

United States Department of the Interior

National Park Service

National Register of Historic Places Registration Form**Name of Property as Listed:** Fort D.A. Russell Historic District**Name Added with this Amendment:** Donald Judd Historic District**County and State:** Presidio County, Texas**NR Reference Number:** 06001152**State Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this

additional documentation additional documentation: name change
 move removal other

meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.


Signature of Certifying Official/Deputy SHPO
Date of Action**Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this

additional documentation additional documentation: name change
 move removal other

meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

Signature of Certifying Official/Title

Date of Action

National Park Service Certification**National Park Service Certification**

I hereby certify that this property is:

entered in the National Register
 determined eligible for the National Register
 determined not eligible for the National Register
 removed from the National Register
 additional documentation accepted
 other (explain): _____

Signature of the Keeper

Date of Action

Fort D.A. Russell Historic District / Donald Judd Historic District
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5. Classification

Ownership of Property: Private

Category of Property: District

Number of Resources within Property

Table includes only properties that now contribute due to the expanded context and period of significance.

Contributing	Noncontributing	
7	0	buildings
1	0	sites
0	0	structures
0	0	objects
8	0	total

Number of contributing resources previously listed in the National Register: 65

6. Function or Use

Historic Functions: DEFENSE/military facility (as listed); RECREATION AND CULTURE/museum (added)

Current Functions: RECREATION AND CULTURE/museum

7. Description

Architectural Classification: No Style

Principal Exterior Materials: Brick, Adobe; Stucco, Glass

Narrative Description (see continuation sheets 7-8 through 7-19)

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8. Statement of Significance (added with this amendment)

Applicable National Register Criteria: B

Criteria Considerations: G

Areas of Significance: Art (national level)

Period of Significance: 1911-1946 (as listed), 1973-1994 (added with this amendment)

Significant Dates: 1973, 1994

Significant Person (only if criterion b is marked): Judd, Donald

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Judd, Donald (conversion to art spaces after 1973)

Narrative Statement of Significance (see continuation sheets 8-20 through 8-25)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-26 through 9-27)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on (date)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data *(Unchanged from original nomination)*

Acreage of Property: Approximately 426.87 acres

11. Form Prepared By

Name/title: Jonathan Taylor, with assistance from Gregory Smith, THC National Register Coordinator

Organization: Higgins Quasebarth & Partners

Street & number: 11 Hanover Sq 16th Fl

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Telephone: 212-274-9468 ext 123

Date: January 1, 2024

Additional Documentation

Maps (see continuation sheets MAP-28)

Additional items (see continuation sheets FIGURE-29 through FIGURE-42)

Photographs (see continuation sheets PHOTO-43 through PHOTO-79)

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Photograph Log

Property: Fort D.A. Russell Historic District/Donald Judd Historic District

Location: Marfa, Presidio County

Photographer: Jonathan Taylor

Date: December 23, 2023

The applicant confirms the photographs reflect the property's current appearance in 2025.

Photo 1

Entrance to Library (Building 26), door designed by Donald Judd in pine and glass, looking southwest.

Photo 2

Library (Building 26) interior with pine bookshelf and Judd-designed table and chairs, looking north.

Photo 3

Exhibition Space (Building 28), view to south with a Judd-designed door in pine and glass.

Photo 4

View to north in interior of Exhibition Space (Building 28). Judd removed interior partitions and plumbing and sheetrocked the ceilings and walls.

Photo 5

Exhibition Space (Building 28), view to north with a Judd-designed door in pine and glass.

Photo 6

Interior view to south in Print Studio (Building 31). Judd used this space for the creation of prints. Today the space is used for educational purposes.

Photo 7

View to south of Print Studio (Building 31), including pivot door made in pine and glass on its northern facade.

Photo 8

Print studio (Building 31), view to east.

Photo 9

View to northeast of the Arnarsson exhibition space (Building 47). The west facade features a row of eleven one-over-one aluminum sash windows and a gray metal door. Judd replaced the original cementitious roof tiles with the existing steel panels.

Photo 10

Interior view to north of the Arnarsson exhibition space (Building 47). Judd infilled all the windows along the east side to allow for a continuous wall for the hanging of art.

Photo 11

View to southwest of the North Artillery Shed (Building 59). Judd installed a galvanized metal barrel roof to the existing brick building and two-over-two aluminum frame windows on the east and west sides.

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Photo 12

Interior view to north of the North Artillery Shed (Building 59).

Photo 13

View to west within the South Artillery Shed (Building 60). Judd installed a gray brick wall to divide the main exhibition space, and a glassy outer walls to provide unobstructed views of Fort D.A. Russell and the west Texas landscape.

Photo 14

View to southwest of the South Artillery Shed (Building 60). Judd added a barrel vault doubling the height of the building.

Photo 15

View to southwest of the Arena (Building 97). Judd infilled many openings on the ground floor.

Photo 16

Judd removed the roof of an existing building to create an outdoor courtyard space for the Arena (Building 97), with pathways, landscaping and a table, view to northwest.

Photo 17

View to the northeast in the Arena (Building 97) from the second floor loft above the kitchen to the main interior space.

Photo 18

View to southwest in the kitchen of the Arena (Building 97), where Judd installed built-in fixtures and a table in pine, looking southwest.

Photo 19

Interior view of the West Warehouse (Building 180), main library, looking east. Shelving and furniture designed by Judd.

Photo 20

Interior view of West Warehouse (Building 180), south room, looking southwest. Floor and wall-mounted artworks by Judd.

Photo 21

Exterior view of West Warehouse (Building 180), looking northwest. Judd added the continuous line of clerestory windows.

Photo 22

Exterior view of the East Warehouse (Building 183), looking southeast.

Photo 23

Interior view of East Warehouse (Building 183), north room, looking west. Floor and wall-mounted artworks by Judd.

Photo 24

Interior view of East Warehouse (Building 183), dining room, looking southeast.

Photo 25

Interior view of the ground floor of the Quartermaster's Office (Building 183), looking southwest. Wide central stair added by Judd.

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Photo 26

Interior view of the second floor of the Quartermaster's Office (Building 183), looking northwest.

Photo 27

Exterior view of the Quartermaster's Office (Building 183), looking southeast.

Photo 28

Unfinished concrete building (Building 306), looking west

Photo 29

Judd designed a thin-shell barrel building (Building 307) to house some of his large-scale artworks. The concrete structure was never completed and has been temporarily stabilized. View to north.

Photo 30

Exterior view of warehouse building (Building 401), looking northwest.

Photo 31

Interior view of warehouse building (Building 401), east room, looking west.

Photo 32

15 untitled works in concrete (Site 402), looking north

Photo 33

Two groupings of the works in concrete (Site 402), looking west.

Photo 34

Exterior view of the Adobe Office (Building 407), looking northeast.

Photo 35

Interior view of the Adobe Office (Building 407), looking northeast.

Photo 36

Exterior view of the Adobe Bathrooms (Building 408), looking southeast.

Photo 37

Interior view of the Adobe Bathrooms (Building 408), tub and sauna room, looking south.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

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Purpose of this Amendment

The purpose of this nomination amendment is to expand the historical context of, and add a period of significance and additional name to, the Fort D.A. Russell Historic District (NRHP 2006) in recognition of the national significance of fifteen buildings and one multi-component work of art (site) associated with internationally renowned artist Donald Judd. The district was originally listed under Criterion A in the area of Military with a period of significance of 1911-1946. This amendment adds Criterion B in the area of Art, with a second period of significance of 1973-1994, following the nomination strategy and historic contexts of the Central Marfa Historic District (NRHP 2022), which was listed under Criterion B at the national level of significance for its association with Judd. The Central Marfa district has two periods of significance: 1881-1972 (from Marfa's founding to the 50-year point at the time of listing) and 1973-1994 (the era in which Judd lived and worked in Marfa). As established in the Central Marfa district nomination, Judd's significance derives from his efforts to preserve and adapt buildings for living and working spaces, studios, galleries, and permanent installations of his and other prominent artists' work. Criterion Consideration G is met in recognition of Judd's exceptional contributions to art and architecture both nationally and internationally during the period in which he lived and worked as an artist in Marfa.

This amendment is limited to the properties associated with Judd, listed in the table below. Other properties in the district have not been reevaluated.

ID	Historic name	Resource Type	Date	2006 status	2024 Status
26	Troop latrine/PX Latrine	Building	1920	C	C
28	Troop latrine (2 nd Bat.)	Building	1920	C	C
31	Troop mess hall/orderly room/Battery storehouse and office	Building	1920	C	C
47	Troop mess hall	Building	1920	C	C
59	Truck and gun shed	Building	1939	NC	C
60	Truck and gun shed	Building	1939	NC	C
97	Gymnasium (Arena)	Building	1938	C	C
180	Quartermaster Utility Shop	Building	1937	C	C
183	Quartermaster Office and utility warehouse	Building	1938	C	C
183 A	Quartermaster Office	Building	1922	C	C
306	Unfinished Building	Building	1988	NC	C
307	Unfinished Building	Building	1988	NC	C
401	Warehouse	Building	1982	NC	C
402	Untitled Sculpture (15 units counted as 1 site)	Site	1980-84	NC	C
407	Adobe office	Building	1982	Not counted	C
408	Adobe bathrooms	Building	1982	Not counted	C

Description

Fifteen buildings and one multi-component work of art (15 sculptures, counted as a single site) in the district are significant for their association with Donald Judd during the amended period of significance, 1973-1994. Nine buildings and the object (a suite of concrete artworks) are located on the main former Fort D.A. Russell site just to the southwest of Marfa proper (Buildings 26, 28, 31, 47, 59, 60, 97, 306, 307, Object 402). Seven of these buildings are pre-existing Fort buildings to which Judd made a consistent set of architectural interventions to doors, windows, roofs and spatial divisions for the purposes of producing or installing artworks; two are new buildings that he designed and began to construct, but did not finish. Three buildings that were associated with the Fort and acquired and adapted by Judd for art-related and residential use are located in the non-contiguous portion of the district in downtown Marfa, along with three buildings that he designed and constructed to relate to them (Buildings 180, 183, 183A, 401, 407 and 408). Under the stewardship of the Chinati Foundation and Judd Foundation, two independently run nonprofits, all the resources have been carefully maintained in the condition that Judd left them in at his death in 1994.

Building 26: Library (Photos 1-2)



The Chinati Foundation's library (Building 26) is a single-story cast-in-place concrete with a pebbledash, sand colored finish on its exterior. It was built in 1920. Building 26 is situated near the north entrance to the Fort property, and during the Fort D.A. Russell period, it functioned as a multi-stalled latrine/bathroom building. It rests on a raised, 1-foot-4-inch-thick concrete slab, with three treads leading to the north and south doors. The library and an identical latrine building, Building 28, have the smallest footprints of the Fort era, measuring 27 feet by 19 feet. The roof is pitched and clad with diamond-shaped asbestos cement roof tiles. The north door functioned as the entrance to the latrine building and the single door on the southern facade functioned as its exit. For privacy purposes, the building had no other openings.

In 1978, the Dia Art Foundation acquired the building for Judd. Judd repurposed this space as a multi-use room by replacing the existing doors with those of his own design and removing interior partitions and plumbing. Like much of Judd's furniture, the doors were constructed of yellow pine readily available to him in the West Texas region. The doors are identical on both sides, and their locking plates and handles are visible from the building exterior. The door has three square lites of glass stacked vertically, divided equally by 5" bands of pine. The doors allow the space to be flooded with natural light, and Judd made no other window insertions into the building.

The interior has an exposed concrete floor dating to the Fort era. The interior finishes consist of four white sheetrock walls and a flat ceiling, which were installed by Judd.

For the Chinati Foundation, the building has served as a library, a reading room, and a meeting space. It also exhibited works by artist John Chamberlain.

Building 28: Special Exhibition Space (Photos 3-5)



The Chinati Foundation's smallest exhibition space, known as Special Exhibition Space/Espacio de Exposiciones, is a single-story cast-in-place concrete structure with a pebble-dash, sand colored finish on its exterior. It was built in 1920. This compact building is located south of the Chinati library (Building 26) and originally served as a multi-stalled latrine during the Fort era. The building was devoid of window fenestrations. To accommodate the plumbing infrastructure required for its original purpose, the building rests on a one-foot-thick raised concrete slab, and has two 6-inch treads leading to its north and south doors. It is rectangular in plan with a pitched roof with diamond-shaped asbestos cement roof tiles.

In 1978, the Dia Foundation acquired the building for Donald Judd. To create the exhibition space, Judd cleared the interior of this building of any remaining partitions and plumbing. The existing doors were replaced with doors identical to those at the library, crafted from pine and glass.

On the interior, the concrete floor has a grid of control joints from the Fort era. The four walls and flat ceiling were finished in sheetrock and painted white by Judd.

This space and a former barrack building now known as the Special Exhibition Gallery/Galeria de Exposiciones are the only two venues on the Chinati campus dedicated to rotating temporary exhibitions. At Building 28, the Chinati Foundation has showcased works by artists such as Robert Irwin and Dan Flavin.

Building 31: Print Studio (artlab) (Photos 6-8)



The Print Studio, originally built in 1920 as a troop mess hall, is a rectangular structure that measures 1,500 square feet. It is built of cast-in-place concrete with a pebble-dash, sand colored finish on its exterior. The roof is framed with wood, pitched and clad with diamond-shaped asbestos cement roof tiles. In its original form, the building included a chimney and ventilators, but these elements were removed before Donald Judd's arrival in Marfa.

The main entrance is situated on the north side, serving as the sole opening on this elevation. The west facade consists of ten windows arranged in a row, while the east facade has nine windows in a row. On the southern face, there is a single window positioned at its center.

In 1978 the Dia Art Foundation acquired the building for Donald Judd. On the north side, Judd replaced the existing door with his own design—a pivot door made of pine and glass. Similar to the windows he employed at the artillery shed, directly visible from the Print Studio, these windows are quartered (two over two), but instead of aluminum framing as at the artillery shed, Judd used pine. The door is hung with a central pivot, enabling it to rotate in either direction. The central pivot mechanism is concealed within the door construction, leaving only two simple locking plates as visible hardware. Judd implemented a comparable door design for the John Chamberlain Building located in the Central Marfa Historic District.

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Judd used the space as a print studio. In 2011, the building's interior walls were reconfigured as a working art studio for educational purposes. The interior space is divided into two sections. The northern portion of the space is dedicated to art classes for museum visitors and the local community. The southern area contains storage and a photography dark room.

Building 47: Ingolfur Arnarsson exhibition space (Photos 9-10)



This elongated exhibition space, a former troop mess hall, was constructed in 1920 and has a rectangular plan. It is approximately 1,500 square feet. It is the southernmost building at the fort. Its concrete walls have a pebble-dash, sand-colored finish on the exterior and the structure is concrete slab-on-grade. The pitched roof is wood-framed, with galvanized steel panels supported by wood framing. The building originally included a chimney and ventilators that were removed prior to Donald Judd's arrival in Marfa.

In 1978, the Dia Art Foundation acquired the building for Judd. In 1992, Judd made substantial alterations to Building 47, including infilling all the windows along the east side as well as openings on the north and south faces. The west

wall features a row of eleven one-over-one aluminum sash windows and a gray metal door. Judd replaced the original cementitious roof tiles with the existing steel panels. The changes were for the creation of a permanent exhibition space for Ingolfur Arnarsson, one of Chinati's first artists-in-residence. In the space, Arnarsson emphasized the building's length by affixing thirty-six pencil drawings directly onto the wall facing the windows.

Building 59: North Artillery Shed (Photos 11-13)



The North Artillery Shed, also known as the Motor Repair Shop, Truck and Gun Shed, was constructed in 1939 by the US Army Corps of Engineers. Located at the northern end of the property, the structure is rectangular in plan and measures roughly 18,000 square feet. The shed building is a steel-reinforced cast concrete structure with some masonry infill. The northern and southern facades incorporate steel-framed windows. Each of these sides has a single gray metal door for egress. The east and west facades are brick and concrete and the concrete girder is exposed. Originally designed for large machinery work related to war efforts, garage doors flanked the building's east and west sides, providing the capacity to hold 34 trucks at a time.

In 1978, the Dia Art Foundation acquired the building for Donald Judd and in 1980, Judd commenced designs for an adaptive reuse of the space. The transformation began by replacing all garage doors with four-lite aluminum-framed windows of his design. The building initially stood at fifteen feet tall before Judd added the existing curved Quonset hut roof which doubled the building's height. Quonset huts, developed before World War II and known for their highly transportable and easily deployable nature, were, by Judd's arrival in Marfa, commonly used in West Texas to store grain. Judd, inspired by one seen in the neighboring town of Valentine, appreciated its shape and scale and had two constructed (one for this building and one for its counterpart to the south) to run the entire lengths of both buildings. The Quonset's installation was largely a formal move by Judd, the barrel shape providing a sculptural quality that is only experienced when viewed from the exterior, but the added roofs also were intended to stop existing leaks and better shed water from the roofs.

The building is divided into two distinct public spaces. The north entrance space houses four of Judd's sculptures in mill aluminum and includes a small space which the museum repurposed for ancillary storage, not accessible to the public.

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The main portion of the building, immediately south of the entry, is a large, sweeping space that houses 48 artworks in mill aluminum. The walls that run north-south are of exposed concrete, while the east-west walls are brick. The concrete columns and the grid of beams are wrapped in parging, remnant from the original construction. The north-south axis of the building holds particular importance, as Judd once stated, “this dark and voluminous lengthwise axis is above and congruent with the flat, broad, glass, crosswise axis.”¹

The interior has concrete floors throughout that Judd buffed to a shine,. Judd’s alterations and installation emphasized a striking contrast between the rough finish of the building’s interior and the precision of the artworks within, a break from the conventional “white cube” preference associated with Minimalist art.

The building is deliberately illuminated solely by natural light and is devoid of artificial lighting fixtures. Notably, the building has a transparent quality, allowing observers to see directly through it. From the west side, one can view the sculptures against the wide-open Texas landscape, while on the east side, the perspective includes Fort D.A. Russell buildings.

Building 60: South Artillery Shed (Photo 14)



The South Artillery Shed, also known as the Motor Repair Shop, Truck and Gun Shed, was built in 1939 by the US Army Corps of Engineers. Located just south of the North Artillery Shed, it shares a nearly identical design, but is slightly smaller at 17,000 square feet, and rests at a lower elevation.

This structure was originally 15 feet in height, is rectangular in plan and was purpose-built for large-scale machinery work at the Fort. Similar to its northern counterpart, it originally had garage doors on its long east and west sides. The north and south faces are brick, topped with a concrete girder, and feature steel-framed windows and a single gray metal door on each side for egress. The east and west facades are brick and concrete. In 1978, the Dia Art Foundation

acquired the building for Donald Judd and he began his adaptive reuse by replacing the existing garage doors with four-lite aluminum-framed windows.

In 1984, he introduced a curved corrugated Quonset hut which doubled the building's height. The corrugated steel barrel vault was fabricated by American Shelter Technologies in Elgin, Illinois, and installation took roughly two years to complete. The riveting holding the Quonset's ribs together is visible on close inspection. The Quonset's scalloped edge is neatly tucked within the building's edges, maintaining the distinction of the two architectural forms.

Entering through the north door, the grid of the concrete floor's control joints from the building's original construction era is visible. This small entry space houses five of Judd's works in mill aluminum. To the east, a brick wall defines a smaller office-like space now used for museum storage, with an additional storage space within (accessible only from the building's east exterior facade).

¹ Judd, Donald. “Artillery Sheds”. *Donald Judd, Architektur*, Westfälischen Kunstverein Munster, 1989.

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Continuing from the front entry space inward, one sees the continuous grid of large-scale aluminum artworks and, in the distance, a floor-to-ceiling brick wall. Original to the building, Judd painted the brick wall gray on both sides and created two floor-to-ceiling openings on either side. This wall breaks the line of sight along the north-south axis of the main space. With the painted wall, Judd introduced a new finish to the building's existing interior of the exposed brick and concrete.

This building's concrete roof and columns are exposed without parging, revealing original construction marks left by the concrete formwork.

The building is deliberately illuminated solely by natural light and is devoid of artificial lighting fixtures. Judd's intentional use of glass walls (versus garage doors) provides building transparency and unobstructed views of his concrete works positioned in the field to the east and Fort D.A. Russell to the west.

Building 97: Arena (Photos 15-18)

(condensed, excerpted and edited from the Chinati: The Vision of Donald Judd)



The Arena building measures 66 by 140 feet. Rectangular in floor plan, its construction is steel frame with adobe infill. During World War I it served as an airplane hangar just outside of Marfa and in 1938 it was moved to its present location near Bonnie Street and was used as a gymnasium for the fort.

In 1978, the Dia Art Foundation purchased the building for Donald Judd who began an adaptive reuse of the space. The original gambrel roof has an exposed steel truss construction and here Judd applied a u-panel with the ribs of the panel running the length of the building.

The building originally had two windows at each end of the long sides and corresponding rows of windows on the narrow sides, as well as two doors, one in the middle of the east wall and one in the middle of the west wall. Judd had the windows in the main gymnasium area walled up and infilled with adobe. He removed the existing doors and replaced them with wooden pivot doors which he designed in glass and pine. The natural light that fills the main space comes largely from the clerestory of original windows.

Judd initially planned to set up his art studio in the Arena. To do so, he removed the one-foot depth of sand and dirt infill from the floor, which revealed long concrete strips that had served as foundations for the wooden floor of the gymnasium. Judd left these grade beams visible and filled the spaces between them with crushed gravel, and poured concrete slabs at both ends of the space. The concrete strips extend like prongs into the concrete sections he poured. The areas of the concrete pours, taken together, are equal to the central, gravel and concrete field.

On the south side of the building were originally three small service rooms. In the service rooms the original windows were retained. Here Judd designed and installed pine and glass doors in the original exterior-facing doorways. Judd used the existing service spaces for a kitchen and pantries. For these spaces, Judd designed low, broad shelves in yellow pine and covered the walls of the pantry with tall pine shelves for dishes and cooking utensils. The area above the kitchen and bathroom area was converted into a loft. Judd installed a wooden stairway leading up to the loft.

Judd designed two large wooden tables with chairs for the main area and a smaller one for the kitchen. Built-in pine shelves were installed in the small pantry space in the vestibule.

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In the summer of 1981, Judd repainted the building exterior, previously painted white, in a sand color that harmonized with the other buildings at Chinati.

At the time the property was acquired for Judd, immediately to the south of the building was a small, single-story, peaked-roofed building in the style of the larger structure. To create an enclosed, open-air courtyard, Judd removed the roof, leaving an open structure with rough plaster walls. He removed key interior walls, plastered in the original windows and provided openings the width of a door at the south wall. In the center, Judd created a pool that could be used for bathing and installed a broad, low bench in pine for sunbathing. Around the pool space, he installed a U-shaped brick path.

Over time Judd abandoned the plan to use the Arena as his own studio. Instead, it was declared to be a “social hall” in which meetings and festivities could take place. In 1987 a weekend of exhibitions, dinner, and music was held at Chinati, and the guests were entertained in the Arena. Every October since, it has served as the venue for this event, which is often referred to as “Chinati Weekend.”

Building 180: West Warehouse/Utility Shop (Photos 19-21)



Building 180/West Warehouse Building is a 7,920-square-foot one-story structure of the same construction and footprint as Building 183/East Warehouse Building. Buildings 180 and 183, along with 183A, 401, 407 and 408, form a complex known in the Judd era as the Block, near the intersection of West San Antonio Street and South Kelly Street in downtown Marfa. Building 180 was erected in 1937 and sits approximately 100 feet to the west of Building 183. As part of the Fort’s Quartermaster compound the building was used as a utilities workshop with spaces dedicated to plumbing, carpentry and electrical work. It was later used for storage by a local automotive repair shop. Like its eastern counterpart, the building is divided into three distinct sections by two adobe walls running across its width. It has a gambrel roof of corrugated steel. There are three single-width doors on the east façade, each serving the three sections. A fourth slender door is situated in the middle of the west side and a fifth on its north. Nine-lite, horizontal-pivoting steel clerestory windows run the length of the building’s east and west sides. The exterior walls are covered with a heavy dash stucco.

Donald Judd purchased the building in 1973 and turned his attention to it following his renovation of the east warehouse building. Originally Judd dedicated the building’s three sections to the installation of his early sculptural work, a library and a print studio. He later relocated the print studio to accommodate his growing library. To support these functions, Judd removed various interior closets and small rooms to open the spaces up. The building’s corrugated metal roof was replaced and the clerestory windows were extended to run the length of the east and west sides of the warehouse to introduce more light into the space. Large sliding doors were later removed and infilled with adobe.

As with the east building, the west building’s south room is its largest, measuring approximately 60 feet in length and 65 in width. Daylight from the clerestory windows to the east and west fill the room. The walls are exposed adobe and the floor is smooth-troweled concrete. The roof’s trusses and corrugated steel deck are visible from below. The room’s non-demising north wall terminates at the top of the clerestory windows. A single door on the south end of the east wall provides access to the room. In this space Judd placed nine of his three-dimensional works dating from 1962 to 1966. The works range in composition from painted metal and plywood to metal pipe to acrylic. Eight sit directly on the floor while the ninth, a series of cubic volumes in stainless steel and plexiglass, is hung in a horizontal array along the room’s south wall. Amongst this collection Judd also placed a bench by Gustav Stickley along the north wall and a tall platform bed of his own design along the east wall.

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In the building's middle room Judd located his main library, focused on classical art history and architecture as well as world history. The space is long and slender, measuring nineteen feet by sixty-five feet with a single doorway each on the short ends, those being the building's east and west sides. Pine bookshelves designed by Judd line the room's north and south walls, which are exposed adobe and non-demising. The volumes are organized geographically, with the various sections of the library representing different countries or regions. Clerestory windows sit atop the shorter east and west walls, also of exposed adobe. Two enameled metal light fixtures hang from the bottom chord of the exposed steel roof truss to light the middle of the room. Centered between the bookshelves Judd placed a pine daybed to the room's west and a library table with chairs to the east, all of his own design. Between the table and daybed sits a cast-iron wood-burning stove. A small adobe closet, original to the Fort era, occupies the southwest corner of the room and contains a portion of Judd's archive of periodicals. On the outside of the closet hangs a color study by Frank Stella. A painted ceramic sculpture by Yayoi Kusama sits on a bookshelf on the room's north side.

west and a library table with chairs to the east, all of his own design. Between the table and daybed sits a cast-iron wood-burning stove. A small adobe closet, original to the Fort era, occupies the southwest corner of the room and contains a portion of Judd's archive of periodicals. On the outside of the closet hangs a color study by Frank Stella. A painted ceramic sculpture by Yayoi Kusama sits on a bookshelf on the room's north side.

The building's north room, which Judd initially used as a print studio, holds the remainder of Judd's personal library. The room is thirty feet long by sixty-five feet wide. Clerestory windows on the east and west side light the room. The south wall terminates at the top of the clerestory windows. On the east end of this wall Judd installed a fluorescent work by Dan Flavin, and on its west end he hung a galvanized steel and aluminum work of his own. The room's north wall runs up to the underside of the clerestory windows. Above this wall sits a platform created by a low ceiling over three smaller rooms, a reading room, storage area and bathroom, at the building's northernmost end. The north library's approximately 5000 volumes focus on 20th century art, architecture, science, mathematics, philosophy and general reference. They are housed in free-standing pine bookshelves designed by Judd which run east to west. The room's walls are all painted plaster. The space is accessed by a single doorway on the east wall. A door to the north leads to the smaller reading room, just ten by twenty feet and equipped with a wood-burning stove, Judd daybed and chair by Stickley.

Building 183: East Warehouse (Photos 22-24)



Building 183/East Warehouse Building is a 7,920-square-foot one-story steel frame building with adobe infill on a concrete slab and footings that was erected in 1938, utilizing WPA funding. Situated near the center of Marfa between the highway and railroad tracks, the building served as a warehouse for the Fort Quartermaster and later as an automotive garage. It is rectangular in plan, measuring approximately 66 feet wide by 120 feet long and is divided internally into three distinct parts by interior adobe and frame walls. It has a gambrel roof of corrugated steel. A large wood-and-glass door with a transom lite is centered on the building's north façade while two smaller doors of similar construction are situated on its west side. Six double-hung wood sash windows flank the large door on the north façade while another three are situated near the building's northwest corner. Two more sit on the east side, opening onto the building's middle section. Nine lite, horizontal-pivoting steel clerestory windows run the length of the building's east and west sides. The exterior walls are covered with a heavy dash stucco.

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Donald Judd acquired the entire block, including the east building, from B.N. and Ronald Webb in 1973. He began renovating the building shortly thereafter, expanding upon the ideas he developed through his work at 101 Spring Street in New York. As with Spring Street, Judd strategically modified the east building's original elements to serve the permanent installation of his own artwork as well as domestic functions, the intermingling of these activities being central to his

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architectural practice. He began his renovations by clearing out refuse and removing select frame partitions. The building's corrugated metal roof was replaced and the clerestory windows were extended to run the length of the east and west sides of the warehouse to introduce more light into the space.



Of the building's three segments, the southern one is the largest, measuring 60 in length and 65 in width. The room is flooded with natural daylight from the clerestory windows. The walls on the east, west and south are exposed adobe. Judd added a doorway on the west wall where a larger opening had existed, placing a two lite wood and glass door of his own design in the opening. The north side of the room is bounded by a wood-framed plaster and lath non-demising wall that terminates at a point even with the bottom of the clerestory windows. A simple wooden stair with open risers runs along the room's east wall up to a platform that sits atop the north wall and over the building's middle segment. The ceiling is effectively vaulted with the steel roof trusses and corrugated roofing visible from below. Along the south wall Judd installed one

of his large, galvanized steel works whose configuration he adjusted to fit the entire width of the room. Throughout the rest of the south room, he placed six more of his works from the 1960s and 70s consisting of a variety of materials including aluminum, painted wood, plexiglass and steel. Once the pieces were placed in the building Judd removed the large sliding doors on the west side and filled the opening with adobe to match the existing walls, emphasizing the permanence of the installation. Interspersed with the artworks, Judd placed a table, chairs and bench by Gustav Stickley.

The building's north room is slightly smaller than the south, measuring 40 long by 65 feet wide. Like the south room, the roof trusses and deck are exposed and daylight is provided by a combination of clerestory and double-hung wood sash windows. In the larger opening on the room's north side Judd replaced the existing double doors with a two-over-two lite wood and glass center-pivoting door. This was the first location where Judd employed this design, which he would go on to use in the Arena (Building 97) and Print Studio (Building 31), as well as the John Chamberlain Building and the Whyte Building in the Central Marfa Historic District. All of the walls in the room are plastered and painted white. On the east and south walls Judd hung three of his signature "stacks," each a vertically arranged row of identical box-like units, spaced equidistantly along the full height of the wall. Judd also placed three of his aluminum works in a line running east to west across the middle of the room. A low platform bed designed by Judd sits in the room's northwest corner and an oak and leather seat by Gustav Stickley sits near the middle of the west wall.

The middle of the east building is the smallest of the three sections; approximately 21 feet long by 65 feet wide. Judd devoted this section to residential functions, establishing a bedroom on the west side and a kitchen, bathroom and small dining room on the east side. The bedroom walls, which are unpainted, are plastered with a sand and gypsum mix that Judd favored for walls he resurfaced. An existing doorway on the bedroom's west side was retained and filled with a two-lite wood and glass door matching the one in the adjacent south room. Unlike the north and south spaces, which are open to the underside of the roof, these rooms are capped with relatively low plaster and lath ceilings, making them more conducive to heating and winter habitation. Within the bedroom Judd had an adobe fireplace built and hung a number of Navajo textiles on the walls. More textiles, including Scottish Tartans, as well as Native American ceramics and jewelry, were arranged on shelves and a low platform bed.

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Building 183A: Quartermaster's Office (Photos 25-27)



Building 183A is a 2258-square-foot two-story wood frame structure that sits just north of Building 183/East Warehouse. Built in 1922, it was the first permanent building in the quartermaster corps complex. The building is rectangular in plan, measuring thirty by forty-two feet. Half-lite, Shaker-style wood-and-glass double doors are centered on its west façade with a divided transom lite above each. A single, half-lite wood-and-glass door sits on the south side. Six-over-six double-hung wood sash windows with insect screens run the length of the north and south sides of the lower level. The same double-hung windows and screens surround the structure's upper floor. The exterior is clad in stucco. A gable roof of galvanized steel runs east to west. Two flag poles are mounted on either side of the west gable end and extend above the ridgeline.

Judd purchased the building, originally used as the Quartermaster's office, in 1974 following the acquisition of the other structures that were part of the Quartermaster complex (Buildings 180 and 183). Judd repurposed the two-story to serve as a home for himself and his two children. Two bedrooms were created on the northeast and southeast corners of the ground floor in a mirrored configuration. Just west of these bedrooms he placed a large table to the north and a wooden daybed to the south, both of his own design. A wood-burning stove sits in front of the daybed. The middle of the room serves a central entrance hall that runs from the double doors to an eight-foot-wide open-riser stair to the second floor. To the south of the entry is a small kitchen and to the north a pantry. All of the walls on the ground floor are painted plaster and gypsum board. The flooring is narrow plank oak throughout. The second floor, which was used as a sleeping loft, is completely free of interior partitions and thus filled with daylight from the twenty-three double-hung windows distributed across the perimeter walls.

Buildings 306 & 307: Unfinished concrete buildings (Photos 28-29)



In the southwest corner of the Chinati Foundation property sit two unfinished concrete buildings with arcing rooflines. These two buildings represent the beginnings of Judd's unfinished concrete buildings project: a group of ten structures designed by Judd as a major satellite complex to exhibit his work.

These thin-shell barrel vaults were designed to house Judd's large-scale "progressions" and "stacks." One of the two structures is slightly more complete than the other, missing a central door and window bays. The second has exterior walls and just one of five roof sections finished. Some temporary supports still exist for the unmade roof sections. Each measures roughly 3,600 square feet. These structures are isolated from the rest of the buildings that make up Fort DA Russell. A path provides access to the structures.

Construction of two of the concrete buildings began in February of 1988 and ran only through October of that year. Judd worked out design details during the construction process. Structural issues were soon evident. In 1989, Paul Woods, an architect and professor at Texas A&M, was asked to examine the buildings. He and a team of engineers presented a report to the Chinati Foundation that stated the design of the structures did not meet commonly accepted US engineering practice. Construction stopped and there has not been work on the buildings since.

Building 401: Warehouse (Photos 30-31)



Building 401 is a 1770 square-foot single-story wood frame structure that sits north of the West Warehouse (building 180) at the Block. Judd designed and built this structure in 1982, subsequent to working on the buildings on the east side of the property. The building is rectangular in plan with its long side running east to west. It measures 57 feet long by 31 feet wide. Its east and west ends are aligned with those of the west warehouse. It has a gable roof of corrugated metal with its ridge running the length of the building. The building features a single-five panel, Shaker-style door centered on its east façade, two similar doors on its north side, a single door and two double-hung wood sash windows on its south side and four similar windows on its west side.

The building was started while the Judd was away for an extended period and was not fully complete upon his return. Finding the results disappointing, work appears to have stopped at this time. The building's entire exterior is clad solely in tar paper, a typical underlayment for stucco which was never applied. The interior is subdivided across its width, with the eastern three quarters used for equipment and material storage and the western quarter dedicated to housekeeping and cleaning supplies. The western portion's interior walls and ceiling are finished in gypsum board while the eastern portion features exposed wall framing and roof trusses. The floors throughout are unfinished plywood.

Building 407: Adobe Office (Photos 34-35)



Building 407 is a 460 square-foot single-story adobe structure that sits between buildings 180 and 401. Designed by Judd to serve as an office and built in 1982, the building is constructed of adobe and has a "flat roof" with scuppers on its south side. The adobe bricks are unplastered. It is the same height as the adobe wall to its west which surrounds the entire compound. Measuring 26 feet long by 18 feet wide, the building has one door centered on its west side, a two-lite wood and glass door of Judd's design similar to those found on the east and west warehouses (buildings 180 and 183). A single wood and glass casement window behind heavy wooden shutters is centered on the north as well as on the south side. There are no openings on the east side. The interior is undivided. As with the exterior, the adobe across the interior is unplastered. The floor is 1x6 pine running east to west. The wooden roof framing is exposed, revealing the pine decking above.

Building 408: Adobe Bathrooms (Photos 36-37)



Building 408 is a 460 square-foot single-story adobe structure that sits between buildings 183 and 183A. It was designed and built by Judd in 1978 to accommodate bath functions for the adjacent two-story building (183A). Constructed of unplastered adobe to the same height as the adobe wall to its east, it is the predecessor to and symmetrical twin of the adobe office. Like the office, it measures 26 feet long by 18 feet wide. It features three half-lite, Shaker-style doors on its north side, evenly spaced across the building's length. Its "flat roof" is drained by scuppers on the east side. The interior is divided into three rooms, all accessed from the three exterior doors. The east and west spaces serve as bathrooms with toilet, lavatory and open closet storage in each. The walls and ceiling of these bathrooms are painted gypsum board. The middle

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room is equipped with a clawfoot tub and separate shower. A wooden platform sits at the back of the room, adjacent to a fireplace which is recessed into the west wall. The walls and ceiling of this middle room are 1x6 pine. The floors of all three rooms are cast concrete.

Site 402: 15 untitled works in concrete



Donald Judd's 15 untitled works in concrete represent a significant early addition to the museum property as they delineate one of the most visible edge conditions of the museum 340 acre property. Created between 1980 and 1984, these works extend a single kilometer along a north/south axis. East of the concrete works, Judd established a line of 22 cottonwood trees. This row parallels not only the concrete pieces but also a dry creek bed and Texas Highway 67. The contours of concrete works against the backdrop of cottonwood trees and the distant Chinati mountains define the boundary of the museum. Today there is a well-worn walking path from the first work to the last.

Each artwork consists of rectangular concrete units with identical measurements (2.5 x 2.5 x 5 meters). The concrete slabs that make up each unit are 25 centimeters thick. The slabs are joined so that the vertical elements contain the floor piece, and the ceiling piece extends to the outer edges of the vertical elements. The fifteen works of art consist of clusters of concrete units, ranging from two to six per work, totaling sixty boxes in total. Each artwork is spaced 60 meters apart from the center of one arrangement to the next, regardless of layout or the number of units.

Statement of Significance

The Fort D.A. Russell District nomination was listed in 2006 under Criterion A in the area of Military history at the local level of significance, as “one of the most intact early twentieth century military installations in Texas.” The period of significance was defined as 1911 to 1946, from the fort’s establishment as Camp Marfa, to its closure by the U.S. Army. The nomination noted that “[b]eginning in the 1970s much of the fort was transformed into art installation space and an artists’ colony, uses which still occupy much of the land of the original fort today.” That transformation had been the result of activities within the district by artist Donald Judd, who had died in 1994, twelve years before the 2006 nomination.

The purpose of this nomination amendment is to recognize the significance of that transformation, including the adaptation of numerous buildings by Judd for art production and exhibition, as well as for his own residency and accommodating visiting artists. Judd’s renown as one of the most nationally and internationally influential artists of the 20th century has only solidified since 2006. His activities at the properties within the Fort and Block, along with the other properties he acquired and altered in Marfa, are central to that legacy. Judd’s significance has been recognized with respect to Judd-related properties in the neighboring Central Marfa Historic District (NR listed 2022). This amendment will bring the Fort D.A. Russell nomination in line with this current understanding and will parallel the recognition of his importance throughout the city of Marfa.

The amendment adds significance under Criterion B, in relation to the district resources related to Judd’s activities, and amends the period of significance to encompass the years of Judd’s active life in the District, 1973-1994. The district is significant under Criterion B in the area of Art, at the national level of significance, for its association with Judd, whose work at the former fort (1973-1994) made it a cultural center and destination for art tourism, especially the study and enjoyment of modern art. Judd’s significance derives from his preservation and adaptation of ten District buildings for living and working spaces, studios, galleries, and permanent installations of his and other prominent artists’ work, design and construction of five buildings (three of them unfinished but extant), and installation of a related series of freestanding concrete artworks on the property.

This amendment classifies these fifteen buildings and one site as contributing to the district under this additional period of significance, including eight buildings that were previously classified as contributing, and two that were previously classified as non-contributing. As with the Central Marfa Historic District, Consideration G is applied in recognition of Judd’s exceptional contributions to art and architecture both nationally and internationally during the period in which he lived and worked as an artist in Marfa, which justifies extending the period of significance beyond the 50-year end date recommended for National Register listing. This amendment is limited in scope to address only this additional layer of significance and the status of properties associated with Judd.

Internationally renowned artist Donald Judd moved to Marfa in 1971 where he lived and worked until his death in 1994. Judd’s artistic and architectural projects in the region combined with his reputation and influence led to the extraordinary revitalization of Marfa as a home for working artists and a place where art is appreciated by thousands of visitors each year.

In Marfa, Judd conceived of two foundations, Judd Foundation and the Chinati Foundation, to safeguard his efforts and to protect his own work and the work of others in specific architectural contexts, several of which include Fort D.A. Russell buildings adapted by Judd for new purposes. By protecting the relationship between a work of art and its surroundings, these foundations introduced significant new ideas to the history and culture of art. The Judd Foundation was conceived in 1977 and established in 1996, two years after Judd’s death. Judd Foundation maintains and preserves Donald Judd’s permanently installed living and working spaces, libraries, and archives in New York and Marfa, Texas. Judd established

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the Chinati Foundation in 1986 as a public museum focused on permanently installing work by specific artists according to their wishes. The museum includes 340 acres of land and 34 buildings, many of which have been adapted by Judd for their use as permanent exhibition spaces. Today the Chinati Foundation owns the majority of the buildings that comprised Fort D.A. Russell, but several are still privately owned. At the time of his death in 1994, the three former Fort D.A. Russell buildings comprising The Block were privately owned by Donald Judd and are now owned and maintained by Judd Foundation.

As recognized within the Central Marfa Historic District nomination, Judd's life and work in Marfa left an indelible mark on the city through his preservation, restoration and adaptation of some of Marfa's most important buildings. As Chinati's first director, Marianne Stockebrand, wrote in *Chinati: The Vision of Donald Judd*:

What we experience in Marfa today is the result of a long-term process that began in a private context and ultimately assumed public significance. Judd's own buildings and those of the Chinati Foundation manifest his ideals: his demands on art and on the manner of its installation; its connection to life as it is lived, to architecture, and to the landscape...Each building, each installation, is an event. Judd's renovations preserve the fundamental character of the buildings while lending them greater architectural clarity by removing partitions, creating visual axes, and admitting daylight.²

Judd's architectural projects in Marfa included residential, commercial, and former-Fort D.A. Russell structures, to which he made a consistent set of architectural interventions to doors, windows, and spatial divisions to adapt buildings while leaving their historic sensibility intact.

Judd approached each of these projects from a preservation mindset, and his stewardship of historic properties in Marfa reflects his broader preservation ethic. These properties, as well as 101 Spring Street in New York City, demonstrate his efforts to maintain the fundamental character of the buildings while adapting them to a range of uses including living, working, and exhibition – thereby preserving the buildings and introducing new architectural meaning. As Ann Temkin acknowledged in 2004, “Judd’s profound regard for history can be seen in his renovations of the buildings he acquired in Marfa. No matter how extensive his own architectural modifications may have been, he took care to preserve the evidence of the building’s former lives.”³

His approach to the development of new buildings was grounded in a responsibility to the environment and historical conditions of the place in which the building was to be constructed. In a 1992 lecture delivered at the University of Texas in Austin, he stated, “the first step in architecture would be to do nothing whatsoever.”⁴ Judd made considered alterations to his Marfa buildings to subtly adapt them for their new purposes. In that 1992 lecture, he recounts his desire not to “contradict” the historic architecture in his alterations, but also to not be “old-fashioned” or literally reference the older fabric of the buildings. He also describes his desire to find a balance between preserving elements of the buildings and making alterations for installation purposes.⁵

In spaces intended for exhibition, such as buildings 26 (now Chinati’s library), 28 (Chinati’s special exhibition space), and 47 (the Ingolfur Arnarsson gallery), he routinely enclosed existing windows and removed partitions to open the interior and create the wall space suitable for exhibition and permanent installation of artwork.

² Marianne Stockebrand, *Chinati: The Vision of Donald Judd* (New Haven: Yale University Press, 2010), 12.

³ Ann Temkin, “Wear and Care: Preserving Judd”, in *Donald Judd*, eds. Annie Ochmanek and Alex Kitnick, October Files 26 (Cambridge, MA: MIT Press, 2021), 114.

⁴ Donald Judd, “Guest Lecture” (lecture, The University of Texas at Austin, Austin, TX, March 1992).

⁵ Donald Judd, “Guest Lecture” (lecture, The University of Texas at Austin, Austin, TX, March 1992).

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Judd used signature quarter-frame and center-pivot designs for doors and windows in buildings 26, 31, 59, 60, 97, 180, and 183, and adjusted the location of some entryways. Perhaps the most striking of these interventions is Judd's replacement of the roll-up garage doors on the truck and gun sheds (buildings 59 and 60) with aluminum quarter-frame windows, which admit natural light, produce a sight-line through the buildings, and establish a new visual axis.

In large buildings, such as 59, 60, 97, 180, and 183, Judd removed or repurposed interior partitions to produce spatial conditions suitable for the artwork installed. He also added lofted areas and clarified enclosed spaces in rooms and courtyards, often preserving the original footprint of a space while providing for a new use. These architectural interventions are described in greater detail in the individual building entries in Section 7.

Donald Judd's Career Prior to his Association with Marfa (1946-1973)

Fort D.A. Russell officially closed on October 23, 1946, and all Marfa-based military personnel were assigned elsewhere. Following deactivation, the fort property was divided and sold to private parties in 1949. Most of the former officers' quarters became residences, and the fort's larger buildings passed into private ownership. Also in 1946, 18-year-old Donald Judd passed through the American Southwest on his way from boot camp in Ft. McClellan, Alabama, to Los Angeles, California, en route to Korea where he was stationed in 1947 as part of the Army's Corps of Engineers. During the trip to Los Angeles, Judd wrote his mother a telegram from Van Horn, Texas, about seventy miles west of Marfa: "DEAR MOM VAN HORN TEXAS. 1260 POPULATION. NICE TOWN BEAUTIFUL COUNTRY MOUNTAINS – LOVE DON 1946."⁶

After receiving an honorable discharge in November 1947, Judd studied at the College of William and Mary in Williamsburg, Virginia for two semesters before moving to New York to study at the Art Students League and pursue an undergraduate degree in philosophy at Columbia University, which he completed in 1953. Between 1954 and 1957 Judd began to exhibit more regularly and his paintings began to receive critical attention. His first solo exhibition was held at the Panoras Gallery in 1957 and featured the colorful irregular shaped paintings that characterized his style at the time. In 1959, the preeminent art critic and editor, Hilton Kramer, hired Judd to work as a critic for *Arts Magazine*. For the next six years, Judd contributed reviews of contemporary art exhibitions, writing on the work of more than 500 artists in forty-three issues.

In 1961 Judd's work entered a period of significant transition, producing new works that were hung on the wall but introduced aspects associated with both painting and sculpture, and Judd simultaneously began to experiment with a range of new spatial concepts. In 1962, Judd began placing three-dimensional painted objects directly on the floor, disregarding the convention that sculptures require pedestals to separate them from their surroundings. In 1963 and 1964 Judd exhibited his new three-dimensional work at Green Gallery in New York alongside a retinue of artists that became some of the most distinguished figures of American art, including Dan Flavin, Yayoi Kusama, Claes Oldenburg, and Robert Morris. These exhibitions provided Judd with an unprecedented level of recognition and critical success. Over the next five years, from 1963 to 1968, Judd made major advancements in the production of his artwork, exploring new materials and new methods of fabrication. He began to work in an increasing variety of commercial metals, including galvanized iron, stainless steel, copper, brass and aluminum. Instead of painting the works, he began to incorporate colored Plexiglass. Moreover, he hired a metal shop to fabricate work according to his specifications.

These advancements in production were coupled with growing opportunities for exhibition and critical acclaim. In 1965, Judd participated in his first group exhibition at the Leo Castelli gallery in New York, beginning a multi-decade representation relationship with Castelli. Among the most important of his shows during this time was his solo exhibition

⁶ Judd Foundation. "Local History: 1946 Western Union Telegram." Accessed October 30, 2023.
<https://juddfoundation.org/research/local-history/local-history-1946-western-union-telegram/>

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at the Whitney Museum of American Art in the spring of 1968. The exhibition is often discussed as Judd's first retrospective and featured many new works from 1963 to 1968. In November 1968, Judd and Julie Finch purchased 101 Spring Street, a five-story cast-iron building in downtown New York City (located in the SoHo Historic District, NR listed 1978). The building, designed by architect Nicholas Whyte and constructed in 1870, provided Judd with a venue for experimentation and became the blueprint for future projects adapting built environments.

In his 1989 essay "101 Spring Street," Judd described his work with the building in the following terms: "I thought the building should be repaired and basically not changed... My requirements were that the building be useful for living and working and more importantly, more definitely, be a space in which to install work of mine and others." Judd's desire to create and preserve spaces in this way would guide much of his work from the late 1960s forward and would feature prominently in his writings.

1973-1994: The Block (Buildings 180, 183, 183A, 401, 407 and 408)

In 1971, Donald Judd settled in Marfa, where he further developed an interest in permanent installation and architectural preservation which he had been exploring in his ongoing renovation work at 101 Spring Street, a building he owned in New York.

Judd rented a group of buildings previously used as the Quartermaster's office (Building 183A) and former airplane hangars, later adapted by the military to serve as a Quartermaster utility shop and warehouse space for Fort D.A. Russell (Buildings 180 and 183). He later acquired these buildings, purchasing the warehouses in 1973 and the two-story Quartermaster's office in 1974. He casually referred to this complex as "the Block" – due to its resemblance to a city block and referred to the property as La Mansana de Chinati ("the Chinati city block") after the nearby Chinati Mountains. The Block complex consists of the three pre-existing fort-related buildings and three novel buildings that Judd designed and added to the property: a restroom, an office space, and a storage shed (Buildings 401, 407, 408).

The Block provided Judd with a place where he could live and work surrounded by his own work and that of other artists. This situation gradually included the consideration for the permanent placement of these same works. Describing the necessity for permanent installations, Judd said in a 1975 interview, "[What I'm doing at The Block] is permanent. And I need a lot of pieces for myself to look at in order to be able to think and feel that there is something relatively permanent versus all these temporary exhibitions." This process of installation required long periods of thought, sometimes two years for one room. "That's why I don't think it should be changed" he said in 1993.⁷

Judd adapted Buildings 180 and 183, in which he used three large rooms to install twenty-three of his early works made between 1962 and 1978. These installations served as a standard for how he believed his work should be encountered, and allowed him to reflect on existing work as a way to generate and test ideas for new work. In these buildings he also housed his library, winter and summer bedrooms, and a kitchen/dining room. The two-story structure was also adapted for residential use by Judd and his family.

1978-1994 The Chinati Foundation (Buildings 26, 28, 31, 47, 59, 60, 97, 306, 307, Object 402)

By the late 1970s, Judd's vision for the permanent installation of art had extended beyond what he was able to accommodate in his private living and working spaces. He also noted that works of significant artists of the previous generation had been scattered widely, many to private collections. He believed that it was important for places to exist where the public could see a large amount of work by the best contemporary artists on a permanent basis. The size and

⁷ Judd, Donald. *Donald Judd Interviews*, ed. Flavin Judd and Caitlin Murray. New York: Judd Foundation/David Zwirner Books, 2019. 477, 868.

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scale of some important contemporary art made it hard to make and exhibit. Artists associated with the Minimalist and Land Art movements of the 1960s and 1970s often created works that were room size or made specifically for the outdoors. Concerned with the difficulties contemporary artists faced in realizing large-scale works of art, Judd began to develop ideas for an institution where contemporary artists could create and install works of this kind, especially those conceived specifically for a particular site on a permanent basis.

To realize his vision, Judd needed funding and a suitable location. These elements came together in 1978 when the Dia Art Foundation, overseen by the gallerist Heiner Friedrich and his wife Philippa Pellizzi (née De Menil), offered to purchase large sections of the former Fort D.A. Russell.

As part of his agreement with Dia, Judd was given full control “to design the renovation [of the existing buildings at Fort D.A. Russell], and plan the installation of his own works... and the works of certain other artists.”⁸ The intention for the installation of the artworks was that they would remain permanently installed and would neither be “sold nor removed from their installation sites without the artist’s written permission”.⁹ This project, initially named the “Marfa Project,” was to become a publicly-accessible non-profit art foundation. By the end of 1979, the holdings of this new foundation included a large portion of Fort D.A. Russell.

In the early 1980s, Judd and a group of artists invited by Judd, including Dan Flavin and John Chamberlain, began to conceive works for specific buildings and outdoor sites as part of the “Marfa Project.” Renovations to the existing buildings were numerous and ongoing, but maintaining the historic integrity of the buildings was of paramount importance to Judd, as it had been at 101 Spring Street and The Block.

The size and scale of the proposed artworks was ambitious. Judd’s contributions included his 100 untitled works in mill aluminum “to be installed in the interior space of buildings in Marfa, Texas, known as the ‘Gunshed’ buildings of Fort D.A. Russell.”¹⁰ The architecture of the former artillery sheds (Buildings 59 and 60), to which Judd added barrel-vaulted roofs, large quarter-frame windows on either side of the building, and altered internal partition walls, was a perfect match for the optical effects of the works in mill aluminum, each of which is unique, despite sharing the same outer dimensions. Judd also conceived 15 untitled works in concrete for Fort D.A. Russell’s former parade grounds (Object 402). Each of the units comprising the work has the same exterior measurements, 2.5 by 2.5 by 5 meters, and are made from 25-centimeter-thick concrete slabs. Each of the fifteen groupings of concrete units have their own logic relating to the apertures of the individual volumes and the configuration of the units in each group.

Toward the southwestern edge of the main Fort D.A. Russell property, Judd also began work on a complex of concrete buildings intended to repurpose damaged fort-era foundations that were still present when Judd and Dia acquired the property. Judd began designing the building complex in 1985 and construction on the first two buildings began in 1988 but was not completed during Judd’s lifetime and the two buildings (Buildings 306 and 307) remain unfinished today.

Judd repurposed two latrine structures (Buildings 26 and 28) to serve as exhibition spaces and the northern one was later adapted to serve as a library (Building 26). In each, he replaced the existing doors with those of his own design and removed the building’s interior partitions and plumbing. Further south, he modified a troop mess hall (Building 31) to serve as a studio space. Judd replaced the existing door with a center pivot door of his own design, and the building was used as a print studio during his lifetime and more recently as a multi-purpose art lab. At the southern end of the grounds, Judd repurposed another mess hall to serve as an exhibition space (Building 47) which became a permanent installation of

⁸ Letter of May 1, 1979, from Philippa Pellizzi to Donald Judd, Dia Art Foundation Archive, New York

⁹ Marianne Stockebrand, *Chinati: The Vision of Donald Judd* (New Haven: Yale University Press, 2010), 31.

¹⁰ Letter of understanding between the Dia Art Foundation and Donald Judd, January 1, 1981, Dia Art Foundation Archive, New York.

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works by Ingolfur Arnarsson in 1992. At the north end of the grounds on Katherine Street, Judd adapted the fort gymnasium (Building 97) to serve as an event space. In this space, Judd made several changes, including infilling windows, replacing existing doors with those of his own design, adding an additional concrete slab, and installing shelves, stairs, and furniture also of his own design.

In early 1983, Dia's financial position forced it to restructure their commitments to various art enterprises, including the "Marfa Project."¹¹ It was decided that the "Marfa project" would gain its independence from Dia and in February 1984 it was renamed "The Art Museum of the Pecos" with Donald Judd, William Agee, and Brydon Smith named the first appointed trustees. The museum's name changed to "The Chinati Foundation" in 1986, and in October 1987 it held its first public open house event.

Chinati was conceived and founded by Judd as an alternative to the traditional anthology-style contemporary art museum. At Chinati, he created his largest and most complex works, and architecturally altered some of the buildings to house a permanently installed collection and others to accommodate exhibitions, offices, residences, studios, and public events. In addition to Judd's work, the collection includes significant installations of work by Carl Andre, Ingolfur Arnarsson, John Chamberlain, Dan Flavin, Roni Horn, Robert Irwin, Ilya Kabakov, Richard Long, Claes Oldenburg & Coosje van Bruggen, David Rabinowitch, and John Wesley.

In the years which followed his purchase of The Block and the establishment of the Chinati Foundation, Judd acquired many additional properties in and around Marfa. In addition to the buildings of the former Fort D.A. Russell, the Chinati Foundation preserves and makes accessible three additional buildings acquired by the Dia Art Foundation in 1978 and 1979 that are part of the Central Marfa Historic District: The John Chamberlain Building, which remains the largest permanently installed collection of John Chamberlain's works in the world; the Ice Plant, an included discontiguous property that Judd used as a small factory for the fabrication of his works in Cor-ten steel and today functions as an exhibition space, artist's studio, as well as a performance and lecture hall; and the Locker Plant, which is used as a studio and exhibition space for the Chinati Foundation's artist-in-residence program.

Additional Historic Name: Donald Judd Historic District

The proposed historic district name change, to the Fort D.A. Russell and Donald Judd Historic District, reflects the amendment's recognition of the national significance of artist Donald Judd's preservation and adaptation of district buildings, as well as his addition of new buildings that he designed, and a site consisting of his own artwork.

These resources represent two aspects of Judd's personal vision for the former fort properties. The first began in 1973 with his acquisition of three of the remaining buildings of the fort's quartermaster compound in downtown Marfa, to create personal living and working spaces. In 1977 he conceived of a foundation that they would belong to in the future. The Judd Foundation, formally established in 1996, maintains the quartermaster compound today.

The second began later in the 1970s when Judd enlisted the help of the Dia Foundation to acquire the majority of Fort D.A. Russell, situated approximately a mile south of Marfa. In 1986, after Dia's exit from the venture, Judd established what became the Chinati Foundation, a museum dedicated to the permanent installation of work by a select group of artists in spaces that he adapted to suit each one.

The commonality to these resources is Donald Judd's vision for the purpose of each, and his consequent designed intervention into each building and site.

¹¹ Heiner Friedrich to Donald Judd, March 9, 1983, Dia Art Foundation Archive, New York.

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District Map



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Figures

Figure 1: Judd in front of the east building before renovation, 1973



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Figure 2: Exterior of east building, looking east, 1975



Figure 3: Interior of northeast studio, looking northwest, 1976



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Figure 4: Adobe bathhouse at the Block, looking west, 1978



Figure 5: Adobe bathhouse at the Block, looking east, 1978



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Figure 6: Interior of southeast studio, looking east, 1970s



Figure 7: Interior of southeast studio, looking west, 1970s



Figure 8: Interior of southeast studio, looking east, 1970s



Figure 9: Interior of southeast studio, looking east, 1970s



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Figure 10: Interior of southeast studio, looking south, 1970s



Figure 11: East facade of an artillery shed building before the barrel vault was installed and the garage doors were removed, 1981.



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Figure 12: Artillery shed mullion mockup, looking east, 1981.



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Figure 13: North artillery shed before quarter frame aluminum windows are installed, looking east, 1981.



Figure 14: South artillery shed before the windows and artworks are installed, looking east, 1981.



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Figure 15: South artillery shed building, looking north, 1981.



Figure 16: Contractors installing roof panels on the Arena, c. 1981, looking west.



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Figure 17: Forklift places one of the 100 untitled work in mill aluminum, c. 1982.



Figure 18: Art installers unpack one of the 100 untitled work in mill aluminum, c. 1982.



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Figure 19: Donald Judd inspecting the installation of the roof on the south artillery shed 1984.



Figure 20: Barrel vault installation on the south artillery shed, looking north, 1984.



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Figure 21: Barrel vault installation on the south artillery shed, looking north, 1984.



Figure 22: South artillery shed, looking south, date unknown.



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Figure 23: South artillery shed, looking south, date unknown.



Figure 24: North artillery shed, looking north, date unknown.



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Figure 25: The Arena prior to ground floor windows being infilled and exterior being painted to match the other buildings on Fort D.A. Russell, looking north, date unknown.



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Photos

Property: Fort D.A. Russell Historic District/Donald Judd Historic District

Location: Marfa, Presidio County

Photographer: Jonathan Taylor

Date: December 23, 2023

The applicant confirms the photographs reflect the property's current appearance in 2025.

Photo 1

Entrance to Library (Building 26), door designed by Donald Judd in pine and glass, looking southwest.



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Photo 2

Library (Building 26) interior with pine bookshelf and Judd-designed table and chairs, looking north.



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Photo 3

Exhibition Space (Building 28), view to south with a Judd-designed door in pine and glass.



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Photo 4

View to north in interior of Exhibition Space (Building 28). Judd removed interior partitions and plumbing and sheetrocked the ceilings and walls.



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Photo 5

Exhibition Space (Building 28), view to north with a Judd-designed door in pine and glass.



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Photo 6

Interior view to south in Print Studio (Building 31). Judd used this space for the creation of prints. Today the space is used for educational purposes.



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Photo 7

View to south of Print Studio (Building 31), including pivot door made in pine and glass on its northern facade.



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Photo 8

Print studio (Building 31), view to east.



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Photo 9

View to northeast of the Arnarsson exhibition space (Building 47). The west facade features a row of eleven one-over-one aluminum sash windows and a gray metal door. Judd replaced the original cementitious roof tiles with the existing steel panels.



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Photo 10

Interior view to north of the Arnarsson exhibition space (Building 47). Judd infilled all the windows along the east side to allow for a continuous wall for the hanging of art.



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Photo 11

View to southwest of the North Artillery Shed (Building 59). Judd installed a galvanized metal barrel roof to the existing brick building and two-over-two aluminum frame windows on the east and west sides.



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Photo 12

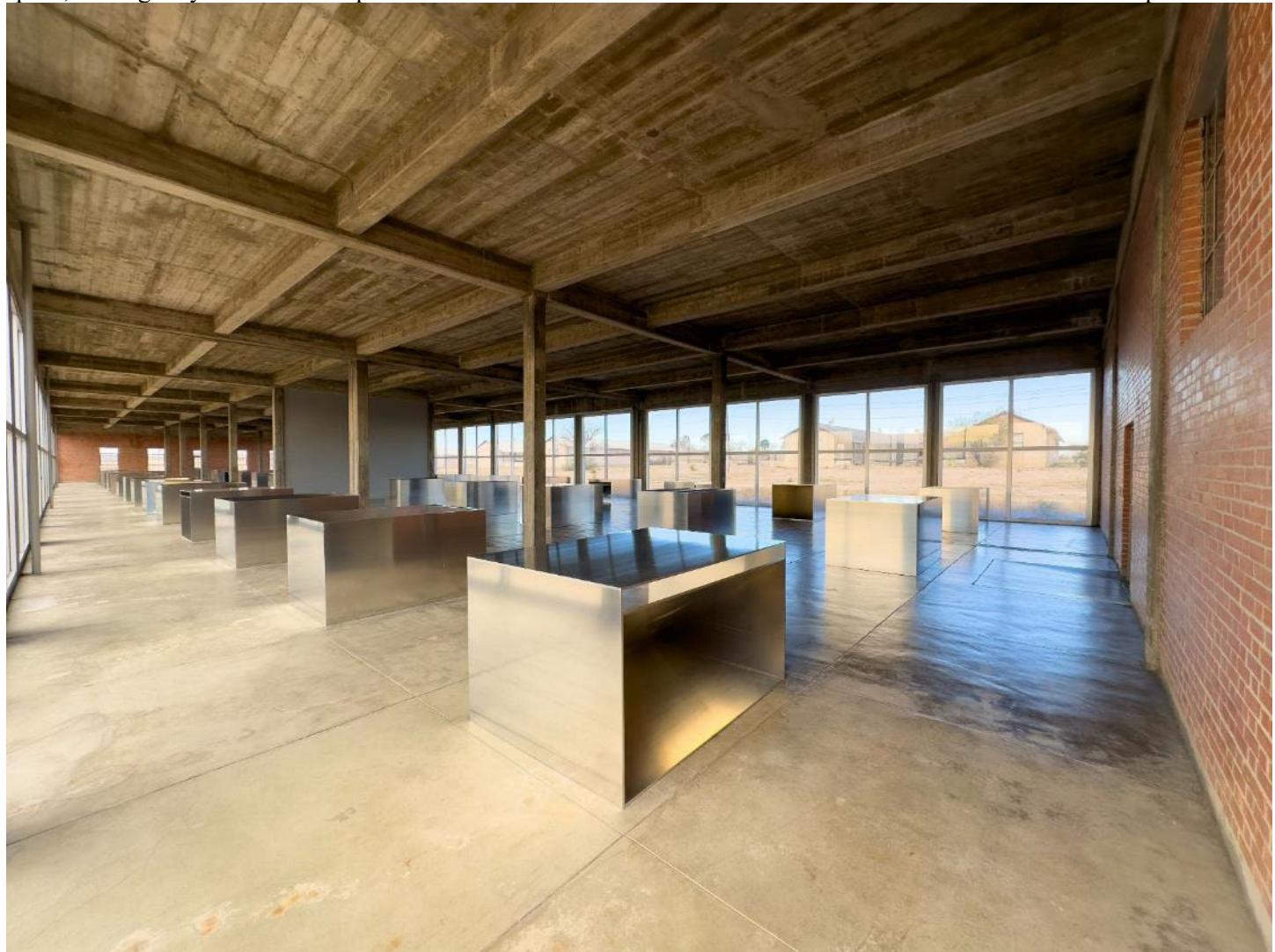
Interior view to north of the North Artillery Shed (Building 59).



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Photo 13

View to west within the South Artillery Shed (Building 60). Judd installed a gray brick wall to divide the main exhibition space, and a glassy outer walls to provide unobstructed views of Fort D.A. Russell and the west Texas landscape.



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Photo 14

View to southwest of the South Artillery Shed (Building 60). Judd added a barrel vault doubling the height of the building.



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Photo 15

View to southwest of the Arena (Building 97). Judd infilled many openings on the ground floor.



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Photo 16

Judd removed the roof of an existing building to create an outdoor courtyard space for the Arena (Building 97), with pathways, landscaping and a table, view to northwest.



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Photo 17

View to the northeast in the Arena (Building 97) from the second floor loft above the kitchen to the main interior space.



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Photo 18

View to southwest in the kitchen of the Arena (Building 97), where Judd installed built-in fixtures and a table in pine, looking southwest.



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Photo 19

Interior view of the West Warehouse (Building 180), main library, looking east. Shelving and furniture designed by Judd.



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Photo 20

Interior view of West Warehouse (Building 180), south room, looking southwest. Floor and wall-mounted artworks by Judd.



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Photo 21

Exterior view of West Warehouse (Building 180), looking northwest. Judd added the continuous line of clerestory windows.



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Photo 22

Exterior view of the East Warehouse (Building 183), looking southeast.



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Photo 23

Interior view of East Warehouse (Building 183), north room, looking west. Floor and wall-mounted artworks by Judd.



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Photo 24

Interior view of East Warehouse (Building 183), dining room, looking southeast.



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Photo 25

Interior view of the ground floor of the Quartermaster's Office (Building 183), looking southwest. Wide central stair added by Judd.



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Photo 26

Interior view of the second floor of the Quartermaster's Office (Building 183), looking northwest.



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Photo 27

Exterior view of the Quartermaster's Office (Building 183), looking southeast.



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Photo 28

Unfinished concrete building (Building 306), looking west



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Photo 29

Judd designed a thin-shell barrel building (Building 307) to house some of his large-scale artworks. The concrete structure was never completed and has been temporarily stabilized. View to north.



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Photo 30

Exterior view of warehouse building (Building 401), looking northwest.



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Photo 31

Interior view of warehouse building (Building 401), east room, looking west.



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Photo 32
15 untitled works in concrete (Site 402), looking north



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Photo 33

Two groupings of the works in concrete (Site 402), looking west.



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Photo 34

Exterior view of the Adobe Office (Building 407), looking northeast.



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Photo 35

Interior view of the Adobe Office (Building 407), looking northeast.



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Photo 36

Exterior view of the Adobe Bathrooms (Building 408), looking southeast.



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Photo 37

Interior view of the Adobe Bathrooms (Building 408), tub and sauna room, looking south.



- end -