

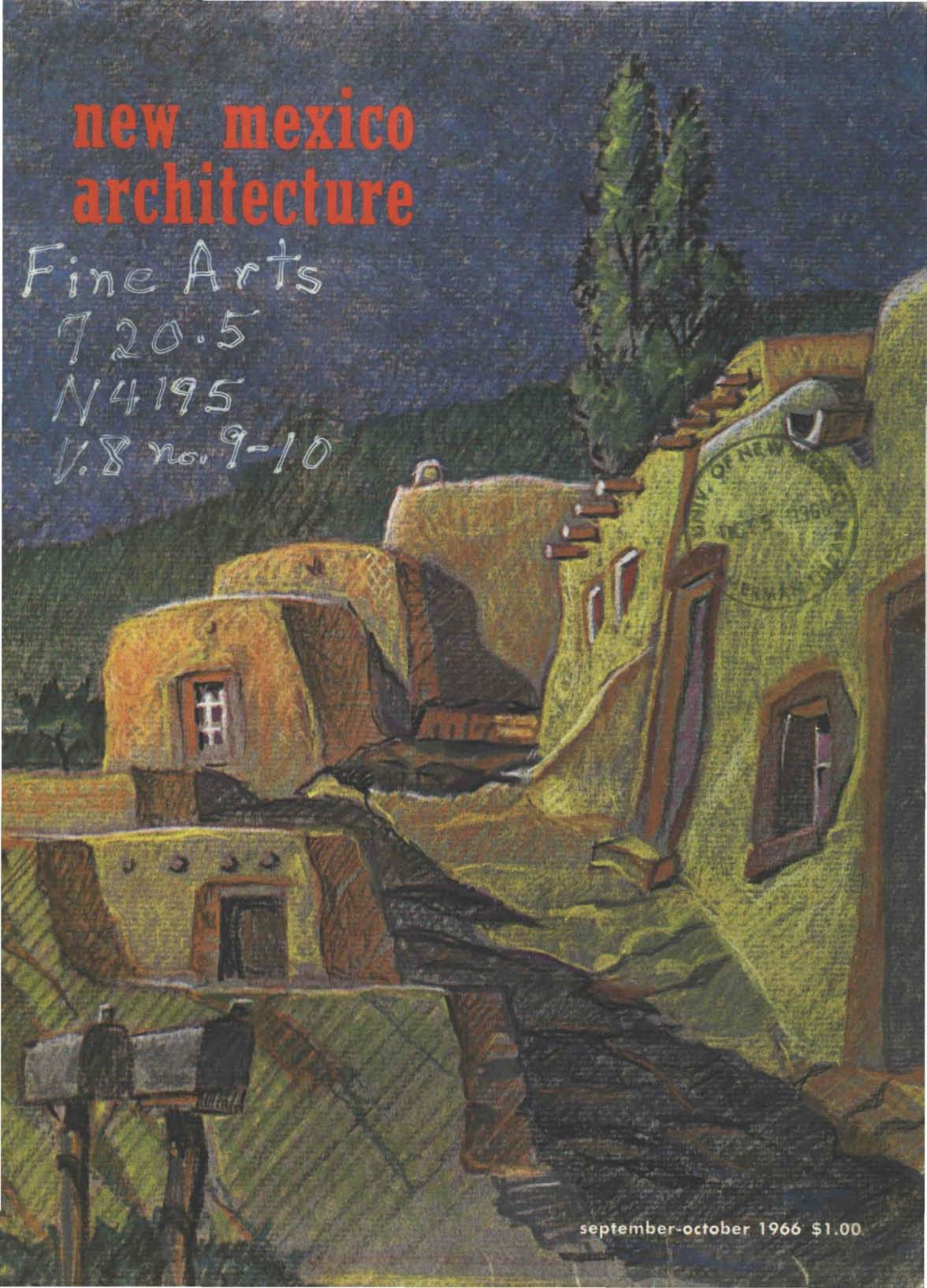
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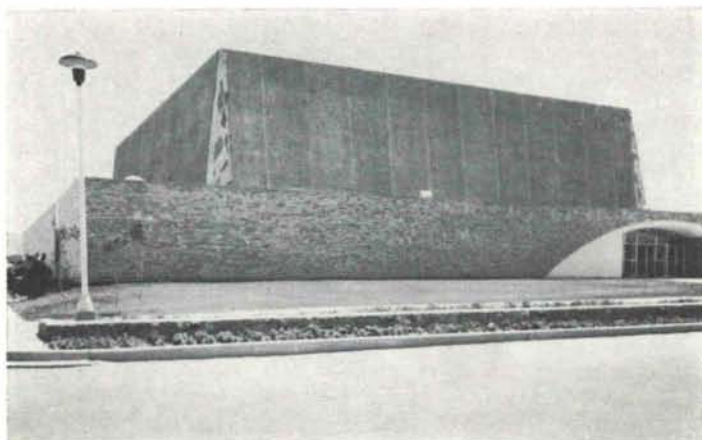
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The Architecture of Northern New Mexico

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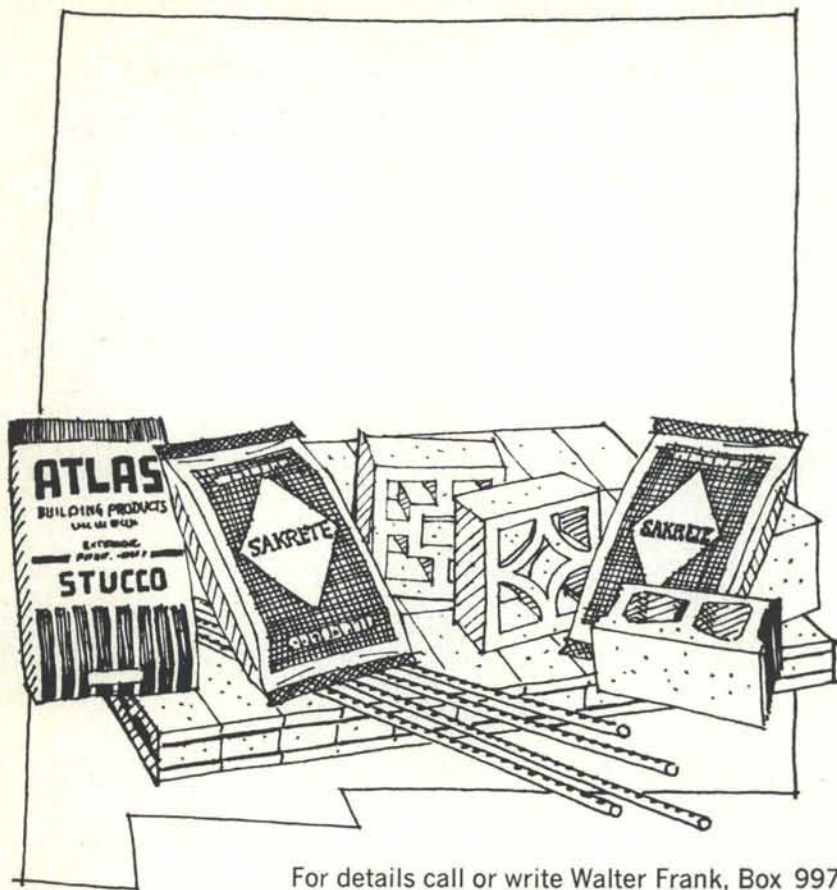
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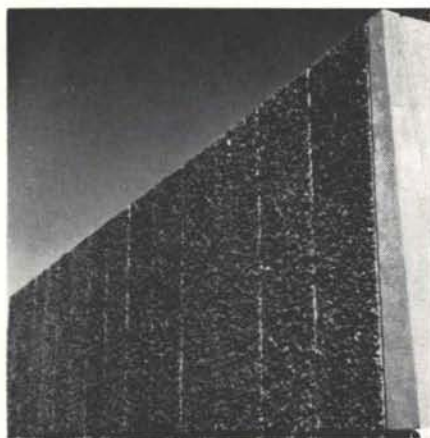
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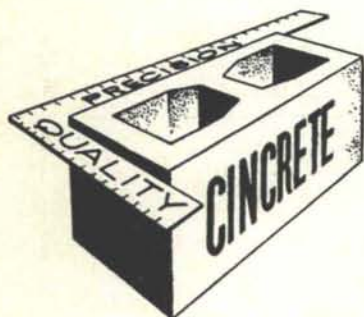
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Some Notes and Considerations For The Comfort, Felicity, and Delight Of Delegates and Guests While They Are In The City Of Santa Fe

Prepared By: The Committee

This brief guide is for the convenience of delegates and visitors and is really a series of beacons to mark a pathway rather than an actual source of illumination. The abbreviations and clipped sentences cannot throw much light --- cannot even hint at the warm hospitality, the gastronomic delights, and the bubbling life that is Santa Fe. We apologize in advance for the all too brief descriptions and for the shortness of the list; we hope that it will serve as a starting point to encourage the gentle visitor to poke about on his own.

□ □ □ □ □ □ □ □

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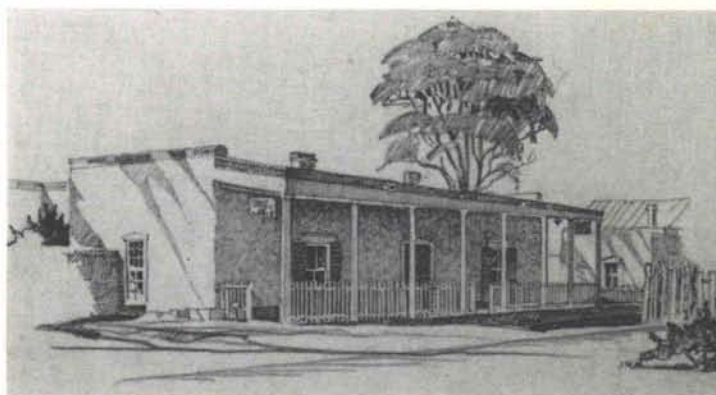
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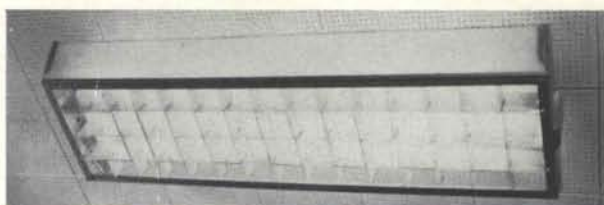
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RESTAURANTE RANCHO DE CHIMAYO, about twenty miles north of the Santa Fe plaza in Chimayo, New Mexico 1-351-4444

While this restaurant is a good forty-five minutes drive north of Santa Fe the trip is certainly worth the effort. Native dishes are served in a gracious atmosphere of old New Mexico from 10:00 a.m. until 10:00 p.m. Cocktails mixed with care help make this secluded spot really outstanding for the discriminating gourmet. Your host, Art Jaramillo, will make you glad you came to this famous and picturesque village.

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EL NIDO 5 miles north of the plaza in Tesuque 983-9073

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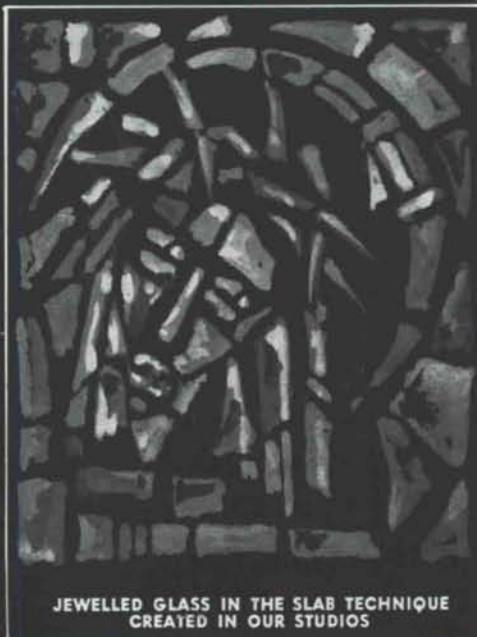
performers and by the customers — mostly for those with sufficient stamina to twist, frug, and watusé endlessly. Definitely a lively spot.

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Note: Many of the shops show paintings by local artists, and several artists maintain a home-gallery.

Sketches by John McHugh, A.I.A.

The Architecture Of Northern New Mexico

by:

Bainbridge Bunting - John P. Conron



I. The Architectural Background



2. adobe walls at Pot Creek excavations
c 1200 A.D.

In the valleys along the western slopes of the Sangre de Cristo (Blood of Christ) mountains of northern New Mexico men have been constructing permanent buildings for something like 1000 years, and structures as much as 700 years old are still standing. Although there is an amazing continuity in building practices over this period, five distinct periods of architectural development are apparent: Indian, Spanish Colonial, Territorial, Early Statehood, and contemporary.

Indian building in the Santa Fe-Taos area dates after 1200 when the Pueblo Indians migrated into the Rio Grande valley and built their multi-storied housing complexes. Taos Pueblo (photo above) is the best surviving example, but most of the early pueblos as Coronado reported them in 1540 had similar communal houses of several stories. And, of course, not all of Taos Pueblo dates from the thirteenth century for it has been added to and remodeled over the centuries --- a process which still continues today.

The Spanish Colonial period begins with the arrival of the first Spanish settlers in 1598. Except for the walls of a few churches, nothing remains of this early work. A revolt of the Pueblo Indians in 1680 caused widespread destruction among the Spanish settlements and forced the colonists to withdraw to the southern bank of the Rio Grande at El Paso del Norte, the site of the present city of Juarez, Mexico. Essentially, then, Spanish Colonial residential architecture in New Mexico post dates 1693, the year Don Diego de Vargas recaptured Santa Fe, and most surviving examples were built considerably later than that. Mexican independence from Spain in the nineteenth century had no specific architectural effect on New Mexico except to exaggerate the isolation and self-sufficiency of the remote northern province. Buildings of the Mexican era, therefore, merely continue the Spanish Colonial tradition.

The Territorial Period, from a political standpoint, embraces the period between 1848, the year in which New Mexico was annexed to the United States as a territory, and 1912, the year of statehood. Architecturally, however, the Territorial style did not come into vogue until after the Civil War, when the Territory began to attract large numbers of merchants, miners, and ranchers, who brought the new architectural forms with them from the States. In centers like Las Vegas and Santa Fe the Territorial fashion was on the wane by 1900, but it persisted in some remote villages of the region until the building of modern highways, in the 1930's.

Any system of dividing history into periods necessarily involves oversimplification. This is particularly true of the transitional post-Territorial years when New Mexico began to feel the

full impact of "Yankee imperialism." For lack of a better term we may call this the era of Early Statehood. In architecture, indications of this new movement appear in different parts of the state at different times. Ordinarily it followed closely in the wake of modern transportation. The Santa Fe Railroad reached Las Vegas in 1879 and Albuquerque in 1880, but some mountain villages remained quite isolated until the Second World War. The degree to which a community's architecture reflected the old Territorial style or the new and varied currents of Early Statehood architecture is directly proportional to the degree of its isolation. For better or worse, however, the Second World War annexed New Mexico to the modern world and with it a new epoch of architecture.

Despite their wide differences in date and culture, the first three groups (and sometimes the fourth) have a great deal in common. They all were largely dependent on the soil for their building material. They built with adobe. Only in recent decades --- when new materials such as concrete block, cement plaster, glass, steel casements, and asphalt or corrugated iron roofing were introduced into the area --- has a fundamental change in architecture occurred. In comparison with recent changes the variations wrought in adobe and wood by earlier generations of Indian, tecture occurred. In comparison with recent changes, the variations Spanish, or "Anglo" ("Anglos" are all persons not of Spanish or Indian parentage) builders seem minor indeed.

Adobe, a word of Arab origin, means "earth from which unburnt bricks are made." Technically speaking, it is a balanced mixture of clay and sand --- enough sand to keep the dried clay from cracking and enough clay to give the dried mixture strength. But this adobe, which New Mexicans have used so well for centuries, is highly transient. When water runs over it or moisture dampens it at ground level, it softens and sloughs off. Unless plastered and repaired, adobe walls erode away. In any uncared for adobe structure, erosion at the ground line undermines the wall on the outside until it topples outward.

Adobe roof construction is equally transient. The thick layer of earth heaped on rafters over a covering mat of saplings or boards causes rapid decay. Unless protected by some kind of watertight covering, the wood framework will rot out and needs to be replaced in 75-100 years. Although an adobe building neglected for 25 years will deteriorate to the point where it is not worth repairing, given constant care it may last for seven centuries, as is true of Taos Pueblo.

So, in the use of native materials lies a historical paradox. Despite the strong historical continuity of the region's architecture as a whole, most individual buildings are distressingly short lived. Because adobe also lends itself well to remodeling, old structures can be so easily and drastically changed that little trace of their earlier appearance remains.

Indian Building

More information has undoubtedly been gathered about the day to day culture and the ordinary houses of Indians than of the early Spanish. But most of this information, collected in tiny fragments in the course of many excavations, is hidden away in erudite archaeological reports. Rather ironically also, the archaeologists seem to be more interested in learning about Pueblo Indian origins than in what happened to them after the Spanish conquest. A systematic architectural investigation of the one well preserved pueblo, Taos, has unfortunately never been allowed. The only consolation is



3. Spanish Colonial Period. The Juan Rodriguez House, Santa Fe.



4. a small Territorial Portal in Santa Fe



5. water erosion at ground line.



6. the "sugar lumps" of Taos Pueblo



7. the plaza at Chimayo



8. and at Las Trampas



9. a torreon at Dixon

that building technology in isolated and impoverished New Mexico changed very little during the early periods so that the scraps of information gleaned from early and late sources more or less fit the same puzzle.

Indian culture furnished the basic ingredients for the region's architecture --- walls of adobe masonry, roofs of wood beams overlaid with saplings and a thick layer of earth. The Indians had never developed the large interior spaces which the Spanish needed for their churches, but the domestic architecture of the two groups differed but slightly. In both cases living quarters were small, and they have an almost modular quality. The unit of measure is the distance a moderately large, heavily laden wooden beam can safely span, a functional limitation that restricts widths to about fifteen feet. A more or less uniform width and the use of flat roofs results in a unit of composition something like a big sugar-loaf. These can be related to one another in a number of ways. Indeed the manner in which they were composed constitutes the principle difference between traditional Indian and early Spanish architecture. The Indians piled their "sugar lumps" in long, irregular heaps five or six stories high; the Spanish tended to string theirs out in rows one or two levels high around rectangular patios. Also the Spanish preferred doors to holes in the roof approached by ladder which was the traditional Indian way of entering a house.

Indian technology lacked several useful items until the Spanish arrived. They did not have the fireplace or the pintle door, and of course they lacked metal for hinges, locks, or nails, but so did the average Spanish settler in actual practice. The tradition of allowing viga ends to project beyond the face of the adobe walls, a fortunate usage which provides the sculptural building forms with such interesting shadows, was really a practical matter. Cutting through a large viga with a stone hatchet is a task not to be repeated unnecessarily. If a tree cut in the forest did not quite fit, it was simply allowed to project beyond the wall. But the system of filling the area between the beams with a net work of saplings and plugging the holes between them with a thick layer of earth was an early development of the Pueblos Indians. Good roofs dating from pre-Spanish times can still be seen in the multi-storied houses at Pueblo Bonito and Aztec, New Mexico.

Spanish Colonial Period

During the difficult colonial period when the nomadic Plains Indians and the Navajos came to the settled areas on plundering expeditions, the Spanish colonists huddled together in small fortified communities that were built about a central plaza. By constructing contiguous houses about a central open area, windowless outer walls could serve as a defense barrier. The center of the community could be reached only by passing through a wide, double gate. In case of attack livestock could be corraled in the open plaza, the gate barred, and the village defended. Las Trampas, Dixon, Taos, and Ranchos de Taos were early Spanish communities of this kind. The only one which retains a clear indication of this layout today is Chimayo.

In addition to the enclosed plaza, there was a defense tower or *torreón*. Round in plan the first story had thick adobe walls and one strong door; a second story made of horizontal logs was polygonal in shape and had loop holes. A trap door connected the two levels. Two *torreones* still exist in Dixon in tragically poor states of preservation. Standing about 150 feet apart, they seem to have guarded the corners of a compound and possibly to have been connected by the line of outside walls of contiguous houses.

Although its log walls long ago disappeared, the best preserved *torreón* in New Mexico stands near Ranchos de Taos on the main road to Talpa.

In addition to walled villages, a few *haciendas* large enough to see to their own defense existed in isolation in the country. In 1740, for example, we find records of four such ranches in the Taos valley, but the buildings have long since vanished. One can speculate, however, on their appearance. Windowless, having no outside doors except the main gate, and turning inward onto a *placita* or patio, these establishments were in effect private *plazas*. Although of later date and subsequently modified, the Pascual Martinez houses in Ranchitos de Taos well illustrates this building type, even to a roof-top "shooting gallery" where defenders could guard the house from behind adobe ramparts.

The nomad Indians were brought under control by the Army shortly after the annexation of New Mexico by the U. S. Government in 1848. The villages could now disperse and farmers could begin to build homes nearer their fields. Communities like Peñasco ("Rocky"), Ojo Sarco (Light Blue Spring), and Truchas ("The Trouts"), illustrate this stage of development. Houses could now be built singly or in unprotected clusters, such as a family compound, on higher land overlooking the fields in the valleys. The bottom land watered by *acequias* (irrigation ditches) was too precious agriculturally to be built upon. That these new houses were no longer conceived in terms of defense is indicated by the José de Cruz house in Las Trampas of about 1855.

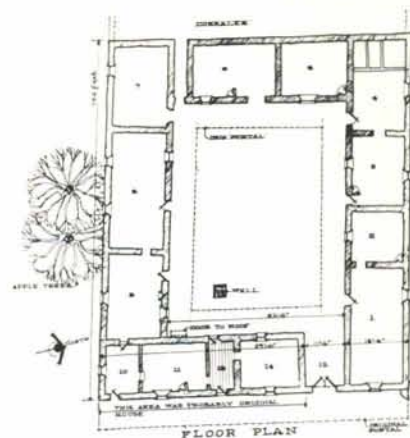
Certainly any description of early Spanish Colonial residential architecture in New Mexico must be in large part hypothetical. Because unmodified houses from the eighteenth or early nineteenth centuries no longer survive, one must piece together a picture of what they might have looked like from bits of information gathered from excavations, from surviving fragments, and from later structures.

It seems apparent that no single type of Spanish Colonial house plan dominates in Northern New Mexico or is typical of the period. Many persons think of patio-centered plan as characteristic of Spanish residential architecture, but most houses in New Mexico were not large enough for so ambitious a plan. Only a few dwellings in the Taos area, such as the Pascual Martinez house, were big enough to extend about a *placita*. Much more common are houses of a single-axis or L-shaped plan; the Manuel Atencio house in Las Trampas is a good example.

Beginning modestly with two or three rooms, such houses could easily be added on to, sometimes seven or eight rooms resulting. Passage through such houses is like going through a series of connected railway coaches. Often the single-axis house was built against the hillside, all windows and doors being on the downhill side.

The widths of rooms in Spanish Colonial residences in New Mexico do not vary greatly because the roof span is limited by the load a moderate large log can carry --- from thirteen to fifteen feet. For this reason, the only way a room can be made larger is to increase its length. *Salas* are sometimes as much as forty feet in length.

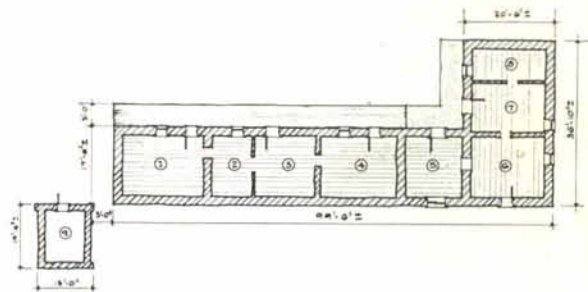
The smaller the house, obviously, the less possibility there was of specialized room use. Often the kitchen served as living room as well as bedroom. In larger dwellings, however, certain rooms were often set aside for special uses. A *sala*, of somewhat greater length than the other rooms, was used for more formal occasions. Unusually pretentious homes even had a private oratory or chapel.



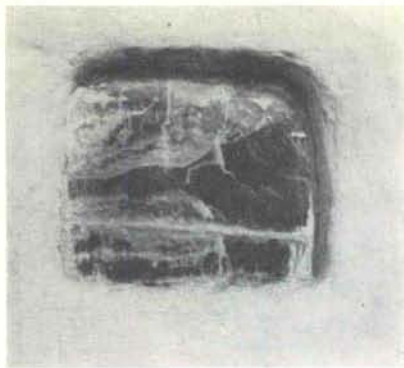
10. floor plan — Pascual Martinez house, Taos



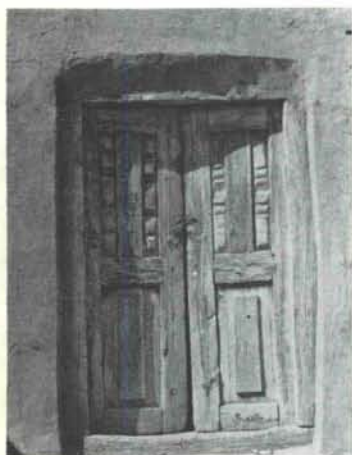
11. Peñasco



12. the Manuel Atencio house, Las Trampas



13. an early selenite window



14.



15. a pintle hinge

Sometimes, several related families might live in a large compound, sharing its central patio, as well as the corrals and barns situated in the rear of the residential quarters.

To people today, the most striking characteristic of the original Spanish Colonial dwellings in New Mexico would be the scarcity of windows. Because almost no window glass was available for many years, perhaps none at all until it was freighted over the Santa Fe Trail in the 1850's, windows were small, often barred with vertical poles and closed with wooden shutters. Sometimes, Spanish builders, like the Indians, placed sheets of translucent mica or selenite in the window openings or filled them with parchment.

Like windows, the doors in old houses were smaller and less common than today. They were often lower than six feet, and the sill was sometimes raised. A plausible explanation for this low door, aside from the smaller stature of the people of that period, is that a person passing through a low opening is required to bend over, a position unfavorable to self-defense if one is forcing an entry. In simple houses, where little hand-shaped lumber was used, the openings between rooms often had no door at all, only a cloth curtain.

Because of the scarcity of metal in the colony until the opening of the Santa Fe Trail to the Midwest, doors were often hung by a primitive pintle hinging device. In such a door one wooden stile is extended beyond the top and bottom rails. The extensions are cut to a peg shape and fitted into sockets of the threshold and lintel to allow the door to rotate. This type of door is known in New Mexico as a *zambullo* door.

The walls of almost all permanent Spanish Colonial structures were built of sun baked adobe brick. Introduced to Spain by the Moors, this construction technique was brought by the Spaniards to New Mexico. Previously, the Indians had used adobe, but they did not know the technique of making brick. They laid their mud walls in solid courses or layers, about two feet in thickness, shaped by hand, each layer had to dry before the next was added. Good examples of this type of "puddled," or "coursed," adobe construction can be seen in a few ancient rooms at Picuris Pueblo. The Indians also sometimes used chunks of adobe, rather turtle-like in appearance and set in mud mortar, but they did not employ regular brick shapes until after the Spanish came.

Another notable difference between Spanish and Indian construction is that the Indians did not set their adobe walls on stone foundations; they laid their first courses of adobe directly on the ground. Spanish builders, on the other hand, formed a rough stone foundation on the leveled ground. These foundations were too crude and shallow to equalize settling, but they prevented some erosion at ground level.

Spanish-built walls are characteristically thick; in a one-story house, they are customarily between eighteen inches and two feet; in churches, they may be as much as seven feet in thickness. Indian walls, on the contrary, are often dangerously thin. It is a matter of luck or the providence of ancient gods that some multi-storied stone walled structures in certain Hopi villages, for example, have stood so long. A substantial section of the multi-storied "south apartment house" at Taos Pueblo collapsed about 1959.

Batter, an inward inclination of the outside surface of walls, seems to be common in all adobe construction --- from ancient Egypt to present-day New Mexico. Structurally, it is quite proper for masonry walls to get thinner as they go higher and have less weight to carry. Also, the tops of adobe walls are gradually eroded

by wind and rain, which wear away upper surfaces as well as give them the soft, rounded silhouettes of adobe construction. Finally, the wall is frequently made deliberately thicker at the base to compensate for the expected erosion at ground level.

Besides adobe, several other materials were used for construction purposes in early periods of New Mexican history. Near the mountains, where timber was more readily available, logs were sometimes employed. The logs were frequently cut flush with the end walls, and the surfaces were often plastered over with mud to resemble regular adobe masonry. In barns and store rooms, however, the log ends were usually left projecting as seen in structures still in use in Las Trampas and Truchas.

The Spanish constructed roofs essentially like the Indians, by spanning the interior space with *vigas* (horizontal beams). The interval between the *vigas* was spanned with small saplings called *latias*. Over the *latias* was laid a layer of twigs, bark, chamisa, or straw and this was in turn covered with six to twelve inches of packed earth to form the roof. By grading the earth fill as well as controlling the pitch of the *vigas*, water was directed towards an opening in the parapet and a *canale* (water spout) threw the rain free of the adobe walls.

The *latias* were laid in a herring-bone pattern or cut at right-angles to the *vigas*, and they were often painted different colors by both the Spanish and the Indians.

The Spanish sometimes split the saplings into *latias labradas* and placed them with the flat side down. Two other modifications of *latia* construction are *cedros* and *savinos*. These terms designate the type of wood employed: *cedros* are crudely split cedar poles, and *savinos* are *latias* made of unsplit juniper. The word *savin* translates as red cedar or juniper.

Still another means of covering and spanning between *vigas* is the use of adzed boards, called *tablas* or sometimes *tablones*. These differ from the later sawn board coverings in that the individual *tabla* is short, extending ordinarily only from one *viga* to the next. These short boards slant up and down, depending on the irregularity of the top of the *viga*.

Later, when "Anglo" traders offered cotton muslin at reasonable prices, this material was sometimes tacked on the ceiling under the *vigas*. Stretched tight, this *mante de techo* was painted with a mixture of flour and water; the flour gave it a white color to resemble plaster and the water shrank the cloth tight.

The advantages of this *manta* were several: the cloth provided another barrier to the dirt that silted out of the roof packing, it hid the "old-fashioned" and uneven *vigas*, and it simulated the plaster ceilings used in "proper" houses in the States. Nailing strips along the walls, as well as torn fragments of fabric, are still visible in many old houses.

In Spanish times the *vigas* were usually peeled of bark but left round. In an important room they might be adzed to a rectangular shape. But it was only after the "Anglo" sawmills began to provide sawn lumber that squared members were commonly used. Often these were decorated with a hand-planed bead molding along the edge. The first saw mill in Taos was built at Six Mile Creek, Moreno Valley, by Wilfred Barton Witt, who came from Arkansas. According to Witt's great-grandson Jack Bower of the Kit Carson Museum in Taos, operations began sometimes between 1855 and 1860 and continued until the 1880's. The location of the sawing operations were changed several times when adjacent timber reserves were exhausted. According to Mr. Boyer, squared *vigas* with beaded corners were a specialty of the Witt Mill.



16. adobe wall and a roof canale



17. a store room, Truchas.



18. painted figures, choirloft, Las Trampas church.



19. adzed vigas with latias.



20. log barns at Truchas.



21. portal post and zapata.



22.

23. colonial fireplace with later wood trim, dado and family added.



After 1860, sawn boards for floors and roofs became as common as squared beams and posts for houses. In all earlier houses, however, Indian and Spanish alike, floors were of packed earth. Animal blood mixed with ashes was sometimes added to make the earth hard and resistant to water. In the more important rooms a local woven carpeting known as *jerga* was sometimes used.

The Spanish Colonial house in New Mexico was built without elaborate ornamentation --- in strong contrast to the fine paneling, the carved mantels, and the elaborately turned balustrades of houses built by the English colonists on the Atlantic Seaboard. If any ornaments were used at all, such as on a *portál* or a principal door, they were wrought of sturdy wooden forms. Save for one church altar in Santa Fe, no carved stone work was done in New Mexico.

In a typical *portál* (porch), the cross beam which carried the roof *vigas* was supported by large, round vertical posts of wood. Between the post and the beam a carved bracket, called also a corbel bracket or, by the Spanish, a *zapata*, was frequently interposed. The ends of these brackets often had an intricate profile, but the sides were usually plain.

The interiors of Spanish Colonial houses are ordinarily lacking in special architectural features. The walls are plastered with the same earth that was used for the bricks. Yet nature provides an astonishing variety of soft colors that make for extremely beautiful interior "plaster." Not every soil, however, is appropriate for plastering. Usually each community has a clay pit where a usable mud can be obtained for plaster, a fact which accounts for the uniform color of the local houses. The earth selected is carefully screened and applied with the bare hands. When the plastered area has dried, it is smoothed over once more with a piece of dampened sheepskin.

A dado of darker colored adobe plaster was often used around the lower part of the wall, and a built-in adobe bench occasionally ran along one side of the room. When a lighter interior was desired, a coat of calcimine was brushed on over the mud plaster. In the nineteenth century, lengths of brightly printed muslin, brought over the Santa Fe Trail, were sometimes tacked along the lower part of the walls to keep the whitewash from rubbing off on the occupants' clothes.

Because the original wall openings in most adobe houses were few, the dominant wall surfaces of the individual room interior represented a clear geometric form. But because adobe walls are seldom straight, either vertically or horizontally, or the corners square, the wall surfaces often have a gentle undulation or bulge. This undulation softens the rooms geometric shape. Indeed, the very austerity of the rooms accounts for their spatial clarity and beauty.

Fireplaces were used in most rooms, though sometimes they were later replaced by more efficient "Yankee" cast-iron stoves. The most frequently used type of fireplace was quarter round in plan and located in a corner. Raised on a low hearth, the face inclined slightly inward, and the opening of the fire chamber was elliptically shaped. Above the mantel shelf, a narrow flue was cased out from the corner by thin (only three inches thick) adobe bricks. That such flimsy, unlined chimney flues were far from fire-proof is evidenced by many charred *vigas* and roof sheathings. However, because the walls and roof were mainly of mud, flue fires did not easily spread.

An interesting variation of the corner fireplace and one that is almost unique to New Mexico is a projection of a short spur wall

(*paredcito*, though often corrupted into *padrecito*) from the main wall. The lower portion of the spur wall is extended as a short parapet. Between the two walls a regular corner fireplace is built. Ordinary chimney breasts appear only after Anglo occupation and then in centers like Las Vegas and Albuquerque.

Rare examples of larger fireplaces exist. One is a *fogón de campana*, a bell-shaped hearth with two openings preserved in a Taos house of about 1834. Two examples of the shepherds bed fireplaces exist, one of them in a house in Santa Fe. This design employs a beam the full width of the room. At one end it supports a smoke hood; a shelf of hewn boards or *latias* runs the remainder of the beam's length. There is no well defined firebox.

An excellent example of an early hooded fireplace was built in a Santa Fe home in 1929. The wood carver, Celso Gallegos of Agua Fria, designed and supervised its construction. He stated that he wanted to see one Spanish fireplace of the old style built as a record of the type used when he was a child. The adobe bench built under the head against the back wall provides sitting space without crowding the cooking area on the hearth.

In Spain and in Mexico this hooded type of fireplace-oven was of carved stone or brick with an over-all facing of fancy tiles. In New Mexico the design was the same, but the materials were of undressed stone or adobe and mud plaster, with hoods of poles and mud.

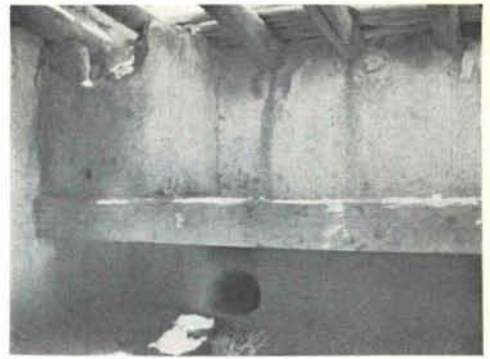
Territorial Period

The first wave of American architectural influence on the Southwest was the so-called Territorial style. A belated daughter of the American Greek Revival, this style did not flourish in New Mexico until after the Civil War. Although American traders began to travel the Santa Fe Trail as early as 1823 and United States military forces occupied the area in 1846, few evidences of eastern architectural influences existed prior to the Civil War's end.

For example, the remodeling of the Palace of the Governors in Santa Fe, which added Territorial *portál* and window trim, was designed in 1861, but its execution was delayed until the autumn of 1865. Because accurately dated buildings are rare, the precise chronology of the Territorial movement in New Mexico is yet to be established. However, many Territorial structures date as late as the 1870's and 80's.

Once rooted in the Territory, the Greek Revival manner proved exceptionally tenacious. In centers like Santa Fe and Las Vegas, the style reigned unchallenged through the 1880's, and it continued to exert a major influence on domestic design until almost 1900, when it was finally edged out of fashion by a variety of styles brought into New Mexico from the Midwest or from California.

In out-of-the-way mountain communities, however, Territorial forms were being repeated until the Great Depression. Charming folk variations on the old Green Revival pedimented lintel and paneled door were being constructed in the villages above Peñasco by a carpenter and furniture maker named Alejandrino Gallegos, who lived until 1935. Such work in remote villages is clearly a matter of architectural *survival* rather than an indication of the flurry of new "Period" *revivals* which appeared in cosmopolitan centers in the 1920's.



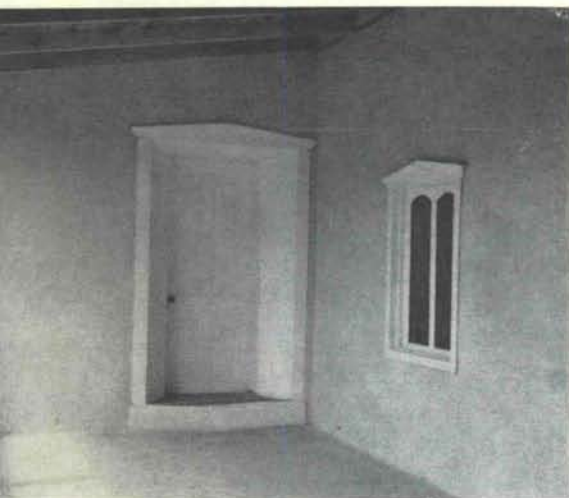
24. a shepherds bed fireplace, Llano Quemado.



25. hooded fireplace, Santa Fe.



26. Greek Revival details on adobe wall construction, Fort Union in northeast New Mexico.



27. Territorial door and window—Las Trampas.



28. Doors made by . . .

. . . Alejandrino Gallegos



29.

Territorial lintel 30



For the first time, processing and manufacturing facilities, such as saw mills and brick plants, were set up in the Territory. And improvements in the transportation system made available a wide variety of manufactured products and tools. This was in sharp contrast to the earlier period, when New Mexico, isolated and forgotten, had been forced to be almost entirely self-sufficient.

The availability of inexpensive, smooth-sawn lumber made profound changes in the architecture of northern New Mexico. Although most buildings retained the traditional, thick-walled adobe core, wooden trim became more elaborate and played a role of increased visual importance. Houses sprouted front verandas, pitched wooden roofs often covered with sheet metal called *ternplate*, cased and shuttered windows, bay windows, and picket fences.

Inside wooden floors were added, as were also paneled door and window reveals, splayed window jambs and wooden fireplace casings. Such elaborations, of course, required improved metal tools and inexpensive nails as well as the supply of lumber. These items now became available as the result of easier transportation. Wagon trains along the Santa Fe Trail in the 50's and 60's carried an ever-increasing volume of merchandise and during the late 70's the western terminus of the railroad edged constantly nearer to New Mexico.

After sawn lumber, it was imported window glass which most affected New Mexico's architecture of the Territorial Period. New houses were provided with an increased number of windows, and in old dwellings new windows were cut through the adobe walls or the early small windows were enlarged.

The single-axis and L-shaped houses continued to be built but with the new wood and brick details added. For more pretentious dwellings, however, a new type of house plan appeared during the Territorial Period. Two or three rooms deep, in contrast to the string of single rooms in the Spanish Colonial dwelling, this plan also featured a central hall that ran the full depth of the building. This hall was sometimes wide enough to serve as the *sala*, or drawing room. The symmetry of this plan reflects the more formal room arrangement of the Greek Revival in the Eastern United States.

The most easily recognized characteristic of the Territorial style is the triangular-shaped lintel. Featuring either a plain fascia or one augmented by combinations of moldings, this pedimented lintel was for many years a badge of modernity in New Mexico. And, although this wood embellishment is sometimes quite intricate and charming, it is essentially superficial decoration --- something extraneous to the basic adobe structure whose function had not changed from Spanish Colonial times.

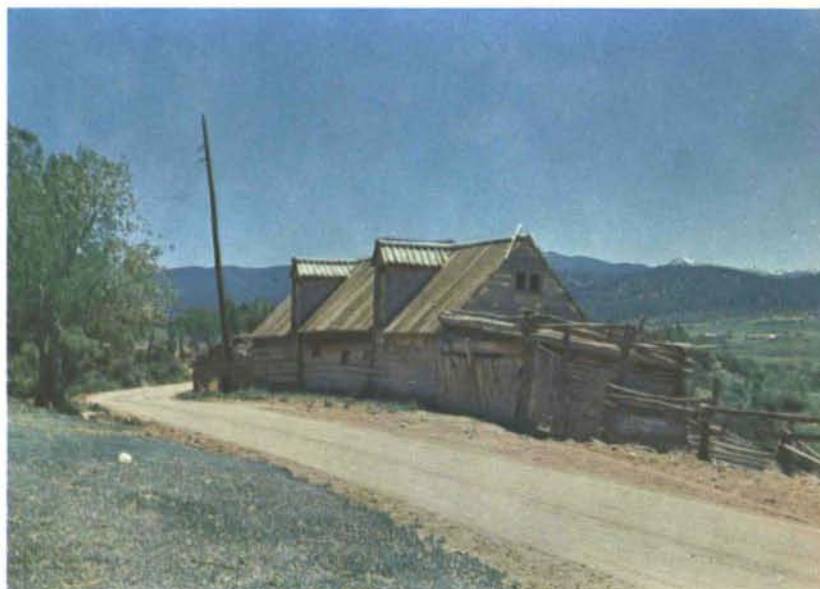
Such Territorial decoration, constructed of wood, is concentrated mainly at window and door openings. The other focal point for fancy Territorial ornament is the *portál* (figure 26). In this period the veranda posts were more often mill-sawn than round, and to their squared faces a variety of wooden moldings, were nailed at top and bottom. These moldings, which replaced the profiled *zapatas* of Spanish Colonial times, slightly resemble the capitals and bases of Classical columns. Houses of Spanish Colonial plan often have representative Territorial trim, but this probably is the result of remodeling.

One other Territorial feature which one finds in certain New Mexico communities is a coping of kiln-burned brick to cap the

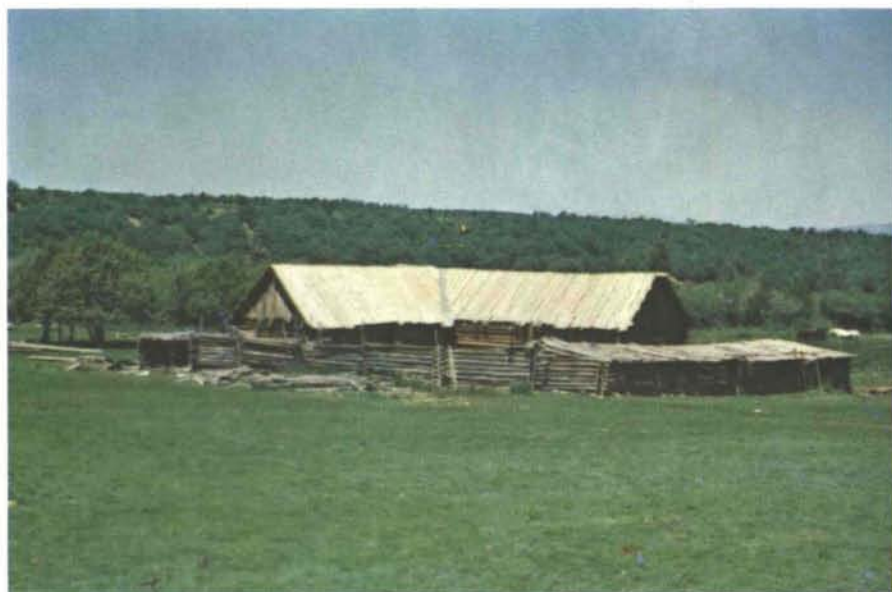


a
door
in
Rodarte

31



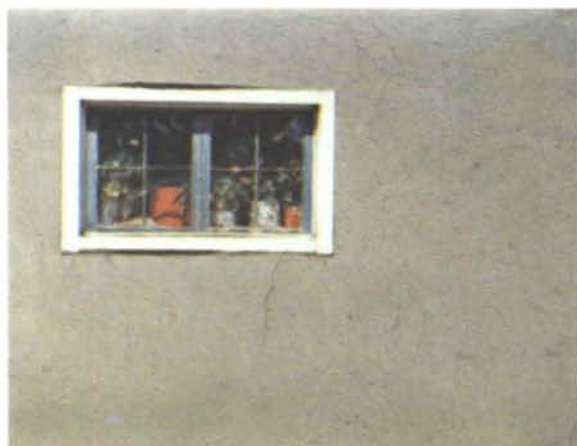
32. a barn in Llano.



a
barn
in
Penasco

33

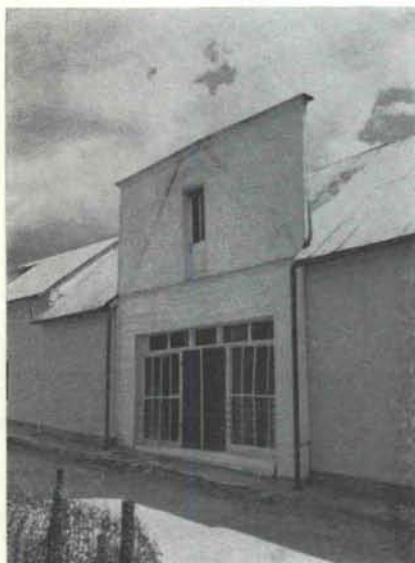
a window in La Placita 34





35. grave markers, at Llano

--- and at El Valle, 36



37. a store front, plaza at Chimayo.

adobe wall. Constructed of courses of brick which alternately project or are inset, such copings bear a remote resemblance to Classical cornices. But this brick wall topping is not an inevitable characteristic of the style, and in areas where pitched roofs are common or where brick was difficult to obtain, the coping is often omitted. Santa Fe abounds in this feature but it is infrequent in Taos and non-existent in mountain villages like Truchas and Trampas.

The Architecture of Early Statehood

The impact of United States technology upon the architecture of New Mexico increased gradually with the influx of merchandise carted over the Santa Fe Trail. Not until the construction of the railroad, however, was the volume of manufactured goods or machinery imported into the area great enough to make a significant difference in the construction and appearance of buildings. Even then the distribution of these novelties was long restricted to railroad towns like Las Vegas, Santa Fe, Albuquerque, and Española. Remote communities like Taos were substantially unaffected by the new trends until 1900 and isolated mountain villages like Trampas and Truchas remained virtually untouched until the Second World War.

Perhaps the biggest change occurred in the selection of building materials. The first kiln-baked bricks were made in Santa Fe in 1877 and the mill for grinding the clay was brought by train as far as the line extended (southern Colorado) and thence by wagon. Hitherto bricks made in St. Louis had to be used sparingly as chimneys or for copings on adobe walls, but now entire buildings could be constructed of them. In the same way the first corrugated iron roofing was brought to Santa Fe in 1879, the last leg of the trip from Las Vegas by wagon. Once the Rio Grande had been tied to the Missouri and Mississippi rivers by railroad, it was cheaper to freight in ornate, mill-manufactured doors and windows, and frames to encase them, than to make simple items locally by hand. Sizes of window glass increased as the danger of breakage during shipment decreased. Stores began to be recognizable as such by reason of glass show windows. Soon New Mexican buildings were sporting cast iron columns for store fronts or even whole store facades made of pressed metal. Often, however, these modern innovations gave way to old fashioned adobe for side and rear walls.

Interiors of dwellings were also effected. Perhaps the biggest change was caused by the adoption of iron stoves which replaced the beautiful but inefficient corner fireplace. If a mantel was retained, it was a tortured, ornamental thing. Still there were the advantages of other creature comforts. Railways to haul in water pipe, plumbing fixtures, and windmills to pump the water to convenient levels, to say nothing of kitchen stoves and coal to stoke the stoves and grates and eventually the furnaces. The architecture of Early Statehood is difficult to define but easy to spot.

The visual appearance of the towns changed rapidly. Recent Yankee settlers looked with disdain on "adobe town" and gloried in the modern, up to date appearance of their arrogant new buildings which were as inharmonious with their environment as human ingenuity could make them. Modernity was as insolent in 1896 as it too often is in 1966. The irony of it was, however, that all this newness was at least ten years behind eastern fashion.

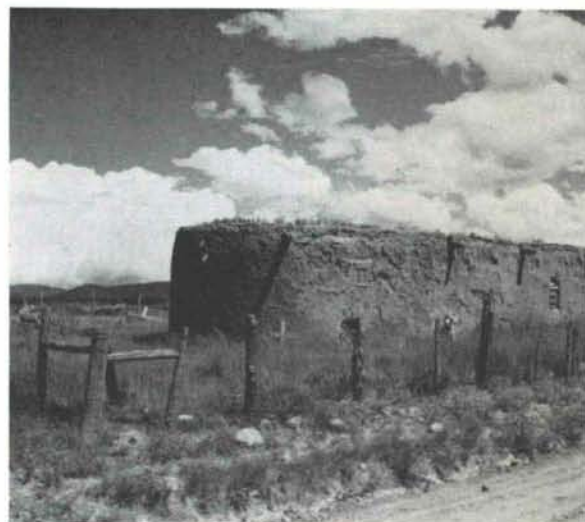
2.

The Morada

Unique to Northern New Mexico is the *morada* --- the meeting place of the Penitente Brotherhood known as *Los Hermanos de Luz*, (the Brothers of Light). The Brotherhood is a New Mexico offshoot of the Third Order of St. Francis, an organization founded by the Saint in 1221 for those of his followers who did not wish to become regular members of the Franciscan order, but who wanted to carry out Franciscan teachings in their lives. Among the 16th century *Conquistadores* of New Mexico were a number of members, including the first Governor of New Mexico, Juan de Oñate.

No Bishop visited New Mexico after 1760 and most of New Mexico's Franciscans were dismissed by the Mexican revolutionary government in 1928. In the isolated villages of northern New Mexico, the populace had come to rely upon the local brotherhood for the conduct of religious affairs even before the Franciscans were removed. After their departure, the control of the Penitentes passed to the local lodge masters. Without the restraining influence of church officials, the Penitente worship eventually focused on primitive forms of pain and death. In the first half of the 19th century, the order became firmly entrenched in many Spanish-American communities. They incurred the displeasure of Bishop Lamy, who came to Santa Fe in 1851 as the first bishop of Santa Fe. The Bishop insisted on supervision of the Penitente rites with the idea of lessening the savagery of the penances. The local brotherhoods resisted these non-Franciscan priests, not wishing to have their power diminished. Church officials then threatened to deprive lodge members of the sacraments. This had the effect of turning the Penitentes into a secret order. Since then the order has declined in numbers, but it still lingers on in the more isolated areas of northern New Mexico. After about one hundred years of the church being officially opposed to the Brotherhood, the Archbishop of Santa Fe recognized it in 1946 as part of the Church.

A *morada* is the structure in which a Penitente chapter holds its meetings and vigils. Often near a grave yard, it is usually situated some distance from the community. In terms of its appearance and use, a *morada* is not a church, but rather it combines features of both domestic and church architecture. For reasons of privacy during religious services, windows were kept small and placed high. These small and irregularly placed windows plus the presence of chimneys make the *morada* resemble early houses, but there is usually a small belfry. In a *morada* yard traditionally were three large crosses, but many of them have disappeared. Within there are a minimum of two rooms, one to serve as a chapel and equipped with an altar placed on a dais set off by a railing, the second a larger meeting room. Here the brothers gathered for their more extreme acts of penance. If additional rooms were included, there was space for storage and a place to gather about a fireplace for meetings or to eat the meals brought in by the women. A fireplace is never found in the chapel itself. Title to the building and land is not invested in the church but is held by the *hermano mayor* and one or more of the other brothers.



38. the morada at Llano.



39. the morada at Rodarte.



The
Morada
at
Truchas

40



42



41

"A camposanto is a simple place. There are no mausoleums, no bronze doors or granite shafts.

A camposanto is a natural place. There are no trimmed lawns, no neat, winding paths."

(Camposantos)



43

3. A Village and its Church ----- Las Trampas



44

One of the oldest, most unspoiled and interesting of the mountain villages of New Mexico is Las Trampas (The Traps). The village, originally known as Santo Tomas Apostol del Rio de Las Trampas, is situated in a tight secluded valley at an elevation of 7,200 feet.

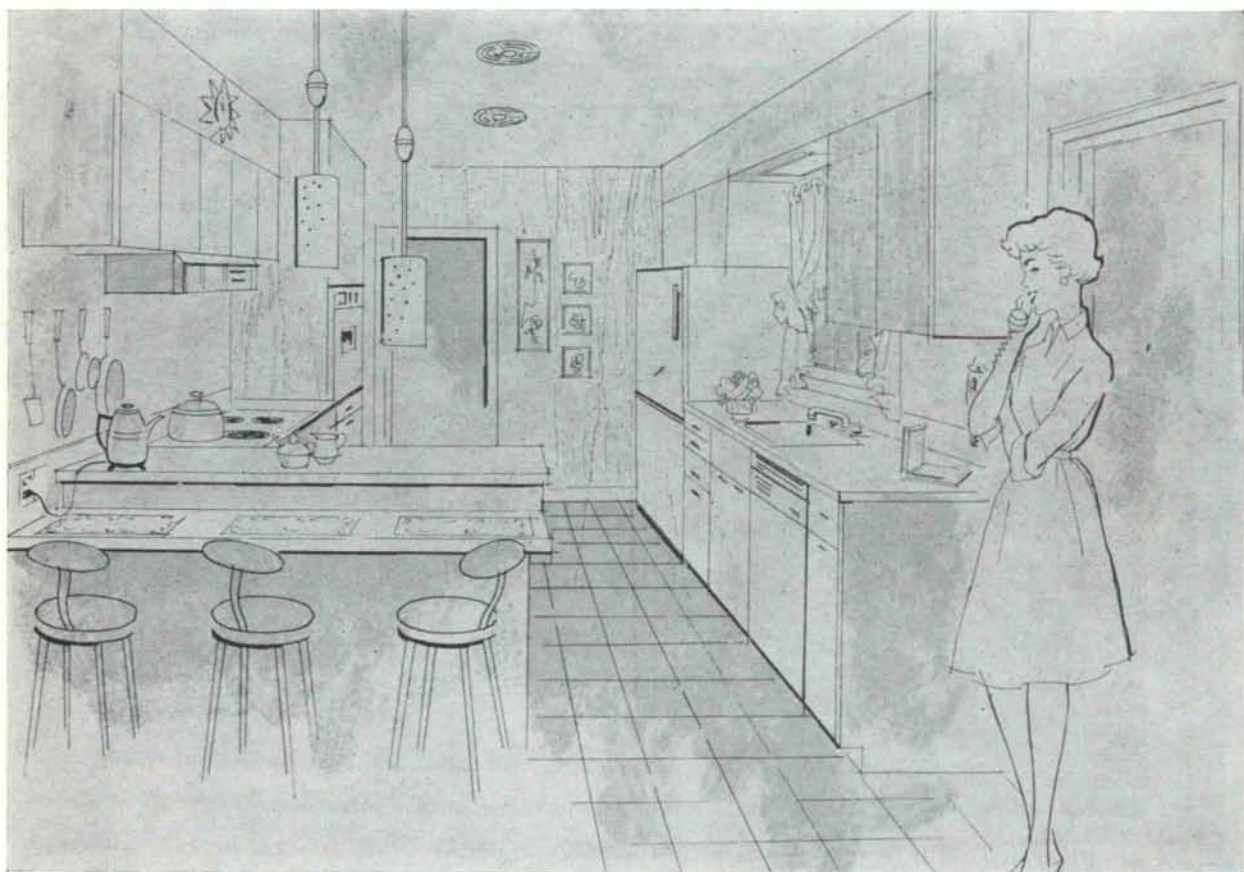
First settled in 1751 by twelve families from Santa Fe, the village flourished despite exposure to raids from the Comanche and Apache Indians until there were 63 families numbering 278 people in 1776. There was abundant land, timber, and water, for the Las Trampas community had over 46,000 acres

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granted to it. The village was administered from the mission at Picuris, over seven miles away, via a road often infested with hostile Indians. Naturally enough, the settlers soon petitioned for a church of their own. However, getting permission and sufficient funds to build a church 200 years ago took a determined community effort on the part of the settlers. This effort was described by Fray Francisco Dominguez, official commissary visitor to the missions of New Mexico in 1776:

"In 1760, when the holy Bishop Zamaron visited this kingdom, he left a license for them to build a chapel . . . This chapel has been built by alms from the whole kingdom, for the citizens of this place have begged throughout it. The chief promoter in all this has been one Juan Arguello who is more than 80 years old and this man asked me for alms for the said chapel during my visitation of Picuris. And since I have nothing, I gave him that, with many thanks for his devotion."

He also took note of the 278 people who lived in the walled village in the following words:

"These settlers do not live in ranchos, but in a plaza . . . For the most part they are a ragged lot, but there are three or four who have enough to get along after a fashion. They are as festive as they are poor, and very merry. Almost all are their own masters and servants."

The then mighty rancheros and grandees of New Mexico have long since passed into history, while the meek and humble of places like Trampas have inherited their earth. Today they still water it, till it, plant it with corn, crosses and eventually with their dead.

Juan de Arguello, the spearhead of the church drive, died in 1789. To his burial record were added these words:

"Juan de Arguello, at the age of 112 years. Founder of the church and village. He died in full possession of his faculties."



45. water for the fields is carried across stream beds in hollowed logs



46



47.

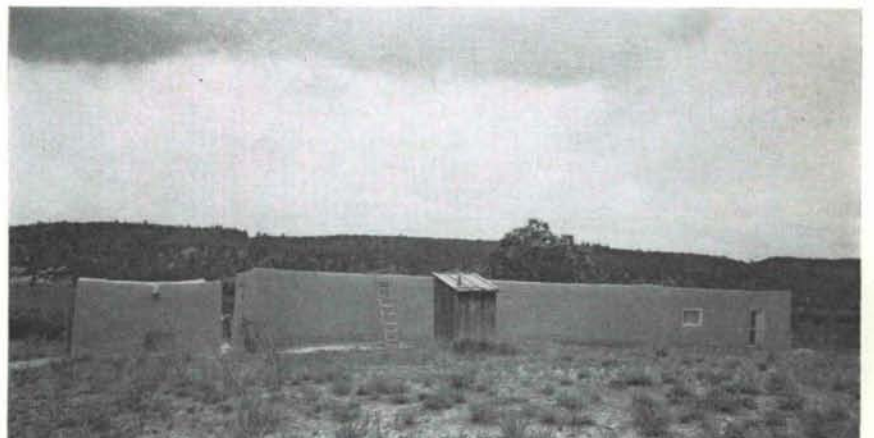


48. a well house



49. one of the two grist mills

50





51

The
Church of
San Jose
de Gracia
de Las Trampas



52

The descendants of these founders are still long-lived.

The church itself is one of the most important and best preserved examples of Spanish Colonial mission architecture in the Southwest. Completed about 1780, the church of San Jose de Gracia de Las Trampas, is regarded by architectural historians as a textbook example of mission church architecture. Built of adobe masonry and covered by an adobe-filled roof, this structure beautifully illustrates the compact geometric mass, the restricted fenestration, the clearstory above the roof of the nave, as well as a plan with clearly defined nave transepts, apse, baptistry, choir balcony and sacistry. The nave is spanned by vigas supported on elaborately cut corbels. The basic features of mission churches like San Jose de Garcia go back to the sixteenth century stone, vaulted "fortress" churches in Mexico, but the New Mexico churches were transformed by the limited technology and economy of the new province.

The floor is made of hand-hewn boards laid in five-foot panels under which a number of villagers are buried. The altar paintings were made by an itinerant folk artist who came to Las Trampas after the Civil War from Sonora, Mexico, and married a local girl. He settled down in the valley until he yielded to the lure of railroad-building pay in Colorado. Thus the village lost its foremost *santero* or image maker.

The village is still centered around the original plaza with some of its houses strung out along the rim of the valley nearer the fields and also along the highway.

An out migration of the people is very much in evidence in Las Trampas where there are many vacant or abandoned houses. If it were not for welfare payments and a tradition of close ties to the land, villages like Las Trampas would probably be almost completely depopulated.

In the past each family raised corn, hay, wheat, pinto beans, and



53



54



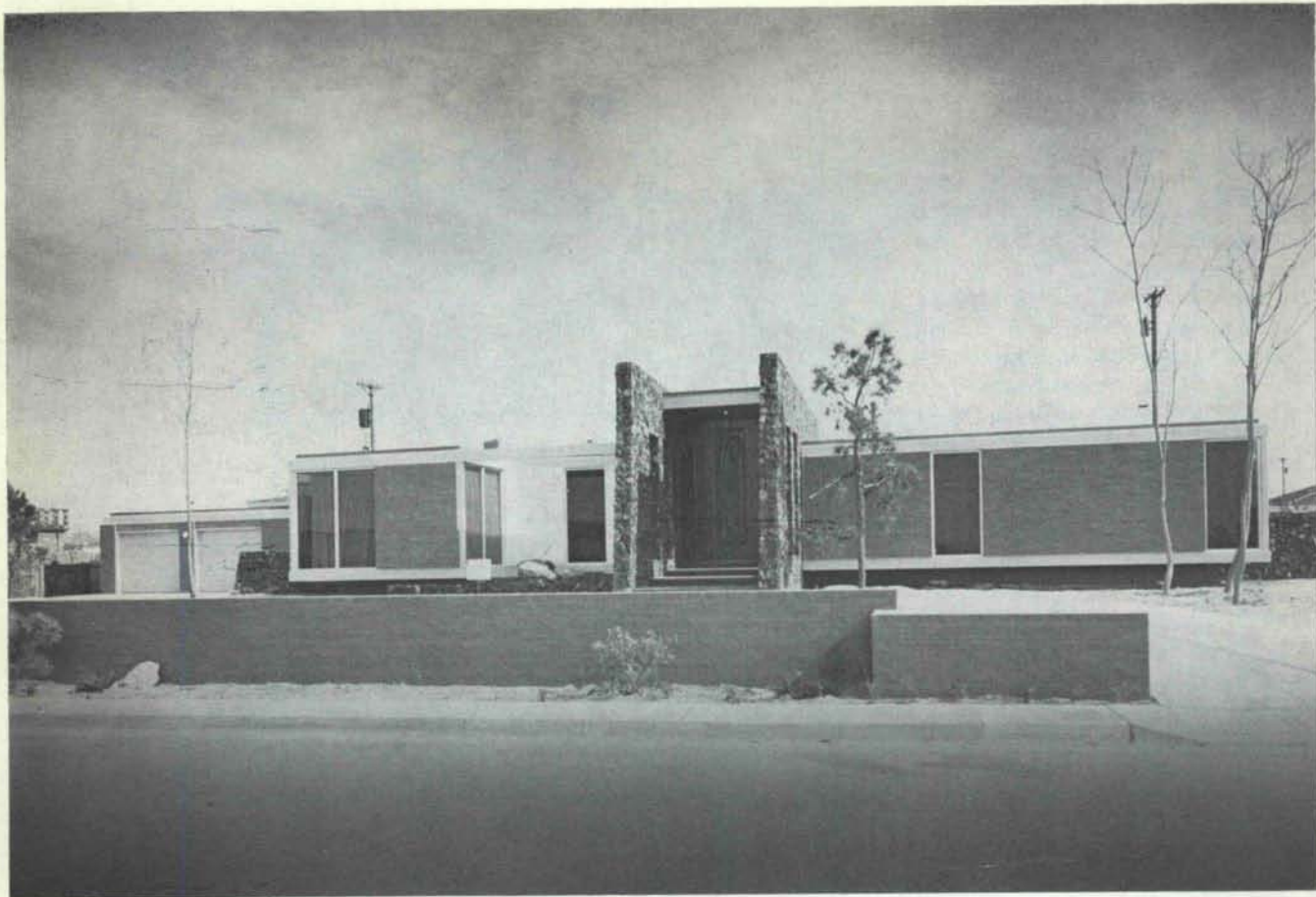
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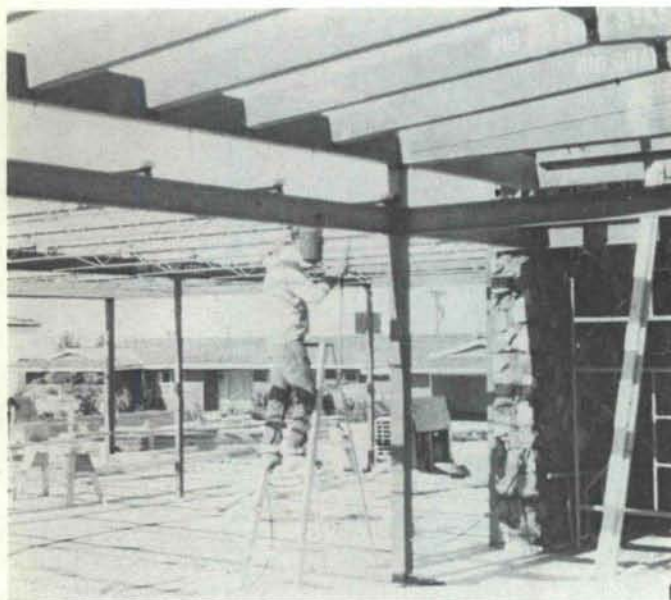
56

other garden crops as well as a good deal of livestock. Today Trampas no longer has 46,000 acres to supply its forage, cropland and timber. There are now only about 210 acres of irrigated cropland around the village plus some limited and often poor range allotments in the surrounding National Forest.

The farm units in Trampas are small and generally long and narrow as a result of the Spanish custom of subdividing the land among all of the heirs. Some of the holdings are less than 100 feet wide by 800 feet long. The crop pattern is still based upon the early settlers' goal of wresting a subsistence from the land; most of what is grown is fed to the farmers family and livestock, which include swine and poultry as well as sheep and cattle.



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4. Picuris

The Pueblo was visited by Coronado in 1540 and the mission of San Lorenzo was established under Oñate in 1598. The original church was burned in 1680 at the time of the Pueblo Revolt, and the Indians deserted the village for an entirely new site.

Upon the return of the Spanish the Indians were resettled at Picuris and a second church constructed about 1706. This building, however, proved indefensible when nomad Indians began their raids on the pueblo in the 1750's, and it was demolished by the resident priest in favor of a new church which was adjacent to the communal house. The new church was finished in 1782 though records of the intervening years make it impossible to determine the relation of this building to the present one.

According to legends of the Picuris Indians, their pueblo was once the largest and strongest of the pueblo communities along the Rio Grande. Seventeenth century Spanish records indicate some 3000 inhabitants, and the pueblo played a prominent role in the Indian Revolt of 1680. Already in the eighteenth century, however, the pueblo was much reduced in size. The Franciscan inspector, Fray Dominguez, has left remarkably detailed information about the community. After reporting a population of 223 persons, he describes the pueblo.

... "Three tenements (multi-storied community houses similar to those that survive at Taos Pueblo), separate but near to one another, are to be seen on some little elevations in these foothills. Below these hills on a small level site near the river is a square plaza with two entrances, a large one to the river and a small one to communicate with the tenements. The plaza has the new church on the side facing east. But not all the tenements and plaza described are inhabited, for there are no people in a great part of them.

"Said tenements are shaped like a sugar loaf, and the houses are heaped there one upon another as if they had tried to build the Tower of Babel. The ascent to them is by ladders which begin at the communal lower floor with a landing on the flat roof of the lower dwelling. On this flat roof there is another small ladder that rests on another flat roof, and so another and another up to the top, the flat roof of one house being the terrace of another and serving as a landing between one ladder and the next.

"Although there is an occasional very small door in these houses, the entrance to most of them is a *coi* (Indian word for a hatch or trap door) on the flat roof, and inside there are others from room to room to the bottom. Now in view of this heap of houses, it is obvious that the rooms in the heart of these tenements are totally dark, and therefore they are entered by the light of brands. The height of these sugar loaves or honeycombs must be about 25 to 30 varas (between 67 and 80 feet), and there will be about five or six dwellings (stories) from bottom to top . . . All the dwellings, both the tenements and those on the plaza, are so incommensurate that an ordinary man can hardly stand erect, and the space will scarcely hold twelve to fourteen men standing quite near to one another."

The present population has been still further reduced as the 1960 census indicates 86 inhabitants. The present pueblo consists largely of recent structures, but portions of the "tenements" mentioned by Fray Dominguez remain. With walls of puddled adobe, these fragments date back to pre-conquest times. Excavations by anthropologists of the Ft. Burgwin Research Center and the Museum of New Mexico have established that permanent settlement of the pueblo dates as early as the thirteenth century.



57. a 1920's photo of the ruins at Picuris. Some walls have since fallen.



58. Church of San Lorenzo as it looks today.



THE BLUE TREE

The leaves fell all from the tree.
The birds flew into it
And made for a while a blue tree.
There were jays - sarah and pinon jays:
Could perch intensely blue
And fly it intenser still:
Out they went as on strings
Circling, clustering in again.
Green the tree had been; then gold -
For days gold; now a moment blue.

Winter was beginning to come.
Snow on the mountains. From houses
All the blue doors in the wind clapped
"Hail Mary! Hail Mary!"
The sun sang like wires everywhere.
I, in another's dream - a strange country
Which belonged to me though not I to it:
I could speak, but got no answers.

If I grow old - I came to know this -
The world I die from can never be
The world most mine. Green given,
Gold from green; but then
The blue, temporary tree.
To love is to stay, and that
Will have been another place and season.
The tree flies green to somebody's other
dream.

---Collected Poems: 1937-1962,
by WINFIELD TOWNLEY SCOTT,
(Macmillan Company)



60.



61.

5. Chimayo *(Indian word for: "Flaking stone of superior quality")*

The village dates from about 1730 when several families built their homes tightly together in the form of a rectangular plaza, which is known as *Plaza del Cerro* (Plaza of the hill). (Figure 7)

It was designed to be a protective shelter against Indian raids. Now almost deserted, the plaza remains as the best preserved example of the traditional fortified Spanish village.

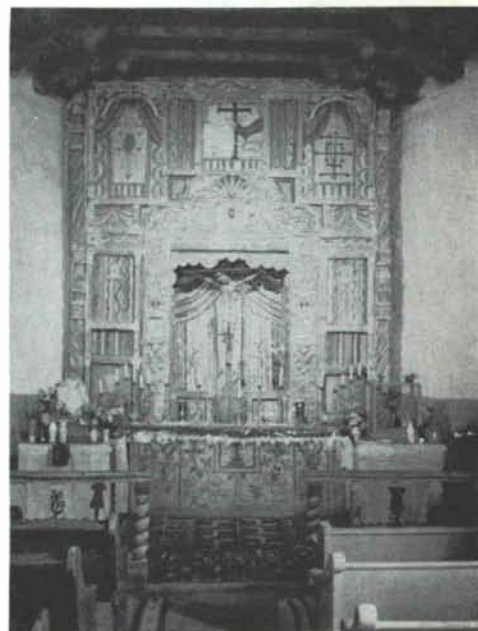


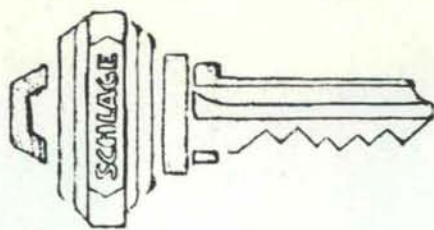
62

6. El Santuario de Nuestro Señor de Esquipula

The Santuario (Sanctuary) is located one mile from the village of Chimayo in the community of El Postrero (The Pasture). Built in 1816 as the private chapel of the Abeyta family, it occupies the site of a spring, which was well known to the Indians of the region because of the healing properties of its mud. The Santuario contains five splendid altarpieces which are fine examples of New Mexican Colonial painting. Over the entrance is one of the very few surviving mica windows in New Mexico. Even though no transverse clear-story was originally provided, the roof of the apse is higher than the nave, thus recalling the traditional form. The corrugated metal roof was not added until the First World War.

63. the main altar





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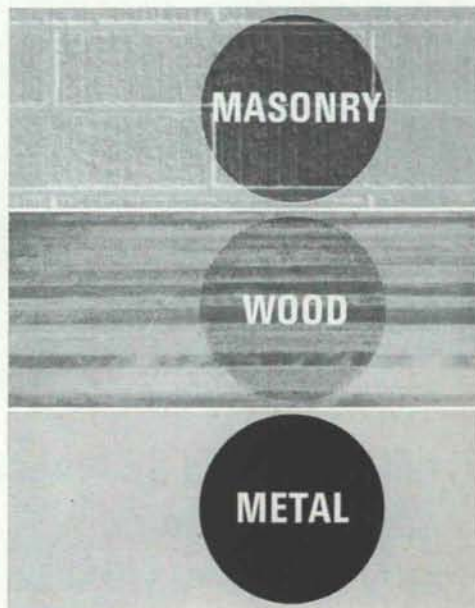
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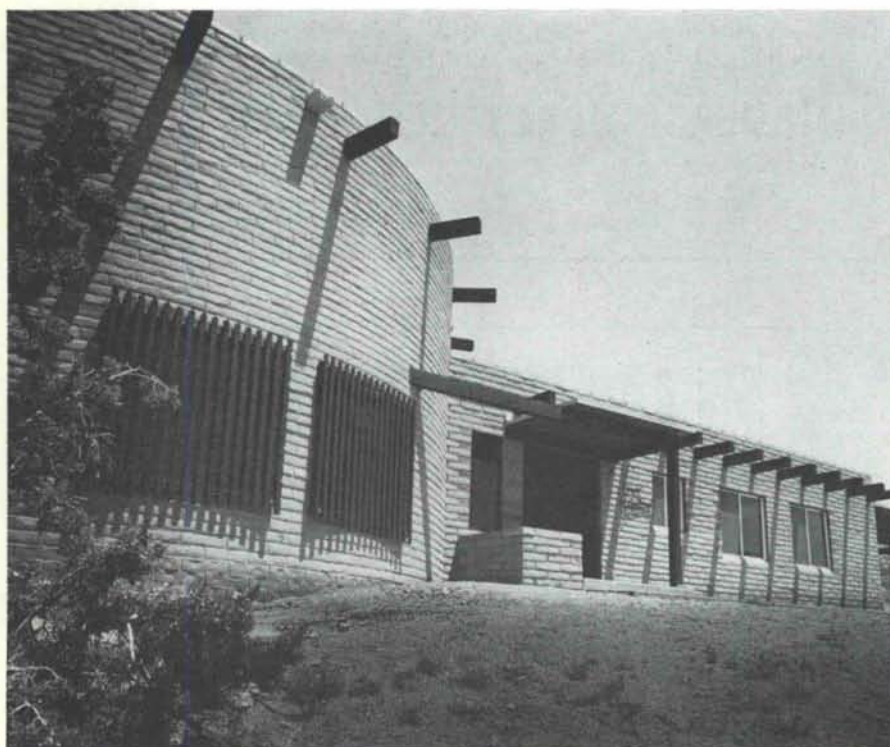
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7. The City of Santa Fe

The Spanish settlers arrived in northern New Mexico in July of 1598. Under the command of Don Juan de Oñate, they built their village, San Gabriel, on the west side of the Rio Grande. The site, which has been recently excavated, is located across the river from San Juan Pueblo. This, the first capital of the Kingdom of New Mexico, was eventually abandoned and the land reverted to Indian ownership.

In January 1610 Don Pedro de Peralta arrived from Mexico to establish a new capital city. The *Villa de Santa Fe*, (The City of Holy Faith), was founded at its present site and built upon the rubble of an abandoned Indian settlement. It was not until June 1823 that the city government and the clergy adopted St. Francis of Assisi as the patron saint and the city became known as *La Villa de Santa Fe de San Francisco de Assisi*.

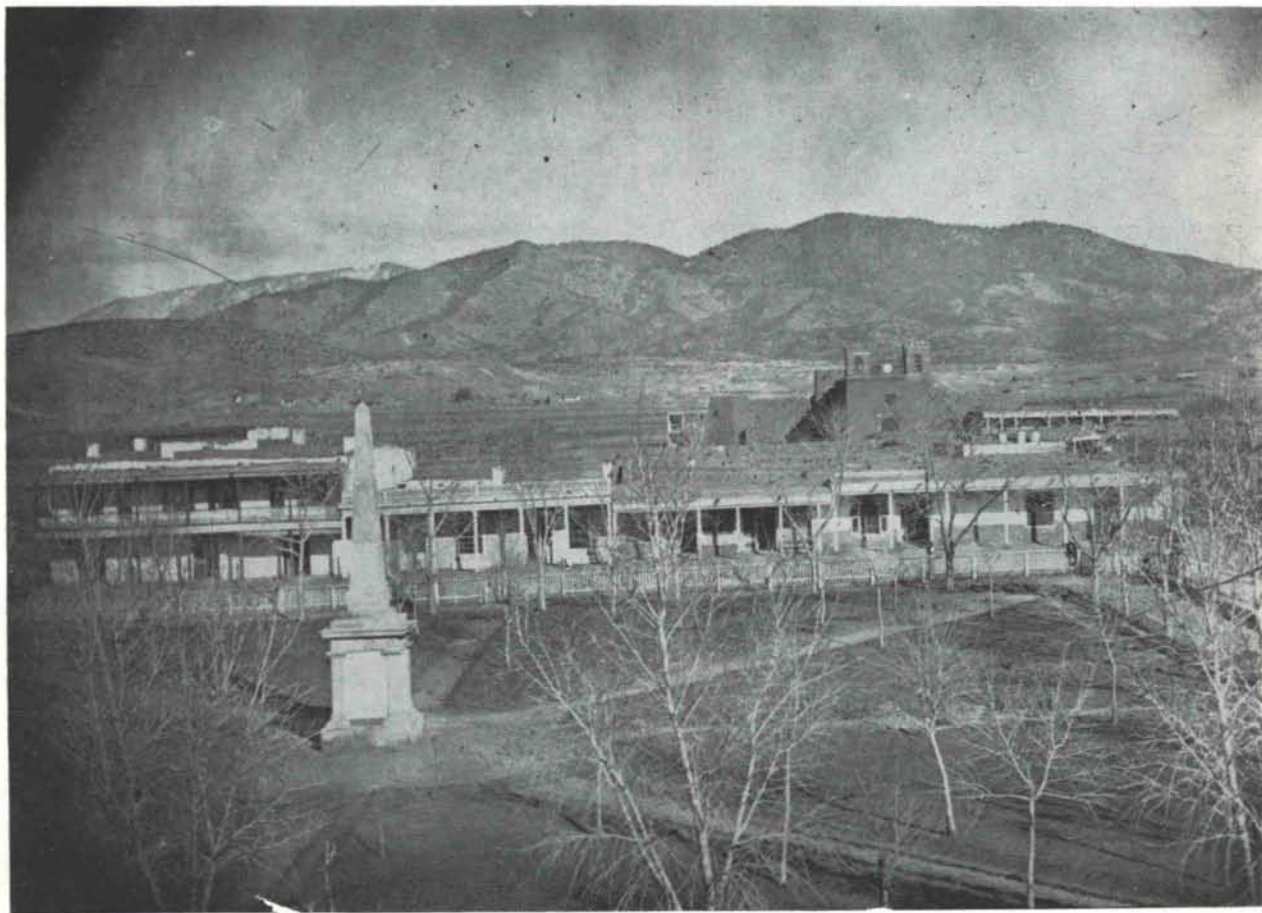
Except for the 12-year period of Indian occupation following the Pueblo Indian Revolt of August 1680, Santa Fe has served continuously as the capitol of New Mexico. Four national flags have flown from the original capital building, the Palace of the Governors. The first flag, of course, was the banner

of Spain, and later for 25 years the flag of Mexico. The Army of the West, under the command of Brigadier General Stephen Watts Kearny, occupied the city on August 18, 1846; the 28 star flag of the United States of America was raised over the capital city. In 1862 a Confederate army from Texas marched up the Rio Grande and occupied Santa Fe. Following the Battle of Glorieta Pass, however, the Confederate forces withdrew from New Mexico. The flag of the Confederate States of America was lowered from above the Plaza and the flag of the United States flew again over the city.

Santa Fe is a city of 40,000 people, and sits in rolling hills at the southwestern base of the Sangre de Cristo Mountains. The hills with their piñon and juniper tree cover, and the mountains, with their tall pine forests, aspen groves and trout filled streams belie the popular eastern belief that Northern New Mexico is a flat arid desert. The city's altitude, 6,990 feet above sea level, contributes to the crisp, clear air and makes Santa Fe a headquarters for some of the finest winter skiing in the country.

Santa Fe in 1868. Looking east across the Plaza toward the adobe parish church which stood on the site of the present Cathedral.

64



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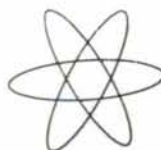
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65. Palace of Governors before 1913.

Palace of the Governors

Originally built in 1610-12, when the colonists moved from San Gabriel to establish a new capital at Santa Fe. The building served as the seat of government and as a protective fortress. The *Casas Reales* ("Royal Houses") included a chapel, the private apartments of the Governor, rooms for government business, a storeroom for gunpowder, headquarters for the military, and rooms for servants; the complex was built around a large central patio which contained a vegetable garden. During those early days, before the Indian Revolt of 1680, the entire palace compound consisted of many acres fronting on the main plaza of Santa Fe.

Much of the compound was destroyed during the revolt; only that portion, known as *El Palacio Real* survived. In 1866 some 50 feet of the west end of the building, which had contained a tower in which gunpowder had been stored, was demolished, and Lincoln Avenue was open from the Plaza through to the uncompleted Federal Building.

The *portal* across the front was probably first built in 1705, as a simple Spanish Colonial type, with peeled logs and a dirt roof. In 1878 the *portal* was replaced by a porch in the current Territorial style only to be reconverted once again in 1913 to the Spanish manner. Fortunately however, a number of handsome pedimented window and door frames from the 1860's remain in place and give the building such architectural distinction as it possesses.



66. the present Palace with the Arias de Quiros site and Sena Plaza beyond.

The Arias de Quiros Site

East Palace Avenue

A native of Spain, Capitan Arias de Quirós campaigned with de Vargas during the Reconquest of New Mexico in 1693. In 1697 he was granted property on the north side of the Plaza extending from the east end of the Palace of the Governors to what is now the east boundary of Sena Plaza. He built his own house on the west end of the site

(which would be at the approximate position of the present gas station). The property was sold in 1746 by his widow to Don Manuel Sáenz de Garviso, a Lieutenant of the Royal Presidio. All of the present buildings on the site which includes the Sena Plaza, were built in the middle 1700's, or early 1800's.



Sena Plaza East Palace Avenue

This house is built upon the eastern portion of the Arias de Quirós lands. After 1864 the Sena Family occupied sections of the house on three sides of a large patio with a stable, chicken house, coach house and servants quarters on the north. The house was sold in 1927 and the second story was added on the north and east portions. At that time the building was remodeled into offices and shops.



Chapel of San Miguel College and DeVargas Streets

The original chapel of San Miguel, built in 1626 by Fray Alfonso de Benaviedes, was demolished in 1640, rebuilt, and badly damaged by the Indian Revolt of 1680. It was built anew in 1710 on a larger scale, and over the years many changes and repairs have altered its appearance. In 1955, in the process

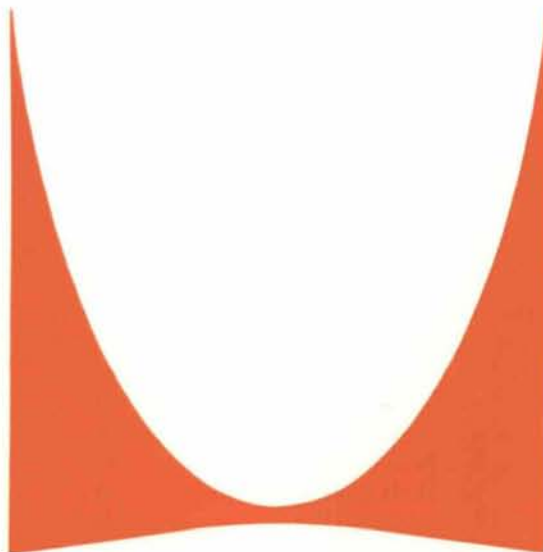
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of a thorough restoration, the foundations of the earlier chapels were discovered. This obliterates the basis for the legend of the "oldest church in the United States." (Churches at Isleta, 1629, Acoma, by 1644, and Laguna, about 1700, are all older). At the time of restoration the reredos was cleaned and repaired and its 1798 date discovered.



Cathedral of St. Francis of Assisi Cathedral Place

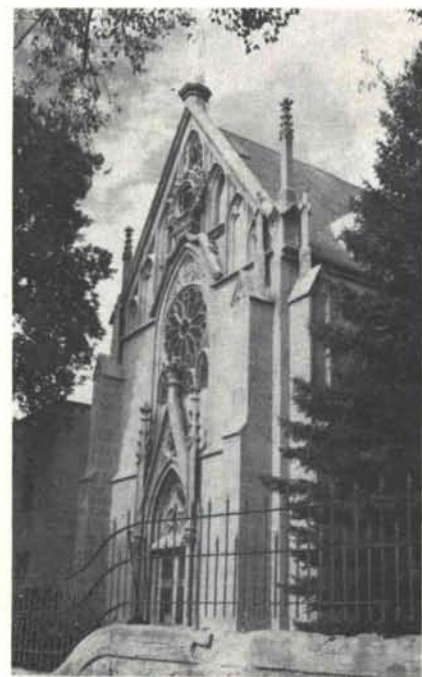
The Cathedral was built between 1869 and 1886 by the first Bishop of New Mexico, Jean-Baptiste Lamy who came to the area in 1851. A native of Auvergne, the bishop sent to France for his archi-



The Cathedral as originally designed

tect, Antoine Mouly, whose design is reminiscent of Romanesque churches of the bishop's home province. During construction of the Cathedral, Mouly became blind, and, there after, turned the job of completion over to his architect son, Projectus. The apse and north transept of the incomplete cathedral are formed by the adobe walls of an earlier chapel. The facade also is fortunately unfinished for twin towers were projected which would have carried the spires to an ungainly height above their present elevation.

The adobe chapels were built between 1714 and 1721 on the site of the pre-Rebellion parish church. The transept houses a small wooden statue of the Virgin known as "La Conquistadora." She was carried out of Santa Fe during the Revolt by a fleeing Spanish lady, and brought back in triumph by de Vargas in 1693.



Loretto Chapel College Street

Commissioned by the Sisters of Loretto as early as 1878, this little chapel is the most successful facsimile of a Medieval building ever created in New Mexico. Probably the architects were Antoine and Projectus Mouly who also designed the Cathedral. Constructed of well cut stone, the light, vertical composition and the active Gothic sil-

houette form a striking contrast with the compact, lethargic buildings of adobe which had hitherto been built in the city.

The architectural excellence of the charming little chapel is outshown by the popular reputation of its fragile wooden staircase inside which winds to the musicians gallery. The spiraling staircase is indeed a miracle of ingenuity if not, perhaps, of angelic authorship.



Donaciano Vigil House 518 Alto Street

The house was bequeathed to Donaciano Vigil by his parents in 1830. It is probably one-half of a once large home, whose central courtyard or placita was approached by the double gate and passage way (*zaguán*) wide enough to permit an ox cart to pass. The exterior windows date from the last third of the nineteenth century. Long prominent in New Mexico political affairs, Sr. Vigil served as secretary to Governor Manuel Armijo during the Mexican regime. He was appointed by General Kearney as Secretary of New Mexico, and later served as Civil Governor from 1847-48.



Olive Rush Studio 630 Canyon Road

Known to be over 100 years old, this house probably gives the best idea of a Spanish Colonial home of any in the city. Particularly fine are the garden and *portál* on the east side of the structure which for many years was the studio and residence of the well known artist, Olive Rush.

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Rogue Lobato House

311 Washington Avenue

Built soon after 1785 by Rogue Lobato, a soldier and armorer for the Royal Spanish Garrison. The house was remodeled and restored in 1910 by Dr. Sylvanus G. Morley, one time director of the Museum of New Mexico and a famous archaeologist. The brick coping was added at a later date.

Lobato house before remodeling



The Juan Rodriguez House

Cerro Gordo and Gonzales

This magnificent dwelling dates back to the mid-eighteenth century since a part of the structure was built as a grist mill in 1756 for Don Santiago Roybal, Vicar of Santa Fe. The mill was still in use in 1911 when the Public Service Company installed a pumping station that cut off its water supply from the Santa Fe river.

Fortunately for its occupants but unhappily for sightseers little of the place can be seen from the road. Although modern fascimiles, there are some extremely interesting double hung windows of the type first constructed by the Yankees in Santa Fe. The small panes between the heavy muntins could have been filled with mica or glass from the Midwest.



Rosario Chapel before remodeling. The local boys are dressed for a parade.



Rosario Chapel Rosario Cemetery

This chapel was built in 1807 on the site where Don Diego de Vargas encamped before the re-conquest of Santa Fe in 1693. It was remodeled in 1914 to its present California Mission design, while a new and larger sanctuary was constructed at the back of the chapel in 1961-2.

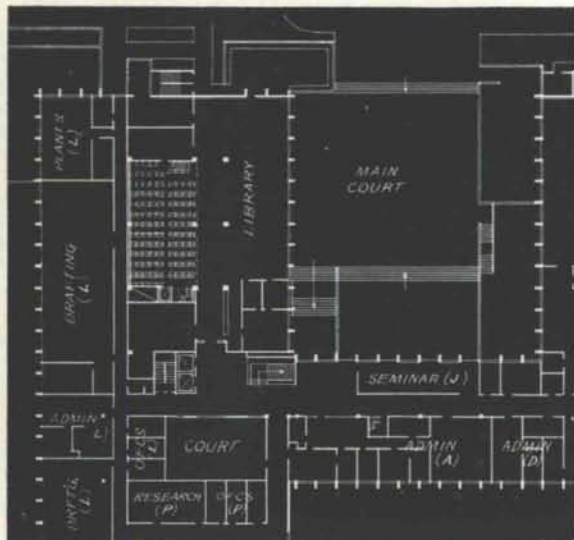


Padre Gallegos House

227-237 Washington Avenue

Both sections of this house were built by Padre Jose Manuel Gallegos a few years after the padre was defrocked by Bishop Lamy in 1852, but probably the door trim and certainly the turned posts of the porch date from after the Civil War. The pitched roofs record an early attempt to overcome the New Mexico traditional leaking roofs.

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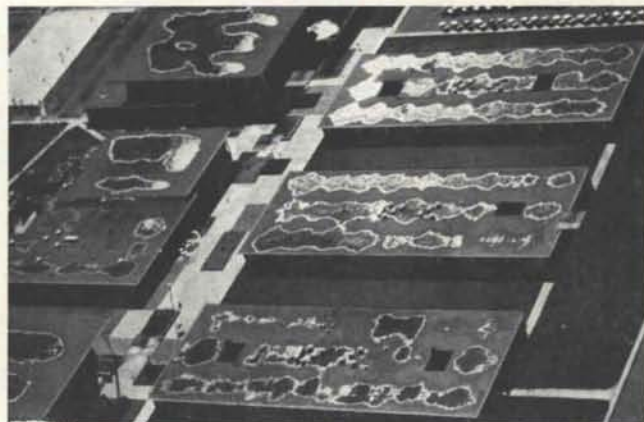
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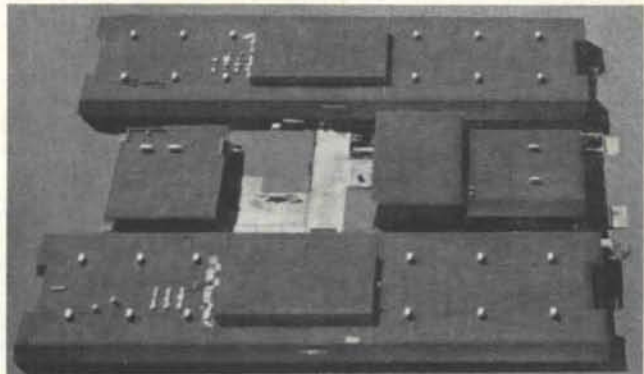
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El Zaguán 545 Canyon Road

"El Zaguán" is hardly a typical New Mexican structure as far as its plan is concerned, but it is certainly one of the city's most attractive buildings. The strung-out, indefensible arrangement of rooms could only have been employed after the establishment of the strong Territorial government. Probably beginning with three rooms in 1849, the dwelling was gradually increased until it totaled twenty-four rooms including servants quarters across the street from the main section. On the *portál* and in some of the main rooms, this house contains some of the best Territorial trim in the city.



The Borrego House
724 Canyon Road

Although named for the socially and politically prominent Borrego family, who owned it from 1839 to 1906, this house was built by Geronimo Lopez sometime prior to 1769. The rooms at the rear are the most ancient; the large one across the front, with its Territorial Style portal, was added in the later half of the 19th century.

In 1961 the house was purchased by The Old Santa Fe Association. It is now the Three Cities of Spain, one of the popular eating places of Santa Fe.

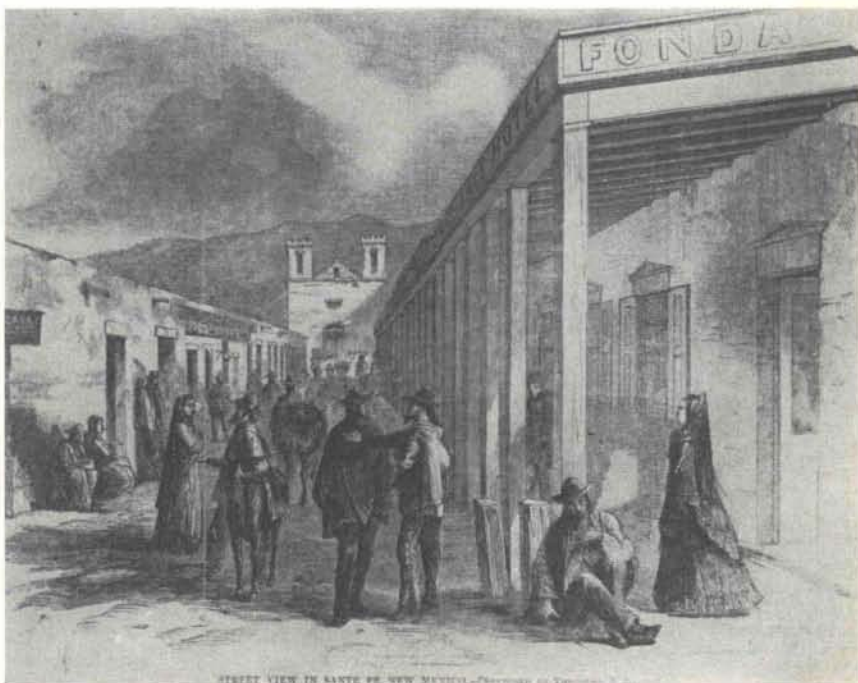


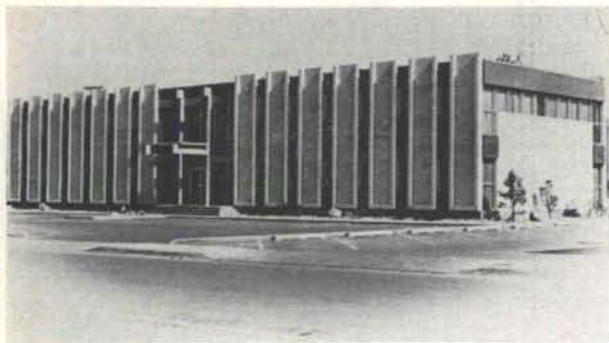
La Fonda Hotel

San Francisco and Shelby Streets

La Fonda Hotel is a conspicuous example of the so called Santa Fe style, a revival of the Spanish-Indian architectural tradition of the Southwest. By the time it was designed in 1920 by Rapp, Rapp, and Henrickson, the revival was well on its way to becoming the dominant style in New Mexico. Two subsequent enlargements in 1929 and 1950 have carried the hotel along San Francisco Street in the direction of the Cathedral.

The site of La Fonda Hotel had previously been occupied by the Exchange Hotel, a single story building, which had, at least in part, been constructed before the mid 1850's. Like its predecessor, La Fonda organized itself around an interior courtyard. In the newer structure adobe was replaced by walls of reinforced concrete and tile, which were battered inward in many places, and its surface was covered by a roughly applied cement stucco. Open towers, wood balconies, a succession of terraces, and rows of projecting vegas provide an irregular and picturesque silhouette to the structure.





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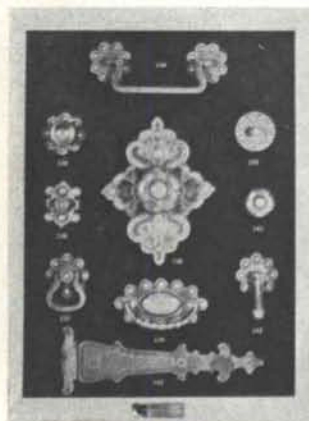
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For this brief history of the early architecture of New Mexico the editors relied heavily on "*Taos Adobes*" by Bainbridge Bunting. Other sources were consulted, some of which are listed below.

It is the expectation of the editors that this history will be continued in a future issue of *New Mexico Architecture*. They want to record the developments in the architecture which took place during the Early Statehood Period and beyond. These later developments are mentioned only briefly in this issue of the magazine.

Many fine Victorian buildings were built in New Mexico, and many charming Victorian details were applied to older colonial and territorial homes. Unfortunately this period is generally looked upon with some scorn by today's society -- even by the ardent preservationists.

The 1910's saw the arrival of the archaeologists into New Mexico; in the 1920's came the artists. With them began the revival and development of the earlier Indian and Spanish architectural styles. The result was actually a new style -- the so-called Santa Fe Style, which is an elaboration upon and a combination of the Indian, Spanish, Colonial and Territorial styles. The Mabel Dodge Luhan house -- or better -- complex -- in Taos is an example; the homes along *El Camino del Monte Sol* in Santa Fe are others. La Fonda Hotel, also in Santa Fe, is a large commercial example.

In northern New Mexico the invasion of contemporary architectural thought is being ardently opposed by the forces of romantic preservationism. The battle is vital and real.

The editors of NMA want to bring history of the far past, as outlined in this special issue, down to date. By the use of time and research, and with the support of our advertisers, they will do this.

For the benefit of visitors to Santa Fe, a new book is to be published about October 10, 1966. "*Old Santa Fe Today*" will contain detailed information about some 35 of the older buildings in Santa Fe. Published by the School of American Research, "*Old Santa Fe Today*" has been edited by Silvia Glidden Loomis and has an introduction written by John Gaw Meem, FAIA.

Taos Adobes — by Bainbridge Bunting, published by the Museum of New Mexico and the Fort Burgwin Research Foundation.

Old Santa Fe Today—Edited by Silvia Glidden Loomis. Introduction by John Gaw Meem, FAIA.

Autoguide to Northern New Mexico — Published by "Landscape" Magazine.

The Religious Architecture of New Mexico—by George Kubler.

Embudo — a Pilot Planning Project for the Embudo Watershed of New Mexico—Prepared by the New Mexico State Planning Office, 1962.

Camposantos—by Dorothy Benrimo, E. Boyd & Rebecca Salsbury James, 1966.

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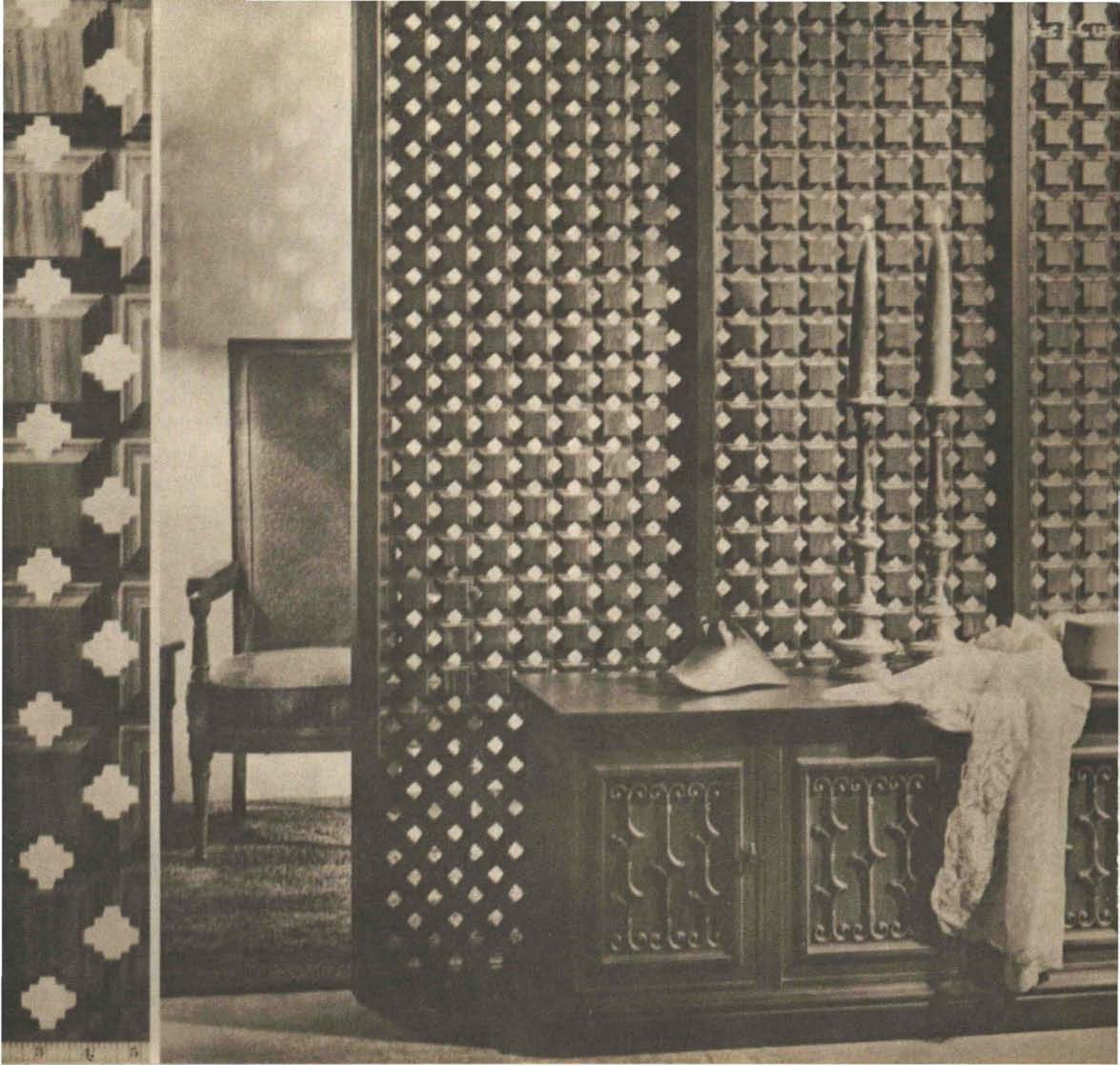
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