

ADDRESS:

HIST. SURVEY #: N/A

(OD = Out of District; M = Moved
DEM = Demolished; N/A = not a building)

NAME: Camino del Monte Sol Historic District

CITY SURVEY

Area #: N/A Signif. Status: N/A

(S = Significant; C = Contributing; NC = Noncontributing)

REGISTER STATUS (Individual Nominations)

National: Y State: Y State #: 1112

HSFF: N HABS: N

(OSFT = To be in forthcoming 4th edition of Old Santa Fe Today.
Not covered by a more detailed Bulletin article.)

DOCUMENTATION

SFHS Inventory: N/A

NR Nomination: Y SR Nomination:

HSFF Bulletin: N/A HABS Data: N/A

Historic Photos: Museum: Archives:

Modern Photos: MNM: SRC:

Surveys: Floor Plans: Elevations:

Other:

Bibliography:

Comments:

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Camino del Monte Sol Historic District
other names/site number N/A

2. Location

street & number See continuation sheet. N/A not for publication
city, town Santa Fe N/A vicinity
state New Mexico code NM county Santa Fe code 049 zip code 87501

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>106</u>	<u>65</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>106</u>	<u>65</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register _____

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Ann W. Hill State Historic Preservation Office 2-29-88
Signature of certifying official Date

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/single dwelling

Current Functions (enter categories from instructions)

Domestic/single dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

- 1) Pueblo
- 2) Late 19th and 20th Century Revivals
Other: Territorial Revival
- 3) Other: Spanish Pueblo
- 4) Other: New Mexico Vernacular

foundation Not visible
walls Stucco
roof Asphalt
other Wood

Describe present and historic physical appearance.

SUMMARY

The Monte Sol Historic District is a an irregularly shaped, self-contained, residential neighborhood which has kept its rustic, almost rural, historic appearance with its unpaved inner streets and lack of formal landscaping. The majority of the ~~are~~^{are} some buildings were built or remodeled during the period of significance and have kept their historic appearance with the general exception that hard stucco in earth tones has almost universally replaced adobe mud plaster, as it has in most adobe buildings. Although the majority of the total number of buildings in the district are constructed in the Pueblo Revival style, diversity is provided within the neighborhood by the many variations upon this style and by the presence of other compatible styles. The buildings are well-maintained, and the general condition of the district excellent.

DESCRIPTION

This district is located south of the Santa Fe River in the southeast corner of the city, and extends for the most part south from the road named for the Acequia Madre, or Mother Ditch, and consists primarily of streets running north and south. It is bordered on the north and west by the Santa Fe Historic District which was accepted in the National Register in 1973. Only the south and east sides of the two streets which form its borders with that district, Garcia Street and Acequia Madre Road, are included in the Monte Sol Historic District, since the north and west sides of these streets are already in the Santa Fe Historic District. The Monte Sol Historic District is bordered on the east by the Camino del Monte Sol beyond which is newer development. Its irregular southern border is determined by the extent of development along several dead-end streets during the period of significance.

The terrain of the district is generally flat, although it rises gently along Garcia Street on the west and somewhat more steeply on the east up Abeyta Street and the Camino del Monte Sol. Its irregular pattern of lots and streets is traceable to its evolution from irrigated farm land. The streets which form the western, northern, and eastern boundaries of the district (with the exception of Camino del Poniente along a short section of the northern border on the east), as well as Abeyta Street, reflect their origin as ancient trails in their irregular, curving pattern. In contrast, the newer streets

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Art

Literature

Period of Significance

1912-1942

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

Multiple

Architect/Builder

Multiple

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

Beginning in the years following New Mexican statehood in 1912, and continuing until World War II, this district was the center of a nationally known colony of artists, a remarkable group of multi-talented, creative people, many of whom had national reputations before settling in a remote and little known region of the country. These artists made important contributions not only to their own fields, primarily literature and painting, but also to the community to the extent that they can be considered in large part responsible for the unique milieu of Santa Fe today. Although no longer functioning as a colony, many creative people continue to live in Santa Fe and contribute to its character. The city depends heavily on tourists who are drawn not only by its 150 galleries many of which specialize in Indian and Spanish artists and regional art, and by its yearly markets and traditions like the annual Fiesta, but also by the special environment created by its architecture. The artists who founded Santa Fe's original art colony were drawn to the region by its pre-American cultures and were instrumental in efforts to preserve and revive the fine arts, crafts, customs, and architecture of those cultures. The artists' colony had perhaps its most widely felt impact in the field of architecture. Although the movement to preserve and recreate the city's historic adobe architecture was already under way when the colony began to come together on the Camino del Monte Sol, the artists joined it with vigor, leading efforts to preserve historic architecture and building their own Pueblo Revival adobe houses. The district also contains some of the first houses designed by John Gaw Meem, the premier professional architect of the Revival styles. It has remained a residential neighborhood, unlike Canyon Road, a street north of the boundary of this district and included in the Santa Fe Historic District, where artists lived which has become predominantly commercial. The artists' homes on the Camino del Monte Sol and adjoining streets are a unique grouping of Pueblo Revival and, to a much lesser extent, Territorial Revival dwellings, built by the group who played a significant role in the conversion of Santa Fe into a city which is dominated by historic styles. The district also provides a context

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 52.68

UTM References

A

1	3	4	1	5	6	9	0	3	9	4	8	6	6	0
Zone	Easting		Northing											

C

1	3	4	1	6	2	4	0	3	9	4	8	3	1	0
Zone	Easting		Northing											

B

1	3	4	1	6	2	4	0	3	9	4	8	3	2	0
Zone	Easting		Northing											

D

1	3	4	1	5	7	3	0	3	9	4	8	3	2	0
Zone	Easting		Northing											

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

The boundaries reflect the historical development of the district.

See continuation sheet

11. Form Prepared By

name/title Corinne P. Sze
organization N/A date February 12, 1988
street & number 1042 Stagecoach Road telephone (505) 983-5605
city or town Santa Fe state New Mexico zip code 87501

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Roughly bounded by Garcia Street, Acequia Madre Road, Camino del Poniente, and Camino del Monte Sol, including properties located on the following streets Placita Rafaela, Delgado Street (south of Acequia Madre Road), San Antonio Street (through address numbers 428 and 435), San Pasqual (through numbers 434 and 437), Calle la Paz (through number 435), Camino Manzano (through number 415), Sosaya Lane, Abeyta Street, Calle la Pena, and El Caminito.

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which extend south from Acequia Madre Road, are straight and parallel, reflecting, to some extent, old property lines and the northern New Mexico custom of deeding land in long, narrow strips at right angles with an acequia (irrigation ditch). Only in connection with San Antonio Street was an attempt made to lay out anything resembling a modern grid pattern, although only one small cross street remains. With the minor exception of Calle la Pena, only the district's bordering streets, Garcia, Acequia Madre, a short section of Abeyta, the Camino del Poniente, and the Camino del Monte Sol are paved. There are no sidewalks in the district except for an incomplete one on the east side of Garcia Street. Acequia Madre Road has an intermittent, dirt walking path between the street and the ditch. On the other paved and unpaved streets which form the rest of the District, no special accommodation is made for pedestrians.

Throughout the district front property lines are commonly marked by enclosures of varying heights and materials, ranging from the high plastered walls associated with the Revival styles, and fences of varying height, constructed of thin, unpeeled, aspen poles placed vertically in the ground, known locally as coyote fences, to lower walls, either plastered or in bare rock, adobe, or cement block, and chain link fences. The high, Revival-style walls sometimes obscure entirely the buildings behind them or reveal only the Revival elements of the upper sections of these buildings, such as flat roofs, projecting vigas and canales, and brick capped parapet walls. On the older streets the Spanish preferences have prevailed of building directly on or very near the front property line, and of adding buildings at irregular angles to existing buildings and to the street. Generally the District lacks formal landscaping and lawns are almost unknown. There are a number of tall cottonwood trees, as well as pines of all heights, and a scattering of fruit trees left from the small orchards which dotted the area during its agricultural period.

Almost totally developed with little open land left, the Monte Sol District is today primarily a residential neighborhood of single family dwellings, as it was during the period of significance. At that time the neighborhood included many artist's studios as well as a scattering of small, home businesses, such as a grocery store serving local needs, a print shop, and the office of a construction company. Although no longer the center of a functioning artists' colony, the artistic influence remains as well as the scattering of businesses, in the few galleries which have been established in former homes.

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The vast majority of the buildings in the district were constructed or remodeled in the local Revival styles, primarily the Pueblo Revival and, to a much less extent, the Territorial Revival. There are also several Spanish Pueblo buildings which have kept their pre-Revival appearance, as well as a very few examples of other Revival styles, a few vernacular buildings, and a small number which are classed as having no style. Those buildings built or remodeled after the period of significance, with few exceptions, were constructed in the same Revival styles which typify the District, and do not detract from the historic appearance of the neighborhood.

Thus the district possesses a general homogeneity of style. Most buildings have a single story and none have more than two. Roofs are predominantly flat, although a few pitched metal roofs have survived from the period before they were ruled out by the preferences of the Revivalists. Arches and curved lines are avoided except in the frequent arched doorways of walls which front many Revival-style dwellings. Before 1912 the vast majority of buildings in the district were constructed of adobe bricks covered with mud plaster. During the period of significance, adobe building continued, but other materials such as brick, cement block, and hollow tile were also frequently used beneath layers of plaster molded to suggest the contours of adobe. The dominant coloration of the buildings simulates the earth tones found in natural mud, although more durable cement stucco has almost universally replaced adobe plaster. Contrast is provided by the white-painted wood trim of the Territorial Style and the blue trim sometimes found with the Pueblo Revival. The majority of the buildings in the Camino del Monte Sol Historic District possess varying combinations of the stylistic details described in the significance section and delineated below for representative examples.

However, despite this overall homogeneity of style, there is also diversity within the district, provided by the varying levels and modes of expression of the predominant Revival styles, by the continuation of the Spanish Pueblo tradition into the period of the Revival, and by the presence of a small number of adobe buildings in other styles. This variety stems from the continuing close proximity of divergent socio-economic groups, which has always characterized this as well as other historic areas of the city, and from the differing circumstances which led to the development of individual streets.

The variety in the streetscape can be demonstrated by describing a few representative streets. Garcia Street, the widest of the paved streets which border the district, contains buildings which have kept their pre-Revival

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appearance as well as Revival-style dwellings behind adobe walls. The latter were constructed on the street line, the former either on, near, or at odd angles to it. There are few street trees.

The Acequia Madre still flows at certain times of the year in a stone-sided, unpaved ditch about a foot to two feet deep and ranging in width from two to perhaps four or five feet across, which runs between the road which is named for it and the walls or fences that define the front lines of the property on the south side of that road. An unpaved pedestrian path runs between the road and the Acequia, tall cottonwood trees grow next to the Acequia, and dense, untended, low underbrush grows between the acequia and the walls or fences along property lines. Buildings are generally placed close to the street line and close to one another, with the notable exception of Curtin/Paloheimo House which was constructed at some distance from the street in what was a large, undivided, cultivated field and is still an extensive, open, grassy, untended area without enclosing walls. The Revival styles predominate and most of the pre-Revival Spanish Pueblo houses on the street were remodeled in those styles during the period of significance.

Of the series of short, unpaved, dead-end, streets which extend south from Acequia Madre Road, Delgado and San Antonio Streets are the widest. Delgado is a short, slightly offset, extension of a street which continues north of Acequia Madre Road. With the exception of the houses on the corners of the street, which are older, all of the houses on the street were built in the Revival styles, during the period of significance or before 1942. San Antonio street lends variety to the district with its width and openness. Some of the west side of the street within the District is open field. The houses on the east side are placed toward the center of small, regularly divided lots, and are not obscured by high walls. Built of adobe and modest in size, they represent a broader range of styles than is generally found in the District. The three streets, San Pasqual, Calle la Paz, and Camino Manzano are very narrow, dirt lanes between single lots. Generally the west side of the each street is faced by the back wall of the property which fronts on the next street to the west. Walls or buildings are built directly on the street line and there are few street trees.

Sosaya Lane contains a mix of modest Revival style dwellings built in the 1930's and later, the vernacular buildings of A.A. Sosaya from the same period, and a few larger Revival style dwellings of more recent origin. The front property lines of the older buildings are marked by coyote fences, wire fences, or low walls of either plastered or unplastered cement block, or stone. The newer buildings are obscured from view by high plastered walls. Abeyta street winds south from the Acequia Madre jogging sharply to the west

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before turning south again. Toward the south and particularly near the section of the street which runs east and west, there is a high proportion of Spanish Pueblo and modest Revival buildings with street lines marked by coyote fences, chain link fences, or low walls of cement block or adobe. There are no street trees but tall pines and cottonwood trees rise from individual properties.

The Camino del Monte Sol, though paved, is narrow and winds gently up hill. The section closest to Acequia Madre Road contains a few Spanish Pueblo and several modest Revival style homes, some slightly set back from the street. As the street climbs to the south more artistic Revival style homes predominate, most built close to the street line and some hidden behind high walls.

METHODOLOGY FOR DETERMINING DATES OF INDIVIDUAL BUILDINGS

The District contains 171 buildings of which 106 have been designated as contributing. Of the contributing buildings, ninety-eight were built before 1938 and eight between 1938 and 1942. Because of the lack of uniform development of the District or, for the most part, of individual streets, and because adobe architecture both practically and traditionally lends itself to change, and finally because new building and remodeling in the District conforms by preference, and by ordinance, to the predominate Revival styles, there is no single, simple, or infallible way to establish the dates of individual buildings. Buildings built before 1912 were located by comparing the buildings shown on the 1912 King map of Santa Fe with the appearance of those standing in the same locations today. Street addresses existing in 1938 were determined from the Santa Fe City directories which, beginning in 1928, list addresses by street and were published every other year during the period of significance. The integrity of houses at these addresses today was then confirmed by visual examination and through information gained in interviews. However, this procedure was complicated by the fact that some houses in 1938 did not have street addresses or were listed at the rear of another property, particularly if they were part of a group of dwellings owned by same family. Buildings placed on the dead-end streets extending south from Acequia Madre Road sometimes were first numbered at the rear of existing buildings on the Acequia, or given numbers on the Acequia itself. One street, San Pasqual, in 1938 was an alley between San Antonio and Calle la Paz and buildings on it were numbered elsewhere. In other cases numbers changed either by small shifts or completely. Some streets had more than one of these complications. For example, buildings on Sosaya Lane were first numbered as buildings on Acequia Madre Road, then given the same numbers on Sosaya Lane, and finally, between 1947 and 1949, given completely new numbers by which they are known

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today. Abeyta Street today has an odd sequence of numbers which, beginning at the corner of El Caminito run down from the number 528 to 500 next to which is 800. From there they proceed up to 812 and then start to go down again from 432. The reason for this discontinuity of numbering is that the 800 numbers are on a section of the street which was originally called Apodaca Street. These complicated areas were unraveled with the help of former or long-time residents of the streets in question who could remember exactly in which houses the residents listed in the directory were living as well as what changes these houses might have undergone since the period of significance.

A list of contributing and noncontributing buildings follows, after which representative contributing buildings are described. Finally, for the convenience of the reader, a summary of the defining characteristics of the various styles represented in the District and a glossary of terms specific to these styles are provided at the end of the Description section. The evolution and historic context of these styles as well as the definitions of architectural terms are more completely discussed the Significance section.

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Survey numbers are from the City of Santa Fe's Historic Structures Survey and are used to identify buildings on the sketch map.

PRE-1938 CONTRIBUTING BUILDINGS

<u>Survey Number</u>	<u>Address</u>	<u>Architectural Style</u>
(269)	501 Garcia Street	Pueblo Revival
(271)	523 Garcia Street	New Mexico Vernacular
(272)	525 Garcia Street	Spanish Pueblo
(273)	533 Garcia Street	Territorial
(274)	537 Garcia Street	Spanish Pueblo
(280)	555 Garcia Street	Territorial Revival/Pueblo Revival
(281)	561 Garcia Street	Territorial Revival
(282)	569 Garcia Street	Territorial Revival
(001)	506 Acequia Madre Road	Pueblo Revival
(002)	508 Acequia Madre Road	Pueblo Revival
(003)	512 Acequia Madre Road	New Mexico Vernacular Spanish Pueblo (front)
(004)	518 Acequia Madre Road	Territorial Revival
(010)	520 Acequia Madre Road	Pueblo Revival
(019)	614 Acequia Madre Road	Territorial Revival
(048)	712 Acequia Madre Road	Territorial Revival
(049)	716 Acequia Madre Road	Pueblo Revival
(057)	720 Acequia Madre #2,3	Pueblo Revival

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(060)	720 Acequia Madre #5	Pueblo Revival
(061)	720 Acequia Madre #8	Pueblo Revival
(091)	754 Acequia Madre Road	Pueblo Revival
(093)	770 Acequia Madre Road	Pueblo Revival
(005)	1 Placita Rafaela	Pueblo Revival
(006)	2 Placita Rafaela	Pueblo Revival
(008)	4 Placita Rafaela	Spanish Pueblo
(009)	5 Placita Rafaela	Territorial Revival
(018)	401 Delgado Street	Pueblo Revival
(012)	408 Delgado Street	Pueblo Revival
(011)	522 Acequia Madre	
(017)	421 Delgado Street	Pueblo Revival
(013)	424 Delgado Street	Pueblo Revival
(014)	426 Delgado Street	Pueblo Revival
(016)	429 Delgado Street	Pueblo Revival
(038)	403 San Antonio St.	Mediterranean
(020)	404 San Antonio St.	Territorial Revival
(037)	407 San Antonio St.	Bungalow
(036)	411 San Antonio St.	Pueblo Revival
(035)	417 San Antonio St.	Pueblo Revival/Mediterranean

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(021)	424 San Antonio St.	Pueblo Revival
(022)	426 San Antonio St.	Territorial Revival
(034)	427 San Antonio St.	Pueblo Revival
(023)	428 San Antonio St.	Territorial Revival
(033)	433 San Antonio St.	Pueblo Revival
(046)	710 San Pasqual	Pueblo Revival
(045)	434 San Pasqual	Pueblo Revival
(040)	706 Sosaya Street	Pueblo Revival
(051)	433 Calle la Paz	Territorial Revival/Pueblo Revival
(052)	435 Calle la Paz	Pueblo Revival
(063)	415 Camino Manzano	New Mexico Vernacular
(090)	405 Sosoya Lane	Pueblo Revival
(085)	419 Sosaya Lane	Vernacular
(084)	421 Sosaya Lane	Vernacular
(105)	105 Calle la Pena	Pueblo Revival
(107)	107 Calle la Pena	Pueblo Revival
(207)	418 Abeyta Street	Pueblo Revival
(206)	422 Abeyta Street	Pueblo Revival

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(204)	426 Abeyta Street	Pueblo Revival
(199)	812 Abeyta Street	Pueblo Revival
(196)	807 Abeyta Street	Spanish Pueblo
(195)	801 Abeyta Street	Spanish Pueblo
(192)	502 Abeyta Street	Pueblo Revival
(190)	503 Abeyta Street	Pueblo Revival
(188)	509 Abeyta Street	Spanish Pueblo
(186)	512 Abeyta Street	Spanish Pueblo
(183)	523 Abeyta Street	New Mexico Vernacular
(181)	528 Abeyta Street	Territorial Revival/Pueblo Revival
(165)	825 El Caminito	Pueblo Revival
(167)	830 El Caminito	Pueblo Revival - Torreon
(166)	831 El Caminito	Pueblo Revival
(168)	832 El Caminito	Pueblo Revival
(171)	836 El Caminito	Pueblo Revival
(172)	850 El Caminito	Pueblo Revival
(098)	800 Cam. del Poniente	Pueblo Revival
(100)	828 Cam. del Poniente	Territorial Revival
(116)	405 Cam. del Monte Sol	Spanish Pueblo
(115)	408 Cam. del Monte Sol	Pueblo Revival

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- (118) 409 Cam. del Monte Sol New Mexico Vernacular
Pueblo Revival addition (front)
- (121) 428 Cam. del Monte Sol Pueblo Revival
- (126) 434 Cam. del Monte Sol Pueblo Revival/Territorial Revival
- (123) 439 Cam. del Monte Sol Pueblo Revival
- (130) 452 Cam. del Monte Sol Pueblo Revival
- (129) 503 Cam. del Monte Sol Pueblo Revival
- (132) 507 Cam. del Monte Sol Pueblo Revival/Territorial Revival
- (131) 512 Cam. del Monte Sol Pueblo Revival
- (134) 515 Cam. del Monte Sol Pueblo Revival
- (136) 517 Cam. del Monte Sol Pueblo Revival
- (133) 520 Cam. del Monte Sol Pueblo Revival
- (135) 524 Cam. del Monte Sol Pueblo Revival
- (139) 529 Cam. del Monte Sol Pueblo Revival
- (138) 530 Cam. del Monte Sol Pueblo Revival
- (140) 538 Cam. del Monte Sol Pueblo Revival
- (142) 542 Cam. del Monte Sol Pueblo Revival
- (144) 550 Cam. del Monte Sol Pueblo Revival
- (143) 555 Cam. del Monte Sol Pueblo Revival
- (149) 557 Cam. del Monte Sol Pueblo Revival
- (145) 558 Cam. del Monte Sol Pueblo Revival
- (146) 566 Cam. del Monte Sol Pueblo Revival

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- (147) 576 Cam. del Monte Sol Pueblo Revival
- (148) 580 Cam. del Monte Sol Pueblo Revival
- (150) 586 Cam. del Monte Sol Pueblo Revival

POST-1938 CONTRIBUTING BUILDINGS (1939-1942)

DATE

- | | | | |
|-----------|------------------------|------------------------|-----------------|
| (094) | 774 Acequia Madre Road | Pueblo Revival | Bet. 1938-1940 |
| (015) | 433 Delgado Street | Territorial
Revival | Bet. 1940- 1942 |
| (074) | 404 Sosaya Lane | Pueblo Revival | Bet. 1938-1940 |
| (omitted) | 406 Sosaya Lane | Pueblo Revival | Bet. 1938-1940 |
| (082) | 424 Sosaya Lane | Territorial
Revival | Bet. 1940-1942 |
| (103) | 110 Calle la Pena | Pueblo Revival | Bet. 1940-1942 |
| (185) | 516 Abeyta Street | Pueblo Revival | Bet. 1938-1940 |
| (169) | 837 El Caminito | Pueblo Revival | Bet. 1940-1942 |

PRE-1938 NONCONTRIBUTING BUILDINGS

(Non-contributing because of extensive alterations after the period of significance or because of lack an identifiable style which contributes to the district.)

- (324) 512 Acequia Madre Road Pueblo Revival
(rear)
- (072) 740 Acequia Madre Road Pueblo Revival
- (007) 3 Placita Rafaela Pueblo Revival

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(032)	435 San Antonio St.	No Style
(087)	413 1/2 Sosaya Lane	No Style
(086)	417 Sosaya Lane	No Style
(083)	425 Sosaya Lane	Pueblo Revival
(198)	810 Abeyta Street	Pueblo Revival
(193)	500 Abeyta Street	Spanish Pueblo
(191)	504 Abeyta Street	Spanish Pueblo
(184)	517 Abeyta Street	Spanish Pueblo
(122)	430 Cam. del Monte Sol	No Style

POST-1938 NONCONTRIBUTING BUILDINGS

(270)	503 Garcia Street	Pueblo Revival/Mediterranean details
(279)	553 Garcia Street	No Style
(056)	720 Acequia Madre #1	Pueblo Revival
(058)	720 Acequia Madre #4	Pueblo Revival
(059)	720 Acequia Madre #6	Pueblo Revival
(062)	720 Acequia Madre #7	Pueblo Revival
(092)	756 Acequia Madre Road	Territorial Revival

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(039)	407 San Pasqual	No Style
(047)	417 San Pasqual	Pueblo Revival
(041)	437 San Pasqual	Pueblo Revival
(050)	409 Calle la Paz 411 Calle la Paz 413 Calle la Paz	Pueblo Revival
(073)	400 Sosaya Lane	Pueblo Revival
(075)	408 Sosaya Lane	Pueblo Revival
(089)	409-1/2 Sosaya Lane	Not visible
(076)	410 Sosaya Lane	Pueblo Revival
(088)	411 Sosaya Lane	Territorial Revival
(077)	412 Sosaya Lane	Pueblo Revival
(078)	414 Sosaya Lane	Pueblo Revival
(079)	416 Sosaya Lane	Pueblo Revival
(080)	418 Sosaya Lane	Pueblo Revival
(081)	420 Sosaya Lane	Not visible
(106)	103 Calle la Pena	Pueblo Revival
(101)	104 Calle la Pena	Pueblo Revival
(102)	109 Calle la Pena	Pueblo Revival
(108)	115 Calle la Pena	Pueblo Revival

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(104)	116 Calle la Pena	Pueblo Revival
(109)	123 Calle la Pena	Pueblo Revival
(205)	424 Abeyta Street	Pueblo Revival
(202)	428 Abeyta Street	Pueblo Revival
(203)	430 Abeyta Street	Pueblo Revival
(201)	432 Abeyta Street	Pueblo Revival
(197)	811 Abeyta Street	No Style
(200)	809 Abeyta Street	No Style
(194)	800 Abeyta Street	Pueblo Revival
(189)	508 Abeyta Street	No Style
(187)	517 Abeyta Street (rear)	Pueblo Revival
(182)	525 Abeyta Street 527 Abeyta Street	Pueblo Revival
(180)	601-603 Abeyta Street	Pueblo Revival
(176)	859 Ranchito	Pueblo Revival
(177)	905 Ranchito	Pueblo Revival
(170)	841 El Caminito	Pueblo Revival
(173)	850-1/2 El Caminito	Pueblo Revival
(099)	826 Cam. del Poniente	Territorial Revival

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- (117) 407 Cam. del Monte Sol Pueblo Revival
- (119) 424 Cam. del Monte Sol Pueblo Revival
- (120) 427 Cam. del Monte Sol Vernacular
- (127) 431 Cam. del Monte Sol Pueblo Revival
- (125) 432 Cam. del Monte Sol Pueblo Revival
- (124) 433 Cam. del Monte Sol Pueblo Revival
- (128) 436 Cam. del Monte Sol Pueblo Revival
- (137) 519 Cam. del Monte Sol Pueblo Revival
- (141) 535 Cam. del Monte Sol Pueblo Revival
- (151) 559 Cam. del Monte Sol Pueblo Revival

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DESCRIPTIONS OF REPRESENTATIVE CONTRIBUTING BUILDINGS

Except as noted, all buildings are one story and hard plastered in earth tones of brown or beige.

Survey (273) Address: 533 Garcia Street Jose Dolores Garcia House
Approx. Date: Before 1912 Style: Territorial Photo #6

Description: Streetscape and siting: Eight foot stone wall along front property line, top section plastered cement block, entered through arched doorway. Building placed at an angle to the street. Roof: Hip, sheathed in terne plate, red. Two masonry chimneys, capped with brick. Facade: Flat, unadorned. Only partially visible from street. Door, three windows, asymmetrically placed. Windows: Wood, 2/2 double hung. White wood trim, pediments with simple molding along top.

Comments: The only Territorial style building in the District.

Survey (019) Address: 614 Acequia Madre Road Curtin/Paloheimo House
Approx. Date: Bet. 1921 and 1930 Style: Territorial Revival Photo #7

Description: Streetscape and siting: Set back from street on large, grassy, unlandscaped lot. Large street trees. Wide, wood-planked bridge over acequia. Entrance marked by low, curved, stuccoed wall. Second wall behind first with entrance gate, part stuccoed wall and part coyote fence. No enclosing or street walls. Roof: Flat, parapet topped with denticulated brick coping. Facade: Asymmetrical, inset portal over entrance which includes large central door and window on each side. Portal supported by posts and corbels, stained or painted brown. Door has transom with seven small lites. Windows: Wood. 2/2 Double hung. White wood trim, pedimented. Green shutters. Wing on east has two smaller windows with no shutters.

Comments: An example of Territorial Revival style, although the brown posts and corbels of the portal are an element from the Pueblo Revival Style. Unusual setting for this district - set back on what had been a large cultivated field which had not been deeded in strips.

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Survey: (008) Address: 4 Placita Rafaela Epifanio Garcia House
Approx. Date: 1926 Style: Spanish Pueblo Photo #8
Builder: Epifanio Garcia

Description: Four-room, el-shaped. Streetscape and siting: Built directly along street line. No front trees or landscaping. Roof: Flat, coping stuccoed. Projecting canales. Facade: Portal placed in corner of el. Posts, no corbels. Windows: Steel sash has replaced earlier wood casement.

Comments: An example of the Spanish pueblo tradition carried into the twentieth century.

Survey (018) Address: 401 Delgado Street
Approx. Date: original before 1912. Remodeled probably in 1920's.
Style: Pueblo Revival Photo #9

Description: Streetscape and siting: On corner of Delgado Street and Acequia Madre, faces Acequia Madre. Untamed low bushes and undergrowth between Acequia Madre and stuccoed wall and then coyote fence which extend across most of the front of the property. Almost no set back. Roof: Flat, parapet, projecting canales. Facade: Asymmetrical. Portal in corner of el, supported by round posts and corbels, faded blue paint. Three entry doors under portal. House extends east beyond portal. Windows: Varying sizes and styles. Primarily casement and 2/2 double hung. Wood surrounds and exposed lintels painted shades of blue in various stages of wear.

Comments: A large rambling house of Spanish Pueblo origin, now divided into apartments, which might at some point have been deeded among family members, following local Spanish custom. It was owned in the late 1920's by Kate Chapman who renovated a number of old houses.

Survey: (016) Address: 429 Delgado Street
Date: 1925 Style: Pueblo Revival. Photo #10
Architect: John Gaw Meem

Description: Streetscape and siting: Side of house directly along street line. Faces south on street running north south. Small pine trees next to side of house along street. Roof: Flat, parapet, projecting canales. Facade: West, faces street - line broken by fireplace chimney from which

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false vigas project. Main, faces south, portal supported by posts and corbels, canal with long extension projects from. Windows: Wood, casement, double, 6 lites each side. Exposed lintels, painted brown. Wood lug sills.

Comments: Early commission of John Gaw Meem. Built together with 421 Delgado, which is similar but not identical. The two houses are linked by a wall which extends from each to a single-car garage between them. The whole commission was called Meadors-Staples-Anthony.

Survey: (020) Address: 404 San Antonio Street
Approx. Date: Bet. 1921 and 1927. Style: Territorial Revival Photo #11

Description: Streetscape and siting: Low wall along street line. House set back. Small front yard with two large trees, patches of lawn, mostly dirt. Flagstone walk. Roof: Flat, parapet with denticulated brick coping. Canales projecting from side walls. Facade: Portal across front, chamfered posts, simple capitals made of pieces of molding, painted white. Center door with asymmetrically placed window on either side. Windows: Casement, double, eight lites each side. Cement lug sills.

Survey (085) Address: 419 Sosaya Lane
Approx. Date: 1930's. Style: Vernacular Photo 12
Architect/Builder: A.A. Sosaya

Description: Streetscape and siting: No wall. Slightly set back from street on small lot. Bushes and natural undergrowth at street line. Roof: Low pitched gable, red corrugated tin. Facade: Entrance porch with roof paralleling pitch of main roof. No windows. Building is rough stuccoed, cement colored. Windows: Wood, 6/6 double hung.

Comments: Although built of adobe, this building illustrates Sosaya's use of adobe in non-traditional ways.

Survey: (183) Address: 523 Abeyta Street Teodoro Abeyta House
Approx. Date: pre-1912 Style: New Mexico Vernacular Photo #13

Description: Streetscape and siting: low wall along street line. House parallel with and very close to street line. Roof: low pitched gable. Brick chimney. Facade: Long, low, linear, in Spanish Pueblo tradition. Two doors. Blue trim. Windows: 2/2 double hung, various sizes, mostly large.

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Survey: (181) Address: 528 Abeyta Street Ramon Abeyta House
Approx. Date: Bet. 1912-1928 Style: Territorial Revival/Pueblo Revival
Photo #14

Description: Streetscape and Siting: On corner of El Caminito and Abeyta Street. Five foot stone wall on street line facing Abeyta Street. Roof: Flat. Brick coping around top of parapet wall except over portal. Facade: Portal across supported by Pueblo Revival-style posts and corbels, painted brown, projecting canales. Windows: 3/3 double hung, surrounds and window parts painted green.

Survey (167) Address: 830 El Caminito El Torreón
Approx. Date: Bet. 1921-1931. Style: Pueblo Revival - Torreón Photo #15
Architect: Frank Applegate

Description: Two-story, round structure with a small one-story, flat-roofed wing extending toward Camino Rancheros. Streetscape and siting: On the corner of Camino Rancheros and El Caminito. Medium wall along street line. Roof: Flat. Parapet. projecting canales. Facade: Building is round. Door and three asymmetrically placed windows of different sizes and styles face El Caminito. Windows: Various sizes and and styles including 4/4 double hung.

Comments: This is a rare, if not unique, example of a Pueblo Revival version of a Spanish Pueblo torreón (defensive tower).

Survey: (115) Address: 408 Camino del Monte Sol
Approx. Date: Post-1912 Spanish Pueblo building remodeled in 1920's.
Style: Pueblo Revival Photo #16
Architect: (Of the remodeling) Frank Applegate

Description: Remodeled to two stories. Streetscape and siting: On corner of Camino del Monte Sol and Camino del Poniente. Built along the street line of Poniente, with no wall. Wall along Monte Sol. Two large trees on Poniente side. Roof: Flat. Facade: Facing Monte Sol, one story entrance area, door, window. Corner buttresses and wall batter. Windows: Wood, 6/6 double hung. Some small casement. Exposed lintels, stained brown.

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Survey: (126) Address: 434 Camino del Monte Sol
Approx. Date: Bet. 1929 and 1938 Style: Pueblo Revival/Territorial
Photo #17 Revival

Description: Streetscape and siting: Slightly set back. Low stone wall along street line. Roof: Flat. Brick coping on parapet walls. Projecting canales. Facade: Portal in corner of el. Brown posts and corbels. Two doors. Windows: Casement, wood, 6 and 8 lite, painted white. Exposed wood lintel, brown. Brick sills. Large, fixed, single pane under portal.

Survey: (129) Address: 503 Camino del Monte Sol Alice Clark Myers House
Approx. Date: 1925 Style: Pueblo Revival Photo #18
Architect: Alice Clark Myers

Description: Streetscape and siting: Setback from street. Reached by descending, hedge lined driveway. Low stone wall along street line. Roof: flat. Multi-leveled. Chimneys plastered. Facade: Wall, arched door appears to enter inner courtyard. Protruding beams. Windows: two, small are visible, appear casement, exposed lintels, painted brown.

Comments: Designed by artist Datus Myers' wife, Alice Clark, among the first women graduates in architecture (University of Illinois, Urbana). Mission influenced Revival style.

Survey: (144) Address: 550 Camino del Monte Sol
Approx. Date: 1920's Style: Pueblo Revival Photo #19

Description: Streetscape and siting: House built near street line. Low wall at street line, curves to south side of house. Roof: Flat. Facade: Asymmetrical. Chimneys and buttresses sculptured plaster. Door, wood plank, iron decoration, lintel exposed and slanting sharply. Windows: Casement of varying sizes. Painted green.

Survey: (143) Address: 555 C. del Monte Sol William P. Henderson House
Approx. Date: Bet. 1917 and 1928 Style: Pueblo Revival Photo #20
Architect: W.P. Henderson

Description: Streetscape and siting: Set back from street. Shielded from the street by relatively dense pine trees. Roof: Flat, parapet, very rounded,

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three rounded chimneys with ollas (clay pots) on top. Facade: Recessed portal, posts and corbels. Short wall around front and side enclosing narrow area overgrown with bushes. Windows: Casement. Exposed lintels, brown trim.

Comments: Home designed and built by Henderson, a founder of the art colony centered on the Camino del Monte Sol.

Survey: (146) Address: 566 Camino del Monte Sol Willard Nash House
Approx. Date: Early 1920's Style: Pueblo Revival Photo #21
Architect/Builder: Willard Nash with Frank Applegate.

Description: Streetscape and siting: Built along street line. Wall along street line, large buttresses. Roof: Flat, different levels. Parapet very rounded. Facade: Portal inset, posts and corbels, projecting vigas. Windows: Various types and sizes. Two 30-lite fixed wooden, 6 lite steel casement, 4 lite wood casement. Brown trim. Exposed lintels except 30 lite.

Comments: Built by one of the Cinco Pintores.

Survey: (145) Address: 558 Camino del Monte Sol Walter Mruk House
Approx. Date: Early 1920's Style: Pueblo Revival Photo #22
Architect/Builder: Walter Mruk with Frank Applegate

Description: Two-story, with single story wings projecting from each side. Streetscape and siting: Side wings directly along street line. Short stuccoed wall along street line between the projecting side wings with entry gate in middle. Roof: Flat. Middle section of house has roof overhang above projecting vigas which are irregularly trimmed and of varying lengths. Facade: Symmetrical placement of center entrance door and surroundings windows. Balcony over door. Windows: 6/6 double hung, 6 lite wood casement. Windows, door and trim painted white.

Comments: Mission influenced Pueblo Revival style home of one of the Cinco Pintores.

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SUMMARY OF ARCHITECTURAL STYLES FOUND IN THE DISTRICT

These stylistic definitions generally follow the categories set forth in the New Mexico Historic Building Inventory Manual, produced by the University of New Mexico School of Architecture and Planning in 1970. A more complete discussion of these styles is provided in the significance section below.

For the purposes of statistics, buildings in mixed styles have been counted with the dominant style.

<u>Style</u>	<u>Approx. Dates</u>	<u>Number contributing to District</u>	<u>Total in District</u>
SPANISH PUEBLO	1620-1920	8	11

Defining Characteristics: Adobe, linear floor plan, flat roof of wood and dirt, parapets. Rounded corners and parapets, projecting vigas and canales. Small, irregularly placed, inset, untrimmed windows. Portal supported by round posts topped by corbels.

TERRITORIAL	1846-1912	1	1
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Defining Characteristics: Adobe, symmetrical floor plan around a central hall. Flat or pitched metal roof, brick coping on top of parapets. Greek Revival ornamentation. Large windows with white-painted casings and pedimented lintels. White-painted porch or portal supported by square columns, with molding used to simulate a Doric capitals.

NEW MEXICO VERNACULAR	1880-1930	5	5
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Defining Characteristics: Spanish Pueblo with metal-sheathed, gabled roof. Square floor plan possible.

BUNGALOW	1905-1935	1	1
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Defining Characteristics: One story, low pitched gable roof, roof overhangs, front porch.

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MEDITERRANEAN	1910-1950	1	1
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Defining Characteristics: Red tile, arches, arched window openings.

PUEBLO REVIVAL	1905-present	73	120
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Defining Characteristics: Stuccoed adobe colors. Battered walls, buttresses. Flat roofs, rounded parapets, projecting vigas and canales. Portals supported by round posts topped by corbels, painted or stained brown. Exposed wooden lintels, stained or painted brown. Multi-level roofs, second-story setbacks.

TERRITORIAL REVIVAL	1925-present	15	18
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Defining Characteristics: Same as Territorial, but flat roof. Generally brick or block plastered adobe colors.

Vernacular		2	3
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No Style		0	9
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Not able to observe		0	2
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<u>TOTALS</u>		106	171
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GLOSSARY

Acequia: Irrigation ditch.

Canal (pl. canales): Roof drain spout projecting through a parapet wall.

Coyote Fence: Fence of unpeeled, slender aspen posts, set vertically in the ground.

Jacal: Wall construction of logs set vertically and chinked or plastered with adobe.

Portal: Long porch or portico with roof supported by vertical posts.

Viga: Peeled log ceiling beams.

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SIGNIFICANT PERSONS

Artists who were leaders of the art colony and prime contributors to the architectural and cultural character of the District:

Alice Corbin Henderson

William Penhallow Henderson

Frank Applegate

Fremont Ellis

Walter Mruk

Joseph Bakos

Willard Nash

Will Shuster

Andrew Dasburg

Datus Myers

Mary Austin

Alfred Morang

Lynn Riggs

Philip Stevenson

Elizabeth De Huff

Numerous other writers and painters lived in the district and contributed to its architectural and cultural character as described in detail in the significance section.

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for these buildings which represent the Revival styles at their artistic peak, by the presence of a small area where the traditional Spanish Pueblo style of building continued to evolve in the twentieth century, concurrent with its own revival, and also by the presence of buildings which illustrate a less self-consciously artistic expression of the Revival styles, and finally by the presence of a small group of adobe dwellings designed and built by an idiosyncratic builder who was not a member of the art colony and who ignored the tenets of the Revival. The district achieved its present character during the period of significance (1912-1942), and subsequent building has not detracted from its historic qualities.

HISTORIC CONTEXTA. Spanish and Mexican Periods (1610-1846) Spanish Pueblo Style

Santa Fe was founded in 1610 by Spanish colonists under the leadership of Pedro de Peralta who was sent to establish a permanent administrative and military capital of Spanish settlement in New Mexico. They chose a site enclosed on the north and east by abruptly rising foothills of the Sangre de Cristo mountains where the Santa Fe River emerges from a canyon to flow across a gently contoured plain. This location offered water for irrigation and unoccupied tillable land. Although once a site of Indian habitation, it had been abandoned by the time the Spanish arrived. Roughly following the town-planning requirements of the Laws of the Indies (issued in 1573), the colonists laid out a rectangular plaza as the center of their settlement, faced on the north by the residence of the royal governor (now called the Palace of the Governors), on the east by a church, and on the other sides by houses of leading families. Peralta brought with him instructions for allotting land to the settlers for houses, gardens, cultivated fields, and orchards. Throughout the Colonial period subsistence farming was the main occupation of those citizens who were not involved in the government, the military, or the church. The earliest extant map of Santa Fe, the Urrutia of 1766, shows two concentrated areas of settlement, one north of the river and centered around the Plaza, and the other, known as the Barrio de Analco, south of the river. Elsewhere, on both sides of the river, including the area on the south side now occupied by the Camino del Monte Sol Historic District, the Urrutia map shows buildings randomly scattered amid cultivated fields.

The large area of the settlement on both sides of the river devoted to agriculture was made possible by the system of irrigation that the Spanish apparently brought with them to these arid lands by which main ditches (acequias) were dug off of the river from which lateral ditches brought water to individual lands. Two major ditches, one above and one below the river,

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are shown on the Urrutia map. Of these one may be at least in part identified with the Acequia Madre which still flows periodically today and has been listed individually on the National Register. A section of this acequia flows along the northern boundary of this district.

The Spanish, whose exploration of New Mexico had begun some 80 years before the founding of a capital at Santa Fe, had come originally in search of mineral wealth but had found instead only agricultural communities of Indians living communally in groups of permanent dwellings which the Spanish called pueblos (towns). These pueblos were multi-storied structures composed of flat-roofed, cubical units constructed of stone or adobe and piled several stories upon one another. Each succeeding story was set back upon that below it to form terraces. Ladders were used to connect the various levels. The Indians formed the walls of these units by laying successive bands of adobe 15 to 20 inches high, using a technique called puddling. Small and few in number, doors and windows were covered with textiles or hides if at all. Roofs were constructed of horizontal beams of peeled logs, called vigas, supported by walls through which they projected irregularly, and covered with a layer of wood saplings, brush, and finally a thick layer of dirt. Low parapet walls bounded each terrace and were often topped with a layer of stones. Water was directed off of the roof by a gentle slope leading to a canal, or roof drain, made from a stone slab or a hollowed out half of a log which projected through the parapet wall.

Few in number and at the farthest reaches of Spanish colonization in the New World, the Spanish settlers of northern New Mexico adopted the basic materials and forms of architecture they found being used by the indigenous peoples. Entirely dependent upon materials at hand, Spanish builders shaped the same medium - adobe, a mixture of clay, sand, water, and sometimes straw - into similar thick-walled, rectangular units, with a few small, unglazed windows and covered by flat roofs of logs, sticks, and dirt with projecting vigas and canales and surrounded by low parapet walls. Spanish contributions to this architecture were the technique of shaping the adobe into sun-dried bricks, a preference for building upon a rough stone foundation rather than directly upon the ground, the interior, chimneyed fireplace, which was usually placed in a corner, and the portal. Possessing simple metal tools the Spanish were able to more easily procure thicker and longer roof beams and thus the typical span of their rooms was wider. The use of metal tools also permitted such refinements as squared beams and chiseled decorations. However, the most striking difference between Indian and Spanish building was the way in which similarly constructed rectangular units were put together. The Indians piled them up in a multi-storied, irregularly shaped mass, several units deep, either roughly pyramidal in shape or encircling a court, and housing a whole

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community; whereas the Spanish, living a less communal life, built detached, single-story dwellings, directly along the street line, using a linear floor plan only one room deep and without interior hallways. Rooms were reached through one another or from outside doors. The typical house might have begun as one or two rooms. As the family grew new rooms could be added in single file, either in a straight line or bent into an L or a U. For the prosperous these rooms might extend all the way around an interior courtyard or placita. The portal was a portico or covered porch, the roof of which was supported by round, vertical, peeled logs often topped by corbels intended to distribute the weight pressing upon the top of the post. Often recessed, with its sides formed by the projecting wing or wings of the building, or extending around the entire interior of a courtyard, portals served as a covered walkway, a kind of exterior hall, connecting rooms reached by exterior doors.

The Spanish also introduced two specialized architectural types to northern New Mexico, the mission church and the torreon. Supported by the Spanish crown, Franciscan missionaries came up from Mexico to establish mission stations. They taught the Indians to shape adobe into bricks and persuaded them to construct mission churches of thick-walled adobe, similar in design to those built in Mexico, but smaller and simpler. These churches were rectangular in plan without transepts or side chapels. Ceilings were flat rather than vaulted, and composed of vigas which were supported where they joined the walls by carved corbels. A balcony which extended across the back of the nave served as a choir loft. The interior space was larger and higher than anything known to the Indians and this greater height was supported by heavily battered walls and thick exterior buttresses. The main facade had centrally placed, double, wooden entrance doors with a small window above, either a single or twin corner towers, and corner buttresses. There might also be a balcony extending above the door between corner towers or buttresses.

The torreon was a round, two-story, fortified tower used as a place of refuge during times of trouble. The same methods of wall and roof construction used in other Spanish Colonial building were adapted here to specialized shape and height requirements. The thick adobe walls were pierced by one door and one or two high, small windows. The second floor was entered through a trap door in the first floor ceiling.

Finally, one other material of wall construction used much less frequently than adobe by both Indians and Spanish deserves mention. In jacal construction walls were made of poles set vertically in the ground and chinked or plastered with adobe. The Spanish used jacal for storage buildings and corrals.

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Spanish building methods remained virtually unchanged during the more than two hundred years of Spanish Colonial rule, a period of nearly total isolation and minimal economic activity for northern New Mexico. Santa Fe, the capital of a vast, arid, largely unpopulated area which included not only New Mexico but parts of present Arizona, Colorado, and Texas, was separated by great distance from the centers of Spanish settlement in Mexico. Little economic support came from the Spanish Crown to an area which offered no hope of wealth in return. The colony was further isolated by Spain's policy of keeping the colony's North American borders tightly sealed, a practice which prevented the development of trade and effectively excluded cultural influences from the English and French colonies on the continent. All foreign goods had to be imported through Mexico City making them prohibitively expensive in an economy that never rose above the level of bare subsistence. Lacking both the means and the incentive to change, the Spanish of northern New Mexico remained extremely conservative in all aspects of culture including architecture.

Mexico's achievement of independence from Spain in 1821 brought little real change to architectural practice. To be sure an era of extreme isolation ended almost immediately with the opening of the borders and the inauguration of trade over the Santa Fe Trail. Santa Fe eventually became a major stopping off place on the trade routes from the United States south to Chihuahua and Mexico City and west to California. Nevertheless, the influence of the rest of the North American continent on architecture and on culture in general remained negligible. The traders brought mainly small items of every day use and those North Americans who chose to settle in Mexican territory adopted local ways. Subsistence farming continued to be the main occupation of the populace and Santa Fe remained a far-flung and neglected outpost in a country struggling to establish itself. The mission churches fell into disrepair when the Mexican government ceased to support the missions. For the 25 years that northern New Mexico was a part of Mexico, domestic building practices remained unchanged.

Therefore when American soldiers occupied Santa Fe in 1846, they found the Spanish building as they had for over 250 years. The style which had developed from the Spanish colonists' adaptation of the indigenous Indian architecture to their own domestic and religious needs is called for its dual origin, the Spanish Pueblo Style. In brief summary the elements of this style are thick, mud-plastered walls constructed of adobe bricks, small, infrequent window openings, projecting vigas and canales, and flat roofs made of peeled logs, sticks, and dirt. Typical in domestic architecture are linear floor plans and portals. The mission churches are distinguished by greater height, thick buttresses, towers, and balconies.

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However, although the materials, techniques, and style of building remained constant during the Colonial and Mexican periods, the buildings themselves were always changing. Adobe is at once a flexible and a fragile medium which requires continuing attention but also accepts modification and addition relatively easily. A do-it-yourself architecture of natural, readily available materials such as dirt, straw, sticks, and logs, these buildings had a tendency to return to nature without constant vigilance to the effects of water and weathering. A householder who needed to be able to repair or replace deteriorated roofs and walls could also add on rooms at will to accommodate changing family needs. Also, frequently various sections, even rooms, of a dwelling were willed to different family members who might treat them very differently. One part of a building might collapse from neglect while another was well maintained and augmented with new rooms. The fundamental malleability of the medium meant that technological innovation in such details as windows and roofs, when they did arrive, could be added to an existing building without changing its basic form. In Spanish neighborhoods of Santa Fe, the practice of owner designed and built, Spanish Pueblo adobe architecture continued, not without some adaptation of technological improvements, in an unbroken tradition from Spanish Colonial times into the twentieth century and thus into the period of its own revival.

B. The Territorial Period (1846-1912)

1) Territorial and Railroad Styles

The peaceful occupation (1846) and subsequent annexation (1848) of New Mexico as a territory of the United States had far-reaching effects on nearly every aspect of life in Santa Fe. Trade with the rest of the continent over the Santa Fe Trail increased dramatically as did the city's role as a center of commerce. Technological improvements to existing structures soon became essentials as merchants brought in quantities of such amenities as window glass, nails, metal hardware, and fired brick. Sawmills were set up so that for the first time milled lumber was available for door and window frames, floors, roof framing and so on. However, the new government and an influx of new settlers from the United States also brought different values and expectations expressed through a new architectural style. Called the Territorial Style, this was actually an extension of the Greek Revival which had been popular in the East but was already waning in popularity there. Traditional Spanish Pueblo buildings were refitted with such characteristic elements of the style as denticulated brick copings applied to the tops of parapet walls, larger windows framed in white-painted wood including a pedimented lintel, and perhaps even a projecting front porch, supported by square columns, painted white, often with chamfered corners and topped by

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simulated capitols made of bits of molding. The new arrivals also built new dwellings in this style introducing a strictly symmetrical floor plan, two or more rooms deep, organized around a central hallway. This formal symmetry of plan reflected in well-ordered facades contrasted sharply with the Spanish custom of letting the plan of buildings evolve as need and circumstance might dictate. Nevertheless, like the Spanish colonists before them, the Americans at first had no choice but to adapt the local building materials and techniques of wall and roof construction to their new needs and expectations. Until production fired brick began locally in the 1880's, new Territorial style dwellings were built of sun-dried adobe brick, however much the new arrivals might try disguise that fact, in some cases going so far as having facades meticulously painted to simulate ashlar or brick. After their appearance in the 1870's, pitched metal roofs became common on Territorial style houses, although flat roofs continued to be popular as well.

The arrival of the railroad in 1880 greatly accelerated the pace of change. Suddenly in towns near the railroad, a wide range of manufactured building materials was available which had been too fragile, too heavy, or just too expensive to be hauled out by wagon. Easier travel also brought many more Americans with different ideas of town planning and new tastes in architecture. The succession of styles that had followed one another in popularity in the East arrived in the region all at once. Whole new towns sprang up around the railroad fashioned after Midwestern American towns. In Santa Fe new "progressive" elements of the business community campaigned for the modernization of the central business district and speculated in new neighborhoods platted in neat grid patterns. In 1882 the first permanent, local brickyard began supplying the basic material of the desired transformation. The impulse to modernize had a special sense of urgency because the main line of the railroad had bypassed Santa Fe by some seventeen miles, and with the demise of the Santa Fe Trail, the city had lost her strong economic position as a center of trade. Another powerful motivation to bring Santa Fe into conformity with the rest of the nation was a desire for acceptance into equal status as a state. Several unsuccessful attempts to join the Union had been made since 1850 and the native adobe architecture was regarded by some as symptomatic of the backwardness which had stood for so long in the way of statehood. The local newspapers of the 1880's urged the elimination of "unsightly adobes", praised the new rows of brick houses that were going up, and waged a relentless campaign to rid the plaza of portals - symbols of the old culture which was standing in the way of progress and hence prosperity. One by one the old adobe business blocks around the plaza gave way to new buildings of brick or stone with Italianate facades ornamented by mass-produced metal decorative elements and dominated by oversize display windows all in the image of a midwestern main street. The fashionable

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neighborhoods were the new ones laid out with straight streets and neat rows of orderly houses placed squarely in the center of their lots and built in styles brought first from the East and later, after the arrival of the bungalow from the West.

In the more remote villages of the northern part of the state as well as in the older, Spanish-speaking neighborhoods of pre-railroad towns like Santa Fe, the tradition of self-built adobe construction continued undeterred by imported attitudes but freely accepting such practical improvements as the metal-sheathed, gabled roof and adding some limited ornamentation from the newer styles. Initially the old linear floor plan persisted but around the turn of the century a more symmetrical, square plan was adopted from the other styles that had entered the region. The term New Mexico Vernacular has been coined to designate buildings in this style which is defined by adobe construction in the Spanish Pueblo mode covered with a gabled, metal roof.

2. Beginnings of the Pueblo Revival

Easy accessibility by rail for the first time opened the vast reaches of the American west to great numbers of people who could travel for reasons other than commerce or settlement. The railroad, seeking to encourage travel, and the business community of Santa Fe, eager for a new source of prosperity, recognized early a potential economic resource in the unique and historic aspects of the local cultures as a way of luring visitors. Thus rail transportation brought with it not only the materials and the motivation to modernize but also the gradually developing and contradictory realization that there was economic value in the area's pre-American heritage. Always highly romantic, this impulse was at first expressed in a generalized way without reference to the actual history of the region and without regard for the reality of Spanish-American or Indian life and customs of the time. For example, streets in a freshly gridded development were given names like Aztec and Montezuma, and the Palace of the Governors touted for its antiquity although its facade, most recently refurbished in 1881 gave little indication of the building's Spanish Colonial origin. Eventually the railroad began to see value in the evocation of the past through architecture and began to build its stations, and hotels in historic style, first in a generalized way using the California Mission Revival style in New Mexico as well as California. Soon, however, the railroad adopted another revival style for New Mexico which was called at the time the "Santa Fe Style". Just after the turn of the century, a powerful movement would develop in Santa Fe to bring historically appropriate architecture back to the recently modernized center of the town and to encourage new construction in the historic style as an authentic evocation of the city's Spanish Colonial and Indian heritage.

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This movement was helped immeasurably by the founding of a tuberculosis sanitarium in Santa Fe. In addition to attempting to lure tourists, the city had long promoted itself as a health resort. However, a solid institution to attract those needing care was lacking until Sunmount was founded in 1903 by Drs. Frank and Harry Mera. They bought a tract of land in the southeast section of the city at the base of a foothill of the Sangre de Cristo mountains, called Monte Sol, where the present Camino del Monte Sol meets the Old Santa Fe Trail and slightly south of the southern boundary of this district. A tent city had been erected there to attract people suffering from lung problems. The Meras converted the tents to cottages and eventually built larger permanent buildings. Although Harry Mera left after the first phase of building to pursue an interest in Indian archaeology, his brother went on to preside over an immensely successful, nationally known institution. Sunmount attracted a remarkable group of artistic and intellectual people from all over the country and became something of a center of social and cultural life in Santa Fe. Dr. Mera imparted to his patients his own interest in the traditional cultures, art, and architecture of the southwest and from among his patients came some of the most active participants in the movement to restore a "historic" architecture to the city.

The cause of effecting this architectural remaking of Santa Fe was led by members of two groups who were drawn to the region around the turn of the century - archaeologists and artists. The archaeologists, beginning with Adolph Bandelier in the 1880's and followed by such men as Edgar Lee Hewett and Sylvanus Morley, were pioneers in the field of American archaeology which they sought to establish on an equal footing with the then dominant Classical archaeology. Toward this end Hewett founded the School of American Archaeology in 1907 (given its present name, the School of American Research ten years later) under the auspices of which major excavations were performed in the Southwest and Central America. Around the turn of the century, artists also discovered northern New Mexico. Attracted by the beauty of the landscape, the Indian and Hispanic cultures, and in many instances by the healthful climate and Dr. Mera's sanitarium, they began settling first in Taos and then in Santa Fe. Eventually both towns would be home to thriving art colonies of national repute. In addition to their own fields of endeavor, archaeologists and artists took up the task of defining what they called the "authentic", "indigenous" architecture of the region and led an impassioned crusade to convince the citizenry and in particular the business community, by persuasion and example, of the appropriateness and economic advantage of retaining, restoring, and recreating this distinctly local style in both commercial and domestic architecture.

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The year 1909 proved to be a turning point for the revivalist movement. In that year Hewett and the preservationists prevailed in the Territorial legislature over the pro-progress faction which had long sought to demolish the Palace of the Governors, that last representative of backward, mud architecture on the Plaza. Instead the legislature was persuaded to keep the old building as the headquarters of Hewett's the School of American Archaeology and of the newly formed Museum of New Mexico which Hewett was also to head.

C. Statehood 1912-present Pueblo Revival and Territorial Revival Styles

In 1913, just a year after the last non-pueblo style building was constructed on the Plaza (a Neo-Classical Revival bank), the remodeling of the old Palace became the first major project of the Santa Fe promoters of what they called the new/old style. Its Territorial era portal was torn down and replaced by the Plaza's first Pueblo Revival portal. In 1915 New Mexico was represented at the Panama-California Exhibition with a striking building in the Pueblo Revival Style which was rebuilt in permanent materials two years later, one block off of the Plaza, to house a Museum of Fine Arts, the newest branch of the Museum of New Mexico. Built in what at the time was called the "pure Pueblo" variation of the Revival style, its facades incorporated features from six mission churches. In the next few years a number of public or institutional buildings were built in this style, some near the Plaza like the La Fonda hotel and a new post office, and others farther from the center such as the School for the Deaf on the main road south to Albuquerque and, a second building at Sunmount Sanitarium, south of the boundary of the Camino del Monte Sol Historic District. While large public buildings were demonstrating the potential of the style to the business community, a group of artists was coming together in Santa Fe who would by their example and advocacy do much to make it desirable on a smaller, private scale.

The early advocates of the "Santa Fe Style", now called the Spanish-Pueblo Revival or Pueblo Revival Style, sought to recapture the external appearance and the spirit of the architecture from the Spanish and Mexican periods, before the intrusions brought by a major American presence. They were not interested in the evolution of the style as still practiced by the Spanish with its ready acceptance modern elements. Nevertheless, they did not eschew modern methods and materials in themselves, as long as they were used to reproduce an "authentic" appearance. Evidence upon which to base an interpretation of that earlier architecture was taken from three main sources: Spanish domestic architecture stripped of modern encroachments, the surviving mission churches, and the Indian Pueblos. The style derived from these different sources was expressed initially through two sometimes contradictory

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approaches. Given the properties of adobe and the customs of its practitioners, little if any Spanish domestic architecture had survived unaltered from the pre-American era to serve as models. One expression of the revival was the return of old houses to their pre-American appearance by such alterations as changing pitched roofs back to flat and replacing large, framed windows with small unframed ones, set into the wall with an exposed wooden lintel above, or replacing Territorial porches with portals. The archaeologist Sylvanus Morley, one of the first to undertake such a renovation, wrote an influential article in 1915 defining the style, in which he defined the elements taken from Spanish domestic architecture as a long, low profile of generally no more than one story, a roof whose pitch is never enough to allow it to appear above the top of the parapet wall, projecting vigas and canales, and inset portales supported by round posts and carved wooden corbels. The gable roof, particularly in metal ("a hideous monstrosity of tin") and arches or semi-circles (characteristic of the California Mission Revival style) are strictly forbidden as are colors diverging too far from those found in natural clay.

The other variation of the Revival style uses the components of Spanish building with features taken directly from the old Spanish mission churches and the Indian pueblos combined in ways unknown to the Spanish or Indians. Carlos Vierra, who had come to Sunmount in 1904 suffering from tuberculosis, and is generally credited with being the first artist to settle in Santa Fe, photographed and studied these sources extensively. Although Vierra built a large house (outside this district and listed on the National Register) demonstrating the domestic possibilities of the style, it was at first the more frequent choice for institutional or commercial buildings, fulfilling the need for new construction which was at once "historic" and adaptable to the wide range of modern uses unknown to the Spanish whose specialized architecture was limited to purposes of religion and defense. Called at the time the "pueblo type", these buildings were not limited to a single low story, but following the example of the pueblos, had upper stories which were set back. Early buildings in this style generally had two stories and might incorporate features from the mission churches such as towers, balconies, and large buttresses. Regardless of the actual building material, often brick, tile, or concrete block, designers strived to recreate with exterior plastering the massive, uneven, rounded, sculptured look of ancient adobe buildings. Often as in larger Spanish Colonial dwellings, these buildings were constructed around an inner courtyard surrounded by portals. By 1917 an example of each of the variations of the Revival stood side by side, separated only by a street, in full view of the Plaza - the long, low, rectangular

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Palace of the Governors with a portal extending the entire length of its facade, and the Museum of Fine Arts containing elements from the mission churches and pueblos.

In the early years of the Revival, the only Territorial style embellishment considered acceptable for historic architecture was a coping of brick placed on the top of parapet walls. However, it was not long before the Territorial style gained acceptance and underwent a revival of its own. The Territorial Revival Style uses all of the components of the earlier Territorial style in combination with floor plans of current popularity, except the metal-clad pitched roof which had been popular since the 1870's but remained an anathema to the revivalists. Classical symmetry was the ideal and, although stuccoed the usual earth colors, these buildings were infrequently built of adobe and little attempt was made to imitate the rounded look of adobe which had been used originally only as a material of necessity rather than choice. As the Revival progressed it was not uncommon to find elements from the Pueblo and Territorial Styles combined on the same building.

The Revival styles became ubiquitous in Santa Fe public architecture largely through the work of one man, John Gaw Meem who had been trained as an engineer but had most recently worked in banking before he came to Sunmount in 1920 to be treated for tuberculosis. There he became involved in the debate over architectural styles in which Dr. Mera and many of his present and former patients took a passionate interest. As his health improved, he studied architecture and began to take commissions to assist in renovations of old adobe homes (the first of which was in this district) and to design new ones (examples of which are also in this district). With his health restored, Meem settled in Santa Fe and went on to become the region's premier architect in the Revival styles, as well as an effective leader in various efforts to preserve the region's historic architecture. While the earliest proponents of the Santa Fe style, pursued an ideal historical authenticity by strict adherence to the "indigenous" forms and materials to the extent that they were externally visible, Meem evolved a symbolic rather than a purportedly literal representation of the style through which he was able to adapt it to every sort of public use. In Santa Fe, in addition to residences, his firm designed many public schools, city and county buildings, churches, the hospital, and any number of commercial buildings.

Eventually the revival styles became the rule in Santa Fe. In 1957, the long crusade of the preservationists culminated in the passage of a zoning ordinance mandating the use of historic styles in the historic areas of the city. Newer, non-historic neighborhoods are usually covered by covenants which limit the range of permitted styles. Largely under the aegis of John

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Gaw Meem, the buildings surrounding the Plaza, at least at the first floor level, have been remodeled in historic styles, and in 1967 the last portals were put back there.

SIGNIFICANCE OF THE DISTRICT WITHIN THE HISTORIC CONTEXT (1912-1942)

The year that New Mexico was granted statehood, 1912, has been chosen as the starting point for the period of significance because by that time the lines of Spanish development were set and are clearly determinable from the King Map of that year. Shortly after 1912 an influx of newcomers added another dimension to the district, without totally supplanting the earlier development. The end of the period of significance has been extended slightly beyond the fifty-year limit because events of the early 1940's mark the actual end of the period of significance. Therefore, where architecturally appropriate, those few buildings constructed between 1938 and 1942 have been added as a separate list of contributing buildings.

Located in the southeast corner of the city at some distance from the Plaza which had always been the center of town, this district remained in 1912 as it had been since Spanish settlement, a sparsely populated area of gently contoured, mostly cultivated land, owned in fairly large, often irregularly shaped parcels, by Spanish families. The area had not been subject to the subdivision style of development brought in by the railroad and generally remained free of the so-called railroad styles except for the addition to existing adobe buildings of such improvements as pitched metal roofs and larger windows. The area was irrigated principally from the Acequia Madre (Mother Ditch), a section of which flows along the south side of Acequia Madre street - the northern border of the district. This ditch is thought to coincide with one of the earliest ditches dug by the Spanish colonists and is now a rare example of an acequia still running in Santa Fe. Another smaller acequia, called on the King Map the "Acequia del Ranchos" ran along the section of present Abeyta Street which runs east and west. Just west of the intersection of Abeyta street and Acequia Madre Road, a small ditch drew water to a mill. The 1914 Hydrographic Survey of the Santa Fe River shows that in that year most of the land in the district was under cultivation, as orchards, vegetables gardens, and fields of alfalfa and other grains. The land directly south of the acequia would have been watered by ditches running perpendicular to this main ditch. The long narrow parcels of land in this area reflect the Spanish custom of deeding land in strips perpendicular to the acequia to allow equal access to water. This division of land is reflected in the subsequent pattern of streets extending south from Acequia Madre Street.

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In 1912 there was almost no street development in the district beyond the roads which now form three of its boundaries - Garcia Street on the west, originally a branch of the road to Pecos, Acequia Madre Road on the north, and the Camino del Monte Sol on the east, called on the King Map the "Road to Sunmount". The only other road shown is narrow and unnamed (now Abeyta) and led to a compact group of dwellings around the Acequia del Rancho. Most construction before 1912 took place close to these roads. Several buildings from this period have today the appearance they assumed during the Territorial period, others received their present appearance in the early years of the Revival. Along Garcia Street there were five scattered structures belonging to members of the Garcia family. Of these two were not affected by the Revival. The only construction shown along Acequia Madre Road was a small group of dwellings close to the intersection of Garcia Street, which with one exception, were redone in the early years of the Revival. Along the "Road to Sunmount" there were a few scattered dwellings of the Vigil and Romero families. Although most have undergone revival transformations, a jacal building still exists to which additions were added by John Gaw Meem for artist Andrew Dasburg, and the back section of the building that became photographer Laura Gilpin's studio has retained its pitched metal roof. There was also a dense settlement of generally smaller dwellings south of the Acequia del Rancho. This area remained under Spanish ownership after the influx of artists brought the Revival styles to the larger streets. Abeyta Street is still set apart from the rest of the neighborhood by its unbroken connection with the Spanish Pueblo tradition. Several dwellings are still owned by descendants of the original Spanish families and here can be seen the Spanish pueblo tradition of modest, owner-built and maintained adobe homes as it continued a street away for the heart of its own revival.

In the years following statehood an increasing number of artists, primarily painters and writers, came to Santa Fe either to visit or to settle. Many came first for treatment at Sunmount and decided to stay permanently, others were drawn by the natural scenic beauty of the area, by exotic local cultures, or by the growing reputation of the city as an art colony. Artists had been coming individually to northern New Mexico since shortly before the turn of the century; now they began to congregate as a "colony" centered on the Camino del Monte Sol and spreading through the district. The phenomenon of artists' colonies had begun around the turn of the century as a response of artistic people to an increasingly urbanized, mechanized, and impersonal world. They banded together in places where they felt they could work undisturbed by the pressures and distractions of modern life. They found just such a haven in northern New Mexico, a remote area of the country where cultures still existed that were relatively untouched by the norms of modern American life. During World War I, many artists who might have gone to Paris

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ventured instead into the far reaches of the American west to Taos and Santa Fe. After the Armistice others came to recuperate from wounds, physical and psychological, suffered in the war. Santa Fe's reputation as an important place for artists was also much enhanced by the enthusiastic visits of two of America's best known painters, Robert Henri, in 1916, 1917 and 1922 and John Sloan who came each summer for many years. Both men were leaders of the New York Independents group that mounted a revolt to free American art from domination by the so-called Academy, the conservative establishment of artists who by controlling the principal galleries in the large cities, were able to dictate, what styles and what artists would be successful.

In 1916 William Penhallow Henderson came to Santa Fe with his wife, Alice Corbin Henderson, in order that she might be treated for tuberculosis at Sunmount. Henderson was then a portrait painter of national prominence and a teacher at the Chicago Academy of Fine Arts. His wife was a writer and associate editor from 1912 to 1916 of the influential Poetry, A Magazine of Modern Verse. After staying at Sunmount for several months, Henderson and his small daughter took up residence nearby in a small adobe on what is now the Camino del Monte Sol. Fascinated by their new surroundings, particularly those aspects which distinguished it from life in the East - the Spanish and Indian cultures and the area's historic architecture - the Hendersons remained in Santa Fe after Alice Henderson's health had improved. They lived in the original adobe that Henderson had enlarged until they built a house in 1924 on adjoining property. The former became Henderson's studio and headquarters of his construction business. The Henderson home was a center of social and intellectual life for the colony. Although she resigned her editorial post at Poetry, Alice Henderson kept her ties in the literary world and, in addition to writing prolifically of the charms of the West, was able to lend glamour to the colony by luring such nationally known poets as, Vachel Lindsay and Carl Sandburg to make early visits. Gradually other artists and writers settled near the Hendersons on the Camino del Monte Sol, an old wood-gathering trail, that had been called Corral Road and more recently Telephone Road after the telephone poles which entered the town along it. The Hendersons had the road officially renamed the Camino del Monte Sol ((Road of the Sun Mountain), a name which, commonly shortened simply to "the Camino", came to be synonymous with the art colony.

In 1921 Frank Applegate, then for thirteen years the teaching head of the Department of Sculpture and Ceramics at the Trenton, New Jersey School of Industrial Arts, came to Santa Fe as part of a year-long tour of the country to study native clays. Within a week he decided to stay and within a year bought land on the Camino across from the Hendersons. A man of many talents, Applegate had studied architecture at the University of Illinois and had

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received art training at the Pennsylvania Academy of Fine Arts and the Julian Academy in Paris. He produced decorative clay tiles which he fired in a special kiln that he had constructed and was a landscape watercolorist of considerable note.

Around 1920 a group of very young, radical painters representing different styles and backgrounds, but having a common philosophy, banded together calling themselves Los Cinco Pintores (the five painters). Fremont Ellis, Walter Mruk, Joseph Bakos, Willard Nash, and Will Shuster, represented a new generation of non-European trained painters, who were strongly influenced by Sloan, Henri and others of the Independent Movement. In the early 1920's they presented several striking joint exhibitions and built adjoining adobe homes and studios across the Camino from the Hendersons, extending south up the hill from their friend and benefactor, Frank Applegate. For a time the Camino was known as the street of the Cinco Pintores, or Cinco Pintores Hill.

Andrew Dasburg, a prominent American exponent of Cubism, an influential teacher, and one of Nash's mentors, came first to Taos and then to Santa Fe. In addition to a jacal cabin, Dasburg purchased an unfinished house on the Camino with his second wife Ida, a founder of the Provincetown Players and former wife of Max Eastman, the radical writer and founder of The Masses.

Artist Datus Myers and his wife, architect Alice Clark Myers were part of the active art world in Chicago when they came to New Mexico in the summer of 1923 so that Myers could paint. They returned again the next summer and in 1925 bought property on the Camino, where they remodeled an old adobe house, built another, and remained for the next twenty-eight years. Born in Oregon, Myers had studied art at the Chouinard School of Art in Los Angeles and later at the Chicago Art Institute, where he was a student of sculpture as well as painting and won a series of prizes which enabled him to travel to Europe. After returning to Chicago he married Alice Clark, a fellow student at the Art Institute and later one of the first women to graduate in architecture. In Santa Fe Myers painted and did research in Oriental, Egyptian, and American Indian art. In the 1930's he was a coordinator for the Federal Public Works of Art Project in charge of Indian artists and eventually all artists in New Mexico. Later he taught painting at the Arsuna School of Fine Arts, which occupied writer Mary Austin's home on the Camino after her death in 1934.

Among the other painters who lived in the district were E.W. Callin, H.A. Patterson, Paul Lantz, Lydia Scranton, R.C. Walker, Gina Knee, Joseph Cannon, and Alfred Hayward.

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For writers poet Alice Corbin Henderson's home was a always center of social and intellectual activity. From 1925 she presided over a weekly meeting of writers from Santa Fe and Taos as well as frequent distinguished guests. This grew into the Poet's Roundup, a yearly event held in different gardens at which writers each had five minutes to read from their work to an audience of as many as two hundred, each paying a dollar with the proceeds going to a worthy cause such as the colony organized, New Mexico Association of Indian affairs.

Another influential figure among the writers in residence was Mary Austin, a periodic visitor to Santa Fe from 1918, who built her house in 1924 at 439 Camino del Monte Sol, which she called Casa Querida, beloved house. The author of some thirty-four books and a forceful crusader on behalf of social causes, Austin was well known in aesthetic circles in America and Europe. As one of the founders of the art colony at Carmel, California, she had associated with John Muir, Ambrose Bierce, Jack London, and the like. Three years spent in England brought her friendship with such noted writers as George Bernard Shaw, H.G. Wells, and exposure to Fabian Socialist doctrines. During her New York residence she was a member of Mabel Dodge's circle of intellectuals and radicals that included Bill Haywood, Emma Goldman, Lincoln Steffens, Max Eastman, Walter Lippmann, Margaret Sanger, and John Reed. She counted as friends such luminaries from different worlds as Sinclair Lewis, Willa Cather and the Herbert Hoovers. During her ten years in Santa Fe she wrote eight books, numerous articles as well as plays and poetry, gave public lectures all over the country, mostly on Southwestern subjects, and worked for local and national causes.

Other writers who lived in the district were Withers and Lucy Woolford, Alfred Morang (also a painter and musician), playwright Lynn Riggs whose play Green Grow the Lilacs became Oklahoma!, Leonora Curtin, Philip Stevenson, John Curtis Underwood, B.B. Dunne, and Elizabeth De Huff, and Dorothy Thomas. The prestige of the colony also brought many other prominent writers, such as Thornton Wilder, Robert Frost, Edna Ferber, and Willa Cather, as frequent visitors.

Representatives of other creative disciplines living on the Camino during the period of significance were photographer Ernest Knee, motion picture producer Robert J. Flaherty, and architects Gordon Street and Hugo Zehner, the former with the firm of Meem and McCormick, Revival architect John Gaw Meem's first partnership, and the latter Meem's associate and then partner from 1930 until 1956.

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Thus during twenties and thirties, a remarkably energetic group of multitalented, creative people gathered in Santa Fe forming a closely knit and extremely productive community of artists. Two art schools, the Santa Fe Art School and the Arsuna School, drew students to the area and gave artists an opportunity to teach. In addition to the core of permanent residents a constant stream of visitors from different disciplines stayed varying lengths of time, finding stimulation in and contributing to the creative environment. Ernest Block composed portion of his symphony America in Santa Fe. Mary Austin was an advocate of modern dance and entertained Martha Graham at her home. Willa Cather wrote portions of her historical novel Death Comes for the Archbishop at Mary Austin's home, to be denounced later by Austin for having traduced Spanish culture in favor of the French Archbishop.

Artists who came seeking a refuge from the conformity imposed by industrial America found a tolerant and congenial ambiance in which to live and work. They valued what had been scorned by their progress-minded fellow countryman who had preceded them into the area. Many worked to establish a distinctly American art and found provocative material in the local cultures. Thus they were also extremely sensitive to the loss of these cultures which were already being overwhelmed by the dominant American ways. Mary Austin and Frank Applegate participated actively the efforts of the Committee (later Society) for the Preservation and Restoration of New Mexico Mission Churches which successively restored a number of churches which were at the time in deplorable condition. Often crossing over into fields which were not their primary areas of endeavor, residents of the district painted pictures, wrote books, articles and poems, and lectured widely for the purpose of recording, explaining, and bringing the local cultures to popular attention. For example, writers like Alice Henderson and Mary Austin produced an unending stream of literature on local themes. Primarily a poet, Henderson also wrote a book on the Penitentes, a secretive religious sect which had developed in isolated areas of northern New Mexico during the period of Mexican rule, when the region was totally abandoned by official religious authority. Painter and architect Frank Applegate wrote two books of local lore, Native Tales of New Mexico and Indian Stories from the Pueblos. Leonora Curtin, a participant in the Poets' Roundup, and expert on Spanish Colonial and Indian arts and artifacts, wrote two books of ethno-botany, Healing Herbs of the Upper Rio Grande, and The Prophet of the Earth.

In addition, many of them applied their considerable energy and organizational abilities to the problem of reinvigorating and preserving the local Hispanic and Indian arts and crafts such as pottery, silver and tin smithing, embroidery and weaving. To this end they collected artifacts, formed committees, raised money, and lobbied in high places. The Hendersons

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and writer Elizabeth De Huff took an interest in Indian painting. Frank Applegate collected Spanish Colonial religious art. Mary Austin, a tireless campaigner for Indian rights, is credited with reversing the federal government's policy of suppressing Indian arts. With the Hendersons, Applegate, and Leonora Curtin, Austin was among the founders of the Indian Arts Fund as well as the Spanish Colonial Arts Society. The Fund was used to collect and save examples of ancient Indian pottery, blankets, baskets and silver. Its backers also worked to safeguard the integrity of Indian art by prevailing upon the Federal government to establish laws to prevent others from misrepresenting their goods as native and to establish schools, (one in Santa Fe) to train Indians in weaving and metalwork. Its collections were eventually housed in the Laboratory of Anthropology for which a Revival style building was designed by John Gaw Meem and largely financed by John D. Rockefeller, Jr. The Spanish Colonial Arts Society worked to find and preserve examples of Hispanic art and also to revive their production by providing a market for Spanish arts and crafts. Mary Austin was a principal backer when it opened its Spanish Arts shop in Sena Plaza in May of 1930.

The artists also fought as a group with vigor and persistence against perceived threats from the "progressive" elements of the community to the way of life and unique milieu which they found so congenial and conducive to their work. Mary Austin, who has been called "a veritable eye of the hurricane for local causes", was an effective leader in these struggles which sometimes pitted the artists against the early promoters of the Santa Fe Style, as in their successful opposition to Edgar Hewett's plan to have the Texas Federation of Women's Clubs bring a summer cultural center to Santa Fe. Out of this fight came the formation of the Old Santa Fe Association in 1926. a group which is still active in struggles to preserve the unique ambiance of the city.

Residents of this district during the period of significance made other positive and lasting contributions to the community. Mary Austin organized the Community Theater, promoted the local public library, and sought to improve instruction in the Spanish language in the public schools. With Frank Applegate she worked for the introduction of art into the school curriculum. Members of the colony contributed to the present form of Santa Fe's annual Fiesta. Begun in 1712 as an annual commemoration of Don Diego de Vargas's reconquest of Santa Fe after the Pueblo Revolt of 1680, celebration of the the Fiesta had lapsed until it was revived in 1919 under the leadership of Edgar L. Hewett as a tourist attraction. The artists objected that as a closed event for which admission was charged the local Spanish population whose ancestors were being commemorated was being effectively excluded. In 1926 the newly formed Old Santa Fe Association organized an open fiesta to which

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everyone was invited. A huge success, events from this celebration, such as the burning of a huge figure called Zozobra (conceived by Will Shuster) and the Historical/Hysterical parade have become traditional events of the Fiesta as it is celebrated today.

Finally these artists found in the local tradition of self-built dwellings made of natural materials, an alternative to the manufactured uniformity and loss of individual control that they found objectionable in urban American life. In this district, sparsely populated and untouched by post-railroad development, they could become part of the local culture and experience it directly. They reveled in designing and building their own homes. Some bought small existing houses - typically two rooms and a dirt floor - which they remodeled and expanded, others built their own houses of mud, and several added the designing and building of homes for others to their accomplishments. All enthusiastically adopted the Revival styles and created an area which was an early showcase of their possibilities.

William Henderson, the artist who first settled on the Camino, began by enlarging an old adobe which eventually became his studio and headquarters of his construction business, and then designed and built a larger home next door for his family. In 1924 he began to practice architecture and a year later formed the Pueblo Spanish Building Company. In addition to assisting in plans to restore the historic Sena Plaza, he designed and built the Museum of Navajo Ceremonial Art in the form of a Navajo hogan, the Santa Fe Railroad ticket office on the plaza as well as private homes. Frank Applegate, one the few who had actually had some architectural training, built or remodeled several houses in the area, often adding second stories, and also provided assistance to others in building their homes. He was also responsible for the most unusually shaped dwelling in the District, a building modeled after a Spanish Colonial torreon, known in the neighborhood as "the round house". South of Applegate's property on the Camino and with his guidance, the group of artists which called themselves Los Cinco Pintores designed and built adobe houses, for which they were called "five little nuts in five mud huts". Two of them, Nash and Schuster, apparently built more than one dwelling on the Camino. Architect Alice Clark Myers designed her family's residence on the Camino, which was regarded as the best example of the pueblo version of the style after Carlos Vierra's. Newspaperman and author B.B. Dunne built or remodeled adobe houses for himself and for use as rental units. Architect John Gaw Meem built and remodeled several dwellings in the district. His first commission was the remodeling of an old adobe on El Caminito for fellow Sunmount patient Hubert Galt. He also built two new Revival-style homes on Delgado Street, is credited with designing Mary Austin's, and remodeled several others.

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Finally, in the late 1920's and 1930's building in the Revival styles began on several parallel, short, mostly narrow, dead-end lanes extending south from the Acequia Madre, their placement influenced by the Spanish custom of deeding land in long narrow strips. On some of these streets are found less self-consciously artistic expressions of the Revival styles by builders not philosophically bound by the tenets of the revivalists. Particularly distinct are the streets developed by A.A. Sosaya - the present San Antonio and Sosaya Streets and Sosaya Lane. Sosaya first bought a long, narrow tract of land from members of the Garcia family. This property was bordered on the east by the property of Leonora Curtain and her mother Eva Feynes and on the west by the property of Fabian Chavez. In 1927 Sosaya filed a plat with the county (Santa Fe County Plats 9-55) showing a long narrow subdivision two lots wide bordered on the east by a relatively wide San Antonio Street (named after the Saint to whom Mrs. Sosaya had prayed when it was uncertain that they would get the property), and on the west by a 20 foot alley. The subdivision is also crossed by three short streets named Sosaya, Dolores, and Chavez. Only Sosaya Street remains today to be forever confused with Sosaya Lane.

According to his daughter, Sosaya designed and built the first five houses on the east side of San Antonio Street and one around the corner which is now the only address on Sosaya Street. Built for rentals these buildings are unpretentious but idiosyncratic in style. Although all are of adobe, each is unique and not all are in the styles which were at that time being formalized as correct for authentic adobe architecture. Sosaya had learned carpentry from a Swiss man in Las Vegas but was self-taught as a designer and builder of adobe homes. Having spent several years in California working as a carpenter for a sugar company just before returning to Santa Fe and buying this property, he was apparently influenced by stylistic elements from California architecture such as the bungalow shape, and the use of arches and red roof tile.

Sosaya next bought land on the east side of what is now Sosaya Lane. There he built a home for his family, (which has since been torn down and replaced by a Revival style dwelling), and two other adobe buildings in which he again ignored the canons of the Revival. He also built other rental units of frame stucco which are of no particular stylistic interest. Other lots were sold by Sosaya and on these as well as on the property on the west side of the street construction began in the 1930's of houses which illustrate the simpler Revival styles as they moved out of the realm of art and into practical housing for non-artists. In some instances newcomers of non-Spanish descent adopted out of economic necessity the practice of self-designed adobe houses built in stages. For example, one resident, who bought land from

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Section number 8 Page 21

Sosaya in early 1930's, first built a two-room, L-shaped building to house his print shop, and then later added rooms upstairs for his family. Finally, in the late 1930's he constructed the front sections of the house.

Events of the early 1940's brought profound changes to the region and to the Camino del Monte Sol Historic District which ceased to function as a closely knit colony of artists. The vitality of the artistic community was diminished by the death of its leaders. William P. Henderson died in 1943, others like Mary Austin had preceded him in the 1930's. After the United States entered World War II many artists and writers left to serve in the military or to work in war industries. Furthermore, changes in the city made it less attractive as a haven for artists. With ever increasing numbers of tourists and an influx of permanent population, Santa Fe was no longer a remote, isolated village. The installation of an atomic weapons laboratory in nearby Los Alamos brought new people and new values. The War brought as well a change in values to mainstream art. Artists themselves were no longer seeking remote locales as regional art began to take second place to abstract, nonobjective art produced in the cities. Nevertheless, artists did continue to settle in Santa Fe and do today, although they no longer band together as a colony. Writer Oliver La Farge described the change thus in 1949, "We probably have as many artists, musicians, writers and doers as we ever had, but the coherence is gone. We don't know each other any longer." (Santa Fe New Mexican, 10/10/1949). Finally the end of the Great Depression and the advent of tract housing after the war brought to an end the necessity and economic advantage of owner-built adobe housing.

The Camino del Monte Sol Historic District not only contains a significant assemblage of revival dwellings created by and for the artists who made up the colony which was centered there, buildings which provide broad and unique evidence of the diversity and charm of the style at its artistic peak, but also bears witness to the traditional Spanish practice of adobe architecture as well as to less self-consciously artistic expressions of the "historic" styles and to the broader range of possibilities of adobe architecture as practiced by an idiosyncratic craftsman like Sosaya.

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National Park Service

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Section number 9 Page 2

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National Park Service

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Section number 9 Page 3

MAPS

King Map of Santa Fe, 1912.

Fire Map of Santa Fe, 1937.

GOVERNMENT RECORDS

Santa Fe County Deeds

Santa Fe County Plats

INTERVIEWS

10/6/87 Angie Sosaya Biddle

10/6/87 Norbert Zimmer

10/6/87 Tito Griego

10/6/87 Walter Wright

10/26/87 Willard Clark

10/26/87 Katherine Zehner Chiba

10/27/87 Roman Apodaca

10/17/87 Danny Vigil

10/27/87 Clara Apodaca

10/27/87 Madge Kwasek

12/7/87 Stella Sosaya Montoya

12/7/87 Margaret Ulibarri

12/18/87 Margaret Sheldon Leonard

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Continuation SheetSection number 10 Page 1

Beginning at southeast corner of Acequia Madre Road and Garcia Street, point A on the sketch map, and proceeding to point B, the District is bounded on the NORTH by north edge of the Acequia Madre (irrigation ditch) as it runs next to the south side of Acequia Madre Road to the intersection of Abeyta Street in front of properties numbered 506 through 774 Acequia Madre Road. It is bounded on the EAST by the front property lines along the west side of Abeyta Street from the intersection of Abeyta and Acequia Madre Road to the intersection of Abeyta and the Camino del Poniente, (B to C), and on the NORTH by the front property lines on the south side of the Camino del Poniente from the intersection with Abeyta to the intersection of the Camino del Poniente with an unnamed alley west of the Camino del Monte Sol, properties numbered 800 through 826 Camino del Poniente and 408, 407, and 405 Camino del Monte Sol, (C to D). It is bounded on the EAST by the rear lines of properties on the east side of the Camino del Monte Sol, having the street addresses 407 through 559 Camino del Monte Sol, (D to E). It is bounded on the SOUTH by the south property lines of the addresses 559 and 586 Camino del Monte Sol (E to F). It is bounded on the WEST by rear property lines on the west side of the Camino del Monte Sol having the street addresses 586 through 520, and includes only those structures with addresses on Camino del Monte Sol or El Caminito, (F to G). It is bounded on the SOUTH by the south property line of buildings having the addresses 832 El Caminito, 601-603 Abeyta, 859 Ranchito, and 850-1/2 El Caminito, (G to H). It is bounded on the WEST by a line running north from the west property line of 850-1/2 and 850 El Caminito to the rear, that is west, property lines of buildings facing Sosaya Lane with the addresses 424 through 408 Sosaya Lane (H to I). It is bounded on the SOUTH by a line following the south property lines of buildings with the addresses, 415 Camino Manzano, 435 Calle la Paz, 434 San Pasqual, 437 San Pasqual, 435 San Antonio Street, 428 San Antonio Street, 614 Acequia Madre Road and 433 Delgado Street, (I to J). It is bounded on the EAST by the rear property lines of buildings facing Garcia Street numbered 533 through 569 Garcia Street, (J to K) and on the SOUTH by the south property line of the building at 569 Garcia Street, (K to L). Finally, it is bounded on the WEST by the front property lines on the east side of Garcia Street given the street addresses 501 through 569 Garcia, ending at the intersection of Garcia Street and Acequia Madre Road, (L to A).

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Continuation Sheet**

Section number Photos Page 1

Information common to all photographs:

1. Camino del Monte Sol Historic District
2. Santa Fe, New Mexico
5. Historic Preservation Division
Office of Cultural Affairs
228 East Palace Avenue
Santa Fe, New Mexico 87503

STREETSCAPES

1. Camino del Monte Sol
3. Michael Belshaw
4. August 1983
6. Streetscape, camera facing north
7. Photograph #1

1. Acequia Madre
3. Corinne Sze
4. December 1987
6. Acequia Madre (irrigation ditch) and streetscape, camera facing east
7. Photograph #2

1. Placita Rafaela
3. Corinne Sze
4. January 1988
6. Streetscape, camera facing south
7. Photograph #3

1. Sosaya Lane
3. Corinne Sze
4. December 1987
6. Streetscape, camera facing south
7. Photograph #4

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Section number Photos Page 2

1. Abeyta Street
3. Corinne Sze
4. December 1987
6. Streetscape, camera facing north
7. Photograph #5

BUILDINGS DESCRIBED IN SECTION 7

1. 533 Garcia Street
 Jose Dolores Garcia House
3. Michael Belshaw
4. June 1983
6. Facade and south elevation, camera facing northeast
7. Photograph #6 Survey #273

1. 614 Acequia Madre Road
 Curtin/Paloheimo House
3. Michael Belshaw
4. June 1983
6. Facade, camera facing south
7. Photograph #7 Survey #019

1. 4 Placita Rafaela
 Epifanio Garcia
3. Michael Belshaw
4. June 1983
6. Facade, camera facing west
7. Photograph #8 Survey #008

1. 401 Delgado Street
3. Michael Belshaw
4. June 1983
6. Facade and west elevation, camera facing southeast
7. Photograph #9 Survey #018

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Continuation Sheet**

Section number Photos Page 3

1. 429 Delgado Street
3. Michael Belshaw
4. June 1983
6. West elevation, camera facing east
7. Photograph #10 Survey #016

1. 404 San Antonio Street
3. Michael Belshaw
4. June 1983
6. Facade, camera facing west
7. Photograph #11 Survey #020

1. 419 Sosaya Lane
3. Corinne Sze
4. January 1988
6. Facade, camera facing east
7. Photograph #12 Survey # 085

1. 523 Abeyta Street
Teodoro Abeyta House
3. Corinne Sze
4. January 1988
6. Facade and north elevation, camera facing southeast
7. Photograph #13 Survey #183

1. 528 Abeyta Street
Ramon Abeyta House
3. Corinne Sze
4. December 1987
6. Facade and south elevation, camera facing northwest
7. Photograph #14 Survey #181

1. 830 El Caminito
El Torreon
3. Michael Belshaw
4. August 1983
6. Facade, camera facing south
7. Photograph #15 Survey #167

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**National Register of Historic Places
Continuation Sheet**

Section number Photos Page 4

1. 408 Camino del Monte Sol
3. Michael Belshaw
4. June 1983
6. North elevation, camera facing south
7. Photograph #16 Survey #115

1. 434 Camino del Monte Sol
3. Corinne Sze
4. December 1987
6. Facade, camera facing north west
7. Photograph #17 Survey #126

1. 503 Camino del Monte Sol
Alice Clark Myers House
3. Michael Belshaw
4. August 1983
6. Facade, camera facing east
7. Photograph #18 Survey #129

1. 550 Camino del Monte Sol
3. Michael Belshaw
4. June 1983
6. Facade, camera facing southwest
7. Photograph #19 Survey #144

1. 555 Camino del Monte Sol
William P. Henderson House
3. Michael Belshaw
4. June 1983
6. Facade, camera facing northeast
7. Photograph #20 Survey #143

1. 566 Camino del Monte Sol
Willard Nash House
3. Michael Belshaw
4. June 1983
6. South and east (partial) elevations, camera facing northwest
7. Photograph #21 Survey #146

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Section number Photos Page 5

1. 558 Camino del Monte Sol
Walter Mruk House
3. Michael Belshaw
4. June 1983
6. Facade, camera facing northwest
7. Photograph #22 Survey #145

ADDITIONAL REPRESENTATIVE HOUSES OF ARTISTS

1. 408 Delgado Street
Philip Stevenson House
3. Michael Belshaw
4. August 1983
6. Southeast elevation, camera facing northwest
7. Photograph #23 Survey #012

1. 832 El Caminito
John Curtis Underwood House
3. Michael Belshaw
4. August 1983
6. East Elevation, camera facing west
7. Photograph #24 Survey #168

1. 439 Camino del Monte Sol
Mary Austin House
3. Michael Belshaw
4. June 1983
6. Facade, camera facing south
7. Photograph #25 Survey #123

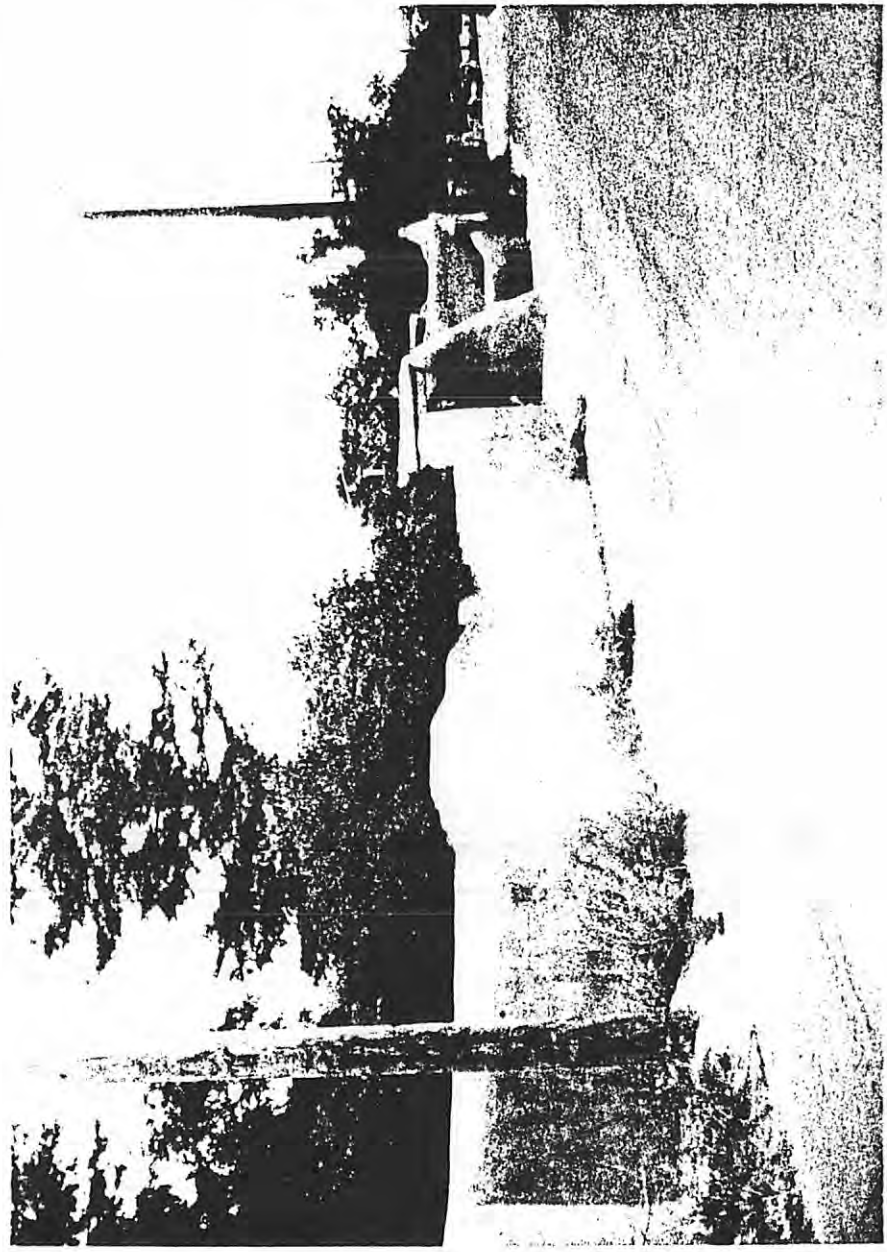
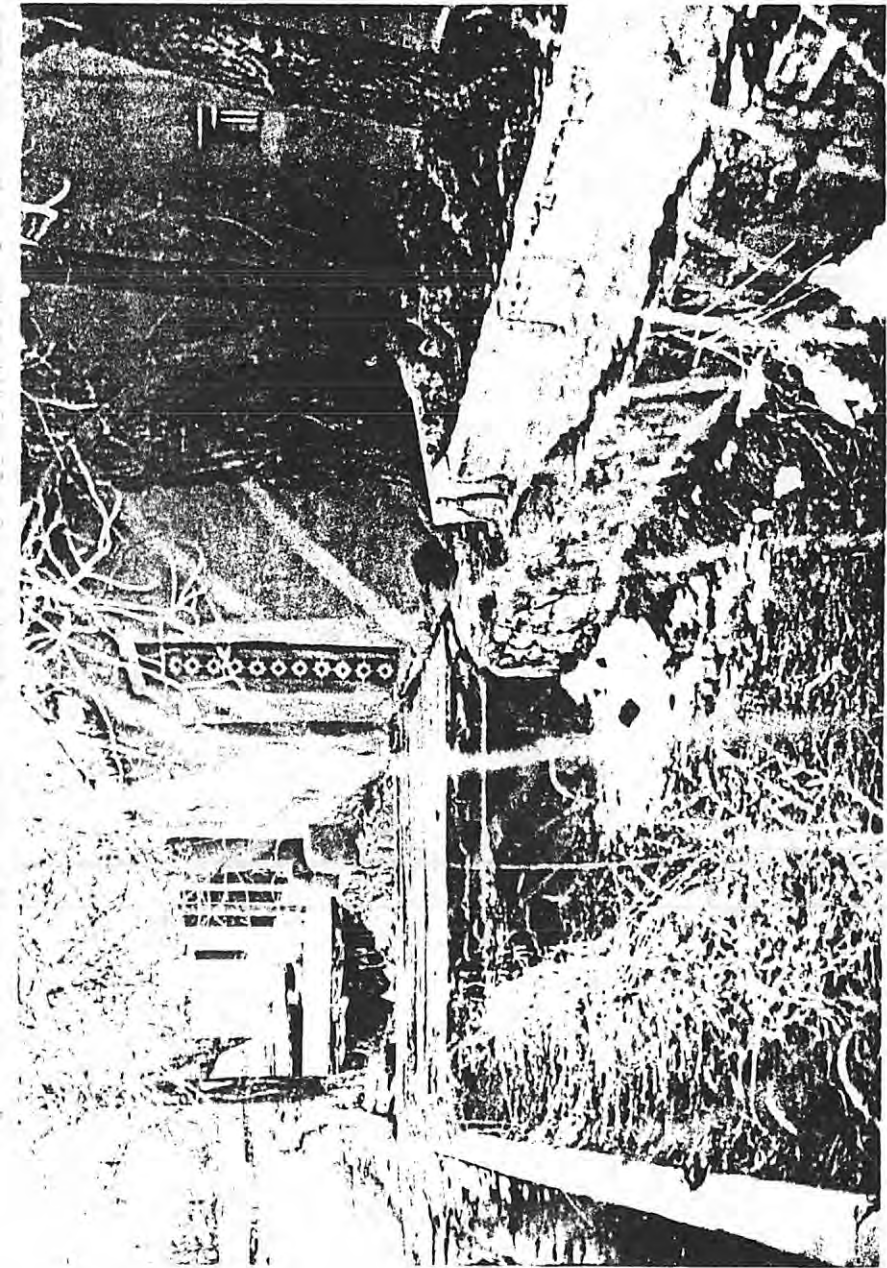
1. 520 Camino del Monte Sol
Dasburg Jacal
3. Michael Belshaw
4. August 1983
6. Facade, camera facing west
7. Photograph #26 Survey #133

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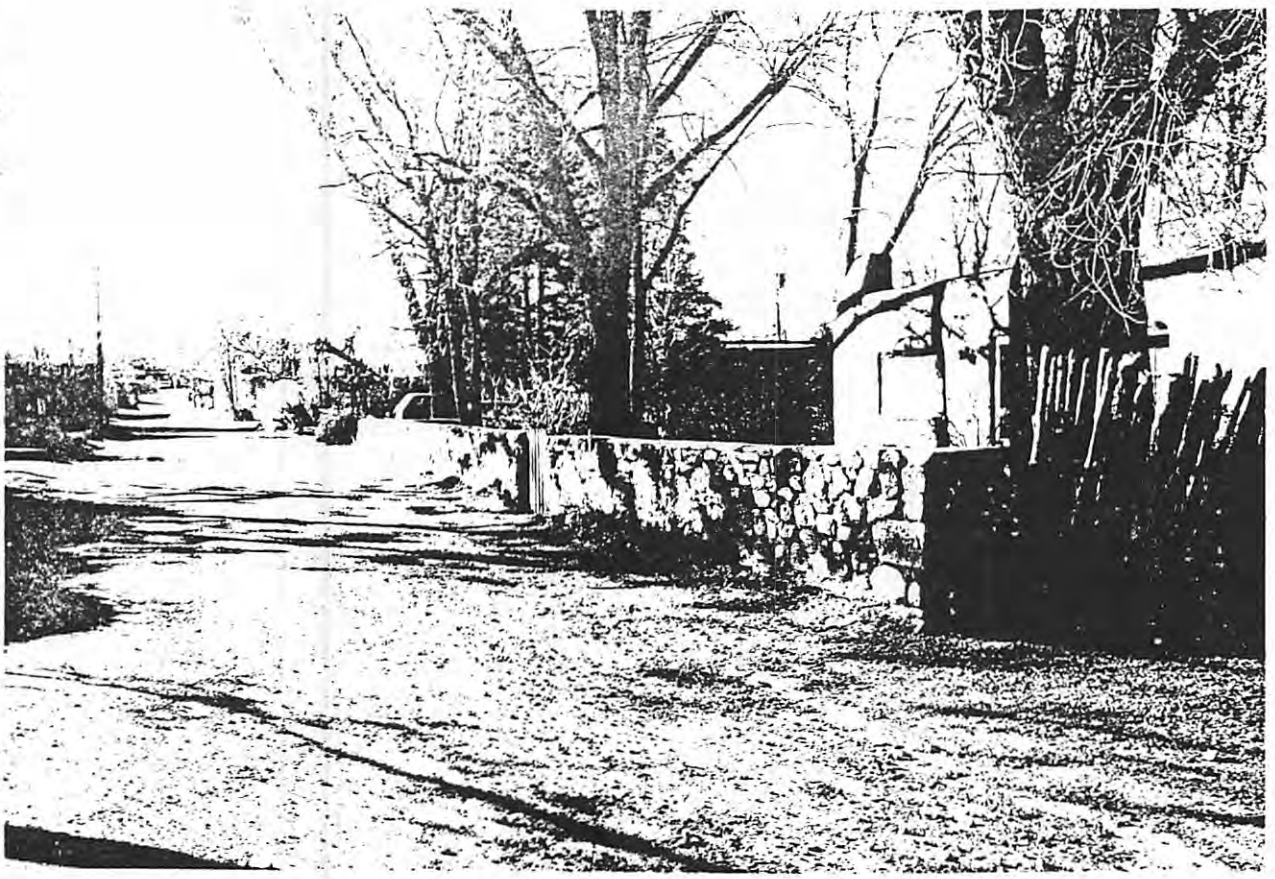
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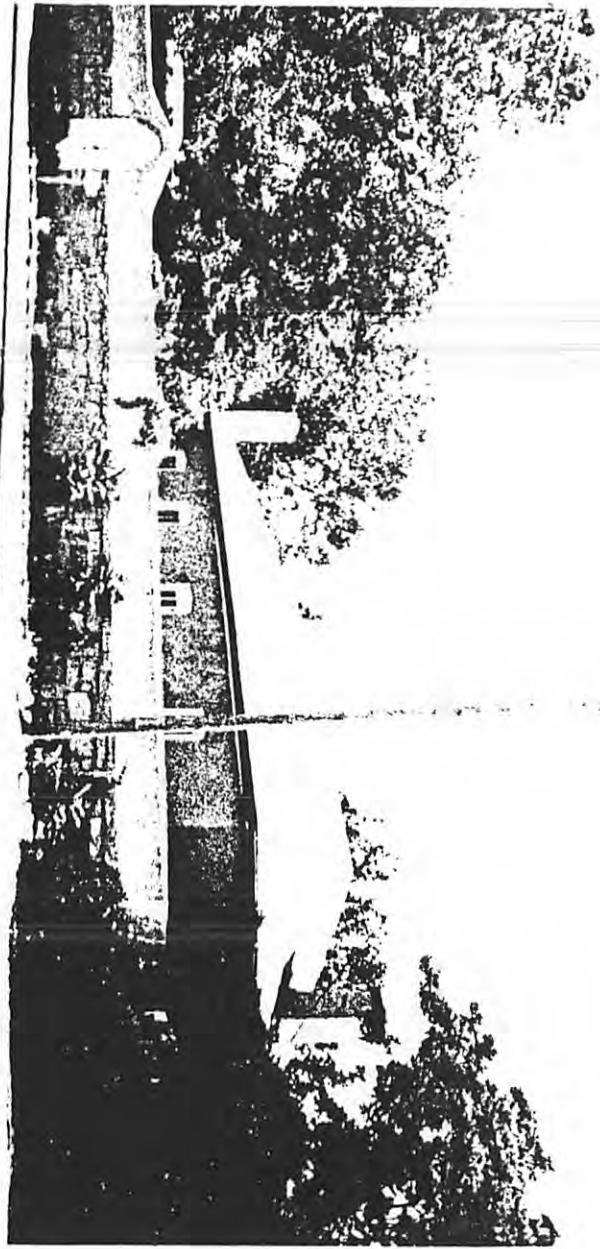
1. 524 Camino del Monte Sol
Andrew Dasburg House
 3. Michael Belshaw
 4. August 1983
 6. East elevation, camera facing west
 7. Photograph #27 Survey #135
-
1. 576 Camino del Monte Sol
Joseph Bakos House
 3. Michael Belshaw
 4. June 1983
 6. Wall and east elevation, camera facing west
 7. Photograph #28 Survey #147
-
1. 580 Camino del Monte Sol
Will Shuster House
 3. Michael Belshaw
 4. June 1983
 6. Wall and partial facade, camera facing west
 7. Photograph #29 Survey #148
-
1. 586 Camino del Monte Sol
Fremont Ellis House
 3. Michael Belshaw
 4. June 1983
 6. South and east elevations, camera facing northwest
 7. Photograph #30 Survey #150

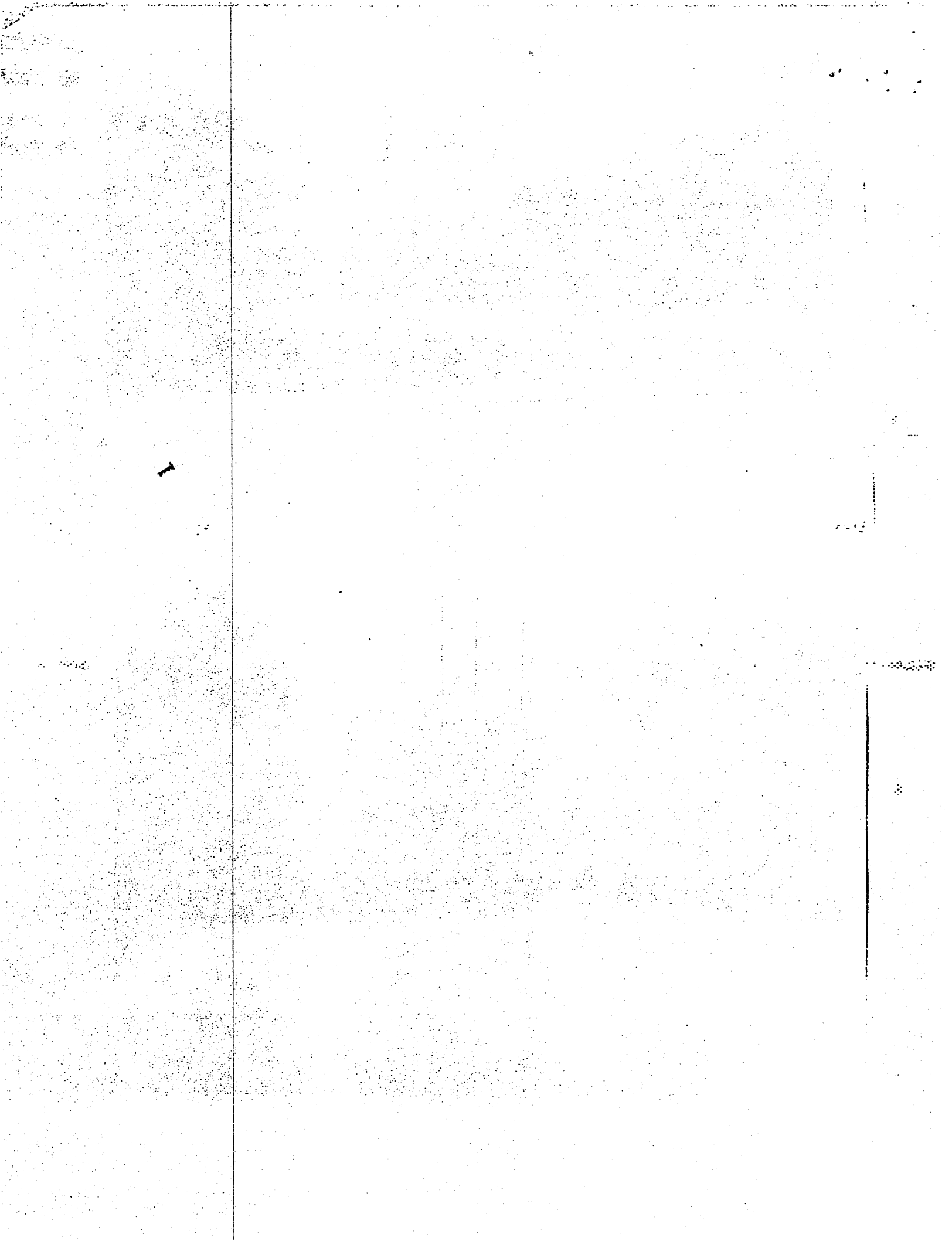


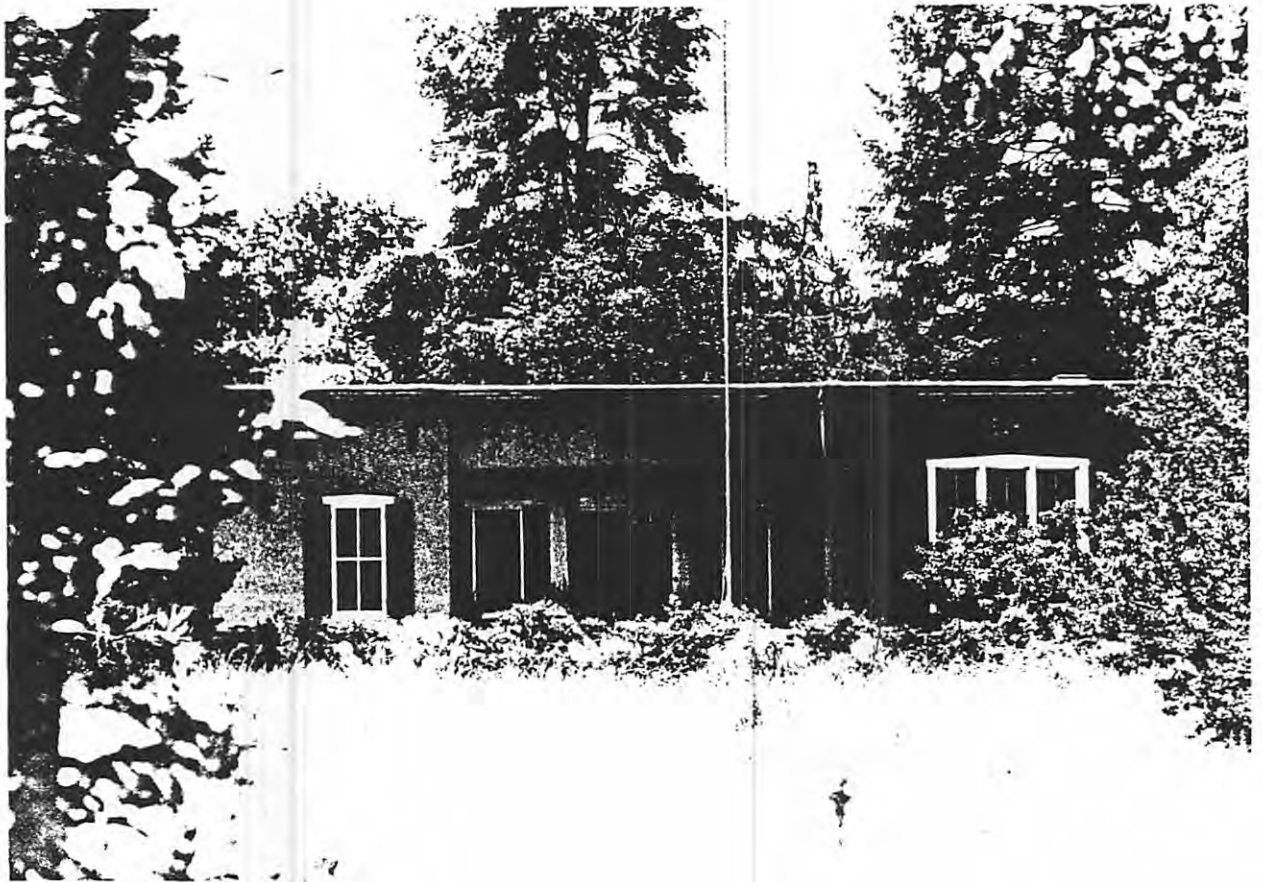
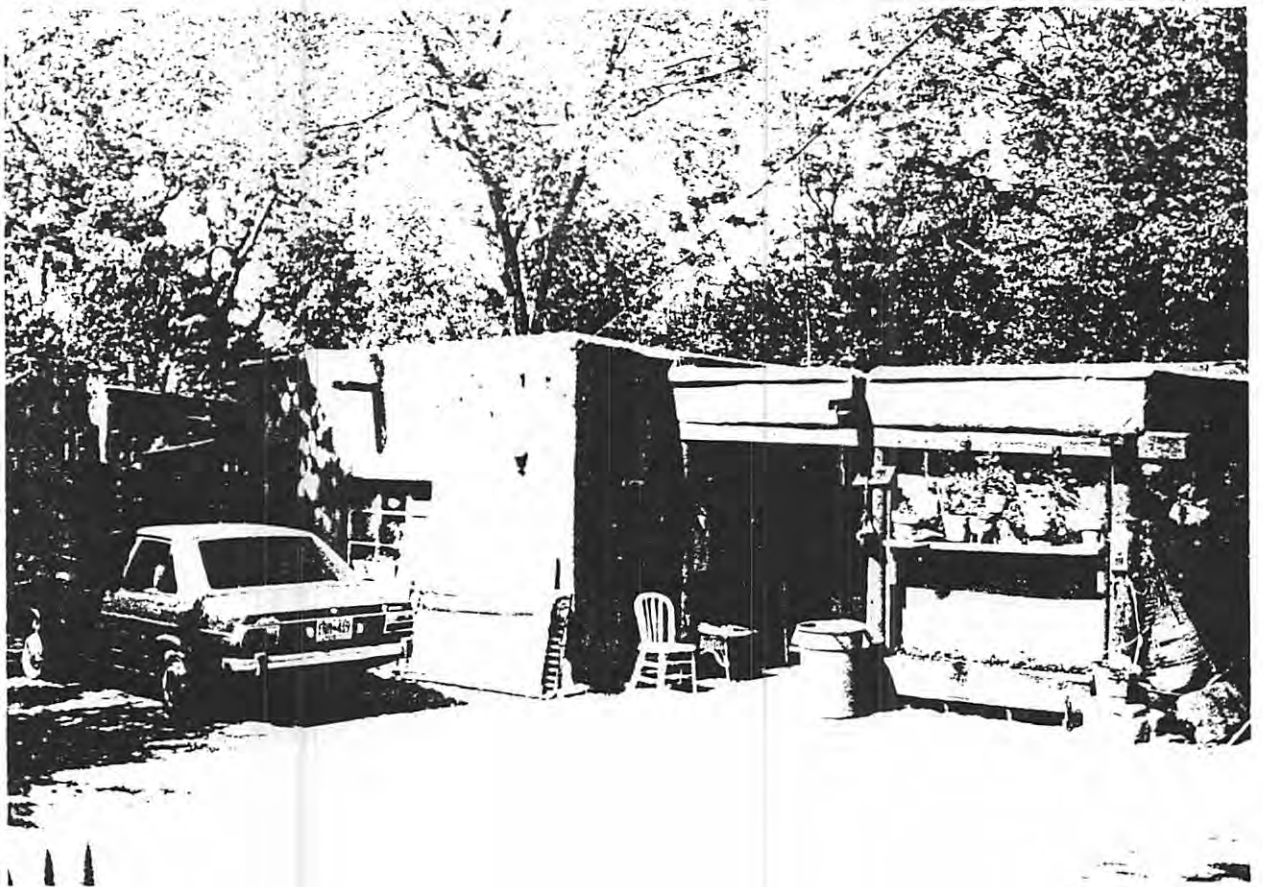
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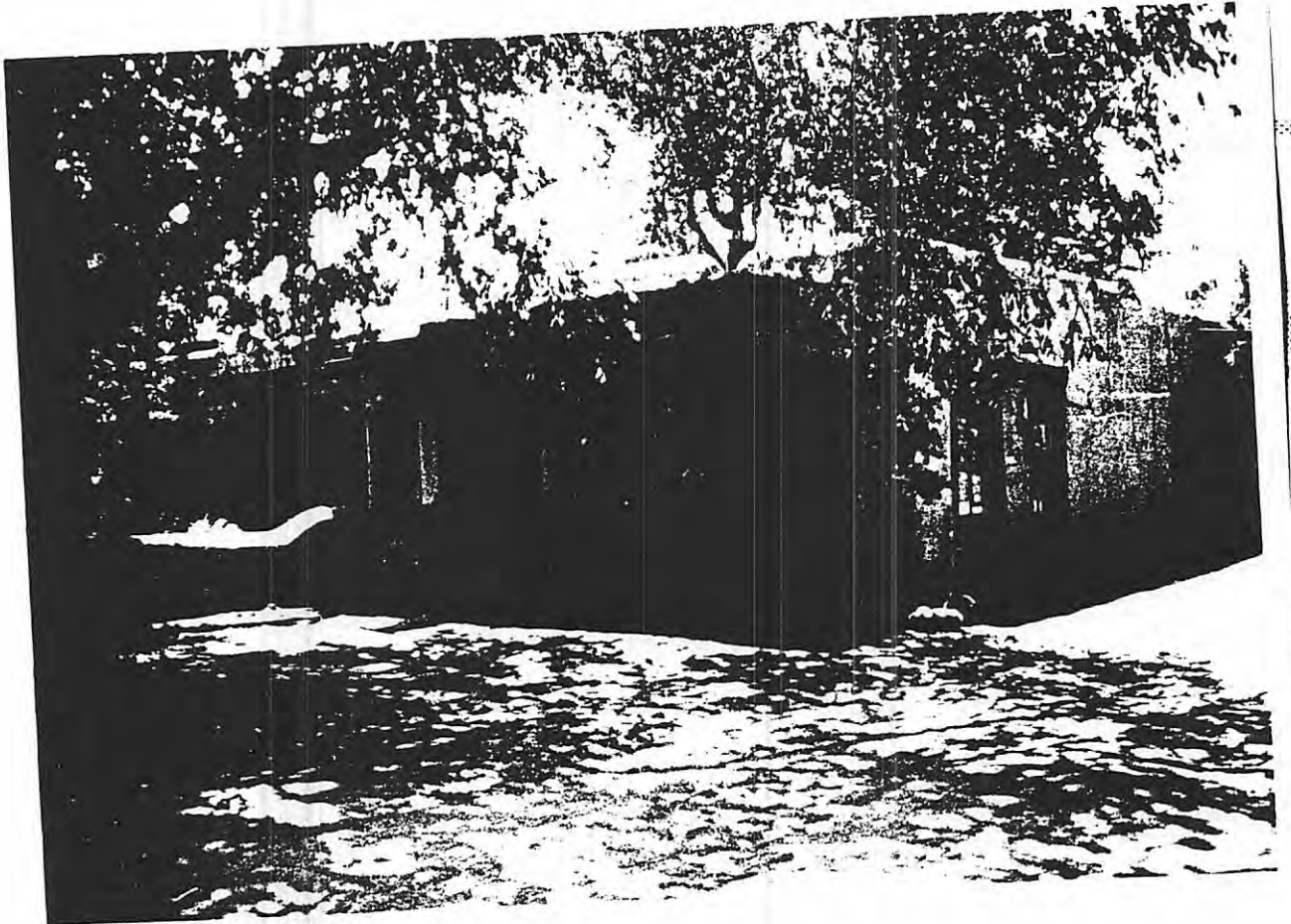




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229 Delgado Street
Camino del Monte Sol

Historic District

Photo # 10

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7-17

401 Delgado Street
Camino del Monte Sol
Historic District

Photo # 9

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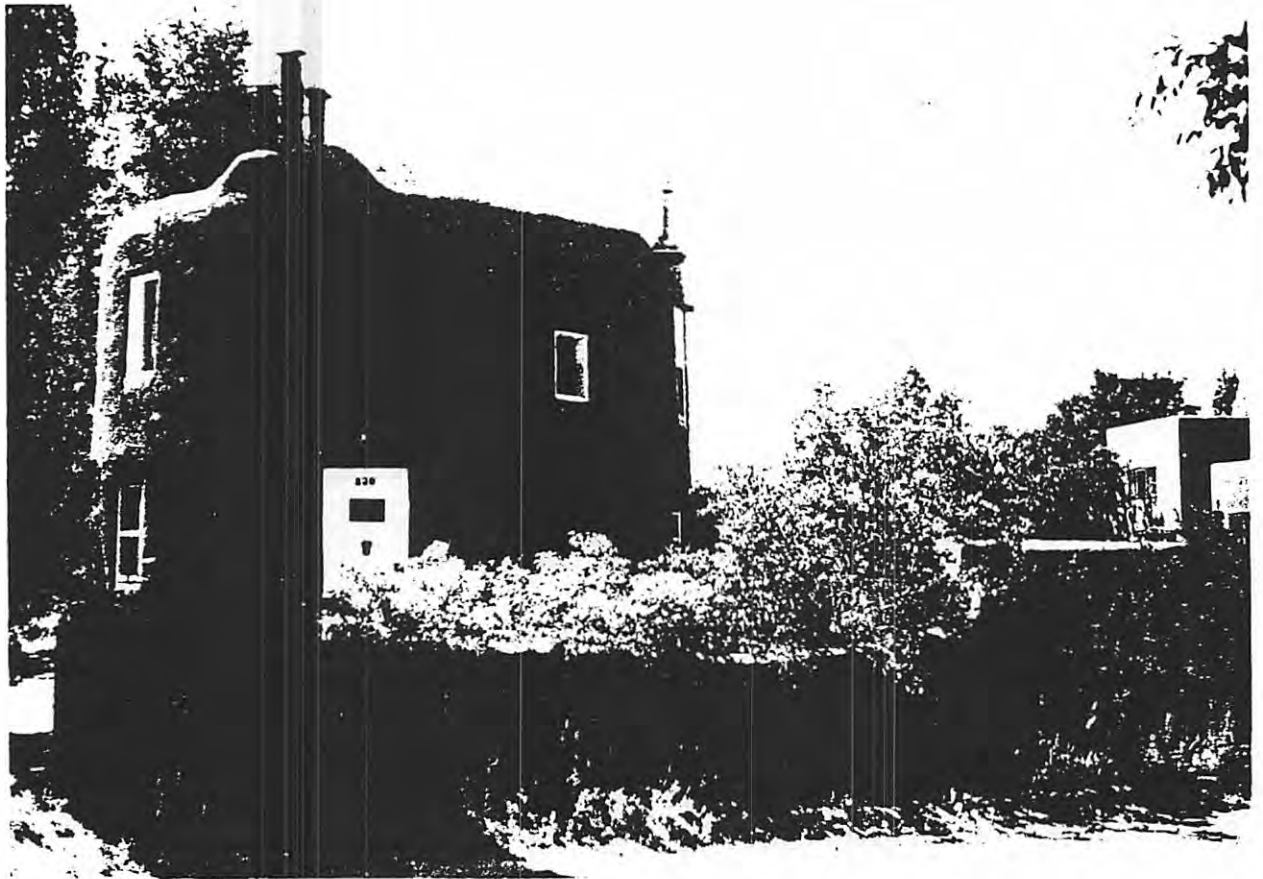
404 San Antonio street
Camino del Monte Sol
Historic District
Photo # 11



S23 Abaya

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Photo # 13



138 Camino del Monte Sol
Camino del Monte Sol
Historic District

Photo # 16

7-20

830. El Caminito, El Torreon
Camino del Monte Sol
Historic District

Photo # 15

6-10



503 Camino del Monte Sol

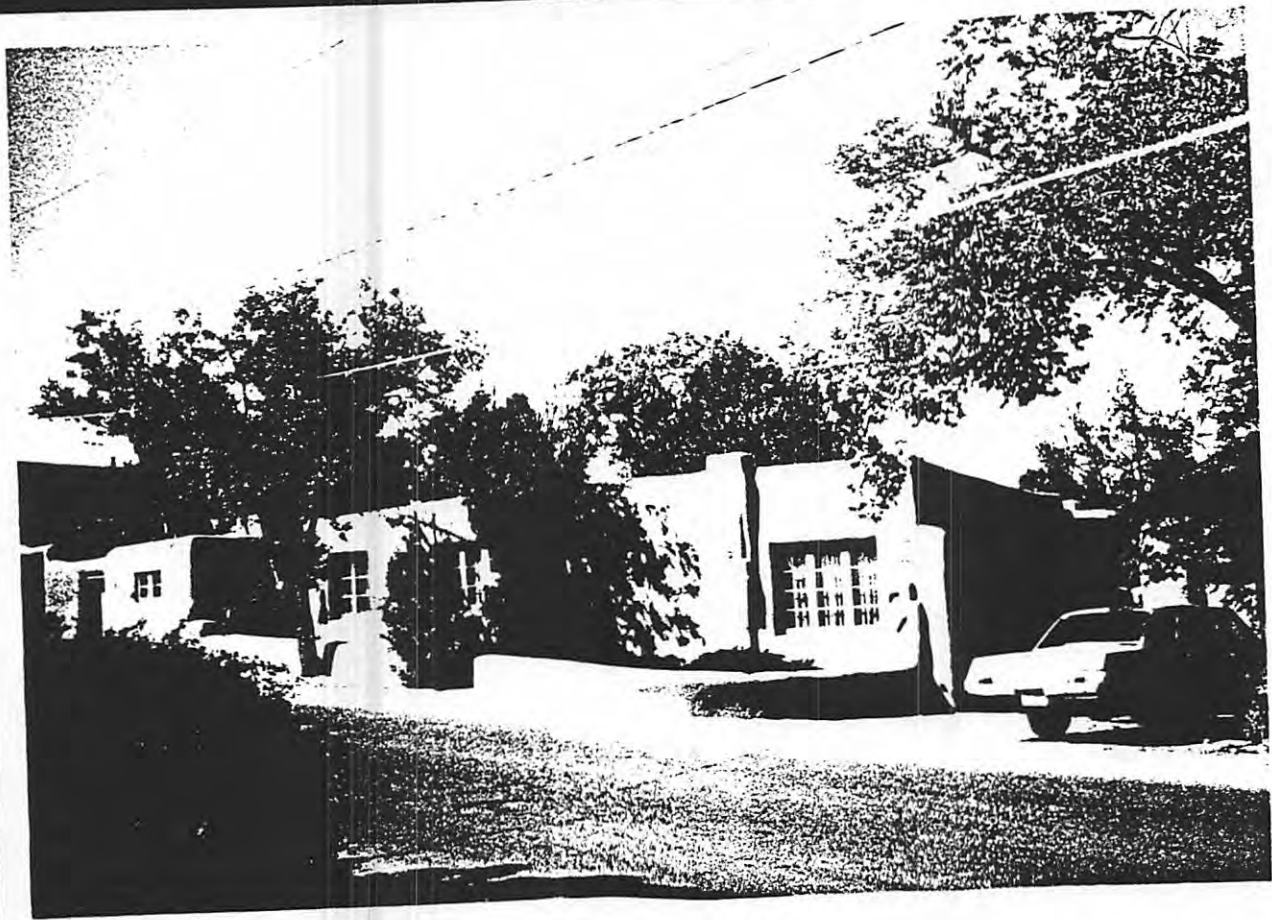
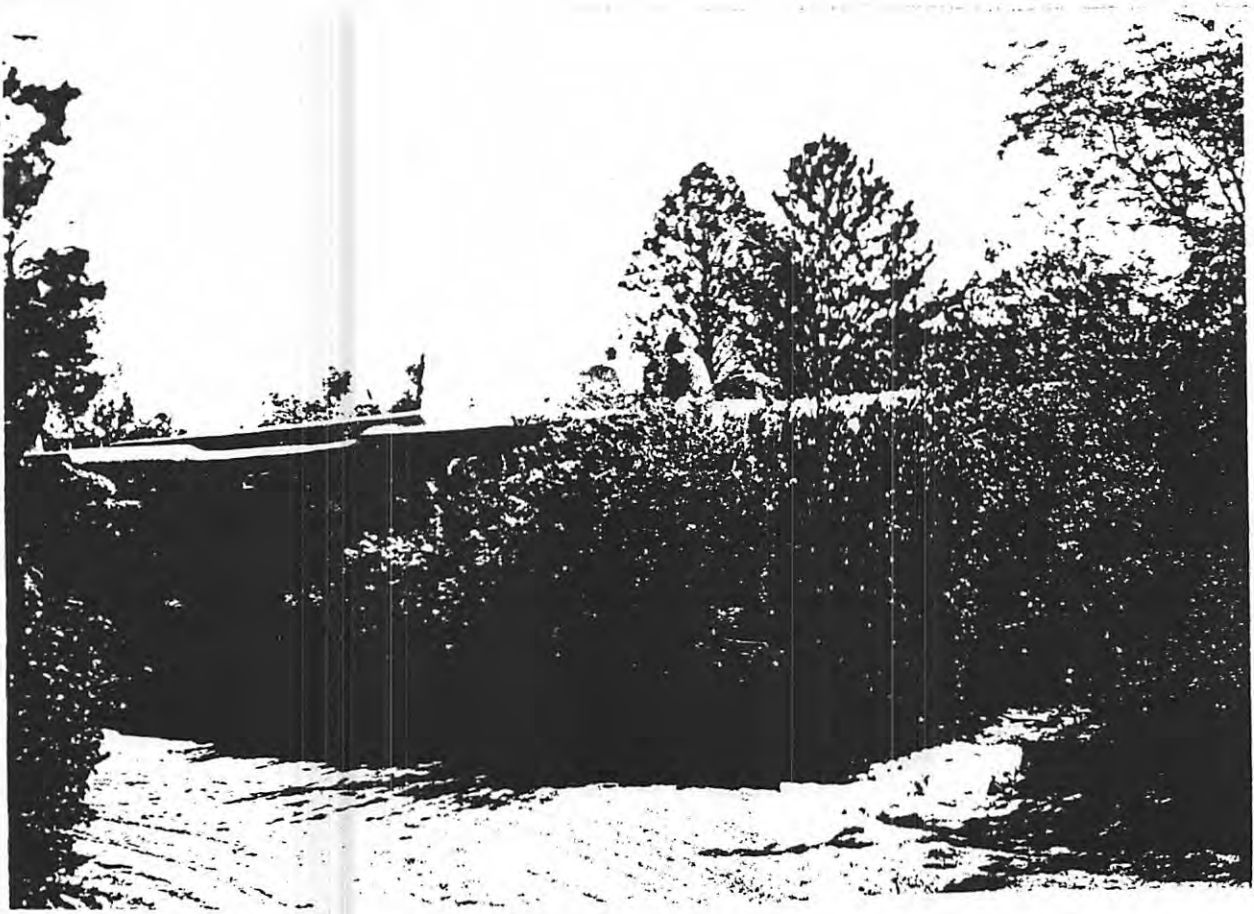
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San Diego, Ca.

Photo # 18

134 Camino del Monte Sol
San Diego, Ca.

Photo # 17

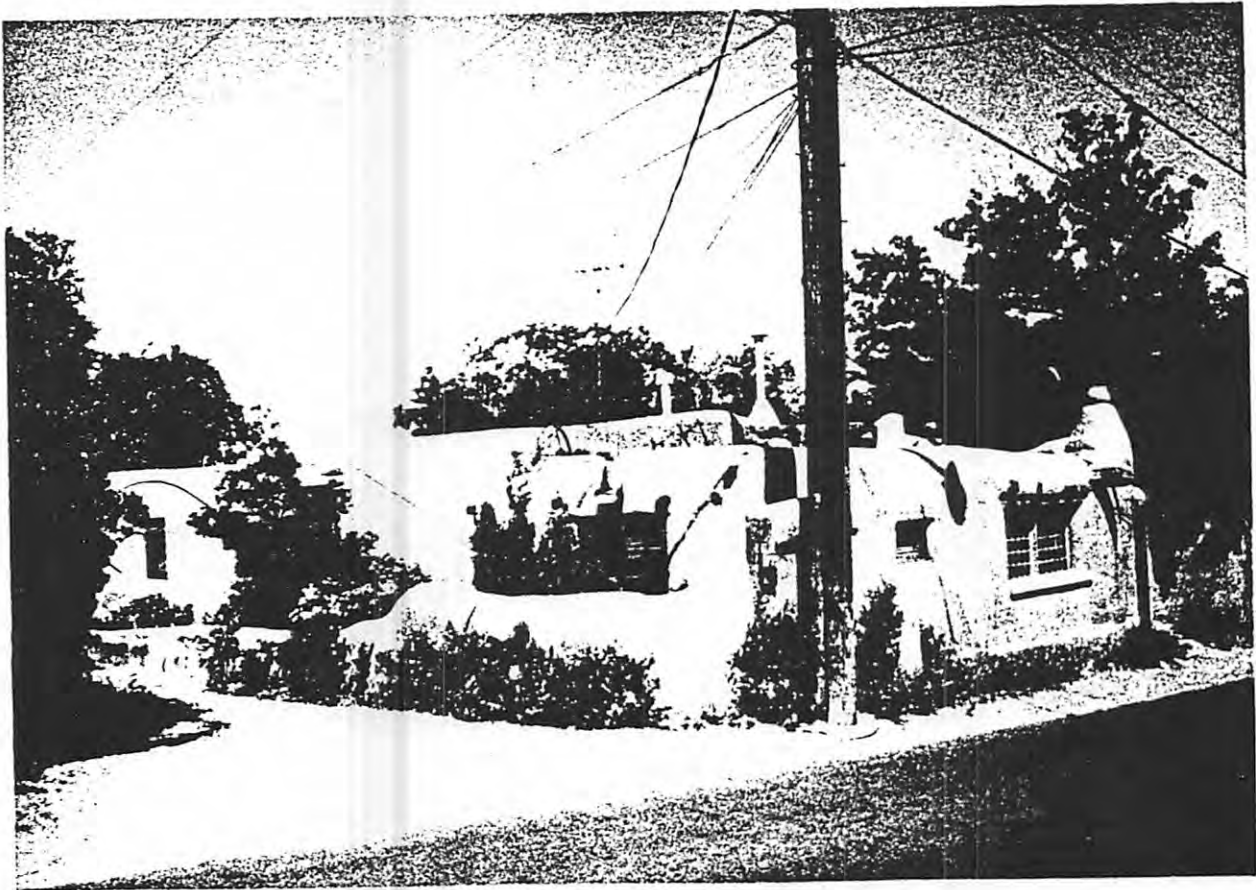


555 Camino del Monte Sol
Camino del Monte Sol
Historic District
Photo # 20

7-74

550 Camino del Monte Sol
Camino del Monte Sol
Historic District

Photo # 19



566 Camino del Monte Sol
Willard Nash House
Camino del Monte Sol
Historic District

Photo # 22

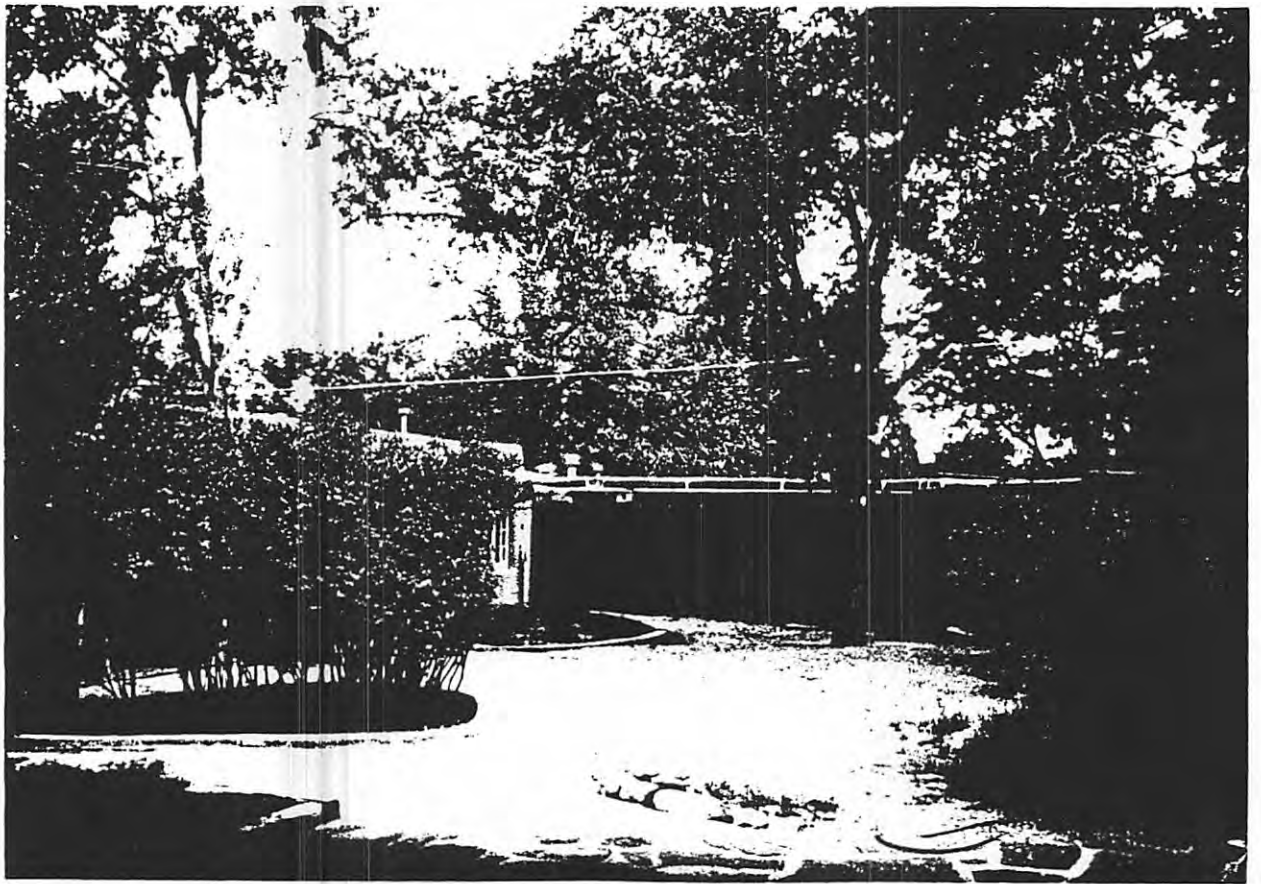
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566 Camino Del Monte Sol
Willard Nash House
Camino del Monte Sol
Historic District

Photo # 21

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7-25



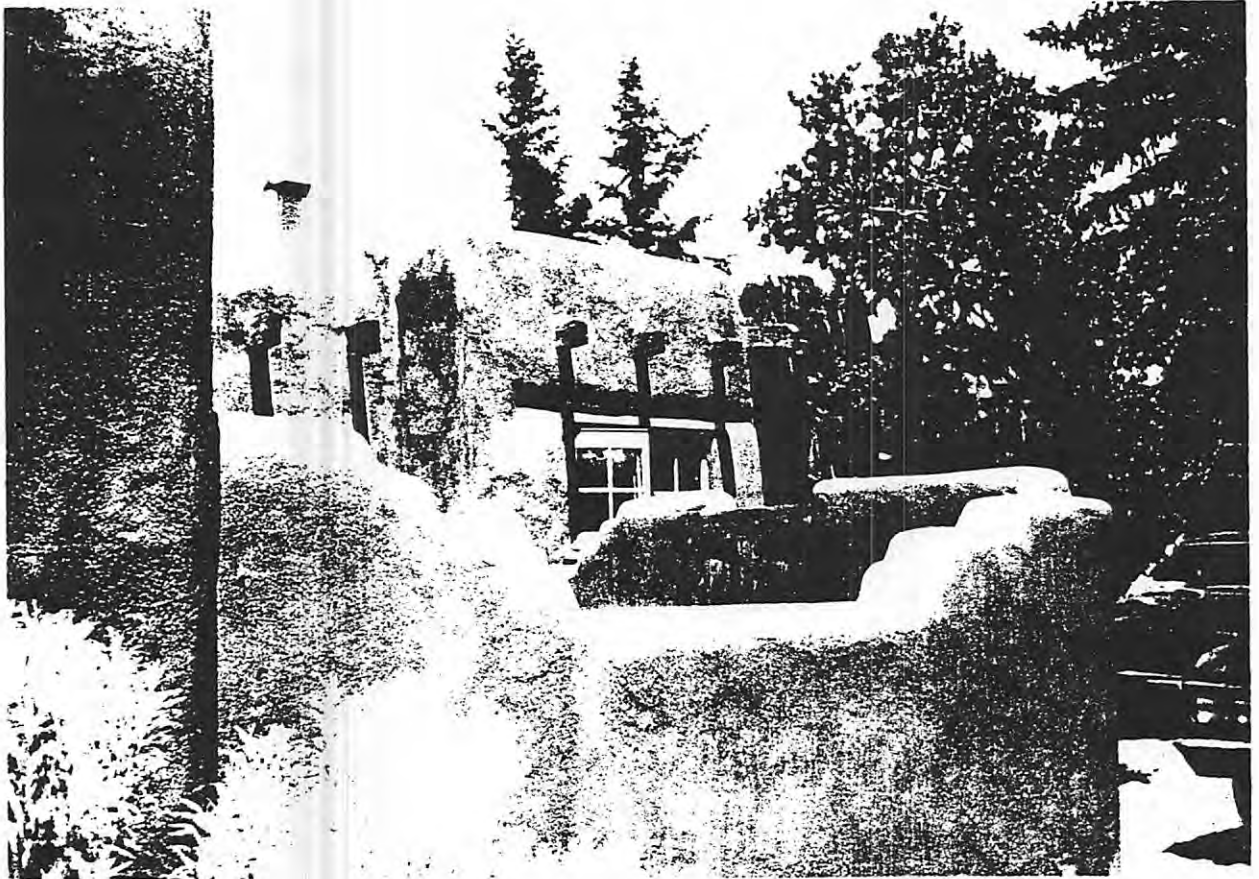
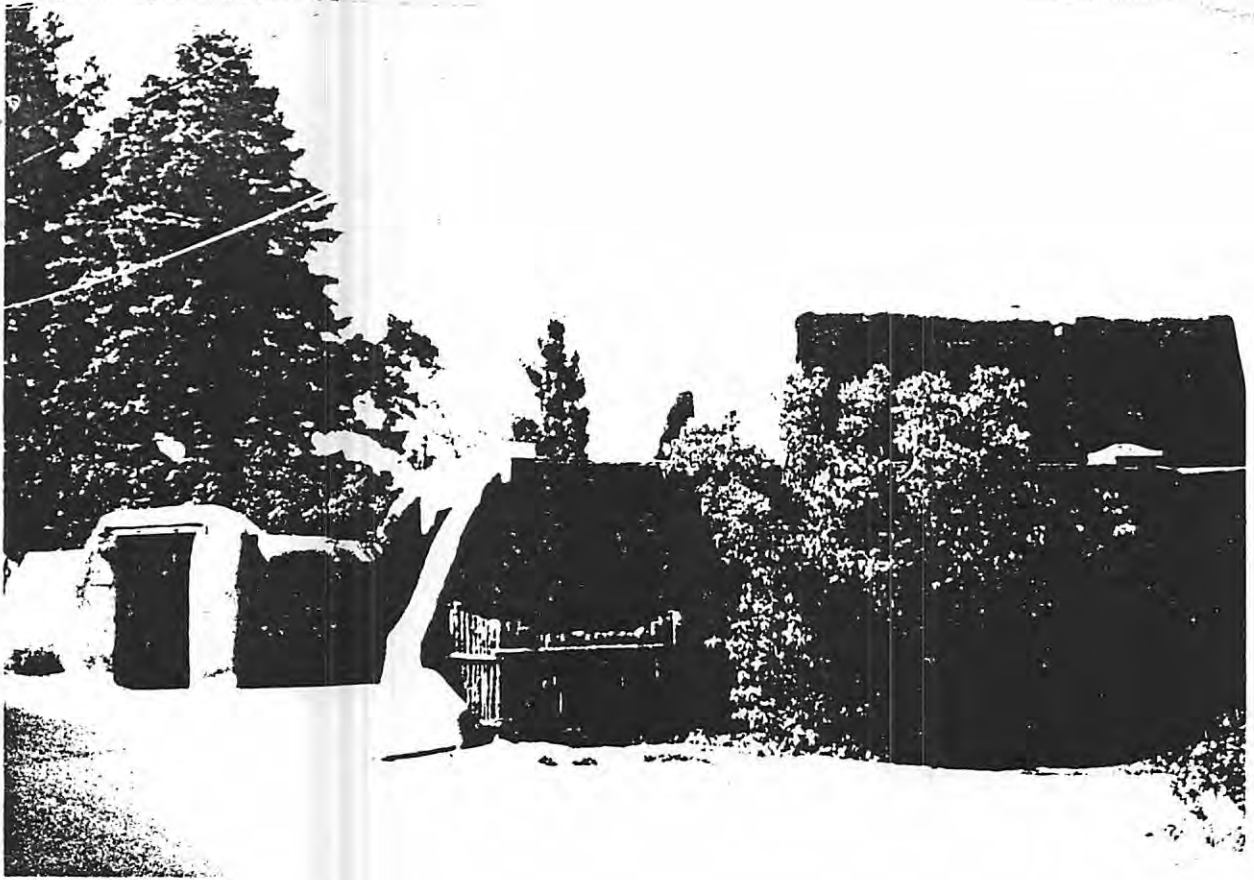


439 Camino del Monte Sol
In the Mountain House
Comino del Monte Sol
District

Photos 1-10

7-23

7-21



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San Camino del Monte Sol
Andreas Sasburg House
Camino del Monte Sol
Historic District

Photos = 27

7-26

7-23



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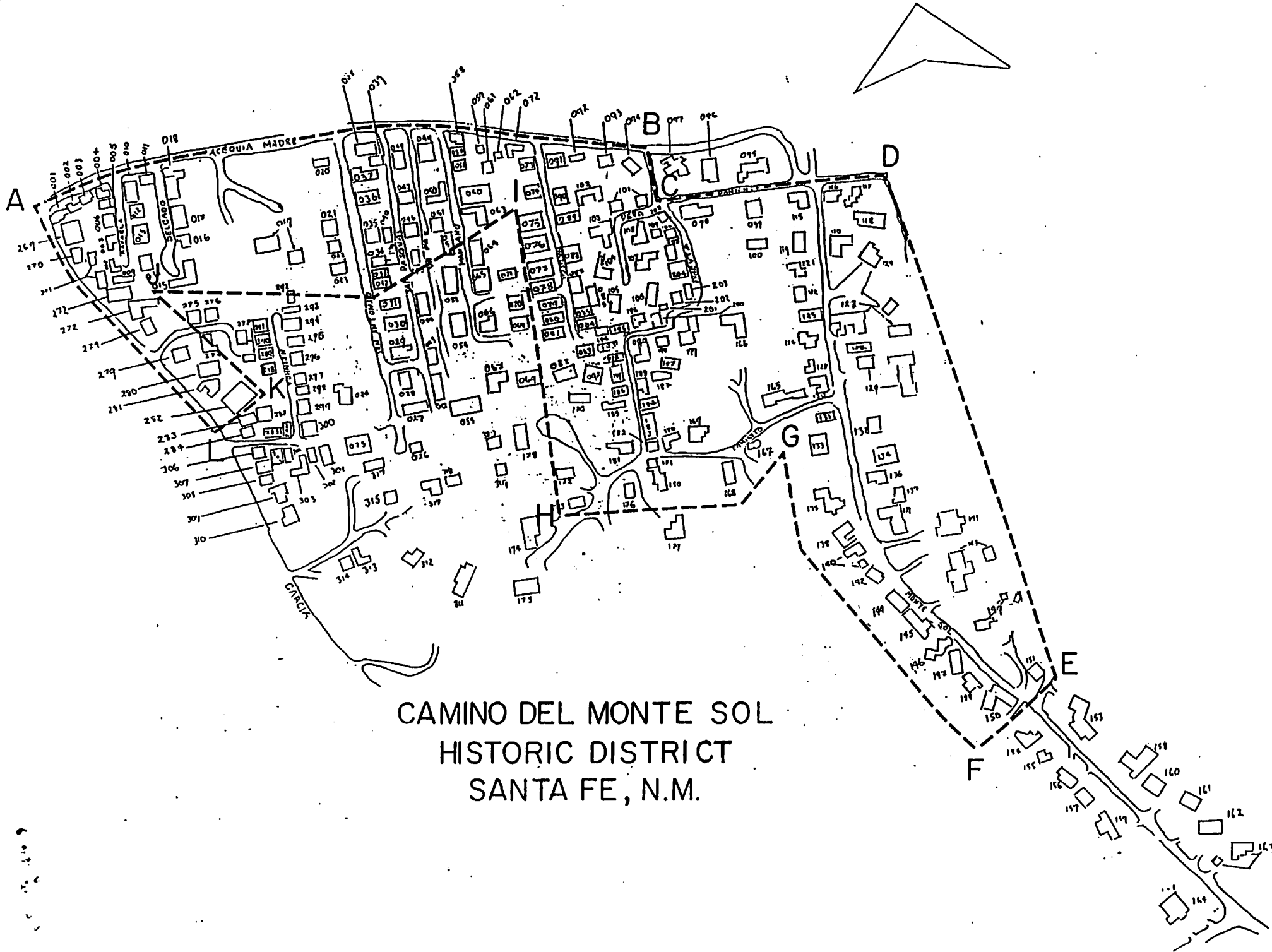
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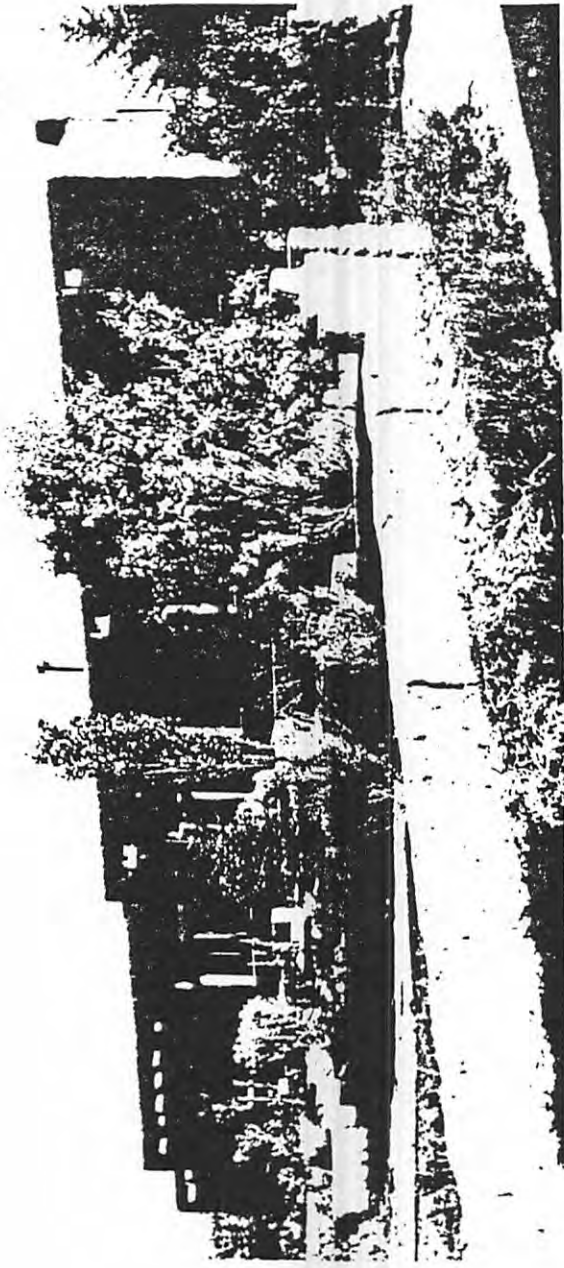
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CAMINO DEL MONTE SOL
HISTORIC DISTRICT
SANTA FE, N.M.

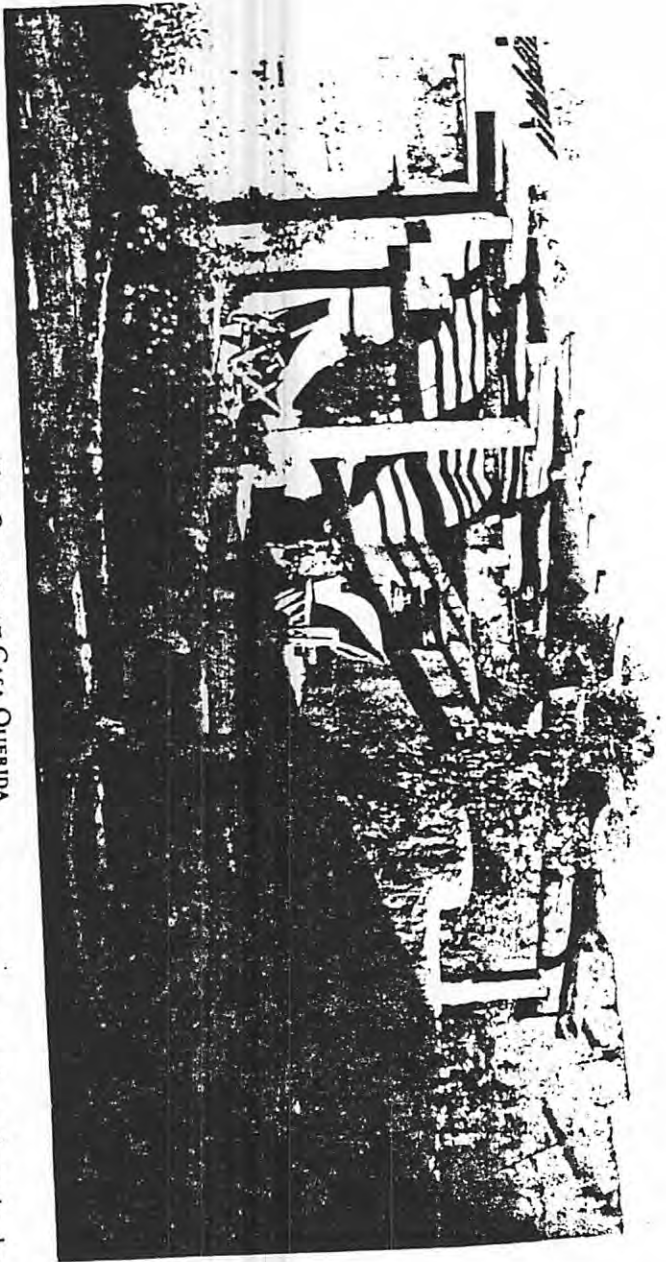


ERNEST KNEE, SANTA FE, N. M.

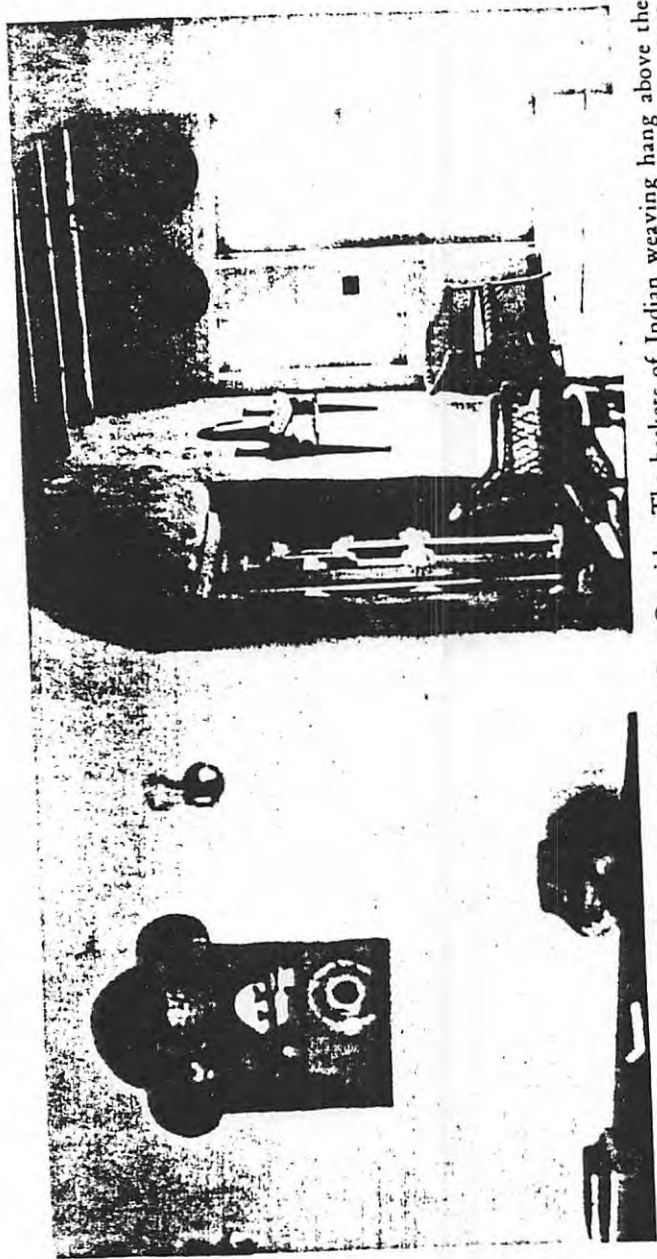
Casa Querida, Mary Austrin's home in Santa Fe, showing the wall along Camino del Monte Sol.

1927
 Santa Fe
 Casa Querida
 Mary Austrin
 Ernest K. Knee
 1927

ms. The Beloved House by Thomas Matthews Pearce



THE PLACITA AT CASA QUERIDA Her handiwork as a gardener shows in the
In this lovely corner Mary Austin used to talk with visitors and friends. Her handiwork as a gardener shows in the
blooming plants here.



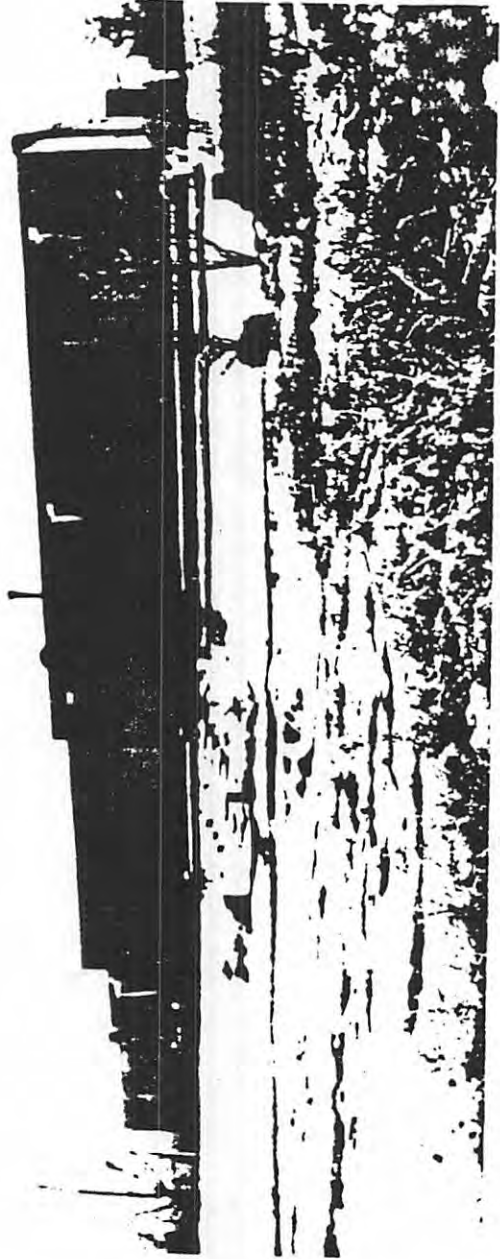
Corner of the dining room looking from the hall at Casa Querida. The baskets of Indian weaving hang above the doorway. The tin light fixtures, carved table, and Indian olla are some of the art products in handicrafts which Mary Austin encouraged.



Casa Querida—The Beloved House—side entrance from Camino del Monte Sol. The door leads into the kitchen, and beyond the kitchen is a sunroom which opens on the patio.



Mary Austin's study and library. There is an office and vault for her manuscripts off to the left of this room.



CASA QUERIDA—THE BELOVED HOUSE
Mary Austin's study was to the left of the entrance hall.