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United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Painted Desert Community Complex Historic District

other names/site number \_\_\_\_\_

2. Location

street & number One Park Road not for publication

city or town Petrified Forest National Park vicinity \_\_\_\_\_

state Arizona code AZ county Apache code 001

zip code 86028

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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. I recommend that this property be considered significant  nationally \_\_\_\_\_ statewide \_\_\_\_\_ locally. ( See continuation sheet for additional comments.)

Alec Bayza  
Signature of certifying official

1/10/05  
Date

Petrified Forest NATIONAL PARK  
State or Federal agency and bureau

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. ( \_\_\_ See continuation sheet for additional comments.)

James Bryce Fletcher NPS FPO  
Signature of commenting or other official

3/1/2005  
Date

National Park Service

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register Carol Shull 4-15-05  
     \_\_\_ 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):

Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>13</u>	<u>1</u>	buildings
<u>3</u>	<u>1</u>	sites
<u>7</u>		structures
		objects
<u>23</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register None

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

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## 6. Function or Use

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(Enter categories from instructions)

### Historic Functions

DOMESTIC: multiple dwelling  
DOMESTIC: secondary structure  
COMMERCE/TRADE: business  
COMERCE/TRADE: restaurant  
SOCIAL: civic  
GOVERNMENT: government office  
GOVERNMENT: post office  
EDUCATION: school  
EDUCATION: library  
RECREATION & CULTURE: museum  
RECREATION & CULTURE: sports facility  
RECREATION & CULTURE: outdoor recreation  
GENERAL STORAGE: equipment/vehicle storage  
LANDSCAPE: plaza  
LANDSCAPE: street furniture/object  
TRANSPORTATION: pedestrian related  
TRANSPORTATION: road related

### Current Functions

DOMESTIC: multiple dwelling  
DOMESTIC: secondary structure  
COMMERCE/TRADE: business  
COMERCE/TRADE: restaurant  
SOCIAL: civic  
GOVERNMENT: government office  
GOVERNMENT: post office  
EDUCATION: library  
RECREATION & CULTURE: museum  
RECREATION & CULTURE: auditorium  
RECREATION & CULTURE: outdoor recreation  
GENERAL STORAGE: equipment/vehicle storage  
LANDSCAPE: plaza  
LANDSCAPE: street furniture/object  
TRANSPORTATION: pedestrian related  
TRANSPORTATION: road related  
VACANT/NOT IN USE

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## 7. Description

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Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT: International Style / Park Service Modern

Materials (Enter categories from instructions)

Foundation: concrete  
Framing: steel  
Walls: concrete block, glass, aluminum, stucco, weatherboard  
Roof: asphalt shingles, vinyl membrane, rock, synthetic; other  
Other: ceramic tile

### **Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)**

The Painted Desert Community Complex Historic District is located within Petrified Forest National Park at exit 311 off of Interstate-40 in northeastern Arizona, which is considered part of the lower Colorado Plateau region. Petrified Forest is bounded by the Navajo Indian Reservation to the north and northwest, and by private lands, state trust lands, and U.S. Bureau of Land Management (BLM) lands to the south, east, and west. This 93,533-acre park features one of the largest and most colorful concentrations of petrified wood in the world and more than 43,000-acres of the Painted Desert. Less than 5% of the park is developed, which provides a relatively unimpaired experience for visitors. Petrified Forest contains varied soils and terrain, which is dominated by the shortgrass prairie on the middle and upper plateaus, while desert plant communities are found in the lower elevations, and sparse stands of juniper occupy rocky upper slopes and mesa caps.

The Painted Desert Community Complex resides approximately 1-mile from the edge of the Painted Desert near Interstate-40 and encompasses 23 contributing buildings, sites, and structures that comprise a self-contained, architect-designed, desert community. This complex was designed by Richard Neutra and Robert Alexander in 1958 to serve as the park's headquarters, including administrative offices, maintenance facilities, visitor and resident services, employee housing, and a designed landscape with features (photo No. 25). This 24-acre complex maintains its original form, footprint, spatial organization, and function, but most of the designed landscape features have all but disappeared.

In their prospectus, "Homes for National Park Service Families on a Wind-Swept Desert," Neutra & Alexander divided the Painted Desert Community Complex into four areas: the Commercial Area, including the Administration Building/Visitor Center, Apartment Wing, Fred Harvey Restaurant/Curio Store and Service Station, Central Plaza, and Entrance Station/Gatehouse; the Industrial Area, which contains the Maintenance Building and Vehicle Storage Building; the Recreation Area that includes the Community Building and School Building; and the Residential Area, including the Teacherage Apartments, Residences, Carports,

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## 8. Statement of Significance

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Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

A – COMMUNITY PLANNING & DEVELOPMENT: associated with Mission 66

C – ARCHITECTURE: Distinct and unique example of Mission 66 architecture, designed by Richard Neutra & Robert Alexander

G – less than 50 years of age

Period of Significance: 1961 – 1965

Significant Dates: N/A

Significant Person (Complete if Criterion B is marked above): N/A

Cultural Affiliation: N/A

Architect/Builder: Richard Neutra & Robert Alexander

**Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)**

The Painted Desert Community Complex is exceptionally important and nationally significant under Criterion A for its association with Mission 66, a nation-wide infrastructure improvement program implemented by the National Park Service from roughly 1956 until 1966. With the onset of World War II, the National Park Service was reduced to minimal staff and visitor services. All new construction projects halted and preventative maintenance was intentionally neglected. Shortly after the war, however, tourism increased dramatically. Even though the demand for facilities and visitor services intensified, the NPS's budget for equipment, materials, and personnel did not increase. This presented a marked dilemma for the National Park Service, which was struggling to provide the services and accommodations visitors desired. In order to overcome these challenges, the Park Service needed to create a development strategy that would address long-neglected repair, restoration, and new construction projects. What resulted was the Mission 66 program, which provided NPS with the means to improve park infrastructure and increase visitor services over the next ten years.

More specifically, Petrified Forest defined and then refined a vision for the park in the 1950 Master Plan, in which the need for a new headquarters complex was identified and its intended function was outlined. These plans did not become financially feasible until the advent of Mission 66, for which Petrified Forest developed the 1960 Master Plan, Mission 66 Edition. Initial

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)  
See attached continuation sheets

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Petrified Forest National Park

10. Geographical Data

Acreage of Property: 24 acres

UTM References: Recorded in NAD83, not differentially corrected

Zone	Easting	Northing	Zone	Easting	Northing
1. 12	611255	3881299	5. 12	611261	3881035
2. 12	611365	3881169	6. 12	611063	3880915
3. 12	611322	3881119	7. 12	610987	3880945
4. 12	611341	3881103	8. 12	610877	3880958

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Beginning at the southeast corner of the maintenance yard, the boundary follows the southern side of the access road to the southwest until it intersects the main park road. The boundary then extends northward at the west edge of the main park road until reaching the west side of the residential access road at the north end of the complex. The boundary continues eastward along the residential road until reaching the Trailer Court access road. Traveling south on the east side of the Trailer Court access road, the boundary continues until reaching the northernmost Trailer Court wall. From here, the boundary follows the Trailer Court wall east and then turns south at the northeast corner of the Trailer Court. From the southeast corner of the Trailer Court wall, the boundary continues in a straight line back to the beginning point.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

The boundaries of this district were selected in order to encompass the entire Painted Desert Community Complex. The designated boundary is based on the 1960 Master Plan site drawing, which shows the confines of the Painted Desert Complex as being roughly the Visitor Center/Administration Building access roads to the south and east, the entrance road to the west, the residential road to the north, and the trailer court wall to the east.

11. Form Prepared By

name/title Amanda Zeman, Historic Preservation Specialist

organization Petrified Forest National Park date December 16, 2004

street & number One Park Road, P.O. Box 2217 telephone 928-524-6228

city or town Petrified Forest state AZ zip code 86028

name/title Rodd Wheaton, Former Assistant Regional Director, Cultural Resources and Partnerships, and Dawn Bunyak

organization Intermountain Region

street & number 12795 W. Alameda Parkway, P.O. Box 25287 telephone 303-969-2895

city or town Lakewood state CO zip code 80225-0287

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Additional Documentation

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Continuation Sheets:      Section 7, continuation sheets 2-28  
                                    Section 8, continuation sheets 2-31  
                                    Section 9, continuation sheets 1-4  
                                    Photographs, continuation sheets 1-14

Maps:                         Kachina Point USGS map (7.5 minute series)  
                                    Painted Desert Community Complex Historic District Boundary Map

Other:                        Map showing vantage points for photos No. 1 – 22  
                                    Map showing vantage points for photos No. 23 - 45  
                                    Painted Desert Community Complex Site Plan with Building Numbers  
                                    Painted Desert Community Complex 1962 Site Plan  
                                    Painted Desert Community Complex 1963 WODC Landscape Plan  
                                    Painted Desert Community Complex site plan from circa 1960 prospectus

Photographs:              No. 1 - 52    x see continuation sheets

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Property Owner

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name United States Department of Interior, National Park Service, Petrified Forest National Park

street & number One Park Road, P.O. Box 2217 telephone 928-524-6228

city or town Petrified Forest state AZ zip code 86028

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).  
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

**SUPPLEMENTARY LISTING RECORD**

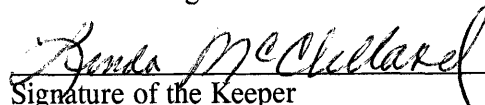
NRIS Reference Number: 05000284

Property Name: Painted Desert Community Complex Historic District

County: Apache State: Arizona

\_\_\_\_\_  
Multiple Name

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

 \_\_\_\_\_ April 15, 2005  
Signature of the Keeper Date of Action

=====  
Amended Items in Nomination:

Section 3: Certification

This supplementary listing record, hereby, clarifies that the signature of the Federal Preservation Officer appears on the second page of the nomination and is intended to indicate that the property meets the National Register criteria and is considered significant nationally and that the documentation meets the procedural and professional requirements set forth in 36 CFR Part 60. The signature of the SHPO, as commenting official, is provided on a separate copy of the second page.

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The Federal State Historic Preservation Office was notified of this amendment.

**DISTRIBUTION:**

- National Register property file**
- Nominating Authority (without nomination attachment)**

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and Trailer Court Building with associated Trailer Court. The focal point of the complex lies at its center, where administrative and visitor services are oriented around a central plaza.

Neutra & Alexander prepared an executive summary description of the Visitor Center project circa 1961. In it, they describe the intended visitor experience as follows:

From a shaded and wind sheltered lobby with two telephone booths, the visitor enters the glassed-in lobby with a broad view over the wind protected plaza with typical outdoor planting and a few outdoor exhibits strikingly illuminated in the evening.

Within the glass enclosed lobby proper, he has to his right the information and sales counter. The first in front is the wider and local area information map in arm's reach of the attendant who is also accessible from the stair descending from the administration offices upstairs, which overlooks the entire forefront areas to the northwest and northeast. In the southerly background of the lobby is a series of striking color transparencies on the wall opposite the windows showing scenes of the park and a sepia color photo mural on the southeast end wall ...

In this area is also positioned the 'petrified trunk' with polished cross section strikingly illuminated by an optical unit from the ceiling and visible not only from entrances but even from the outside as the major token and stimulating symbol of the park.<sup>1</sup>

The site planning emphasizes private versus public "zones" clustered around the central plaza. Public zones are contained within the Commercial and Recreation Areas, which are located at the complex's center immediately adjacent to the Central Plaza. There are two types of private zones: the NPS private zone and the residential private zone. The NPS private zone contains the Industrial Area at the south of the complex, which presents a blind concrete block wall towards the main visitor parking lot that creates a visual barrier between the public parking area and the private maintenance yard. Similarly, the private Residential Area is located to the north of the central plaza, but visually separated from the public Commercial and Recreation Areas by an open space that is landscaped in a manner that creates a real division between the public and private areas of the complex. Further separation of public and private space is exhibited within the individual residential units where tall courtyard walls with blank concrete block walls are featured on the public facades. The residences are oriented inwards, toward the private courtyards, as opposed to being open for public view. The apartments are similarly oriented, with a blind "public façade" and a private façade facing the desert with tall privacy walls around the first story apartments. Each area is separated from the others by expansive concrete block walls and/or designed landscape elements, but access to all of these areas is provided by an interconnected network of roads and walkways.

Pedestrian circulation within the Painted Desert Complex is linear with concrete walkways running parallel to most buildings, structures, and sites. There is approximately 3,000 linear feet of sidewalks within the Painted Desert Community Complex, including the covered walkway, but excluding the concrete sidewalk added to the west side of Residence Block B in 2004. The arrangement of walkways does not attempt to restrict or control pedestrian access to any area of the complex. However, their organization, orientation, and approach have a direct impact on the overall organization and hierarchy of the entire complex. Building orientation and landscape elements differentiate between public and private areas, but the walkways organize the space, dictating approach paths and orientation within the complex. Additionally, the tinted sidewalk to the north of the Trailer Court

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<sup>1</sup> Neutra & Alexander, Architects, "visitors' Center, Petrified Forest, U.S. National Park Service." Circa 1961. UCLA.



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Building is significant for the unique application of umber-tinted concrete. In a like manner, the sidewalks to the south of the Fred Harvey Building and on the west side of the Maintenance Building and Visitor Center are significant since they serve as a funnel, directing pedestrian traffic towards the central plaza, thereby reinforcing the visitor approach path to the Visitor Center and Painted Desert Oasis. The sidewalk on the south side of the Fred Harvey Building is approximately 14-feet wide with an equal width roof overhang above. This sidewalk contributes to pedestrian circulation and serves as a sheltered gathering point for visitors.

All walkways are concrete, but a variety of control joint- and expansion joint-methods have been implemented throughout the complex. It is presumed that the walkways were originally installed with simple scored control joints, and later attempts to mediate cracking and heaving have resulted in the disparity of expansion joints. The sidewalks' location and materials constitute pivotal character-defining elements of the complex's landscape design, whose loss could have negative effect on the integrity of the property (and the eligibility of the district); however, pedestrian circulation features are not included in the individual resource counts, because they are secondary supporting elements to the overall historic district and are not substantial in size or scale.

Vehicular circulation has not changed since its inception in 1961. General vehicular access to the complex is provided along the main park road, which also serves as the historic district's western boundary. In fact, roads define the northern, western, and southern boundaries of the complex and contribute to the self-contained aspect of the district. Circulation patterns are concentrated at the north and south ends of the complex, thereby reinforcing the separation of public versus private zones. Visitors and/or employees gain access to the commercial, industrial, and recreation areas on the south end of the complex, while residents may use an alternate route to access the residential area. Vehicular approach paths enter the complex from the northern and southern boundaries. They were purposefully designed to direct traffic to each area of the complex. One road provides access to the Commercial Area; another road extends to the Industrial Area and employee parking lot; a third road provides access to the Residential Area; another road extends through the Residential Area, terminating at the Recreation Area; and finally a road diverges from the residential access road, continuing through the Trailer Court. All of these roads and parking areas direct vehicular approach paths and orientation within the complex.

There are a total of 1.4 miles of roadway within the complex (not counting the main park road) and approximately 147,000 square feet of asphalt-paved parking lots. Arriving visitors enter and exit the main visitor parking lot, which is located to the southwest of the Visitor Center, via one of two access points off of the main park road (photo No. 26). Employees, however, bypass the main visitor lot and proceed around the rear (east) of the maintenance yard to reach the administrative parking lot that is situated on the east side of the Apartment Wing. Alternatively, residents gain access to the residential area via a third roadway, which provides vehicular access to the three-bedroom residences, teacherage apartments, and/or trailer court. Additional gravel parking areas were provided between each of the four-car carports, but these parking areas were not established until 2003 and are not accounted for in the above-noted square footage.

The location and materials of the vehicular circulation features constitute pivotal character-defining elements of the complex's landscape design, whose loss could have negative effect on the integrity of the property (and the eligibility of the district); however, vehicular circulation features are not included in the individual resource counts, because they are secondary supporting elements to the overall historic district and are not substantial in size or scale.

Character defining features of the overall Painted Desert Community Complex Historic District include: the original site plan and differentiation between the commercial, industrial, recreation, and residential areas; the original planting plan; the location and materials of the vehicular circulation features and connecting pedestrian circulation features; the central plaza; residential plazas;

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enclosed residential courtyards; long expanses of concrete block walls; low horizontal massing; bands of aluminum frame ribbon windows with slider sash, pattern of fenestration, and flat roofs with cantilevered permanent awnings. The predominant character defining materials are concrete block, stucco, steel, glass, and aluminum.

The Painted Desert Community Complex is being nominated to the National Register at the level of national significance. It is not being nominated as a National Historic Landmark due to some loss of integrity; however, the overall complex still retains a high degree of integrity of location, setting, feeling, and association. Despite some changes that impact the integrity of design, materials, and workmanship, the overall complex still maintains these aspects of integrity. Unfortunately, some aspects of integrity of individual buildings, sites, and structures have been compromised as a result of their physical condition and insensitive changes. Due to the complex nature of this district's integrity evaluation, each aspect of integrity and how it applies to the Painted Desert Community Complex will be described in turn:

Overall, the Painted Desert Community Complex Historic District retains all seven aspects of integrity, and the significance of the complex as a whole is not adversely effected by the impacts that have occurred to some aspects of integrity. The integrity of location, setting, and association are preserved and are most important to retaining the overall historic character of the district, which is defined by the above-mentioned character defining features. Integrity of materials and feeling are also preserved, but have experienced some erosion due to the impacts noted below. Integrity of workmanship and association is less important to the overall significance of the complex, and thus the greater erosion that has occurred to these aspects of integrity does not adversely impact the historic district's significance.

Location: The Painted Desert Community Complex and all contributing buildings, sites, and structures contained within, retain a high degree of integrity of location. The complex resides on its original site and no buildings or structures have been moved or relocated; however, the original entrance station was demolished circa 1983-84 and a new structure was constructed on the original site. This new entrance station is non-contributing to the Painted Desert Community Complex Historic District. The significance and integrity of location applies to the district as a whole and will not be individually evaluated for each contributing building, site, and structure.

Design: The district retains a high level of integrity of design, because it maintains its original structural systems, massing, arrangement of spaces, and historical associations. Although there has been some impact to the Painted Desert Community Complex's integrity of design, the form, approach, organization of spaces and functions, proportion, scale, construction technology, and most materials remain as originally constructed. Integrity of design has been compromised by the introduction of pitched roofs over the original flat roofs on a three buildings, altered fenestration and window openings, reorientation of select buildings, insensitive additions and alterations, and a loss of landscape features. More specifically, low pitched roofs were added to the Trailer Court Building and Residence Blocks C and D. Similarly, a new roof was added and extended over the second floor terrace of the Administration Building/Visitor Center, thereby changing the character of this space. Fenestration patterns and window openings were altered on the Apartment Wing, Fred Harvey Building, School Building, and all Residential Blocks. Alterations to window openings and fenestration patterns on the Fred Harvey Building and Residences have resulted in building reorientation. Originally, the Fred Harvey Building was oriented towards the Central Plaza, but changing the eastern façade's window openings and introducing an entryway on the south façade has effectively reoriented the building towards the parking lot. In a like manner, where all of the residences originally focused inward towards the inner residential courtyards, the C-plan residences are now partially reoriented towards the quasi public residential plazas. Similarly, the function of the School Building has changed thereby causing its reorientation, although no additions or alterations to the building were made to cause the reorientation. Insensitive additions include enclosing the Administration Building's eastern viewing terrace, constructing a theater

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in the Visitor Center lobby, enclosing multiple bays on the Vehicle Storage Building, alterations to the Fred Harvey Building's south and east façades, alterations to the School Building's east façade, room extensions in the residences and teacherage, enclosing the Trailer Court Building's central loggia, and enclosing various carport bays. All of these alterations are reversible, and a high degree of integrity of design can be reestablished if these insensitive changes are removed and/or reversed.

The loss of original designed landscape features and plantings has eroded the complex's integrity of design. The spatial relationship between major features and visual rhythms are preserved, as is the layout and material of walkways and roadways, but the relationship of plantings and similar landscape features are no longer extant. The designed landscape's integrity of design can be reestablished if missing landscape elements are restored.

Setting: The Painted Desert Community Complex and all contributing buildings, sites, and structures contained within, retain three out of the four physical features that constitute integrity of setting (topographic features, simple manmade features, and relationship between buildings and other features or open space). As was Neutra & Alexander's original intent, the Painted Desert Community Complex is situated on the high desert prairie between Interstate-40 and the Painted Desert. The surroundings, then as now, are characterized by relatively flat topography with shortgrass prairie grasses and scrub brush being the dominant vegetation type. The surrounding vegetation outside the Painted Desert Complex has not been adversely impacted by development inside or outside the park. The topography, manmade features, and relationship between buildings and other features or open space has not changed or been adversely impacted in any way since the Painted Desert Complex was constructed. The buildings and their inter-relationship with the landscape and related features has not been altered or impacted. As mentioned above, the original buildings and manmade features all remain in their original location.

The only physical feature of integrity of setting that has been compromised is vegetation within the historic district. The original vegetation and landscape plan designed for this district by the Western Office of Design and Construction (WODC) in cooperation with Neutra & Alexander has largely been lost due to neglect and insensitive changes. The original landscaping plan was preserved until Petrified Forest National Park began purchasing water from the Navajo Indian Reservation in the early 1990s. In an attempt to reduce the high overhead costs associated with watering ornamental plants not adapted to the local desert environment, artificial watering ceased, and as a result all of the non-native vegetation died.

The significance and integrity of setting applies to the district as a whole and will not be individually evaluated for each contributing building, site, and structure.

Materials: The majority of original materials are preserved and serve as character defining elements of this complex, including concrete block walls, aluminum frame glass windows, stucco, steel framing, and ceramic tiles. Although the complex retains a high degree of material integrity, some impact to that integrity has occurred due to the application of unsympathetic materials and because the historic plantings are all but gone. The introduction of unsympathetic materials, including T1-11 siding, interior drywall over historically exposed concrete walls, and various roofing materials, has caused an erosion of integrity. Nevertheless, where recent repairs have occurred to historic materials, in-kind replacements were used. Some historic materials, particularly concrete block walls and sidewalks, are in poor condition, but this does not impact the overall integrity of materials and will instead be addressed as part of the integrity of workmanship evaluation.

The majority of original plantings have been lost. The loss of original planting materials has an impact on the integrity of materials and feeling, but does not warrant a complete loss of integrity and could be restored in the future.

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Workmanship:

Workmanship in the Painted Desert Community Complex Historic District is defined by the use of mass-produced modern materials like concrete block, steel, aluminum, and glass. Typically, these modern materials do not exhibit individual craftsmanship; however, they do characterize the time period in which these buildings were constructed. Thus, workmanship in the Painted Desert Community Complex Historic District is defined by style and use of materials rather than the production or implementation of these materials. More specifically, workmanship is exhibited through the use of application standards, standardized construction assemblies and techniques, standardized building types, and the functionality of materials. Examples of this can be seen throughout the district in the simplicity of design, clean lines, functional application of materials, choice of materials and design, as well as standardized block-laying.

The only location where “traditional craftsmanship” is exhibited is in the stone facing on the Apartment Wing’s west façade and in the stone benches and planters throughout the Central Plaza. In these two instances, integrity of workmanship is very important to preserve the historic character of these features.

Unfortunately, the complex’s overall integrity of workmanship has been compromised, but not lost, as a result of the buildings’ poor condition and loss of original landscape plantings.

Typically, poor condition does not compromise integrity of workmanship, but the Painted Desert Community Complex presents a unique case, because poor workmanship was a problem from the beginning, resulting in several noted problems that surfaced during and shortly after construction, some of which continue to plague the complex today. In discussing the workmanship of the Painted Desert Complex, a differentiation must be made between material construction and contractor implementation. In this case, poor workmanship was not caused by using substandard materials; instead integrity of workmanship was compromised as a result of using low-bid contractors and less than adequate architectural direction on behalf of Neutra & Alexander.

In February 1962 while the buildings were still under construction, Superintendent Fagergren wrote to Kealy Construction Co., requesting that they repair/replace cracked and damaged blocks in the Administration and Apartment building.<sup>2</sup> Later that same year, John Rollow from Neutra & Alexander’s office wrote to Fagergren to explain why the cracks were occurring and how best to fix them. He recommended that the blocks be tested to determine if they meet the specifications. In June 1962, five samples of brown concrete block from Superlite Builders Supply were sent to Engineers Testing Laboratories, Inc. in Phoenix. The results indicated that the blocks met ASTM C-90-59,<sup>3</sup> which proves that the workmanship was not compromised as a result using substandard materials.

Nevertheless, cracking continued to occur throughout the complex, and in 1964 Sanford Hill, at the Western Regional Office, wrote a letter to the Southwest Regional Director identifying cracks throughout the Painted Desert Complex that were caused by construction deficiencies, soil movements, or both.<sup>4</sup> There was, in fact, some debate over whether the masonry cracks were caused by natural subsurface conditions or by irresponsible construction techniques. In a 1965 soil investigation report by LeRoy Crandall & Associates, they identified inadequate footings that did not extend the recommended depth, and in some locations, the

<sup>2</sup> Letter from Fred Fagergren, Superintendent, to Harry J. Mills, Kealy Construction Co., on February 5, 1962, Re: repairing replacing masonry block. PEFO central files D3415.

<sup>3</sup> “Report of Tests on Concrete Masonry Units,” Engineers Testing Laboratories, Inc., for Project PF-W342 by Rasmussen Constr. Co., June 4, 1962. PEFO central files D3415.

<sup>4</sup> Letter from Sanford Hill to Southwest Regional Director on September 11, 1964, Re: Preliminary Report of Construction Deficiencies of Buildings at Painted Desert Community – Petrified Forest. PEFO central files D3415.

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footings were placed in fill that had not been compacted to the specified degree. The soil investigation report also mentioned that the failure of subsurface conditions was compounded by defective construction “so that the structures have very little resistance to differential movement.”<sup>5</sup> It soon became obvious that Rasmussen Construction Company carelessly placed steel reinforcements after the walls were at considerable height or even full height, which prevented proper alignment of the horizontal and vertical reinforcing. WODC’s supervising structural engineer, L. Kucera, completed an investigation of the block walls in 1964 and reported that 76.3% of the steel reinforcing bars were ungrouted and misaligned. He went on to report that “proper construction of the walls would have greatly reduced the size of the cracks and the separations, or might even have eliminated them by distributing the settlement stress over a long length of the wall.”<sup>6</sup> Overall, enough deficiencies due to “poor masonry and shoddy workmanship” were found that a lawsuit resulted.<sup>7</sup> Subsequent investigations showed that all of the buildings in the Painted Desert Community Complex were being affected by these same conditions. In the midst of the investigative process, Robert Alexander wrote to Sanford Hill, recommending that the residences be condemned, because in the event of an earthquake “many lives would be in danger of immediate extinction. Even a strong wind, which is common at the site, could topple a patio wall.”<sup>8</sup> Rasmussen won the initial appeal, but in August 1964, the Board of Contract Appeals conceded that the repair costs should be divided between NPS and the contractor.

Many of these problems were exacerbated by poor communication between Neutra & Alexander’s office, WODC architects, Superintendent Fagergren, and the contractors. Sarah Allaback, author of Mission 66 Visitor Center: The History of a Building Type, cites subtle aesthetic elements, a lack of finish schedules, funding difficulties, and frustrations on behalf of all parties as reasons why the project progressed slowly and was completed over-budget.<sup>9</sup> In addition, some of the drawings and specifications prepared by Neutra & Alexander were imprecise and, in some cases, unclear, resulting in numerous contractor requests for clarification and contract delays.

Due to the reasons noted above, masonry cracking has occurred throughout the complex. Poor workmanship is particularly evident in the residential blocks where large cracks have appeared in the courtyard walls. Residence Block D is rated in poor condition due to its structural deterioration. Block D retains most of its historic materials, which exhibit an original sense of workmanship, but the advanced degradation of the building has caused it to be condemned until a thorough structural analysis can be completed. Block D retains integrity, but it has been greatly compromised by poor workmanship.

In How Buildings Learn, Stewart Brand philosophically explains the association most Americans have with concrete structures. This philosophy may, in some ways, explain why these buildings were constructed in a shoddy manner, exhibiting poor workmanship. According to Brand, “people don’t much like being next to bare concrete. It reeks of prison.” He also admits that concrete buildings are rarely maintained to the level of other masonry structures due to the low material cost. “Concrete is second only to water as the world’s most heavily consumed substance ... six billion tons a year altogether.”<sup>10</sup> Due to the exorbitant consumerism of concrete, “once [concrete buildings] become decrepit, ugly, or irrelevant, they are either demolished with vast noise and expense or left to become particularly unattractive ruins. Concrete is treated like nuclear power; we try not to think

<sup>5</sup> LeRoy Crandall & Associates, “Report of Supplementary Soil Investigation and Investigation of Settlement, Painted Desert Community Development, Painted Desert, Arizona, for the Department of the Interior, National Parks Service.” August 23, 1965.

<sup>6</sup> L. Kucera, Supervising Structural Engineer, Western Office, Design and Construction, “Petrified Forest National Park, Painted Desert Community: Investigation of Structural Failures of Block Walls of Residences.” October 2, 1964.

<sup>7</sup> Sarah Allaback, Mission 66 Visitor Centers: The History of a Building Type (Washington, DC: National Park Service, 2000) 173-74.

<sup>8</sup> Letter from Robert Alexander to Sanford Hill, July 24, 1964, Re: Petrified National Park Installation. PEFO central files D3415.

<sup>9</sup> Allaback 2000, 156-9.

<sup>10</sup> Stewart Brand, How Buildings Learn: What happens after they’re built (New York: Penguin Books, 1994) 125.

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about decommissioning.”<sup>11</sup> In quoting Patricia Waddy, Brand provides the following description of this innate evolutionary history of buildings:

Buildings have lives in time, and those lives are intimately connected with the lives of the people who use the. Buildings come into being at particular moments and in particular circumstances. They change and perhaps grow as the lives of their users change. Eventually – when, for whatever reason, people no longer find them useful – they die.<sup>12</sup>

A landscape planting plan was prepared by WODC, in cooperation with Richard Neutra, in 1963. Some of the original elements of the planting plan were never implemented, but the features that were designed and planted exemplify workmanship through planting skill and pruning. In cases where the installed plants differ from the formal planting plan, workmanship is also exhibited by plant selection and orientation. The loss of most of the original planting material compromises integrity of workmanship, but restoration of the landscape plan could reestablish this aspect of integrity.

Although poor workmanship is noted here as an impact to the integrity of workmanship, the sorted history surrounding the complex’s construction exemplifies poor, low-bid, contracting that was prevalent throughout the National Park Service during this time period. In essence, the cracking and structural degradation that resulted may, in some ways, actually contribute to the property’s overall significance and should not warrant a determination of ineligibility. The cracks and heaving concrete slabs are the physical manifestation of the Painted Desert Community Complex’s construction history. This is not to suggest that structural degradation affirms significance, but clearly the problems that are present throughout the Painted Desert Community Complex Historic District do not detract from the overall significance of the historic district, because they represent an important part of the district’s history.

Feeling and Association:

The feeling and association of this Park Service Modern Mission 66 complex is preserved and retains a high level of integrity, since the overall design intent, as expressed through the complex’s character defining features, is preserved. Typically, Mission 66 public buildings were designed to exhibit feelings and associations that presented “a bold commercial appearance to entice and attract visitors.”<sup>13</sup>

Modern materials and design characterized the new park architecture, with open interior spaces and expansive areas of glazing to provide views of nearby natural and cultural resources. The strikingly contemporary buildings in the parks symbolized, for the visiting public and the agency itself, the achievements of the Mission 66 program and a new era in the National Park Service.<sup>14</sup>

In this case, the public zones of the Painted Desert Community Complex successfully promote this ideal. The design and orientation of these unmistakably modernist buildings impart feelings and associations that any post-war suburban planner would recognize. The clear organization of space and divided uses within the Painted Desert Complex augment the visitor experience and promote Park Service ideals. In particular, the construction of such a prominent complex by an internationally-renowned

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<sup>11</sup> Brand, 1994, 126.

<sup>12</sup> Brand, 1994, 210.

<sup>13</sup> Christine Madrid-French, “What is Mission 66?”, Mission66: Modern Architecture in the National Parks. 2002. July 19, 2004. <<http://www.mission66.com/mission.html>>.

<sup>14</sup> Madrid-French, 2002, <<http://www.mission66.com/mission.html>>.

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architect in a remote part of the Arizona high desert symbolizes the success and achievement of Petrified Forest National Park to implement and promote the Mission 66 vision and the National Park Service mission. The significance and integrity of association applies to the district as a whole and will not be individually evaluated for each contributing building, site, and structure. However, there has been some impact to integrity of feeling due to the loss of original vegetation that created a “desert oasis” experience. The loss of non-native ornamental plants has impacted the feeling of the complex and thus caused some loss to the integrity of feeling, but it does not adversely impact the overall integrity of the complex.

### Contributing Buildings/Sites/Structures

#### Commercial Area:

##### **Central Plaza (Building No: PD226, LCSID: 266428, 1 SITE)**

The 9,124 square foot Central Plaza is centrally located within the Painted Desert Complex and was constructed in 1962-63 (photo No. 4). From the main parking lot, visitors are directly funneled towards the Central Plaza by line of sight along the blind block walls of the Fred Harvey building’s south façade and the Maintenance Building’s west façade. Upon entering the Central Plaza, oblique approaches are available for visitors to enter the Visitor Center and/or the Fred Harvey Curio Shop. The entire Painted Desert Community Complex is organized in a clustered pattern with hierarchy of importance determined by placement around the Central Plaza. In this case, the focus of the cluster is undoubtedly the Central Plaza, which was designed as the intended visitor objective, the terminating space for a visitor’s approach path.

Character defining features of the Central Plaza include the site plan, textured concrete surfaces, raised Arizona sandstone planter boxes, and cut Arizona sandstone benches. All of these elements retain integrity of design, materials, workmanship, and feeling. In the Central Plaza, these aspects of integrity are the most important ones to preserve in order to retain the overall historic character of this site. Efforts are currently being made to rehabilitate the original planting plan for this site, which when accomplished, will enhance the integrity of design, materials, workmanship, feeling, and association of the Central Plaza (photos No. 13, 15, and 27).

The Plaza consists of textured concrete surfaces, raised Arizona sandstone planter boxes with cut stone caps to serve as seating areas, and cut Arizona sandstone benches. The stone used for the walls and benches was acquired from a stone yard in Ashfork, Arizona. In 1963, the Fred Harvey Company purchased four large, white, fiberglass planters that were planted with Russian Olive trees. The remaining plantings included within the Central Plaza originally consisted of native varieties and descendents of Triassic era flora. Additional landscape features included a “shallow marsh-like” reflecting pool at the northeast corner of the plaza, a precast concrete drinking fountain designed by the National Park Service’s Western Office of Design and Construction, and metal trash receptacles. Although the historic drinking fountain and trash receptacles are no longer extant, the reflecting pool was recently restored, thus increasing the plaza’s integrity of design, feeling, and association. The retention of textured concrete surfaces, planter boxes, and benches contribute to the site’s significance and integrity of design, materials, feeling, and association.

Directly to the north of the Central Plaza is a natural lawn area that is presently sparsely populated with native vegetation. This lawn area, otherwise known as the “Second Plaza,” was originally proposed as a contoured area with a short grassy loop path accentuated by native plants. Presumably, this was intended to be an interpretive path for visitors and employees to enjoy. Unfortunately, the original landscape plan for the Second Plaza was never realized due to funding restrictions. Beginning in 2004,

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however, this area is being recontoured and replanted in keeping with the 1963 planting plan prepared by the Western Office of Design and Construction in consultation with Neutra & Alexander. The Second Plaza is not included in the resource counts, because it is not substantial in size or scale.

**Administration Building/Visitor Center (Building No: PD251, LCSID: 266299, 1 BUILDING)**

The Administration Building/Visitor Center defines the southern edge of the central plaza and is oriented towards the plaza with large windows overlooking this public space. After entering the Central Plaza, this building becomes the visitor's next objective because the large storefront draws visitors in by blending indoor and outdoor spaces. In a like manner, by 1963 National Park visitors were inculcated to locate and visit a park's "visitor center."

The programmatic requirements for all Mission 66 Visitor Centers included luring weary travelers, serving their needs, informing them about the park and local amenities, and providing relief. Designs emphasized the centralization of functions, circulation of visitors, and presence of modern utilities in each visitor center. By making "visitor centers" a ubiquitous part of a National Park experience, visitors were inculcated to look for a visitor center in each and every park. Each Mission 66 visitor center was to provide a standard set of experiences: approach the information desk, discover one's location on a map, watch a narrated slide or film production, visit a museum or museum exhibits, review available publications, and proceed to the major attraction.<sup>15</sup>

Sarah Allaback's work, titled Mission 66 Visitor Centers: The History of a Building Type, emphasizes the importance and significance of the Mission 66 Visitor Centers. In her summary of this property type, she provides the following description:

Although visitor centers typically were sited in relationship to the park's automotive circulation plan, designers explored the potential for visitors to use nearby trails and outdoor spaces once they were out of their cars. Outdoor amphitheaters, roof terraces, and other exterior features all served as functional parts of the visitor center complex. Rest rooms often were designed as separate buildings adjacent to the visitor center, or at least with separate outdoor entrances. Nearby parking lots and site development were integral to the overall procession into and out of the building, and window walls helped break down the division between site and interior space. Short interpretive trails ("nature trails") were often developed to provide an outdoor experience near the visitor center, and outdoor picnic and sitting areas were common as well.<sup>16</sup>

The function of a Mission 66 Visitor Center was to maximize the visitor's experience by providing essential services in an efficient and organized manner. Restrooms needed to be immediately accessible. Information desks had to be prominently located in the lobby. Traffic patterns through the visitor center should entice visitors along an interpretive path. Administrative wings were to be hidden from view. Thus, visitor centers were designed to facilitate large numbers of visitors with minimal maintenance.

In addition to the centralization of functions, the exterior of a Mission 66 visitor center was to exhibit and serve as a physical representation of the National Park Service. "Parking area, walk, terraces, and everything in and around the building are part of the visitor center ensemble."<sup>17</sup> Visitor Centers were designed with their primary focus being the front façade of the building and not the other three sides, which were typically hidden from view. In this manner, however, the Painted Desert Visitor Center is unique,

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<sup>15</sup> Allaback, 2001, 16-17 and Jonathan S. Monroe, Architecture in the National Parks: Cecil Doty and Mission 66 (University of Washington, Masters Thesis, 1986).

<sup>16</sup> Allaback, 2000, 270.

<sup>17</sup> Department of Interior, National Park Service, Annual Report of the Director National Park Service to the Secretary of Interior For the Fiscal Year ended June 30, 1956.



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because it possesses two primary public facades, one which faces the main visitor parking lot and the other that faces the Central Plaza, both of which are an important part of the visitor approach path and experience.

Character defining features of the Painted Desert Administration Building/Visitor Center's exterior include concrete block walls, horizontal massing, second floor terrace, steel "spider legs," and the recessed aluminum frame window wall on the first floor with aluminum frame ribbon windows on the second floor. Generally, the character defining features of the interior are related to location, floor plan, and orientation. More specifically, the following features contribute to the building's overall integrity: the lobby's open plan, high ceiling, recessed niche in the south wall, and recessed entryway (photos No. 12 and 28); the public restrooms' location; double-loaded corridor on the second floor (photo No. 29); library shelving and ceiling detail (photo No. 30); and staff offices with large aluminum frame windows overlooking the plaza. Character defining materials include large aluminum frame windows and original interior woodwork. All of these features retain integrity of materials, workmanship, and feeling. Integrity of design has been impacted, but not lost, as a result of the introduction of a roof over the second floor terrace on the north facade, enclosing the viewing terrace on the east facade, and reducing the size of the Visitor Center lobby by installing a theater in this space. Integrity of design will be greatly enhanced if the pitched roof over the second floor terrace is removed. The enclosure of the viewing terrace also impacts the integrity of design, but it does not compromised integrity as much, because it was not located on a primary facade. The installation of a theater, though it reduces the lobby's size, does not greatly impact integrity of design, because the Mission 66 Visitor Center design standard typically featured a theater. In the Administration Building/Visitor Center, all seven aspects of integrity are important to preserve the overall historic character of this building.

The Administration Building/Visitor Center was constructed in 1961-62 and is a two-story, rectangular building with a flat roof set on a poured concrete foundation, some structural steel framing, concrete block walls with commercial storefront, and interior frame walls (photos No. 1 and 2). The original flat roof was initially covered with composition roofing material. A pitched metal roof was installed over the flat roof in 1989, extending the roofline over the second-floor terrace that overlooks the plaza. The west facade is dominated by a blind concrete block wall, on which the words "Painted Desert Visitor Center" appear. The west facade features a recessed aluminum frame glass storefront system on the first floor, which is the approach path objective for visitors, and three plate glass windows on the second floor with a cantilevered terrace that projects northward, visually separating the first and second stories. The balcony wall wraps around the west facade and is clad with stucco. The north facade originally featured a full-length window wall with aluminum mullions on the first floor, above which is a cantilevered poured concrete terrace. The second story featured a bank of aluminum slider windows with accompanying fixed sash transoms atop a stucco wall. Projecting from the roof and down the north facade are steel I-Beam supports, characteristically called "spider legs," and often used by Richard Neutra as an architectural element rather than a structural element. The east facade abuts the Apartment Wing and is pierced by a recessed entry with a metal door and a bank of aluminum frame slider windows on the first story. The second story originally contained a viewing terrace with a corrugated metal wall and roof that was supported by metal support beams. This terrace was enclosed 1986-87. The second story's east facade was originally pierced by a large sliding glass double-door and a single metal door. The south facade is a blind concrete block wall, except near the southwest corner, where three metal doors pierce this facade, two allowing access to the men's and women's restrooms and one providing access to first-floor offices and storage.

The 5,296 sq.ft. first floor originally consisted of a Visitor Center lobby with informational exhibits and displays. Restrooms are accessible from the exterior south facade. The naturalist's office was included in the first floor plan, as was the ranger office, first aid station with adjoining restroom, a collection room, work room, dark room, two janitorial closets, and several additional closets. The lobby was bisected in 1975 when an auditorium was installed at the east end of the lobby. Originally, the visitor information desk was located on the south side of the lobby, but in 2000, the desk was moved to its current position along the

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north wall. The 4,117 sq.ft. second story contains a double-loaded corridor with administrative offices for the superintendent, assistant superintendent, and secretary, all of which have north-facing views of the central plaza. Additional spaces were prepared as the construction office, library-conference room, restrooms, mechanical room, two storage rooms, and a fire safe vault. The original office configuration was altered sometime in the late 1970s, when additional office space was created by moving interior walls.

**Apartment Wing (Building No: PD251A-H, LCSID: 266299, 1 BUILDING)**

The two-story, rectangular Apartment Wing perpendicularly joins the Administration Building at its northeast corner and was constructed at the same time (1961-62). Similar to the Administration Building, the Apartment Wing defines the eastern edge of the central plaza (photo No. 13). In the clustered pattern that organizes the Painted Desert Complex, the Apartment Wing is also perceived as a building with prominent hierarchy due to its location adjacent to the Central Plaza, but contrary to the Administration Building, the Apartment Wing is oriented towards the rear administrative parking lot and high desert landscape beyond. The Apartment Wing turns its back on the central plaza with only a narrow row of ribbon windows piercing the west facade. Instead, the Apartment Wing is oriented east, where each of the apartments originally featured large windows and the first floor apartments' entrances are on the east façade. Entrance to the apartments is intentionally hidden from the visitor use areas, thus creating a clear separation of public and private space, even though the Apartment Wing is located within a public zone.

Character defining features of the Apartment Wing's exterior include concrete block and stucco walls, sandstone facing on the west façade, aluminum frame ribbon windows, horizontal massing, and first floor patio walls. The interior character defining features include individual apartment floor plans with open views to the east and the long single-loaded corridor with a concrete block wall and apartment doors to the east and the stucco wing wall to the west. All of these features retain integrity of materials, workmanship, and feeling. Integrity of design has been impacted, but not lost, as a result of the alteration to window sizes on the east facade. A high degree of integrity of design can be reestablished if the original fenestration in Apartments A, C, D, and F are restored. In the Apartment Wing, all seven aspects of integrity are important to preserve the overall historic character of this building.

This building contains eight 800 sq.ft. single-bedroom units, four on each floor, with accompanying patios for the ground floor apartments (photo No. 31). Each patio is enclosed by an approximately 7-foot tall concrete block wall. The Apartment Wing is constructed on a poured concrete foundation with colored concrete block and frame walls. Structural members include concrete masonry, steel, and wood framing. The roof was originally a flat built-up roof. In most cases, the concrete block is exposed on the interior, but some areas are plastered. The ground floor apartments were originally finished with asphalt-asbestos floor tiles, while the second floor apartments had wood sub-flooring covered by carpet and asphalt-asbestos tiles. Each apartment originally contained three rooms, a living/dining/kitchen area, a bedroom, and a bathroom. The kitchen included a built-in refrigerator, range, and sink. The bathroom included a bathtub, toilet, and sink with a ceramic tile floor and wainscoting. Today, the basic floor plan remains unaltered except for kitchen modifications in Apartment A and B. Many of the interior finishes have similarly been altered, including the replacement of asphalt-asbestos tiles with carpet and linoleum in all but Apartment G. At the north end of the building there resides a laundry room on the first floor with a corresponding water heater closet on the second floor.

The west façade of the building is clad with sandstone facing and metal louvers on the first floor with stucco and a row of fixed sash ribbon windows adorning the second floor. The sandstone was acquired from Reidhead Rock Company in Taylor, Arizona. The north façade is a blind concrete block wall, pierced only by a single metal door into the laundry room. A staircase rises up the north façade behind a single-wythe concrete block wall return, and an enclosed second-story walkway runs the full length of the east façade, projecting slightly over the first floor. Originally, the topmost portion of the walkway was open to the elements, but a

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row of ribbon windows was installed in February 1964, shortly after construction due to water and snow infiltration.<sup>18</sup> The east façade's first floor is concealed by a length of concrete privacy walls, behind which are four apartments, each one was originally pierced by a single metal door flanked by two aluminum slider windows. The second story was originally clad with stucco and a bank of aluminum slider windows that had accompanying fixed sash transoms. Circa 1986, the aluminum slider windows in Apartments A, C, D, and F were replaced with wood sash slider windows (photos No. 5 and 16). A cantilevered sunshade projects above the first and second stories. The south façade is obscured by the Administration Building, but the buildings are internally accessible via the Apartment Wing's second story walkway, which joins the Administration Building's second story terrace.

Most of the interior finishes have been altered in the apartments, except for Apartment G, which was set aside as a restorative example of the historic apartments. In 2003, Apartment G was restored to its 1963 appearance, and the following character defining features of this apartment contribute to its significance: the floor plan; historic fixtures and metal cabinets; large aluminum frame slider windows; and interior finishes, including carpet, tile, paint, and wood. Some original furnishings have also been recovered and contribute to the overall historic integrity of this apartment.

**Fred Harvey Restaurant, Curio Store, and Service Station (Building No: PD259 & PD260, LCSID: 271958, 1 BUILDING)**

The Fred Harvey Restaurant and Curio Store (historically known as the Painted Desert Oasis) and Fred Harvey Service Station serve as the Central Plaza's western boundary. Visitors typically approach the Central Plaza along the Painted Desert Oasis' blank south façade. Upon entering the Central Plaza, the approach path presents visitors with the option of obliquely entering the Visitor Center or the Fred Harvey Curio Store. In terms of hierarchy, this building is second only to the Visitor Center. Its location immediately adjacent to the Central Plaza and the main visitor parking lot makes this building an important part of the visitor experience, and thus a significant contributing element of the Painted Desert Complex (photo No. 12).

Character defining features of the Fred Harvey Restaurant, Curio Store, and Service Station include concrete block walls; five columns with ceramic tile; west-facing entrance and window wall; interior architectural separation of restaurant, curio store, and service station; differing heights of restaurant ceiling; original interior ceramic tile wall behind the cook line; and original glass display case separating curio store and restaurant. The only character defining materials that remain are the exterior concrete block walls and the original ceramic tiles on the exterior columns and interior kitchen wall. The ceramic tiles were a special order from Los Angeles Tile Jobbers consisting of "LATCO Candy Stick" JCS-123, arranged in a random pattern of two colors.<sup>19</sup> The most important aspects of integrity to preserve within this building are related to materials and workmanship, and the building, as well as the identified character defining features, still retain integrity of materials and workmanship. Integrity of design and feeling is also important, but has been compromised as a result of interior and exterior changes that have occurred over time. Integrity of feeling and design will be reestablished if the east-façade window wall is restored and the south entrance door is removed. Upon completion of these restoration efforts, the building will attain a high degree of integrity of feeling and design.

The Painted Desert Oasis is a one-story, U-shaped building, constructed in 1962-63 on a concrete slab foundation with concrete block walls. It originally possessed a flat roof clad with built up roofing material, but the flat roof was altered in 1980 and then re-roofed again in 1987 and 1990. The roof is currently clad with a low pitched metal roof. Originally, fourteen full-height plate glass windows and two aluminum frame double glass doors pierced the east façade, in front of which rose five columns with ceramic tile (photo No. 3). In 1982, the east façade was altered when the full-height windows were replaced with dark-stained

<sup>18</sup> Richard Neutra was specifically commissioned to provide details for the new ribbon windows, and thus they are considered contributing, because they were installed during the period of significance and were designed by the building's architect.

<sup>19</sup> Letter from John Rollow to the Fred Harvey Company on January 30, 1963, Re: special order ceramic tile.

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reverse board and batten siding pierced by ten plate glass windows and the two original aluminum frame double glass doors (photo No. 14). An entrance vestibule was added to the center bay of this façade at the same time, but it was removed in 2004. The five columns finished with ceramic tiles remain. A contemporary concrete block restroom addition was added to the north facade in 1998, using a concrete block that is similar but distinct from the rest of the structure. The north facade is otherwise unadorned and blind (photo No. 32). The south facade is pierced as its eastern end by a set of double-doors, which were added circa 1979. The remainder of the south facade is blind. The roof cantilevers 14-feet over the 14-foot wide walkway, which extends the length of the south facade.

Historically, this building was oriented towards the central plaza, and the presence of large plate glass windows on the east façade emphasized this point. The introduction of board and batten siding on the east façade and an entrance on the south façade, served to reorient this building to the south, towards the main visitor parking lot, which is exactly what Richard Neutra wanted to avoid.

Neutra & Alexander also prepared the original furnishing and floor plan for the Painted Desert Oasis. Their plans included fifteen glass display cases around the perimeter of the curio store with a central sales desk. The plans for the restaurant included two L-shaped bar-style, laminated-plastic countertops and stools, twelve round tables with chairs, and four booths. All of the chairs were upholstered with Naugahyde.<sup>20</sup> These plans were initially implemented in 1960-63, but dramatically changed circa 1982, when the concessioner altered the interior to meet their contemporary food service and curio sales needs. The Painted Desert Oasis currently features wall-mounted display units and twenty-one free-standing displays in the curio store with a cafeteria-style restaurant, including seven booths and twelve tables and chairs upholstered with vinyl and tweed.

The Service Station projects westward at the south end of the Painted Desert Oasis' west facade. Six pumping stations are located to the west of the service station's snack and souvenir shop. A metal awning extends westward from the building and covers the first set of pumps. This awning originally extended to cover both sets of pumps, but was shortened at an unknown date to accommodate oversized vehicles. The snack and souvenir shop features four plate glass windows and a small wooden door with a single light. To the north of the Service Station is a receiving yard, surrounded by the main building on two sides and enclosed by an approximately 8-foot concrete block wall to the north and west. Corrugated metal walls, added sometime before 1992, separate the receiving yard from the service station. Several standard-size doors and roll-top doors provide access into the building from the receiving yard.

**Gatehouse (what was originally called the "entrance station" is now referred to as the Gatehouse) (Building No: PD252, LCSID: 271183, 1 BUILDING)**

The original "Entrance Station" (now referred to as the Gatehouse) is a contributing resource to this district nomination. It is located on the east side of the main park road adjacent to the current entrance station. The gatehouse serves as a breakroom and storage area (photo No. 24).

The character defining features of the Gatehouse include original concrete block walls, flat roof, and aluminum frame windows and doors on the south and west facades. These elements retain a high degree of integrity of design, materials, workmanship, and feeling. In this case, all seven aspects of integrity are important to preserve the overall historic character of this building.

It was constructed in 1961-62 on concrete footings and foundation with a poured concrete floor. The walls consist of colored concrete block which is pierced on the south façade by a single fixed sash aluminum window and on the west façade by an

<sup>20</sup> Specifications for Fred Harvey Concessions. PEFO central files.

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aluminum frame glass door, flanked by large plate glass windows. The roof was originally constructed on metal decking and covered with composition roofing material. This rectangular, one-story building encompasses two rooms, an office and restroom. The restroom contains a single sink and toilet.

**Entrance Station (what was originally called the “gate house” is now referred to as an Entrance Station) (Building No: PD253, 1 NONCONTRIBUTING BUILDING)**

The original “Gate House,” which would today be referred to as an Entrance Station or Checking Station, was constructed in 1961-62, but demolished in 1983-84 because it lacked interior environmental controls, and because it was unable to accommodate large recreational vehicles. The original entrance station was located in the center of the entrance road, and was constructed on concrete footings and foundations. Structural steel framework with aluminum glass walls and doors surrounded this one-story structure. The roof had metal decking with composition roofing material. Shortly thereafter construction commenced, it became apparent that two checking stations would be required, so the contract was amended to construct a duplicate 36 sq.ft. building adjacent to the initial one.

Today, a temporary, non-contributing building resides where the original entrance station once stood (photo No. 24). The existing entrance station was constructed in 2000 and is a single-story, one room building clad with weatherboard and covered with a shed roof. A single large plate glass window pierces the south façade, a single vinyl sliding window pierces the east and west facades, and a metal door pierces the north façade.

**Industrial Area:**

**Maintenance Building / Fire Cache (Building No: PD254 & PD262, LCSID: 266397, 1 BUILDING)**

The maintenance building was constructed in 1961-63 and adjoins the Visitor Center at its north façade, thereby projecting southward, anchoring the Painted Desert Complex’s southern boundary. The Maintenance Building and Vehicle Storage Building comprise two sides of the asphalt-paved maintenance yard, which is further enclosed by a concrete block wall and metal gate to the south and north (photo No. 33). Likewise, the Maintenance Building and Vehicle Storage Building are part of the Industrial Area, even though the massive blind block wall on the Maintenance Building’s west façade borders the main visitor parking lot and contributes to the visitor approach experience by funneling visitors towards the Central Plaza and Visitor Center. The western block wall also functions as a physical separator between the public use areas and private NPS space. This large block wall conceals the maintenance yard from public view. Vehicular access to the Maintenance Building is provided via the southern-most access road into the complex. Alternatively, pedestrian traffic may enter the maintenance yard through the Visitor Center.

The character defining features of the Maintenance Building/Fire Cache are: utilitarian design, horizontal massing, and blind concrete block wall accented by concrete block projections on the west facade. These elements retain integrity of design, materials, workmanship, and feeling. In this case, all seven aspects of integrity are important to preserve the overall historic character of this building.

This 6800 square foot, one-story, rectangular, utilitarian-style building is constructed on concrete slab with concrete block walls and a flat roof, which was originally clad with built-up roofing material and is now covered with a single-ply membrane (photos No. 6 and 17). Its west facade is blind, but is accented by several concrete block projections (photo No. 34). The east facade contains 15 bays, five of which are pierced by 3-light garage doors and one bay is pierced by a garage door with no lights. Large plate glass windows pierce 3 bays, and two additional bays offer standard door access to restrooms, offices, carpenter shop, and storage. All painted interior walls and ceilings were originally specified to be white, concrete block walls were to be left exposed,

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and interior doors and cabinets were to be left a natural wood finish. Neutra's color schedule also detailed beige and brown resilient floor tiles, beige metal kitchen cabinets, orange countertop, and red and yellow toilet partitions.<sup>21</sup> For the most part, the original color schedule specifications remain intact, except in the maintenance offices, where furred walls and ceilings were later added. Wide overhanging eaves project over the east facade. A reverse board-and-batten addition was added to the sign shop in the 1980s, extending the space to the edge of the overhang.

The fire cache is attached to the south end of this building and clad with concrete block on its south and west facades. The east facade is clad with reverse board and batten siding, pierced by a large garage door and a single wood door. The north facade adjoins the Maintenance Building.

**Vehicle Storage Building (Building No: PD255, LCSID: 266416, 1 BUILDING)**

The one-story, rectangular Vehicle Storage Building was constructed in 1961-63. It defines the eastern boundary of the maintenance yard and accompanies the Maintenance Building as a southern anchor for the entire complex (photo No. 33). The Vehicle Storage Building is also part of the Industrial Area, and is obscured from public view by the Maintenance Building's large western wall. The Maintenance Building and Vehicle Storage Building comprise two sides of the asphalt-paved maintenance yard, which is further enclosed by a concrete block wall and metal gate to the south and north. Vehicular access to the Vehicle Storage Building is provided via the southern-most access road into the complex. Alternatively, pedestrian traffic may enter the maintenance yard through the Visitor Center.

The character defining features of the Vehicle Storage Building are: utilitarian design, horizontal massing, uninterrupted blind concrete block wall on the east facade, and multiple open bays on the west facade. These elements retain integrity of materials, workmanship, and feeling. Integrity of design has been impacted, but not lost, as a result of the infilled bays on the west facade, but a high degree of integrity of design will be reestablished if the infill is removed. All seven aspects of integrity are important to preserve the overall historic character of this building.

The building is constructed on concrete slab with concrete block walls on the north, south, and east facades, with a bank of open bays on the west facade. It has a flat roof covered with a single-ply membrane. Two alterations were completed in the 1980s; infilling two bays at the north and south ends of building with reverse board and batten siding to create the plumber/electrician shops and excess storage. The remaining bays are open and separated by metal poles. A window pierces the north and south facades where the reverse board and batten infill exists. The east facade is blind except for a few clerestory windows, which pierce the reverse board and batten addition at the south end (photo No. 35).

**Recreation Area:**

**Community Building (Building No: PD257, LCSID: 266372, 1 BUILDING)**

This tall, one-story, rectangular structure with mezzanine resides at the northeast corner of the central plaza. It is actually setback from the edge of the plaza, visually separating the Commercial and Recreation Areas. Originally, this separation between the Commercial and Recreation Areas was emphasized by a grade change with two steps leading to the Community Building. The steps were removed at an unknown date to provide universal access to the Recreation Area. In a like manner, the covered walkway that extends northward along the west side of the Community Building and School Building creates a visual link from the Recreation Area to the southern edge of the Residential Area. Like other areas of the complex, the Recreation Area has public

<sup>21</sup> Color Schedule, Painted Desert Community, Community, Maintenance & Trailer Park Buildings, October 29, 1962. PEFO Central Files.

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and private components. The Community Building is a quasi-public building where a variety of events and activities are held. The formal approach for the Community Building is from the Central Plaza, but employees may also approach the building obliquely from the residential area and Apartment Wing, or in a round-about way from the maintenance yard.

Character defining features of the Community Building's exterior include horizontal massing, concrete block and stucco walls, clerestory windows, large roll-top door and sliding glass door, and connecting overhang with the School Building. The interior character defining features include open plan, high ceiling, resilient tile floor covering, wood strips on the north and south walls, and the projection booth. All of these elements retain integrity of design, materials, workmanship, and feeling. All seven aspects of integrity are important to preserve the overall historic character of this building.

The Community Building was constructed in 1962-63 on a concrete foundation and has concrete block walls with a high parapet roof that was originally covered with built-up roofing. The building contains approximately 2400 square feet. The west façade was originally pierced by a single aluminum frame glass door next to which was a full-bay metal roll-top door (photo No. 7). The roll-top door was concealed in 1973 by reverse board and batten siding (photo No. 18), but the historic façade and doors were restored in 2004 (rehab in progress, photo not available). A high concrete block wall without penetrations rises above the covered walkway that extends the length of the west façade and continues northward. The north façade is constructed of concrete block. A projected awning extends from the Community Building and joins with the School Building, thereby creating a covered breezeway between the two buildings (pre-rehab: photo No. 36). The covered breezeway is constructed of concrete covered with stucco. The breezeway is supported by five concrete block piers that project from the Community Building's north facade. This façade is pierced by a single metal door, centrally located on the main block. The north façade is also pierced by a set of metal double-doors at the northwest corner, which lead to a one-story mechanical room projection that adjoins this façade. The second story (mezzanine level) is pierced by five clerestory windows, which were concealed with painted plywood panels sometime in the late 1960s. The east façade is dominated by a stuccoed central bay that raises the full height of the building (photo No. 37). To either side of the central bay is concrete block. The central bay was originally pierced by a set of large double sliding glass doors. The glass doors were retracted and concealed in the late 1960s by reverse board and batten siding on the exterior and faux wood paneling on the interior. The large sliding glass doors and interior finishes were restored in 2004 (rehab in progress, photo not available). Above the doors is a stucco-clad cantilevered sunshade. The south façade is blind and constructed of concrete block.

The main space is currently used as a multi-use room with a small mezzanine at the west end where a projection booth/storage area is located. To the north extends a small one-story concrete block wing, which houses the kitchen, mechanical room, and storage. A row of clerestory windows pierce the main block's north facade above the projecting wing, but these have been blocked off and obscured. Originally, wood strips graced just the north and south walls, but sometime in the late-1960s similar wood slats were added to the west wall and faux wood paneling was added to the east wall. In a detailed color schedule, Neutra specified that these strips shall be Douglas fir with a dark walnut stain. He also indicated that dark beige and light beige floor tiles were to be installed, along with beige metal kitchen cabinets and an orange plastic countertop. A clear, natural finish was to be applied to all interior doors.<sup>22</sup> All of the non-historic interior features were removed in 2004 and the historic finishes were restored or replaced in-kind. All historic interior finishes that remain contribute to this building's historic integrity. Originally, the mezzanine was accessible via a disappearing stair above the rolltop door on the west wall. At the same time the rolltop door was concealed the disappearing stair was removed and a regular staircase wall installed in a stairwell created to accommodate that use. The non-historic stairwell and stair were removed in 2004 and the disappearing stair access was restored.

<sup>22</sup> Color Schedule, Painted Desert Community, Community, Maintenance & Trailer Park Buildings, October 29, 1962. PEFO Central Files.



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**School Building (Building No: PD258, LCSID: 266389, 1 BUILDING)**

The 1963-65 School Building is a low, one-story, rectangular, concrete block structure with a flat projecting roof located to the north of the Community Building. These two buildings are joined by an overhanging roofline, which was constructed at the same time as the School Building (photo No. 36). This is a private building that originally served as a "one-room school house" for local residents. Originally, students and teachers entered the building from the east side that is hidden from public view. This provided the necessary privacy for school functions. This orientation is emphasized by the blind block wall on the west façade and large plate glass windows on the east façade that face the ball field and desert landscape beyond (photo No. 8). Much like the Apartment Wing, the School Building turns its back on the public use areas, and instead focuses outward (east). Because the building's function has changed in recent years, the east façade is no longer the primary entrance or orientation of the building (photos No. 19 and 40). The primary approach is now from the south, where the Community Building, Central Plaza, and Visitor Center are located.

Character defining features of the School Building's exterior include horizontal massing, concrete block and stucco walls, large aluminum windows on the west façade, and connecting overhang with the Community Building. Interior character defining features include the floor plan; original blackboards, cabinets, and countertops; and the location of the post office. Because the building was reoriented due to a change in use, the integrity of design has been compromised, but not adversely impacted since no additions or physical alterations were made to cause the reorientation. Nevertheless, all character defining features retain integrity of design, materials, workmanship, and feeling. All seven aspects of integrity are important to preserve the overall historic character of this building.

The School Building and associated Teacherage Apartments were all designed by Robert Alexander in 1963 without the cooperation of Richard Neutra. The School Building is blind on its west and north facades with the exception of a metal door that allows access into the post office on the west facade. The east facade was originally graced with three sets of aluminum sash slider windows overlooking the high desert landscape, but the northernmost set of windows was later infilled with wood. The School Building now serves as an interpretive office, post office, and meeting space. A covered walkway extends along the building's west facade.

**Outdoor Recreation Area (Building No: PD229, LCSID: 271293, 1 SITE)**

To the east of the School Building resides a paved tennis/basketball court, which is a rectangular area enclosed by a 12½ -foot chainlink fence (photo No. 38). To the north of the tennis/basketball court, is the ball field, which originally featured a baseball diamond with backstop and volleyball court with net. The Ball Field is a large rectangular open area to the northeast of the School Building. Today, all that remains of the Ball Field is the chainlink backstop and volleyball net (photo No. 39). Any landscaping elements and features that may have been associated with the baseball diamond and volleyball court, such as painted lines, no longer exist. These sports-related facilities were installed at the request of the School District Superintendent, Keith Udall, in 1964. Character defining features of the tennis/basketball court and Ball Field include the location and recreational use of this site. Integrity of location and feeling are the most important aspects of integrity to preserve in the Outdoor Recreation Area.

**Covered Walkway (Building No: PD228, LCSID: 271140, 1 STRUCTURE)**

The Covered Walkway was constructed in 1964 by Glen D. Plumb from St. Johns, Arizona.<sup>23</sup> The walkway extends northward from the Apartment Wing, makes a right angle turn when it reaches a blank concrete wall at Carport PD220, and terminates at the

<sup>23</sup> Allaback, 2000, 167.



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blank concrete wall at the east end of Residence Block A (photo No. 40). The covered walkway visually and physically ties the commercial, recreation, and residential areas of the complex together, but the presence of two blank concrete walls leading to the residential area function as a visual barrier between public and private areas of the complex. Nevertheless, the covered walkways provide a direct approach path between the commercial, recreation, and residential areas.

Character defining features of the Covered Walkway include the flat roof, 35 unadorned pipe columns, and location amidst the commercial, recreation, and residential areas of the district. Integrity of location, design, and feeling are the aspects of integrity that are most important to preserve the historic integrity of this structure.

The poured concrete walkways are covered by a flat roof covered with single-ply membrane and stucco underside. The roof is supported by 35, 3<sup>3</sup>/<sub>4</sub>" diameter unadorned metal pipe columns spaced approximately 15½-feet apart. The covered walkway encompasses approximately 3,610 square feet.

**Residential Area:**

**Teacherage Apartments (Building No: PD258 A&B, LCSID: 271958, 1 BUILDING)**

The Teacherage Apartments is a small, rectangular, one-story building constructed in 1963-64. This building resides within the private Residential Area to the east of the three-bedroom residences amidst the two-car carports and to the west of the Trailer Court Building.

Character defining features of the Teacherage include concrete block walls, flat roof, horizontal massing, and floor plan. These elements retain integrity of design, materials, workmanship, and feeling. All seven aspects of integrity are important to preserve the overall historic character of this building.

The Teacherage was constructed on a poured concrete slab with concrete block walls and a flat roof, which was originally covered with built-up roofing material. Currently the building is covered with a foam roof, which was installed in 1978-79. Cantilevered awnings project over the south facade. The School Building, sports-related sites and structures, and the associated Teacherage Apartments were all designed by Robert Alexander in 1963 without the cooperation of Richard Neutra. Entrance into the apartments is gained through two metal doors on the south façade. The south façade is also pierced by two metal doors with louvers that provide access to utility rooms and a total of eight clerestory windows (four for each apartment) (photo No. 41). The east and west facades are blind. The one-story teacherage consists of two efficiency apartments, each with a bedroom, bathroom, living room, and kitchen/dining area. Each apartment originally contained approximately 550 square feet of livable space with an approximately 900 square foot patio to the rear (north) that is enclosed by a non-historic 6-foot wooden fence. Apartment J's floor plan retains its original configuration, whereas Apartment K's living room was extended 5-feet to the north in 1992.

Many of the interior finishes in Teacherage Apartment K have been altered, but since Teacherage Apartment J still retains its original features, it has been set aside as a restorative example of this residential type. Apartment J is to be restored to its 1963 appearance and the following character defining features contribute to its significance: the floor plan, historic fixtures, wood cabinets, original countertop, and interior finishes, including carpet, tile, and paint.

To the rear (north) of the Teacherage Apartments, between the Teacherage and Carport 221 reside two metal picnic shelters that were constructed circa 1990 (photo No. 42). Multiple metal picnic benches are located within the shelters. Each picnic shelter has a poured concrete slab with nine, 3"-square metal posts supporting a corrugated metal roof. These picnic shelters serve as an

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outdoor gathering space for residents. The picnic shelters are not included in the individual resource counts, because they are structures of insubstantial size and scale constructed after the period of significance.

**Residences (Building No: PD201-PD218, LCSID: 271189, 271223, 271354, 271897, 4 BUILDINGS)**

The original bid for the residences described the project as consisting of “a minimum of 6 and a maximum of 18 residences and carport buildings.”<sup>24</sup> All eighteen residences were constructed between 1961 and 1963. The residential layout consists of three- and six-plex single family units, each set of three alternating between the L-shaped “C” or “Cf” floor plan. Originally, Neutra & Alexander proposed three different floor plans for the individual residential units, consisting of plan “A”, which featured three bedrooms and 1280 square feet; plan “B” that had two bedrooms and 1032 square feet, and plan “C” with three bedrooms and 1346 square feet. Each set of six residences was originally designed to include three plan “A” units and three plan “C” units. WODC rejected this idea and suggested using only the “C” plan units and reversing the orientation of the units in order to create the “Cf” plan.<sup>25</sup> The Cf-plan is simply the C-plan in reverse, thus allowing the C- and Cf- plan houses to abut each other, forming rectangular residential compounds.

The four residential blocks are arranged in parallel rows at the north end of the complex (photo No. 25). Block A resides at the southern end of the residential area, adjacent to the covered walkway. It functions as a visual barrier between the public areas (commercial and recreation) and the private residential area by presenting an unapproachable south façade towards the Central Plaza. Each residential block in turn forms a sheltered community and is separated by a semi-private residential plaza that originally featured a grassy play area with ornamental plantings around the perimeter. At the terminating ends of each residential courtyard are carports, which effectively conceal the residential plazas from public view. Driveways and parking lots border the residential area on its east and west sides, and the carports’ strategic locations shield the residential plazas from view, much like the individual residential courtyards are concealed as private indoor/outdoor spaces for each residence (photos No. 10 and 21). All of the residential blocks and carports are linked via a series of concrete walkways that are organized in a grid-like fashion. Block D terminates the residential area and the Painted Desert Community Complex. Block D is blind on its northern façade, giving the impression that the residential area is private and inward-focused.

Each residential unit was originally constructed to contain approximately 1675 square feet, built on a poured concrete foundation with concrete block walls, aluminum frame sliding windows, an aluminum sliding door, and composition roofing. In the ell of each L-shaped residence is a 900 square foot outdoor residential courtyard obscured from public view by an approximately 7-foot concrete block wall (photo No. 20). The arrangement and orientation of each residence was specifically designed to provide inner, private focus and to shelter them from the wind. Originally, each residence was oriented inward with large, plate glass windows and doors facing the inner courtyard. Only small clerestory windows pierced the public (exterior) facades. The three-bedroom residences are grouped together in the northwestern section of the Painted Desert Complex. Each residential compound, or block, is separated from the next compound by an oblong residential plaza. These compounds are the focal point for the private, residential area and serve as the hub of all non-public activity within the complex. Any activity that occurs within the residential plazas is not visible to the general public and any activity occurring within the private residential courtyards is similarly obscured from the general public and/or other private residences. The residential area is visually separated from the more public commercial and recreation areas by an open “second plaza” that is contoured to obscure these residences from view.

<sup>24</sup> Invitation for Bids, Project No. PF-W 324. Western Office of Design and Construction, April 25, 1961.

<sup>25</sup> Allaback, 2000, 154.

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Each residence features three bedrooms and two bathrooms, a kitchen/dining room, and living room. Although all of these residences were originally designed to contain two full baths, the hallway bathroom was downsized to a half-bath during construction in order to reduce construction cost. These bathrooms were later equipped with full-size tubs in 1977.<sup>26</sup> Interior finishes were explicitly defined in a detailed color schedule prepared by Neutra & Alexander, specifying all interior wall paint to be white; natural wood finishes; gray, yellow, brown, and blue interior accent colors; white, gold, and blue ceramic tile; white, pink, and blue laminated plastic countertops; and gold, rust, blue, and yellow exterior accents.<sup>27</sup> Although the concrete block was left exposed on some interior surfaces, the remaining interior walls were finished with gypsum board and plaster. The floors were covered with asphalt-asbestos tiles and the ceilings were covered with acoustic ceiling tiles.

There have been various alterations to the residences over the years. The predominant alterations include storage yard additions, which were added in the 1980s; enlargement of kitchen areas in 1981-87; addition of pitched roofs on Residence Block C and D in 1983; and the alteration of windows and fenestration in 1983-87. In addition to these structural changes, the interior finishes have been altered in almost every residence with the exception of Residence 208, which has been set aside as a restorative model of the three-bedroom housing type. In 1976, the varied exterior accent colors were uniformly painted over with Dunn Edwards Tobacco Brown for all trim and Cliff Brown on all vertical surfaces.<sup>28</sup>

Most of the interior finishes were altered in the residences, but since Residence 208 still retains its original features, it has been set aside as a restorative example of this residential type. House 208 is to be restored to its 1963 appearance, and the following character defining features contribute to its significance: 7-foot concrete block courtyard wall to the north, original floor plan, flat roof, historic windows and original fenestration, historic fixtures, metal kitchen cabinets and original countertop, and interior finishes, including tile, paint, and exposed concrete block walls on the interior.

The exterior character defining features of Residence Block A-D include concrete block and stucco walls, flat roofs, aluminum frame windows, horizontal massing, interior-focused orientation, and residential courtyards. In fact, the residential courtyards are considered integral exterior features and must be retained in order to preserve the overall integrity of these buildings. Generally, the interior character defining feature of Residence Block A-C applies to the floor plan, which includes the location of the kitchen, living room, three bedrooms, and two bathrooms with the orientation of these rooms directed inward towards the residential courtyard. Integrity of workmanship has been compromised in Residence Block D due to its poor condition and advanced deterioration. All of the identified character defining features retain integrity of workmanship and feeling. Integrity of design and materials has been compromised because of the changes and alterations noted above. Integrity of design and materials will be reestablished if the exposed exterior concrete block walls are uncovered, if the flat roofs are restored, and if the shed additions to the rear of all C-plan units are removed. A greater degree of integrity of design will be reestablished if window and fenestration alterations are reversed. In the Residences, however, integrity of location, design, setting, materials, feeling, and association is most important to preserve the overall historic character of these buildings.

Residence Block A (201, 202, 203) consists of three, three-bedroom single-family units that face south with enclosed courtyards to the north (photos No. 9 and 20). A single metal door provides access to each courtyard from the north. The east and west facades of Residence Block A are blind and constructed of concrete block. The exterior appearance of Residence Block A is

<sup>26</sup> Memorandum from David B. Ames, Superintendent, to the Regional Director on April 14, 1977. Re: alteration of quarters. PEFO central files D3415.

<sup>27</sup> Color Schedule, Painted Desert Community, May 7, 1962. PEFO Central Files.

<sup>28</sup> Letter from David B. Ames, Superintendent, to Manager of Texaco, Inc. on March 18, 1976. Re: new color scheme. PEFO central files D3415.

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characterized by concrete block, reverse board and batten siding, and stucco with a flat roof that cantilevers over a concrete walkway to the south. A series of decorative metal supports serve as a stop-gap measure for perceived deflection of the cantilever.

Each residence unit included in Block A is a C-plan house, pierced on its south façade by three clerestory windows and two doors. The south façade is clad with concrete block from grade to the base of the clerestory windows. Above the concrete block, the area is stuccoed. Block A is the only residential block that retains its historic south façade. The south facades of Blocks B, C, and D were altered by the introduction of large picture windows with flankers.

The courtyard side of Residence 201 is clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

The rear of Residence 202, which faces the courtyard, is completely clad with reverse board and batten siding. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

The courtyard side of Residence 203 is clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

Residence Block B consists of six, three-bedroom single-family units. The first set of residences (204, 205, 206) are Cf-plan, face south, and have a flat roof projection over a concrete walkway that extends the length of the south facade. A series of decorative metal supports served as a stop-gap measure for perceived deflection of the cantilever (photo No. 23), but the vast majority of these supports were removed in 2004 (photo not available). Enclosed courtyards extend to the north and are accessible from one of the three doors that pierce the south facade. The second set of residences (207, 208, 209) are C-plan houses and accessible from the north through enclosed courtyards. A single metal door in the courtyard wall provides access to each of the residences (207, 208, 209). Exterior storage units were added to the northwest corner of residence 208 and 209 and rise above the 7-foot courtyard wall, clad with reverse board and batten siding. The east and west facades of Residence Block B are blind and constructed of concrete block. The exterior appearance of Residence Block B is characterized by concrete block, reverse board and batten siding, and stucco.

Residences 204, 205, and 206 are each pierced on their south façade by two clerestory windows, a large picture window with flankers, and three doors. This façade is clad with reverse board and batten siding. The north façades are not visible, because they abut residences 207, 208, 209.

The courtyard facades of 204 are clad with reverse board and batten siding below the fascia. However, the fascia is clad with sheet plywood. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

The courtyard facades of 205 are clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

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The courtyard facades of 206 are clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed, except for a section above the kitchen where the fascia is clad with reverse board and batten siding. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original.

Residences 207, 208, and 209 are accessible through a metal door in the concrete block courtyard wall that dominates the north façade. The south façades of these residences are not visible because they abut residences 204, 205, and 206.

The courtyard facades of residence 207 are recessed and stuccoed below the fascia. The fascia projects outward and is also stuccoed. The window fenestration has been changed from the original.

Residence 208 is identified as a prototype unit, because little of the exterior or interior has changed since 1963. The courtyard facades of residence 208 maintain the original fenestration and materials, which includes stucco on the projecting fascia and recessed walls. A reverse board and batten storage unit was, however, added to the northwest corner of the courtyard. Also, an external gutter system was added to the drip edge on the courtyard facades.

The courtyard facades of 209 are completely clad with reverse board and batten siding, except for a small section of the fascia where sheet plywood was used instead. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original, a reverse board and batten storage unit has been added to the northwest corner of the courtyard, and an external gutter system was added to the drip edge on the courtyard facades.

Residence Block C consists of six, three-bedroom single-family units. The first set of residences (210, 211, 212) are Cf-plan houses, face south, and have a low pitched roof that projects over a concrete walkway that extends the length of the south facade. A series of decorative metal supports serve as a stop-gap measure for perceived deflection of the cantilever, but the vast majority of these supports were removed in 2004. Enclosed courtyards extend to the north and are accessible from one of the three doors that pierce the south facade. The second set of residences (213, 214, 215) are C-plan houses and accessible from the north through enclosed courtyards. A single metal door in the courtyard wall provides access to each of the residences (213, 214, 215). Exterior storage units clad with reverse board and batten siding were added to the northwest corner of each residential courtyard, rising above the 7-foot courtyard wall. The east and west facades of Residence Block C are blind and constructed of concrete block. The exterior appearance of Residence Block C is characterized by concrete block, reverse board and batten siding, and stucco.

Residences 210, 211, and 212 are each pierced on their south façade by two clerestory windows, a large picture window with flankers, and three doors. This façade is clad with reverse board and batten siding. The north façades are not visible, because they abut residences 213, 214, and 215.

The courtyard facades of 210 are clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed. The fascia has been raised to accommodate the added pitched roof. The raised area is clad with reverse board and batten siding. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. A roof was added over the service yard at the southwest corner of the courtyard. The window fenestration has been changed from the original.

The courtyard facades of residence 211 are recessed and clad with reverse board and batten siding below the fascia. However, the fascia projects outward and is stuccoed. The fascia has been raised to accommodate the added pitched roof. The raised area is

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clad with reverse board and batten siding. A roof was added over the service yard at the southwest corner of the courtyard. The window fenestration has been changed from the original.

The courtyard facades of 212 are clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed. The fascia has been raised to accommodate the added pitched roof. The raised area is clad with reverse board and batten siding. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. A roof was added over the service yard at the southwest corner of the courtyard. The window fenestration has been changed from the original.

Residences 213, 214, and 215 are accessible through a metal door in the concrete block courtyard wall that dominates the north façade. The south façades of these residences are not visible because they abut residences 210, 211, and 212.

The courtyard facades of 213 are completely clad with reverse board and batten siding. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The fascia has been raised to accommodate the added pitched roof. The raised area is clad with reverse board and batten siding. The window fenestration has been changed from the original, and an external gutter system was added to the drip edge on the courtyard facades.

The courtyard facades of 214 are completely clad with reverse board and batten siding. The kitchen area has been bumped out to the plane of the roof, as opposed to being reset below the fascia. The fascia has been raised to accommodate the added pitched roof. The raised area is clad with reverse board and batten siding. The window fenestration has been changed from the original, and an external gutter system was added to the drip edge on the courtyard facades.

The courtyard facades of 215 are clad with reverse board and batten siding below the fascia. However, the fascia is stuccoed, except a small section over the kitchen where the fascia is clad with reverse board and batten siding. The fascia has been raised to accommodate the added pitched roof. The raised area is clad with reverse board and batten siding. The kitchen area was bumped out to the plane of the roof, as opposed to being reset below the fascia. The window fenestration has been changed from the original, and an external gutter system was added to the northwest storage unit.

Residence Block D consists of three, Cf-plan, three-bedroom, single-family units that face south with enclosed courtyards to the north. The east and west facades of Residence Block D are blind and constructed of concrete block. The exterior appearance of Residence Block D is characterized by concrete block, reverse board and batten siding, and stucco with a low pitched roof that cantilevers over a concrete walkway to the south. A series of decorative metal supports serve as a stop-gap measure for perceived deflection of the cantilever.

Residences 216, 217, and 218 are each pierced on their south façade by two clerestory windows, a large picture window with flankers, and three doors. This façade is clad with reverse board and batten siding. The kitchen area of 216 and 217 were bumped out to the plane of the roof, as opposed to being reset below the fascia.

**Two-Car Carports (Building No: PD220-PD223, LCSID: 271980, 271992, 272005, 3 CONTRIBUTING STRUCTURES)**  
Each carport corresponds to a residence and is assigned based on proximity to the respective residential unit. The residences and carports were completed under the same contract granted to Rasmussen Construction Company. All of the carports were constructed in 1961-62 and are positioned at each end of the residential plazas, thereby obscuring these plazas from public view. The carports located to the east of the three-bedroom residences are two-car carports, while the carports located to the west are four-car carports.

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The character defining features of the contributing Two-Car Carport include original exposed concrete block walls, 5 ½' x 23' concrete block wing wall projecting northward, flat roof, and two open bays on the east facade. In Carport PD222 these elements retain integrity of design, materials, workmanship, and feeling. Integrity of design has been impacted in Carports PD220 and PD221 as a result of one or more of the bays being enclosed. If the open bays are restored in PD220 and PD221, then integrity of design will be reestablished. All seven aspects of integrity are important to preserve the overall historic character of the contributing two-car carports.

The one-story, rectangular, two-car carports were originally constructed on a poured concrete slab with concrete block and flat built-up roofs. The south, west, and north facades were blind walls. The east facade featured two open bays with a cantilevered awning over the opening. At an unknown date, two two-car carports were enclosed with garage doors and/or reverse board and batten siding. Carport #220 was enclosed with reverse board and batten siding pierced by two garage doors, while only half of Carport #221 was enclosed with reverse board and batten siding, pierced by a single fiberglass door (photo No. 43).

**Four-Car Carports (Building No. PD223-PD225, LCSID: 272015, 272026, 272036, 3 CONTRIBUTING STRUCTURES)**  
Each carport corresponds to a residence and is assigned based on proximity to the respective residential unit. The residences and carports were completed under the same contract granted to Rasmussen Construction Company. All of the carports were constructed in 1961-62 and are positioned at each end of the residential plazas, thereby obscuring these plazas from public view. The carports located to the east of the three-bedroom residences are two-car carports, while the carports located to the west are four-car carports.

The character defining features of the Four-Car Carports include original concrete block walls, flat roof, and open bays on the west façade (photo No. 11). In Carport PD223 and PD224, these elements retain integrity of design, materials, workmanship, and feeling (photo No. 22). Integrity of design has been impacted in Carport PD225 as a result of the bays being enclosed. If the open bays are restored, then integrity of design will be reestablished. All seven aspects of integrity are important to preserve the overall historic character of the Four-Car Carports.

The one-story, rectangular, four-car carports were originally constructed on a concrete slab with concrete block walls and flat built-up roofs. The south, east, and north facades are blind concrete block walls. The east facade originally featured four open bays with a cantilevered awning over the opening, but in Carport 225 the east facade was enclosed with reverse board and batten siding at an unknown date. Each infilled bay is pierced by a single wooden door.

**Trailer Court Building (PD256, LCSID: 271119, 1 NON-CONTRIBUTING BUILDING)**

The Trailer Court Building is a rectangular, one-story structure constructed in 1961-63 on a concrete foundation with poured concrete floors. It contains approximately 3400 square feet and resides at the southern end of the Trailer Court. Both the Trailer Court Building and associated Trailer Court are situated in the northeastern section of the Painted Desert Complex, divided from the rest of the residential area by a roadway. The Trailer Court Building presents a blank façade towards the south, which borders the Ball Field. The presence of this blank façade functions as a visual separation between the semi-public recreation area and the private residential area (photo No. 44). In a like manner, the Trailer Court Building serves as the southern boundary of the Trailer Court. Vehicular access to this building is provided at the north end of the Trailer Court.

The character defining features of the Trailer Court Building are: utilitarian design, horizontal massing, uninterrupted blind concrete block wall on the south façade, flat roof, an open loggia in the middle of the building, and the location of the drying yard.

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Because some of these character defining features have been impacted by insensitive additions and alterations, the building no longer retains integrity of design and feeling. Thus, the Trailer Court Building is non-contributing.

The exterior walls of the Trailer Court Building are constructed of concrete block, while the interior partitions are of concrete block or frame walls. The roof originally consisted of built-up roofing material covering the building's two main blocks. The original roofline neither extended over the westernmost bay nor over the loggia. A low-pitch gable roof with asphalt shingles was installed over the entire building in the 1980s. The original interior finishes included wood gypsum board and plaster, aluminum doors, rubber tile flooring or unfinished concrete, and acoustic tile ceilings. Neutra specified that all interior concrete block walls were to be left exposed and toilet partitions were to be red and yellow.<sup>29</sup> Over the years, the building and especially the interior finishes were altered, including the addition of a window on the north façade, enclosure of the loggia, installation of a pitched roof, textured drywall over historically exposed concrete interior walls, and carpeted floors. If the open loggia and original roofline are restored, then integrity of design and feeling may be reestablished and this building shall be considered contributing to the historic district

The west façade is blind with an arcade roof extending northward connecting to the surrounding Trailer Court wall. The north façade was originally pierced by three metal doors. A loggia was centrally located and contained a planter similar to the two planters that exist at the southern end of the Trailer Court. The central loggia was infilled with reverse board and batten siding in 1972 to create additional storage areas. The infill is pierced by a fiberglass double glass door. Presumably, the window piercing the north façade was also installed circa 1972. The cantilevered roofline extends northward over the tinted concrete walkway that extends the full length of the north facade. Low concrete block walls partially edge the walkway. The east façade is pierced by two large metal double-doors with metal door surrounds. Extending eastward from this facade is a non-historic six-bay reverse board and batten storage shed. The area to the east of the Trailer Court building was originally the "drying yard," which was associated with the laundry room historically contained within the building. This area is now used for general storage. The drying yard is enclosed on two and a half sides by a 6-foot concrete block wall. The south façade is blind and constructed of concrete block.

**Trailer Court (PD227, LCSID: 271132, 1 SITE)**

Both the Trailer Court Building and associated Trailer Court are situated in the northeastern section of the Painted Desert Complex, divided from the rest of the residential area by a roadway. The Trailer Court is surrounded on three sides by an unadorned, blind concrete block wall, stepped to accommodate grade changes (photo No.45). The concrete wall adjoins the Trailer Court Building at its northeast and northwest corners, with a gap at the northwest corner provided for pedestrian access. Vehicular access to this building is provided at the north end of the Trailer Court.

Character defining features of the Trailer Court include the unadorned, stepped, 6-foot concrete block wall surrounding the Trailer Court and the presence of twelve poured concrete trailer pads. Two concrete planters centrally located near the Trailer Court's southern end shall also be considered character defining elements. Integrity of design, feeling, and association are important to preserve the historic integrity of the Trailer Court.

The rectangular Trailer Court was constructed in 1961-63 and is located to the north of the Trailer Court Building. It contains twelve trailer spots, each of which features a concrete pad and utility hookups. The Trailer Court is surrounded on the west, north, and east by a blind, unadorned, stepped, 6-foot concrete block wall with the Trailer Court Building serving as the southern

<sup>29</sup> Color Schedule, Painted Desert Community, Community, Maintenance & Trailer Park Buildings, October 29, 1962. PEFO Central Files.



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boundary. Vehicular access to the Trailer Court and Trailer Court Building is provided via an access road that enters centrally from the north and continues through the center of the Trailer Court. The access road terminates at the Trailer Court Building's infilled loggia. Pedestrian access is provided at the Trailer Court Building's northwest corner, where a gap in the concrete wall provides access.

The extant trailers present within the confines of the Trailer Court are not included in the resource counts, because they are impermanent structures set on site at various times after the period of significance. The presence of these, or any other, trailers do not contribute to the significance of the property. Since they are temporary in nature, the trailers are not deemed to be of substantial scale.

**Recreational Vehicle (RV) Court (1 NON-CONTRIBUTING SITE)**

To the north of the Trailer Court, beyond the concrete block wall, is a Recreational Vehicle (RV) Court, which was constructed in the mid-1980s and contains six gravel pads with utility hookups. Due to its date of construction, the RV court is a non-contributing structure.

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**Resources within Painted Desert Community Complex Historic District**

**Contributing:**

- |             |   |           |
|-------------|---|-----------|
| • PD201-203 | Painted Desert Residence Block A (201, 202, 203)                              | building  |
| • PD204-209 | Painted Desert Residence Block B (204, 205, 206, 207, 208, 209)               | building  |
| • PD210-215 | Painted Desert Residence Block C (210, 211, 212, 213, 214, 215)               | building  |
| • PD216-218 | Painted Desert Residence Block D (216, 217, 218)                              | building  |
| • PD220     | Painted Desert Carports for 201 & 204   | structure |
| • PD221     | Painted Desert Carports for 207 & 210   | structure |
| • PD222     | Painted Desert Carports for 213 & 216   | structure |
| • PD223     | Painted Desert Carports for 202, 203, 205, 206                                | structure |
| • PD224     | Painted Desert Carports for 208, 209, 211, 212                                | structure |
| • PD225     | Painted Desert Carports for 214, 215, 217, 218                                | structure |
| • PD226     | Painted Desert Central Plaza  | site      |
| • PD227     | Painted Desert Trailer Court  | site      |
| • PD228     | Painted Desert Covered Walkway  | structure |
| • PD229     | Painted Desert Outdoor Recreation Area (tennis/basketball court & ball field) | site      |
| • PD251     | Painted Desert Administration Building/Visitor Center                         | building  |
| • PD251A-H  | Painted Desert Apartment Wing   | building  |
| • PD252     | Painted Desert Gatehouse  | building  |
| • PD254     | Painted Desert Maintenance Building and Fire Cache                            | building  |
| • PD255     | Painted Desert Vehicle Storage Building                                       | building  |
| • PD257     | Painted Desert Community Building   | building  |
| • PD258     | Painted Desert School Building  | building  |
| • PD258A-B  | Painted Desert Teacherage Apartments  | building  |
| • PD259     | Fred Harvey Restaurant, Curio Store, and Service Station                      | building  |

**Non-Contributing:**

- |         |                                       |          |
|---------|---------------------------------------|----------|
| • PD253 | Painted Desert Entrance Station       | building |
| • PD256 | Painted Desert Trailer Court Building | building |
| • N/A   | Recreational Vehicle (RV) Court       | site     |

**Historic landscape features not included in resource count due to their insubstantial size and scale**

- N/A "Second Plaza"
- N/A Pedestrian Circulation
- N/A Vehicular Circulation

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consultation with the architects, Neutra & Alexander, who were selected to design the Painted Desert "Entrance Development," was held in 1958 as part of contract negotiations that also included the Visitor Center and Cyclorama Building at Gettysburg National Military Park (photo No. 46). Neutra & Alexander outlined their initial plans for the Painted Desert Community Complex in a prospectus titled, "Homes for National Park Service Families on a Wind-Swept Desert." In this document the need for multi-unit housing was emphasized, as was the clustered development scheme that featured an interconnection between buildings, landscape elements, and open plazas. This is the first-known use of multi-unit housing within a National Park, which wholly deviated from the Mission 66 standard housing plan. Neutra & Alexander defined the Painted Desert Complex as a "microcosm of a city," with commercial, industrial, recreation, and residential areas. This separation of public and private spaces was created through the use of architectural features and landscape elements that are clearly illustrated in the architects' site plans and proposed planting plan. In fact, the original landscape planting plan was particularly important and enhanced the overall desert oasis design intent.

This district is also exceptionally important and nationally significant under Criterion C as an architecturally distinct example of Mission 66 design and representing a prominent work of Richard Neutra and Robert Alexander (photo No. 47). As a result of the large number of Mission 66 construction projects, this program established a precedent for the "park service modern" style, which Sarah Allaback describes as a "distinctive new style of park architecture that amounted to a Park Service adaptation of contemporary American modern architecture."<sup>1</sup> She further defines this style as consisting of free plans, flat roofs, concrete construction and prefabricated components, unusual fenestration, limited ornamentation, and an attention to building sites and landscaping.<sup>2</sup> The Painted Desert Community Complex exemplifies "park service modern" architecture and represents a unique and noteworthy example of Neutra & Alexander's architectural design for the National Park Service. This complex signifies their distinct approach to modern wind-swept desert design and is one of only two properties their architectural firm completed for the National Park Service as part of the Mission 66 initiative.

The exceptional importance and significance of this property was first described in Sarah Allaback's Mission 66 Visitor Center theme study, in which the historic context for all Mission 66 Visitor Center was established. The initial plans for a Mission 66 headquarters complex at Petrified Forest were proposed in 1957, Neutra's and Alexander's preliminary design was submitted in 1958, construction began in 1961, the property was formally dedicated in 1963, and construction was fully completed in 1965. Thus, the period of significance is 1961-1965.

Given the recent period of significance, the Painted Desert Community Complex is also to be evaluated and nominated under Criterion G. The exceptional importance and significance of this complex is established as part of the national Mission 66 historic context. More specifically, the importance and significance of this complex is defined in the following seven ways: its association with Mission 66 planning and development at Petrified Forest National Park; as a unique and noteworthy of Neutra & Alexander's work; its visitor-oriented design and intention; its separation of public and private zones as enhanced through the use of architectural features and landscape elements; the first-known use of "multi-unit" housing in a National Park; Neutra & Alexander's wind-swept desert architectural and landscape design, which was created to provide a desert oasis experience; and because it is one of only two properties the architects ever designed for the National Park Service.

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<sup>1</sup> Allaback, 2000, 273.

<sup>2</sup> Allaback, 2000, 272-73.

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### **Petrified Forest History**

Petrified Forest was first established as a National Monument on December 8, 1906 under the Antiquities Act to preserve and protect its unique paleontological resources. Initially, 60,776 acres were set aside in what is now the south end of the park where the majority of the petrified wood resides.<sup>3</sup> In 1932, the monument was expanded northward to include the painted desert and surrounding environs, encompassing an additional 53,000 acres and a 6-mile section of Route 66.<sup>4</sup> Smaller inholdings were purchased throughout the 1930s, 40s, and 50s.

The most significant man-made feature included in a 1936 inholding purchase was Painted Desert Inn, an exceptional building constructed of petrified wood in 1924. Herbert Lore operated the Inn from 1924 until 1936, when NPS purchased the land and improvements for \$69,400. Lore's purpose for the Inn was to host visitors traveling on Route 66 and/or the Santa Fe Railroad to allow them the opportunity to see and experience the painted desert landscape and petrified wood of the Black Forest. As soon as NPS purchased the Painted Desert Inn, plans were drawn-up for the expansion and improvement of the property, which was completed by the Civilian Conservation Corps in 1940. From 1940 until 1963, the Painted Desert Inn was managed under various concession contracts. In 1963, the Fred Harvey Company, who was the concessioner at the time, abandoned the Inn to move their operation to the Painted Desert Oasis located within the newly constructed Painted Desert Community Complex.<sup>5</sup>

What became the section of Route 66 that passes through Arizona was originally a series of travel routes that were upgraded between 1920 and 1923 under the Federal Aid Road Act.<sup>6</sup> Simultaneously, the US government was considering a paved transcontinental route. The resulting US Route 66 traversed 2,282 miles from Chicago to Santa Monica, including 400 miles through Arizona. When Route 66 was established, virtually none of it was paved. Arizona first paved those sections that passed through downtown areas, later paving the sections between towns. In the 1930s and then again after World War II, Arizona tourism boomed as a result of Route 66. Between 1945 and 1960, Arizona's population more than doubled, vehicle registrations tripled, and the number of vehicles per capita doubled.<sup>7</sup> With the increased number of automobiles and drivers, congestion and accidents likewise increased throughout the nation. Congress reacted by passing the Interstate Highway Bill in 1956, which was the largest public works project undertaken in United States history.<sup>8</sup> As a result, portions of Route 66 were abandoned/rerouted to accommodate improved design standards for federal highways. Interstate-40 was the product of this effort, effectively replacing much of old Route 66 with a limited access, four-lane, high speed highway.

Much of historic US Route 66 still exists. It endures as the main street of many towns. Some sections are now used as state and county roads while others lie abandoned with weeds growing up in their long-forgotten centerline. Interstate 40 sliced through much of Route 66, burying parts of it and separating other sections. Land managers tore up some of the old roadbed to eliminate the "eyesore." But the impression of Route 66 survives on the landscape to remind us of the early days of automobile transportation in America.<sup>9</sup>

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<sup>3</sup> Development Outline, 1950, 1.

<sup>4</sup> Development Outline, 1950, 1.

<sup>5</sup> Dewey Livingston, et. al. Historic Structure Report: Painted Desert Inn, Petrified Forest National Park, Arizona. (Denver: National Park Service, October 1994). 3-23.

<sup>6</sup> Teri Cleeland, "Historic Route 66 in Arizona." National Register Nomination, 1988. E-3.

<sup>7</sup> Cleeland, "Historic Route 66," E-7.

<sup>8</sup> Cleeland, "Historic Route 66," E-8.

<sup>9</sup> Cleeland, "Historic Route 66," E-8.

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In an effort to capture the enthusiasm and westward expansion instilled by Route 66 in the 1930s, Petrified Forest constructed a checking station along Route 66 in 1932, and by 1933 twice as many people were entering the park through the Route 66 checking station as through the original Petrified Forest checking station, which illustrated the need for additional NPS facilities within the painted desert region.<sup>10</sup> As early as 1949, NPS administrators began conceptualizing a northern headquarters,<sup>11</sup> but it was not until Mission 66 was established that this concept became financially feasible. During the 1950s, efforts were also undertaken by NPS personnel, Congressman Udall (who later became Secretary of the Department of the Interior), and Senator Hayden to make Petrified Forest a National Park.<sup>12</sup> With the introduction of the Mission 66 initiative, Petrified Forest began planning a northern headquarters in earnest, and as a result, the Painted Desert Community Complex was constructed. Coincidentally, Petrified Forest's National Park status achievement coincided with the dedication and completion of the Painted Desert Community Complex on October 27, 1963. Petrified Forest's National Park status was officially decreed on December 9, 1962.

### Mission 66

With the onset of World War II in 1940, the National Park Service was reduced to minimal staff and visitor services in preparation for the eventual decline in appropriations. Sure enough, the National Park Service's appropriations were decreased from \$26,200,000 in 1939 to \$4,500,000 in 1944.<sup>13</sup> Foreseeing this, in November 1940, NPS Director Newton Drury defined the Park Service's war-time position as follows: "forego efforts to attract visitors and enhance the parks, eliminate building programs, and hunker down to bare-bones administration, interpretation, and essential maintenance."<sup>14</sup> As a result of this position, much of the parks' infrastructure was neglected for the duration of the war, allowing only those construction projects already underway to be completed and all preventative maintenance programs were abandoned.<sup>15</sup>

One of the last NPS construction projects implemented before America's involvement in World War II was a new service station in Yosemite National Park. This was the first "unquestionably modernist" building to be built in a National Park, and some people even said that it was an omen, because the "last pre-war building done in the parks was not rustic but modernist."<sup>16</sup> Designed by Eldridge Spencer, this small service station rejected the traditional NPS rustic design in favor of modern architectural traditions, which still blended well with the landscape.

Shortly after the war, tourism increased dramatically. Within the first year after the conclusion of the war, 100,000 people visited Petrified Forest, and by 1955, annual visitation increased to 441,000.<sup>17</sup> Even though the demand for facilities and visitor services was increasing, the supply of money for equipment, materials, and personnel did not increase. In 1953, NPS Director Conrad Wirth commented that the National Park Service was operating "with 25 percent less manpower than it had in 1941, despite a 10-

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<sup>10</sup> Dewey Livingston, et. al., Historic Structure Report: Painted Desert Inn, Petrified Forest (Denver: National Park Service, October 1994) 7. The Route 66 checking station was removed circa 1953.

<sup>11</sup> Petrified Forest National Monument, Master Plan, 1950, 2106-B.

<sup>12</sup> Department of the Interior News Release, April 3, 1958 and Department of the Interior News Release, November 7, 1962.

<sup>13</sup> Michael F. Anderson, Polishing the Jewel: An Administrative History of Grand Canyon National Park (Grand Canyon: Grand Canyon Association, 2000) 42.

<sup>14</sup> Anderson, Polishing the Jewel, 41.

<sup>15</sup> In all Mission 66 documentation, "parks" is used as a generic term to refer to all units managed by the National Park Service, including National Monuments and National Recreation Areas.

<sup>16</sup> Jonathan Searle Monroe, Architecture in the National Parks: Cecil Doty and Mission 66 [thesis] (Seattle: University of Washington, 1986) 53.

<sup>17</sup> "News Media Fact Sheet" 1963.

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percent increase in system units and more than twice the number of visitors.<sup>18</sup> This presented a marked dilemma for Park Service and concessioner personnel, who were struggling to provide services and accommodations for visitors, not to mention policing the increasing vandalism and littering that accompanied the greater number of tourists.

In addition to all of the staffing and financial issues and conditions of the post-war years, there were a few more conditions, which contributed to the development of Mission 66. According to Ronald F. Lee, special assistant to the Director, there were five outside factors that significantly influenced the use and manipulation of the National parks: population growth, increased travel, outdoor recreation, wilderness preservation, and the “new conservation” movement. Post-World War II, the nation’s population boomed, thereby increasing the number of potential visitors to the National Parks. These larger families also became more mobile as more households had more than one automobile and took longer, more frequent vacations. In fact, use of outdoor recreation areas increased 143% between 1953 and 1959.<sup>19</sup> In response to these growing demands, the Outdoor Recreation Resources Review Commission introduced new concepts for park and recreation management. What resulted was the Wilderness Act of 1964, which addressed wilderness preservation. Stemming from this was the “new conservation” movement that spawned similar legislation, such as the National Environmental Policy Act and the National Historic Preservation Act, among others.<sup>20</sup>

Similar trends were occurring throughout the country. Overall construction expenditures rose during the years between 1946 and 1969, generating “the longest continuous period of growth in the nation’s history.”<sup>21</sup> This period also gave birth to new building technology, including prefabricated concrete structures, curtain wall construction, increased use of low slope roofs and cantilevers, and a wide range of synthetic materials.<sup>22</sup> Increased production of prefabricated structures, synthetic materials, and affordable automobiles (among other things) stimulated suburbanization and the ubiquitous shopping center, which have become common icons of the post-war landscape. The most well-known suburban model is, of course, defined by William Levitt’s 1953 invention, Levittown; but other post-war examples include Arapahoe Acres, Colorado (1949-1957) and “Eichler homes” throughout Northern California (1949-1970s). Residential design of the 1950s and 60s popularized the ranch-style house plan, “picture window,” and use of bright colors like aqua and yellow, which were promoted by main stream publications like *Better Homes and Gardens*. The “shopping center” came into being during the same time period, with the first such structure opening in Seattle in 1950.<sup>23</sup>

Richard Longstreth explains and describes the post-war landscape as follows:

Too often this landscape is dismissed as “sprawl,” with no effort to understand the forces that shaped it. The modern metropolis is not the product of fools, any more or any less than the industrial city. Functions gravitate to where they appear to operate efficiently from an owner’s perspective. The shopping mall flourished not just because larger numbers of middle class possessed unprecedented mobility, disposable income, and leisure time.

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<sup>18</sup> Anderson, *Polishing the Jewel*, 45. In 1950, there were 33.2 million visitors to the National Parks, increasing to 56.5 million by 1955. The annual appropriations, however, only increased from \$30.1 million to \$32.9 million in the same amount of time. (Conrad L. Wirth, *Parks, Politics, and the People* (Norman: University of Oklahoma Press, 1980) 234.)

<sup>19</sup> Ronald F. Lee, *Public Use of the National Park System, 1872-2000*, National Park Service. March 14, 2002. September 26, 2002. <[http://www.cr.nps.gov/history/online\\_books/lee3/lee2a.htm](http://www.cr.nps.gov/history/online_books/lee3/lee2a.htm)>.

<sup>20</sup> Ronald F. Lee, *Public Use of the National Park System, 1872-2000*, National Park Service. March 14, 2002. September 26, 2002. <[http://www.cr.nps.gov/history/online\\_books/lee3/lee2a.htm](http://www.cr.nps.gov/history/online_books/lee3/lee2a.htm)>.

<sup>21</sup> Michael A. Tomlan, “Building Modern America,” *Twentieth-Century Building Materials*, ed. Thomas C. Jester (McGraw-Hill, 1995) 42.

<sup>22</sup> Tomlan, 1995, 42.

<sup>23</sup> Richard Longstreth, “I Don’t Understand It, It Doesn’t Look Old to Me,” *Common Ground: Preserving Our Nation’s Heritage* (Summer 2003) 14-15.

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Retail districts in many [historic downtowns] cities were saturated, unable to expand at a rate commensurate with market growth.<sup>24</sup>

The development of the Mission 66 program and resulting architectural style was responding to the same pressures, industry trends, and social expectations as the rest of the country. The "park service modern" architectural style is merely a Park Service response to the national trends that were influencing all other aspects of construction and design during the 1950s-1970s.

There was never an official proclamation on behalf of the Park Service to replace the popular rustic architectural tradition, but as the war came to an end, two important conditions influenced all future design: cost and labor. During the 1930s, the Park Service experienced the great "wealth" and "luxury" of the Civilian Conservation Corps (CCC), who were able to provide cheap, skilled labor. After the war, NPS was forced to pay market rate for labor and materials, and given the Service's financial affairs, it was very difficult to justify the exorbitant costs associated with rustic design and construction. During the war, NPS also experienced significant turnover within the Park Service's design offices. Most of the rustic-trained architects and landscape architects either moved away, were promoted, or retired. In their place entered a younger, professional staff trained in contemporary architectural design, which was both cheaper and easier to construct than rustic buildings.<sup>25</sup>

After the war, more and more modernist buildings were being constructed in the national parks. Slowly, modernist styles and methods of construction were becoming the preferred "Park Service Modern" architectural style. Of course, not everyone approved of modernist architecture in the parks. Newton Drury, Director of the National Park Service (1940-1951),<sup>26</sup> said he did not approve of this new architectural trend, but realizing the practicality of modernist architecture (because of NPS's financial situation); he never forbade its construction.

Because of all the changes that occurred after World War II, the National Park Service had to come up with a development strategy that would financially support their needs long enough to complete all of the long-neglected repair, restoration, and new construction projects. This responsibility fell to NPS's new director, Conrad L. Wirth. Previously serving as Associate Director, he was promoted to the Director's position in 1951 after Arthur Demaray retired.<sup>27</sup> Wirth was committed to improving the national parks, and he spent long hours trying to figure out how to get congressional approval for the necessary improvements to the National Park system. Acknowledging NPS's desperate circumstance, President Eisenhower mentioned the Park Service's inadequacies in his 1956 State of the Union Address. Rarely has the president mentioned the National Park Service in such a significant way.<sup>28</sup> Eisenhower's official recognition and support of Mission 66 helped tremendously when Congress reviewed the program in 1956.

According to Conrad Wirth, creator of the Mission 66 program, its original purpose was to:

Make an intensive study of the problems of protection, public use, interpretation, development, staffing, legislation, financing, and all other phases of park operation, and to produce a comprehensive and integrated

<sup>24</sup> Longstreth, 2003, 13.

<sup>25</sup> Jonathan Searle Monroe, Architecture in the National Parks: Cecil Doty and Mission 66 [thesis] (Seattle: University of Washington, 1986), 56.

<sup>26</sup> Wirth, Parks, Politics, and the People, 226.

<sup>27</sup> Wirth, Parks, Politics, and the People, 285. NPS Director Newton Drury retired on March 31, 1951. Then Associate Director Arthur Demaray succeeded Drury as Director of the NPS from March until December 7, 1951, after which he also retired. Conrad Wirth was appointed Director of the NPS on December 10, 1951, serving in that capacity until January 9, 1964.

<sup>28</sup> Wirth, Parks, Politics, and the People, 253.

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program of use and protection that is in harmony with the obligations of the National Park Service under the Act of 1916.<sup>29</sup>

The purpose of Mission 66 was further described on a sign that appeared at the entrance to every National Park during the post-war period:

MISSION 66 is a forward-looking program for the National Park System intended to develop and staff these priceless possessions of the American people as to permit their wisest possible use; maximum enjoyment for those who use them; and maximum protection of the scenic, scientific, wilderness, and historic resources that give them distinction.

Construction is an important element of the program. Modern roads, well planned trails, utilities, camp and picnic grounds, and many kinds of structures needed for public use or administration, to meet the requirements of an expected 80 million visitors in 1966, are necessary; but they are simply one means by which "enjoyment-without-impairment" is to be provided.

Under this program, outmoded and inadequate facilities will be replaced with physical improvements adequate for expected demands but so designed and located as to reduce the impact of public use on valuable and destructible features. It will provide both facilities and personnel for visitor services of the quality and quantity that the public is entitled to expect in its National Park System. It is intended to assure the fullest possible degree of protection, both to visitors and resources.<sup>30</sup>

One of the unique aspects of Mission 66 was the combination of development and preservation. Wirth and the Mission 66 Committee sought to create a program that would allow the park service to meet visitors' demands while still protecting natural and cultural resources. They believed that the best way to protect the resources was to control human movement and design facilities that could properly meet each park's usage needs.<sup>31</sup> Mission 66 also suggested that all existing structures be integrated into the new plan.<sup>32</sup> In order to provide these improvements, the initial Mission 66 budget estimate was \$786,545,600. In the end, Mission 66 actually cost almost \$1 billion.<sup>33</sup>

In developing this program, Wirth created two Mission 66 committees and solicited input and information from all park units, divisions, and branches. In reviewing this preliminary information, the Mission 66 Committee selected six pilot study projects: Yellowstone National Park, Chaco Canyon National Monument, Shiloh National Military Park, Adams Mansion National Historic Site, Fort Laramie National Historic Site, Mt. Rainier National Park, and Everglades National Park.<sup>34</sup> After reviewing the submitted answers to a servicewide questionnaire,<sup>35</sup> these six parks were selected because they represented a good cross section of

<sup>29</sup> Wirth, Parks, Politics, and the People, 242.

<sup>30</sup> Madrid-French, 2002, <<http://www.mission66.com/mission.html>>.

<sup>31</sup> Wirth, Parks, Politics, and the People, 63.

<sup>32</sup> Wirth, Parks, Politics, and the People, 251.

<sup>33</sup> Wirth, Parks, Politics, and the People, 256.

<sup>34</sup> Memorandum from Director of the National Park Service to the Washington Office and All Field Offices, June 27, 1995, Re: Mission 66, Progress and Procedures. [GRCA 80025]

<sup>35</sup> A standard questionnaire was sent to all areas administered by the National Park Service in March 1955 requesting that the Superintendent reply by April 11, 1955. (William Noll, Mission 66: The National Park Service Program for the Revitalization of America's National Parks, 1955-1966 [thesis] (Manhattan: Kansas State University, 1992) 32. and Wirth, Parks, Politics, and the People, 243.) Questions



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administrative, preservation, protection, development, and visitor-use problems facing National Parks in the 1950s.<sup>36</sup> For these pilot studies, the Mission 66 and regional office staff prepared prospectuses with little input from the Superintendents and other park personnel. As a result, the Superintendents at Fort Laramie National Monument and Chaco Canyon National Monument denounced the prospectuses saying the most recent master plans were "more in line with what should be done at the park[s]."<sup>37</sup> As a result of this debacle, it was recommended that all future Mission 66 prospectuses be modeled after each parks' most recent master plan.

Many of the national park units had prepared master plans prior to World War II, but most of them were not updated during the war and post-war years. These plans were nevertheless very useful to Mission 66 planners, because they provided detailed and in-depth information about past park planning efforts. Prior to Mission 66, NPS lacked a comprehensive planning program.<sup>38</sup> The 1930s master plan initiative did not create a standard format for developing master plans, so each park tackled the task differently, creating a haphazard conglomeration of park planning initiatives.

According to Thomas Vint, Chief Landscape Architect for the National Park Service, the term "Master Plan" may have first been used in the NPS by Horace M. Albright, Director of the National Park Service, when he was explaining a new park planning concept to park superintendents in 1932. Following that meeting, all development plans henceforth included the title, "Master Plan."<sup>39</sup> The concept, however, did not originate with the National Park Service. Instead, NPS modeled their developmental plans off of then-common city and regional plans. The purpose of a Master Plan is to document existing conditions in the landscape and how people use that land, and to design facilities and accommodations for people's continued use of that land while still allowing for the preservation and protection of natural and cultural resources. The diversity and complexity of these Master Plans is completely dependent upon the size and complexity of the park in question. Besides drawings, Master Plans also include written documentation, often referred to as the "Park Development Outline." In Thomas Vint's article for *Planning and Civic Comment*, circa 1946, he describes the ever-increasing need for Master Plans, particularly as traffic demands increased. Vint goes on to describe the lack of planning during the war years, and says "the machinery is intact as personnel return and programs get underway, Master Plans will be brought up to date."<sup>40</sup>

After reviewing the initial results from the six pilot studies, the Mission 66 committee sent a memo to all national parks outlining the procedures for creating individual Mission 66 park prospectuses. It directed each park to prepare a prospectus, based on the most recent master plan, outlining the park's infrastructure, personnel, and visitor needs. As a result of this directive, the Mission 66 committee developed the first-ever comprehensive planning program for the National Park Service. Each prospectus was individually tailored to a park's needs, but they were all developed using a standard format and directive, which was tied to other parks to develop a comprehensive Mission 66 program. Some parks did not adjust to this model as well as others, but by in large, the parks were able to conform to the prospectus standards outlined by the Mission 66 committee.

There were a few design standards implemented during the Mission 66 program, but the most common was the standard employee housing, which featured one-, two-, and three-bedroom models. Individual parks were directed to alter the exterior finishes so

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included, "What problems exist or are anticipated regarding the protection of natural conditions?" "Is the present interpretive program effective in accomplishing the results envisioned in Mission 66?" "What problems derive in regard to continuously increasing visitation?"

<sup>36</sup> Wirth, *Parks, Politics, and the People*, 243.

<sup>37</sup> Noll, *Mission 66*, 36.

<sup>38</sup> Noll, *Mission 66*, 21. and Wirth, *Parks, Politics, and the People*, 250.

<sup>39</sup> Thomas Vint, "National Park Service Master Plans," *Planning and Civic Comment* (circa 1946) 2.

<sup>40</sup> Vint, *Planning and Civic Comment*, 5.

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they would blend in with the natural surroundings, but the floor plan remained the same regardless of location.<sup>41</sup> In developing these designs, Vint and other Mission 66 architects established four criteria: (1) simple design, (2) low cost, (3) durable design, and (4) attractiveness.<sup>42</sup> Even though the Mission 66 architects established these four basic criteria for employee housing, there were no common architectural characteristics of Mission 66 that helped identify these new buildings as uniquely "Park Service Modern;" unlike the Rustic tradition, which was immediately distinguishable by visitors and park service personnel.<sup>43</sup> Much of the modern architecture of the parks looked like any other modern suburban structure in the country. But what these buildings lacked in signature style, they more than made up for it in practicality and functionality.

Today, Mission 66 architecture is stylistically referred to as Park Service Modern, which is architecturally defined by the use of modern materials, particularly concrete; straight lines with horizontal emphasis; low-scale construction; minimal to no detail or ornamentation; standardized construction assemblies and techniques; standardized building types; designed circulation system; and overall functionality. Park Service Modern was directly influenced by contemporary trends brought about by great modern architects like Frank Lloyd Wright, Walter Gropius, Richard Neutra, Mies van der Rohe, Eero Saarinen, Louis Kahn, and Robert Venturi. Just as modern architecture of the 1940s-70s is considered significant when associated with one or more of these famous architects, exceptional examples of Mission 66 architecture and planning are similarly significant, because they represent noteworthy design efforts within the NPS. This applies not only to signature buildings, like the Painted Desert Administration Building/Visitor Center, but also the comprehensive planning effort, as exemplified by the Painted Desert Community Complex Historic District. Mission 66 is also comparable to the planning and construction efforts of the Civilian Conservation Corps (CCC), which employed young men during the 1930s to improve state and national parks. This was accomplished by implementing a stylistically cohesive planning and design program, which is now valued for its architectural significance and contribution to this national park improvement program. In a like manner, unique examples of Park Service Modern are significant for their local, regional, and/or national association with Mission 66 planning and design efforts.

The characteristic "design standards" employed during Mission 66 primarily developed from two factors: labor cost and material cost, both of which were affected after World War II as a result of the imposed 40-hour work week, minimum wage laws, labor unions, and increased mass-production of modern materials.<sup>44</sup> This, combined with a limited NPS budget, altered our national park's architectural landscape. Mission 66 also served to generate new opportunities for architects and landscape architects who were excited to design modern buildings and structures. In fact, a 1957 Architectural Record article by Emerson Goble calls on private architects to involve themselves in the Mission 66 program by bidding for park service projects and concessioner facilities inside the parks and for private investment projects outside the parks. Despite Goble's enthusiasm for Mission 66, he also admonished the Park Service for its "long-time policy of hiding our buildings in the shrubbery."<sup>45</sup> He believed that modern architecture could assist people in their pursuit of a natural experience.

During the Mission 66 decade, the Park Service generally strove to provide exceptionally designed developments that at the time of construction were conceived as state-of-the-art facilities for visitor centers, maintenance activities, concession operations, and employee housing. The best structures of the period are those that were designed to meet the specific geographic conditions of their site or were designed to reflect a local style defined

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<sup>41</sup> Noll, Mission 66, 80.

<sup>42</sup> Noll, Mission 66, 131-32.

<sup>43</sup> Wirth, Parks, Politics, and the People, 70.

<sup>44</sup> Allaback, 2000, 10-14.

<sup>45</sup> Emerson Goble, "Architecture (?) for the National Parks: Mission 66 Program Promises 10 Years of Opportunities and Arguments in the World's Most Wonderful Sites," Architectural Record (January 1957) 179.

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by prehistoric or historic architecture. While many of the new buildings and planning projects in the west were designed and constructed by the Park Service out of the San Francisco Western Office of Design and Construction (WODC), which often provided stock designs to meet the high demand, other projects were awarded to private architectural firms. Usually, these projects had a high visibility at key locations, such as the Quarry Visitor Center at Dinosaur National Monument by Anshen & Allen of San Francisco; Beaver Meadows Visitor Center at Rocky Mountain National Park by Taliesin Associates of Scottsdale, Arizona; Far View Visitor Center at Mesa Verde National Park by Joseph Marlowe of Denver, Colorado; and, to the east, the Lincoln Memorial Museum and Visitor Center, Gettysburg, Pennsylvania, designed by Richard J. Neutra and Robert E. Alexander of Los Angeles, California.<sup>46</sup>

The first "official" Mission 66 project was undertaken at Yellowstone National Park, and Wirth was present for the groundbreaking. Beginning in 1956, this first project was to relocate the Canyon Lodge facilities to the new Canyon Village. Though Canyon Village was touted as the first Mission 66 project, there were Mission 66 projects begun in 79 parks that same year.<sup>47</sup>

In addition to buildings, Mission 66 also encompassed infrastructure improvements and utilities. For roads, bridges, culverts, overlooks, and tunnels, basic design standards were either reinstated from the CCC era or redesigned to make use of modern materials and solutions. Planting and transplanting native vegetation followed the practices of the 1930s, but on a much smaller scale, because the labor force had been significantly reduced during the war. Stonemasonry was still a valued art, but more often than not, the stones were cut by machine during Mission 66. In many instances, poured concrete surfaces remained unadorned. Where stone was used for curbs, guardrails, and a few structures, the size and shape of the stone was regularized, as were the masonry joints.<sup>48</sup>

### **Petrified Forest Master Plans and Mission 66**

In 1950, PEFO prepared a Master Plan, which focused on overnight accommodations, employee housing, interpretive facilities, and maintenance areas.<sup>49</sup> This Master Plan emphasized duplicate services at each end of the park to provide all the amenities for employees and visitors at Rainbow Forest and Painted Desert.<sup>50</sup> The 1950 interpretive plan for the Painted Desert described visitor services as incorporating 5% orientation, 10% geology, and 85% ethnology, which would be supplemented with naturalist facilities and programs.<sup>51</sup> Preliminary development designs for the Painted Desert were also prepared as part of this Master Plan, which included conceptual drawings by Cecil Doty.<sup>52</sup> His design proposed an administrative center, maintenance facility, shops, and apartment building to be grouped around a central courtyard, with a school and duplex apartment to the northeast, beyond which a curvilinear loop road would extend with 16 residences.<sup>53</sup> Remarkably, many of the features included in Doty's original design were incorporated into the final Mission 66 plans prepared by Neutra & Alexander.

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<sup>46</sup> Rodd Wheaton and Dawn Bunyak, "Draft Significance Statement: Petrified Forest National Park, Painted Desert Community" (1997).

<sup>47</sup> Noll, Mission 66, 58.

<sup>48</sup> Wirth, Parks, Politics, and the People, 452-53.

<sup>49</sup> Petrified Forest National Monument, "Development Outline." 1950.

<sup>50</sup> Petrified Forest National Monument, "Development Outline: Developed Areas." 1950. 1.

<sup>51</sup> "Interpretive Plan, Part of the Master Plan." 1949. 2106-B.

<sup>52</sup> Cecil Doty, "Residential and Utility Area, Painted Desert Area." Preliminary Master Plan. 1950. NM-PF-3212.

<sup>53</sup> Cecil Doty, "Residential and Utility Area, Painted Desert Area." Preliminary Master Plan. 1950. NM-PF-3212.

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Cecil Doty's involvement in the planning and development of the Painted Desert Complex is important to note, because he was one of the most prolific NPS post-war architects.<sup>54</sup> In fact, his career spanned thirty-five years, encompassing both Rustic and modernist styles.<sup>55</sup> As a result of Sarah Allaback's Mission 66 Visitor Center study, Doty is now considered to be the signature NPS Mission 66 Visitor Center architect, designing over forty such structures in ten years.<sup>56</sup>

In line with NPS planning efforts of the time, Petrified Forest completed and submitted their Mission 66 prospectus to Washington on April 20, 1956. The proposed Mission 66 improvements were very closely based on the most recent 1950 Master Plan. Proposed physical improvements included new picnic areas, a new visitor and interpretive center at the north end of the park, additional 2- and 3-bedroom housing units for employees, increased concessioner operations, minimal maintenance facilities, circulation improvements, and enlarged parking areas.<sup>57</sup> E.T. Scoyen, NPS Associate Director, approved the prospectus on February 8, 1957 with few stipulations.<sup>58</sup> At the conclusion of Scoyen's approval letter, he reminded the park to use information included in the prospectus to update and expand the current Master Plan, which thereby spawned the 1960 "Master Plan for the Preservation and Use of Petrified Forest National Monument, Mission 66 Edition."<sup>59</sup>

Like the 1950 Master Plan, the Mission 66 Master Plan also emphasized dual facilities at the north and south ends of the park. The plan described the park as "geographically divided by the Puerco River and each part is again divided and severed by a major transcontinental highway," but the Mission 66 Master Plan also mentions that "U.S. 66 will always contribute the major portion of the traffic. Consequently ... the single facility needed to administer the area is to be located and operated at the Painted Desert."<sup>60</sup> In fact, further development at Rainbow Forest was determined to be unnecessary.<sup>61</sup> The construction of Interstate Highway 40 was described as the impetus for refocusing park development.<sup>62</sup> I-40 effectively replaced Route 66 in 1959-60 when it was constructed parallel and just one mile south of the old road. The proposed Painted Desert complex was intended to serve as a base of administrative operations with consolidated maintenance facilities and improved employee housing.<sup>63</sup> It was also to serve as a gateway to the southwest, with interpretive displays introducing the National Park Service and providing information on other parks and monuments in the four-corners region.<sup>64</sup>

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<sup>54</sup> Doty was trained as an architectural engineer at Oklahoma A & M (now Oklahoma State), graduating in 1928. His early career was stifled by the depression and met with some failure, but he eventually joined the CCC state parks program where he met and worked closely with Director Herbert Maier. In 1937, Doty moved to the new regional office in Santa Fe that he designed. Following his success in Santa Fe, Doty worked on several other small National Park projects before being transferred to the San Francisco Region Four Office in 1940, and by 1948 was named regional architect. In 1954, Doty was promoted and transferred to the Western Office of Design and Construction (WODC) in San Francisco.

<sup>55</sup> Cecil Doty designed over forty buildings during the 1950s and 60s.

<sup>56</sup> Allaback, 2000, 257-60.

<sup>57</sup> National Park Service, "Mission 66 for Petrified Forest National Monument." 1956

<sup>58</sup> E.T. Scoyen, "Notice of Approval, Petrified Forest National Monument." Washington, DC: National Park Service, February 8, 1957.

<sup>59</sup> Scoyen, "Notice of Approval." and National Park Service, "Master Plan for the Preservation and Use of Petrified Forest National Monument, Mission 66 Edition." 1960.

<sup>60</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 1, page 3.

<sup>61</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 1, page 7.

<sup>62</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 5, page 2.

<sup>63</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 1, page 5.

<sup>64</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 1, page 5.

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To supplement the orientation and visitor contact services at the Painted Desert Complex, the 1960 Master Plan also proposed a new Kachina Point Interpretive Center, for which the historic Painted Desert Inn was to be converted or demolished.<sup>65</sup>

By the time the 1960 Master Plan was approved by Conrad Wirth on June 15, 1960, Neutra & Alexander had already been selected as the architects for the new Painted Desert complex, and thus their architectural theme for the area was described in the Master Plan as follows:

The natural characteristics of any site affects the design or architectural style but in the case of Petrified Forest they are compelling. Insistent wind, lack of vegetation, bright hot sun and rare light rains are typical. Hence only small wind-sheltered areas can be developed successfully and they must be well prepared, very much like the Indians did who lived so close to nature and knew what to do about it when they built and lived in the Park 800 years ago. Compounds constructed and maintained as [an] oasis should be our theme.<sup>66</sup>

Neutra & Alexander's initial site plan for the Painted Desert "Entrance Development" was included in the 1960 Master Plan. This proposal is similar to the final design, but some key elements, including the administrative offices, concession building, apartments, and gas station, were relocated during later design phases.<sup>67</sup>

Neutra & Alexander were selected for this project after being awarded a competitive bid contract for the Visitor Center and Cyclorama Building at Gettysburg National Military Park. "By hiring Neutra and Alexander to design both the Gettysburg Visitor Center and the Painted Desert Community, Mission 66 planners not only demonstrated faith in modern architecture, but also an unprecedented willingness to experiment with its purest manifestation."<sup>68</sup>

In 1958, Kenneth Saunder, Regional Architect, and Superintendent Fagergren met at WODC to discuss the proposed Painted Desert development. "Preliminary talks were held with an Architect-Engineering firm" at that time.<sup>69</sup> Five days later, Richard Neutra and Robert Alexander visited Petrified Forest to "obtain the 'feel' of the area and to discuss proposed work."<sup>70</sup> Conrad Wirth approved the final plans for the Painted Desert Community on January 28, 1960 after much persuasion on behalf of Neutra and Alexander, not the least of which was a prospectus they prepared for the site titled "Homes for National Park Service Families on a Wind-Swept Desert."<sup>71</sup> Finally on May 4, 1960, Neutra visited the site to discuss the final contract.

### Richard Neutra

Richard Neutra was born to Samuel and Elizabeth on April 8, 1892 in Vienna, Austria. Thomas Hines describes Vienna as the "city of dreams." "It was for Neutra's generation primarily a source of generative stimulation. As the capital of the overripe, far-flung Habsburg empire, it was a center and symbol of cultural energy and achievement."<sup>72</sup> In Imperial Vienna, before the advent of World War I, Neutra had the opportunity to experience the beginnings of the modern architectural movement through the works

<sup>65</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 2, page 4. and "Painted Desert Region, Part of the Master Plan." 1958. NM-PF-3202.

<sup>66</sup> National Park Service, "Mission 66 for Petrified Forest National Monument," volume 1, chapter 1, page 6.

<sup>67</sup> "Painted Desert Region." 1958. NM-PF-3202.

<sup>68</sup> Allaback, 2000, 145.

<sup>69</sup> Superintendent Monthly Report, April 1958.

<sup>70</sup> Superintendent Monthly Report, April 1958.

<sup>71</sup> Neutra & Alexander, "Homes for National Park Service Families on a Wind-Swept Desert." circa 1960.

<sup>72</sup> Thomas S. Hines, Richard Neutra and the Search for Modern Architecture. (Berkeley: University of California Press, 1982.) 9.

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of Joseph Hoffmann, Otto Wagner, Joseph Olbrich, Adolf Loos, as well as his friend and contemporary architect Rudolf Schindler. Spurred by the cultural influences around him and unconditional support of his family, in 1911, Richard Neutra applied to the Technische Hochschule (Imperial Institute of Technology), founded in 1815, to study architecture. He graduated in 1918 after being called to active duty in 1914-1917.<sup>73</sup> While still at the Institute, Neutra and his friend Rudolf Schindler joined Adolf Loos' studio-salon, where they gained practical experience and learned of American architectural trends and inspiring architects, including Louis Sullivan and Frank Lloyd Wright.<sup>74</sup> This introduction to American architecture inspired Schindler, and later Neutra, to work in the United States. But for the War, Neutra would have joined Schindler in America in 1914.<sup>75</sup>

After graduation, Neutra moved to Switzerland in 1918 and worked for Gustav Ammann, a landscape gardener, from whom he learned horticulture techniques and the values of considering "the whole quality of the site upon which a building stands."<sup>76</sup> He eventually moved to Berlin in 1921 where he worked for Erich Mendelsohn, who was a leading proponent of modernism in Germany. Mendelsohn and Neutra worked on several projects including a commercial center in Haifa, Palestine, and a housing project that dated from 1923. Throughout this period in Berlin, where he chanced to meet Walter Gropius and Ludwig Mies van der Rohe whose work lead to the establishment of the Bauhaus in 1926 in Dessau, Neutra tried to secure an American visa.

When World War I ended and the United States signed a peace treaty with Austria, Neutra was granted an American visa. He departed Hamburg on October 13, 1923, arriving in New York on October 24, 1923.<sup>77</sup> Shortly thereafter, he moved to Chicago, which he believed was "the important center for the new architecture,"<sup>78</sup> and where he hoped to have an opportunity to meet Frank Lloyd Wright. One week later, he gained employment with Holabird and Roche's architectural firm, who were known for their contribution to the Chicago School and the development of the skyscraper. While in Chicago, he met Louis Sullivan and later Frank Lloyd Wright. At Sullivan's funeral in 1924, Wright offered Neutra a job at Taliesin, which he accepted and there remained until January 1925. He then moved to Los Angeles to join his long-time friend, Rudolf Schindler.<sup>79</sup>

Schindler and Neutra collaborated on a few projects during 1925 and 1926, including a conceptual design for the League of the Nations headquarters in Geneva, Switzerland (1926). American Architecture, Volume 2: 1860-1976 credits Schindler and Neutra as being the "most progressive in American in the 1920s."<sup>80</sup> The authors went on to assert that even without the Bauhaus immigrants of the late 1930s, modernism, as introduced by Schindler and Neutra, would have matured in the United States.

During these early years in California, Neutra continued to work on his visionary project, "Rush City Reformed," as an intellectual exercise in city planning. In 1926 he published his first book, which was for the European market, titled Wie Baut Amerika? (How American Builds?). Regarding this book in relationship to the future Painted Desert Community, John Burchard and Albert Bush-Brown observed in The Architecture of America, A Social and Cultural History that Neutra saw Pueblo

<sup>73</sup> Hines, Richard Neutra, 1982, 20.

<sup>74</sup> Hines, Richard Neutra, 1982, 22. Adolf Loos was born in Brno, Moravia in 1870. He graduated from the Dresden College of Technology in 1893. Loos was greatly influenced by Louis Sullivan and the Chicago School. In 1896, he moved to Vienna and opened a studio. Hines describes Loos' style as "lean, spare, and simple, in keeping with his credo, [his buildings] achieved interest and elegance via crisp geometry, the subtle interlocking of interior spaces, the modulation of floor and ceiling levels, and the use of rich interior materials." (Hines, 1982, 21.)

<sup>75</sup> Hines, 1982, 23.

<sup>76</sup> Introduction by Rupert Spade, Richard Neutra. Library of Contemporary Architects (New York: Simon and Schuster, 1971) 11.

<sup>77</sup> Hines, 1982, 43.

<sup>78</sup> Hines, 1982, 48.

<sup>79</sup> Rodd Wheaton and Dawn Bunyak, "Draft Significance Statement, Petrified Forest National Park, Painted Desert Community," 1997.

<sup>80</sup> Wheaton and Bunyak, 1997.

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architecture as an example of American cubism. They wrote that Neutra in Amerika "...displayed photographs of Pueblo architecture ...adjacent to modern skyscrapers, factories, and industrial products. Thus an interest in eclecticism and archeology joined momentarily with a modern taste for cubism."<sup>81</sup> As noted below, puebloan architecture likewise influenced Neutra & Alexander's design for the Painted Desert Complex. In addition, Henry-Russell Hitchcock, the preeminent architectural historian of the twentieth century wrote in Modern Architecture: Romanticism and Reintegration that Neutra's first book "...described American steel construction for the benefit of European architects." Hitchcock went on to note, with regard to Neutra, that he was Frank Lloyd Wright's most significant pupil and that he "...displayed a sort of technical research infrequent in America and an integrity of aesthetic expression only found in the best work of Wright..."<sup>82</sup> Wright, however, in later years repudiated Neutra's work and the modernist movement in general, never missing an opportunity to criticize both the architect and the style.

Once Neutra earned his California architectural license in 1926, he started his own practice and designed the Jardinette Apartments in 1927 (photo No. 48). The starkly modern style of that structure led directly to his commission to design the Lovell House, Los Angeles, 1927-1929 that is considered Neutra's masterpiece of early modernist architecture (photo No. 49). This structure escalated Neutra into international prominence and is certainly his most published work of architecture. The house, according to Sydney LeBlanc in 20<sup>th</sup> Century American Architecture, 200 Key Buildings, reveals that "...'modern' elements prevail: the boxy white modules, the flat walls and roof, the steel frame hung with panels of prefabricated concrete walls, and the standard steel windows."<sup>83</sup> Further, the house is distinguished for its stepping up the Hollywood Hills and for its unique structural system where the balconies are hung from the steel roof frame. Kenneth Frampton in his American Masterworks, The Twentieth Century House characterized the house as the epitome of the International Style in the United States and, as such is "...a technological demonstration comprising a lightweight steel frame."<sup>84</sup> During the construction of the landmark Lovell House, Neutra completed his second book for the European market, Amerika: Die Stilbildung des Neuen Bauens in den Vereinigten Staaten (America: The Stylistic Development of New Building in the United States), which was published in 1930.

In 1930, Neutra initiated a lecture tour through Japan, China, and Europe to "bring the gospel of new architecture to the heathens of the far east."<sup>85</sup> While in Germany, he visited the recently completed Bauhaus and met with Mies van der Rohe to discuss transporting the Bauhaus to America, a plan that never materialized. Neutra was invited to teach at the Bauhaus, but declined partly because of the deteriorating political climate in Germany that eventually forced the Bauhaus to close in 1933. Neutra returned to the United States in December of 1930 and stayed on in New York where he met Philip Johnson, which led to Neutra's inclusion in the pivotal 1932 modern architecture show at the Museum of Modern Art, whereupon the term "International Style" was coined.<sup>86</sup> A Visual Dictionary of Architecture defines International Style as "a functional architecture devoid of regional characteristics, developed in the 1920's and 1930's in Western Europe and the U.S. and applied throughout the world: characterized by simple geometric forms, large untextured, often white surfaces, large areas of glass, and general use of steel or reinforced concrete construction."<sup>87</sup> Within the bounds of this characterization, Neutra is often praised for his unique approach to International Style. "Neutra's greatest gift was in his ability to merge the cool, industrial forms that the International Style favored with a delicate, graceful esthetic that was almost Japanese."<sup>88</sup>

<sup>81</sup> John E. Burchard and Albert Bush-Bush, The Architecture of America: A Social and Cultural History (Boston: Little Brown, 1961) 285.

<sup>82</sup> Henry Russell Hitchcock, Modern Architecture: Romanticism and Reintegration (New York: Payson & Clarke, 1929) 204.

<sup>83</sup> Sydney Le Blanc, 20<sup>th</sup> Century American Architecture: 200 Key Buildings (New York: Witney Library of Design, 1993) 52.

<sup>84</sup> Kenneth Frampton, American Masterworks: The Twentieth Century House (New York: Rizzoli, 1995) 48.

<sup>85</sup> Hines, 1982, 91.

<sup>86</sup> Hines, 1982, 110.

<sup>87</sup> Francis D.K. Ching, A Visual Dictionary of Architecture (New York: John Wiley & Sons, Inc., 1997) 135.

<sup>88</sup> Paul Goldberger, "Restoring Neutra to His Place in History," The New York Times, July 25, 1982. Architecture View, 25.

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After returning to Los Angeles in 1931, Neutra began the most prolific period of his life. Between 1932 and 1940, he received commissions for over 100 residential and commercial buildings, all representing the International Style. He designed numerous residential projects such as a model house for Vienna in 1932; his own 1932 house in Los Angeles, the Van der Leeuw (VDL) Research Center, which was used as a show house and featured roof top balconies; the Scheyer House of 1934 in Los Angeles; the Santa Monica Sten House, also built in 1934; the internationally famous Von Sternberg House with its steel panel cladding, built in Northridge, California, in 1935; the Miller House in Palm Springs of 1937; and the Kahn House of 1940 in San Francisco. In 1934 he received awards for two houses from the Architectural Forum and House Beautiful magazines. Beyond residential, Neutra designed commercial structures, office buildings, schools, and apartment blocks such as Los Angeles' Landfair Apartments of 1937 and the Strathmore Apartments of 1938, all in the International Style. The Bell Experimental School built in Los Angeles 1934-35 was featured in the modern architecture retrospective, Masters of Modern Architecture.<sup>89</sup> This structure, according to John Burchard and Albert Bush-Brown "...depended on...sympathetic understanding of materials, their environment, [and] their details as upon functionalism."<sup>90</sup> This was achieved with outdoor classrooms, movable partitions for flexibility, and sheltering overhangs protecting the glazing. Peters also cited Neutra's planning project, the Channel Heights community, San Pedro, California, built in 1943-44 as low-cost, federally financed housing utilizing modular and prefabricated components.<sup>91</sup>

By far, Neutra's strength was small residential design. He secured relatively few large-scale commissions until later joining with Robert Alexander, who afforded him the opportunity to overcome some of the challenges Neutra had with translating small-scale residential design into large-scale planning concepts.

The problem he [Neutra] had with them [large-scale projects] was, in some ways, a problem with modernism in general. It is a style that has always been able to create masterworks, but it has failed badly in creating a broad-based vernacular, a workable language for entire cities, and a world, or even a downtown, full of Neutra buildings would not have been a pleasant place.<sup>92</sup>

For Neutra, the 1940s and 50s were trying but rewarding times. Arts and Architecture described Neutra's work of this period as: "giv[ing] new life ... to traditional materials - wood, brick and glass."<sup>93</sup> During the 1940s Neutra also completed The Architecture of Social Concern. In the spirit of integrating modernism to the natural environment he published his salient philosophical treatise, Survival Through Design, in 1954; these publications further strengthened his position as the leading advocate of modernism in America and began to define his rationale for the California Modern Style, of which he was the leading proponent. This success was rewarded by being featured on the cover of TIME August 15, 1949.

Projects from this decade included schools and residences, including his second most published house, the Kaufmann House, built in Palm Springs in 1946 (photo No. 50). John Peters also cited this house writing, "Here the outdoors is related to the interior in two ways: Outdoor space is included in the plan, and the desert landscape is present in numerous striking vistas. The design is open, with four wings. A sheltered porch protects the living room from the sun..."<sup>94</sup> As was typical, this house reflected a strong use of low horizontal planning defined by cantilever roofs and ribbon windows, solar screening, and natural stone and plaster wall

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<sup>89</sup> John Peters, Masters of Modern Architecture (New York: G. Braziller, 1958).

<sup>90</sup> Burchard and Bush-Brown, 1961, 360.

<sup>91</sup> Peters, 1958, 118.

<sup>92</sup> Paul Goldberger, "Restoring Neutra to His Place in History," The New York Times, July 25, 1982. Architecture View, 26.

<sup>93</sup> "West Coast Architects I: Richard J. Neutra," Arts and Architecture, March 1964.

<sup>94</sup> Peters, 1958, 207.



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planes. Similarly, Sydney LeBlanc cited the Kaufmann House in his 20<sup>th</sup> Century American Architecture, 200 Key Buildings.<sup>95</sup> Described as Neutra's "most famous desert house," the author further detailed the features of its design noting its "series of floating planes" roof system and the stone chimney used as an anchor feature. John Burchard and Albert Bush-Brown attempted to define the "humanism" of Neutra's work, found in this structure and others, by noting that "...the Bauhaus group had never planted one of its dogged pioneers [in California]. It [humanism] appeared in a number of houses.... Each respected its terrain, used natural materials so as to emphasize textures and colines or compositions. Planned picturesquely, they achieved unity through balance...and counterpoise of masses and spaces."<sup>96</sup> The two authors further noted that, "In California, Neutra's style was changing rapidly in the direction of greater sympathy with the landscape."<sup>97</sup> The Encyclopedia of Modern Architecture further defined the Kaufmann House by calling it "The apogee of Neutra's career in the immediate post-war era.... Here the elegant restatements of the by now traditional International Style themes reach a degree of elegance and precision that is not present in the earlier work, and these features are further enhanced by sensitive siting and landscaping."<sup>98</sup> Neutra's International Style had become his California Modern Style during this period of productivity, which also included the significant 1948 Tremaine House of Santa Barbara and the 1948 Aloe Medical Supply Building in Los Angeles with its striking banded facade utilizing floor to ceiling windows at the first floor level, a vertical corrugation spandrel, ribboned second floor windows, and a smooth parapet.

In the late 1940s, Neutra joined forces with Robert Alexander, forming a partnership to address large-scale planning and commercial projects.<sup>99</sup> As a partnership, Neutra & Alexander did their best work during the early-1950s.<sup>100</sup> At the same time, however, rifts between the two of them were beginning to become apparent. These personality and architectural philosophy differences eventually led to the dissolution of the partnership in 1958.<sup>101</sup> At the time of their breakup, Alexander "resolved never to sign another contract with [Neutra]," but they agreed to complete all projects already underway, including the Painted Desert Community Complex.<sup>102</sup>

Neutra continued to work out of his home-office, the VDL Research House, throughout the 1960s as he had done in the 1950s when he independently produced designs for the Moore House built in Ojai, California, in 1952; the Cheuey House, Los Angeles, 1956; the daring pavilion of the Singleton House, Los Angeles, 1959; the Bucerus House, Navegna, Switzerland, 1966; and various office buildings. Included are the 1963 Mariners Medical Building, Newport Beach, California and the La Veta Medical Building, Orange, California built in 1966 with sweeping horizontal banding on the facade. During this decade he also designed the Community Church in Garden Grove, California, in 1962, as well as the reconstruction, with son Dion Neutra, of the VDL Research House that was destroyed by fire in 1963.

During the 1960s, "the International Style had lost its ability to persuade as an evangelical style, and its promises of the good life were clearly empty ones. There were too many International Style buildings everywhere by the 60's, and even though most were inferior to Neutra's, they seemed, somehow, not quite inferior enough to make his buildings of the time seem like those of a great master."<sup>103</sup> In fact, modernism in general became less marketable in the 1960s, in part because it became clear that modern architecture was more costly than presupposed, "so the claim that modernism made more efficient use of materials and was

<sup>95</sup> LeBlanc, 1993, 78.

<sup>96</sup> Burchard and Bush-Bush, 1961, 384.

<sup>97</sup> Burchard and Bush-Bush, 1961, 393.

<sup>98</sup> Encyclopedia of Modern Architecture, ed. Gerd Hatje (New York: H.N. Abrams, 1964) 215.

<sup>99</sup> Hines, 1982, 223.

<sup>100</sup> Hines, 1982, 232.

<sup>101</sup> Hines, 1982, 248.

<sup>102</sup> Hines, 1982, 249.

<sup>103</sup> Paul Goldberger, "Restoring Neutra to His Place in History," The New York Times, July 25, 1982. Architecture View, 25.

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therefore more congruent with contemporary modes of production was ineffective with a clientele that associated technological efficiency with falling prices.<sup>104</sup> This was particularly true of Mission 66, whose goal was to improve the parks through efficient, cost-effective means. For instance, the proposed project budget in 1956 for the Painted Desert Complex was \$982,000, but in the end, it cost \$1,460,000 to construct.<sup>105</sup>

Regarding this period, the Encyclopedia of Modern Architecture observed in its Richard Neutra biography that, "While his houses of the 1950s have almost invariably maintained the suavity of those of the 1940s, the designs have tended toward the rhetorical in the repetition of earlier motifs. In general, in the most recent phase of his career, Neutra's customarily sensitive works have appeared to have less and less relevance with the constantly changing direction and interest that is to be found in the main stream of building design in the late 1950s and early 1960s."<sup>106</sup> This criticism was probably the reason that the Painted Desert Community received scant interest by the professional press during its construction. That is, with the exception of a 1963 volume of the Arizona Architect, in which Stewart L. Udall, Secretary of the Interior, offered his praise stating that Neutra & Alexander evaluated all of the conditions of the site, and "when they had taken all of the elements into awareness, Neutra and Alexander created a facility of stunning simplicity and essential appropriateness for its dessert surroundings."<sup>107</sup> He went on to say,

In no detail have the architects forgotten the harsh climate, but they have achieved a worthwhile equilibrium of the demands of nature without, and the beauties of natural within the sheltering walls. The project straddles not just a highway, but a millennium. It has extracted the significant elements of the entire history of its environment, and woven them into a new, exciting, and subtle whole.<sup>108</sup>

This article describes the complex in detail and provides drawings and photographs of the property. It was not until 1992 that the Painted Desert Complex was again featured in a professional publication. In the book by Manfred Sack, Richard Neutra, the Painted Desert Complex was featured with a photograph and a brief description noting that the two-story buildings were on the leeward side protecting the plaza from the prevailing winds.<sup>109</sup>

Neutra died April 16, 1970 while in Wuppertal, Germany during a European tour of former projects, including the 1968 Pesche House project. He was 78 years old.<sup>110</sup> He left behind a remarkable legacy as an architect who spanned the years between the early modernism of Louis Sullivan to the so-called post modern era. Neutra contributed his ideas and inspiration to structures that remain as icons of the period and which were much copied in the use of low slope roofs, cantilevers, ribbon windows and butt glazing, intersecting planes of contrasting materials, "spider leg" steel supports, and interconnection with the landscape and open plazas. He was one of the leading proponents of the International Style in America and then one of the founders of the California Modern Style that became a national style through his works as well as those of his followers, the architectural students of the 1950s and 1960s. As such, Neutra ranks as one of the premier American architects of the twentieth century and is cited as a "master builder" in the National Trust's Master Buildings, A Guide to Famous American Architects.<sup>111</sup>

<sup>104</sup> Sandy Isenstadt, "Richard Neutra and the Psychology of Architectural Consumption," Anxious Modernisms: Experimentation in Postwar Architectural Culture, ed. Sarah Williams Goldhagen and Rejean Legault (Cambridge, Massachusetts: The MIT Press, 2000) 101.

<sup>105</sup> National Park Service, "Mission 66 for Petrified Forest National Monument." 1956. and Allaback, 2000, 168.

<sup>106</sup> Encyclopedia of Modern Architecture, 1964, 215.

<sup>107</sup> Stewart L. Udall, "Can Federal Architecture Be Creative?" Arizona Architect 6.6 (February 1963): 14.

<sup>108</sup> Stewart L. Udall, "Can Federal Architecture Be Creative?" Arizona Architect 6.6 (February 1963): 17.

<sup>109</sup> Manfred Sack, Richard Neutra: with an essay by Dion Neutra, Memories of my Years with Richard Neutra (Zurich: Verlag für Architektur, 1992) 154.

<sup>110</sup> "Richard Neutra, Architect, Dies; Helped Shape Modern Outlook," New York Times, April 18, 1970.

<sup>111</sup> Master Builders: A Guide to Famous American Architects, ed. Diane Maddex (Washington DC: Preservation Press, 1985) 144-147.

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Although Neutra received numerous recognitions and awards during his lifetime, the most noteworthy professional honor was bestowed posthumously in 1977 when the American Institute of Architects honored Neutra with a Gold Medal for being “one of the first architects to apply the findings of the behavioral sciences to the design of the man-made environment.” The AIA also recognized him as “a pioneer in the use of steel frame construction and prefabricated elements for private homes.”<sup>112</sup>

### Robert Alexander

Robert Alexander was born November 23, 1907 in Bayonne, New Jersey. He graduated from Cornell University School of Architecture in 1930 and soon thereafter relocated to California where he was licensed in 1934. By 1936, he was a partner in the architectural firm of Wilson, Merrill, and Alexander in Southern California. Their most noteworthy project was undertaken with Reginald Johnson and Clarence Stein in 1937. The resulting Baldwin Hills Village brought Alexander to the nationwide notice of urban planners, and for this project, in which he lived for nine years, Alexander received the coveted American Institute of Architects’ 25 Year award in 1972. The Baldwin Hills project and Estrada Court project, a housing development dedicated in 1941, lead to Alexander’s appointment to the Los Angeles City Planning Commission in 1945 and to its presidency in 1948. In this position he was heavily involved with the Housing Authority and various housing projects after World War II. During the war, Alexander worked for the Lockheed corporation since construction was virtually stopped by the war effort.

In the late 1940s, Neutra invited Alexander to assist with the downtown redevelopment project in Sacramento, and in turn, Alexander invited Neutra to participate in the proposed housing project of Elysian Park Heights. This Los Angeles project, which eventually succumbed to Un-American Activities investigations as being too socialist, cemented their association, forming a loose partnership that included planning for Guam’s redevelopment. Neutra’s primary contribution to that particular project was the architectural design for the Governor’s House constructed in 1952.

The Neutra & Alexander partnership continued through the 1950s, though it was often stormy because of their differing philosophies. In particular, Alexander, who was primarily a planner, did not like Neutra’s architectural style, though they tended to complement each other on projects that involved each of their respective talents. During this period Dion Neutra, Richard Neutra’s son, joined the firm. Projects included masterful designs like the National Charity League building of 1953, built in Los Angeles utilizing oversized brick contrasting with smooth wall surfaces all built as one- and two-story wings around an open courtyard, elements of which were later repeated in their design for the Painted Desert Community Complex. The firm also designed elementary schools for the 1958 Art and Science Building at St. John’s College in Annapolis, Maryland (photo No. 51). This project is of particular note, because the connected cluster of structures around a three-sided open courtyard was, in many respects, a prototype for the Painted Desert Community project. Thomas S. Hines in his 1982 biography, Richard Neutra and the Search for Modern Architecture, noted that, “Much of the spirit of the Annapolis buildings, however, was replicated in the dramatically sited museum and visitor’s [sic] center for the Painted Desert and Petrified Forest of Arizona (1957-1961).”<sup>113</sup> Their Palos Verdes, California, High School (photo No. 52), also of 1961, was designed using round columns in much the manner as the Fred Harvey Building of the Painted Desert Community. For the Miramar Naval Station, the firm designed a chapel in 1957. In addition, the firm provided designs for various commercial and office buildings which lead to Federal Government commissions including the Mountain Home Air Force Base in Idaho and the Lemoore Naval Air Base in California, along with the two projects for the National Park Service. Neutra and Alexander jointly provided designs for the 1959 United States Embassy in Karachi, West Pakistan, and the 1962 County Hall of Records, Los Angeles. These projects, like the Painted Desert Community, were

<sup>112</sup> “Neutra to be Honored,” The New York Times, March 27, 1977.

<sup>113</sup> Hines, 1982, 239.

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continued collaborations after the partnership had formally ended in 1958. Nevertheless, the split was so upsetting to Neutra, that in his autobiography, Life and Shape, published in 1960, all references to Alexander were omitted.

Alexander continued to work from the 2379 Glendale Boulevard office, designed by the firm, until 1960 when he moved to a downtown Los Angeles location at 612 South Flower Street and eventually to the historic Bradbury Building. Dion Neutra continued to work in Alexander's office where their projects included the Bunker Hill Towers in Los Angeles, the University of California San Diego campus, and the School and Teachers Residence for the Painted Desert Community. In fact, Alexander, alone, returned to work on the School Building and Teacherage between February 1962 and March 1963, and it is assumed that he also designed the Tennis Court and Ball Field. All of this work was completed under his own firm: Robert E. Alexander, FAIA, & Associates, Architects & Planning Consultants, Los Angeles.

Later in his career, Alexander's office was extensively involved in the redevelopment of Anchorage, Alaska, after the 1964 earthquake. Alexander retired in 1977 from his practice and spent time teaching architectural design. He died on November 17, 1992, in Berkeley, California.

### **Painted Desert Design Concepts**

In Ester McCoy's biography of Richard Neutra, she explains how the Painted Desert Complex relates to Neutra's perception of historic neighborhood planning. "The idea appears ... in a work in progress for Painted Desert, Arizona, where a school, visitors' center, and shops are grouped around a plaza. He likes the inward-turning plan – a deep memory in the human race, whether designed for defense, as in the clusters of stone nuraghi fortresses of Barumini, Sardinia, enclosing circular courtyards, or to achieve serenity for contemplation, as in the plan-around-a-quadrangle of the nunnery at Uxmal, Yucatan. Neutra looks upon the sheltered environment as a defense against mankind's modern enemy – progress."<sup>14</sup>

In Neutra & Alexander's initial proposal for the Painted Desert Community, they describe the site as a "desert climate with its high wind conditions which call for sheltered outdoor spaces."<sup>15</sup> Thus, they prepared a design that allowed visitors to approach the Visitor Center under a covered sidewalk and into a "wind sheltered Plaza, paved and shaded by some trees, and wind-protected by a two-story building on the south-west side."<sup>16</sup> In keeping with this idea, the initial plan called for Fred Harvey employees to be housed on the second story above the shop and restaurant. This plan was later rejected for financial reasons, but Neutra & Alexander initially proposed a second story because it would offer greater wind protection for the plaza. Instead, a two-story apartment wing (never constructed) was planned for concessioner employees adjacent to the Fred Harvey Building and a similar two-story apartment building was provided for NPS employees adjacent to the administration building (constructed 1961-62). Twenty-three single-family dwelling units were originally proposed, but NPS later revised the project to include just eighteen residences.<sup>17</sup>

Neutra & Alexander described their vision for the complex during a meeting with Sanford Hill, from the western regional office, Superintendent Fagergren, and Chief Naturalist Phil Van Cleave, circa 1961. During this meeting, Neutra explained how he had visited numerous nature preserves all over the world, and "is convinced that the engulfing disorder and unbalance of modern

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<sup>14</sup> Esther McCoy, Richard Neutra (New York: George Braziller, Inc., 1960) 21.

<sup>15</sup> Richard J. Neutra and Robert E. Alexander, "Painted Desert National Monument Community and Visitor's Center." circa 1958.

<sup>16</sup> Neutra & Alexander, "Painted Desert National Monument Community and Visitor's Center." circa 1958.

<sup>17</sup> Letter from Fred C. Fagergren, Superintendent, to Charles P. Hunter, Vice President of the Fred Harvey Company, on August 22, 1958. Re: employee housing. Cornell #3087 box 31.

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civilization makes these remnants of old, slowly developed equilibria [sic] ever more valuable and dear to the missionary who sets faith in balanced context and who must preach against the millions of quick, but conflicting and chaotic 'progresses' that foresail us under the fictitious flag [of] Progress."<sup>118</sup>

Neutra & Alexander further explained how they came to the final design for the Painted Desert Community in a summary sent to Stewart Udall in 1961. In this summary, Neutra describes how he battled to define a common denominator for the visitor experience at Petrified Forest. He settles on the climate saying, "Man is not different today from what he was many thousands of years ago. He sweats in the sun and heat, or shivers in the blowing wind as he used to. The permanence of nature in us and around us is a great lesson."<sup>119</sup> But, he recognizes the dichotomy of resource protection and visitor accommodation. "We must learn to manage masses of people, masses of glittering cars, masses of paper cups thrown away, and still keep our vista into nature clear of it all."<sup>120</sup> He goes on to explain that this complex is an island in the desert. Residents' homes should not be scattered like suburban subdivisions, because "they need each other's shelter."<sup>121</sup> So, the houses are grouped together surrounding central courtyards. The residential design is based on atrium housing models Neutra developed 30-years prior, which he explained evolved from a 25-century Mediterranean tradition and 400-year Spanish Colonial custom.<sup>122</sup>

In the 1949 Time article, for which Neutra appeared on the cover, his residential architecture was described as "spacious" and "compact." In general, Neutra-designed residences featured "lost of glass and livable porches or patios custom-tailored to the landscape ... drawing and dining rooms are merged into one low, wide and handsome living area ... But cellars and attics are eliminated, kitchens made smaller."<sup>123</sup> These principles were similarly applied to Neutra & Alexander's design for the Painted Desert residences. In their original configuration, the Painted Desert residences featured large windows, a private courtyard, large living room, and a kitchen with small dinette. In fact, Neutra employed a sense of "transparency" in all residential structures he designed after 1942. He achieved this by "planning; interior and exterior merged; the site entered the house and vice versa."<sup>124</sup> Neutra described his approach to residential design as follows: "I try to make a house like a flower pot, in which you can root something and out of which family life will bloom." He goes on to say, "I want every house I build to be a stepping stone to the future, and modern architecture gets a black eye if it's not backed by minute structural documentation."<sup>125</sup> Neutra called this quasi-scientific approach 'Biorealism,' "the adaptation of structure to the biological realities of those who must use it."<sup>126</sup>

Likewise, the administrative and visitor contact areas of the Painted Desert Complex surround a larger plaza, in which samplings of the park were to be exhibited, including petrified wood and contemporary examples of Triassic plants. Neutra justifies the complex's modernist design by explaining that "architecture of the future will not try to discredit genuine antiques by imitations

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<sup>118</sup> Neutra & Alexander, Architects, "Painted Desert Visitors' Center, Arizona National Park Service." From conversations of Richard Neutra with Mr. Sanford Hill, Western Division, U.S. National Park Service, Mr. Fagergren, Supt. Painted Desert, and Dr. Phil Van Cleave, Naturalist and head of Interpretations Service. UCLA.

<sup>119</sup> Richard J. Neutra & Robert E. Alexander, "Petrified Forest Entrance Station Project." Prepared for Mr. Stewart L. Udall on April 13, 1961. 4.

<sup>120</sup> Neutra & Alexander, "Petrified Forest Entrance Station Project," 1961. 5.

<sup>121</sup> Neutra & Alexander, "Petrified Forest Entrance Station Project," 1961. 4.

<sup>122</sup> Neutra & Alexander, Architects, "Painted Desert Visitors' Center, Arizona National Park Service." From conversations of Richard Neutra with Mr. Sanford Hill, Western Division, U.S. National Park Service, Mr. Fagergren, Supt. Painted Desert, and Dr. Phil Van Cleave, Naturalist and head of Interpretations Service. UCLA.

<sup>123</sup> "What will the Neighbors Think?" Time: The Weekly Newsmagazine. August 15, 1949. 58.

<sup>124</sup> Introduction by Rupert Spade, Richard Neutra. Library of Contemporary Architects (New York: Simon and Schuster, 1971) 16.

<sup>125</sup> "What will the Neighbors Think?" Time: The Weekly Newsmagazine. August 15, 1949. 65.

<sup>126</sup> Spade, 1971, 16.

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under open sky ... the best of the old cannot be truly imitated, and imitation makes the genuine appear suspicious.”<sup>127</sup> In a later report, Neutra explains his views on this matter as follows: “Ideas of architecture are largely ancient when they are of lasting value, not sensationally new, and visitors to National Parks do not come there to experience the sensationally novel, but to learn what has safely evolved to last.”<sup>128</sup>

In addition to the plaza/patio arrangement, Neutra & Alexander included another design element that mimicked indigenous puebloan architecture. The northeast wall of the plaza is constructed of rough cut uncoursed ashlar stone, a design which Neutra purposefully selected after seeing the December 1961 article on the Mesa Verde restoration in National Geographic magazine.<sup>129</sup> In a draft letter to Thomas Allen in 1963, Neutra further describes his position by saying it would be inappropriate for him to build “in Indian style, in the Indian country” because “we could not restrict ourselves honestly to building materials, used hundreds of years ago.”<sup>130</sup>

Neutra & Alexander elaborate on these plans in their prospectus, titled “Homes for National Park Service Families on a Wind-Swept Desert.” In this document, they explain that wind and the lack of vegetation are the two defining characteristics of the area. “Wind is the most insistent, reliable, forceful natural influence on the site... [and] no reasonable distance will offer the slightest visual privacy in this barren landscape, and planting barriers cannot be relied upon to create man-made privacy.”<sup>131</sup> Based on these two observations, Neutra & Alexander developed a plan for the Painted Desert Complex that emphasized “small, wind-sheltered areas.”<sup>132</sup> Each element of the complex is illustrated and described in this document. They begin by explaining the puebloan influence for the Painted Desert Community, which is demonstrated by the courtyards around which each residence is oriented. Each group of three houses in turn forms a sheltered community. The grouping of administrative and visitor service buildings also create a sheltered space, which was supposed to be protected on its southeast and northeast sides by two-story buildings. Neutra & Alexander also grouped the buildings according to “use,” thus developing a public/private organization of space. The commercial and recreation areas of the complex are strategically positioned immediately adjacent to or near the complex’s central plaza. The industrial area extends southward, but with a blind concrete block wall facing the visitor parking lot, which creates a visual barrier between the public parking area and the private maintenance yard. Similarly, the private residential area is located to the north of the central plaza, but visually separated from the public commercial area by an open space that is landscaped in a manner that creates a real division between the public and private areas of the complex. Further separation of public and private space is exhibited within the individual residential units where tall courtyard walls with blank concrete block walls on the public facades are featured. The residences are oriented inwards, toward the private courtyards, as opposed to being open for public view. The apartments are similarly oriented, with a blind “public façade” and a private façade facing the desert with tall privacy walls around the first story apartments.

Neutra insisted that the southwest façade of the Fred Harvey Building remain blind and unadorned. He did not want the Painted Desert Complex to look like a contemporary shopping center with large shop windows facing the parking lot. He insisted that no displays or advertisements should appear on this prominent façade, because it would distract and detract from the visitor center,

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<sup>127</sup> Neutra & Alexander, “Petrified Forest Entrance Station Project,” 1961. 4-5.

<sup>128</sup> Neutra & Alexander, Architects, “Painted Desert Visitors’ Center, Arizona National Park Service.” From conversations of Richard Neutra with Mr. Sanford Hill, Western Division, U.S. National Park Service, Mr. Fagergren, Supt. Painted Desert, and Dr. Phil Van Cleave, Naturalist and head of Interpretations Service. UCLA.

<sup>129</sup> Letter from John Rollow to Superintendent Fred C. Fagergren on November 29, 1961, Re: Painted Desert Community Admin. Apt Bldg.

<sup>130</sup> Draft letter from Richard Neutra to Thomas Allen, Southwest Regional Director, on January 25, 1963, Re: Painted Desert Complex.

<sup>131</sup> Neutra & Alexander, “Homes for National Park Service Families on a Wind-Swept Desert.” circa 1960.

<sup>132</sup> Neutra & Alexander, “Homes for National Park Service Families on a Wind-Swept Desert.” circa 1960.

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and more importantly the view and approach into the central plaza.<sup>133</sup> Therefore, the building was originally oriented towards the plaza, with large plate glass windows and doors facing east and a blind concrete block wall facing the parking lot to the south. In keeping with this idea, a desert oasis is created in the central plaza, which Neutra & Alexander go on to explain, can only be upheld by “devoting maximum care to the installation and maintenance of plant material.”<sup>134</sup> Incorporating a more holistic perspective, Neutra & Alexander included an illustration in their prospectus, which shows the “Painted Desert Village as a microcosm of a city.” Each section of the complex is divided into residential, commercial, recreational, and industrial areas, with a plaza centrally located. Beyond the confines of the community is labeled, “the outside world.”<sup>135</sup>

Frank Lloyd Wright once wrote, “If we build in the desert, let the house know the desert and the desert be proud of the house by making the house an extension of the desert. So that when you’re in the house, the desert seems the house’s own extension.”<sup>136</sup> Neutra, however, countered this argument by writing, “the house cannot merge with the countryside because its elements have come from far away, from storehouses and workshops often hundreds of miles away, and it is not intended to last for nearly as long as the masses that people the desert. Therefore it is advisable that it should appear for what it is: a work of man, artificial and temporary.”<sup>137</sup>

As part of the initial development, Neutra & Alexander also prepared a graphic design plan for the Painted Desert Community. They hired Saul Bass to create a graphic design for use in signage and traffic control symbols. Saul Bass was a prominent film designer at that time, having generated numerous logos and advertisements for film productions, including The Man with the Golden Arm, The Seven Year Itch, and many more.<sup>138</sup> The graphic he prepared for Petrified Forest emphasized a stylized anthropomorph, which Neutra & Alexander described as “a symbol which is not special to any part of the park but is sufficiently generalized to encompass the flavor of the entire area . . . the ancient and somewhat mysterious.”<sup>139</sup> Bass’ designs were never implemented, and signage that currently appears throughout the park is of standard Federal Highways and park service design.

### **Painted Desert Community Complex’s Design and Construction**

Neutra & Alexander’s final design for the Painted Desert Community Complex was prepared in 1961 and consisted of an Administration Building with NPS Apartment wing, Maintenance Building and Vehicle Storage Building, Community Building, Fred Harvey Building and Service Station, Concession Apartments (never constructed), Entrance Station, eighteen residences, six multi-car carports, and a Trailer Court Building with associated Trailer Court. The construction documents indicate that Parker-Zehnder & Associates were the structural engineers, the mechanical engineer was Boris M. Lemos, and Frumhoff & Cohen were the electrical engineers.

Each building within the Painted Desert Complex was constructed under one of four separate contracts. The Administration Building/Visitor Center, Apartment Wing, Gatehouse, and Entrance Station (demolished 1983-84) were all constructed by Kealy

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<sup>133</sup> Draft letter from Richard Neutra to Thomas Allen, Southwest Regional Director, on January 25, 1963, Re: Painted Desert Complex.

<sup>134</sup> Neutra & Alexander, “Homes for National Park Service Families on a Wind-Swept Desert.” circa 1960.

<sup>135</sup> Neutra & Alexander, “Homes for National Park Service Families on a Wind-Swept Desert.” circa 1960.

<sup>136</sup> “Nature Is My Goal” Newsweek, May 28, 1951. 54.

<sup>137</sup> Leonardo Benevolo, History of Modern Architecture, Volume two: the modern movement, “The work of Richard Neutra (Cambridge, Massachusetts: The M.I.T. Press, 1966) 643.

<sup>138</sup> Brendan Dawes, Saul Bass on the Web. October 20, 2003. <<http://www.saulbass.net/#>>.

<sup>139</sup> Richard J. Neutra and Robert E. Alexander, Saul Bass, Designer, “Graphic Design for the Painted Desert Community in the Petrified Forest National Monument.” November 10, 1958.



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Construction Company of Farmington, New Mexico (contract no. 14-10-0333-754) for \$320,352.<sup>140</sup> The Maintenance Building, Vehicle Storage Building, Community Building, and Trailer Court Building were constructed by Rasmussen Construction Company of Orem, Utah (contract no. 14-10-0333-841) for \$252,965.<sup>141</sup> The same company also constructed eighteen residences and carports (contract no. 14-10-0333-777) for \$385,817.<sup>142</sup> The Fred Harvey Restaurant, Curio Store, and Service Station were completed by Packer Construction Company of Phoenix, Arizona for approximately \$500,000.<sup>143</sup> Finally, the contract for construction of the School Building and Teacherage Apartments was initially awarded to Arimexal, Inc., but the contract was turned over to the bonding company in 1964 due to non-payment of claims.<sup>144</sup> Additional projects included the central plaza and irrigation system, which were installed by Packer Construction Company of Phoenix, Arizona (contract no. 14-10-0333-1019) for \$42,612.<sup>145</sup> The roads and parking areas were constructed by B.L. Gustafson Construction Company from Phoenix, Arizona for \$80,000.<sup>146</sup> Water, sewer, power, and communication systems were constructed and installed by Stratton Brothers Construction Company from Hurricane, Utah and McCormick Construction Company of El Paso, Texas for \$406,000.<sup>147</sup> In total, the project cost for the Painted Desert Community Complex was \$1,987,746.

The predominant concrete block was a special order from Superlite Builder Supply in Phoenix, mixed with a 7-lb bag of 616-J Davis mortar color.<sup>148</sup> The stucco includes three coats, minimum of  $\frac{3}{4}$ "", consisting primarily of one part cement and three parts sand. No hydrated lime was added to the mix. Most of the glass that appears throughout the Complex is a flat plate glass, specified to be manufactured by Pittsburg Plate Glass Company or its equal. All aluminum extrusions were to be 6063-T5 alloy and all sheets were to be 5005 alloy with an anodic oxide finish.

Neutra had to obtain special permission from Associate Director Scoyen to construct multiunit housing for the Painted Desert Complex instead of using the standard Mission 66 housing plan adopted by NPS. Neutra argued that since "wind is the most insistent, reliable, forceful natural influence on (this) site ... Shelter and protection from the wind is the first essential requirement of this plan."<sup>149</sup> Scoyen was persuaded by this argument, and thus allowed Neutra to design and construct multiunit housing with tall courtyard walls. This was the first occasion where the NPS deviated from the standard Mission 66 housing plan.<sup>150</sup>

During the time period Neutra & Alexander were developing plans for the Painted Desert Community Complex, an article appeared in Life Magazine, citing the advantages of row houses and the possibilities they offer for indoor/outdoor space.<sup>151</sup> Even Superintendent Fagergren took particular notice of this article because it cited principles "very similar to the proposed housing for

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<sup>140</sup> Memorandum from Sanford Hill to Southwest Regional Director on October 14, 1964, Re: Painted Desert Community – Petrified Forest. PEFO central files D3415.

<sup>141</sup> Memorandum from Sanford Hill to Southwest Regional Director on October 14, 1964, Re: Painted Desert Community – Petrified Forest. PEFO central files D3415.

<sup>142</sup> Memorandum from Sanford Hill to Southwest Regional Director on October 14, 1964, Re: Painted Desert Community – Petrified Forest. PEFO central files D3415.

<sup>143</sup> "News Media Fact Sheet, Dedication of Petrified Forest National Park and New Visitor Facilities," October 27, 1963. Cornell #3087 box 31.

<sup>144</sup> Sarah Allaback, Mission 66 Visitor Centers: The History of a Building Type (Washington, DC: National Park Service, 2000) 166.

<sup>145</sup> "News Media Fact Sheet," October 27, 1963.

<sup>146</sup> "News Media Fact Sheet," October 27, 1963.

<sup>147</sup> "News Media Fact Sheet," October 27, 1963.

<sup>148</sup> Completion Report Narrative, Trailer Court, APW, 1964.

<sup>149</sup> PEFO central files.

<sup>150</sup> PEFO central files.

<sup>151</sup> "More Livable Homes Part II: Bold New Plan for Best Land Use," Life Magazine, September 22, 1958.



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the Painted Desert area.”<sup>152</sup> The exceptional significance of the Painted Desert residences is more specifically called out in a memorandum from the NPS Director to the Regional Offices in 1960, which decrees that all future park residences were to follow one of five standard housing plans, except for the proposed housing at Painted Desert, which was “to be completed in accordance with the approved Neutra plan.”<sup>153</sup>

In January 1959, Neutra & Alexander’s design for the Painted Desert Community Complex was cited for a residential award by Progressive Architecture for its “exceptional program and an extraordinary site condition.” The award recognition goes on to describe the “compoundlike grouping of L-shaped houses with wind-shielded walls to the south and west and small high-walled patios where devoted care can produce oases of natural growth.”<sup>154</sup> The noted recognition for Neutra & Alexander’s yet unrealized design undoubtedly influenced Wirth’s final approval of the “deviant” row house plan.

The original residential plan for the Painted Desert Complex included three housing types, two different three-bedroom units and a two-bedroom unit. In February 1960, Sanford Hill sent a letter to Neutra & Alexander recommending that only one of the three-bedroom types be used throughout the complex.<sup>155</sup> As a result, Neutra & Alexander created the C- and Cf-plan for use in each residential group.

Due to reduced NPS appropriations in 1960, 5-feet were subtracted from the width of each residence, causing “reduced floor area and dimensions of every room.” This concerned Neutra, because he knew future residents would have difficulty accommodating all of their belongings in these new houses. He attempted to waylay this concern by writing a memorandum to Painted Desert Residents in 1963 with suggestions for furnishing and decorating their new homes. He specifically said neutral colors would be best for rugs and window treatments, and all pictures should be hung low on the walls to give the rooms a sense of spaciousness. He also recommended that residents plant “light blooming plants and shrubs” in their courtyards to “convey the feeling of sun penetrating without any glare into the living areas.”<sup>156</sup> In addition to the recommended furnishings for residences, Neutra also prepared a “suggested furnishing schedule” for the Painted Desert Visitor Center, which included colors and furnishings that were similarly recommended for the Gettysburg Cyclorama. He specified that “furniture shall be of good contemporary design or modern design suitable for a public lounge in contemporary style.”<sup>157</sup>

The Painted Desert Complex was not fully concluded until 1965 with the completion of the School and Teacherage, which was designed separately by Robert Alexander in 1962.

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<sup>152</sup> Superintendent Monthly Report, March 1960.

<sup>153</sup> Allaback 2000, 152.

<sup>154</sup> “Residential: Award Citation” Progressive Architecture (January 1959) 146-47.

<sup>155</sup> Allaback, 2000, 153-4.

<sup>156</sup> Memorandum from Richard J. Neutra, architect to Painted Desert Residents, January 25, 1963. PEFO central files.

<sup>157</sup> Specifications for Lounge furniture in the Public Use Building at Petrified Forest National Monument.

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**Landscape Plan**<sup>158</sup>

Neutra clearly envisioned the central plaza as an interpretive landscape, where he explained, “visitor[s] could behold the last, dwarfed relatives” of Triassic plants. “These plants and a few clubmosses reaching to a little ‘swamp’ over river gravel and a sand bar, reflecting the mentioned plants may serve to show all that is left of that Triassic landscape of long ago.”<sup>159</sup> Neutra concluded his letter by saying, “I do hope that the here given reasons for our layout, grouping and buildings of the Visitor’s and Trading Center, which we try to connect with the past through proper landscaping helps and the interpreter will find your friendly consideration and will permit us to live up to our promise given to the highest concerned officials of the Department of the Interior and the National Park Service.”<sup>160</sup>

In September 1961, Neutra wrote to Sanford Hill to offer professional landscape services and/or consultation. In the letter, Neutra says he could provide detailed landscaping and irrigation layouts. His desire to be intimately involved in the landscape planning is evident throughout the letter, but it is clearly indicated in his summary statement: “The advantages of having landscape design provided by the community architects are many.”<sup>161</sup> In fact, Neutra may have had further interest in being involved with the landscape design as a result his previous experience working for Gustav Ammann, the landscape gardener in Switzerland. He concludes his letter to Hill with the following recommended plant list: Mormon Tea, Narrow Leafed Yucca, Sand Sage, Black Sage, Cholla, Evening Primrose, Cliff Rose, Greasewood, Juniper, Hollygrape, and Pinyon pine.<sup>162</sup>

Neutra further clarified his vision for the landscape in a letter to Van Cleave and Fagergren in 1962. His stated intent was to only use one corner and the east side of the plaza as an interpretive landscape. “A few such samples interestingly placed at the very shallow marsh-like pool, and possibly a little illuminated, together with its reflection in it, would furnish the ‘peg’ for some interpretational remarks.”<sup>163</sup> However, Neutra emphasizes that the diagonal view from the entrance across the plaza to the reflecting pool should remain unobstructed. He goes on to explain that in developing a landscape plan for the Painted Desert Complex, he consulted with “various professors at UCLA, at USC, at the Huntington Gardens, and last, but not least, with Mr. Dougherty, a splendid connoisseur of the Petrified Forest area and its present and past vegetation.”<sup>164</sup>

Landscape architecture in the United States expanded and gained legitimacy during the 19<sup>th</sup> century, largely due to the efforts of Frederick Law Olmstead, noted designer of Central Park. During the early 20<sup>th</sup> century, landscape architecture was promoted as a component of “park development,” and by 1914 the Secretary of the Interior created a landscape architecture appointment, which Stephen T. Mather later justified as follows: “all of the improvements in parks must be carefully harmonized with the landscape, and to this end, engineers trained in landscape architecture or fully appreciative of the necessity for maintaining the parks in their natural state must be employed.”<sup>165</sup> By the mid-1920s, the National Park Service established a characteristic style of landscape

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<sup>158</sup> During some of the initial excavations undertaken as part of the landscaping plan, an archeological site was uncovered consisting of a pueblo, human remains, and seven mostly-intact pottery vessels. “These were largely, if not entirely, burial accompaniments which had been superficially interred in dune sand ... No skeletal remains were salvaged as grass-roots had penetrated all of the badly decomposed remains.”<sup>158</sup> The site was estimated to date from 1050-1150 AD and was presumably destroyed by the various construction activities that occurred in this vicinity.

<sup>159</sup> Draft letter from Richard Neutra to Thomas J. Allen, Regional Director, on January 25, 1963, Re: landscaping. 5.

<sup>160</sup> Draft letter from Richard Neutra to Thomas J. Allen, Regional Director, on January 25, 1963, Re: landscaping. 6.

<sup>161</sup> Letter from Richard J. Neutra to Sanford Hill, WODC on September 28, 1961. Re: Landscaping.

<sup>162</sup> Letter from Richard J. Neutra to Sanford Hill, WODC on September 28, 1961. Re: Landscaping.

<sup>163</sup> Letter from Richard Neutra to Philip F. Van Cleave and Fred C. Fagergren on February 17, 1962, Re: landscaping plan. UCLA.

<sup>164</sup> Letter from Richard Neutra to Philip F. Van Cleave and Fred C. Fagergren on February 17, 1962, Re: landscaping plan. UCLA.

<sup>165</sup> Ethan Carr, Wilderness by Design: Landscape Architecture and the National Park Service (Lincoln: University of Nebraska Press, 1998) 5.

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architecture that embodied a “rustic” tradition that was at that time considered appropriate for wilderness settings.<sup>166</sup> This idea was carried forward into the 1930s, during which the New Deal programs expanded and expounded upon these landscape development ideals. In the years between the World Wars, “Park Service landscape architects and engineers designed scenic roads, campgrounds, administrative ‘villages,’ and myriad other park facilities in what proved to be the most intensive period of such human alterations in the history of the parks.”<sup>167</sup> The resulting designed landscapes define much of the visitor experience and oftentimes contribute to the visitors’ aesthetic appreciation of the park.

In their plans for the Painted Desert Community Complex, Neutra & Alexander established an architectural and landscape design that defined and influenced the visitor’s experience. Although the final landscape designs were prepared by WODC in 1963, Neutra & Alexander, in consultation with Baldwin, Eriksson and Peters, prepared a preliminary landscape plan in 1958 showing plant locations and landscaping, which was broken up into general categories including lawn, gravel, ground cover, tall shrubs or trees, medium shrubs, contrast or special interest, vines, patio shrubbery, patio trees, shade trees, and areas left to naturalize with native grasses.<sup>168</sup> Once the Painted Desert Complex was complete, Neutra sent a letter to Thomas Allen, Southwest Regional Director, regarding WODC’s proposed landscape plan. Neutra first focused on screen planting proposed for the entrance road to obscure the carports from visitors, he then went on to explain his vision of the complex:

“[The visitor] would follow under a shady roof projection [along] a solid wall without any displays or advertisings to the entrance of the visitor and information center proper and ... would gain a most attractive view into the wind protected and landscaped ‘Plaza.’ Once he had entered this plaza with his interest fixed first on a carefully considered group of planting, reflecting water, and nightly illumination, all in the southeast corner of this plaza area he would have to the north before him the entrance and display front of the Fred Harvey Trading Center, Restaurant and Lunch Room.”<sup>169</sup>

The final landscape plan for the central plaza was prepared by WODC in 1963. Packer Construction Company was contracted to complete the project, which included over 3,000 individual plants and 3,430 pounds of grass seed. The contract also included paving the central plaza with exposed aggregate concrete and installing planter boxes with seats and stone walls. The Arizona Sandstone used in construction was selected from a stone yard in Ashfork, Arizona. In addition, the “Fred Harvey Company purchased four large, white, fiber glass planters which were planted with Russian Olive trees.”<sup>170</sup> The Russian Olives were acquired from the Santa Fe Nursery and Greenhouse in Santa Fe, New Mexico. This contract also included the area between the Visitor Center and the Residential area, which was contoured and entirely planted with native grasses, trees, and shrubs. All of the plants and related supplies were either purchased from the General Services Administration or acquired by bid from Babbitt Lumber Company, Phoenix Lawn and Garden Supply, Porter-Walton Seed Company, Arkansas Valley Seed Company, Grand Junction Nurseries, or Western Evergreen Nursery.<sup>171</sup> Additional specimens were requested from the American Embassy in Chile, where *Araucaria imbricata*, a modern-day relative of the park’s petrified tree species, grows naturally.<sup>172</sup> Unfortunately, the specimens did not survive the trip and were discovered dead upon arrival at the importation inspection station. Chief Park

<sup>166</sup> Carr, 1998, 7.

<sup>167</sup> Carr, 1998, 1.

<sup>168</sup> Baldwin, Eriksson and Peters, “Painted Desert Community – Landscape Plan,” Richard J. Neutra & Robert E. Alexander, 1958.

<sup>169</sup> Draft letter from Richard Neutra to Thomas J. Allen, Regional Director, on January 25, 1963, Re: landscaping, 4.

<sup>170</sup> Completion Report-Narrative, Landscaping and Related Work, Painted Desert Headquarters, APW-16 PEFO.

<sup>171</sup> Completion Report-Narrative, Landscaping and Related Work, Painted Desert Headquarters, APW-16 PEFO.

<sup>172</sup> In 1963, it was commonly thought that *Araucaria imbricata* was closely related to the present-day petrified wood species, but modern research has shown that *Araucaria imbricata* is not as closely related as previously believed. In fact, recent research shows that there are probably no living descendants of the trees that now exist as petrified wood within Petrified Forest National Park.

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Naturalist, Philip Van Cleave recorded in his March 1966 monthly report that the “dead trees were the culmination of six months plus of negotiations and red tape.”<sup>173</sup> No further attempts were made to acquire *Araucaria imbricata*.

In February 1963, Thomas Allen wrote a letter to Neutra expressing his concern with the proposed landscape plan. In this letter he says:

“I would not in any way feel brave enough to enter into a detail discussion of either the architecture of the project or the landscaping ... [but] As you have stated, the ‘fitting in and harmonizing of man-made structures and buildings into a national preserve such as a National Park represents’ is the real problem. Added to that is the necessity to do so within funds available and within the restrictions governing use of those funds.”<sup>174</sup>

Allen goes on to suggest that not all of the planting be completed under the original project budget, because he questioned the legality of using funds allocated for housing to instead be used for landscaping.<sup>175</sup>

Much, but not all, of the landscape designed by WODC and Neutra & Alexander was implemented. Executed portions of the project include all of the plantings and landscape features described above along with the existing access roads, parking lots, and walkways. Funding limits prevented full realization of the landscape plan; nevertheless, Petrified Forest National Park possesses copies of the final WODC plans and those prepared by Neutra & Alexander in 1958. Restoration of the original landscape and some unrealized elements is currently underway.

### **Petrified Forest 1966 Master Plan**

Throughout the nation, the enthusiasm for Mission 66 was slowly dying by the mid-1960s. With this in mind, Wirth initiated a review committee to study the accomplishments and changing conditions of Mission 66.<sup>176</sup> Nevertheless, by the time Wirth left office in 1964, the Mission 66 planning program had all but vanished from the public eye, although the physical results of that program were still an important part of the living experience for national park visitors. By the time Mission 66 officially ended in 1966, there was little public recognition or fanfare to celebrate the conclusion of this tremendous development and planning effort. With the change of administration in 1964, two years prior to the conclusion of Mission 66, the National Park Service’s priorities were changing to meet the growing needs and demands of the population and the service. Beginning in 1965, NPS was reorganized to focus planning and development in three areas: Philadelphia and San Francisco with a central office in Washington, DC. As part of this revamp of the National Park Service, the new director, George B. Hartzog, came up with a plan of action for future development. Public use became the focus of Hartzog’s new program – “Parkscape U.S.A.”<sup>177</sup> This 1966 program was designed to expand the national park system by 1972 to meet growing user demands; to develop cooperative programs with other federal agencies and state and local park services; to improve national parks within urban areas; to increase public awareness of park issues; and to extend NPS aid to other nations.<sup>178</sup> Hartzog believed the greatest threat facing the National Parks during the 1960s and 1970s was development pressures inside and outside the parks, “because no place on earth ... can long remain unaffected by the onrushing progress of our fantastic era.”<sup>179</sup>

<sup>173</sup> Chief Park Naturalist Report, March 1966. PEFO library.

<sup>174</sup> Letter from Thomas J. Allen to Richard J. Neutra on February 12, 1963, Re: project budget for landscaping. PEFO central files D3415.

<sup>175</sup> Letter from Thomas J. Allen to Richard J. Neutra on February 12, 1963, Re: project budget for landscaping. PEFO central files D3415.

<sup>176</sup> Wirth, *Parks, Politics, and the People*, 301.

<sup>177</sup> Ronald F. Lee, *Public Use of the National Park System, 1872-2000*, National Park Service. March 14, 2002. September 26, 2002. <[http://www.cr.nps.gov/history/online\\_books/lee3/lee2a.htm](http://www.cr.nps.gov/history/online_books/lee3/lee2a.htm)>.

<sup>178</sup> George B. Hartzog, “Tomorrow in our National Parks: Parkscape U.S.A.” *National Geographic*, July 1966, vol 130, no. 1, 50-51.

<sup>179</sup> Hartzog, “Parkscape,” 51.

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Under the Parkscape U.S.A. program, Petrified Forest's Master Plan was once again revised. In this 1966 document, the Painted Desert Community Complex is described as adequate, but the need for additional housing and office space was identified as a critical element. The only proposed building identified in the 1966 Master Plan was an apartment building for Fred Harvey Employees,<sup>180</sup> although development plans still called for the removal and replacement of the Painted Desert Inn.

The purpose and function of the Painted Desert Visitor Center was also stressed in the 1966 Master Plan, because it presented a unique approach to visitor contact. Since visitors may enter the Visitor Center (VC) and contact NPS rangers before entering the park, the VC actually functioned as an information clearinghouse for the entire region. In fact, this was the first building designed as a "regional" visitor center.<sup>181</sup> Those who wish to enter the park may retrieve basic information about interpretive programs, etc. Visitors, who merely wish to make use of the services and depart, may do so without being subject to the entrance fee. The interpretive plan for the VC included a large (7'x14') lighted map in shaded relief showing all National Park Service units within the Four Corners region and accompanying complimentary exhibits. The electric map was lighted by pushing one of three buttons on the console, each colored light indicating the major categories of the NPS system. The map was prepared by Bill Chapman of Montana in 1965 for \$2,500.<sup>182</sup>

### Gettysburg Cyclorama

Neutra & Alexander received the commission for the Visitor Center and Cyclorama Building at Gettysburg and the Painted Desert Community Complex at the same time, preparing initial designs for both in 1958. Plans for a mission 66 visitor center at Gettysburg National Military Park were first initiated because the park wanted a new building to house their 1884 cyclorama painting of the battle at Ziegler's Grove.

The Cyclorama, however, is slated for demolition because it is situated in the middle of Ziegler's Grove at almost the exact location on the battlefield that the painting depicts. This seemingly appropriate setting has caused extreme contention and dismay among military historians and preservationists, and as a result, the National Park Service appealed to the Advisory Council on Historic Preservation to demolish the structure in order to preserve the battlefield's cultural landscape, which was deemed to have greater significance than the building, despite the Cyclorama's determination of eligibility for the National Register in 1998. The demolition is currently on hold until a new building is constructed off-site to house the cyclorama painting, but demolition is clearly pending. When the Cyclorama Building is demolished, the Painted Desert Community Complex will be the only remaining example of Mission 66 architecture designed by Neutra & Alexander.

### Conclusion and Criteria G Consideration

Considering Neutra & Alexander's experience in city planning, their government projects, and Richard Neutra's design rationale for modern construction in a desert environment, their selection for the Painted Desert Community project in 1957 by the National Park Service was a logical one. They offered all the qualifications that were required by the Mission 66 Program for constructing new park facilities in a modern idiom for a natural environment. This project, in particular, required the architects to design a complex that provided a new image of progressive Park Service design. This design would not rely on earlier ethnographic or rustic structures for inspiration, such as the old Painted Desert Inn or the Rainbow Forest buildings that were adaptations of

<sup>180</sup> "General Development, Part of the Master Plan." 1966. NP-PF-2100-E.

<sup>181</sup> Edward B. Danson, "Dedication Speech, Petrified Forest, October 27, 1963." 3.

<sup>182</sup> Supplemental-Project B-6 PEFO, Narrative Statement, [from building file PD251]

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puebloesque architecture. However, Neutra was making comparisons with pueblo architecture in his first published book and probably believed that he was continuing a tradition of "American cubism." The Painted Desert Community demonstrates Neutra's responsiveness to designing structures in the desert, and Alexander's competent planning of a community complex grouped around common plazas and open spaces. These basic principles were codified in their "Homes for National Park Service Families" prospectus. Thus, the desert was drawn into the complex by the landscaped central plaza, which was to be planted with descendants of ancient plant species. In a like manner, the desert was selectively excluded by careful environmental planning in response to wind and sun. True to Neutra & Alexander's prospectus, most of the buildings were oriented inward, towards the plazas and courtyards, which provided a sheltering environment away from the prevailing winds. In the case of the apartments, they were oriented outward, away from the public areas, in order to provide privacy and to provide grand vistas from the second floor units accompanied by private courtyards for the first floor units. However, in the creation of a compact community such as this, the apartment wing was directly connected to the primary public building, the Administration Building/Visitor Center. The NPS Apartment Wing was originally supposed to be mirrored by a similarly planned Fred Harvey employee wing, but the Harvey apartments were never constructed. This concept of employee convenience was further enhanced by the installation of a covered walkway past the school and community building, leading to the residential blocks.

In all, the arrangement of the elements on the site is ingenious, because it provides a separation of public and private functions on a compact site. This is further enhanced by the additional privacy provided for residents who have the convenience of direct and sheltered access to parking, offices, and facilities. Neutra and Alexander wrote in their 1958 prospectus that, "Shelter from the wind is the first essential requirement of any plan." Thus, the Painted Desert Community represents not only exceptional and versatile planning; it provides a shelter from the southwest winds for employees and visitors around the central plaza. The plaza was conceived as an oasis, as were the plazas between the residential rows and within the private courtyards.

The exceptional importance of the Painted Desert Community Complex is also related to its architectural design, which exhibits many of the attributes noted in the 1964 Encyclopedia of Modern Architecture, where it states that these attributes represent the best of Neutra's architectural design career, his ideas, and his philosophies. In each element, the design origins are clearly evident and define the complex as a veritable text book of Neutra's work from his earliest International Style projects to his later California Modern Style. As he wrote in Survival Through Design, he designed for his clients and with their participation. Neutra's designs included, according to Manfred Sack, "...a weakness for light, economical, sensible construction as well as exquisite, but not expensive, materials...[such as]...pre-fabricated building components."<sup>183</sup> As such, the work of Neutra & Alexander on the Painted Desert Community project is exceptionally important, because it embodies the spirit of modernism and the environmental concerns of the California Modern Style.

Neutra & Alexander's Painted Desert Community Complex is a noteworthy, exceptionally important, and significant example of Mission 66 development within a National Park. The plan developed for this complex is unique among all NPS planning efforts of the period, because it represents the first time multi-unit housing was constructed in a National Park, as well as a unique approach to site planning, which took the natural conditions of the site and regional historic precedents into account. This district is exceptionally important to the history and development of the National Park Service because it manifests the goals and objectives of the Mission 66 program. As Rodd Wheaton pointed out in a draft significance statement prepared for the Painted Desert Community Complex, "the best structures of the period are those that were designed to meet the specific geographic condition of their site or were designed to reflect a local style defined by prehistoric or historic architecture." In Neutra's and Alexander's case, they did both. The design for the Painted Desert Complex "required the architects to provide a complex that was to provide a new image of progressive Park Service design that did not [solely] rely on earlier ethnographic or rustic

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<sup>183</sup> Sack, 1992, 20.

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structures for inspiration,<sup>184</sup> but the plan nevertheless incorporates elements that are clearly reminiscent of puebloan architecture found throughout the region. The exceptional importance and significance of this complex is also related to the interpretive planning and use of the Visitor Center. As was noted earlier, this was the first time a regional interpretive center was created, and the exhibits developed for the Visitor Center by Mr. Yankin of the Western Museum Laboratory in 1963,<sup>185</sup> served as an orientation for the entire four corners region.

Due to the reasons noted above, the Painted Desert Community Complex did not receive many awards or much recognition during or shortly after construction, but it was cited for a residential award in 1959 by Progressive Architecture, in which the unique design and use of compound-like residences was specifically noted. Richard Neutra, of course, has been recognized as a prominent and master architect on numerous occasions, including his appearance on the cover of TIME in 1949 and as a recipient of the American Institute of Architect's Gold Medal in 1977.

The significance of this property was previously researched and documented by Sarah Allaback in her 2000 theme study of Mission 66 Visitor Centers, in which she states, "the modern aspects of Neutra and Alexander's plan lay in the organization of spaces and the separation of public areas from administrative and residential zones ... In principle, the design achieved the Mission 66 goal of concentrating development in a limited space and therefore conserving natural resources."<sup>186</sup> Allaback also points out that the NPS exhibited outstanding faith and foresaw an opportunity to experiment with the purest form of modern architecture. When the NPS hired Neutra & Alexander, they "not only demonstrated faith in modern architecture, but also an unprecedented willingness to experiment with its purest manifestation."<sup>187</sup>

As is evidenced in the amount of research conducted for this nomination and the wide variety of resources consulted on the subject, the noteworthiness of this complex has been clearly documented over the past 30-years in NPS literature, primary source documents, architectural journals and publications, and scholarly research documents. There is without a doubt enough documentation to warrant dispassionate evaluation of the property's national significance and exceptional importance.

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<sup>184</sup> Wheaton and Bunyak, 1997.

<sup>185</sup> Chief Park Naturalist Report, October 1963.

<sup>186</sup> Allaback, 2000, 154.

<sup>187</sup> Allaback, 2000, 145.

**August Beinlich, Photographer:** In an effort to document his efforts, Neutra hired August Beinlich from Phoenix, Arizona in 1963 to photograph the Painted Desert Complex. He took a series of thirty-three photographs, highlighting the various interior and exterior elements of the property.<sup>187</sup> Copies of these photographs and reprinting rights were offered to Tom Menaugh, Director of Advertising and Public Relations at the Fred Harvey Company and to Steward Udall, Secretary of the Interior for \$250.<sup>187</sup> It is unknown if Tom Menaugh and/or Steward Udall submitted \$250 for the reprinting rights or merely paid \$3 for a copy of each print.

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**Select List of Neutra Buildings with Character Defining Features:**

**Jardinette - 1927:** Horizontal window units slit into the face of a smooth wall surface such as on the apartment wing; pipe railings

**Lovell - 1928-30:** Window balanced with wall planes; stepped profile; mullion spacing; thickness of flat roof fascias forms floating over glazing; pipe columns; varying parts to whole composition united by materials and structural forms; ribbon windows; strong cantilevers supported by thin pipe columns at outside face

**Model House, Vienna - 1932:** Popped out window openings in plane wall surfaces; exposed exterior stairways pipe railings

**VDL House - 1932:** Widely spaced mullions at second level; plain spandrel above tighter lower paned windows at first floor; windows to ceiling of first floor. Cantilever entrance supported on corner pipe column; enclosed stairwell open at top and bottom with wide sweep at first floor; plain nosing; no railing

**Scheyer House - 1934:** Minimal window mullions; stepped roof line with dramatic parapet contrasting to spandrel base

**Beard House - 1943:** Vertical metal panels with grooves

**Miller House - 1937:** Thin roof edge, floor to ceiling windows pipe column at corner overhangs; roof abutting wall sections which rise as parapets

**Sten House - 1934:** Courtyard overlooked by main house

**Von Sternberg - 1935:** Cantilevered roof and flush parapet roof combined; ribbon windows, interconnection units; interlocking wall and roof planes

**Landfair Apartments - 1937:** Inset balconies; window modulation

**Strathmore Apartments - 1937:** Solid base with lighter glazed wall sections above; stepped elevations

**Nesbitt House - 1941:** Wood and brick

**Kaufmann House - 1946:** Stepped elevations; sun screens, floor to ceiling windows; natural stone wall planes--chimney anchor; relation to landscape; thin fascias cantilevers; ribbon windows

**Tremine House:** Concrete roof structure over stone wall planes; ribbon windows infilling between beams; thin fascias; glazing infill around structural elements

**National Charity League - 1953:** Courtyard. Dark first floor protected by one story roof. Vertical panels in spandrel running continuously



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**PHOTOGRAPHS**

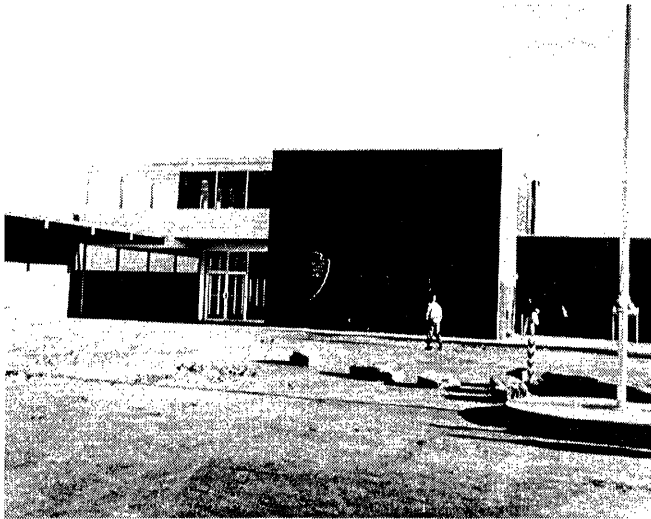
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2. Apache County, Arizona, Petrified Forest National Park

1 and 2 will be the same for all photographs

Historic Photographs

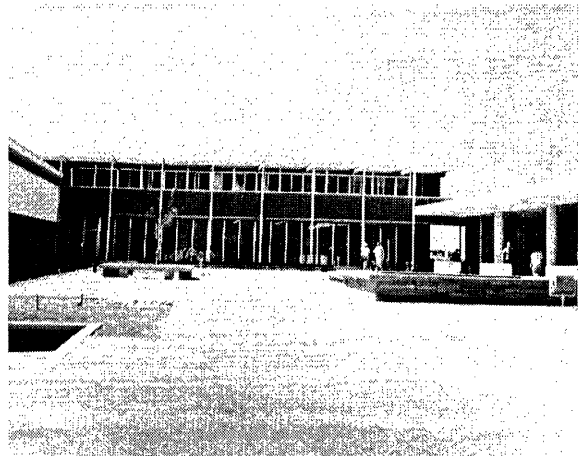
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3. NPS
4. 1962
5. Petrified Forest Image Catalogue number 18791
6. West façade of Painted Desert Visitor Center showing entrance
7. 1



No. 2

3. M. M. Douglass
4. August 18, 1963
5. Petrified Forest Image Catalogue number 24594
6. South facing view of Painted Desert Visitor Center, Apartment Wing, Fred Harvey Restaurant, and Central Plaza
7. 2



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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section PHOTOGRAPHS Page 2

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

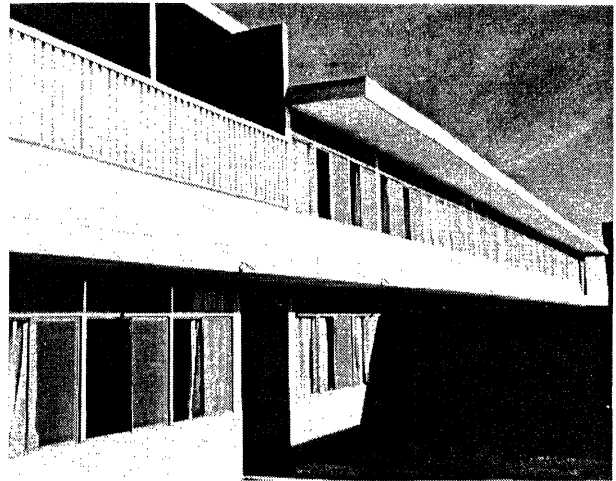
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- 3. August Beinlich
- 4. 1963
- 5. Petrified Forest Image Catalogue number 1762-16
- 6. East façade of Fred Harvey Restaurant and Curio Store
- 7. 3



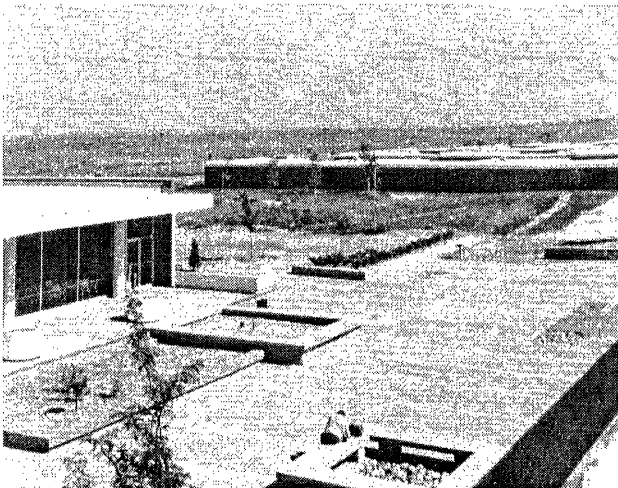
No. 5

- 3. Phil Stitt
- 4. circa 1963
- 5. Petrified Forest Image Catalogue number 26366
- 6. East façade of Apartment Wing
- 7. 5



No. 4

- 3. Phil Stitt
- 4. circa 1963
- 5. Petrified Forest Image Catalogue number 18431
- 6. View of Central Plaza looking northwest from Visitor Center's second floor balcony
- 7. 4



No. 6

- 3. M. M. Douglass
- 4. August 1963
- 5. Petrified Forest Image Catalogue number 18427
- 6. East façade of Maintenance Building
- 7. 6



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CONTINUATION SHEET

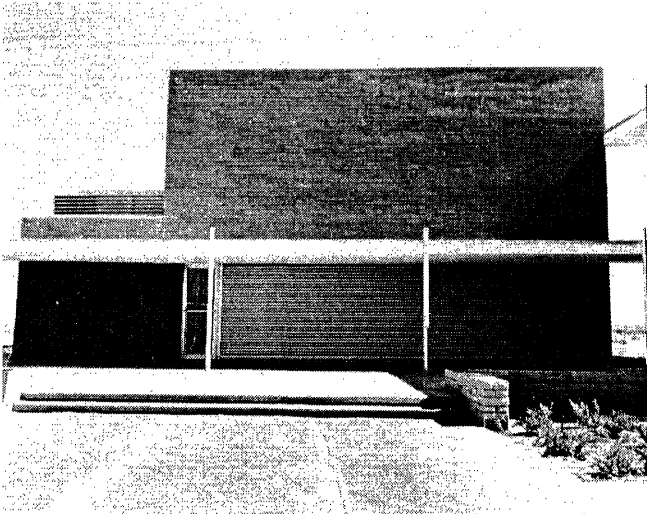
Section PHOTOGRAPHS Page 3

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

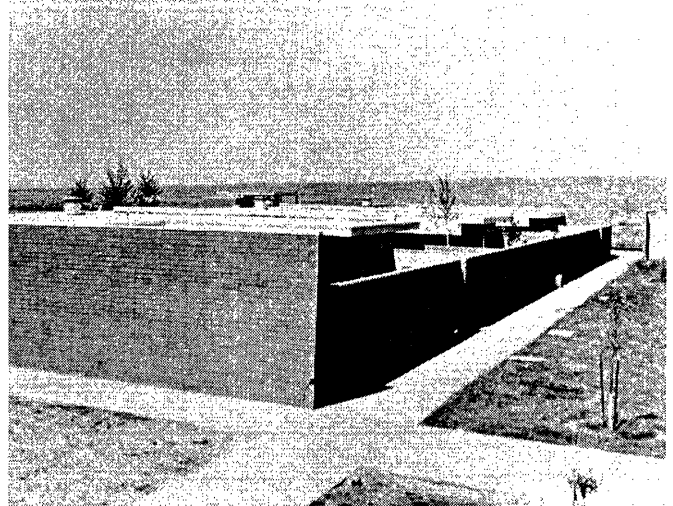
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3. Phil Stitt
4. circa 1963
5. Petrified Forest Image Catalogue number 18435
6. West façade of Community Building
7. 7



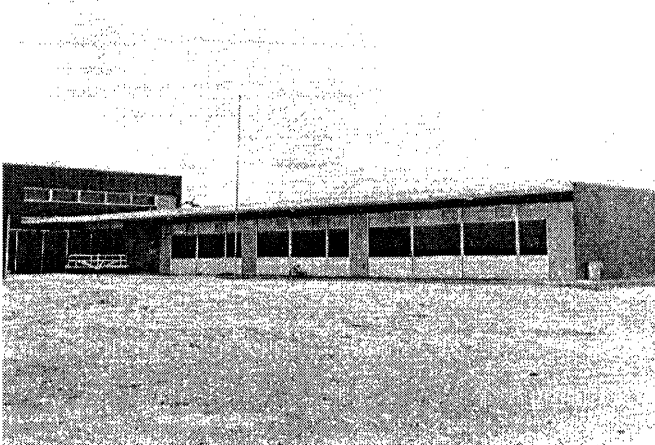
No. 9

3. Phil Stitt
4. circa 1963
5. Petrified Forest Image Catalogue number 18394
6. View of Residence Block A, showing north and east facades
7. 9



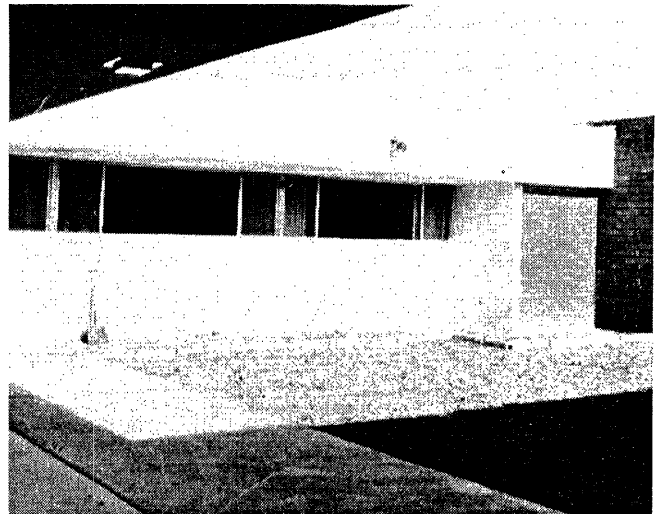
No. 8

3. Phil Stitt
4. circa 1963
5. Petrified Forest Image Catalogue number 18733
6. East façade of School Building
7. 8



No. 10

3. Phil Stitt
4. circa 1963
5. Petrified Forest Image Catalogue number 26380
6. Westerly view of interior residential courtyard
7. 10



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CONTINUATION SHEET

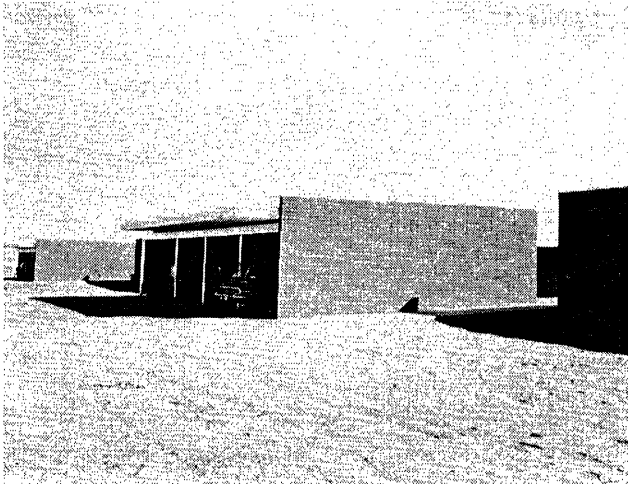
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Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

No. 11

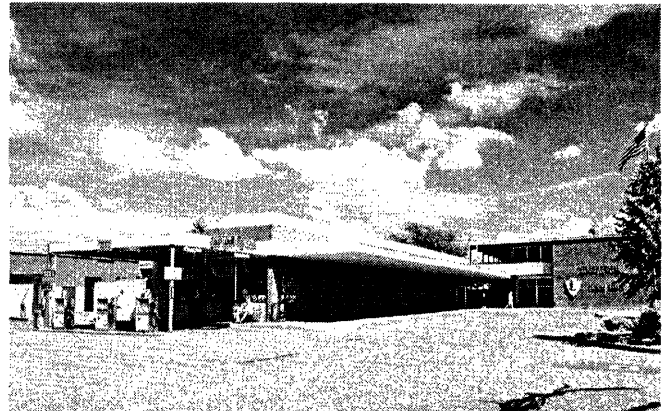
3. Phil Stitt
4. circa 1963
5. Petrified Forest Image Catalogue number 26378
6. Northeast view of Four-Car Carports
7. 11



Contemporary Photographs

No. 12

3. T. Scott Williams
4. April 8, 2004
5. Petrified Forest Image Catalogue number 33772.5
6. Repeat Photography: Northeast view of Visitor Center and Fred Harvey Curio Store & Service Station
7. 12



No. 13

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33723.18
6. Repeat Photography: South facing view of Painted Desert Visitor Center, Apartment Wing, Fred Harvey Restaurant, and Central Plaza
7. 13





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CONTINUATION SHEET

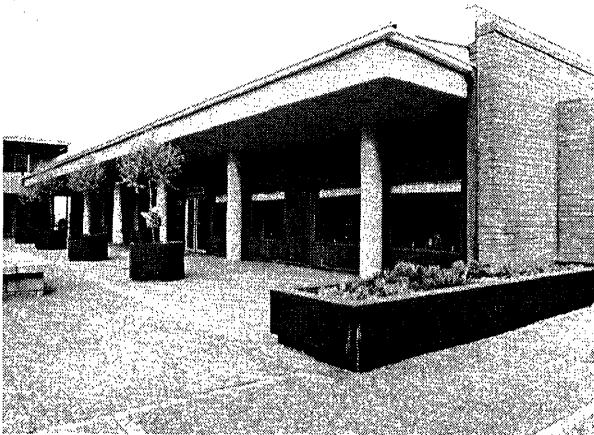
Section PHOTOGRAPHS Page 5

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

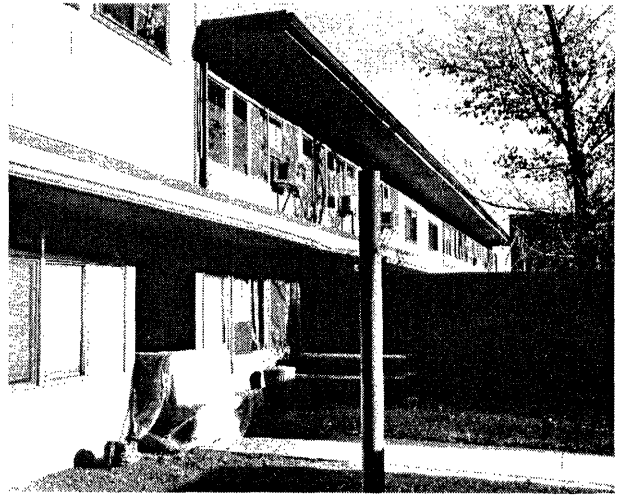
No. 14

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33723.28
6. Repeat Photography: East façade of Fred Harvey Restaurant and Curio Store
7. 14



No. 16

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33722.18
6. Repeat Photography: East façade of Apartment Wing
7. 16



No. 15

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33722.22
6. Repeat Photography: View of Central Plaza looking northwest from Visitor Center's second floor balcony
7. 15



No. 17

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33722.30
6. Repeat Photography: East façade of Maintenance Building
7. 17



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CONTINUATION SHEET

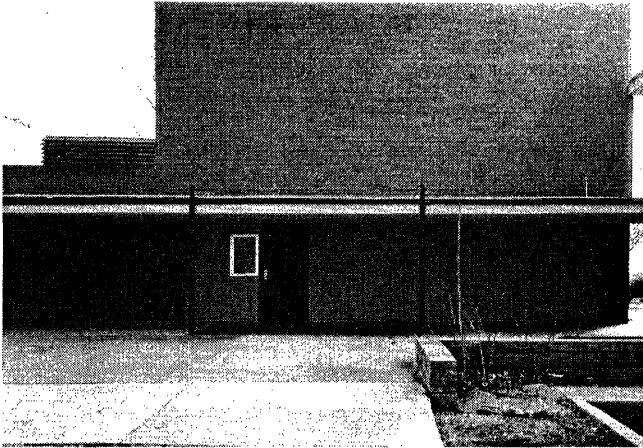
Section PHOTOGRAPHS Page 6

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

No. 18

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33723.25
6. Repeat Photography: Pre-Rehab view of Community Building's west façade
7. 18



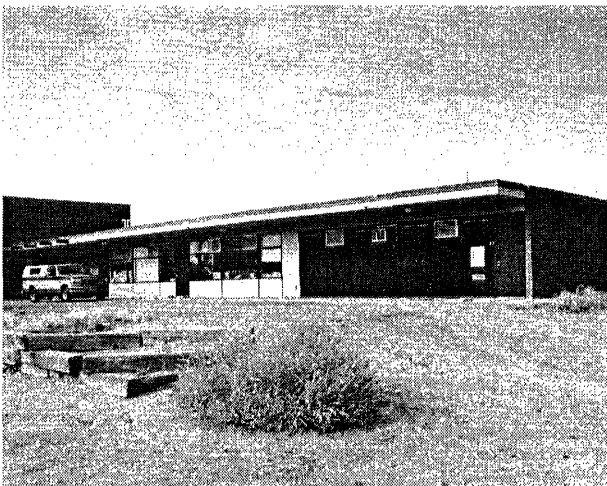
No. 20

3. T. Scott Williams
4. March 3, 2004
5. Petrified Forest Image Catalogue number 33726.16a
6. Repeat Photography: View of Residence Block A, showing north and east facades
7. 20



No. 19

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33723.15
6. Repeat Photography: East façade of School Building
7. 19



No. 21

3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33723.11
6. Repeat Photography: Westerly view of interior residential courtyard
7. 21



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CONTINUATION SHEET

Section PHOTOGRAPHS Page 7

Painted Desert Community Complex Historic District  
name of property

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county and State

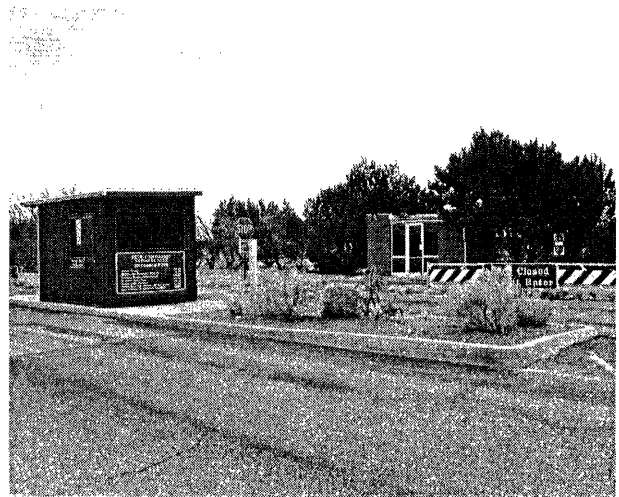
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3. T. Scott Williams
4. November 15, 2003
5. Petrified Forest Image Catalogue number 33722.29
6. Repeat Photography: Northeast view of Four-Car Carports
7. 22



No. 24

3. T. Scott Williams
4. March 3, 2004
5. Petrified Forest Image Catalogue number 33726.07
6. View of Entrance Station and Gatehouse, looking northeast
7. 24



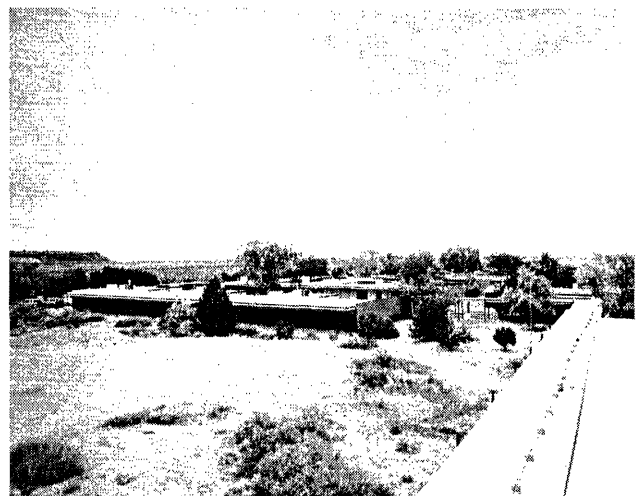
No. 23

3. T. Scott Williams
4. March 3, 2004
5. Petrified Forest Image Catalogue number 33726.22a
6. Residence Block B, view of south facade
7. 23



No. 25

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34004.4
6. Overview of Residential Area, looking northwest
7. 25



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CONTINUATION SHEET

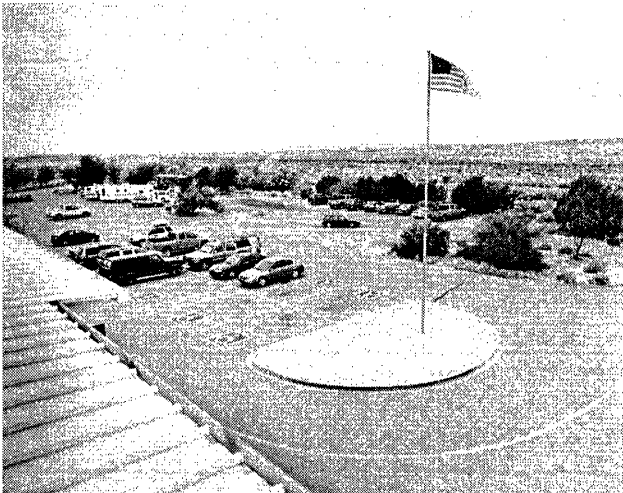
Section PHOTOGRAPHS Page 8

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

No. 26

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34004.10
6. View of main visitor parking lot, looking southwest
7. 26



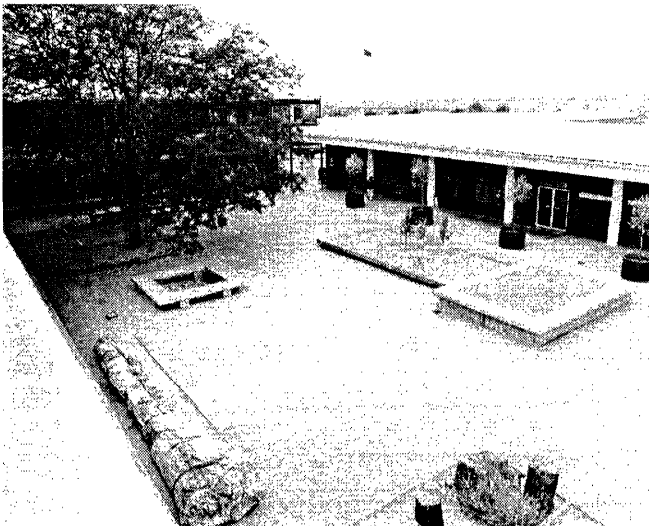
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3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34004.14
6. Interior view of Visitor Center, looking east
7. 28



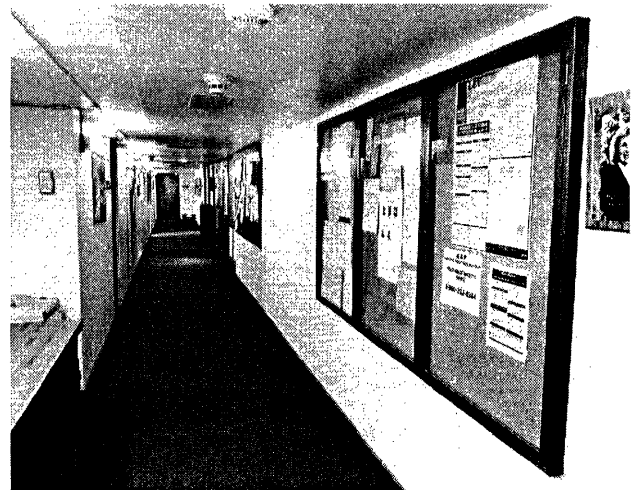
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3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34004.6
6. Overview of Central Plaza, looking southwest
7. 27



No. 29

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34003.1
6. Interior view of Administration Building second floor hallway, looking east
7. 29



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Section PHOTOGRAPHS Page 9

Painted Desert Community Complex Historic District  
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county and State

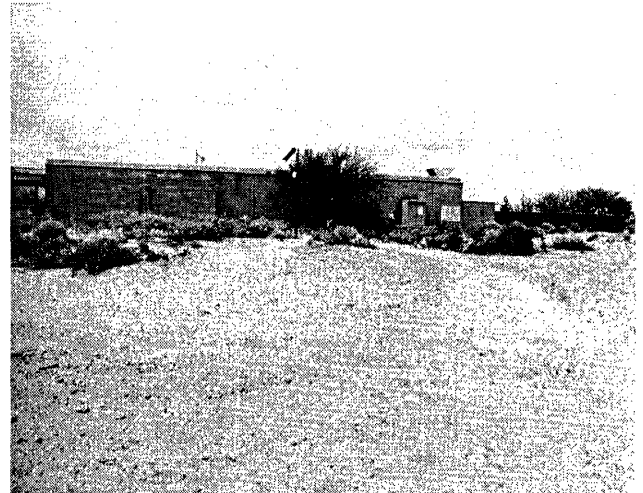
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3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34003.2
6. Interior view of Library in Administration Building
7. 30



No. 32

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34003.11
6. Rear view of Fred Harvey Restaurant, Curio Store, and Service Station, looking south
7. 32



No. 31

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34004.5
6. Overview of Apartment Wing and administrative parking lot, looking southwest
7. 31



No. 33

3. T. Scott Williams
4. July 21, 2004
5. Petrified Forest Image Catalogue number 34004.9
6. Overview of Maintenance Yard, looking southeast
7. 33





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National Park Service

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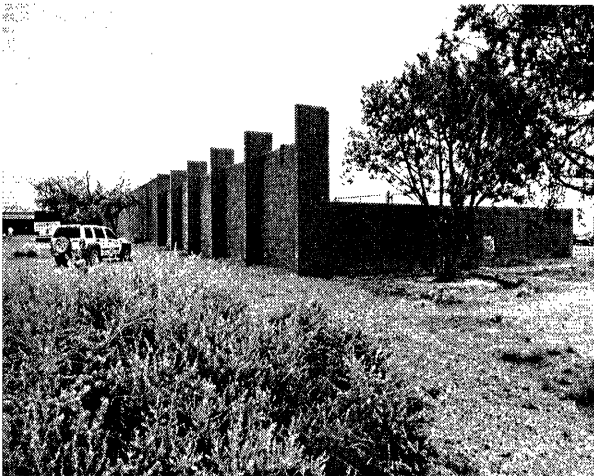
Section PHOTOGRAPHS Page 10

Painted Desert Community Complex Historic District  
name of property

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county and State

No. 34

3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34002.10
6. View of Maintenance Building, west and south facades
7. 34



No. 36

3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34002.11
6. Pre-rehab view of breezeway between Community Building and School Building, looking southeast
7. 36



No. 35

3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34002.9
6. Rear view of Vehicle Storage Building, looking northwest
7. 35



No. 37

3. T. Scott Williams
4. September 2, 2004
5. Petrified Forest Image Catalogue number 34005.6
6. North and east facades of Community Building.
7. 37



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Section PHOTOGRAPHS Page 11

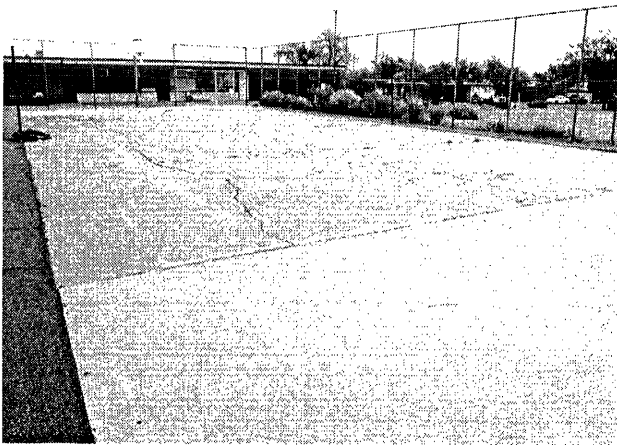
Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

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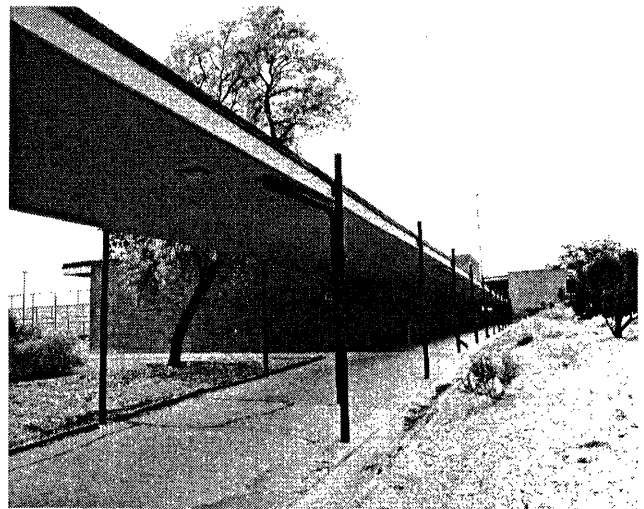
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4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.4
6. Tennis/Basketball Court, looking northwest
7. 38



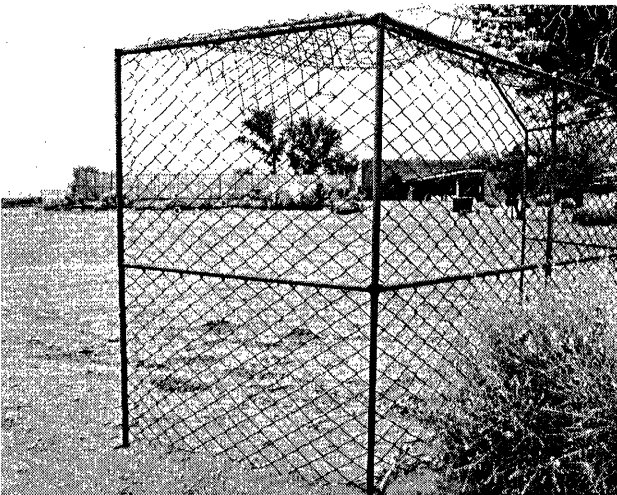
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3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.14
6. View of Covered Walkway, looking southeast
7. 40



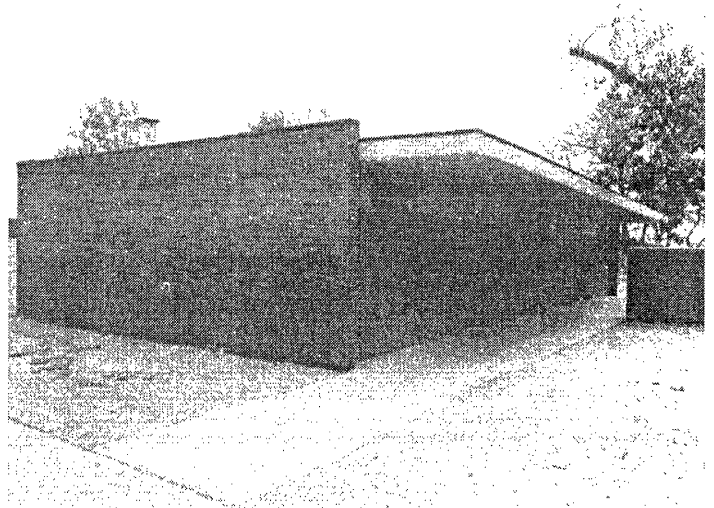
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3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.7
6. View of Ball Field, looking south
7. 39



No. 41

3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.13
6. Teacherage Apartments, west and south facades
7. 41



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Section PHOTOGRAPHS Page 12

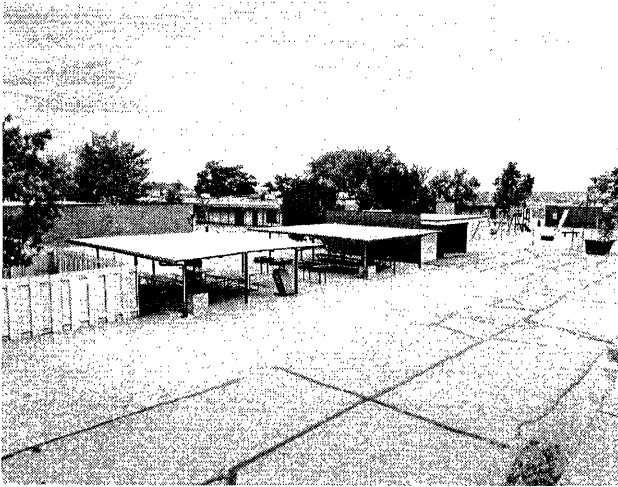
Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

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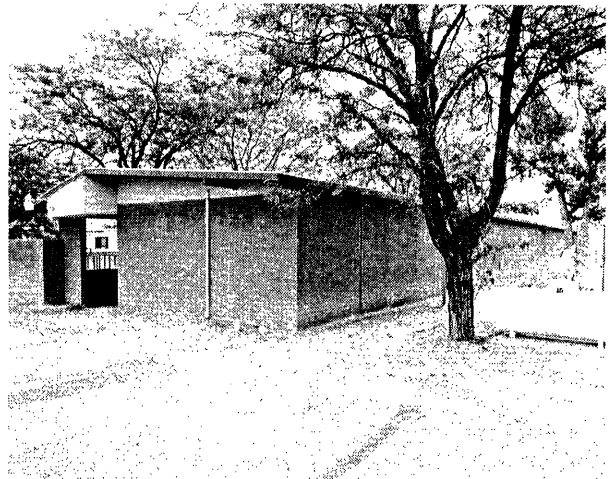
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3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.10
6. Overview of Picnic Shelters, looking northwest
7. 42



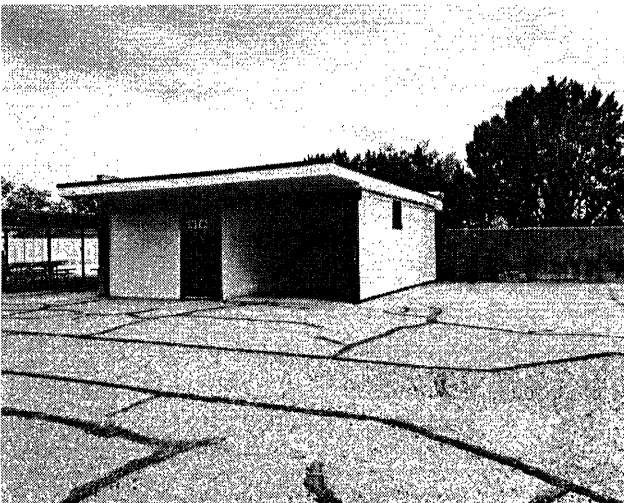
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4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.6
6. Trailer Court Building, south and west facades
7. 44



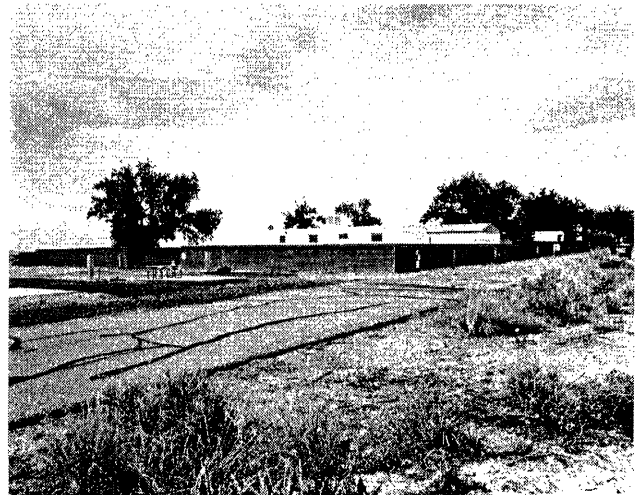
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3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.12
6. Carport for 207 & 210, north and east facades
7. 43



No. 45

3. T. Scott Williams
4. July 9, 2004
5. Petrified Forest Image Catalogue number 34001.11
6. Trailer Court, looking southeast
7. 45





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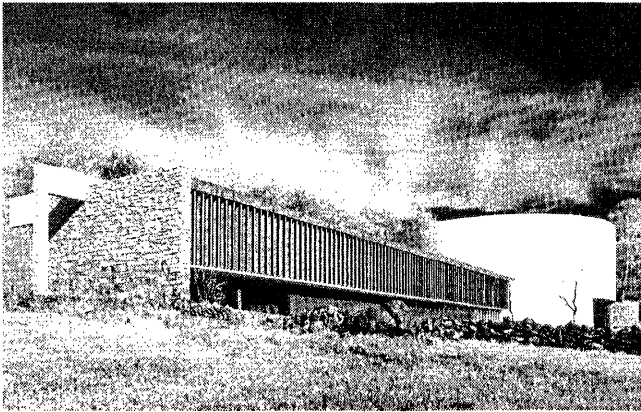
Section PHOTOGRAPHS Page 13

Painted Desert Community Complex Historic District  
name of property

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county and State

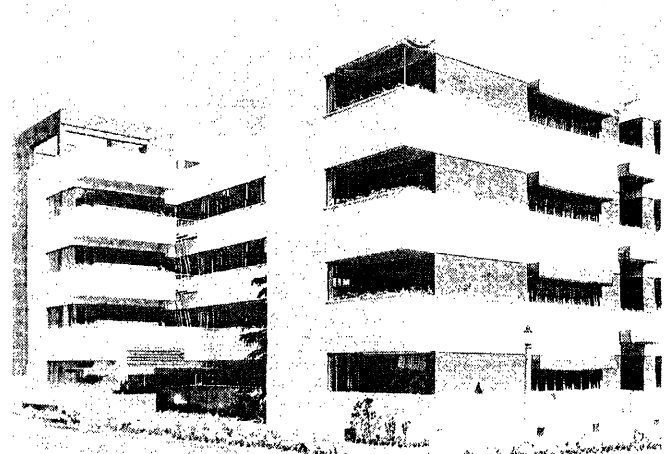
No. 46

3. Lawrence Williams
4. constructed 1958-61
5. Lamprecht, Barbara Mac. Richard Neutra: Complete Works. Köln: Taschen, 2000. 392.
6. Visitor Center and Cyclorama Building at Gettysburg National Military Park
7. 46



No. 48

3. unknown
4. constructed 1927
5. Lamprecht, Barbara Mac. Richard Neutra: Complete Works. Köln: Taschen, 2000. 90.
6. Jardinette Apartments
7. 48



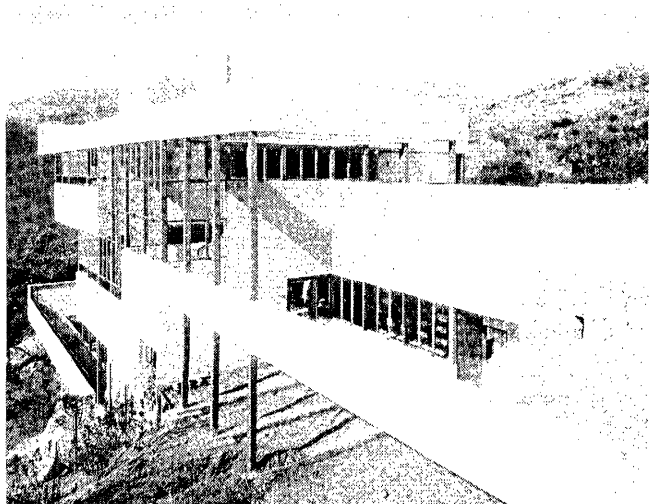
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3. Julius Shulman
4. ca. 1951
5. Hines, Thomas S. Richard Neutra and the Search for Modern Architecture: A Biography and History. Berkeley: University of California Press, 1982. 238.
6. Portrait: Richard Neutra and Robert Alexander
7. 47



No. 49

3. unknown
4. constructed 1927-29
5. Lamprecht, Barbara Mac. Richard Neutra: Complete Works. Köln: Taschen, 2000. 93.
6. Philip M. and Lea Lovell House
7. 49



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CONTINUATION SHEET

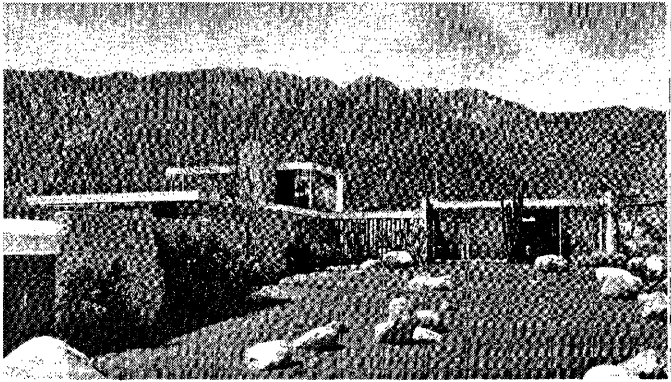
Section PHOTOGRAPHS Page 14

Painted Desert Community Complex Historic District  
name of property

Apache County, Arizona  
county and State

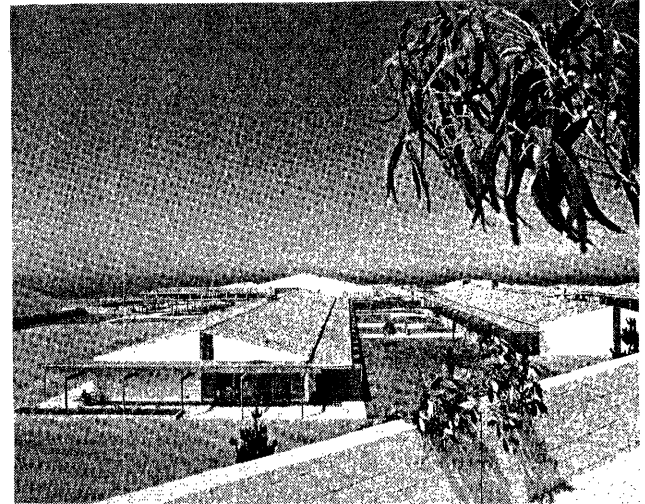
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3. Julius Shulman
4. constructed 1946-47
5. Lamprecht, Barbara Mac. Richard Neutra: Complete Works. Köln: Taschen, 2000. 183.
6. Edgar J. Kaufmann House, "The Desert House"
7. 50



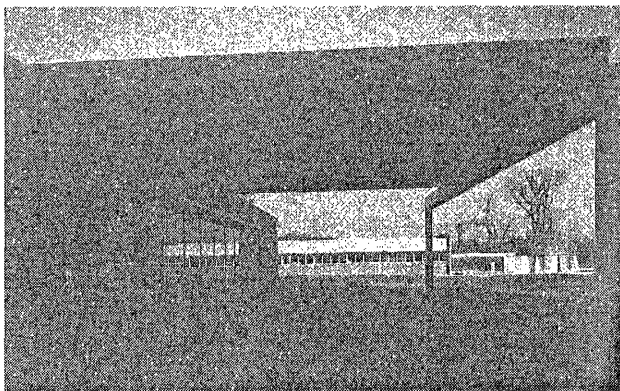
No. 52

3. Julius Shulman
4. constructed 1961
5. Lamprecht, Barbara Mac. Richard Neutra: Complete Works. Köln: Taschen, 2000. 403.
6. Palos Verdes High School
7. 52

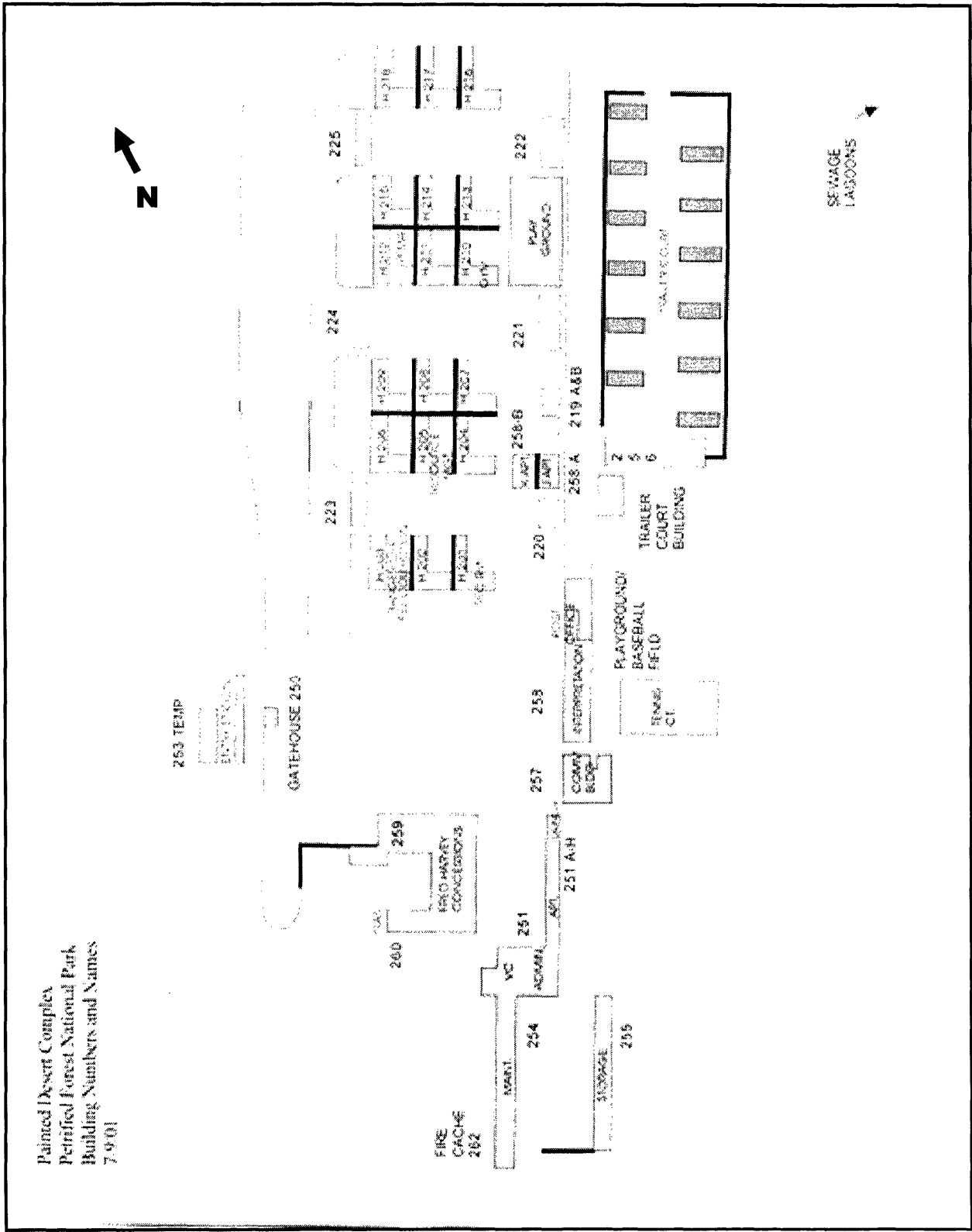


No. 51

3. Julius Shulman
4. constructed 1958
5. Hines, Thomas S. Richard Neutra and the Search for Modern Architecture: A Biography and History. Berkley: University of California Press, 1982. 238.
6. St. John's College
7. 51



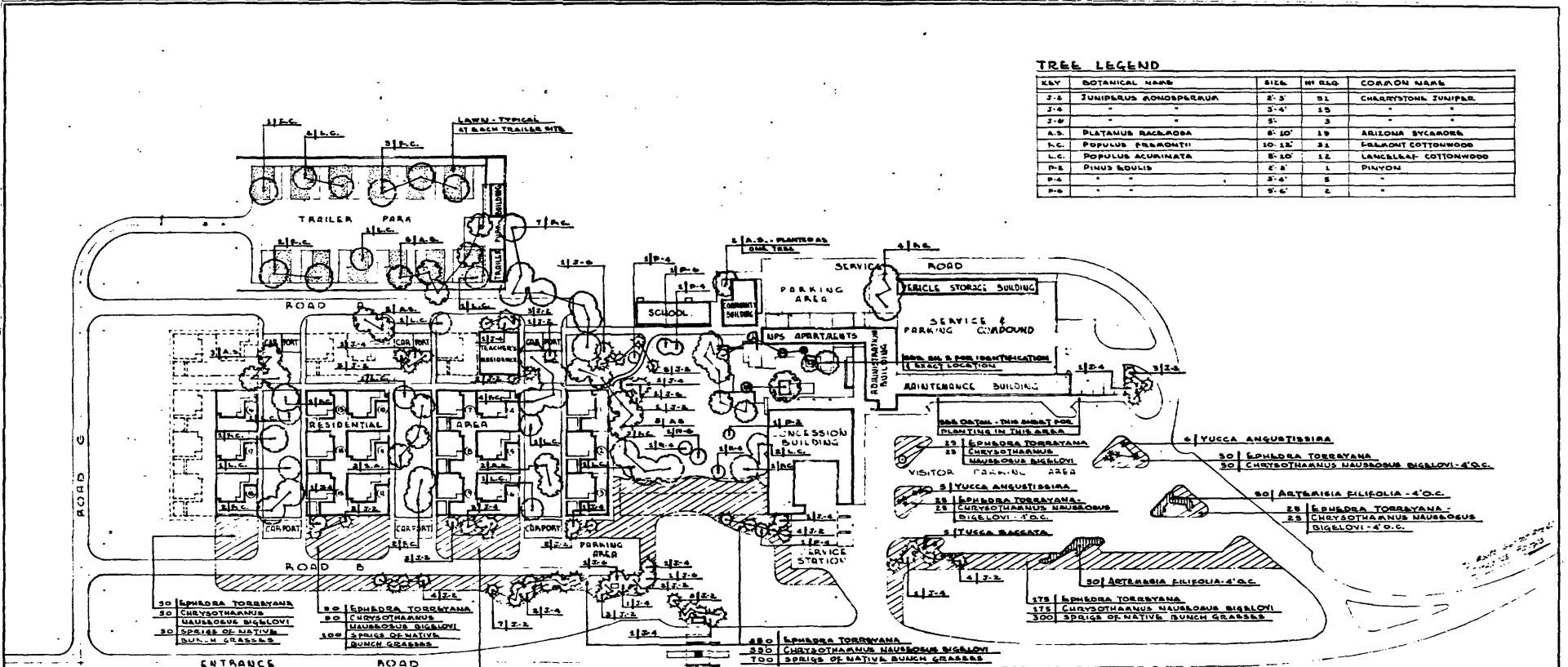
**Painted Desert Community Complex Site Plan  
with Building Numbers**



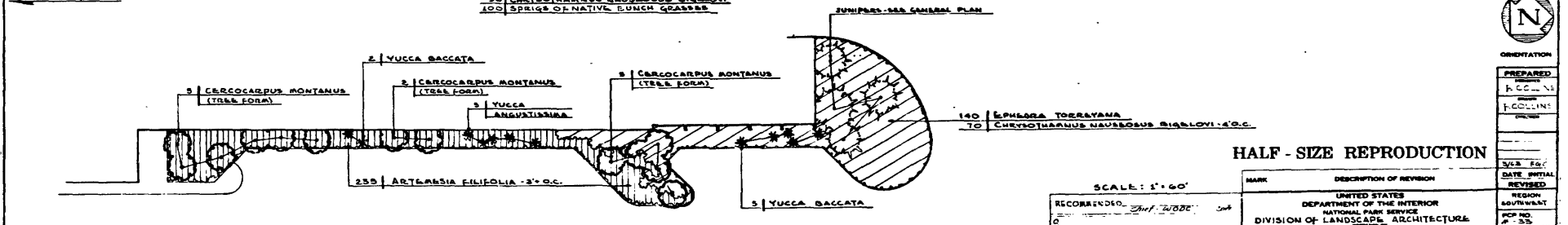
# Painted Desert Community Complex WODC Landscape Plan, 1963

## TREE LEGEND

KEY	BOTANICAL NAME	SIZE	NR REQ.	COMMON NAME
J-1	JUNIPERUS MONOSPERMUS	2'-3'	51	CHARLESTON JUNIPER
J-2	"	3'-4'	15	"
J-3	"	5'	3	"
A-1	PLATANUS RACEMOSA	8'-10'	19	ARIZONA SYCAMORE
P-1	POPULUS FREMONTII	10'-12'	21	FREMONT COTTONWOOD
L-1	POPULUS ACUMINATA	8'-10'	12	LANCETLEAF COTTONWOOD
P-2	PINUS EDULIS	2'-3'	1	PINYON
P-3	"	3'-4'	5	"
P-4	"	5'-6'	2	"



To Painted Desert Area Drive and Painted Forest



DETAIL AT MAINTENANCE BLDG.

SCALE: 1" = 20'-0"



ORIENTATION

PREPARED	J. C. COLLINS
DESIGNED	J. C. COLLINS
CHECKED	J. C. COLLINS

## HALF-SIZE REPRODUCTION

SCALE: 1" = 60'

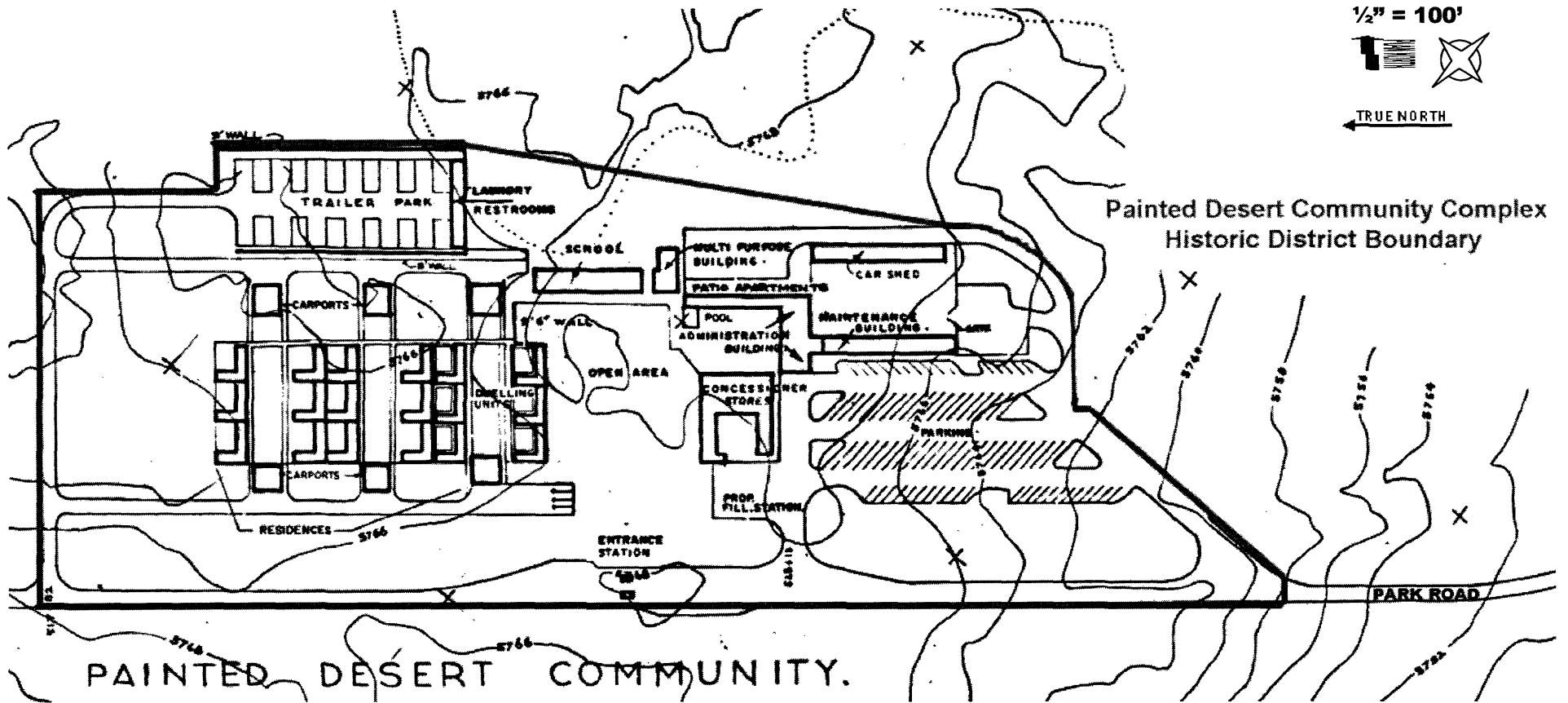
RECOMMENDED	J. C. COLLINS
APPROVED	J. C. COLLINS

MARK	DESCRIPTION OF REVISION	DATE	INITIAL
	UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE DIVISION OF LANDSCAPE ARCHITECTURE WODC-D-C		
	PLANTING - TREES & PERIPHERY PRINTED DESERT COMMUNITY PRETRIFIED FOREST NATIONAL PARK		

Plant. of Painted Desert Area NPPF 3245A  
Irrigation System NPPF 3245-B & 3245-C  
Roads & Parking Areas NPPF 3246-A  
Recreation Plan NPPF 3246-B, 3246-C, 3246-D  
NPPF 3246-E, 3246-F, 3246-G, 3246-H

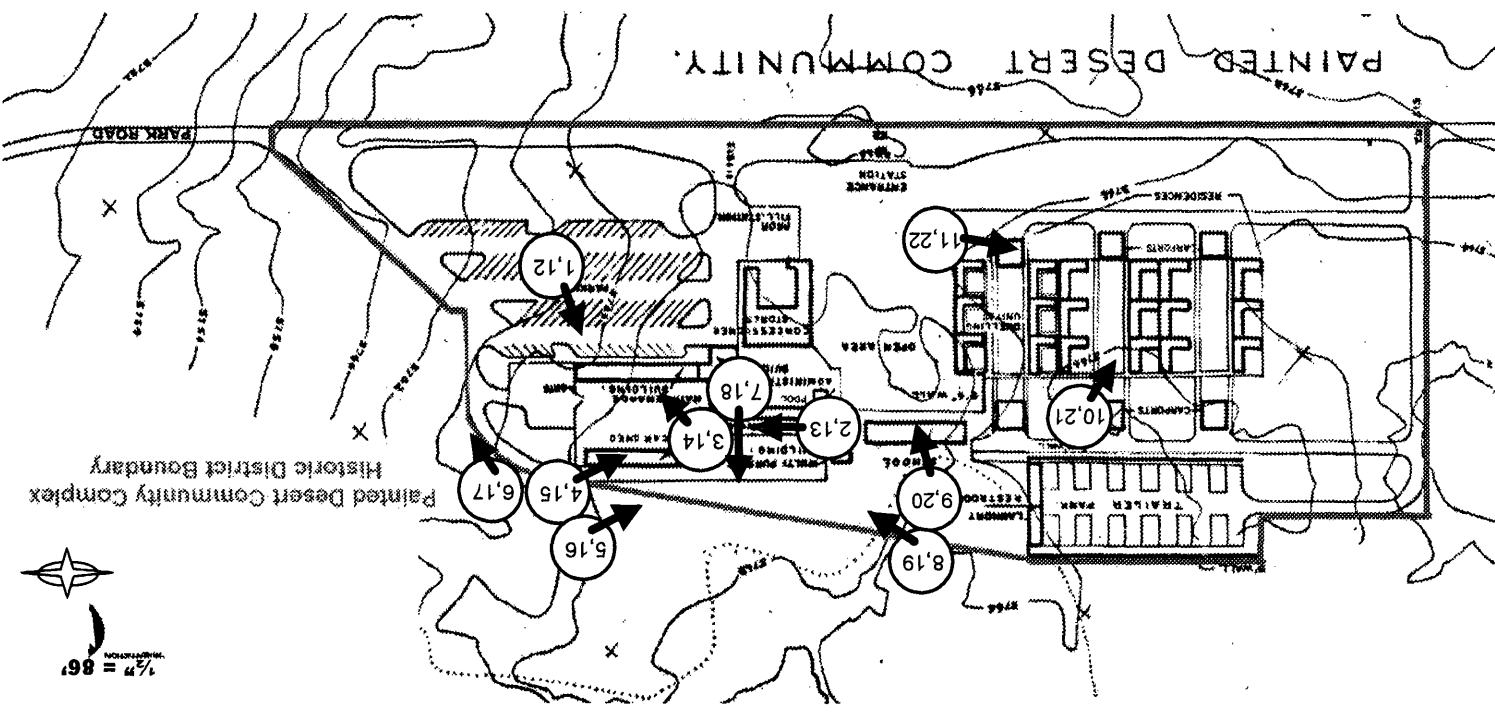
REGION	SW
PROJECT NO.	NPPF 3300
SHEET NO.	5/28

# Painted Desert Community Complex Historic District Boundary Map



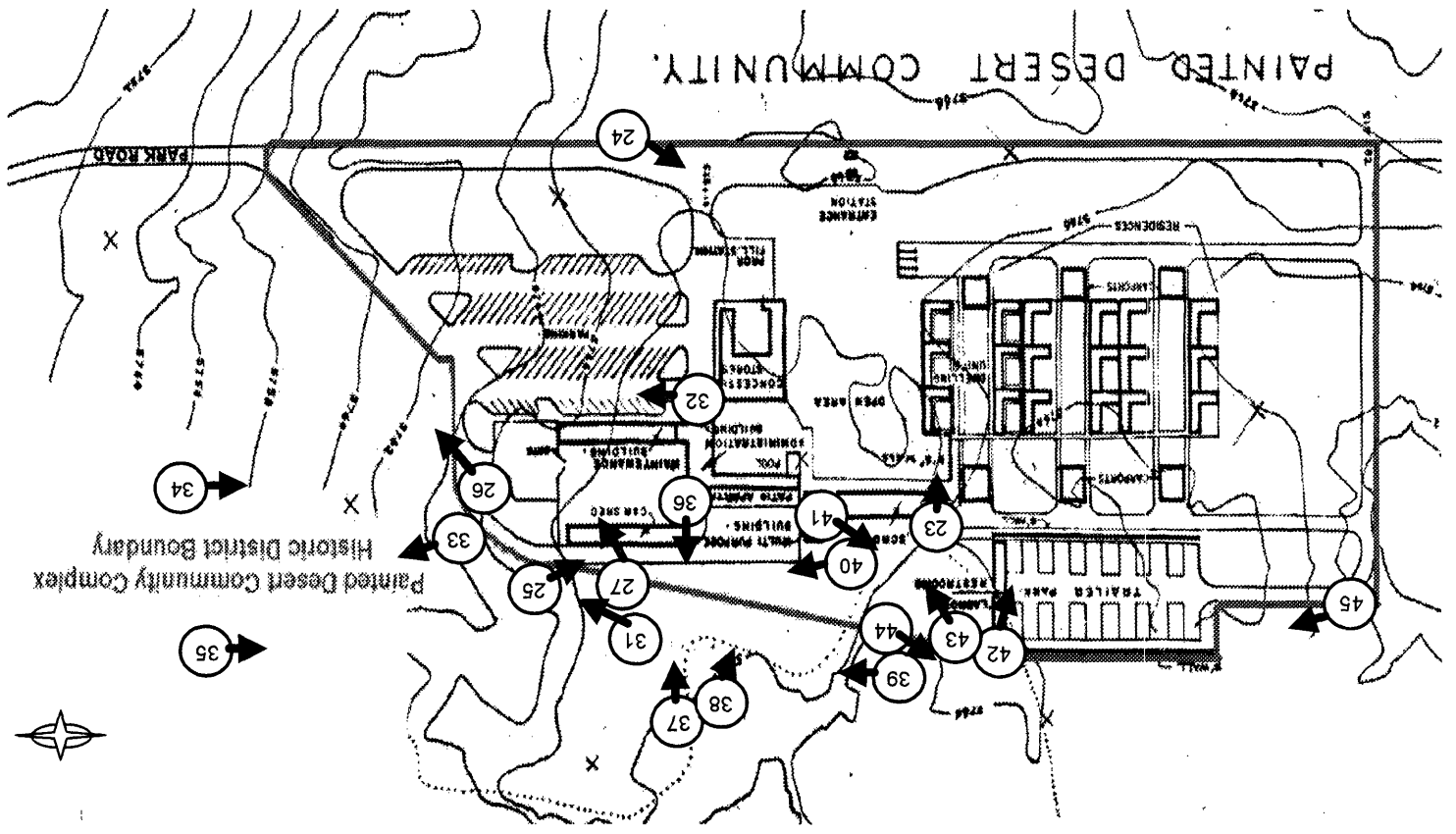


Painted Desert Community Complex  
Historic District Boundary



**Painted Desert Community Complex**  
Map showing vantage points for photos No. 1 - 22

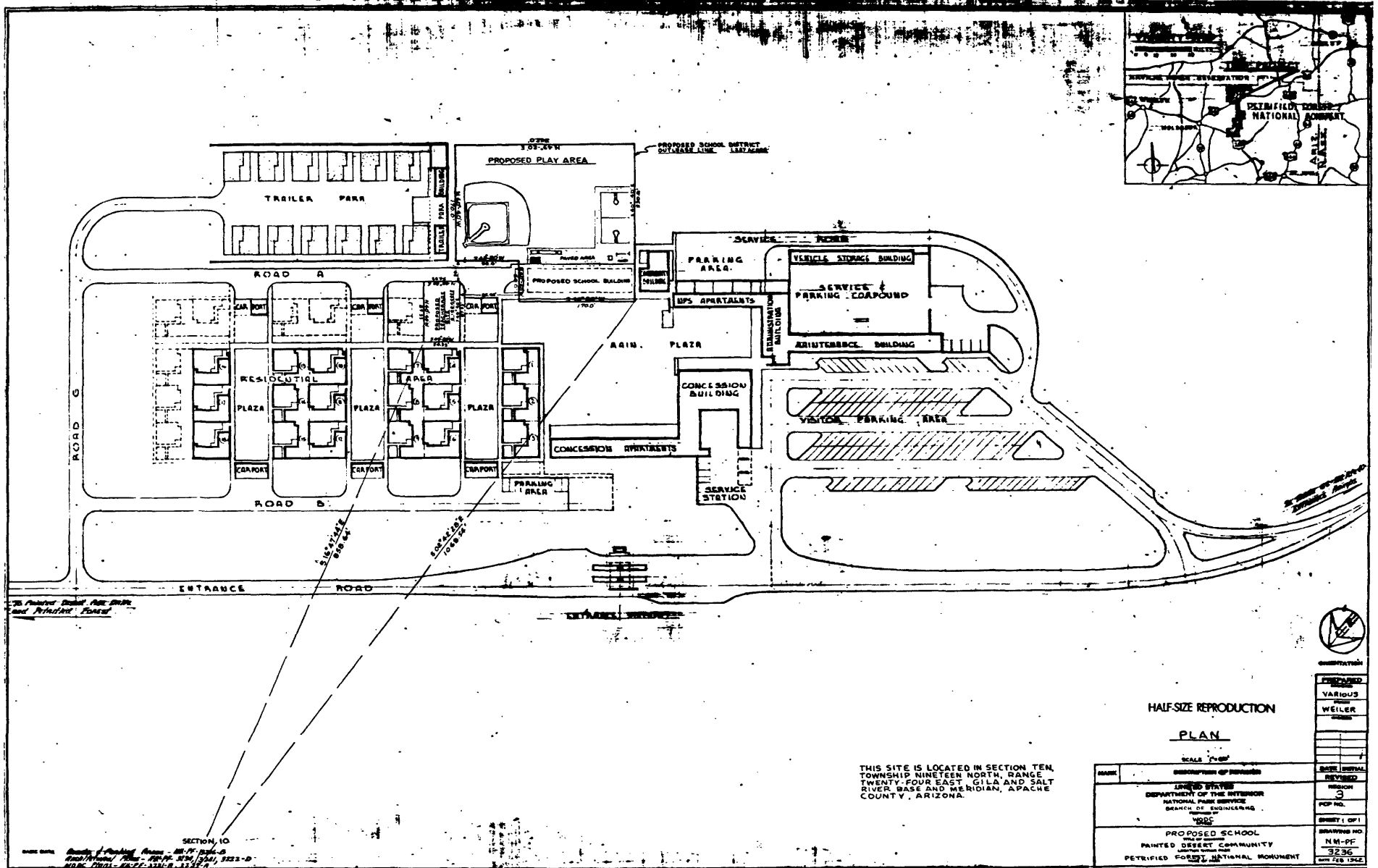
Photos 28-30 are interior views of Administration Building/Visitor Center



Painted Desert Community Complex  
Map showing vantage points for photos No. 23 - 45



**Painted Desert Community Complex**  
**1962 site plan showing proposed school (constructed 1963-65),**  
**as well as the proposed concessions apartments, three-bedroom houses, and carports that were never constructed.**



<p align="center"><b>HALF-SIZE REPRODUCTION</b> <b>PLAN</b></p> <p align="center">SCALE 1" = 60'</p>	
<p>MARK</p> <p>DESCRIPTION OF FEATURES</p> <p>LIMITED PRINTING</p> <p>DEPARTMENT OF THE INTERIOR</p> <p>NATIONAL FIRE SERVICE</p> <p>BRANCH OF ENGINEERING</p> <p>WELER</p>	<p>DATE</p> <p>NO.</p> <p>3</p> <p>3236</p> <p>3236</p> <p>1962</p>
<p>PROPOSED SCHOOL</p> <p>PAINTED DESERT COMMUNITY</p> <p>PETRIFIED FOREST NATIONAL MONUMENT</p>	<p>DRAWING NO.</p> <p>NM-PF</p> <p>3236</p> <p>DATE FEB 1962</p>