

In the center of the mural are the aunts of the two young men. It is to provide them with salt that the young men make the long and strenuous journey. Two of the women are wearing their hair up in squash-blossom whorls, indicating they are not married.

In the lower right-hand corner of the mural, the men start on their journey. They take food along, and find water at various springs — the D-shaped blue spots with tadpoles floating in them. Along the way, they encounter a strange animal with star-shaped feet. At night they sleep side-by-side under a blanket.

The next day they pass a prairie-dog village (upper right-hand corner). At the salt lake south of Zuni, they make what is known as a "war entrance" — brandishing clubs, they race toward the lake, yelling like warriors.

At the lake, they fill their salt bags, but before starting back to the Hopi mesas, they stop off at the Zuni pueblo, shown in the upper left-hand corner.

On the trip back, they encounter bear and antelope, and spend the night out under the stars. When they draw near to their village, they build a fire to signal the people. Their aunts see the smoke and get ready to receive them. After one more night outside, they get up early in the morning and climb up to their village on the mesa. At the top of the trail they are greeted by their aunts, who wash the young men's hair and give them new names in honor of their accomplishments.

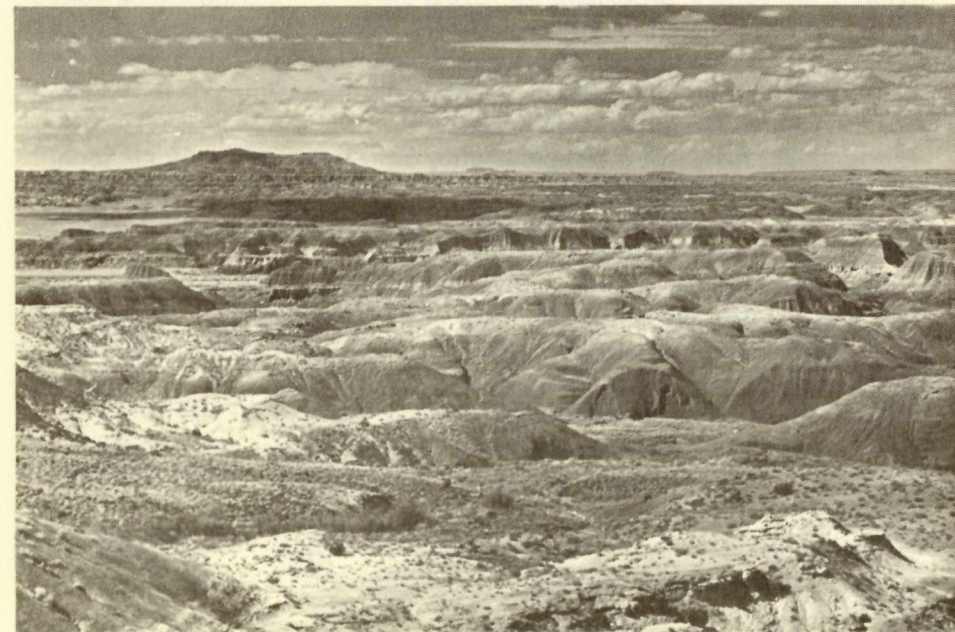
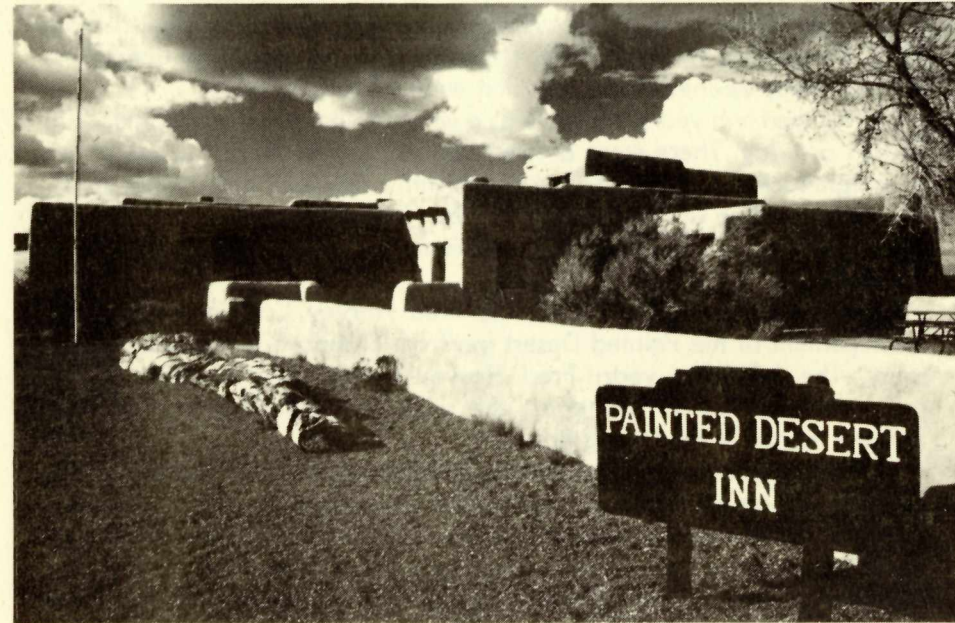
Fred Kabotie was born in the village of Shungopavi, on the Hopi Second Mesa, in northeast Arizona, in 1900. He was educated in Reservation schools and later in the Indian and public schools of Santa Fe, New Mexico. Early in his career, Mr. Kabotie showed exceptional talent and skill, and when only in his twenties gained national recognition as a native American artist.

In the late 1920's, Mr. Kabotie did a number of scenes depicting Hopi daily life for the Museum of the American Indian in New York City. During the next decade, he was commissioned to paint murals for the Desert View Tower and the Bright Angel Lodge at Grand Canyon.

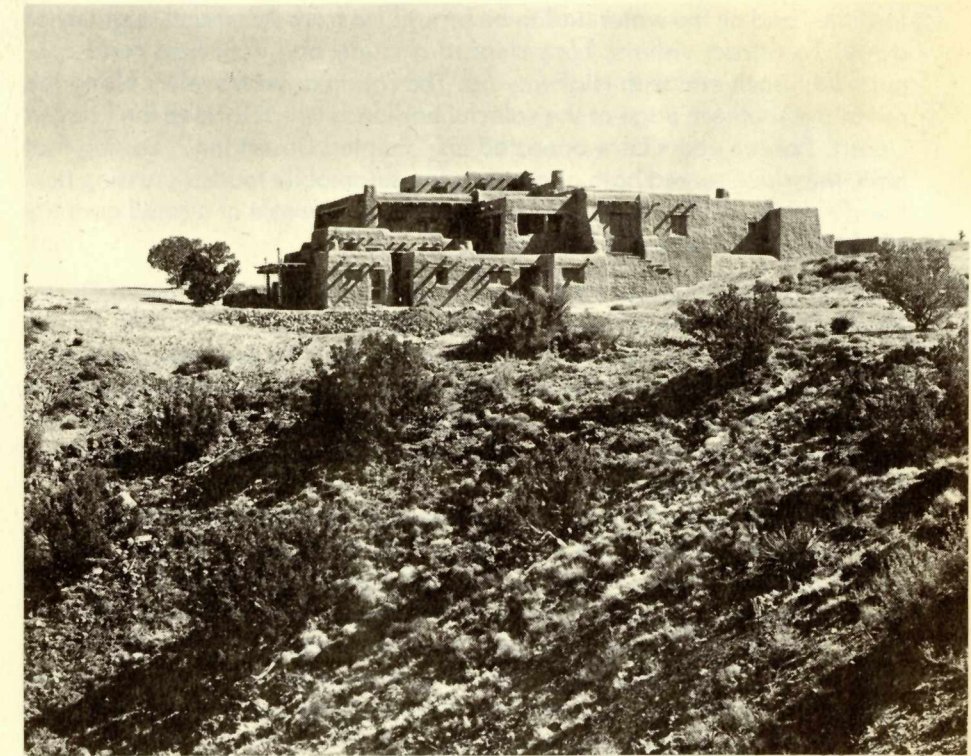
In 1947, just before he shifted his artistic energies to the creation of silverwork, Mr. Kabotie was commissioned by the Fred Harvey Company to do the murals in the Painted Desert Inn. These murals, completed in 1948, may well be the last commissioned murals painted by the artist.

During his career, Mr. Kabotie has received many honors, among them a Guggenheim Fellowship (1945-46), the Indian Achievement Medal from the Indian Council Fair in Chicago (1949), and the *Palme d'Academies* from the French government in 1954.

About the artist, Frederick J. Dockstader, Director Emeritus of the Museum of the American Indian, has said: "Among those Indian artists whose names have been recorded and whose works are given major prominence in the artfield today, Fred Kabotie is the foremost; his paintings are eagerly sought by museums and collectors throughout the world."



THE HISTORIC PAINTED DESERT INN



OVERLOOKING THE EVERCHANGING PAINTED DESERT

PETRIFIED FOREST NATIONAL PARK ARIZONA

Printed for the National Park Service by the Petrified Forest Museum Association, a non-profit educational society organized to assist the interpretive program of Petrified Forest National Park.



In 1924, using Indian labor, Herbert D. Lore built the original Painted Desert Inn, also called Lore's "STONE TREE HOUSE." The building housed a lunch counter, an Indian trading post, and the owner's living quarters. There were no electrical or sewage facilities, and all the water had to be brought in from Adamana, eight miles away. To attract visitors, Lore cleared a crude one-way loop road connected at each end with Highway 66. The road carried travelers along the rim of the southern edge of the colorful badlands which formed the Painted Desert. For ten years Lore operated his "Painted Desert Inn". During that time, the place served both as an oasis for automobile tourists crossing northern Arizona on Route 66, and as an outlet for the sale of a small quantity of Navajo and Hopi arts and crafts.

In 1936, the National Park Service purchased both the Painted Desert Inn and four sections of land owned by Herbert Lore for \$50,400. In July of that year, the boundaries of the then Petrified Forest National Monument were enlarged to include sections of the Painted Desert acquired from Lore. Labor from the Civilian Conservation Corps (CCC), located at Rainbow Forest at the southern end of the Monument, was recruited for enlarging the facilities of the Inn.

It took over a year to assemble the materials used in the expansion of the Inn. The *vigas*, or beams, in the ceiling were made out of Ponderosa pine logs from the Sitgreaves National Forest in Coconino County. Six hundred and eighty pine logs, varying from six to 24 feet in length, were brought in, along with 4,300 aspen poles from the White Mountain Apache Indian Reservation. These latter were used as *savinos*, or crossbeams, and can be seen in all the ceilings inside the Inn. The Inn is not true adobe, but native stone and mortar construction with stucco finish.

Work on rebuilding the Inn continued during the fall and winter of 1937-38. Labor difficulties and material shortages slowed progress. The poor structure of Herbert Lore's original building was the main source of problems. Excavation and underpinning of the existing walls was difficult; dynamite could not be used, so more expensive and time consuming methods employing jackhammers and hard labor were necessary. Existing floors were uneven and had to be corrected.

Nevertheless, throughout 1938, work on the interior of the building continued. The inside walls were plastered; flagstone floors were put down; by the end of November, most of the oak flooring in the future Curio Room was installed.

In addition to the outside structure, CCC members also built most of the furniture used in the Inn, working from designs prepared by Park Service architects. The chairs and tables in the dining room and for the soda fountain were made of attractive wood and decorated with carved Indian designs. The hand-made light fixtures were imitations of native Mexican tin decorations. The glass panels in the ceiling of the Curio Room were painted by an unknown CCC artist or artists; the motifs were taken from Hopi Indian pottery.

The cost of the many alternations over the four year period from 1936-40 was less than \$20,000. Despite all the setbacks and difficulties, the Inn finally opened during the first week of July, 1940.

For the next two years, the Inn was a very popular place, averaging 200 visitors per day. There were at least ten requests daily for the use of the overnight facilities (six guest rooms each with a fireplace and double beds). But the operation of the Inn ceased when World War II began. The Inn closed its doors in October, 1942, and remained closed for the duration of the war.

After the war, in June, 1947, the Fred Harvey Company took over management of the Painted Desert Inn from Standard Concessions Company. The following year, Fred Harvey inaugurated a series of improvements to the Inn's interior, the most conspicuous being the Fred Kabotie murals in the Dining Room.

In 1950, the Inn began to experience structural problems. Sections of the building rest on *bentonite* clay soil, which expands as its moisture content increases, and contracts when the moisture decreases. This fluctuation produces a horizontal movement in the walls of up to an inch, and similar movements vertically. In 1950 this resulted in some serious cracking in the building.

During the 1950's, arguments for razing the structure began to be voiced. By 1963, when the Painted Desert Visitor Center opened, the arguments grew louder. An architectural expert declared that "it would not be economically advisable to rehabilitate the building." That same year the Painted Desert Inn was closed.

Fortunately, there were disagreements, both from within the National Park Service and the public. More and more public inquiries were heard concerning the Inn. Tourists wrote letters expressing interest in and curiosity about the "lovely pink adobe building."

One of the arguments in favor of its demolition was that its presence on the landscape was intrusive on the view of the Painted Desert. In denying this condemnation, one admirer wrote that "...Its pink color blends sufficiently well with the Painted Desert Clay...and it is certainly never as intrusive as the jet contrails which constantly scar the desert sky. Far from being an intrusion, the Inn not only blends with the terrain, but with the architectural style of the natives and Spanish colonists who traveled through and settled the region."

Happily, the National Park Service agreed, and in 1975 the Painted Desert Inn was placed on the National Register of Historic Places.

MIDDLE ROOM: The Hopi Buffalo Dance is held in January, the coldest time of the year. The purpose of the dance is two-fold — to venerate the buffalo as a source of meat, and to create enough "energy" to offset the effects of the cold weather.

The coldest winter moon, called *Pamuya*, identical to the month of January, is designed for "joymaking" by the Hopis. Buffalo bring snow, which allows good hunting (by showing buffalo tracks), as well as supplying moisture for future crops. Traditionally, all Buffalo Dances are per-

formed to invoke consent from the game for the sacrifice of their lives.

The dances are also performed in protest against the cold weather, and they are very vigorous, featuring lots of vocal antics. Older Hopis say that to be active and happy during the time of *Pamuya* is a good way to counteract the effects of freezing weathers and thus prevent sickness.

The dancers depict two men and two women, who are unmasked, though their features are painted. The men wear on their heads and shoulders great buffalo hoods with upcurving horns. The women are garbed in long dresses that reach past their ankles.

KABOTIE ROOM: Three murals in this room represent various facets of the complex world of the Hopi. The small painting by the window in the northeast corner includes three stylized eagles on a tan background. Eagles are very important to the Hopi, as it was the Eagle that supposedly greeted them upon their emergence from the Lower World.

In the northeast corner of the room, Mr. Kabotie has painted two Hopi men stooped in the position of planting corn. Digging sticks, small baskets of seed, and open holes in the earth are plainly visible. Each man wears Hopi boots, breechcloths, and sashes. Their hair is tied into elongated knots at the back of their heads and they are wearing wrist guards or bracelets.

The large mural on the north wall is banded by a rainbow which enclosed a number of Hopi sacred elements. The rainbow motif is repeated in the upper left-hand corner, arching across a cluster of blue dots indicative of rainfall, and, of course, fertility. The three mountains with the eagles perched on them are representative of the San Francisco Peaks near Flagstaff, Arizona, where the *kachinas* or spirit gods of the Hopi religion emerge into the living world. Along the lower left-hand corner of the mural run three different colored bands containing recognizable animal figures — rabbits, a lizard, and a snake — representative perhaps of figures from the Lower Worlds before their emergence into the present Fourth World of Hopi mythology. A *kachina* figure with a rounded headdress stands to the right of the peaks. To the right of it, shooting toward the top of the mural, is a symbol of corn — one of the Hopi food staples, and one of the oldest foods known to man. A Kwahu (Eagle) *kachina* can be seen above the corn, wings outspread. Down in the right-hand corner, next to what looks like a cactus, is a *paho* — a prayer stick usually made from the feather of an eagle. In the upper right-hand corner, two men seem to be lifting a basket by means of a rope and two bird helpers.

The large mural, painted by Hopi artist Fred Kabotie in 1948, depicts a long journey by two young men from the village of Shungopavi (60 miles northwest of Winslow, Arizona) to an area about 40 miles south of Zuni, New Mexico. The distance (one-way) was approximately 115 miles. The purpose was to obtain salt for the Hopi villages.

Just as we do today, the Hopi used salt to season and preserve their meats and vegetables, as well as for making bread. They also used salt for ceremonial purposes.