

GAMINO DEL MONTE SOL ARCHITECTURAL HISTORIC SURVEY

CITY OF SANTA FE, NEW MEXICO 1984

Newspapers and Periodicals

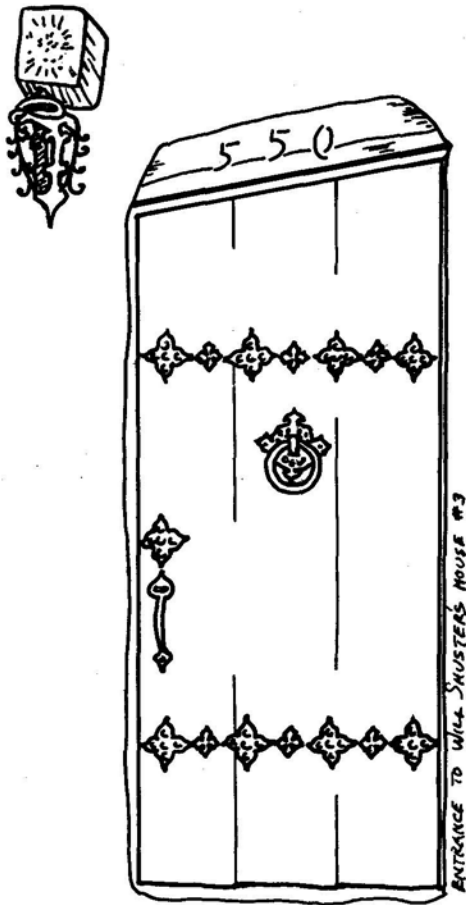
<u>Santa Fe Profile,</u>	October 1980
<u>Christian Science Monitor,</u>	Vol. XII, #9, Nov. 1, 1926
<u>Santa Fe New Mexican</u>	Various Editions

Maps

1912	King's Map of Santa Fe
1926	Sturges Pocket Map of Santa Fe
1930	Houses for sale, H.H. Dorman
1931	Fire Map of Santa Fe - drawn by John Hay
1939	Fire Map of Santa Fe - drawn by James Van Hecke

Interviews

Dr. & Mrs. Harmon Hull	13-5-83
William Lumpkins	18-5-83
Boyd Pratt, Kathleen Brooker	24-5-83
Cruz Romero	18-7-83
Anne Dasbury	22-7-83
Peggy Pond Church	22-7-83
Eve Foley	22-7-83
Charles Olmstead	28-7-83
C. Paloheimo	02-8-83
Margaret Ulibarri	16-8-83
Richard Halford	16-8-83



**GAMINO DEL MONTE SOL
ARCHITECTURAL
HISTORIC SURVEY**

**PREPARED BY
MICHAEL BELSHAW**

CITY OF SANTA FE, 1984

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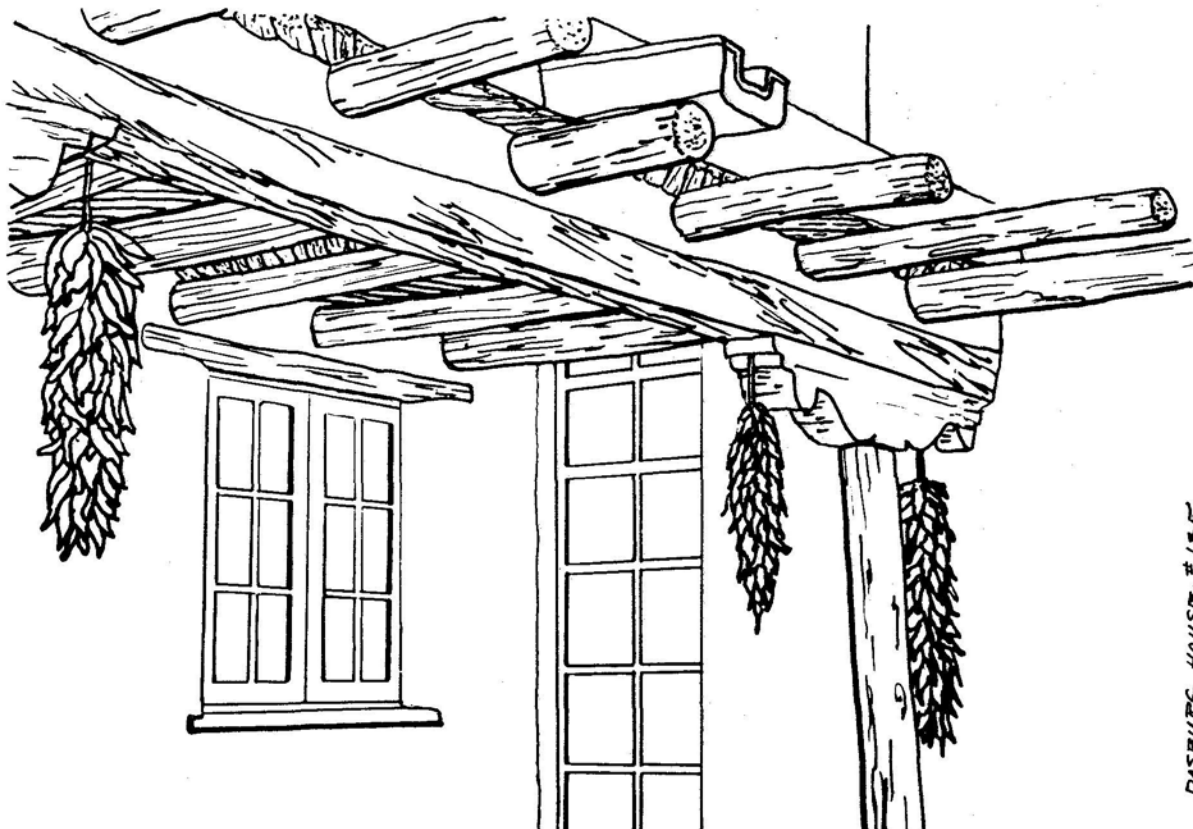
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FORWORD

Although an author must bear full responsibility for the outcome of his efforts, it is rare that research can be executed without the generosity of many others. Such, of course was the condition of this project.

Many persons who live on and near the Camino gave freely of their time. Cruz Romero, Dr. and Mrs. Harmon Hull, Mrs. Bruce Bontjes, Jim Grieg, Jr., Jane Pitcher, Eve Foley, Peggy Pond Church, Dick and Monica Halford, Mr. Y. A. Paloheimo, Irene Senutovitch and Margaret Ulibarri are fondly remembered. At the State Archives Jim Purdy and Sheri Smith-Gonzales; at the History Library Orlando Romero and Dick Rudesill; and at the Museum of Fine Arts, Sue Critchfield, provided valuable resource assistance. Kathleen Brooker and Boyd Pratt at the Historic Preservation Bureau were consulted frequently on many matters, and the Department of Planning of the City of Santa Fe, Harry Moul and Linda Tigges gave constant support and guidance.

Little progress would have been made without the thoughtful comments advice, and suggestions of architect William Lumpkins. I am grateful to all.



DASBURG HOUSE # 185

INTRODUCTION

This survey, executed during the summer of 1983, was to determine what portions of Camino del Monte Sol and its environs would meet the criteria that would allow designation as an Historic District to the National Register. In brief, for a district to be so nominated, a large proportion of the structures must meet the criteria of significance, with the bulk of those not significant contributing somehow to the character of the district. To be significant, structures must be fifty or more years of age, and not substantially altered thereafter.

Since adobe pueblo revival structures lend themselves so well to remodeling and alteration -- certainly more so than, say, complex Victorian houses -- it is difficult to ascertain when or what type of, modifications may have been made. In many cases, such changes moved significant structures from the significant, to the contributing category. Now and again poorly executed modifications moved buildings even further away - to the non-contributing class. Intrusions of newer structures, no matter how well designed or executed, will weaken a district's potential for nomination. For this reason, even though potentially significant structures lie close to the area nominated, their candidacy is diluted by intervening latter-day buildings.

Significance can be enhanced in several ways. A building may have intrinsic interest being, for instance, one of a kind. Frank Applegate's Torreón on El Caminito comes to mind. The architect may be especially important. John Gaw Meem's first commission is within the bounds finally selected. Undoubtedly, the district's most important contribution to the charisma of Santa Fe lies in the fact that it was the cradle of pueblo revival residential architecture, wherein we find the expressions not only of Meem and Applegate, but also of important contributors such as Brian Dunne, Carlos Vierra, Alice Meyers, "Whippy" Henderson and the wonderful Cinco Pintores.

Painters, sculptors, potters, writers, craftsmen, long-established Hispanic families, a nascent middle class -- all these made up the material of the Camino when it flowered in the thirties. We sense, with no small envy, the excitement of that era. They sparkle with conversation, roar with vehement debate, have a sense of discovery, purpose, and destiny that eludes a more complex, and perhaps mistrustful, world.

Little of such excitement can possibly be gleaned from a survey such as this, for it is somewhat akin to an archeological salvage. Given the demands of time and budget, a survey, as contrasted with a study, cannot excavate. It must rely mostly on what is there - from the street, or the pages of already published documents. Many readers will surely be aware of more than these pages pretend and, if the omission is serious, we beg indulgence, and that our omission or inadvertance be brought to our attention.

Michael Belshaw, Ph.D.
Cerrillos
New Mexico

SETTLEMENT PATTERNS

The terrain encompassed by the irregular boundaries of this district rises to the south, almost imperceptibly at first and then gently as it encounters the foothills of the Sangre de Cristo mountains that dominate the City of Santa Fe. Several minor arroyos (dry washes) cut the otherwise softly undulating terrain.

An ancient irrigation ditch (Acequia Madre), dating from the founding of Santa Fe (1610), and the street of the same name, constitute the northernmost limit of the district. Since the milpas being irrigated from the ditch lay downhill towards the Santa Fe River, the earliest structures were likely placed off the fields on the upslope above the acequia. A small mill (#072) was fed by a short diversion from the Acequia Madre, known as the Acequia Molina.

Another acequia, known variously as the Acequia de la Loma or Acequia del Rancho, (sic) intersected the proposed district approximately where Abeyta Street jogs east and west. This acequia served orchards, as well as milpas, between it and the Acequia Madre.

As with the other parts of Santa Fe established before contemporary concepts of planning were rooted, street patterns reflect a way of life that was distinctly rural. For instance some of the trading caravans from the east followed the easy gradient of what is now Camino del Monte Sol to corrals that were established near the intersection of that street and Canyon Road, a short block north of Acequia Madre. Even into the twentieth century, burros plodded this same brecha (trail) as they carried their burden of firewood to the ovens and fireplaces of Santa Fe. The convoluted meandering of Abeyta Street suggests that it, too, evolved from animals' distinct preference for gentle grades.

In the central section of the district, between the two acequias, the lineal pattern of parallel streets and alleys reflects another rural convenience. Here, the water flowed downhill from the Acequia de la Loma to the Acequia Madre. Had the land been divided laterally rather than vertically, the landholder who held the upslope division could easily deprive others of water. Thus, instead, as the land became fragmented, long, narrow plots were provided. Between them, brechas allowed farmers access to their fields and orchards. These brechas later became formalized into the streets and alleys known as San Antonio, San Pasqual, La Paz, Manzano, and Sosaya. Although fragments of the milpas and orchards, persisted until the late 1930's, the process of infill began in the 1920's.

Virtually all the extant structures built in the district prior to statehood (1912) were adobe with the exception of one jacal to be noted. Similarly those built between 1912 and 1933 were preponderantly adobe and were in Pueblo Revival or Territorial Revival styles, or some closely allied derivative. A stylistic exception consists of a tiny enclave of bungalows on San Antonio Street built in the 1920's. Although

these bungalows are all of adobe and stucco and the majority are the work of one builder, each is stylistically unique, showing Territorial, Pueblo, Spanish and Oriental details.

Another settlement pattern, unique within the United States to New Mexico, the compound, is a way in which habitations were fragmented before an extended family became so large that colonial living resulted. When children reached the stage of adulthood that called for the establishment of a separate household, the common patrilocal practice was to partition for them a portion of an existing structure, or to add on to that structure, often surrounding a common patio with a box, an ell, or a U.¹ Not only did this help to keep the extended family intact, but also it enhanced security in a hostile world. With the more peaceful conditions that prevailed in the last quarter of the nineteenth century, tight physical proximity was no longer necessary although close social ties remained important. Hence we have the compound, which is composed of a small number of dwellings in close proximity. Usually, the compound is in a walled area to the side of a street, although a quasi-compound of closely related families existed on Abeyta Street in 1912. Several of the houses (e.g. #196 and #188) are close to their original condition but others have been modernized. A similar compound was found on Placita Rafaela. All five houses on the Placita were occupied by members of the Garcia family. Today only one is held within the family.

A form of compound of more recent development, consists of a group of small individual apartments. In Santa Fe this is a common evolution from the family compound. One which did not go through the transition, but which is a series of discrete apartment structures is on the corner of Manzano and Acequia Madre, (#'s, 057, 058, 059, 060, 061, 062).

Examples of lineal development, similar to that found throughout the United States, exist on Camino del Monte Sol, Garcia Street, and El Caminito. Construction in such cases was upon a string of lots, only one deep, on each side of the road. Along these streets, and Acequia Madre, are to be found some excellent, and occasionally seminal, examples of Pueblo Revival architecture.

A number of factors combine to give this district a sense of intimate, manageable scale. In general, the houses are in close proximity on small, but random sized lots. A lack of uniformity in parcels combines with great architectural individuality and variation within general architectural parameters. This is especially the case with the Pueblo Revival structures which predominate. For example, vigas (horizontal load bearing log beams) generally project beyond the wall surface although they may be trimmed flush with the wall or stuccoed over. The ends may be squared with a saw or left just as they were cut when felled by an axe. Some are self-consciously trimmed by adze or axe to a sharp edge which is commonly, but not universally, placed vertically.

In a few instances, the edge is horizontal, and at times the ends of companion vigas are randomly set. Another, but rare, variant in handling vigas is to cap their upper, exposed portions with metal in an effort to prevent the dry rot which frequently deteriorates them.

Similar architectural diversity characterizes the few bungalows in the district. This is less true of the Territorial Revival Style which tends to be bound by crisp and formal parameters.

The scale and nature of the streetscape enhances the district's sense of intimacy. A significant number of structures on the narrow, winding streets have a zero setback. There are, as a rule, no sidewalks and, since Santa Fe is a town for pedestrians, the doors and windows of the homes become approachable, rather than distant and aloof. They, and the frequent detailing that is carefully bestowed upon them, invite the passerby to pause and respond in recognition. The same effect, in lesser degree, is created by the frequent high walls that separate patio from street. In an apparent contradiction, the walls, whether they be for house or garden, allow occupants a strong sense of privacy and security in an environment of relatively high density, yet do not repel the passerby with a statement of hostility. This friendliness derives not only from the intimacy of detailing that one finds, but also from the sculpted, undulate quality of the walls themselves, very much in harmony with the aura of the artists, writers and craftsmen who came to give this district its character.

Although the district is primarily residential, non-residential uses are harmonious; for such uses - galleries and studios - are part of the integration of the arts and essential to it. The harmony is further enhanced by the care with which most buildings have been maintained and the lavish energy expended on lush landscaping in private and public areas.

TAXONOMY

A full comprehension of the district requires a taxonomic diversion, especially with reference to the evolution and florescence of Pueblo Revival architecture which developed and peaked within a period not much longer than a decade. Reference is made to Chart Number One - Schematic of Stylistic Taxonomy which shows stylistic derivations.

Indian Pueblo architecture is represented within the district only through its substantial influence on the Pueblo Revival style. Indian Pueblos show complex evolution and variation from prehistoric through contemporary periods. However, Pueblo Revival architecture was influenced by the Indian Pueblos as they were seen about the turn of the century. Of particular importance both to Spanish-American Pueblo style and the Pueblo Revival, is the construction of the flat roofs. Vigas (horizontal log beams) are placed between wall elements and project randomly. These are overlain with a lattice of small branches (latillas), over which in turn is placed a layer of dirt which functions as insulation and some measure of protection against precipitation.

The Indian Pueblos in their prime were highly concentrated settlements, commonly of multi-storied structures surrounding plazas. Visually, the effect was of stepped back massing, a feature commonly found in Pueblo Revival Architecture.

The Spanish-American pueblos and their structures differed significantly from the Indian Pueblos although common elements were to be found. Among these, was, of course, the use of adobe. Although, pre-contact Indians built of earth moulded in various ways to form the walls, they adopted the cast adobe brick from the Spanish, who, in their turn adopted the viga-latilla dirt method of roof construction from the Indians.² Spanish-American structures, however, were only of one story in height and one room in width. They were, in other words, strung out in linear fashion although the line could turn corners to become an ell, a U or a hollow square. Typically, the house began as two rooms, with limited fenestration to the courtyard. A large zaguan entry towards the street was usually the only opening to the outside in those cases in which the house formed a hollow square surrounding the patio. A portal (porch) might be added for shade and, as the structure became larger, for communication among rooms. Both Indian and Spanish elemental pueblo structures would be plastered, inside and out, with mud. Floors would also be of dirt or mud, sometimes hardened with animal blood.

The New Mexico Mission, derives in part from pueblo origins and is quite distinct from surviving mission structures in Mexico, California, or the rest of the Southwest.³ Other missions had rather crisp lines, and made frequent use of arches and clay tile. The missions of New Mexico were built with a minimum of manufactured materials or tools and preforce made maximum use of the raw earth and relatively unfinished timbers. An exception is in the use of corbels to support the long viga spans. The corbels, and sometimes the beams, were often hewn and incised with carved, abstract patterns.

In other parts of the structure, and in distinction to surviving mission churches elsewhere, the distinguishing characteristic of the New Mexico Mission was its unadorned simplicity. This is especially true of the external form which is a massive sculptured shape. Buttress and wall batters are common and, for the latter, the exterior wall often approached the shape of a sine curve. In the conventional wisdom, the reason for this shape lies with weathering action which wears material at the top and deposits it below. However, reasons of ease of construction and structural dynamics could just as well be responsible. The reasons notwithstanding, the resulting effect was one of sculpture, an important source of the Pueblo Revival aesthetic.

Pueblo Revival architecture has origins in both the Indian Pueblo and New Mexico Mission. Those who earliest adopted this style were artists and, in one significant case, a sculptor, and they were quick to see the aesthetic, sculptural possibility of adobe as a medium. Thus the characteristics of Pueblo Revival architecture include buttresses, wall batter, undulating surface finishes and moulded parapet profiles. At times following the practice at Zuni Pueblo, the roof line is built as an overhang over the vigas, but rarely extending more than eighteen inches.

The vigas are commonly trimmed to a sharp edge and these edges are usually placed vertically. The derivation of this practice is not clear. Until the acquisition of the saw, Pueblo Indians felled trees either by fire or by stone adzes. In either case the end cut is rough and uneven, whereas the end cuts found in Pueblo Revival are clean, even and the

sharp edge is centered. Even when a tree is cut by the use of a steel axe, the cut cannot be centered if the direction in which the tree is to fall is to be controlled. An examination of photos from pueblos indicates that the end edges tend to be placed at random angles to the horizontal.

Furthermore, the ends of the vigas in Pueblo Revival are equidistant from the wall as a rule whereas, among the pueblos, the distance to wall was a random function of the length of the viga, thus, the viga treatment among Pueblo Revival structures did not likely derive from the Indian Pueblos. It may have been an affectation or have been drawn from surviving mission churches that were examined by Carlos Vierra, one of the principal advocates of the style. (See the significance section)

Since milled lumber was uncommon prior to Territorial days, beams, if not left round, had to be hewn to square. In cases where this was done, the beams and the weight distributing corbels, were often incised by chisels and gouges and these cuts in turn, were frequently painted bright reds, blues, greens, and yellows. This type of decoration is often found associated with Pueblo Revival structures either in the portales or in large interior rooms.

Canales (singular canal) are gutters which project 18 inches or more beyond a wall to carry water from the flat roofs away from the walls. To accommodate them, a hole is cut through the parapet. When several are closely spaced on a side, the effect is somewhat like a crenellation. Prior to the advent of milled lumber, the canales were formed from a hollowed log and a few Pueblo Revival houses show this feature. More commonly, the canales are formed from one by six lumber, lined with metal or asphalt.

Latillas between the vigas are used as ceiling decking in the more elaborate Pueblo Revival structures. However, one by six planking is more common. A variant is to plaster a narrow vault between the vigas.

Two, or sometimes three, story structures are to be found in Pueblo Revival, usually showing complex stepped back massing. By the same token even single story structures are unlikely to show simple rectilinear plans, but are cut with set-backs, patios, portales, etc.

Fireplaces are the traditional fogon which originates with Spanish-American Pueblo architecture rather than Indian Pueblo. However, the chimney often has a uniquely Indian Pueblo element. This is the olla or chimney pot, made from clay water jars with the bottoms knocked out. By the use of ollas, the people of Zuni, for example, could lengthen their chimneys to improve draft.⁴

Pueblo Revival structures show variation in door and window lintel treatment. Exposed lintels are common in Spanish-American structures, but less so among Pueblo Indians. Thus, within Pueblo Revival we find structures with lintels flush to the wall, indented into the wall, completely concealed, or non-existent.

The windows themselves are commonly 6 over 6 wood double hung and are painted white with turquoise trim. Stucco colors are generally earth tones, although pink was common in the 1920's and 1930's.

A final common Pueblo Revival element, of unclear derivation, is the simple vertical plank door, bound by screws and head washers. These doors are often painted gray.

Spanish-American Pueblo Vernacular descended directly from Spanish-American Pueblo. It is built of adobe or stucco over frame to simulate adobe and tends to be linear with few set-backs. Unlike the Spanish-American Pueblo style, it can be two or more rooms in depth and makes use of hallways for interior access although a portal may be used as an entry. Only isolated examples have a second story room, sometimes found over a carport.

Vigas are used structurally but are likely to be cut flush or stuccoed over. Window and door lintels are rarely exposed. Turquoise trim is common around windows.

These structures tend to be simple and elemental and lack sculptured elements such as battered and undulate walls.

Mountain Vernacular is an interesting derivative of Spanish-American Pueblo and is associated with the semi-alpine mountain villages of northern New Mexico. These are adobe structures, stuccoed either with cement or adobe. The most noteworthy features are peaked gable roofs, although hip roofs are to be found. The roofs are generally sheathed with corrugated iron but terne plate is sometimes used. The layouts are generally simple, single story and rectangular. A few examples exist in Santa Fe.

The other important style found within the district is Territorial. These structures originate from an effort on the part of newcomers to New Mexico to come to terms with the Spanish-American Pueblo style. This they seemed to find crude and difficult to maintain. Although some lumber was available, all manufactured materials remained in scarce supply until the coming of the railroad and up to which time adobe construction had to be accepted. Greek Revival influence allowed the newcomers to refine the old adobe buildings to their satisfaction and brick copings with dentil courses allowed parapets to be protected from weathering. The canales from the Pueblo variants was adopted. Windows were commonly adorned with pedimented lintels. Portales were replaced by porches and the columns were squared, chamfered and adorned with simple moulded capitals. The floor plan became more flexible with rooms opening on to a central hallway, although the plan remained rectilinear. Now and again, hip roofs replaced the flat roofs.

Territorial Revival Style contains these same elements with the exception of the hip roofs and came into use from 1925 on. A number of examples are found within the district. Less common styles are Territorial Vernacular, Territorial Moderne, Federal Moderne, Solar Adobe, and Bungalow. The last is sufficiently understood to allow us to dispense with discussion.

The Territorial Vernacular is one response of the less affluent to the perceived problems of simple adobe structures. In particular, the parapet is provided with a coping sometimes of brick, but commonly of locally available cut stone. The structures are linear but a central corridor may be used to access rooms. Windows usually lack pedimented lintels. Porch posts often lack capitals in transition to beams, or the round posts and corbels of the pueblo styles may be intruded.

Territorial Moderne adds to the pedimented window treatment and formal porches the element of the flat roof with a substantial overhang. This approach was used by architect William Lumpkins to protect an exterior wall stucco of raw adobe. This style was found a number of times in the study area but not within the portion nominated.

Similar to this style is Federal Moderne, a wartime and postwar phenomenon, again more common in the study area than the nominated zone. The essence of this style is simple, easy construction. It shares the regular lines and roof overhang of Territorial Moderne and is likewise of only one story. The sash is steel or aluminum and corner windows are sometimes found. Structurally it can be framed, brick or block, all stuccoed. In general it completely lacks embellishment.

The Solar Adobe relates to Pueblo Revival in the free use of vigas, canales, and often non-linearity. As an evolving style its only common elements, however, are the use of adobe, and large south facing windows.

These then, are the architectural styles to be found within the district. As Table Number One clearly indicates, the Pueblo Revival style predominates with 99 out of the 170 entries or 58.23 percent of the total. Spanish-American Pueblo Vernacular is a distant second with 26 entries (15.29%). Territorial Revival is third with 18 entries (10.58%). Vernacular structures, by their nature unclassifiable and stylistically unique, show 10 entries or 5.88 percent. Bungalows and Mountain and Territorial Vernacular, are represented by several examples each and Solar Adobe Territorial and Federal Moderne have only one entry apiece.

1. These variations can be seen on old maps, most particularly that of Urrutia, dated 1766-68.
2. The Spanish colonists may have been familiar with this method of construction from Spain, to which it was reportedly introduced by the Moors. However, analagous environmental conditions are likely to lead to similar technological solutions in widely separated regions.
3. Architect Bill Lumpkins points out in private correspondence as follows: "The Missions of New Mexico --- followed the pattern of the country churches of Spain which quite often were Mosques during the Moorish occupation. The adobe Mosque form still exists in places in Spain. When the Moors were driven out, the towers on one end were demolished and the transept added, and part of the back towers were extended to form the cuniform. California Missions were built later and when Spain was rich. The building imitated Christian Europe rather than the Moors. New Mexico being isolated and miserably poor never 'improved' the religious

TABLE NUMBER ONE

Architectural Styles: Camino del Monte Sol District

	<u>Number</u>	<u>Percent</u>
Pueblo Revival	99	58.23
Spanish-American Pueblo Vernacular	26	15.29
Territorial Revival	18	10.58
Vernacular	10	5.88
Bungalow	07	4.12
Mountain Vernacular	04	2.36
Territorial Vernacular	03	1.76
Territorial	01	0.58
Solar Adobe	01	0.58
Federal Moderne	01	0.58
<hr/>		
TOTAL	170	99.96*
<hr/>		

* Does not equal 100 due to rounding.

4 buildings -- as did Mexico."
Bill Lumpkins notes that the constrictions in the chimney pots acted as venturis which increased the velocity of the air, and hence the draft.

DESCRIPTION OF SIGNIFICANT BUILDINGS

About one third of the structures in the district can be regarded as significant. These are briefly examined on a street by street basis, listed in alphabetical order.

It is relevant at this juncture to say something regarding street addresses in Santa Fe, a phenomenon well represented in Abeyta Street, the first to be considered. It may be observed that street numbers are not sequential and 400, 800, 600 and 500 series are in no logical order. To compound the problem, Abeyta Street once wandered over to Camino del Monte Sol on what is now El Caminito, and houses with Abeyta Street numbers on El Caminito in the 1920's seemingly disappeared. Furthermore, it is not uncommon for as many as six houses to have the same street address or to have an address on a given street, but to be attached to that street only by an unnamed alleyway.

Abeyta Street.

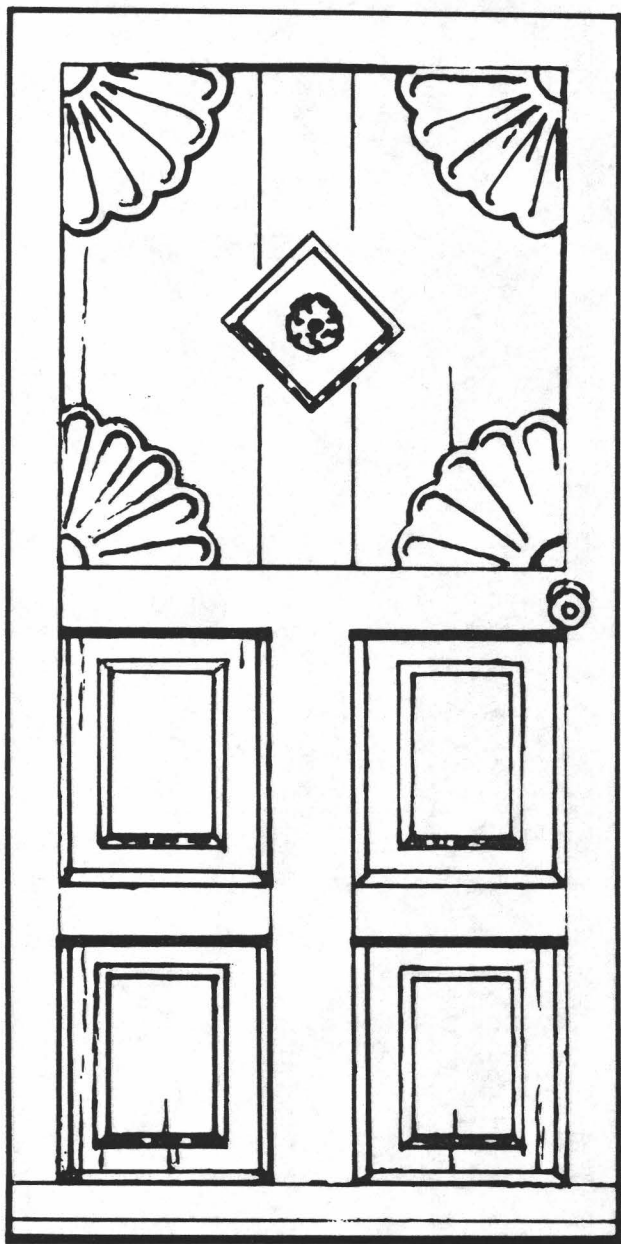
Abeyta Street, named after an established Spanish-American Family, (sometimes spelled Abeytia) twists uphill from Acequia Madre to what is now El Caminito. It is a narrow, unpaved lane with several very sharp curves. A small group of houses clustered at the intersection of the lane and the Acequia de le Loma in 1912.

528 Abeyta (#181) Ramon Abeyta House.

This house, probably built in the mid 1920's by Ramon Abeyta, shows a mix of vernacular Territorial, and Spanish Pueblo elements. Ramon Abeyta was a musician who played for bailes in Santa Fe, including some in the neighborhood.

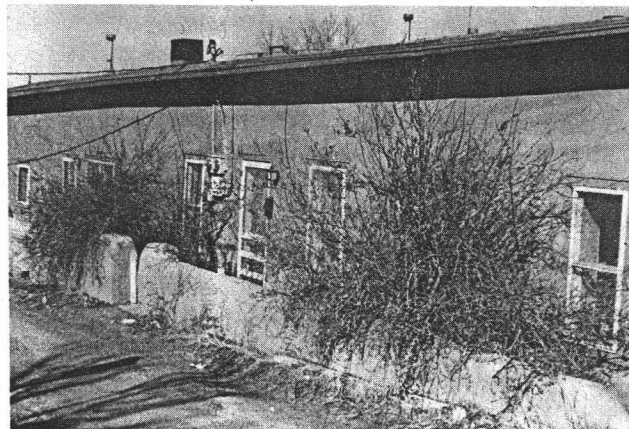
523 Abeyta (#183) Teodoro Abeytia House. Photo 1

This house, Mountain Vernacular in style, shows on the 1912 King's map under the ownership of Teodoro Abeytia.



WILL SHUSTER HOUSE #3 #144

Photo 1

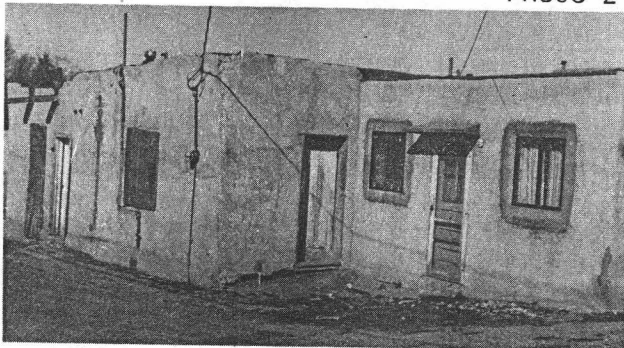


The long, low structure, capped by a corrugated metal gable roof, and only one room in width, is typical of New Mexico mountain village structures. The south half (uphill) was originally used as a stable.

509 Abeyta (#188) Sacaria Galbadon House. Photo 2

Built before 1912, this house, is a good example of a Spanish Pueblo Vernacular structure. Such houses are rudimentary with little if any, effort at embellishment. The scratch coat stucco, except in color, retains the exterior quality of the original which was probably a coat of adobe, bonded by short flakes of straw. The structural vigas do not show but wood canales, protected by an application of tar, project from the roof. Prior to the Territorial period most of the structures in Santa Fe were of this character.

Photo 2



807 Abeyta (#196) Jose Apodaca House.

This house, too, represents the Spanish Pueblo Vernacular style, although the original multilite double hung windows have been recently replaced by tighter 1/1 frames. Its character has little changed, except for this and, like #188, it shows a simple style that persisted from Spanish Colonial times to the early part of the twentieth century. A later owner, Severo Apodaca, was listed in the 1927 City Directory as a laborer as were most other persons on the street at that time, to the extent that their

occupations were known. Within the district, Abeyta Street remained a working class enclave to be surrounded in the 1920's and 1930's by artists, writers and professionals.

428 Abeyta (#202) Benny Apodaca House.

This house built in the 1920's by the present owner, represents a variation of the Spanish Pueblo Vernacular Style, one step beyond the houses already noted. It is no longer confined to one room in depth, and some elaboration, particularly in the addition of a portal, has taken place. If portales are added in earlier homes they are usually a shed-like addition to the front and often continue its entire length. In this house the portal is tucked into a corner and represents more of an entryway than a passage that earlier would have provided access from room to room.

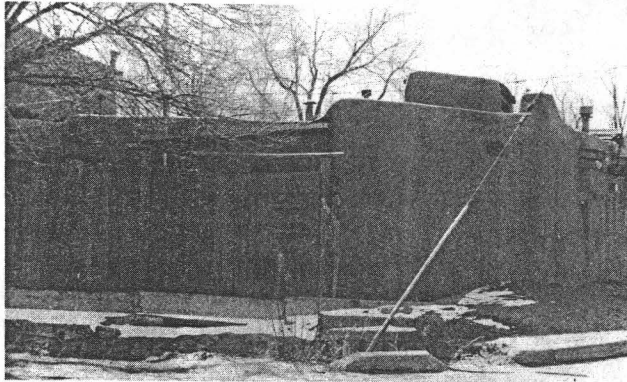
Acequia Madre.

The Acequia Madre was constructed contemporaneously with the founding in 1610 of Santa Fe itself and the narrow road named after the ditch now follows its winding course. Neither documents nor maps indicate satisfactorily when structures first appeared in this portion of the Acequia Madre although the farmers' interest in irrigating and in protecting their crops from birds and predators, such as bears, would suggest that, at the very least, temporary jacales would have been constructed in the 17th Century. Some extant property deed abstracts show transactions chained back until the early 19th Century, and now and again houses show up on these. It must be therefore understood that there is a tendency herein to understate the age of structures, particularly those which show up on the 1912 King's Map of the area.

506 Acequia Madre (#001) B.B. Dunne House. Photo 3

Brian Boru Dunne was born in Salt Lake City in 1878 and his father Edmund Francis Dunne was chief justice of Arizona under President Grant. In Santa Fe he was for about 25 years a feature story writer for the Santa Fe New Mexican and wrote books among which was Cured, the 70 Adventures of a Dyspeptic, which had a foreword by H.G. Wells. A true Renaissance man, he was a linguist, musician, magician and

Photo 3



builder of homes in the Pueblo Revival tradition, of which 506 Acequia Madre is an excellent example. One should note, in particular, the sculptured effect with the use of wall batter and buttresses and the manner in which the parapet is moulded to provide a channel for the canales. The exterior wall, on the corner of Acequia Madre and Garcia Street is curved to blend with the intersection. Adobe construction lends itself especially well to this kind of fluid movement. Dunne also designed and built two houses next door, 508 Acequia Madre and 501 Garcia.

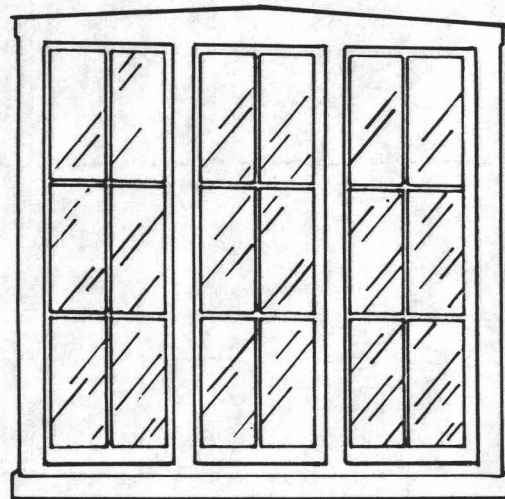
520 Acequia Madre (#010) Celsa Quintana House.

This house, now largely hidden behind a wall, and separated from the street by this wall and the flowing acequia, was on the site prior to 1912 and likely had its origins as a farm dwelling from which the milpas below the acequias were worked. Its entire

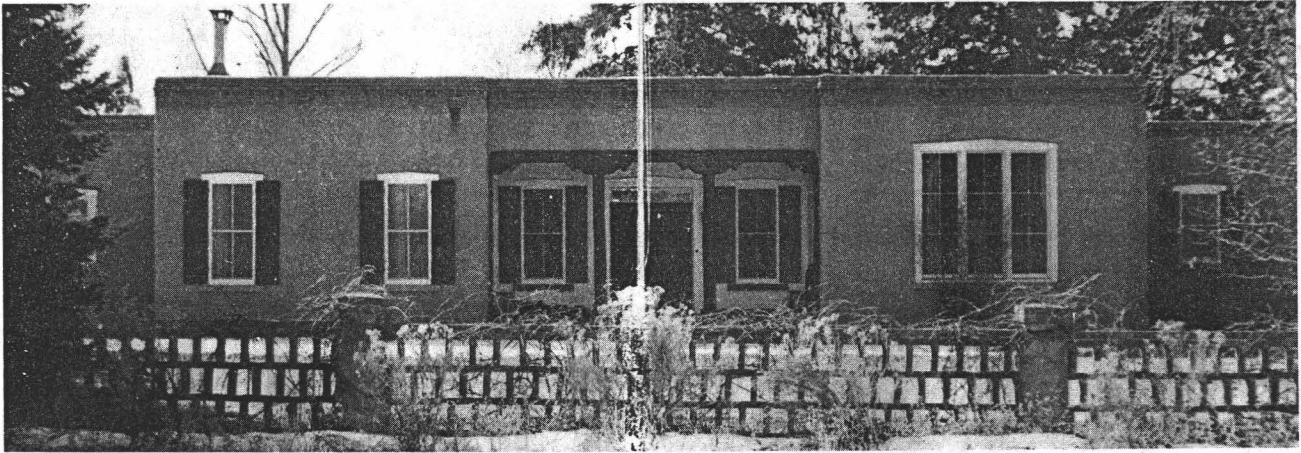
north exposure is fronted by a portal and the walls show a degree of undulate moulding. Window trim is turquoise, a color intended "to keep out the evil spirits."

614 Acequia Madre (#019) Paloheimo House. Photo 4

This classic Territorial Revival was constructed in 1925 on an alfalfa field purchased from Candido Herrera. It was designed by the owner Mrs. Eva Scott Fenyes and her daughter Leonora Musse Curtin without the assistance of an architect, and built by Charles Campbell. Mrs. Fenyes came to Santa Fe in 1888 and four generations of the family have lived in the house to date. It is known variously as the Curtin House and the Paloheimo House. Mr. Paloheimo is a native of Finland and was, until his retirement, consul representing Scandanavian interests in the Southwest. His strong interest in historic preservation has, among other things, moved him to establish Los Golondrinas, a reconstructed Spanish-American settlement in the vicinity of Santa Fe. The house itself is one of the clearest examples of Territorial Revival in the district. Note should be taken of the brick dentil coping on the parapet, the pedimented window frames and linear facade. The use of corbels, rather than capitals, on the indented porch is a feature more appropriate to Pueblo Revival, however.



PALOHEIMO HOUSE #19



716 Acequia Madre (#049) Woolford House.

This house, built between 1928 and 1932 is an example of Pueblo Revival and shows several characteristic features such as undulate walls, stepped massing and exposed lintels slightly indented. It was owned in the early 1930's by Lucy Woolford, a writer, and her husband Withers Woolford, who was news editor for the Santa Fe New Mexican.

720 Acequia Madre #2 (#057).

One of several in a compound, this house is Spanish Pueblo Vernacular in style and shows some of the style's relative informality and flexibility. The parapets only project above the roof line on the north and south ends and a shallow shed roof drains to a conventional metal gutter and downspout on the west side. The chimney, rather than stucco over masonry, is conventional brick. Windows are 3/1 wood double hung, an arrangement common among older houses in the district. The structure was built between 1928 and 1932 and has served as an apartment, a common function in a compound setting.

740 Acequia Madre (#072) The Old Mill.

The King's Map of 1912 shows on this site an "Old Mill" serviced by a branch of the Acequia Madre called the

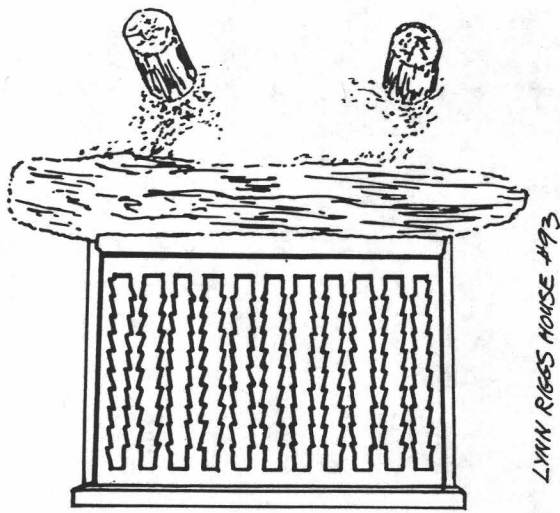
Acequia Molina. The property was once owned by Simon Vigil, and later purchased by architect Irving Parsons. Prior to 1933, Parsons reconstructed the mill into a Pueblo Revival residence, although the structure of the mill and its millstone remain. One feature sometimes included in Pueblo Revival, and found in this house, is the chimney cap of flagstone.

770 Acequia Madre (#093) Lynn Riggs House. Photo 5

Lynn Riggs, born in Claremore, Indian Territory (Oklahoma) in 1899, came to Santa Fe in 1922, brought by Witter Bynner whose secretary and protege he became. Another mentor was Ida Rauh Eastman who encouraged Riggs to become a playwright. His best known work was Green Grow The Lilacs (1931) which became the musical Oklahoma! This cozy Pueblo Revival structure has

Photo 5





a couple of unique details. One is a small chimney cap supported by thin clay tiles standing on end. The other is a sawtooth profile that has been cut into the side plate of the canales.

825 El Caminito (#165) Franklin K. Lane House.

The center portion of this rambling Pueblo Revival house was built in the early 1920's by Franklin K. Lane, who was secretary of the Interior under Woodrow Wilson and a close friend of Franklin and Eleanor Roosevelt. Lane himself built the entry door to the house. Datus Meyers (see #132) used this portion of the house as a studio in the early 1930's. At this time the second stage of the house was built to the east using a common wall with a garage on the next property.

831 El Caminito (#166) de la Pena House.

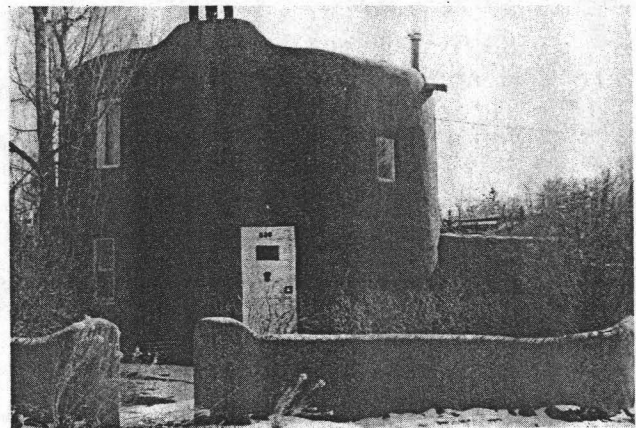
"The earliest date of record for the property is May 3, 1845, when it was sold by Thomas de Jesus Lopez to Sergeant Francisco de la Pena for \$114.00. It was described as a piece of farm land with a house of four rooms and a portal situated in said land." (Historic Santa Fe Foundation, Old Santa Fe Today, University of New Mexico Press, Albuquerque, 1972, p. 46). The house remained in the de la Pena family until 1925 when it was purchased by Frank Applegate who then enlarged the house utilizing authentic details from Spanish Colonial times.

Applegate, who died in 1931, was an artist, writer, supporter of indigenous crafts and designer and builder of Spanish Pueblo houses. His strong influence will be more fully explored in the section on significance.

830 El Caminito (#167) el Torreon.
Photo 6

Within the general parameters of the Pueblo Revival architectural style. Frank Applegate was highly creative, as illustrated by this Torreon which he built. The torreon was a defensive watch tower built in the outlying settlements of New Mexico to provide protection to the inhabitants against marauding Indians. As a contemporary architectural device the torreon is rarely used and no other is known from this period - late 1920's. The ground floor extends a single story to the intersection of El Caminito and Camino Rancheros. An adjoining but separate structure, was built to the south along Camino Rancheros, but is not included in this district by virtue of the Camino Rancheros address.

Photo 6



832 El Caminito (#168) Underwood House.

This house, built by John Curtis Underwood in 1925, is an early example of the stucco over frame technique of construction that began ascendance in the thirties as the cost effectiveness

of adobe construction receded. The main portion of the house is a two-story residence with a deck and walkway to a studio over the garage that was used by Mrs. Underwood. Mr. Underwood's studio was in the main residence and had a semicircular cove to the south. The undulate character of this section is a quality rarely attained in the stucco over frame method of construction.

Mr. Underwood, who was born in Rockford, Illinois in 1874, and educated at Trinity College was author of books on the southwest, including Trail's End: Poems of New Mexico (1921) and Pioneers (1923). In the 1920's he was the proprietor of the Pioneer Art Gallery and Tea Room which was a hangout for artists, including Los Cinco Pintores who will be discussed below. Mr. Underwood was one of the many persons of creative bent in Santa Fe in the twenties who expressed themselves simultaneously in a number of forms, including architecture.

805 El Caminito (#172) Ramon Abeyta - Galt - Halford House.

In 1924, the young architect John Gaw Meem, later to become one of the most prominent in New Mexico, received his first commission. It was from Hubert Galt to enlarge and remodel a house purchased by the Galts from Ramon Abeyta, the musician referred to above in connection with another property. (#181). The address given for the house, 532 Abeyta, no longer exists and the house eluded detection until an early map, the Sturges Pocket Map of Santa Fe, 1926, revealed that West Abeyta was known as The Gault (sic) Addition. Discussion with the present owner, Dick Halford, architect, confirmed Meem's role.

Thus, the Pueblo Revival house at 850 El Caminito achieves significance as Meem's architectural point of beginning. Meem added a U shaped structure around a patio to Abeyta's original three rooms. The structure is multi-level stepping up-hill from a

northern exposure. The highly landscaped patio is towards the south. The vigas, canales, and fluid lines bespeak Meem's nascent grasp of the style.

408 Delgado (#012) Phillip Stevenson House.

This Pueblo Revival house is in the shape of an ell with a portal facing a patio hidden behind a high wall. Stevenson, born in 1896 and educated at Harvard was a prominent writer of the early 1930's and in 1931 wrote Sure Fire: Episodes in The Life of Billy The Kid, which was produced by the Santa Fe players for the Fiesta of the year. Earlier, he had written The Edge of The Nest (1929) and the Gospel According to St. Luke (1931). Later he embraced communism and was a correspondent for the New Masses. No date is established for the construction of this house although Stevenson was in it in 1928.

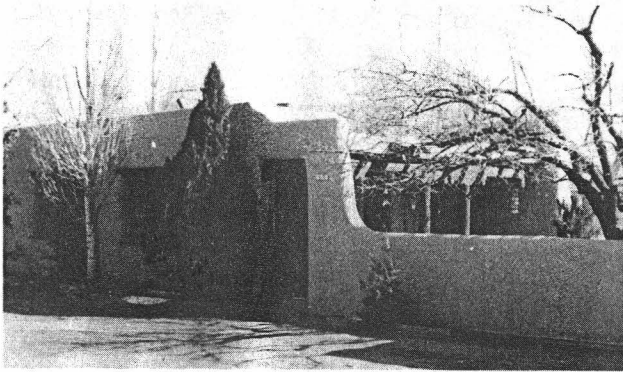
426 Delgado (#014) Montgomery House.

This house, owned in 1931 by the widow of Pettis Montgomery, is unusual in that it exhibits, within the context of Pueblo Revival, the unusual feature of the Trampas parapet. In other words, the parapets rise to a slight peak at corner intersections. The thick adobe walls of this house allow the windows to be deeply inset.

421 and 429 Delgado (#016 and #017 Meadors - Staples - Anthony Houses.
Photos 7 and 8

These two houses are considered as a unit for together they constituted an early commission (1925) by John Gaw Meem. They show features that might not have been accepted by some of the early advocates of Pueblo Revival architecture. In particular are the obviously false vigas projecting from the chimney of 429 Delgado. The portal on 429 originally had no parapet. This was added later. Other features fitted better into the evolving style especially the somewhat fluid lines, exposed lintels, and some setback massing.

Photo 7



401 Delgado (#108) Frank Delgado House.
Photo 9

In 1912, Frank Delgado, for whom Delgado Street presumably was named, was the owner of this house which faces Acequia Madre. The variety of windows - six light wood casement, 2/2 double hung, a fixed window with arches, suggest that at some stage a remodeling occurred utilizing what would now be called recycled materials. Although this house was probably one of the Acequia Madre farm houses at least of early 19th Century antiquity, the windows, corbels, and adzed portal beam suggests that a major face-lifting took place in the 1920's, when the revival movement was taking hold.

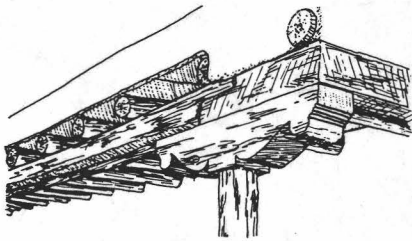


Photo 9

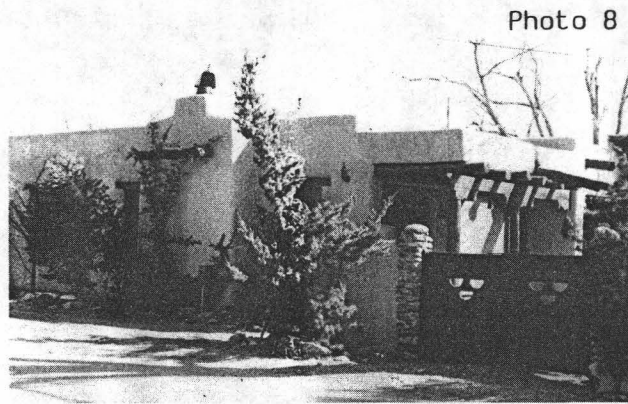


Photo 8

501 Garcia Street (#269) B.B. Dunn House.

This was a third house designed and built by B.B. Dunne about 1925. (See 506 Acequia Madre). After constructing it he turned 506 Acequia Madre over to his friend Sy Hess and lived here. Some interior remodeling has been done, but no significant change in the exterior has taken place with the possible exception of the studio remodeled into a garage. Like 506 Acequia Madre, this is an excellent example of Pueblo Revival, particularly the sense of mass conveyed by the butresses and battered walls.

This property shares an unusual feature with 508 Acequia Madre, also built by Dunne. The large entry door, called a porton, is in each case topped by a lintel. At 508 this lintel is supported by corbels at right angles to it. On top of the lintel in each case is a layer of latillas with their ends facing the street. Both houses form another unusual feature. The adobe walls facing the street are capped with clay roof tile such as is common in Mexico.

533 Garcia Street (#273) Garcia Homestead. Photo 10

This house built before 1912 and the family home of the Garcia's from whom the street was named, is the only Territorial style structure in the district. The hipped roof, sheathed in terne plate, reflects technological opportunities that followed the entry

of the railroad era of 1880 as well as an abrupt break with the local tradition of flat roofed adobes.

Although gable and hip roofs are regionally associated with the high mountain villages of New Mexico, they are sometimes encountered in Santa Fe, often as retrofits to flat roofed adobes, and usually date from the period 1880 to about 1910 when the first stirrings of the Pueblo revival movement were felt. A house, outside the district but only a few hundred feet from 533 Garcia, has demonstrated the reverse trend by the removal of a gable roof to make it more in keeping with Pueblo Revival.

Touches of Territorial Revival style are found in the pedimented windows. It should be noted that the roof on 533 Garcia was either an early retrofit or was original, for it is remembered by an informant who knew the house fifty years ago.

537 Garcia Street (#274) Jose Dolores Garcia House.

This house built prior to 1912 is a companion structure to 533 Garcia and was also owned by Jose Dolores Garcia at that time.

Although aluminum windows and a recent ironwork entryway have been added, the structure remains essentially as it would have appeared early in the century. In the 1920's and 1930's it was occupied by Ramon Rivera, a guard at the New Mexico State Penitentiary.

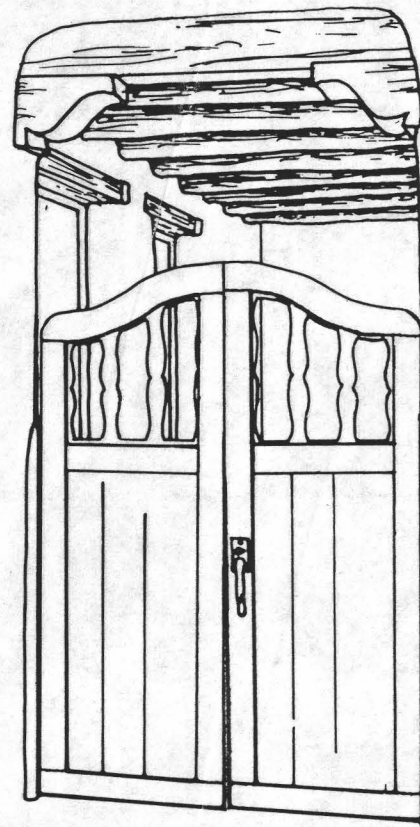
561 Garcia Street (281#) Hilario Garcia House.

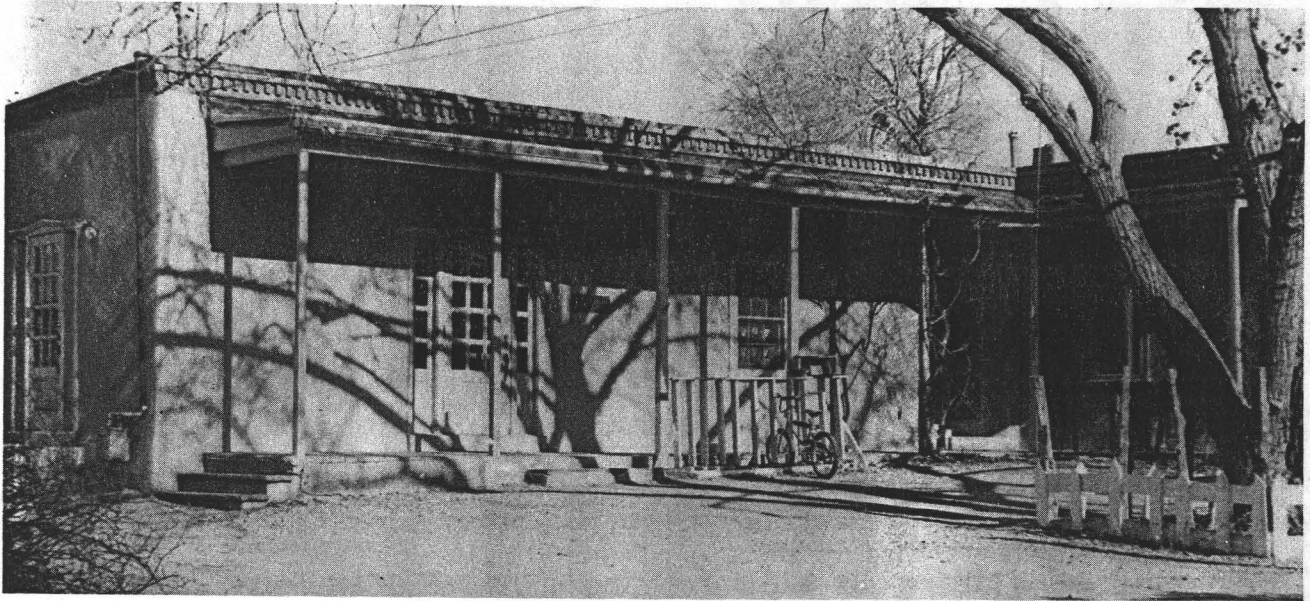
This house is an application of Territorial Revival to what was, judging from its ell shape, originally a Spanish Pueblo Vernacular structure. While some persons sought to solve the problems associated with flat dirt roofs by adding gables above them, others, often with fewer resources, concentrated on the weak caps of the



parapets by protecting them with a brick coping.

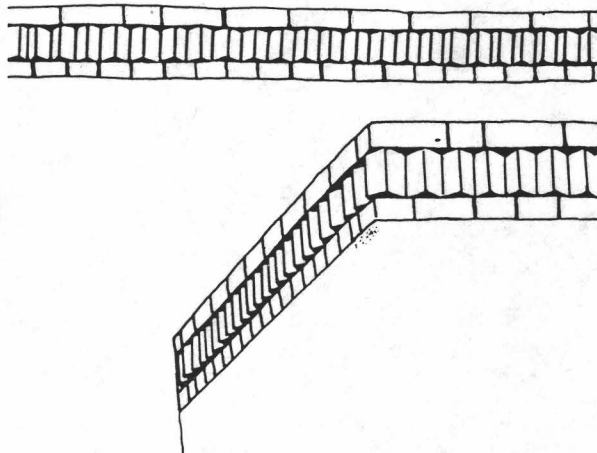
The addition of a dentil course and pedimented windows, as here, show important details of the Territorial revival Style. Nevertheless, that style is not often associated with anything other than a basic rectangular shape. Hilario Garcia who owned the house in 1928 was a laborer. He was also the owner of the property in 1912 which suggests that the house was originally Spanish Pueblo Vernacular.





569 Garcia Street (#3282) The Garcia Street Club. Photo 11

This house, next to 561 Garcia is an ell shaped Territorial Revival, and similar comments apply to it. Somewhat more attention has been paid to detailing, for example the porch posts are chamfered and topped by a very small capitol. In 1928 the record shows that Mrs. Lola Dominquez lived in this house and in 1932 Felipa Quintana, a widow, was there. After the second world war, the house was purchased by Miss Amelia White, a newspaper heiress and wealthy patron of the arts, and made into a center, The Garcia Street Club, for the recreational needs of the neighborhood youths, and as a meeting place.



Camino del Monte Sol.

"The Hendersons chose a delightful spot for their home on the southeastern edge of the town facing the old road that, as a branch of The Santa Fe Trail, had led to the corrals on Canyon Road and was thus known to trail pioneers as the Corral Road. When the telephone line into town followed it, the name was changed to Telephone Road, but the Hendersons wanted a more poetic name, and so persuaded the City Council to revive El Camino del Monte Sol, which was what the natives called it. This started a fashion of restoring to Santa Fe streets more picturesque names than those used since the American occupation." Beatrice Chauvenet, Hewett and Friends: A Biography of Santa Fe Vibrant Era, Museum of New Mexico Press, Santa Fe, 1983, p. 139.

Although Canyon road and The Santa Fe Trail are better known, it is unlikely that any other street in Santa Fe was host to such an influential concentration of creative individuals as Camino del Monte Sol.

408 Camino del Monte Sol (#115) Hugh Sener House. Photo 12

This was one of a number of houses in this district designed and built by

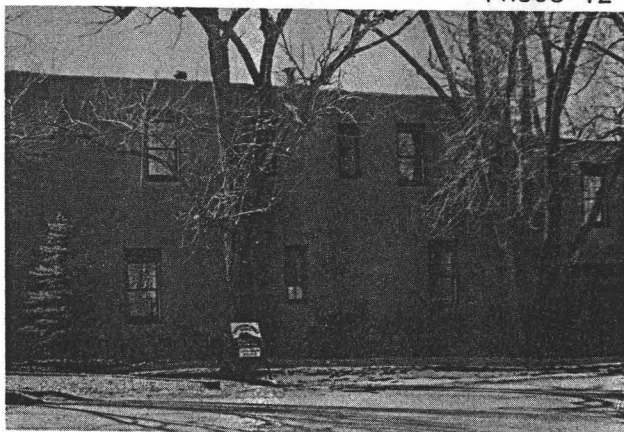
Frank Applegate, a major progenitor of the Pueblo Revival Style. (See the significance section). In this two story structure, we see an excellent adaptation to residential architecture of certain features of the New Mexico Mission Style, particularly in the use of wall batter and small corner buttresses. An interesting detail is the manner in which the lintels have been partly exposed. In adobe construction, such lintels are carried beyond the frame into the wall twelve inches or so. The normal practice is to leave the entire length exposed if it is left exposed at all. In this case, the stucco covers the lintel on each side to a point directly above the finish frame of the window. Other details, sometimes found in houses of that decade, included the use of carved decorative paneling below the windows, in this case a sunporch and a north facing studio. The garage has a two leaf door with built up panes. The portal posts on the south side are of hewn lumber.

Frank Applegate purchased the property from Anastasio Montoya, and built the house in 1924. Applegate did not live in the house, but Hugh Sener, an architect working with John Gaw Meem, owned it and lived there.

405 Camino del Monte Sol (#116) Cruz Romero House.

Cruz Romero built this solid Spanish Pueblo Vernacular house in 1926

Photo 12



and still lives in it. Except for two interior partitions the entire structure is adobe and the thick walls are moulded to fit frames for doors and windows. Mr. Romero worked for some of the residents of the Camino, including Frank Applegate.

409 Camino del Monte Sol (#118) Laura Gilpin Studio.

This house, built before 1912, was at that time in the hands of Serefino Vigil and Jose Quintana and was owned by Jose Quintana, a laborer, in the 1920's and early 1930's. After the war it was acquired by Laura Gilpin a renowned Southwestern photographer. Gilpin, born in Colorado Springs 1891, visited the Southwest frequently in the 1930's to see Indian friends and was Chief Photographer for the Boeing Company in Wichita during the war. Her best known volumes are Rio Grande - River of Destiny, The Pueblos - A Camera Chronicle, Temples in Yucatan and Enduring Navaho. She died in Santa Fe in 1979.

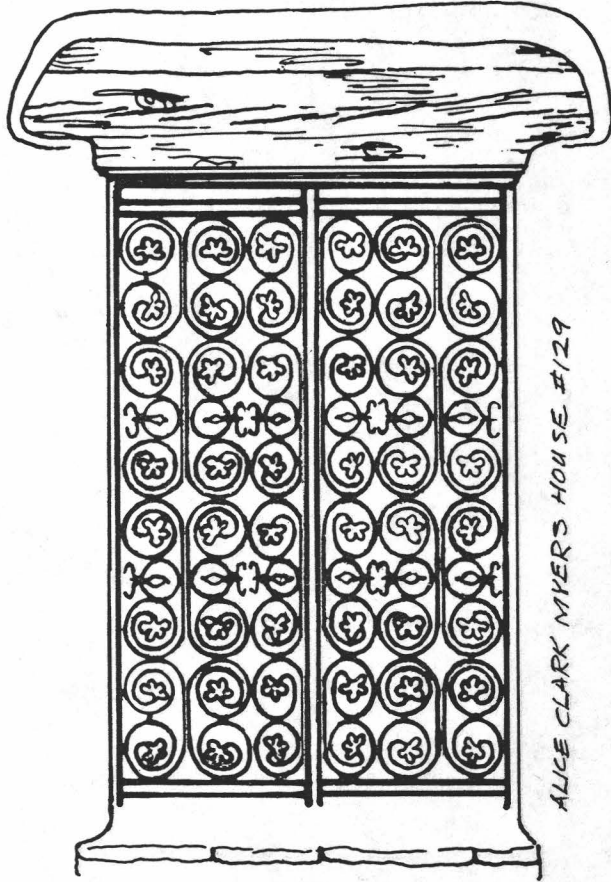
The original portion of the house is to the rear, a Mountain Vernacular structure with a metal gable roof. Gilpin used the cottage to the rear as her studio. A Pueblo Revival style addition has been made to the front of the house and may be recent.

439 Camino del Monte Sol (#123) Mary Austin House.

Mary Austin, born in Carlinville, Illinois in 1868 came to Santa Fe in 1924 already well established as an author, and wrote some of her best known works in this her "Beloved House", during the few years preceding her death in 1934. Her works included The American Rhythm (1923, 1930), Land of Journey's Ending (1924), The Children Sing in The Far West (1928), Starry Adventure (1931), Earth Horizon: An Autobiography (1932), Indian Pottery of The Rio Grande (1934), and One Smoke Stories (1934). Austin was deeply involved in the Spanish and Indian cultures of New Mexico and was very

involved in The Spanish Colonial Arts Society. After her friend Frank Applegate died in 1931, Austin prepared his Native Tales of New Mexico for publication.

Although her house "Casa Querida", completed in 1925 is architecturally attributed to John Gaw Meem, Weigle and Fiore report, "As in Carmel, she planned and supervised construction of her own house with advice from her neighbor, painter and sculptor Frank Applegate." Martha Weigle and Kyle Fiore, Santa Fe and Taos: The Writer's Era, 1916 - 1941, Ancient City Press, Santa Fe, 1982, p. 21.

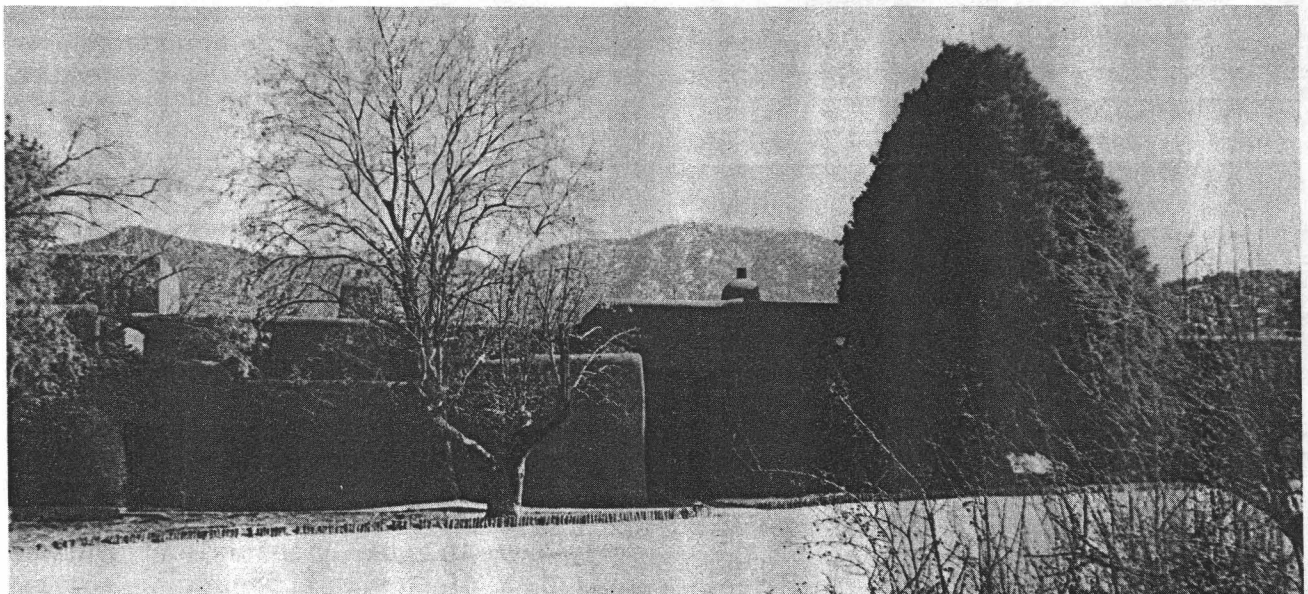


The house itself is Pueblo Revival in general appearance although it lacks the fluid quality of that style at its apogee. Vigas, exposed lintels, canales and adobe construction, and the absence of conflicting elements, allow it to be so classified.

503 Camino del Monte Sol (#129) Alice Clark Myers House. Photo 13

This house, barely visible from the street, was designed, and built, by Alice Clark Meyers, who, in 1905, graduated from the University of Illinois, Urbana, as the third woman in the United States to receive a B.S. in architecture. She was born Alice Clark in Fort Lewis Colorado in 1882, and traveled extensively with her military parents throughout the plains, southwest and south. After graduation, Alice Clark found employment drafting

Photo 13



for Emory Stanford Hall and worked on residences, churches, theaters and Chicago's first movie house.

In 1910 she married Datus Ensign Meyers who was a student at the Art Institute of Chicago, later moving to the Meyers family farm in Oregon. In 1925 the Meyers bought land on Camino del Monte Sol and, working with Reginald Johnson, a California architect, designed number 503 which, after the Carlos Vierra house on the Old Pecos Trail, was the second largest Pueblo Revival adobe in Santa Fe. Mrs. Meyers designed no structure after this one but followed her interest in ceramics, experimenting with locally available clays. She died in Bastrop, Texas in 1971.

The house is a large, multi-level structure and, unlike most Santa Fe adobes, has much basement space and a long utility tunnel from end to end. The studio, built in the fashion of a chapel, has a choir loft and a seventeen foot ceiling. Although the exterior of the house is Pueblo Revival, the interior is more Spanish or Mexican in influence and there is extensive use of glazed tile. In an age when construction costs were less than today, the house cost some \$68,000 to build because of the difficulty of getting qualified craftsmen and because of the quality of the detailing. Thirty inch thick adobe walls contribute to integrity of structure. Artist Josef Bakos (see below) made the front door.

425 Camino del Monte Sol (#130) Gordon Street House.

The builder of this house is not known but may have been Gordon Street who, in 1928, lived here and worked for John Gaw Meem. The moulded character of the structure is appropriate to the concepts of the time. One feature, unusual but not uncommon in Pueblo Revival houses of the era, is the extremely low entry gate in the outside wall. This kind of entrance, which requires a bending posture to enter,

was found in pueblos and Anasazi dwellings. Such a position put the unwelcome intruder at a decidedly defensive disadvantage.

507 Camino del Monte Sol (#132) Datus Ensign Meyers House.

Prior to 1912 Gregorio Lopez built on this site a one room adobe house. When Datus Meyers and his wife Alice Clark Meyers moved to Santa Fe in 1925 they purchased this house and lived in it while building the large house next door. Eve Foley, their daughter, who still lives in the house, remembers its original condition. The floor of dirt sloped two feet from one end to the other. The room was divided into two, and a high step now separates the two portions.

While the Meyers were in California, their attorney added several rooms to the rear for their benefit. However, penitentiary brick - a hollow tile - was used and that section is noticeably colder than the older adobe portion of the house.

Datus Meyers was born in the year 1879 in Jefferson, Oregon. He studied at the Chouinard Art School in Los Angeles and later at the Chicago Art Institute where he met Alice Meyers. The Meyers returned to Oregon in 1913 and then to San Francisco where Meyers worked for the Panama - Pacific Exposition. For a while the family returned to Chicago and then again to San Diego. Summers were spent in Taos and Santa Fe where the land was purchased in the Camino. Meyers lived in New Mexico for the next 28 years where he painted and did research in Oriental, Egyptian, and American Indian Art. During the Depression Meyers was coordinator for the Public Works of Art Project in charge of Indian artists and later of all artists in New Mexico on the project. One of his murals, done during this period, is in the lobby of the Post Office in Winnsberg, Louisiana. Mr. Meyers died in 1960.

520 Camino del Monte Sol (#133) Dasburg Jacal.

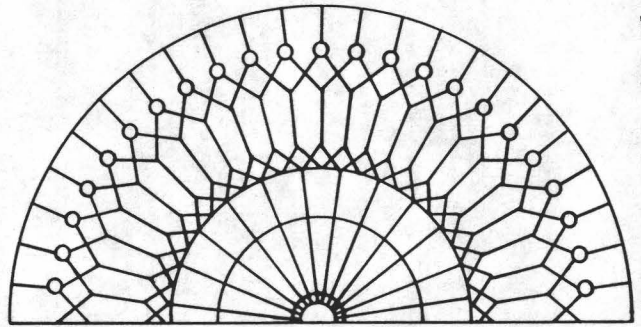
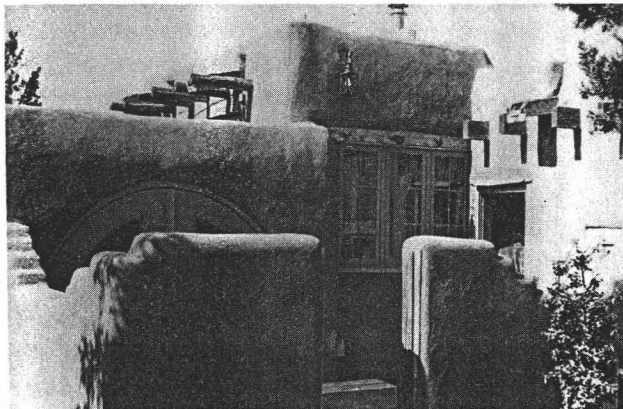
This property, once owned by Andrew Dasburg (see #135), had been part of the family home of Cruz Romero (see #115). On the land was a small jacal log cabin in which the logs were placed vertically rather than horizontally. The Dasburg's purchased the property in the mid -1920's and, with architect John Gaw Meem, added a Pueblo Revival structure of Penitentiary tile to the west and north sides. The jacal was left virtually intact although a better roof was added.

544 Camino del Monte Sol (#135) Andrew Dasburg House. Photo 14

This fine example of a Pueblo Revival house was purchased, unfinished, in 1921, by Andrew Dasburg and in 1922 he moved in with his second wife, Ida, her son Dan, and Dasburg's son Alfred. "Alfred Dasburg remembers that the house was very modern for the east end of Santa Fe in those days, and, in fact, had hot water heat, and a brand new Westinghouse electric stove." Edna Robertson and Sarah Nestor, Artists of The Canyons and Caminos, -Santa Fe, The Early Years, Gibbs M. Smith, Salt Lake City, 1982, pp. 98-99.

Dasburg was born in Paris, France in 1887 and emigrated to the United States with his parents in 1892. He first visited New Mexico in the teens and moved permanently to Santa Fe in 1920 and to Taos in the 1930's where he

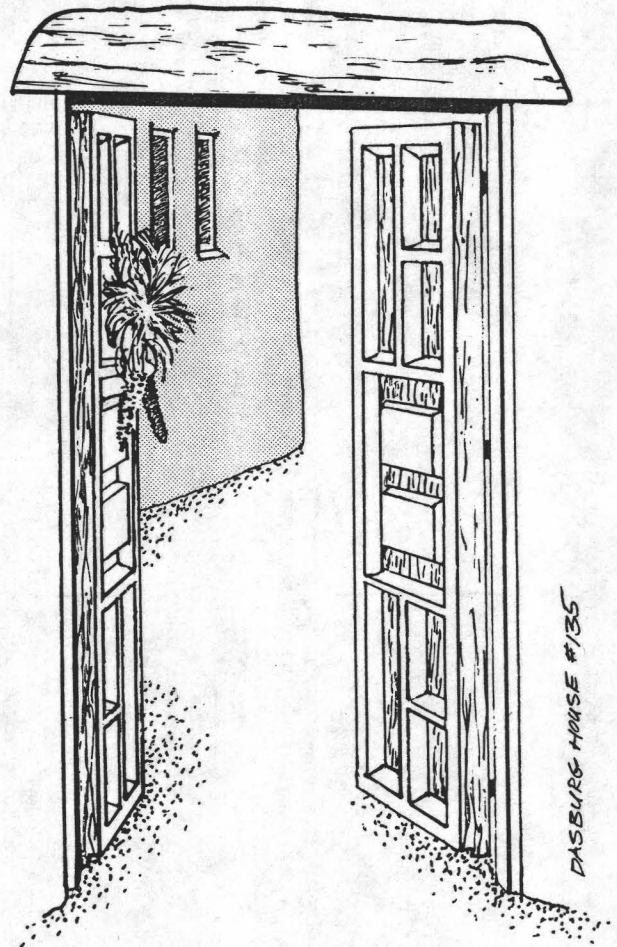
Photo 14



DASBURG HOUSE #135

died in 1979. He was educated at the Art Student's League from 1904 to 1908 and, a cubist, was strongly influenced by Cezanne, Picasso and Matisse.

Records do not indicate who designed and built the house but style and property ownership suggest it was Applegate. The structure is flowing and exhibits the serried setbacks and massing to which the style and adobe material are well suited.



DASBURG HOUSE #135

538 Camino del Monte Sol (#140) Willard Nash House.

Although presented first for convenience it is not clear whether this is the first or second house built, or lived in, by Willard Nash, one of the Cinco Pintores who did much to bring fame to the Camino. (see #146) With its sculpted form - note particularly the crenelations on the south wall where the canales penetrate the parapet - and its moulded masonry chimneys, the house is a good, smaller, example of what the leaders of the movement had in mind by Pueblo Revival architecture. There is, as in most of the others, a relaxed sense of belonging, with no intent to impress or overpower.

Nash apparently either built this house for speculation or did not live in it long for in 1928, its occupant was Robert J. Flaherty a motion picture producer. In 1932 G. Bill, Chief of Bureau for the Associated Press, lived here.

542 Camino del Monte Sol (#142). Will Shuster House #1. Photo 15

Like Willard Nash, Will Shuster, another of the Cinco Pintores lived in more than one home on Camino del Monte Sol and this appears to be the first of three. (see #144 and #148) Although exhibiting some interesting features, it does not reach the stylistic levels

of his later work. As far as details are concerned, mention should be made of the period type wood plank door with offset four window lights, adorned by a brass knocker and secured by large iron hinges. In addition, the chimney is embellished by free form masonry sculpture.

555 Camino del Monte Sol (#143) Will Henderson House. Photo 16

Will Henderson, like Applegate, was not only an artist, but also a successful designer and builder. Henderson and his family came to Santa Fe in 1916 when his wife Alice Corbin contracted T.B. and had to stay at Sunmount Sanitarium at the upper end of what was then Telephone Road. In 1917 the family moved to a small adobe house on what they gave cause to be renamed Camino del Monte Sol, being then the only Anglo residents of the Camino, and distant from their nearest neighbors. Henderson surrounded the original adobe with a Pueblo revival structure of his own design which remains little changed.

The house, of course, has the flowing lines of the style and the warm, embracing character that goes with it. Note may be taken of the use of adzed beams, and of masonry chimneys surmounted with ollas. Further reference to Henderson will be made in the discussion of significance.

Photo 15

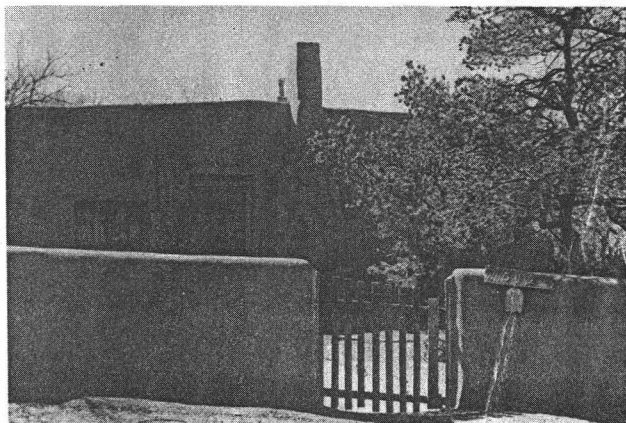


Photo 16

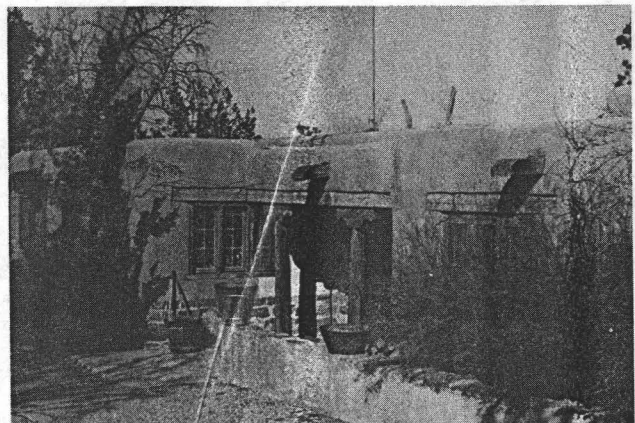


Photo 17

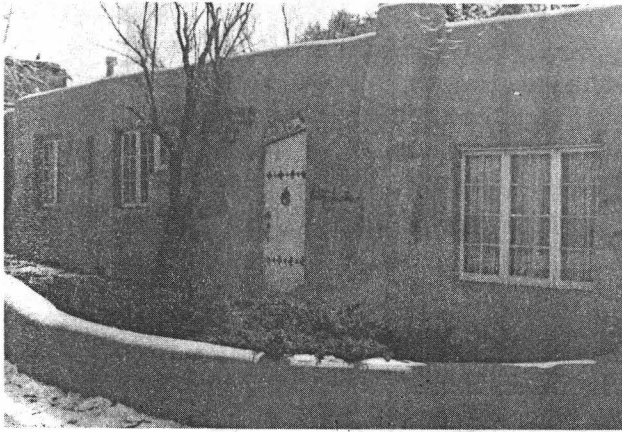


Photo 18



550 Camino del Monte Sol (#144) Will Shuster House #3. Photo 17

Will Shuster occupied this house in the 1930's and, although it is not known for certain, the house was probably built in the early 1920's by Frank Applegate. The sculpted effect seen on the chimney and buttress is similar to that on Shuster #1 (#140) and may be a detail added by Shuster. The entry door is of pine planks with iron fixtures. A most unusual feature of the door is a lintel humorously angled at about 30 degrees to the horizontal.

558 Camino del Monte Sol (#145) Mruk House. Photos 18 and 19

Walter E. Mruk, born in Buffalo, New York in 1895, was one of the least known of the Cinco Pintores, and lived in this house from the first years of the 1920's until 1926. He came to New Mexico in 1920 to be a Forest Ranger in Frijoles Canyon and did political cartoons for the New Mexican. He was brought to the Camino by his friend, Josef Bakos (#147) and while there he painted New Mexico landscapes. In 1925, he was lowered into Carlsbad Caverns with Will Shuster where both of

Photo 19



them painted the caverns by candle-light. He also embellished 555 Camino with two huge nudes, and hence it was called the Adam and Eve House. Later occupants of the house were Benjamin Hyde, a National Boy Scout Master (1928) and B. Talbot Hyde, a naturalist (1932).

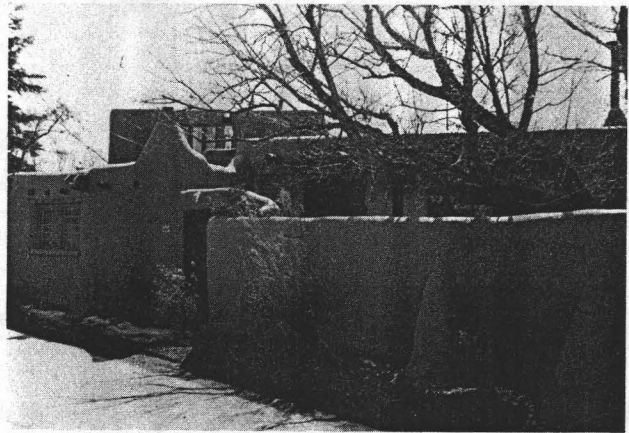
The house is one of the best examples of what is understood by Pueblo Revival architecture. Among the features to be noted are the distinct battering of the walls and use of corner buttresses. These together with the undulate wall and parapet surfaces give the house its overall character. An unusual feature is the use of vigas to support a slight overhang above the second floor. The vigas themselves are noteworthy for several reasons. First they show axe cut ends, not sharpened to an edge as is sometimes the case. The end cuts are randomly placed and the vigas project random distances from the wall as they would be expected to in the Indian Pueblos.

The second floor balcony is a rarely seen feature, but is an element associated with the loggias of some New Mexico missions. An early photo shows the structure as it appeared in the 1930's.

566 Camino del Monte Sol (#146) Willard Nash House #2. Photo 20

This is the second house associated with Willard Nash who built this one in mid-1920's and lived in it until his departure from Santa Fe in 1936. Nash was born in Philadelphia in 1898, was educated at the Detroit Art School, became ill in the 1918 flu epidemic and moved west for his health. He arrived in Santa Fe in 1920 and settled on the Camino where he was one of the Cinco Pintores.

He painted the New Mexico landscape as well as figures and still lifes and was known as the American Cezanne. Although admired by Diego Rivera, he was little known.



The house, like the others built by the Cinco Pintores, is with its fluid style and detailing, representative of what could be called high Pueblo Revival. Reflecting both the artist himself and the Indian Pueblo roots, it becomes a piece of highly liveable sculpture. Also, as in the other houses, the influence of Applegate is strong. Applegate originally acquired the land and made it available to the Cinco Pintores on easy conditions. He advised and assisted the artists as they built, again aiding them financially and technically. Although it is not possible to judge the relative contributions of the individuals, it is clear that Applegate was in a strong position to influence what was done.

576 Camino del Monte Sol (#147) Josef Bakos House. Photos 21 and 22

Josef Bakos, yet another of the Cinco Pintores, was born in New York in 1891 and came to Santa Fe in 1921 with \$8 in his pocket. He had been educated in Canada and at the Albright Art School and, like his friend Walter Mruk, was a part-time Forest Ranger. When he arrived, he and his wife homesteaded on land six miles north of town and also bought the lot on the Camino for \$90. "Bakos came to Santa Fe in the years when artists had to work hard to pay for the luxury of painting," (Santa Fe New Mexican 21 March 1976) - and so he used his skills as a carpenter to build houses, hang doors, and craft furniture. Despite the advice of Applegate, the Cinco

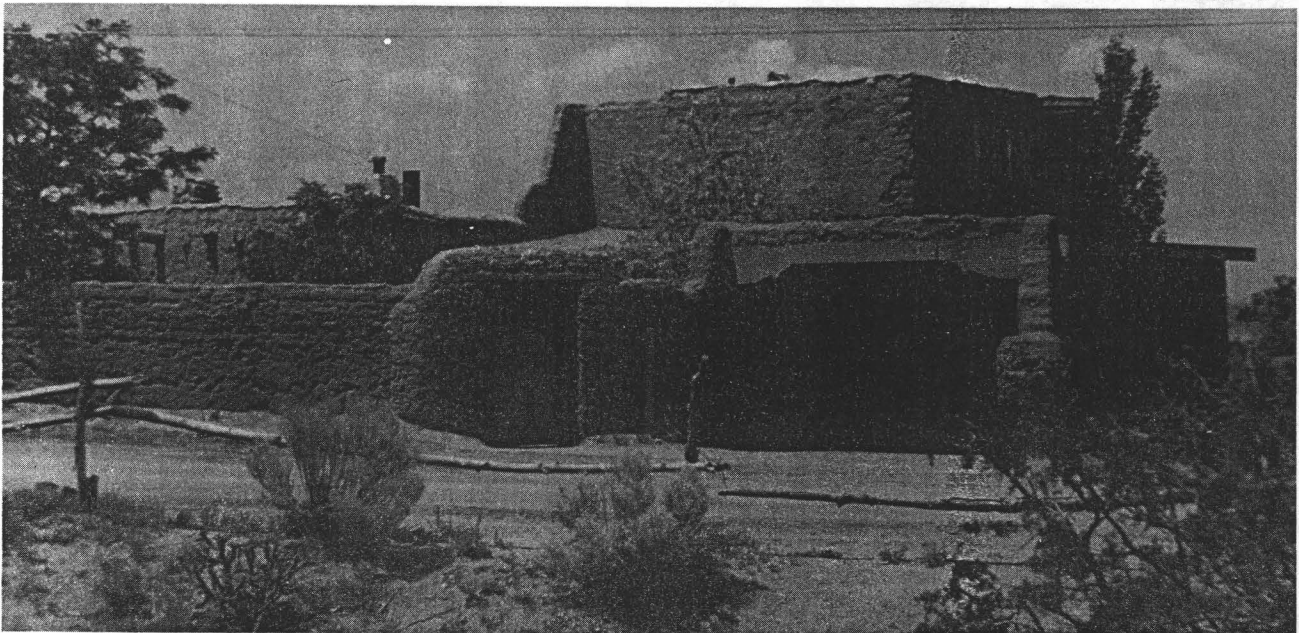
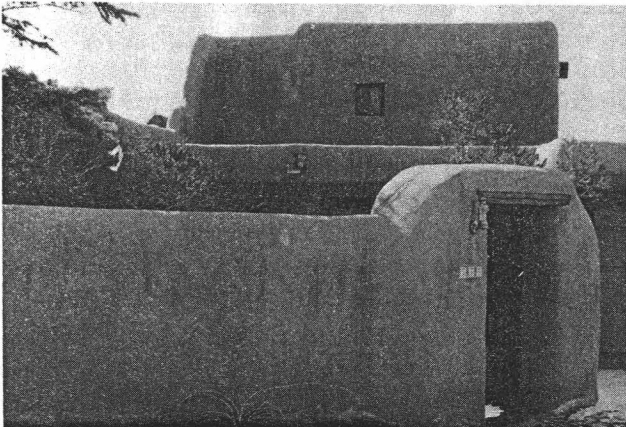


Photo 22



580 Camino del Monte Sol (#148) Will Shuster House #2 Photo 23

Will Shuster, another of the Cinco Pintores, was born in Philadelphia in 1893 and studied engineering at the Drexell Institute. He was gassed during the war and came to Santa Fe in 1920 to recover his health. Here, under the influence of John Sloan, his interest in art developed and he helped form the Cinco Pintores to bring art to people. He is best known for his creation of Zozobra - "Old Man Gloom" - whose burning begins Santa Fe's joyous Fiesta in the fall of each year.

Pintores did not know much about building with adobe, and began their construction in the month of October only to see their walls fall down due to combination of excess height and uncured mortar. As an artist, Bakos' work was abstract, although he received commissions to paint prize livestock for ranchers.

This house also shows the characteristics of the high Pueblo Revival period. The use of wall batter, buttresses and undulate surfaces is quite evident. Wood carving details, such as a twisted rope scroll below the interior garage lintel, show Bakos' craftsmanship. Photo 21 shows the structure in the 1930's.

This house was begun in the fall of 1921 near the two story house built by Applegate (#145). Little of this Pueblo Revival house is now visible from the street although two features can be noted. One is a very large multi-light wood frame window slightly canted to the east. The other is an elaborate entry gate with two carved figures of Pueblo Indians below a conch shell.

557 Camino del Monte Sol (#149) Will Henderson Studio.

Will Henderson (See #143) built this studio sometime between 1928 and

Photo 23

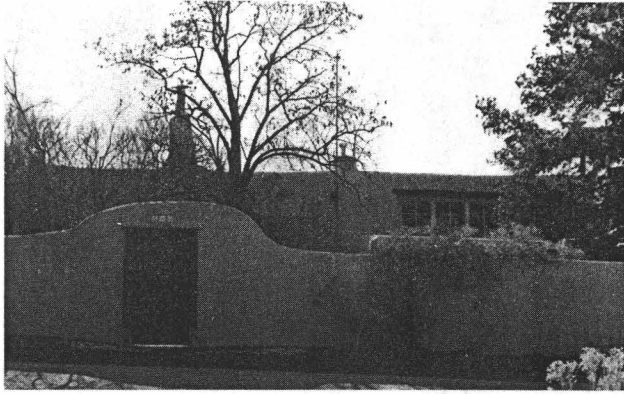
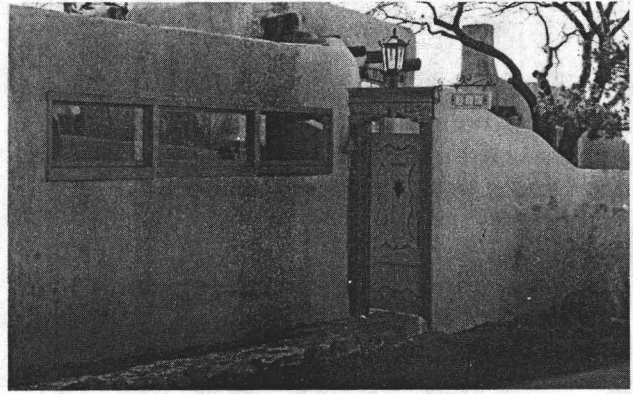


Photo 24



1932. It functioned in part as a studio, but also headquarters and office for his Pueblo Building Supply. Although of Pueblo Revival style it is a rather linear, functional structure. Its features include a large studio window on the north side and an unusual treatment of the windows, in which they are capped by metal in an effort to prevent rot.

586 Camino del Monte Sol (#150) Fremont Ellis House. Photo 24

The last house to be listed on Camino del Monte Sol is that of Fremont Ellis, the only surviving member of the Cinco Pintores at the time of writing. Ellis was born in Virginia City, Montana. Deeply impressed by the work of American Impressionists whose work he saw at the Metropolitan Museum in 1912, Ellis studied at the Art Students' League. Although he worked as an optometrist for a while, his greater love was for art and he moved to Santa Fe in 1920 to pursue this.

The house he built on the Camino is a complex structure showing well the indentations, setbacks, and curvilinear possibilities of adobe construction. Buttress and batter are also used. Although the original structure and fabric appear to be intact, an out-of-character box-like second story room detracts from the visual impact.

Calle la Pena

Calle la Pena is a tiny, ell shaped street beginning at the inter-

section of Abeyta and Poniente. It was named after Sergeant Francisco de la Pena (#166). All the houses are examples of Pueblo Revival and most were probably built in the 1920's and early 1930's although - no public documentation of construction is accessible to verify the estimates or to provide information on owners or occupants. One partial exception is number 105.

105 Calle la Pena (#105) Dotson House.

This house, built in 1926, is a good example of small Pueblo Revival style. Its most distinguishing character is the use of a pink stucco. This color, while uncommon today, was, in the 1920's considered to be most appropriate. At that time, turquoise window and door trim were common although the present trim on this house is barn red.

Placita Rafaela

Placita Rafaela is an example of a family compound, but no longer functions as such since only one family member now lives there. Several of the houses were built in the 1920's by Epifanio Garcia who named the Placita after his wife. At that time the Placita was surrounded by milpas where corn was grown, watered by a small acequia. Present residents remember that period as a time of community where such things as a well were shared in common.

1 Placita Rafaela (#005) Alfred Morang House.

This house which shows on the 1912 King's Map under the ownership of Celsa Quintana, was later the home of Alfred Morang who came to Santa Fe, like many others to recuperate from T.B. Here he not only continued writing, but was also a member of the faculty of the Arsuna School of Fine Arts which was housed in Mary Austin's "Casa Querida."

The house is a traditional ell shape with a portal surrounding a patio behind a street wall. The entry gate uses carved open lattice frets, recalling a Moorish influence.

4 Placita Rafaela (#008) Epifanio Garcia House.

Epifanio Garcia built his house in 1928 so that his grandchildren would not play near the Acequia Madre, which he considered dangerous. The house of Spanish Pueblo Vernacular style, has an ell shape with a small portal tucked in the ell. Its lines are straight forward and crisp. To protect the parapet a brick coping has been added, then stuccoed over. The owner is the only member of the original family still on the placita.

Calle San Antonio.

In the early 1920's Augustin Sosaya was looking for property on which to build some houses. He found the land now occupied by Calle San Antonio but another party had an option on it. His wife prayed to Saint Anthony that they could have the land. The option was dropped and it was theirs, and thus the street was named after her favorite saint who answered her prayer.

The street, although it has several Pueblo Revival houses on it, is actually an enclave of comfortable bungalows, most of which were built by Augustin Sosaya who took great pride

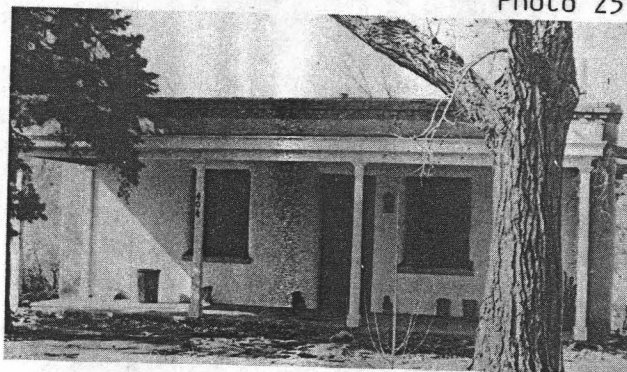
in his craftsmanship and endeavored to make each look distinctive.

404 San Antonio (#020) Vreeland House.
Photo 25

This is a clean example of a Territorial Revival Bungalow. The parapet is capped by a traditional brick dentil coping and tiny capitals cap the porch posts. Some freedom from stylistic restraints is exhibited by the lack of window pediments and by the use of wood canales resting on vigas to drain the water.

In 1928 Milton Vreeland, General Superintendent of The New Mexico Power Company, lived in the house and in 1932 Dwight Rife, a physician, was resident there.

Photo 25



426 San Antonio (#022) Brice House.

This house is another variant on the Territorial Revival Bungalow. Like number 404 San Antonio, it derives its Territorial Revival character from the dentil brick coping, its linearity, and the treatment of the porch, especially the milled posts and tiny capitals. Again, no pediments are used to accent the windows, but the white trim against brown stucco creates the same clean effect. The major difference is in the layout for, in this house, the porch is offset to the right side and thus indented into a cove.

In 1928 this was the home of Charles R. Brice of the firm Roberts and Brice and in 1932 was occupied by Thomas Allen, a linotype operator for the Santa Fe New Mexican.

427 San Antonio (#034) Barnes House.
Photo 26

This is an interesting effort to adapt Pueblo Revival style to Bungalow conformation. It is standard bungalow in that a small front porch, mimicking the rest of the house, provides entry thereto in a plan of relative symmetry. An effort was made to mould the shape - witness the slight taper to the porch column on the left and the exaggerated buttress effect on the right hand column. Vigas and an exposed lintel on the porch, add to the effect.

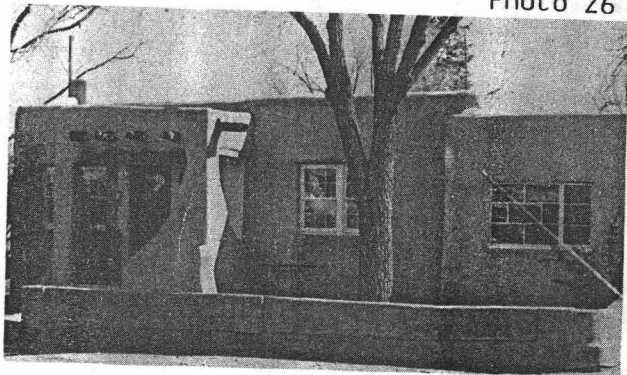


Photo 26

Alexander Barnes, who lived in this adobe in 1928 was a city inspector.

417 San Antonio (#035) Anderson House.

In this bungalow, Sosaya once again demonstrates his concern to play variations on the Bungalow theme, this time with some Spanish Colonial overtones. This is particularly evident in the use of Mexican roof tile on parapet and porch. The effect is somewhat diminished by the heavy lintels over the windows and widely flaired buttress on the porch column.

The first owner of this house (1928) was Leslie Anderson, a physician

at Sunmount Sanitarium. A later resident (1932) was Israel Markus, manager of the Leader Department Store.

407 San Antonio (#037) Wayne Starkey House. Photo 27

This house is yet another variant on the bungalow theme and uses embellishments that create an Oriental effect. These embellishments are a fan like lattice detailing under the porch roof and small raised projections on the ridge lines of the house and porch that hint at the curved ridges of Japanese buildings. The porch roof is supported by river run stone pedestals and a quartet of milled wood posts - again a hint of the Far East. Although the general appearance of the house is of frame, the basic structure is stucco over adobe.

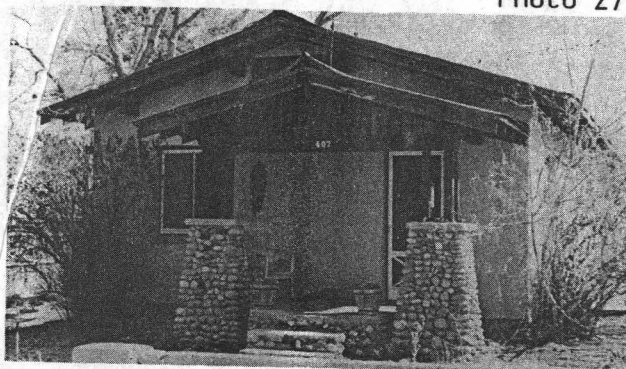


Photo 27

One of the original occupants was Wayne Starkey, a mechanic for Clossen and Clossen (1928).

Contributing Buildings

Some fifty-eight buildings, constructed between 1885 and the mid 1930's can be considered as contributing to the district. The majority would, if considered by virtue of age alone, be of significance but of this majority, most have been altered in some way. For those built prior to 1912, the most common situation is one in which an original two room adobe house has been surrounded by a large structure in such a fashion that the original structure is no longer

identifiable. However, despite these changes, which generally have involved wrapping a Pueblo Revival structure around one of Spanish Pueblo origin, the buildings included here have been handled in a manner that adds to the integrity of the district. Although adobe was used less and less as the thirties and forties unrolled, these structures are either of adobe or of an earth colored stucco over some other material. Some, or all, of the fluid possibilities of adobe are retained, although less and less as an understanding of the meaning of Pueblo Revival faded into the past. Overall, we can say that, unless one is trained or sensitized to the nuances of the style, it is unlikely that the spectator is able to distinguish between the significant and contributing structures by observation alone.

We should also add that the basic records on many structures are non-existent or not accessible to the public. For this reason, some structures that should by rights be classified as significant have had to be classified as contributing.



Summary

We are now in a position to take an overview of the district. It is less than monotonously homogeneous but is given a sense of integrity by the great preponderance of Pueblo Revival and related Spanish Pueblo Vernacular structures. The character is enhanced by a sense of intimacy of the streetscape, with its narrow, winding alleys, curving walls and pleasing vistas. The scale is approachable and human.

The district evolved in a very short span of years - two decades at the most - from agricultural and pastoral pursuits carried on by Spanish-American families living in small clusters of adobe houses to an internationally known concentration of artists who exerted the powerful leadership that enhanced the renown of Santa Fe and its architecture. Although the artists were visible and dominant, they were not the only district residents at the end of the historic period. Enclaves of the original residents seemed firmly rooted in family compounds and a new professional middle class was buying the bungalows on the alleys sprouting off Acequia Madre.

The district as delineated is a continuation of trends and characteristics found to the north of the Acequia Madre and to the west of Garcia Street, both of which are nominated districts. To the east and south are more recently developed areas although even they have structures which, at least by age alone, would be classified as historic.

This district, in the shape of a rather crude and inverted U, is essentially determined by the established byways - Garcia Street, Acequia Madre, and Camino del Monte Sol - and the architectural and human phenomena that attached themselves to those byways.

SIGNIFICANCE OF THE DISTRICT

To some degree, the Camino del Monte Sol District reflects the history of the City of Santa Fe, but in one important respect - that of the development of Pueblo Revival Architecture - it was in the van of leadership.

Santa Fe was established in 1610 and, in that year, two acequias (irrigation ditches) were cut, one north of the Santa Fe river to supply the main portion of the settlement, and the other south of it for the Acequia Madre - which was mainly for agricultural purposes. The Acequia Madre begins about half a mile to the east of the district and forms its northern boundary. Although agriculture was probably being practiced to the north of the district in the very early years, it was not until the early 1700's that grants of land were formalized, and by the latter part of the century, the dispersed population was cause for alarm. Indeed, Don Juan Bautista de Anza, who was Governor from 1777 to 1789, was instructed to consolidate the population for purposes of protection. Santa Fe at that time had a population of 2,000 dispersed for over seven miles along the river. The consolidation was apparently resisted by the farmers who needed to protect their crops from thieves and animals.

Although the record is not definitive, there is a strong likelihood that small dwellings of adobe were strung out along the acequia at that time and that these formed a literal basis for many of the structures that exist today.

The first wagons groaned along the Santa Fe Trail in 1822 and some of these used what is now Camino del Monte Sol to reach the corrals on nearby Canyon Road.

Turbulent times persisted in New Mexico until after the 1880's, but Santa Fe itself was relatively well protected following the occupation which began in 1846. This allowed more intensive development of the surroundings, and the construction of a complex network of acequias, permitted the establishment of milpas and orchards to the south of the Acequia Madre. In turn, scattered houses and groups of houses such as those on Abeyta Street began to appear. This was the situation that existed in 1912, the year of New Mexico's statehood.

It was the 1920's that saw the most intense period of development of the district. Houses along the Acequia Madre began to be picked up by artists and writers, who remodeled the old two room adobes along Pueblo Revival lines. The milpas and orchards between the two acequias were infilled by bungalows purchased by Santa Fe's growing professional middle class. Most important of all was a development centered on Camino del Monte Sol itself. A series of events had been taking place to induce a critical mass - one out of which the Pueblo Revival architecture style quickly became rooted.

The first of these events had to do with health. The Sunmount Sanitarium had been established in the early part of the century to meet the needs of persons elsewhere in the United States who had contracted T.B. To this came many persons of education who, when recovered, established

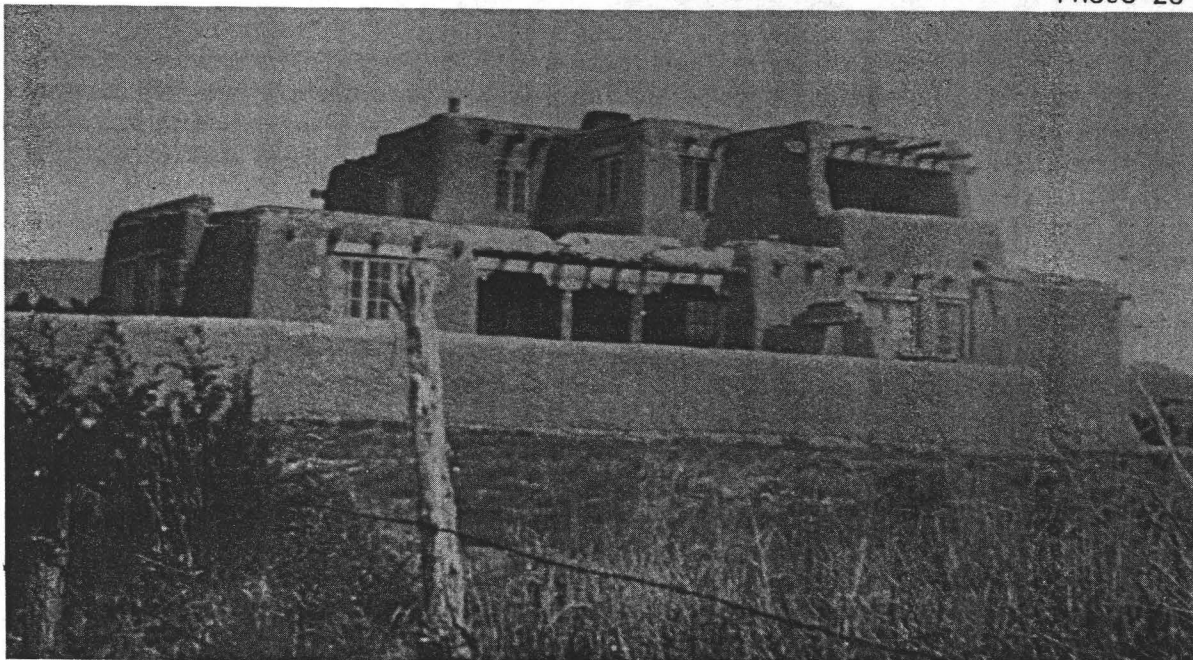
themselves in Santa Fe. One of the most important of these was a Californian sailor of Portugese descent by the name of Carlos Vierra, who arrived in 1904. As his health improved, he traveled about the state in a buck-board photographing and analyzing the indigenous architecture he found among the Indian pueblos. In 1918, following the construction of several large commercial structures in the style, but before it firmly took hold among residences, Vierra wrote a passionate plea to recognize the Pueblo heritage.

"It is in reality a free-hand architecture with the living quality of a sculptor's work, and that pliant, unaffected and unconfined beauty-characteristic of natural growth - is nature's contribution to the final product. -- The architecture is unique in bearing the closest relation to the surrounding landscape. - - - Its character is as dependent on the absence of precision as is the beauty of natural architectural forms abundant in this vicinity. In the surrounding mesas and valleys these architectural forms of nature, produced by erosion on time-hardened clay and sandstone, often bear a startling resemblance to great cathedrals."

"It is prehistoric - American in character and construction. The fact that its proportions may be Spanish perhaps explains the tendency among modern architects to assume that it is Spanish in character, . . ."

Although Vierra did not live in this district, he built nearby in 1918 the first of the residences in this style (Photo # 28) and was on close terms with the artists who built their houses there. One of the artists, Fremont Ellis said:

Photo 28



One of the artists, Fremont Ellis said:

"The Museum meant a lot to us. Carlos Vierra who helped build it was a friend of mine. He used to stay on after the workmen went home, and go over their plastering with a sheepskin to make it more traditional. Vierra knew more than anyone about local building."²

William Penhallow Henderson brought his ailing wife Alice Corbin to Sunmount in 1916. In 1917 they became the first Anglo residents of the Camino and lived in a small adobe while building a home. (#143) Henderson was an artist who, in 1914, had been commissioned by Frank Lloyd Wright to paint murals for Midway Gardens in Chicago. Few artists could support themselves by their trade in Santa Fe at that time and several, Henderson among them, turned to construction. He designed and built his own home on the Camino as well as a studio and office next door. (#149) Later he designed the Santa Fe Ticket Office on the downtown plaza. All of these, and private residences designed for others, were good examples of Pueblo Revival style. Later he designed the Museum of Navajo Ceremonial Art, a gigantic hogan in which are preserved important Navajo cultural artifacts.

Perhaps best known of the architectural "graduates" of the Sanitarium, was John Gaw Meem, one of the southwest's best known architects. Meem was strongly influenced by his contact with Vierra and studied Vierra's photographs carefully.

Although Meem understood the style well, he was not bound by it and Pueblo Revival was a starting point for this aesthetic evolution. Nevertheless, good examples of his work exist in the district (#016, 017, 123, 173, 133). Number 133 is not Pueblo Revival but is an excellent example of adaptation wherein Meem kept the integrity of the original structure - a jacal cabin - and surrounded it with a comfortable residence. Number 173 is the earliest known Meem commission and is within the Pueblo Revival continuum.

Another development of significance in Santa Fe's course and the development of the style, was the growing interest in the archeology and ethnography of the southwest. Important in this movement were such diverse interests as the Santa Fe Railroad, professional archeologists, and artists. The Santa Fe, having had cause to recognize the appeal of the southwest culture, drew upon the artists to create images that appealed to tourists and brought them to its La Fonda Hotel and others built in the style. Archeologists such as Adolf Bandelier and Edgar Hewitt provided the raw material and found the issues in the public forums.

The issue of relevance became focused in the teens of this century. With the coming of the railroad in 1880, the architecture of Santa Fe took on the characteristics of anywhere U.S.A. There was nothing, other than the backdrop of the llanos (plains) stretching to the distant mountains, to distinguish Santa Fe, as older adobe structures were demolished or rebuilt in more acceptable clothing.

The rehabilitation of the Palace of the Governors and a subsequent opportunity to design the publicly supported Museum of Fine Arts modeled

after the New Mexico Building at the Panama - California Exposition in San Diego in 1915, allowed the public to see and debate the merits of Spanish and Indian architectural antecedents. The Palace, with its one story linearity and long portal led in one direction, and the Museum, with its flat topped masses, its stepped back massing, its sense of balance, and its soft, flowing lines, led in another direction - the residential architecture of the Camino and elsewhere.

Public support for the new directions was led by individuals such as the wealthy and influential Frank Springer who gave Vierra the financial support he needed to build his prototype house. When political leaders recognized the popular appeal of a return to historic roots and the potential for attracting tourists, they too came around and the movement to reverse course and give Santa Fe its new "old" direction took hold.

On the Camino another important individual enters stage. His name was Frank Applegate, who was born in Atlanta, Illinois in 1881 and became an artist and instructor in modeling at the Trenton School of Industrial Arts. He had studied architecture at The University of Illinois and art at the Pennsylvania Academy of Fine Arts. In 1921, he took a year off to study native clays.

"Within a week after Applegate, with his wife and daughter, had arrived in Santa Fe, a week spent camping in the orchard of artist Gerald Cassidy, they had decided to stay. Before a year had passed, Applegate had bought a tract of land on Camino del Monte Sol."³

Applegate was, like so many of those who came to Santa Fe, a Renaissance Man. He became an authority on Spanish Colonial Arts, and a writer, as well as a painter and sculptor. His aesthetic influence on the style that developed was undoubtedly affected by all these elements, most particularly his background in modeling which enabled him to see clearly the sculptural possibilities of adobe. His own structures - numbers 115, 167, 135, and 145, in particular--show this understanding and he used such things as batter, buttresses and undulate surfaces well.

Equally important was the support and counsel he gave to others. Many such as Mary Austin, he helped with advice. His support was more material in other cases. In the interview quoted above, Fremont Ellis said Applegate

" - - gave us all this empty land below his house, along the Camino. He bought the materials and hired two Spanish guys to help each of us. Applegate put it all down for us to pay later."⁴

Fremont Ellis was one of a group of artists known as Los Cinco Pintores, the others being Will Shuster, Walter Mruk, Josef Barkos, and Willard Nash. These artists, with Applegate, built and lived in a group of houses on the west side of the Camino. Although they moved from place to place, the five houses most specifically associated with them are numbers 145, 146, 147, 148, and 150. These, and the houses built by Applegate show

the finest distillation of Pueblo Revival architecture of the nineteen-twenties, and, although isolated examples of such houses continue to be built, these, and the Vierra house should be regarded as prototypes. A photo from 1942 shows the street scape.

Photo 29



The general features common to all Pueblo Revival structures are found in them, as well as specific elements which tend to distinguish them. These, mentioned in the description section, include such elements as sharpened vigas, chimney ollas, logs hollowed out to be used as canales, elaborate zapatas and carved portal beams, and carved or plank doors. Details are not discussed by Vierra or others in the literature of the day, but because of Vierras' close contact with his fellow artists, his influence on styling and detail is safe to assume.

Other artists and other Pueblo Revival structures are associated with that era. Mention is made of the elegant home (#129) built by Alice Clark Meyers, the third woman to hold a degree in architecture in the United States. Andrew Dasberg lived in an Applegate house (#135) and had Meem design another for him (#133). Applegate, combining elements of Pueblo Revival and Spanish tradition, built a torreon (watchtower) on El Caminito (#167). No other example of a torreon is known from that era. Mary Austin and Meem designed her a house (#123) in which she "wrote books and articles and presided in Buddha-like majesty over a young crop of writers jokingly called the Genius Club." (Laughlin, 1949, p. 61).

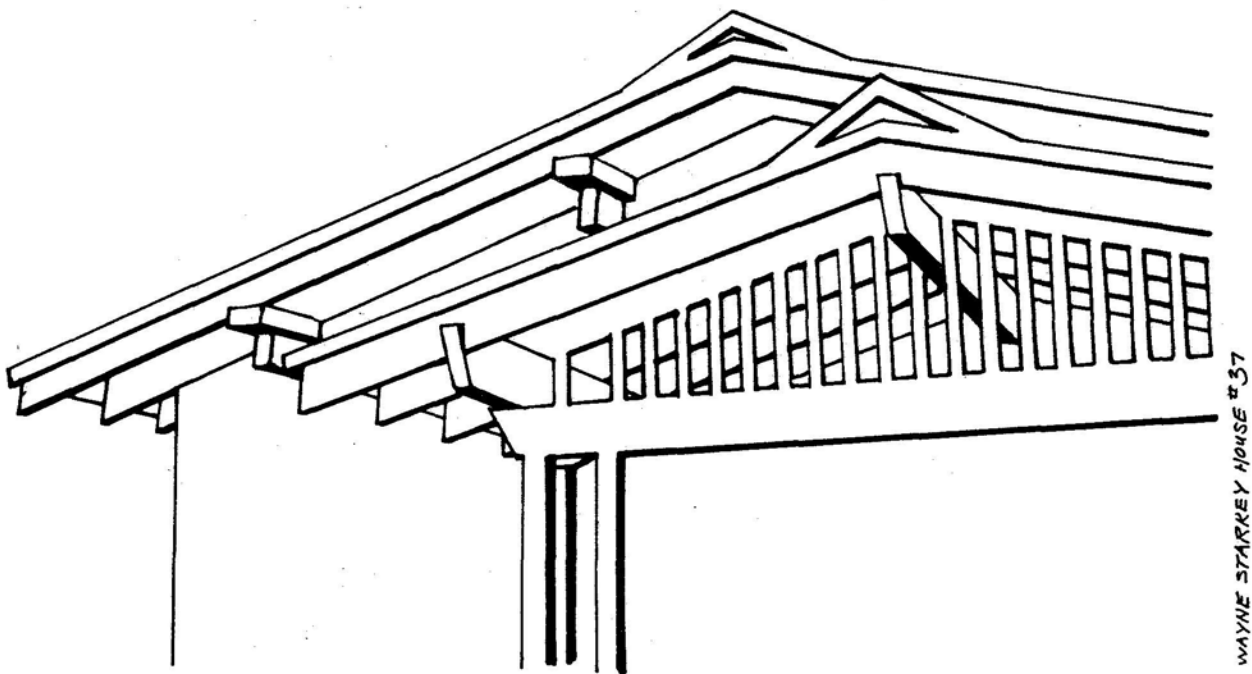
Others joined them and fought to preserve the old world charm and tranquility of Santa Fe, and many of these lived within the district.

However, the stylistic apogee was short lived. The passionate leadership of men such as Vierra and Applegate was not passed on to others. Meem, a logical torchbearer, was less constrained by a commitment to roots and allowed for more eclecticism and evolution in his practice.

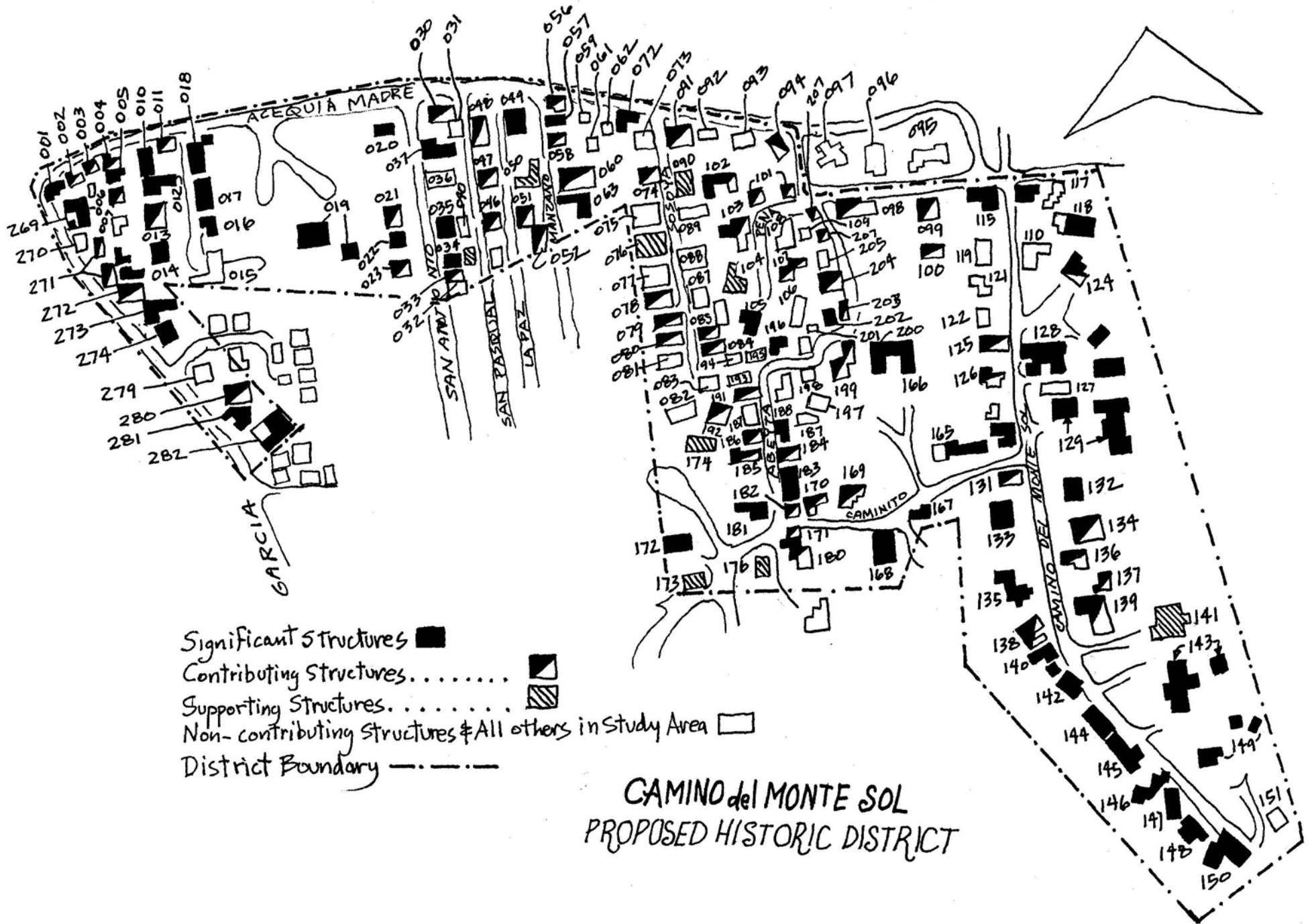
Economics undoubtedly played a role. Adobe construction is, paradoxically, for the very poor or very rich. The poor use their own time and dirt. The rich must hire these. Traditional methods, especially those using the thick walls necessary for maximum thermal efficiency and sculptural potential, are labor intensive. Thus, except for rare exceptions, Pueblo revival style, though badly imitated, has gone into remission.

The intrusions and lapses are, in this district, exceptions. The strong preponderance of Pueblo Revival style, whether good or seminal, gives the district great cohesion, and retains with a strictly New World architecture, and Old World ambiance of consistency, charm, surprise and human scale.

Such characteristics carry over into established historic districts to the north and west. To the east, latter day intrusions into small enclaves of historic interest disallow nomination. To the south is an area of elegant homes, generally aesthetically harmonious, but of relatively recent vintage.



- 1 Carlos Vierra, "New Mexico Architecture," Art and Archeology Vol. VIII, #1, 2., Jan., Feb., 1918, pp. 42, 43, 44.
- 2 Interview with Fremont Ellis, Santa Fe Profile October - 1980, p. 13.
- 3 Christian Science Monitor, Vol. XXI, #9 Nov. 1, 1926, p. 13.
- 4 op. cit., p. 12



LIST OF SIGNIFICANT STRUCTURES

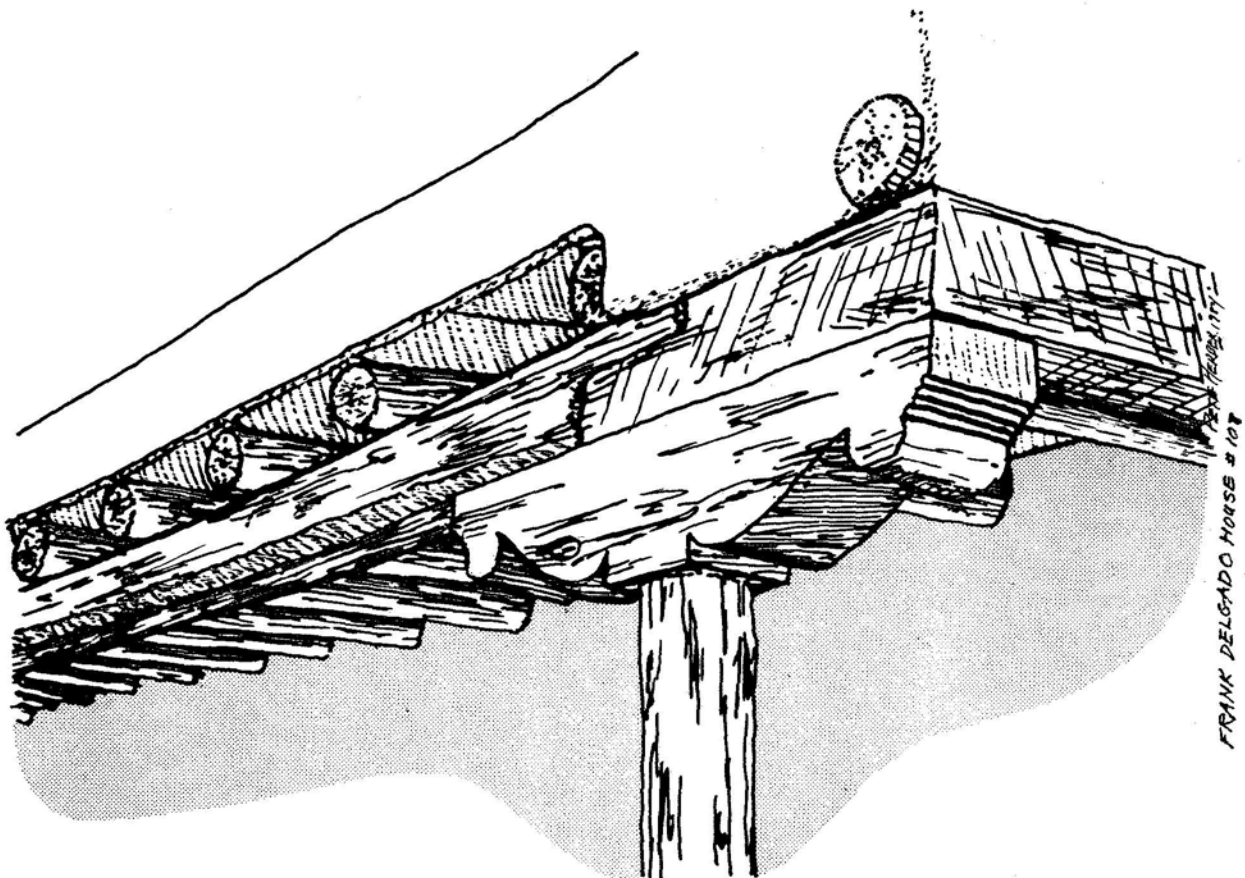
NUMBER	ADDRESS	HISTORIC NAME	DATE
001	506 Acequia Madre	B.B. Dunne House	Before 1912
005	1 Placita Rafaela	Alfred Morang House	Before 1912
008	4 Placita Rafaela	Epifanio Garcia House	1928
010	520 Acequia Madre	Celsa Quintana House	Before 1912
012	408 Delgado	Phillip Stevenson House	Before 1928
014	426 Delgado	Pettis Montgomery House	Before 1932
016	429 Delgado	Meadors, Staple and	1925
017	421 Delgado	Anthony Houses	1925
018	401 Delgado	Frank Delgado House	Before 1912
019	614 Acequia Madre	Paloheimo House	1925
020	404 San Antonio	Milton Vreeland House	Before 1928
023	426 San Antonio	Brice House	Before 1928
034	427 San Antonio	Alexander Barnes House	Before 1928
035	417 San Antonio	Leslie Anderson House	Before 1928
037	407 San Antonio	Wayne Starkey House	Before 1928
049	716 Acequia Madre	Woolford House	Before 1933
057	720 Acequia Madre #2	Pollard Compound	Before 1933
063	415 Manzano	Wafenschmidt House	Before 1912
072	740 Acequia Madre	"Old Mill"	Before 1912
093	770 Acequia Madre	Lynn Riggs House	Before 1928
105	105 Calle La Pena	Dotson House	1926
115	408 Camino del Monte Sol	Hugh Sener House	1924
116	405 Camino del Monte Sol	Cruz Romero House	1926
118	409 Camino del Monte Sol	Laura Gilpin Studio	Before 1912
123	439 Camino del Monte Sol	Mary Austin House	1927
129	503 Camino del Monte Sol	Alice Clark Meyers House	1925
130	452 Camino del Monte Sol	Gordon Street House	1928
132	507 Camino del Monte Sol	Datus Meyers House	Before 1912
133	520 Camino del Monte Sol	Dasburg Jacal	Before 1922
135	524 Camino del Monte Sol	Dasburg House	1921
140	538 Camino del Monte Sol	Willard Nash House #1	Before 1928
142	542 Camino del Monte Sol	Will Shuster House #1	Before 1928
143	555 Camino del Monte Sol	Will Henderson House	Before 1917
144	550 Camino del Monte Sol	Will Shuster House #3	Early 1920's
145	558 Camino del Monte Sol	Walter Mruk House	Early 1920's
146	566 Camino del Monte Sol	Willard Nash House #2	Early 1920's
147	576 Camino del Monte Sol	Josef Bakos	Early 1920's
148	580 Camino del Monte Sol	Will Shuster House #2	Early 1920's
149	557 Camino del Monte Sol	Will Henderson Studio	Before 1932
150	586 Camino del Monte Sol	Fremont Ellis House	Early 1920's
165	825 Caminito	Franklin K. Lane House	Before 1928
166	831 Caminito	de la Pena House	Before 1845
167	830 Caminito	El Torreon	Before 1932
168	832 Caminito	Underwood House	1925
172	850 Caminito	Ramon Abeyta house	Before 1924
181	528 Abeyta	Ramon Abeyta Hall	Before 1932
183	523 Abeyta	Teodoro Abeyta House	Before 1912
188	509 Abeyta	Sacaria Galbadon House	Before 1912
196	807 Abeyta	Jose Apodaca House	Before 1912
202	428 Abeyta	B. Apodoca House	Before 1928

NUMBER	ADDRESS	HISTORIC NAME	DATE
269	501 Garcia	B.B. Dunne House	Circa 1925
273	533 Garcia	Jose Dolores Garcia Homestead	Before 1912
274	537 Garcia	Jose Dolores Garcia House	Before 1912
281	561 Garcia	Hilario Garcia House	Before 1912
282	569 Garcia	Garcia Street Club	Before 1928

LIST OF CONTRIBUTING STRUCTURES - PRIOR TO 1945

NUMBER	ADDRESS	DATE
180	601 Abeyta	1930's (est)
182	525 Abeyta	Before 1933
184	517 Abeyta	Before 1912
185	516 Abeyta	Before 1912 (part of)
186	512 Abeyta	Before 1912
192	502 Abeyta	Before 1932
199	812 Abeyta	1920's and later
203	430 Abeyta	1920's
204	426 Abeyta	1940's (est)
206	422 Abeyta	Early 1930's (est)
207	418 Abeyta	Early 1930's (est)
002	508 Acequia Madre	Before 1912 (part of)
003	512 Acequia Madre	Before 1885
004	518 Acequia Madre	Before 1912
011	522 Acequia Madre	Before 1912
048	712 Acequia Madre	Before 1928
056	720 Acequia Madre	1930 (est)
058	720 Acequia Madre #3	1930 (est)
060	720 Acequia Madre #6	Before 1933
091	754 Acequia Madre	Before 1933
094	774 Acequia Madre	1930's (est)
169	837 Caminito	Before 1932
170	841 Caminito	Before 1932
171	836 Caminito	1920's (est)
013	424 Delgado	Before 1928
271	523 Garcia	Before 1928
272	525 Garcia	1930's (est)
280	555 Garcia	Before 1928
124	433 Camino del Monte Sol	1930's (est)
125	432 Camino del Monte Sol	1930's (est)
126	434 Camino del Monte Sol	Late 1920's (est)
131	512 Camino del Monte Sol	Late 1920's (est)
134	515 Camino del Monte Sol	Before 1928
136	517 Camino del Monte Sol	Before 1932
137	519 Camino del Monte Sol	Before 1928
138	519 Camino del Monte Sol	Before 1928
139	529 Camino del Monte Sol	Before 1928

NUMBER	ADDRESS	DATE
051	433 La Paz	1930's (est)
052	435 La Paz	1930's (est)
101	104 Calle La Pena	1920's (est)
102	109 Calle La Pena	1920's (est)
103	110 Calle La Pena	1930's (est)
107	107 Calle La Pena	1930's (est)
098	800 Poniente	1930's (est)
099	826 Poniente	1930's (est)
100	828 Poniente	Before 1932
006	2 Placita Rafaela	Before 1932
009	5 Placita Rafaela	Early 1930's (est)
021	424 San Antonio	Before 1928
023	428 San Antonio	Before 1928
033	433 San Antonio	Before 1944
038	403 San Antonio	Before 1928
046	710 San Pasqual	1930's (est)
047	417 San Pasqual	Part 1920's-part Post War
074	404 Sosaya	1930's (est)
078	418 Sosaya	1930's (est)
079	416 Sosaya	1930's (est)
080	418 Sosaya	1920's (est)
084	421 Sosaya	1920's (est)
085	419 Sosaya	1920's (est)



FRANK DELGADO MORSE # 107

GLOSSARY

- Acequia - Irrigation ditch.
- Arroyo - A dry gulley.
- Brecha - A trail.
- Canales - Projecting scuppers to convey water from flat roofs. The singular is canal, not canale.
- Firewall- Locally synonymous with parapet.
- Jacal - In this usage, a structure made of vertical posts embedded in the earth. Interstices filled with adobe.
- Latilla - Latillas are thin limbs and branches laid between vigas. These may be overlain with brush before an earthen roof is placed above.
- Loma - A small hill.
- Milpa - An irrigated cornfield.
- Olla - Clay pot placed on top of chimney for better draft.
- Portal - A covered porch.
- Porton - A two leaf wooden gate large enough to permit the entry of horse drawn vehicles.
- Viga - A structural log member supporting a roof. May project through the wall.
- Zaguan - Vestibule.
- Zapata - Zapata is colloquial for the corbel used to support porch, and other beams.

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