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United States Department of the Interior  
National Park Service

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NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

MAR 15 1993

NATIONAL  
REGISTER

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.

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1. Name of Property

=====

historic name Museum of Northern Arizona Exhibition Building

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

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2. Location

=====

street & number 3001 N. Fort Valley Road not for publication \_\_\_\_\_  
city or town Flagstaff vicinity \_\_\_\_\_  
state Arizona code AZ county Coconino code 005 zip code 86001

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3. State/Federal Agency Certification

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

James Garman 3/2/93  
Signature of certifying official Date

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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.)

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Signature of commenting or other official Date

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State or Federal agency and bureau

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**4. National Park Service Certification**

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I, hereby certify that this property is:

- entered in the National Register  
    \_\_\_ See continuation sheet.
- determined eligible for the  
    National Register  
    \_\_\_ See continuation sheet.
- determined not eligible for the  
    National Register
- removed from the National Register
  
- other (explain): \_\_\_\_\_

Patrick W. Andrews      4/27/93

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Signature of Keeper

Date of Action

=====

**5. Classification**

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**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>  1  </u>	<u>  7  </u> buildings
<u>    </u>	<u>    </u> sites
<u>    </u>	<u>    </u> structures
<u>    </u>	<u>  1  </u> objects
<u>  1  </u>	<u>  8  </u> Total

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

**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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**Historic Functions** (Enter categories from instructions)

Cat: <u>Recreation and Culture</u>	Sub: <u>Museum</u>
<u>Education</u>	<u>Research facility</u>
_____	_____
_____	_____
_____	_____

**Current Functions** (Enter categories from instructions)

Cat: Recreation and Culture  
Education  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Sub: Museum  
Research facility  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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**7. Description**  
=====

**Architectural Classification** (Enter categories from instructions)

Pueblo Revival influence  
Spanish Colonial Revival influence  
\_\_\_\_\_

**Materials** (Enter categories from instructions)

foundation Concrete  
roof Ceramic tile/concrete tile  
walls Stone/basalt  
\_\_\_\_\_  
other Log vigas: Stone and earth patio  
\_\_\_\_\_

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

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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)

- Conservation
- Education
- Ethnic Heritage/Native American
- Archaeology/Prehistoric
- Science
- Art
- \_\_\_\_\_
- \_\_\_\_\_

**Period of Significance** 1934-1942

**Significant Dates** 1934-1940

**Significant Person** (Complete only if Criterion B is marked above)

Colton, Harold Sellers and Mary-Russell Ferrell

**Cultural Affiliation** N/A

**Architect/Builder** Colton, Harold Sellers

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

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**9. Major Bibliographical References**

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**Bibliography** (Cite the books, articles, and other sources used in preparing this form on one or more 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: Library of the Museum of Northern Arizona

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**10. Geographical Data**  
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**Acreage of Property** 5

**UTM References** (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>12</u>	<u>439520</u>	<u>3899040</u>	3	_____	_____
2	_____	_____	_____	4	_____	_____

\_\_\_\_\_ See continuation sheet.

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

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

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

name/title Paul Drummond, Archaeologist, Dept. of Anth. / Dorothy House, Librarian

organization Museum of Northern Arizona date May 29, 1992

street & number Rt. 4 Box 720 Ft. Valley Road telephone (602) 774-5211

city or town Flagstaff state AZ zip code 86001

=====  
**Additional Documentation**  
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Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items** (Check with the SHPO or FPO for any additional items)

=====  
**Property Owner**  
=====

(Complete this item at the request of the SHPO or FPO.)

name James E. Babbitt, President, Board of Trustees, Museum of Northern Arizona

street & number Route 4, Box 720, Fort Valley Road telephone (602) 774-5211

city or town Flagstaff state AZ zip code 86001

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   7   Page   1   Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State

=====

**SECTION 7. DESCRIPTION**

**SUMMARY**

Located in a stand of ponderosa pine trees, three miles north of downtown Flagstaff, the Museum of Northern Arizona exhibition building is a 15,000-square-foot, one and one-half-story masonry building with Spanish Colonial Revival and Pueblo Revival design elements. It was planned in 1934 and constructed in phased increments, with the most significant portion, including the primary facade, built between 1934 and 1940. All sections constructed during that period, and later in 1959, 1962, and 1964, conform to the original ground plan and design. A 1,700-square-foot addition built in 1989 departed from the 1934 plan but was constructed in a manner that maintains the integrity of the original building. All additions are of the same architectural style and finish materials and are fully consistent with the building's original appearance. The Museum of Northern Arizona exhibition building is architecturally significant as a regionally distinctive derivation of Spanish Colonial and Pueblo Revival forms using local materials.

**CONSTRUCTION HISTORY AND GENERAL CHARACTERISTICS**

The 1934 ground plan called for 1) a U-shaped building, with the primary elevation facing south and wings projecting northward from each end of the central block; 2) an interior patio enclosed on the north by a wall and gate; and 3) an L-shaped structure attached to the west end of the central block with the long leg of the "L" extending along the axis of the south elevation and the small leg oriented northward parallel to the east and west wings. All elements of this plan were eventually constructed.

The small L-shaped structure was built first, in 1934, and given the Hopi name "Humiovi," meaning "Little Seed that Germinates." In 1936 the museum completed construction of the central block and about a third of the west wing, which was extended in 1937 and again in 1939. Together, the central block and the west wing formed two sides of the patio, which was planted with native vegetation. In 1940 the patio was enclosed by erecting freestanding walls along the east and north sides. By 1942, although the plans had not yet been fully realized, the structure represented a coherent whole that will henceforth be referred to as the "original" building.

The east wing was built in 1959 and extended in 1962 and 1964. The final segment of the west wing was completed in 1964. Then, in 1989, a wing was added along the north side of the patio, converting the predominant building shape from a "U" to an "O."

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7

Page 2

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

EXTERIOR

All exterior walls are constructed of random rubble, local basalt rock, with the exception of the post-1959 additions, which are concrete block faced with basalt rock. Masonry appearance is consistent throughout. The low-pitched roofs are topped with the original clay tiles (about 60%) and replacement concrete tiles (about 40%) of two distinct types: Mission and Spanish. The concrete tiles are compatible in style and comparable in color (terra cotta) to the ceramic tiles they replaced. The decision to convert to concrete tiles was made because clay tiles break and leak in the severe freezing and thawing conditions of the Flagstaff winters. The primary (south) elevation overlooks the Rio de Flag Canyon, fifty feet from the main entrance. Landscaping around the building is a natural ponderosa pine biotic community on a basaltic lava flow. Fencing is split rail.

The primary (south elevation) has three projecting wings with low gabled roofs and eaves. The roof and a ridge roll are of mission type tiles. The center gable features two rock chimneys, one on the northwest corner and the other on the east side. Log rafters positioned under the eaves are supported by three carved brackets, one in the center and one on each end. Directly below the roof a small six-light iron casement window is encased by a round arch and a wood sill. A small balcony situated above the portal features a large forty-eight-light rectangular casement window with a large wood lintel above and the balcony floor below. The balustrade consists of twenty-one turned-wood spindles.

The dominant exterior feature of the primary elevation is the central portal that features a recessed, vertical-plank, double door with wrought iron detailing; plastered side walls; exposed vigas with latias in a herringbone pattern in the ceiling; a large wood lintel with incised and painted lettering reading "MUSEUM OF NORTHERN ARIZONA;" and two vertical posts topped with a carved and incised zapata (corbelled header). The posts and lintel support the balcony above. The portal is flanked on each side by small, recessed, nine-light windows covered by turned-wood spindle grilles.

The remaining two gables, located to the east and west, each feature a single thirty-light casement window with a fourteen-light transom incorporated into the window unit. The entire window is encased by a round arch constructed of stone. A small four-light window with wood lintel and concrete sill is situated on each side wall. The wings between the gables lack fenestration and have exposed log rafter ends projecting under the eaves.

Historically, the east elevation consisted of a random rubble rock wall constructed to enclose the central patio. In 1959, when the east wing was built, the original 1940 wall was left standing and integrated in the structure as the exterior wall on the west side. Fenestration is absent on the exterior walls of the wing. Overlapping gables characterize the roof line. The south gable end features a thirteen-light, round-arch window.

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   7   Page   3     Museum of Northern Arizona Exhibition Building    
name of property  
  Coconino, Arizona    
county and State

=====

The north elevation also historically consisted of a freestanding, random rubble rock wall--this one with a large double wood gate opening to the patio. The most recent addition, built in 1989 on the north side of the patio, integrated the original wall and gate as visible interior elements. Concrete block construction faced with malpais rock was used rather than the traditional solid rock masonry to meet current building code requirements. The new addition and the gable end of the east wing comprise the present north elevation. A central projecting gable with a large four-light picture window is the dominant feature.

The west elevation is original except for one addition on the north end that was built after the historic period (in 1964). The roof of the west wing is a low gable with a shed extension spanning three-fourths of the wing's length. Exposed log rafter ends line the eaves. Eight skylights and three rock chimneys are present on the roof. Fenestration includes a series of five-, six-, twelve-, twenty-one-, and twenty-four-light casement windows with wood lintels and concrete sills. A vertical-plank door is built into the south end. A small, non-functional paneled door (four panels below and four lights above) is situated approximately in the center of the wing.

The small leg of Humiovi (the "L" extension of the western end of the central block) is in the shape of a symmetrical "T." It has a low gable roof with one projecting gable to the west. One stone and one plaster chimney project from the roof. The east elevation features exposed vigas under the eaves and a wood, pedimented entrance door with a twelve-light casement window on each side. A small four-light window is situated between the door and the south casement window. Roof tiling is of the Spanish type.

Humiovi's north gable is characterized by a twelve-light casement window. Horizontal roof beams are supported by three round brackets. The west gable has one off-center wood door. roof structure is the same as that of the north gable.

PATIO

The interior courtyard, or patio, contains six separate gardens arranged around a small pool. Each garden features vegetation from one of the six life zones found within one-hundred miles of Flagstaff. Mature conifers rise 40 feet or more.

The south side of the patio is dominated by the north side of the central entry. A nine-light rectangular casement window, with a six-light transom above, is directly under the roof. This window is encased by a stone round arch. The large picture window looking out from the lobby covers the lower two-thirds of the wall and has a ceramic tiled shed roof overhanging the top. East and west of the center gable, and along the east and west walls of the patio, an extended roof line shelters porches with hewn-log roof supports capped by carved bolsters. The east and west walls contain several small round-arch niches.



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section   7  

Page   4  

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

The north end of the patio features an original central portal with a tiled shed roof extending several feet over the entrance to the north wing. This roof is supported by a post on each end corner. This portal was enclosed in 1989 with double doors in wood frames and large plate glass windows.

OUTLYING BUILDINGS AND OBJECTS

Seven small utility buildings are located on the property to the north of the museum exhibition building. None are architecturally or historically significant. They include the following: three frame cabins and one log cabin used as temporary sleeping quarters for visiting demonstrators, one concrete block structure used for student classes and kitchen/bathroom facilities for visiting demonstrators, one concrete block garage used for storage, and one stone building used for storage. To the south of the exhibition building, a viewing area overlooking the Rio de Flag Canyon features a low, curved stone wall and a flagpole.

INTERIOR

The first floor on the south side houses a foyer at the entry, a lobby, and two large exhibition galleries--one on either side of the lobby. The west wing houses one exhibition gallery, offices, and two restrooms. The L-shaped extension, Humiovi, houses a museum shop and offices. The second floor consists of a loft (above the foyer and overlooking the lobby) and a large attic with a concrete floor. The 1959, 1962, and 1964 additions contain two large exhibition galleries, two small galleries, exhibit preparation space, and one restroom. The 1989 addition houses one large exhibition gallery and staging area.

The lobby is distinguished by a variety of materials and details. The ceiling features large exposed vigas overlain with latias placed in a herringbone pattern. Squared, hand-hewn pine beams with multi-colored incisions served as lintels above the picture window as well as above and below the balcony. Large chiselled tufa stone corbels support the beams over the window and the beam below the balcony. The upper balcony beam is supported by two posts (one on each end) with incised and painted *zapatas*.

A large picture window in the north wall of the lobby consists of three rectangular lights with four posts and *zapatas*, two in the middle and one on each end. The window offers a view looking across the patio to the summit of the San Francisco Peaks in the far distance. The lobby was oriented specifically to offer entering visitors this view. Additional lobby features include two Gothic arch doors; a wood stairway to the loft that features a thick, plastered handrail; and a loft with cut-out wood balusters. Wall surfacing is plaster with corners rounded. The floor of the lobby is ceramic tile.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section   7  

Page   5  

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

Galleries to the east and west of the lobby are entered through plastered round arches. The ceilings of the galleries feature exposed pine log rafters, spaced pine log trusses, and original skylights. Walls and ceilings are plastered. Floors are polished concrete covered by carpet. The gallery in the west wing also features exposed pine vigas and carpeted floor over polished concrete. The offices of the west wing have less elaborate ceiling structures. A *fogon* (corner fireplace) is located in the principal office.

The east wing (1959) features large exposed log trusses. Casement windows face the patio. The north wing (1989) features two exposed squared beam trusses.

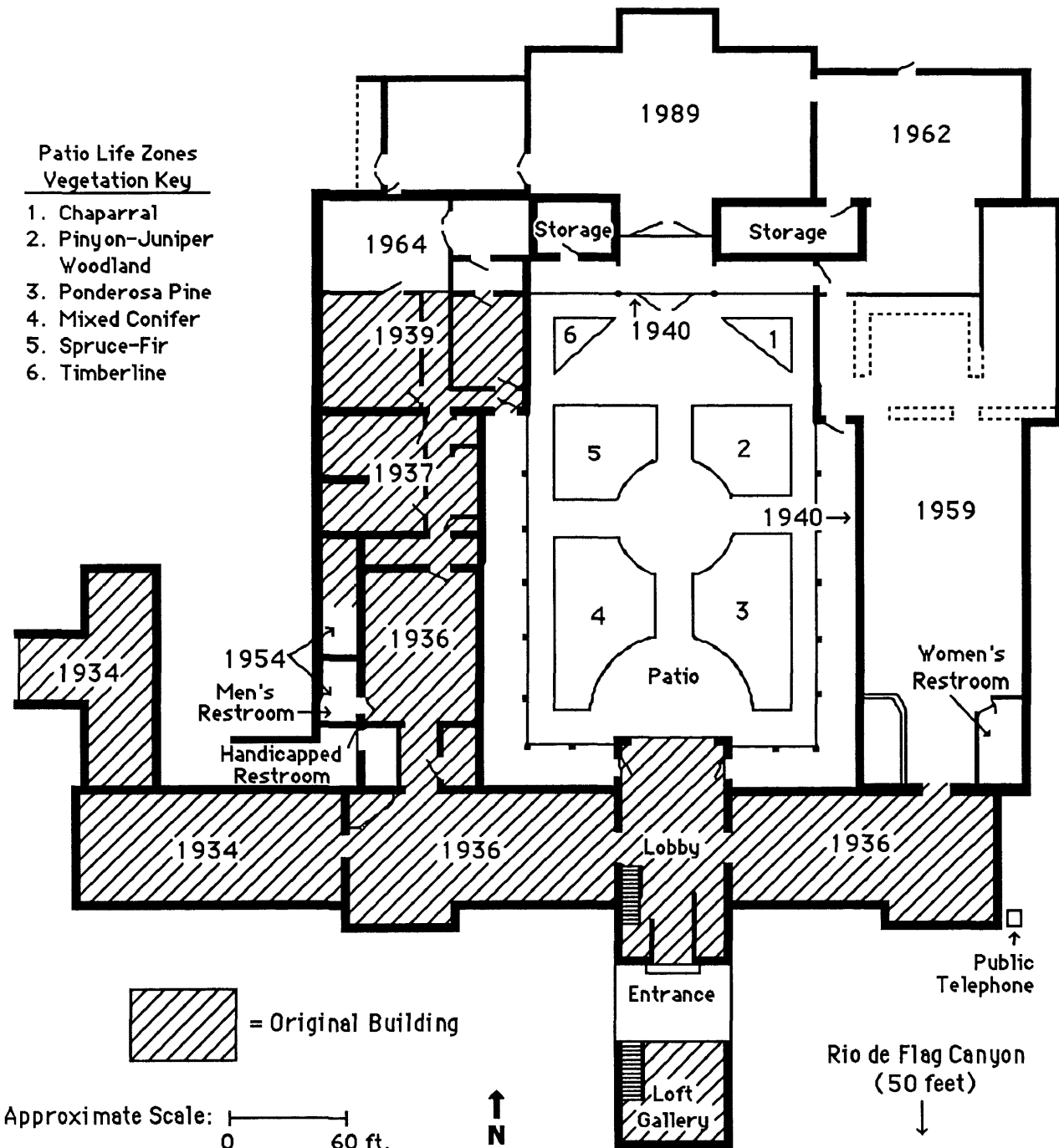
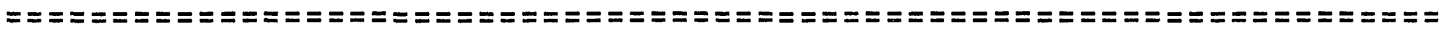
United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7

Page 6

Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State



United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7

Page 7

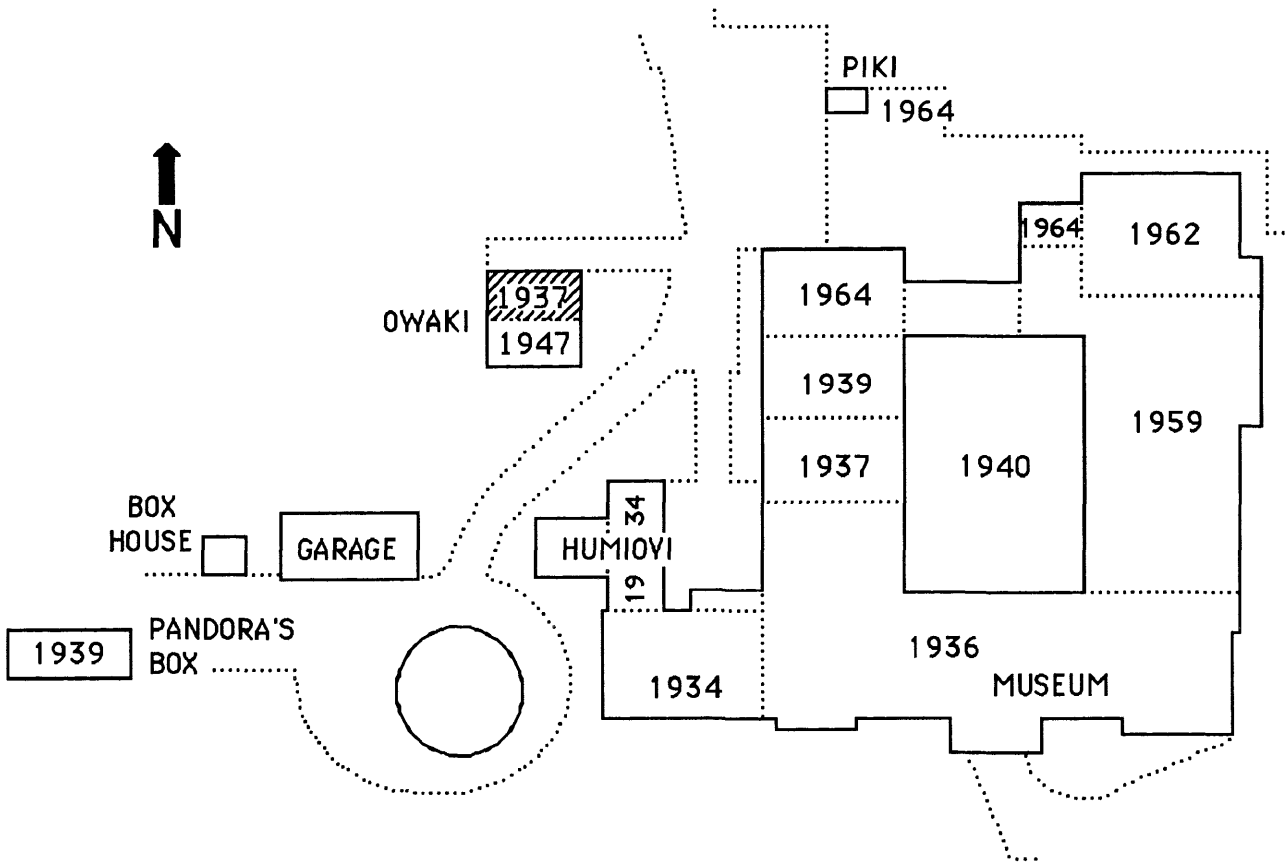
Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====



**SKETCH OF BUILDINGS ON THE GROUNDS OF THE  
MUSEUM OF NORTHERN ARIZONA**

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   8   Page   1   Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State

=====

**SECTION 8. STATEMENT OF SIGNIFICANCE**

**SUMMARY**

The Museum of Northern Arizona, a private, non-profit institution, was founded in 1928 to collect and preserve objects of scientific and artistic interest in northern Arizona, to provide facilities for research and publication, and to offer educational and aesthetic opportunities to the public. From its establishment until after World War II, the Museum of Northern Arizona performed these services as the only research-based, multi-disciplinary museum in much of the Intermountain West. The museum's founders, Dr. Harold S. Colton and his wife, Mary-Russell Ferrell Colton, created and built a center of learning in an area that offered few cultural and educational opportunities. They also achieved renown in related fields of interest: Dr. Colton as an important member of Arizona's scientific community, conducting research in archaeology, geology, and biology; and Mrs. Colton as an accomplished painter and patron of Native American artists and craftsmen. In the course of their work, the Coltons designed and constructed a beautiful, functional, and architecturally distinctive building to house museum functions.

Therefore, the Museum of Northern Arizona exhibition building is nominated under three criteria: Criterion A because of the museum's significant role in a) preserving this region's scientific and cultural heritage, b) advancing knowledge and educating the public about the Colorado Plateau, and c) encouraging and promoting Native American arts and crafts; Criterion B because of the building's close association with Dr. Harold S. Colton and Mary-Russell Ferrell Colton; and Criterion C because of its distinctive local interpretation of regional architectural styles.

The Period of Significance for the museum exhibition building dates from 1936 to 1942, from the time the building opened to the public as the Museum of Northern Arizona to the end of the historic period as defined by the National Register of Historic Places.

**HISTORIC CONTEXT**

By the early 1900s, areas in northern Arizona and the surrounding Colorado Plateau were seeing a rapid growth in archaeological and geological investigations, conducted for the most part by out-of-state institutions. Increasingly, excavated materials were being shipped away to be curated and exhibited in distant locations. Troubled by this loss, local citizens formed a committee to take action. On May 5, 1928, the Northern Arizona Society of Science and Art, a non-profit scientific and educational corporation, was created, charged with establishing and running a museum in the City of Flagstaff. Grady Gammage, president of the State Teachers' College in Flagstaff, played a pivotal role in formation of the organization. Gammage later became president of Arizona State University in Tempe.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section   8   Page   2   Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State

=====

On September 6, 1928, the Museum of Northern Arizona opened its doors in the Woman's Club Building in downtown Flagstaff. From the beginning, Dr. Harold S. Colton was the driving force behind the fledgling institution, serving as director until 1959, and as president of the board of trustees until his death, December 29, 1970. He and his wife, Mary-Russell Ferrell Colton, who died July 26, 1971, provided the philosophical direction, day-to-day management, and financial support that shaped the institution through its first decades of existence. With the assistance of a small staff and visiting scholars, the Coltons began to develop collections, mount exhibits, and conduct research programs in anthropology, geology, biology, and art.

The Coltons and the Museum of Northern Arizona were part of a list of people from eastern population centers who came to the Southwest and in the 1920s and 1930s encouraged a multidisciplinary approach to museums and learning. The Coltons, along with the Fultons who founded the Amerind Foundation at Dragoon, the Heard's who established the Heard Museum in Phoenix, and Harold S. Gladwin and Winifred Jones MacCurdy who created Gila Pueblo in Globe, ". . . enriched the thinking and awareness of the scientist and the public about the native Americans, old and new." (Haury, "Gila Pueblo . . .", *Kiva*, Vol. 54, No. 1, 1988.) The institutions continue to educate the public, as well as the archaeological community.

When the museum outgrew the Woman's Club Building, a new facility was built on land donated by Mrs. Colton. The property, located three miles north of downtown Flagstaff on the west side of Fort Valley Road, had been purchased by the Coltons in 1927 from the McMillan family, the first homesteaders in Flagstaff (1885, patented 1891). The new building, containing exhibit galleries, a laboratory, collections storage, offices, and a custodial residence, opened to the public in the spring on 1936. From then until 1942 (the period of significance) the building served as the hub of all museum activities.

During that time, the Museum of Northern Arizona was the focus of intellectual activity in the fields of anthropology, art, and the natural sciences in the northern part of the state--a rural, sparsely populated, relatively isolated area with few educational or cultural amenities for its residents. Only two other regional institutions could claim to be intellectual centers at that time: Lowell Observatory and Arizona State Teachers College at Flagstaff. Lowell served only scholars and restricted its efforts to astronomy. Arizona State Teachers College was in the business of training teachers. The Museum of Northern Arizona filled a very different niche, serving the general public and the scholarly community by:

collecting, preserving, and documenting the rich prehistoric and historical Native American material culture of the region:

developing systematic natural science collections for research purposes;

conducting regional scientific studies in archaeology, ethnology, paleontology, volcanology, and meteorology, among other subjects; hosting scientific meetings and

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8

Page 3

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

provided facilities for national and international researchers working in northern Arizona;

recording rapidly disappearing traditions of the Hopi people;

promoting the production and public appreciation of high-quality traditional Hopi and Navajo art forms and providing a public forum to encourage young Native American artists;

presenting educational exhibits on the cultural and natural history of northern Arizona for the benefit of both residents and the many visitors who flocked to the region;

encouraging art appreciation and expanding aesthetic horizons in the community by bringing in several traveling exhibits each year of artworks produced around the world;

providing field and laboratory experience each summer to undergraduate and graduate students from across the country;

supplementing public education for children by circulating "treasure chests" of artifacts and specimens to local and reservation schoolrooms; and

publishing popular and scientific papers to disseminate knowledge of the region to a wide audience.

From 1936 to 1942 the museum presented 62 special exhibits (in addition to permanent installations); received 56,636 visitors; published thirteen monographs and seven volumes of the quarterly journal, Plateau; and cataloged 21,822 artifacts, specimens, and works of art into its permanent collections. These efforts provided a firm base on which to grow. The Museum of Northern Arizona now hosts over 100,000 visitors each year; curates approximately 318,000 cataloged objects; and has published 154 monographs and 63 volumes of Plateau.

Specific research activities during the period of significance included an ongoing archaeological survey of the Flagstaff and Verde Valley areas, ongoing collection of dendrochronological (tree-ring) data from northern Arizona, classification of southwestern pottery types and creation of a regional ceramic repository, excavation and study of many Sinagua and Cohonina archaeological sites in north-central Arizona, study of the geologic history of the San Francisco Volcanic Field, stratigraphic studies in Grand Canyon, ethnobotanical studies among the Hopi and the Havasupai, and the first systematic bird survey and bird banding programs in northern Arizona. Dr. Colton, and such notable regional scholars as archaeologist and ornithologist Lyndon Hargrave, archaeologist John C. McGregor, geologist Edwin McKee, paleontologist L. F. Brady, ornithologist Allan Phillips, ethnobotanist Alfred Whiting, and anthropologist Katharine Bartlett, spearheaded these studies.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8

Page 4

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

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Support of Native American art received high priority. By the 1920s, the market demand for cheap curios and trinkets was threatening traditional Indian art because the prices artisans obtained for their objects could not support high-quality work. Increasingly, native art forms and techniques were either of poor quality or disappearing altogether. To encourage and preserve fine, traditional work, the museum, under Mrs. Colton's direction, initiated two events that were to become annual traditions: the Hopi Craftsman Exhibition in 1930 and the Navajo Craftsman Exhibition in 1942. The objectives of the juried shows were to develop a market for authentic, high-quality work and to reward good craftsmanship with prizes. Many observers believe that the shows, particularly the Hopi show, played a constructive role in preserving native artistic traditions in northern Arizona. The exhibitions still fill the patio and galleries of the exhibition building each summer, attracting visitors from around the world and generating thousands of dollars in income for the artists.

In 1931 the museum also established the annual Junior Art Show (later the Junior Indian Art Show) to provide children (aged 6 to 18) in public and reservation schools an opportunity to display their paintings and drawings. The staff, again under Mrs. Colton's direction, provided hard-to-find long-staple cotton and indigo dye for Hopi weavers, researched traditional Hopi dyes and encouraged their use, and worked with Hopi silversmiths to develop a distinctive style rooted in traditional pottery designs.

HISTORIC ASSOCIATION

The Museum of Northern Arizona exhibition building is significant for its thirty-five-year association with the lives and legacies of Dr. Harold S. Colton and Mary-Russell Ferrell Colton. The Coltons, originally residents of Philadelphia, Pennsylvania, visited northern Arizona several times in the early 1900s. Recognizing the area's great potential for scientific and cultural research, they relocated here in 1926.

Dr. Colton, formerly a professor of zoology at the University of Pennsylvania, developed a keen interest in the archaeology, geology, and meteorology of northern Arizona and quickly joined the ranks of Arizona's foremost scientists. His major accomplishments are as follows:

Co-founded, directed (1928-1959), and financially supported the Museum of Northern Arizona (1928-1970). He designed the museum exhibition building and oversaw its construction throughout the period of significance.

Conducted the first and longest-running (three decades) systematic regional archaeological survey in the U. S.

Pioneered research on the Sinagua, the prehistoric residents of the Flagstaff area, performing extensive surveys and excavations of the cultural remains of this group and devising a culture model of significant importance to the region's archaeological research. This model is outlined in his book, Black Sand: Prehistory in Northern Arizona.



**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   8  

Page   5  

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

Devised a Linnean Binomial System for classification of southwestern pottery types. This system has served as a model for ceramic classification and dating in archaeology on both a regional and national level.

Conducted the first investigation of the sequential eruptive history of the San Francisco Volcanic Field.

Successfully petitioned to have Sunset Crater, the most recent volcano to erupt in the Southwest, protected as a national monument. He also supervised the custodian of Wupatki National Monument, a cluster of prehistoric villages near Sunset Crater, and administered excavation programs there.

Developed an identification key for Hopi kachina dolls and their symbolic associations, which was published as Hopi Kachina Dolls, with a Key to their Identification.

Authored over 260 papers and monographs in his fields of interest.

Served as president of the Southwest division of the American Association for the Advancement of Science.

Mrs. Colton attended the Philadelphia School of Design for Women and became a distinguished artist in that community. Upon moving to the Flagstaff area she focused her attention on the arts and crafts of the local Native American groups, particularly the Hopi. Her Commitment to the promotion and encouragement of Indian arts earned her a Certificate of Award, in 1969, from the Indian Arts and Crafts Board, U.S. Department of the Interior. She also was selected for inclusion in the Arizona Women's Hall of Fame in 1981. Her Major accomplishments are as follows:

Co-founded the Museum of Northern Arizona and served as curator of art and ethnology from 1928-1942. She assisted in the design of the exhibition building.

Initiated four annual museum shows: the Arizona Artists Arts and Crafts Exhibition in 1929, the first art show open to all Arizona artists; the Hopi Craftsman Exhibition in 1930; the Junior Art Show in 1931; and the Navajo Craftsman Exhibition in 1942.

Conducted research on vegetable dyes used historically by the Hopi in the manufacture of textiles, basketry, and ceramics and published her findings in the book, Hopi Dyes.

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   8  

Page   6  

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

Assisted in the development of the Hopi silver overlay technique for jewelry making, now considered to be the distinctive Hopi style of silverwork. This development set Hopi silverwork apart from other Native American styles and has been very rewarding for the Hopi in terms of income and increased recognition in the Indian arts and crafts market.

Won acclaim as a landscape and portrait painter, primarily of western subjects. From 1910 to 1941, Mrs. Colton showed her work regularly on the east Coast and in Europe as a founding member of "The Ten," a group of Philadelphia-trained artists.

For many years the Museum of Northern Arizona exhibition building was the primary staging area for much of this work. It stands today as a tangible expression of Dr. and Mrs. Colton's intellectual curiosity and of their vision, sense of public service, and dedication to the advancement of knowledge.

**ARCHITECTURE**

The Museum of Northern Arizona exhibition building is significant because 1) it is a distinguished example of Spanish Colonial and Pueblo Revival forms, architectural styles indigenous to the Southwest but uncommon in northern Arizona; 2) it combines these styles with native volcanic rock and mountain timbers to produce a structure that is uniquely appropriate to its physical and cultural environment; and 3) it ranks among the foremost examples of malpais rock construction in northern Arizona. It is certainly one of the most visible: some 100,000 people currently visit the building each year.

Designed by Dr. Colton with Mrs. Colton's assistance, the exhibition building reflects their fondness for architectural styles characteristic of the American Southwest. In 1929 they toured northern New Mexico and southern Arizona to study and record regional design elements for use in their home, Coyote Range (now called Colton House), completed in 1930. This house was listed on the National Register of Historic Places on May 14, 1984 under Criteria A and C. Later, several of the elements employed in the house were incorporated into the exhibition building. The exhibition building and the Colton House are located on Museum of Northern Arizona property within a mile of each other. The two structures are strongly related both architecturally and historically, with similar styles and materials interpreted differently to suit residential and public building functions. The Museum exhibition building is the first property associated with the Coltons to be nominated under Criterion B.

Spanish Colonial forms, details, and materials used in the exhibition building include the round arch (on various windows and interior doorways), the portal as the dominant external feature of the building, an interior central patio with porch, the extensive use of Spanish and

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8

Page 7

Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State

=====

mission tiles on the roofs, and clay tile on the lobby floor. Other Spanish colonial details used in the design include incised beams (many of the incisions colorfully painted), turned wood spindles on the balustrade and window grilles, *zapatas*, a *fogon* (corner fireplace), wrought iron detailing, and decoratively carved corbels.

The most prominent Pueblo Revival feature expressed in the museum building is the use of exposed *vigas* (unmilled timbers) and *latias*, and the use of log posts topped by decorative bolsters. In the interior, the roof structure is exposed with evenly spaced *vigas* along the ceilings. The main lobby and portal ceilings contain exposed *vigas* overlain with *latias* in a herringbone pattern, a common feature in Pueblo architecture. A unique historical blending of these two traditions can be seen in the incised beam designs, which the Coltons copied from a beam found in the ruins of an abandoned Hopi kiva. Apparently the beam, originally part of the Mission Church of San Miguel of Oraibi, had been salvaged and reused after the church was destroyed by the Hopi in the Pueblo uprising of 1680. These designs, now an integral part of the Museum of Northern Arizona, long ago graced both Spanish Colonial and Pueblo ceremonial structures.

The exhibition building is significant in part because neither the Spanish Colonial nor Pueblo Revival styles are well represented in the historic architectural heritage of northern Arizona. The few examples that do exist are dispersed over a large area. Flagstaff offers only two other examples: the Colton House (constructed 1930), residence of Dr. Colton and his wife (National Register 1983), and the Monte Vista Hotel (constructed 1927), located within the Railroad Addition Historic district in downtown Flagstaff (National Register 1982). Fred Harvey's La Posada (build in the 1920s and National Register listed 1992), located in Winslow, sixty miles east of Flagstaff, rank among the few other examples. Within the specific context of the region's historical commercial architecture, the Museum of Northern Arizona exhibition building is one of the most elaborate expressions of Spanish Colonial and Pueblo architectural styles in the northern half of the state.

The exhibition building also stands out as the preeminent example of the architectural blending of these southwestern styles with materials characteristic of the Flagstaff area. The result is a uniquely montane interpretation of a southwestern architectural tradition usually associated with desert environments. Dr. Colton used native volcanic rock (basalt, or "malpais" as it is locally called) for exterior walls, and large conifer timbers cut from the surrounding forest for the rafters and *vigas*. The building harmonizes with its environment, representing an organic whole with the basalt lava flow upon which it stands and the ponderosa pines that surround it.

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section   9  

Page   1  

Museum of Northern Arizona Exhibition Building

name of property

Coconino, Arizona

county and State

=====

**SECTION 9. BIBLIOGRAPHIC REFERENCES**

Building inventory, plans for buildings, maps, and the Colton family tree. MS. 207, Harold S. Colton Archives, Museum of Northern Arizona.

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United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 10

Page 1

Museum of Northern Arizona Exhibition Building  
name of property  
Coconino, Arizona  
county and State

=====

**SECTION 10. GEOGRAPHICAL DATA**

Verbal Boundary Description

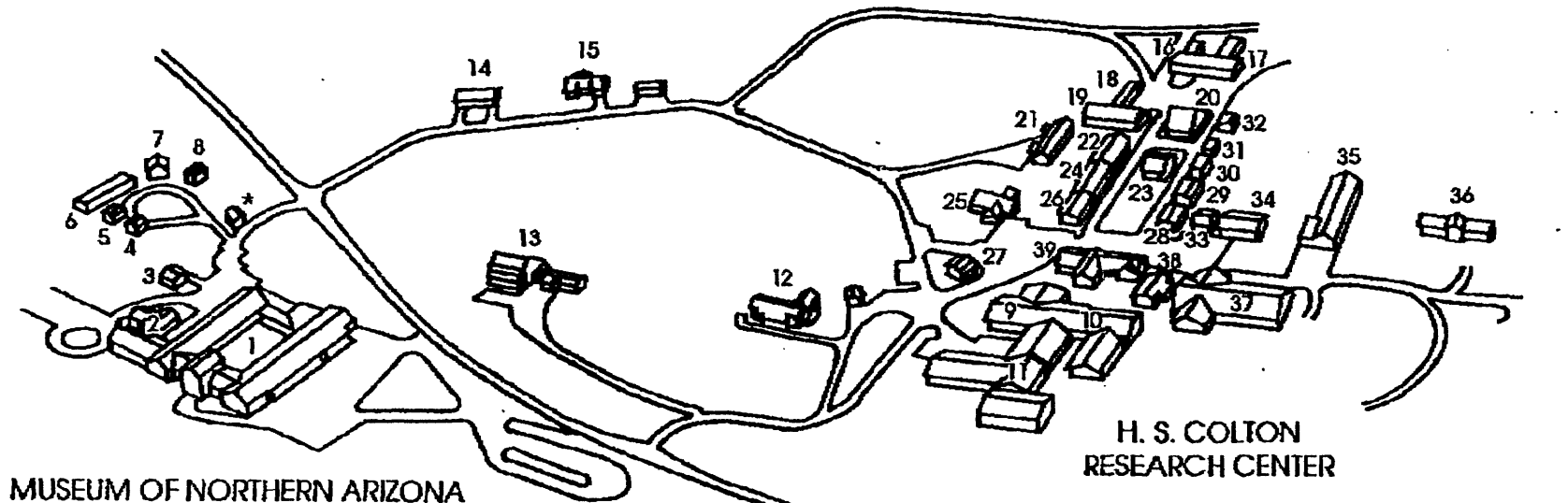
The boundary of the nominated property is delineated by the polygon whose vertices are marked by the following UTM reference points:

	Zone	Easting	Northing
A	<u>12</u>	<u>439370</u>	<u>3899050</u>
B	<u>12</u>	<u>439370</u>	<u>3899120</u>
C	<u>12</u>	<u>439540</u>	<u>3899110</u>
D	<u>12</u>	<u>439580</u>	<u>3899070</u>
E	<u>12</u>	<u>439580</u>	<u>3898980</u>

Flagstaff West, USGS 1:25000. The southern line follows the 7080 ft. contour interval between vertices A and E.

Boundary Justification

The boundary includes the entire significant resource including its historic and contemporary additions. The surrounding land is bordered by Fort Valley road (Route 180) on the east, the rim of the Rio de Flag Canyon along the south and west, and by a line on the north that defines the limit of historical use.



MUSEUM OF NORTHERN ARIZONA

H. S. COLTON  
RESEARCH CENTER

noncontributing  
resources

- |                               |                                   |   |              |
|-------------------------------|-----------------------------------|---|--------------|
| 1 - Museum                    | 9 - Administration                | 25 - Guemsey  | Not to scale |
| 2 - Humiovi                   | 10 - Library                      | 26 - Parsons  |              |
| 3 - Owaki - Stone masonry     | 11 - Anthropology                 | 27 - Matthews   |              |
| 4 - Fewkes - Frame cabin      | 12 - Hilltop                      | 28 - Gregory  |              |
| 5 - Wood House - Log cabin    | 13 - Homestead                    | 29 - Walcott  |              |
| 6 - Hopi House - Cinder block | 14 - Reichard (Apts.)             | 30 - Gilbert  |              |
| 7 - Meriam - Frame cabin      | 15 - Birds Nest                   | 31 - Dutton   |              |
| 8 - Robinson - Frame cabin    | 16 - Shop                         | 32 - Heye   |              |
| * Garage                      | 17 - Garage                       | 33 - Perin's Potties                                  |              |
|                               | 18 - Pima                         | 34 - Pearson (Seminar Hall)                           |              |
|                               | 19 - Vernon Bailey<br>(Fine Arts) | 35 - Schaefer<br>(Publications<br>and Photo Archives) |              |
|                               | 20 - Potato Barn                  | 36 - Newberry   |              |
|                               | 21 - Wetheill Apts.               | 37 - Brady (Geology)                                  |              |
|                               | 22 - Pollock                      | 38 - Marcou   |              |
|                               | 23 - Mill's Barn                  | 39 - Powell   |              |
|                               | 24 - Biology Lab                  |   |              |

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

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

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 93000305

Date Listed: 4/27/93

Museum of Northern Arizona  
Exhibition Building  
Property Name

Coconino  
County

AZ  
State

N/A  
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.

*Patricia Andrews*  
\_\_\_\_\_  
Signature of the Keeper

4/27/93  
\_\_\_\_\_  
Date of Action

=====  
Amended Items in Nomination:

Significance: Architecture is added as an area of significance to reflect the resource's significance under Criterion C.

This information was confirmed by telephone with Dr. Reba Wells and William Collins of the Arizona SHPO.

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DISTRIBUTION:

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