



Hubbell Trading Post National Historic Site

Hubbell Trading Post Furnishings Report and Plan

Prepared By: Hubbell Trading Post National Park Service Staff &
Heritage Conservation, Drachman Institute
College of Architecture and Landscape Architecture
University of Arizona Tucson, Arizona

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Conserving an authentic trading post is much more difficult than simply furnishing a historic structure for a particular point in time. The National Park Service is mandated to protect the physical environment, but also to maintain a cultural ambience. This charge includes considering everything from the historic structure, its furnishings, the store's current grocery items, the staff interactions with visitors, and the sounds, aromas, light, and spaces in each room, to the way business is conducted on a daily basis through trade, purchase, sales and the display of merchandise. Most of these separate aspects have and will continue to change. This Historic Furnishings Report provides guidance for the amount of change that is acceptable within the mandate.

Cover: Oil Painting of Bullpen by Elbridge Ayer Burbank, 1908 (HUTR 3457).

Hubbell Trading Post National Historic Site

Hubbell Trading Post Furnishings Report and Plan



Bullpen from entrance door. 2005 John Vinck (HUTR 25658new)

APPROVED:

Superintendent
Hubbell Trading Post National Historic Site

Date

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We would like to thank the National Trust for Historic Preservation for providing the base funding for this project. Western National Parks Association provided matching funds for the project along with a generous contribution from the Friends of Hubbell Trading Post National Historic Site. This collaborative partnership of financial resources, reviewing the document and preparing the manuscript has resulted in the completion of a fully successful furnishings report.

Hubbell Trading Post (HB-1)

Hubbell Trading Post National Historic Site:

Project Team:

Lyn Carranza
Superintendent

Ed Chamberlin
Museum Curator

Naomi Shibata
Interpretation

Nancy Stone
Superintendent (Retired)

Kathleen Tabaha
Museum Technician

Thomas Vaughn
Superintendent (Retired)

Anne Worthington
Superintendent (Retired)

Western National Parks Association:

James E. Cook
Executive Director/CEO

Steve Pickle
Trader/Manager, Hubbell Trading Post

LeAnn Simpson
Executive Director/CEO (Retired)

National Park Service
Intermountain Region:

Christine Landrum
Management Assistant/ Culture Anthropologist Office of Indian Affairs and American Culture

Consultant Team:
Heritage Conservation
Drachman Institute
College of Architecture and Landscape Architecture
University of Arizona Tucson, Arizona

Susan Bartlett, Project Coordinator
R. Brooks Jeffery, Director

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*Hubbell Trading Post Sign.
National Park Service Photograph 2005
(HUTR Digital File)*

ACKNOWLEDGEMENTS

In the words of Nancy Stone, former Superintendent of Hubbell Trading Post National Historic Site, “Hubbell Trading Post has needed an historic furnishings plan for quite some time.” In spite of a lack of funding to support the project, the opportune time presented itself in 2005 thanks to the dedication and collaborative efforts of many National Park Service and Western National Parks Association staff. Ed Chamberlin, Curator of Hubbell Trading Post National Historic Site and Kathleen Tabaha, Museum Technician each deserve particular recognition for their in depth research of Hubbell Trading Post’s extensive archives. Mr. Chamberlin’s attention to detail is clearly reflected in the volume of historical data and thorough documentation included in this plan. The project could not have been completed without the vision and leadership of Superintendents Nancy Stone and Anne Worthington. The fresh perspective brought by the Post’s new trader, Steve Pickle illustrated the importance of the long-standing relationship between the National Park Service (NPS) and the Western National Parks Association (WNPA) in the continued success of the entire Post operation. LeAnn Simpson, then Executive Director of the WNPA, provided valuable insight about the relationship between the WNPA and the NPS and a vision for the future. Finally, the support provided by the Intermountain Regional Office and the Hubbell Task Force members ensured not only the successful development of the plan, but also the implementation.

Building on previous documents, such as the 1993 *Hubbell Trading Post National Historical Site Administrative History*, more recent reports underpin the historic furnishings plan. These include the 2005 *Task Force Report*; the 2007 *Long-Range Interpretive Plan*; the 2007 *Foundation for Planning and Management*; and, the 2008 *Scope of Collection Statement*. In addition, the excellent documentation and research in the 1972 *Preliminary Draft of Furnishings Study for HB-01*, by David M. Brugge, was incorporated extensively into the historical discussions within the report. A more recent Draft Interim Furnishings Report and Plan for Hubbell Trading Post National Historic Site was compiled in 2007 by Nancy Stone, Kathy Tabaha, Christine Landrum, and Ed Chamberlin. This report formed the outline and much of the content for this final report.

The Desert Southwest Cooperative Ecosystem Studies Unit is credited with forming a partnership between the University of Arizona Drachman Institute, Preservation Studies Program, and the Hubbell Trading Post National Historic Site for refining and completing the Hubbell Trading Post (HB-1) Historic Furnishings Report.

We would like to acknowledge and thank the National Trust for Historic Preservation for providing a grant through the Cynthia Woods Mitchell Fund for the completion of this report. This generous gift with matching funds from the Western National Parks Association made it possible to prepare this long over-due and complicated plan.

Notes:

The contemporary term “Native American” is the preferred reference for the Navajo or Diné people, however, the verbatim language such as “Indian” is used when quoting material in earlier reports or direct quotes from oral histories.

Graphics in Appendix M and on pages x, x, x, x were drawn by Heritage Conservation Program staff, University of Arizona. All other graphics were provided by National Park Service staff.

ADMINISTRATIVE INFORMATION

Introduction

Hubbell Trading post is an operating trading post on the Navajo Reservation first opened in the 1870s. Hubbell Trading Post is also a unit of the National Park Service, designated in 1965. Unlike other national historic sites, which have been established to preserve, protect and interpret places of national significance, Hubbell Trading Post National Historic Site is also a historic place that provides for the operation of an ongoing commercial enterprise representative of businesses from a century ago. This complicates the compilation of a Historic Furnishing Report that must provide recommendations for historic furnishings for period structures. In the case of Hubbell it must provide more, the addition of a discussion of the ongoing use of that space by a trading post business that must meet modern demands. The following report discusses those dual demands.

Hubbell Trading Post National Historic Site was authorized by act of Congress signed into law by President Lyndon B. Johnson on August 28th, 1965 (Public Law 89-148). The authorization allowed for the purchase of the "site and remaining structures....including the contents of cultural and historical value, together with such additional land and interests in the land.....needed to preserve and protect the post, and its environs for the benefit and enjoyment of the public."¹ After acquisition of the trading post from the Hubbell family in 1967, the National Park Service began administration and management of the historic site.

Hubbell Trading Post was designated a National Historic Landmark in 1960 as a nationally significant example of a trading post. With the passage of the National Historic Preservation Act of 1966 and the establishment of the National Register of Historic Places, the property was administratively listed on the National Register October 15, 1966. Subsequently, a National Register of Historic Places nomination form was completed which documented the contributing historic structures, including the trading post building (HB-1).

The Park's 1980 Development Concept Plan (DCP) states "the significance of the historic resources at Hubbell Trading Post National Historic Site lies in the overall impact of the Navajo traders on the history of the American Southwest and the Navajo people."² The 160-acre complex represents an intact and fully operational trading post and its associated farmland that dates from the third quarter of the nineteenth century. According to the DCP, it "is considered the best surviving example of an Indian trading post in the United States."

What sets this site apart from every other national park unit is the unusual and specific nature of the congressional intent behind its designation as a national historic site. In the congressional discussion over its designation, maintaining an "operating trading post" not a "dead embalmed historic site" was the key issue and a challenge from the start. It was emphatically stated that NPS was not to replicate an historic trading post nor re-enact a trading operation; this Trading Post was to be "operated along the lines close to those that were in effect when it was an active post."³ This history is discussed in detail in the following pages. The enabling legislation gave very little guidance on how to implement this intent, and it was left up to succeeding generations of NPS management and WNPA Traders to interpret. The earliest WNPA Trader, Bill Young, was at the post for eleven years from 1967 to 1978. Al Grieve spent the next 3 years at Hubbell, and Bill Malone was at the Site for 24 years from 1981 to 2004. All the Traders tended to establish their own rules about the operation of the Trading Post, used many of their own furnishings, and based many decisions on personal judgment and whimsy which is what distinguishes a Trader from many of today's modern retailers. These personal sensibilities reflected each of the Traders individuality, but through accretion, cumulative affect and the lack of guidance or policy on furnishings, small additions and changes have worked their way into the Trading Post with sometimes detrimental effect on the furnishings, ambience and character. Plastic display boxes, wire post card racks, and woven imported baskets are all examples of

1 Public Law 89-148, 89th Congress HR 3320, August 28, 1965

2 NPS, Denver Service Center. *Hubbell Trading Post Development Concept Plan*. 1980.

3 George B. Hartzog, Director, NPS. As discussed in the *Hubbell Trading Post National Historic Site: An Administrative History*. 1993. p.21.

inappropriate although small incursions into the historic environment. Although they serve a certain retail function in the Trading Post, this function could be accommodated more effectively with period style furnishings.

In the mid-1970s, the National Park Service was still wrestling with the restoration of the structures themselves. Initially, it was determined that a building restoration should reflect the building as it was in the 1920s, a mid-point in the trading post enterprise. However, at a “kitchen conference” (so-called because it was held at the kitchen table in the Hubbell Residence) attended by Hubbell Trading Post staff and Regional staff, the philosophical direction changed not only when the cost of such restoration was determined, but, more importantly, when the participants realized that a 1920s-style restoration would physically and significantly change the appearance of the building.⁴ Instead the NPS would stabilize and preserve the building as it was but do little to restore it to any specific period. This was an important decision point for the National Park Service and formed the basis for maintaining the Trading Post as a “living history” monument. National Park Service staff, including Tom Vaughn, the Superintendent, concluded “that the life of the place would continue on its own natural course, not be redirected – or misdirected – by the National Park Service.”⁵

Guidelines for Preparing Historic Furnishings Reports prepared by National Park Service’s Harpers Ferry Center⁶ provided a good starting point for analysis and discussion of key issues that exist now and will undoubtedly emerge in the future with management changes and differing philosophical approaches to the curating of the museum objects and the Trading Post itself. The recommendations in this report aim at minimizing intrusions that may diminish the character and integrity of the Trading Post store while remaining cognizant of visitor and employee safety and WNPA operational needs. The report maximizes use of existing information sources including historic photographs, archival records, and oral history interviews to guide the furnishings and prevent arbitrary or piecemeal additions which can cumulatively adversely affect the historic context. The plan evaluates objects in the Site collection for their suitability for use in the Trading Post.

This furnishings plan will be an extremely useful document for park management of the trading post and in the partner relationship between the Park and its cooperating association, Western National Parks Association (WNPA). It provides guidance for daily decisions and future direction while establishing reasonable expectations from both partners as to what acceptable furnishings are and what will require further discussion. It recommends a process for discussing changes and needs which will satisfy both partners. It establishes events or conditions that will initiate communication and consultation between park management, the WNPA Trader, and the local community and emphasizes the importance of the furnishings to the preservation of the historic ambience and character of the Trading Post. Finally, this document provides a baseline for documentation and of decisions made to help guide future managers.

The document is organized with National Park Service administrative requirements and history presented first. Historical information and a discussion of the Southwestern trading post enterprise in general follow. The details and descriptions of the building and each of its individual rooms, as well as the occupants is presented in the next section. The report concludes with the Furnishing Plan, recommendations for processes and guidelines governing change, and a summary of the recommendations. Useful information, such as economic events in the trade era, furnishings inventories, various relevant NPS/WNPA Memoranda of Agreement is included in the Appendices.

4 National Park Service. *Hubbell Trading Post National Historic Site: An Administrative History*. 1993. p.131.

5 Ibid.

6 National Park Service, Harpers Ferry Center. *Guidelines for Preparing Historic Furnishings Reports: an Annotated Sample of Contents*. Accessed 8/4/2009.

<http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm>

Management Summary

Location and Plans

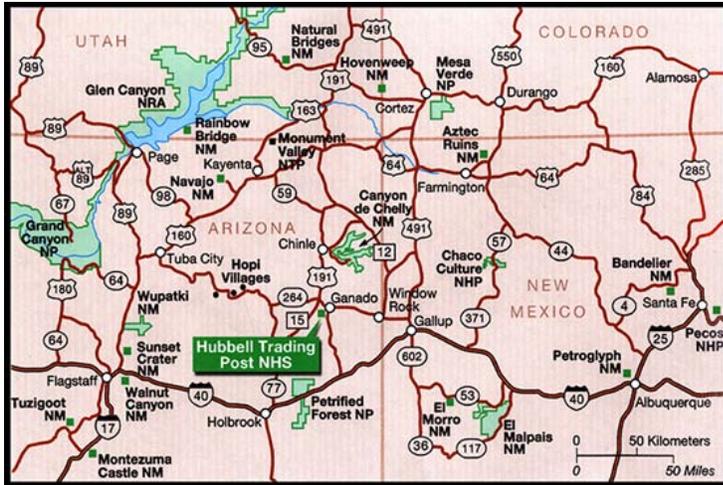


Figure 1. Hubbell Trading Post NHS is located in the town of Ganado within, but not under the jurisdiction of, the Navajo Indian Reservation in the northeast quadrant of Arizona. Ganado is 40 miles north of I-40 and 50 miles north and west from Gallup, New Mexico. (<http://www.nps.gov/hutr>.)



Figure 2. Hubbell Trading Post NHS looking northwest. The Visitor Center on the right side of the image with the Trading Post in the center. Hubbell Hill is in the background. (<http://www.nps.gov/hut>).



Figure 2a. Hubbell Trading Post Landscape (HUTR Digital File Brochure Landscape).

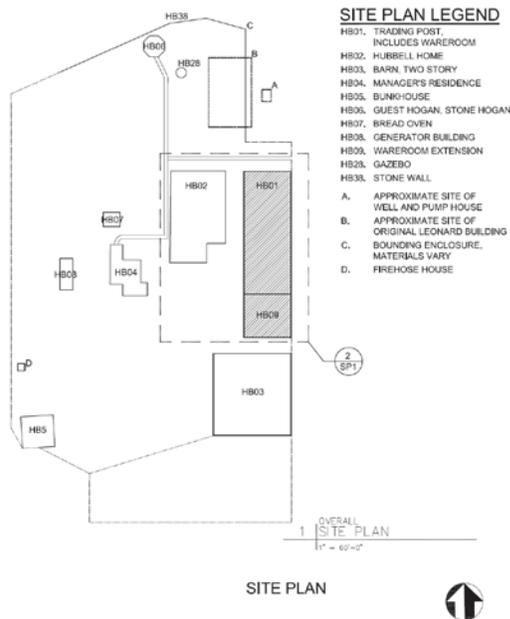


Figure 3. Hubbell Trading Post Site with buildings

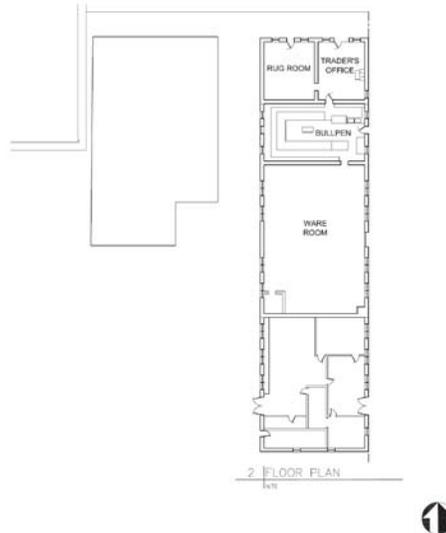


Figure 4. HB-01 Floor plan

Overview

The Hubbell Trading Post National Historical Site is located in Ganado Arizona off State Highway 264 and adjacent to the Pueblo Colorado Wash. It was authorized by act of Congress August 28th, 1965 (Public Law 89-148) and established after acquisition by the Federal government in 1967, at which time the National Park Service (NPS) assumed administration and management of the Trading Post. The enabling legislation of Hubbell Trading Post National Historic Site is to preserve and protect the Trading Post and its environs for the benefit and enjoyment of the public. The Trading Post is to be conserved as a functional, viable establishment, reflecting on-going traditional trading relationships.⁷

The 160-acre complex represents an intact and fully operational trading post and its associated farmland that dates from the third quarter of the nineteenth century. The homestead was established before the Navajo Indian Reservation expanded and surrounded it. The Trading Post was established by John Lorenzo Hubbell, commonly known as J. L. Hubbell, or Don Lorenzo, who oversaw its operation until his death in 1930. It is considered the best surviving example of a Navajo trading post in the United States.

The Trading Post (HB-1) is divided into a store, jewelry room, rug room, and wareroom. The just over 5,000 sq. ft. building is rectangular in shape and built of uncoursed sandstone and mortar walls, plastered over on the interior. The board and viga (a round beam) ceiling has a flat earthen roof over the boards and is now covered in modern tar paper. The walls extend past the roof, forming parapets, through which *canales*, or scuppers, drain the roof. Wood-framed, double-hung windows are protected on the exterior with wrought iron bars and provided with transoms on the north-facing openings.

Construction of the Trading Post building began in 1883, was altered in 1889 and again in 1931, and was rehabilitated in 1970 and 1998.⁸ The building's primary function of sales and storage remained unchanged throughout its history.

⁷ National Park Service. *Hubbell Trading Post National Historic Site 2002 – 2005 Strategic Plan*, as cited in *Hubbell Trading Post Foundation for Planning and Management*. December 2007. p.3.

⁸ List of Classified Structures. <http://www.hscl.cr.nps.gov/insidenps/summary.asp>

This Historic Furnishings Report is intended to be an extremely useful and frequently consulted document in the preservation and conservation of the Trading Post's historic furnishings, the guidance for the operation of the traditional commercial activities, and the partner relationship between the National Historic Site and the Western National Park Association (WNPA). It provides guidance for daily decisions and future direction while establishing reasonable expectations from both partners as to what acceptable furnishings are and what will require further discussion. It recommends a process for discussing changes and needs which will satisfy both partners and the local community. It supports collaboration among Park management, the WNPA Trader, and the community and emphasizes the importance of the furnishings for the preservation of the historic ambience and character of the Trading Post. Finally, this document provides a description of past conditions and events to provide a baseline for management decisions in future events.

Site and Building Description

Site Description

The site is located off State Highway 264 and adjacent to the Pueblo Colorado Wash. To the left along the entrance road lie employee housing units and the maintenance and museum storage compound. The entrance drive continues west, shaded by large trees on either side, and passes the Visitor Center on the right and terminates at the Trading Post's gravel parking lot. The cluster of buildings surrounding the Trading Post (HB-1) include the Trading Post's Wareroom extension, a two-story Barn, the Hubbell Residence, the Guest Hogan, and the Manager's Residence among other small outbuildings. On the farmlands adjacent the Trading Post it is possible to irrigate approximately 110 of the 160 acres through ditches from the Pueblo Colorado Wash developed by J.L. Hubbell. Currently about ten acres are under irrigation. Until the 1950s, when the highway was constructed north of the Trading Post, the road into Ganado ran through the site.⁹

Building Description (HB-1)

The Trading Post building, which includes the, Wareroom (HB-1) and the Wareroom extension (HB-9) is the building first visible from the entrance road into Hubbell Trading Post National Historic Site. The Bullpen (store), Trader's Office, Rug Room and Wareroom are located in HB-1, while an addition to the Trading Post to the south, which is contiguous but identified as HB-9, now houses Park Administration. From the exterior, HB-1 and HB-9 appear as one structure. The Trading Post structure and the Wareroom extension were built in four phases according to dendrochronological data and other sources.¹⁰ The Trader's Office and the Rug Room beams were dated from 1883 and the Bullpen and Wareroom beams were dated from 1889. The remainder of the larger building, the Wareroom extension, was under construction at the time of J.L. Hubbell's death in 1930 but was not further completed until 1964, when it was roofed and used as a Laundromat. In 1967 the area was used occupied by NPS offices, then internally remodeled to house the Museum and offices in 1979. When the new Museum building was completed in 2004, the Wareroom extension was remodeled yet again to serve in its current use as NPS Administration offices.¹¹ These remodeling changes are illustrated in Appendix This Historic Furnishings Report is for the Trading Post (HB-1) and only references the Wareroom extension (HB-9) for context.

The just over 5,000 sq. ft. building is rectangular in shape and built of uncoursed sandstone and mortar walls, plastered over on the interior. The board and viga ceiling has a flat earthen roof over the boards and is now covered in modern tar paper. The walls extend past the roof, forming parapets, through which canales drain the roof. Wooden, double hung windows are protected on the exterior with wrought iron bars and provided with transoms on the north-facing openings.¹²

The building underwent considerable renovation in 1970 to rebuild the footings and reinforce and repoint the stone walls, especially on the north and west walls. The interior west wall and shelving were reconstructed.

9 Tom Vaughan communication. January 2011.

10 National Park Service. *Hubbell Trading Post National Historic Site: An Administrative History*. 1993 p.66.

11 National Park Service. Floor plans. Various dates.

12 Historic American Buildings Survey 433/27001. October 1966.

The building was re-roofed in 1991. In 1997 linoleum was overlaid in the Rug Room and in 1999 new wood plank floors were overlaid in the Bullpen and the Trader's Office. In 2010 new plank floors were overlaid on the existing floor in the Wareroom.

Management Context

The Hubbell Trading Post National Historic Site is managed as a unit of the National Park Service. The Trading Post Store and Visitor Center Bookstore are operated by the Western National Parks Association, under a cooperative agreement with the National Park Service. The purpose of the WNPA is to promote preservation and stewardship of the national park system through education, interpretation, and research.

In 1996-1997, through a series of interpretive opportunities and overlapping requirements for the Government Performance and Review Act (GPRA), the Park was charged with drawing up a mission statement along with purpose and significance statements which helped define the purpose and chart the course of the park's future. Coincidentally, it reiterated the continuing need for a furnishings plan for the Trading Post.

The mission of Hubbell Trading Post National Historic Site is to preserve, protect, and interpret an original Indian trading post operation and its environs for the benefit and enjoyment of the public. The Trading Post is to be conserved as a functional, viable establishment, reflecting on-going traditional trading relationships.¹³

The following purpose and statement of significance were initially developed by NPS employees, former staff, regional NPS personnel, community leaders, and friends of the Site. These were subsequently refined and included in the December 2007 *Foundation for Planning and Management*.

Purpose Statement

The Hubbell Trading Post National Historic Site is managed by the National Park Service to:

- Preserve and protect the historic and cultural contents, structures, functional arrangement, and natural and cultural landscapes of Hubbell Trading Post, including the trading post itself, the Hubbell home, the grounds, and the farm operations, for the public to understand, experience, and enjoy;
- Conserve and continue Hubbell Trading Post as a live, operating, dynamic, and functioning economic and social institution and a way of life, in the tradition of an earlier era of Southwest American Indian, Spanish, and Euro-American history;
- Identify and use Hubbell Trading Post as a preeminent site from which to interpret and understand the history, culture, and ethnography of American Indians, particularly the Navajo (Diné); and,
- Preserve the intangible elements important to the heritage and relationships found in the American Southwest, such as the links between cultures and traditions; a place for socializing, learning and exchanging information; and, an atmosphere of trust and friendship.¹⁴

Statement of Significance/Themes

According to the 2007 *Foundation for Planning and Management*, the primary significant themes of Hubbell Trading Post National Historic Site are the Operations, Structures, Cultural Landscape, Museum Collection, and People:

- Hubbell Trading Post is the oldest and longest continuously operated trading post in the American Southwest. J.L. Hubbell established this internationally recognized site in the late 1870s as a center of commerce for the Navajo people;
- In continued use since the 1870s, the masonry and adobe buildings and the structures at Hubbell Trading Post National Historic Site represent styles of workmanship constructed from readily

¹³ National Park Service. *Hubbell Trading Post National Historic Site 2002 – 2005 Strategic Plan*, as cited in *HUTR Foundation for Planning and Management*. December 2007. p.3.

¹⁴ National Park Service. *Hubbell Trading Post National Historic Site; Foundation for Planning and Management*. December 2007. p. 3.

available materials that reflect various cultural architectural traditions. The buildings have the highest integrity, with the most intact and best examples of an evolving American Southwest trading post complex;

- Hubbell Trading Post National Historic Site is an exceptionally intact homestead relating to a late 19th-century trading post. The landscape includes natural and cultural features, such as terraced farmlands, authentic buildings, structures, and objects, and the Pueblo Colorado Wash. The landscape provides a connection that evokes a strong sense of place;
- The Hubbell Trading Post National Historic Site museum collection is the largest and most comprehensive record of a trading post business in the American Southwest. Its combination of furnishings, archives, objects, and oral histories represent the most complete record of a family trading business and its role in a local community. The museum collection is an essential part of and contributes significantly to the integrity of the Hubbell family trading business record; and,
- Hubbell Trading Post continues to be community-focused; a place where traders, Native Americans, and patrons (artists, community members, and visitors) can meet to share ideas, socialize, and continue traditional trading practices, while also adapting traditional trading core values to an evolving and increasingly technological and interconnected world. This place continues to be a crossroad of culture and settlement.¹⁵

Interpretive Objectives

Hubbell Trading Post National Historic Site's Long Range Interpretive Plan of 1997 and 2007¹⁶, developed with staff feedback and input, presented nine related fundamental statements, which embody a visitor's experience of the park resources. The importance and relevance of appropriate historic furnishings was reflected in those statements which were to form the basis for interpretive objectives.

As noted in the 2007 *Foundation for Planning and Management* document, "Primary themes should be few enough in number to provide focus for the interpretive program, but numerous to represent the full range of park significance."¹⁷

- The stories of this place, beginning long before the Indian trader era, provide an opportunity to learn about the life and ways of Southwestern Native American tribes, in particular the Navajo people.
- The history of J. L. Hubbell's trading activities and his trading post speaks to how successful traders understood and continue to understand the critical importance of respecting and serving the community. Traders act as key intermediaries and agents of change among Southwest American Indians, Hispanics, and Euro-Americans; understanding the history of Indian trading is an important way to appreciate the history of relations among these cultures,
- Hubbell Trading Post National Historic Site is a living reminder of a time of transition – when Navajo life evolved from a time of war and conflict to a time of greater security and unity of life built around community. Hubbell Trading Post continues to serve as a community center today.
- The long and continuing success of the Hubbell Trading Post is the result of the trader and his/her efforts, working in partnership with the artists, to raise visibility and appreciation of their art and gain world wide recognition. Visitors have the opportunity to directly interact with weavers and other Native American artists to help them understand each artist's methods and motivation and the role art plays in their families, in the community, and the culture overall.
- Hubbell Trading Post National Historical Site's cultural landscape – including the buildings, structures, and agricultural fields – is the finest example of a complete trading post homestead. The national historic site provides visitors the chance to experience an authentic, operational 19th/20th-century southwestern trading post.
- Hubbell Trading Post National Historic Site provides a unique setting for interpreting traditional trading post operations, the interactions between Euro-Americans and Native Americans (especially the Diné/Navajo) as pertains to trading, and the values associated with these operations. Hubbell

¹⁵ Ibid. p. 4.

¹⁶ National Park Service. *Hubbell Trading Post National Historic Site; Long Range Interpretive Plan*. 1997, 2007.

¹⁷ National Park Service. *Hubbell Trading Post National Historic Site Foundation for Planning and Management*. December 2007. p.5.

Trading Post is the only national park system unit in which visitors can directly observe and participate in ongoing buying and selling of quality Native American arts and crafts.¹⁸

The 2007 *Long Range Interpretive Plan* emphasizes the point that since the Hubbell Trading Post still conducts business much as it used to in the past, the interior of the Hubbell Trading Post building is that much more unique because the Post itself is a historic resource that continues to function today. Throughout the building's three public rooms, sales items are displayed in close proximity to historic artifacts. Furthermore, the Long Range Interpretive Plan recommends that the park seek a Furnishings Report and Plan that would list the most appropriate artifacts to put on display at the Hubbell Trading Post store to reinforce the traditional atmosphere and to recommend operational guidelines for an appropriate mix of sales items to maintain its historic character. By continuing to display the historic furnishings of J.L. Hubbell, the park is able to deepen the public's understanding of how most trading posts appeared during the early part of the century. Hubbell Trading Post is a unique setting with unique circumstances for presenting to the public a working and operational historic trading post typical of the expansion era of the American west.

The *Long-Range Interpretive Plan CIP Component 1* points out that there are two distinct types of visitors use the Hubbell Trading Post store. The traditional visitors to national parks include tourists from all states, school groups, commercial tour groups, and international visitors. The other significant visitors are the local users of the Trading Post Store who are generally from Ganado and the southwestern Native American communities and who visit the Store to buy, to trade or to sell and who use this store as an integral part of their everyday living.¹⁹ For over a century, the Navajo, the Hopi, the Zuni and other Native American tribes of the Four Corners area have used the Trading Post Store for commerce and trade. The historic furnishings and floor plan provide familiarity, continuity, and comfort to the local users. Many elders, through oral history interviews, have shared their childhood experiences with the Bullpen area, its wooden counters, glass display cases and merchandise hanging from the vigas. They reminisce about their travels to Hubbell Trading Post, when they arrived, the excitement of being there and what or who they saw. The Bullpen is a place where socialization continues today. The interactions between the Trader and a Navajo weaver at the Trader's desk and across the Bullpen counter have become a permanent fixture in the minds of those generations of families who have regularly patronized the Store. The social interaction itself is an intangible furnishing, but it is one of the most important activities that help interpret the site.

The Hubbell Trading Post store, its interior and its furniture provides all visitors a chance to take in many sensory experiences rarely found today. Visitors have the opportunity to use all five senses as well as an intangible sixth sense of human feelings associated with this site. Visitors are fascinated with the traditional ways of doing things, the historic furniture being used and through the objects, sounds, aromas, tactile experiences, and memories, visitors experience a visual sense of operational continuity of the trading post, emphasizing a succession from one generation to the next as if the Hubbell Family were still there. The Trader and the store clerks add authenticity to the experience, since their activities reflect more than a century of similar work.

The unique characteristics of the historic furnishings provide a special interpretive experience for visitors and signify a familiar place for Native American customers. Hubbell collection items hanging on the walls or from the ceilings are easily recognized and recalled, tapping into memories and personal experiences. It is this process which begins the interpretive connection to universal concepts and themes. Interpretive goals are accomplished through appropriate historic furnishings which educate and link the visitor to the significance of the park and its resources and instill stewardship for the preservation of those resources.

Prior Planning Documents

This study of the Hubbell Trading Post relied upon numerous planning reports, and resource materials located in the Hubbell Trading Post National Historic Site archives, the NPS Intermountain Region cultural resources program files and the NPS Technical Information Center both in Lakewood, Colorado. The *Hubbell Trading Post Administrative History* (1993) and *Cultural Landscape Report* (1998) were particularly

¹⁸ Ibid. p. 5.

¹⁹ National Park Service. *Long-Range Interpretive Plan CIP Component 1*. pg. 8. 2/13/2007.

useful. The unit's archives, including oral histories, drawings, and inventories proved invaluable as were several documents providing specific guidance to the post operation including: *Hubbell Trading Post Collections Management Plan* (1975), *The Scope of Sales Statement* (2005), the 2005 *Guidelines for Preserving Traditional Practices, Historic Furnishings and Character at Hubbell Trading Post National Historic Site*, a 2005 WNPAs Task Force Report for the Operation of the Trading Post at Hubbell Trading Post National Historic Site, the *Hubbell Trading Post Foundations for Planning and Management* (2007), and the *Long-Range Interpretive Plan CIP Component 1* (2007) are more recent documents that also provided guidance for this report.

From the perspective of the NPS, the establishment of policies and guidelines to preserve and interpret the significance of the Trading Post has become as much of this site's history as that under the Hubbell Family ownership as reflected in the numerous previous reports and planning documents that are referenced in this Historic Furnishings Report. This evolving definition of interpretation continues to challenge the interpretive and operational policies.

Basis for the Historic Furnishings Report

The Historic Furnishings Report is the basic document guiding management in the period furnishing and function of a historic structure or room. The Hubbell Trading Post (HB-1) does not strictly fit into the standard Historic Furnishings Report outline as offered by the NPS Harpers Ferry Center because the building is to remain an operating business. The business of the Trading Post is operated by WNPAs under Director's Orders 32, the Service-wide standard cooperating association agreement and a supplemental agreement specific to Hubbell Trading Post National Historic Site. The agreement of 1985 established guidelines under which WNPAs will operate the Trading Post. It stipulated that the operation will be based on the historic traditions of Hubbell Trading Post and trading in general while allowing for a continuing evolution of its practices to ensure the perpetuation of an active trading post for interpretation to the public. It states that the Trading Post will buy and sell a range of Indian arts and crafts, operate a general and grocery store and carry on related trading activities as an integral part of the interpretive program at Hubbell Trading Post National Historic Site. The agreement does not deal with the furnishings or maintenance of the character defining features of the interior of the historic structure.

In 2004, an unexpected change in tenure of the Trader provided NPS and WNPAs with an opportunity to reflect and review how the Trading Post was being operated. This led to the 2005 Guidelines for Preserving Traditional Practices, Historic Furnishings and Character at Hubbell Trading Post National Historic Site and to a 2005 WNPAs Task Force Report for the Operation of the Trading Post at Hubbell Trading Post National Historic Site which deals almost exclusively with the trading post operations. The Task Force report also recommended the need for a Historic Furnishings Plan, a Scope of Sales Statement (completed December 2005) and a detailed Operations Plan (still to be completed, although aspects of operations as they relate to the furnishings are included in Appendix A.), a document for the Trading Post Store that covers internal standard operating procedures of the business to be compiled by the Trader/Manager, the WNPAs Executive Director and the Hubbell Trading Post NHS Superintendent and their staffs.

HISTORICAL INFORMATION

This section of the Historical Furnishings Report is intended to define the nature of trading posts and the evolution of the trading enterprise over the last century. It also provides specific information about the events that took place that shaped and defined the Hubbell Trading Post itself.

Historical Overview of Hubbell Trading Post

The Navajo people's return from exile in Bosque Redondo in 1868 marked the beginning of the establishment of numerous trading post operations in this portion of the Southwestern United States. Hubbell Trading Post was established by J. L. Hubbell in the mid 1870s. C.N. Cotton was Hubbell's partner until the 1890s when J. L. Hubbell took over the business entirely until his death in 1930.

After J. L. Hubbell's death, his son and daughter-in-law Roman and Dorothy Hubbell took over the Trading Post until 1957 when Roman was confined to a wheelchair. From 1957 to 1965, Dorothy and Roman talked with numerous institutions and individuals ranging from the Museum of Northern Arizona to the well-known Wetherill family from southwestern Colorado. The idea that the Post become a National Historical Site was presented to the National Park Service by Dr. Edward (Ned) B. Danson, Director of the Museum of Northern Arizona, and was met with a favorable response from Senators Carl Hayden and Barry Goldwater and Representative Stewart L. Udall, each of whom had visited Hubbell Trading Post in the past. Although Roman Hubbell died in October 1957, Dorothy Hubbell, Ned Danson, and others including Robert Utley, former NPS Chief Historian, worked tirelessly to articulate the significance of the site to NPS managers and congressional representatives.

The Bill, H.R. 3320, finally passed the Senate Interior and Insular Affairs Committee on August 12, 1965. The bill was voted on favorably in the Senate on August 17, 1965, and President Lyndon B. Johnson signed Public Law 89-148 on August 28, 1965 thereby authorizing the establishment of Hubbell Trading Post National Historic Site. John Cook, former Superintendent of Canyon de Chelly became the first Superintendent of Hubbell Trading Post National Historic Site, while Dorothy remained at the post until the formal dedication of the site. After many discussions, including one possibility that involved the Fred Harvey Company, Cook convinced George Hartzog, then Director of the National Park Service, that the trading operation should be run by Southwest Parks and Monuments Association (SPMA) with Bill Young serving as SPMA's first trader from 1967 to 1978. Alan R. Grieve followed and served as SPMA's Trader/Manager from 1978 to 1981. Bill Malone served as SPMA's trader from 1981 to 2004. Western National Parks Association (formerly SPMA) hired Steve Pickle to serve as Hubbell Trading Post's new Trader/Manager in 2005.

The Trader is the cornerstone of the trading operation at Hubbell Trading Post. Although the post was established by J. L. Hubbell and was in every sense the genuine article, Hartzog's articulation of the importance of maintaining the site as previously operated continues to guide all of the trader's activities at the post. Between 2004 and 2005, the NPS and WNPA renewed their commitments to collaborate on the operations of the overall site and established a task force to guide the development of future management actions. The post's most character defining feature for future NPS and WNPA managers to consider will continue to be the dynamic nature of Hubbell Trading Post as a living trading post in order to ensure its continuity and relevance to the community.

Trading Posts Defined

General Definition:

Trading posts were a common enterprise in the economy of the developing North American continent. "A trading post is a company generally established in a sparsely settled region where trade in products of local origin is carried on."²⁰ "It is an enterprise in which all goods and services meant for practical use and consumption by the native population are for sale, barter, or trade. The trading post facilitates the exchange

²⁰ Merriam Webster On-line. Accessed 10/21/09.

of information and cultures as well as goods.”²¹ Arts and crafts and other articles, produced by the local community are typical offerings for the non-Native visitors.

Unique Hubbell Trading Post Definition:

Hubbell Trading Post continues to provide visitors with an authentic trading post experience by maintaining the vernacular appearance of the building’s exterior and interior and by selling items that benefit the local community while selling the art of the local residents. The Trading Post continues to be an economic and community center for Ganado. The specific kinds of goods carried in the store, and the manner and method of payment for goods and materials, are the primary changes that reflect the current needs of the local residents and national changes in commerce practices.²²

As J. L. Hubbell defined it in 1907, the Hubbell Trading Post maintains the role of: 1) aiding in the needs of the local community by providing appropriate goods and materials; and 2) providing a market for the sale of local artisan goods and materials. According to the NPS, Hubbell Trading Post continues “as an operational, dynamic, and functioning economic and social institution”²³ and is responsive to the changing demands of contemporary society in the nature of the arts and resources brought to the post as well as in the goods, information, and services offered to the community.²⁴

Evolution of the Trading Post System

As illustrated by the Economic and Historic Events Timeline (Appendix B) over the last century and a half there have been three stages in the trading post enterprise on the Navajo Reservation. Each of the stages involved a unique set of furnishings based on the function of the economic and cultural enterprise existing at the time.

1. 1860s – 1940s. Only goods essential to the welfare of the Navajo were traded for wool, sheep, and some jewelry and crafts. The Trader was the banker, the translator, the budget advisor, and conduit to the world outside the Navajo community. The early trading posts provided flour, tools, equipment, and services such as translation, and community assistance. The furnishings and the posts had to accommodate large areas for penning sheep, and bagging wool, as well as providing stabling for horses, and outdoor space for the wagons, which often housed the owners over a several day stay at the post.
2. 1940s, 1950s, 1960s. This was perhaps the most active and diverse period in the trading post history, where piñon nuts, wool and sheep were still traded, the national interest in native southwestern arts was rising, the number of goods and services was increasing, and new ideas for enhancing the trading posts were emerging, making the trading posts the center of the economic enterprise of the communities. Commercial one-ply yarn was introduced which encouraged a greater output of woven rugs. The trading posts were the social hub of the communities.²⁵ The trader was still watchful of the community economic welfare and aware of which families were able to pay and which needed help. The trader was highly involved with the community. The intermediate age of the trading posts rose after World War II when many Navajos returned after being in service having seen what society off the reservation offered.²⁶

The system of pawn was the basis for the economic borrowing and banking for the community. The purpose of pawn was to pledge an item, usually jewelry, against goods sold on credit, and the credit itself was a means of smoothing out the highs and lows of the economic seasonal cycle of sheep

21 Powers, Willow Roberts. *Navajo Trading: The End of an Era*. 2001. p.23.

22 NPS. *Guidelines for Preserving Traditional Trading Practices*. January 2005. p.1.

23 NPS. *Long-Range Interpretive Plan*. February 13, 2007. p.5.

24 Manchester, Albert and Ann, *Hubbell Trading Post National Historic Site: An Administrative History* (Santa Fe: NPS Southwest Cultural Resources Center, 1993), page xxxiii.

25 Powers p. 108.

26 Ibid p. 102

and wool, helping through the lean winter and summer months with redemption of pawn with repayment in the spring though proceeds from lamb sales and sheep shearing.²⁷

3. 1970s. The third phase, beginning in the 1970s, brought a greater degree of mobility to the Navajo communities, cash wages, and convenience stores and shopping opportunities in larger cities. The decade was one of emerging regulations and contention between the Navajo and their legal advisors and the traders. Slight regard was made for Navajo welfare and stores actively began to stock extraneous and unneeded products encouraging people to spend beyond their means. Tourism and a greater interest in Navajo arts increased the demand for high quality weaving and jewelry. Furnishings within the trading posts changed along with the goods. Grocery areas were often arranged for self-help, reducing the interaction between the trader and the customer. More on-site tourism involved larger and more complex display areas.

Between the 1980s and the present, trading posts continued, but with two operational motivations. The traditional or “old-fashioned” post is still in existence but is usually in a location remote from the larger cities and major roads. These trading posts still provide only the goods needed for the customer and are usually the only enterprise convenient to the surrounding community. On the progressive level, trading posts are modern enterprises offering a variety of goods and services including laundromats, video rentals, and auto repair. These posts operate with a competitive capitalism in a cash economy.

Several factors combined to lead to the decline of the trading post system as a barter enterprise:

- Paved roads meant better access to larger cities, spending money off the reservation by the Navajo, and an increase in tourism, which brought outside cash into the reservation;
- Industry and Navajo government jobs brought cash wages leading to buying in off-reservation stores and consuming larger ticket items such as trucks;
- Regulations requiring stronger scrutiny of credit and laws about the amount of profit allowed leading to the reduction of the pawn economy;
- Larger chain grocery stores with more choices locating on the reservation; and,
- Returning servicemen and the higher education of younger generations bringing new ideas and activism to the reservation.

Analysis of Historical Occupancy and Economic Considerations over the Life of the Trading Post

The historical occupancy section covers the building's occupants, including household or other staff, as fully as possible including biographical information, dates of occupancy, and information about people's lives and activities in the structure.

Prehistoric Trade Routes

Trade routes connected groups in the southwest to all parts of the continent. When the Spanish entered, there were existing major trade centers in Zuni and Pecos Pueblo. “Trade between different societies is always an exchange of culture as well as goods, and the exchange between Indian groups and Europeans was no exception. Every object has a practical (or occasionally a ceremonial) aspect...”²⁸ but the objects could have prestige attached to them also; rare beads or materials could add status to the trade.

Establishment of Navajo Trade

The Navajo became known for their trade goods, especially blankets, during the Spanish and Mexican period of history. The raising of sheep, the settlement in agricultural communities with orchards, and the regional trading activity was in place by the time of the arrival of United States troops during the Mexican-American

²⁷ Ibid p. 183

²⁸ Powers p. 24

War in 1846. Because of a long standing practice of raiding and captive taking of the settlers of the Rio Grande Valley by the Navajo, the U. S. military intervened. Over a decade of treaty making and short term peace followed, but without the resolution of the conflicts. During the Civil War, General James H. Carlton's Union troops brought the forced removal of the Navajo to a reservation on the Pecos River at the Bosque Redondo near newly established Fort Sumner in New Mexico. This became known as the "Long Walk," undertaken by more than 8,500 Navajo. During incarceration in Fort Sumner, the Navajo learned new foods and skills, including silversmithing but were decimated by illness and starvation. The Navajo were allowed to return from exile in Fort Sumner in June 1868, after the Navajo Nation's leaders argued successfully for a reservation in their homeland. The Navajo returned to their original lands with food and seeds. The food, to which they became accustomed at Fort Sumner, along with government rations provided when they returned, made them dependent on flour, lard, and factory manufactured goods.²⁹ The government also provided them with sheep to replace their lost herds and promises of future support for education and trade.

The first Indian Traders established themselves in the Navajo Nation in the 1870s and bartered miscellaneous goods (tinware, flour, tools, coffee, and fabric) for wool, sheep, rugs and jewelry. The Traders, who at the time were mostly men, operated out of wagons and traveled to the Navajo communities, which were organized by family clans in a loose fashion throughout the reservation. Because the communities were not compact, and were sometimes inaccessible, the Traders eventually built permanent posts near the major Navajo routes primarily those leading to water, rather than near communities.³⁰

Establishment of the Trading Post at Ganado, Arizona (1878 - 1890)

John Lorenzo (J. L.) Hubbell purchased the Leonard Trading Post in Ganado, Arizona in 1878. Although the original Leonard buildings were removed in the 1920s, the site has served as Hubbell Trading Post to this day. Operating over one hundred years in the south central area of the Navajo Nation, Hubbell Trading Post is the longest continually operated trading post on the reservation. One year following his purchase of the Leonard Trading Post, J. L. married Lina Rubí. The site of Hubbell Trading Post served not only as the center of J. L. Hubbell's business operations, but also as home for his growing family. The birth and growth of the Hubbell family likely encouraged the construction of the new two-room Trading Post in circa 1883 to move the trading operation out of the Leonard building which was also serving as home to J. L., Lina, Adela (1880), Barbara (1881), Lorenzo Jr. (1883), and Roman (1891). To accommodate the growing Hubbell family and an increasing number of guests, the southern end of the Hubbell Residence (HB-2) was constructed in 1897-1898 with the north section completed in 1900-1901. The two structures were joined in 1910 to create the layout as it exists today complete with a center patio, kitchen, living room, dining room, three bathrooms, and seven bedrooms.

²⁹ Ibid

³⁰ Ibid



Figure 5. Photograph of young Hubbell family, circa 1895 (HUTR 4711).

C. N. Cotton served as J. L. Hubbell's partner from 1878 to the 1890s and managed the trading operation during the early years of the Post while Hubbell focused his energies on politics. However, Hubbell became sole owner of the trading post in the 1890s and worked tirelessly to expand and diversify the business. By 1889, the trading post had already expanded to include two new rooms - the Bullpen and the Wareroom.

Based upon the many facets of the Hubbell operation during this time period, the Wareroom was likely constructed out of pure necessity to store supplies for other posts owned by Hubbell, and to support Hubbell's freight operation. The diversity of goods that Hubbell kept on hand during the early years of the post is evident in the 1897 photograph in *Figure 6*. Wooden crates and sacks very likely contained canned foods, coffee, and flour, while tack and other implements hang from the rafters. Large sacks of wool and a weighing scale show on the left, while animal skins hang from the rear roof beam. Two rugs are spread on the floor and one is draped over a sack of wool in the background.



Figure 6. Historic photograph showing J. L. Hubbell (center, seated) in the Wareroom with goods, circa. 1897 (HUTR 2178).

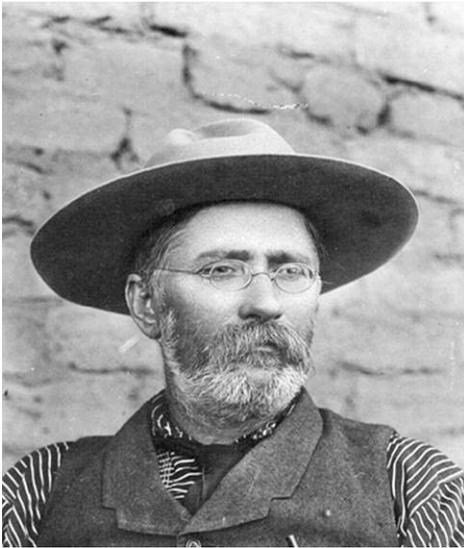


Figure 7. Photograph of J. L. Hubbell, circa 1910 (HUTR 4709).

Early in the 1880s, the railroad reached across Arizona. Spurs reached to small communities to transport the resources, one of which was wool. In 1881, 800,000 pounds of wool were traded, a figure that grew to 1,370,000 pounds by 1890.³¹

By the 1880s the items of trade included Navajo blankets, turquoise mined in Morenci and Bisbee and taken by the traders to the Indian bead makers who created turquoise beads.³²

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32 Joe Tanner Sr., Cline Library interviews, March 1999

The Navajo were in an economic recovery by the 1890s and expanding their sheep herds. The Fort Defiance Indian agent provided the first tools and materials for shearing the wool and for silversmithing. The Navajo were increasingly using tinned food, coffee beans, lard, and sacks of flour. These became stock items supplied by traders.³³ By the turn of the century traders were bringing their families and building permanent establishments.

Early in the 20th century traders and agents had influenced the Navajo to manage the breeding of their flocks so that spring births coincided with annual shearing. This led to increase in barter and credit through the year, since the traders could depend on large numbers of fleeces or lamb for an economy of scale in the shipping out of the products.³⁴ It also created a need for larger storage spaces in the trading posts.

The necessity for the structures of the post to respond to the growing Hubbell empire was articulated clearly by Donald Scott, who traveled through the area in 1917 and later went on to become director of the Peabody Museum at Harvard.

"The great business in wool, piñon nuts, and other goods traded for his commercial stock lead [sic] to the building of a striking adobe compound of warehouses and stores."

In the same 1958 letter to J. O. Brew, director of the Peabody Museum about the 1917 visit, Scott goes on to comment on the style of the post in context with the land.

"Because of the danger in an unsettled land, the group of buildings has partly the aspect of a fort. In a way, its character is half way between the forts of fur trading days, such as Laramie and Bridger and the more peaceful forts of today."³⁵

The remote location and the nature of the trading business, in conjunction with the architecture, set the stage for the growth of the diverse Hubbell trading operation as Hubbell Trading Post evolved into a bastion of community, social, political, and economic interactions. The interior of the post – the goods, furnishings, and the patrons, reflected the ever changing character of the maturing business at Ganado.

Growth and Development of the Hubbell Trading Business (1890s – 1920s)

Although by the turn of the century Hubbell's empire was expanding, Hubbell's focus on his business ventures did not completely overshadow his involvement in politics or the community. J. L. Hubbell was heavily involved in both local and regional politics and he was keenly aware of the relationship between the success of the community and the success of his business.

Peace had become general with only rare serious conflicts between Whites and Indians. Don Lorenzo Hubbell was well established at Ganado and the decade to follow would be a busy one for his trading business, as well as for the development of his farm. In 1902, the bill authorizing him to acquire title to his land was passed." (Letter, Brosius to Hubbell, Washington, 2 July 1902, Hubbell Trading Post Historical Files)³⁶

In response to opportunities based upon community needs, Hubbell Trading Post began to serve as the local post office, and gas station (and eventually a laundry facility in 1964). The introduction of these services impacted the appearance of the post, including the furnishings, and also provided yet another reason for members of the local community to visit the post. Local customers were, and still are, an integral part of the success of the Trading Post, economically for the business and experientially for the non-local visitors. Local

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34 Ibid

35 Letter from Donald Scott to Dr. John O. Brew dated June 9, 1958. On file in Curator's office, Hubbell Trading Post National Historic Site.

36 Brugge, David M. Preliminary Draft of Furnishing Study of HB-1. May 1972.

community members have served as the most important elements in the post since its establishment and do so to this day as evidenced in photograph after photograph.



Figure 8. Historic photograph of Bullpen showing members of community and goods in background. circa 1949 (Mullarky Collection 824 / RP-187).

The importance placed upon the relationship between the community and the Hubbell Trader is also evident in the very layout of the post. During the early 1900s, more and more shelves were added to the Bullpen to accommodate goods for purchase by locals. Groceries and house wares as well as weaving supplies, evident in photographs of the Bullpen from this period, served simultaneously as furnishings, and a reason to visit. The counter framing the Bullpen area seems to have functioned as much as a platform for negotiation between the Trader and the local artisans as a facilitator for communication and conversation. The northeast counter was moved south several inches during this period, possibly reflecting the need for more space to display goods for purchase and for storage, to make room for the new services including the post office, and for the necessary and increasing exchanges related to the new services offered.

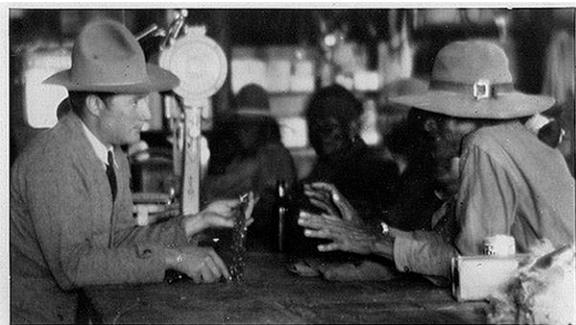


Figure 9. A negotiation taking place over the Bullpen counter. No date (HUTR 4381).

Like other traders during this time period, the need for Hubbell to make goods available on demand resulted in a wide variety of merchandise on hand in the post. Hubbell also offered a selection of weaving and jewelry making supplies for local artisans, and weavers in particular. It is likely that having particular dyes, such as the rusty red “Ganado red”, available helped Hubbell to influence the quality and designs of the textiles he bought and sold. Over time, the wool, yarn, dye, and weaving implements became as much of the furnishings of the Bullpen as the rugs in the Rug Room. “In 1902, Hubbell was beginning his business with the Fred Harvey Company’s Indian Department,³⁷ which would become a major stimulus to the arts and

³⁷ Huckel to Hubbell, Kansas City, MO., 23 Oct. 1902, Hubbell Trading Post Historical Files

crafts industry.”³⁸ Due to the small scale farming at the trading post, the key role played by livestock and agriculture in the community, and the operations of the entire Hubbell enterprise, considerable supplies and equipment were also on hand for related on-site maintenance and repairs. Thus, looking back at this important time period of growth and development at Hubbell Trading Post it becomes clear that the fixtures, furniture, commodities, and decor evolved out of necessity; essentially functional objects become furnishings over time.

Hubbell was well-known for his hospitality and concern for the local community. The overall informal, relaxed feel of the post seems to reflect Hubbell’s philosophy and lifestyle as much as his business practices. Open spaces for conversation are framed by seemingly cluttered shelves and corners stocked with supplies for everything from the bare necessities to supplies for cottage industry. Hubbell’s passion for collecting resulted in a notable collection of fine art and crafts that enhance the interior furnishings of the post – especially the Trader’s Office and the Rug Room. The walls, floors, ceiling, and shelves in both rooms were adorned with a variety of paintings, baskets, pottery, Katsina dolls, and rugs, as well as reference materials, including books, and a series of small paintings of Navajo rug designs. “Nearly 200 of the dated works of art in the Hubbell Collection date between 1900 and 1910 inclusive, indicating that visitation by artists was high. Most of these are works by E. A. Burbank and his visits were particularly notable during this period.”³⁹



Figure 10. J.L. Hubbell’s office, showing the openness of the room for conducting business and the rug paintings on the wall. (HUTR RP-013).

In spite of the increasing debt of the Hubbell trading enterprise and the flu epidemic following the end of World War I in 1918, the economic prosperity of the early 1920s brought material comfort to the doorstep of the community of Ganado, Arizona and placed ever increasing demands on J. L. Hubbell. Improved roadways, railways, and perhaps outdated business practices forced the Hubbell family to take on more and more debt to keep the Hubbell enterprises afloat.

The Post Operation under Roman, and Dorothy Hubbell (1930s – 1950s)

J. L. Hubbell turned over the Trading Post at Ganado to his son, Roman Hubbell, in the early 1920s as he spent more time in Gallup and elsewhere meeting the demands of a complicated business in multiple locations with increasing competition. Few photographs exist from this time period to document any possible

38 Brugge. p. 12.

39 Art Inventory, Jan. 1972. Brugge. p. 12.

influence Roman may have had on the appearance of the Post. However, one can certainly assume that the financial difficulties of the late 1920s had an impact on the Post, its furnishings, the Hubbell family, and the local community. Wool continued to be one of the primary items of trade.

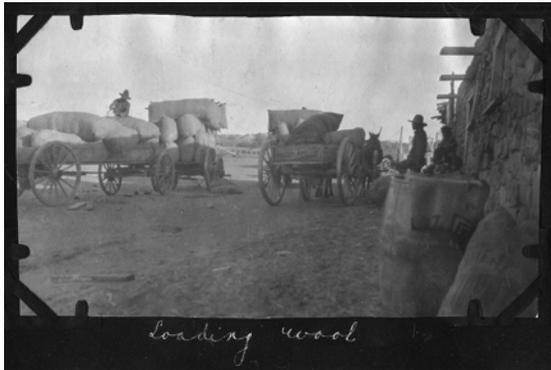


Figure 11. Historical photograph of wool-laden wagons in front of Hubbell Trading Post. circa 1930 (HUTR 22919).



Figure 12. The Bullpen showing the variety of goods and open Bullpen area, circa 1949 (Mullarky Collection 13 / RP-189).

Roman and his brother Lorenzo Jr. continued to run the struggling Hubbell business even after J. L. Hubbell's death in 1930, while Roman's wife Dorothy continued teaching. The tradition of hospitality established by J. L. Hubbell was continued by Roman and expanded upon. Just as J. L. Hubbell's personality had a profound influence on the character of the post, Roman's unique understanding of Navajo culture afforded him opportunities to participate in the community that were not available to his father or siblings. However, it seems that the Hubbell children may not have been as skilled at the trading business as J. L. himself and coupled with the Great Depression, the change in administration from one generation to the next brought economic hardship to the Hubbell business.

Federal government policies of the New Deal, including livestock reduction, to combat the overgrazing of the land,⁴⁰ also had an effect in the region and an impact on the reservation. With the collapse of herding as a way of life, there began a period of slow economic descent for the Navajo.⁴¹ In spite of the challenges posed by the new policies, growth at Ganado continued. Aside from documentation related to the infrastructure improvements and the new guest hogan built on the site, little information is available about what changes took place within the actual rooms of the Trading Post itself. During this time period many changes in trading practices took place in the region at large. Credit and pawn became more commonplace due to the strained economy and the fair trade practices Hubbell was known for were becoming increasingly scarce in the

40 Indian Reorganization Act of 1934. (Wheeler-Howard Act.)

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region. In 1931 the United Indian Traders Association (UITA) was established in the Navajo Nation to fight for authenticity in Navajo arts and crafts.⁴²

The close of World War II in 1945 brought changes to the Navajo communities. Young men who had been exposed to life outside the reservation returned with new ideas and new requirements for goods. The native population rose to 69,167 according to the 1950 survey by the US Bureau of Census.

The system of unemployment checks (Railroad Retirement Board) became another commodity for trading. Since there were no banking institutions on the reservation, the Trader would extend credit based on the checks. The impact of the changing practices upon the interior furnishings on the Post can only be inferred – but the amount of pawn jewelry on display in the Trader’s Office likely increased and the paperwork and storage needed to maintain the related records presumably made an impact.

While the Hubbell Trading Post was owned outright by the Hubbell family, most traders ran their enterprises on a year-to-year lease from the Navajo Nation, making it difficult to invest in permanent improvements and to plan for the future. Reservation-wide, in the early 1950s, the Navajo Nation began granting 25-year leases to the traders, allowing them to improve their posts, install refrigerators and other business articles to improve the trade. Trading posts became more business-like and traders considered profits essential to pay wages, order and obtain the delivery of goods.⁴³



Figure 13. Dorothy Hubbell in the Rug Room. 1960 (HUTR 9610A).

Although Roman and Dorothy moved to Gallup for several years and then to Winslow, the family declared bankruptcy in 1954 and returned to Ganado along with Roman’s sister, Barbara. Roman died in 1957 and Barbara moved to Denver but Dorothy continued to oversee the post operations. In the face of an ever-changing landscape due to development and closures of other trading posts in the region, the tradition of trading at Hubbell continued through the loyalty of the local community and the managers hired by Dorothy. Photographs of the interior of the post during this uncertain time illustrate the introduction of a few modern amenities and merchandise, particularly changing brand preferences and convenience items probably introduced through the competition of a new, local Ganado grocer. Fluorescent lights were installed over the counters. The shelves lining the Bullpen continued to display a combination of traditional and contemporary goods reflecting the changing desires of the local community. However, as the 1960s approached, it became increasingly apparent that no one else from the Hubbell family was interested in sustaining the living legacy of the post operation.

42 Ibid.

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Figure 14. The Bullpen showing the variety of goods and modern fixtures including freezer and cash register, circa 1955 - 1960 (McNitt Collection 6947 / RP-387).



Figure 15. The Bullpen showing customers and the merchandise layout on shelves and ceiling, circa 1960 (HUTR 8686).



Figure 16. Panoramic view of the Bullpen. 1960 (HUTR Negative No 44-45).

As the native population rose over 76,500 in 1960,⁴⁴ more mobility to larger cities occurred. Also, in the late 1950s to early 1960s, an increase in college scholarships allowed young Navajos to leave the reservation for higher education. Their return brought new ideas and a greater activism against traditional ways of the culture.⁴⁵

Traders formed a bloc in the 1960s to buy from Associated Grocers, thus reducing the cost for supplying goods to individual grocers. The early 1960s also saw mineral explorations, leases, gas, coal, and uranium mining. The Four Corners Power Plant (1962) provided royalty money to the tribe, which was used for tribal improvements to schools and education and other services.

Wages at the uranium mines brought income to individual Navajos for trucks, new houses, and hogans. Still the traditional system prevailed to share property and goods within families. The concept of one person owning a possession is not broadly embraced by the Navajo culture. There was some animosity toward the traders by the Navajos who thought the traders should participate in this culture by sharing their goods also.⁴⁶

The 1960s saw the Traders, the Navajo Nation and the federal government embroiled in fights over regulations, legalities, and ways of doing business over cultural boundaries. However, with Raymond Nakai elected Tribal Chairman in 1962, factories and industry began to appear on the reservation and the Tribal Council began to be respected as a unit of governance along with the respected elder traditions.

By the mid 1960s many Trading Posts were converting to self service stores, doing away with Bullpens, and adopting a single check out point with a cashier. Trading posts began stocking more contemporary products, such as cake mixes and prepared frosting. Welfare checks, which had become available in the 1950s, provided further cash, and certainly by the mid-1960s, cash was an integral part of the trading system. As the sheep industry collapsed, the only products desired by those outside the reservation were the arts and crafts.

The Navajo consumer habits had changed so much that by the late 1960s they were buying things the trader did not sell; not only trucks, but school supplies, washers and dryers and other previously unneeded goods.

44 US Bureau of Census. 1960

45 Appendix B Economic/Historic Events in the Trade Era

46 Ibid.

The trucks allowed freedom of movement to Flagstaff and Gallup. The traders were now competing with stores in larger towns.⁴⁷

Creation of the National Historic Site

The culture shift and monumental changes in the trading practices of the region highlighted the historical significance of Hubbell Trading Post and a movement began to preserve the site through the efforts of Dorothy and others including Dr. Edward (Ned) B. Danson, Director of the Museum of Northern Arizona.

Like many units of the National Park Service (NPS), the establishment of Hubbell Trading Post National Historic Site was not without difficulty and opposition. As Danson gathered political support from influential politicians including Barry Goldwater, Carl Hayden, and Stewart L. Udall, the exchanges and activities between the local community and the post employees continued uninterrupted as they had since the 1870s. The political dialogue continued through the introduction of multiple failed bills largely due to questions about the value of the property at the site. The successful push was finally realized through the introduction of the living trading post concept by George Hartzog, Director of the National Park Service. Although many of the details still needed to be worked out between the NPS and the Hubbell family, Hubbell Trading Post National Historic Site was authorized by Public Law 89-148 on August 28, 1965.

Due to the tireless efforts by Danson and others in response to the succession of questions about the personal and business property on the site, the architecture and furnishings of the trading post were well documented during this time. Inventories, photographs, and appraisals are available as well as correspondence describing the historical and artistic value of the trading post, its merchandise, and furnishings. Still, through the comings and goings of politicians and preservationists, the post in Ganado continued to operate just as it always had even as other posts in the region were evolving into self-service shops specializing in curios and curiosities rather than community service and artistic crafts. Wes Wolfe, NPS staff, lived on-site during this period learning about the trading enterprise from Dorothy Hubbell.⁴⁸



Figure 17. North wall of Bullpen showing modern merchandise on shelves and ceiling. 1969 (HUTR 23371A).

47 Ibid.

48 Tom Vaughan comment. January 2011.



Figure 18. NE corner of Bullpen showing merchandise layout on shelves and counter. 1970 (HUTR 23370A).

It wasn't until John Cook arrived on site as the first NPS Superintendent of Hubbell Trading Post National Historic Site and the agreement between the Hubbell family and the NPS was signed in 1966 that the challenges of continuing the long living trading tradition at Hubbell became the responsibility of the National Park Service. Cook recognized the important role of the trader in the operation of the Post, and the difficulty that operating a business posed for the National Park Service. After considering other options that appeared to threaten the very nature of the Post that the Park Service was charged to preserve, Cook called upon Ned Danson and proposed a partnership between the NPS and the Southwest Parks and Monuments Association (SPMA), established in 1938 and known today as the Western National Parks Association (WNPA).⁴⁹

Cook also understood the importance of the personality of the person that would fill the Trader's position, given that the reputation, significance, and character of Hubbell Trading Post were reflective of J.L. Hubbell's direct influence down to every last detail.

The National Park Service and Southwest Parks and Monuments Association Partnership (1968 to Present)

After multiple proposals, an agreement was signed between the NPS and SPMA and SPMA took over the Post operations in 1968. Included in the many proposals were variations on which activities, services, and goods would continue and which would no longer be available. As such, the consequences of the new regime immediately impacted the Post from furnishings, to merchandise, to community relations and economics. The balance between running the Post as a business enterprise and maintaining the historical integrity of the site continues to be a topic of discussion and will continue into the future. Fortunately, SPMA, WNPA, and the NPS have been very successful over the years in maintaining the living trading post concept through close collaboration and careful consideration when hiring subsequent trader/managers. The result is that the Hubbell Trading Post in Ganado has continued to appear and function through the decades from the 1960s much like it did during the days of J.L. Hubbell. The grocery and fine art merchandise and business operation equipment continued to change slightly in response to customer tastes and technology, but against the preserved backdrop of the historic furnishings including the artwork that decorated the walls, the furniture, the artifacts on the walls and ceilings, and even the layout of the rooms in the Trading Post. The National Park Service completed intensive inventories and evaluations of the Museum artifacts during the decade following the transition.

In a January 1969 Monthly Report to the Regional Curator of the Southwest Region, Hubbell Trading Post Curator Dave Brugge reported that he was washing all the ceiling baskets in water, using soap on the worst,

⁴⁹ Historical Note: The Southwest Monument and Parks Association was formed in 1938 with 18 parks in Arizona and New Mexico. This later became the Western National Parks Association which is currently responsible for the retail operations with respect to native crafts and other goods of the Hubbell Trading Post. WNPA is now associated with 66 parks in the west and southwest.

and that a month earlier, he had finished cataloging the rug paintings. In May of that year the baskets were cataloged and back in place and by October the furnishings records were complete for the Hubbell Residence and work had begun on the records for the Trading Post.⁵⁰

Correspondence between the Hubbell Trading Post staff and the Harpers Ferry Center conservation staff indicates a regular relationship in the 1970s through the 1980s as evidenced by the many written memos and Object Treatment Reports. Documents preserved from that period indicate that Harpers Ferry assisted in conserving scabbards, paintings, bow quivers, anklets, photographs, as well as the four horned domestic goat shoulder mount. In 1977 alone, Harpers Ferry sent an estimate for conservation of a total of 324 objects at a cost of \$87,640 to the Trading Post.⁵¹

In 1986 the need for a Furniture Survey was identified to provide a detailed evaluation of the state of deterioration of many of the larger pieces. After a site inspection by Harpers Ferry in 1988, nine items of furniture were identified as needing repair, rehabilitation, or replacement. (Note: All nine items have been replaced, the most recent being the roll top desk in 2008)⁵²



Figure 19. Trader's office/Jewelry room sales associate showing the jewelry case and wall décor. 1969 (HUTR 23489).



Figure 20. Post employees in the Rug room with the rugs and furnishings in the background. circa 1969 (HUTR 23495).

50 Ibid. Series RS – 906-SWRO: Box #73. Folder #27. December 1968 – October 1969.

51 Western Archeological Conservation Center Brugge Collection. Archival Record Group PO238 SWRO. Series RS – 886-SWRO: Archival Box #70. Folder #3, Folder #16 and Folder #18. 1977 – 1981.

52 Ibid. Series RS – 2048-SWRO Box #201. Folder #9, 3/13/86 and Folder #10, 2/1988.

Bill Young, SPMA's First Trader / Manager (1967-1978)

To some extent, trading continued elsewhere on the reservation but the exchange of sheep and crafts for food and goods was rapidly declining. Traders were retiring, or leaving, some posts burned or were abandoned while others transformed into small, convenience grocery stores.

Superintendent Cook knew that the success of the post was directly tied to the success of the trader. As such, Cook recruited Bill Young, manager of the Thunderbird Trading Post at Canyon de Chelly to serve as the first SPMA trader/manager. Bill Young was known as "one of the last of the truly old-time Indian traders" so he was well equipped to continue the tradition of hospitality established by J.L. Hubbell articulated in the oft quoted excerpt below.⁵³

The first duty of an Indian Trader, in my belief, is to look after the material welfare of his neighbors; to advise them to produce that which their natural inclinations and talent best adapts them; to treat them honestly and insist upon getting the same treatment from them...to find a market for their production of the same, and advise them which commands the best price. This does not mean that the trader should forget that he is to see that he makes a fair profit for himself, for whatever would injure him would naturally injure those with whom he comes in contact.⁵⁴

The merchandise for sale in the Post – the groceries and supplies in the Bullpen, the rugs in the Rug Room, and the jewelry, books, and baskets in the Trader's Office (referred to at times as the Jewelry room), are for the most part chosen by the Trader, however, the NPS management has the ability to override certain merchandising decisions if deemed necessary. The Trader must be knowledgeable in a wide variety of goods. Each of the areas within the Post is essential to maintaining the character of an authentic trading post, and it is the responsibility of the Trader to ensure that the furnishings of the post remain true to the Hubbell tradition setting the stage for the continuation of the traditional trading practices. Similarly, the Trader must maintain a learned, discerning eye for quality artisan rugs and jewelry given that visitors and community members expect nothing less than the best to be sold in Hubbell Trading Post, as was the tradition established by J. L. Hubbell. Serving as trader/manager of Hubbell Trading Post is a complex position order considering the nuances and traditions of the integral relationship between the Post, Trader, the Ganado community, and the business management and negotiation skills required.

53 Albert Manchester and Ann Manchester, *Hubbell Trading Post National Historic Site: An Administrative History* (Santa Fe: NPS Southwest Cultural Resources Center, 1993), page 43.

54 Albert Manchester and Ann Manchester, *Hubbell Trading Post National Historic Site: An Administrative History* (Santa Fe: NPS Southwest Cultural Resources Center, 1993), page xxxiii.



Figure 21. Bill Young in the Rug Room of Hubbell Trading Post. 1969 (HUTR 23492).

During his tenure as trader/manager, Bill Young continued his personal commitment to the artistic traditions of the communities with which he worked for decades. Much like J. L. Hubbell, Young brought considerable experience and charisma to the post and a dedication to preserving the tradition of trading as evidenced in the photographs below. As such, the documentation during the period of Bill Young's management illustrates that few significant changes took place in the post with regard to the furnishings or merchandise bought and sold.

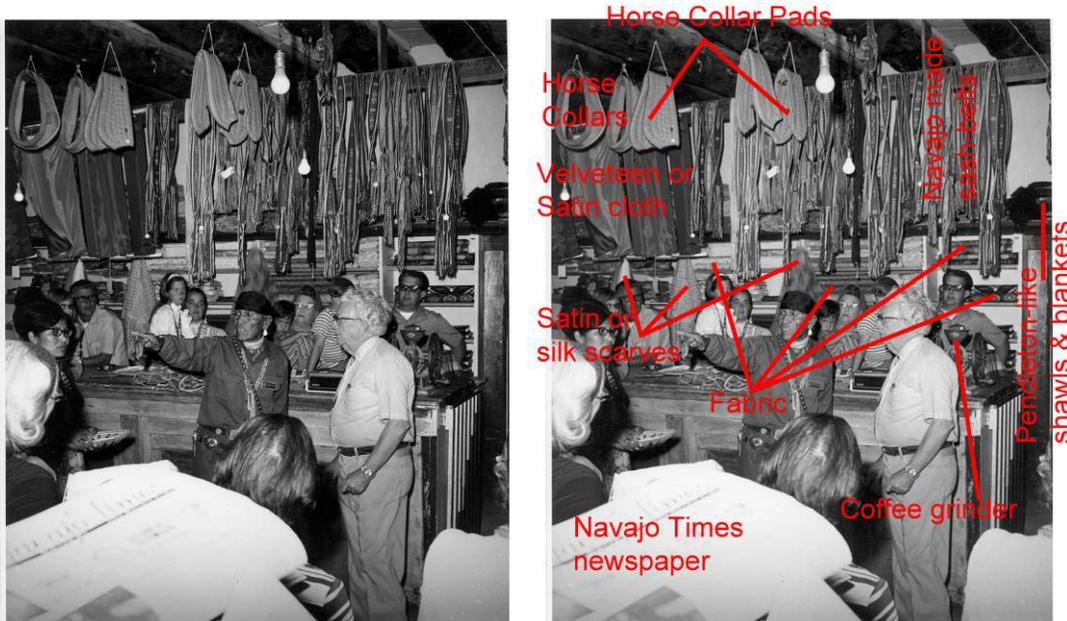


Figure 22. Medicine man Friday Kinlichiiini performs a House Blessing Rite, a part of the traditional Navajo Blessingway, at Hubbell Trading Post National Historic Site on Establishment Day. Mr. Kinlichiiini's granddaughter, Lorene Tsosie, shown at left with basket, assisted by sprinkling cornmeal on the four walls of the trading post. Mr. Bill Young, Hubbell Trading Post trader-manager, observes at right. The House Blessing Rite is performed to assure the protection of everything and everyone within a house or hogan. Mr. Kinlichiiini worked for the Hubbell family for 50 years and then worked seasonally for the National Park Service. Photograph by Fred Mang, Jr., NPS. May 13, 1972. (HUTR 4797) Objects identified by Ed Chamberlin, August 2011.



Figure 23. John Young (assistant trader to his father Bill) in the Trader's Office by the jewelry case. 1970 (HTP-PI-71).



Figure 24. Oil painting of John Young in the Rug Room, painted by Stan Dann. 1977 (HUTR 27850).

Alan Grieve, SPMA Trader / Manager (1978 – 1981)

By 1977 the collapsing economy in the United States meant there were fewer federal assistance dollars flowing to the Tribe. The need for trader involvement in the funding processes was reduced because the Tribal government and the Bureau of Indian Affairs assumed much of the community service practices such as filling out forms and filing for assistance previously offered by the traders⁵⁵

Alan Grieve was hired in 1978 to serve as SPMA's second trader/manager. Although Grieve was only at the site for four years, he reintroduced several important activities to the Post operation that influenced not only the activities that took place within the Post, but also the relationship between the Post and the community, and the Post furnishings. Grieve was dedicated to reinstating the historic trading Post practice of buying wool. Looking at the historic photographs and referencing accounts from early visitors to the Post, it is apparent that Hubbell Trading Post regularly bought wool. Apparently, during the time Roman and Dorothy managed the Post they were forced to scale back and focus on the key trade operations and the buying of wool, mohair, and skins fell by the wayside. This was also due to economic changes in the Navajo community and the reduction in sheep as a resource. The buying and selling of wool continued to be a

⁵⁵ Appendix B Economic/Historic Events in the Trade Era

marginal practice during Bill Young's days as the trader/manager. Perhaps in an attempt to maintain the historic activities of the Post, trader/manager Al Grieve reinstated the practice during his short tenure and once again wool was present as a commodity and furnishing in the Post as illustrated in the photograph below.



Figure 25. Weighing wool at Hubbell Trading Post. Trader Al Grieve with Paul Kokev in the Wareroom. 1981 (R13-31).

Interestingly, several changes in trading practices took place during the time Al Grieve served as the trader/manager of Hubbell Trading Post. Perhaps the most noteworthy was his practice of reaching out into the region through buying trips throughout the Navajo Nation. Through his buying travels, Grieve diversified the merchandise for sale at Hubbell. Since, in many ways the merchandise for sale in the Post has always served as the furnishings, his buying approach had a direct effect upon the appearance of the Post. Grieve altered the trading practices somewhat from the days of Bill Young's tenure. Like most traders, Young was known to buy low and sell high. In an effort to encourage business at Hubbell in the face of increasing competition while also helping to support local artisans and their respective crafts, Grieve began to decrease his markup and increase the amount paid to the artists. The change in philosophy is said to have resulted in an increase in business activity during the years Grieve was on site and the additional business presumably meant additional merchandise moving in and out of the post. Although Grieve altered the trading tradition somewhat, he maintained true to Hubbell's philosophy of looking after the Post by looking after the community.



Figure 26. Al Grieve considering a Navajo rug outside Hubbell Trading Post. 1981 (R6-32).

Bill Malone, SPMA Trader / Manager (1981 – 2004)

In the early 1980s, convenience stores and supermarkets such as Thriftways, FedMart, and Bashas opened on the reservation. These enterprises provided only goods, no livestock, loans, or credit. Radio and television brought modern advertising and demand for non-traditional items.

Just as J.L. Hubbell had to balance the wide range of activities taking place during the early days of Hubbell Trading Post, so did the subsequent traders. After reviewing the profitability of buying and selling wool during his first few years on site at Hubbell, Bill Malone, SPMA's third trader/manager decided to eliminate the practice. Yet another experienced trader, Malone left his position at the Piñon Trading Post west of Chinle in 1981 to serve as the trader/manager of Hubbell Trading Post. Malone was well suited for the position as an experienced trader and skilled speaker of Navajo.

During Malone's tenure the seemingly inherent conflicts of the living trading post concept continued to pose challenges. Photographs taken during the 1980s and 1990s, indicate an increasing number of tourist items made their way into the Post, especially the Bullpen and the Trader's Office, raising questions about the main target audience of the Post. As the character of the Post changed slightly with increased NPS signage inside the Post and the new tourist goods on display, the challenges of maintaining the traditional trading practices of an autonomous Trader under the necessarily watchful eye of an off-site management organization proved increasingly difficult. Although Malone's personality brought its own set of influences, including some modern intrusions, such as a chrome postcard rack in the Bullpen, it also brought some changes in furnishings that appear desirable to maintain and even replace – such as antique barrister-style bookcases owned by Malone but used for displaying Katsina dolls and pottery in the Rug Room. Just as the concept of the living trading post necessitates tolerance for some degree of change against the backdrop of history and tradition, the photographs below illustrate the continuing evolution of the interior of the post.



Figure 27. Bill Malone in front of the metal safe in the Trader's Office. 1992 (HUTR 27859 Photograph by Jerry Jacka).



Figure 28. The postcard rack in the Bullpen. 2005 (Photograph by Christine Landrum).



Figures 29 - 31. Merchandise as furnishings for sale in the Bullpen. 2005 (Photographs 29, 31 by Ed Chamberlin, Photograph 30 by Christine Landrum).

Current Activity and NPS and WNPC Looking to the Future

Steve Pickle, WNPC Trader / Manager (2005 – Present)

WNPC and NPS took the opportunity during the interim between the departure of Bill Malone and the hiring of an experienced trader in the person of Steve Pickle to refocus their partnership and examine the management of the post operations. The difficult balance between maintaining the traditional trading practices and utilizing contemporary business practices for accountability purposes continues to be a challenge for the National Historic Site and for the NPS and WNPC partnership, however, the firm commitment by the partnership to address the issues collaboratively have greatly eased the situation.



Figure 32. Members of WNPA-NPS Hubbell Task Force discuss Post operations in the Rug Room. 2005 (Photograph by Christine Landrum).

Some of the changes that came out of the refocusing have impacted the furnishings in the Post. It is agreed that for the present, computer equipment, faxes, and scanners, etc. are to be kept in the WNPA office in the Wareroom so as not to present a visual intrusion into the rest of the Post. The large, white rug sales tags have been changed to tags that are less obtrusive.

Key pieces of furniture that needed to be repaired for safety reasons, replaced with reproductions, such as the deteriorating Trader's desk, or purchased to maintain the historic character of the Post were identified and through this process, the major pieces of deteriorating furniture have been replicated and the originals placed in Museum storage (See Appendix E). Although there are no current plans to replace additional furnishings, it is anticipated that the same collaborative process would be undertaken should the need arise in the future.

As the new trader/manager, Pickle is also collaborating with WNPA and NPS management to examine the need for changes or additions to the sales display furnishings. These may include such items as re-introducing the barrister bookcase that belonged to the former Trader Bill Malone. Note: If agreed by the partnership, this type of acquisition process could seek guidance from Harper's Ferry or other historical furnishings experts.

An on-going issue is the type of goods, other than the arts and crafts, for sale within the context of the Trading Post. Some items that were introduced in the past – postcards, gourmet salsas, and trinkets in the Bullpen for example, have been more attractive to and sought after by tourists than by the local community. Since the primary focus of the Store area is the local community, these items could be minimized and not afforded the exposure of the prime location on the counters. Another option is to remove imported goods to the Visitor Center and replace them with locally made products that might appeal to tourists as impulse purchases. These items could include bead worked key chains, or small weavings for table mats or coasters. This issue has had, at various times, strongly divergent opinions from the perspective of the WNPA, which focuses on maintaining sales, from the NPS, whose charge it is to maintain the "traditional" environment, from the local community, which has no real use for the goods, and from the tourists, who want to purchase items atypical of normal grocery items. As noted elsewhere in this report, continuous collaboration with the local community and open and frank discussions about what role the Trading Post genuinely plays in its day-to-day activities and needs is necessary. The NPS also routinely gathers information about visitor preferences through surveys and casual on-site encounters. This data should be brought into the discussions to inform the local community if the market preferences in fine art offerings shift.

Pawn and credit practices have been re-evaluated, and will be evaluated as necessary in the years ahead, to address the need for accountability and debt management.⁵⁶ As the trader/manager, Pickle fills this complex role as have the traders in the past. With expectations from the WNPA, NPS, the American public, and the

⁵⁶ National Park Service. Task Force Report for the Operation of the Trading Post at Hubbell Trading Post National Historic Site. p. 16. April 14, 2005.

local community defined, the trader/manager must serve multiple masters, but none more important than the legacy of J.L. Hubbell.



Figure 33. Current Trader/Manager Steve Pickle in the doorway of the Rug Room. 2011 (HUTR Digital File STEVE Pickle @rr door. Photograph by Ed Chamberlin.)

With Steve Pickle's presence as the new but experienced trader/manager, the partnership between the NPS and the WNPA for the operation of the Trading Post continues. Although J. L. Hubbell stood as the dominant figure and influence during the early days of the Post, the entire operation today is a complex partnership with responsibilities shared between the NPS and the WNPA. As such, it is important to note that along with the succession of SPMA/WNPA trader/managers, numerous individuals have held the position of Superintendent over Hubbell Trading Post National Historic Site. Although not involved in the day to day business operations of the post business or the trade negotiations, the importance of the NPS Superintendents and professional staff can not be overstated in maintaining the integrity of Hubbell Trading Post, beginning with John Cook and continuing to the most recent Superintendent Anne Worthington.

Just as J. L. Hubbell defined the trading post in collaboration with the local Navajo community, the future of Hubbell Trading Post National Historic Site – its furnishings and trading practices – will continue to be defined by the people who are involved in the management of the site and the exchanges that take place including the NPS, the Trader, the customers, and the visitors. Although it is impossible to capture and document the specific moments in time where changes took place in the post, this historical occupancy section provides an overview of the post's occupants, beginning with J. L. Hubbell and continuing to the present, as fully as possible. The historical analysis provided in this section is intended to provide additional background documentation and context. Taken in conjunction with the other planning documents available for the site, including the recent "Hubbell Task Force Report" (2005) and "Guidelines for Preserving the Traditional Trading Practices" (2005), the Hubbell Trading Post (HB-1) Historic Furnishings Report will help guide future NPS and WNPA managers.

In the first decade of the 21st century, remote trading posts still provide post offices, some check cashing services, gasoline, and groceries, with some trade or credit. Some claim that: "Despite the fact that a few trading posts are still there, the trading post era is over. For 150 years the traders...were the middle men between two economic systems."⁵⁷ While that may be accurate, it should be noted that a few younger, or contemporary traders have established or resurrected trading posts along the old lines: Rough Rock, Toadlena, R.B. Burnham Trading company in Sanders, Arizona, are all committed to supplying community

57 Powers, p. 236

needs, keeping high quality arts and crafts, and functioning as vital components of their communities, which in the 2000 Census, numbered 269,202 people claiming Navajo ancestry.

CHARACTER DEFINING FEATURES FOR HUBBELL TRADING POST NATIONAL HISTORIC SITE

This section of the Historical Furnishings Report discusses what defines “character” and generally describes the features of the individual rooms. Included is a chart that differentiates between significant features and intrusive features.

Character-defining elements of any historic scene, landscape, structure, or interior are those features or details that contribute to its significance, that are consistent with the context and time period of productivity and use, and that reflect its singularity either in its individual uniqueness or in its superior representation of a type. The furnishings of the Trading Post consist of a complex assemblage of elements which distinguish both the unique character of this place and define its individuality while also fitting it into a genre typical of all southwestern trading posts of the American west. The floor plan, the function of each room, the structural elements, the light fixtures, wall and floor treatments, sales tags, equipment and sales items set the appropriate scene for the Trader, the artists who deal with the Trader, the community and the visitors to interact and to interpret this living Trading Post in a historic context. Not all the furnishings are, or need to be, character-defining but those that are need to be identified to ensure that they continue to contribute to the historic interpretation of the Post.

For the Hubbell Trading Post store achieving this task is much more difficult than simply furnishing an historic structure for a particular point in time. Not only is the Park charged with protecting the physical environment, but also with maintaining a cultural milieu as well. This covers everything from the historic structure, its furnishings, the Store’s current grocery items, the staff interactions with visitors, the staff itself, the sights, sounds, smells, light, and spaces in each room, to the way business is conducted on a daily basis through trade, purchase, sales, and the display of merchandise. Some change will inevitably occur over time. It is the responsibility of the National Park Service to identify and adapt to the changing needs of the community and visitors in a way that does not jeopardize the character-defining elements of the Trading Post and the spirit of J. L. Hubbell’s enterprise using this document, the Secretary of Interior Guidelines, in consultation with the State Historic Preservation Office and the Tribal Historic Preservation Officer.

One significant constant over the life of the trading post is its use as a retail enterprise. As such, the staff and customers have always existed and functioned in a manner true to their particular era. The staff and customer interactions and desires have evolved over time and will continue to evolve in the future. The important point is that both entities maintain their roles in the buying, selling, and trading relationship and not step outside the model, as would be the case if the staff were to take on an intensely interpretive role, dress in period costumes, or act as a character in a living history museum might, by overplaying the role. The display of the entire trading operation, including tools and materials used in the day-to-day lives of the Navajo people provide an educational opportunity for Park visitors.⁵⁸ To continue the cultural atmosphere of an authentic trading post, intensive, guided tour interpretation about the history of the Post, trading and the economic events that effected its change would be highly intrusive and should take place elsewhere, but not within the confines of the building.

By all accounts, furnishings for the Trading Post, since it became a unit of the National Park Service, were informally determined primarily by the existing permanent interior fixtures, furniture and wall coverings. By far, the most influential factor affecting the early furnishing of the Trading Post was the individual Trader himself. Without a formal furnishings plan for guidance and without specific direction and collaboration with a Park curator and Superintendent, the Trader probably did as he pleased and as he needed for convenience sake. In the early days of NPS supervision, there was a reluctance to be involved in the WNPA business which also contributed to a lack of guidance.⁵⁹ This added up to many small changes, additions and cumulative affect on the original interior environment. Other factors affecting the Trading Post furnishings has been customer demand for sales items, both local and non-local; individual WNPA staff additions to the retail operation, NPS staff additions of brochures, safety signage, posters etc. and WNPA desires to improve merchandising, display, and operations.

⁵⁸ National Park Service. *Guidelines for Preserving Traditional Trading Practices*. January 2005. p.5.

⁵⁹ Comment by Anne Worthington. July 2011.

The identification of appropriate furnishings is made even more challenging since the Trading Post is still a living, functioning store; one that must evolve, to a degree, with current technology and customer demands. Although the Post will be furnished and maintained based on its past, it must also meet certain current operational and safety needs. The goal of the furnishing plan is to re-establish, protect and maintain the critical and authentic character-defining elements of the Trading Post while allowing for some change for accepted business practices and a realistic view of contemporary community life.

Individual Room Descriptions

These are general room descriptions intending to highlight the character defining elements. More detailed descriptions are provided in the Evidence of Individual Room Use section.

Bullpen

The Store or Bullpen is the first point of entry for most visitors. The entry door on the east side of the room opens directly from the parking lot into the Bullpen, so called because the “U”-shaped counter enclosing the space resembles an animal stall or pen. This was a common configuration for early trading posts, allowing the trader access to the goods and wares, while permitting a clear view by the customers of the shelves and their contents behind the counter.

The interior of the room is approximately 42' east to west and 22' north to south. The wood door is opaque and when opened, allows the visitor a view of the entire length of the Bullpen to the west wall. The door serves as a community bulletin board on the interior.

The ceiling is made of whitewashed wood planks of uneven width, supported by large, round vigas, or logs fashioned from tree trunks, running north to south at approximately one foot intervals. Hardware and other sale items such as horse tack are hung from the vigas.

The walls are covered with stucco, painted white on the north, east and south walls and brown on the west side. Open, wooden shelves are installed along each wall except the east. The shelves rise to 6'10" and are of two depths. The lower two shelves have greater depth, allowing the tops to be used as counter space by the staff behind the Bullpen counter. Along the south wall, a portion of the countertop has been replaced with bins. A sink is installed on the north wall directly against the west wall. The shelves are painted white with a brown wood facing along the uppermost shelf. The shelves are filled with a variety of dry goods, food, clothing, and native-made arts. The top of the shelves is also used for storage of larger items such as buckets and cookware.

A gap together with a low wood gate in the north Bullpen countertop leads to a wooden door into the Trader's Office. On the south side of the room, a space between the cooler and east wall allows access to the area behind the Bullpen counter and the shelves, as well as to the door in the south wall leading to the Wareroom. The east wall has two windows with an opaque wooden door set closer to the more northerly window.

The Bullpen counter is faced with brown wood trim in rectangular panels. The tops of the panels incline outward slightly toward the center of the room. The Bullpen counter tops are filled with a variety of products, but items associated with non-local visitors are primarily on the northeast counter and under its glass top. Small woven items and baskets are in the glass display case, while larger objects such as looms or Katsinas sit on top of the counter and on the shelves behind it. Merchandise in this area of the store changes periodically and has included moccasins, weaving tools, pipes, purses, bags and other such items. Light bulbs suspended on chains hang over the Bullpen counter.

In the center of the room is the wood burning stove, a wooden Arbuckles box, a log support pole, and a selection of items such as cases of soda aligned along the base of the Bullpen counter.

The floor is constructed of 6" wide wood planks running east and west. The floor behind the counters is raised approximately six inches above the level of the floor within the Bullpen.



Figure 34. North counter display cases. April 6, 2010 (Photograph by Ed Chamberlin).



Figure 35. North counter display cases. April 6, 2010 (Photograph by Ed Chamberlin).



Figure 36. North counter display cases. April 6, 2010 (Photograph by Ed Chamberlin).



Figure 37. Looking west into the Bullpen. (HUTR Digital File IMG_1994 Photograph by Ed Chamberlin).

With its high, wide counters and open central area, the Bullpen historically served as the primary space for social and business interactions. Lyle McNeal, described the counter to the right just inside the door as a “space to lean on and chew the fat.”⁶⁰ The groceries, horse tack, and other functional items lining the ceiling

⁶⁰ McNeal, Lyle. Personal communication to David Brugge. August 2004. Note: Dr. Lyle McNeal developed the Navajo Sheep Project in 1977 to preserve the Navajo Churra.

and walls serve the purpose of showing merchandise available for purchase. This reflects the century-old trading post philosophy: 'customers won't buy what they can't see.'⁶¹ Thus, in the Bullpen, as in the other public spaces in the Trading Post, as many items as possible are on display, creating a warm, almost cluttered, rich appearance.⁶²

Trader's Office

The Trader's Office is located in the northeast corner of the Trading Post and is accessed internally through a door in the north wall of the Bullpen. The internal measurements of the room are approximately 22' east to west and 25' from north to south. Like the Bullpen, the ceiling is made of wood planks supported by vigas, however, in this room the vigas are laid east to west and the wood planks are a natural brown color.

The stucco walls are painted a rosy beige color while the doors and window frames are painted white. Centered in the north wall is a double wood door topped by a transom window with two windows flanking it. A historic pole ladder hung from the ceiling is in front of the door. There is a single window in the east wall behind the Trader's area. On the west side of the access door to the Bullpen is a closet and directly north of that is the door into the Rug Room.

Unlike the Bullpen, there are no built in furnishings in the room. A variety furnishings share the common function of either displaying items for sale or facilitating the sale. The Trader's base for business operations is in the southeast corner of the room and is partitioned from the remainder of the room by a high counter and a roll top desk. The Trader's area also contains a cash register and wooden file cabinet against the south wall and a low cupboard under the window next to a safe, also along the east wall.

Glass display cases holding jewelry and tapestry rugs are set out from the west wall north of the door into the Rug Room. There is a chair between the counter and the north exterior door. In the center of the room and in the northeast corner there are two wooden tables holding books and other sale items. A credenza and several display racks hold paintings, additional books, pottery, baskets, watercolor paintings, books and other items of interest to visitors. The walls are covered with photographs and paintings and the vigas, ceiling, and portions of the posts are covered with Native American made baskets. There are deer, goat, and elk heads mounted on the east and west walls and a period clock and telephone are displayed on either side of the exterior door. The items on the walls, ceilings and posts are part of the Museum collection and are not for sale. Behind the glass jewelry display case, there are some pegs along the wall that hold necklaces and belts for sale.

Two log support posts stand at the east end of the Traders' desk and on the east side of the table in the center of the room. The wooden floor planks are laid east to west throughout the room.

61 Blue, Martha. *Indian Trader: The Life and Times of J.L. Hubbell*. Walnut: Kiva Publishing, Inc., 2000.

62 National Park Service. *Guidelines for Preserving Traditional Trading Practices, Historic Furnishings, and Character at Hubbell Trading Post*. January 2005.

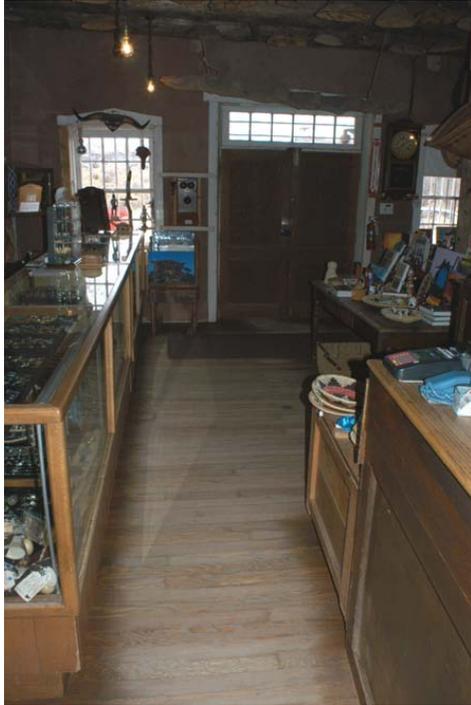


Figure 38. (HUTR Digital File IMG_2053 North wall west side).
 (Photographs by Ed Chamberlin March 23, 2010.)

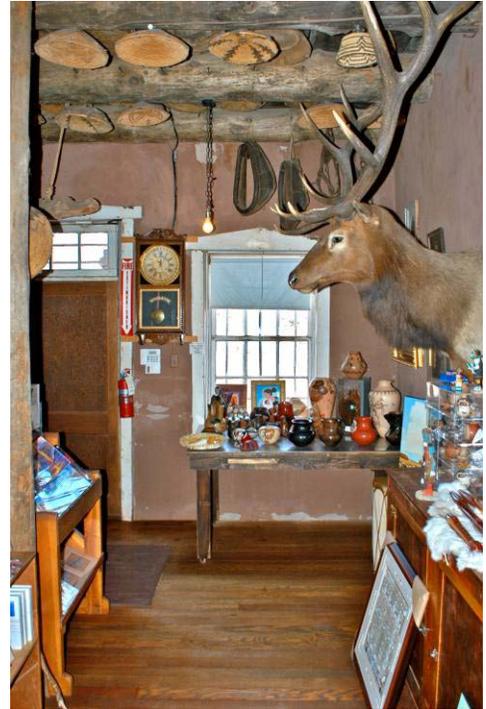


Figure 39. (HUTR digital File North wall east side).



Figure 40 Pole Ladder. (HUTR Digital File IMG_1989).
 (Photographs by Ed Chamberlin March 23, 2010.)



Figure 41. Trader's Desk. (HUTR Digital File-Roll Top Desk).
 (Photographs by Ed Chamberlin March 23, 2010.)

Rug Room

The Rug Room is in the northwest corner of the Trading Post building and has the same dimensions as the Trader's Office, approximately 22' east to west and 25' north to south. The ceiling is made of wood plank supported by vigas laid east to west. These vigas, however, are covered not only with traditional baskets and artifacts, but with objects collected by J. L. Hubbell and others. The objects include unrelated oddities such as WWI helmets and canteens.

Internal access is through a white painted wood door opening to the Trader's Office in the southeast corner. The south, east and west walls do not have windows, but the north wall has wood frame, double hung windows on the east and west and a wood door centered between. The door and window have wood casements and arched molding above. The walls are light painted plaster. A bookcase filled with books taken primarily from the Hubbell school room in the Hubbell Residence takes up the entire east wall between the door from the Trader's Office to the north wall. The top of the bookcase holds pottery and katsinas. The small rug pattern paintings that J. L. Hubbell used to illustrate rug styles and colors to the weavers hang on the east wall above the bookcases. The other walls hold both museum paintings and occasionally paintings for sale.

The floor is covered in linoleum. There are two horizontal rails that support rugs and bookshelves along the east wall and a partial rug rail along the south wall in front of the gun rack that leans against the wall. Just to the south of partial rug rail are two log posts. One of the posts supports two animal heads and the other is displays traditional basketry. In front of the rug rails on the east side and along the west wall are pallets that hold piles of rugs. Bare light bulbs hang from the ceiling on chains. A cabinet that is in the southeast corner of the room shields the HVAC system from view.

The room is used to display both the rugs for sale and the museum artifacts. At various times, there may be paintings for sale in this room, but set on the floor or leaning against the walls, not displayed on the walls. All objects suspended from the vigas, hung on the walls and posts and behind the rug rails are museum objects.



Figure 42. Rug Room January 28, 2005.
(HUTR Digital IMG_2015 Photograph by Ed Chamberlin).



Figure 43. Rug Room circa 1979. Mae Jim Curtis on the left with her sister Sadie Curtis on the right. (HUTR 3346 Photograph by Fred E. Mange Jr.).

Wareroom

The Wareroom is located south of the Bullpen and is accessed through a door in the south wall behind the Bullpen counter. There is a freight door on the east wall with an interior ramp leading to the wood floor. Two windows are centered on either side of the door. Four windows on the west wall are spaced directly opposite the windows on the east wall. A small stone structure, the generator room, is located in the southwest corner and is topped with a roof that slopes from the west wall down to the east wall of the structure. The roof of

this part of the building is visible from within the Wareroom and is pitched equally east and west, with the central rafter supported by six interior poles.

Currently, the room is used as it was historically for storage of goods for the store, as a staff break room, and as the business office for WNPA.



Figure 44. Wareroom. 2005. (Image 'B,' 2005).



Figure 45. February 11, 1958 Wareroom. (HUTR Negative No. 40.)

Character Defining Features and Identified Intrusions

The following chart indicates the importance of the various features throughout the building from the perspectives of the National Park Service and the Western National Parks Association. This was partially drafted during a brainstorming session between the two entities in August of 2005, leading up to the December 2005 Scope of Sales Agreement between NPS and WNPA, with further additions as recommended by this report. It is fortunate that the two entities are essentially in agreement over which items are appropriate as sales merchandise and furnishings and which are not. Sales items such as factory manufactured toy bows and arrows introduced by previous Traders are gradually being removed, replaced by other items such as yarn and craft supplies, smaller woven purses and Navajo dolls.

Entire Building – All Areas	
<i>National Park Service</i>	<i>Western National Park Association</i>
Retain	Retain
Adobe walls Ceiling posts Wooden floor Vigas with nails Wood plank ceiling Metal window bars Painted wood window frames Distorted old glass in windows Metal can disks for floor hole repairs Multi-pane double-hung windows Light fixtures (hanging bulbs) Clutter is desirable Wooden doors Light paint color	Native American Art
Alterations	Alterations
Fire Extinguisher (move to unobtrusive place in consultation with Fire Marshall)	<i>Remove:</i> Imported merchandise Imitation Native American Art <i>Avoid</i> Neatly arranged merchandise

Bullpen Structure/ Fittings	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Painted display shelves Unpainted display shelves Barrel trash can Elevated floor behind counters Sink Bench under candy display Wide wooden counters Cracks in plaster Glass window in counter near northeast corner	Cooler
Alterations	Alterations
Replace plexiglass with glass in counter	

Bullpen Artifacts	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Wood stove Firewood box with wood Bakery display case with baked goods Glass front drink cooler Metal, sliding-open soda cooler Glass front, candy display cases Tobacco cutter Coffee grinder Scales Posters/community event announcements on door Items hanging from ceiling	Newspapers and racks Cardboard boxes, galvanized tubs, wooden crates to display sales items Swing for the monkey Saddle on stove Miscellaneous hardware Miscellaneous toiletries Flour (preferably Blue Bird from Cortez) and cooking supplies, salt, baking powder, spices, mixes Milk, soda pop, and other drinks Bread on drink display cooler Boxed, canned, packaged food Horse tack hanging from ceiling Velveteen cloth hanging from ceiling Cloth and clothes in shelves Pendleton blankets/shawls on top of shelving, scarves Moccasins and pottery on shelving Christmas ornaments sold seasonally Healthier food choices Arbuckles coffee Some farm and ranch items (tarps, cow and horse gear) Yarn, crafts supplies, beads High quality, locally made handcrafts
Alterations	Alterations
Add diverse handcraft and art supplies Remove NPS brochures	<i>Remove</i> Miscellaneous imported trinkets, tourist souvenirs Cases of soda on floor in bullpen Postcards, note cards Old Arizona Highways magazine Contemporary boutique items Scented candles in glass containers Clock on post No smoking sign on post Plastic storage boxes for wool Reduce amount of non-nutritious food Food items such as imported jams and salsas, if imprinted with Hubbell name, should be on shelves, not counters. Relocate Navajo folk art chickens & other folk art to shelves Point of purchase equipment, discreetly positioned and screened, if desired in the future

Trader's Office Structure/ Fittings	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Closet for safe	
Alterations	Alterations

Trader's Office Artifacts	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Crate box Trader's desk Roll Top desk 2 tables Safe Multi-drawer filing cabinet Sideboard Chair under phone Antique crank wall phone Clock Mirror in corner behind jewelry cabinets 3 Burbank paintings W. E. Rollins paintings Elk head Goat and deer heads Photo of Roman Hubbell near elk Misc. photos on the east wall Photo of J. L. Hubbell in NW corner Drawings and photo of Taft and statehood Maynard Dixon dancer On ceiling; ladder, leather collars, baskets Baskets on center post Chair under clock Bullpen painting Framed deeds on east wall Photo of daughter's on east wall Albert Groll painting Lights	Pottery Jewelry Concho belts on wood rack Concho belts over mirror A few books relating to arts and crafts Fetishes Stacks of baskets on crate box Baskets in cardboard box under table Clutter on desk Calendar on door Banker's Lamp Jewelry display cases Tall chair/stool behind trader's desk Event Posters
Alterations	Alterations
<i>Remove:</i> Oak cabinet behind Trader's desk Flash Photography sign Photographs of the Snake Dance Photo of Grand Canyon above safe Keep the window shade in east window, but replace it with solar protective material	<i>Possibly remove:</i> Paintings Bear painting Historic/used books Ceramic masks Magazine rack Cash register stand Mirror on jewelry cases Concho belt display rack (wooden stick) Floor standing wooden book rack A tall chair behind traders desk <i>Remove:</i> Reduce the quantity of books for sale and books unrelated to sales items Bow and arrow sets Clothes Contemporary office furniture in Trader's area Soft/rope boxes holding baskets Metal postcard display rack made of Milk can Plexiglass display cases <i>Add</i> Add another shelf in jewelry cabinet Point of purchase sales equipment, discreetly positioned and screened, if desired or needed in the future
Rug Room – Structure/Fittings	
<i>National Park Service</i>	<i>Western National Park Association</i>
Retain	Retain
Linoleum with non-geometric design or replace with smooth planking floor Stone floor around posts Railings for rugs Wooden bookcases Closet Rug pedestals Gun rack	

Lights	
Alterations	Alterations
Add third rail between the two existing and extend all three rails to the north wall if more hanging space is needed. Avoid blocking exit door.	

Rug Room Artifacts	
<i>National Park Service</i>	<i>Western National Park Association</i>
Retain	Retain
Paintings-Thomas Keams Sharp Virgin of Guadalupe (both) Rug paintings (all) Miscellaneous items hanging from ceiling and rafters Miscellaneous items hanging from post Mirror on wall Rifles on gun rack Books filling book shelves Pottery, baskets, sculptures, stones horns on shelves Color of paint on walls Miscellaneous photos on west wall (specifically, which photos are displayed are not as important as the presence of old photos.)	Historic looking rug tags Rug weaver in rug room Rugs stacked around room, hanging on doors and over rails A degree of clutter typical of an old trading post, not a modern art gallery Paintings for sale Pottery and Katsina dolls for sale; but re-evaluate for retention in the sales plan
Alterations	Alterations
Modify/remove the big Do Not Touch signs on bookcase and gun rack and "No Flash Photography" signs. Reintroduce one stack of Barrister bookcases to hold Katsinas Keep paintings for sale off the walls	<i>Remove:</i> Modern boutique-type baskets for holding sales items Neatly arranged merchandise Clothes hanging from nails along book shelves Bow and arrow sets for sale hanging from post Sewing machine

Wareroom Structure/Fittings	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Wooden floor Vigas with nails Broken wood plank ceiling Adobe walls Stone walls Metal can disks for floor hole repairs Posts holding vigas Metal window bars Painted wood window frames Distorted old window glass Light fixtures (bulbs w/shades) Multi-pane horizontal-sliding windows Rolling tongue and groove delivery door Wool stuffing rack Stone walled generator room w/wood door frame	
Alterations	Alterations

Wareroom Artifacts	
<i>National Park Service</i>	<i>Western National Parks Association</i>
Retain	Retain
Palettes for flour bags Freezer Shelves with extra grocery supplies	Shelving Walk-in cooler Miscellaneous stuff piled throughout Cases of merchandise Looms Merchandise hanging from vigas Flour closet
Alterations	Alterations

EVIDENCE OF INDIVIDUAL ROOM USE AND ORIGINAL FURNISHINGS

This section of the Historic Furnishings Report provides a chronological description of the changes overtime in each room of the Trading Post using evidence from a variety of sources. The existence of an unparalleled collection of original artifacts, furniture, historic photographs and oral history testimonies helps immensely to document how the Trading Post was furnished at different times and periods of occupancy and assists in identifying the critical character-defining elements as well. These resources serve as the backbone of this document, contributed to the historical furnishings analysis, and provide considerable documentation in support of determinations regarding appropriate furnishings today and in the future. Because considerable evidence exists to document the furnishings throughout the various rooms of the Post, little reference has been necessary to other trading posts of the same era to provide a comparative analysis.

Evidence of room use and original furnishings for Hubbell Trading Post is derived from a variety of sources including: 1) historic photographs, 2) written inventories from various periods of occupancy, 3) oral histories, 4) relevant NPS reports; and 5) the Trading Post and artifacts themselves.

General Atmosphere

The general atmosphere of the Trading Post and its location is remote, old, unsophisticated, disorganized but functional. The purpose for the building is to buy and sell things. The Trader buys or trades for rugs and other Native American made art. Local community members buy groceries and other necessary sundries. Primarily, non-local Visitors buy the rugs, art objects and other objects for sale in the Trader's Office. The Bullpen/Store is used primarily to sell groceries and sundries while artwork is sold in the other two rooms. The Wareroom is used to store excess merchandise prior to displaying it in the sales rooms. Buying and trading by the Trader takes place in several locations: the Trader's Office, the Rug Room, and in the Wareroom. Purchasing for the Bullpen store is handled by the Trader, his assistant, and the grocery store manager.

The building's appearance and displayed merchandise is eclectic, hand made, cluttered, and worn. Sounds and smells echo this ambience; old, slightly unkempt, not refined but well established. The floors creak, a clock ticks on the wall and the radio plays in the background. A faint dusty smell along with the aroma of wool and animal fibers fills the air. Customers speak in Navajo in the Bullpen as they buy soda pop and bags of flour for their families. Other customers speak in English, German, Spanish, French, and Japanese as they buy a bracelet or Navajo rug in the next room. Tactile senses are stimulated by the feel of the wool rugs, skeins of yarn and the occasional skin or hide.

During special occasions, such as the Native American art auctions, smoke from grills and the aromas of outdoor cooking enhance the traditional environment.

Everything about the atmosphere is vernacular. Only the sight of contemporary packaging and type of goods for sale in the grocery present a modern face.

Documented Furnishing Changes Over Time

The Hubbell Trading Post National Historic Site museum collection contains photographs, paintings, and oral history interviews that document the physical changes to the Trading Post building and the changes to the furnishings from the end of the 19th century to the beginning of the 21st century. This section presents that information.

Furnishings Inventories

Prior to the National Park Service acquiring the site, there were no comprehensive inventories of artifacts maintained for the Hubbell Trading Post, although the Hubbells evidently maintained sketchy yearly records early in the 20th Century. The records do not indicate which objects were in which rooms. Documentation has also been accomplished through examination of photographs, paintings and oral histories.

The most useful records for the early periods include:

1908 Burbank painting (HUTR 3457)

Office 1912 (HUTR 8704)

Before 1920 – Trader's Office & door to Bullpen - Vroman (Old number HTP-PP-41) (HUTR RP 13)
South wall before desk was there Vroman 1904 – LA Museum (Old number HTP-PP-42)

Original fireplace in Trader's Office Vroman (Old number HTP –PP-43) (RP 325)

South wall after desk White 1906 (Old number HTP-PP-11) (HUTR 8702)

Bullpen 1920 Photo (Old number HTP-PP-38) (HUTR 7071)

Rug Room 1952 Gilpin Photo (HUTR 7109)

Inventories and Invoices: Extracts in HUTR Historical files

Store Inventory – January 1902

Store Inventory – January 1903

Store Invoice - January 1904

Store Inventory - Inventory at Ganado Jan. 1, 1905

Store Invoice - January 1906

Store Inventory January 1910

After the National Park Service acquired the site in 1966, the majority of the artifacts were inventoried and locations of each item were listed. These objects were accessioned into the Hubbell Trading Post Museum in 1967 and assigned Accession Number 1.

The 1966 inventory provides a snapshot of an authentic trading post of its time and period. Some posts on the Navajo Reservation by then had turned into convenience stores and no longer reflected the variety of goods and services of that time. The 1966 Inventory indicates that Hubbell Trading Post was still a viable and valuable resource for the community.

In 1976, Dorothy, John Hubbell and La Charles Eckel donated further items from the estate and these items were assigned Accession number 85 to distinguish between these items and those in the original accession group.

NPS staff and others continue to find objects around the site and within the buildings, either by chance or through renovation and repair activities. These items, if deemed authentic articles from the past, are assigned the next available accession number and cataloged into the museum collection.

In 1972, David M. Brugge, Curator for Hubbell Trading Post National Historic Site, Navajo Lands Group, as it was then titled, compiled a preliminary draft of a furnishings study for HB-1, the Post itself. This extensive documentation analyzed history, economic factors, early images and oral reports as well as the conditions and objects at the time of his report and provides a wealth of synthesized data. Much of the descriptive text in his 1972 preliminary draft has been excerpted into the individual room descriptions in this section.

In 2009, NPS staff conducted a thorough inventory and compared it to the 1966 inventory through the use of computerized spread sheets and with this tool was able to determine the items which were: 1) not in the 1966 inventory, but had an Accession Number 1; 2) in the 1966 inventory but have since been relocated, most commonly to museum storage, and, 3) in both the 1966 and 2009 inventories, but may have changed location within the Trading Post. These spreadsheets have been edited for clarity and are included in Appendix F.

Many of the books in the Rug Room were not in the 1966 inventory, although some are noted on a handwritten addendum. However, the full collection was obviously present using evidence from photographs, oral histories, and observations. The baskets on the ceiling of the Trader's Office were not included as well as the clock on the north wall. Several mortars and cooking jars in the Rug Room were not listed in addition to miscellaneous items such as moccasins and cow horns.

A variety of objects included in the 1966 inventory have since been relocated from the Trading Post and stored in the museum (HB42). Interim storage also took place in the old museum storage facility (HB09) and

in the Barn (HB03). Fourteen rifles were relocated, leaving nineteen on the gun rack. Ten pistols, one of which was returned to John Hubbell, bullet molds, holsters, and powder horns were all relocated. A number of prints, paintings, saddlebags, baskets, bowls, ceremonial gear, clothing items, jewelry, and furniture were relocated from the Rug Room and Trader's Office. Some arrows and quivers were removed from the Trading Post Store area. Surprisingly few objects are listed as missing in the 2009 inventory (and have been missing for many years) – a powder horn, a necklace, two jars, a lamp, and a rug-design oil painting.

Some miscellaneous items such as a saddle bag, a few jars and bowls lamps, canes, and paintings were relocated to the Hubbell home (HB02).

Objects that are in both the 1966 and 2009 inventories generally remained in the same room with the exception of the more fragile museum items located in the Bullpen area. Photographic prints originally in the Bullpen were moved to the Rug Room and Trader's Office. Jars and bowls, hobbles, lightning sticks, sandals, tack and gear were also moved to the Rug Room.

Forty-four paintings and eight water baskets from the Trader's Office were moved to the Rug Room, while the Navajo notched pole ladder in the Rug Room was moved to the Trader's Office and hung from the ceiling near the north door.

In 2011, NPS staff cataloged additional furnishings that had been present in 1966 but not included in a formal inventory or given an accession number. These items are listed in Appendix E. and included such furnishings as the glass candy display cases and the soda cooler in the Bullpen, several chairs and the jewelry cabinets in the Trader's Office and the rug platforms and display rails in the Rug Room.

Trading Post Structure and Exterior

Based on the tree-ring evidence for the Trading Post from the vigas and posts, it can be concluded that the first structure of the present Trading Post – now the Rug Room and Trader's Office – was built in or very shortly after 1883. A few years later in 1889, the office roof was raised and replaced, and the Store (Bullpen) and Wareroom added to the trading post.

When construction of the Trading Post began in approximately 1883 it only included two rooms, the Trader's Office and the Rug Room. Over the next 40 years this modest structure grew into a large, 12,570 square foot multi-functional facility. The structural changes to the building are reported in the 1966 and 1968 Historic Structures Reports with evidential verification provided by tree ring analysis of the vigas.⁶³ The photographic documentation of the exterior and interior of the building is extensive in the 20th century but very limited from the 19th century when the building was under construction. Therefore, there are no photographic records of the building as it grew between 1883-1889. Nor are there any oral or written records of the building's contents at that time.

In the late 1800s when the new Trading Post was being built, the original William Leonard building was still being used for the Hubbell family residence and for conducting their trading business. The new, two-room building was most likely built to move the family business operation out of the Leonard building and into its own trading store. Exactly how this new two room building was used is only hypothesis, based on how the two rooms are used today.

63 Robinson, William J. Dendrochronology of Hubbell Trading Post and Residence. Laboratory of Tree Ring Research. The University of Arizona. September 30, 1979.

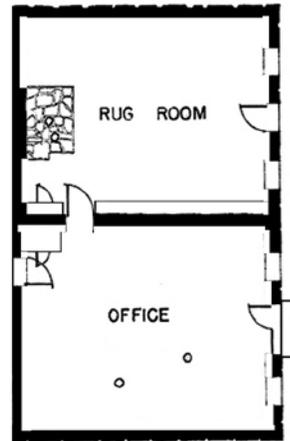


Figure 46. 1883

North ⇨
 Approximately 27' x 44'

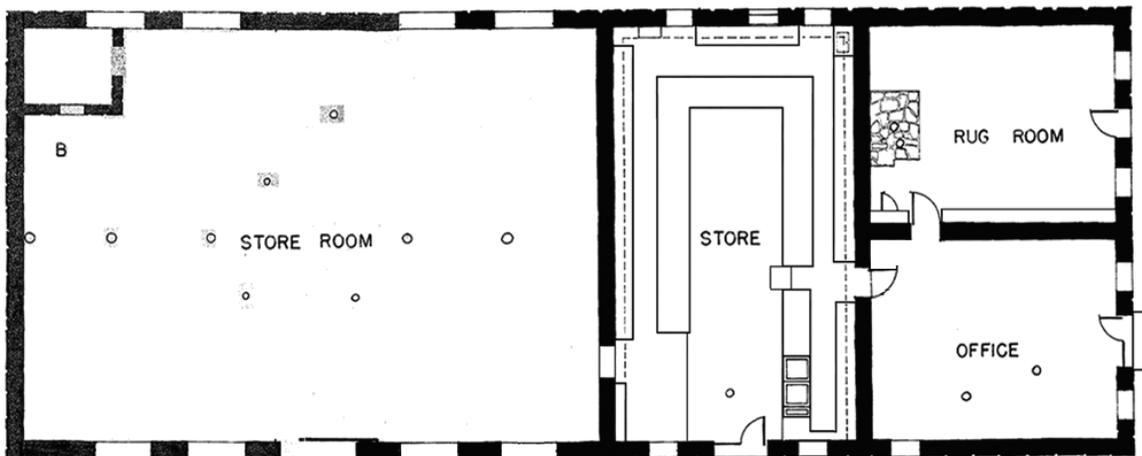


Figure 47. Circa 1889

North ⇨
 Approximately 115' x 44'

Based upon dendrochronological evidence, in approximately 1889 the new Trading Post building was expanded to include the Bullpen and the Wareroom. It is assumed that the wide counters in the Bullpen were built-in when this room was added on, clearly defining this room as the "Store". At this point using the attached Trader's Office as an office makes logical sense. How the Rug Room" was used at this time is only an assumption since there is no physical evidence showing its use.

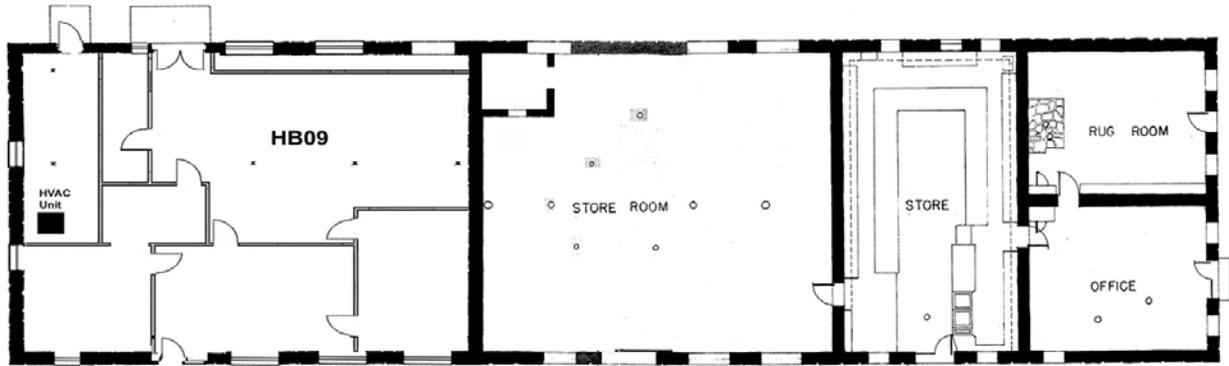


Figure 48. 2011

Late 1920's
(Shown with 2011 Interior Layout)

Circa 1889

1883
North →

The earliest photographs of the exterior of the Trading Post date from just before and just after the turn of the century. These early images show the Trading Post with the Rug Room, Trader's Office, Bullpen and Wareroom.



Figure 49. J.L. Hubbell buying a rug, circa 1897 North exterior wall of the Post. (HUTR 2165).



Figure 49a. East wall of the Trading Post, circa 1900 (HUTR 17371).



Figure 50 J.L. Hubbell at the privacy wall gate, circa 1909. (RP065).



Figure 51. North wall of the Trading Post, circa 1905 (HUTR 9645).

Several additional small physical changes took place inside and outside of the building after the building was finished in the first half of the 20th century. These changes include adding a window in 1904 to the east wall of the Trader's Office, replacing the fireplace in the Trader's Office with a wood stove on the east wall,

adding a temporary vestibule to the north door of the Trader's Office in 1920 and moving the northeast section of the Bullpen counter forward (to the south) sometime between 1908 and 1949. Moving the counter may have been to make room for the post office.

The last room added to the building was the Wareroom extension (HB09) which was built in the 1920s, but never completed or used through 1964, when it was roofed and used as a laundromat. In the 1970s, a renovation of the interior was done to house museum storage and the curator's office and in 2004, the space was remodeled into its current configuration for offices for National Park Service staff. (See Appendix J. for the remodeling progression from 1974 – 2010.)⁶⁴



Figure 52. The Wareroom extension. 1944 (HUTR 8692).



Figure 53 Gas pumps in front of the Trading Post. circa 1960 (HUTR 8689).

the roofless Wareroom extension is distinguishable from the rest of the building because of its arched doorway entrance. The color photograph above shows one of the gas pumps in front of the door to the bullpen. The gas pumps were installed in 1945 and removed in 1966.

Bullpen

The earliest interior comprehensive photographic image available for this part of the building is the following photograph of the Bullpen taken after the turn of the century. Unfortunately, there is no date or photographer identified for this image, however, certain clues, such as the completed winged painting on the exterior door, identifies it as being later than the 1908 Burbank painting.

⁶⁴ Koue, Lewis A., Simmonds, Robert V. *Historic Structures Report Part II Trading Post, HB-1, Class AAA and Wareroom Extension HB-9, Class CC.* 8/25/70 .



Figure 54. *The Bullpen*. circa. 1910 (HUTR 7071).

A detailed image of the Bullpen is the oil painting by Elbridge Ayer Burbank. This wonderful image was painted in 1908 and provides a color view of the interior of this room. The shelves are stocked and miscellaneous merchandise hang from the ceiling. The woodstove is heating the room and oak and pine planking cover the floor. One of the glass display cases is visible on the counter in the southwest corner. It appears that the northeast counter is still parallel with the northwest counter judging by where the man wearing the Pendleton robe is standing. The walls are not painted. The counters are not painted and appear as they do in the present day. It is easy to discern the two funnel shaped scales and the glass display case on the counter, the Pendleton-like blankets and canteens hanging from the ceiling, and the woodstove in the center of the room. Some time after 1908 the shelves along the west wall were built across the top of the door. The northeast section of the counter is aligned with the northwest counter rather than slightly south as it is currently.



Figure 55. *Oil painting of Bullpen* by E.A. Burbank, 1908 (HUTR 3457).

The wood floor was constructed of six-inch wide planks laid east to west. In the center was an area without flooring upon which stood a small rectangular cast iron stove. The surrounding counters appear to be the same as those currently in place painted partly with a mahogany stain and partly dark green. A paint chip indicates that the mahogany color was covered with the green. Two log posts were set upright in the inside corners of the counters in the southwest and northwest. Gaps resulting from the removal of these posts are still visible in the present-day flooring. There were also two log posts behind the counter near the shelves on the west wall.

From sometime in the second decade of the 20th century, a post office was located in the northeast corner.⁶⁵ The counter top for the post office was later used in the office, but according to a statement by Dorothy Hubbell in 1969, could easily be replaced in its original position.⁶⁶ A cage for the post office was no longer on the site by 1972.⁶⁷

The shelves against the wall were somewhat like those in use at the present, but either lightly stained or unpainted and darkened with age. The molding along the tops of the shelves, however, is the same color as the counters. Two display cases are on the south counter in the Burbank painting. Against the west wall there were more shelves close together which were used for canned goods, the space between shelves being just slightly more than the height of the cans. As a result, there were four shelves where now there are two. The original shelves did not overlap the door and window frames. On the south wall there were compartments as at present, but higher and narrower than those now used. An examination of the shelves in 1972 showed that they were put in with round nails, while at least part of the molding was installed with square nails. On the north wall the shelves were also slightly different, extending to the west wall where the sink now is and being unevenly spaced.

Considerable furnishings existed on the counter tops, including glass show cases, scales, tobacco cutter and probably other equipment. The display cases were different from those now in use, having narrower molding supporting the glass. One had a broken pane which appears to have been patched with a piece of cardboard. One with a slanting front pane appears in the same approximate location on the south counter in both the Burbank painting and the photograph. A sturdier showcase, longer than any now present, is located diagonally across the northwest corner of the counters in the photo, but is not present in the painting. The painting shows a tobacco cutter near the southwest corner of the counters, as well as large balance scales. The same scales seem to appear in the photograph which, showing more of the north side of the room also shows the Perfection Scale dated 1885. A kerosene lamp, fairly ornate and lacking a chimney, is beside the scale. Whether this was for lighting or is another piece of sales merchandise is uncertain, but the absence of another means of providing light in either picture as well as its elaborate style seems indicative of functional rather than display purposes. The photo also shows the passageway through the north counter leading to the office with an inward opening wooden gate, the gate differing slightly from that now present. On the counter on the east side of the passage is another glass display case with sloping glass front, with only a corner being visible.

The rack for ax handles against the west wall on the north side of the door is raised much higher than the present rack, which was installed since the Park Service acquired the site at the time the west door was again made functional by removing the shelving that blocked it.

One of the most interesting features of the west wall is the door, which is painted a light gray in the Burbank picture. Over the center of the lintel is nailed a horse shoe, open side down. On the door itself the painting shows a dark gray wing-like picture. The photo, which obviously pre-dates the painting, shows that this was an as yet incomplete picture of a hawk or eagle with its wings spread. It is conceivable that this decoration is still under the contemporary coats of paint, and if desired, restoration could be investigated. It is of interest to note that Burbank's painting is so literal a depiction of the scene that he shows this unfinished picture on the door.

65 LaCharles Eckel interview, 14-16 May 1971, Joe Tippecanoe interview 22 November 1971 (began working in the store in 1911).

66 Dorothy Hubbell interview, 13-24 October 1969. p.8.

67 Brugge, David M. Preliminary Draft of Furnishing Study of HB-1. May 1972. p.22

The goods displayed in the glass show cases cannot be identified in either image.

Goods on the shelves are identifiable only in general classes. The south wall appears only in the painting. Shelves there contain several kinds of boxes, including one compartment with what looks like modern shoe boxes, a few dark bottles and various kinds of canned goods, most of the latter being stacked on top of the shelves. In both pictures most of the shelves on the west wall are filled with canned goods, those in the painting having red, yellow, and green labels. On top of the counters are larger bundled items. The north wall is shown only in the photograph. The westernmost tiers of compartments are filled with small boxed items. The remaining shelves, as well as the top, contain rolls of various kinds of cloth. That in the compartments appears to be mostly calico and other finer material, while that above seems to include rolls of a very heavy coarse material and quilts.

Both pictures show a great array of goods hanging from the ceiling. In the Burbank scene the portion near the west wall includes bridles, harness straps, girths and possibly a horse cinch. More toward the center and back are numerous horse collars and at the extreme right, probably about north of the stove, is a cluster of coffee pots. The photo also includes two bunches of canteens hanging south of the stove, several saddles among the horse collars and a row of Pendleton blankets above the aisle between the counter and the north wall.

A small part of the south wall is visible through the open door in one of Vroman's photos of 1904 (HTP-PP-41; RP13). This shows the same arrangement of "shoe boxes" on the shelves and glass display cases on the counter as appears in the 1908 painting. In addition, storage space under the north counter contains a couple of Dutch ovens.

Levy's listing of goods ordered by the firm for the furnishing study of the Wareroom (Levy, 1968, pp. 8-44) gives a good idea of the kinds of merchandise that would be on display in the store. This comprehensive listing ranges from groceries to dry goods, including utensils, hardware, ammunition and fodder. Most Navajos in the Ganado community in the 1970s were in agreement that the quality of the manufactured goods carried was rather low. (See, for example, Hosteen Dibelizhini Interview # 155, HUTR 26744, 26 Jan. 1972, p. 4) The general impression gained from reading the business correspondence and invoices supports this conclusion with regard to most products, with the major exception being those items which were used in native trade. High quality was expected by the Navajos in turquoise, coral, buckskin, bison hides, blankets and similar items and the Hubbell Papers contain large numbers of letters relating to such merchandise.

Joe Tippecanoe, who began work in the Store in 1911 and was an employee of the Hubbell's for many years, mentions candy, particularly stick candy, and tobacco as being in the glass show cases. He says that on the south side toward the door the shelves contained dishes and coffee pots. On the north side were the shoes. Under the counters lard, potatoes, sugar and corn were kept, some of those things in bins.⁶⁸ One of the old bins previously stored in the Barn; now stored in the Museum, has a paper label, "Navajo Corn 7¢ lb. Two more of those bins were still under the south counters in 1972 but are now stored in the Museum.

⁶⁸ Joe Tippecanoe Interview, 16 Nov. 1971, pp. 1-2.



Figure 56. Storage Bin front. (HUTR 13792 front).



Figure 57. Storage Bin back. (HUTR 13792 back).



Figure 58. Cord and Rope Holes (HUTR Digital File SW Corner Counter Rope Holes).
Photographs 56 – 58 by Ed Chamberlin March 2010).

The 1905 Inventory lists “boxes” for wheat, pinyones [sic], salt, coffee, sugar, flour, rice, and corn (Inventory at Ganado Jan. 1, 1905). If these are the same bins, a number have been lost over the years. Some larger and less well finished bins in the Barn were probably used there rather than in the Trading Post.

There had been a roller behind the south counter of the west counter, above which there is still a board with several small holes. This was probably used for cord and light rope. A similar arrangement with larger holes in the counter top served for heavy rope and was still in use in the 1970s, however, the arrangement was abandoned at some point after that leaving only the holes in the boards.

The best and most detailed descriptions of the Bullpen, from boyhood memories in the late teens and early 1920s has been given by Arthur Hubbard Jr. He remembers plug tobacco and tobacco cutters, a screened case for salt pork, a stone bowl filled with tobacco with cigarette papers along side (in contrast to the usual description for other trading posts of a small container nailed to the counter, nail points up to prevent too large a helping of free tobacco), fabrics and clothes including gingham and velvet, blue jean trousers, high-top shoes, blue shirts, cones of brown sugar, Arbuckles coffee, flour in 50 and 100 pound sacks, coffee beans and the coffee grinder, salt pork, bread, canned goods, beans, and potatoes. What he remembers particularly is the aroma of the store which he describes as being a combination of fruit and tobacco smells. While a number of oral histories have mentioned J. L. Hubbell's hospitality at the time a customer arrived, Hubbard described it in some detail. In the spring or fall when customers arrived with wool or lambs he would open a can of tomatoes, pour sugar into it with a scoop and pass out spoons and bread. The family so treated would take the food outside for a snack and then come in to bargain for their groceries and the sale of their products.⁶⁹

A post office was already in place in the north east corner of the Bullpen when Dorothy Hubbell arrived in 1920. "The mail driver went to St. Michaels and back. In 1920 he used a buckboard and later a wagon. Finally it was carried on a truck ...From here [Hubbell Trading Post] the mail went to Cornfields and to Chinle by way of Nazlini."⁷⁰

The postmistress was Mrs. Goodman. "The post office was on the north side of the trading post in the corner by the front door...The post office window was about 40" from the floor in front and 32" on the inside because the floor was raised behind the counter. I made a small counter to dump the packages on. Before that we had to dump them on the floor. There was a panel in the window to close it. I put the counter for packages about 24" off the floor in the southwest corner."⁷¹ It had wire netting around it and the entrance to the enclosure was by the door into the office. There was a cage door to serve customers.⁷²

The post office was moved to the southeast corner of the Bullpen in the 1920s and taken out completely when Mrs. Goodman retired in 1943 and moved with Roman and Dorothy Hubbell briefly to Gallup and then to Winslow where they stayed until 1953. The safe for the post office remained under the counter in the Bullpen.⁷³

There were one or more cash drawers under the counter. One of these was removed to the barn, but is now in the Museum.⁷⁴ Little business was done with actual cash, however. Some was done on credit, but much was done by exchange of goods and use of tin money.⁷⁵ It is therefore probable that the contents of the cash drawers were trade tokens for the most part.

Dorothy Hubbell's account of the merchandise lists the groceries and equipment needed by the local community: hardware, dry goods, shoes, wagons, harness, buckets and tubs, nails, horse shoes, and lanterns. She said: "...it really was a trading post, because the Indians who bought these things didn't have money to buy with. They didn't have jobs. They worked on the reservation with their sheep. So they pay with lambs and goat skins, cow hides, with jewelry, with Navajo rugs and sometimes with garments. "there was very little money exchanging over the counter. It was truly trading."⁷⁶ On a regular basis bread was produced in the outdoor ovens for sale in the Trading Post and for use in the Hubbell Residence. Dorothy Hubbell remembered that "it smelled so good the day we baked."⁷⁷

69 Arthur Hubbard, Sr. Interview, 1 Dec. 1971, pp. 1-2.

70 Dorothy Hubbell Interview # 52 HUTR 23116. October 13, 1969.

71 Milton Wetherall Interview #61. HUTR 23124A. November 29, 1972.

72 Gene Haldeman Interview #62. HUTR 23125.

73 Dorothy Hubbell Interview #52. HUTR 23116. October 13 – 24, 1969.

74 LaCharles Eckel Interview, 14 -16 May 1971, p.7.

75 Dlinibaa' Morgan Interview, 8 Mar. 1972; Mrs. Ben Wilson Interview, 17 Jan. 1972, p.4; Tom Morgan Interview, 19 Nov. 1971, p.7; Hastlin Yellowhair Interview, 6 Dec. 1971, p. 2; Dolth Curley Interview 8 Nov. 1971, p. 4; Charlie Smith Interview, 14 Nov., 1971, p.3; Asdzaa Dloo Holoni Interview, 14 Jan. 1972, p. 2; Joe Tippecanoe Interview, 15 Nov. 1971, p. 2 and others.

76 Dorothy Hubbell Interview #88.HUTR 27983.

77 Dorothy Hubbell Interview #77. HUTR 27995.

Additional sources of information, relatively minor but highly accurate, are labels from baking powder cans and an evaporated milk can (HUTR 3299, 3300, and 3301) found under the floor during stabilization of the west wall in 1971.



Figure 59 (HUTR 3299.)



Figure 60 (HUTR 3300.)



Figure 61 (HUTR 3301.)

(Figures 59 – 61. Photographs by Ed Chamberlin, July 2011.)

The baking powder, packed by C. N. Cotton, was guaranteed under the Food and Drugs Act of June 30, 1906. The other label lacks any date. In addition, a salt bag, with a patent date of 1889 (Catalogue Number 3294) was recovered with this lot of material, as well as a match box with trade mark registered in 1874 (HUTR 3309) and a mouse trap patented in 1894 (HUTR 3288).



Figure 62 (HUTR 3294)



Figure 63 (HUTR 3283)

(Figures 62 – 64 Photographs by Ed Chamberlin, July 2011.)



Figure 64 (HUTR 3309)

One other feature below the counter in 1972 was a series of cubicles for paper bags of various sizes demonstrating that paper bags were in use in the store by 1908 at least and the bag cubicles may well date back to that time period.⁷⁸

The walls seem generally to have been unfinished adobe plaster as shown in the Burbank painting and by samples that crumbled from the east wall and collected in the early 70's.⁷⁹

78 Levy (1968, p. 32)

79 Brugge, David M. Preliminary Draft of Furnishing Study of HB-1. May 1972. p.22



Figure 65. Bullpen, 1949 (RP-187).

The next series of extant photographs of the bullpen are from 1949. Surprisingly, the room has not changed considerably from Burbank's painting in 1908. There is a different woodstove in the center of the room and plenty of food items in boxes and jars on the south-side shelves. The shelves along the west wall of the room are now clearly stocked with hardware (stove pipes, buckets, coffee pots, etc.) and fill the west wall between the windows. Cloth, perhaps shawls, and boxes of shoes are displayed in the shelves along the north wall behind the counter.

The face of the counters and most of the shelves are now painted a light color. A new white scale is located on the south counter in the left side of two of the images. A fancy cash register sits on the south counter while the space west of the cash register is open, without the glass display cases that are currently present. The face of the counter has been painted, but the walls are not painted. Image RP-189 shows the corner of the northeast counter which has been moved southward. Therefore sometime between 1908 and 1949 the northeast counter was relocated. Also in 1949 there are horse collars, saddles, ropes and hats hanging from the ceiling.



Figure 66. Bullpen, 1949 (RP188).
Clerk Pete Balcomb waiting on Slim Tahe
(Hastin Besh'ii'aahe Biye), the man in the leather
jacket who is facing the camera.



Figure 67. Bullpen, 1949 (RP-189)

The lighting in the room includes a couple bare bulbs hanging from a line down the center of the room and a lamp-shade covered bulb above the cash register area. The shelving on the west wall still fills the space between the door opening and the window to the south.

The next photographic documentation for the Bullpen is in 1960. These three images show the room with some changes from the 1949 pictures. Fewer items are hanging from the ceiling, but the shelves are still full of various packaged food items.



Figure 68. Painted counter top and fronts. 1960 (HUTR 8683).

None of these images show the woodstove in the center of the room, but a gas heater is hanging from the ceiling at the west end of the room. The west shelves continue to hold hardware and the south shelves are stocked with canned and boxed food products. The shelving on the west wall still exists between the wooden door and the south window. The faces of the counters are freshly painted and a slight design change occurred to the wood veneer. The top of the counter is shiny. Dorothy Hubbell recalls that “the counters are high and they’re wide so that nobody inside could reach across and get to the trader. And that was a matter of concern in the early years. And they were brown...dull and dark because there were no lights in there.” “And that’s when after my husband died, (1957) it was too dark for me and I had repainted. We painted them and we could wash it off and keep it clean. And you had a really slick surface on top to wash it off. And when you handle dry goods over the counter if the lumber is rough...it’s not good to measure up.” “I used a deep cream on top and kept the ground for center of design...As far as I know, there has been no change in the shelves. The walls I had painted when the counters were painted.” Note about the counters: This is apparently a reference to the brown painted protruding vertical and horizontal accents on the fronts of the counters shown in the photographs above and below. Dorothy Hubbell also added the amenity of the sink in the northwest corner behind the counter. “I even had that wash basin put in back there, because otherwise I’d have to go over to the house about six to eleven times a day just to wash my hands.”⁸⁰

A new cash register is located on the south counter. A wood and glass display box is visible in the south west corner on the counter. Atop this display box a metal rack of bagged snack foods appears. The wooden, candy-box step is visible on the floor in the southwest corner of the bullpen for younger customers to see inside the glass display cases on the counter. Another new addition is a metal barrel, perhaps a trash can, also on the floor in the southwest corner. Only one light bulb is visible in these images, but it appears that the shade covered bulb over the south counter has been removed.

⁸⁰ Dorothy Hubbell Interview #87. HUTR 28320.



Figure 69. Bullpen showing changes., 1960 (HUTR 8686).



Figure 70. A modern cash register is now in place on the counter., 1961 (HUTR 9277).

In the next two photographs, both taken in 1966, the woodstove in the center of the room has been removed. The gas heater hanging from the ceiling at the west end is clearly visible. The shelving on the west wall still fills the space between the two windows. Although both of these images were probably taken in the same year, the furnishings on the floor are considerably different between the two images. A Pepsi Cola, "soda" cooler has been placed in the bullpen, as well a square trash can, a juke box, a barrel, an ice cream freezer dispenser and a return-bottle case holding rack. Long florescent lights hang from the ceiling and the single incandescent light bulbs are not visible. The face and top of the counters are painted white and the top of the counters have been cleared of almost everything. All four walls have been painted. The color could be turquoise or beige rather than white. The remains of a turquoise color paint has been discovered beneath the current white paint on the south and north walls. The following furnishings are located on the south counter, from east to west: the white-frame glass-front display box, the brown cash register, and the candy display case. The wooden, candy-box step is still located in the southwest corner on the floor.



Figure 71. Photograph showing the south and west sides of the Bullpen. 1966 (HUTR Negative No. 196).



Figure 72. Photograph showing the south, west and north sides of the Bullpen. 1966 (HUTR Negative No 44-45).

By 1969 Southwest Parks and Monuments Association was operating the Trading Post retail operations for the National Park Service. From this point forward the physical changes to the building and the changes to the furnishings are the result of SPMA/WNPA and the NPS.

The next three photographs show that the woodstove has been brought back into the Bullpen and the counters are still painted white with black accents. The three visible walls (south, west, and north) are painted. It is unknown if these wall are white or turquoise. The wooden, candy-box step is located in the southwest corner on the floor. A square trash can is located on the floor near the counter pass-through on the north side of the bullpen. A barrel is located at the west end of the room on the floor. The northeast corner shelving is being used to display moccasins and Pendleton blankets. Florescent light tubes hang from the ceiling along with horse collars and other livestock tack. On the shelves in the southwest corner is a large Camel-Winston cigarette display. The curved glass-front candy display case is in place at the right side of the image on the west end of the counter.



*Figure 73. Photographs of Bullpen
by Fred Mang Jr., 1969 (HUTR 25708)*

The following series of 9 photographs was taken by National Park Service curator David Brugge in December 1969 and January 1970 to document the room. All four of the walls, shelves, and counters are included in these images. The photographs include views to the southeast, south, southwest, west,

northwest, north, north east and the woodstove in the center of the room. There is also a stand alone photograph of the door into the wareroom. The only area left out of this series is the front (east) door into the Bullpen.



Figure 74.
Southeast corner. 1970.
(HUTR 23378)



Figure 75. South center. 1969
(HUTR 23376)



Figure 76.
Southwest corner. 1969 (HUTR 23377).



Figure 77.
Door into the Wareroom. 1970
(HUTR 23369)



Figure 78. Center of west wall.
Shelving still blocks the west door.
1969 (HUTR 22373)



Figure 79.
The woodstove in the
center of the room. 1970 (HUTR 23375).



Figure 80
Northwest corner. 1969 (HUTR
23371).



Figure 81
North center/door into the
Trader's Office. 1970 (HUTR 23372).



Figure 82
Northeast corner. 1970 (HUTR 23370)

(Photographs 74 - 82 documenting the Bullpen in 1969 and 1970 by David Brugge.)

The west counter includes a scale and some rolled shelf paper or wrapping paper. The shelving on the west wall still fills the space between the two windows. The coffee mill and tobacco cutter are now intentionally located/displayed on the north counter at the pass-through. Coats are displayed hanging from the ceiling above the north counter. Blankets and moccasins continue to be displayed on the shelves in the northeast corner. The strong overhead light visible in HUTR 23370, 23371, 23376 and 23377 imply that the florescent tube lighting is still present hanging from the ceiling. The countertops and sides are painted white.

The contact print in the top left corner shows that in 1972 the counters are no longer painted white. Sometime between 1970 and 1972 the paint was stripped off the tops of the bullpen counters, although both dark and light paint is on the face. Also in this image, the front door is visibly being used as a bulletin board and the curved glass-front and square candy display cases are located at the west end of the south counter. Moving clockwise around the room, the scale is located at the west end of the north counter. An SMPA employee, Ms. Loraine Dalgai demonstrates how to use the coffee mill and the tobacco cutter on the north counter. Bolts of velveteen cloth are displayed from the ceiling above the north counter. These photographs show that merchandise on the shelves has not changed to any great extent from the previous decade.

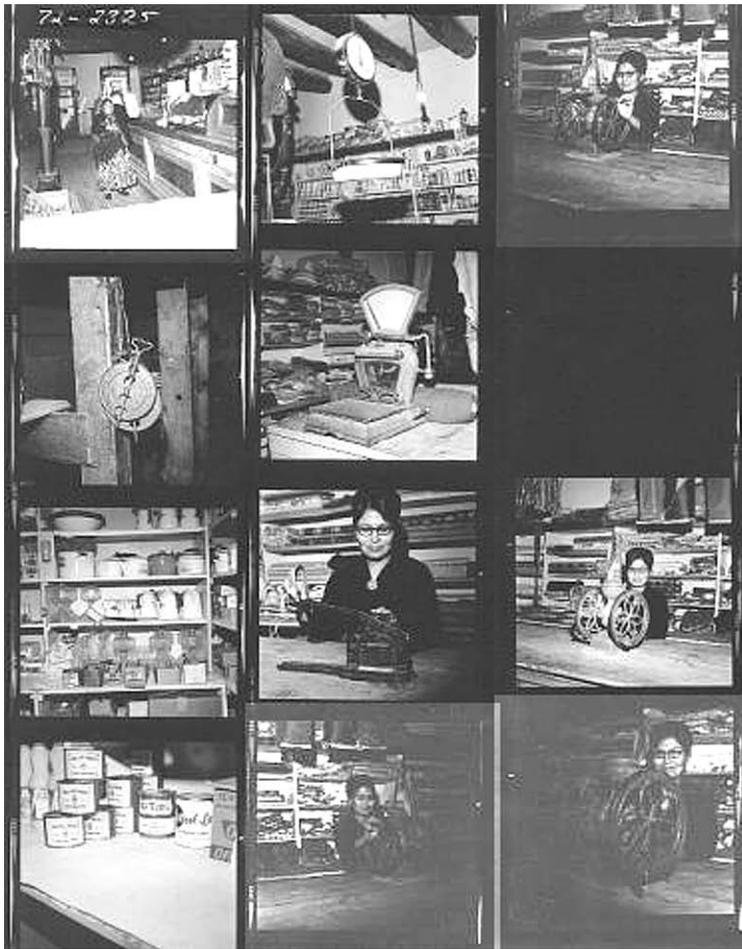


Figure 83. Series of contact prints highlighting details of the Bullpen. 1972 (HUTR 25701).

In 1989 a new floor was placed atop the existing floor in this room, the Trader's Office and in part of the Wareroom. The south wall is painted but the west wall is not. Noticeable changes from the 1970s are that the west counter is now used to display snack food chip products and that the north counter is holding tourist-type items. The northeast counter in the foreground does not have anything on it.



Figure 84. Bullpen. 1991 (HUTR 25658).
Photo by George Huey

Photos by John Vinck, replicating the same views from 1969-1970. December 2005



Figure 85. Southeast corner. 2005 (23378new).



Figure 86. South central part of Room. 2005 (23376new).



Figure 87. Southwest corner. 2005 (23377new).



Figure 88. Door into Wareroom. 2005. (23369new).



Figure 89. West wall and counter display of jams and honey. 2005 (23373new).



Figure 90. Wood stove in center of room. 2005 (23375new).



Figure 91. Northwest corner of room. 2005 (23371new).



Figure 92. North central part of room and door into Trader's Office. 2005 (23372new). (23370new).



Figure 93. Northeast corner of the room. 2005 (23370new).

These two views were not included in the 1969-1970 documentary photos. To the left is the east door and to the right is the space behind the drink cooler looking at the southeast window in the Bullpen.



Figure 94. The east entrance door into the Bullpen.



Figure 95. Looking east from behind the counter.

This 2005 re-shoot of photograph 25658 is provided to show the changes to the room since 1991. Primarily and most visibly the changes are merchandise for sale and the use of the room to display those items.

Rows of jams and honey are still on the west counter. Stacks of trash cans, buckets, shovels and rolls of paper are along the north counter and the northeast counter has a square of glass on the corner.



Figure 96. Hubbell Trading Post Bullpen, 2005 Photo by John Vinck (25658new).

The following series of photographs were taken by Ed Chamberlin in August 2011.

For the most part, the contents of the shelves and the items on the counter tops are very similar to those displayed in 2005. A yellow cooler has been placed under the wood-framed display cabinet. Beside it is a low table holding bags of potatoes. A large patch of paint and plaster has fallen from the south wall above the shelves.

The wooden box and oval galvanized bucket have been removed from the west side of the stove, as well as a trash can that had been by the door to the Wareroom. The newspaper rack has been moved from the south side of the Bullpen to the north.

Various containers and contents on the floor along the north counter have changed. In 2005, there were some paintings propped against the counter; currently there are bins holdings skeins of yarn. The type and number of items displayed on the northwest counter top changes periodically, especially during the holiday season.



Figure 97. South wall of Bullpen. (HUTR Digital File IMG_2004)



Figure 98. South wall of Bullpen. (HUTR Digital File IMG_1999)



Figure 99. Southwest corner of Bullpen. (HUTR Digital File IMG_2006)



Figure 100. Door into Wareroom. (HUTR Digital File IMG_2028)



Figure 101. West wall of the Bullpen.
(HUTR Digital File IMG_2019).



Figure 102. Stove.
(HUTR Digital File IMG_2025).



Figure 103. North wall of the Bullpen.
(HUTR Digital File IMG_2036).



Figure 104. Door into Trader's Office.
(HUTR Digital File IMG_2047).



Figure 105. Glass-topped north counter.
(HUTR Digital File IMG2046).



Figure 106. East wall with door and windows.
(HUTR Digital File IMG_2042).



Figure 107. Behind the south counter.
(HUTR Digital File IMG_2031).



Figure 108. View into Bullpen from the entrance door.
(HUTR Digital File IMG_1994).

Trader's Office

In 1890, this room and the rug room were completed. Fortunately, there are three photographs of the room that date from the early 1900s. As expected, the room was furnished very differently at that time and bears almost no resemblance to the way the room is currently furnished.

Further evidence of the interior is actually available from exterior photographs. The Ben Whittock photo, taken prior to 1902 (HUTR 2163), indicates two stone chimneys; one on the east wall of the Trader's Office and the other on the south wall of the Rug Room. A subsequent photo from c.1905 shows the office chimney, but not the Rug Room chimney (HUTR 4397). The photograph below shows the office chimney. David Brugge noted that a drawing by Burbank in 1912 (Burbank, 1946 p. 63) shows the office chimney. Photograph HUTR 8654 had previously been identified as c. 1910, but must date after 1912.



Figure 109.
(Ben Whittock – prior to 1902. HUTR 2163).



Figure 110. circa 1905. (HUTR 4397).



Figure 111.
(Date unknown but before 1912.(HUTR 8639).



Figure 112. After 1912.

Sometime before 1904, a window was added in the east wall of the Trader's Office.⁸¹

The Trader's Office is said to have been the trade room at the time the Trading Post consisted of only the two northern rooms, the Rug Room serving as the Wareroom (Joe Tippecanoe Interview, 22 Nov. 1971 p. 1). By 1900, however, it was the Trader's Office and a few photographs taken during the first two decades of the 20th century show its furnishings in part. As with the Bullpen, one angle of the room was the apparent favorite of early photographers and the majority of the photographs are of the south wall. One is a detailed picture of the fireplace on the east wall, which as noted above, was removed at some point after 1912. There is no documentation to help with the remainder of the east wall nor the west and north walls except some rather uncertain memories on the part of various people who were here during that period. These photographs show some changes over the period. The Trader's Office with its more open and informal arrangement of space and furniture, was a type of room found at very few trading posts, but it serves to portray the more intimate relationship J.L. Hubbell had with the Navajo. This room is symbolic of the trade empire that Hubbell built.

The earliest are several pictures taken by Adam Clark Vroman in 1904. RP - 13 shows the south wall of the Office before the large desk was set against the wall. The other (HTP-PP-43) is a remarkably good picture of the original fireplace (now removed) against the east wall. The copies were acquired from the Los Angeles Museum of Natural History and were printed from Vroman's original glass negatives.

⁸¹ Brugge. Pgs. 15 – 17.



Figure 113. Trader's Office with door into Bullpen.
(Vroman 1904. RP - 013).



Figure 114. (Vroman 1904. RP - 325)

Next is another photograph of the south wall taken in the summer of 1906 by Virgil Huff White (HUTR 8702). In this picture the large desk is set against the wall and there have been some minor changes in the decoration on the wall.



*Figure 115. Trader's Office south wall.
(White 1906. (HUTR 8702).*

Finally, an undated close up photograph of the Italian Madonna painting was taken in the Office and enough objects show around the edges to help in documenting rug paintings and clock furnishings (HUTR 8704). A note on the back of this picture, probably by Wescoat Wolfe, former NPS superintendent at Hubbell, suggests a date of "Circa 1920." The only record of photographs being made of the Italian painting dates from 1912 (Hubbell to Cornelia Stuart Cassady-Davis, 7 June 1912, HUTR Historical Files). This strongly suggests that the picture may date in that year, but is by no means certain proof. The photograph is part of a set which includes HTP PP 55, dated on the basis of the fact that it was taken during Charles Hubbell's employment at the Oraibi Trading Post from about 1911 – 1916. (Brugge, 1972, p.104). Thus a date considerably prior to 1920 is indicated.



Figure 116. Trader's Office southeast corner.
(Assumed after 1910 and prior to 1920. HUTR 8704).

As noted above on the basis of exterior photos showing chimneys, the fireplace existed throughout all or most of the period from 1900 to 1912. The Vroman photo shows it in great detail. It was plastered with adobe and rectangular in cross section, the chimney being equal in horizontal dimensions to the fireplace proper. An American flag design textile with 12 stars hangs over the hearth opening. This textile looks like it could be a Navajo weaving. The textile obscures the opening but enough is visible on one side to suggest an arched top. A depressed dirt floored area in front of the hearth doubtless served to prevent sparks from reaching the wooden flooring. A wood frame formed a sort of façade about the opening for the hearth. An empty fireplace tool bracket is mounted to the wooden frame on the south vertical rail with a pot holder hanging from it. Above this were three shelves appearing rather like a triple mantel. These were filled with pottery, most of which was of modern Hopi manufacture although included was at least one prehistoric Anasazi jar, a rectangular bas-relief of a Navajo weaver, a few stone artifacts including an ax head, a small stone bowl, a knobby stone artifact that might have been a club, a porcelain vase and some unidentifiable bric-a-brac. Above these on the front of the chimney were hung eight of the small rug paintings and what appears to be a Burbank painting of an elderly Navajo or Hopi man. The location of this painting today is unknown. A series of small rectangular wooden shelves on each side of the fireplace and chimney complete the structure. On the north side these are filled with books, account books on the lower two shelves and unidentified published sets on the upper four. On the south side the lower two shelves hold business papers in cardboard files and boxes and the top shelf is vacant. The other three shelves hold pottery, some of which is Hopi, but also including pieces that appear to be from Zuni, Acoma or from other pueblos even further east. On the south part of the façade a small Hopi bowl or dipper hangs from a nail and a two-pronged metal bracket provides a place for leaning pokers and other tools.

The arrangement along the south wall is fairly simple. In 1904 the furniture from east to west was as follows. In the southeast corner was a wooden crate with a label that may have served as a waste basket. Next was a rather high narrow cabinet, the lower portion being equipped with two hinged doors, a narrow area that could be used as a desk above this and a rack of pigeon holes above the back portion of the desk surface. A Hopi-made Second Mesa coiled basket is propped up on the desk area. This cabinet is no longer on the

site. Set out from the wall was a largish table used as a desk, a chair being placed between it and wall. A copy of this table was made and is now used in the Trader's Office as a table. The original is securely protected in the museum storage facility. The chair is not visible as such, being covered with a pelt and a pillow and a man seated in it. The surface of the table, except for a few Hopi baskets and Katsina dolls, is relatively uncluttered, containing only an ink bottle, a stamp of some sort, a few papers and an account book. Against the wall immediately east of the doorway into the Bullpen is a small table on which rests a press, probably a letterpress for making copies of correspondence. It appears to have been in use with two letterbooks at the time the photograph was taken. The door into the Bullpen is open into the Trader's Office and evidently hinged on the west frame. The wall was covered with pictures, most of which are the small rug design paintings, with a larger geometric rug hanging in the lower center. The floor is covered in rugs and two plain wooden chairs provide seats for visitors. The number of rugs and their distribution suggests that they were not used regularly in this manner, but were placed as props especially for the photograph.

Alterations visible in the White photo taken two years later in 1906 are numerous. Most notable is the large roll top desk which was still used in the Office until 2009, when a replica was substituted and the original moved to the Museum storage facility.. The simple wooden chairs have been replaced with two swivel chairs, both with pelts to soften the seats. The wooden crate has been moved to a position between the cabinet and the desk. Various boxes and papers covered the available surfaces of the cabinet.

A wastebasket in coiled Indian basketry, possibly Mescalero Apache origin, is under the desk. The letterpress is no longer on the small table by the door. In its place is a small unidentified object. The table itself appears to be a replacement, although of similar size. The pictures on the wall have been shifted around somewhat. Present are Sawyer's painting of a Yei'bi'chei rite hanging above the door, a plaque similar to the weaver plaque that once hung on House patio wall , the photograph of Don Lorenzo's two daughters now on the east wall of the Office, and the large sketch of a Navajo in profile by Maynard Dixon, now in the Museum, and an unidentified picture of an individual with long loose hair, probably a painting or photograph of an Indian girl.

Against the east wall, was a small roughly built cabinet holding miscellaneous office equipment. The mounted head of a four-horned ram, looking new, is hung directly above the center of the desk. A calendar with a portrait of a young woman hangs near the southeast corner. A part of the east wall is visible in this picture and rug paintings are also hung there. Simple drapes, apparently made from a calico print, hang at the window.

Office equipment shows some advance in the picture. While the letterpress is no longer visible, a typewriter on the desk indicates that it was no longer needed. It should be noted that the latest letterpress in the Hubbell Papers ends in 1904, with a few late entries in 1914.⁸² On the table is a heavy glass inkwell and a small balance scale and numerous papers, account books and a clip board, a rolled up concho belt, and a beaded belt are on the small table by the door, but the dark objects under the table are not identifiable. Aside from the account books and a couple of cigar boxes, most of the papers and containers on the office furniture cannot be described in specific terms. A simple striped rug (Moqui Style) lies on the floor under the table.

The latest photograph of this early series, which is assumed to be shortly after 1910, shows a very limited field of vision, but includes enough to demonstrate that the cabinet, desk, and table were all still in the same relative positions and that the small rug paintings still hung on the south wall. The only change of consequence is the Regulator clock that now hangs on the north wall was hanging on the east wall above the cabinet.

The photographic evidence clearly shows that clerical and office work was carried on from at least 1904 in the area of the Trader's Office still devoted to that function. The quality and variety of office furnishings increased steadily through the early years of the century. The small cabinet, chairs, trash baskets, and crates, etc. are no longer on the site but there are currently two swivel chairs being used that are similar to those used early on. The paintings of the rug design in the Trader's Office in 1904 and 1906 were later

82 J.L. Hubbell Letterbook, 1901 – 1904, 1914, extracts in HUTR Historical Files.

moved into the Rug Room. In 2009, the roll top desk (HUTR 4211) against the wall in photograph HUTR 8702 and the table (HUTR 4212) in the foreground in both images were relocated to the Museum storage facility and replaced with replicas. The smaller, square leg table on the right side is possibly a school desk now in Museum storage with catalog number HUTR 13636. The goat head (HUTR 5988) hanging in the center of the rug paintings is still hanging in the Trader's Office, but now it is on the west wall above the door that opens into the rug room. Another change from these photographs to the present is the way the door to the bullpen opens. In the images below the door opens to the right. In approximately 1950 the hinges were moved to the other side of the door so now the door opens to the left.⁸³

Structural features visible in the photographs are limited. The wall was a light color, probably with whitewash. The floor was of boards about 6" wide laid north/south and this is doubtless one of the two floors now under the present floor.⁸⁴ The date of the installation of the pawn closet is uncertain. It was not built until after two layers of plaster had been applied to the walls, the second layer having two coats of white wash that extended behind the area now covered by the closet. Oral histories and other verbal communications from the 1970s note that J. L. Hubbell kept a small cabinet to hold pawn. According to Hosteen Dibelizhini (Mr. Black Sheep) this was a piece of furniture with drawers and it was located next to the door to the Store on the east side of the door.⁸⁵ As nothing of this sort appears in the photographs, it is probably that it was in use prior to 1904 and that the pawn closet replaced it, serving the same purpose from the time of its construction.

Hosteen Dibelizhini memories predate the early photos. He describes the room as having a dirt floor, which agrees with the findings when the vault was installed in the pawn closet. He recalled that the fireplace and chimney were unplastered rock.

Descriptions of the other portions of the room are vague. At one time a pool table was set up in the center of the room, but this seems to date post-1920 into the 1940s.⁸⁶ Dorothy Hubbell's description of the room in 1920 when she first came to Ganado indicates that the roll top desk and the large table were still where they had been in 1906. Mr. Hubbell would still use the desk for business and the table as a counter for interactions with weavers and customers. There was a built in cabinet in the southeast corner of the room that at first had open shelves but later was provided with doors, and the large safe against the east wall next to the cabinet. (It is unknown if this is the same safe currently present.) A display case for dead pawn was set out from the west wall. This was considerably smaller than the display counters currently used for jewelry. The fireplace had already been removed and a wood stove installed. The plain adobe plaster covered the formerly whitewashed walls. The rug paintings were hanging in the rug room. A phone was in use in the Office and was mounted beside the east window. The small cabinet now by the east wall was in the northwest corner. The mounted heads were all in their present locations. There was a file cabinet but Dorothy Hubbell could not recall its location. The clock hung on the east wall.⁸⁷

Office equipment in 1920 included the old Burroughs adding machine and two typewriters, a Hammond model (HUTR 14211) and two Burroughs adding machines with long carriages, (HUTR 14216 and HUTR 14217, now in Museum storage).⁸⁸ The latest patent date on one of the Burroughs machine is 1908; the only patent date on the file cabinet is 1879, and no patent date can be located on the safe.

Around 1922 Dorothy and Ramon Hubbell acquired the notched log ladder (HUTR 3269) from a ruin near Kinlichii and hung it from the ceiling shortly thereafter.

The various early inventories do not indicate in which room an item was used and sometimes group items from different rooms together on the list. The January 1902 inventory lists a clock, a letterpress, and lamps

83 Per 2005/2006 Preliminary HFR draft . HUTR staff.

84 Memo, Curator to Chief, H30, 22 July 1970.

85 Hosteen Dibelizhini Interview # 156 HUTR 26745, 2 Feb. 1972, p. 1

86 LaCharles Eckel Interview, 14-16 May 1971, p. 35; Dorothy S. Hubbell Interview 13-24 Oct. 1969, p. 78.

87 Dorothy Hubbell Interview #52. HUTR 23116. October 13, 1969.

88 Ibid.

that might be expected in the Trader's Office.⁸⁹ The 1903 inventory includes two tables, a scale, a mimeograph, a typewriter and a clock that may be office furnishings.⁹⁰ In 1904 only the tables, a typewriter and a desk appear.⁹¹ The 1905 inventory is more detailed and one of the clocks, one of the desks, the mimeograph, the typewriter, the "press and stand," tables, scales, ink stands, chairs, letter files, and lamps suggest items found in an office.⁹² In 1906 office furnishings are indicated in listings of 84 blanket patterns, a sheep's head, a deer head, a desk and "contents," a desk chair, a typewriter, tables, lamps, chairs, an inkstand, and a "copying pen."⁹³ Most significant in furnishings for this time period is the 1910 inventory.⁹⁴ The following items seem to belong in this room:

- 1 Deer head and 1 sheep head
- Books in office
- Old guns
- 1 Clock
- 1 Office desk
- 1 Dixon Salome (Maynard Dixon gouache painting on paper "The Dancer" 1908 above the door in the 2005 photograph below)
- 1 Taft and Sherman (Painting by Howard McCormick, graphite on wove paper⁹⁵ 1909 in the center of the south wall in the 2005 photograph below))
- 2 Typewriters
- 1 Press
- 1 Pencil sharpener
- 1 Sideboard
- 1 Book case handmade
- 1 Tables in office
- 2 Lamps Rayo⁹⁶
- 1 Bedstead
- 1 Swing chair
- Mdse. In JLH Desk

Items such as the bedstead and swing chair may only have been in the Trader's Office on a temporary basis.

There is no indication that the two posts supporting the weaker vigas were present between 1900 and 1910. They may have been added around the time the fireplace was removed to correct structural deficiencies as a result of the weakened east wall. The fireplace itself may have served as an interior buttress. According to Hosteen Dibelizhini in 1972, the original work on the walls was done by "Spanish-Americans and Navajo workers who had no special skills as masons. The rocks were just stacked up. I did not expect it to last, but it's still here."⁹⁷

89 Inventory, Jan. 1 1902, extracts in HUTR Historical Files.

90 Inventory, Jan. 1 1903, extracts in HUTR Historical Files.

91 Invoice, Jan. 1 1904, extracts in HUTR Historical Files.

92 Inventory at Ganado, Jan. 1 1905, extracts in HUTR Historical Files.

93 Invoice, Jan. 1 1906, extracts in HUTR Historical Files.

94 Inventory, Jan. 3 1910, extracts in HUTR Historical Files.

95 Paper made on a closely woven mesh wire.

96 Oil or kerosene glass lamps.

97 Hosteen Dibelizhini Interview # 156 HUTR 26745, 2 Feb. 1972, p. 2; (loose translation).



Figure 117. (HUTR 8702 new).

This 2005 photograph shows the same location as documented in RP 13 and HUTR 8702 above. A most notable difference between 1906 and 2005 is the shift in the way business is conducted. The relaxed atmosphere seen in 1906 has changed to a business oriented, increase in work-load atmosphere one hundred years later in 2005.

The next available photographs of this room are from the 1960s. This 55 year gap in the visual record prevents the showing of the gradual change from the turn of the century to the middle of the century. Fortunately during the last half of the 20th century there is photographic documentation from the 1960s, 1970s, and 1990s. Because of the difficulty in photographing this room the various images show only small areas of the walls and room. Despite this challenge, the detail images have proven to be very helpful in recording the small changes identified in the room since the 1960s. The first four images include one from 1960 and three from 1966. The room does not change very much from then to 2006 with only minor changes, additions, and subtractions to the furnishings.

Between 1906 and 1920 when Dorothy Hubbell arrived, the rug paintings on the south wall were removed and replaced with different framed wall art.⁹⁸ Figure 'L', 1966 is the first image showing the baskets nailed to the ceiling and beams, although Tom Morgan recalled in an interview with David Brugge that there were a few baskets on the ceiling in 1902.⁹⁹

The roll top desk is located with its back to the room instead of against the south wall and together with a wooden chest-high counter form an "L" to partition the office space from the rest of the room.

98 Dorothy Hubbell Interview #52. HUTR 23119. October 13, 1969.

99 Tom Morgan Interview #150. HUTR 26740.



Figure 118. (HUTR Negative No.195. 1966).



Figure 119. East wall and ceiling, 2005. (HUTR Negative No. 195 new).



Figure 120. (HUTR Negative No. 194. 1966).



Figure 121. (HUTR Negative No. 233).
Undocumented National Park Service photographer.



Figure 122. South side of Trader's Desk.
(HUTR Negative No. 194 new).



Figure 123. Back of Trader's desk.
(HUTR Negative No. 233new).
(Photographs by Ed Chamberlin. August 2011.)

In 1969, shortly after the NPS moved on-site a series of photographs were taken by David Brugge, National Park Curator, to document the historic site at that time. This collection of images is provided below. The images begin with the south wall, move to the west wall, then north and finally to the east wall to complete the circumference of the room. Note that in the photos above, there is a wire magazine rack next to the Trader's Desk in 1966, which was replaced by a wooden magazine rack, then in 1969, by a revolving rack and finally by a wooden crate as shown in the 2011 photograph.

Views of the south wall of the Trader's Office.



Figure 124. Trader's desk area, 1969 (HUTR 23474).



Figure 125 West end of south wall, 1969 (HUTR 23472).



Figure 126. East end of south wall. 1969 (HUTR 23456)



Figure 127. Center of south wall. 1969 (HUTR 23457).



Figure 128. Center of south wall. 1969 (2 HUTR 3458).



Figure 129 Above door on south wall. 1969 (HUTR 23460).

Views of the Trader's work area showing the inside of the Trader's desk and the roll-top desk.



Figure 130. Behind trader's desk. 1969 (HUTR 23459).



Figure 131. Trader's roll-top desk. 1969 (HUTR 23465a).

Views of the west wall in the Trader's Office.



Figure 132. South end of West wall. 1969 (HUTR 23461)



Figure 133. South end of west wall. 1969 (HUTR 23470).



Figure 134. Center of west wall. 1969 (HUTR 23462).



Figure 135. North end of west wal., 1969 (HUTR 23463)

Views of the north wall in the Trader's Office.



Figure 136. North wall west end. 1969 (HUTR 23464).



Figure 137. Telephone on north wall. 1969 (HUTR 23466).



Figure 138. North east corner of room facing the east wall. 1969 (HUTR 23469). (Table formerly in Rug Room holding rugs.¹⁰⁰)

Views of the east wall in the Trader's Office.



Figure 139. East wall at the north east corner. 1969 (HUTR 23473).



Figure 140. South central part of the east wall. 1969 (HUTR 23475)



Figure 141. North end of east wall. 1969 (HUTR 23451).



Figure 142. Middle area of east wall. 1969 (HUTR 23453).

100 Dorothy Hubbell Interview #52. HUTR 23116. October 13, 1969.



Figure 143. Center of east wall. 1969 (HUTR 23467)



Figure 144. Center of east wall. 1969 (HUTR 23452).



Figure 145. The north corner of the safe on the east wall. 1969 (HUTR 23454).



Figure 146. The safe. 1969 (HUTR 23455).

Views of the center of the Trader's Office.



Figure 147. The north west side of the post in the center of the room. 1969 (HUTR 24222).



Figure 148. Publications displayed on the table at the base of the post. 1969 (HUTR 23490).

It should be noted that the merchandise available for sale in the Trader's Office as shown in the above photographs show numerous publications being offered for sale in the Trader's Office.

In 1969 the park did not use the current Visitor Center (HB12) as a visitor center so a formal “book store/visitor contact station” had not been established. This may partially explain why so many publications were being offered at that time in the Trader’s Office. Or, the Trader was simply interested in offering a selection of publications. The current Visitor Center was built in the 1930s to be a day school and modified in 1979 for use by the National Park Service offices, Visitor Center, and WNPA Bookstore.¹⁰¹



Figure 149. Visitor Center.
(HUTR new 1.tif. Ed Chamberlin, August 2011)

From 1966 to 2005 the following changes took place. Some of the baskets hanging from the ceiling changed locations. The florescent light and the light with a lampshade over the Trader’s desk were removed. Light bulbs hanging from the ceiling from chains were added throughout the room. The floor display rack beside the roll top desk also changed. The pictures on the south wall shown in HUTR 8680 only changed their locations slightly. Paintings on all of the walls changed slightly and the furniture shifted slightly. Some smaller pieces of furniture have been replaced with other pieces.

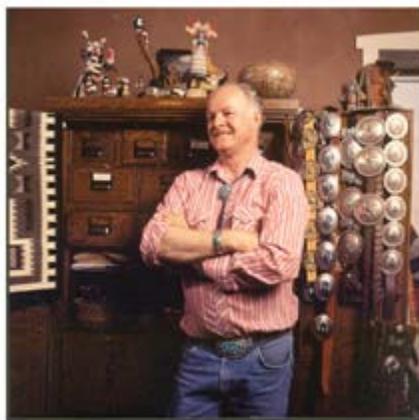


Figure 150. Mr. Bill Malone, Hubbell Trader, 1992. (HUTR 27859. Photograph by Jerry Jacka.)

In 1992 the picture of Mr. Bill Malone, Hubbell Trader from 1984 to 2004, was taken with him standing in front of the metal safe (HUTR 4209) located in the southeast corner of the Trader’s Office. This safe is not used to secure valuable items and it does not lock. The art items displayed on the safe and over the doors are WNPA sales items.

The next series of photographs were taken in December of 2005 to document the Trader’s Office as it looks in the 21st Century. The intent was to record each wall from floor to ceiling and corner to corner and as much of the foreground furnishings as possible within each view. The general arrangement of the larger

¹⁰¹ Hubbell Trading Post National Historic Site Administrative History. 1993. Footnote. p. 30.

furnishings has changed very little over the past 40 years. For example, the jewelry cabinets are still along the west wall; the Trader's desk remains to the right of the south door from the bullpen; the roll top desk and the large metal safe have not moved. A table still sits in the middle of the room and another in the northeast corner. The credenza continues to sit under the elk head. Still hanging on the north wall just west of the door is the hand crank telephone, while east of the door the Regulator pendulum clock still chimes the hours.

The closet in the southwest corner of this room was added sometime after 1906 and before 1960. It is believed the reversal of the door hinge was in response to the addition of the closet. Today, WNPA maintains a locking safe in this closet for valuable sales merchandise.

These photographs of the Trader's Office taken in 2005 by NPS volunteer, John Vinck, are arranged in the same order as the 1969 group. Below several of them are comparison photographs taken in the same area by Ed Chamberlin in 2011 and dated as such.

Views of the south wall of the Trader's Office



Figure 151. East end of south wall. Figures 152 - 153 Center of south wall. 2005.

Figure 154 West end of south wall. 2005.



Figure 155 Southeast corner of the office. 2011 (HUTR Digital File IMG_1967.)



Figure 156 Southeast corner of the office. 2011 (HUTR Digital File IMG_1968.f)

Views of the west wall of the Trader's Office



Figure 157. South end of west wall. 2005.



Figure 158. 2005.



Figure 159. 2005



Figure 160. Center post in room. 2005



Figure 161. North end of west wall. 2005



Figure 162 Southwest corner of the room. (HUTR Digital File IMG_1971.) 2011.



Figure 163 West wall. (HUTR Digital File IMG_1970.) 2011.



Figure 164 Northwest corner. (HUTR Digital File IMG_1969.) 2011

Views of the north wall of the Trader's Office



Figure 165. West end of north wall. 2005.



Figures 166-167. Center of north wall. 2005.



Figure 168. East end of north wall. 2005.



Figure 169 Northwest corner.
(HUTR Digital File IMG_1966.)
2011



Figure 170 North wall.
(HUTR Digital File IMG_1961.)
2011

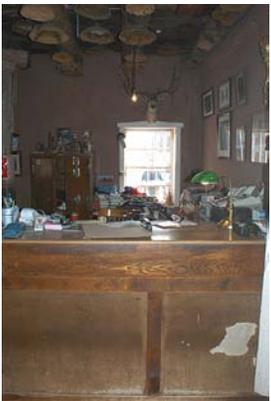


Figure 171 Northeast corner
(HUTR Digital File IMG_1960)
2011

Views of the east wall of the Trader's Office



Figures 172 - 174. North end of east wall and room. 2005.

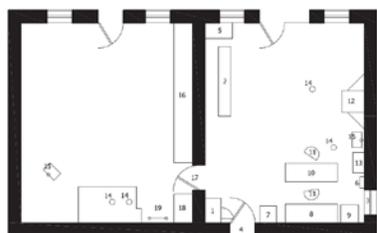


Figures 175 - 176. South end of east wall and room. 2005.



Figure 177 Center of east wall. 2011 (HUTR Digital File IMG_1962).

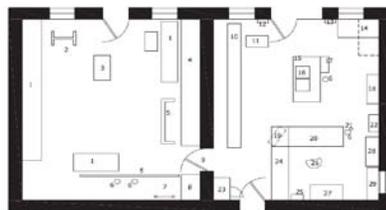
Over the years, of all the rooms within the Trading Post, the Trader's Office has had the least number of built-in furnishings and the most rearrangement of moveable furnishings. Although the precise location of some of the objects is not known in the early years, and may have changed frequently as the need arose, some of the notable furnishings discussed in the above paragraphs are shown in the following two floor plans. The first shows the approximate relationship the furnishings held with one another during the early part of the 20th century. The second is the location of similar furnishings today, but may these may continue to shift seasonally or due to the type of merchandise on display at any particular time. What may be more important to note is that the general locations of each function i.e., office activities in the south end of the room, jewelry sales, and tapestry displays on the west side of the room and general merchandise for sale in the center and east side of the room did not vary much over the years.



1900 - 1930

- | | |
|--|---|
| 1. PAWN CLOSET, INSTALLED AFTER 1906, BEFORE 1920 | 9. CABINET WITH PIGEON HOLES ABOVE, BEFORE 1904 |
| 2. SMALL GLASS CASE, INSTALLED BEFORE 1920, APPROXIMATE LOCATION | 10. TABLE |
| 3. WINDOW ADDED 1904 | 11. CHAIRS |
| 4. DOOR HINGED ON WEST FRAME UNTIL APPROXIMATELY 1950 | 12. FIREPLACE WITH ANGLED SHELVES REMOVED AFTER 1912 |
| 5. LOW CABINET MOVED AFTER 1920 TO WALL BELOW EAST WINDOW | 13. SAFE BEFORE 1920, NOT KNOWN IF THIS IS THE CURRENT SAFE |
| 6. WALL MOUNTED CRANK PHONE | 14. POSTS, AFTER 1910 |
| 7. TABLE WITH LETTERPRESS, REMOVED BEFORE 1906 | 15. GAS HEATERS |
| 8. ROLL TOP DESK AFTER 1904 | 16. BOOKSHELVES |
| | 17. DOOR |
| | 18. CABINET |
| | 19. GUN RACK |

NOTE: FURNISHINGS POSITION AND SIZE ARE APPROXIMATE



2010

- | | |
|-----------------------------------|---|
| 1. RUG DISPLAY PLATFORMS | 15. WOODEN CRATE - ADDED AFTER 1966 |
| 2. LOOPY | 20. TRADER'S ROLL TOP DESK |
| 3. DESK | 21. FIRE EXTINGUISHER |
| 4. BOOKCASE | 22. BOOK DISPLAY |
| 5. RUG RAIL | 23. PAWN CLOSET & SAFE |
| 6. POSTS | 24. TRADER'S HIGH COUNTER |
| 7. GUN RACK | 25. CASH REGISTER STAND |
| 8. CABINET | 26. TALL CHAIR |
| 9. DOOR | 27. WOODEN FILE CABINET |
| 10. GLASS FRONTED JEWELRY COUNTER | 28. SAFE |
| 11. CHAIR | 29. LOW CURBGARD UNDER WINDOW, RELOCATED FROM NORTHWEST CORNER AFTER 1920 |
| 12. CRANK PHONE ON WALL | |
| 13. CLOCK OR WALL | |
| 14. WOODEN TABLE | 14. 1969 LOCATION OF TABLE |
| 15. TABLE | 15. 1966 LOCATION OF WIRE AND WOOD LITERATURE STANDS |
| 16. CARTONS UNDER TABLE | |
| 17. PAINTINGS DISPLAY RACKS | |
| 18. WOODEN CREDENZA | |

NOTE: FURNISHINGS POSITION AND SIZE ARE APPROXIMATE



Figures 178 – 179. Office and Rug Room furnishings 1900 - 2010

Rug Room

Although the Rug Room and the Trader's Office were the first parts of the building constructed in 1883, the first photographs available for the rug room are not very old. These three oldest images date from 1950 and 1952. Comparing the 1950s images with the next set of photographs from the 1960s there is little change. From the 1960s to 2005 one of the most significant changes is the installation of linoleum on the floor and the removal of the large Navajo rug from the floor. According to an account by Hosteen Dibelizhinii, who said he helped build the Trading Post, a fireplace was built in the northwest corner of the room.¹⁰² By 1898, the corner fireplace had been replaced by a larger fireplace against the south wall of the Rug Room.¹⁰³ This fireplace was removed early in the 20th Century and by 1920 an iron stove was in use.¹⁰⁴

Hosteen Dibelizhinii recalls the room as originally having an earthen floor and no decoration on the walls. He further remembered that the baskets on the office ceiling were first on the Rug Room ceiling. He remembered seeing rugs being weighed in the Rug Room also, and then placed into stacks about two feet high to be tied into bundles for shipment to Gallup. It seems probable that most of his memories are from before the turn of the century, but his description of the activities in the room could fit later usage as well.¹⁰⁵ L. Hubbell Parker, J. L. Hubbell's granddaughter, remembers that early in the century her Grandfather had used the room as his bedroom, with a bed, covered with a Navajo rug or Pendleton blanket,¹⁰⁶ and washstand with a water pitcher, soap and towels, together with a large clear space on the floor to show the rugs. At the time, the rugs were stored in the Wareroom, folded, in a small enclosed, wood structure to the west of the door leading from the Store to the Wareroom.¹⁰⁷ The floor space was needed to stretch out rugs and examine them. M. Wetherill, an assistant in the Trading Post, explained the need for the space. "Of course for a little rug, you would just lay it out on the counter, but when you got in a big rug you had something else on your hands."¹⁰⁸

J. L. Hubbell helped the local and regional community through the purchase and trade of the rugs for necessities.

Yanabah Winker:

There were many of us weaving for him, because there was hunger, many hardships and people moving over here...Many came from Canyon de Chelly to gather by Don Lorenzo, living on the hill. The small rugs were finished in one day and taken to the store in exchange for food. Weaving for him and using his own wool that was shipped to him from outside the reservation. Then after we finish weaving these rugs we turned them in for exchange for merchandise...he was very kind and considerate. When you brought in a small rug he would give you some canned goods and bread but now they won't do that or part with a penny. We made our own designs the way we thought about it, but Naakaii Sáni [J. L. Hubbell, or Old Mexican] told us to make it his way. We wove them like that [the rug paintings] and maybe for that reason he had them there.¹⁰⁹

When Dorothy Hubbell arrived in 1920 the walls were a natural color and the boards of the ceiling were unpainted. Later when Pete Balcomb was assisting in the Trading Post, he painted the vigas blue. Dorothy had the paint taken off and the vigas scrubbed and varnished.¹¹⁰

102 Hosteen Dibelizhinii Black Sheep Interview #18 HUTR 26147, 26 January 1972.

103 Brugge, David M. Preliminary Draft of Furnishings Study for HB-1. May 1972.

104 Dorothy S. Hubbell Interview, 13-14 Oct. 1969, p. 11.

105 Brugge, David M. Preliminary Draft of Furnishings Study for HB-1. May 1972, p.44.

106 Historical Note: L. Hubbell Parker explained (#222) that there were two grades of Pendleton blankets: called "Pendleton" and the top grade called "Beaver State." The Navajos were buried wrapped in the blankets tied around with strips of yucca leaves. Frequently, the Hubbell family members would act as undertakers.

107 L. Hubbell Interview #222. HUTR 27217..

108 M. Wetherill Interview #61. HUTR 23124.

109 Yanabah Winker Interview #1. HUTR 23107.

110 Dorothy Hubbell Interview #52. Date of this change not mentioned, HUTR 23116. October 13, 1969.

Most features now present in this room post-date 1920. Dorothy Hubbell installed the linoleum on the floor, and had the gun rack, the railings, and the loom put in. Before the gun rack was installed, the rifles were standing up here and there along the walls. The bookshelves were put in along the east wall in the late 1920s. According to Dorothy Hubbell, some of the books were from the school room in the Hubbell House. The pottery on top of the shelves was collected piece by piece. In 1920, the table now in the northeast corner of the Trader's Office was in the Rug Room and used as a place to pile rugs. Arts and crafts of various sorts, including Hopi pottery and basketry were kept in this room.¹¹¹ Of the art work, only the presence of numerous Burbank redhead drawings on the south wall is known.¹¹²



Figure 180. The rug room's southeast corner. 1952 (HUTR 7109).
Photo by Laura Gilpin

The only items identifiable in the early inventories as Rug Room furnishings are:¹¹³

1 set scales in Bktrroom	10.00
1 cs in bktrroom & contents	200.00

The nature of the case and its expensive contents is a mystery, but the presence of scales gives support to Dibet Dibelizhini's information of the weighing and bundling of rugs in this room.

Plaster from the east wall of the room indicates the following sequence of wall coating from the inner to outer layers:

- Adobe layer 1/2" thick
- Whitewash
- Adobe layer 3/32" thick
- Adobe layer 1/4" thick
- White wash
- Cream colored enamel paint

111 Dorothy S. Hubbell Interview #52. HUTR 23116. , 13-14 Oct. 1969

112 LaCharles Eckel Interview, 14-16 May 1971 pp. 35a-36.

113 Inventory at Ganado Jan. 1, extract copy in HUTR Historical Files.

Mrs. Hubbell could only remember the plain adobe plaster apparently in use in 1920 and the later enamel paint. The National Park Service had an imitation white wash applied when refurbishing the walls prior to 1972.¹¹⁴

In 1960, three color images were made of the Rug Room. These views provide a detailed look at two of the walls.



Figure 183. Dorothy Hubbell. 1960 (HUTR 9610a).



Figure 184. The south wall of the Rug Room. 1960 (HUTR 9611a)



Figure 185. The west wall of the rug room, 1961 (HUTR 22798).

The gross furnishings of the room do not change appreciably from the 1950s to the present. There are paintings, photographs and artifacts on all of the walls, miscellaneous artifacts hang from the ceiling, and the rugs are stacked on the wooden pedestals at the base of the west wall, with smaller pedestals on the north and east walls.. The pictures and artifacts on the south, west, and north walls change slightly from decade to decade while only the positions of the rug paintings on the east wall change. Artists visiting Hubbell Trading Post in the early 1900s painted illustrations of Navajo rugs for J. L. Hubbell. He displayed the paintings on

114 Brugge, David M. Preliminary Draft of Furnishings Study for HB-1. May 1972. p.46.

the wall in his rug room for weavers and visitors to admire. In a letter to J. L. Hubbell in 1903, artist Bertha Little stated that she has “completed the blanket designs due you and will send as soon as dry.” She also asked for more blankets to paint.¹¹⁵ Today Navajo weavers still use these 81 illustrations for inspiration.

At some point after 1960, the wood plank floor, which is still visible in the 1960 photo of Dorothy Hubbell, was covered with linoleum by Dorothy.¹¹⁶ The linoleum was replaced by new linoleum in 1997. At the Trader’s request, the design on the floor covering is neutral, with no straight lines which might emphasize good or bad qualities of the rugs. The flooring is slippery to prevent snagging of the rugs as they are laid out for display.¹¹⁷

The location and collection of items on the east wall book case, below the rug paintings change in every photograph. Noticeable changes to the room occurred in 2004 and 2005. In 2004 the pair of barrister book cases located in the southwest corner was removed and in 2005 the gas heater, also in the southwest corner, was removed. The book cases were owned by the previous trader and the heater was removed when a new HVAC system was installed in the building in 2005. With the installation of the new HVAC system two more changes took place. To hide the HVAC unit in this room a larger closet was built in the southeast corner and the gun display rack was moved a couple feet to the west. The only other changes in this room are the locations and collection of items hanging from the ceiling and the presence and absence of weavers working in the room facing the north wall.



Figure 186. The southwest corner and heater. 1969 (HUTR 23386).



Figure 187. LaCharles Eckel. 1966. (HUTR Negative No. 189, Image 'J' from HSR HUTR 8687).

115 Letter from Bertha Little to J. L. Hubbell. February 25, 2003. Western Archaeological Conservation Center Brugge Collection Archival Record Group P0238 SWRO Series RS – 904-SWRO: Box #71, Folder #1.

116 Dorothy Hubbell Interview #52. HUTR 23116. 13-24 October, 1969.

117 NPS staff comment. July 2010



Figure 188. Weavers facing the north wall. Rug Room 1979 (HUTR 23346).



Figure 189. Shows the barrister book cases and the gas heater. Rug Room. 1985 (HUTR 27860).

Changes documented in the next series of images include the removal of the barrister book cases, the addition of informational tags attached to each Navajo rug for sale, an orderly appearance to the room and a slight shifting of wall art on all 4 walls. The new, large information tags provide a portfolio approach to the important information about each weaving as well as forming the basis for a record keeping system for the rugs that is essential to maintaining a high level of accountability. The large white tags added a visual intrusion to the room that was later toned down to a more neutral beige card stock. As of the mid 1980s, the weavers have been located in the Visitor Center. This move may have been because of the extra room available in the Visitor Center and to provide more circulation space within the Rug Room.



Figure 190. Rug Room west wall. 2005. (HUTR Digital File Rug Room West Wall).

A view of the west wall in 2005 showing the mirror just left of center of the wall and the large Virgin of Guadalupe painting on the right side of the image.



Figure 191. Rug Room north wall. 2005. (HUTR Digital File Rug Room North Wall).

This view of the north wall includes the corner of the bookcase on the east wall and the large Virgin of Guadalupe painting. Some of the paintings displayed on this wall have changed over the past 40 years.



Figure 192. Rug Room east wall. 2005. (HUTR Digital File Rug Room East Wall.)

The east wall showing the bookcases, rug paintings and door into the trader's office. The new, larger closet is visible in the right side of this photograph.



Figure 193. Rug Room south wall. 2005. (HUTR Digital File Rug Room South Wall).

The closet in the southeast corner of the room was expanded to hide an HVAC unit installed in 2005. The gun display rack was moved a couple feet to the west because of the new, larger closet.

Additional views of the corners of the Rug Room.



Figure 194. Rug Room northwest corner. 2005. (HUTR Digital File Rug Room Northwest Corner.)



Figure 195. Rug Room southeast corner. 2005. (HUTR Digital File Rug Room South Wall.)



Figure 196. Rug Room northeast corner. 2005. (HUTR Digital File Northeast Corner.)

(All 2005 images by John Vinck.)



Figure 197. 2005. Note large, white tags (HUTR Digital File Rug Room Southwest Corner)



Figure 198 (HUTR Digital File IMG_2055.)

Wareroom

A detailed Historic Furnishings Report was compiled in 1968 by Benjamin Levy.¹¹⁸ This section is a brief summary for contextual purposes.

By as early as 1895 the wareroom was completed and stocked with supplies. This photograph provides good documentation of the room and its contents. The entire 1968 furnishing plan for this room was based on this photograph.



Figure 199. Hubbell Trading Post Wareroom, 1897 (HUTR 2178).
Photo by G. B. Wittick (Ben Wittick).

The volume of space was necessary for traders to stock pile wool fleeces in the spring before bundling them and shipping them to markets.

118 Levy, Benjamin. *Hubbell Trading Post Wareroom Furnishing Study*. Division of History, Office of Archeology and Historic Preservation, National Park Service. July 30, 1968.



Figure 200. Wares room. 2005. (2178new. Photograph by John Vinck).

Dorothy Hubbell recalled that around 1930, after a very rainy summer, the center log rafter broke. They tried to keep as much of the original ceiling up as possible. The small stone structure in the southwest corner housed a Kohler gasoline engine generator up until sometime in the 1930s when a diesel engine was installed in the Utility Building (HB-08).¹¹⁹

The northwest portion of the ceiling is the original roof, preserved by Roman Hubbell by adding the parapet wall and rolled paper roof. The new ceiling incorporates the original to mask the fire suppression system however; the original, exposed portion should never be covered over.¹²⁰

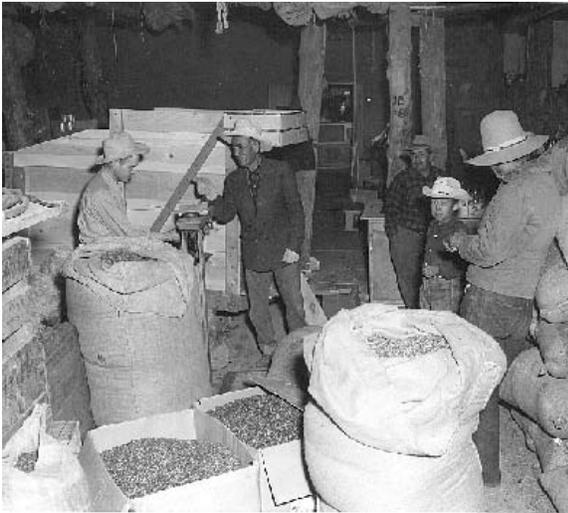


Figure 201. Trading post staff bagging piñon nuts in the Wares room. 1949 (RP 186).

In the beginning and middle of the 20th century, when more commodity trading was conducted at Hubbell Trading Post products including piñon nuts, wool, and sheep were often exchanged for household

119 Dorothy Hubbell Interview #52, HUTR 23116. October 13, 1969.

120 Tom Vaughan comment. January 2011.

necessities. By 2005 only a small quantity of piñon nuts were bought and resold across the counter in the Trading Post.

The following three images were taken in 1966 to illustrate the historic structures report. They provide an excellent look at this room at that time. In 1966, the ceiling was constructed with a slanted roof from east to west across the top of the vigas as shown in Figure 203 below. NPS Plans from 1972 indicate the missing vigas would be replaced and the slope returned to its original configuration as shown in Figures 205 – 207.



Figure 202. 1966. (HUTR Negative No 40). Figure 203. 1966. (HUTR Negative No 41) Figure 204. 1966. (HUTR Negative No 236).

The same views in 2005 show that the contents of the room changed from 1966 due to a change in community needs reflecting a reduction in livestock products and more reliance on packaged goods.



Figure 205. 2005. (HUTR Negative No 40 new).

Figure 206. 2005. (HUTR Negative No 41 new).

Figure 207. 2005. (HUTR Negative No 236 new).

The Wareroom currently serves as storage for the Bullpen items, such as sacks of flour, and other goods. A break area is provided for NPS and WNPA staff. The WNPA business office area is located in the southwest corner adjacent to the small stone structure which houses the surveillance camera hardware. A new wood planking floor that matches the original in type and orientation was installed on top of the original floor in the summer of 2010.

Signage within all Rooms

Black-framed “No Flash Photography” and other signs are posted throughout the Trading Post. In the Bullpen, for example, there are several signs: a “No Flash Photography” sign, hand lettered soda pop price signs, and a printed list of merchandise stored in the Wareroom sign. The store business signs are vernacular, hand-generated signs providing product information for the customers, whereas the “No Flash Photography” targets the tourists and fine art purchasers. It is the desire and need on the part of the NPS to prevent long term damage caused by repeated flash photography to the artifacts throughout the Trading Post. While the signage is rather out of character for a traditional trading post, in this case the museum artifacts furnishing the rooms warrant the protection of the signs. People expect signage of this nature in museums and around other sensitive displays. This also reminds the visitors that the Trading Post is indeed a museum as well as a functioning store.

Another sign is hand lettered and propped behind the bells on top of the historic, wall-mounted phone.

The hand-lettered and typed or printed nature of the signs in the store is appropriate. Prices and products change from time to time and the customers have been accustomed to looking for that information along with the products.

Several other signs in the Rug Room are wood signs carved with text requesting that the items not be touched.

The stark black and white effect of the “No Flash Photography” signs could be reduced by developing signs with a neutral background and an older style font. Positioning small tent signs on the counters may be more visible than attaching to doors, etc. The warning should be placed in future informational brochures as well, with a brief explanation for the restriction.

However, in order to provide consistency and sensitivity to the furnishings themes, the small wood signs could be employed for both the “Please do not Touch” and “No Flash Photography” signs. It would be in keeping with the hospitality of the environment to add a “Please” to the latter signs. A similar wood sign could be mounted on the wall next to the phone.



Figure 208. (HUTR Digital File IMG_2089)



Figure 209. (HUTR Digital File IMG_2090)



Figure 210 (HUTR Digital File IMG_2091)



Figure 211 (Digital File IMG_2094)



Figure 212 (HUTR Digital File IMG_2095)



Figure 213 (HUTR Digital File IMG_2096)

(HUTR Digital Files IMG_2089 – 2096 Photographs by Ed Chamberlin, August 2011.)

Conclusion

The Hubbell Trading Post National Historic Site has experienced few significant changes to the furnishings in the Trading Post have taken place over the past 60 years. The furniture, pictures on the walls and artifacts hanging from the ceiling in each of the rooms has stayed very much the same with only minor rearranging in most cases. However, the park has experienced numerous business practices changes. It seems that an overall shift in purpose behind the Trading Post's function has taken place within the past 40 years. This shift is not necessarily due to the change in ownership and management, but rather a change in customer use of the Trading Post. The business has moved from being a supply warehouse for local customers to being an arts and crafts merchandise store for non-local customers. As a result, the atmosphere has changed. The products for sale have changed to accommodate the new use. The way the new products are displayed reflects the desire to sell the merchandise. An interesting statistic to further illustrate this point would be comparing the percentages of local to non-local customers who use the store from 1965 to the present. In 1965 the use was probably 80% local and 20% non-local where as currently those numbers have most likely reversed. Local trade for merchandise has diminished to buying small groceries and goods. Wool, livestock, piñon nuts, and hay are no longer bought and shipped off to remote markets. And the arts

and crafts produced locally are no longer shipped in bulk to off-site markets, but rather sold from within the Trading Post.

The challenge for the Park today and in completing this Furnishing Plan will be to retain the historic character while accommodating the current shift in customer use.

FURNISHINGS PLAN

Conserving an Authentic Trading Post Summary

This section incorporates the guidelines outlined in the *2005 Guidelines for Preserving Traditional Trading Practices, Historic Furnishings and Character at Hubbell Trading Post*. The section concludes with a Table of Recommended Furnishings accompanied by support statements. Included as an Appendix is an extensive operations component as it is recognized that some activities are or can be detrimental to the Trading Post, while others are instrumental in conserving the authentic ambience.

The NPS is mandated to preserve the historic Trading Post in accordance with the original Congressional act and intent. However, some flexibility in preservation and use allows for some change as necessary as long as the character defining features of the nationally significant resource are retained. This charge includes considering everything from the historic structure, its furnishings, the store's current grocery items, the staff interactions with visitors, and the sounds, smells, light, and spaces in each room, to the way business is conducted on a daily basis through trade, purchase, sales and the display of merchandise. This furnishing study will provide guidance through a prescription that will allow for change. From the Park's perspective, various incremental changes have resulted in an environment that does not reflect the operations of a traditional trading post. Many of the recommendations in this plan are based on the fact that the NPS is managing a functioning store; a store that must evolve with current technology and customer needs. Future decisions are based on, but not narrowly dictated by the past. Decisions for how the Trading Post will be furnished and maintained are based on past traditions but also on the current needs of its operation with respect to serving the local community. The goal is to maintain the authentic atmosphere by ensuring that the goods sold to the local community are genuinely needed and that the fine arts and crafts are authentic Native American artwork.

Bullpen

The type of merchandise displayed in the Bullpen should conform to the historic nature of the post and always include groceries, hardware, toys, traditional materials for crafts, Pendleton blankets, and hand-woven belts and bags. It is suggested that the location of imported designer coffees, salsas, and soups should be reconsidered since they are inconsistent with the historic theme of the post operation. However, a less obtrusive location on a shelf would still serve the visitor needs and desire to leave the Trading Post with a "souvenir." If provided for sale, these items should be identified with the Hubbell Trading Post either by labeling or through its educational message, such as the definition of an authentic Navajo trading post on the back label. A few postcards are appropriate while standard greeting cards could be offered in the Visitor Center.

The 2005 Scope of Sales provides valuable criteria in selecting sales items for both the Trading Post and the Visitor Center. This document should be reviewed frequently for guidance. Strategic evaluation of sales items in the Bullpen and Trader's Office should pass the criteria of Appropriateness, Quality, Accuracy, Value, Currency(contemporary needs), and Authenticity. The criteria test will help determine which items are sales enhancing but also provide some enlightenment in the nature of a trading post, thereby adding to the Post's ambience and interpretation. The Scope of Sales Statement is reviewed and revised periodically. This is an opportunity to assess the relevance of the criteria and their relationship to this document.

In order to open up the space to its historic dimensions any postcard racks, freestanding displays and other merchandise occupying the floor should be removed and the counter to the right of the door should be kept clear. This open space facilitates conversation and social interaction that are integral to the Trading Post. It also restores the view of the woodstove and the U-shaped counters creating a welcoming environment.

Trader's Office

Retaining the historic feel of the furnishings is important in this room. Contemporary office equipment should be shielded from immediate view. This could be achieved by some creative management of space and historic office accoutrements. The table in the center of the room should hold sale items such as baskets,

pottery and other similar items. Books that are resources for information on rugs, jewelry, pottery, etc. might be appropriate but guidebooks and other general information about the Post or surrounding region would be better offered in the Visitor Center. From oral histories and early photographs jewelry has typically been displayed along the west wall and stored in the pawn closet.

The jewelry, baskets, pottery and other related items sold in the Post should be of a high quality that supports the Post's reputation for handling excellent, hand-made traditional or modern pieces. Pressure for high profit margins should not compromise the quality or selection of the art objects offered at Hubbell Trading Post. It is more important to maintain the distinction that the Trading Post has historically enjoyed as the premier trading post for authenticity and fine quality. Care should be taken not to dilute this characteristic by carrying too much low-end merchandise.¹²¹ It is important to note that the general locations of each function i.e., office activities in the south end of the room, jewelry sales, and tapestry displays on the west side of the room and general merchandise for sale in the center and east side of the room did not vary much over the years. These activities should remain in their general locations within the room.

Rug Room

Historically the Rug Room held an extensive selection of Navajo rugs, Katsina doll carvings and an assortment of other objects including books, guns, some sand paintings, other paintings, and pottery, as well as the artifacts hanging from the beams. The rugs stacked high in piles along the walls and on the rails have always included a wide range of size, quality and age. These unique weavings provide an educational experience as well as a visual and tactile experience as much as a purchasing opportunity.

Wareroom

The most important aspect of the Wareroom is its volume of space originally needed when the traders amassed bulky fleeces. The open configuration indicates its long history as a multi-use space, combining work and storage. Although furnishings such as moveable shelving, coolers, and pallets can be rearranged as needed, permanent interior walls or attachments to the exterior walls, such as mounted shelving should not be attempted as they might obstruct the spatial quality. This room is a candidate for interpretation. If opened for public viewing, access should through the freight door and the Store staff should continue to use the room for storage and use the interior door as has been done since the room was built.

Operations within the Trading Post Summary

The purpose of an operations component in the context of a Historic Furnishings Report and Plan is to define the relationship between necessary operations and staff and the physical resources, including furnishings and fixtures, which are to be protected and interpreted, in accordance with the purpose statements for the Trading Post. The situation at Hubbell Trading Post is unique in that there are two management entities operating in the same environs. The responsibilities of the two units are succinctly described in the 1994 Supplemental Memorandum of Agreement between the National Park Services and Southwest Parks and Monuments Association (now WNPA) and the 2005 Scope of Sales Statement.

Harpers Ferry Guidelines for Preparing a Historic Furnishings Report and Plan recommends citing the hours and seasons of operation, how visitors access the site (i.e., through self-guided, guided, fixed point interpretation or other), staffing needs for interpretation and maintenance, a visitor circulation pattern, and any barriers to these activities. Harpers Ferry also states that this section of the report should be prepared in close collaboration with Park staff.¹²² The Operations component text was reviewed and commented upon by the NPS and WNPA well ahead of the review of the first draft of the entire Furnishings Report and Plan because specific, significant comments influenced other sections of the report, including the Recommendations. Because of the unique and challenging circumstances that surround the mission and

121 National Park Service. *Guidelines for Preserving Traditional Trading Practices, Historic Furnishings, and Character at Hubbell Trading Post*

122 National Park Service Harpers Ferry Center. *Guidelines for Preparing a Historic Furnishings Report*. <http://www.nps.gov/hfc/products/furnish/furnish-plan-hfr-guide.htm> Updated Tuesday, 17-Mar-2009 13:53:53 EST. Accessed 8/4/2009.

purpose at the Hubbell Trading Post, the Operations component (Appendix A.) has been expanded to include general guidance on the retail operations, the NPS/WNPA operational relationships and individual management characteristics, and the responsibilities of each entity. It does not include operational guidance for those activities, such as accounting and financial practices, not directly related to the furnishings, which include staff, of the Trading Post. Many of these practices are discussed in the 2005 *Task Force Report for the Hubbell Trading Post National Historic Site* and in the 2008 *Scope of Sales Statement*. The Operations component is found in Appendix A.

RECOMMENDATIONS

These recommendations synthesize the elements deemed significant in the Character-Defining Features section and provide the basis for future care and disposition of the Hubbell Trading Post furnishings as well as offering supporting evidence.

General

1. Site circulation.

The site circulation and first opportunities for orientation and interpretation should support the purpose of using the site as a preeminent interpretation site. Revising and reissuing a detailed brochure would assist in this. This is recommended in the Foundations Plan which recommends a Visitor Center Exhibit Plan, p. 25, and entrance, circulation and wayfinding signs. The *Long Range Interpretation Plan*, pps. 9., 12., 16., 21., recommends a circulation plan.

2. Customer service and satisfaction.

Customer service and satisfaction directly relate to maintaining the visitation level and keeping the Trading Post a dynamic, functioning trading post. The placement and number of furnishings in the Post should be flexible enough that if desired in the future by the NPS, provision of convenient services such as a small post office branch and some form of on-site food service or other services could be considered to enhance the visiting experience of local residents and tourists.

3. Renovation.

The Trading Post should be renovated only as needed for security, carefully designed window coverings to reduce sun exposure, fire (some upgrades have been done recently) or any other needed infrastructure. Materials used and workmanship will be in keeping with the period of construction and the Secretary of Interior Guidelines Treatment of Historic Properties. A data base of each renovation and maintenance project that results in a physical change should be maintained by the NPS and WNPA so that cumulative alterations may be easily tracked.

4. Hardware documentation.

Prior to changing out any hardware such as hinges, door locks, archival photographs will be taken as well as accessioning the damaged or worn items into the Museum and replacing them with in-kind items. A data base will be kept of each item and its exact location so replacement parts and hardware can be readily identified if necessary.

5. Wall repair.

Repair plaster walls to prevent further deterioration but not to the extent that they look “freshly finished.” Use the 1970 Scope of Work for repairs as precedent.

6. Interpretation.

NPS staff should not provide tours in the Trading Post but may provide information as requested by visitors. The WNPA staff should be considered part of the experience and should not act as formal interpreters, as discussed in the Operations within the Trading Post (Appendix A.).

7. Object assessment.

NPS and WNPA should continually and cooperatively determine which Museum objects are in imminent danger of disintegration and remove them to a stable environment. Replace these pieces with replicas or employ object rotation with other examples from the Museum storage. The basis for this is the 1975 *Collections Management Plan Protection of Resources*.

8. Visitor surveys and contemporary information.

NPS should perform regular surveys, hold casual conversations, attend community events, or otherwise gather information to determine visitor preference for grocery items, or other current retail needs within the Trading Post.

9. Signage prohibiting the use of flash photography may be placed in strategic locations in each of the rooms. The black and white signs currently in place should be replaced with signs that have a neutral background and an older style font or made of wood.

All Areas – Interior and Exterior

Object	Location	Evidence	Recommendation
<p>Adobe walls Sandstone block walls Ceiling posts Wooden floor Vigas with nails Wood plank ceiling Metal window bars Painted wood window frames Distorted old glass in windows Light paint color Wooden doors Metal can disks for floor hole repairs Multi-pane double-hung windows</p>	<p>Essential and non-movable elements of the structure.</p> <p>These elements are the shell that encloses and supports the trade and sale places within.</p>	<p>These elements are the basic structural components of the building. The materials were gathered on the site or close by and reflect a regionalism or vernacular architecture and style of construction. The glass windows and the metal window bars are of the period and were probably imported from elsewhere.</p> <p>Many of the individual pieces were hand-made on the site and the construction and assembly of these materials was done by people familiar with building structures that accommodated the climate and region.</p> <p>Casual repairs, such as the metal can disks display an ingenuity and use of available objects to effect the repair.</p>	<p>Repair as needed, referring to the Secretary of Interior Guidelines and using techniques that will retain the use into the future.</p> <p>Obtain expert advice on repair and restoration, especially in the case of the adobe.</p> <p>Blend repairs so they do not appear new, i.e., “age” metal components so they are similar in appearance to the existing. If possible, locate old stocks of window glass or obtain new glass that has the “wavy” characteristic of old glass when reglazing the windows.</p> <p>If practical, replace a component with a similar piece from an unobtrusive location on the site, i.e., replace a front window pane with one from the back of the building.</p> <p>Repainting should be done on an as needed basis; marred and scarred areas of the walls should be retained where practical. The area of peeled paint and crumbling adobe on the south wall of the Store should be repaired and blended into the existing surface.</p> <p>Worn wood components should be replaced where there is a safety hazard, such as a cracked floor board or sill; with careful sanding and staining the new wood to match the old.</p>

Bullpen

1. Sense of place.

Consider all the senses when restocking the Bullpen and the other rooms. The sense of smell is an important factor in establishing a sense of place. The aroma ambience traditionally consisted of wood smoke, coffee, tobacco, and some dust and must. Freshly baked bread was traditional and would also add to the experience. The presence of live animals adds to the sounds and aromas around the site. Tactile senses could be enhanced by adding add sheep skins or leather skins to countertops or other places where visitors can touch them. The *Long Range Interpretive Plan* supports this (p. 9), as do oral interviews.¹²³

2. Items intended for non-local visitors.

While imported, mass produced souvenirs are not appropriate, smaller, locally made handicraft, such as woven key chains, bookmarks, carvings, fabric arts, and locally made organic goods, etc. could be offered in cooperation and consultation with the local community. Imported food goods designed to attract non-local visitors, such as jams and jellies, etc. generally are not appropriate in the Trading Post. If still desired as sales items, they should be moved to the Visitor Center. Imprinting with the Hubbell label can be confusing about the origin of the product and should be avoided.

3. It appears that the current stove is similar to the stove in the 1908 Burbank painting in the sides and feet. The stove in HUTR 7071 (ca 1900) has different legs. In the 1949 photo, RP 189, the stove is different entirely. For some period of time from before 1966 to 1969 there was no stove. It is recommended that a stove be retained in place, but since the current stove was not in place before 1969, it is not assigned a museum accession number and could be replaced, if ever necessary, after carefully reviewing the Burbank painting for the character defining features.

4. The *Scope of Sales Statement* (December 2005. p.6. Appendix G.) should be reviewed and updated periodically for continued relevance and to assure that sales items in the Bullpen and Trader's Office can pass the criteria of Appropriateness, Quality, Accuracy, Value, Currency(contemporary needs), and Authenticity. The criteria test will help determine which items are sales enhancing but also provide some enlightenment in the nature of a trading post, thereby adding to the Post's ambience and interpretation.

5. Counter color.

Although the counter tops and faces have been at one time been painted a light color, (1949 photograph RP 187) the current darker natural wood tone reflects the authentic visual appearance.

6. Goods stocking.

Traditional trading posts kept a variety of goods and kept items in view behind the counter so customers could see them. Keep the shelves visible behind the Bullpen counter filled with a diverse set of goods. Attempt to keep only a few examples of each item visible on the shelves and on the counter top.

7. Modern technology.

Modern store equipment may be required in the future to continue the activity of a functioning trading post. These components should be placed so as to not to dominate visitors interpretive view. The general atmosphere should remain casual. The HSR Part II by A. Lewis Kone in 8/25/70 also made this point.

8. Digital archives.

A thorough digital photograph series of the interior should be undertaken on an annual basis, especially valuable would be the pairing with older images, as the 1966/2005 series did. The *Scope of Collections* emphasizes that photo documentation of the site is a priority (p.11.).

¹²³ "Oh, it smelled so good on the day we baked. They baked regularly, of course, for the store, for the Trading Post." D.H. Interview #77. 2nd pp.

Bullpen

Object	Location	Evidence	Recommendation
Counter and floor space	U-shaped counter and enclosed open space within.	Facilitates conversation and social interaction. Photographs and oral histories.	Retain original fixtures, repair or maintain as necessary, without modernizing or creating a contemporary appearance. Avoid overcrowding of floor space to allow room for people. Keep countertops partially clear to allow a view of the shelves and facilitate interaction.
North counter with inward opening wood gate	Leading north into the Trader's Office	Photograph HUTR 7071 c. after 1908.	Retain and repair maintaining the well used character.
Electric cooler	To the left of the door on the south side.	A cooler or freezer has been in use in the Bullpen since at least 1955	When motor fails, replace motor or replace cooler with reproduction.
Signage	By cooler and over soda cases	Hand lettered or typed notices are common in rural stores to display product information	Retain this practice
Signage	On counter – "No Flash Photography"	Installed to protect the museum artifacts	Replace with wood signs carved with "Please, No Flash Photography"
Signage	By register "WNPA"	Required by Supplemental Agreement	Retain – keep unobtrusive
Staple grocery goods and snacks	Throughout Store.	Provides goods for the local population since the Bullpen was added in 1889.	Restock products as necessary; maintain the variety and eclectic appearance. Avoid stocking counters with food items oriented towards non-local visitors. These products have gradually appeared since the late 1980s.
Shelves stacked with merchandise	Shelves on north, west, and south walls.	Shelves appeared in the earliest photographs and paintings dating from 1908.	Retain shelves; retain filled appearance. Retain top shelves filled with bulkier items such as buckets and pans.
Tobacco cutter	Counter top.	Photographs and oral histories. 1908 Burbank painting	Retain visibly on counter but not as a working tool.
Working scales	Counter top.	Early photographs Provides accurate portrayal of dealings with customers; a hallmark of J.L. Hubbell's fair trade.	Retain visibly on counter and use, if desired.
Horse tack, hardware, coffee pots, etc.	Hanging from beams.	Early photographs	Retain
Rolls of fabric and sewing notions	Hanging from beams and on shelves (velveteen was present through the 1990s).	Fabric and notions were traded for sheep, wool, and piñon nuts. Early 1900s photograph.	Retain and provide types of fabric that are suitable for the community daily or traditional activities. Stock a small collection of velveteen for ceremonial clothes.
Pendleton blankets	Folded on shelves	Non-consumable goods have been provided in the Trading Post since its earliest times. 1908 Burbank painting. Blankets traded for sheep, wool, and piñon nuts. 1908 Burbank painting shows use of blankets.	Retain and restock as necessary.
Hand-woven belts and bags	On the shelves by north counter	Native craft has always been present. Burbank painting and early photographs	Retain and encourage additional supplies from local artists
Supplies for making art, jewelry, rugs, including wool, silver, turquoise, etc.	Dispersed throughout the Bullpen	Traditionally, the trader provided the raw materials for the native arts.	Retain in a visible space and restock as necessary.
Bins for wheat, flour, coffee, sugar, rice, salt, and piñon nuts.	Under counters.	Staple groceries traditionally traded for crafts, wool, and piñon nuts.	Consider replacing the bins with replicas.
Wood stove	In center of room.	A wood stove has been in use in this location almost continuously since at least 1908. (1908	Retain. Since the current stove was not in place before 1969, it may be replaced if necessary with

		Burbank painting.) For some years between 1949 and 1969 it was removed.	a similar stove after careful examination of the stove in the Burbank painting.
Glass show/display cases with wood trim	On top of counters around Bullpen.	Glass cases are in the earliest photographs and paintings dating from 1908.	The glass cases locations have shifted over time depending on the use and need. The presence is more important than the actual location.
Light fixtures	Bulbs hanging from cords over the counters	1949 Photograph RP188. At some point before 1966 florescent lights were installed but were taken down by 1991 Photo HUTR 25658 1991.	Retain incandescent bulbs style of lighting
Staff	Throughout Trading Post	The structure has never been anything else other than a store.	Retain staff and promote the social interaction between customers and staff.
Customers	Throughout Trading Post except in Wareroom ¹²⁴	The structure has never been anything else other than a store.	Continue to attract customers with high quality art and the groceries that the community uses.
Bulletin area on door	Notices of events and other news taped to inside of the door.	Trading Posts have served as communication hubs from the 1880's.	Retain the practice.
Aromas	Throughout Bullpen	Traditional coffee and tobacco offerings	Consider enhancing the aromas by keeping open jars of freshly roasted coffee beans, baked goods, etc.
Clutter	Throughout Bullpen	Photographs throughout the decades consistently show a diverse and jumbled array of goods	Maintain the practice; it is desirable for the ambience.

¹²⁴ If NPS desires in the future to open the wareroom for interpretation, customers would be able to access the room, at least in a limited manner.

Trader's Office

1. Modern technology.

Evidence of continuing human activity and development should not be hidden, but do not install conspicuously modern artifacts, such as computers and other technology on countertops and in highly visible locations. Screen all modern cash transaction equipment. This recommendation is supported by the Historic Structures Report. May 1968 p. 6.

2. Items intended for non-local visitors.

Relocate books not directly relating to the arts and crafts to the Visitor Center. Postcards and note cards should be carefully considered and removed to the Visitor Center if they seem out of place or intrusive.

3. As noted in the previous room description section, since items in the room change location from time to time based on seasonal offerings or the type of merchandise for sale, it is more important to retain the general area of the functional aspects of the office work, jewelry sales, and general merchandise sales.

Trader's Office

Object	Location	Evidence	Recommendation
Trader's Desk HUTR 4216	To the right through the door from the Bullpen.	D. Hubbell oral history states not there in 1920, earliest NPS photos in 1966 show it.	Reproduction in place.
Roll Top Desk HUTR 4211	To the right past the Trader's counter through the door from the Bullpen.	The original desk in 1906 photograph.	Reproduction in place
Buffet	East wall below elk head	Present in the 1960s	Reproduction in place
Chair	Under wall phone on north wall	Present in the 1960s	Reproduction in place
Oak Cabinet	Behind Trader's desk and counter	Present in the 1960s	Reproduction in place
Multi Drawer File Cabinet HUTR 4208		Present in the 1960s	Reproduction in place
Table	North east corner	Present in the 1960s	Reproduction in place
Table	Center of room, west of post	Present in the 1960s	Reproduction in place
Hand made chair	West of north door	Present in the 1960s	Reproduction in place
Open and informal arrangement of space	General	This was J. L. Hubbell's style of doing business	Retain
Relaxed intimate environment	General	This was J. L. Hubbell's style of doing business	Retain
Wooden library style card file	South wall	Present in 1969	Retain
Period office furnishings	South east corner	Present in 1969	Retain generic furnishings such as a non-modern appearing waste basket.
Desk accessories	South east corner	Present in 1910 inventory	Could include a few older items such as an ink stand.
Two wooden chairs for visitor use	South east corner	Present in 1969	Retain and reproduce when necessary.
Paintings and photographs on the walls	All walls	1904 photograph	Retain
Pottery on shelves	Shelves	Photographs, D. Hubbell interview #52	Retain and add new art as needed.
Mounted animal heads	East and west walls	Present in 1966	Retain in place
Baskets on ceiling and museum artifacts	Mounted on posts	Tom Morgan Interview #150. Present in 1902	Retain in place
Wall clock	North wall	Present in 1910 photograph	Retain
Books, prints, and paintings for sale	On tables	Present in 1969 photograph and likely much earlier	Keep those related to the arts and do not duplicate the volumes offered in the Visitor Center. Do not hang sale art on the walls.
High quality hand made jewelry and tapestries.	Jewelry cases and hanging from pegs on west wall	Similar items of very early trade and pawn	Jewelry and small tapestries should be kept well secured in the glass cases and behind the jewelry counter. Staff should be present at all times to assist. Retain and replenish
Signage	Posted on phone	Placed there to avoid damage	Replace with a carved wood sign

		by visitors picking up the handset	mounted on the wall next to the phone
Signage	"No Flash Photography"	Placed to avoid repeated flash damage to the museum artifacts	Replace with carved wood sign on top of one or two of the counters
Other crafts such as baskets, carvings etc.	Under tables, on shelves	Similar items of very early trade and pawn	Retain in present areas, augment, if desired, with smaller, hand-made authentic work, such as woven bookmarks.

Rug Room

1. Digital archive.

A thorough digital photograph series in linear sequence of each rafter with museum artifacts should be undertaken and tied electronically to the Museum inventory data base. This could be used as a tool for periodic inspection and cleaning of items.

2. Zonal demarcation.

Continue the subtle zones for sale items and Museum items. The objects on the walls, rafters, and behind the rug rails are Museum items. The rug rails act as the subtle demarcation. Rather than use obtrusive means of identification, such as signs, minor location adjustments to the museum artifacts and distribution of the artifacts relative to the retail items may be made to very subtly indicate the difference between the items.

3. Display space.

If more display space is desired, additional rails could be added at the north end of the current rails, or a third rail could be added between the two existing rails after a thorough impact analysis by NPS and WNPA.

4. Paintings.

Modern paintings should be kept off the walls in the in the Rug Room. The Trader's Office has painting racks that can be used for the sale of modern paintings.

5. Plaques.

Plaques or signs with information should not be provided for the museum pictures.

6. Interpretation.

Museum items such as the WWI helmets in the Trading Post should be interpreted by explanatory exhibits and text in the Visitor Center rather than in the Rug Room.

7. Bookcases.

The barrister bookcases or similar shelves from the Bill Malone era should be reinstalled. These will allow safe keeping for the Katsinas now placed in a somewhat precarious position on the top of the Trader's desk.

8. Rug tags.

The recently redesigned rug tags on a neutral color card stock and font are less obtrusive than the previous ones which had grown progressively more visible over the years. From being barely visible in the 1950's and 60's, the tags increased in size and in some cases have been provided with an orange background. The smaller size should be retained. Obtain the artist photograph if available and acceptable to the artist. The appearance of these more modern tags should be kept as unobtrusive as possible while still providing the essential wool content information, the price, the weaver, and the date.



Figure 214. LaCharles Eckel, 1966.



Figure 215. 2005



Figure 216. R. Brooks Jeffery. 2009.

Rug Room

Object	Location	Evidence	Recommendation
Barrister-style Bookcase to exhibit Kachina Dolls (Removed in 2004 by Bill Malone)	Against the west or south wall of the Rug room	Although originally installed by a previous trader in the 1980's, they were old pieces of furniture that were consistent with the age of the other furnishings.	Acquire antique / period piece and use it to safely display the Katsina doll carvings.
Signage	On Bookcase	No Flash Photography	Remove and replace with carved wood signs similar to the sign on the gun rack
Museum baskets and artifacts	On ceiling	In earliest photographs	Retain and curate as necessary
Museum books and pottery	Bookshelves	In earliest photographs	Retain and curate as necessary
Museum mounted animal heads	On walls	Some heads have been moved from place to place, but early photographs show animal heads present in various locations	Retain and curate as necessary
Museum small rug paintings	On east wall over book cases	Moved from Trader's Office	Maintain in place. Paintings can be slightly askew.
Museum guns on gun rack	Leaning against south wall	Consistent with weapons sold by J. L. Hubbell	Continue to protect behind rug rail
Museum paintings and mirror	On west and south walls protected by the stacks of rugs in front.	Earliest photographs indicate that the wall have always held art work	Retain and curate as necessary
Paintings for sale	The paintings are placed in miscellaneous locations; on the floor or leaning against a wall.	From time to time paintings are made available for sale through the resident artist programs. Sand paintings are occasionally for sale.	The paintings should be kept off the walls to distinguish them from the Museum pieces. Add a small sign on the frame of each painting directing customers to ask for assistance.
Rugs for sale	Rug rails in front of book case, rug pallets along west wall, short rug rail along south wall, freestanding rug frame near north door.	Skins and blankets and rugs have been bought and sold from the Trading Post since its inception. Initially, they were bundled and sent to markets elsewhere. Now they are displayed and sold from the Post.	There should always be an abundance of rugs; large, small, variation in price and styles. Include some saddle blankets for a less expensive option.
Katsinas for sale	Sometimes on top of bookcase.	The katsinas have moved periodically over the years.	May be placed on top of the bookcase, if separated somewhat from the Museum pottery. Add a small sign to direct customers to ask for assistance. Could be placed in acquired barrister bookcase.
Dye charts for sale	Various locations	Native-made craft.	Could be placed where convenient, but not on the walls.
Linoleum floor	Entire room	Installed after 1979 for durability and replaced in 1997	While utilitarian, it sharply contrasts with the rest of the flooring. When it becomes worn, or when funds become available, consider replacement with a smooth surface wood plank floor.

Wareroom

1. Potential uses.

If the Wareroom is ever to be publicly accessible for interpretation, classes, coffee café, or other visitor uses, access should be through a man door constructed in the freight door. If [public access is to be limited, a removable barrier could be arranged in a horseshoe shape at the base of the ramp. WNPA uses should be consolidated, and interpretive displays could mask the current modern uses such as the WNPA computer desk. Realign the storage shelves north to south, to accommodate any new function, fill the shelves with flour and other more traditional goods with more modern items placed behind. The retail staff should access the stored goods in a visible and normal manner. It is important that the volume of the space be experienced, so furnishings should not obstruct the view of the breadth of the ceiling. (HSR Part 2 May 15, 1968. Benjamin Levy p. 5.)

GUIDELINES AND PROCESS FOR FURNISHINGS CHANGES

Summary Guidance

This section discusses the changes in the philosophical outlook that has evolved since the Trading Post came under the purview of the National Park Service. It ends with guidelines for NPS/WNPA collaboration.

The Hubbell Trading Post will continue to maintain the well being of the community and the cultural practices established by J.L. Hubbell by providing goods and services genuinely needed by the local community and offering high quality, locally made arts to the visitors. The Post will continue to evolve so as to be responsive to the changing demands of contemporary society but not in a way that emulates modern trading posts that offer an overabundance of tourist-oriented items. Goods and services such as video rentals, gasoline, automotive services, and imported tourist items are available elsewhere within reasonable distances.

The type of merchandise displayed in the Bullpen should echo the historic nature of the Post and include groceries, hardware, tack, traditional materials for crafts, Pendleton blankets, and hand woven belts and bags. Specialty soups, teas, jellies, and other food items that are not made locally are should have some relationship to the Trading Post and should be made less obtrusive by storing on the shelves, not on the counter tops.¹²⁵ However, should the local Chapter desire to encourage certain locally made, organic products, or other nutrition related goods, the Trader and the local Navajo governing Chapter could collaborate to identify and secure those products. Objects and crafts that are mass produced or imported are not appropriate in the Rug Room and Trader's Office.

The vernacular interior and furnishings of the Trading Post should continue as they currently exist with minor modifications, as needed, such as the unobtrusive modern fire suppression and HVAC systems, which help increase security, and preserve artifacts. Should other modifications be necessary in the future, the same sensitivity should be given to installation.

There are and will continue to be some questions from the public regarding which objects are historic museum objects and which are items for sale. Rather than use obtrusive means of identification, minor location adjustments to the museum artifacts and distribution of the artifacts relative to the retail items may be made to very subtly indicate the difference between the items. Generally the location of the museum objects will be on the walls, posts, and ceiling, or behind the rug rails.

The Hubbell Trading Post is an on-going, living trading post, but one in which no National Park Service staff formally interprets to tour groups. Casual one-on-one conversations with visitors within the Post are anticipated when NPS staff is present. The WNPA clerks and traders are not considered interpreters of the Post, or of the history and evolution of the trading industry but, acting as themselves, become part of the ambience and environment that enhance the authentic impact the visitor receives upon entering the Post. Interest in the current products for sale in the store and in the arts and artists are to be expected as a normal visitor curiosity and may be satisfied by WNPA staff. National Park Service interpretive materials about the Post will be offered in the Visitor Center and on the NPS-led tours of the Hubbell Residence and site.

With somewhat dated viewpoints, earlier plans and studies presented a variety of proposals for restoration and preservation. David Brugge, the first NPS curator of the Post, proposed that restoration to the period between 1900 and 1910 would be feasible, since "This is the period to which the furnishing study of the Wareroom is oriented¹²⁶ and these two portions of the building are so intimately associated that variable dating would be quite disruptive in the interpretive programs."¹²⁷ Harpers Ferry recommended in the 1975 Collection Management Plan that all historic artifacts of a fragile nature be removed to a secure archive and replicas put in their place.¹²⁸ The Plan recommended that all sales activity be removed entirely because "of

125 National Park Service. *Guidelines for Preserving Traditional Trading Practices*. January 2005. p. 7.

126 Levy, Benjamin. Hubbell Trading Post Wareroom Furnishing Study. July 1968. p. 1

127 Brugge, David M. Preliminary Draft of Furnishings Study of HB-1. p.10.

128 NPS. Harpers Ferry. *Collections Management Plan*. July 1975. p.27.

its deleterious effect on museum specimens and historic structures.”¹²⁹ The Plan also agreed with Brugge that the period of significance was 1900 to 1910 and that no object obtained after 1930 should be part of the museum collection.^{130,131,132}

Current philosophy, based on the mission of the Post, is that it is a living, evolving trading post; not rigidly tied to a period of significance, but instead strives to maintain an environment that serves the community without over furnishing the Post with extraneous or non-useful objects. Preservation of objects in place is a contemporary practice made possible by the ability to control the more harmful effects of the environment and by the continued placement of the museum objects on beams, posts and walls, fairly removed from casual contact by visitors. Preservation of the historic activity of trading is more successful when it takes place among authentic objects.

The interior of the Post should be maintained when needed in an unobtrusive manner so that repairs and changes do not appear new. The challenge, as recognized in the earlier reports, is the inherent conflict of preservation of character with the evolution and continuing use of the objects and facility. Small incursions into the historic environment can indeed lead to a cumulative detrimental effect. However, with a thorough and thoughtful regular cleaning and stabilization regime and an improved air quality and humidity environment in place a reasonable extension of life is provided for the artifacts. Artifacts that have a limited ability to survive intact or are “being consumptively used in the daily operations of the store”¹³³ may be replaced with a reproduction, similar to the recent substitution of the Trader’s furniture. Flooring, walls, and windows will be repaired, repainted, or reglazed when necessary, with similar colors, materials, and workmanship.

NPS/WNPA Collaboration

Changes in the permanent or moveable furnishings of the Trading Post store is a subject, by necessity, requiring close communication between NPS and WNPA and with the local community to assess current needs of the local residents. Changes at Hubbell Trading Post National Historic Site should never be made in a vacuum and generally will have an impact on other aspects of the operation. The changes may be viewed as having positive or negative impacts but they must be assessed. How much change is acceptable and appropriate in this unique situation which preserves a fully operational authentic trading post of the turn of the century will always pose a management challenge to NPS and its partner, WNPA. The goal is to allow for a degree of evolution to keep it relevant and to serve the needs of the contemporary customer without jeopardizing the historic integrity of the Trading Post Store. The goal of this Park is that it be a “living” trading post which implies that change will occur over time, but the amount of change is the critical decision point and it’s not always clear and it’s subject to different interpretations.

The level of change will also not be consistent. Groceries, sundries, hardware and travel items have shifted to meet the needs of today’s customers, both local and non-local visitors, so the Trading Post continues to be viable and functional. . . . a living trading post. Certain items such as Bluebird flour, livestock ropes, Pendleton blankets and Arbuckle’s coffee have been traditionally sold in the Trading Post. Other items like Snapple fruit drinks, trail mix, and Ben and Jerry’s ice cream bars reflect the evolution and customer demand for sales items expected in any convenience store. The inventory of arts and crafts items, however, has not changed significantly and continues to include both contemporary as well as traditionally designed rugs, historic rugs, jewelry, baskets and pottery.

In terms of more permanent furnishings (furniture, wall and floor finishes, lighting and paintings from the museum collection), the degree of evolution is not as flexible. At the end of 2005, the furniture was almost all original dating from the early 1900’s. These pieces were being used in a daily, consumptive manner as visitors examined items on a table, leaned on the trader’s desk or peered into display cabinets, so the

129 Ibid. p. 18.

130 Ibid. p.11.

131 Note: The NHL Nomination Form mentions 1876 – 1920 as the “heyday” but does not designate it as the period of significance. NHL. December 1960. p.

132 Note: The HUTR HSR Part II specifically states that a historic period cannot be defined. May 1968. p.iii.

133 National Park Service. *Scope of Collections Statement*. March 2008. p.9.

furnishings that are part of the museum collection and that the NPS is mandated to preserve were being negatively impacted and thus deteriorating. The choice was made to preserve the originals and replicate certain pieces so that the originals could be retired to museum storage for long-term preservation. Additional furniture other than that shown in historic photographs of the rooms, even of the appropriate period, must be carefully considered by both the NPS and WNPA to determine if the addition is justifiable. For safety, security, or changing market reasons. Historic photographs should always inform and guide the choice of furniture, wall and floor finishes to maintain the original character and integrity of these rooms and will be consulted as to placement and acceptability of furnishings. Rearrangement of the function of the spaces is not likely, however, small moveable pieces of furniture, such as picture and book sales display racks, may be adjusted to support the changing inventory needs. The goal is to maintain the appearance of the rooms even if the sales items have evolved into a mix of contemporary and traditional goods and art.

Office technology in the form of cordless phones, charge card machines and security devices has moved onto the Trader's desk as daily necessities but all efforts and consideration needs to be made to reduce or relocate and conceal computers, printers, point of sale equipment and additional technology that are clearly not from the first half of the twentieth century. The WNPA should inform the NPS of potential changes in its business management or technology to allow sufficient analysis of the possible impacts to the physical and operational aspects of the Trading Post.

If operational needs of the Trading Post Store require change that impacts the furnishings, it will involve close communication with the WNPA Manager, the NPS Superintendent, the Curator and the Maintenance Division at a minimum. When a need arises, review should include reference to the historic photos, a discussion of the safety and security needs, a reversible solution made with similar materials, ways to mitigate visual impact and alternative options for meeting the need. The proposals and review should also identify and thoroughly examine the reason behind the change. Any benefits or impacts to the operations of the Trading Post, or to its fabric and furnishings should be identified. The alternatives to the proposed change should be analyzed in the same manner.

Many needs have already been met creatively so as not to adversely or cumulatively impact the integrity of the Trading Post. Good examples of collaborative solutions include alleviating a tripping hazard in the Bullpen by adding a non-permanent wedge to the existing flooring; adding an HVAC unit for heat and air conditioning by concealing the majority of the infrastructure in the ceiling and an existing closet; improving the Wareroom door by sealing the edges and adding a moveable interior ramp; and achieving greater security in the Rug Room through devices attached to the rugs which sound an audible alarm when passing through a concealed barrier at the door into the room.

After successful collaboration resulting in a decision about any change, it should be noted in a decision log, copies of which should be kept by both the NPS and WNPA, for consultation in future situations and for a record of how and when any particular change in furnishings occurred. Typical information that would be useful in a decision log is provided in Appendix O.

The key to the process is early communication, continuous collaboration and a willingness to work together to steward and safeguard the historic resources, both tangible and intangible, of the Trading Post. A combined team approach to problem-solving in the Trading Post works effectively to remedy the problem or develop a solution that accommodates the delicate balance between evolution and preservation of Hubbell Trading Post National Historic Site.

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Guidelines for Preparing Historic Furnishings Reports

<http://www.nps.gov/hfc/products/furnish/furnish-object-hfr.htm>

Implementing a Historic Furnishings Report

Oral Interviews

Variety of oral interviews and excerpts from interviews with Dorothy Hubbell and others.

Photographs

Finley Holiday Film. Hubbell Trading Post 20 Color Slides. © Russ Finley. ND.

Hubbell Trading Post Museum. Xeroxed copies of relevant archival photographs held in the museum with catalog numbers. Also on the 2 CDs.

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