

United States Department of the Interior National Park Service

JAN 5 1989

National Register of Historic Places Registration Form

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 McKinley County Courthouse
other names/site number N/A

2. Location

street & number 205-209 West Hill Avenue
city, town Gallup
state New Mexico code NM county McKinley code 031 zip code 87301

3. Classification

Ownership of Property: private, public-local (checked), public-State, public-Federal
Category of Property: building(s) (checked), district, site, structure, object
Number of Resources within Property: Contributing (1), Noncontributing (0) Total (1)

Name of related multiple property listing: County Courthouses of New Mexico Thematic Group
Number of contributing resources previously listed in the National Register 0

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 the National Register criteria. See continuation sheet.
Signature of certifying official: Ann W. ... Date: 12-29-88
Historic Preservation Division, Office of Cultural Affairs, State of New Mexico

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. (checked)
determined eligible for the National Register.
determined not eligible for the National Register.
removed from the National Register.
other, (explain:)
Signature of the Keeper: Beth Boland
Date of Action: 2/15/89

6. Function or Use

Historic Functions (enter categories from instructions)

Government/Courthouse

Current Functions (enter categories from instructions)

Government/Courthouse

7. Description

Architectural Classification
(enter categories from instructions)

Pueblo

Materials (enter categories from instructions)

foundation Not visible

walls Stucco

roof Not visible

other _____

Describe present and historic physical appearance.

SUMMARY

The 1939 McKinley County Courthouse is a flat-roofed, brown-stuccoed building in the Pueblo Revival Style, having a central section of three and one half stories which is flanked by asymmetrical lower wings. The interior is decorated with wall paintings using Indian motifs and there is an impressive series of WPA-funded murals around the walls of the courtroom. Still used as the courthouse of McKinley County, the building is in excellent condition and has not been significantly altered.

DESCRIPTION

This courthouse is situated on a Shelbyville-style court square in downtown Gallup. In style it exemplifies the later stylized form of the Pueblo Revival, which sought to suggest, but not duplicate, Spanish-Pueblo prototypes. The entire building is stuccoed brown and has brown-painted wood features. It is asymmetrical in massing and detail, with varying roof heights. All of its roof sections are flat and surrounded by parapets. It has inset metal windows. Those on the basement floor, and those on the second floor of the central section are rectangular and without ornamentation. Those on the first floor bend inward slightly at the top and have exposed wooden lintels. The windows on the uppermost floors are topped by inset, decorative, flattened arches.

The asymmetrical main (north) facade consists of a central three-and-one-half-story section across which extends a one-story entrance porch. On either side of the central section is a lower side wing, each of different height. That on the east rises to the same height as the entry porch and includes one story and a basement which is partly above ground; that on the west is higher and consists of two floors and a partly above ground basement.

The entry porch, which is reached via a wide flight of concrete stairs that lead to a broad concrete landing, is supported by four piers which extend above the level of the parapet. The two outer piers are considerably wider and taller, and are decorated with Indian motifs incised in stucco.

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Above the entry porch the center section of the building rises two stories, and is decorated on three sides with the exposed ends of (false) vigas, roof beams, and with wooden grills flanking the upper story row of windows on the main facade. The top of the parapet wall is rounded to simulate the contours of adobe. A bell tower rises from the northeast corner of the parapet, which has battered walls, as well as exposed viga ends and a rounded opening on each of its sides.

The north facade of the east wing of the building has a stepped parapet. On the east facade, the roof line is stepped twice, rising in the center to suggest the facade of a church. The west wing is box-like by comparison and the least embellished section of the building.

The interior of the courthouse, like the exterior, has been little changed and has retained the integrity of its original detailing. Some original hand-tooled, tin light fixtures remain. The floors are covered with original terrazzo tile and are in very good condition. On the first floor there is tile wainscoting to a height of four feet. Some of these tiles are decorated with Indian symbols. The plaster walls above the wainscoting are decorated with fresco paintings of Indian symbols. An inventory of these paintings is provided at the end this description. A wide, central stairwell, located at the south end of the lobby, provides access to the upper floors as well as the lower.

The walls of the main courtroom on the second floor are decorated with massive WPA-funded murals painted in oil directly on the wall by artist Lloyd Moylan. These impressive murals depict the history of man in McKinley County, beginning with animal life, and showing scenes of Indian life, the coming of the Conquistadors, the arrival of the U.S. Calvary, the captivity of the Navajos and Apaches at Bosque Redondo in the 1860's, the coming of Mountain Men and miners, and ending with the arrival of the railroad. They are presently in need of restoration for which a grant is being sought. Below the murals is wood-paneled wainscoting. The ceiling has exposed concrete beams in a grid pattern with corbels simulated in concrete.

In the District Attorney's office there is a 6 x 10', mural-sized painting of Zuni pottery and bread makers, on canvas glued to the wall, which was executed by Anna E. Keener in 1942 and features two life-size figures of Indian women.

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A number of WPA-funded paintings by Moylan and such other well-known New Mexico artists of the 1930's as Sheldon Parsons and Josef Bakos, were found in various parts of the courthouse and restored. The majority now hang on permanent display in the Chambers of the County Commission and the rest in the Judge's Chambers.

The McKinley County Courthouse has undergone only minor alterations. The top floor of the structure, originally designed and used as a jail, was remodeled in 1974 for use as administrative offices. A handicap entrance-ramp was installed at the ground level in 1977-78 on the west side of the main entrance. The building is in excellent condition and is in full use as the courthouse of McKinley County.

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REFERENCE: FRESCO PAINTINGS HOUSED IN THE ENTRYWAY OF THE GALLUP-McKINLEY COUNTY COURT HOUSE, GALLUP, NEW MEXICO (STREET LEVEL FLOOR).

- TWO (2) 4 foot X 8 foot Yei figures on each side of the stair case on the south side of the building, the paintings are actually under each set of stairs that lead to the second floor.....they appear to be frescos and have been in the building since its origination.
- One (1) 6 foot X 5 foot fresco of Navajo Yei figure with other Navajo symbols, located on the north wall of the east entry hall way.
- One (1) 5 foot 11 inch X 5 foot fresco of yei figures with corn fertility symbols, located on the north wall of the west hall way
- Two (2) 9 foot 8 inch X 4 foot 9 inch half circle frescos of Indian symbols, located on the east and west side of the front(north) interior steps.
- One (1) 3 foot 9 inch X 3 foot 9 inch circular fresco of Indian symbols located on west wall of south step entrance by the elevator.
- Two (2) Yei figures on each side, east and west, in the upper corners of the North entry above the second set of doors, past the breeze-way.
- One (1) 3 foot X 2 foot 8 inch fresco on a Yei Figure on the east wall of the south stair enrty way.

Above the following offices are the titles of each office, painted in the fresco technique: "CLERK", "ASSESSOR", "TREASURER

The McKinley County Court House still has the original terrazo tile floors, through out the building.

There is a four (4) foot border of ceramic tile around the entire first floor, or entry and street level floor. In the tile border are tiles of Indian symbols also in ceramic. This border of tile has been in building since the origination of the building. Most of the symbols are a combination of the Navajo and Zuni tribes.

MEASUREMENTS AND DISCRIPTIONS WERE DONE 11/7/88 BY:

Jacquelyn Kammerer Cattaneo, APSC, PSWC

8. Statement of Significance

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

nationally statewide locally

1980 5 1980

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

Politics/Government

1938-1939

N/A

Architecture

Cultural Affiliation

N/A

Significant Person

Architect/Builder

N/A

Trost & Trost

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

SUMMARY

The 1939 McKinley County Courthouse is historically significant for its association with depression-era funding of public works. The building of the courthouse itself was made possible by a grant from the PWA and major art work on the interior was funded by the WPA. Furthermore, it is architecturally significant both for its place in the history of Pueblo Revival architecture, and as an example of the later work of the architectural firm of Trost & Trost.

HISTORY OF GALLUP AND MCKINLEY COUNTY

The town of Gallup, New Mexico began as a one-building stagecoach stop. In 1881 the Atlantic and Pacific Railroad (later Atchison, Topeka and Santa Fe) established a construction headquarters there. After the arrival of the railroad in 1883, a town came into being which flourished in the late 1880's as coal mining developed into an important industry in the area, supplying the railroads as well as large copper mines in southern New Mexico and Arizona. On the main line of the A.T. & S.F., Gallup was a shipping center for the nearby mines, and in 1895 became a freight division point. Located on the edge of the Zuni Pueblo and the Navajo Reservation, the town also became a center for commerce with the Indians.

In 1899 McKinley County was created with Gallup as the county seat, and about 1901 a courthouse and jail were built of native sandstone. Located on South Second Street, these buildings were demolished in the 1950's when the present City Hall was built.

Never an overly prosperous town, Gallup was particularly hard hit in the 1930's, when the prolonged national economic depression coincided with a decline of the local coal industry as the railroads turned to diesel fuel and the copper mines to natural gas.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property Approximately 3 acres

UTM References

A

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3	9	3	3	4	0	0
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Zone Easting Northing

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Zone Easting Northing

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D

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See continuation sheet

Verbal Boundary Description

The nominated property consists of Lots 1-7, Block 17 of the A & P Addition, and Lots 8-18, Block 59 of the Original Townsite.

See continuation sheet

Boundary Justification

This is the historic boundary of the Courthouse and its grounds.

See continuation sheet

11. Form Prepared By

name/title C.F. Sze (additions and revisions) C.M. Wilson (additions) G. Hicks (original)

organization _____ date November 1, 1988

street & number 1042 Stagecoach Road telephone (505) 983-5605

city or town Santa Fe state New Mexico zip code 87501

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HISTORICAL SIGNIFICANCE OF THE 1939 MCKINLEY COUNTY COURTHOUSE

The Federal Emergency Administration of Public Works, known as the PWA, was established in 1933 with the signing of the National Industrial Recovery Act, one of a series of laws enacted during President Franklin Roosevelt's first "Hundred Days" in fulfillment of his campaign promise of a "New Deal for the American People". Placed under the administration of Secretary of the Interior Harold L. Ickes, this was the largest program of public works construction ever entrusted to a single agency. In the years 1933-1939 the agency financed 34,508 projects at an estimated cost of \$6,086,000,000 in all but three of the 3,071 counties in the United States. During these years the PWA aided in the construction of approximately 70% of all courthouses, city halls, and other non-residential public buildings. (America Builds, pp. 1-2, 7-8)

In the early phase of the New Deal emphasis was placed on revitalizing business and agriculture. The PWA was intended to reduce unemployment, increase purchasing power, and stimulate business by providing funds which were to be spent through the normal channels of private enterprise. Grants were offered to local governments to cover 45% of the cost of building projects. In 1935 the WPA (Works Progress Administration, later Works Projects Administration) was formed which, in addition to supporting public works, set up projects which granted direct relief to individuals, including artists, musicians, and writers.

In the summer of 1938 the McKinley County Commission, under the chairmanship of John J. Kirk, formally accepted a \$90,000 grant from the PWA for the construction of a new McKinley County Courthouse at a projected cost of \$200,000. A bond issue was soon approved for the balance of the funds, which under the conditions of PWA grants had to be raised by the local governing body.

By December of 1938, construction of the courthouse was well under way. To counter the effects of cold weather, fires were kept burning at night to protect newly poured concrete. Building materials were purchased locally to the extent possible, and 95% of both skilled and unskilled labor, outside of supervisory personnel, were local. About 50 men were working on the building. A total of half a million locally-produced bricks were used and local businesses had the contracts for sand, gravel, hardware, plumbing, painting, and electrical work. (Gallup Independent, December 3, 1938) The new courthouse was finished and dedicated the following summer. In the final accounting, the total cost of the project was \$227,272 of which the federal government through the PWA furnished 45% and the county the balance.

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In addition to the PWA grant for the building itself, WPA funding was secured for murals painted by Lloyd Moylan in the courtroom, and for a number of other paintings which were hung in the courthouse. The murals are reputed to be the largest painted by muralist Lloyd Moylan. A native of Minneapolis, Minnesota, Moylan became interested in mural work during several trips to Mexico, and painted murals in the Ute Theater, the Cheyenne Mountain School, and the Antlers Hotel, all in Colorado Springs, Colorado, and in the Portales, New Mexico courtroom. He is also known for his nine large panels on "The Dissemination of Education in New Mexico" for New Mexico Normal School (now Highlands University), sponsored in 1937 by the WPA. Moylan, who made extensive use of Indian motifs and themes, became curator of Santa Fe's Museum of Navajo Ceremonial Art in 1941. His paintings were shown in the large cities of the United States as well as in Mexico City and in Paris.

Also from the WPA era, is the 6 X 10' painting completed by Anna Keenan in 1942, which is on canvas adhered to the wall in the District Attorney's office. The work features two life-size Indian women in a depiction of Zuni pottery and bread makers. Keenan had been an early member of the Taos art colony, became a noted teacher as well as an artist, and was active in the promotion of understanding and appreciation of Indian and Spanish art.

The courthouse also displays a significant collection of twelve WPA-era paintings, by Lloyd Moylan (3), Sheldon Parsons (2), Brooks Willis (2), Paul Lantz, A. Paul Jones, V. Nye, Josef Bakos, and Gene Kloss, among whom are some of the best known artists of the New Mexico artists' colonies of the 1930's. Having been found in various parts of the courthouse, including basement storage rooms, and in some cases obscured by calendar prints, these paintings were recently restored by Jacquelyn Kammerer Cattaneo, and are now on permanent display in the County Commission room and the Judge's Chambers.

The federal grants for the building of the courthouse and for its decoration, in addition to other PWA funds for school projects, and for street and sidewalk improvements, as well as a \$218,000 WPA grant for water plant development and sewage disposal improvement, represented significant aid to the economy of a town which was suffering doubly under the down turn in the area's coal-mining industry and the wider national depression.

The courthouse with its decoration stands today as a tangible witness to the efforts of the Federal government to alleviate the most serious and prolonged economic crisis in American history to date, efforts which represented a reversal of a hitherto laissez-faire economic philosophy, and which forever changed the role and expectations of the Federal government in the national economy.

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ARCHITECTURAL SIGNIFICANCE OF THE 1939 MCKINLEY COUNTY COURTHOUSE

Style

The choice of a Pueblo Revival-style courthouse would seem natural for a town such as Gallup which has long sought to promote its proximity to the lands of the Zuni and Navajo Indians, having been home to the Inter-tribal Indian Ceremonial since the 1920's, and having advertised itself as the "Gateway to the Navajo Reservation". However, an inventory of the 200 historic buildings in downtown Gallup established that the majority of unaltered, historic structures are utilitarian, brick or stone business blocks, stores, offices, and hotels - the work of builder-designers without extensive architectural training. In fact, in this never overly prosperous town, there have been only a handful of opportunities for major architectural expression, including the Atchison, Topeka, and Santa Fe Railway's El Navajo Hotel and depot (1919), the Post Office (1933), and this county courthouse (1939).

Of these buildings the hotel, El Navajo, was a ground-breaking Mission/Pueblo style design by Mary Colter, but it has been demolished leaving only the smaller, now moderately-altered depot. The post office, designed by an architect in the Treasury Department in Washington, D.C., is similar to countless other Spanish Colonial Revival buildings constructed by the government in Florida and across the Southwest. The courthouse design, more thoughtfully tailored to New Mexico and to Gallup in particular, represents something of a bold departure from the then expected architecture of the town, made possible to be sure by the introduction of Federal government funds.

It can be gleaned from newspaper accounts of the time that this was not then an assured choice of style to be taken for granted. As the vote on the proposed bond issue to raise the necessary funds approached, the question of style had not been resolved, nor were any details about the proposed new structure released, although the architectural firm, Trost & Trost of El Paso, Texas had been chosen and, according to the terms of the PWA grant, the county had less than a month to begin construction in the event of a successful vote. Just days before the election the commissioners were studying details of two designs, one in the Pueblo style and the other of "modern brick". At this point it was reported that the Pueblo style was favored but the question of style was still under discussion and the more modern appearing buildings remained a possibility "since no other local public building is pueblo type".

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It is fair to assume that County Commission Chairman, John J. Kirk had a strong influence on the decision for the Pueblo Revival style. An Indian trader, he and his brother Mike had come to the southwest from Maryland in the early part of the century, going first to Chinle, on the Navajo Reservation, and then settling permanently in Gallup. Mike Kirk had been instrumental in setting up the Indian Ceremonial in the early 1920's, and both brothers were interested in the Indians and their traditions. Furthermore, John Kirk's wife, Ruth Falkenburg Kirk, was a serious student of Indian Culture and an activist for Indian causes. Traveling to Washington, D.C. to testify in their behalf, she was instrumental in getting the vote for Indians and in getting them welfare. She also wrote many respected articles and monographs on Indian subjects, and her personal library on Indian archaeology was consulted by students out on field trips from Eastern universities. It is said that Ruth Kirk was influential in the decoration of the interior with its prominent use of Indian motifs. John Kirk is himself pictured as an Indian trader in the courtroom murals.

In addition to being significant within the architectural context of Gallup, this building occupies an important place in the history of the development of Pueblo Revival architecture. Although no single source yet provides a comprehensive history of the Pueblo style, monographs on its progenitors and leading practitioners, as well as a number of articles and book chapters on the development of the style, provide a sufficient scholarly basis to assess the importance of the McKinley County Courthouse.

The earliest Pueblo-style buildings beginning about 1905, and most building in the style through the 1920's, were picturesque designs based on specific native prototypes, which employed excessively irregular massing and abundant ornamental details. A reformulation of the style, which began to take shape about 1920 and came to predominate in the 1930's, responded to modernist theory and design by reducing the reliance on specific prototypes, by limiting the amount of ornament, and by emphasizing the expressive and sculptural character of massive adobe-like forms.

The three designers or firms most responsible for this shift were Mary Colter, Trost & Trost, and John Gaw Meem. Many of Meem's major works, which date after 1929, remain. Colter's most important contribution to this evolution, El Navajo Hotel, as already noted, has been demolished. The Trosts' most influential Pueblo Style building, the Franciscan Hotel in Albuquerque (1921-23), has also been demolished. Much of the Franciscan's limited ornamentation (see Engelbrecht, p. 103, Whiffen, p. 229) consisted of stylized roof drains and projecting ends of vigas (roof beams). Another distinctive feature was its "flat arches", which were trabeated openings with

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slightly rounded corners, designed to suggest the effects of weathering on adobe, (Engelbrecht, p. 104). The predominate aspect of the Franciscan was its large, massive, unornamented forms which were identified at the time as one of the few American equivalents of European Expressionism. (Whiffen, p. 232) The building appears to have influenced Meem's later work, specifically providing the basis for the book stack for his 1936 University of New Mexico Library.

The McKinley County Courthouse derived much of its design from the earlier hotel. The two buildings have the same massiveness, and limited number of details, including flattened arches and stylized viga ends. The north entrance of the courthouse is a reworking of the Franciscan's second floor balcony; its office tower is a restatement of the Franciscan's hotel-room block. As a result the McKinley County Courthouse is the best remaining demonstration of Trost & Trost's influential brand of the Pueblo Style.

In addition, the building is significant of itself as an example of the later work of the firm of Trost & Trost. The first Trost to settle in El Paso, Texas and set up an architectural practice was Gustavus Adolphus Trost (1876-1950) in 1902. A year later with the arrival of a brother, Henry Trost, the firm of Trost & Trost was born. In 1908 the twin of Gustavus, Adolphus Gustavus Trost (1876-1957) joined his brothers as a structural engineer. In the ensuing years, Trost & Trost became one of the most accomplished architectural firms in the Southwest. During Henry Trost's lifetime, he was always identified as the chief designer and, according to his biographer, it has thus far not been possible to define exactly what the role of Gustavus Trost, or other architects who joined the firm, might have been. (Engelbrecht, 33) Although Henry Trost died in 1933, the firm continued into the 1950's. Nevertheless, little is known of its work after Henry's death. The McKinley County Courthouse forms an important part of this record.

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Historical Context and Significance

America Builds: The Record of the PWA. U.S. Government Printing Office, 1939.

Cassidy, Ina Sizer. "Art and Artists of New Mexico: Lloyd Moylan," New Mexico (1937): 25, 40.

Coates, Frank N. "The Navajos' 'Big Town'" New Mexico (1953): 12-13, 37.

Federal Works Agency. Annual Report. 1940.

Huff, J. Wesley. "When the West was Wild," New Mexico (1946): 23, 41, 43, 45, 47.

"Keenan, Anna E." File. Museum of Fine Arts. Santa Fe, New Mexico.

Lloyd Moylan: A Solo Exhibition of Water Colors by Lloyd Moylan New Mexico Artist. Catalogue, Museum of New Mexico Exhibition. Santa Fe, ca.1950.

The Moylan Indian Murals in the Ute Theater. Colorado Springs Colorado. Undated brochure.

This is Gallup. Albuquerque: Manly Lutz Publications, 1958-9.

Architectural Context and Significance

Downtown Gallup Architectural Context

Hicks, Greg and Kate Hollander. "Downtown Gallup Multiple Resource Area." National Register Nomination Form. August, 1985. New Mexico Historic Preservation Division Files.

"New Mexico Historic Building Inventory Forms on Gallup, New Mexico." March, 1981. New Mexico Historic Preservation Division Files.

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History of the Pueblo Style

- Barton, John. "The Spanish-Pueblo Revival." Architectural Association Quarterly, 13 (January 1982): 7-14.
- Bunting, Bainbridge. John Gaw Meem: Southwest Architect. Albuquerque: University of New Mexico Press, 1984.
- Engelbrecht, Lloyd and June. Henry C. Trost: Architect of the Southwest. El Paso: El Paso Public Library, 1980.
- Gebhard, David. "Architecture and the Fred Harvey Company." New Mexico Architecture. 4 (July, 1962), 11-17; 6 (January, 1964), 18-25.
- Grattan, Virginia. Mary Colter: builder Upon the Red Earth. Flagstaff, Arizona: Northland Press, 1980.
- Whiffen, Marcus. American Architecture Since 1780. Cambridge: MIT Press, 1969.
- Wilson, Christopher. "Regionalism Redefined: the Impact of Modernism in New Mexico." Mass (Journal of the School of Architecture, UNM) I (1983) 229-33.
- Wilson, Christopher. "The Spanish Pueblo Revival Defined, 1904-1921." N.M. Studies in the Fine Arts. VII (1982): 24-30.

Interviews

- Sally Noe. 8/30/88
- Octavia Fellin. 9/30/88
- Jacquelyn Kammerer Cattaneo 11/3/88
- Carol Kirk Stanke. 11/3/88