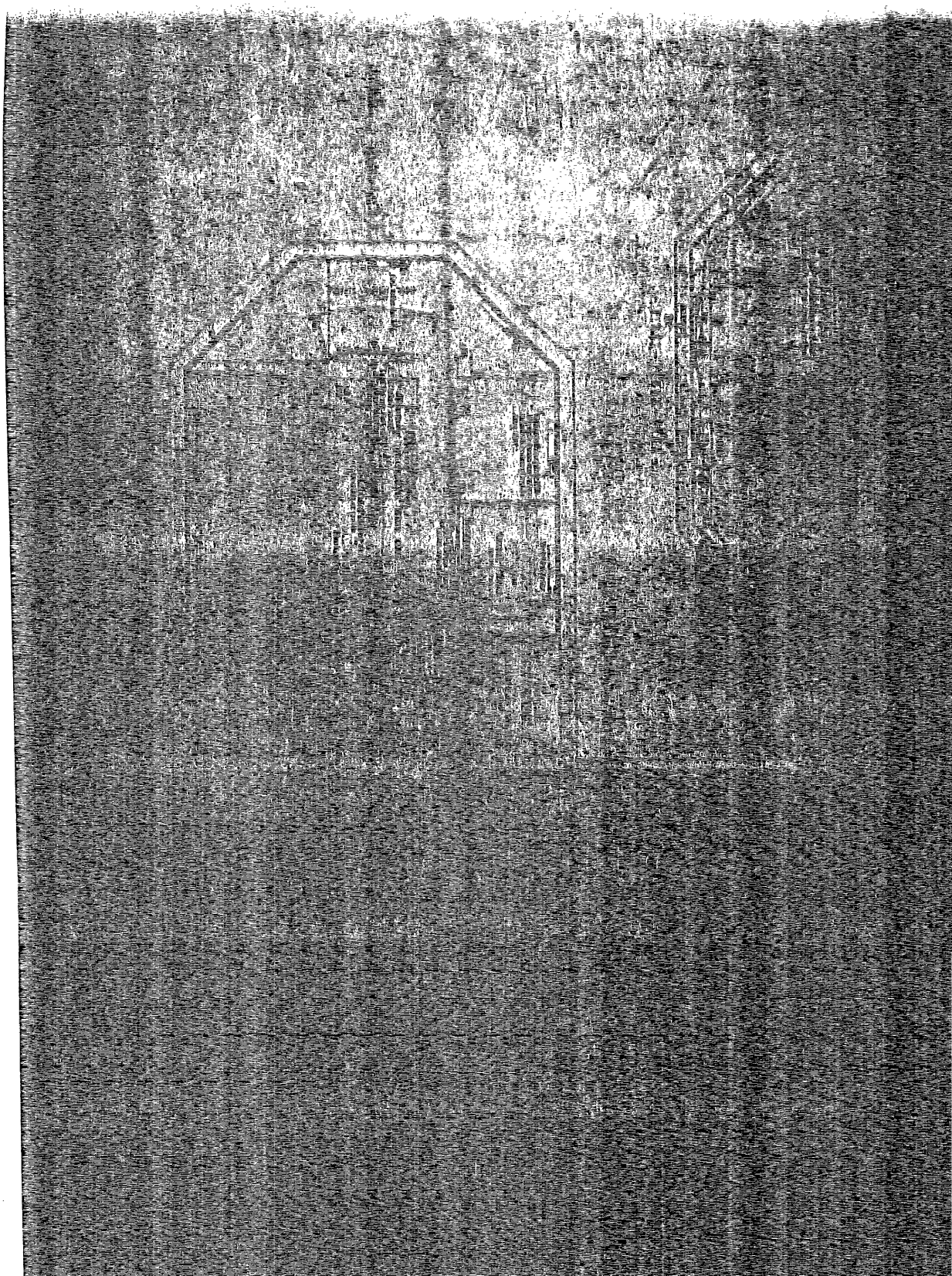

SOUTH RETAINING WALL
PLOT PLAN
FOUNDATION PLAN

1. Wheelwright Museum
2. Santa Fe, NM
3. William Penhallow Henderson
5. Original Plans: Wheelwright Museum
   704 Camino Lejo
   Santa Fe, NM 87502
6. Label Sheet No. 1, Foundation and Plot Plans
7. Architectural Plan 1


EAST ELEVATION
WEST ELEVATION
TRANSVERSE SECTION

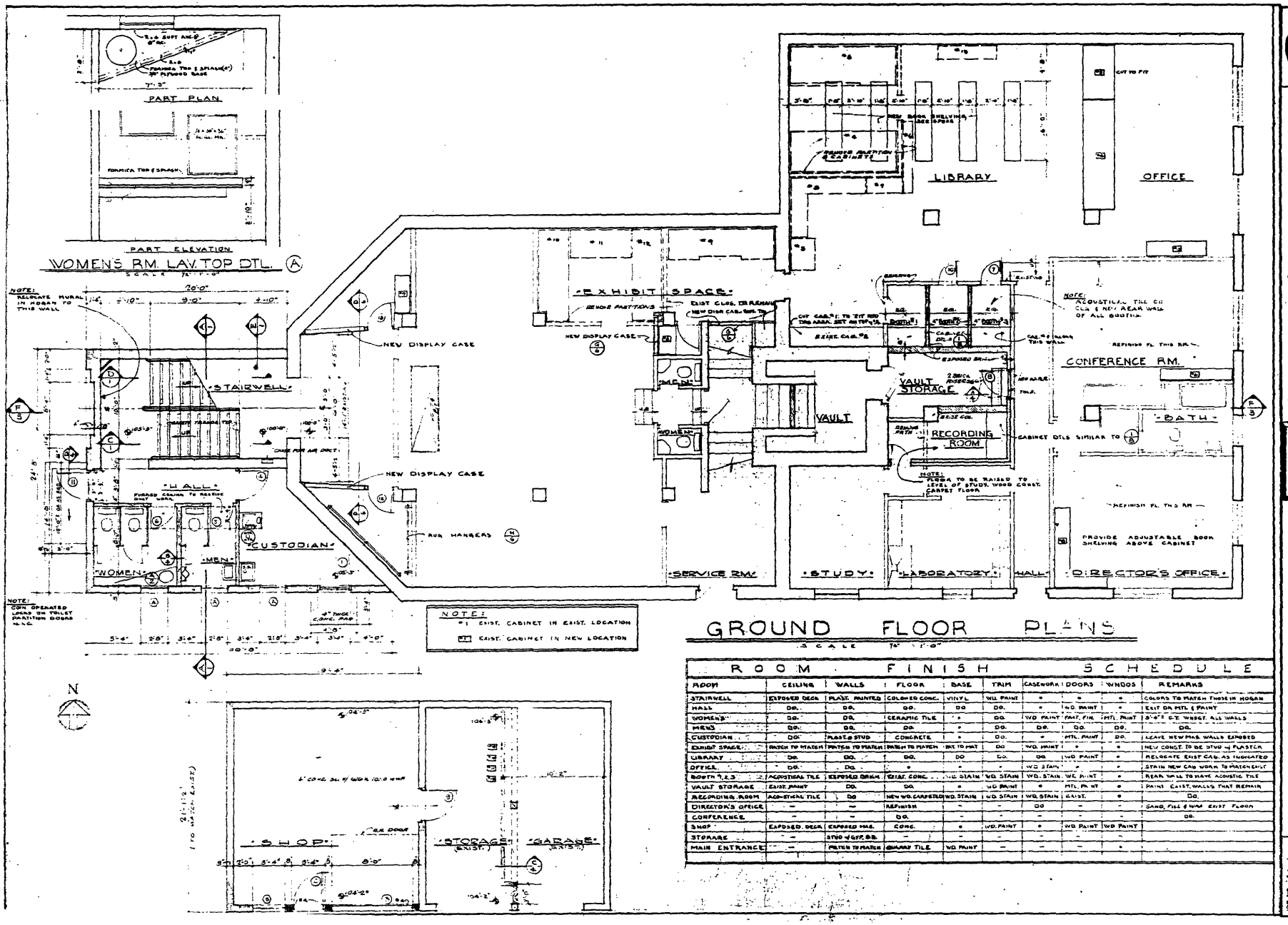
1. Wheelwright Museum
2. Santa Fe, New Mexico
3. William Penhallow Henderson
5. Labeled Sheet No. 4, East Elevation
West Elevation, South Elevation
6. Original Plans: Wheelwright Museum
704 Camino Lejo
Santa Fe, N.M. 87502
7. Architectural Plan 2





1. Wheelwright Museum
2. Santa Fe, N M
3. William Penhallow Henderson
5. Original Plans: Wheelwright Museum
   704 Camino Lejo
   Santa Fe, N. M. 87502
6. Labeled Sheet No. 10, Heating and Electrical
7. Architectural Plan 3

11" X 17"
reductions
Plans #1-3



GROUND FLOOR PLANS

SCALE 3/4"=1'-0"

ROOM FINISH SCHEDULE

ROOM	CEILING	WALLS	FLOOR	BASE	TRIM	CASEWORK	DOORS	WNDOS	REMARKS
STAIRWELL	EXPOSED DECK	PLAST. PAINTED	COLORED CONC.	VINYL	WD. PAINT	•	•	•	COLORS TO MATCH THOSE IN HOGAN
HALL	DO.	DO.	DO.	DO.	DO.	•	WD. PAINT	•	EXIT DR. MTL. & PAINT
WOMEN'S	DO.	DO.	CERAMIC TILE	•	DO.	WD. PAINT	PAINT, FIN.	MTL. PAINT	5'-0" C.T. WNSCT. ALL WALLS
MEN'S	DO.	DO.	DO.	•	DO.	DO.	DO.	DO.	DO.
CUSTODIAN	DO.	PLAST. & STUD	CONCRETE	•	DO.	•	MTL. PAINT	DO.	LEAVE NEW MAS. WALLS EXPOSED
EXHIBIT SPACE	PATCH TO MATCH	PATCH TO MATCH	PATCH TO MATCH	PAT. TO MAT	DO	WD. PAINT	•	•	NEW CONST. TO BE STUD W. PLASTER
LIBRARY	DO.	DO.	DO.	DO.	DO.	DO.	WD. PAINT	•	RELOCATE EXIST CAB. AS INDICATED
OFFICE	DO.	DO.	•	•	•	WD. STAIN	•	•	STAIN NEW CAB. WORK TO MATCH EXIST.
BOOTH 1, 2, 3	ACOUSTICAL TILE	EXPOSED BRICK	EXIST. CONC.	WD. STAIN	WD. STAIN	WD. STAIN	WD. PAINT	•	REAR WALL TO HAVE ACOUSTIC TILE
VAULT STORAGE	EXIST. PAINT	DO.	DO.	•	WD. PAINT	•	MTL. PAINT	•	PAINT EXIST. WALLS THAT REMAIN
RECORDING ROOM	ACOUSTICAL TILE	DO.	NEW WD. CARPETED	WD. STAIN	WD. STAIN	WD. STAIN	EXIST.	•	DO.
DIRECTOR'S OFFICE	—	—	REFINISH	—	—	DO.	—	—	SAND, FILL & WAX EXIST. FLOOR
CONFERENCE	—	—	DO.	—	—	—	—	—	DO.
SHOP	EXPOSED DECK	EXPOSED MAS.	CONC.	•	WD. PAINT	•	WD. PAINT	WD. PAINT	
STORAGE	—	STUD W/GYP. BD.	—	—	—	—	—	—	
MAIN ENTRANCE	—	PATCH TO MATCH	QUARRY TILE	WD. PAINT	—	—	—	•	

GROUP H.C. PLAN
McHUGH·KIDDER·PLETTENBERG
A.I.A.
ARCHITECTS
717 CANYON ROAD SANTA FE NEW MEXICO

REMODELING FOR MUSEUM OF NAVAJO CEREMONIAL ART

SHEET NO. 5

JOB NO. 5-66

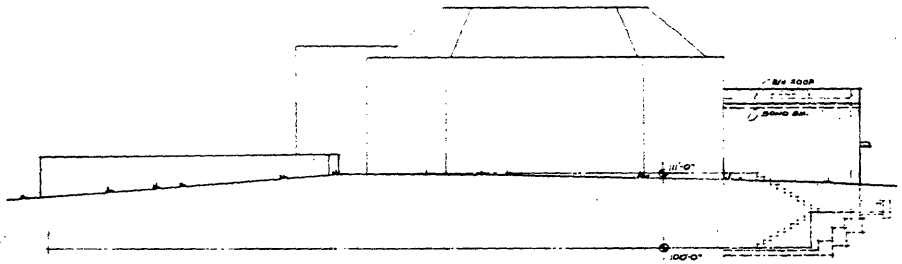
DATE: 7/26/66

OF 9

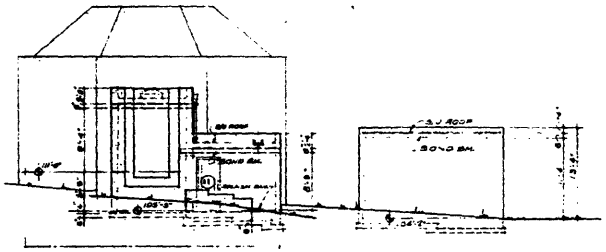
1. Wheelwright Museum
2. Santa Fe, NM
3. McHugh, Kidder, Pletenberg
5. Original Plans: Wheelwright Museum
704 Camino Lejo
Santa Fe, NM 87502
6. Labeled Sheet No. 2, Ground Floor Plan
7. Architectural Plan 4

SECTION
SECOND FLOOR PLAN
ELEVATION OF BALUSTRADE
HANDRAIL AT WALL
STAIR HANDRAIL DETAILS
STAIR ROOF PLAN
REMODELING FOR MUSEUM OF NAVAJO CEREMONIAL ART
MCHUGH KIDDER PLETTENBERG
A I A
ARCHITECTS
137 CANYON ROAD SANTA FE NEW MEXICO
SHEET NO.
3

1. Wheelwright Museum
2. Santa Fe, NM
3. McHugh, Kidder, Plettenberg
5. Original Plans: Wheelwright Museu
704 Camino Lejo
Santa Fe, NM.
87502
6. Labeled Sheet No 3, Second Floor Plan
7. Architectural Plan 5



"NORTH ELEVATION"



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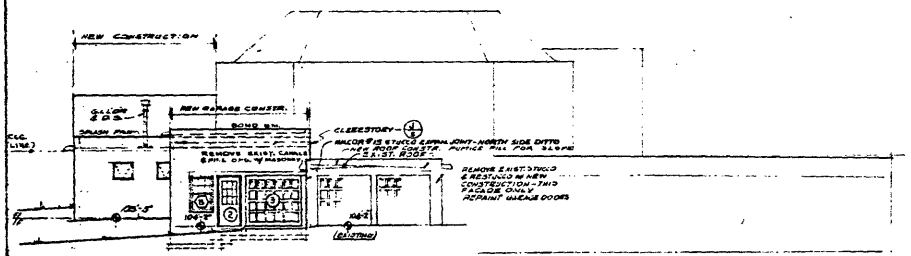
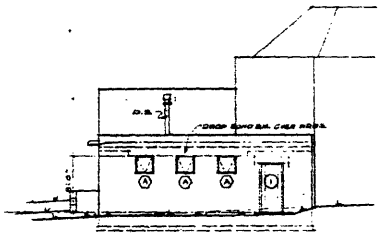
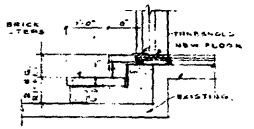


"SOUTH ELEVATION"



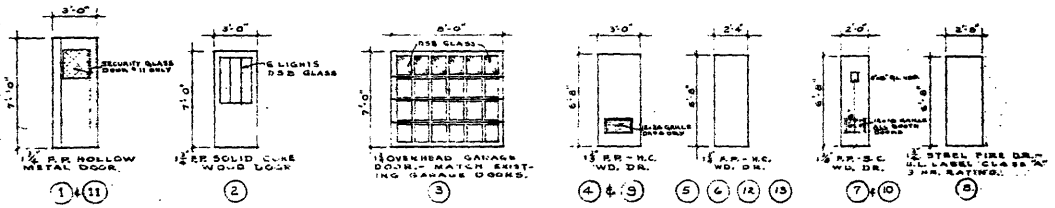
"PARTIAL SOUTH ELEV."



STORAGE STEPS (A)

"ARCHITECURAL ELEVATIONS"

SCALE 1/8" = 1'-0"



DOOR SCHEDULE

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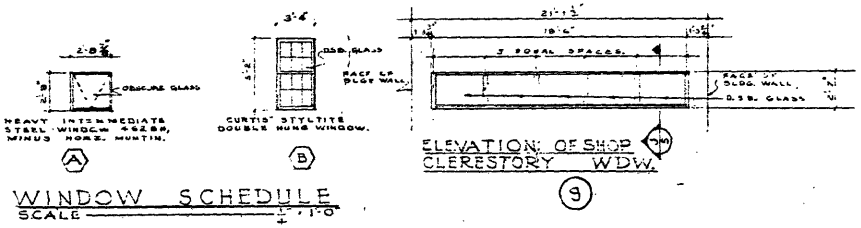
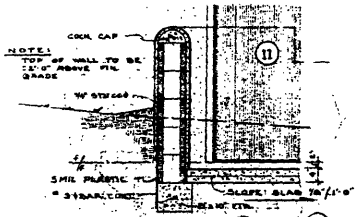


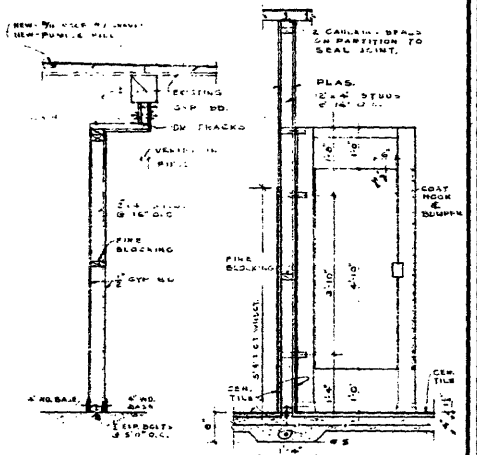
WINDOW SCHEDULE

SCALE 1/4" = 1'-0"

ELEVATION OF SHOP CLERESTORY WDW. (3)



AREAWAY @ DOOR "11" (D)



GARAGE STORAGE (C)

SECTION @ MEN'S RM (B)

STATE OF NEW MEXICO — BOARD OF REGISTRATION FOR ARCHITECTS, ENGINEERS, LANDSCAPE ARCHITECTS & SURVEYORS

McHUGH·KIDDER·PLETTENBERG
A.I.A.
ARCHITECTS
217 CANYON ROAD SANTA FE NEW MEXICO

MK P

REMODELING FOR MUSEUM
OF NAVAJO CEREMONIAL ART.

SHEET NO. 4 OF 4

1. Wheelwright Museum
2. Santa Fe, N.M.
3. McHugh, Kidder, Plettenberg
5. Original Plans:
   Wheelwright Museum
   704 Camino Lejo
   Santa Fe, NM 87502
6. Labeled Sheet No 4
   Architectural Elevations,
   Storage Steps, Door and
   Window Schedule
7. Architectural Plan 6