

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For NPS use only
received APR 3 1984
date entered

1. Name

historic Coyote Range

and/or common The Colton House

2. Location

street & number ~~Rt. 4 Box 712~~ *W of Flagstaff on U.S. 180* N/A not for publication

city, town Flagstaff vic N/A vicinity of

state Arizona code 04 county Coconino code 005

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input checked="" type="checkbox"/> N/A in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input checked="" type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Museum of Northern Arizona

street & number Rt. 4 Box 720 Ft. Valley Road

city, town Flagstaff N/A vicinity of state Arizona

5. Location of Legal Description

courthouse, registry of deeds, etc. Coconino County Courthouse

street & number 219 E. Cherry

city, town Flagstaff state Arizona

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

SUMMARY/Context

Coyote Range is a complex of buildings built between 1906 and 1934 and is constructed primarily of locally available malpais rock. (Malpais is a term from the Spanish, meaning "bad country" or "bad land." Malpais rock is a volcanic basalt.) The Coyote Range complex includes a main house (Colton House), an adjacent residential structure with attached garage units (Rock House), an office/laboratory building (Annex), an artist's studio (Studio), a large barn, and a smaller residential unit (Pack Rat). The complex is sited in a dense stand of ponderosa pine trees, approximately three miles north of Flagstaff, Arizona below the southern slope of the San Francisco Peaks, at an elevation of 7500 feet.

Architectural Description

Colton House - Exterior

Built in 1929 for \$60,397.00, the Colton House is an asymmetrical, one-and-a-half story, Spanish Colonial Revival Style building constructed of randomly coursed malpais rock. It is oriented to the north, facing the San Francisco Peaks.

The primary (north) elevation is a rambling six-bay composition with four offset projecting gables, one on each end and two in the center. The centermost gable features a round arched portal on the west side and, in the center, a twenty-light steel casement window framed by ten-light side lights. An eight-light transom panel is incorporated into the window unit. Above the window in the gable end is a sandstone inscription tablet inscribed with the initials MRF and HSC and the date of construction, 1929. The tablet is framed by four circular ceramic ventilators. Situated to the right of the entry is a large picture window with two posts rising in the center to a wood lintel. Wood "zapatas" (corbelled headers) are positioned between the posts and the lintel.

A second gable, recessed to the east, is articulated with two small casement windows below a niche in the gable end. The niche houses a cast iron bell suspended from a wooden cross member.

The west gable end is detailed with a central thirty-light casement window with an oculus above.

The foundation of the house is constructed of the same material as the walls and extends outward at the base, giving the entire structure a feeling of having grown from the earth. Three hemispherical clay tile ventilators are located randomly at ground level.

The west elevation has a randomly coursed rock wall situated away from the house and continuing to the rear to enclose a double courtyard. Fenestration on the west elevation includes three multiple light steel casement windows framed by one set of double doors on each end of the first floor. Each door unit incorporates a window with three applied half-spindle sashes. A large multiple light

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casement is centrally positioned in the gable end on the second floor. Rock chimneys integrated with the walls project from the north and south corners. An original pergola on the north end was removed in 1954.

The south elevation features the double courtyard on the south-west framed by the main house, two wings, and the rock wall. Round arched wooden gates with turned spindles and heavy iron hardware provide access to each courtyard.

The gable ends of each wing feature central thirty-light casement windows with an oculus above and a hemispherical clay tile ventilator at ground level. The roof lines extend down to shelter colonnaded portals on each side of the inner courtyard. Access to each wing is provided through wooden doors identical to those on the west elevation. Access to the main core is provided through large forty-two light, steel casement doors surmounted by a six-light transom panel. Flanking this entry are thirty-light side lights also topped by six-light transoms.

A 1931 one story bedroom addition extends south from the east wing. This addition is also constructed of malpais rock and features an integrated corner chimney. The east side of the south elevation includes steel casement window openings and three chimneys. The easternmost wing features a colonnaded porch and, in the gable end, a rectangular ventilator built of hemispherical clay tiles. The east elevation is unarticulated.

The roof of the Colton House is finished with weathered flat ceramic tiles manufactured by Gladding-McBean of Los Angeles. The ridge line is punctuated in the center by a massive chimney with corner piers, a gable roof, and diamond pattern ventilator screens constructed of ceramic roof tiles. The eaves of the house are detailed with exposed log rafter-ends.

Colton House - Interior

The interior of the Colton House includes on the first floor a foyer at the entry, a large living room, a dining room, kitchen, pantry, six baths, four bedrooms, a breakfast room, and two maids' rooms. The second floor includes one bedroom and a large attic with a concrete floor.

The main living spaces are distinguished by a variety of materials and details. The living room features a ceiling of exposed debarked pine vigas overlain with whole debarked aspen poles (rojas) placed in a herringbone pattern. Large chiselled tufa stone corbels support the vigas on each end. Squared hand hewn pine beams with multi-colored incisions serve as lintels above the recessed picture window, the fireplace, and the west wall. The chiselled incisions replicate designs copied from the ruins of the 17th Century Spanish mission at Old Oraibi located on

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the Hopi reservation, 80 miles north-east of Flagstaff.

The massive rock fireplace is an arched opening with radiating voussoirs and a central keystone flanked by two chunks of petrified wood. The keystone and the petrified wood support a large wooden mantel. The fireplace is constructed of rock from the fireplace of Malpais Manor, which preceded the Colton House on the site. (It burned in 1928.) On each side of the fireplace is a combination bookshelf/seat constructed of pine. The living room is further detailed with chiselled tufa stone quoins which frame the recessed picture window. The window is flanked with built-in bookshelves and a long built-in window seat is positioned below.

The first floor bedrooms and the breakfast room feature corner fireplaces (fogons), and the ceilings are constructed of debarked vigas overlain with milled tongue and groove fir planks.

The ceiling in the dining room also features exposed pine vigas, but these are overlain with split aspen poles (latias). Built-in cabinetry is featured in every room. Carved wooden grills are used as radiator screens. Many of these employ Hopi motifs in their designs. All of the woodwork is unpainted but purportedly finished with a rubbing of lead. The resulting reddish sheen is similar to that on traditional southwestern pottery. Bronze pulls accent the inside of all the casement windows. The door openings leading out from the living room vary in style and include Gothic arched entries to the bedrooms on the southeast and northwest and a fully detailed entry door which combines a round arch, stone elements, and wooden spindles in emulation of a Hopi kachina mask.

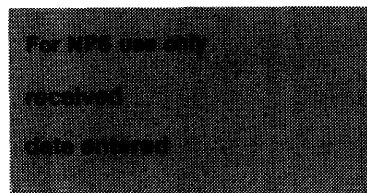
Two minor alterations have been made to the building, neither of which seriously impacts upon its architectural integrity. These are the removal of the second story pergola in 1954 and the addition of the bedroom in 1931. In all other aspects, the house retains its original features and clearly expresses the original design.

Annex

The single story, malpais rock Annex was built in 1927 as an office and laboratory for Dr. Colton. Additions on the north wall of the original core were made in 1929 and 1934. The original "L" shaped building is oriented towards the main house and features a twenty-four light casement window in the projecting ell. The casements have integrated six-light transoms above and are framed by three rock piers with zapatas supporting a massive wooden beam. Other openings in the south elevation are two twenty-four light casements with segmental arches. A door in the side of the ell provides access to the building. The narrow west entry portal is framed by four pine posts with zapatas supporting a board and batten gable end. The central door is flanked by two small windows, and all openings have segmental arches.

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The 1929 addition replicated the original materials and details. The 1934 addition continued the use of the same materials, but window openings have flat lintels. The north elevation of the Annex has a central projecting bay with a round arch, forty-four light steel/casement window. There is a wood door with a wood lintel in the west wall. The east elevation is punctuated with randomly placed steel casements. The Annex has a gable roof finished with flat variegated ceramic tiles on the first two sections and flat ceramic/asphalt composition tiles on the third.

Annex - Interior

The Annex interior is divided into five large rooms with plastered walls and carpeted concrete floors. The 1934 addition includes the most elaborately detailed space, with exposed debarked vigas, a chiselled tufa stone corner fireplace, and cabinetry similar to that in the main house. Alterations to the Annex are few; the interior was recently replastered where necessary, and two bookshelves were removed. All other aspects of the Annex are original.

Rock House

The Rock House, constructed in 1930 as a chauffeur's residence, is a one story, "L" shaped building with garage ells on the north and west. The house and garages are constructed of randomly coursed masonry and exhibit Pueblo Revival style details. The building's primary elevation faces north and includes a garage extension on the west side. All windows and doors are topped with wooden lintels. The principal entry is on the east side through a wood door located at the juncture of the house and the garage ell. Round projecting vigas extend out from the wall above the windows. The roof line extends over the entry, creating a portal supported by a round corner post.

The south elevation features random window openings, including 6/6 wood sash windows and steel casements. As on the north, vigas are a major detail on this elevation. The Rock House has a gable roof finished with flat, variegated ceramic tile.

The west elevation of the Rock House features a five-bay garage unit with board and batten doors, debarked pine vigas, and a flat parapet roof. The walls in the interior of the garage are covered with plaster and the floor is concrete. To the south is a single garage unit of identical construction.

The Rock House is well maintained and is in sound condition, but garage units are in need of maintenance.

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Rock House - Interior

The interior of the Rock House includes a kitchen, a living room, one bath, and two bedrooms. All ceilings in the house are spanned with debarked pine vigas. The floor is of concrete and the walls are plastered.

Studio

The Studio, constructed in 1929, is a single story, randomly coursed masonry building with small foyers on the east and the west. The walls are surmounted by a gable roof with hemispherical ceramic tiles. Sited south of the Colton House, it was built to serve as an art studio for Mrs. Colton. The studio's principal entry is on the west and features a central door constructed of wood and detailed with a large iron hinge and three applied half spindle sashes in the window. The door is topped with a wood lintel surmounted by three vigas interspaced with two round ceramic canales. The north elevation is dominated by a large window composed of paired twenty-four light steel casements divided by a corbelled pier supporting a massive wood lintel. The recessed extension on the east is punctuated by a heavy door with a cast iron pull.

The south face has one window opening on the east. Extending vigas and round ceramic canales are interspaced below the eave line. A rock chimney projects out from the wall and rises through the eave. A second chimney is located on the west corner and is fully integrated with the wall. As on the Annex, the exposed pine-log rafter ends in the eaves replicate those on the main house.

Studio - Interior

The interior contains one large room with anterooms on the east and the west. The southwest corner incorporates a beehive fireplace. The ceiling, like those in the bedrooms of the main house, features exposed vigas with milled tongue-and-groove fir sheathing perpendicular to the beams. The floor is of concrete and all wall surfaces are plastered. The only alteration to the original building was the addition of the east anteroom in 1929. The Studio is presently used for storage and, although in need of some maintenance, its integrity is intact.

Pack Rat

Pack Rat was built in 1926 as a small family residence. It was later used for Museum staff. Sited to the east of the main house, it is a small wood frame cottage of board and batten construction. The windows are wood frame and steel casements, and the roof has intersecting gables finished with asphalt shingles. It has been well maintained and appears unaltered since originally constructed. It is presently used for storage.

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Barn

The Barn is a large two story wood frame structure built in 1906. It is the oldest structure in the complex and was used by Dr. Colton as supplemental laboratory space for his scientific endeavors. The Barn is finished with board and batten and has randomly placed wooden framed 6/6 windows and a gable roof.

Boundaries

The boundaries for Coyote Range are drawn to encompass all extant structures which are related, both historically and functionally. Adjacent properties were excluded due to relative insignificance or loss of integrity.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input checked="" type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1906 - 1934 **Builder/Architect** Unkefer Bros./Ralph A. Colton

Statement of Significance (in one paragraph)

SUMMARY

The Coyote Range complex is historically significant as the home and workplace of Dr. Harold S. Colton, an important member of Arizona's early scientific community, and his wife, Mary-Russel Ferrell Colton, a distinguished patron of Native American artists and craftsmen. As co-founders of the Museum of Northern Arizona, one of the finest regional museums in the United States, the Coltons made a major and lasting contribution to the scientific, cultural, and artistic life of Arizona and the Southwest. The complex is also significant as an outstanding example of regional architecture, blending Spanish Colonial and Pueblo Revival design elements with an extensive use of local materials.

Historical Background/Context

Dr. Harold S. Colton was born August 29, 1881, in Philadelphia, Pennsylvania. He attended the University of Pennsylvania and received his Bachelors (1904), Masters (1906), and PhD (1908) degrees in Zoology from that institution. Following graduation, he studied for a year at the Marine Zoological Laboratory in Naples, Italy. He then returned to the University of Pennsylvania to teach Zoology and continued his research on marine zoology at the Marine Biological Laboratory at Woods Hole, Massachusetts. Doctor Colton taught at the University of Pennsylvania from 1909 to 1926.

Mary-Russell Ferrell Colton was born March 25, 1889 in Louisville, Kentucky. In 1904 she was admitted to the Philadelphia School of Design for Women where she studied oil painting and watercolor. She graduated with honors and was a member of a group called "The Ten Philadelphia Painters" and exhibited annually with them from 1910 to 1941.

The Coltons met on a backpacking trip in British Columbia and were married in 1912. During the summers of 1913, 1916, and 1919, the Coltons vacationed in Arizona, and upon his retirement in 1926, they decided to move to Flagstaff for health reasons and to pursue new interests stimulated by their visits to the region.

In 1925-26 Dr. and Mrs. Colton purchased a total of 100 acres of land three miles north of Flagstaff from Mrs. John Francis and Charles J. Babbitt. The property included Malpais Manor, a large one story Craftsman Bungalow built in 1907-08, a large barn, and a few outlying buildings. The Coltons lived in Malpais Manor for two years. During this time they designed and built the Annex, the Studio, Pack Rat, and Blue Jay House (built to the east for Dr. Colton's sister). Hopi laborers lived on site and assisted in the construction. As a

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property 4.0[±]

Quadrangle name Flagstaff

Quadrangle scale 1:24,000

UTM References

A

1	2
Zone	

4	4	0	4	8	0
Easting					

3	9	9	8	7	3	0
Northing						

B

1	2
Zone	

4	4	0	4	8	0
Easting					

3	9	9	8	5	6	0
Northing						

C

1	2
Zone	

4	4	0	3	7	0
Easting					

3	9	9	8	5	6	0
Northing						

D

1	2
Zone	

4	4	0	3	7	0
Easting					

3	9	9	8	7	3	0
Northing						

E

Zone	

Easting					

Northing						

F

Zone	

Easting					

Northing						

G

Zone	

Easting					

Northing						

H

Zone	

Easting					

Northing						

Verbal boundary description and justification

The boundaries of Coyote Range, for purposes of this nomination, are shown as the broken line on the accompanying site map. Boundaries are drawn to include all historically and functionally related structures.

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
state		code	county	code

11. Form Prepared By

name/title Nancy Eberhardt - Interior Design Student, Northern Arizona University. Edited by Bill Perreault - Historian/Registrar, AZ, SHPO, and Dorothy House, Librarian,

Harold S. Colton Library.

organization Interior Design Dept.

date December, 1983

street & number P.O. Box 6003

telephone 523-3332

city or town Flagstaff

state Arizona 86001

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

Donna J. Schuber

title State Historic Preservation Officer date March 28, 1984

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I hereby certify that this property is included in the National Register

Ann M. Duhon

date 5/17/84

Keeper of the National Register

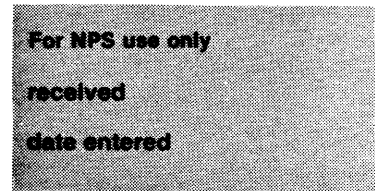
Attest:

date

Chief of Registration

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result of a faulty flue, Malpais Manor was destroyed by fire in 1928, but the large fireplace remained intact. It was disassembled and rebuilt to become the focal point of the Coltons' new home. The new Colton house was built in 1929 while the Coltons lived in the Blue Jay House.

In February of 1928 the Coltons invited Harold's brother, Ralph A. Colton, a Philadelphia architect, to design a new residence. They toured through the southwest, including Santa Fe, New Mexico, and Tucson, Arizona to gain inspiration from the region's architectural heritage which is clearly evidenced in the final design of the Colton house.

The contract for the construction of the house was given to the Unkefer Bros. of Pittsburg, and their father, Charles Unkefer, supervised the work. The malpais rock for the house was collected in the area. Dr. Colton and a U.S. Forest Service employee marked the pine trees for the vigas north of the Old Brookbank Ranch in Dry Lake Hills.

Mrs. Colton's interest in regional design motifs is clearly evident in the house. She copied a design from one of the beams from the ruins of the mission at Old Oraibi (on one of the Hopi Mesas) built by the Spanish in the early 17th century. She incorporated the designs into the exposed beams in the living room.

Regarding the other properties included in this nomination, the Barn had been erected in 1906 by Louis Akin, a former owner of the property, and was used by Dr. Colton as a supplemental laboratory, a photography darkroom, and for storage. Pack Rat was built in 1926 for Ferrel Colton and was used later to house Museum staff. It is now being used for storage. The Annex was built in 1927 for Dr. Colton's use as a laboratory and office and is presently being used by the Sky Stone Foundation to house an art project. The Studio was constructed the same year, 1927, for Mrs. Colton and her artistic endeavors and is currently being used for storage. Rock House was built in 1930 for the Chauffeur and was also used over time to house Hopi staff. It is now housing Museum personnel. In 1946 the "Gatehouse" was moved from the east side of the property down to Fort Valley Road. It was originally built for Hopi staff but later was used to house professional Museum staff. Blue Jay House, referred to earlier, was built in 1927. Due to a loss of original integrity, Blue Jay House has been excluded from the nomination.

The Colton's construction activities continued over the next few decades as they developed the facilities for the Museum which was built approximately one mile to the northwest. The main museum building was begun in 1934 and was added on to prior to and after World War II. Mrs. Colton had chicken and livestock houses built approximately a half a mile away to the northwest from the main house, and this area evolved into the Museum of Northern Arizona Research Center.

Dr. Colton served as President of the museum's Board of Directors until his death in 1970. Mrs. Colton remained active with the museum until shortly before

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her death in 1971.

Historic Association

The Coyote Range complex is significant for its fifty-five year association with the lives and legacies of Dr. Harold S. Colton and Mary-Russell Ferrell Colton. The Coltons perceived a need for a museum in Northern Arizona to encourage scientific research, to provide for the preservation of objects of scientific interest, and to foster the protection of prehistoric and historic sites through public education. In response to this need, Dr. and Mrs. Colton founded the Northern Arizona Society of Science and Art Inc., in 1928. The Society was the parent organization of the Museum of Northern Arizona, and Dr. Colton served as its Director until 1958. Since its beginning, the Museum has won a world wide reputation, principally for its varied scientific and cultural endeavors. Although professionally trained in the field of Zoology, Dr. Colton's scientific training enabled him to expand his interests to include the areas of Archaeology, Biology, Geology, Meteorology, and Entomology. Currently the Museum's efforts are focused upon Anthropology/Archaeology, Geology, Biology, Paleontology, and Zoology. Furthermore, the Museum provides exhibits, public education programs, and a publication series.

Dr. Colton's major accomplishments are as follows:

1. Co-founded and directed the Museum of Northern Arizona.
2. Devised a Linnean Binomial System for the classification of Southwestern pottery types. To accomplish this, he collected samples of all known prehistoric pottery types in Arizona, New Mexico, Colorado, and Utah. This resulted in the establishment of the Ceramic Repository of the Southwest, which is housed at the museum and contains 13,000 documented specimens.
3. Pioneered a major study of the Sinagua, the prehistoric inhabitants of the Flagstaff area. This was the first identification of the Sinagua as a distinct cultural entity and served as a basis for many subsequent studies of the region's archaeology.
4. Devised an identification key for Hopi kachina dolls and their symbolic associations.
5. Conducted studies of the region's San Francisco Volcanic Field, including Sunset Crater, the most recent volcanic cone in the Southwest. This

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latter study led to the designation of Sunset Crater as a National Monument in 1930.

6. Authored some 260 papers, monographs, and books on topics in his various fields of interest. One of these, Handbook of Northern Arizona Pottery Wares, published in 1937, was the first of its kind in the Southwest.

Coyote Range is also significant for its association with Mary-Russell Ferrell Colton. Her major accomplishments are as follows:

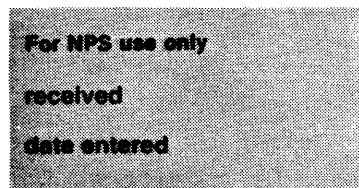
1. Co-founded the Museum of Northern Arizona.
2. Served as Curator of Art and Ethnology at the Museum from 1928 to 1948.
3. Initiated an Arizona Arts and Crafts Show in 1929, then the only one in Arizona. This included Hopi, Navajo, and Anglo artists and was held annually until 1936.
4. Initiated the Junior Indian Art Show, which continued on an annual basis for forty years and led to the publication of her second book, Art For the Schools of the Southwest.
5. Initiated the Hopi Craftsman Exhibition in 1930 and the Navajo Craftsman Exhibition in 1937. Each of these continues to be held at the Museum on an annual basis.
6. Undertook a comprehensive analysis of vegetable dyes used historically by the Hopi in the manufacture of textiles, basketry, and ceramics. This led to the publication of her book, Hopi Dyes, in 1965.
7. Encouraged Hopi craftsmen in the development of the silver overlay technique for jewelry making. In 1930 Mrs. Colton drew the first designs (from traditional Hopi pottery motifs) to be incorporated into the jewelry made from this method. Today, it is internationally renowned for its fine quality.

Because of her long-standing commitment to the promotion and encouragement of Indian Arts, Mary-Russell Ferrell Colton received a Certificate of Award of the Indian Arts and Crafts Board, United States Dept. of Interior, in 1959. In 1981 she was elected to the Arizona Women's Hall of Fame in the first year of this awards program.

From 1926 until the present, Coyote Range has been directly associated with the scientific and cultural legacies of Dr. and Mrs. Colton. The complex includes buildings which, over the course of nearly six decades, served as their private residence and housed scientific laboratories and museum personnel.

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Architecture

The Coyote Range complex is architecturally significant as a regionally unique derivation of Spanish Colonial and Pueblo architectural forms. The Coltons combined an extensive use of exposed, locally available rock (unusual in the Spanish Colonial Revival Style) with numerous Spanish Colonial and Pueblo architectural forms, details, and materials. These include, among others, the use of the round arch (on the main house entry, various windows, ventilators, interior doors, and exterior wooden gates), and the widespread use of low-fired clay tile (on the roofs and floors, ventilators, and the chimney screen). Other Spanish Colonial details used in the design of the buildings are the incised beams, turned wooden spindles, zapatas, fogon (corner) fireplaces, and wrought iron detailing.

The use of exposed vigas in the Main House, the Rock House, and the Studio embodies both Spanish Colonial and Pueblo structural design elements. This treatment is expressed in its purest form in the Main House where rojas and latias overlay the beams.

Projecting vigas on the exterior wall of the Rock House and the Studio and the combination of vigas with flat parapets on the garages are both prominent Pueblo Revival details. Furthermore, Pueblo design motifs are incorporated into the built-in cabinetry and other features of the main house. Examples include the intricately carved radiator screens, shelves and cabinets, and the entry door, subtly detailed to resemble a Hopi kachina mask.

In contrast to central and southern Arizona, neither the Spanish Colonial nor the Pueblo Revival styles are well represented in the historic residential and commercial architectural heritage of the northern sector of the state. The few examples of Spanish Colonial Revival which do exist in northern Arizona are primarily commercial in nature. La Posada (now offices for the Santa Fe Railway Company), located in Winslow, sixty miles east of Flagstaff, was built as a large hotel by the Fred Harvey System in the late 1920's. Within the Railroad Addition Historic District in downtown Flagstaff (National Register, 1982), the Monte Vista Hotel (1927) is the only example of this style. The community of Kingman, approximately 140 miles west of Flagstaff, is the setting for the Beale Hotel, also constructed in the Spanish Colonial Revival Style during the 1920's. Furthermore, although northern Arizona shares a strong cultural heritage with adjacent New Mexico, the Pueblo Revival Style, common in New Mexico, did not spread into Northern Arizona to any great degree. As in the case of Spanish Colonial Revival, its major appearance in Arizona occurred in the southern portion of the state. Therefore, Coyote Range is a major regional example of southwestern architectural trends and styles of the 1920's. Within the specific context of the region's historic residential architecture, Coyote Range is distinctive as the largest and most elaborate expression of Spanish Colonial and Pueblo architectural details.

United States Department of the Interior
National Park Service

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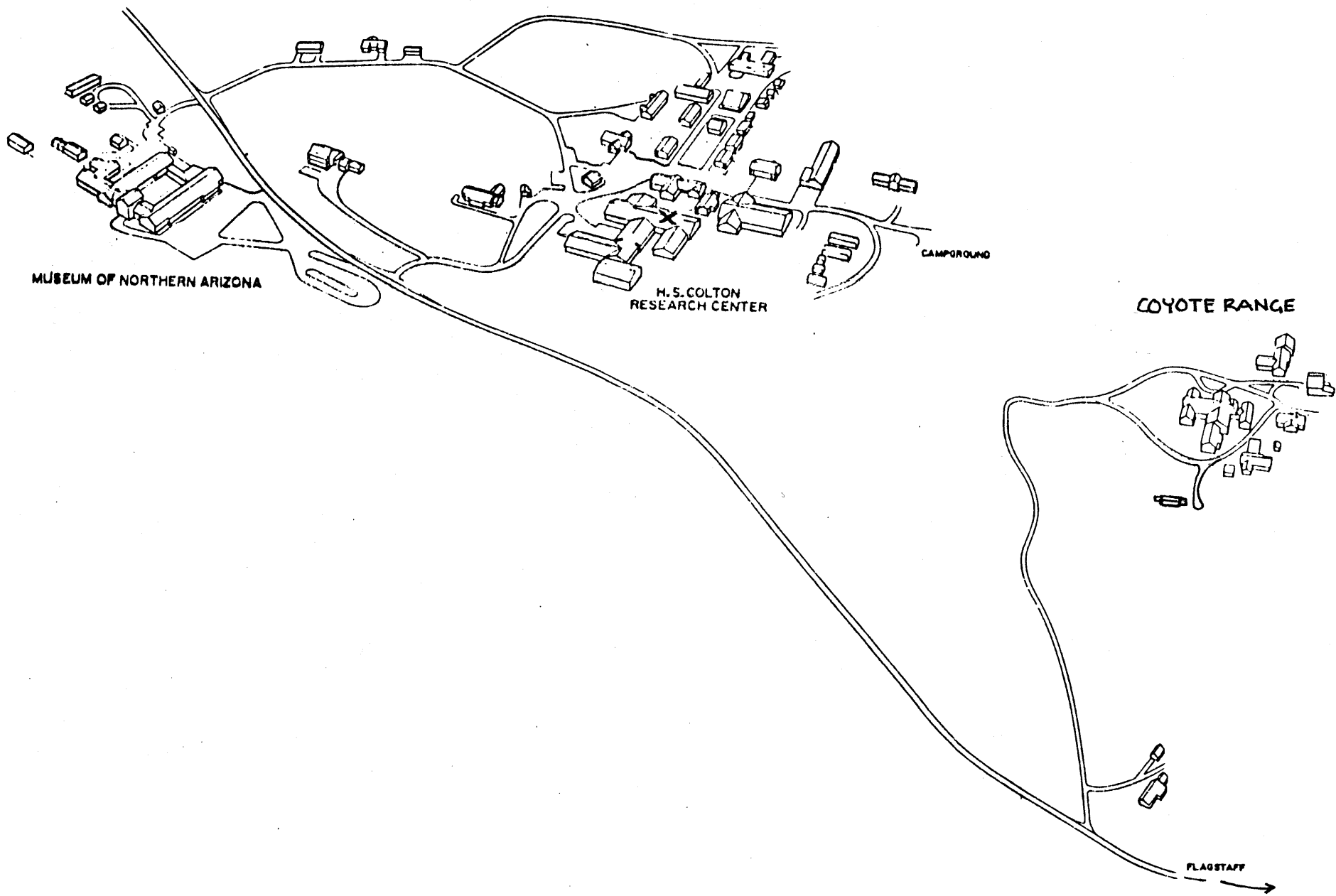
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NORTH

1934
1929
1927
ANNEX

1906
BARN

1929
COLTON HOUSE

1926
1929
PACKRAT

SHED

GARAGES

1929
1930
1932
ROCK HOUSE

COYOTE RANGE

BOUNDARY

STUDIO

1927
1929

APPROX SCALE:
2 1/2" = 100 ft