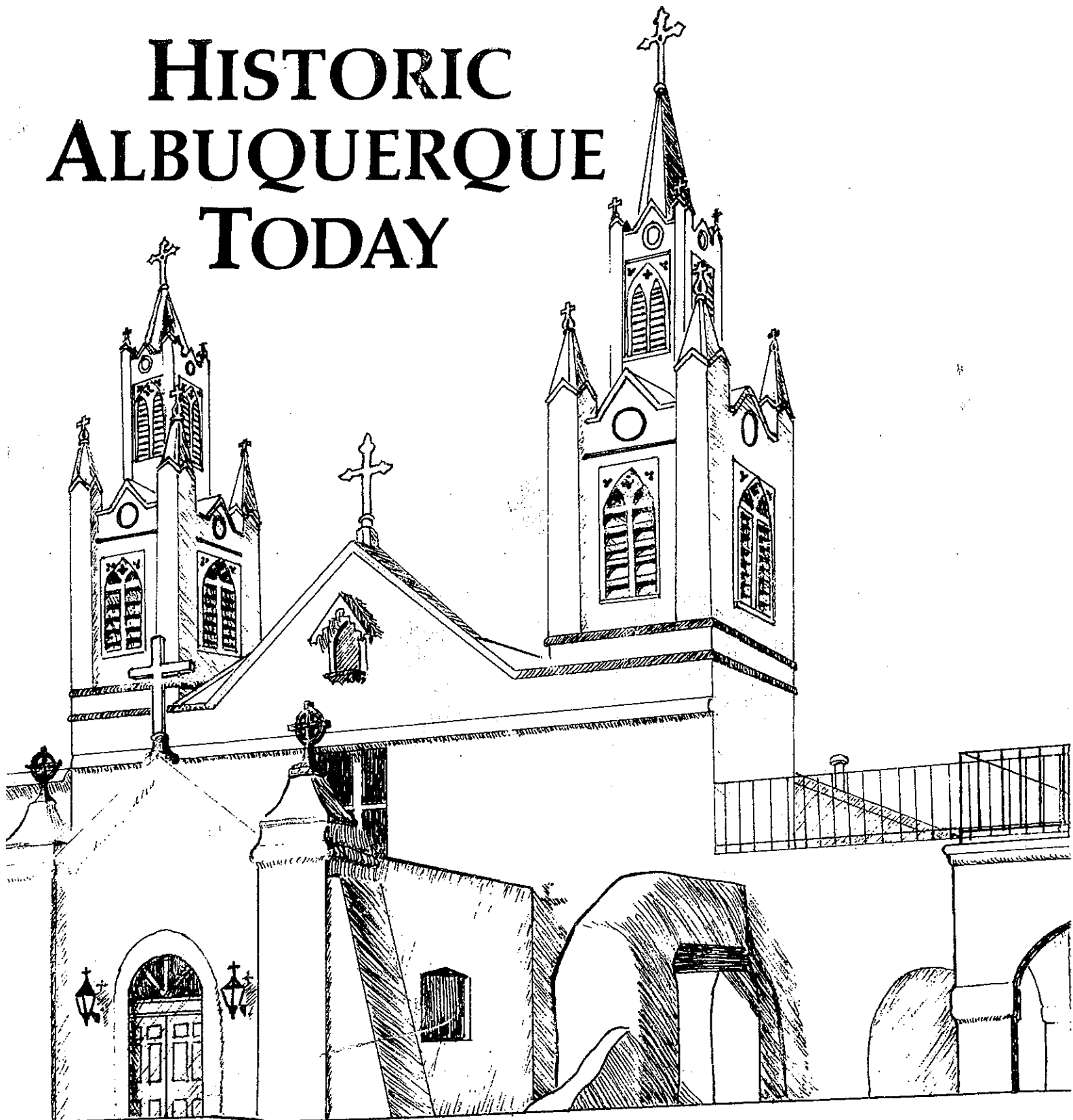


HISTORIC ALBUQUERQUE TODAY



THE HISTORIC LANDMARKS
SURVEY OF ALBUQUERQUE

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The tax exemption can be a very helpful economic benefit to owners of historic properties faced with heavy restoration and maintenance costs. More information on the State Register and on the somewhat complicated procedure for applying for tax exemption can be obtained from the Historic Landmarks Survey.

National Legislation

Federal legislation and regulations have had a strong positive effect on the climate for historic preservation in recent years. All programs using federal money must be assessed for their impact on the environment, which includes their impact on historic sites and structures. The National Register program, now part of the Heritage Conservation and Recreation Service of the Department of the Interior, maintains the national list of structures worthy of preservation and administers preservation funding. The Tax Reform Act of 1976 has made major renovation/restoration projects economically more feasible. And the National Trust for Historic Preservation, through its various programs, encourages the work of preservation around the country.

In New Mexico, buildings, sites and districts are nominated to the National Register of Historic Places by the State Cultural Properties Review Committee. When accepted to the National Register, a building is protected against demolition in projects funded by federal money. Owners of Nationally Registered buildings are also eligible for matching grants, allocated through the state programs.

The Tax Reform Act of 1976 includes among its many provisions a major piece of legislation for preservation action. Under the Act, owners of historic buildings listed on the National Register, in districts listed on the National Register, or in properly constituted state and local historic districts can amortize remodeling and restoration of income-producing properties over a 60-month period. This tax advantage, essen-

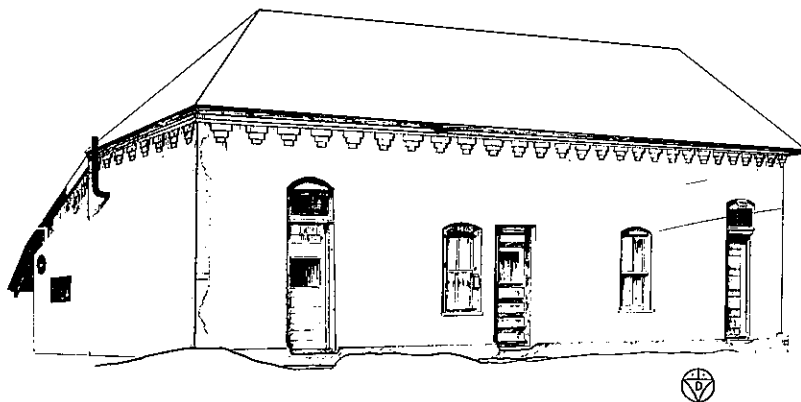
tially the same as that enjoyed by builders of new commercial properties, can be of particular help in large and complex restoration projects. The Historic Landmarks Survey office has more information on provisions and regulations connected with the Tax Reform Act.

The National Trust for Historic Preservation, a foundation established by Act of Congress, has been a force behind much preservation legislation and action in recent years. Through its publications, conferences, regional offices and consultant services, the National Trust has been of essential help to programs in cities and towns throughout the country, including Albuquerque.

This necessarily brief and incomplete survey of local, state and federal legislation and action in the field of preservation shows the support now available to preservationists from all levels of government.

In Albuquerque, after years of neglect of historic buildings and districts, all the conditions for new interest and new liveliness have begun to come together. New homeowners have been renovating and brightening inner-city Victorian houses; the city is encouraging downtown revitalization through programs like Downtown Saturday Night and a revolving loan fund; the citizens of Albuquerque have approved bonds for the purchase and renovation of the KiMo Theater, and neighborhoods all over the city have been successfully defining and solving their particular problems.

Although Albuquerque has lost many of its important early buildings, we are now in a fine position to conserve the visible past that remains with us. With good work, good will, and good interest from the people of Albuquerque, the extraordinary past of the city as it can still be seen in buildings and neighborhoods will be here for later generations.



1405 Second S.W.
drawing by Dorothy Harroun

THE HISTORIC LANDMARKS SURVEY REGISTER VII. Albuquerque Today

Name	Address or Location	Date	Description	State Register/ Nat'l Register
Nob Hill Shopping Center	3500 Central S.E.	1947	International style shopping center, southwestern decorations	
Solar Building	213 Truman N.E.	1956	World's first solar assisted heat pump system for commercial building	
La Luz	E side of Coors N.W. N of Univ. of Albuquerque	1967	Townhouse village with common preserved open lands	SR/NR nom.
San Rafael House	3301 San Rafael S.E.	1970's	Spanish-Moorish style house	



Castle Huning, demolished in the '50's

W.H. Jackson photograph, Museum of Albq. collections



The Alvarado Hotel, demolished 1969

W.H. Jackson photograph, Museum of Albq. collections

Local Legislation

On the local level, Albuquerque's main tool for historic preservation is the new Landmarks and Urban Conservation Ordinance with an accompanying Zoning Ordinance setting up historic overlay and urban conservation overlay zones. These bills, sponsored by Councillor Marion Cottrell, were unanimously passed by the City Council and signed by Mayor Rusk in April, 1978.

The zoning ordinance creates two new zones, which can overlay a normal city zone to regulate new building, alteration, and demolition. The historic overlay zone will be used in areas with concentrations of historic buildings—the Huning Highlands district is a likely candidate for this zoning. The Urban Conservation Overlay Zone, which must be applied for by written petition of two-thirds of the landowners in a district seeking such zoning, would apply similar controls to districts which do not yet merit historic status, but which wish to conserve their existing building patterns.

As well as the historic and urban conservation overlay zones, the ordinances allow designation of individual buildings as landmarks, where alteration and demolition would also require special approval. All overlay zones and landmarks will be established by the City Council, acting on recommendations from the Landmarks and Urban Conservation Commission. The Commission, a seven-member group which will include both experts and laymen, has a general responsibility to pass on applications for a Certificate of Appropriateness. This certificate will be required for any construction, alteration, or demolition within overlay zones or landmarks sites; each zone and landmark will have a set of specific guidelines indicating what characteristics should govern building and alterations.

An owner who proposes to demolish a building must also apply for a Certificate of Appropriateness for demolition. If a Certificate is granted, as it might be for a non-historic building in a historic district or for a burned-out building, demolition can proceed. If the Certificate is denied, a moratorium of up to 180 days allows time for the City and other interested groups to try to discover a way of preserving the building; after that time, a demolition permit may be issued if no solution has been found.

This very brief summary of these complex ordinances points out some of their highlights. It is important to know that the overlay zones and landmark designation cannot require owners to make changes to their property, only to apply for a Certificate of Appropriateness when changes are planned.

The ordinances draw on the experience of many other cities and towns throughout the country. The effect on Albuquerque will not be clear until the Commission has been in operation for some time, but the ordinances give the City, for the first time, a tool to insure the preservation of important landmarks and districts.

State Legislation and Assistance

At the state level, New Mexico's Historic Preservation Program is part of the State Department of Educational Finance and Cultural Affairs. This program administers federal historic preservation grants-in-aid, given to individual projects throughout the state on a 50 percent matching basis. Projects can be either planning and survey work, like the programs of the Historic Landmarks Survey, or acquisition and development programs for specific buildings, like the KiMo Theater. Matching funds are available to private individuals as well as to cities and research organizations. The Historic Preservation Program reviews state and federal projects to make sure they do not

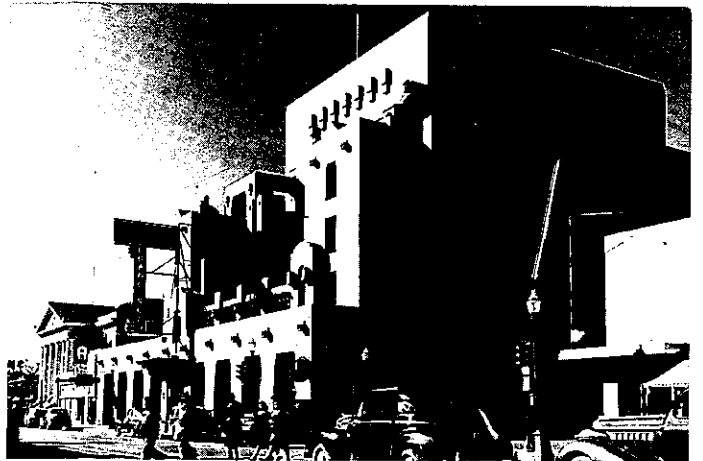
involve destruction of historic sites or properties, and oversees preservation programs throughout New Mexico.

Under the 1969 Cultural Properties Act of the State of New Mexico, the State Cultural Properties Register is kept and added to by the State Cultural Properties Review Committee, which sets policy for preservation programs in New Mexico. Buildings, sites and districts within New Mexico can be nominated to this Register with a simple form giving architectural and historic information. Addition to the Register does not affect the rights of the property owner in any way, but does offer some protection from demolition by State action. Placement on the Register is the precondition of nomination to the National Register. The Cultural Properties Review Committee, a group of historians, architects, and archeologists, brings considerable expert knowledge to its deliberations.

Owners of properties on the State Register can apply for a property tax exemption to cover expenses of restoration and maintenance work approved by the Committee. The exemption covers only restoration and maintenance, no new additions or improvements, however attractive. The amount of approved expenses can be deducted from property taxes for up to ten years; for example, if the owner of a State Cultural Property replaced a leaking roof on his house with a \$2000 new roof in a material approved by the Committee, and his property taxes were \$500 per year, he would not have to pay property taxes for four years. The owner must also agree to open his house to the public at least one day a month if he requests this tax exemption.



Nob Hill Shopping Center photograph by Christopher Wilson



The Franciscan Hotel, demolished 1971

Museum of Albq. collections

building, Albuquerque's first solar-heated structure, is the forerunner of an increasing number of city homes and businesses which rely on the sun's power for heat. This building, designed in 1956 by Stanley and Wright, with the solar system designed by Frank Bridges and Don Paxton, incorporates the first solar assisted heat pump system for a commercial building in the world.

La Luz, east side of Coors, north of the University of Albuquerque

The townhouses of La Luz represent a new development in city living, perhaps an early sign of movements away from the front yard-house-back yard pattern in which most Albuquerque residents now live. Designed in 1967 by Albuquerque architect Antoine Predock, the first units of La Luz set the pattern that all new parts of the complex have followed. Townhouses with connecting walls curve down from the crest of the hill towards the river, each including a patio garden. The common lands inside the complex have gardens, fountains, tennis courts, a swimming pool. Beyond the complex are wide acres of open land reaching down to the river. Owned by the La Luz Corporation, these lands are guaranteed against development and will remain in their natural state as a resource for residents of the townhouse-village.

The importance of the new concept of land use embodied in La Luz has been recognized by the placement of the first units of the village on the State Cultural Properties Register and its nomination to the National Register of Historic Places. La Luz is also distinguished by its architecture, a modern reference to the Pueblo style.

The San Rafael House, 3301 San Rafael S.E.

Though only a few years old, this grandiose house has al-

ready become a city landmark. An eccentric standout among the subdued Pueblo and Mission houses of the neighborhood, it is ornately detailed with romantic interpretations of Spanish and Moorish motifs. With its wrought iron, twisted columns, and arches, the San Rafael house is a good example of the pleasure of variety and surprise in the city landscape.

Though recent decades have brought many fine new buildings to Albuquerque, they have not been as kind to the older buildings of the city. Between 1950 and the early 1970's, an extraordinary number of the city's historic buildings have been demolished, falling to the bulldozers of Urban Renewal or to the disinterest of owners. The Korber Building, the Franciscan Hotel, the Ilfeld Warehouse, Castle Huning, the Alvarado Hotel, the Gizmo Building, the Cromwell Building, the Old Occidental Life Building, the Lee House—the list can go on and on. What happened here has happened in cities all over the country; some have saved more of their past than Albuquerque, some less.

Within the last few years, however, the climate has changed remarkably, as projects like Denver's Larimer Square, Seattle's Pike Street Market, or Galveston's The Strand have shown the great economic potential of older buildings. At the same time, local, state and national legislation have made destruction of old buildings more difficult, their preservation more beneficial to owners. A current national emphasis on the creation of complete inventories of historic structures within each state, and on state and national registration of historic districts as well as individual structures has led to a wider understanding that historic landmarks include workers' districts as well as fine mansions, corner stores as well as bank buildings.



La Luz

photograph by Christopher Wilson



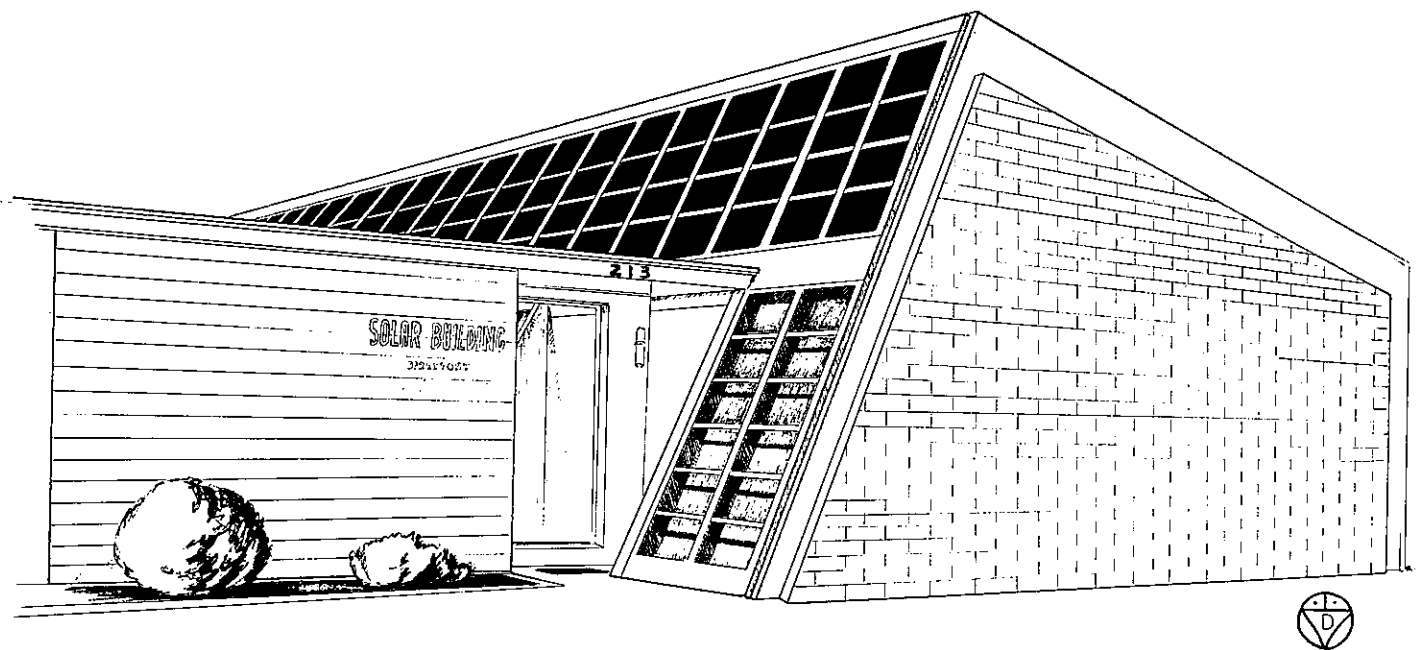
Albuquerque, 1969

Aerial photograph courtesy Technology Application Center, UNM



Albuquerque, 1935

Aerial photograph courtesy Technology Application Center, UNM



The Solar Building

drawing by Dorothy Harroun

VII. Albuquerque Today: Preservation in the Modern City

Albuquerque today has expanded far beyond its historic roots; most of the city's population lives in districts built up since World War II. The historic city—Old Town and the villages of the valley, New Town and its neighborhoods—are a small part of the whole that makes up the modern city.

History, however, has no cut-off date. For convenience, this survey has been limited mainly to buildings and districts created before 1940; for convenience, and because history and historic architecture can better be assessed after some years have passed. Albuquerque's history is also visible in the recent districts and buildings of the city, a history of rapid population growth, great expansion, changing styles of urban life.

One part of that story can be seen in the city's streets. Like many other western cities, Albuquerque has grown to fit the automobile. Cars now take up approximately 50 percent of our urban space, in streets, driveways, parking lots, gas stations. They have made possible—even dictated—a city pattern where distances are great, densities are low and a day's errand running may involve 20 miles of driving.

Other city patterns are related to the automobile. In the older commercial pattern of the city, frequent corner grocery stores and small neighborhood businesses took care of daily needs; most larger retail businesses were located downtown. In today's pattern smaller businesses and fast food restaurants line the commercial through streets or are gathered with larger stores into shopping centers. Behind these centers and strips lie the neighborhoods, with their repeated patterns of front yard, house, back yard, driveway.

Within these modern streets and subdivisions lie many buildings and neighborhoods of high quality and of historic importance to the city. The listing that follows is a small sampling of buildings from the modern city.

Ridgecrest Drive

Like Laguna Boulevard, Ridgecrest Drive has the grandeur and spaciousness that come from the wide, tree-lined median that divides the street. Though the area was first developed in the 1930's, most housing dates from the 1940's and 1950's. The majority of the houses are in Pueblo, Territorial, Mission, and Mediterranean styles, the styles which give a southwestern quality to many of the houses of the modern city. But at 1205, 1207 and 1209 Ridgecrest S.E. are three International style houses with their characteristic alternation of rounded and squared space and verticality.

Ridgecrest Drive is a good example of ways in which street planning can guarantee the interest and visual power of a neighborhood. Nearby houses in similar styles and scale, but without the setting of the wide boulevard and median, do not have nearly as great an impact.

Nob Hill Shopping Center, 3500 Central S.E.

The first of many centers which have become the focus of retail buying and selling in the city, the 1947 Nob Hill Center is small and intimate by comparison with many of its successors. The buildings are an interesting combination of International style and southwestern design with their massed geometrical volumes, stucco surfaces, and brick coping.

Nob Hill shows on a small scale the patterns through which shopping centers have changed American buying habits. Combining many small stores in a single large structure, the center offers coordinated style, built-in parking, and a strong identity to each of the buildings within its walls.

Solar Building, 213 Truman N.E.

Use of the sun's energy in buildings has high possibilities for Albuquerque, where the sun is so rarely obscured. This



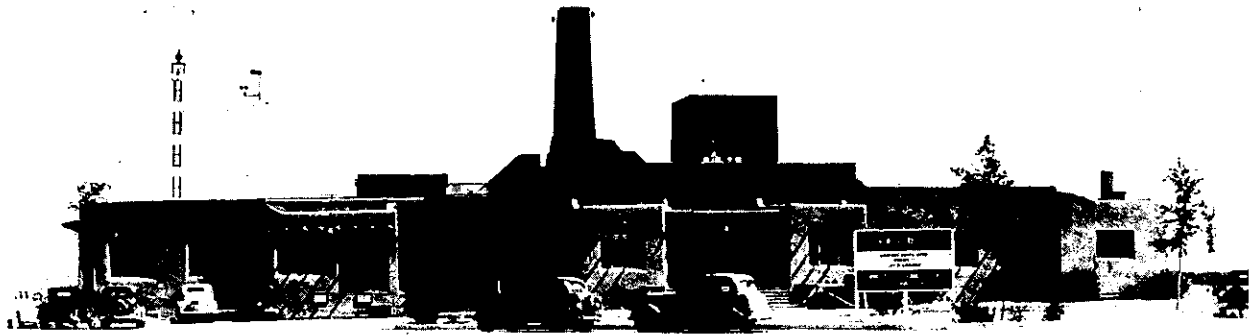
Albuquerque Indian Hospital, soon after 1932

Historic Landmarks Survey collection

THE HISTORIC LANDMARKS SURVEY REGISTER

VI. Institutions

Name	Address or Location	Date	Description	State Register/ Nat'l Register
UNIVERSITY OF NEW MEXICO Hodgin Hall	Central and University N.E.	1892-1908	Victorian brick building, remodeled in Pueblo style	SR/NR
The Estufa		1906	Pueblo style meeting room	
Old Chemistry Building		1916	Mayan style classroom building	SR
Scholes Hall		1936	Pueblo Revival style building	SR
Zimmerman Library (original portion)		1937	Pueblo Revival style library	
Menaul School	Broadway and Menaul N.W.	1890-present	31 buildings, in Victorian, Bungalow, California Mission styles	SR
Albuquerque Indian School	1000 Menaul N.W.	ca. 1890-1930	Campus complex; styles include Victorian, California Mission	
St. Anthony Orphanage	1500 Indian School N.W.	1914	Mission style school	
Harwood School	1114 Seventh N.W.	1925	Brick school building	
Old Albuquerque Airport	Yale S.E.	1939	Pueblo Revival style WPA airport	SR
Ernie Pyle House	900 Girard S.E.	1940	Frame cottage	
Monte Vista Fire Station	3201 Central N.E.	1936	Pueblo Revival style fire station	
Maytag Building, Presbyterian Hospital	Oak and Silver S.E.	1930	Medical research building	
Albuquerque Indian Hospital	801 Vassar N.E.	1932	Art-Deco hospital building	
Veterans Administration Hospital	2100 Ridgcrest S.E.	1931	Spanish-Pueblo Revival styles	



The Albuquerque Airport in 1939

Museum of Albq. collection

The Ernie Pyle House, 900 Girard S.E.

Now a branch of the Albuquerque Public Library system, this small white frame house is notable chiefly because it was the home of Ernie Pyle, the well-known and well-loved journalist, in the 1940's. Pyle's reasons for choosing Albuquerque have been given in Chapter IV; the use of his house as a library which includes Pyle memorabilia is an excellent example of creative recycling.

The Monte Vista Fire Station, 3201 Central N.W.

Like the airport, this handsome 1936 Pueblo Revival style fire station was designed by E. H. Blumenthal and was a WPA project. Like the airport, the station is a very successful adaptation of traditional New Mexico architecture to the needs of modern technology. According to Edna Heatherington Bergman, "the fire station is an example of the living local tradition based on observation of vernacular and historic models and on an understanding of adobe and timber construction."

Since the University Heights fire station was moved to Girard, the Monte Vista has housed an art gallery and currently is home to a collection of small shops. Because of its good location and handsome design, there seems to be little danger of this building being left vacant.

HOSPITALS

Although public schools have closed in many of the city's older neighborhoods, Albuquerque hospitals have grown, prospered—and usually expanded—over the last few years. Although no historic hospital buildings stand in danger of vacancy, many have already fallen to create space for modern buildings. St. Joseph Hospital and Memorial Hospital have already been discussed in Chapter V.

Presbyterian Hospital, Central and Oak S.E.

Organized in 1908 as the Southwest Presbyterian Sanitarium, Presbyterian Hospital began modestly in a five-room

cottage on its present site. Like many early hospitals in the city, Presbyterian began as a center for care of tuberculosis patients. The hospital quickly expanded and occupied a large complex of buildings by 1918. Almost all of the early hospital buildings were demolished during the 1960 expansion of Presbyterian; the only pre-War building remaining is the Maytag Research Center. This 1930 structure which faces Oak was one of the last designs of Edward Buxton Cristy. A simple and functional building, its main decoration is the handsome cast stone ornament over the entrance.

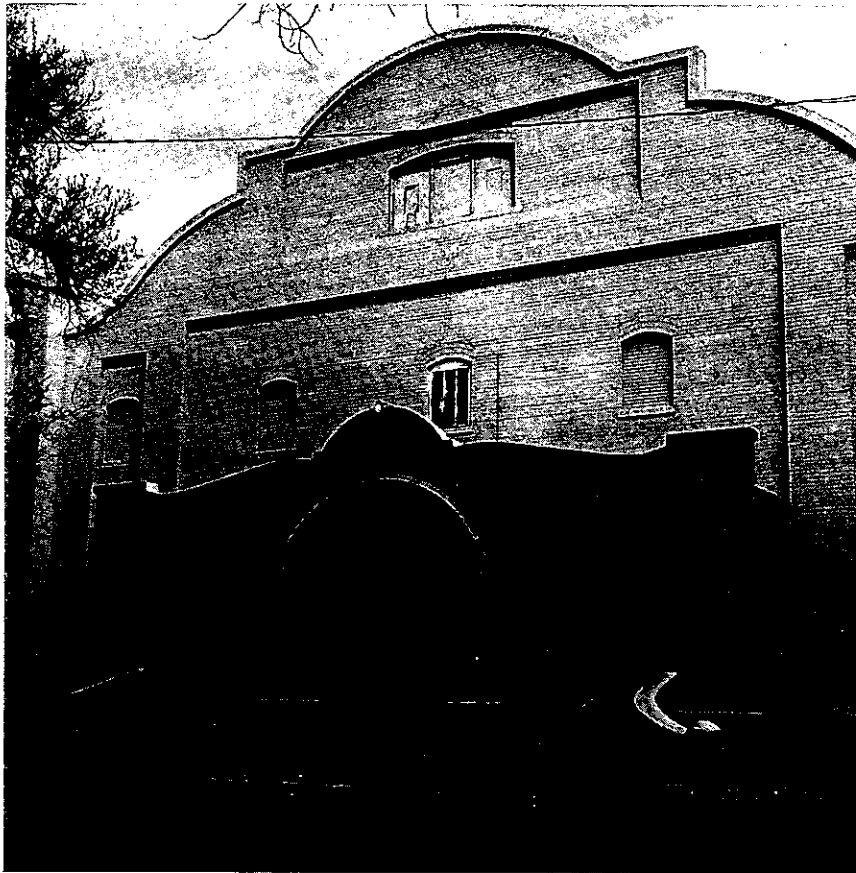
Albuquerque Indian Hospital, 801 Vassar N.E.

A dramatic and colorful building, the Albuquerque Indian Hospital is Albuquerque's best example of Art-Deco. The style is expressed "in its articulated but shallow surfaces, vertical expression centered on the fine tall chimney of its heating plant, and emphasized by . . . the sharply angular geometrical abstract patterns of the ornament." (*Bergman*) Designed in 1932, the hospital has been little altered, and its strong, symmetrical vertical patterning brings the building into sharp contrast with the Pueblo Revival style structures of the University of New Mexico across the way.

Veterans Administration Hospital, 2100 Ridgecrest S.E.

Designed in 1931, the Veterans Hospital is a complex of buildings modeled on Spanish and Pueblo styles. As Edna Heatherington Bergman notes,

Both individually and as a group, the Veterans Administration Hospital buildings clearly embody the intention to be puebloan, with an incomplete and noticeably varied understanding of what pueblos or old New Mexico churches are really like. The suppositions both that each building was designed by a different person, and that those persons were in Washington, D.C., are substantiated by the evidence of the structure themselves.



*Albuquerque Indian
School
photograph by
Christopher Wilson*

For most of its history the school was run by the Bureau of Indian Affairs and was a boarding school, operating under the theory that Indian children would better assimilate into the dominant culture if removed from their own environments. Recently the school was turned over to the All Indian Pueblo Council, which operates it as a secondary school with both boarders and day students.

The earliest buildings are located at the east end of the large campus; two and three-story brick buildings with segmental arches over the windows and hip roofs, they resemble structures found on many army posts. Later buildings use the warmer California Mission style; there is little reference to pueblo architectural traditions.

St. Anthony Orphanage, 1500 Indian School Road N.W.

Founded in 1914, St. Anthony Orphanage was run by Sisters of the Order of St. Francis. When it began during World War I, it took care of as many as 400 boys, but more often the Sisters had around 100 children in their care, from infants to 15-year-olds. Like Menaul School and the Indian School, St. Anthony's ran a school and educational farm—milking the cows was said to be the prestige job for students.

The Orphanage closed in 1965, but the many buildings have found a good adaptive reuse as the Albuquerque Job Corps Center.

Harwood School, 1114 Seventh N.W.

The Harwood School for Girls (there was also a Harwood School for Boys, two miles north of the city on Fourth Street) operated as a Methodist Mission school, serving primarily girls of Hispanic background. The school's first home was at 405 14th N.W., in a building apparently since demolished. The present attractive brick school building with its particularly fine entrance door dates from 1925.

The school has been closed for a few years now; buildings to the east, which are part of the school property, are being used as an Indian Education Center, but the main school building stands vacant, and its eventual fate is unclear. The Harwood School building would be an excellent candidate for either new school uses or for recycling into apartments.

CITY BUILDINGS

The City of Albuquerque has long been involved in building projects, many from the WPA years; the Old Public Library, Tingley Beach, Roosevelt Park and Robinson Park have already been mentioned as examples of civic enterprise. In addition to its building programs, the City has lately played a prime role in encouraging preservation, through passage of the Landmarks and Urban Conservation Ordinance, through sponsoring the bond issue for acquisition of the KiMo Theater, through creation of a revolving fund for downtown revitalization.

The Old Albuquerque Airport, Yale S.E.

Albuquerque has had an airport since 1928, but the Old Airport, a 1939 adobe and steel WPA project, was the city's first public air terminal. Designed by Ernest H. Blumenthal, then City Architect, the building adapted New Mexico's Pueblo Revival style of architecture to the requirements of air traffic. The building's long, low lines are broken by the observation and radio towers, a successful combination of local traditions and technical necessities. The lobby with its carved vigas, flagstone floors and large fireplace is the focal point of the interior.

Currently the Old Airport houses the Museum of Albuquerque; when the Museum moves to its new quarters outside of Old Town, new uses for the building are expected to include airport offices and a restaurant.



Zimmerman Library, west facade

photograph by Richard Khanlian

library now houses the Meem Collection, and visitors can study the original plans for the building as well as the completed design.

More recent University architecture has broken away from Meem's traditional interpretations of regional style; since the 1961 design of the education complex by Flatow, Moore, Bryan and Fairburn, most new campus buildings have referred to southwest traditional style through battered walls, color and texture of exterior surfaces, and the use of large, simple masses. The style has proved adaptable to a great variety of strong designs through the years, and has given the University an architectural unity few campuses can claim.

Menaul School, Broadway and Menaul N.W.

Menaul School began in a large adobe residence in Duranes in 1881; then known as the Presbyterian Industrial School, it moved to its present location in 1882. Founded by Dr. Sheldon Jackson, the boarding school first acted as a contract school for the Bureau of Indian Affairs, but by 1891, after the present Albuquerque Indian School was well under way, the Presbyterian Home Mission Board decided the needs of Indian students in the area were being met.

In 1896 the school's name was changed to Menaul Training School in honor of the Rev. James Menaul who had worked in New Mexico for 16 years, and the institution reopened as an elementary school for boys of Spanish-American background from northern New Mexico and southern Colorado. By 1906, the school had grown to include a high school, and in 1934 it became coeducational. Now Menaul School accepts applications from students of all backgrounds though it still maintains an emphasis on Spanish language and culture.

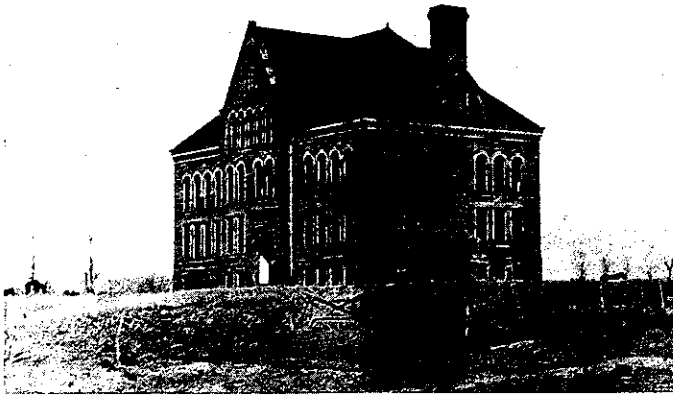
Menaul School graduates have long been leaders in New Mexican religious and educational affairs. The school emphasized not only academic education, but also training in industrial arts and agriculture, a tradition it still maintains. Now small garden plots, fertilized, plowed and irrigated by school staff, are rented to Albuquerque citizens for summer vegetable growing, an unusual and useful community service.

The 31 buildings on the 170-acre campus range from the 1890 "Old Brick," so named because it was built from bricks used in an earlier building destroyed by fire, to the new Media Center. Most of the older buildings, including Bennett Hall (1924), the new gymnasium (1928), the Superintendent's House (1921) and the Donaldson Administration Building (1921) are built of stone or brick, now stuccoed over. Most of the campus buildings are Mission or Mediterranean in style. (See photograph in Introduction)

The Albuquerque Indian School, 1000 Menaul N.W.

The Albuquerque Indian School began as a Presbyterian contract school in 1881 (see Menaul School, above) but by 1886 became a government-run school on land north of the city donated by local citizens. According to the City Directory of 1896, the school

has a capacity and actual attendance of three hundred pupils from the Apache, Pima, Navajo and Pueblo tribes of Indians The industrial work of the boys consists of farming, gardening, carpentry, tailoring, shoemaking and the manufacture of harness The girls are taught sewing, cutting and fitting, laundering, cooking, music—vocal and instrumental, and all the domestic duties which fall to the lot of the careful housewife and mother There have been twenty-six buildings erected on the premises. (p. 18, 21)



*Hodgin Hall before 1908
from the Caplin collection, courtesy Bill Brannin*

Holloman required the adaptation of the Spanish-Pueblo style of architecture in all new campus buildings, the University has come to be an outstanding example of the adaptation of regional design through several different periods of architectural style. The 1927 action confirmed the earlier work and theories of President William George Tight, who began the use of Pueblo style at the University in 1908 with the remodeling of Hodgin Hall and the building of Pueblo-style dormitories. The present campus, with its examples of every stage in the adaptation of regional style, is an excellent living museum of architectural theory and practice.

Hodgin Hall

Surely one of the strangest hybrids in Albuquerque's architectural heritage, Hodgin Hall began life in 1892 as a three-story red brick Victorian school building, with an off-center Romanesque entrance, symmetrical tiers of arched windows, and a hip roof with projecting gables on all sides—a very typical school building for the 1890's.

Beginning in 1905, when the power plant was constructed, President Tight—a geologist by training—pursued a plan to recreate on the campus the architectural forms of New Mexico's pueblos, reasoning that university life was "communal and similar to pueblo life in its living arrangements and ceremonial requirements." (*Bergman*) With the Estufa (1906), Hokona and Kwataka dormitories (1907), the remodeling of Hodgin (1908) and Rodey Hall (1910), Tight carried out his plan. Tight and Edward Buxton Cristy, architect for the new buildings and remodeling, deserve credit as the originators of Pueblo Revival style. Though the style has usually been associated with Santa Fe, the remodeling there of the Palace of the Governors to a Pueblo style took place later, in 1910-11.

In the remodeling of Hodgin Hall, Cristy drew on sketches and studies he had made at various pueblos. Though the old school building still exists under the new exterior, it is hard to find its outlines; the roofline was squared off with a series of flat roofs, windows blocked off and squared, a large portal entrance created, and a wing added to create an asymmetrical effect. The resulting building is somewhat chaotic, as perhaps a Victorian body with a Pueblo skin was bound to be, but has long been a main landmark of the University. Now a major project of the U.N.M. Alumni Association is the restoration of Hodgin Hall to its 1908 appearance, for use as a University museum and Alumni Association headquarters, an excellent new use for this architecturally innovative building.



*and after remodelling
photograph by Richard Khanlian*

The Estufa, SE corner, University and Grand N.E.

This copy of a pueblo ceremonial room, built in 1906 as a meeting room, is the only other structure remaining from Tight's work in the Pueblo Revival style. Now closed, it forms a symbolic entrance to the Pueblo on the Mesa, as the University has been nicknamed.

The Old Chemistry Building

Now an art annex, the Old Chemistry Building was designed in 1916 by Francis Barry Byrne. The first of several Albuquerque buildings to show the influence of Mayan forms, the Old Chemistry building is a simple severe, and very handsome building, particularly notable for its cave-like entrance and ornamental panels.

Scholes Hall, Zimmerman Library

In 1935 John Gaw Meem was appointed campus architect for the University of New Mexico and in subsequent years he created some of the campus' most noteworthy buildings. In designing Scholes Hall, the University's Administration building, and the original (west) portion of Zimmerman Library, Meem faced the challenge of adapting Pueblo designs and traditions to a scale much larger than his models, a challenge he met with notable success.

In Scholes Hall, a 1936 structure built as a project of the Depression-era Federal Emergency Administration of Public Works, Meem's careful and precise use of details drawn from Pueblo and Spanish design combines well with the building's large scale to create a handsome and monumental interpretation of regional style. In the original project description, Meem states that the building's

main feature is two towers which are reminiscent of those of the Mission of Acoma. One of the novel features in connection with the exterior is the use of concrete spandrels cast in place with symbolic Indian designs in relief and colored with Indian colors. (*Historic Landmarks Survey files*)

Zimmerman, built in 1937, was a greater challenge to the problem of scale with its ten-story stack, a challenge Meem met successfully with his battered walls and portico entrance. The interior of this building has been better preserved than that of Scholes Hall, and Meem's extraordinary attention to detail is visible in the carved desk, the chandeliers, the carved vigas and posts. Since 1937 the library has been expanded twice, so that the original building forms only a small part of the contemporary whole. Appropriately, one room of the

VI. Institutions: Schools, Hospitals and Public Buildings

Institutions—schools, fairgrounds, universities, hospitals, courts, airports, fire stations—have a special place in the city's fabric. Whether built by public funds or privately, they are centers for civic pride and activity, landmark buildings. Although many of the city's historic institutions have been discussed in their particular settings, others create their own setting and require separate treatment. Some of the best known public buildings, like the Convention Center, the Civic Auditorium, and the Stadium, are too recent for a survey of historic buildings. Others have been a focus of activity, interest and pride for many years.

Many of these buildings still serve their original purposes, the best possible situation for a building because upkeep in such circumstances is continual, remodeling is often gradual, and the building—like U.N.M.'s Hodgkin Hall or Menaul School's "Old Brick"—becomes a focus of institutional pride and identity. But many other institutional buildings in the city now face abandonment of their original purpose. For these buildings there are three alternatives: standing vacant, demolition, or adaptive reuse, recycling. Standing vacant can be no more than a short-term solution; demolition destroys not only a landmark, but also the value of a structure often as sound and better finished than most modern buildings; recycling can deliver the building to a new, economically feasible use, a new lease on life.

Experience from around the country has shown that recycling costs can vary enormously, depending on the complexity of the project, local construction costs, and the acquisition cost of the original. Some adaptive reuses are equivalent in price to new structures; most are lower. Many projects can benefit from state and national tax laws (see Chapter VII), and properties on the National Register are eligible to receive matching grants for acquisition and development.

Recycling is a labor-intensive activity, as compared to new building, an important consideration in a city with high unemployment levels. It can be a great boon to economically depressed areas of the city, like the downtown center, both through the creation of new jobs in the remodeling work itself and through the new interest and business a recycled building can generate.

In the sometimes difficult task of keeping these larger buildings as part of our city fabric, Albuquerque can benefit from a wide range of successful experience around the country, from capable and interested local developers and architects, and from new tax incentives to keep the past alive.

THE ALBUQUERQUE PUBLIC SCHOOLS

The first "public" schools in Albuquerque were private and parochial schools; Sister Blandina's Our Lady of Angels and other Catholic schools which soon succeeded it, Congregational and Methodist schools, the Albuquerque Academy, founded in 1879 by Colorado College. Not until 1891 did the Territorial Legislature give incorporated towns the power to create school districts and levy taxes. The Albuquerque Academy, then located at Central and Edith, became the first school in the new public system. By 1893, the four Ward schools—which cost about \$45,000—were built. None of these early public

schools have survived; their architecture was typical of school buildings of that period, severe and somewhat forbidding.

According to the 1896 City Directory,

The schools have steadily grown in the time of their short history, and have made marked advancement in the grading and character of the work in general.

The past year's report shows an enrollment of about eight hundred and fifty pupils, of whom ninety were Spanish-speaking children and thirty colored. The school year is nine months. The total expense of running the schools the past year was over \$21,000. (p. 15)

All the existing school buildings are 20th century structures; many have been mentioned in previous chapters as integral parts of their neighborhoods. In recent years a combination of falling school enrollments, school-age population shifts away from the older city, and the need for new facilities has led to the closing of many earlier schools, and to new uses for those buildings. Few have been torn down; most have been reused for other school programs or for city, county, and community offices.

Among the school buildings with new uses is Lew Wallace School, named for the Territorial Governor who wrote *Ben Hur*, now a county office building. Designed in 1934 by Louis Hesselden, Lew Wallace School replaced the old Fourth Ward School which had burned; the bricks were reused in this simple stuccoed building with its brick coping.

Several other early school buildings are still in use for their original purpose. Washington Junior High School, designed by Trost and Trost and built in 1922-23, is similar to the old High School in its use of dark brick and cast stone ornament (Lincoln Junior High School, no longer used as a school, has the same date and architects). Monte Vista School, a T. Charles Gaastra design of 1930-31, is a far more cheerful building, a California Mission design combining the warmth characteristic of that style with elegant formality. (*Bergman*) These and other, newer, public schools are a good index to changing architectural theory and changing ideas of education. The possibilities for adaptive reuse are unlimited; besides being converted into offices, early schools with their high ceilings and large windows can make excellent apartment buildings (a suggested new use for the old High School), retail complexes, and community centers.

THE UNIVERSITY OF NEW MEXICO

Long the main center of higher education for both the city and the state, the University of New Mexico was founded in 1892. By 1896, according to the City Directory, the University was offering a Latin-Scientific, an English and a Normal (education) course of four years each and a one-year Commercial Course. These were preparatory programs, and it took some years before U.N.M. was able to offer full college programs. Over the years the University has grown from its modest beginnings in Hodgkin Hall to the present large campus complex of more than 100 buildings serving over 20,000 students each year.

Architecturally and historically one of the main distinctions of the University campus is its unified style. Since 1927, when the University Regents under the leadership of Mrs. Reed



St. Anthony Orphanage

drawing by Dorothy Harroun

Simms-Anderman House	415 11th N.W.	1905-1907	Brick house, Doric-columned porch	SR
Kate Chaves House	501 11th N.W.	1909	Tudor Revival style brick house	SR
C. H. Connor House	400 12th N.W.	1910	Prairie School cast-stone house	SR, NR nom.
Robertson House	303 12th N.W.	1904-1908	Classic Revival style frame house	SR
J. H. Coons House	215 12th N.W.	1884	Railroad era brick cottage	SR, NR nom.
Bond-Lovelace House	201 12th N.W.	1925	California Mission style mansion	SR, NR nom.
Hesselden House	1211-1215 Roma N.W.	1882	Sandstone duplex	SR, NR nom.
SAWMILL With Store	NE corner, Eighth and Mountain N.W.	ca. 1920	Adobe corner store	
With House	815 Mountain N.W.	ca. 1910	Mansard style frame house	
1123 Eighth N.W.		ca. 1900	Craftsman style house	
Charlie's Grocery	SE corner 12th and Bellamah N.W.	ca. 1890	Corner store; joined late Territorial style houses	
1224 12th N.W.		ca. 1910	Corner store, joined with Victorian house	
1010 Bellamah N.W.		ca. 1890	Territorial style adobe house	
HUNING CASTLE NEIGHBORHOOD				
Albuquerque Country Club	601 Laguna S.W.	1928-1929	Mediterranean style clubhouse	
Tingley Beach	Rio Grande riverside	1931	City-Conservancy District lake	
Hebenstreit House	200 Laguna S.W.	1929	Mediterranean style mansion	SR
Lembke House	312 Laguna S.W.	1932-1933	International style house	SR, NR nom.
SOUTH BROADWAY				
Eugene Field School	700 Edith S.E.	1927	Mediterranean style school	
Cobblestone House	1416 Edith S.E.	ca. 1885	Cobblestone house, sandstone quoins	
1110 Broadway S.E.		ca. 1884	Railroad era brick cottage	
1103 Broadway S.E.		ca. 1900	Brick cottage	
1105 Broadway S.E.		ca. 1920	Bungalow	
1109 Broadway S.E.		ca. 1910	Concrete and cast stone cottage	
SAN JOSÉ				
1916 William S.E.		ca. 1900-1910	Two-story house, Queen Anne porch	
American Legion Post 113	SE corner, William and San José S.E.	ca. 1890-1900	Gabled square adobe building	
San José Church	2401 Broadway S.E.	1930-1940	Adobe church, traditional New Mexican style	
SILVER HILLS				
Clyde Tingley House	1523 Silver S.E.	ca. 1935	Mediterranean style house	
Roosevelt Park	South of Coal between Sycamore and Spruce	1934	WPA City Park	
UNIVERSITY HEIGHTS				
202 Cornell S.E.		1908	Frame house	
Botts House	111 Stanford S.E.	1920	Frame house	
Barber's El Rancho Market	2132 Central S.E.	1939	California Mission style trademark store	
LAS LOMAS				
Gladding House	643 Cedar N.E.	1926	Pueblo Revival style house	
French House	1317 Las Lomas N.E.	1928	Mission style house	
Scheer House	1320 Las Lomas N.E.	1929	English style house	

THE HISTORIC LANDMARKS SURVEY REGISTER
V. New Town Neighborhoods

Name	Address or Location	Date	Description	State Register/ Nat'l Register
HUNING HIGHLANDS, INSTITUTIONS				
Highland Hotel	200-06 Central S.E.	ca. 1895-1898	Chicago School building	
Longfellow School	519 Grand N.E.	1927	Renaissance Revival school	
Old St. Joseph Hospital	715 Grand N.E.	1929	Romanesque hospital	
The AT&SF Hospital	SE corner, Central and Elm S.E.	1926	Italianate hospital	
Old Albuquerque Public Library	423 Central N.E.	1925-1950	Pueblo Revival library	SR
Old Albuquerque High School	NE corner, Central and and Broadway N.E.	1914-1938	Institutional Gothic school building	SR
Vance Market	423 Broadway S.E.	ca. 1910	Brick and concrete store	
HUNING HIGHLANDS, HOUSES*				
Whittlesey House	201 Highland Park Circle S.E.	1903	Log villa	SR
Strong House	802 Silver S.E.	1910	Bungalow	SR, NR nom.
Butts House	201 High N.E.	ca. 1910	Queen Anne style, cast stone	
Alhambra Apartments	208 High N.E.	ca. 1925	California Mission apartments	
McQuade House	201 Walter N.E.	1901-1909	Brick cottage, wood trim	
McMillan House	119 Walter S.E.	1893-1896	Victorian house	
Cristy House	201 Walter S.E.	1896-1897	Frame cottage	
Learnard House	210 Walter S.E.	1897	Queen Anne house	
Horner House	520 Arno S.E.	1881	Frame farmhouse	
Harvey House	411 Arno S.E.	before 1896	Townhouse	
Boatwright House	220 Edith S.E.	1889	Victorian house	
MARTINEZTOWN- SANTA BARBARA				
AAA & Sons Grocers	211 Mountain N.E.	1908-1909	Adobe corner grocery; connected to adobe house with cast stone facade, dormered house	
Second Presbyterian Church	812 Edith N.E.	1922	California Mission style church	
García-Martinez House	1123 Edith N.E.	ca. 1895	Two-story adobe house	
El Porvenir	1221 Edith N.E.	ca. 1930	Mission and Territorial dance hall	
San Ignacio Church	1300 Walter N.E.	1916	Adobe church	SR, NR nom.
F. M. Mercantile	1522 Edith N.E.	1919	Adobe and frame corner store	SR
DOWNTOWN NEIGHBORHOOD				
Louis McRae House	601 Marble N.W.	1915	Adobe Tudor style house	SR
Thomas Keleher House	803 Tijeras N.W.	1882	Railroad era frame house	
Robinson Park	Central between Eighth and Tenth	ca. 1885	City Park, Braden memorial fountain	
Fez Club	809 Copper N.W.	1905-1908	World's Fair Classic house	
Charlotte Hubbell House	909 Copper N.W.	1883-1886	Railroad era brick cottage	
O'Rielly House	220 Ninth N.W.	1904-1906	Queen Anne style brick and frame house	SR, NR nom.
Erna Fergusson House	1021 Orchard N.W.	1922	Pueblo Revival style house	
Berthold Spitz House	323 Tenth N.W.	1910	Prairie School house	SR, NR

*Huning Highlands is a State Historic District on the State Cultural Properties Register, and has been nominated to the National Register of Historic Places as a district. Significant buildings, and those which contribute to the character of the neighborhood, are included in this nomination. Some are also listed separately, and this listing is shown.

LAS LOMAS

The neighborhood just west of the University of New Mexico between Central and Lomas grew up in the 1920's around the old Albuquerque Country Club, located from 1919 to 1928 at the intersection of Las Lomas Road and Yale Boulevard. In 1928 the Country Club moved to its present location south of Old Town and the original club building was later demolished to make room for the Sigma Chi fraternity building. Housing in the Country Club addition, as it was then called, was developed by James Gladding's Southwestern Construction Company; most Las Lomas homes were built during the 1920's and 30's, though a few are from later years.

One of Albuquerque's most beautiful and popular residential districts, the Las Lomas Neighborhood is well known for its fine trees and gardens. Like other tree-lined streets in the city—Laguna Boulevard, 12th Street, South Walter, Silver—Las Lomas Road has a restful, serene, permanent quality. Large and abundant street trees, well cared for, are not only a pleasure in themselves, but an addition to neighborhood land values. Clyde Tingley knew what he was about when he handed out trees for neighborhood planting in the 1930's; unfortunately, he chose the wrong tree, the disease-and-beetle-prone Siberian elm, but contemporary City planners would do well to emulate his theory and reestablish a street tree program.

Housing in Las Lomas, like that in neighboring Silver Hills, is predominantly Mission, Mediterranean, or Pueblo in style, and the district contains some of the city's best specimens of these southwest-oriented styles. Like all the areas near the University, Las Lomas suffers from parking and traffic problems. South of Grand Avenue mixed residential zoning allows high-density apartment uses, and a fair amount of new building has been constructed in the last few years. Between Grand and Lomas, the present single-family housing pattern is protected by zoning.

The Gladding House, 643 Cedar N.E.

This adobe home lay at the gateway to the Country Club addition, and was the model house for the neighborhood for two years. Built in 1926 by Southwestern Homes Inc., the Pueblo Revival style building "features viga ceilings, brick floors, a southwestern style fireplace, a wide portal (later screened in) and a surrounding courtyard wall." (*Wilkes*) From 1928 through 1934, the Gladding House was home to James Gladding, President of Southwestern Homes Inc. Distinguished later occupants included Conrad Richter, a Pulitzer Prize winning novelist, and painter Kenneth Adams.

The Chester French House, 1315 Las Lomas N.E.

"This impressive, two-story Mission style home was designed by Charles Gaastra and built by J. T. Benton in 1928 . . . for the then staggering sum of \$20,000." (*Wilkes*) The entrance, through mahogany double gates set in a massive gateway flanked by two stone lions, suits the grandeur of the tile-roofed house.

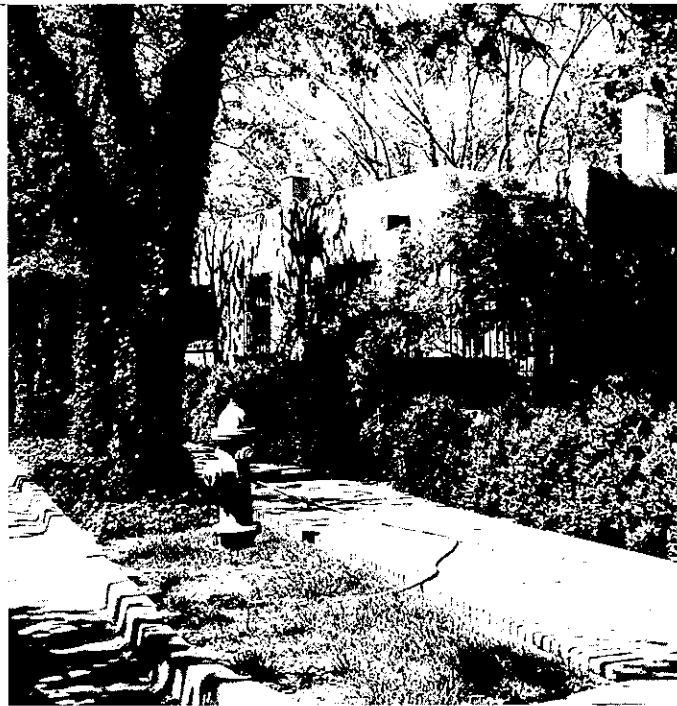
Chester French founded French Mortuary in 1907; Perry Wilkes notes that he bought the first motor hearse in New Mexico in 1914. French was also noted for political and civic activity, serving on the County Commission, the School Board, and the Chamber of Commerce Board.

The Scheer House, 1320 Las Lomas N.E.

The slightly elfin country-cottage look of this house makes it stand out from the surrounding New Mexican and California styles. Built in 1929 by K. L. House, it is an English-style cottage of dark brick topped by a roof of wooden shingles,

rounded at the eaves to give the effect of thatch. "The delicate yet solid brickwork of the chimney topped with two clay chimneypots complements the fragile diamond-paned windows and the delicate stained glass at the entry." (*Wilkes*)

The large wrought-iron "S" on the chimney refers to Otto P. Scheer, the first owner. Scheer was vice-president of the George C. Sheer Furniture Company, located at one time in the Highland Hotel building.



Las Lomas gardens

photograph by Christopher Wilson



The Scheer House

photograph by Christopher Wilson

UNIVERSITY HEIGHTS

This district, primarily absentee owned and student occupied, is one of the few neighborhoods in the city where densities have begun to build up to a fully urban scale. Sharing the east and west borders of the University, University Boulevard and Girard, the neighborhood extends south from Central to Garfield. As University student population has expanded, the neighborhood has changed rapidly from an area of single homes and single families to a district interlaced with new apartment complexes, many on small pieces of land which would earlier have appeared uneconomical for apartment uses.

Sector Development planning promises to be particularly complex in this district, both because it is in a state of very rapid transition, and because some of the local problems, notably overflow parking from the University, will be extremely difficult to solve. The combination of a largely transient population and great demand for any housing within walking distance of the University has contributed to a fair number of deteriorating buildings.

Because of its growing density, however, the University Heights area is one of Albuquerque's most urbane neighborhoods, with well-populated streets and a particularly good selection of shopping and eating places. With the entertainment resources and green spaces of the University close at hand, with a livelier night life than downtown's, with easy access to City transportation, the University Heights has much to offer its residents.

Though the district has few houses with great historic value, older houses are more threatened here than in any other part of the city, because this is one of the only areas where demolition and rebuilding have obvious economic advantages. It is to be hoped that the neighborhood will be able to keep some of its historic character as a district of small houses and alley houses intimately related to the University community.

Though the University of New Mexico was founded in 1892, it was two decades before any housing began to grow up near the University buildings. Before the 1920's the "Pueblo on the Mesa," as the University was nicknamed, was beyond the very edge of town. Bungalows are frequent in this neighborhood, as are Pueblo style houses, but a few houses reflect older styles.

202 Cornell S.E.

One of the first buildings in the University Heights neighborhood, this house more closely resembles styles in the Downtown Neighborhood than others in this district. With its Mansard roof penetrated by four symmetrical dormers, 202 Cornell typifies building styles of 1908, its year of construction. Originally it must have stood in isolation; now, ivy-covered and surrounded by a fine garden, is one of the neighborhood's most attractive houses.

The Botts House, 111 Stanford S.E.

The Botts House stands out among the bungalows on Stanford; now stuccoed, the two-story building is probably of wood frame construction. The horseshoe-shaped decoration over the entrance is one of the few fanciful touches in this plain house.

Built in 1920, the Botts House was home to T. M. Botts, a prominent attorney who was named a Justice of the New Mexico Supreme Court in 1923 and ran an unsuccessful campaign to become state governor in 1930.

Barber's El Rancho Market, 2132 Central S.E.

Long a pharmacy serving the University community, this store was built in 1939 for the Barber grocery chain and its style, copied in other Barber's buildings, became the chain's trademark. All the Barber's Markets have now been converted

to other uses, but the look of this store can be seen around the city, at the southwest corner of Lomas and San Mateo, in the building just north of the supermarket on south Yale, and at 4120 Fourth N.W.

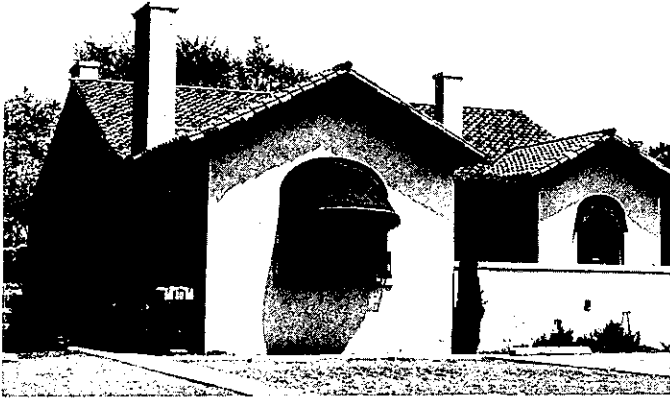
Designed by Thomas Danahy, a local architect, the El Rancho Market is distinguished by its picturesque tower "balanced by the long simple surface and broken line of the Central Avenue facade, and by the somewhat more intimately detailed east facade on the parking lot." (*Bergman*) The tower features a tile roof and a door onto a carved wooden balcony. The El Rancho Market is one of the major adaptations of California Mission style to commercial building, and relates well to the Pueblo Revival style University across the way. The store is also well connected with the Pueblo style store building to the west and the Californian building beyond that, both earlier stores on the street.



Barber's El Rancho Market photograph by Denis Cummings



Doorway, the Botts House photograph by Christopher Wilson



The Clyde Tingley House

photograph by Christopher Wilson



Roosevelt Park in 1934

courtesy Albuquerque Public Library

SILVER HILLS

Albuquerqueans who do not live in or close to Silver Hills often see this as a transitional area—the place in between the University and the freeway. For residents of this small and attractive neighborhood, bounded on the north by Central Avenue and on the south by Hazeldine, their proximity to the University, Presbyterian Hospital, the freeway and downtown is a mingled blessing and disadvantage.

While homes began to be built in this neighborhood as early as 1910, most building dates from the 20's, 30's and 40's as the city slowly began spreading to the east. Much of the earliest building in the district disappeared as the freeway went through and as Presbyterian Hospital expanded, but Silver Hills was the first area of growth away from the valley and on to the sandhills. Coal and Lead Avenues here, as elsewhere, are heavily travelled and noisy streets, but on Silver Avenue, from which the district takes its name, the old and graceful trees of the median strip create an oasis of serenity and beauty. Roosevelt Park to the north of Silver has the same visual effect, but has been less a bonus to the neighborhood because of problems posed by disruptive park users and because the heavily-travelled one-way streets, Coal and Lead, are a barrier to local access.

Like the University Heights and Las Lomas, Silver Hills has a parking problem and new building problems. All these neighborhoods surrounding the University find their streets filled up with student cars, and their few vacant lots filled, almost overnight, with stacks of small apartment units for student rentals.

Houses in Silver Hills are by and large early examples of the styles that continue to be most prevalent in Albuquerque; Mediterranean, California Mission, Territorial and Pueblo Revival. The common denominator of these styles which began to be popular in the 1920's is their sense of place. Unlike the houses of north Barelans or the Huning Highlands, built by early Anglo settlers in forms that had no connection with local tradition, these buildings relate to the climate and to

traditions—New Mexican, Spanish, or simply Latin—that have some connection with their southwestern setting. They are a good visual marker of the historic point when Anglo settlers here began to value and imitate the rich historic, architectural and cultural traditions of their region.

The Clyde Tingley House, 1523 Silver S.E.

This Mediterranean style house was home to Clyde Tingley after he returned to Albuquerque from four years in Santa Fe as Governor of New Mexico. Tingley lived in a number of Albuquerque houses, none of which is the grand house one might have expected a well-to-do politician to choose. His choice of this residence, near Roosevelt Park, one of the many WPA projects he encouraged during his long tenure as Albuquerque's *de facto* Mayor, seems appropriate. Tingley deserves great credit for many projects—the park, Tingley Beach, local schools, tree-planting projects—which enhanced the city's livability. A Democrat, and a populist by inclination, he was the right leader for a city in the Roosevelt years.

Two projecting gables form the entrance to this house; the roof is given an interesting texture by the use of varicolored tiles. Large arched windows convey a sense of graciousness.

Roosevelt Park, south of Coal between Sycamore and Spruce

Early pictures show Roosevelt Park under construction in 1934; an unpromising stretch of sandhill land at that time, intensive cultivation has since made it one of the city's most vernal and beautiful stretches of land. The still undeveloped land to the south shows something of what the "before" was like. A WPA project, Roosevelt Park was named for the President who sponsored the Depression-era works which brought increased employment and new civic amenities to many American communities.

Roosevelt Park and Tingley Beach begin a new era in Albuquerque recreational and park areas. Earlier parks, like Robinson Park, had simply involved planting the existing landscape; Roosevelt Park and Tingley Beach were construction projects, where land was engineered before being planted.

SAN JOSÉ

The Hispanic community of San José lies between the railroad tracks and the freeway, south of Stadium Boulevard. Before the coming of the railroad the south part of San José was probably a continuation of the village of Barelás with farms and grazing lands, but little evidence of this early settlement has survived. Early residents worked for the railroad, farmed, or raised livestock.

The main commercial street now is Broadway, but the historic heart of the community lies along William Street, which borders the railroad tracks. The original San José church stood on William, as do the oldest stores and houses of the neighborhood, many of them built in styles from the early years of the railroad era. The Abajo station of the Santa Fe once stood at William and Franklin Street, an important point in the early community.

San José today has lost much of its early building. Except for the area closest to the railroad tracks, most houses are small adobe or frame structures from the 1930's and 1940's. But like Martineztown or Sawmill, San José has held to traditional Hispanic building styles; grotto altars, small local stores, community fiestas and lively street life characterize the neighborhood.

Like Barelás to the west, San José suffers from sewage plant odors and from industrial intrusions. But the community has long been well organized to press for increased City programs such as housing rehabilitation, parks, and a community center.

Mural of Our Lady of Guadalupe, demolished building, NW corner of William and Stadium

The intersection of William and Stadium Boulevard, where several blocks of housing and stores have recently been demolished to provide room for the Stadium overpass of the rail-

road tracks, was clearly once a community center. Two corner stores stood along the east side of the intersection; a stamped tin ceiling in one indicated an early-20th century date. On the west side this mural was painted on the front of a long adobe building, possibly a combination of rooms and a store. Invoking the intercession of "Nuestra Señora de Guadalupe, Patrona del Barrio," it was a fine example of religious and political art.

1916 William S.E.

This hip-roofed house with its four dormers is built in a style popular at the turn of the century. Skylights over the doors and an off-center porch with turned-wood supports in Queen Anne style add to the attractions of the building, now painted blue. A recent fire at the east end of the attractive house may make it a candidate for demolition. Like many other early houses along William, 1916 is an Anglo-style building.

American Legion Post 113, SE corner, William and San Jose S.E.

Though this building was probably constructed at about the same time as 1916 William, its style is distinctively Hispanic. A large, square adobe building with a gable roof, it resembles several other Albuquerque stores and houses from the period between 1890 and 1910. A mural on the west facade shows boxers in action.

San José Church, 2401 Broadway S.E.

The original San José church stood at the corner of William and Romana. This church, built between 1930 and 1940, succeeded it as the center of the Catholic community. Like San Ignacio Church, it was built with community work and donations. The adobe church, built in traditional New Mexican style, stands some distance to the west of Broadway. Closer to the street is a church and community center brightly decorated with mural paintings of Hispanic and Indian motifs.



Mural of Our Lady of Guadalupe, now demolished
photograph by Christopher Wilson



San José Church

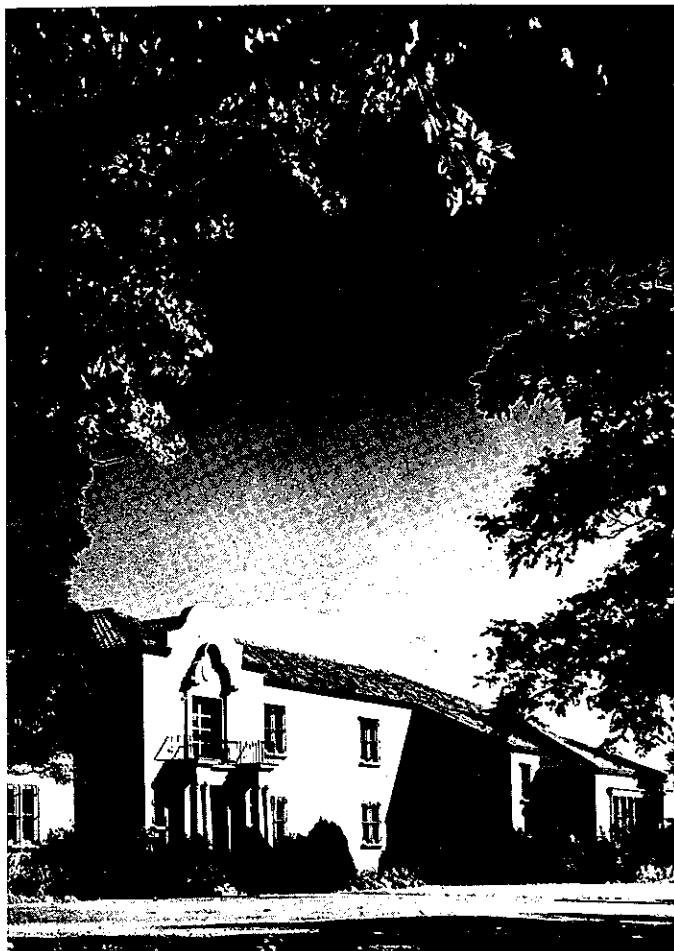
photograph by Christopher Wilson

SOUTH BROADWAY

The area now known as South Broadway was platted as a series of subdivisions in the 1880's; by 1898, as the W.C. Willets map shows, it was well built up as far south as Lewis Avenue between the railroad tracks and Edith Boulevard. Like the Huning Highlands addition to the north and Barelas to the west, South Broadway still keeps many of its fine Victorian homes and cottages, most of them on a somewhat smaller scale than Huning Highlands houses. This was a workers' district, with the railroad shops and Albuquerque Foundry and Machine Works close by. The Second Ward school stood where Eugene Field School is now located; the A & P hospital was at the corner of Broadway and Wheelock (now Pacific). In 1898, South Broadway still had a small area of old adobe homes just to the south and east of Hazeidine along an acequia paralleling the Barelas acequia; perhaps the houses were originally an eastern branch of that community.

Over the years South Broadway has become one of the city's most ethnically mixed neighborhoods, with a large Black and Hispano population. Absentee landlords and housing deterioration have been problems in the district, as have disruptive commercial uses and the lack of a close-by supermarket. The neighborhood has organized effectively to protest adverse conditions and to seek more city services.

The neighborhood boundaries currently are Coal Avenue to the north, I-25 on the east, Stadium Boulevard to the south, and the railroad tracks to the west. Within these boundaries South Broadway contains some of the city's earliest housing.



Eugene Field School

photograph by Eugene L. Drake
courtesy Albuquerque Public Schools

Eugene Field School, 700 Edith S.E.

Designed in 1927 by Gaastra, Gladding, Johnson and Scoville, Eugene Field School breaks away from the then prevalent theory that schoolchildren should be penned up in institutional red brick or heavy stone buildings. The Field School is, according to Edna Heatherington Bergman, "much more cheerful and playful than its contemporary Longfellow, . . . 'Mediterranean' in its massing of several simple volumes under tile roofs and within stucco walls, in the lines of the pediment over the entrance and in its ironwork details." Monte Vista Elementary School, built a few years later in the Heights and also designed by Gaastra, is similar in style and quality. Before the Eugene Field School was built, this site was occupied by the Second Ward School, a cast-stone building with a decidedly institutional look.

Across the street from the school at 633 Edith is a fine stone cottage, now covered with ivy, a good example of early building in South Broadway.

The Cobblestone House, 1416 Edith S.E.

This cobblestone house and another, now stuccoed over, which stands at 204 Arno N.E. in the Huning Highlands district, are surprising discoveries in Albuquerque. Both houses are very similar in design, and seem likely to have been built by the same person, probably in the 1880's. Susanna Eden speculates that a builder from upstate New York, where cobblestone houses are more abundant, may have been responsible for these two.

The Cobblestone House, with its sandstone quoins at the corners, is basically a small and very simple cottage, given interest by the variety of colors and textures in the stones.

1100 Block, S. Broadway

Houses in this block exemplify several of the building periods in the neighborhood. The earliest, at 1110 Broadway S.E., is a classic brick cottage of the railroad era which appears on the 1898 map. With the segmental brick arches above its windows, its wooden porch, and door with carved wooden rosettes, this house typifies Anglo building style in the 1880's and 1890's. On the other side of the street, at 1103 Broadway S.E., is a small brick cottage, now stuccoed, whose hipped roof and projecting dormer suggest a turn-of-the-century date. At 1105, the white bungalow may date from the early 1920's, and the attractive house at 1109 with its alternating courses of concrete block and cast stone was probably built around 1910. To the south of this block on the wall of the South Broadway Branch Library is a more contemporary contribution to the neighborhood atmosphere, a series of distinctive wall murals with themes from myth and science fiction.



1109 Broadway

photograph by Christopher Wilson

The neighborhood, which takes its name from Huning's Castle, grew up around the second Albuquerque Country Club (the first had been in the Las Lomas area west of the University) after 1928. The Depression slowed down building in the area, but after the war remaining lots quickly filled with large architect-designed houses. The neighborhood's focus is Laguna Boulevard with its handsome median strip maintained by a local garden club; like the similar median strip on Ridgecrest Drive in the Heights and the tree-lined median of Silver Avenue, Laguna's oasis of greenery shows how much street design and street landscaping can add to the character of a neighborhood.

Huning Castle neighborhood residents are surrounded by some of the city's most attractive recreational and entertainment areas; close to Old Town, they also have the Zoo, Tingley Beach, and the Albuquerque Little Theater close by. Recently a major concern in this stable neighborhood has been the uses established on their Central Avenue boundary, and the neighborhood association has opposed what they feel to be incompatible uses of this land.

The Country Club, 601 Laguna S.W.

Built in 1928-29, the Albuquerque Country Club is a two-story Mediterranean style clubhouse. Built at the height of Mediterranean and Mission style popularity in Albuquerque, it incorporates such elements as tile roofs, a tower, and arched windows in its facade. A center of neighborhood identity, the Club building also undoubtedly contributed to the popularity of California Mission, Mediterranean and Pueblo Revival styles in the district.

Tingley Beach, Rio Grande riverside, north of the Zoo

In early pictures, Tingley Beach looks like the real thing, with bathers sunning themselves on towels, children splashing in the water, lifeguards watching from towers. Only the closeness of the opposite shore makes it clear that this is not a sea-side scene.

Tingley Beach resulted from cooperation between Mayor Clyde Tingley and officials of the Middle Rio Grande Conservancy District. The District, organized in 1926, worked on flood control programs throughout the 1930's; in 1931, chief engineer Joseph Burkholder—with Tingley's help—turned flood control channels and levees into a roadway, small lakes, and a bathing beach. Now no longer an authorized swimming spot, Tingley Beach and the neighboring park and zoo are major city recreation areas.



The Hebenstreit House photograph by Robert Willson

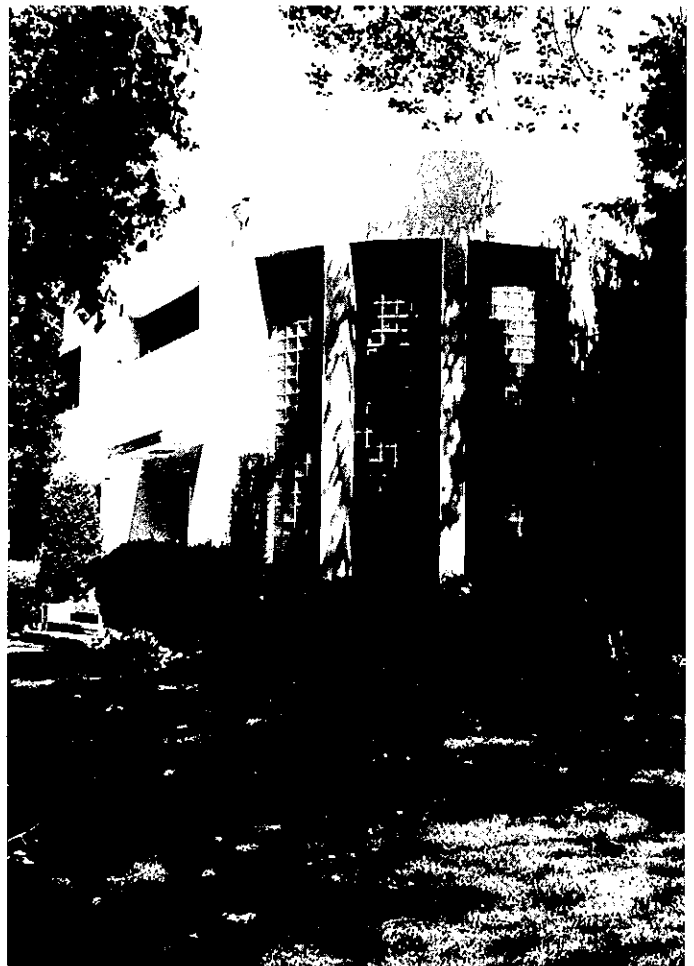
The Hebenstreit House, 200 Laguna S.W.

Best known perhaps for its spectacular displays of Christmas lights and luminarias each year, the Hebenstreit House is also notable as a fine interpretation of Mediterranean style in the late 1920's. Built in 1929, just before the market crash that began the Depression, it was the first house of the Country Club district. A two-and-a-half-story house of stuccoed clay brick, it is topped by a red tile roof decorated with balconets and cast-iron window grills. The house was designed by the architectural firm of Gaastra and Gladding.

A. R. Hebenstreit, Albuquerque's first city manager from 1918 to 1920, went into partnership with attorney Will Keleher to develop the Huning Castle addition; in 1928 Hebenstreit founded Albuquerque's first radio station, KGGM.

The Lembke House, 312 Laguna S.W.

One of the few houses built in the Huning Castle neighborhood during the Depression, the Lembke House is one of a handful of Albuquerque residences in the International style. Others include the Kelvinator House at 324 Hermosa S.E., and a group of houses along Ridgecrest Drive. Characteristically, the Lembke House, designed by Townes and Funk of Amarillo, Texas, relies on a clean arrangement of geometrical shapes, both rectangular and curved. Three tall windows of glass brick illuminate the grand staircase on the south side. The house was constructed as a speculative venture by building contractor Charles Lembke, its original occupant.



The Lembke House photograph by Robert Willson

church. The presence of heavy industry and manufacturing all along the community's northern border has not been destructive to the neighborhood which built up around these employment centers. Only a few blocks of residential property are zoned for industrial use, and those may be downzoned under current Sector Development planning. The Sawmill district refutes the commonly held idea that heavy industry and housing are incompatible; in this attractive, human-scale neighborhood the industrial presence and housing fit together historically and presently.

Mountain Road

The boundary between Sawmill and the Downtown Neighborhood, Mountain Road links the two districts more than it separates them. Historically, Mountain Road was one of the paths from Old Town to the Sandias. Presently, it is one of Albuquerque's most interesting and unusual commercial streets, with a mix of building from many times and styles



Territorial house, Mountain Road

photograph by Christopher Wilson

in the city's history. Currently the widening of Mountain Road to a four-lane throughway is in planning stages; if enlarged, the street would carry more traffic between downtown to Old Town, but the wider street would mean a greater separation of the two neighborhoods, and would lose much of its present quality.

Historic buildings along Mountain Road include the Salvador Armijo House and 1617 Old Town Road (both discussed in Chapter II) and AAA & Sons Food Market (Chapter V, Martineztown). Between 14th and Claire lies an attractive walled compound of adobe houses which probably incorporates an early building on the street; between 12th and 13th is a Territorial style adobe house with unusual window framing, possibly a pre-1880 building.

One of the neighborhood's most important centers is the With Food Store at the northeast corner of Eighth and Mountain, a corner grocery store which still retains the hardwood floors and stamped tin ceiling of its early years. The With family, grocers in Albuquerque since the early 1890's, first ran the Central Market at Second and Central, later moved to this location where Alex With long presided over the counter. Recently With sold the store, ending a more than 85-year family tradition. Next door to the With Food Store at 815 Mountain is the With House, a fine example of Mansard styling with its long roofline overhanging the square frame first story.

Close by, at 1123 Eighth, is one of Albuquerque's most elaborate and best designed Craftsman style houses, especially

notable for its variety of roof lines and fine wood trim. This house probably dates from the turn of the century; an 1898 map shows the land it stands on as belonging to M. P. Stamm. The Harwood School, at Seventh and Mountain, is discussed in Chapter VI. All along the street are a number of one-time stores, gas stations and houses, few from periods later than 1930, which give Mountain Road its unusual and pleasing character.

Charlie's Grocery, SE corner, 12th and Bellamah N.W.

Closed for several years now, Charlie's Grocery is still proclaimed by the sign on the building's west end. The store lies at one end of a group of connected buildings now fused into a single house; a one-story, flat-roofed structure runs between two pitched-roof houses. A fine portal, running along the south side of the building, connects and harmonizes the various parts. Territorial style windows point to a construction date before the turn of the century.



Charlie's Grocery

photograph by Denis Cummings

Other early Sawmill houses and stores lie close by; south of Charlie's on 12th is another one-time corner store connected to a Victorian house. To the east at 1010 Bellamah stands an adobe house with Territorial style windows, a tin hip roof with a projecting shingled gable, and a screened porch. This and other nearby houses are excellent examples of turn-of-the-century adobe building styles.

THE HUNING CASTLE NEIGHBORHOOD

Better known as the Country Club district, this neighborhood lies on grounds once occupied by Castle Huning, the Molina de Glorieta, and the farm and orchards of Franz Huning. Probably the most spectacular private home ever built in New Mexico, Castle Huning was an Italianate palace, constructed of adobes set within a frame superstructure. Huning, certainly one of the most influential and most interesting of Albuquerque's railroad era entrepreneurs, carefully sited his house on the boundary between Old Town and New Town, south of Central Avenue at 15th Street. William A. Keleher tells the story of Huning's fun with the site, an often-repeated comedy about whether he would accept his telegrams on the Old Town or the New Town side of the house. (*Keleher, 52-54*)

Huning's flouring mill, the Molina de Glorieta, burned in the early 1900's. Castle Huning, occupied for a while by a private school, stood until 1955 when it was demolished by the owners, a loss to the city comparable only to the loss of the Alvarado. (*See photograph, p. 126*)

Three small additional rooms have been added to the southwest corner of the house over the years, but on the whole it has remained remarkably unaltered, keeping such early features as an indoor-outdoor cupboard for the milk delivery, a wrought iron grating and guard in the fireplace, a cold cupboard vented to the outside, and most original fixtures. The house even retains one of the few outdoor privies still standing in this area; like the house, it is built of brick.

Edmund H. Smith, a district court clerk, was the first owner of the house, though he lived there for only two years, 1883-85. Later, as it passed through several hands, the house was briefly owned by Dr. and Mrs. Connor before their house at 400 12th was built. J. H. Coons, district manager for the Mutual Life Insurance Company of New York, bought the house in 1917, and enriched it with his avocational skills as a carpenter. Coons died in the early 1940's and his widow, Angela, continued to live in the house until her death two years ago.

The Bond-Lovelace House, 201 12th N.W.

Built in 1925, this mansion is later than most of the neighboring buildings on 12th Street, and different in both style and scale. Designed in California Mission style by W. Miles Brittle, Sr., then chief draftsman for George M. Williamson, the supervising architect, the house was built at a cost of \$125,000, and served as a center for entertainment in the grand style.

The two-story stucco house capped by a red tile roof contains 6,000 square feet of living and entertainment space, with seven original bedrooms, a formal library, a conservatory, and a two-story foyer with a circular staircase and a quarry-tile floor. Now it has been remodeled into offices for a local law firm, an excellent adaptive use of the building, and a fine example of combined preservation and remodeling.

The house was originally built for Frank Bond, owner of a large sheep, wool and mercantile business in northern New Mexico. During their occupancy of the house, two Bond daughters died, both in their 30's; finally, when their daughter-in-law also died suddenly, the family sold their home in 1935 to Dr. William Randolph Lovelace, founder of the Lovelace Clinic. A bachelor, Dr. Lovelace shared his home with his parents and other relatives, and lived there until his death in 1968. The house briefly served as a drug rehabilitation clinic before purchase and remodeling by the current owners.

The Hesselden House, 1211-1215 Roma N.W.

One of Albuquerque's few stone houses, the Hesselden House was built in 1882, in what was then almost the country. Strangely, it was built as a duplex, with a north-south stone wall dividing the building into two equal halves. The house is entered through large double doors on the east and west sides; the front facade is marked by double bay windows, now stuccoed over, and by large second story windows set into sandstone arches with wood trim beneath the arch. The dormer windows that break through the mansard roof line are later additions, not shown in the 1886 map and not entirely in harmony with the rest of the house. The house has long been carved up into apartments; the current owners have been rehabilitating the house, apartment by apartment, restoring its handsomeness after years of neglect.

The house was probably built for Walter Trumbell in 1882, when he was an employee of Vos & Co., a hardware store. Trumbell died in 1891, and the building was leased out during the next 11 years, for some of that time, apparently, to Robert S. Goss, who ran the Goss Military Institute there. Before coming to Albuquerque, Goss had run his Institute in

Roswell during 1891-92; the school he left there was taken up by local residents, and became New Mexico Military Institute. In Albuquerque, Goss seems to have first run his school at Hill and Gold Avenue, in the Huning Highlands district. The 1896 City Directory notes that "The Goss Military Institute furnishes, for boys and young men, a training in military tactics as well as a mental training." Later, probably, he moved the school to the Hesselden House, since the Hesselden children remember finding blackboards in most of the rooms when they moved in, and a later owner discovered papers relating to the Institute.

In 1902, the house was sold to Wallace Hesselden, who used half of the house for his immediate family, half for other relatives. The Hesselden family has, of course, remained prominent in Albuquerque affairs, and all the Hesselden children well remember growing up in the stone house. Later owners included Dr. Evelyn F. Frisbie, one of the state's first woman doctors.



The Bond-Lovelace House photograph by Robert Willson

SAWMILL

The Sawmill district takes its name, logically enough, from the large milling operation which extends west from the 12th Street underpass of I-40, and which has long been the main employer in the neighborhood. The sawmill, a combination of old and recent buildings, covers many acres, and once included a mill pond. Currently the neighborhood, as described in the city's Sector Development planning, lies between Rio Grande Boulevard, Mountain Road, Fifth Street, and I-25, but the historic core centers around the area just south of the sawmill and other industries on 12th Street, and along Mountain Road.

By 1898, Sawmill had a scattering of houses, but much of the land now given to residences was truck garden space—the Mann gardens were in the district, as was the Cristoforo Colon Summer Garden, and the Blueher Farm lay just to the south. Sawmill has quite a few early houses built between 1880 and 1920; interspersed with these are newer houses in traditional styles. West of Eighth Street the roads of Sawmill wander around the foot of the sawmill and other industrial buildings along the railroad spur; east of Eighth, they are more regularly laid out.

Like Martineztown, Sawmill is a neighborhood of small houses, mainly adobe, and often owner-built, placed close together on lots that are frequently irregular in shape. Largely an Hispano neighborhood, Sawmill forms part of the San Felipe de Neri community; the district has never had its own



The Simms-Anderman House photo by Christopher Wilson



The Kate Nichols Chaves House photo by Christopher Wilson



The Connor House photo by Christopher Wilson



The Coons House photo by Christopher Wilson

The Kate Nichols Chaves House, 501 11th N.W.

A romantic history lies behind this handsome Tudor Revival house; built in 1909, it was designed by a woman, Kate Nichols Chaves, who lived here with her family until her sudden death in the house in 1914. The daughter of an early builder-architect in New Mexico, Nicholas Nichols, Kate grew up surrounded by the terminology and materials of architecture. Widowed from an early marriage, she then remarried Amado Chaves, a lawyer who became New Mexico's first superintendent of public education. When Chaves moved to Albuquerque to work on land-grant cases, he suggested to his wife that they should buy a house; but she preferred to design her own, creating this pleasant building with its second-story study specifically set aside for her own work. After her sudden death, from a cerebral hemorrhage, Amado Chaves left, unable to continue living in the house she had created for her family. Later the house was owned by P.C. Rodey, a prominent attorney; it is best known in the neighborhood as the Rodey house.

A stone porch makes the entry into the brick house, setting off a large and elaborate main door surrounded by side and sky lights. A large bay window balances the porch on the south end of the facade, giving extra light and depth to the living room. At the roof level, a half-timbered front gable is balanced by a smaller dormer, also half-timbered.

The C. H. Connor House, 400 12th N.W.

A good example of cast stone architecture, this house resembles many that can be found in pattern books from the period of its construction, around 1910. A large, stately and formal house in the Prairie style, its two-and-a-half stories are brought into balance by the wide roof overhang, supported by pairs of brackets. Two porches on the west and south sides dominate the street-level facade; a bay window in the southwest corner softens the square regularity of the main structure.

The house was built for Dr. Charles Hardin Connor and his wife Myrtle, who owned it from 1910 until 1956. Dr. Connor is well remembered in the neighborhood as a physician. Both the Connors and later residents made extensive changes in the house, but it is now being sympathetically restored and remodeled by the present owner.

The Robertson House, 303 12th N.W.

A two-story frame building, the Robertson House is notable for its Classic Revival porch with Doric columns. The wide overhang of the roof, which masks the hip roof from street view and makes the house appear flat topped, and the frames of the windows are further Classic details in this square and formal house. The interior continues the Classic motif in the molding, room dividers, and fireplace surround.

The house was constructed for Harry F. Lee, Secretary of the Sheep Sanitary Board of New Mexico, between 1904 and 1908; in 1919, the house was bought by John Robertson, President of the Farr Sheep Company, who, probably coincidentally, was also Secretary of the Sheep Sanitary Board the following year. The Robertsons remained in the house until 1962.

The J. H. Coons House, 215 12th N.W.

A simple and elegant brick cottage, the Coons House is an excellent example of local building in the period just after the arrival of the railroad. Built in 1884, it sits on a sandstone foundation and is constructed of soft local brick in a size markedly larger than standard modern brick. The house is formed by two parallel gabled rectangles. A screened wooden entry porch leads into the living room, lighted by the large and frequent windows set in segmental brick arches, with arabesque designs cut into the wood upper frame.

with iron fireboxes intact. All in all, this undramatic house is one of the finest left standing from New Town's earliest years.

The O'Rielly House, 220 Ninth N.W.

An excellent example of Queen Anne style, this brick-and-frame house has its entrance on the diagonal, facing the street corner. On the southwest corner a shallow bay extends through both stories and on the north a more prominent one-story bay, added in the late 1920's, forms the dining room; the joints in both bays are formed by split brick. The second, frame story gives a clue to the basic box design, sitting as it does at odd angles to the entry. Windows in this story are plain, though on the ground floor they are embellished by leaded glass and stained-glass insets.

On the interior, the O'Rielly House combines elements of two styles, with parquet borders around the floors over which have been built, in the spacious entry hall, bookcases, a frame and seat for the staircase, and a full-length mirror hiding the original fireplace. These additions, which seem to be from around 1915-1925, are very fine work, and give to the house a flavor of the Prairie School.

The O'Rielly House was built between 1904 and 1906, presumably for H. H. Tilton, a notary public who sold it in 1909 to J. H. O'Rielly, secretary-treasurer, and later general manager of the Occidental Life Insurance Company. Since O'Rielly sold it in 1917, the house has passed through a number of hands; currently it is badly in need of sensitive rehabilitation.

The Erna Fergusson House, 1021 Orchard N.W.

Erna Fergusson's scorn for the suburbs growing up around her city in the 1940's—"Here everything is as standard as the cars. Same books and magazines. Same ideas, same phobias when one sweeps past. Same happy insulation from the troubles of the world." (*Fergusson*, 6)—is easily understandable when one remembers that she grew up in La Glorietta with frequent visits to Castle Huning, and later made her home in this traditional and beautiful 1922 Pueblo Revival style house, a reflection of the Old Town she loved set among the Anglo buildings of New Town.

Granddaughter of Franz Huning, daughter of Harvey B. Fergusson, Erna Fergusson was bound to be an important citizen of Albuquerque. A writer, as were also her brothers Francis and Harvey and her sister Lina, she became one of the foremost interpreters of the Southwest. As Lawrence Clark Powell says, talking about her book *Our Southwest*,

Her book's distinction derives from her knowledge and sympathy which encompass the whole region of the Southwest: its geography, history, ethnology, agriculture, commerce, and arts. The region's total ambience is present therein more than in any other book . . . She writes of what she knows from travel and discovery, illuminated by reading and study. She writes of people she knows, of Indians, Spanish, and Anglos, of books she has read and understood, of ceremonies she has witnessed, of art she has responded to; and it is this personal quality, as distinct from academic research, that gives her book its lasting value.

(*Powell*, 4)

The Berthold Spitz House, 323 Tenth N.W.

Albuquerque's best example of the Prairie School style of architecture, the Berthold Spitz House was built around 1910 for an Albuquerque merchant and would-be politician. Spitz, who ran a store on the south side of Central, was one of the

group of German Jewish merchants who greatly affected the early commercial growth of New Town.

The design of the house was created by Henry Charles Trost of the El Paso architectural firm of Trost and Trost. The Spitz House is simpler than many of his designs, "relying on the contrast of texture and color of the stuccoed walls and the dark woodwork of the bands of windows." The broad hipped roof with projecting eaves, the dark wood framing of the windows and the masonry sill course between stories add to the strong effect of the design. Inside, the long living-dining area was originally partitioned into smaller spaces with waist-high wooden walls; these have been removed, making the room even more spacious.

Currently occupied by the Chaparral Adoption Home, the Spitz House has recently changed owners and may soon be a private residence once more. (*Information and quotation from National Register form by Sylvia Cook and John O. Baxter*)

The Simms-Anderman House, 415 11th N.W.

A two-and-a-half-story brick structure, the Simms-Anderman House is notable for its wide, graceful front porch, gabled dormer, and bay window. Built between 1905 and 1907 for Sol Benjamin, a partner in the dry goods firm of Weiller and Benjamin, the house was a childhood home for John F. Simms, Jr., later governor of New Mexico, and his brother Albert, recently a University of New Mexico regent. John Simms, Sr. served as a Justice of the New Mexico Supreme Court in 1929-1930, while living in this house. His brother Albert G. Simms, later a U.S. Congressman and owner of La Quinta and Los Poblanos in the North Valley, lived a few blocks away at 211 14th N.W.

In 1934 the Simms sold the house to G. R. and Maude Aderman who lived there almost 20 years. A prominent realtor, Aderman developed the Parkland Hills Addition.

The present owners have combined careful restoration of the house's exterior with modernization of the interior.



Berthold Spitz House photograph by Timothy M. Sheehan

now comes in, was sold by an indigent city government and now accommodates a filling station. At Eleventh Street, Old Lady Putney hesitated. "If I build a house they'll say I was too damned stingy to give it to the town; if I don't they'll say I was a damned fool. I'd rather go down in history as too damned stingy." A gas station stands there. At Thirteenth and Fourteenth, Max Nordhaus did not hesitate, and a shady restful spot remembers him who gave it in memory of the Soldiers and Sailors of the First World War. (Fergusson, 5)

The fountain and statue are not original parts of the park furniture, but memorials to John Braden, one of the city's authentic heroes. In October, 1896, Braden was driving an ammunition wagon and team in a parade marking the end of the Territorial Fair. Fireworks ignited his ammunition wagon, but instead of abandoning the team Braden stayed in the wagon, controlled them, and drew them away from the line of the parade. In the process he lost his life and saved the lives of many others. Money raised by public subscription was used to place the fountain in Robinson Park in honor of his great courage.

The Fez Club, 809 Copper N.W.

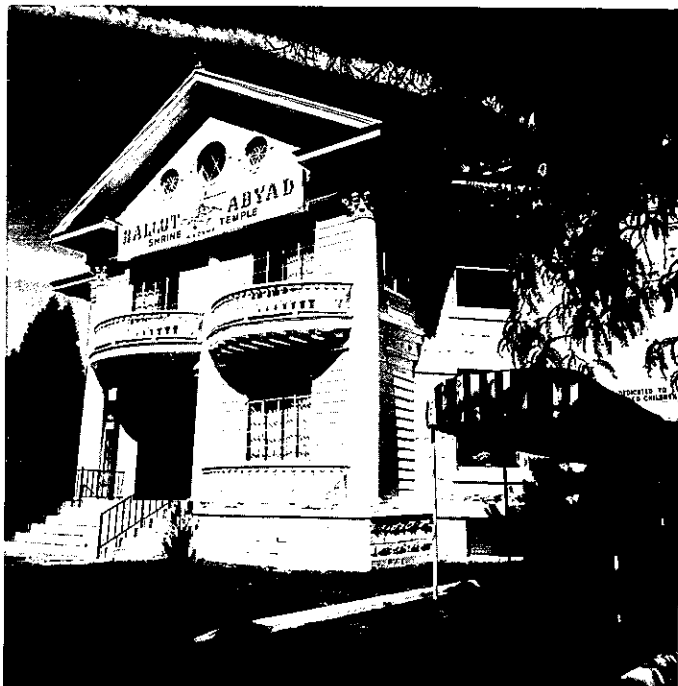
Across from Robinson Park the Fez Club stands in ornate solitude, its vivid whiteness framed by the trees of the park. Although extensively remodeled, it retains enough of its Chicago World's Fair Classic lines to be one of the most noteworthy buildings in Albuquerque. Originally the triple balconies and columns of the entrance were open. Now they are boarded in with siding, forming an entrance porch less impressive than the original, but still striking under the Greek pediment. The hipped-roof house behind this grand facade is built of alternating courses of rough and smooth cast stone; at the back a large concrete structure has been tacked on to the building, creating more room for club functions.

The Fez Club building was constructed between 1905 and 1908 as a home for Jacob Weinman, co-owner of the Golden Rule Dry Goods Store. In 1920 the property was sold to Colonel George S. Breece, owner of Breece Lumber Company, who lived there for 25 years. In 1950 the house was sold to the Ballut Abyad Shrine. Now familiarly known as the Fez Club, its location and style make it one of the city's favorite landmarks.

The Charlotte Hubbell House, 909 Copper N.W.

The blocks of Copper bordering Robinson Park were prime real estate in early Albuquerque. The Lee House once stood next to the Fez Club at 803 Copper, and the home of Edward Rosenwald and his family can still be seen at 715-17. One of the earliest and finest houses in these blocks is the brick cottage long owned by the Hubbell family at 909 Copper. Built between 1883 and 1886, the house was originally the property of Selly Grunsfeld, later Selly Eisemann, probably the daughter of Albert Grunsfeld, an early Albuquerque merchant. The house was purchased in 1901 by James Lorenzo Hubbell and was until very recently the home of his widow, Charlotte, who in 1936 opened the Institute of Educational Music in the house.

This fine and well-detailed house is one of several in the area which still has a carriage step by the street. The simple wood entry porch may have been added after the building was completed. The gable roof is supported by fine wood brackets, and windows are framed in wood; the bay windows on the south and east are set in a handsomely ornamented wood surround. The interior, particularly well preserved because of Charlotte Hubbell's long occupancy, has excellent fireplaces

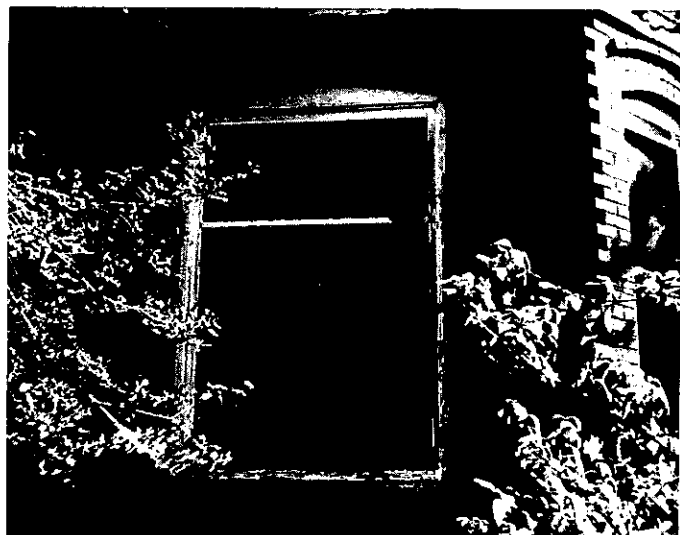


Fez Club

photograph by Christopher Wilson



The Charlotte Hubbell House photograph by Denis Cummings



O'Rielly House window

photograph by Christopher Wilson

park around which sit a group of small, attractive houses. Off 11th north of Lomas, Manzano Court opens up, a one-block neighborhood of Pueblo Revival houses. The Watson development on 16th and 17th, already discussed in Chapter II, is an enclave of Pueblo Revival homes neighboring Old Town.

All these small districts, and all the other streets and byways within the Downtown Neighborhood, share some common characteristics. Downzoning, a major project of the Downtown Neighborhood Association, has been the single most important force in transforming this neighborhood from a deteriorating area, with many homes falling into disrepair, into a successful residential district, where "For Sale" signs rarely stay up long.

Along with changes in the neighborhood zone pattern have come increasing awareness of the pleasures and attraction of the district and a feeling on the part of residents that they can shape the future of their area, a feeling directly connected to the hard work and effectiveness of the Downtown Neighborhood Association. The difficulties of finding home improvement financing in an area which, like most in the inner city, was anathema to most lending institutions, has been greatly eased by Neighborhood Housing Services. Modeled after a pilot program in Pittsburgh, Neighborhood Housing Services combines the energies of lending institutions, public officials, and private citizens in a program of low-interest loans for housing rehabilitation. In addition to providing the loan money from its revolving fund when home owners are unable to find financing elsewhere, N.H.S. oversees and guarantees the work of contractors. The program is begun with federal money, but directed by a local board.

Values of neighborhood houses have been rising steadily over the last few years, and the district as a whole presents a fine success story. Problems remain, however; here, as throughout the city, major traffic-bearing streets and the commercial uses that they carry have been a disruption to neighborhood integrity. For the Downtown Neighborhood, Lomas—which cuts the district in two—is the main divider, and the city's Lomas Boulevard Transit and Pedestrianway project, if successful, promises considerable relief for this problem, by making the street serve, as the neighborhood already does, to link Old Town and New Town, and by making it a more attractive area for walkers. The Downtown Neighborhood also feels the impact of downtown parking needs and traffic and can find its residential patterns affected by the city's interest in greater housing density near downtown.

Here, as in other districts, only a few of the landmark buildings can be described, but it is part of the characteristic quality of the district that each individual structure has more interest and more power because it is set among other fine houses, among the trees and gardens of a neighborhood at the human scale.

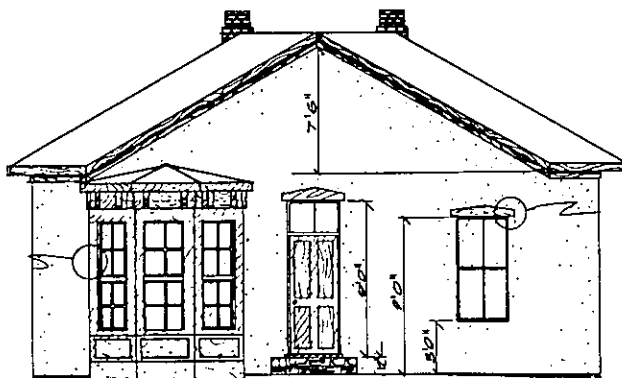
The Louis McRae House, 601 Marble N.W.

Once St. Vincent's School stood opposite this house; now only the auditorium and a part of the grounds remain, while the rest of the site has become the location of a bank building. Built in 1915, the McRae House is particularly interesting as one of the city's examples of adaptation of adobe to Anglo styles; for this house, the model was the Tudor Revival style, which resulted in what may be the only half-timbered adobe house in the state. After coming to Albuquerque from Prince Edward Island in Canada, Louis McRae worked for the Ilfeld Company and later became manager of the Bond Wool Warehouse. He lived in the house, constructed by his relative Alfred Hayden, until his death in 1965.

The Keleher House, 803 Tijeras N.W.

Built by 1882, when Thomas F. Keleher, Jr. was born here, this small house is one of the oldest New Town homes. The interior has been remodeled for use as an office building, but the exterior has been well preserved. The bay window in front and the very simple porch are the only ornamental touches on this frame building which was an early home for one of Albuquerque's most influential families.

Thomas Keleher, Sr., practically grew up along the Santa Fe Trail, working from an early age as an ox teamster and buffalo-hide purchaser. According to Howard Bryan, in his *Albuquerque Tribune* column "Off the Beaten Path,"



The Keleher House
measured drawing by I. Christensen, M. Lorenz, and
K. Towery, UNM collections

In 1879, Keleher decided to go into business for himself in New Mexico and boarded a train for Las Vegas. He found that Las Vegas already had too many hide and wool dealers, so he and three others hired a wagon train at a cost of \$10 each and came to Albuquerque. One of the others was a brother, Dan . . . Mr. Stover gave Keleher some property for his first store on the southwest corner of the plaza, just west of the present La Cocina restaurant. There he bought and sold deerskins, goatskins, cowhides and wool. He became known among the native population as "Colorado" Keleher because of his big red beard, Colorado being the Spanish word for "red."
(Bryan, March 22, 1954)

Keleher, like many other merchants, moved his store downtown soon after the railroad arrived, and built this house for his family. The house to the west at 805 Tijeras is also a Keleher home, built in the late 1880's. The Keleher family, in its several branches, has had a great deal to do with the building and development of present-day Albuquerque, in particular with the creation of the present Country Club district.

Robinson Park, Central Avenue between Eighth and Tenth

Aside from the Old Town Plaza, this spot of greenery along Central is the city's first park. As Erna Fergusson tells the story,

Early planners foresaw a park in every triangle where Central crosses the avenues. At Eighth Street they laid out *Robinson Park*, named it for a president of the Santa Fe and placed there a delicate mid-Victorian female statue, discreetly draped and dripping water from her nose when the fountain plays. The opposite triangle, where Park Avenue

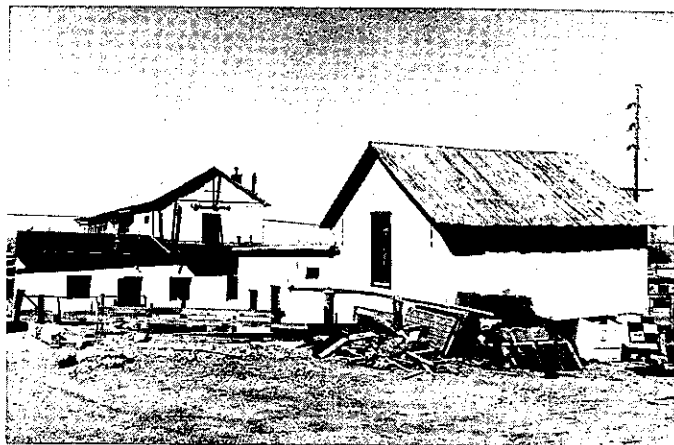
F. M. Mercantile, 1522 Edith N.E.

Martineztown-Santa Barbara's other two-story building, F. M. Mercantile was built in 1919 by Mónico García, brother of the Simón García who built the García-Martinez house. A blacksmith, Mónico García came to Albuquerque from San Ysidro around 1907, and established his shop and home near this site. As his son, Felipe M. García, remembers in an interview in *La Confluencia*,

my father, Mónico, sold his 60 acres of land in San Ysidro and bought this property and the land where Santa Barbara school is now. He put a blacksmith shop in here. He struck it good when he came—he bought a lot of land, and it was cheap in those days. But I remember him telling my mother, "Here they're very stingy with land, they sell tongues instead of acres (lenguas en vez de leguas). But I'm going to beat them." So to beat them, he built two-story buildings, even for his horse and buggy: on top was the hay, the horse on the bottom. He built this house for me to start a store in when I came back from the war. (García, p. 2)

In the house his father built, Felipe García ran a neighborhood grocery store for almost 20 years, until he moved his enterprise to Broadway and leased the building to another grocer.

A two-story wooden porch wraps around the front and south side of the building, with exterior stairs leading to the second floor where the family made its home. To the east, a wall connects the main store building with a workshop, also



F.M. Mercantile

photograph by Christopher Wilson

built by Mónico García, a combination of warehouse and shop with a low entrance door characteristic of northern New Mexican building. The small courtyard between the two buildings once held a windmill; the entire complex is built of terrones, blocks cut directly from swampy ground.

THE DOWNTOWN NEIGHBORHOOD

As the Huning Highlands and Martineztown-Santa Barbara were developing to the east of the railroad tracks, what is now the Downtown Neighborhood was beginning to grow up in the land between New Town and Old Town. Basically, the neighborhood lies between Sixth Street, Central Avenue, 19th Street, and Mountain Road, though a number of jogs make its actual boundaries more complex.

The center of housing downtown in the earliest years after the railroad was along the streets just north and south of Central; these early houses have almost all been replaced by commercial and office buildings. But from the first, a few adventurous builders put houses in the lots farther west, as the 1886 map shows, and many of these houses still exist. The neighborhood filled in very slowly over the years, with a building spurt around 1905-1915. That period saw most of the blocks near Central completely built up, but the neighborhood continued to attract new housing through the 20's, 30's and 40's, gradually filling in the streets between Lomas (originally New York Avenue) and Mountain Road. Today the Downtown Neighborhood can pride itself on good houses from a wider variety of historical periods and architectural styles than are found in any other district of the city.

The greatest concentration of fine houses in the neighborhood is along 11th and 12th Streets, an area once known as Judge's Row, well known for its great old cottonwood trees and gardens as well as for its handsome buildings. Throughout the neighborhood, large houses and smaller cottages and bungalows sit side-by-side. Albuquerque never created a district of uniformly upper-class housing until the 1940's, and one of the pleasures of the Downtown Neighborhood, as of the Huning Highlands, is the frequent change of scale and style.

Another pleasure of the Downtown Neighborhood comes from the several small pocket-neighborhoods within this neighborhood that have their own unity and style. The houses bordering Robinson Park, though reduced from their number in former days, still have the air that made this a much-photographed street around 1910. Luna Boulevard, which angles into the street grid where Tenth Street would be expected to occur, has a fine collection of early bungalows. Just north, on the other side of Lomas, is Luna Crescent, a moon-shaped



Copper Avenue near Robinson Park about 1910

Historic Landmarks Survey collection



The Louis McRae House photograph by Kenneth W. Larson



AAA & Sons Grocery photograph by Christopher Wilson

The García-Martínez House, 1123 Edith N.E. (SW corner of Edith and Mountain)

A handsome two-story adobe house, the García-Martínez home shows the marks of its early construction, as well as of later remodeling. According to local residents,

there were only three two-story homes ever built in the Los Martínez area. One was built by Don Simón García, an early grocer at the corner of Mountain Road and Edith . . . The others were built by Demetrio Quintana—next to the acequia madre de los Barelás—and by the Garcías.

(Six Albuquerque Neighborhoods)

The Quintana house has been demolished, so that now there are only two tall houses in the area, the García family's F.M. Mercantile building at the corner of Edith and Odelia, and Simón García's house, now owned by the descendants of Trinidad Martín, another early grocer in the area. The neighborhood takes its name from this Martín family, still very active in local and city affairs. Trinidad Martín owned this property by 1898, and Simón García had his store across the street, on the northeast corner of Edith and Mountain.

The small windows in the upper story, the almost blank wall along Mountain Road, the exterior staircase to the second story, and the pitched tin roof with its now stuccoed-in dormer windows are evidences of the early date of this house, probably built in the 1880's or 1890's. Later remodelings have added a brick front to the first floor facade and created wide modern windows.

El Porvenir, 1221 Edith N.E.

Dancing was always important in our life. In the 1920's, 1930's, and early 40's, the Los Martínez area was the only place in all of Albuquerque that could boast of four dance halls in operation on any Saturday and Sunday—and up to seven places to dance during the annual parish fiestas. There were the Paris Dance Hall, the Santa Barbara (later the Star) Dance Pavilion, the Sunshine Dance Hall, and La Virgencita. At La Virgencita, we danced to what people today call *musica folklorica*.

(Six Albuquerque Neighborhoods)

El Porvenir (the future) was another of those early dance halls which still are part of the neighborhood. El Porvenir looks like a dance hall, with its entry portal of vigas and columns set into the low broad facade of the building. Decorative plaster work on the facade, now painted white with the rest, probably added to El Porvenir's color in its early days.

San Ignacio Church, 1300 Walter N.E.

The best first view of San Ignacio Church is through the arch on Edith inscribed with the name of the church and the date 1926, the year of the parish's founding. San Ignacio itself was built in 1916, with the bell tower finished two years later. Most of the construction work on this beautiful and important church was done by members of the community, who landscaped the grounds where a cemetery had earlier stood, poured and laid the over 5000 adobes used in construction, and donated specialized skills and materials. The work was inspired and directed by Fr. Joseph Arthuis, Padre José to the community; the finished church gave parishioners, who earlier had gone to San Felipe or Immaculate Conception, their own center for worship and celebration.

With its white stucco exterior and four-story bell tower topped by a cross, San Ignacio at first glance looks a little like a midwestern village church, though its basic cruciform shape and adobe construction are more similar to other churches of northern New Mexico. Two square one-story wings, built forward from the main body, carry on their parapets the statues of four saints; behind them rises the high-pitched gable roof of the main church, originally tin covered, but now shingled. Inside, a fine stamped tin ceiling and a wood molding stenciled with grape leaves are notable features.

Though San Ignacio now uses an electric bell system to summon the parish to mass, the two bells, Guadalupe and Guadalupe, still hang in the tower above the community of Santa Barbara.



San Ignacio Church photograph by Christopher Wilson



Plaza Martinez, about 1895

Museum of Albq. collections

While early city programs resulted in the replacement of south Martineztown with the public housing sites and modern small houses between Grand and Lomas, current policy has been much more favorable to the continuation of neighborhood identity and character. Here, as in other inner-city districts, the combination of housing code enforcement with the grants and loans for rehabilitation available through Community Development have resulted in the fixing up of a number of attractive houses. Edith Boulevard, the main street of both Martineztown and Santa Barbara, has been paved and widened, but without a great deal of disturbance of existing homes and buildings. Residents of the communities have demonstrated their ability to organize and to press for the programs they feel the community needs, working effectively against plans they disapprove. Thanks to their work, the area will soon have a city park with recreation facilities, a long felt need. Better public transportation and a better selection of close-by shopping—needs shared with the Huning Highlands and South Broadway—are important current concerns.

Long separate from the city in fact—Martineztown and Santa Barbara were not incorporated until 1948—these communities still work as close-knit towns with the city, with their own distinct boundaries and identities. The houses of Martineztown and Santa Barbara are not often individually remarkable, as those of the Huning Highlands are. Residents of these communities did not often have enough money to build in the grander style found there; more important, they chose to build their houses in the traditional manner of the Rio Abajo, in a pattern in which individuality and outward show were never an important aim. The useful importations of the Anglos, from peaked roofs to aluminum windows, were incorporated into the design; but the fundamentals—adobe construction, single-story dwellings, simple exteriors, closely packed houses—were the constants of the neighborhoods. Preservation of Martineztown and Santa Barbara has been, and continues to be, a part of the living tradition of the community.

AAA & Sons Grocers, 211 Mountain N.E. (NW corner of Mountain and Broadway)

This classic example of the corner grocery store connects with two other interesting buildings to the north and to the west. According to interviews which architect Robert Moraga held with local residents,

Toribio Archuleta built a grocery at Broadway and Mountain Road about 1908 or 1909. In the '20's his son Antonio built a store across the street. Later his sons took it over and today it's the only continuously operated store in the Los Martinez area.

(From Six Albuquerque Neighborhoods, an exhibition of the Albuquerque Public Library)

The Archuleta family still runs the store, an adobe building with its entrance on the corner. A portal wraps around both sides of the building; a good example of adaptations of new materials to traditional forms, it has milled beams rather than logs for pillars, and a slanted tin roof.

Adjoining the store to the north, on Broadway, is a small house made surprising by its collection of dormers—three are crowded into the small triangular space below the gable roof. To the west, along Mountain Road, the store shares a wall with a long adobe building faced with cast stone.

The Second Presbyterian Church, 812 Edith N.E.

On the front of this California Mission style church is the date 1889, the year of the founding of Second Presbyterian, rather than of this building, constructed in 1922. Second Presbyterian was the first church in Martineztown and—as the name indicates—only the second Presbyterian church in Albuquerque. A number of early residents in the area were Hispano Protestants, and the church's location may have been encouraged by the proximity of Menaul School to the north.

The church and the House of Neighborly Services next door are good examples of early California Mission style with their arched pediments, stuccoed exteriors, and simple forms.

distinguished by its two-story porch and two-story bay window. Less decorated than most houses in the neighborhood, it has an almost severe appearance, modified by the large and handsome windows of the front facade.

The Boatwright House, 220 Edith S.E.

Built shortly after 1888 for Calvin Whiting, this two-story brick farmhouse was bought in 1913 by David Boatwright, president of Boatwright Rubber Co. and the last mayor of Albuquerque before the city turned to a Commission-City Manager form of government in 1917. Ellen Threinen notes that the house falls between Victorian and Queen Anne style; the veranda and porch pediment are typical Queen Anne details, while the body of the house is a more simple and regular Victorian design. (*See photograph in Introduction*)

HUNING HIGHLANDS ALLEYWAYS

Like downtown, the Huning Highlands district has some of the city's best and most interesting alleyways. Each block was originally platted with a north-south alley. As the area filled in and began to be used for student and worker housing, small houses, some converted from early carriage houses and sheds, some built specifically for rental housing, grew up along the alleys. These small homes, not usually visible from the street, make an attractive pattern which could be enhanced by lighting and cleaning the alleys.

Recognition of this unique neighborhood can come through many small programs, such as alley beautification. Pedestrian-level street lighting, to enhance the neighborhood's great attractiveness for walkers, is an obvious need for the area, as is a street tree program to "reforest" the avenues that have been unable to keep their sidewalk trees over the years. These programs, like others needed in other historic areas of the city, demand recognition—presently hard to come by—that different neighborhoods of the city cannot well be covered by one set of rules and regulations. It is time for the city to encourage and enhance the differences that are part of our history and our interest.

MARTINEZTOWN-SANTA BARBARA

To drive from the Huning Highlands north to Martineztown and Santa Barbara is to pass from one world—a midwestern Victorian suburb of straight streets, gabled roofs, and front lawns—to another, to a small town within the city that looks like many of the small towns of northern New Mexico. Winding streets are lined with adobe houses, set at odd angles to the street. The pattern centers around the main street, Edith Boulevard, where the dance halls and groceries and small businesses alternate with houses. Above it all sits the church, San Ignacio, the highest point in this community set between the railroad tracks and the rising sand hills to the east.

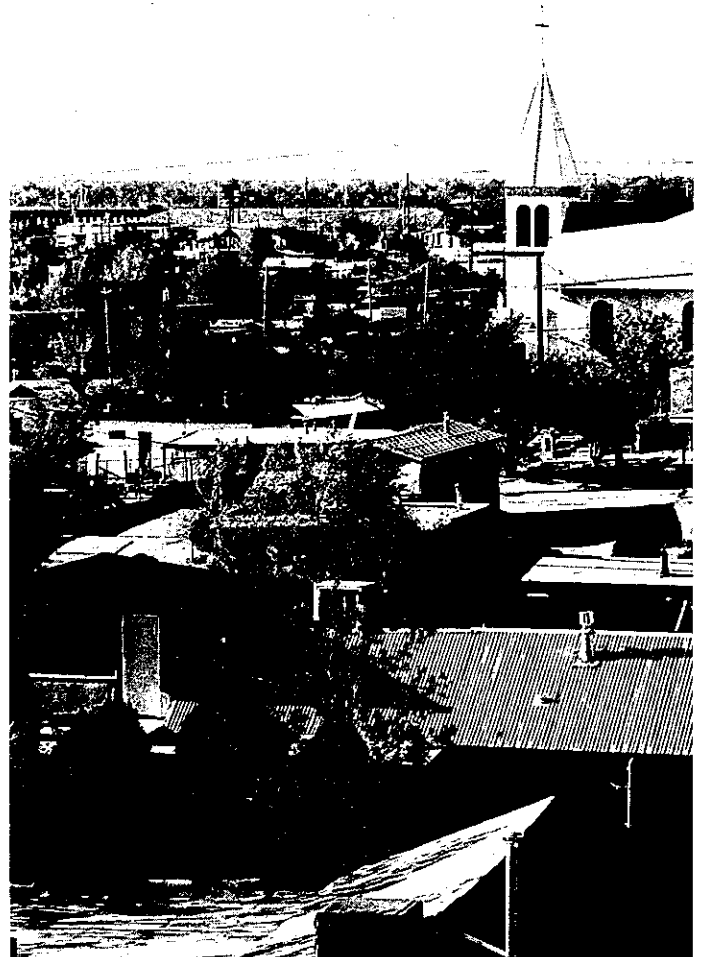
Between the Anglo suburb and the New Mexican town lies a strangely neutral, out-of-place strip of territory, once known as Dog Town or Pigeon Town. Earlier, when the Anglo houses reached a little north of Grand Avenue and the adobe houses of Martineztown began south of Lomas, the contrast must have been sharper and more direct. Now the parking places of St. Joseph Hospital and a public housing complex have replaced the original look of the area with a typical suburban setting, transplanted from the Heights. This incongruous, but rather pleasant area still houses many long-time Martineztown residents and remains an integral part of the life of the community.

But the heart of Martineztown lies in the old district that stretches along Edith between Lomas and Mountain Road. The community, which grew up after 1880, in part around

the Second Presbyterian Church, established itself in the traditional way around the Plaza Martinez, now lost under more recent streets and buildings. The predominantly Hispano neighborhood built houses in traditional fashion, using adobe rather than the frame and brick of their neighbors to the south.

Around the turn of the century, Santa Barbara began to grow up a little to the north, between Mountain Road and Odelia (a continuation of Indian School Road). Santa Barbara, which took its name from a local cemetery, soon focused around the building of San Ignacio, the handsome white adobe church that crowns the hill and the community. Both neighborhoods sponsored dance halls, local groceries, and small businesses through the years; some still persist as an essential part of the neighborhood's character and flavor.

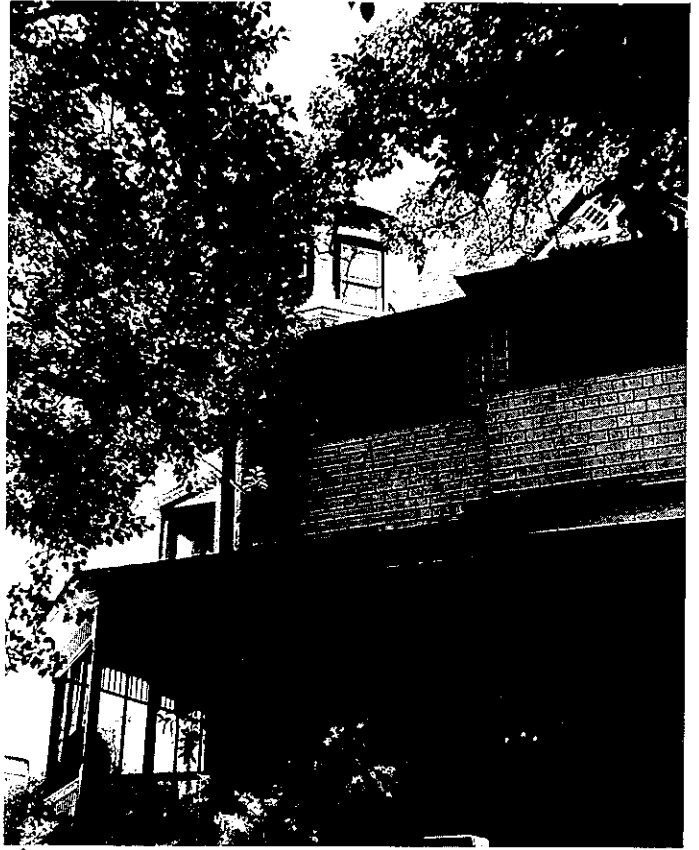
Fiestas and celebrations of all kinds were and are an essential part of the life of Martineztown and Santa Barbara. For fiestas—attended by relatives and friends from Old Town, Los Griegos, San José—streets were decorated with arches, selected yards with altars, a work of community labor and love. Dances like Los Matachines (a traditional dance-drama), velorios (wakes) for saints, high mass and processions, family feasts—all played a part in the ritual of community celebration, and while some of the old customs have fallen into disuse over the years, fiestas still bring back to the community many sons and daughters who have established households in the Heights or on the West Mesa, but who still see the neighborhood as their family home.



Martineztown-Santa Barbara, with San Ignacio Church in the background
photograph by Christopher Wilson



The A.B. McMillan House drawing by Dorothy Harroun



The Learnard House
photograph by Robert Willson



The Whitney House
photograph by Robert Willson



The Cristy House
photograph by Robert Willson

show a style and period different from the surrounding houses, but make a real contribution to the neighborhood's charm. A mixture of Pueblo and California Mission style, the buildings have a somewhat fantastical, Hollywood effect. Brick coping tops the battlemented walls, wrought-iron staircases lead to the second floor of the rear building, and brick surrounds set off the windows and porthole vents. Vents at the front of the one-story wings are even capped with elaborate plaster arabesque designs. Like the Old Public Library, the Alhambra Apartments make an important visual point; "intrusions" into historic districts can be a real part of the district's interest, adding variety and surprise.

The McQuade House, 201 Walter N.E.

This ornate and handsome cottage has long been a favorite of Huning Highlands residents and visitors. Its most noticeable feature is the octagonal gazebo porch at the southeast corner, with its peaked octagonal roof and elaborate carved-wood supports. Carved wood continues to be a feature in the gable ornaments, fine sunbursts surrounding dormer windows. The now painted brick walls are decorated with a band course of raised brick which connects the arched lintels over the windows. With its fantastic assortment of rooflines and fanciful decoration, this cottage is one of the neighborhood's best. Built between 1901 and 1909, the house was first the residence of J.W. McQuade and his wife Alice, later was owned by Candelario B. Sedillo in the 1920's and 1930's. The cottage is more extensive than it appears; a full "basement" floor under the visible house rests at the grade level of the lot, indicating a massive excavation project sometime in the early history of the property. Long the property of absentee landlords, the house has seen considerable neglect, but has recently been purchased by live-in owners, who intend a gradual restoration.

The McMillan House, 119 Walter S.E.

The three blocks of Walter between Central and Lead have a number of the Huning Highlands' finest houses, their style enhanced by old spreading trees and gardens. This house was built for A.B. McMillan between 1893 and 1896. One of the most important figures in Albuquerque's financial, political, and social life at the turn of the century, McMillan was an officer of the First National Bank and controlling stockholder in the early Water Company.

Like many Huning Highlands' houses, the McMillan home is distinguished by its assortment of rooflines, from two-and-a-half stories in the front to a one-story "elephant ear" at the rear. The design of the house is somewhat chaotic, with windows of various sizes and shapes—including a modified Palladian window with three arches in the front of the house—placed "more for convenience than symmetry" (*Eden*). While all the elements of the house may not be in harmony, its collection of qualities makes it interesting at first glance.

The Cristy House, 201 Walter S.E.

This small and unusual clapboard cottage, which looks somewhat as though it should sit near an ocean, is the work of one of Albuquerque's first architects, Edward Buxton Cristy. Cristy, who began designing Albuquerque buildings in the 1890's, is best represented today by his remodeling of Hodgkin Hall from a Victorian brick school building into a "Pueblo," (see Chapter VI). Most of his other known buildings, many of them schools and institutions, have been demolished. This cottage, built as his family home, is the only house which can surely be attributed to him.

Built in 1896-97, the ground-hugging cottage is made interesting by the three partial octagons which break up its basic

rectangular shape and by the unusual oval windows which give it some of its seaside flavor. The octagonal porch at the northeast corner and the semi-octagonal dining room and sitting room make the interior plan surprising and very pleasant, a combination of spaciousness with interesting nooks and crannies, created by the many different angles of the house. Because of the corner entrance, the floor plan of the front part of the house works on diagonal, rather than square, lines, a most unusual effect in a house of this period.

The Learnard House, 210 Walter S.E.

Built shortly before 1898, the Learnard House is one of the finest Victorian houses in Albuquerque. Standing high above the street on its quarry-stone foundation, the house is most notable for the three-story octagonal tower rising from its corner. The third, wooden story of the tower was added some years after the house was built and at first had no windows; the shingled sleeping porches over the first-floor porch came even later, after 1900. Early additions like these, particularly the addition of sleeping porches, are common throughout the district.

A fine example of Queen Anne style, the house uses a variety of materials and textures, including a delicate wooden porch (now screened in), gable ornaments, brick and shingles for a rich and complex effect.

The Whitney House, 302 Walter S.E.

This unusual house resembles no other in Albuquerque. Built in 1907 for William Whitney, a businessman, it looks almost like a bank building adapted to the requirements of a private home. The off-center entrance through a Doric-columned porch, the heavy metal cornice, and the parapet roof make it a good example of World's Fair Classic style, popular after the 1893 Chicago World's Fair. The arched entry door with its two side windows makes a pattern repeated in the trio of windows on the second story.

Mrs. Hill's Boarding House, 321 Walter S.E.

Built before 1898, Mrs. Hill's Boarding House is, according to Susanna Eden, "progressive and chaotic." A two-story, cross-gabled house, it features a variety of only loosely related windows, projecting bays, sleeping porch, and a Queen Anne style entry porch. A good example of the freedom with which some local builders combined bits and pieces of designs, the house is both amusing and attractive. Mrs. Hill took in boarders here through 1909.

The Horner House, 520 Arno S.E.

One of the first houses built in the Huning Highlands, the Horner House, according to Susanna Eden, was constructed in 1881 by Galaway and Brown, contractor-builders, for Issac Horner, an early real estate investor in the new city.

Now partly stuccoed over, the house is a fine example of early attempts to build in Anglo style. A two-story frame and clapboard building, it is unornamented, except for the pediments over the windows, which are the same Territorial style flat boards as were being used to remodel many old adobes at this time. The simple square house has first floor window bays that were probably added after the original construction.

The Harvey House, 411 Arno S.E.

One of a number of attractive houses between Lead and Coal Avenues, the Harvey House was designed before 1896 to house employees of the Harvey hotel and restaurant chain. Basically a townhouse in design, "its narrow street facade and sheer two-storied walls look out of place in its suburban setting." (*Eden*) Currently in a state of disrepair, the house is



*The McQuade House
 photograph by
 Robert Willson*

The Mary Strong House, 802 Silver S.E.

One of Albuquerque's finest private homes, the 1910 Mary Strong House is an early and excellent example of the California Bungalow style made prominent by the architectural firm of Greene and Greene in California. Like the Whittlesey House, this home gets much of its powerful effect from the use of exposed horizontal wood beams, though since they are milled beams it has no log-cabin effect. The 8 x 8 wood beams are supported by a foundation of cemented pebble stones gathered at the site; and the whole house seems to rise naturally from the hill, expressing the philosophy of organic architecture prevalent at the time. Interior fixtures, preserved over the years and restored by the current owners, match the exterior of the house in simplicity and excellence of design.



*The Mary Strong House
 photograph by Paul Suozzi*

The house was built for Mrs. Mary S. Strong, who had come to Albuquerque from Pennsylvania; Mrs. Strong lived there for only two years; subsequently the house went through a number of owners until 1922, when it was purchased by Nimrod and Emma McGuire. Mrs. McGuire continued to live in the house after her husband's death in 1924 until the early 1970's when it was purchased by the present owners.



*The Mrs. T.I. Butts House
 photograph by Robert Willson*

Mrs. T. I. Butts House, 201 High N.E.

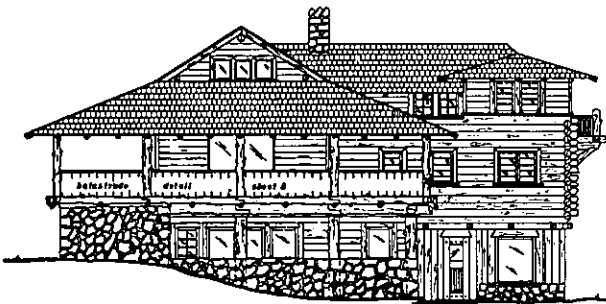
Built of cast stone, this house is dominated by its handsome hexagonal tower and second-story dormer window. Except for the tower, the second story (or half-story, since it sits under the low, broad roof) is constructed of wood, a typical practice. Susanna Eden calls the house "a well preserved example of the square and solid development of late Queen Anne spirit." It was probably built in the first decade of the 20th century; Mrs. Butts, Principal of the First Ward School, lived here from 1913 through the 1920's.

Alhambra Apartments, 208 High N.E.

Like a number of small apartment complexes scattered around the Huning Highlands, the Alhambra Apartments



*Old Main Building
Old Albuquerque
High School
photograph by
Donald Gunning*



*North elevation of the Whittlesey House as it was in 1903
drawing by Greg Baczek*



*Porch of the Whittlesey House
photograph by Richard Khanlian*

HUNING HIGHLANDS HOUSES

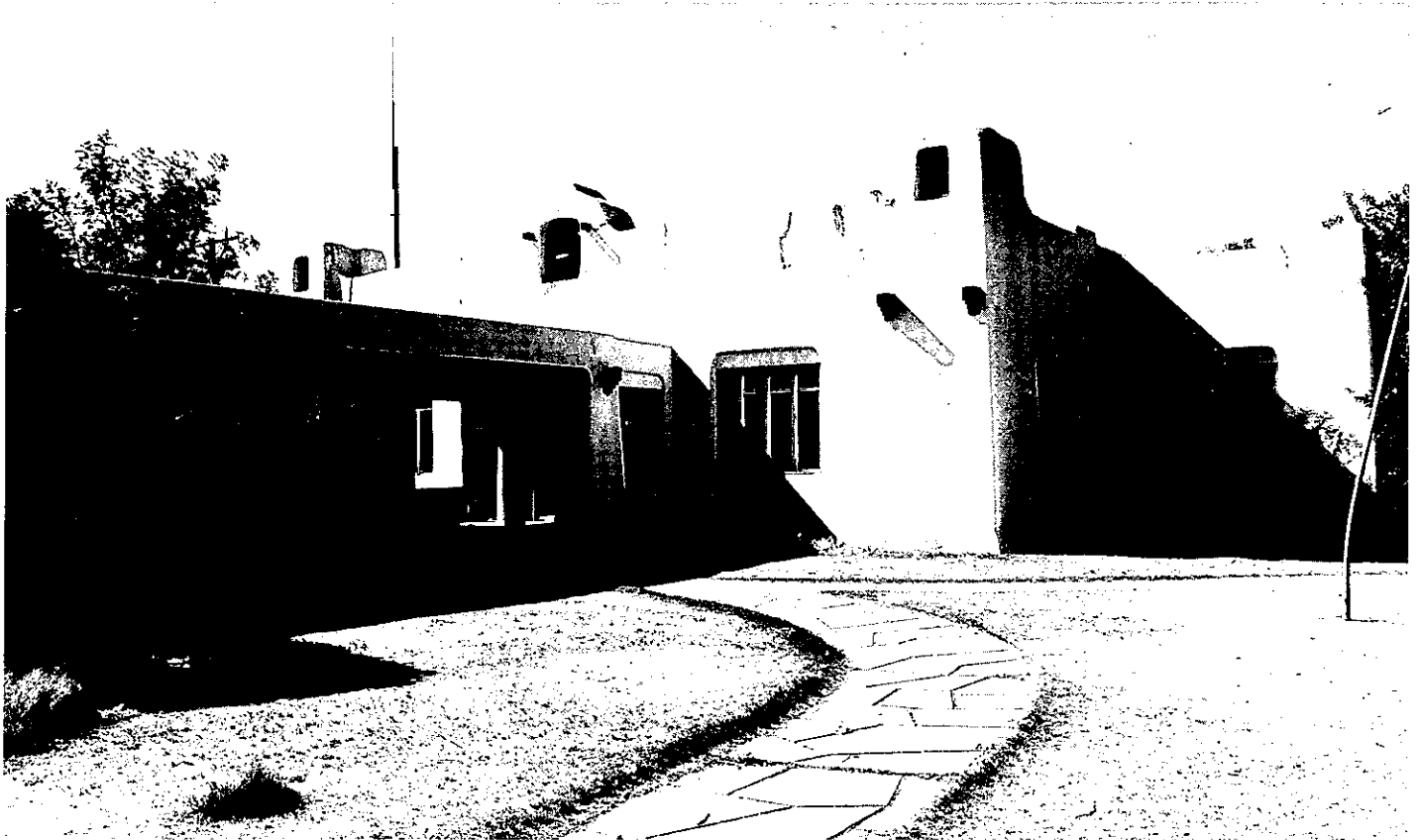
The Charles Whittlesey House (Albuquerque Press Club), 201 Highland Park Circle S.E.

One of the most pleasant surprises in Albuquerque, the Whittlesey House is an enormously sophisticated log cabin commanding one of the finest hilltop sites in the city. Now the Albuquerque Press Club, it seems to stand as an integral part of Highland Park, which provides the house with Albuquerque's largest front lawn.

The model for the unusual design of the house was a Norwegian villa; Charles Whittlesey, architect of the Alvarado and the Albuquerque depot, designed this building as his family home in 1903, while he was engaged in building the similar El Tovar Hotel at the Grand Canyon. Like El Tovar, Whittlesey's house uses a low pitch, exposed log framing, and a wide porch supported by logs to create a rustic effect—"twenty miles from the nearest log," as Erna Fergusson wryly notes (p. 20). Exposed rough wood, peeled log cuts, and burlap walls continued the rustic look in the interior.

During the period from 1908 to 1920 when the house was owned by Theodore S. Woolsey, rooms in the house may have housed some of Albuquerque's tuberculosis convalescents; the wide porches and open spaces made the building well adapted to their needs. In 1920, A. B. Hall and his wife Clifford purchased the house and made it an Albuquerque showcase, with Indian crafts and Mexican furniture used throughout. Clifford Hall, later Clifford MacCallum, took the house through several remodelings, changing the surfaces but preserving its unique character.

In 1973, the Whittlesey House found a new use as home for the Albuquerque Press Club. A prime example of creative and effective recycling, the Whittlesey House now houses press conferences, parties, and a variety of club activities. The log building at 718 Gold, below the house, a remodeling of the original stable, is now used for apartments.



Old Main Library

photograph by Richard Khanlian

The library site previously housed the Albuquerque Academy, which became the Albuquerque Public School in 1891 and served as a public library and business college after 1900. The three-story school building was demolished about 1923 to make way for the Public Library, opened in September, 1925.

The present building incorporates three phases of construction; for the original building, including the main reading room and Children's Room, Arthur Rossiter was the architect. This portion of the library, substantially intact despite minor changes to accommodate new needs over the years, is the main focus of the restoration project. The second phase of construction, designed in 1947 by Gordon Ferguson, added main-floor space and a mezzanine to the north end of the original building and expanded the Children's Room and basement. Ferguson and Donald Stevens designed another addition in 1950, adding space to the west and south of the original building, including Botts Hall, which was an exhibition room and picture gallery. The Old Library has been vacant since the main library moved to its new location at Fifth and Copper; remodeling has been in process for some months now, combining modernization of new parts of the building with a model restoration of the original structure. The restoration itself will become an exhibit in the reopened building, with some portions left in an "as-is" condition to show how the work was accomplished.

Old Albuquerque High School, NE corner, Broadway and Central

Typical of school buildings in the period when most schools favored brick and Gothic Revival, the Old High School was the main site of secondary education for Albuquerque students from 1914 to 1949, when Highland High School opened to

serve the city's increased enrollment. Albuquerque High continued to serve the inner-city area until the early 1970's, when the New Albuquerque High School was built; now the old school houses a variety of Albuquerque Public School programs.

The original building, Old Main, was designed by Trost and Trost in 1914. With the latest innovations in school design, including a science laboratory and gymnasium, the High School was able to give quality education to as many as 500 students. As the city grew, new buildings were constructed, designed to blend with the style of the original. Manual Arts, finished in 1927, was designed by George Williamson; the 1937 classroom building was the work of Louis Hesselden, as was the 1938 gymnasium. These buildings, the main elements in the quadrangle complex, were supplemented by later additions and temporary classrooms.

Old Albuquerque High School has been suggested as an ideal site for new housing close to downtown. The plan, which would call for remodeling the buildings as middle-rent apartments, could mean city acquisition of the site from Albuquerque Public Schools and an offer of the buildings to a developer. All the elements of a good apartment complex are present: a site close to downtown, the University, and hospitals; a layout with courtyards and public spaces, including a gymnasium; parking space to the north; and sound, handsome buildings ready for a new lease on life.

The Vance Market, 423 Broadway S.E.

Television star Vivian Vance grew up in this combination store-and-house, then owned by her father. The Vance Market, a two-story red brick building, is notable for the semicircular concrete-covered brick arches under which its windows are set. Still a local market, the building probably dates from around 1910.

HUNING HIGHLANDS INSTITUTIONS and BUSINESSES

The Huning Highlands neighborhood has always been surrounded by buildings on a public scale; the 1886 map shows several of the early city utilities there; the High School and Library brought in a great deal of traffic in the middle years of the district; and currently the neighborhood feels the impact of two of the city's major hospitals on its fringes. These and other institutions form an important part of the district's impact and architectural character.

The Old Occidental Life Insurance Building, 222 Central S.E.

By the time this study reaches print, the Old Occidental Building will have been demolished, the latest of city landmarks to fall to the wrecker's ball. The site is scheduled to become a parking lot for the First Baptist Church; eventually a recreation center may be built on the site.

Built in 1905, the Old Occidental was a good example of the Chicago School of commercial architecture popular in the 1880's and early 1890's. Before the creation of the railroad underpass of Central Avenue in the 1930's, this block was a logical extension of downtown, and the buildings along it are essentially downtown structures. The Old Occidental was built as the first home of the Occidental Insurance Company, discussed in detail in Chapter IV.

The recessed windows set between rows of brick emphasized the vertical in this handsome building; the arched Richardsonian Romanesque entrance on the altered first floor level was echoed in the fourth-story arched windows, and the whole was crowned by a brick balustrade. One of the building's particular pleasures came from the play of rough and smooth surfaces created by the decorative brick work beneath the windows.

The Highland Hotel, 200-06 Central S.E.

With the demolition of the Old Occidental, the Highland Hotel building, to the west on the same block, takes on added importance. Built before 1898, it also exemplifies traditions of the Chicago School. The main feature of the facade is the double arch over the center windows, emphasized by smaller arches connecting the second and third-story windows in a very regular series. The cornice and balustrade are almost identical to those of the Old Occidental, which suggests the Occidental was designed to reflect its neighbor.

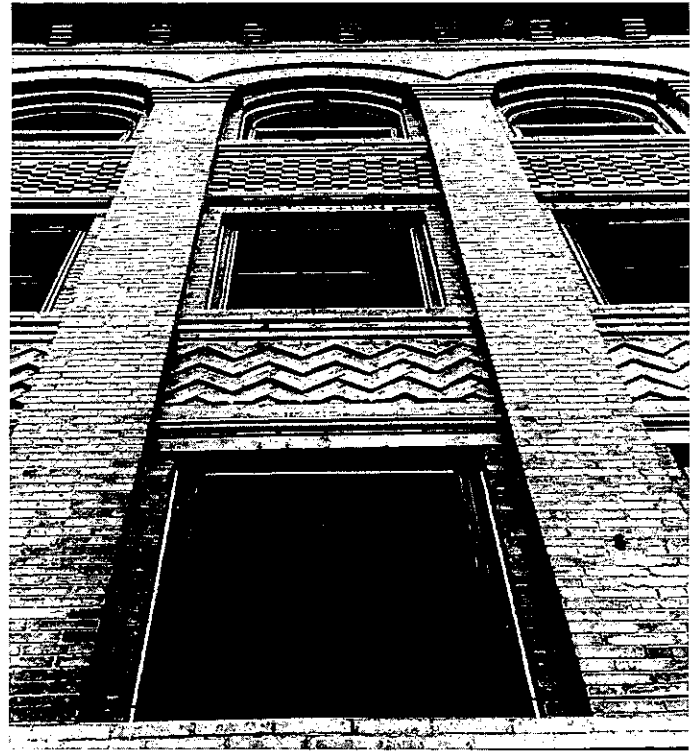
The Highland Hotel operated through 1913; later the building was the home of Scheer and Warlick furniture among other enterprises.

Longfellow School, 519 Grand N.E.

Designed by E. H. Norris and completed in 1927, Longfellow School according to Edna H. Bergman, "is more Renaissance than medieval in detail. The pilasters have simplified classical details, and the restrained scrolls and moldings are almost Georgian. Although the building is formal in its symmetry, it reaches out on two diagonals, suggesting a sheltering and welcoming gesture toward the young children." (*Bergman, Chapter III*)

Old St. Joseph Hospital, 715 Grand N.E.

Designed two years after Longfellow School, Old St. Joseph echoes the plan of the school in its diagonal wings and dark brick. W. Miles Brittelle, Sr., was probably responsible for the hospital's plan, created when he was chief designer for architect George Williamson. The building, Romanesque in style with its round-arched windows and intricate arched entrance, is still used by the hospital, though the main building now is the modern skyscraper to the east. (*Bergman, Chapter III*)



Old Occidental Life Building photograph by Allison Abraham

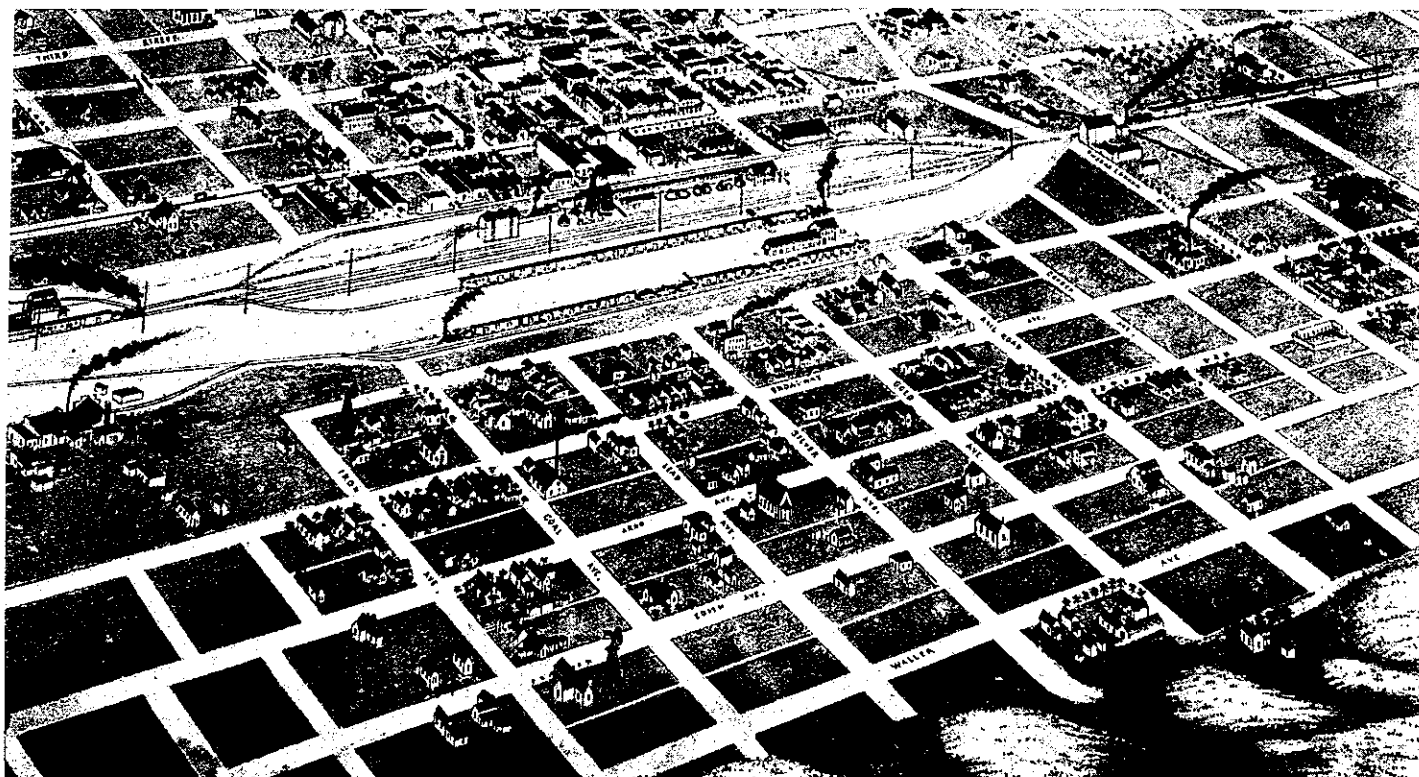
St. Joseph began life near its present site in 1902, as a sanatorium, run by the Sisters of Charity. The original building, demolished in 1968 after the present hospital was completed, was a three-story brick structure, mainly distinguished by its handsome Corinthian entrance porch. Though hospitals of a sort had been available before—Sister Blandina ran an infirmary in the Old Town convent, the railroad established an infirmary for its employees, and the Presbyterian Church had provided some care for the sick in the early 1880's—it was not until 22 years after the railroad's arrival that Albuquerque had its first full hospital building.

The AT&SF Hospital (Memorial Hospital), SE corner, Central and Elm

An urbane and handsome building, Memorial Hospital is now dwarfed by the freeway; originally, as it was designed by Guy A. Carlander in 1926, "it had a closer relationship with a more humanly scaled street." (*Bergman, Chapter III*) The building with its two side wings is Italianate in style with monumental staircases adding to its sense of public scale; it is one of the few buildings along Central Avenue which relate well to the neighborhood's scale and style.

The Old Albuquerque Public Library, 423 Central N.E.

Now being restored and remodeled for use as a library research center, the Old Public Library is one of the Huning Highlands' most attractive institutional buildings, though its Pueblo Revival style comes from an architectural era different from that of the surrounding gabled buildings. George Clayton Pearl, architect in charge of the restoration, notes that "the original 1925 construction is an excellent example of the early phase of the Pueblo-Spanish style of architecture . . . the best example of its period and style in Albuquerque and . . . rare in New Mexico, to which the style is unique . . . Most examples of the formative period of the style have been lost." (*State Register of Cultural Properties, Form A*)



Huning Highlands in Augustus Koch's 1886 Bird's Eye View Map

courtesy the Valliant Company

this street Broadway . . . Colonel Marmon then laid out other streets parallel to Broadway. The first one he named Arno, after Arno Huning, the son of a pioneer business man. The next two streets were named Edith and Walter after the Colonel's daughter and son. The next street was the last one the Railroad allowed Marmon to survey in. This street dead-ended against the sand hills and Marmon called it High Street.

(Harrington, 4)

Houses and institutions began to grow up in this district very soon after the railroad's arrival. As the 1886 map shows, the earliest building was mostly south of Central and east of Walter. From the first, the Huning Highlands was carefully laid out on a rigid angular pattern of north-south and east-west streets, with rectangular lots, most of them 50 feet wide by 142 feet deep. And from the first the buildings on these lots were constructed from brick or frame or stone, with pitched roofs, front porches, front lawns and back yards—the style of eastern and midwestern America.

As the district built up through the last years of the 19th century, it became home to many of Albuquerque's early citizens—businessmen, railroad employees, health seekers, clerks—a neighborhood of large houses and small cottages, hospitals and shops, schools and churches. By 1924, when the first part of the Old Public Library was built, Huning Highlands had essentially filled in; soon after that it began a slow decline as newer neighborhoods to the east began attracting greater interest. By the early 1970's many of the old homes had become absentee-owned rental units, and the district was cut across by major, heavily travelled streets, Central and Lead and Coal, with deteriorating housing, an undue proportion of halfway and boarding houses, and a chaotic pattern of zoning.

Still the Huning Highlands kept—and keeps—much of the beauty of earlier days in the tree-lined streets and the comfortable human scale within which its handsome Victorian and 20th century houses stand. Now the City's Comprehensive Sector Plan has restored residential zoning to the neighborhood; publicity has brought greater recognition of its importance to the city; and new homeowners—attracted by the area's relatively low prices and beautiful houses—have begun to move in and fix up houses. Along with the neighborhood's many long-time residents, they are restoring the district to its earlier residential patterns, with the mix of apartments and small alley houses that are by now part of the district's atmosphere.

The architecture of early Huning Highlands houses, like that of most of Albuquerque's early Anglo districts, reflects a mixed bag of styles, some which had been popular 20 years earlier in most of the country, some just achieving popularity. Most of these houses are not architect designed; instead, builders used and varied the house patterns available in a number of popular style books. Decorations such as gable designs and porch ornaments, often thought of as evidence of the handwork of craftsmen, were more often chosen from builders' catalogues and came machine-cut, ready for installation. There are few examples of "pure" interpretations of architectural style in the district; more often a blend of elements from different styles creates attractive incongruities, such as an Italianate house with a Queen Anne porch.

Houses similar to those in the Huning Highlands district can be found in other older neighborhoods of Albuquerque, but this neighborhood has a greater concentration of Victorian and early 20th century housing and fewer interruptions in the housing patterns than any other in the city, as accompanying maps show. The Huning Highlands should, in the near future, be one of the city's prime attractions for both residents and tourists.

Silver Hill. Despite their geographical closeness, these districts show the contrasts of different cultures, different ways of building, different patterns of neighborhood life. These neighborhoods are now far more culturally mixed than they were 50, or even 20 years ago, but the differences persist, and are a vital part of the city's fabric.

If Old Town (*Chapter II*) and Barelás (*Chapter III*) are included, these neighborhoods surround downtown in all but two areas. One district, mainly of apartment buildings and small houses constructed after the war, lies between downtown and the Huning Castle Neighborhood; while it contains a few older houses, it is the most undefined area near the city center, lacking even a commonly used neighborhood name. Ellen Threinen discussed this as the "Raynolds Addition," the plat name, in her *Historic Architecture of Albuquerque's Central Corridor*. To the direct north of the downtown area, between the railroad tracks and Sixth Street, north of Lomas, is an area with some early building, now mainly given over to commercial and industrial uses.

Geographically, the older neighborhoods occupy the valley land, while more recent building moves onto the mesas to the east. The Heights neighborhoods—Silver Hills, Las Lomas, the University Heights—have much in common with the even newer neighborhoods that have filled in the land to the mountains. Nevertheless, all these historic districts spawned by the industry and commerce of New Town have many common problems, advantages, and perspectives. As a whole, they have an income level below the city average, more older residents and fewer children than the average, fewer signs of visible wealth. They have traffic problems arising from parking or from through streets that cut across the neighborhoods. They have fewer shopping areas and supermarkets than other parts of the city. They are seen as having higher crime rates. They have many absentee landlords. (All this, of course, varies from neighborhood to neighborhood; few of these statements would be true of the Huning Castle Neighborhood or Las Lomas.)

Ten years ago, many of these neighborhoods were decaying, as were historic inner-city areas around the country. Now the pattern has changed dramatically, and the districts that cluster around the city have begun to be seen as some of the most pleasant places to live in Albuquerque. More and more people, young couples in particular, are moving back towards the city center, moving into and fixing up old houses. The high price of new housing is one reason for this trend; older houses, often needing much renovation, can be purchased for relatively little and rehabilitated at a rate that suits the owner's time and money.

Equally important in the new vitality of old neighborhoods is their rootedness and human scale. Here the trees are tall, the old corner grocery still operates, the woman next door can tell new owners what it has been like for the last thirty years. The houses are surprising and individual; the neighborhood is good to walk in; and work—if it is downtown or at the University—is a short walk or bicycle ride away. All these districts have neighborhood organizations, working to make sure that the city understands their particular needs and interests, to keep the neighborhood intact and healthy. All have strong identities, developed over time.

All these neighborhoods have many more significant houses and buildings than can be discussed in this overview: in the Huning Highlands district alone Historic Landmarks Survey architectural coordinator Donald Gunning named over 100 buildings as significant to the district, and over two times that number as contributing to the district's character. While other

districts may not have quite such a large collection of historic buildings, all contain more than can be covered here. For each neighborhood, therefore, we mention only a few of the significant and characteristic buildings.



A characteristic Victorian house drawing by Donald Gunning

HUNING HIGHLANDS

Huning Highlands, Albuquerque's first subdivision, was platted in 1880 as a residential neighborhood lying east of the railroad tracks. As Susanna Eden says in her University of New Mexico Master of Architecture thesis on the Huning Highlands:

From its beginning Huning's Highland was distinctly American. It derived its architectural flavor from the "Anglo" newcomers from the East who brought with them their technology and architectural preconceptions. These newcomers ignored entirely the indigenous methods of construction and architectural forms and relied for inspiration instead on their memory of the homes they had left. They were railroad employees, merchants, and professionals, solid or rising middle class, people with aspirations. They were German, English, Scots-Irish, Italian, not Mexican or native New Mexican of Spanish or Indian origin. They were clearly and uniformly Albuquerque's first representatives of the Third Culture: the "Anglo" culture. (Eden, 1)

The district created by these Anglo settlers has been called a number of names over the years. Platted as Huning's Highland, it was first known as the Highlands; later, as other districts grew up on the even high ground further to the east, it became known as the Huning Highlands, the name most often used today.

The Huning Highlands addition was laid out on land acquired by Franz Huning immediately after arrival of the railroad in 1880. Current neighborhood boundaries established by the City Planning Department and accepted by most residents are Grand Avenue (north), Locust Street (east), Coal Avenue (south) and Broadway (west). The Historic Landmarks Survey nomination of the district to the National Register of Historic Places keeps those boundaries on the north and east, moves the south boundary to Hazeldine Avenue to include houses within the original plat boundaries, and pushes the west boundary to the AT&SF property lines which run west of Broadway.

Street names in the subdivision were established by a Colonel Marmon, one of the railroad's civil engineers, according to E. R. Harrington:

Colonel Marmon was from New York so he knew every town should have a Broadway. So he laid out a wide street parallel to the tracks . . . calling



The Hesselden House

drawing by Dorothy Harroun

V. New Town Neighborhoods

As the new railroad town grew, so did its neighborhoods. Surrounding downtown on all sides and extending east to the University area, the neighborhoods of New Town are an unusual mix of times and styles and cultures. Victorian frame cottages, turn-of-the-century adobe homes, Mission style manors, bungalows, carriage houses, Tudor Revival and Pueblo Revival, angular streets and meandering alleys—all are to be found within a few minutes of downtown. Since Albuquerque before the Second World War was a small city with a population of 35,500, its historic neighborhoods are within easy reach of the center and give a walker or driver the pleasure of seeing buildings from many periods in a small space.

With a few notable exceptions, this overview survey extends only to Girard Boulevard, the east boundary of the community that grew up around the University. There are historic buildings east of Girard, and many more buildings which will one day be seen as historic. But the limitations of time and space have made some boundary necessary at this time, and the University's eastern boundary is convenient; most of the neighborhoods and most of the housing east of the University were built up during the late 1930's and after, the greatest portion after the war. While it is impossible to draw a line and put history on one side, modernity on another, this study concentrates on the Albuquerque that was before the war changed the city's outlines forever, and on the present conditions and future prospects of the districts of that small and intimate city.

These neighborhoods have distinct characters and histories. Huning Highlands is a predominantly Victorian district, with

most housing built before 1910, full of porches and gable ornaments and small turrets. Martineztown and Santa Barbara to the north date from the same period, but are entirely different in character, with small adobe homes and community dance halls set on a pattern of winding streets. The Downtown Neighborhood had its first houses by 1882, but filled in slowly over the years, so that now it has the most variegated styles and types of building of any Albuquerque neighborhood. South Broadway runs a gamut from large and elaborate Victorian cottages to tiny houses for workers' families. Silver Hills shows the new styles of the 1920's and 30's with later buildings filling in. San José features Victorian and adobe houses, mainly built by and for railroad employees. Las Lomas, the original Country Club district, preserves some of Albuquerque's most elegant housing from the 1920's and 30's. The present Country Club district, now known as the Huning Castle Neighborhood, began its growth just before the Depression hit, but was mainly built up in the 1940's. Sawmill combines turn-of-the-century adobe houses with bungalows and small houses built in the post-war period. And University Heights, now largely a student community, has housing of all periods from around 1915 to the present.

The cultural background of a community is as important as its historic period in Albuquerque. One of the city's most interesting and important distinctions is that between the Anglo and Hispano neighborhoods: Huning Highlands and Martineztown, the Downtown Neighborhood and Sawmill, Barelas and the Huning Castle Neighborhood, San Jose and

Railroad Superintendent's House	209 Pacific S.W.	1881	Victorian Romantic sandstone cottage	SR/NR nom.
Wool Warehouse	516-22 First N.W.	1910-20	Brick warehouse	
Springer Building	121 Tijeras N.E.	1920's	Brick warehouse, classical details	
Southwestern Brewery and Ice Company	601 Commercial N.E.	1898-1902	Brick brewery	SR/NR nom.
Locomotive 2926	City park between Second and Third, south of I-40	1944	2900 class steam locomotive	SR
DOWNTOWN				
Sunshine Building	120 Central S.W.	1923-24	Brick office building, cast stone ornament	
Plaza Hotel	125 Second N.W.	1939	Territorial Revival decor	
208-210 Central S.W.		ca. 1920's	Brick store building, cast stone and tile decor	
Old First National Bank	NE corner, Third and Central N.W.	1922	Skyscraper, Italianate details	
Rosenwald Building	SE corner, Fourth and Central S.W.	1910	Prairie style, reinforced concrete department store	SR/NR nom.
Yisarri Building	400-408 Central S.W.	ca. 1910	Brick store and office building	
Woolworth's	317 Central N.W.	1940's	Moderne store building	
KiMo Theater	421-423 Central N.W.	1927	Movie palace, southwestern Indian decor	SR/NR
Old Public Service Company Building	SE corner, Fifth and Central	1915	Brick building, sockets for decorative lighting	
Bliss Building	SW corner, Fifth and Central	ca. 1910	Brick store and hotel building	
Sears Building	NW corner, Fifth and Central	1948	Moderne store building	
506-508 Central S.W.		ca. 1910-20	Cast stone facing, retail building	
Maisel's	510 Central S.W.	ca. 1940	Store front, southwestern decor	
Skinner Building	722 Central S.W.	1931	Art Deco store building	
First Federal Building	NW corner, Fourth and Gold	1908	Renaissance Revival court and office building	
Second Federal Building	NE corner, Fifth and Gold	1930	Mediterranean style office building	
St. John's Cathedral	SE corner, Fourth and Silver	1882-1950's	Tower and stained glass from 1882; modern brick Cathedral	
Occidental Life Insurance Co. Building	NW corner, Third and Gold	1917, 1933	Modeled on Doge's Palace, Venice	SR/NR
Retail Building	SW corner, Third and Gold	ca. 1915	Brick retail building	
Hubbell Agency Building	312 Gold S.W.	ca. 1910	Mission style, unaltered interior	
Fellowship Hall, First Methodist Church	SW corner, Third and Lead	1904	Gothic church, Tiffany school stained glass	SR/NR
220 Gold S.W.		ca. 1900	Brick retail building, stone lintels	
Pacific Desk Company	213 Gold S.W.	1907	Cast iron store front, stamped tin ceiling on interior	
DOWNTOWN FRINGES				
Christina Kent Day Nursery	423 Third S.W.	ca. 1905	Cast stone duplex	
Frank Hubbell House	515 Coal S.W.	1890	Shingle style house	
R. Y. Short House	601 Coal S.W.	ca. 1895	Brick cottage	
Eller Apartments	115-27 Eighth S.W.	1922	Brick and frame apartments	
Washington Apartments	1002-08 Central S.W.	1916	Brick apartments	SR
Champion Grocery	SE corner, Seventh and Tijeras N.W.	1904	Brick store and apartment	SR
Anson Flats	816-94 Fifth N.W.	1910	Concrete apartments, Classic details	SR

kept accounts which show that the apartments rented in their first year for \$15.00 to \$45.00 per month.

Many long-time residents still live in these apartments, which are fine transitional buildings between the somewhat more urban scale of Central Avenue downtown and the row of small houses and shops as the street approaches Old Town.

Champion Grocery, SE corner, Seventh and Tijeras N.W.

One of the best of Albuquerque's historic corner grocery stores, Champion Grocery is also—on the second floor—a family home. Built in 1904, it was for many years the store and home of Alessandro Matteucci and his family, and a center for Albuquerque's Italian community. According to *Il Giornalino*, the monthly magazine of the Club Culturale Italiano, Matteucci came to the United States in 1896, from Lucca, Italy, eventually joining his uncle Frediano Alessandri, who ran the Porto Rico bar and grocery store in Old Town. Alessandro later opened a store, La Tienda Barata, in Old Town with his brother Pompilio, and then built and ran the Champion Grocery with his brother Amadeo. (*Giomi*, p. 14-18) Yolanda Marionetti, Alessandro's daughter, remembers that her father chose this site close to Immaculate Conception Church so that the women who had gone to Mass would have a place to shop and gossip afterwards.

In 1908, Alessandro and Amadeo severed their business relationship, and drew straws to divide the property; Alessandro got the Champion Grocery, which he operated until 1938.

Amadeo returned to Old Town to run the Porto Rico, but in 1914 opened a competing store with Michael Palladino at Sixth and Tijeras.

The home and store Alessandro built is remarkable for its handsome second-story bay windows, particularly the four on the building's west side. Built of brick with cast stone decorative courses and tile work below the display windows, it is sited to the corner with the entrance under a bay window.

The present east end of the building was an early expansion to add store space; the original family home was on the west side. Now two small businesses occupy the first floor, and the second holds four apartments, one of which contains most of the family home.

South along Seventh are the Matteucci Apartments, another of the attractive early apartment buildings on the fringes of Central.

The Anson Flats, 816-94 Fifth N.W.

Though out of the main downtown area, the Anson Flats have much in common with other early apartment houses surrounding the downtown core. Built in 1910 by Anders Anson, who was also general contractor for the Rosenwald Building in that year and for the first Federal Building of 1908, the building is constructed of concrete blocks with decorative courses of cast stone. Entrances are through Classic Revival wood porches, well set off by their contrasting color. The apartments have been attractively restored and landscaped.



Champion Grocery about 1910

Museum of Albq. collections

THE HISTORIC LANDMARKS SURVEY REGISTER
IV. The Railroad District and Downtown

Name	Address or Location	Date	Description	State Register Nat'l Register
THE RAILROAD DISTRICT				
Railroad Depot	First and Silver S.W.	1901	California Mission style	
Roundhouse and Shops	East of Second and Pacific S.W.	1915	Glass-front industrial shops	
Santa Fe Fire Station	East Second and Atlantic S.W.	1923	Sandstone fire station	

buildings, and one of the least changed, the Pacific Desk Company Building is probably unique in retaining its cast iron first floor store front. A simple columned pattern decorated with rosettes, the framework is typical of many that once adorned buildings in Albuquerque, and throughout the country. Cast iron fronts are now increasingly rare.

Fine decorative brickwork adorns the second story of the 1907 building, and the interior is one of the few downtown which has not been chopped and changed over the years. The stamped tin ceiling, rolled in Germany, is one of the best in the city; the hardwood floors, spacious layout, and cast-iron columns remain much as they were in the building's first days.

Downtown Alleyways

Some of the most interesting downtown architecture can be seen only in the alleyways; while most storefronts along Central and Gold have been modernized, the backs still show the age and structure of the buildings with the segmental arched brick window and door surrounds that were standard in late 19th and 20th century brick building. Many of the windows have been blocked in over the years, but their outlines are still visible. Some of the best alley vistas are on south Gold between Second and Third and on south Central between Fifth and Sixth and between Third and Fourth.

DOWNTOWN FRINGES

Some of the buildings most vulnerable to downtown re-development planning are the small houses, stores, and apartment buildings which still exist around the outskirts of the downtown area. Some of these buildings are less valuable to the city than the new structures which might replace them; others are architecturally and historically important and should be preserved as an integral part of the city's history. Many of these buildings also house the small-scale businesses and inexpensive housing that is a critical part of the city's urban mix. Part of what keeps any urban area lively, as Jane Jacobs shows in *The Life and Death of Great American Cities*, is this mix of large and small, old and new, residential and business in any given area. While new building can and should exist downtown, it will be most successful when it exists side by side with older structures as what James B. McComb calls "a composite of the events that have occurred over the years." (McComb, 22)

The Christina Kent Day Nursery, 423 Third S.W.

Originally a duplex, this two-story cast-stone building has lost its original front porch and other detailing. The Kent Nursery, probably built about the same time as the First Methodist Church to the west, currently serves an adaptive use as a day nursery, a function it has performed since the 1940's. New Mexico Governor Tom Mabry once lived here when the building was a duplex. One of the building's pleasing features is the enclosed chute fire escape on the west side.

The Frank Hubbell House, 515 Coal S.W.

This fine house, built in 1890, is Albuquerque's best example of the Shingle style, a late 19th century romantic architectural tradition which relied heavily on wood, decorative shingles and asymmetrical plans. The west gable end has a fine relief panel, somewhat similar to those in the Good Shepherd Refuge (see *Barelas, Chapter III*) with particularly good stained and leaded glass windows below.

Frank Hubbell, an important local politician, and a member of New Mexico's Hubbell clan, lived in the house from 1890 to 1935; still used as a residence, the house could be adapted to a variety of new uses.

The R. Y. Short House, 601 Coal S.W.

A well built and attractive Victorian brick cottage, the Short House dates back at least to 1901, and a building date in the 1890's seems likely. The house is built to fit its corner lot, with gables extending from the hip roof on both the south and east sides. A porch wraps around the corner, further accenting the siting. Good Victorian details remain in the gable ornaments, the arched window surrounds, and the leaded glass. R. Y. Short, an employee of the AT&SF like many other residents in this area, lived in the house from 1901 through 1909. (Threinen, 173)

The Eller Apartments, 115-27 Eighth S.W.

Built in 1922, this is one of Albuquerque's early apartment complexes. With its alternating brick pavilions and frame porches, the building has a unified and handsome exterior, somewhat reminiscent of eastern row houses. The facade of the building has been well maintained. (Threinen, 175)

The Washington Apartments, 1002-08 Central S.W.

These apartments have been only minimally altered since they were built by J. D. Eakins in 1916. The two brick buildings, each entered through a two-story porch of vaguely Classical design, are linked by a brick arch, above which stands the marble bust of George Washington. Eakins, a local builder,



The Frank Hubbell House photograph by Christopher Wilson



Washington Apartments in the 1920's
Historic Landmarks Survey collections

cupants. In the remodeling, the building more closely resembles the Doge's Place in Venice than it did in its original state.

The Occidental Life Insurance Company had been organized in Albuquerque in 1906. The only insurance company with headquarters located between Kansas City and Los Angeles, it was directed by Joshua S. Reynolds (also president of the First National Banks of Albuquerque and El Paso), Rufus J. Palen, Salomon Luna, Joseph O'Rielly, and A. B. McMillan, attorney for the First National Bank of Albuquerque. By 1917, only McMillan, then president, remained of the original incorporators; the company's agencies had expanded to most of the Southwest and Plains states. In the mid-1920's, headquarters for the company were moved to Raleigh, and it is now the Occidental Life Insurance Company of North Carolina.

The building the company built remains as one of Albuquerque's most beautiful and surprising structures. While interior spaces have been altered to fit various uses over the years, the exterior has been carefully maintained in its 1933 form and has long been a landmark for the city. The logo of the Historic Landmarks Survey was adapted from the quatrefoil ornaments of the Occidental Building, in recognition of its unique place in the atmosphere of the city.

Retail Building, SW corner, Third and Gold

This architecturally undistinguished brick building houses a number of small shops and offices; like several other buildings of similar type and use downtown, it forms a pleasing part of Albuquerque's urban pattern. These are, of course, historic buildings, even though not particularly noteworthy for style. More important, they give space to a great deal of the urban variety and vitality which still exists downtown. Here, in particular, the Frank A. Hubbell Company, with its vintage office furniture, offers a glimpse into the past. The small scaled building with its small shops relates very well to pedestrians, and forms a good city contrast to the elaborate Occidental Building across the way.

The Hubbell Agency Building, 312 Gold S.W.

A Mission style building with inset tile, the Hubbell Agency building may date back to the first decade of the 20th century. On the inside, the Agency is one of the few essentially unaltered interiors left downtown; wooden fans and furniture, an old counter, a highly decorated safe, and a stamped tin ceiling add up to an office where customers can step back into the 1930's.

The First Methodist Church, Fellowship Hall, SW corner, Third and Lead

Like St. John's Cathedral, the First Methodist Church stands on its original 1880 site, though the present restored building at the corner dates from 1904, when the congregation replaced the first adobe church.

The first Methodist pastor in Albuquerque was the Reverend Nathaniel Gale, who came here in 1879 from Silver City. For a while he held services jointly with Congregational minister J. M. Ashley in the Court House in Old Town, but in 1880 the first adobe church building was completed in the present location. By 1904 the congregation, which was outgrowing its first church, listed the reasons for building a new one. Among them were the large numbers of men employed by the railroad shops, the consumptives coming to the city for health, the many new families who needed a church, the growth of the city, the large missionary field, and the inadequacy of their current quarters. The new church, a response to all this growth, was completed and dedicated in January, 1905.

The new church is constructed of cast stone, concrete blocks which imitate cut stone, and is Gothic in style with a tall steeple on the corner. The architecture recalls eastern and mid-western church buildings, styles the Anglo settlers brought with them. On the interior, the church is distinguished by its beautiful oak ceiling, which rises from all four sides to a central apex.

Its finest feature is the stained glass in twenty-four windows on all sides of the church. With their pictured Christian symbols and dedications from church members, the windows bring the whole interior splendidly alive; from outside they are more difficult to see and appreciate. According to Maurice Loriaux, Director of the American Stained Glass Institute,

The windows were probably done between 1907 and 1914 These windows which are very fine and quite rare appear to be the work of either a master student or a student of the technique of Louis Tiffany, the founder and the leader of the American stained glass style. *(quoted from a letter included in the State Register Nomination form)*

After the present church buildings to the west were built, the congregation faced the question of whether they should tear down, or try to restore, the old church. Happily, they elected restoration, and the stained glass windows have now been very successfully repaired, covered with sheets of protective plastic, and returned to their frames. The church uses the building, now called Fellowship Hall, as a congregation and community meeting place; it is one of the most attractive spaces the city has to offer.

220 Gold S.W.

This small building is distinguished by its brickwork, stone lintels, and arched window surrounds. Gold Avenue was at one time the real center of city commerce, and several of the buildings along this block probably date from the end of the 19th century, as can be seen from their alley facades, though most others have modernized their front facades entirely.

Pacific Desk Company, 213 Gold S.W.

One of the finest of Albuquerque's old store and office

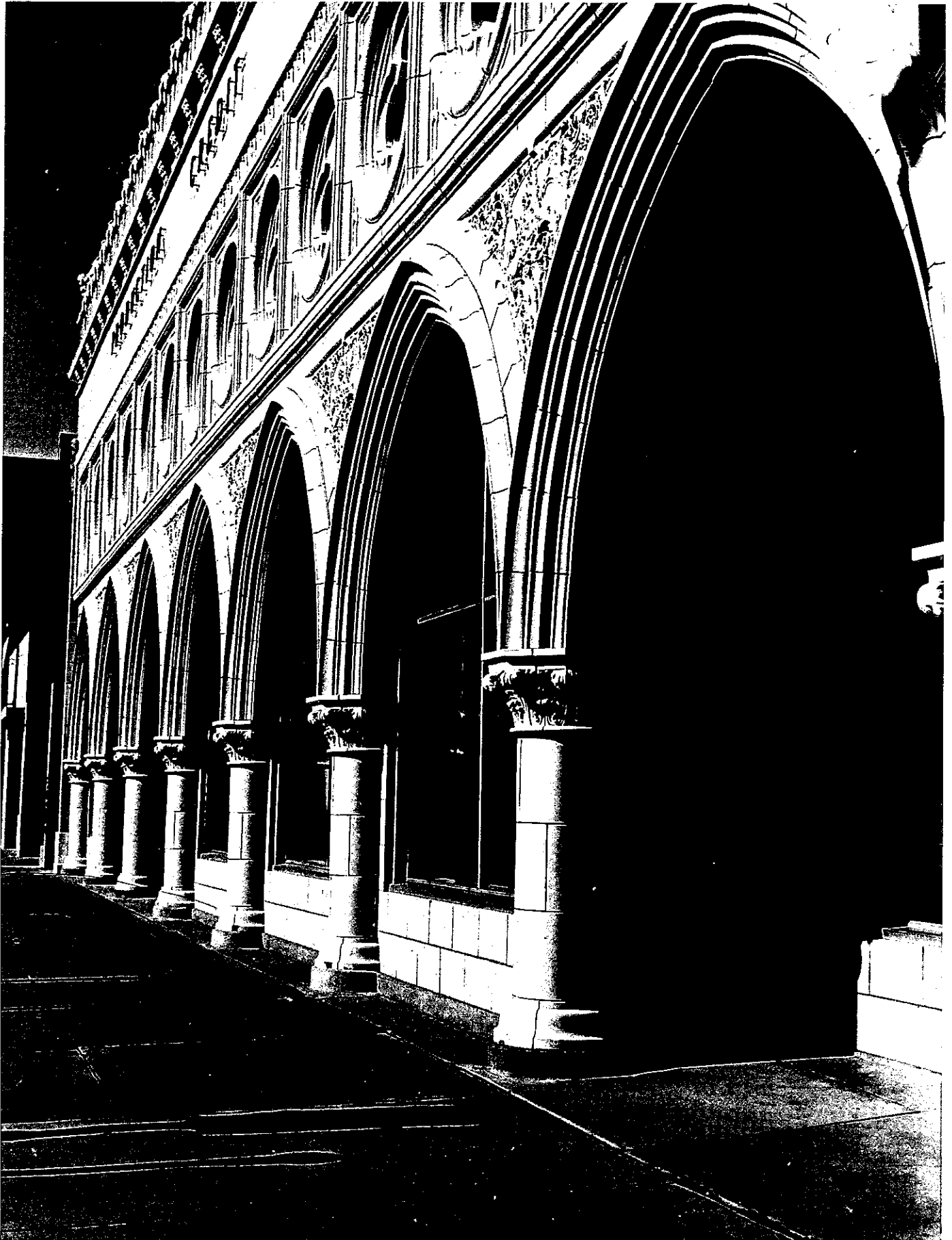


*Pacific Desk Company's stamped tin ceiling
photograph by Denis Cummings*



First Methodist Church Fellowship Hall

photograph by Richard Khanlian



Occidental Insurance Company Building

photograph by George Clayton Pearl

turned architect; the Skinner Building shows a particular interest in detail and decoration he may have learned in that craft. With its glazed terra-cotta tiles, leaded glass windows, and the play of vertical against horizontal lines, the building is one of Albuquerque's best examples of Art-Deco.

The Federal Buildings, north side of Gold, between Fourth and Fifth

The first Federal Building, constructed in 1908, stands at the northwest corner of Fourth and Gold. James Knox Taylor was the supervising architect for this handsome three-story building; Anders Anson, a local resident, was the general contractor. Some of the building's original effect, including an angled corner entrance on the northwest corner, has been obscured by more recent building, but the detailing has been well preserved.

Like the more recent First National Bank Building, the first Federal Building has handsome arched windows at the street level. The entrances at Gold and on Fourth are marked by curved staircases and attractive lamps. The main surprise in this regular and beautifully detailed Renaissance Revival office building is the small dormer window over the south-east corner.

The second Federal Building on the northeast corner of Fifth and Gold was constructed in 1930, with James A. Wetmore as the supervising architect. Mediterranean in its details, it has a two-story arched entrance which relates it well to the earlier building. Above the arched windows of the sixth and final story, the red tile roof is topped by an impressive dome and cupola.

St. John's Cathedral, SE corner, Fourth and Silver

Though it has seen much remodeling and addition over the years, St. John's Cathedral stands on its original 1882 site, and preserves the square sandstone tower of the first Episcopal church building in Albuquerque. Sandstone from the first church was reused in subsequent enlargements. The excellent stained glass windows of the church also date from its early years. John Gaw Meem is responsible for some of the later additions to what is now a small complex of Cathedral buildings.

The Occidental Life Insurance Building, NW corner, Third and Gold

Variouly described as a "Doge's Palace" and a piece of French pastry, the Occidental Building ranks with San Felipe de Neri and the KiMo as one of the city's best-known and best-loved monuments. Following a suggestion prompted by a European tour by Occidental President A. B. McMillan, Henry Charles Trost modeled the 1917 building on the Doge's Palace in Venice.

The long, low building is of masonry construction, faced with glazed white terra cotta tile from Denver. In the original building a nine-foot deep arcade behind the arches shaded walkers; the ornament was somewhat simpler, and the cornice was plain and rounded at the top.

In April, 1933, a disastrous fire completely destroyed the Occidental's interior, the projecting cornice, and the tops of walls; only the arches and the band of quatrefoil ornaments above them remained intact. The company considered replacing the building, but happily for Albuquerque, decided to rebuild instead and commissioned W. Miles Brittelle, Sr., a prominent local architect, to remodel the building. Brittelle enclosed the original arcade with windows set under the arches, and replaced the cornice with a more elaborate crenelated parapet topped with conical projections at the three corners. Elaborate plaques at the corners display the name of the building's oc-



Doorway, the first Federal Building
photograph by Christopher Wilson



Doorway, the second Federal building
photograph by Christopher Wilson

restore most of the interior and exterior of the building. This would provide a usable theater for purposes similar to the KiMo's original uses—movies, solo performances, small dance and theater productions with limited sets, small musical performances. Costs for acquisition of the theater and adjoining property and for this stage of work are estimated at \$544,000.

The second stage “would make the KiMo suitable for the majority of local performing groups and many professional touring groups.” (*The KiMo*, p. 6) In this stage, a full heating, ventilation, and air conditioning system would be installed, the stage expanded, with a new floor and a fly loft for scene changes, an orchestra pit added, full theatrical technical equipment added, and new seating and carpet installed. Costs for this stage are estimated at \$474,864.

The third and fourth stages of reuse will probably not be possible for some time to come, but should appear very attractive when downtown revitalization begins to work. The third stage would construct a production-services addition to the rear of the present building, a four-story structure which would provide office, rehearsal, storage, and workshop space. An enclosed lobby and court to the east are also proposed for audience comfort and intermission space. The fourth stage would integrate the KiMo and adjacent land into a performing arts and entertainment center for the city, with a small live performance theater seating 150 to 300, an open plaza with an outdoor performance area, and connecting enclosed walks.

At any of these stages, a reopened KiMo with lively performances going on will be a key to downtown revitalization, drawing residents into the center, bringing new night life to the city, and making available to the public once more one of Albuquerque's most unique and characteristic buildings.

City purchase and reuse of the KiMo shows the beginning of new appreciation for the vitality and usability of Albuquerque's historic buildings. Like many other events—the decision of the U.N.M. alumni to restore Hodgin Hall, the restoration of the Old Public Library, Ortega, Snead, Hanna, and Dixon's recycling of the Bond-Lovelace mansion as law offices, and the many house renovations undertaken in the past few years by private individuals—the new life of the KiMo Theater is a sign that preservation is becoming part of the fabric of Albuquerque civic life.

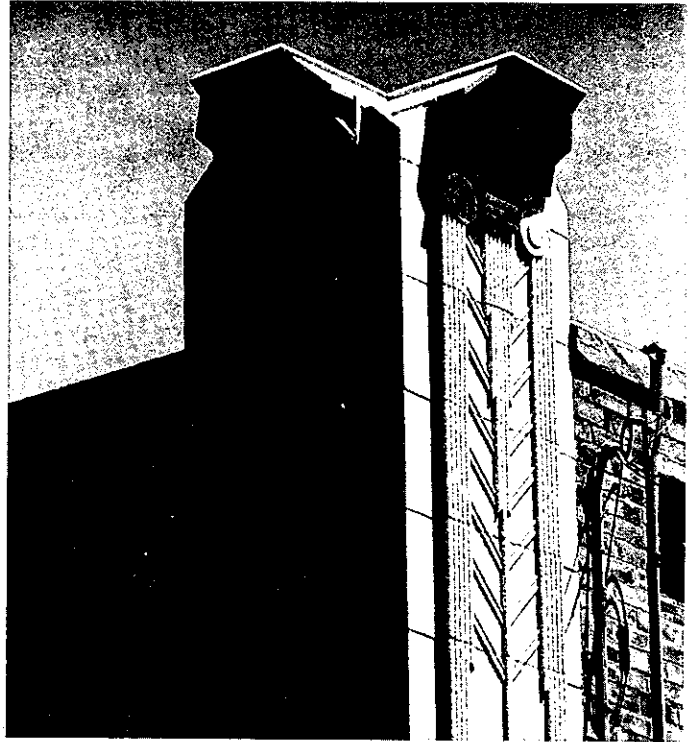
The Old Public Service Company Building, SE corner, Fifth and Central

In the good old days, the Old Public Service Company Building was ablaze with light in the evenings, with lights surrounding its round windows, picking out the details on its cornice, and running down between the second-story windows. Even in these days of energy conservation, it would be a great pleasure to see it lighted again.

Built in 1915, the two-story brick building was clearly designed to show off the powers and beauty of electricity. A handsome building, it must have made an impressive advertisement. Now the brick has been overpainted in white, and a gap has appeared in the cornice; the first story has been adapted to modern storefronts. Standing across from the KiMo Theater, the Old Public Service Company Building, restored, would be a fine natural complement to the new performing arts center.

The Bliss Building, SW corner, Fifth and Central

Like the Yrisarri Building, the Bliss Building wraps around the block with a corner entrance. From appearances, it probably dates from the first or second decade of this century. The original brick has been both stuccoed and overpainted, but a careful look shows interesting decorative work around



Detail of the Skinner Building
photograph by Christopher Wilson

the pairs of second-floor windows. Some of the original detailing of this building may have been removed, and like other buildings divided into various store fronts, it suffers from lack of design coordination.

The Sears Building, NW corner, Fifth and Central

The latest of the four buildings that make the corner of Fifth and Central potentially one of the city's best intersections, the Sears Building is now used as Bernalillo County Offices. A sophisticated store in Moderne style, it was designed by Meem and Holien in 1948; a 1955 remodeling modernized the store, added escalators, and bricked in some of the windows. The simple and effective decoration is formed by patterned brick; the rounded corner is particularly handsome.

506 and 508 Central S.W.

Cast-stone second-story facings make the interest of this pair of brick store buildings. This kind of “false front” was once common on Central, giving greater dignity to the street and the store. The interest of these buildings would be enhanced by a unified design for the first-story stores.

Maisel's, 510 Central S.W.

Maisel's has moved, but the store continues to display southwestern jewelry and crafts. The particularly handsome store front was designed by John Gaw Meem and is a fine example of how interesting store fronts can be. Black Carrara glass bottoms set off the showcases, which form a small courtyard, giving extra display space. The tile floor of this courtyard-entrance carries a handsome mural of a dancer; windows are embellished with metal designs. The high point is the mural which runs above the display windows, an accurate and beautiful scene of Pueblo dances.

The Skinner Building, 722 Central S.W.

Designed by A. W. Boehning, Sr., the Skinner Building was constructed in 1931 as a grocery store. Boehning had been a cabinet maker, following in his father's footsteps, before he

the blond brick second story reaching above the tile. Designed for Woolworth's by Joseph B. Burwinkle in the 1940's, it has been altered mainly by incorporation of the next door Montgomery Ward's store into the facade. The building is a good example of World War II building on Central. Woolworth's has recently announced its intention to close its operation in this store, so the building's future is uncertain.

The KiMo Theater, 421-423 Central N.W.

In the fall of 1977, Albuquerque voters passed a bond issue for city purchase of the KiMo Theater and remodeling as an eventual center for the performing arts. The vote in favor of a project new to the City of Albuquerque was in large an expression of the fondness and attachment many residents feel for this unique and lavish picture palace, whose style has been described as "Hopi Revival."

Built in 1927, the KiMo is Oreste Bachechi's personal monument. One of the founding members of Albuquerque's Italian community, Bachechi came to the United States in 1885, and later encouraged many of his compatriots to make the long move to Albuquerque. In 1925, he decided to build a movie palace that would reflect the traditions and styles of his adopted area. Bachechi went to Hollywood, appropriately, to find his architect; there he met Carl Boller, who had designed several successful movie theaters.

Boller travelled through the Southwest's pueblos and reservations, gathering design materials and ideas. The theater he built, with George Williamson of Albuquerque as his associate architect, almost immediately became one of Albuquerque's best beloved buildings, a splendidly gaudy Pueblo Revival picture palace. The theater was given its name by Pablo Abeyta, then Governor of the Pueblo of Isleta. KiMo in Tiwa appropriately means "king of its kind."

From the street, the KiMo stands out among neighboring structures, with its tile motifs, terra-cotta friezes of Indian designs, and terra-cotta "corbels." Built of steel framing and brick, the building suggests—slightly—Pueblo structures through its massing and decor. Inside it is embellished with tile, with murals of the Seven Cities of Cibola, with buffalo skull lamps, with carved and painted vigas, with wrought iron birds along the railings, with wall friezes, with plaster-of-Paris Indian designs, with rain symbols and sand paintings and swastikas. The effect cannot be fully described; but the KiMo should soon be again open for the citizens and visitors of Albuquerque to see it for themselves.

The KiMo Theater: A Program for Re-use, the results of an architectural feasibility study conducted for the Historic Landmarks Survey by Conron and Lent Architects with William Osofsky as Associate, details the present condition of the KiMo, and presents three programs for reuse of the theater. Basically, the study concludes, the KiMo is structurally sound and in good physical shape for its previous use as a movie theater, though over the years the elaborate decoration has been allowed to grow shabby, and most of the furniture and accessories are out of date.

The report outlines a four phase plan for converting the KiMo, stage by stage, from its present delapidation into a performing arts complex. The plan could be considered complete at any one stage; each additional stage would make the KiMo adaptable for a wider range of performance uses and would provide more audience and performer amenities. The first stage of reuse would essentially restore much of the audience space, install a limited amount of new technical and mechanical equipment, make basic improvements to the stage area, provide additional lobby and dressing-room space, and



The KiMo Lobby

photograph by Robert Willson

to the seas, is housed in a better building, nor houses a more complete and up to date stock of merchandise within its walls than the house of Rosenwald. (October 2, 1910)

Designed by Trost and Trost, the Rosenwald was the first fireproof structure in New Mexico, and possibly the first reinforced concrete building. Its massive walls, strengthened by iron bars, were poured in place, a considerable engineering feat for the time. As well as an innovative building, it was and remains an impressive one, with its two-story entrance bay (now reduced to one story by later remodeling), its large windows, and quoining at the building corners. The design has a flavor of the Prairie School of architecture, a style which had made its first Albuquerque appearance in another Trost and Trost building, the Berthold Spitz House of 1908.

The Rosenwald Building was the culmination of the enterprise of Aron and Edward Rosenwald, who had followed their older brothers, Emanuel and Joseph, to Albuquerque from Germany. Emanuel and Joseph set up a mercantile business in Las Vegas, New Mexico; Aron and Edward arrived in Albuquerque in 1878, and began a store, first on Old Town plaza and later at the northeast corner of Third and Central downtown. The new store was built after the death of both brothers, by their children, though the land was purchased while Aron was still alive.

During the 1920's the Rosenwald billed itself as "New Mexico's Only Department Store," offering a great variety of goods on all three stories of the building. A fire which began in a mattress in 1921 pointed out that although the building was fireproof, the contents were not, and extensive remodeling took place over the next five years. Towards the end of the 1920's, Rosenwald Brothers leased part of the first floor to McLellan's, who gradually took over the entire building, though for a while Sidney Rosenwald ran a dress store on the second floor.

McLellan's recently left the building, which is now leased—still from Rosenwald Brothers—by Albuquerque developer Jack Pickel. Pickel, who holds an option to purchase the building, intends to remodel it as retail and restaurant space on the ground floor, with offices above, an attractive use of this strategically located building.

The Yrisarri Building, 400-408 Central S.W.

The date of the Yrisarri Building has not yet been researched, but the evidence of the Sanborn Maps suggests that it is more or less contemporary with the Rosenwald, though its architecture looks back towards the Victorian era, while the Rosenwald is most markedly modern (for 1910). The previous building on this corner had been a brick hides-and-wool warehouse; the present building was presumably built by a member of the wealthy and influential Yrisarri family, merchants and ranchers who lived in the North Valley.

A brick building, now painted over, the Yrisarri Building has lost most of its first floor detailing to modern store fronts. On the second floor, the original dignity appears in the bracketed cornice, the decorative brick patterning, the framed arched windows. This building keeps what was once a regular feature along Central—the raised pediment at the corner, topped by an ornamental flagpole. Another pediment on Fourth Street frames the main entrance.

Woolworth's, 317 Central N.W.

Though this building looks as though the first-floor facade replaces an earlier front, it was, in fact, designed as it is, with Carrara glass below the display windows, green tile above, and



The Rosenwald Building

photograph by Christopher Wilson



The Yrisarri Building

photograph by Christopher Wilson



The Old Public Service Company Building lit up in 1919

Albuquerque Public Library collections

The Plaza Hotel, 125 Second N.W.

A delight in itself, the Plaza Hotel has added importance because it is the sole survivor of the three great hotels that expressed the city's southwestern style—the Alvarado, the Franciscan, and the Hilton (now the Plaza). Designed by Anton F. Korn, it was built in 1939; though in its basic structure the building is a simple skyscraper, the Territorial Revival style brick coping on the various roofs prepares a visitor for the New Mexican interior. The skyscraper effect is further softened by the one and two-story entrance and lobby buildings along Second, an effective relation of the hotel to the street level.

The Plaza was Conrad Hilton's first hotel. Hilton grew up in San Antonio, New Mexico, where his family ran a rooming house and small motel. His world-wide chain began in Albuquerque.

The best of the Plaza is its handsome interior; tile floors, carved vigas, bright murals and wooden furniture combine Mexican and New Mexican influences to give the Plaza's lobby a distinctively southwestern feeling. The wood interiors of the elevators, carved in western motifs, could persuade even claustrophobics to love this enclosed space.

208-210 Central S.W.

This excellent small building is one of Central Avenue's best, though probably few passersby notice the arched and framed windows of the second story, the parapet ornaments, the tile surrounding the end windows. A date in the early 1920's is probable.

First National Bank Building, N.E. corner, Third and Central

Built in 1922, the First National Bank Building was designed by Trost and Trost. At nine stories, the building was Albuquerque's first skyscraper, a sign of commercial bustle and energy in the city during the 1920's. The first story is particularly noteworthy for its immense and handsome arched windows (continuing even into the alley), interspersed with medallions and surmounted by a molding which very effectively ties the building to pedestrian scale. The top story is again set off with medallions surrounding the windows; above it is a heavily bracketed cornice. Altogether the building is a visible proclamation of wealth, tastefully spent. Like all good old bank buildings, it inspires complete confidence.

One proposed new use for this now-vacant building is as offices for Bernalillo County departments, an issue to be decided by the voters in the elections of fall, 1978, should the building still be on the market at that time. While office space will certainly be an excellent use for the upper stories, it is to be hoped that the ground floor can be used for retail, entertainment, and restaurant space in whatever new use the building may find.

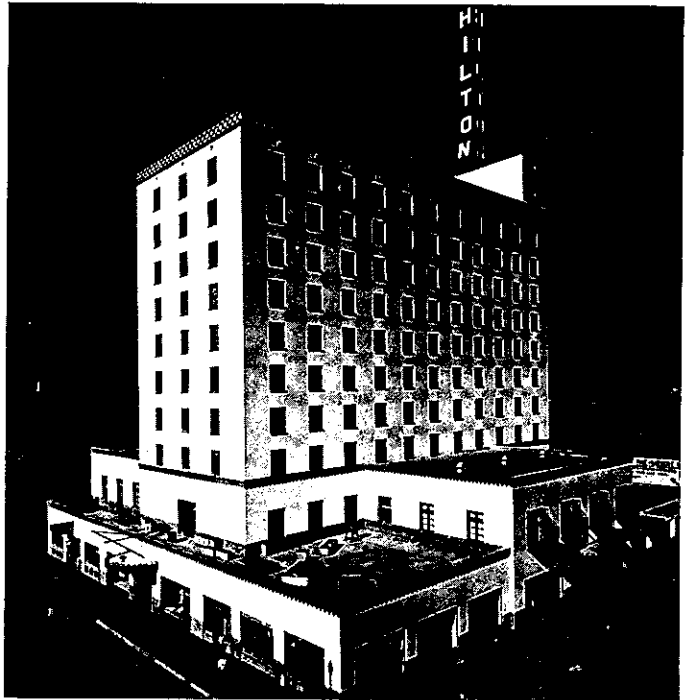
The Rosenwald Building, S.E. corner, Fourth and Central

This massive, handsome building was first opened October 1, 1910, to cries of delight from the reporter for the *Albuquerque Morning Journal*:

With the opening of the Rosenwald Brothers' store, at the corner of Fourth street and Central Avenue, yesterday afternoon, Albuquerque gained the distinction of having within its boundaries the handsomest, most up to date, and most complete department store in the southwest. "In the southwest" covers quite an expanse of territory and includes El Paso and Denver. But the statement is made without fear of contradiction that not a department store in Denver, El Paso, or any other city of prominence in the Rocky Mountain region, nor in the valleys where the land begins to slope

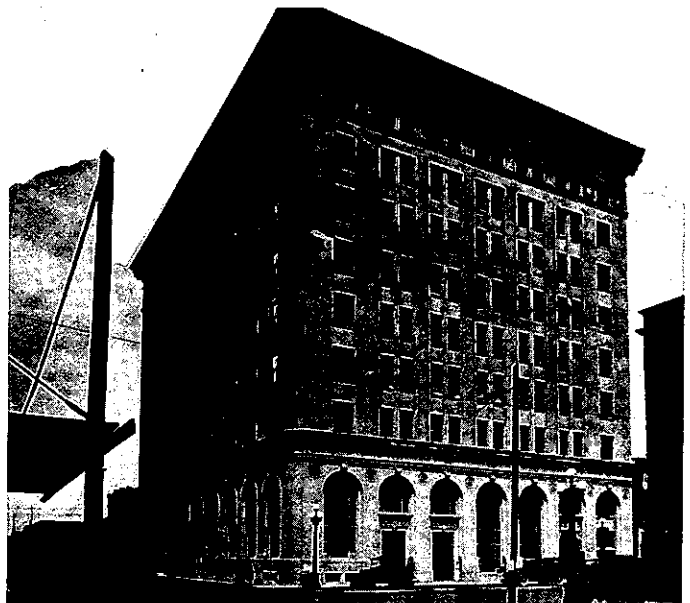


*The Sunshine Building
photograph by
Christopher Wilson*



The Hilton Hotel (now the Plaza) in the 1930's

UNM collections



First National Bank about 1925

UNM collections

The Southwestern Brewery and Ice Co., 601 Commercial N.E.

One of Albuquerque's most interesting landmarks, the Southwestern Brewery and Ice Co. has been in operation at its trackside location since 1883. The first brewery, housed in an adobe structure, was destroyed by fire in 1887; a number of frame buildings housed the brewery from then until 1898, when a two-story bottling works, a one-story boiler house, a stable, and the five-story brick stock house were constructed. About 1902, the complex was completed with one-story buildings on each side of the boiler house to accommodate the engine room and ice house.

The Southwestern Brewery and Ice Co. buildings have remained substantially unaltered over the years, though the buildings are now used only for ice manufacture, production of distilled water, and cold storage. The five-story tower with its parapet capped by sheet metal finials looms over the nearby warehouse buildings, recalling a period when even industrial buildings were proudly embellished. The upper stories of the building are reached by a cast iron circular staircase.

After the 1887 fire, which led to foreclosure of the first brewery, the Rankin family of Lawrence, Kansas, bought a site just south of the original brewery lot, and incorporated with some of the earlier investors. In 1888, the Southwestern Brewery and Ice Co. was formally incorporated by the Rankins, who were soon joined by Jacob and Henry Loeb, experienced brewmasters from St. Louis. Later, monumental court battles between the Rankins and the Loeb complicated the brewery's operation, but the firm continued to produce beer for Albuquerque until the World War I restrictions on the use of grain in alcoholic beverages, shortly followed by prohibition, forced the company to close the brewery division and turn entirely to ice manufacture. In the 1920's, production of distilled water was begun; since 1952, the buildings have been owned by Southeastern Public Service Co., a nationwide conglomerate, which has continued ice and distilled water production. (*Information from the National Register form by John O. Baxter*)

Locomotive 2926, City park between Second and Third south of I-40

A representative of the last steam passenger locomotives built for the Santa Fe, Locomotive 2926 was in use from 1944 through 1956. Noted for their physical size and power, the 2900 class of steam locomotives were also impressive for their ability to make extended runs without roundhouse attention.

Now displayed in a city park, Locomotive 2926 and its attendant caboose are powerful reminders of the last and greatest steam-powered engines, and of the importance of the railroad in Albuquerque's history.

Other Railroad District Buildings

While few possess particular architectural distinction, the closely compacted warehouse and railroad buildings between Grand Avenue and Lomas, and between Silver and Coal form interesting and attractive districts, particularly since they are largely blocked off from view and traffic by the present system of overpasses. Like waterfront areas, railroad districts are full of interesting activities and surprises; they are good sites for small shops and restaurants that can serve both the district and downtown workers.



Southwestern Brewery and Ice Co.

photograph by Richard Khanlian

DOWNTOWN

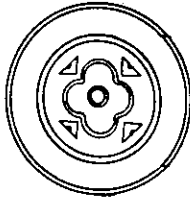
The Sunshine Building, 120 Central S.W.

Built in 1923-24 by Joe Barnett, an immigrant from Italy who established himself in Albuquerque as a theater and entertainment entrepreneur, the Sunshine Building is one of the key historic structures on Central Avenue. A six-story "skyscraper," it no longer dominates the downtown skyline as it once did, but still creates a handsome and commanding entrance to downtown from the Central Avenue underpass. The brick structure is embellished by pilasters, medallions, and decorative brick courses, with a heavy cornice and balustrade giving solidity to the roof line. Architects for the building were Trost and Trost, the El Paso architectural firm whose astonishing variety of buildings includes the Rosenwald Building, the Occidental Life Insurance Building at Third and Gold, the First National Bank, the Franciscan Hotel, and the Berthold Spitz House, 323 Tenth N.W. Their versatility, happily, was matched by their success in creating enduringly handsome buildings.

After a change of ownership a few years ago, the Sunshine Theater reopened and now specializes in early and classic movies; it is one of the few active entertainment spots downtown. Upper floors are rented as offices. The attractiveness of the Sunshine Building and its continued and successful use for its original purposes give it considerable importance for any downtown revitalization planning.

The Santa Fe Fire Station, in the railroad yards east of the Y of First and Second S.W.

A surprising and pleasing variation from the industrial buildings of the Santa Fe yards, the fire station is a 1923 two-story sandstone structure with battlemented walls and a handsome square tower. Originally, the station held a small fire department maintained by the Santa Fe line which took care of most fires within the yards. Equipment was housed downstairs—the double doors have been bricked in and now serve as windows—and the crew quarters were upstairs. A ladder leads to the top of the tower, presumably used for observations. The fire department was phased out in 1953, and the building is now used as railroad offices.



Door knobs (left), lock, and chimney in the Railroad Superintendent's House measured drawings by Bill Griffith, Kit Kelly and Steve Shutt, UNM collections

The Railroad Superintendent's House, 209 Pacific Avenue S.W.

Though part of the North Barelmas neighborhood, the Superintendent's House is so connected with railroad history that it seems to belong with other railroad buildings. One of Albuquerque's handsomest homes from the railroad era, and one of the earliest still standing, this Victorian Romantic cottage was built in 1881 from red sandstone, believed to have been taken from quarries near Laguna Pueblo.

Fine carved sandstone blocks form the lintels for windows under the cross-gabled roof, topped by three corbeled brick chimneys. Around the north and east sides of the house wraps an open porch, which is one of the house's most romantic features. Probably added slightly later than the original construction, the porch features carpenter Gothic pillars topped by arabesque corbels which support an ornately bracketed cornice.

The Superintendent's House was built for Frank W. Smith, who was in charge of construction of the Atlantic and Pacific line which began just south of Albuquerque and ran to Needles, California. Smith made his headquarters in Albuquerque and lived in the Superintendent's House with his wife Emily between frequent trips to "the Front," or the end of the line. In 1885, his job completed, "Smith returned east after a lavish testimonial dinner at the brand new San Felipe Hotel at which he was presented with a gold watch and chain by his associates."

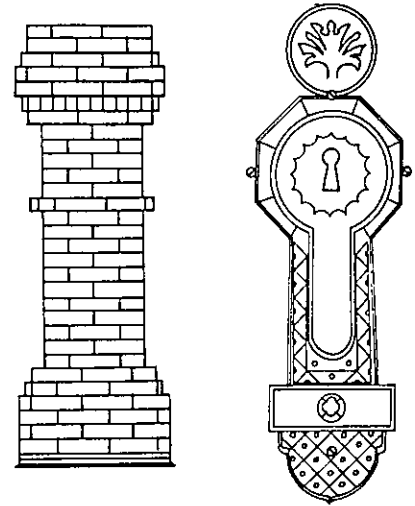
Currently in somewhat deteriorated condition, the Superintendent's House is a very important Albuquerque landmark both for its fine architectural style and detailing, and for its connections to the history of the city's railroad era. (*Information and quotations from the National Register form by John O. Baxter*)

The Wool Warehouse, 516-522 First N.W.

This simple, square brick building, now a City Annex, is dignified by brick pilasters with unusual concrete decorative work beneath the cornice. The architecture suggests a construction date of 1910-1920. Wool merchandising was one of the major sources of income for railroad era Albuquerque; this warehouse is one of the last of many which served as gathering points for the clipped fleeces before they were taken by rail to be spun, dyed, and woven in other states.

The Springer Building, 121 Tijeras N.E.

A three-story industrial building of cream-colored brick, the Springer Building dates from the 1920's. "Its details are vaguely classical. It has pilasters leading to a stone cornice and a fret work sill course." (*Threinen, 43*) Established in 1902, Springer Transfer has been a major employer for residents of nearby Martineztown.



East elevation of the Railroad Superintendent's House measured drawings by Griffith, Kelly, and Shutt, UNM collections



Porch support, Railroad Superintendent's House photograph by Christopher Wilson

- full use of buildings, with increased retailing, apartments, galleries, studios in spaces currently vacant
- frequent transit service, and a Park-and-Ride system to relieve parking congestion
- a visible presence of police officers, on foot or mounted, until downtown's bad (and false) image as a high-crime area changes as streets become more highly populated.

Parking deserves special consideration. Albuquerque's urban area has been increasingly dotted with parking spaces, and the demand in many plans and reports is for more and better parking. Certainly existing parking spaces need surfacing, landscaping, and good access from major streets. But more people will not come downtown because more parking is available; they will come downtown because something exciting is happening there, and they will manage to find parking, even if they have to walk some blocks. The city's emphasis should be on parking structures, which can look like buildings and even feature retail space on the ground floor, instead of on tearing down more buildings and creating more gaps in the streetscape.

If city work to improve the fabric of public places downtown goes along with the creation of public events and festivals, like the Downtown Saturday Night celebrations planned for the summer of 1978, there will be every reason for merchants and property owners to give a new shine to their buildings and enterprises. For the historic buildings of downtown, already a key to revitalization because of their interest and time texture, the provisions of the 1976 Tax Reform Act, which allow a 60-month amortization period for approved remodeling and restoration, can be a very useful tool. This accelerated amortization period, essentially the same as that allowed builders of new commercial structures, is open to buildings on the National Register of Historic Places, or to historic buildings within state or local historic districts. Several buildings along Central may qualify individually for the National Register, and the district as a whole can be named a local historic zone under the recently passed city ordinance for Historic Overlay Zones.

Conserving our existing urban fabric makes sense from every point of view. No new buildings can replace the historic and aesthetic interest of Albuquerque's best old downtown buildings. They offer a natural focus and center for new entertainment and retailing and living spaces. And economically, their recycling and reuse are entirely viable.

THE RAILROAD DISTRICT

The Railroad Depot, First and Silver S.W.

Built in 1901, the depot was originally a companion building to Albuquerque's famous and much lamented Alvarado Hotel. Santa Fe Railroad architect Charles Whittlesey created the design for both buildings in the California Mission style which was used throughout the Fred Harvey and AT&SF systems.

For most of its life, the depot was seen mainly as one part of the beautiful hotel and station complex. Now, standing in isolation, it is all that is left to remind us of the style and elegance that was once an essential part of the Santa Fe. A graceful reminder, with its arcade, tower, and parapets, the depot continues to serve its original function for Amtrak passengers. Considerably modified over the years, particularly inside, the depot still keeps its essential southwestern look.

The Harvey-Santa Fe style, borrowed from the Spanish missions of California, and a forerunner to the Mission Revival buildings popular here as well as on the west coast, was one of the first uses of the forms of Spanish colonial building in the United States. (See photograph, p. 126)

Where the Alvarado once stood, there is now a parking lot. The loss of the hotel in 1969, because the Santa Fe was unwilling to delay demolition while funds for purchase were sought, was the most serious loss of a landmark the city has sustained. What the Alvarado was and what it meant is most beautifully suggested by Lawrence Clark Powell in *Southwestern Book Trails*:

Where do I take my stand when I survey the Southwest? Not in coastal Malibu where I live, nor in Los Angeles where I work; both are marginal vantage points, as were Dobie's in Austin, Campbell's in Norman. It is at the heart that I take my stand; at the heart of hearts, the *cor cordium*, in Albuquerque, New Mexico, that ancient crossing on the Rio Grande. I will be even more precise and say just where it would be in Albuquerque: on the station platform of the Alvarado, one of the last of the Harvey Houses and the most beautiful of them all, old gray stucco with the turquoise trim, its cool courts and shady patios inviting siesta, its Indian museum packed with old Pueblo artifacts, its slow heartbeat the coming and going of the Santa Fe trains. (Powell, 2)

The Roundhouse and Railroad Shops, east of First Street and Pacific S.W.

If the depot and the Alvarado were the heart of the Santa Fe system for its passengers, the roundhouse was and remains the center of railroad operations, the working core. Now not visible from the street, the present building lies just south of the original roundhouse, a quarter-circle shown west of the Y of First and Second on the 1886 map.

Just north of the roundhouse are the railroad shops, glass-fronted industrial buildings constructed in 1915. Interesting as the only examples in Albuquerque of this style of industrial architecture, which was designed to admit as much natural light as possible, the shops are still in use for their original purposes.



The Railroad Depot

photograph by Christopher Wilson

they had two years ago, partly because everyone's errands are taking longer, and partly because people from the surrounding neighborhoods have begun doing much of their shopping in the center.

At lunchtime, the city's center hums as it always has, and several new restaurants, including the particularly elegant establishment on the first floor of the Old First National Bank Building, are filled with customers. The upper floors are being remodeled into luxury offices, but the great attraction so far is the restaurant, with its Vault Room. The Bank, as it calls itself, has begun to attract Heights visitors; a woman's club is presenting a program in one of the banquet rooms. Other smaller restaurants profit both from the lunchtime crowds and from the new beer and wine licenses, finally negotiated in the last legislative session.

Lunch hours, like work hours, have been staggered by agreement among government and private offices, so lunch traffic lasts on through 2:00. Many of the stores make a special appeal to lunch-hour shoppers, with well designed displays of items like gourmet foods, scarves, records, books, crafts, imports, jeans—inexpensive things that can be bought quickly without a great deal of decision making. Central still has a couple of good five-and-tens, some absorbing surplus stores and second-hand stores offering everything from old alarm clocks to sofas.

Up at the Civic Plaza, brown-bagging lunchers are entertained by the fountain and a wandering mariachi band; in the Fellowship Hall of First Methodist Church a string quartet is holding open rehearsals; the Galeria is hosting a special display of model trains in honor of the Railroad Centennial.

In the afternoon, the pace slows a little, but begins to pick up again at 4:00, as workers begin leaving, stopping along the way to pick up a special cheese, magazines, a birthday card. Most of downtown's office workers have left by 6:00, but the streets do not empty as they would have two years ago. Another group of people is coming into the center, most to have dinner before an evening meeting, an opening, or a show. The new pedestrian-level lights begin to go on, giving an intimate quality to each store front and block. The Old Public Service Company Building lights are on again, outlining the roof lines and portholes in preparation for the evening opening of new paintings by three of Albuquerque's best known artists in the upstairs gallery.

The streets aren't crowded, but there are enough people strolling up and down so that everyone feels safe. Store windows, no longer barred or shuttered, are brightly lighted. A mounted patrolman stops to give directions while the mule-drawn trolley loads up for the day's last trip to Old Town. City buses are still running every 15 minutes, taking late workers home, and bringing some diners and walkers in. Groups of conventioners from the Education Association meetings in the Convention Center stop for a drink in the Albuquerque Inn or in the remodeled Plaza Hotel (which has kept its splendid lobby and elevators, and regained its position as a luxury hotel) before going on to dinner in the Galeria or one of the restaurants on Central.

After dinner, downtown offers a good group of choices for entertainment: the Sunshine Theater is in the middle of a Bogart festival, music from a new disco floats into the street each time the door is opened, the Albuquerque Inn is featuring a well known cabaret singer, the KiMo, newly reopened after the first stage of renovation, has its cow-skull lights on again for a mime performance. As people emerge from evening meetings in City Hall, the bank buildings, and the library many of them stop for a drink or a cup of coffee in the late-night restaurants before heading for home.

By 11:00 p.m. downtown is fairly empty, except for some determined dancers at the disco and a lively continuing party at the gallery opening. Lights begin to go out in the small group of Central and Gold Avenue apartments, imaginatively built into the upper floors of two old store buildings. The construction sites for the Public Service Company's new complex and the townhouse square between Sixth and Eighth are empty, with their walls and foundations marking the next stage of downtown revitalization.

The point of this possible future scene is not to push any particular project or group of projects, but to suggest how a relatively small investment of city money, matched by larger private investments, can turn downtown from an area avoided by most of the city's residents to a popular and attractive 16-hour-a-day center, a genuine urban environment. Most of the possibilities raised in this scenario have been suggested elsewhere, in the McComb report or the Goodkin report, or by City Planning or by the Task Forces of Albuquerque Center, Incorporated. The present need is to begin to implement these plans, so that by 1980 downtown can be a livelier place instead of a more depressed one. The greatest need downtown is confidence, and confidence will begin to appear only when actual physical changes in the environment are made.

Two years may seem like a short time for such wide-spread changes in the atmosphere and physical appearance of downtown, but it took only two years—from 1880 to 1882—for Albuquerque to build its first downtown from nothing, to put on "good solid urban flesh" and become "a place of bright prospects." That urban excitement can be recreated today, not necessarily through massive projects, but through conservation and encouragement of the stores and buildings that already exist downtown, through people-oriented programs and celebrations, through small-scale, creative projects to brighten the downtown image.



Alleyway details

measured drawing by Jim Wilson and Boyd Pratt

Some of the obvious needs for a more attractive physical environment downtown are:

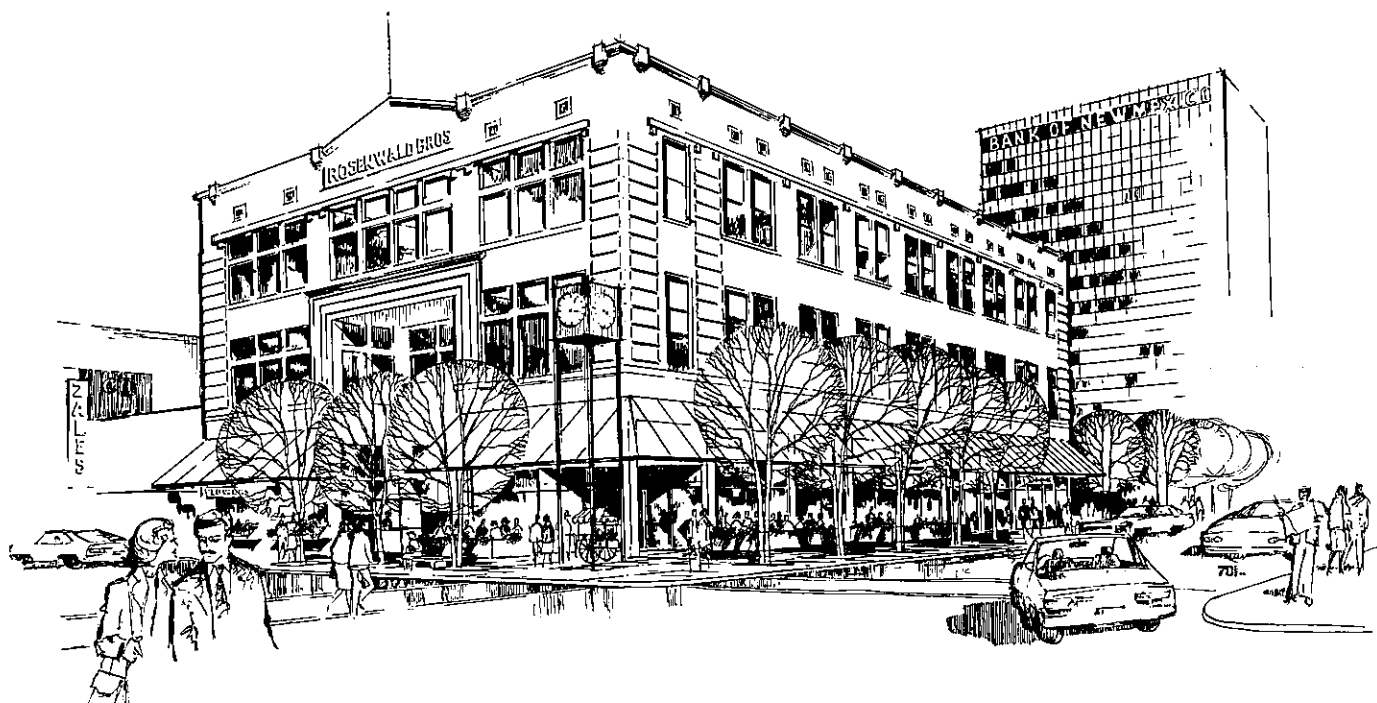
- better walking space (wider sidewalks, more frequent cleaning of streets and sidewalks, and especially the use of murals, plantings, and shadow-box windows to relieve blank walls)
- pedestrian-level lighting to mark walking routes, give the night scene a more inviting and intimate appearance
- cleaned, lighted, and used alleyways (potentially some of the most attractive space downtown)
- clear, coherent signs to make street directions, parking places, attractions easy to locate
- landscaping, awnings, and sidewalk displays to give shade and greenery and to connect sidewalks with buildings
- cleaning, rehabilitation, and redesign of existing storefronts and buildings

bage cans emptied, and the City Maintenance crews have eaten breakfast in a coffee shop now open 24 hours a day. Most of the workers come in by bus, parking their cars in large free lots on east Central and the west mesa, and taking the inexpensive shuttle bus that runs every 15 minutes into town. Those who still cling to their cars park in lots on the outskirts of downtown, leaving the close-in lots and new multi-story garages to shoppers and customers of downtown businesses, utilities, and government. Coming into town along Central, now reduced to two lanes with center turn bays and a median strip dotted with new trees and shrubs, they notice the new perspective murals of Central Avenue in 1898 almost completed on the once blank east walls of the Old Albuquerque National Bank and the Sunshine Building.

Staggered office hours and four-day work weeks, now in effect in more than half of the city's offices, mean that workers drift into downtown between 7:00 and 10:00, many of them stopping for coffee at one of Central's many cafes before re-

Almost all the stores are featuring window displays tied to the city's April celebration of the Centennial of the arrival of the railroad, some showing photographs of earlier buildings in their location, others with displays of 19th century goods and artifacts, on loan from the Museum of Albuquerque. The new hardware store has an intriguing display of 19th century tools, including some whose uses can only be guessed at, while the delicatessen offers a collection of Arbuckle coffee cans and the newsstand shows a facsimile of the newspaper announcing the railroad's arrival in 1880. The formerly blank walls of the telephone company buildings, now enlivened by pedestrian-level window boxes, display early telephones.

The once grim alleys behind the buildings on each side of Central, now paved in brick, have become home to a growing collection of small shops and galleries. In a few of the buildings that do not extend to the edge of the alleyway, flower boxes and trees have begun to create small and surprising patios. In one, the French restaurant in the building has started



Concept drawing of a revitalized Rosenwald Building by Van Gilbert

porting to work (often a little late, tardiness which they tend to blame on the as yet imperfect scheduling of the new Park and Ride system). By 9:00 most of the new and old retail businesses along Central have opened, though some have their entrances hampered by the scaffolding from which workers are cleaning and refurbishing their facades.

Central looks very different from the chaotic street of two years past. About half the merchants and building owners have cooperated in renovations that give the street a clean and stylish look, many of them financed by the city's revolving loan fund. In one block, all the owners have cooperated to link their buildings visually with windows and signs at the same level, an effect being studied with interest by other merchants. On three buildings, tacked-on modern store fronts have been removed, revealing the first floor of early 20th century buildings. In another, the contractor is building a new first-story store front that connects, architecturally, with the handsome cast-stone facade of the second story.

a tiny sidewalk cafe, walled off from alley traffic, the city's most popular lunch spot. Cleaned brick, restored arched windows, camouflaged garbage bins and pedestrian level lighting have turned these alleyways from dark corridors into good walking spaces.

By 10:00, city residents have begun to arrive downtown on various errands—paying bills, seeing the lawyer, attending City Hall business, shopping at the Fourth Street Farmers' Market. Directed to available parking by signs along Central and the main through streets, many find the streets and alleys newly interesting and stray from their regular paths to check on the activity of the area. Fourth Street north of Central is in the process of being turned into a mall, connecting the Civic Plaza and City-County offices to Central shopping, but the Rosenwald Building, with its new arcade along South Fourth and its collection of small shops and restaurants is open with a healthy collection of shoppers, lookers, and strollers. Downtown streets have about twice the population at this hour than

Downtown revitalization is necessary for these and many other reasons. Such revitalization has been a success in a great many western cities—San Francisco, Denver, Seattle, Portland, to name a few—and can be a success here, restoring to us our historic identity, our sense of the center, our most urban environment.

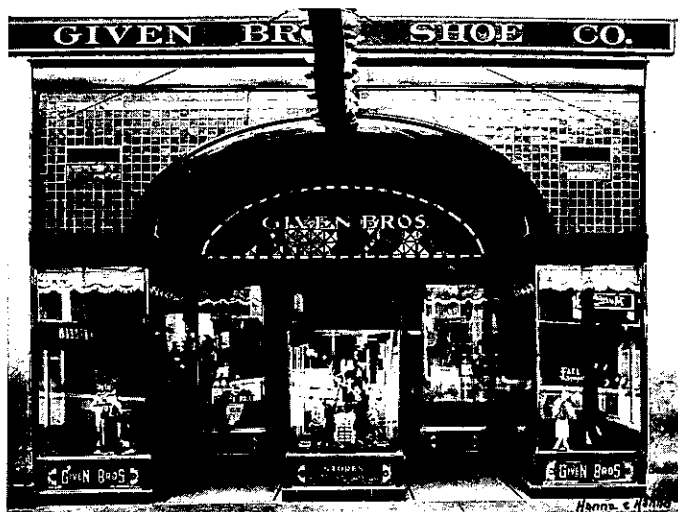
Downtown can never be, though, what it was in the 1940's, the place where everyone came and where everything happened. No plans for revitalization envision replacing the shopping centers and commercial streets of the Heights and Valley; these centrifugal forces are here to stay, a permanent part of our environment for at least the foreseeable future. Unless energy shortages force a return to older patterns, downtown must be revitalized not as competition for other centers, but as an area that offers distinct services and qualities, not to be found elsewhere.

Planning for downtown revitalization has been going on for years, and many of the planners, consultants, and committees have agreed on essential needs of the business district. Downtown needs more residents in and near the center to give the area an after-five population; downtown needs the services, shops, entertainment and style that will attract these residents, and visitors from other parts of the city. The problem is circular: people will not be eager to move or visit downtown until it becomes a livelier and more attractive place. And private investors will hold back on putting money into making downtown livelier until a larger public uses the area at more times of the day, making success seem likely.

As Dana Crawford, developer of Denver's Larimer Square, said during a recent visit to Albuquerque, "someone has to bite the bullet." The city can do much to encourage new life in the center, but cannot do it all. Albuquerque's downtown needs investors with the creativity to see that new life can come to the center here, as in many other cities, and the determination to make it happen.

For potential investors and developers, and for the city as a whole, historic preservation is a main ingredient for success in downtown revitalization. The key buildings along Central and Gold, the interesting and dramatic structures that catch the eye and command affection, are historic—the Sunshine Building, the old First National Bank Building, the Plaza Hotel, the Rosenwald Building, the Pacific Desk Company, the Occidental Life Insurance Company Building, the KiMo Theater, the Public Service Company Building, the 1908 and 1930 Federal Buildings, Maisel's, and the Skinner Building. These are buildings pedestrians respond to with pleasure. They have interesting facades, windows to look through, absorbing decorations. They stand flush to the sidewalk with no intervening dead parking space. They tell stories. They are dissimilar, inventive, fun.

The Venetian tile facade of the Occidental Life Insurance Building, the four-square massiveness of the Rosenwald, the "Hopi Revival" tiles of the KiMo, the graceful dignity of the old First National Bank Building would make these buildings worth preserving if they stood in isolation. In their context, the city's only few blocks of real urban context, they are even more important—all this variety, all these contrasts, in a few short blocks. Though few buildings from the city's railroad era are left between First and Eighth downtown, the strip of continuous building along Central Avenue is our inheritance from the days of Albuquerque's first urban excitement. Making downtown exciting again must involve the recreation of some of that drama and bustle.



Elegant store fronts were part of downtown's liveliness. Given Brothers in 1928 at 312 Central S.W. . . . photograph by Hanna & Hanna, Museum of Albq. collections



and in the 1940's at 304 Central S.W.

Museum of Albq. collections

For all the interest of its historic buildings, downtown Albuquerque now is a dreary place, where sidewalk blight and litter makes walking unpleasant, where almost everything closes after 5:00, where each month sees an announcement of another business leaving the area. To see what it can be requires an act of imagination.

Imagining April 30, 1980, then, one can realistically hope for a dramatic change in the atmosphere of downtown, with no spectacular or extensive alterations of the city fabric, with a minimal, but creative, investment of city and private money.

At 7:00 a.m., as the first workers begin arriving, some to have breakfast before offices open, the streets have already been swept, the new eight-foot sidewalks cleaned, and the gar-

We like it here because no more than half our friends who write us know how to spell Albuquerque. We like it here because there aren't any street cars, and because you see lots of men on Central Avenue in cowboy boots. We like it because you can see Indians making silver jewelry, and you can see sheepskins lying all over a vacant downtown lot, drying in the sun We like it because Albuquerque is still small enough that you always see somebody you know when you go downtown. We like it because the whole tempo of life is slower than in the big cities. (Pyle, p. 17, 56, 58)

By 1970, Albuquerque had gained some of the tempo of bigger cities, having increased its population 700 percent to almost a quarter of a million people. The boundaries, too, had spread out; Old Town, Barelás, and Martineztown were included in the city, as well as a great expanse of land stretching over the foothills towards the mountain. Growing pains were evident in the blocks of suburbs with wide boulevards and skimpy new trees, the great patches of vacant land between developments.

Modern Albuquerque, in 1970 and now, is a city carved out for the automobile; most of the post-War developments built on the premise that each household will have at least one car and use it as the fundamental transportation system. Where the pattern of the 1940's centered city life on downtown, the pattern of the 1970's centers on the shopping centers, each ringed by extensive parking lots, with any number of shops and restaurants and theaters under one roof.

The result has been a geographical fragmentation of city variety; downtown is for government, banks, lawyers. Major and minor retailers flock to the shopping centers. Offices and businesses with less turnover than the retail outlets establish themselves along the major commercial streets, Lomas or San Mateo or Juan Tabo. Fast food outlets look for the strategic, heavily travelled intersections. And neighborhoods nestle behind the commercial streets in enclaves usually defined either by the traffic boundaries or by the local school district. Even long-established neighborhoods, like Huning Highlands or Barelás, define themselves by their edges—the railroad tracks and major arterial streets—rather than from their historic centers, which are now often hard to find.

Much of what happened to Albuquerque between 1940 and 1970 was the almost unavoidable effect of the city's extremely rapid population growth coming at a time when shopping centers were moving retailing away from downtowns all over the country. The growth rate is still very high here, but in the past few years a good deal of governmental emphasis has gone into controlling the patterns of growth, so that new neighborhoods will be insured the parks and services and patterns that will let them develop healthily in the future.

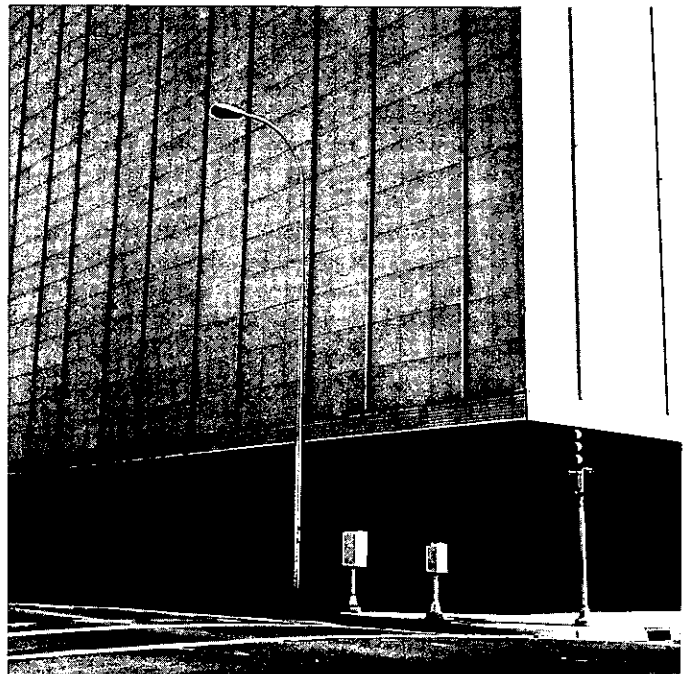
While in 1970, Urban Renewal was involved in clearing large areas of downtown and the surrounding neighborhoods, today the emphasis here and all over the country is on preservation and revitalization of the core of the city. Like many cities, particularly in the West, which have seen rapid population growth and movement of trade to the suburbs or city edges, Albuquerque is faced with the need for quick and effective action if the old center is to be kept alive.

DOWNTOWN REVITALIZATION

Whenever the subject of revitalizing downtown is raised, a number of city residents, many in the historic core as well as in the heights, ask why this should be a city concern, a place where their tax dollars are spent. Why not let it die? Why not raze the retail areas and put in parking lots to serve the government and banks?

Downtown as it is today does invite these questions. Few major retailers are left in the old core. Central is disfigured by a chaotic blight of signs and garish facades. The system of one-way streets, designed to move people through downtown rapidly and efficiently, makes it very hard for someone who is not there daily to find parking or figure out where to go. Off Central, pedestrians are often faced by blank-walled buildings, menacing and uninviting. Narrow sidewalks discourage walking. There's little landscaping, few benches, few fountains. Downtown is deserted at night.

Why revitalize downtown? Because, for its wholeness and continuity, any community needs a center. Because downtown has always been, and continues to be, the center of the city's governmental and commercial life, the place where laws are made and money exchanged, and it is important that these vital functions be connected to the city's daily life, so that citizens find it possible and even attractive to come downtown for meetings, for transactions, for conferences. Because downtown is a natural, accessible, and well-placed center for the historic core communities, for the valley neighborhoods, and for residents in the expanding West Mesa communities. Because downtown is a natural setting for events the whole city is concerned in—government, but also entertainment, news, conventions, finance. Because downtown is the only palce in Albuquerque which has the mix of services—retail, governmental, financial, residential—and the density of urban uses that make the variety and excitement of a center possible. Because for more than twenty years, the city has been investing in the edges by offering inducements and advantages to developers, and has largely ignored its core.



Blank walls, narrow sidewalks, and no landscaping make this corner downtown uncomfortable for walkers, shoppers.
photograph by Christopher Wilson

The Tom Thumb Golf Course at Fifth and Gold, about 1929. The old Public Service Company Building is in the right background.

Museum of Albq. collections



affairs of the city until 1935, when he won election as governor. He won a second two-year term in Santa Fe, but like more recent political figures, was unable to persuade New Mexico's citizens to amend the constitution and allow him a third term. A resilient politician, he returned to home base and to his "mayorality."

A Roosevelt Democrat, Tingley enthusiastically supported the social welfare programs of his time and added his own flamboyant touch. Once, deciding that the city needed greenery and shade, he offered free trees, ready for planting, to anyone who would come down to Tingley Beach and get them; unfortunately, he chose the Siberian elm, and of recent years the beetle-ridden trees have blighted the city's looks. But there are better memories of Clyde Tingley; William A. Keleher says of him,

Tingley liked to hire and fire employees. Nothing gave him more pleasure than to give a deserving politician a job. Few things gave him more satisfaction than firing a man he considered disloyal to him personally or politically. In addition to being financially independent, because of his wife's inheritance, Tingley had another asset of great value in his political life, that of possessing exceptional physical strength and endurance. On one occasion, at Domingo railroad station, looking down the Santa Fe main line tracks there, Tingley told me, "See those railroad tracks? Well, I'm as strong and tough in my way as that track is in its way."

Above all, Tingley in official life in Albuquerque and in Santa Fe was an honest man. He fired instantly any employee thought to be guilty of stealing money or property; would tolerate no dishonesty. (Keleher, 122)

In 1940 one of the distinguished citizens of Mayor Tingley's city was the roving correspondent, Ernie Pyle. Pyle and his wife had settled into a little white frame bungalow on Girard, then almost at the city's edge, now a public library branch in a fairly central position. "Why Albuquerque?" *New Mexico Magazine* asked, and Pyle had an answer that says a lot about the city in the 1940's:

We like it because our front yard stretches as far as you can see, and because old Mt. Taylor, 65 miles away, is like a framed picture in our front window. We like it because when we look to the westward we look clear over and above the city of Albuquerque and on beyond, it seems, half way to the Pacific Ocean

We like it because people are friendly and interested in you, and yet they leave you alone And we like it here because you can do almost anything you want to, within reason. In four months, I haven't been out of overalls more than half a dozen times. And I go to the Alvarado's swell *Cocina Cantina* always in my overalls, and nobody raises an eyebrow

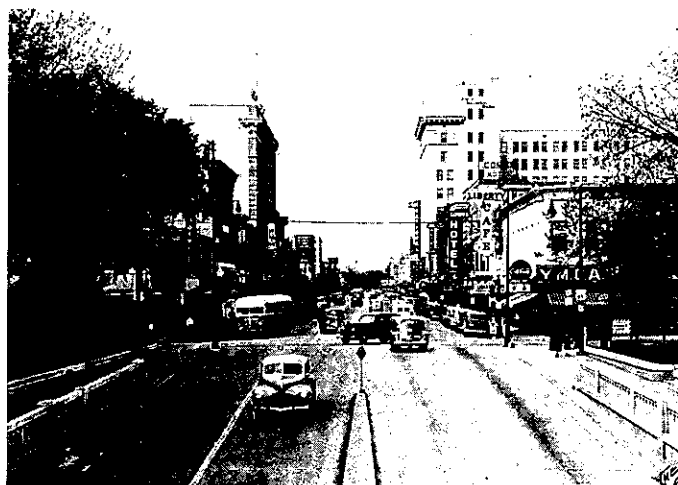


Mayor Clyde Tingley (left) with a visiting movie director in the early 1930's

Museum of Albq. collections



Construction of the Central Avenue underpass in the late 1930's
UNM collections



The completed underpass in the early 1940's
UNM collections

the Pueblo Revival style. Edward Payson Weston stopped overnight here in a walk across the continent; a biplane was scheduled to exhibit the new techniques of flight in the Territorial Fair, but failed to take off; Barney Oldfield, the racing driver, ended his attempt to establish a cross-country record by crashing into a tree near the present Los Ranchos School. The already mellow Alvarado Hotel and the sandstone Commercial Club were graceful centers for entertainment and business. Albuquerque was on the map.

Harvey Fergusson, commenting on those days, confirms the impression that "by 1910 it was almost a model of what a small American town should be. In all essentials it was just like a town in Iowa or Kansas, and not strikingly different from one in Pennsylvania or Michigan." (*H. Fergusson, 282*) This, clearly, was what the builders and financiers and new citizens of Albuquerque had set out to achieve, and by 1910, they had succeeded.

Thirty years later, in 1940, Albuquerque reached one of the peaks of its civic existence. With Old Town, Martineztown and other now incorporated areas still outside the civic boundaries, the population was 35,449, with a county population of 69,391.

Though the city had begun to spread east, past the University Heights and toward the State Fairgrounds, the center was still downtown, by this time a lively mix of new buildings and old, the center for shops and offices, government and movies and restaurants, hotels and department stores. Erna Fergusson in 1947 captured the quality of downtown at its height:

Down Town looks best at night. Stores have gone all out for neon signs; Central Avenue glows in many colors. By day, not so good . . . Here truly citified shops offer well-designed window displays; there remodeling has left the second story untouched and peering over with its high-busted bay-windows and old paint like a last-century lady, dowdy but still elegant. Standard chain stores with standard fronts offer standard wares. Even they stay close to earth. Albuquerque is a one-story town; two-story buildings are rare, a three-story one is noticeable. Only two, seven and nine stories tall, scrape the sky impertinently. This is one of the town's charms; that even in its busiest district, as in all the Southwest, the sky predominates.

(*Fergusson, 2-3*)

Since 1910 Albuquerque had seen a number of dramatic and important changes; the most fundamental was the city's developing love affair with the automobile, nurtured by its position at the crossroads of Highway 85 and Route 66, which met in the center of Albuquerque's universe, at Fourth and Central. Erna Fergusson laments the signs and clutter ("Along Highway 85 . . . you see the worst the motor age can do," p.4), but the automobile was cherished and unavoidable. New areas of housing, as well as the highways, were planned around the needs of cars; the Central strip of neon and motels, as well as the comparable strip on Fourth, came to life during the 30's and 40's.

Air traffic was another way into the growing city; in 1940, Albuquerque had just opened, with enormous pride, the "Municipal Super Air Terminal," which, the City Directory boasted, "accommodates the largest equipment now in use and contemplated in the next 50 years." The railway was still an important entrance to the city, but one destined to lose out to cars and planes. Kirtland Field, which was to bring so many new residents to the city during the war years, was nearing completion.

A number of the city's public buildings, including the new (now old) airport, which served for 25 years—half the predicted time—were financed by the Works Project Administration (WPA), a Depression era public works program, to which we owe many of the attractive schools of the city. Since the WPA wanted to put as much money into as many workers' pockets as possible, labor-intensive projects like adobe construction of large buildings were just fine. WPA also funded construction of the Central Avenue underpass, that stopped the long waits for trains to pull by, but also created a psychological barrier for downtown pedestrians.

On hot summer afternoons in 1940, Albuquerqueans could always go down to Tingley Beach, the sophisticated swimming hole on the Rio Grande that is one of the enduring monuments to one of Albuquerque's most enduring public figures, Mayor Clyde Tingley. Tingley, who was first elected to the City Commission in 1916, the year before the city changed from the mayoral system to the Commission-City Manager system, managed to get himself fairly consistently named Commission Chairman which gave him the title of "ex-officio Mayor of Albuquerque." Tingley seems not to have worried greatly over the "ex-officio": he presided happily over the



Central Avenue in 1912

Historic Landmarks Survey collection

the fact. Harvey Fergusson of Albuquerque, the most vociferous of a small band of outnumbered Democrats, denounced the Constitution finally adopted on November 21 as "wholly reactionary . . . not a progressive principle in it"; nevertheless, it was approved by an overwhelming majority of the Territory's voters, which set the stage for the final admission of New Mexico to the Union in 1912. (*Larson, 282-86*)

City government in 1910 was headed by Mayor Felix H. Lester; city officials and aldermen were entirely Anglo, while the Bernalillo County Government, with its headquarters in the Old Town County Court House, was very largely Hispano. The three commissioners were M. R. Springer, Alfred Grunsfeld, and Policarpo Armijo; but the Justices of the Peace and Constables were men like Procopio Jaramillo, David Gabaldón, Estolano Ortega, and Escolástico García. The distinction between the Anglo city and Hispano county came about in part because so many of the Hispano districts had not been incorporated into the city—Old Town, Griegos, Martineztown, Barelás, and Duranes were all outside the boundaries.

The city was filled with flourishing institutions; the City Directory lists 24 churches, including two Black congregations, the African Methodist Episcopal and Mt. Olive Baptist. The Temple Albert had built an impressive building at 621 Gold Ave. Education was well in hand also, with 3,680 pupils studying in the four ward schools, the Central High School at 221 W. Lead, and the suburban schools in Barelás, Old (South) Barelás, Old Town, San José, and Santa Barbara.

As well as the public schools, Albuquerque housed the Indian School, the Harwood School, the Menaul School, and the Albuquerque Business College. Immaculate Conception (now St. Mary's), Sacred Heart, San Felipe, and St. Vincent's, all run by the Sisters of Charity, were the successors to Sister

Blandina's work 30 years earlier. Miss Ada Philbrick and Mrs. Carolina Salazar offered kindergartens, while the University of New Mexico, established in 1892, took care of the other end of academic life under the leadership of its president, E. McQueen Gray.

Five hospitals had been established: St. Joseph's, Presbyterian, Santa Fe (now Memorial), the Albuquerque Sanitarium, and the Bronson Sanitarium. A great deal of their work went to the care of tubercular patients, many of whom recovered and stayed, giving the city the double benefits of profiting from their care while convalescent and their skills when healed.

These civic amenities flourished on the base of successful commerce and industry; 1910 marked the opening of Rosenwald Brothers, "New Mexico's Only Department Store" through the middle 1920's, in their new fireproof building at Fourth and Central; a year later Ifeld Brothers built their concrete warehouse along the railroad. If the railroad shops continued to be the largest employer, they were joined by such enterprises as Albuquerque and Baldrige Lumber, Springer Transfer, Lithgow Stationery, Matson Office Supplies, Hubbs Laundry, the Southwest Brewery, Gross, Kelly & Co., Bowditch Brothers, Fox Jewelers, P. F. McCanna, Inc., the Central Market, Champion Grocery, Kistler-Collister, Galles Motor Co., and many other businesses still a part of Albuquerque life.

A steel bridge was built that year, carrying traffic across the Rio Grande at Barelás; two years earlier, the United States had signalled its belief in the city's permanence and importance by building the imposing Federal Post Office Building at the corner of Fourth and Gold; the University of New Mexico had begun to recreate itself as the "Pueblo on the Mesa" with the remodeling of Hodgin Hall and building of dormitories in



The Barnett Building at Second and Central, looking South, in 1908

W.H. Jackson photograph, Museum of Albq. collection

Albuquerque was not to experience such a surge of growth again until the period following World War II. At both times, for all the obvious economic benefits of rapid growth, serious problems arose as the population boom outstripped amenities and utilities, brought floods of strangers into town, and changed all the balances of the area. Erna Fergusson, in her book *Albuquerque*, talks about some of the aspects of life that boosters preferred to overlook:

The street was a stretch of deep sand that became a series of stagnant pools in wet weather. To avoid floods the buildings were set high, sometimes as much as five feet above the street level, and the boardwalks were reached by steps. Under the walks dogs dozed and children played . . . The town was well supplied with saloons, an average of about four to the block. The greatest, perhaps, was the White Elephant, for many years a recognized institution of the Southwest . . . everybody dropped in at the White Elephant. Its reputation was based on the absolute honesty of the games, on its magnificence and superior taste. No "hand-oil paintings" of naked ladies were more alluring than these. The solid mahogany bar and fixtures cost twelve thousand dollars. (Fergusson, 42)

Lina Fergusson Browne adds to this description of the less-publicized aspects of life in New Town,

Most of the houses of prostitution were located along Third Street and Copper Avenue. This element in the town was brought to my attention and fixed in my memory because, my usual route to the mesa for an afternoon ride with my little friends being along Copper Avenue, I happened to remark to my mother one day that it was funny so many ladies sat around in their doorways wearing kimonos in the middle of the afternoon. Thereafter our route changed to the less interesting Tijeras Avenue. (Huning, 115)

Few of today's downtown buildings remain from the first period of railroad era building; the majority, in fact, had been replaced by 1910. This was the effect of success; as New Albuquerque continued to fulfill its promises, early frame and adobe buildings were slowly replaced with more substantial

brick and concrete and stone structures. In the first of the Sanborn Insurance Company fire maps of the city, dated 1891, most of downtown's buildings are still frame, but by 1898 brick predominates along Central Avenue.

The danger of fire, as well as the increase of civic wealth, led to the replacement of early buildings. Unlike Chicago, San Francisco, Seattle, and many other western cities, Albuquerque escaped having a "great fire," though a number of small ones did considerable damage. One of the most dramatic destroyed the elegant San Felipe Hotel, at Fifth and Gold, in 1899, an event witnessed by William A. Keleher:

While playing with other boys at Fourth Street and Lead Avenue about 4 p.m., I noticed clouds of heavy black smoke pouring from the roof of the San Felipe Hotel . . . only three blocks away. There was a Gamewell fire alarm box on a pole adjacent to the very spot where I was standing. Taking one more look to be assured that there would be no reason to have me arrested for turning in a false fire alarm, all as spelled out in a cautionary printed warning inside, I broke the glass on the box, pulled the lever, and set in motion a chain of events visualized by every small boy, but seldom realized in actuality . . . By dark the fire had been pretty well extinguished, the remaining skeleton-like walls of the building silhouetted against the western skies. (Keleher, 21)

More of our existing buildings are left from the period around 1910, a time of considerable prosperity for the city, just after the completion of the east-west railway grid with the Belen Cutoff in 1908, and just before the long-awaited declaration of New Mexico's statehood. Albuquerque by this time had long been the largest city of New Mexico. New Albuquerque had first incorporated as a town in 1885, with Henry Jaffa as the first mayor. In 1891, it chartered itself as a city and by 1910 had a population of 11,020, which did not include residents in many areas not incorporated in the municipal boundaries. Bernalillo County had a total of 23,606 residents, most of them living close to the growing city.

In 1910, statehood for New Mexico was one of the chief topics of political discussions. After the Territory's many unsuccessful attempts to gain statehood in the years between 1850 and 1910, President Taft signed the Enabling Act, which resulted in the calling of New Mexico's Constitutional Convention, on June 20, 1910. Statehood was felt to be so close that the *Albuquerque Morning Journal* billed 1910's Territorial Fair as the "First State Fair"—only two years before



The San Felipe Hotel, taken from the Commercial Club at Fourth and Gold Cobb photograph from the Caplin collection, courtesy Bill Brannin

The healthy little town had, by 1886, established most of the institutions which meant town life to an Anglo-American. The map index lists five hotels, two flouring mills (including Huning's La Glorieta Mill), the Southwest Brewery, a soda bottling factory and marble works, a planing mill, and the Albuquerque Foundry and Machine Shops. A good many churches have been established: St. John's Episcopal Church, the First Methodist Church, and Immaculate Conception have their present downtown locations (though the present buildings are all later than 1886); the map also lists a second Methodist Church and Presbyterian and Congregational buildings. The Albuquerque Academy, at Fifth and Silver, is supplemented by the Highland Addition Public School and a Catholic school, St. Vincent's Academy at Sixth and New York (now Lomas). Utilities are represented by water works, gas works, and electric light works, all located in the Huning Highlands.

By 1886, the Masons, Odd Fellows, Knights of Pythias, B'nai B'rith, Y.M.C.A., Ancient Order of Hibernians and Catholic Knights in America were all chartered. Albuquerque had a fire company and a telephone exchange, a Board of Trade and a streetcar line. According to Sylvester Baxter, who came here in 1880 and again in 1882 to report on New Mexico for *Harper's Magazine*, the town's growth was spectacular:

Visiting Albuquerque a year and a half later, in 1882, I found the changes that had taken place in the mean time remarkable. Where at that time there was but one business street, lined with an inferior class of buildings, and scattered houses dotted here and there over the level fields, outlining the anatomy of the town that was to be, the skeleton had become clothed with good solid urban flesh, or, to speak more literally, with brick, stone, adobe, and timber. The buildings now stood in sturdy ranks. Railroad Avenue had been paralleled by another and a handsomer business street named Gold Avenue; the intersecting cross streets had also been built up with business houses; large and glittering plate-glass windows were filled with attractive goods in the latest fashions; a spirit of modern aesthetic taste was not infrequent in exterior and interior decorations; there were cleanly restaurants where a nicely broiled duck shot on the banks of the Rio Grande, or a cut of buffalo-fish caught in its waters, was served in a style that might cause one to draw a veil over the memories of the horrors of frontier cookery that haunted the place; and the streets were brightly illuminated by a gas of excellent quality made from the coal mined out on the Atlantic and Pacific Railway near the Arizona line—a particularly gratifying change from the all-pervading darkness of former days, into which one ventured with grave apprehensions lest a "hold-up" might be in waiting for him. The first brick had been manufactured in the town only a few months before, and there were already numerous brick buildings of substantial architecture on the business streets. Altogether Albuquerque had become the most city-like town in the Southwest, and a place of bright prospects—"a second Denver," it was called.

(New Mexico 100 Years Ago, 31)

Or, to put it briefly, Albuquerque in 1882 had the look of prosperity, a judgement heartily endorsed by the 1883 City Directory, the first in a long line of city boosting statements:

At the beginning of 1881 old town population was estimated at 2000 souls all told. To-day, the be-



Looking northeast on Central from Third Street, about 1890 photograph in the Caplin collection, courtesy Bill Brainin

ginning of 1883, the whole population (old and new town as one), is estimated at 10,000 souls and others coming daily, making this city their home.

The character of the buildings is good, the most of those recently erected are of first-class brick with cut stone trimmings in good taste, quite ornamental to the city.

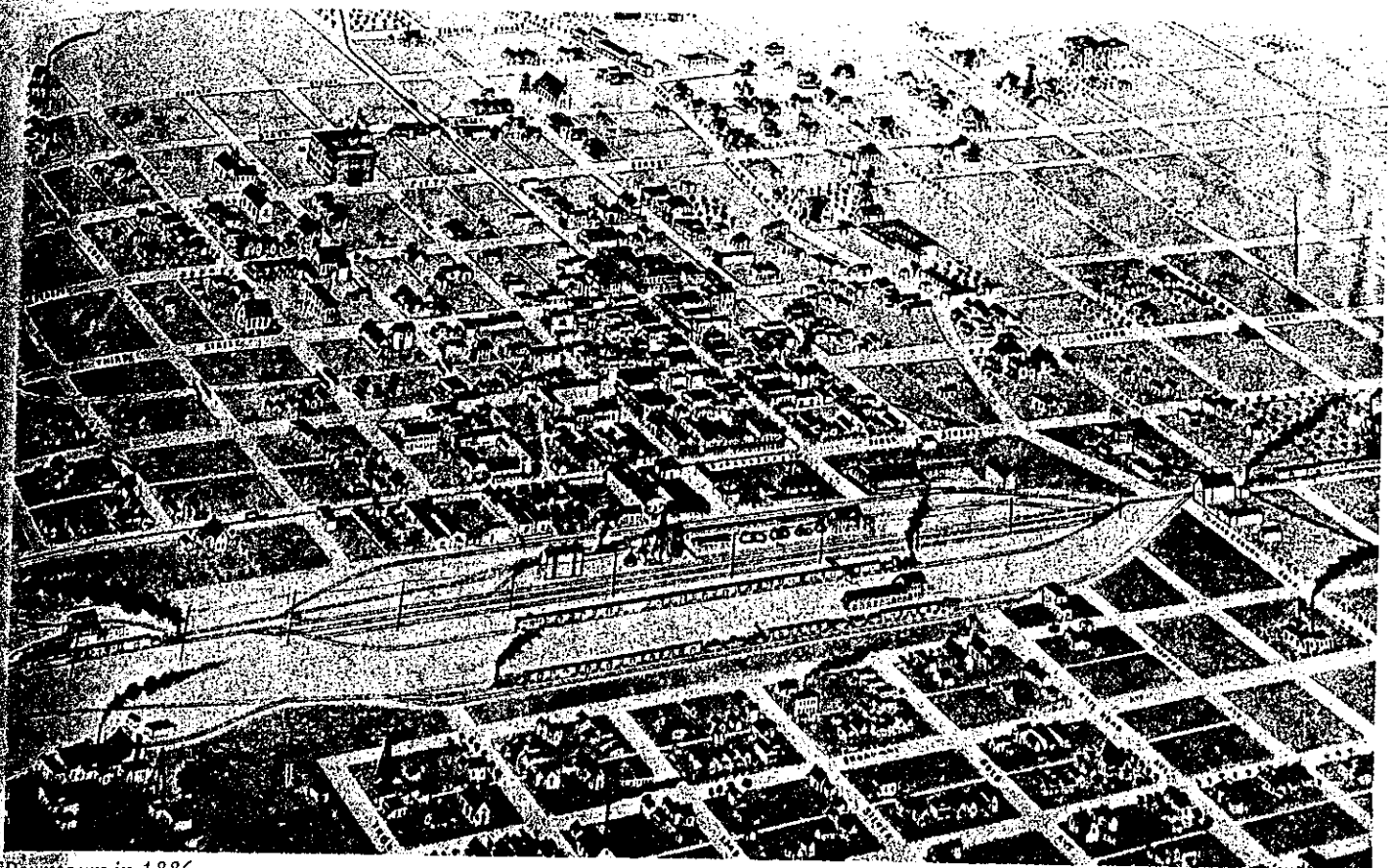
The population estimate is probably a bit inflated, for the sake of civic pride.

All this activity and variety led, quite naturally, to an increase in land value. According to the Directory of 1883, "Real estate sold in the town by real estate agents in 1882, amounting to the sum of \$632,500 The number of dwelling streets, rooms and other buildings erected for the year ending December 31, was 450, and the cost of erecting the same was \$850,000, all fully paid for, presenting a city almost entirely paid for."

In the speed with which it grew, and the quickness with which it acquired the companies, trades, utilities and population that gave Albuquerque its "good solid urban flesh," the city has a history similar to that of other western towns that boomed as the railroad went through. In the pronouncements and pamphlets of these cities, as in Albuquerque's, there is a sense of great excitement, an awareness of the drama of being in on the first years of "a place of bright prospects."

A glance at any page of the 1883 Directory confirms the impression of growth and diversity given by the introductory pages. Page 37, for example, runs from Benson to Bowen, of the 43 people listed, only one, J. Bernal, is Hispano (probably many Old Town residents were not listed). Thirteen work for the A. & P. shops. Occupations listed have an urban variety: there are five carpenters, a waiter, a lumber company foreman, two butchers, a laborer, a porter, two real estate agents, four clerks, a boilermaker, a fireman, four blacksmiths, a mining bureau employee, two plumbers, a teamster, two cooks, two painters, a conductor, an assayer, a fruit and newsstand vendor, the owner of a wholesale furniture shop, and—best of all—Miss Etna Bennett, who gave Electro Magnetic Treatments on First Street. To modern eyes the strangest occupation, though it does not appear on page 37, is "capitalist," a title claimed with pride by several citizens in 1883.

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Downtown in 1886

Detail from Augustus Koch's Bird's Eye View Map

... let us look back on the not too far off days when it took from three to six months of perilous travel across the trackless prairie, surrounded by dangers of all kinds and in constant dread of attack from bloodthirsty Indians, to transport the goods of the merchants from the Missouri river here; when it required from twelve to twenty days of constant and uncomfortable staging for a passenger to travel the same distance by coach; when one mail per month was the maximum given our people; when telegraphs were unknown, and railroads a myth . . . and compare the old with our situation today, when we can take our seats in Albuquerque aboard a palace car and be comfortably conveyed to Kansas City in less than fifty hours from the time we take our parting glance at the glistening waters of our own Rio Grande.

Today the new civilization of the east is brought into contact with the ancient civilization of New Mexico. Today the bell of the locomotive tolls the death knell of old fogyism, superstition, and ignorance, and proclaims in clarion notes that henceforth knowledge, education, advancement and progress shall be the right of our people . . . Our town is located in the right place and occupies a commanding position, and is therefore bound, if we put forth the proper efforts, to become the railroad center of New Mexico. (*Westphall, 266-67*)

If the first merchant to set up shop in New Town after this auspicious event was the liquor dealer Tice found in his makeshift bar, he was quickly followed by other, and more permanent, builders. Tents and makeshift frame houses went up near the tracks and along Railroad Avenue, quickly followed by the first grand building of New Town, Nicholas T. Armijo's

Armijo House. An elegant three-story hotel, it sat on the southwest corner of Third and Central and was rapidly surrounded by more large-scale hotels and businesses.

The first phase of building after the arrival of the railroad is best captured in Augustus Koch's Bird's Eye View map of 1886, which shows with splendid clarity the emerging outlines of the new town. In the background are the low adobe buildings of Old Town, linked by a bridge over the Rio Grande (built in 1881) to the west bank of the river. At Old Town's west edge lie the grounds of the Territorial Fair, ancestor of today's State Fair. Fields and orchards encircle the original Albuquerque. (*See Chapter II*)

To the east, New Town had already become at least twice the size of the original settlement, in only six years. Many of the houses cluster around the center of town, between the tracks and Sixth Street, above Copper and below Lead. The Atlantic and Pacific Addition, now part of Barelvas, has a good number of small homes and boarding houses, while the Huning Highlands Addition, at this point mainly between the tracks and Edith, is beginning to fill in its grid. A scattering of houses appears in the present Downtown Neighborhood. The newness of the entire town shows up clearly in the contrast between the new spindly trees that surround the houses of Huning Highlands and the full grown trees along an acacia just to its south, shading the adobe houses of an older settlement.

The focus of the map is New Town and the railroad, with one train pulling in from the north, another from the south. The railroad buildings—depot, freight depot, round-house, repair shops and offices—sit impressively along the tracks in much the same places as they do today. To the west are the clustered stores and offices and hotels of New Town, built up solidly along the tracks from Tijeras to Coal and along the Railroad and Gold Avenues from First to Third.

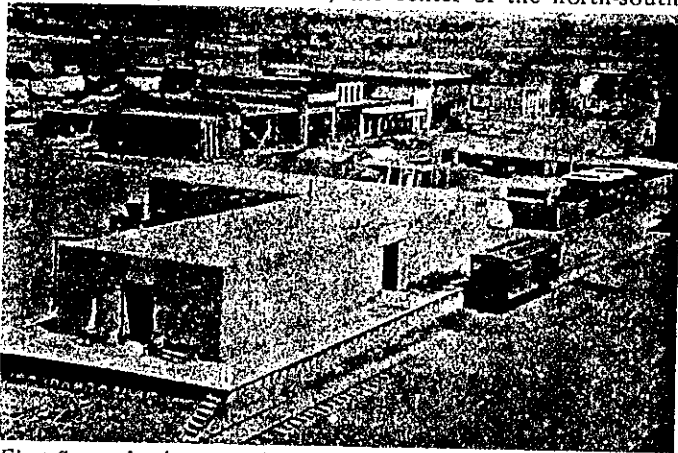
historic battle with the Denver & Rio Grande Narrow Gauge for control of Raton Pass, and the line into New Mexico from the north. Both railroads planned terminals and division points along the Rio Abajo, though where the lines would run and where the points would be located was not clear until quite late.

The A.T. & S.F. beat out the D. & R.G. in the battle of Raton Pass in 1878, and began laying track in New Mexico in the name of a subsidiary line, the New Mexico and Southern Pacific. Both railroads had lines planned that went north-south through New Mexico into Mexico, essentially following the line of the Santa Fe Trail and the ancient Camino Real. The D. & R.G. did not immediately give up its hopes of making the connection, and laid out survey lines for a route with a terminal in the present Country Club area, but eventually decided instead to concentrate on the rich mining districts of southern Colorado.

Meanwhile, the A.T. & S.F. had gained control of the dormant Atlantic and Pacific line and began to undertake the financing and building of that line from Albuquerque west to the Pacific. All this activity, from Albuquerque's point of view, culminated in a double celebration in April, 1880; on April 8, the beginning of construction of the A. & P. line from A. & P. Junction at Isleta towards California, and on April 22, 1880, the reception for the A.T. & S.F., which had reached Albuquerque. In the process, the A.T. & S.F. had decided that a Santa Fe terminus was impractical because of the terrain, so Santa Fe's only connection with the railroad was by way of a narrow-gauge branch line.

The confluence of the two lines, the A.T. & S.F. north-south route along the Camino Real and the A. & P. route west to California, so near to Albuquerque (which served as the headquarters of operations for the A. & P.), was the single event which insured that Albuquerque would eventually become a city and a center for commerce. For several decades, Albuquerque divided its honors with Las Vegas, each city controlling its own immediate region commercially; but the completion of the Belen Cutoff in 1908, which connected Albuquerque and its area directly to Houston-Galveston by way of Clovis, diverted a great deal of traffic which had earlier gone through Las Vegas to the new, better-graded route across the plains, "leaving Las Vegas to stagnate in a very local hinterland." (Meinig, 78)

Though the Belen Cutoff brought immediate prosperity most noticeably to Clovis, Vaughn and Belen, Albuquerque soon became, and remained, the center of the north-south,



First Street looking northwest in 1880-81
Cobb photograph in the Caplin collection,
courtesy Bill Branin

east-west grid, a position doubly reinforced when highways were constructed through the 20's and 30's, often following the railroad lines and centering on Albuquerque. The crossing of the railway grid was supplemented by the crossing of the Pan-American Highway running north-south and Route 66 running east-west at the corner of Fourth Street and Central Avenue.

Albuquerque was selected as the Santa Fe's main division point, in part because of the attractive land offer put together by Franz Huning, William C. Hazeldine, and Elias Stover, in part because it could offer the stores, hotels, and saloons—and the administrative center—the railroad required.

In March and April of 1880, Huning, Hazeldine, and Stover, according to Victor Westphall,

were furiously buying up land between Barelas Road and the proposed depot site. This was the area later to be known as the *original town site*. It seems certain that these three Albuquerque citizens were acting under the auspices of the New Mexico Town Company (a subsidiary of the N.M. & S.P. Railroad Company) which was organized on March 3, 1880. Hazeldine was an attorney for the Santa Fe railroad, while Stover was one of the original backers of the railroad company. . . . This trio made a perfect foil for acquiring the right-of-way land on a basis which made it appear that some of the town's citizens were promoting the deal, and it thus took on somewhat the proportions of a civic enterprise. (Westphall, 262-263)

After they acquired the land, Huning, Hazeldine, and Stover deeded the holdings for the depot ground to the railroad for one dollar; at the same time, they deeded the original town site to the New Mexico Town Company for one dollar, but on an agreement that they would receive half of the net profits from the sale of lots. Thus, they insured use of the town as a main depot and division headquarters point, while at the same time insuring their own prosperity.

The line that was opened in April, 1880, came through the Albuquerque area about one-and-a-half miles south and east of Old Town, making the creation of a New Town inevitable. Westphall makes the sensible point that the reason for this distance was that Old Town lay within a bend of the river and there was no inducement for the railroad to go to the effort of bending its tracks. (p. 259) Also, the siting put the tracks above the worst of the Rio Grande's flood plain, a serious consideration in those days before drainage canals. By the time the Santa Fe arrived Railroad Avenue (now Central), the major connecting link with Old Town, and the grid of streets in the original town site had been laid out.

The arrival of the first official train was greeted with appropriate celebrations, as Westphall reports:

Daylight of the 22nd found the plaza decorated with flags and before the noonday hour the battery announced, in thunderous tones, the commencement of the ceremonies. By noon the procession had formed and proceeded to the depot where the different officers were provided with a couple of flat cars for a platform. When the special train arrived, with the railroad officials and four hundred invited guests from Bernalillo, Santa Fe, and other points, those who could mounted the platform and listened to the addresses. (Westphall, 265)

Speeches were the order of the day, and the speech given on the platform by Judge Hazeldine shows beautifully why the arrival of the railroad was such an important event in the history of Albuquerque:

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The KiMo Theater

drawing by Dorothy Harroun

IV. New Town: "A Place of Bright Prospects"

When Henry Allen Tice, a surveyor for the Santa Fe Railroad, arrived in Albuquerque on April 24, 1880, two days after the official reception welcoming the railroad and the new era it was to bring, he found little evidence of the New Town that was soon to spring up along the tracks:

The depot was an aggregation of old box cars. Not a building had been erected on our property. Material was on the ground for the necessary structures and a sizable material yard was at the south end of the station grounds, where a gang of men were unloading, sorting and reloading such material as was needed at the front and had not been billed through

Not a building was on the townsite. The first merchant was on the ground, however, with a stock of goods. He had no tent or other covering to protect his merchandise in the event of a sandstorm or rain. In fact, the only effect that water would have had on his stock would have been to dilute it, and I assume he had already seen to it that none of the practices incident to his business had been neglected where possible to be performed. He had preempted about six feet square of ground; had dug a hole in the sand about a foot deep for his cellar, which he filled from the barrel in which the bulk of his goods had arrived; had secured a few broken boards from the vicinity of the box car depot, placed them over his cache, and turned the barrel end up for his bar

There were numerous small signs scattered over a sandy waste where now is Albuquerque, and these signs conveyed the information that lots were for sale at ten dollars each, make your own selections. No lots had yet been sold; the broad guess being that the town was to be built at Isleta, the eastern terminus of the new railroad that was to make California a near neighbor. Talk about acres of diamonds! They were right there in the sand, but we didn't see them.

(Tice, 27-28)

Though Albuquerqueans had been speculating for more than ten years on where the railroad would build and when it would come through, it seems to have taken them a while to grasp the full extent of their luck in being strategically located at the point where east-west and north-south lines eventually crossed. No doubt part of their uncertainty was due to the number of different surveys, routes, and lines which were proposed through the 1870's. Only a few merchants, Franz Huning prominent among them, were canny enough to buy up the appropriate acres where the right-of-way would lie and where New Town would be built.

During the 1870's three railroads were planning routes that involved Albuquerque. The Atlantic and Pacific, authorized to build a route from Springfield, Missouri to the Pacific via the 35th parallel on which Albuquerque was conveniently located, ran a preliminary survey in 1867, but was unable to build further west than the Indian Territory during the 1870's. Meanwhile, the Atchison, Topeka & Santa Fe was waging a

J. P. Jacobson Mill and House	4617 Rio Grande N.W.	ca. 1900	Brick flouring mill and house	
Dietz Farmhouse	4117 Rio Grande N.W.	1913-1928	Two-story farmhouse	
Los Griegos Chapel	1838 Griegos N.W.	ca. 1890	Territorial style chapel	
Hacienda del Lago	Griegos district	1875-1885	Territorial style	SR
LOS CANDELARIAS				
Los Candelarias Chapel	1934 Candelaria N.W.	ca. 1890	Territorial style chapel	
The Candelaria House	1523 Candelaria N.W.	original rooms-1860 additions 1930 - present	Remodeled adobe	
Charles Zeiger House	3200 Edith N.E.	1870-1885	Territorial style	
The Yott House	3541 12th N.W.	1895	Midwestern terrone house	SR
The Allen House	3609 12th N.W.	1905	Midwestern terrone house	
DURANES				
Los Duranes Chapel	Indian School N.W.	ca. 1890	Territorial style chapel	
Las Mañanitas	1800 Rio Grande N.W.	Early portions, Spanish or Mexican period	Remodeled farmhouse	
1200 Rio Grande N.W.		after 1880	Territorial style	
ATRISCO				
Campo Santo de Santa Clara	Foothill Drive		Cemetery	
2335 Don Luis S.W.		ca. 1900	Queen Anne style	
2336 Don Luis S.W.		ca. 1900	Eclectic	
Morada de Nuestro Padre Jesus de Nazareño	2603 Salvador Rd. S.W.	1929	Adobe morada, now private dwelling	
Duran's Hardware	Atrisco S.W.	ca. 1895	Territorial style	
BARELAS				
Barelas Road		houses, 1880-1930 early village street		
1405 Second S.W.		1880's	Brick cottage	
David Keleher House	323 Atlantic S.W.	1893	Frame cottage	
George Hazeldine House	306 Hazeldine S.W.	before 1886	Queen Anne style	
The Good Shepherd Refuge	601 Second S.W.	1899	Queen Anne style	SR
River View Elementary School	South Barelas	ca. 1937	W.P.A. Mission style	
Sandia Theater	1220 Third S.W.			
616 Coal S.W.		ca. 1900	Brick boarding house	
PAJARITO				
Cristo Rey Convent	4901 Isleta S.W.		California Mission style	
Hubbell House	6029 Isleta S.W.	1825-1900	Territorial style	SR/NR nom.
LOS PADILLAS				
Railroad Cottage	behind grocery, Isleta	ca. 1900	Frame cottage	
2340 Black Mesa Loop S.W.		ca. 1870-1900	Territorial style, Victorian details	
CARNUEL				
Santo Niño Church	Carnuel Village	ca. 1910	New Mexico vernacular church	
TIJERAS				
Holy Child Church	Tijeras Village	1912	New Mexico vernacular church	SR/NR nom.

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Santo Niño Church

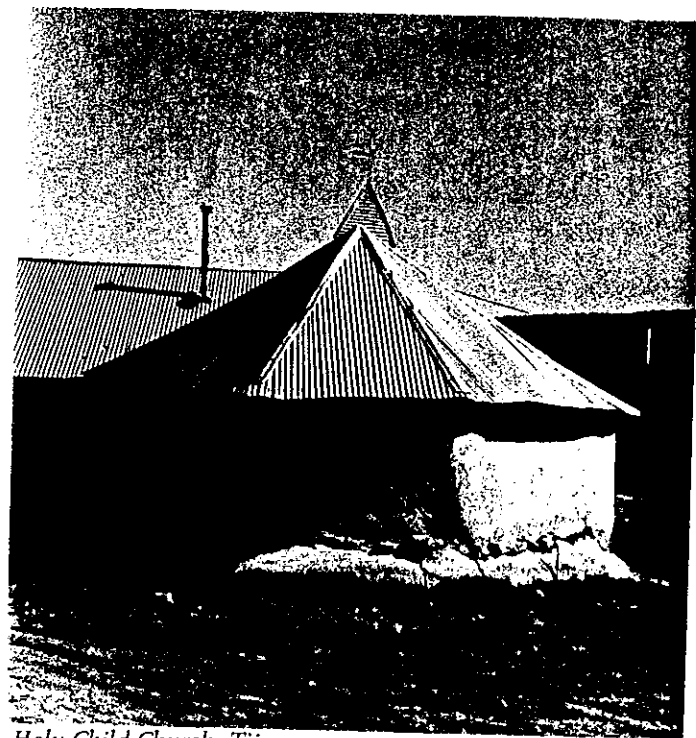
photograph by Christopher Wilson

Albuquerque area, Santo Niño makes no concession to Anglo church styles and reaffirms New Mexican religious traditions.

Holy Child Church, Tijeras

Built about 1912, Holy Child Church stands on a narrow strip of land between the Interstate and a frontage road; the property was acquired as part of the right-of-way for the widened Interstate 40, but a change of plans has allowed it to remain standing, and the Tijeras community is working to maintain and restore the old church.

While Holy Child is a relatively modern church, the traditional craftsmanship and materials make it part of a much older tradition. Like the Griegos, Candelarias, and Duranes chapels, Holy Child has a pitched roof over its rectangular, one-room adobe base. Catholic services had been held in Tijeras Cañon before the chapel was built, but the church did not acquire



Holy Child Church, Tijeras

photograph by Christopher Wilson

property for building until 1906. The original one-room chapel was enlarged in 1940 by mayordomo Tomás Gonzales, who extended the north end to provide a new sanctuary and added a small sacristy of local sandstone. (Information from the National Register form by John O. Baxter)

For the mountain communities, like the old villages of the valley, the primary question is whether they can maintain their identity in the face of new developments and new population. To greater or lesser degrees, the answer for all the villages is a qualified "yes." Yes, given sympathetic zoning, given reasonable tax evaluations of farm land, given restrictions on the kind of development allowed, given the continued presence of Hispanic families and traditions, these communities will continue to be healthy villages within the city.

THE HISTORIC LANDMARKS SURVEY REGISTER
III. Rio Grande and Mountain Villages

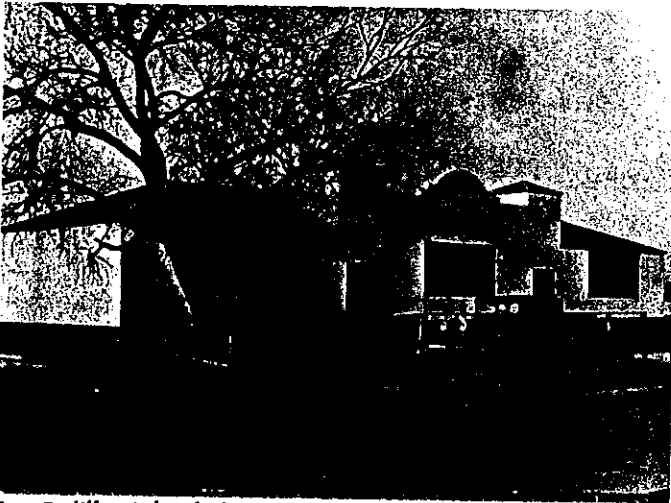
Name	Address or Location	Date	Description	State Register/ Nat'l Register
LOS RANCHOS				
Yrissari House	6708 Tierra N.W.	before 1880	Remodeled hacienda	
Our Lady of Mt. Carmel	Edith N.E.	1890	Adobe chapel	SR
The Ranchos House	7442 Edith N.E.	ca. 1870 (?)	Territorial style	SR/NR nom.
Barela de Bledsoe House	7017 Edith N.E.	before 1840	Territorial style	SR/NR nom.
LOS GRIEGOS				
Los Poblanos	4803 Rio Grande N.W.	1933	Meem design, Pueblo Revival style	
La Quinta	4803 Rio Grande N.W.	1935	Meem design "sports house," Territorial Revival style	SR/NR nom.

LOS PADILLAS

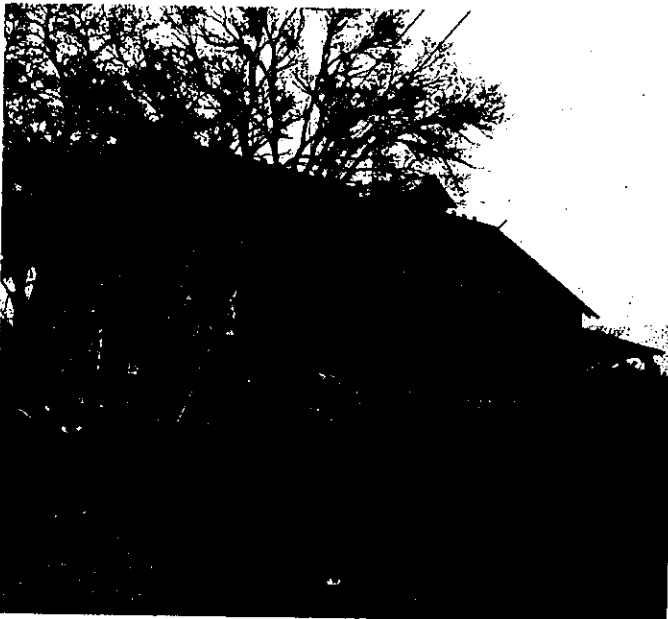
The village of Los Padillas sits at the foot of Black Mesa, just north of the Isleta Pueblo grant boundary. San Andrés de los Padillas, as it is called in the 1790 census, was named for the Padilla family, who settled in the area before the Pueblo Revolt and returned to it after the Reconquest. Padillas are prominent in the count of the 1790 census, which gives the village a population of 168 people. By 1860, the population had risen to 360. Now Los Padillas, despite a fair amount of new building, keeps its village character very successfully.

Los Padillas School, 7325 Isleta S.W.

The first school in Los Padillas has been traced back to the 1890's when Father Padilla began classes for orphans whose parents had been killed by Indians. This early school collapsed, and a two-room county schoolhouse was built shortly after 1900. In 1912 six rooms were added to create the present California Mission style building, then the most modern school in New Mexico according to local newspapers. Now a community health center, the school has proved easily adaptable to new uses.



Los Padillas School about 1920
photograph courtesy Albuquerque Public Schools



2340 Black Mesa Loop

photograph by Christopher Wilson

Railroad Cottage, behind Jerry's Grocery, Isleta S.W.

Railroad Cottage is a practically unaltered example of the kind of cottage that was built for inexpensive housing and rentals around the turn of the century, often from patterns put out by companies like Sears and Roebuck. This cottage is not a perfect "shotgun" house, since it has a little added space in a room to the west, but it is an excellent example of the type, complete with the horizontal frame siding and simple gable roof—no fancy touches. These homes are comparable to today's trailers, easily built and moved; this one may have been moved to its present location.

Black Mesa Houses

A number of the early houses of Los Padillas lie at the foot of the Black Mesa, off Malpaiz Road, a rural lane lined with immense cottonwood trees. The house at 2340 Black Mesa Loop is particularly fine, probably an early ranch house to which a pitched roof and dormer have been added. A modern wall obscures parts of the Victorian porch; the house is shaded by a fine cottonwood.

THE MOUNTAIN VILLAGES, TIJERAS, CARNUEL, SAN ANTONIO

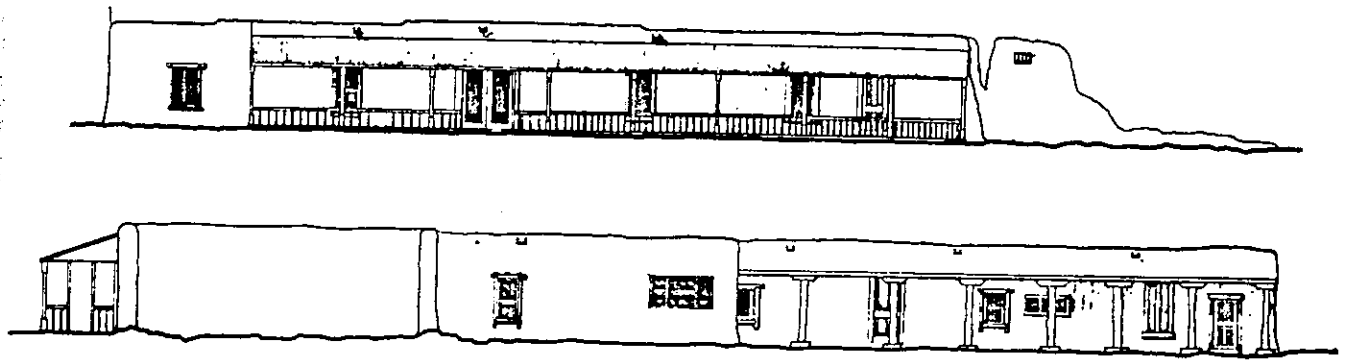
These villages, and other mountain settlements which are beyond the boundaries of our study, have had a somewhat precarious existence in the Sandia and Manzano mountains since the 19th century. Carnuel, probably the earliest settlement, was established in the 18th century, abandoned and re-established in 1818 (*see Chapter I*). Tijeras (which means "scissors" in Spanish and probably came to be the village name from residence there of members of the Tijeras family) was established in the 1850's. San Antonio is a 19th century town built over the ruins of an early pueblo. All these communities were extremely vulnerable to attack by raiding Indians until the United States was able to drive most of the raiders onto reservations in the 1860's. Never large villages, they lie along the historic route from the mountains into Albuquerque and the Rio Abajo, in areas where an uncertain water supply and a short growing season have kept them as marginal farming communities.

Now these villages are almost strangled by the proliferation of highways, in particular the recently widened Interstate, and the spread of city housing into the mountains, but they have still maintained their historic identity and centers. A fine book written and illustrated by school children in 1955, *Fiestas in Our Mountain Villages*, gives a clear picture of how traditional values are maintained:

Carnuel Village celebrates two fiestas. One of the fiestas is in May and the other one is in September On May 3rd the Santo Niño is honored. The Fiesta on September 29th is in honor of the patron saint, San Miguel. In May the procession goes up to the Santísima Cruz, the sacred cross, with the statue of the Santo Niño. It is a white wooden cross set up high on a rocky hill across the highway from the village. It is a very steep climb up to the cross and many of the older people do not try to go up to it. (by Enrique Paz, *Fiestas*, p. 20)

Santo Niño Church, Carnuel

Like the Tijeras Church, Santo Niño is a relatively recent building in traditional style. The adobe church features two side towers, each topped with a cross, which are reminiscent of the towers of San Felipe de Neri. The recessed entrance features a wooden balcony and door from the choir loft. As is true of many other Hispanic Catholic churches in the



North and east elevations of the Hubbell House

measured drawing by Pat McClermon, Don Mackel and Danny Dannenberg, UNM collections

The Hubbell House is as interesting and important for its history as for its architecture. Originally a Gutiérrez family house, it became the property of Juliana Gutiérrez de Hubbell and her husband, James L. (Santiago) Hubbell, one of four brothers who came to New Mexico as soldiers in the Missouri Mounted Volunteers during the Mexican War. James and his brother Sidney A. Hubbell remained in New Mexico; they and their descendants have played critical roles in the shaping of the Southwest.

Two sons of Santiago and Juliana, John Lorenzo and Charles, were pioneers in the development and growth of Navajo trading. John Lorenzo's home in Ganado, Arizona, now a National Historic Site, was obviously inspired in many ways by his father's home in Pajarito. Hubbell descendants have played a central role in Albuquerque business and political life; Frank Hubbell, Sr., once ran unsuccessfully for the Senate

and was an important local politician. His sons, James and Frank, Jr., were partners in the Hubbell Cattle Company, and their cousin, Phillip, owner of the Hubbell House until his death a few years ago, was Bernalillo County Sheriff and Assessor in the 1920's.

The Territorial style windows and porch of the front of the house, in contrast to the simpler doors and windows of the south wing, show the blend of traditions that went into the creation of this fine house. Still owned by Hubbell family heirs, it is now being remodeled after having been vacant for several years.

Other interesting buildings in Pajarito include the abandoned store at the corner of Isleta Boulevard and Mayflower, with the very old abandoned house just to the south; this complex of buildings probably is the remains of an early ranch house turned to mercantile business during the 20th century.



The Hubbell House

photograph by Richard Khanlian

dance halls in the city's Hispanic neighborhoods. A large, square building in New Mexican vernacular style, the Theater was a center of neighborhood activity for Barelas, and is one of the few large-scale early buildings in the area.

The David Keleher House, 323 Atlantic S.W.

Now stuccoed, this frame house was the second Albuquerque home of the David Keleher family, as David's son, William A. Keleher remembers:

In 1893, my father, anxious to own a home of his own, bought a lot from Franz Huning on the northeast corner of Fourth Street and Atlantic Avenue for \$600 and built on it a small frame house which he painted white. That house . . . was occupied by the Keleher family from 1893 to 1911 when economic conditions made it possible to move to 501 West Fruit Avenue.

Father planted a border of cottonwood trees the length and width of the lot. These were kept alive by water pumped from a well and carried to each tree in a bucket, a duty "taken over" by me and each succeeding child . . . The trees grew to great size through the years, living memorials to values held by my parents. Mother planted climbing roses and honeysuckle vines. (Keleher, 16)

To the east of the Keleher cottage are four side-by-side "shotgun" houses (so called because rooms were built in a row, and it was possible to fire a shotgun through the house, front door to back door, without hitting anything).

The George Hazeldine House, 306 Hazeldine S.W.

George Hazeldine and his partners Franz Huning and Elias Stover were instrumental in the land deals that prepared the way for the arrival of the Santa Fe railroad—and, incidentally, enriched each of the three considerably (see Chapter IV). Now the Central Cities Community Service Center, this house was built by Hazeldine before 1886. A German immigrant and builder, Hazeldine returned to his native country after the deaths of his wife and son, but left his mark in Albuquerque's history, in the name of this street, and in this house.

Originally a frame building, the Hazeldine House has been stuccoed over, like many other Barelas houses. Built in the Queen Anne style, it has a fine variety of roof lines, and a decorated gable over the Moorish-influenced main door and window. Inside, according to Perry Wilkes,

The oak and maple parquet floor surrounded by woven ribbons of oak, maple and (probably) walnut is certainly impressive. There are two more floors like it in other parts of the house. Notice also the interlocking fir beams of the coffered ceiling with a trimming of egg and dart molding.

Flanking the windows are two Ionic columns supporting a delicate wooden screen. And, finally, the windows contain an intertwining network of lily leaves (a Victorian favorite) clutching a sort of fruit of red faceted glass. (Wilkes, August, 1977)

The Good Shepherd Refuge, 601 Second S.W.

The Good Shepherd Refuge is a fine example both of Queen Anne style and of the kind of buildings which grew up around the railroad tracks to provide homes for workers. Located in the Atlantic and Pacific Addition (named, naturally, for the railroad), it was built in 1899 by J.J. Gorman. In the period between 1910 and 1929, the house became the American Hotel, run by Andrés Romero, who also owned a nearby meat market. For the next 30 years it was rented as apartments, until in 1952 the house passed into the hands of the

Brothers of the Good Shepherd, a Catholic religious order founded by Brother Mathias, who still lives in Albuquerque and works at this and other refuges established by the order. Since then, the Good Shepherd Refuge has served as a shelter for transients, a place where they can receive food and a place to sleep at night. It gives semi-permanent refuge to some men and nearby buildings house families and women.

The Queen Anne style Refuge is one of Albuquerque's handsomest buildings. A three-story brick building, it has three gables, each decorated with an elaborate cast plaster design. The house is capped by a slightly Romanesque hexagonal tower with fashionable split brick corners; a similar tower on the other side of the entrance extends only two stories, giving the house the off-centered quality that is characteristic of Queen Anne style. Though the Good Shepherd Refuge has seen a number of changes over the years, the most regrettable being the enclosure of the front porch on Fire Department orders, it remains as one of the most elaborate Victorian houses of Albuquerque.

616 Coal S.W.

This two-story brick apartment building is notable for its two-story porch and balcony, supported by brick columns. Though now some of the balcony balustrades are missing, giving the house a woebegone air, it is a formal and handsome building with its skylighted door and centered dormers. The house does not appear on the 1898 Willets map of Albuquerque, but was probably built very soon after.

PAJARITO

Pajarito (the name means "little bird") is a small farming community of the South Valley. The Pajarito grant, which extends from the village to the Rio Puerco, was awarded to Josefa Baca in 1746. By the time of the 1790 census, Pajarito (San Ysidro de Paxarito in the document) shows up as the wealthiest community of this part of the Rio Abajo, with various branches of the Baca and Gutiérrez families keeping a very substantial number of servants, mainly Ute, Apache, and Comanche Indians. The heads of these families are given the titles Don and Doña, not found elsewhere in the Albuquerque area. As well as the in-house servants, thirteen servants are listed living separately, probably on Baca and Gutiérrez lands. The village had 145 residents then, 360 by 1860.

Pajarito remains a farming village; though some recent housing has absorbed earlier farms, the rural patterns of the area have not been seriously disturbed. The older homes of the community spread out along Isleta Boulevard, originally the Camino Real, up and down which wagon trains traveled each year.

Cristo Rey Convent, 4901 Isleta S.W.

Set back from the road, this convent of the Canossian Sisters stands next to Casa Angelica, a modern home for retarded children. The main building of the convent is a handsome example of California Mission style; older buildings may have been incorporated into the complex.

The Hubbell House, 6029 Isleta S.W.

The earliest rooms of this rambling adobe house, one of the most important historic buildings in the Albuquerque area, were built about 1825. After their marriage, James L. Hubbell and Juliana Gutiérrez added to the house as their family grew and business prospered, building a large hall and parlor behind the original rooms, five bedrooms to the north, and a dining room, kitchen and pantry to the southwest. They also added storage rooms, corrals, and a retail store room, which have since fallen in.

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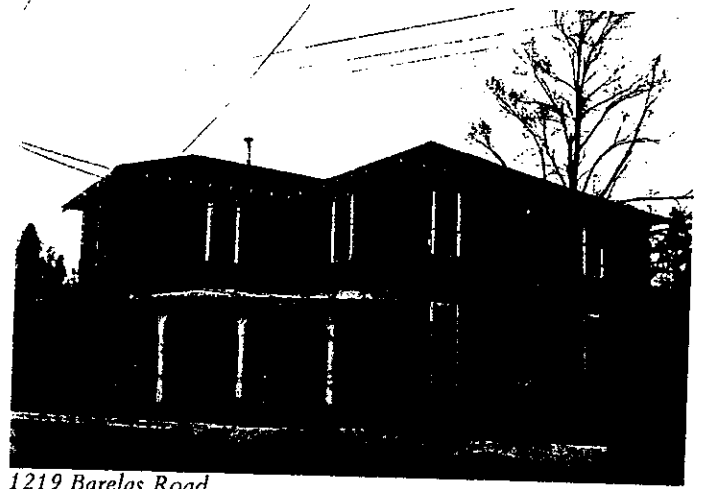
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River View Elementary School

photograph by Christopher Wilson



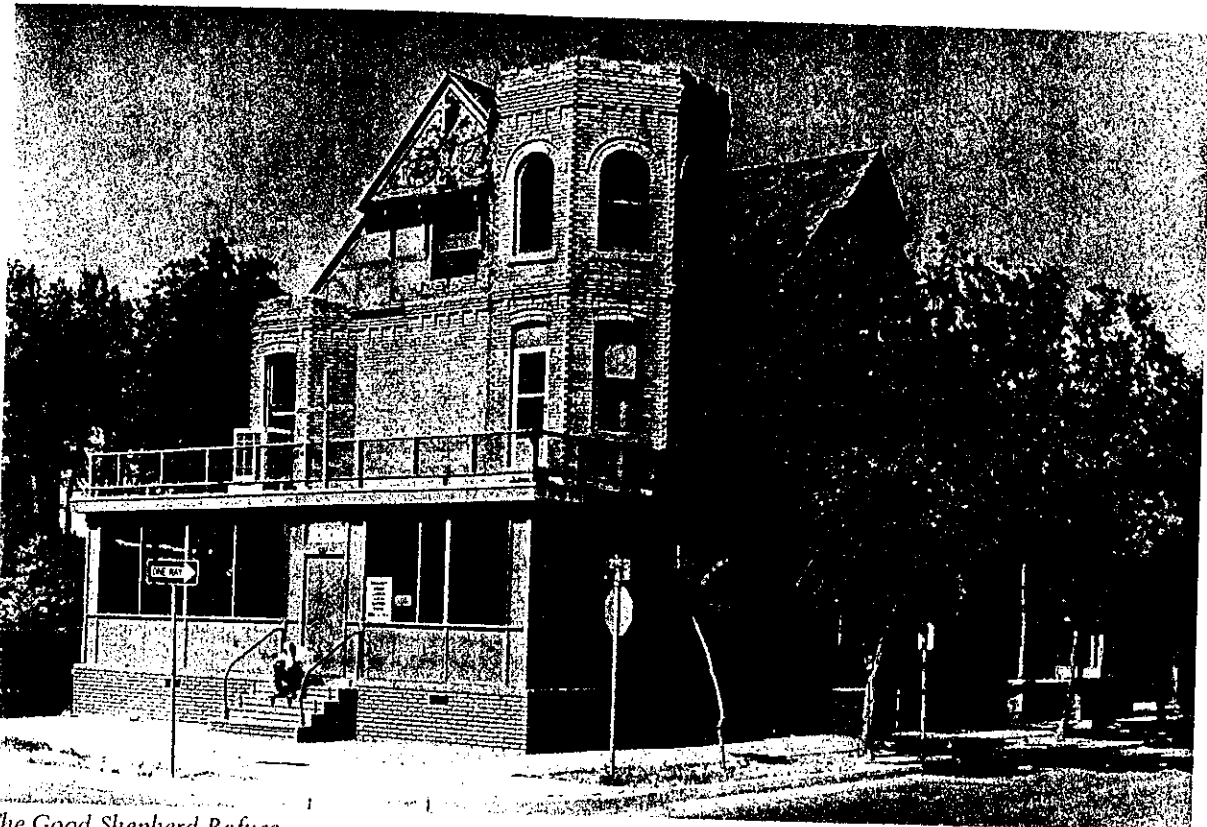
1219 Barelas Road

photograph by Christopher Wilson



Stained glass sky light in the George Hazeldine House

photograph by Christopher Wilson



The Good Shepherd Refuge

photograph by Richard Khanlian

The barrio was a welcome place to drive into that afternoon. The summer afternoon air was thick with dust that rose from the feet of children playing and from the workers who trudged down the dusty streets. The dust swirled in clouds behind pachuco-laden cars, and it covered the sweating boys of the barrio who played baseball in the street. The dust settled over the towering elms and the house tops of Barelás, like a veil pulled by the golden fingers of the afternoon sun . . . children called and ran to meet their fathers, neighbors visited across fences and paused in their small talk to turn and wave. Smiles were in the soft air, and so was the fragrance of roasting chile verde and hot tortillas, supper for the hungry workers. The air was heavy with the damp smell of just-watered gardens, dirty with the bad smell of sewage that drifted up from the sewage plant in South Barelás, and acrid with the salty sweat-smell of the grimy workers from the railroad yard.

(Anaya, 10)

Because Barelás lay along the line of the railway tracks, its history has been substantially different from that of other early Hispanic villages of the Rio Abajo. Intersected by roads laid out on the grid system and built up with homes and stores for railway workers and officials, Barelás has long been entirely urban. Towards Bridge Street, buildings are primarily adobe; further north, there are many excellent railroad-era houses in Anglo styles.

William A. Keleher, in his *Memoirs*, remembers growing up around the turn of the century at 303 Santa Fe Avenue and 323 Atlantic Avenue, now part of Barelás, when his father worked as a tinsmith for the Atlantic and Pacific Railway shops:

The dominant activity of our immediate pioneer neighborhood, and of the little town of Albuquerque, revolved around the Santa Fe Railroad Shops, located at Second Street and Atlantic Avenue . . . Close to the shops were several small grocery stores, the most popular of which was one owned by an Italian named A. Bratini whose trademark for everything from nails to licorice candy was "Bratini's Best."

The neighborhood grew slowly. Many of the settlers were German emigrants who built substantial brick houses and planted gardens. By diverting water in the acequia madre running north and south through the area into ditches which were dug adjacent to their homes, they were able to irrigate fruit trees and vegetable gardens.

(Keleher, 17-18)

Too much of the character of Barelás, both north and south, has already been destroyed by demolition and removal programs, operating under a theory from the 1950's and 60's that the best way to deal with poverty was to move it around. Now these programs have been recognized as destructive of community values, and Barelás may have a chance to conserve some of its unique patterns.

Barelás is an excellent candidate for historic district status, both because of the high quality of some of its buildings, and because of its unique combination of the patterns of a 19th century Hispanic farming village and a late 19th century railroad town. Probably only Las Vegas, New Mexico, has similar districts, a similar juxtaposition of cultures and styles. Barelás has long been seen by the city as a difficult neighborhood with a great deal of poverty; it is time for the recognition and enhancement of its unusual historic character.

One of the difficulties facing a neighborhood conservation program in Barelás is the low degree of owner-occupancy; only one or two blocks of the entire area have fewer than 50 percent rental units. This, combined with the generally low income level of the residents, often means that landlords allow housing to deteriorate rapidly. Enforcement of the city's housing code, a moderate and flexible set of regulations, has gone along with the housing rehabilitation program to improve this situation in the last few years. The combination of housing code enforcement with rehabilitation grants and loans makes one of the best tools available to the city, since it both requires minimal maintenance and provides the money for necessary rehabilitation, which low income residents, and landlords, could not find from private sources.

River View Elementary School, Barelás Road, South of Bridge Street

Now housing the Albuquerque Skill Center, River View Elementary School was one of a number of Works Project Administration (WPA) schools built in Albuquerque during the Depression. Made from local materials—adobe in this case—these schools are still some of the most attractive institutional buildings in Albuquerque, and during their construction gave employment to many workers. The school combines elements of Pueblo and Mission styling.

Barelás Road

The original community street, Barelás Road cuts across the grid streets of the 1880's from Kathryn Avenue to Coal Street, winding between Third and Seventh. Most of the houses along Barelás Road now have been influenced by styles of the railroad era, but the street still gathers around it some of the feeling of the earlier farm community. 1504 Barelás Road, a square, two-story, gabled house has a somewhat haunted look with the combination of its heavy front porch with two square upper windows. Near it is an old store, at 1418, a square, gabled adobe like many valley stores, with the attractive addition of a second story dormer and balcony giving grace to the otherwise heavy structure. At 1219 is an unusual and very attractive Victorian adobe. This two-story, L-shaped house with its hipped roof is basically a very plain, simple building; its one touch of Victorian frivolity is the porch with turned wood supports which fills in the L. The house next door, at 1217, is another good example of Victorian style. A recently remodeled house at 524 Atlantic Avenue (the corner of Atlantic and Barelás Road) is a fine Queen Anne style building, with its variegated roof line and imposing square tower at the corner.

1405 Second S.W.

This early railroad-era brick building, now stuccoed over, imitates the typical plan of 1880 adobe buildings, with several rooms in a single file. The handsome triangular brick coping beneath the gabled roof and the skylights over entry doors suggest the early 1880's as the construction date. In 1915 the house served as a saloon, run by Presciliano Gabaldon. Many of the buildings along Second appear to date from the first years after the railroad came through; the house at 1207 Second with its Mansard roof and wrap-around porch is a particularly good example of the period. (See drawing, p. 127).

The Railroad Superintendent's House, 209 Pacific S.W. (See Chapter IV)

Theater, 1220 Third Street S.W.

Once a local dance hall and the home of a benevolent association, the Sandia Theater closely resembles other 1920's

trimmed down into neatness, as the map clearly shows. The pattern of growth has been organic, harmonious.

The chief danger to the particular quality of Atrisco lies in the well-meant rules under which the county, state, and federal bureaucracies function. Because it is not part of the city, Atrisco does not qualify for city funding of parks and housing and sewage programs. The village needs help in areas like housing, rehabilitation, traffic control, and improved facilities. But it needs housing rehabilitation rather than demolition and the building of low income housing units in tight patterns. It needs good parks and playgrounds that fit into the patterns already present. Atrisco is the kind of community that makes many planners nervous, because it so clearly has not been planned, has simply grown. It is difficult, but very important, for planners to recognize the health and vitality of this village, despite its material poverty.

Morada de Nuestro Padre Jesus de Nazareño, 2603 Salvador S.W.

Now a private home, this morada has had its religious details removed, but they have been recorded on 1973 measured drawings by Thomas L. Lucero, Geraldine Sanchez and Crescencio D. Chavez, Jr. The morada, built about 1929, was a meeting place for the Brothers of Our Father Jesus, commonly known as the Penitentes. The Brotherhood, a mutual help organization and conservator of Hispanic tradition, as well as a penitential organization, has played a powerful part in 19th and 20th century Hispanic culture.

This morada has been inactive since 1971. Made up of three joined adobe structures, it features a gabled roof, circular in back where it joins an added kitchen, and a small meeting room to the west. The main structure, once the oratorio for the Brotherhood, has lost its carved doors, steeple, and nicho. Originally this single room contained an altar at the south end with many santos set in nichos.

Campo Santo de Santa Clara, Foothill Drive

On Foothill Drive, an appropriately named street at the very edge of the mesa bluffs, a number of small adobe houses lie in the narrow space between the acequia and the hill. Here is a small, very traditional cemetery, or campo santo, holy field. With a low wall surrounding it, the campo santo extends up the bluff, dotted with small headstones and offerings of plastic flowers. Unlike the modern cemeteries of the city, the campo santo forms a part of the community with houses to both sides, rather than an isolated and separated tract.

2335, 2336 Don Luis S.W.

Atrisco's prevailing profile of low adobe houses is dramatically broken by these two fine buildings. Now stuccoed, 2335 was probably originally a frame house; its dormers and hipped roof and square plan suggest a date in the first decade of the 20th century. Its companion house at 2336, probably also a frame building, has been stuccoed over in the past and is now being resurfaced with flagstones. A cross-gabled, L-shaped house from about the same period, it has an attractive bay window.

Duran's Hardware, 400 Block of Atrisco S.W.

The large rectangular plan of this store building is typical of many adobe structures built after the coming of the railroad. The skylight over the side door of the store suggests a late 19th century date, though the front has seen more recent remodeling. Neighborhood stores like this, more and more of them now vacant, have been important centers for their communities.



Duran's Hardware

photograph by Christopher Wilson

BARELAS

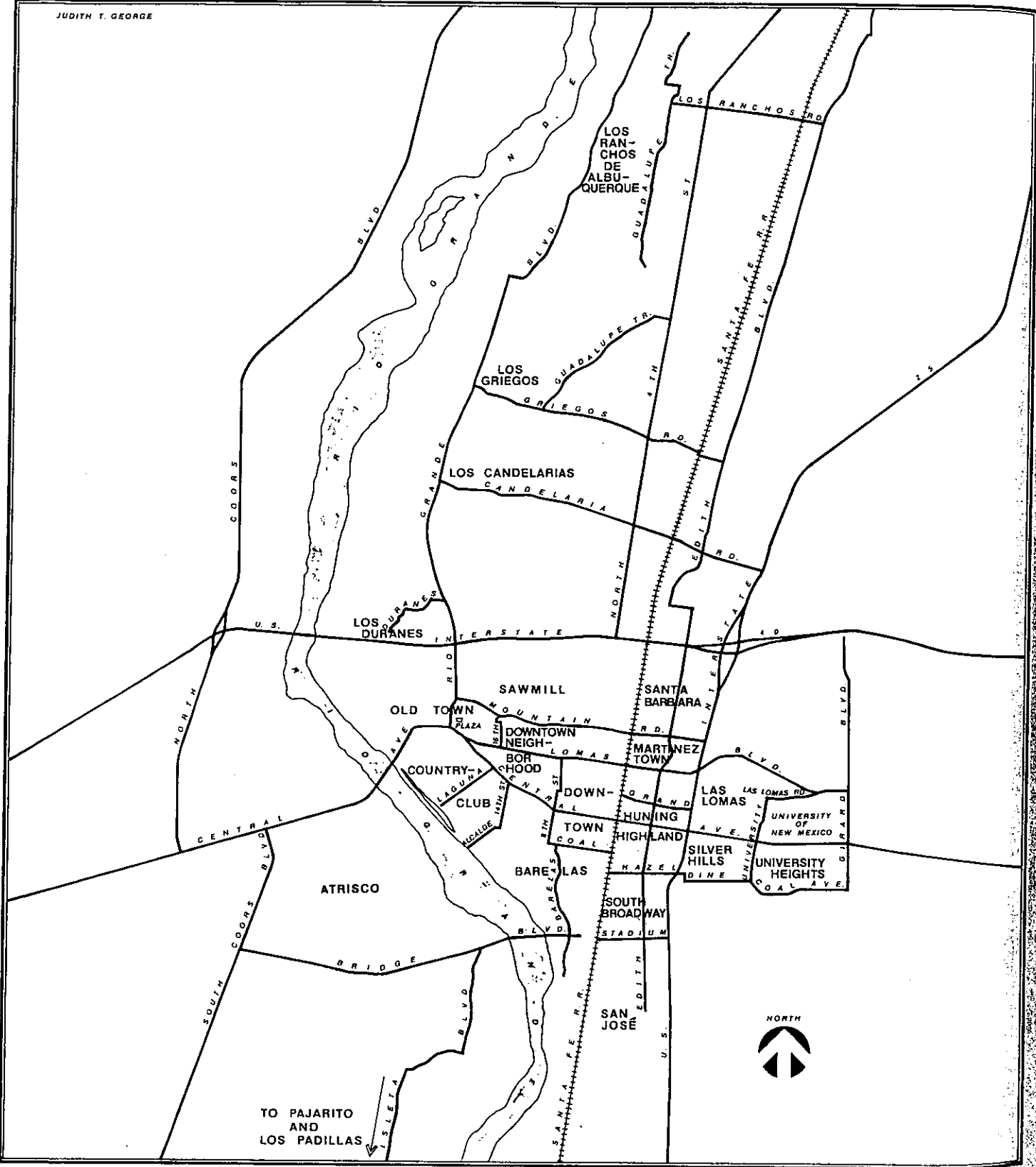
Barelas, a community named for the Barela family, formed around an acequia madre which ran almost to the edge of the highlands. According to T. M. Pearce, it was settled in the early 19th century (Pearce, 13); the 1860 census taker (who spelled the name Verelis) counted 360 inhabitants, a larger population than any of the North Valley settlements, so it was, by then, well established. Most of the population at that time were farmers.

Barelas, now divided into north and south communities, tucks into the Y formed by the lines of the railroad tracks and the river bed. North Barelas reaches from Bridge Street to Coal; South Barelas, in which few houses remain, occupies the area between Bridge Street and the sewage plant. The heart of the community is Barelas Street, the old community road. Rudolfo Anaya, whose novel *Heart of Aztlan* is set in Barelas, captures the particular atmosphere of the community:



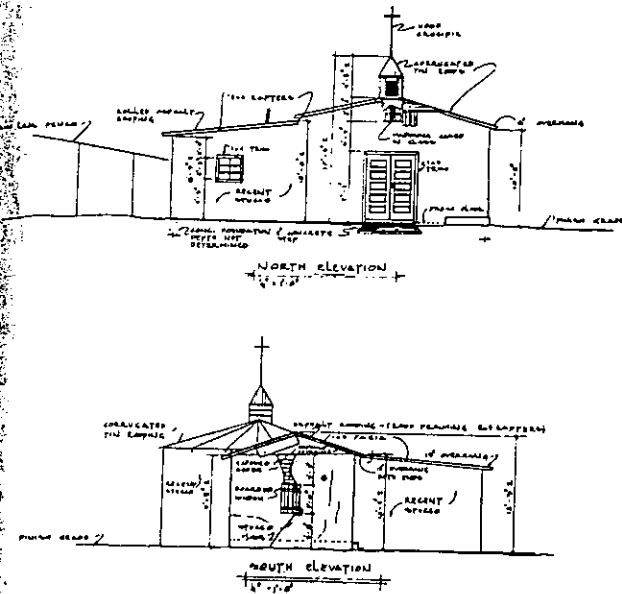
Street scene in Barelas

photograph by Robert Dimas, UNM collections

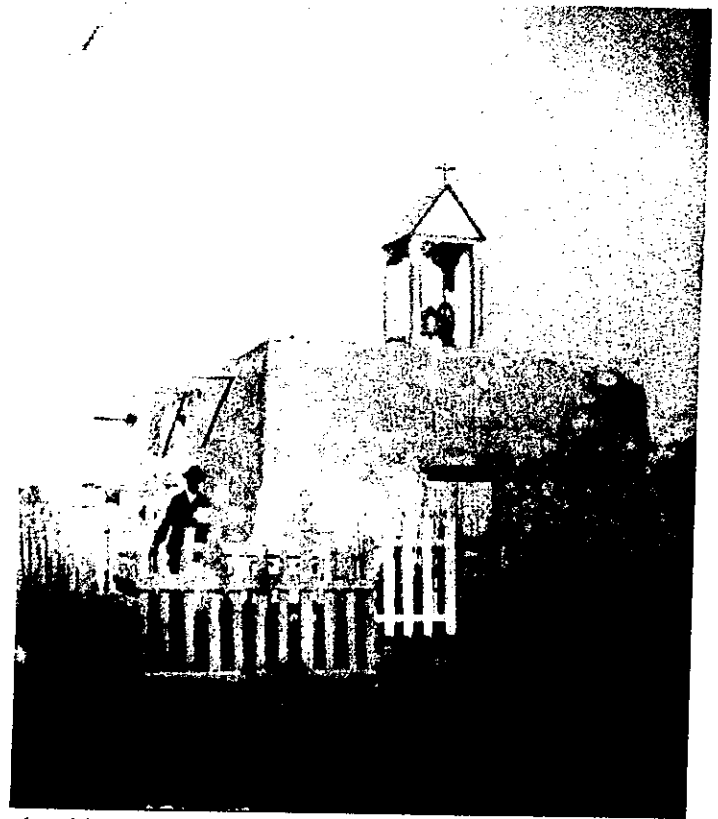


**HISTORIC DISTRICTS
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Morada de Nuestro Padre Jesus de Nazareño
 measured drawing by Thomas L. Lucero, Geraldine Sanchez
 and Cresencio D. Chavez, Jr., UNM collections



The old Atrisco church in the 1890's UNM collections

Las Mañanitas, 1800 Rio Grande N.W.

This extensive adobe house lies several inches below the grade level, indicating considerable age. The grade level has risen with the accumulation of earth and vegetation and paving over the years—this is how the levels of ancient cities become buried, one below another. Las Mañanitas, of course, is far from crumbling into the earth. While it has been greatly remodeled during the 20th century, and has lost many early features, Las Mañanitas with its low profile and flat roof evokes the earth-bound quality that would have been common to all the farms and houses of Duranes in the 19th century.

A fine Territorial style house with a particularly good porch at 1200 Rio Grande Boulevard N.W. and an early frame barn and shed at 1202 Gabaldon N.W. show the wide range of historic structures in Duranes.

ATRISCO

Founded before Albuquerque with a community grant in 1700, the village of Atrisco lies on the west bank of the Rio Grande, a little south of Old Town. The large land grant—82,000 acres at its greatest extent—stretches between the Rio Grande and the Rio Puerco to the west, between the Interstate Highway and Gun Club Road. Domínguez recorded the village as one of those ministered to by the Albuquerque priest in 1776:

On what is the west bank of the river here at Albuquerque is the settlement they call *Atlixco*. It is as far from Albuquerque as the distance between it and the river, which is about two musket shots, and the breadth of the river and no more, for the ranchos are right there on a beautiful sandy plain which comes down from more hills like those on the east bank. The farmlands of this little place are

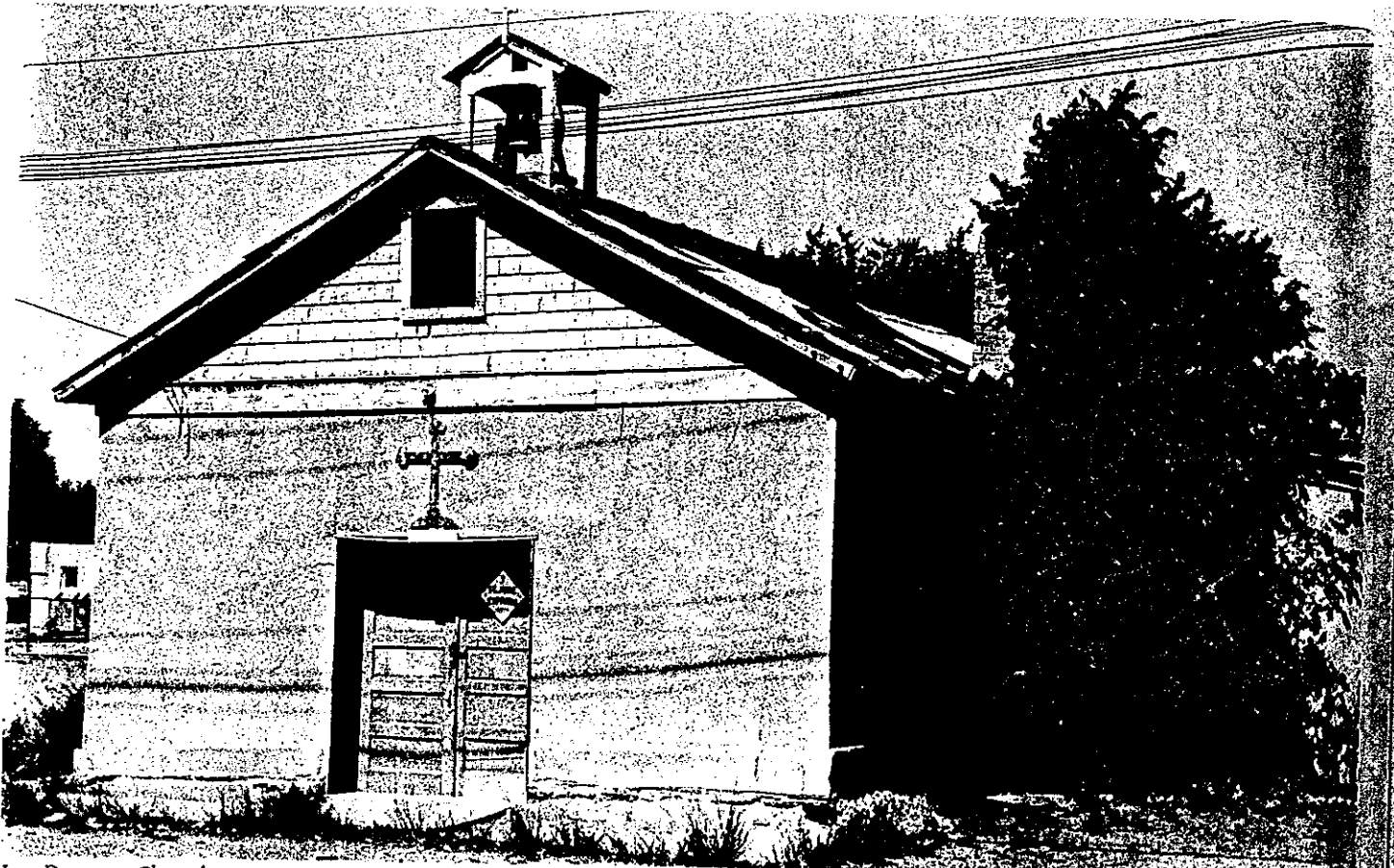
very sterile because they are sandy, and therefore they are cultivated with great labor, yielding reasonable crops in proportion.

(Adams and Chavez, 154)

Atrisco, now spelled Atrisco, means “upon the water” in Nahuatl; the settlement was probably named for the valley of Atrisco in Mexico. Domínguez recorded a population of 52 families with 288 persons in the village (the 1790 census shows fewer people, 221). By 1860 the count had increased to 569. Atrisco continued to be a farming community throughout the 19th century, and still supports a number of small farms and gardens. Most of the community is outside the city limits; the remaining lands of the Atrisco grant are now controlled by a corporation for the benefit of the heirs.

Atrisco today is a community of small winding dirt roads and irrigation ditches cut across by several heavily travelled thoroughways. Material poverty is easy to see in many parts of the community, but so are the pleasures of rural life—kids fishing in an irrigation ditch, grownups riding horses, casual neighborhood gatherings. Like many of the predominantly Hispanic neighborhoods of Albuquerque, Atrisco has a lively street life and strong sense of community. In the Heights, it is normal to find a man working on his car on a Saturday afternoon; in Atrisco—or Sawmill or Los Candelarias—four or five men are likelier to be working together on one car.

In Atrisco preservation needs to be seen as neighborhood preservation, keeping alive the patterns and forms of the Hispanic community. While the other old communities of the river have seen a great deal of infill, too often in tidy developers' packages that fail to relate to the original patterns, infill in Atrisco has been a local matter, mainly, of a house here and there. The apparent random patterns of streets have not been



Los Duranes Chapel

photograph by Richard Khanlian

DURANES

Just north of Old Town, Los Duranes originally was a small farming community founded by the Durán family. Most residents today simply know it as Duranes, and the neighborhood is now seen as the territory west of Rio Grande Boulevard and north of the Interstate Highway, reaching north to the neighborhood of Matthew Avenue. The original community reached south of I-25; the freeway route went almost through its center. In the process, houses were demolished, farm lands torn up, and the neighborhood cut in two. Many old neighborhoods in Albuquerque have suffered from the disruptive forces of heavily trafficked roads and highways, but none as severely as Los Duranes.

In the 1790 census the listing of 27 families in this plaza begins with 60-year-old Vicente Durán, a farmer and widower. While most of the Rio Abajo communities increased their populations between 1790 and 1860, Duranes registered the same number of inhabitants in both years, 120. Duranes had little wealth to show in 1860, as compared with other villages; the richest resident was Julian García, a farmer worth \$2,000.

Duranes has remained a small, semi-agricultural, and fairly poor district, in comparison with other North Valley communities. Unemployment and under-employment are higher than the city average, and the supply of city services—sewers, water, paving—has been substandard until recently. In spite of all this, Duranes is a very cohesive neighborhood of mostly long-term residents, including a high percentage of elderly people. Like other communities of the valley, it keeps the pattern of fields and farms and small gardens, ditches and wandering dirt roads, the sense and feel of country in the midst of the city.

Most of the houses of Duranes appear to have been built after the Second World War. Here and there throughout the district are a few of the old farm houses, some crumbling, some well preserved. A housing rehabilitation program which uses Community Development funds in grants and low-interest loans for repair to houses owned by low-income residents has been a major help to this and other communities, particularly because fixing existing houses instead of building more public housing enforces the ties and patterns of the neighborhood.

For Duranes, like the other old neighborhoods of the valley, maintenance of the diversity of open spaces and the rural character has become an official goal of the city, as adopted in the Sector Development Plan and in zoning regulations, as well as of the neighborhood. To many, probably most, of the neighborhood residents, maintenance of Los Duranes as distinctively Hispanic is also an important goal.

Los Duranes Chapel, two blocks west of Rio Grande on Indian School Road N.W.

A small, square adobe building just beyond the Duranes Elementary School, the Duranes Chapel still carries a wooden steeple on its pitched tin roof, though the village church is now in Los Luceros. Now a sign on the chapel's front door proclaims it the "St. Jude Express," since it served for some time as a storehouse for that medical and relief mission to scattered southwestern Indian communities. This was the original village center, and still is in some ways, with the neighborhood store just down the street on the Boulevard, and the school next door. The street is known alternatively as Indian School Road and Duranes Road; its winding course reveals a large and rambling brick garage, now partly covered into apartments, at the intersection with Rice Avenue.

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The Yott House about 1895
 photograph courtesy
 Mrs. Vivian Yott Reeves

The Charles Zeiger House, 3200 Edith N.E.

This grand old hacienda now stands alone in the industrial belt of north Edith, its once-rural atmosphere gone. The south end is the original three-sided home, surrounding a placita; the north wing has been recently added. Like many historic adobes, the Zeiger House turns a rather blank face to the street, but the courtyard with a fine garden facing east to the mountains is one of the most beautiful places in the city. The fourteen rooms which surround it are now rented as apartments; the zaguan entrances, to the south and west, have been turned into rooms. While the outer windows and doors are plain, those facing the courtyard have Territorial style moldings.

The property has a complex history, but it seems likely that the house was originally on the Jesús Armijo Ranch, which Charles Zeiger bought from Felipe Gurulé in 1890. The ranch house was probably built between 1870 and 1885. Zeiger, an Albuquerque businessman, put together considerable property in the area, but went bankrupt in 1895 and saw his property foreclosed and sold to his principal debtor.

The Zeiger House, which according to deed records lies in the meadow known as la vega de los Tomases," is said to have been a stage stop, like many other houses along Edith Boulevard. Here there is evidence that it was used for similar purposes, as Felipe Garcia of Martineztown remembers his uncle stabling horses there for the journey to Santa Fe.

The Yott and Allen Houses, 3541 and 3609 12th N.W.

These two companion houses on 12th Street near Candelaria Road are good examples of adaptations of adobe to midwestern styles. The Yott House, built in 1895, is constructed of terrones cut from the meadow behind the house, but built as a two-story house on a square pattern that owes nothing to traditional local styles. With its pitched roof and dormer windows, it looks, in early pictures, like a prosperous farmhouse. The Allen House, next door, was built about 10 years later, according to the Yott family, in similar materials and style.

Joseph D. Yott came to Albuquerque from Chicago in 1894, like many other new residents of that period because a family member, his son, was suffering from tuberculosis. He and his family ran a five-acre farm and orchard around the house. Yott's son, Edward Leroy, became a prominent violinist and music teacher in Albuquerque who, with his wife, educator Sarah Hall Yott, founded the Youth Symphony and was instrumental in founding the Albuquerque Civic Symphony. The house is still owned by Yott family descendants.

William P. Allen, who bought the property next door in 1900, was a beekeeper. The house he built is now a duplex, rental property.

**PLANNING IN THE
 COMMUNITIES OF THE NORTH VALLEY**

Los Ranchos, Los Griegos, and Los Candelarias have similar settings along the north valley of the Rio Grande and similar needs which preservation planning should take into account. Preserving the difference between these semi-rural areas and the denser urban communities to the south and east must be the major concern for planning, as Patricia F. Richards has clearly shown in *Preserving the North Valley Atmosphere*, a booklet produced by the North Valley Neighborhood Association. As Ms. Richard says,

Visually and functionally, the valley is different from the rest of the city. The North-East Heights, for example, has ordered streets, concrete lined storm sewers, planned parks, and manicured yards, while the valley has random roads, orchards, gardens, fields of alfalfa and irrigation ditches.

Because of these differences, the North Valley requires unique treatment by all concerned. Physical improvements that occur can complement existing patterns, or break them down. A nature preserve in the river bosque and horse and bike trails along the ditches would do the former. Cross valley thruways, large shopping centers, and high density housing would do the latter.

(Richards, 1)

While the quality of the North Valley comes from its mixture of housing with farms, fields, orchards, lanes, and ditches, this rural atmosphere is under increasing pressure from developers. The replacement of open space by housing, much of it attractive and expensive, is alarming to the extent that it begins to absorb the open land, and to bring into the area rigid streets and lots at odds with the early loose pattern of village and farmland.

Ms. Richards' North Valley study sees as general goals for the area keeping the present diversity of building types, uses, and vegetation; preserving ditches, farm lands, and fields; developing incentives for keeping open space; and avoiding any use of the grid system of street design.

She also names some excellent specific goals, which include keeping the dirt roads, avoiding sidewalks, staggering and clustering housing, making sure that every house has visual access to open space, controlling signage and landscaping parking in commercial areas, requiring permits and replacements for tree cutting, and burying utility lines. (Richards, 14-16)

Preserving the atmosphere of the North Valley would also preserve the setting and ambience of North Valley historic houses, their context in time and space. Already, it is difficult to sense the original village boundaries of Los Griegos or Los Candelarias among the modern houses and developments.

Ironically, the very attractiveness of the rambling, rural patterns of the north valley, the quality that attracts homeowners and developers, is the greatest threat to the area.

LOS CANDELARIAS

Los Candelarias, the next village south along the Rio Grande, historically neighbors and rivals Los Griegos—so much so that the old Griegos Elementary School is said to have been carefully built on the dividing line between the two communities, with half the classrooms on one side, half on the other. Originally a boundary stone marked the dividing line, which is a little south of Van Cleave Road. Like Los Griegos, Los Candelarias has its main village close to Rio Grande Boulevard, and a smaller extension near Edith Boulevard. And like Los Griegos, it was named for a family, the Candelarias.

In the 1790 census, six of the 26 families are headed by a Candelaria, including two who are wealthy enough to keep a servant, a rare thing in Albuquerque at that time. In the 1860 census, the village still has many Candelaria families among its 270 residents; it was somewhat smaller and less wealthy than Los Griegos.

Los Candelarias, closer to the city center, has been able to preserve less of its rural atmosphere than have the more northerly villages. Though there are still working fields west of Rio Grande Boulevard and scattered around the village, new housing has taken much of what was once the village's open space.

San Antonio Chapel, 1934 Candelaria N.W.

Now a private house like the Griegos Chapel, this well-preserved adobe building originally was a one-room church. An entranceway with handsome carved wood double doors is emphasized by the small cross-topped steeple above the gabled roof. The shape and the simple Territorial style window moldings point to a late 19th century building date. The chapel marks the original center of the community.

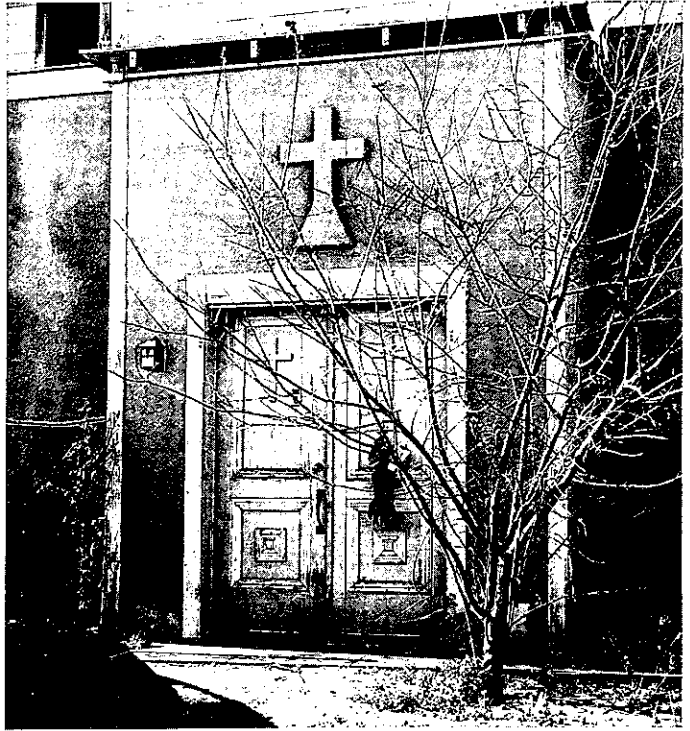
Across the street to the north of the chapel lies a small, fine, and in this area rather surprising, brick cottage, probably built around 1890-1900. With its segmental arched windows, shingled gable, and white-painted brick, this little house has more in common with the railroad era buildings of the Huning Highlands District than with the mainly adobe buildings of Los Candelarias.

Candelaria House, 1523 Candelaria N.W.

The two earliest rooms of this house, now enclosed by more recent additions, may have been built soon after 1854, when José Jesús Lucero sold the land to José Leandro Candelaria. On this land Candelaria built two one-room houses, which were later joined. The Candelaria House was long the home of José Leandro's daughters, Vincentita and Consolación, who became famous in the village for the bulto of San Lázaro kept in the house, said to have healing powers. From the sisters the house passed, in 1931, to a relative, Benito Perea, and then to his son, Emiliano.

In 1942, the Candelaria House was purchased by Dr. Florence Hawley Ellis, well-known archeologist and Professor of Anthropology at the University of New Mexico. She lived there many years, carefully maintaining the house and adding two rooms to produce the present L-shaped house. Her most striking additions are wall paintings done for her by Isleta artist Joe Lente.

The present owners have added a passive solar heating system which blends well with the simple adobe structure and have also carefully restored and preserved its character. Though little of the original early house is visible, the Candelaria House as it now stands is a good example of the history of many north valley adobes, a history of additions and changes over the years.



Los Candelarias Chapel

photograph by Robert Willson



Wall painting, Candelaria House

photograph by Christopher Wilson



Charles Zeiger House

photograph by Christopher Wilson

The Dietz Farmhouse, 4117 Rio Grande N.W.

Now a large two-story building with Colonial Revival detailing, the Dietz farmhouse began as a one-story building half the length of the present house in 1913-14, and grew over the years until the second story was added in 1928. Robert E. Dietz, Jr. came to the Southwest from New York, like many early residents to seek a cure for tuberculosis. After a few years in Arizona, he moved to New Mexico in 1910 to consult Dr. L.S. Peters, a renowned specialist. A few years later, he was well enough to begin his farm, where horses, cattle, sheep—and children—were raised in abundance. The Dietz children went to a non-denominational school in the downtown Jewish Synagogue, making the long trip by pony, cart, buggy, and eventually wagon.

The J. P. Jacobson Mill and House, 4617 Rio Grande N.W.

Once the attractive, narrow two-story house at 4617 Rio Grande Blvd. was a brick flour mill, run by J.P. Jacobson, who also kept a local dairy. Now converted into an attractive and unusual house, it has been stuccoed over. To the south is Jacobson's home, also originally brick according to Robert E. Dietz, III, who remembers coming here to have flour ground. The mill has added importance as one of the few remaining mill buildings in the valley.

Los Griegos Chapel, 1838 Griegos N.W.

Originally the center of the village, the chapel of Our Lady of Guadalupe is now a private home. Happily, important external features of the house have been kept, in particular the bell tower, the fine Territorial style window molding underneath it, and the arched windows. The chapel was probably built in the late 19th or early 20th century; like the Los Ranchos chapel, it is traditional in form. To the west of the chapel on Griegos Road is an adobe house with a pitched roof which makes a pleasant echo of the chapel's structure.

While much of the housing along Griegos Road is relatively modern, or has been modernized, the little house at 1708 Griegos N.W. is a charming and unusual building with its double cross gables off-center to the door and windows. Some interesting early farmhouses can be seen on Guadalupe Trail, in particular 5014, a long, plain adobe house with attractive shingling in the gable end of its pitched roof.

Hacienda del Lago, Los Griegos

Located in the Griegos area, Hacienda del Lago is, according to Bainbridge Bunting, the only hacienda completely enclosing a patio remaining in Albuquerque; a zaguan entrance leads into the placita and into the four-square single file of rooms which enclose it. High ceilings in the rooms are topped by milled and log vigas and by a traditional flat dirt roof, now covered by modern roofing.

Hacienda del Lago was the "new homestead" of Juan Cristóbal Armijo, a wealthy merchant (his estate was valued at \$110,000 in the 1860 census) and was probably built between 1875 and 1885, when he died, willing his extensive property to an almost equally extensive family. After many years in which title was held by descendants in 16th and 32nd shares, Tomás C. Gutiérrez (who is otherwise notable for having campaigned for Abraham Lincoln in 1860—in New England) put together clear title to the "new homestead," which was his, and then his widow's, from 1909 until 1932. The current name for the property is taken from a small pond added by later owners. Hacienda del Lago is beautifully maintained.



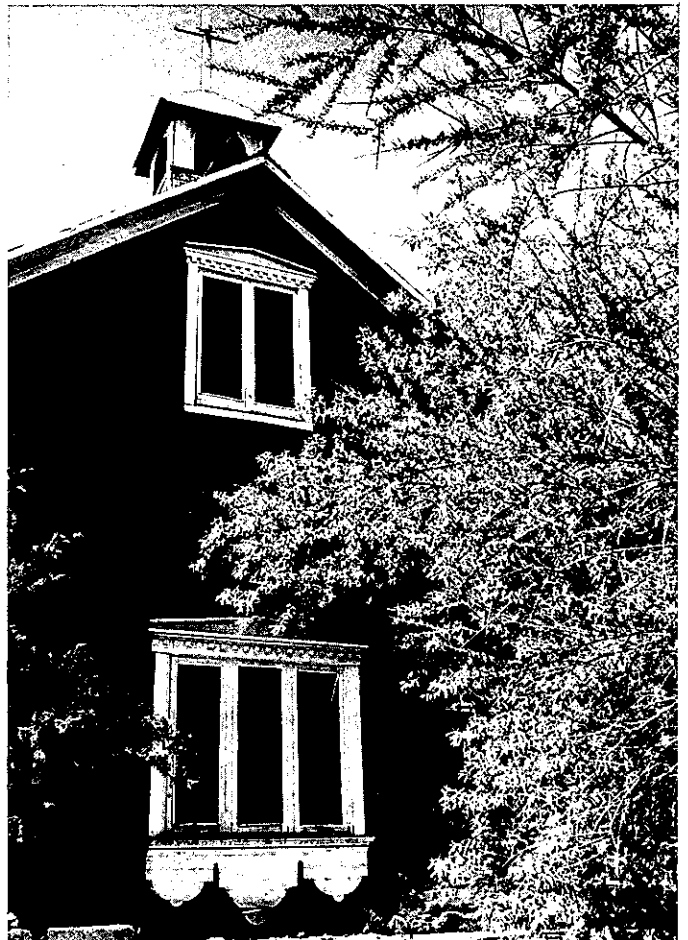
Los Griegos Plaza about 1900

UNM collections



The Dietz Farmhouse

photograph by Christopher Wilson



Los Griegos Chapel

photograph by Denis Cummings



*La Quinta: the gallery
photograph by
Richard Khanlian*

LOS GRIEGOS

The village of Los Griegos clusters around Griegos Road, its historic link to the Camino Real and to the road along the foothills; the most substantial part of the village centers in the area between Guadalupe Trail and Rio Grande Boulevard. A smaller offshoot to the east focuses on Edith Boulevard.

Of the 25 families listed in this plaza in the 1790 census, six are named Griego, and the village came to be called by the family name. By the time of the 1860 census, however, the only prominent Griego in the community is José Tomás, a grocery keeper; most of the wealth is in the hands of the omnipresent Armijos (Juan Cristóbal and Nestor, in this case). Griegos stands out from the other villages in having a resident schoolmaster, Mateo Durán, though the census does not show where or what he was teaching.

A little north of Griegos along Rio Grande Boulevard is a community of elaborate homes, some historic, most modern. There are signs that this was a small Hispanic community in the 19th century, and perhaps earlier: it may have been a continuation of Los Ranchos, or the community that shows up in the 1860 census as Los Gallegos, or perhaps an isolated hacienda or two. More recently, this area has been home to the Dietz and Simms families, farmers and ranchers, and to their houses.

Los Poblanos, 4803 Rio Grande N.W.

The Los Poblanos Ranch house, and the accompanying "sports house" La Quinta, are two of the finest works of architect John Gaw Meem, a central figure in the revitalization of Hispanic and Pueblo architectural style in New Mexico. Meem's elegant and carefully crafted buildings are interpretations of traditional southwestern styles, rather than copies. His influence on 20th century New Mexican style has been enormous, and can be seen throughout Santa Fe and the North Valley.

Los Poblanos was built for New Mexico's congressional

representative, Albert Simms, and for his second wife Ruth McCormick Simms. A congresswoman from Illinois when she met and married Albert in 1932, Ruth McCormick was the daughter of Marc Hanna, and an heiress by her first marriage to the large McCormick fortune. Completed in 1933, Los Poblanos incorporated an existing adobe house into the larger design. Like many of Meem's finest buildings, the house is built in Territorial Revival style, with Greek Revival windows, brick coping, carved corbels and other characteristic Meem touches.

La Quinta, 4803 Rio Grande N.W.

In 1934, Ruth McCormick Simms decided to build a "sports house" for her children, which would eventually belong to her elder son, John. Tragically, he died in a climbing accident a few years after La Quinta's completion, and the building was instead used over the years as a gathering place for friends and politicians and artists. From 1942 through 1964, La Quinta was the home of the June Music Festival, and of the fine and extensive art collection of the Simms', through which they encouraged many important artists of the area.

La Quinta—the name means a villa or country house—was completed by Meem in 1935. The game room best exemplifies Meem's interest in Territorial style, with its large carved ceiling beams, shuttered doors and windows, and tile wainscoting; the enormous fireplace is large enough to stand in.

Meem's insistence on perfect detailing shows up in the hand-rubbed wood of floors and bookcases, in the carved doors and cabinet handles, in the careful choice of each part to create La Quinta's total effect of gracious, slightly formal elegance. Local artists had an important part in the design of the house; Peter Hurd's mural, Walter Gilbert's wrought iron work, Gustave Baumann's hand-carved doors, and Paul Lanz' paintings in the dressing rooms and refreshment center make the house a memorable and living work of art.



Our Lady of Mount Carmel

photograph by Richard Khanlian

The Ranchos House, 7442 Edith N.E.

A particularly fine example of Territorial style building in the Rio Abajo, the Ranchos House may originally have been two parallel buildings joined by a wide zaguan or entrance-way. Now the zaguan has been turned into a sala, or living room, connecting the two rows of rooms to each side.

The beautifully preserved house keeps in one room what is probably the only ox-blood cured adobe floor in Albuquerque. Ceilings carry log vigas in two rooms, milled vigas elsewhere. Above the doors and windows are classic Territorial style moldings.

Originally the Ranchos House was probably a rancho, like most of the early buildings in the neighborhood. Though little of the early history of the house is known as yet, a mid-19th century date for it is likely; once owned by the Simms family, important ranchers and politicians of Albuquerque, it is said by local residents to have been used as a stage stop. While certainly possible, given the house's position along the north-south stage route, this claim has been made for so many of the old houses up and down the valley that if all claims were true, the stage would have stopped every half mile.

The Barela de Bledsoe House, 7017 Edith N.E.

Originally this was a larger house surrounding a placita on the east, north, and west; the west wing and part of the north wing show only as mounds of earth today. The present L-shaped house, built of terrones with a rock foundation, has six rooms more than 13 feet in height, topped by milled vigas.

The Territorial style details of the Barela de Bledsoe House are excellent, in particular the window on the building's south end which still keeps its original shutter. Recent alterations to the house have been minor and sympathetic; its present use as the center of a small working farm preserves the atmosphere of its original setting.

Albuquerque architect and preservationist George Clayton Pearl estimates that the Barela de Bledsoe House may have been built before 1840 and would have been the most important patrón's house for a mile or more. Local residents say the house has more recently been a stage stop, bar, restaurant and grocery store. They believe it was built by the Barela family; Abundia Barela, a widow, inherited the property in the early 20th century. She married Albuquerque gambler Horace Bledsoe, who ran an operation on north Second Street, and they continued to live in the house for many years. (See *photograph in Introduction*)

The Koeber House, 6939 Edith N.E.

Some distance off the street on a private drive, this house is not accessible to the public. Originally this was an L-shaped terrone building; a recent owner added a west wing, creating a U-shaped house centering on a placita. The building is topped by log vigas supporting planks and a dirt roof (now covered). The interior has been extensively remodeled; fine Territorial style windows remain on the exterior. As yet, little is known of the early history of this house, but is almost surely another of the haciendas built by the affluent families of Los Ranchos in the 19th century.

BERNALILLO, ALAMEDA and CORRALES

While not part of Albuquerque, these communities of the north valley are closely related to the city, the region's center and major employer. The population pressures they have felt come from the growth of the city to the south and from their position near the north-south line of Interstate 25, the modern extension of the Chihuahua Trail.

Bernalillo may have been named for the Gonzales-Bernal family who lived in the area before the Pueblo Revolt and after the 1691 Reconquest. (*Adams and Chavez, 144*) Founded in 1695, Bernalillo gave Albuquerque some of its first settlers. Like Albuquerque, Bernalillo historically has been a farming and ranching center, as W.W.H. Davis noted when he rode through in the 1850's:

The first village we passed through was that of Bernalillo, owned and inhabited principally by the Pareas [sic], an old and wealthy Spanish family. Here the valley widens, and a greater amount of land is under cultivation, which, from appearance, is tilled with more than usual care. (*Davis, 191*)

José Leandro Perea of Bernalillo, head of the Perea family at that time, was indeed one of the richest men in New Mexico, a landowner, merchant, sheep rancher, and patrón for many families. Bernalillo has some fine old buildings, including the church, Nuestra Señora de los Dolores, and the Sandoval County Courthouse, unfortunately now hidden behind a modern facade.

According to T.M. Pearce in *New Mexico Place Names*, Alameda was founded sometime after 1696 by a group of settlers from Santa Cruz de la Cañada; earlier it had been the site of a Tiwa Pueblo. The Town of Alameda grant was awarded to Francisco Montes Vigil "as a reward for military service" in 1710. The town's name means a poplar or cottonwood grove, and refers to the large cottonwoods of the Rio Grande bosque. In spite of the high land values in this part of the North Valley and the spreading influence of Fourth Street, Alameda has remained a rural town, with housing interspersed with fields and orchards.

Across the river from Alameda is Corrales, an old and beautiful farming community stretching along the Rio Grande. Fray Francisco Atanacio Domínguez paid Corrales a visit in



Corrales cottonwood photograph courtesy *The Observer*

1776, counting ten families with 42 persons in his census and remarking the "not very good lands." (*Adams and Chavez, 144*) Since incorporating as a village in 1971, Corrales has carefully used zoning to maintain the rural atmosphere and beauty for which it is famous. High land values in the village have recently made subdividing more profitable than farming, but enough farms and orchards have resisted the pressure to make Corrales a popular apple and vegetable market for Albuquerqueans. Home to many artists, Corrales has a number of historic buildings, including the old San Ysidro church, the focus of a village preservation program.

LOS RANCHOS

South of Alameda on the east bank of the Rio Grande lies the community of Los Ranchos de Albuquerque, a wealthy community of scattered haciendas in the 19th century, as W.W.H. Davis reports: "We next made the Mexican village of Los Ranchos, formerly the county seat of Bernalillo, which extends along the road about half a mile, and is composed principally of large farm-houses. It is in the midst of a tolerably good agricultural country, and considerable attention is paid to the cultivation of the vine." (*Davis, 194*) The houses and farms of Los Ranchos, located on the Elena Gallegos grant outside the boundaries of the City of Albuquerque, include some of the finest examples of adobe building we have in the valley.

The Yrisarri House, 6708 Tierra Drive N.W.

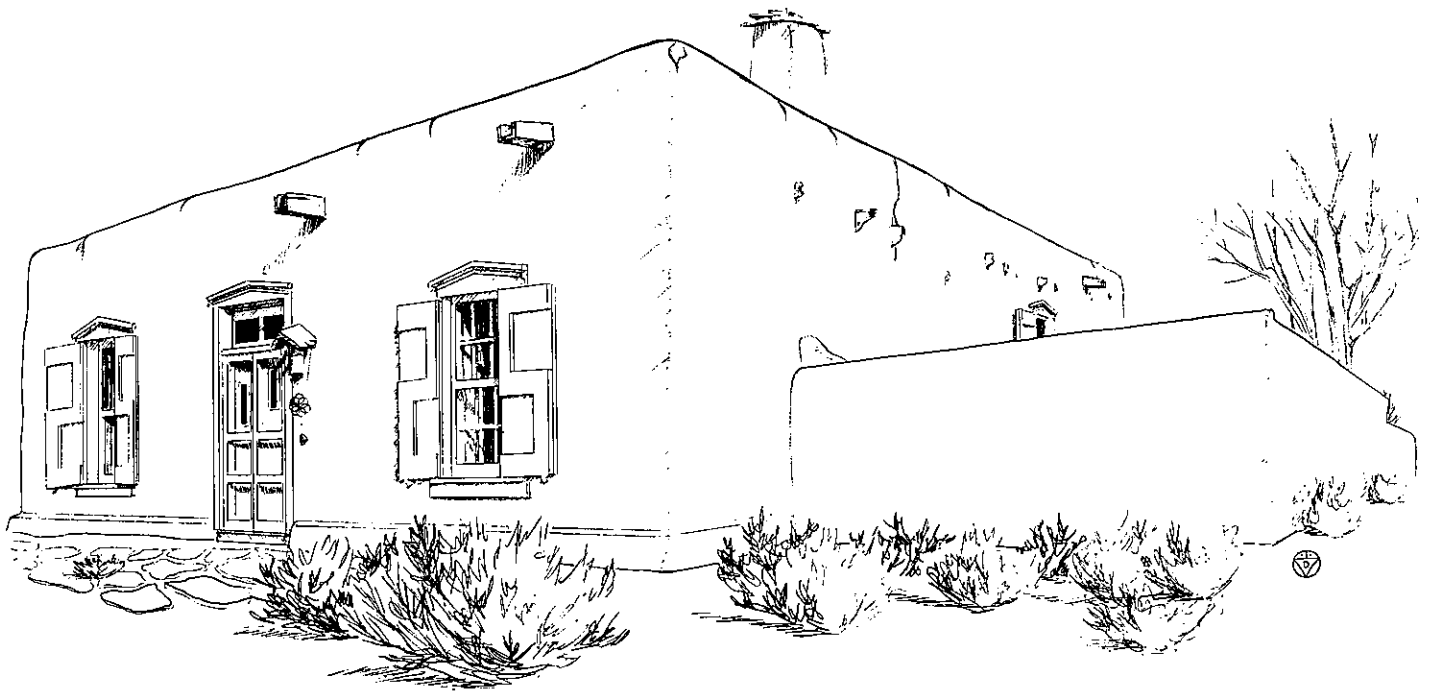
Now surrounded by the houses of a modern subdivision, this considerably remodeled house was once the home of Mariano Yrissari, a wealthy 19th century merchant who was one of the most influential businessmen and patrones of the Albuquerque area. Now a three-sided building centered around a placita, the house was originally a four-square building constructed from terrones. Unfortunately, a previous owner modernized the building, removing many of its historic details in the process.

Our Lady of Mount Carmel, the Los Ranchos Chapel, Edith Boulevard N.E. between Los Ranchos Rd. and Ranchitos Rd.

The only neighborhood chapel of the North Valley which is still in use, Our Lady of Mount Carmel is a simple and beautiful cruciform adobe church built, probably, in 1890. Unlike many Albuquerque adobes of the 1890's, the Ranchos Chapel shows very little influence of railroad styles, and is traditional in structure and decoration.

Originally the chapel was a one room structure with the facade facing west and the altar to the east. Packed earth formed the floors, and vigas supported a packed earth roof. A clerestory window near the east end let light into the building. A 1940 remodeling added a pitched tin roof which enclosed the clerestory window, and reoriented the church to face Edith Boulevard, by that time the main north-south road in the area. At this time the transepts, sacristy and choir loft were added in a very sympathetic remodeling. After a period of disuse, the chapel was reopened in 1973.

Our Lady of Mount Carmel originated as a private chapel of the Candelaria family, probably built by Gregoria Candelaria, who lived in a large house adjacent to the building. Private chapels, either built as a room in a large house, or separately, were not unusual among wealthy families of the Rio Abajo; they were used for family prayers and private devotions, with occasional masses said by the priest from the nearest parish church, in this case Alameda. Now Our Lady of Mount Carmel once again serves the predominantly Spanish Catholic community of Los Ranchos.



The Ranchos House

drawing by Dorothy Harroun

III. Along the Camino Real: Hispanic Neighborhoods of the Rio Grande Valley

During the 18th and 19th centuries a number of farming and ranching communities were established in the Rio Grande valley north and south of Albuquerque, mainly by families in search of new lands. All these communities are now within the metropolitan area of modern Albuquerque, though not all are within the city limits. They still keep older boundaries and history, a pattern of irrigation ditches and long narrow fields, neighborhood chapels and adobe ranchos, local stores and plazas. The villages enumerated in the 1860 census, Los Ranchos, Los Griegos, Los Candelarias, Los Duranes, Atrisco, Los Barelás, Pajarito and Los Padillas are still, to a greater or lesser extent, villages within the city whose history deserves recognition and protection.

In 1978, the Historic Landmarks Survey will begin a program of house-by-house surveying, research, and photography in the districts of the valley, and during the next two years we will be producing detailed preservation surveys and planning studies for each village and neighborhood. Earlier survey work has given us a selection of a few of the most outstanding buildings of each district which we present here.

Historically, all these neighborhoods were linked by the Camino Real, the trail from Chihuahua to Santa Fe, which in the South Valley probably ran close to the line of today's Isleta Boulevard. The most common river crossing in this area was between Atrisco and Albuquerque, somewhere near the point at which Central now crosses the Rio Grande. The first bridge was built in 1881; before then, travellers either forded the shallow river, or crossed in poled boats, with a ferryman collecting fares for the ride. An alternate crossing farther south on the river, near the present Bridge Street, would have led travellers to Old Town by way of Barelás.

From Old Town, the main road of the Camino Real led north along the valley where Guadalupe Trail runs now. An alternate route, the Camino de Bernalillo or Camino de la Ladera, now Edith Boulevard, led along the edge of the highlands, a useful alternate route in muddy weather and flood periods.

The network of trails and ditches that linked the communities between Bernalillo and Isleta Pueblo converged on Albuquerque, the center for trade, export, and religion. As late as the 1860's, only Los Griegos had a storekeeper listed in the census, though in other villages small stores were run by ranchers. Farmers and workers in the outlying districts must have travelled in to Old Town—perhaps only once a month or so—to sell their hides and produce and to stock up on the goods they could not produce themselves, like salt or coffee or cotton cloth.

Albuquerque was also the center for administration for most of these villages. Los Ranchos and most of Los Griegos are on the Elena Gallegos grant lands north of the villa of Albuquerque boundaries; Atrisco has its own village grant; and Pajarito and Los Padillas lie within the Pajarito land grant. But these communities as well as those within the villa, would have looked to Albuquerque for some of their defenses and, in the Territorial period, for trade and courts.

What follows is an introduction to these villages along the river, a brief glance at their settings and character and at the need to preserve their separate identities from the pressures of the engulfing city.

THE HISTORIC LANDMARKS SURVEY REGISTER
II. Old Town

Name	Address or Location	Date	Description	State Register/ Nat'l Register
San Felipe de Neri Church	North Plaza	1793, Gothic additions ca. 1860-1875	Spanish adobe church, Gothic trim	SR/NR
Moreno Hall	North Plaza	ca. 1870, later 2nd story	Rectory, Victorian details	
Sister Blandina Convent	North Plaza	1881	Remodeled convent	
Sister Blandina's School	Romero N.W.	1877	Territorial style, Gothic door molding	
Church buildings	north of church	various	Adobe vernacular and Territorial	
Fred Stueckel House	306 San Felipe N.W.	ca. 1890	Territorial adobe, trim added in 20th century	
Herman Blueher House	San Felipe N.W.	1898-1902	Italianate	
Ambrosio Armijo House	San Felipe N.W.	east placita, before 1840; west house, 1882	Territorial	
Thomas Bodacher House	110 San Felipe N.W.	1890	Italianate	
Cristóbal Armijo House	2002-2004 S. Plaza N.W.	ca. 1890	Territorial adobe, brick face	
Henry Springer House	2036 S. Plaza N.W.	ca. 1895	Queen Anne	
Raynolds Brothers Bank	121 Romero N.W.	ca. 1880	Territorial style	
El Parrillan	201 Romero N.W.	1893-1898	Territorial style	
Romero House	205 Romero N.W.	1915	Eclectic adobe	
Charlie Mann Store	301 Romero N.W.	1893-1898	Railroad era brick	
Franz Huning's Barn	309 Romero N.W.	ca. 1865	Adobe barn	
Antonio Vigil House	413 Romero N.W.	1879	Territorial style	SR/NR nom.
Salvador Armijo House	618 Rio Grande N.W.	1830-1845	Mexican period hacienda Territorial remodeling	SR/NR
1617 Old Town Rd. N.W.		ca. 1885	Territorial style	
1712 Old Town Rd. N.W.		after 1880	Territorial style	
1800 Old Town Rd. N.W.		after 1880	Territorial style	
La Glorieta	1801 Central N.W.	before 1820	Spanish hacienda, Territorial style details	SR
The Luciano Duran House	1805½ Lomas N.W.	ca. 1860	Traditional adobe	SR
208 16th St. N.W.		ca. 1895	Victorian adobe cottage	
1519-1521 Roma N.W.		various, mainly after 1880	Territorial and Victorian	
109-115 Laguna N.W.		before 1880	Traditional adobe, Territorial details	
2525 Zearing N.W.		ca. 1900	Territorial style	
2520 Carson Road N.W.		after 1880	Territorial style	
Maximo Sanchez House	939 Montoya Rd. N.W.	before 1880	ruin	
2406 Mountain Rd. N.W.		1880-1890	Railroad era brick cottage	
The Watson House	606 17th St. N.W.	1941	Pueblo Revival style	SR

and to other river parks to the south, an improvement which should relieve the bottleneck problem.

Planning for the neighborhood has been well addressed by the Sector Development Plan, drafted by the City Planning Department and approved by the Environmental Planning Commission. The basic goals of housing improvement, better transportation and public facilities, elimination of blight and continuance of the present urban-rural mix in the area should also serve to preserve the neighborhood character, as long as the desirability of the present system of dirt roads and ditches, dead ends and labyrinths is fully recognized. The difficulty of access and through travel in the area has a great deal to do with maintaining its rural character.

The small area between Lomas and Central to 14th Street is the most endangered of Old Town's neighborhoods. Deteriorated housing is a serious problem, but much of this housing is historically extremely significant, and irreplaceable. The Sector Development Plan for this area, included in the plan for the entire Downtown Neighborhood, envisions redevelopment through public purchase of property in the area, which would then be used as "medium and high density, mixed income projects. By initiating a number of public actions such as street vacations, a significant 'in-town' housing development is most feasible." (*Albuquerque-Bernalillo County Planning Depart-*

ment, Downtown Neighborhood Area Plan, p. 7) The potential danger in this plan lies in the implication that the existing housing might be demolished. If, instead, those houses with historic value were to be rehabilitated and appropriate housing filled in vacant spaces, the whole area could indeed benefit. With improved screening from the commercial uses along Lomas and Central, the small district could become an attractive and desirable residential area.

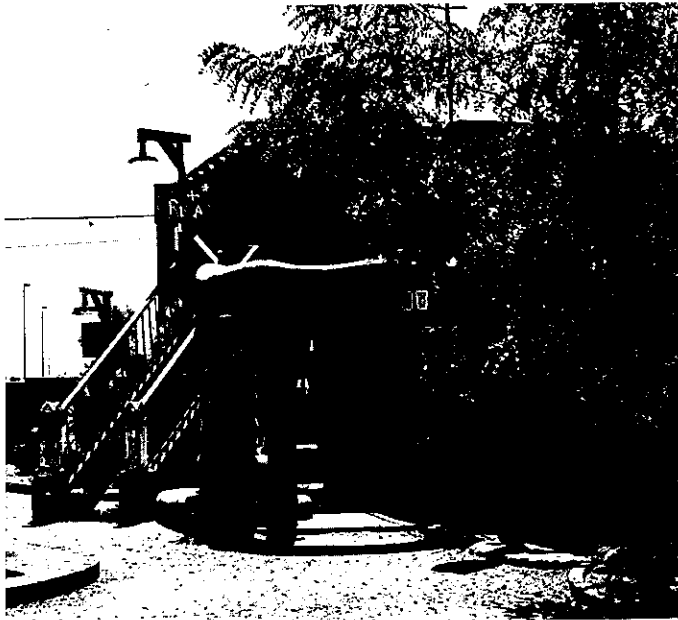
The neighborhood east of Old Town is the best protected and preserved of all the surrounding areas. Traffic access to the Watson Houses is carefully and effectively controlled by a buffered entrance from Lomas and lack of direct connection to Mountain Road. Again part of the Downtown Neighborhood, the Watson area has benefited from the general prosperity of that neighborhood, and from zoning which protects the area to the south and east from commercial and office intrusions.

Like most Albuquerque districts, the entire area is cut by through traffic streets—Lomas, Rio Grande Boulevard, and Mountain Road—which enforce the separation of various segments of Old Town. To the extent that these streets can be landscaped and have their commercial uses made compatible with the neighborhoods behind them, the various parts of Old Town can be reunited as a harmonious residential, commercial and tourist area.



Old Town Plaza

photograph by Christopher Wilson



Old Town courtyard

photograph by Mark Hyde

Road and 19th Street will have a doubly good effect on the situation. This location puts the Museum, a most compatible use of Old Town land, where a trucking company once had offices. And Museum traffic will require the creation of a better entrance from Rio Grande and the freeway, an entrance which is still in the planning stages. The Museum plans include a landscaped parking lot, a relief to the pressure of traffic within the Plaza area itself.

The traffic, parking, and pedestrian situation within the Old Town district itself present further needs. Old Town has the best pedestrian spaces in the city of Albuquerque. Buildings are low, close to the street, small-scaled and lively. The Plaza and the many small courtyards and placitas give many parts of Old Town the special impact which inclosed gardens and "secret" spaces always have for walkers.

In these small and intimate and pedestrian spaces, cars and parking are a considerable intrusion. Traffic around the Plaza is not over-heavy; but it is continual, and unnecessary, since almost all the cars on the Plaza, normally, are searching for parking, not going from one place to another. There are no regular or necessary traffic routes through Old Town, and no merchants specializing in goods heavy enough to require automobile transportation. The Plaza is an ideal spot for space limited to pedestrians which would certainly enhance the quality of the district. The first necessity, to make this possible, is the provision of adequate, free, close-in parking around Old Town; sufficient lots already exist; on the north, south, and east boundaries of the district to provide parking for any normal volume of traffic into the area. These should, ideally, be acquired and landscaped by the city as funds permit, so that all traffic except suppliers and Parks Department tour vehicles can be banned from San Felipe and Romero Streets.

Another serious need for the district is wider sidewalks; here, in the best pedestrian area of Albuquerque, it is often impossible to walk in more than a single file. Smaller improvements could be made by designing more compatible trash containers than the city's standard issue, and by finding places off the major business streets for their storage. More benches and old drinking fountains would enhance the area's character. Street lighting, from Victorian-style posts, is attractive and

compatible. Finally, the visual quality of the entire district would be greatly enhanced by the burying of street wiring. While most of us have learned not to notice the intrusions of wiring, the sense of increased spaciousness and beauty after wires have been buried is dramatic. Even though all these changes would require a considerable commitment of city funds, they would make it possible for Old Town to achieve its potential character as an area of popular specialty shops and restaurants, a place to come for an afternoon or evening instead of just the place where Aunt Jane must be taken on her yearly visit. The eventual economic returns from improving Old Town would be considerable.

Old Town is already, of course, economically more healthy than many parts of the Albuquerque inner city. There is far less turnover of shops here than in Santa Fe's Canyon Road. The compactness of the district has contributed substantially to its health, as has the notion of most city residents that Aunt Jane must go here. But the tourist and specialty shopping clusters around Christmas and the summer; at other times, Old Town is often less frequented than it should be.

One excellent corrective to this will be the Lomas Boulevard Transit and Pedestrian Way, a planned link between Old and New Town designed by the City Planning Department under a grant from the National Endowment for the Arts, with Richard Dineen as coordinator of the design team. The plan envisions a shuttle bus route that would lead along Lomas from downtown to Old Town, and from there along the river edge and through North Baretas to return to the central business district. Information kiosks, traffic lights, lighting, and trash cans would be integrated into single structures. Interlocking concrete pavers would give textural interest to sidewalks and crosswalks like that of brick. Landscaping with trees and shrubs, widening sidewalks and providing mini-parks for rest areas and traffic stops would greatly improve the aesthetic quality of this currently very drab street and give walkers a sense of safety and comfort.

The desired result of these improvements is a greater flow of people between the various areas of the inner city, in particular between Old Town and downtown. By making Old Town easily available for office workers on their lunch hours, the Lomas plan should increase public use of the historic district.

For the neighborhoods west, south, and east of the center of historic Old Town, the needs are somewhat different. The area directly to the north, except for the important Salvador Armijo House, is occupied entirely by commercial and industrial users, and the main need there is for a visual buffer between the areas, which could be provided by well landscaped parking lots.

West of Rio Grande Boulevard, the existing pattern of housing in the eastern half of the area, of fields and farms in the western half is protected by appropriate zoning and by the tangle of roads that makes it difficult for anyone but a resident to find through streets. Although some housing is deteriorating, including some of the older buildings in this area, most is well and carefully maintained. A very successful mixed Anglo-Hispano community, Old Town West gives the historic center and the church most of its resident population.

Mountain Road, a through street which leads to San Gabriel Park along the river, has been a source of traffic problems in the neighborhood. Currently the only road leading into the park, Mountain became a bottleneck last summer, and was blocked off from time to time while San Gabriel was the site of some clashes between police and young people. Currently, work is being done on a road connecting the park to Central Avenue,

IV. OLD TOWN EAST

The Watson Houses, 16th and 17th Sts. N.W., between Lomas and Old Town Road

Built in 1941-42, this subdivision of all-adobe homes makes an excellent visual buffer between the predominantly adobe houses of Old Town and the Victorian and 20th century houses of the Downtown Neighborhood to the east. Though the Watson Houses are included within the boundaries of the Downtown Neighborhood Association, as is the small district between Central and Lomas west of 14th Street, their stylistic allegiance is with Old Town. Each Christmas this neighborhood is bright with luminarias, as notable for these decorations as is the Old Town Plaza itself.

The Watson Houses were constructed by Albuquerque builder Leon Watson, who worked for a balance of traditional materials and forms with modern plans and needs. Each room of the original houses, including the bath and garage, has a viga and latia ceiling. Interior walls are adobe, and the roofs are puddled adobe, six to eight inches deep.

The original model or demonstration home from this World War II subdivision, 606 17th N.W., has been placed on the State Register as a substantially unaltered example of Watson's style. It still has, in the back yard, a World War II bomb shelter, constructed from a septic tank.



The Watson House

photograph by Joe McKinney

PRESERVATION PLANNING FOR OLD TOWN AND OLD TOWN NEIGHBORHOODS

The Old Town Plaza area and adjoining blocks are protected by the provisions of Albuquerque's H-1 Historic Zone, the only historic zone as yet established in the city. Design review authority, until recently vested in the Old Town Architectural Review Board, will now be given to the new Landmarks and Urban Conservation Commission, whose seven members will include two Old Town property owners, one of them selected from a list submitted by the San Felipe Parish Council.

The zone was established in 1965, the result of City recognition of Old Town's unique importance to the city and its growing use as a tourist-oriented commercial area.

Historic Zone regulations for Old Town specify the styles of architecture—Spanish Colonial, Territorial, or Western Victorian, as shown in buildings constructed before 1912, the year of statehood—which should be maintained in Old Town, and which have been encouraged in new buildings in the zone. The insistence on new buildings maintaining an older style has been somewhat controversial among preservationists: generally, this kind of rule has been successful in commercial areas, like Old Town, where owners can see economic value in making their new buildings look old. For downtown areas and neighborhoods, emphasis has been more on developing guidelines which encourage new buildings to look new, but insist on appropriate height, massing, and setbacks, for example, which let them blend with the historic buildings in a district.

Since the Old Town Zone is Albuquerque's only existing historic zone, there has been a tendency to assume that requirements governing it would be the kind imposed in any new historic zoning. This would be both unlikely and mistaken, since no other part of town has the commercial and tourist appeal which makes the present restrictions on the Old Town Historic Zone effective and appropriate.

While the Old Town Historic Zone covers uses, heights, setbacks, and other categories common to most zoning, it differs from other zones in regulating the aesthetics and historic qualities of the district as well. This is the primary and important characteristic of any historic zoning, whether accomplished by a full zone, as here, or by overlay zoning which imposes aesthetic and historic controls on top of the uses regulated by an ordinary zone like R-2 (Residential). Historic zoning is the major tool by which municipalities can insure the continued existence of important historic buildings and districts and can control the physical appearance of the district. Usually, as has been true in Old Town, such controls have been for the economic benefit of property owners in the district.

Historic zoning has had a good effect on the visual and economic health of Old Town, but the district has some serious problems that need attention. City Planners and the Old Town Architectural Review Board have long been at work on many of these. Perhaps the most obvious is the lack of a good entrance into Old Town; from Central Avenue, the district is essentially invisible, except for signs advertising it. The stretch of Central near Old Town on both sides of Rio Grande is bright with the neon and lighted signs not allowed in the district itself, crowded with gas stations and fast food establishments. Turns off Central which lead into Old Town are difficult to find and negotiate. What is needed here is an appropriate entrance, with good traffic access, and good parking immediately available.

The turns off Rio Grande Boulevard onto Mountain and Romero Streets are equally difficult to make. While it is easier to see Old Town from the Boulevard, it is not easier to get there. The new Museum of Albuquerque located at Mountain

III. OLD TOWN WEST OF RIO GRANDE BOULEVARD

Originally the farm lands for Old Town dwellers, this area is still semi-rural in character, with structures ranging from mid-19th century barns and houses to very modern buildings.

2525 Zearing N.W.

This two-story house, probably built around 1900, is particularly interesting for its cast stone front porch and metal roof trim. The uneven windows on the first floor, not at all unusual in adobe building, may indicate both the lack of a carpenter's level and some settling. The upstairs of this house was extensively remodeled by a previous owner, but the first floor has been carefully preserved.

2520 Carson Road N.W.

A large, square adobe house very like the one at 1817 Old Town Road N.W., this building also offers a good opportunity to observe the techniques of adobe building. The plaster of adobe mud is eroding on the west side, exposing the wooden frames into which windows were built. Milled vigas run across the house below the line of the pitched roof. The skylights above the doors and the square plan suggest a date in the 1880's or 1890's.

The Maximo Sanchez House, 939 Montoya Road N.W.

This adobe ruin may be the remains of one of the older houses of the area. Now falling back into earth, it still shows the outlines of rooms and doors.

2406 Mountain Road N.W.

Probably built between 1880 and 1890, this cottage is one of the few brick houses of Old Town. The segmental arched windows and pitched roof, as well as the red brick, are typical of many houses along the railroad line and in the downtown neighborhood.



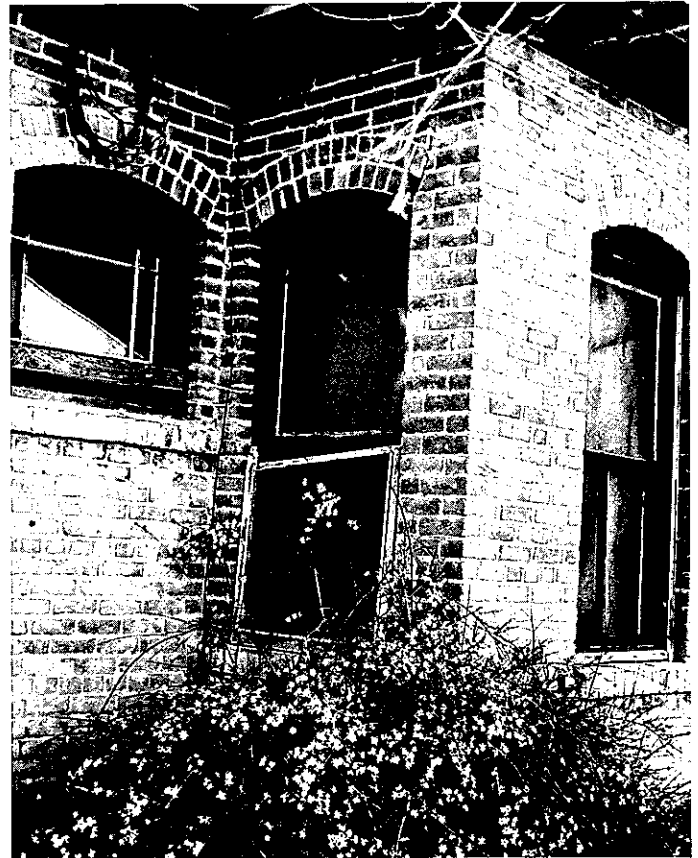
Window, 2520 Carson Road

photograph by Christopher Wilson



The Maximo Sanchez House

photograph by Christopher Wilson



Windows, 2406 Mountain Road

photograph by Christopher Wilson

of Old Town show that this kind of house block—created by a single file of rooms joined end to end in a straight line—was once characteristic of buildings around the Plaza.

Originally, the Duran House had two rooms; over the years, one has been divided, and three more recent rooms have been added on the north side. The age of the house is indicated by its two-foot-thick adobe walls and by the change in grade that has taken place over the years (the floor of the original house is six inches lower than the grade level outside). The center room of the original house has a “false ceiling” of cheesecloth covering the vigas, a 19th century technique with two purposes, to keep dirt from falling into the room, and to imitate the smooth plaster ceiling of Anglo-style houses. This house is one of few pre-dating the railroad era to have escaped much modernization.

The legal history of the property is like that of many Old Town estates. The first deed on this property (though not necessarily to the house) was recorded in 1814, when Juan Cristóbal Saavedra appeared before the Alcalde Mayor of Albuquerque, Don Manuel Ruví, and asked for a grant of land “hallarse sin tierra en que sembrar para mantener su familia” (finding himself without land in which to sow crops to maintain his family). Ruví gave him possession of 100 varas of land, in the name of the king, under the conditions that he was not to sell, abandon, or give it away for ten years and was to cultivate the land “y en caso de no cumplir, lo prevenido; si le quitara y dara a otro, que mejor accion tenga” (and in case he does not accomplish this, the remedy will be to remove him and give the land to another, who has a better record).

This grant, typical of the form for giving property within the villa boundaries to an individual, shows some of the differences between Spanish and United States land law. Juan Cristóbal Saavedra didn't have to buy his land; it was given him as an heir of the original grantees of the villa, because he didn't have the necessary land to keep his family supplied with food. But he is given the land under the condition that he use it to the benefit of his family and of the villa, not for investment or sale. The grant is relatively small; 100 varas is a little less than the length of a football field, enough land to feed a family, but not enough for great profit.



Door, La Glorieta

photograph by Christopher Wilson

Saavedra must have kept his agreement to cultivate the land, because in 1838 he transferred the title to Don Rafael Apodaca, who in turn sold or gave the land to Luciano Duran in 1864. Duran, born in 1824, was a descendant of Juan Rafael Duran, one of Albuquerque's original settlers; a leatherworker, he had six children. His third child, Josefita, married Querino Vau, son of William Vau, a German immigrant who had married into a Spanish family and lived next door. In 1897, Duran transferred title to the land to his daughter; the deed includes a map showing three small houses, an orchard, and a zaguan entrance.

208 16th N.W.

This house is a particularly elegant example of Victorian adobe building. The front porch features the turned wood columns fashionable in districts like the Huning Highlands. With its leaded windows and hip roof, this house looks altogether like a charming Victorian cottage, but a cottage built of adobe.

1519-1521 Roma N.W.

At first glance, this is a long house in an “L” shape, wrapped around a corner. A closer look shows that at least four separate houses, from various periods, have been joined together to create the effect. 1519 Roma connects two square, gabled houses with a one-story flat-roofed series of rooms; 1521, with its gable roof and jig-saw trim, bends around the corner to connect with the thick adobe house to the west, probably the oldest part of the group. The houses incorporated into this group probably span 50 years of construction; the differences in design and decoration from one part to the next are worth noting. Unfortunately, the whole complex is deteriorating.

109-115 Laguna N.W.

Another example of the house block which was once the basic pattern of this area, 109-115 Laguna is a long, straight series of rooms, now rented as apartments. The room closest to Central was once a store; the sign can still be seen under the current coat of paint. This old house has undergone some remodeling and additions, but in most respects looks much as it must have when the railroad came through.



Door, 1519 Roma N.W.

photograph by Christopher Wilson

II. OLD TOWN SOUTH

This area, detached from the historic zone and commercial interests of the Old Town Plaza, holds some of Old Albuquerque's most interesting houses.

La Glorieta, 1801 Central N.W.

Now the home of Manzano Day School, this hacienda is one of the few Albuquerque landmarks which were almost surely built during the Spanish period, before 1821. Estimates of the building date for the northeast "L" of La Glorieta range from 1740 to 1803; the precise date may be impossible to determine. The later "L" of the building was added by Franz Huning, who bought the hacienda from Catholic priests in 1861.

One of Albuquerque's most important citizens, merchants, and landowners during the last half of the 19th century, Franz Huning was born and reared in Germany, came to New Orleans in 1848, and made his way to Albuquerque, via St. Louis, the Santa Fe Trail, Santa Fe, and San Miguel del Vado, in 1852. Here he went into business, first with Simon Rosenstein, then with his brother Charles. He returned to Germany to marry Ernestine Franke, whom he brought to La Glorieta in 1864. Their four children were born and raised in the house, Huning's home until he built the fabulous Huning Castle in 1883. An independent-minded and highly intelligent man, Huning gave Albuquerque a number of architectural treasures. His additions to La Glorieta are harmonious with the Spanish Colonial style of the building; Huning Castle, his dream house, no longer exists, but even as an image in old photographs it casts spells (see *photograph, p. 126*); his development, the Huning Highlands, holds Albuquerque's best Victorian houses.

On the birth of their first child, Erna, he made La Glorieta a present to his daughter Clara and her husband Harvey Fergusson, a lawyer, delegate to Congress, and a leader in the struggle for New Mexico statehood. The Fergussons raised their four children, Erna, Harvey Jr., Lina and Francis (all later to become writers) in the house whose graciousness Lina Fergusson Browne captures in her postscript to her grandfather's memoirs:

The house was a roomy establishment of eleven or twelve rooms depending upon how one counted the L or parlor and sitting room. . . . Separating the sitting room from the dining room was a hall, earlier an open passageway, in which it is said Franz Huning at one time kept an armed guard at night. This was but a normal precaution in a time when there were no banks. . . . Cold water came from the faucets more or less conveniently located outside the house in the garden. If hot water were needed, it was brought in a pitcher from the kitchen by way either of the living room in winter or across the *placita* in summer. In retrospect, I can see that life was both difficult and uncomfortable. At the time I was not aware of its being so but only of the wonderful coolness of the house in summer and its warmth around the stove in winter. (Huning, 106-8)

For over 30 years, La Glorieta has been the home of Manzano Day School, a fine adaptive use for the old building. The rooms, in their varying sizes and shapes, have converted easily into classrooms, play areas, and offices; the alterations which have been made do not affect the basic historic texture of the house. ~~Headmaster Anthony~~ Pino feels that La Glorieta, because of its solidity (walls are three feet thick in places), variety of spaces, and beauty has a fine effect on the students, making them calmer and quieter than they would be in a building constructed to be a school.

In the center courtyard, the great trunk of an old cottonwood still stands; this tree, which once shaded all the *placita*, was planted by Franz Huning and, according to Lina Browne, "was said to have attained its great size (I think unequalled in New Mexico) because it was fertilized by the blood of animals slaughtered there when it had been occupied by the Confederate troops in 1862." (Huning, 105)

The Luciano Duran House, 1805½ Lomas N.W.

Across the street from the Manzano Day School, the Luciano Duran House is much more typical of the kind of housing in which most Albuquerque residents lived in the 19th century. This house shares its west wall with the house at 1805 Lomas, but the two are separate pieces of property. Early photographs



La Glorieta

photograph by Christopher Wilson



The Luciano Duran House photograph by Christopher Wilson

cluded in the 1879 agreement between Baca and Grunsfeld; they show the T-shaped hall, an unusual adaptation of Anglo form to an adobe building. Like most New Mexican houses of the period, the Vigil House is built flush with the sidewalk. Two thicknesses of terrones rest on a recent concrete foundation; the flat roof is drained by sheet metal canales. The panelled front door, topped by a transom, leads to 11-foot-high rooms, with milled lumber vigas and brick floors. Altogether, the house is an excellent example of the transition between Hispanic adobe building and railroad era styles and materials.

A somewhat comic addition to its exterior are the rows of false vigas which stick out on both sides; a good look shows that they can't very well be extended inward, because the east-west row would run directly into the north-south row. The vigas were probably added at some point when the growing commercial importance of Old Town made "local color" seem desirable; they are typical of early stages of the Pueblo Revival, when the general attitude seemed to be that more vigas were better. (*Information is from the National Register form by John O. Baxter.*)

The Salvador Armijo House, 618 Rio Grande N.W.

The Salvador Armijo House now stands in isolation from the rest of Old Town, overshadowed by the multi-storied hotel to its north. One of the finest buildings in Albuquerque, it shows the interests and style of several generations of builders, and keeps a visual record of some of the more interesting characters and times in Albuquerque history.

Built in the 1830's or early 1840's, the house until last year served as a home for five generations of Salvador Armijo's descendants. Armijo, whose cousins built other houses around the plaza, may have lived here briefly with his first wife, Paula Montoya, from whom he was separated after a year of unsatisfactory marriage (they were later divorced in what seems to have been a juicy court session; unfortunately for historians, most of the details were expunged from the record). Shortly after the separation, "Salvador began a stormy relationship with Maria de las Nieves Sarracino," usually known as Doña Nieves, who gave birth to his child, Piedad, in 1850.

Meanwhile, Salvador had established himself as a merchant, rancher, and land speculator, like many of his cousins. He had orchards and vineyards, pasturage for several thousand sheep, and a healthy interest in the import-export business that flourished on the Chihuahua Trail.

His daughter Piedad married Santiago Baca of Pecos in 1862, and Baca was accepted into the family business. Soon after the marriage, Salvador and Nieves separated their interests, and Nieves acquired the house and other property, with Santiago Baca named administrator of her share of the business. Baca, a politician and aggressive businessman, was a licensed liquor dealer, saw mill owner, horse breeder, and land developer (the Baca and Armijo additions to Albuquerque). He and Piedad moved into the Armijo House with Doña Nieves; apparently there was some friction, as a story from Sister Blandina's journal tells us:

We were met and escorted to Doña Nieves' residence and ushered into a room where Lawyer Werner was seated surrounded by a stack of papers He said: "Doña Nieves desires to donate to you this residence and all that surrounds it, garden and vineyard, etc." The offer did not elate me one iota. I thought of the daughter, her husband and their children. Meanwhile the daughter passed the door, and one glance showed me she was much disturbed. A few seconds after, her husband rushed by, and I drew my conclusions.

The mother, Doña Nieves, is doing some sort of retaliation, so when the lawyer said, "Sister, will you accept the deeds in fee simple?" I replied, "No, sir."
(*Sister Blandina, 168-69*)

Shortly after this incident, in 1881, Nieves deeded the house to her granddaughter, Francisca Baca de Chavez, and her husband Meliton Chavez.

Chavez, in his turn, passed the house along to his daughter, Piedad Sandoval, and granddaughter, Francisca Sandoval de Wilson. Last year, Mrs. Wilson let the Salvador Armijo House on a long term lease to a restaurant corporation, ending the long tenancy of Salvador's descendants.

The original house was a four-square, placita centered adobe, in traditional New Mexican Hispanic style, with log vigas, a flat roof, small windows and doors, wide zaguan entrances on the north and south. Around 1870, Salvador Armijo remodeled the house, adding Territorial style large windows, an entrance door and transom on the south side and wood flooring, filling in a former zaguan. Armijo owned a sawmill at this time, which may have provided the milled lumber for his changes.

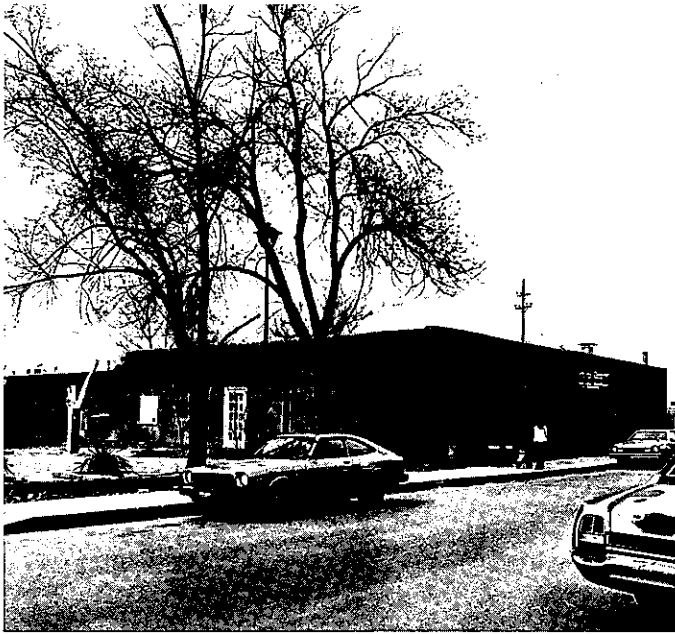
More drastic remodeling was undertaken by Armijo's granddaughter, Francisca, and her husband, Meliton Chavez, around the turn of the century. They removed the west side of the house, leaving the present U-shaped building, and filled in the original portal around the courtyard to create a double file of rooms (they also built the new outside portal). Interested in updating the house, Chavez also added the pitched roof, faced the south end with cast stone, a hollow core concrete block made to resemble cut stone, and put drop ceilings under the vigas. He closed off many of the fireplaces, putting in wood stoves for heating instead, and built the beautiful wood ceiling and trim which now grace the sala.

Later remodelings, which turned the house into six apartments, also turned back to some of the building's earlier features. Fireplaces were re-opened in several rooms and the drop ceilings removed. Brick floors, never a feature of early New Mexican building, were added in some parts of the house. Now the venerable house is undergoing another remodeling, to turn it into a restaurant. (*Information from the National Register form by John O. Baxter*)

Old Town Road Houses

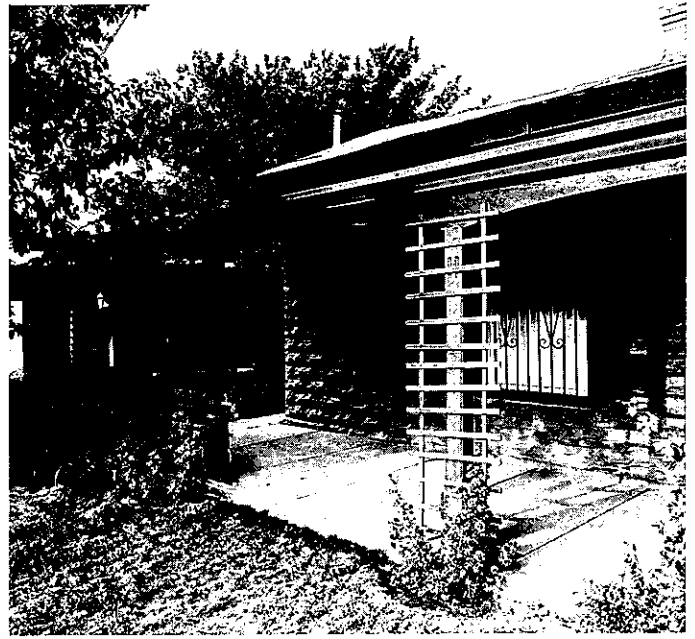
A number of the houses along Old Town Road between San Pasquale Street and Mountain Road are interesting samples of Old Town styles and techniques. At the end of the street, as it meets Tiguex Park, is a large, square adobe house with a gable roof (1617 Old Town Road N.W.), which has some of the most elaborate Territorial style windows in the area. The house has not been plastered recently, and while this means the adobe bricks are deteriorating, it also means that the building's structure can be studied. Notice, for example, the way frame supports for windows and doors are placed in the adobes, and how the bricks are fitted together. The front of the house is lower than the current street level, a common occurrence around Old Town showing the changes in grade that have taken place over the years.

A triplet of small houses at 1702, 1704, and 1706 Old Town Road are companion cottages with steep pitched roofs, probably built as rental units in the early years of the 20th century. Further west, at 1712, is a one-and-a-half story house with a pitched roof and Territorial style moldings, pediment and cornice. The mixed straw and mud adobe plaster on this house makes an unusual (in Albuquerque) and striking surface, which can also be seen on the house at 1800 Old Town Road.



The Vigil House

photograph by Christopher Wilson



The Salvador Armijo House showing the cast stone facing on the south wing

photograph by Richard Khanlian



The sala of the Salvador Armijo House

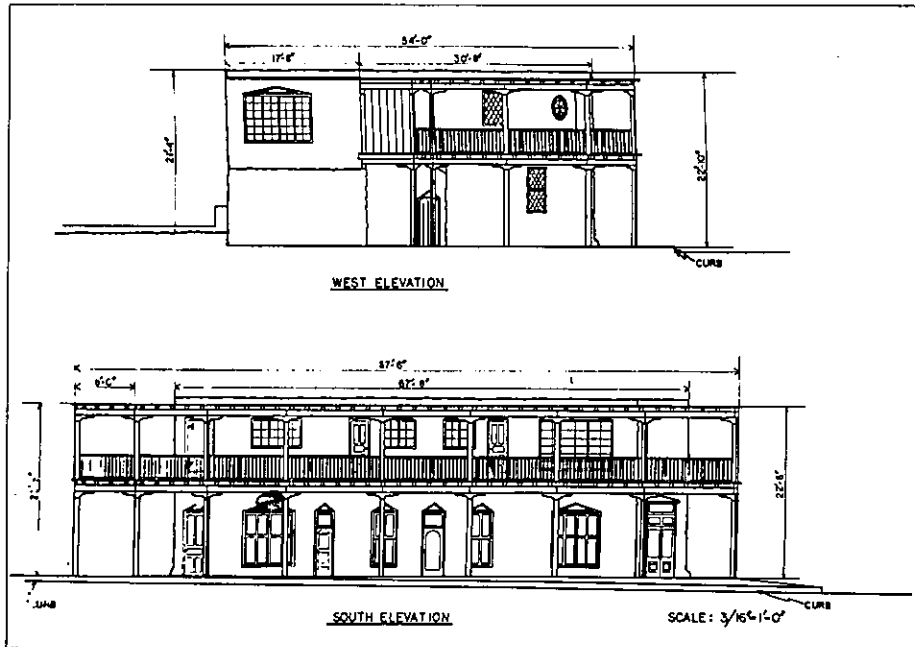
photograph by Richard Khanlian



The second story of the Springer House
 photograph by Christopher Wilson



Raynolds Brothers Bank photograph by Christopher Wilson



El Parrillan measured drawing by David Weatherman, UNM collections



The Cristóbal Armijo House
 photograph by Christopher Wilson



Charlie Mann Store photograph by Christopher Wilson

The Thomas Bodacher House, 110 San Felipe N.W.

Like the Blueher and Springer Houses, this two-and-a-half story building is one of Old Town's small handful of Anglo style houses; unlike the others, it has not been hidden by Territorial style additions. A square, plain building, it has had its original texture covered by stucco and has lost some original details, but it still provides a lively contrast with the prevailing low adobe buildings of the plaza.

Thomas Bodacher, a German, arrived in Albuquerque after the Civil War and ran a hotel in Old Town. He began construction on this house in 1890, after tearing down the adobe building which had earlier stood on the site.

The Cristóbal Armijo House, 2002-04 South Plaza N.W.

Erna Fergusson tells us that Ambrosio Armijo's cousin "Don Cristóbal, built such a house as was common in the States, with upstairs and downstairs porches. He built of adobe, the handiest material, but he plastered and painted the adobe to look like brick." (*Fergusson, 19*) His house, built before 1891, uses a square Anglo plan; it would have looked even more like a midwestern house with a brick pattern painted over the adobe, a technique for "modernizing" adobe that was also used in the Pinckney R. Tully House in Santa Fe. At some time between 1908 and 1924, when the change appears on the Sanborn Insurance Maps, the family took things even further by facing the second adobe story with brick, which allowed them to build in segmental arched windows. Unfortunately, the brick is now stuccoed over, and the window details are obscured.

The Henry Springer House, 2036 South Plaza N.W.

One has to look hard to discover the fine Queen Anne style house, with its hip roof and side tower, which hides behind the front Territorial style building and portal. The best view is from across the plaza.

Henry Springer was one of the early German immigrants to Albuquerque; he ran a hardware business which went bankrupt in the 1870's. (*Threinen, 22*) Later he opened a saloon, "The Mint," next door on the west corner, and recouped his fortunes; his new prosperity allowed him to build this house during the 1890's. Springerville, Arizona, where he ran another store, is named after him.

The Raynolds Brothers Bank, 121 Romero N.W.

Founded in 1880 by Joshua and Jefferson Raynolds, the Raynolds Brothers Bank first occupied this corner building in Old Town; later they moved to New Town, and the bank became the First National Bank. (*Threinen, 23*) The Raynolds brothers, Joshua in particular, were important members of Albuquerque's early financial, insurance, and educational institutions.

The Territorial style adobe building wraps around the corner of Romero and South Plaza, with its main entrance facing the corner. The hipped roof, with a pediment over the door, and the Territorial portal and window moldings make the Raynolds Brothers Bank a fine example of railroad era style in Old Town. Inside is a good stamped tin ceiling.

El Parrillan, 201 Romero N.W.

Though early dates have been claimed for this building, the lot is shown as vacant on the Sanborn Insurance Maps until 1898; probably an earlier building stood here which has been confused with the present structure. For awhile, the open site was an Old Town market place. Originally a one-story building, El Parrillan has excellent and distinctive Territorial style window and door trim; the later second story is quite harmonious with the original building.

The Romero House, 205 Romero N.W.

The last house built around the plaza, the Romero House is a two-story adobe building, capped with a red tile pitched roof. The Romero family, who were Old Town merchants for many years, built this house in 1915, and the opening party is particularly remembered as splendid by long-time residents. Romero Street takes its name from this family; earlier it was Calle Santiago, named for Santiago Baca, the son-in-law of Salvador Armijo.

The Charlie Mann Store, 301 Romero N.W.

Franz Huning's mercantile establishment is supposed to have been on this site, though not in this house, before 1880. The present brick building was built between 1893 and 1898, when it appears on the Sanborn Maps as a Post Office and General Store. For years, the building housed the Charlie Mann grocery store, an important Old Town institution; local schoolchildren insisted that Charlemagne was really Charlie Mann.

The Charlie Mann Store is unique in Old Town; a one story brick building, it typifies styles more often found along the railroad or in the Huning Highlands. Large segmental arched windows and elaborate brick work on the building's cornice give it 1890's style. Old signs, painted on the brickwork, can still be read under the current coat of white paint.

Franz Huning's Barn, 309 Romero N.W.

This plain adobe building, with its pitched roof and simple portal, is said to have been a barn attached to Franz Huning's mercantile establishment. Huning occupied at least three sites around the plaza in the course of his mercantile career. When the railroad came through Albuquerque, he made a considerable fortune from buying and selling land in New Town, and was able to build his dream house, Castle Huning, a far cry from this simple and attractive barn.

The Antonio Vigil House, 413 Romero N.W.

This fine example of Territorial adobe building has an interesting history. Santiago Baca, "a late 19th century Albuquerque rancher, politician and real estate speculator," constructed the house in 1879, on land owned by his wife, Piedad Armijo de Baca. (*See the Salvador Armijo House, next*)

In 1879, there was a short-lived boom in Old Town building, when the railroad was expected to come through Albuquerque close to the existing town. At this time, Baca built three buildings along what is now Romero Street; the Vigil House, the only one which remains, was built as a residence for Albert Grunsfeld, a German-born Jewish merchant. Grunsfeld, who managed the Albuquerque branch of Spiegelberg Brothers' store, moved the store and his residence to New Town in 1882, subletting the Vigil House, which he had on lease from Baca. Baca, who was county sheriff from 1882 to 1886, ran into financial difficulty, and in 1893 part of his holdings were sold to repay his debts. The Vigil House was bought, for \$800, by Baca's daughter, Francisca Baca de Chavez, and the property kept in the family. The Bacas sold the house in 1900; four years later it was bought by Pilar Vigil, whose son, Antonio, ran the San Felipe Family Grocery there for many years, and built the west addition to the house. Since Vigil's death in 1961, the house has been used for various enterprises, including a restaurant. Vacant for several years, it is now being rehabilitated for use as a restaurant-store complex, a very appropriate adaptive use.

The Antonio Vigil House is a fine example of Territorial building in the period just before the coming of the railroad. In a piece of unusual good luck, plans for the house were in-

meant a village here before the American occupation, and even though Old Town is no longer the center of Albuquerque, the church and plaza are unquestionably the center of Old Town. Traditionally the plaza was used for military exercises, processions, meetings. Early pictures show walkers in the center, buggies and carts on the roads around the side (much the same use as one finds today). The plaza has grown smaller in the last hundred years; when Franz Huning came here in 1852,

the plaza was much larger than now. It extended south and east. And before the flagstaff was built, the soldiers, cavalry as well as infantry, had their drills on it.

It was also much lower than it now is, and after every heavy rain a large pond would form and many times when I opened the store early in the morning, I could have shot wild ducks from the store door.
(Huning, 56)

In the center of the plaza is a modern, but harmonious, bandstand; two of the cannon dug up after the Civil War "Battle of Albuquerque" are displayed to the east.

The Fred Stueckel House, 306 San Felipe N.W.

This house, once owned by Herman Blueher's foreman, Fred Stueckel, is basically a simple four-room Territorial style adobe house built in 1880. The wood trim around the now enclosed front porch, the roof trim, and the elegant gazebo were salvaged from Victorian houses due for demolition in the 1950's. Though a modern addition, this trim harmonizes with other examples of Victorian detailing in Old Town.

The Blueher House, San Felipe N.W.

Above the surrounding one-story adobe building, housing a restaurant, appears the upper story of the Blueher House, an Italianate mansion built between 1898 and 1902. Most of the details have been removed, but when the house stood alone, it must have been a surprising addition to the Old Town scene. Herman Blueher arrived in Albuquerque in 1882 and worked as a gardener. In 1896, he began a truck farm and nursery on fields northeast of Old Town, where Tiguex Park now stands. The adobe and frame buildings behind the house, which now house stores, were part of the farm complex.

The Ambrosio Armijo House, San Felipe N.W.

The one-and-a-half story adobe home which fronts on San Felipe Street was built in 1882, according to Erna Fergusson, "with millwork outside, a pitched roof over a second story, and a walnut stairway in his wide front hall." (Fergusson, 19) The handsome stairway is still a main feature of the entrance



The Blueher House

photograph by Mark Hyde



The Ambrosio Armijo House

photograph by Christopher Wilson

hall, whose mainly 19th century furnishings and pictures accent the Victorian quality of this part of the house. Now a restaurant, the Ambrosio Armijo House has been altered over the years, but is still a good example of Territorial building.

The placita centered house, now a group of stores, which lies behind and to the east of the 1882 house was built by the 1840's and maybe much earlier. Lina Browne quotes a memoir by Ambrosio Armijo's daughter, Lola Armijo Borradaile, on life in the old house:

The first Ambrosio Armijo house was bought by him in probably 1844 or 1845 and was behind (to the east) of the present house on the Plaza. The sala of the first house, to the right of the *zaguan* (carriage way), had whitewashed walls which were re-done at least once a year by the woman servants. There was also constant replastering going on There were big vigas all along the front of both house and store.

The furniture in the sala (of the first house) was upholstered in horsehair. The gate-leg table had a handsome lace scarf (from Mexico) with the Señora Armijo's initials A large square Steinway piano had a cover of a very fine and beautiful Mexican blanket, a Saltillo.
(Huning, 118)

Mrs. Browne also describes, in some detail, the "beautiful and elaborate" dresses worn by the Armijo ladies, and their jewelry "of an almost unbelievable magnificence." The ladies' magnificence was provided by Ambrosio Armijo, a very wealthy merchant, and the cousin of Salvador and Cristóbal Armijo, who also built Old Town houses, and were also merchants, though none of the cousins were in business together. They were the grandsons of Don Vicente Armijo, the Los Ranchos rancher enumerated in the 1790 census.

The old house, which may well date back to the days of Spanish rule, though there is no verification for the claim that it goes back to 1702, features a covered well in the placita, recalling the days before pumps and piped water could be taken for granted. In Old Town the high water table made well digging an easy matter.



Sister Blandina's School photograph by Robert Wilson

Sister Blandina Convent

This two-story building to the west of the church was constructed in 1881 under the direction of Father Donato Gasparri for the Sisters of Charity. Sister Blandina, one of the Sisters who had come to Albuquerque to open a school, describes the difficulties of building the convent:

Father Gasparri... began building the Sisters' residence next to San Felipe Church on land that had been used for a cemetery. Meanwhile, the rainy season set in and crumbled down one of the corners of the house. The design of the residence is for two stories and the workmen here have never been known to build anything higher than a one story adobe. The first time the corner collapsed the workmen were jubilant—it confirmed their previous verdict that nothing but a one story adobe would stand the climate.

(Sister Blandina, p. 185)

Finally, Sister Blandina brought an Italian stonecutter from Santa Fe to lay a stone foundation, after which there was no more difficulty. Over the years, the convent has lost most of its original detail.

Sister Blandina's School

A wooden cupola which once housed the school bell still tops the site of Our Lady of Angels, Albuquerque's first public school. We know from the 1827 census that Albuquerque had a teacher in that year, but not where the school was located, or how long it lasted. Presumably, there was always some schooling given by the priest, at least in catechism.

The first efforts at establishing a formal school in Albuquerque after New Mexico became part of the United States began in 1868, when three teachers were sent here from the

Sisters of Loretto in Santa Fe. For three years, they ran a very small school in a house which was in ruins by Sister Blandina's time.

In 1877 this building was constructed for the Jesuits, who had a day school there until the Sisters of Charity arrived from Santa Fe in 1881 to take over from them. Our Lady of the Angels, the Old Town Public School, opened here under the direction of Sister Blandina Segale on September 21, 1881, offering instruction in "writing, spelling, arithmetic, English, Spanish, geography, and United States history," as well as "painting, drawing, and wax work." (Sister Blandina, 184)

The Sisters took charge of building the New Town Academy in the Armijo addition as well, which opened as Our Lady of the Angels, Public School, Precinct Twelve, in 1884. Sister Blandina's journal, published as *At the End of the Santa Fe Trail*, gives us a lively, warm, and humane picture of Albuquerque life and characters between 1881 and 1889, when she left for Trinidad, Colorado.

Sister Blandina's School is one of the best Territorial style adobe buildings in Albuquerque. According to Bainbridge Bunting, it

contains one of the handsomest Territorial doors in the state. The dentil course is carved from a single board, not tacked on, while the volutes and acanthus leaves of the capitals were carved separately out of three-quarter inch boards and ingeniously fitted together in rough approximation of the Corinthian order. Unfortunately, building accounts for the school are not preserved, but an oral tradition still current in the 1930's said that this door frame was made by an Italian carpenter who had settled in Albuquerque. (Bunting, 96)

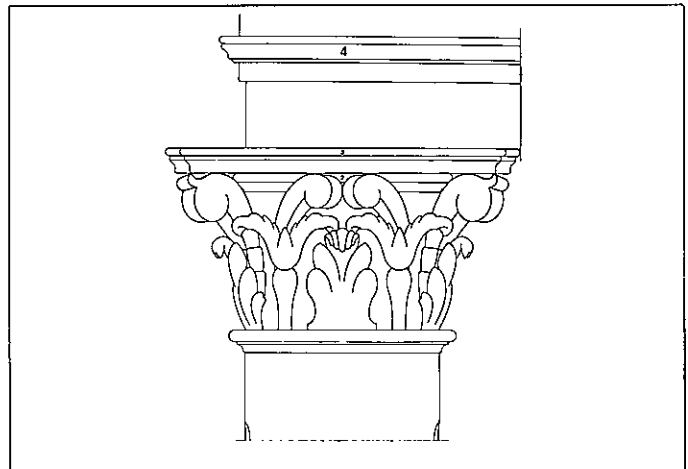
The school building is now used as a store.

Church Outbuildings

Along San Felipe Street, to the east of the church, and at the corner of San Felipe and Church Streets, are plain Territorial style buildings which probably served as a barn and stable, respectively. The Parish Hall, north of the rectory, has Territorial windows and a few details from that period. All church buildings enclose two attractive courtyards and open spaces shaded by fine old trees.

The Plaza

Across from San Felipe de Neri, in the heart of Old Town, is the traditional open space of New Mexico Hispanic towns, the plaza. Church, plaza, and houses are the ingredients that



Detail of the door column on Sister Blandina's School
Fine Arts collection, UNM



The towers of San Felipe

photograph by Christopher Wilson

Old Town today is divided into four sections by major roadways and new developments. The central plaza and the surrounding blocks are controlled under the provisions of the Old Town Historic Zone, bounded by Rio Grande Boulevard on the west, Mountain Road on the north, San Pasquale Street to Old Town Road and 19th Street above Old Town Road on the east, and Central Avenue and Old Town Road on the south. Within that zone, all new construction, additions or alterations to existing buildings, and demolition and signage have been subject to review and approval by the Old Town Architectural Review Board.* "The Spanish Colonial, Territorial, or Western Victorian architectural styles of buildings and structures erected prior to 1900 in the area . . . comprise the traditional architectural character of the H-1 Historic Old Town Zone" (*Comprehensive Zoning Ordinance, City of Albuquerque, Section 19*), and some adaptation of one of those styles is required in new construction. The Old Town Plaza has become one of the city's prime tourist attractions since World War II, and is now primarily a specialty shopping district catering to both tourists and residents with small stores and an increasing variety of restaurants.

The oldest and least altered housing around Old Town lies in a small area slightly to the southeast, along Lomas Boulevard, and in the "Y" between Lomas and Central up to 15th Street. This little known area still has some of the "row" houses—long adobe buildings with single or double file rooms, housing several families—which were characteristic of the area before the coming of the railroad.

To the west of Rio Grande Boulevard is an interesting district of housing that ranges from pre-railroad to modern. Originally the farmland of Old Town, this area still keeps a rural character, with extensive fields. Infill building, in a variety of patterns, has mainly been in adobe, and the area keeps its Hispanic character and residents.

East of Old Town proper on 16th and 17th Streets north of Lomas lies a post-World War II housing development designed by Albuquerque builder Leon Watson. These modern adobe houses, for which Watson adapted traditional designs and materials, make an excellent buffer zone between Old Town and the Victorian and early 20th century housing of the Downtown Neighborhood.

While each of these areas has distinctive needs and character, together they form the core of Old Albuquerque, the center of administration, commerce, and defense in the Rio Abajo from 1706 through 1880.

Research of Old Town buildings is complex for a number of reasons. Here, as is not usually true of the buildings of New Town and its neighborhoods, two or three—and probably more—buildings have often succeeded each other on a given site over the years. For example, Franz Huning, when he wrote his memoirs in 1894, described the site of several buildings which had stood in Old Town when he arrived there in the 1850's: "The quarters of the dragoons were in buildings mostly erected for them near the present Sant. Baca residence. The infantry quarters were in a building where the Pohmer house now stands The store was located where the two Catholic schoolhouses are now standing on Main Street." (*Huning, 56*) All very helpful, except that in 1978 only one

*With recent passage of the Landmarks and Urban Conservation Ordinance, the duties of the Old Town Architectural Review Board pass to the new Landmarks and Urban Conservation Commission.



The southwest corner of the Old Town Plaza about 1900
UNM collections

of the buildings he describes in 1894 still stands, the Santiago Baca residence, now known as the Salvador Armijo House.

Old Town land records can also be confusing; until well into the 20th century, most Spanish deeds give boundaries not according to a tract map or surveyor's lines, but by naming the owners of neighboring properties. A good sample is the 1900 deed which conveys the Luciano Duran House from Luciano Duran to his daughter, Josefita Duran de Vau:

Linderos: Por el Norte el camino de Carnuel. Por el Sur propiedad de los Jesuitas. Por el Oriente propiedad de Luciano Duran. Por el Poniente propiedad de Abel Duran. Las entradas y salidas son por el Norte.

(Boundaries: On the north, the road to Carnuel. On the south, the property of the Jesuits. On the east, the property of Luciano Duran. On the west, the property of Abel Duran. The entrances and exits are on the north.)

Often, also, land passed from hand to hand with no formal record of the transaction, especially during the Spanish and Mexican period.

The record of Old Town properties is sometimes confusing and often incomplete: what follows is as accurate as now possible, but is certainly not the exhaustive study which remains to be done. Research on Old Town is a Historic Landmarks Survey project for 1978.



Towers of San Felipe, 1883

courtesy Public Service Co. of N.M.

I. AROUND THE PLAZA

San Felipe de Neri Church

The first church of Old Town, built as San Francisco Xavier, and changed to San Felipe de Neri by order of the Duke of Albuquerque, was constructed in 1705-06, facing east. This church collapsed in the 1790's, and its exact location has not yet been determined. In excavations behind the Charlie Mann store, the Center for Anthropological Studies has found the remains of several four-foot-thick walls which may, they believe, have been part of the convento which was associated with the first church. It is also likely that some walls were reused in building the present south-facing church in 1793. In any case, the church has operated continuously, as a center for the religious life of the community, for 272 years. San Felipe is a living church, not a museum. Services are held here frequently and should be respected.

A fine example of 18th century church building, San Felipe de Neri, as we see it today, also reflects the 19th century tastes of its priests and congregations: "each phase of construction provides as fine an architectural example of its period as can be found in New Mexico. The massive adobe walls with wood vigas and elaborately carved corbels dating from the 18th century are representative of that period as are the single nave, polygonal apse, projecting transept and choir loft over the main entrance." (*The Historic Preservation Program for New Mexico, II, 110*) Built of terrones, San Felipe originally had a packed adobe floor, and a plain exterior.

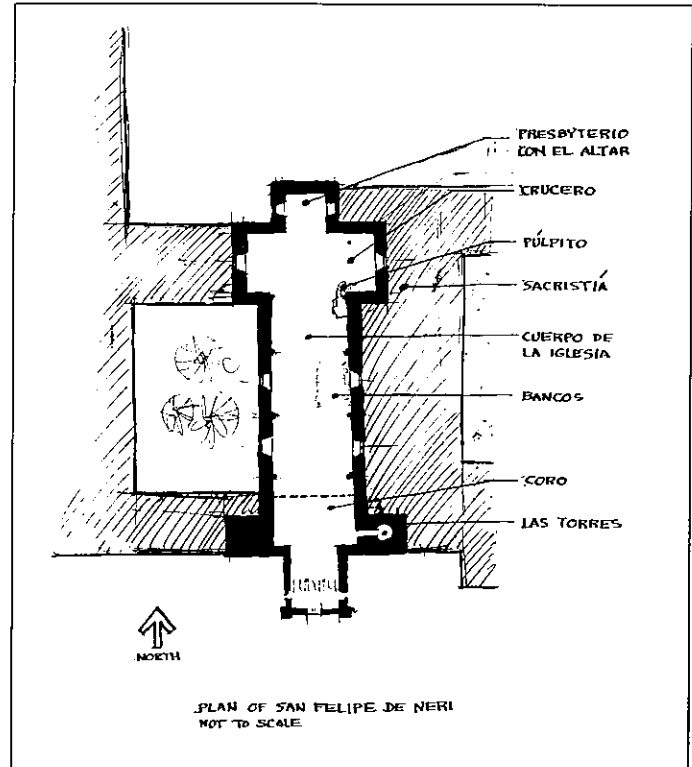
Nineteenth century changes to San Felipe came in the wake of French Bishop (later Archbishop) Lamy's reforming presence in New Mexico, from 1851. Lamy imported a number of French, Italian, and Spanish priests to New Mexico; in their eyes, the adobe missions were not what churches should be. Since money for new structures was limited, they encouraged new decoration of the churches in a style which Bainbridge Bunting calls "Folk Gothic." (101) The twin wood spires are the most dramatic and noticeable result of their work in San Felipe; standing to either side of the entrance, they rise dramatically above the other buildings in Old Town.

Inside the church, the Gothic hooded pulpit, altar and chapels, of wood painted to look like marble, are particularly fine examples of late 19th century work; the original flat roof has been replaced by a low pitched roof with an excellent stamped tin ceiling, handsomely decorated. More Victorian embellishments are visible in the corbel supports and jig-saw balustrade of the choir loft.

San Felipe shows 20th century tastes as well as those of the 18th and 19th centuries. The main 20th century addition has been the Pueblo Revival style walls which wrap around all the church buildings fronting on the plaza.

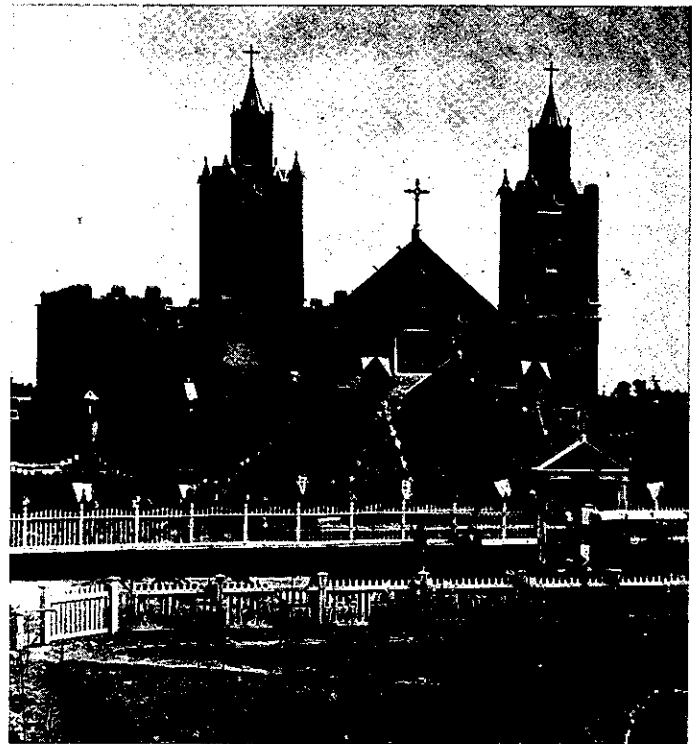
Moreno Hall

To the east of the church is Moreno Hall, the rectory. Originally a one-story building with fine territorial trim around the windows and doors, it acquired its second story, gabled roof, clock pediment, and arcade in the early 20th century, while losing the Territorial details on the first floor. The west end gable has a handsome octagonal window.



Plan of San Felipe

drawing by George Pearl



San Felipe de Neri in the 1870's

Museum of Albq. collections

the market place. Incidentally, we don't recall ever seeing a bank in Old Town. There was no need for one as the people were very poor. In fact, it seemed as though there was always a depression in Old Town. Life was certainly hard in those days.

(From the Beginning, 21)

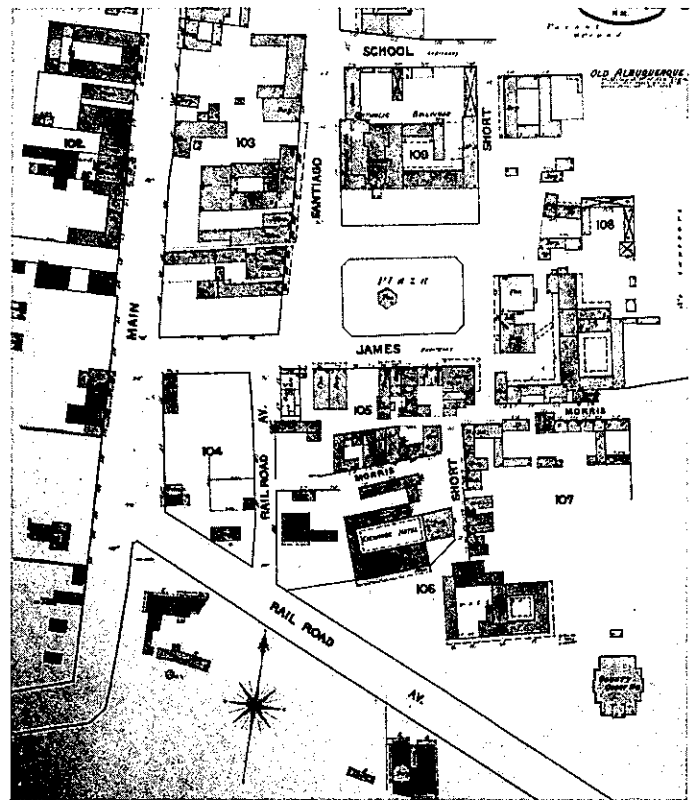
The residents of Old Town continued to use traditional forms, but had no objection at all to adapting useful and ornamental details of Anglo architecture in their houses. When the first Anglo settlers began to move in, they brought with them the recently popular Greek Revival style, and the glass, milled lumber, and metal that made it adaptable to adobe building. New Mexico's Territorial style, an adaptation of Greek Revival which can be seen in several Old Town houses and in adobe buildings up and down the valley, is characterized by the pedimented trim, plain or ornate, that came to be used in door frames and over the enlarged windows which the importation of glass made possible. During the period just before and after the coming of the railroad, the styles of adobe building changed dramatically in a number of other ways. As Bainbridge Bunting notes, the new plan for houses

was symmetrical based on a center hall or room, and it was two or more rooms deep, in contrast to the old single-file plan of colonial times . . . Window casings were elaborate, both inside and out, with facings customarily enlivened by applied moldings of some kind . . . The entrance was the building's most elaborate feature. Side lights flanking the door, and often an overlight as well, were common . . . Not infrequently walls were capped with three to six courses of kiln-baked brick . . .

Interior fittings were more elaborate. Wood floors became commonplace, and since they were pine, some rooms were even carpeted . . . the ceilings were frequently framed with rectangular beams cut with crisp bead moldings . . . Doors between rooms were usual, and they rotated on metal hinges rather than wooden pintles. *(Bunting, 90-94)*

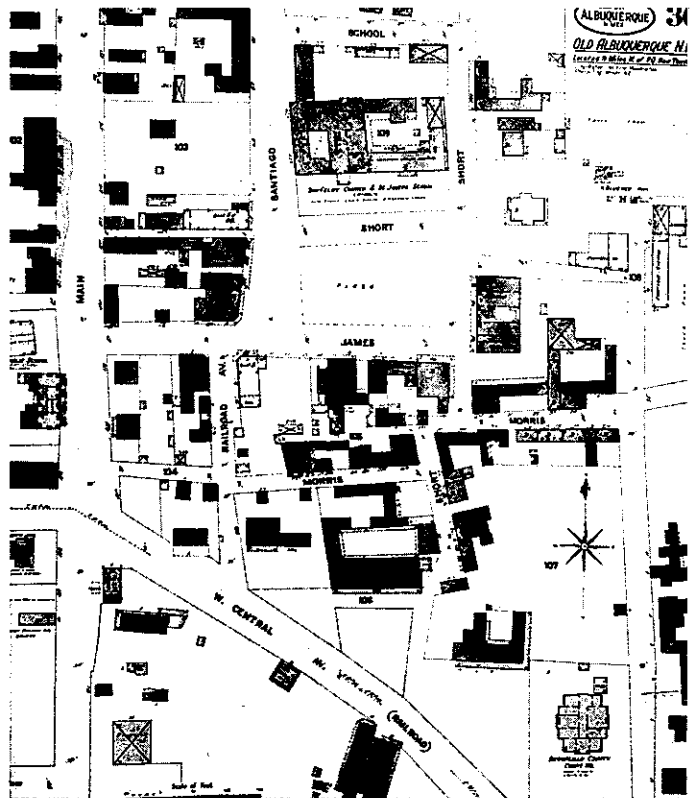
Most of the historic buildings in Old Town reflect a somewhat later, post-railroad adaptation of Anglo styles, which is sometimes called Adobe Victorian. Pitched roofs, a useful change from the viga-and-earth flat roofs which always leaked after a few years, were adopted, sometimes even placed over the old roof. The gables created by these new roofs were filled in with the patterned shingles and ornaments popular in New Town; porches with turned wood columns and other bits of Victorian "gingerbread" were picked out from the builders' catalogues and added on.

These various adaptations of Anglo styles and materials have great value, architecturally and historically. They show the willingness—even eagerness—of adobe builders to adapt what was useful and attractive in Anglo buildings, while keeping traditional materials and patterns. Too often modern owners have "restored" such buildings to resemble the popular Pueblo Revival style, fashionable in 20th century New Mexico; in doing so, they have, of course, stripped the building of its genuine historic interest and created a false history that never existed. One of the fundamental principles of preservation is that historic additions to buildings, such as pitched roofs on old adobes, should be respected and retained. Another is that buildings should never be remodeled to an "earlier state" that exists only in the imagination of the remodeler. Restoration, which technically means returning a building to its appearance at an earlier time, can be done only when there is sufficient evidence, in photographs, drawings, and under modern facades, to show precisely what the original building looked like.



Sanborn Insurance map of Old Town in 1898

UNM collections



Sanborn Insurance map of Old Town in 1908

UNM collections

Sister Blandina Segale, who came to Albuquerque in 1881 to open Our Lady of the Angels, saw the forces at work to create this division and made some very accurate predictions of the future of the city and territory:

I predict this Old Town Albuquerque will not long remain the metropolis. Two years ago [in 1879] when Sister Augustine, Sister Dolores and myself came in a private conveyance to Albuquerque there was not a house where the railroad station is now, but the houses are springing up like mushrooms. I foresee that both the Mexicans and Americans here will combine to remove the capital from Santa Fe and have this the capital city. I will continue predicting. The capital will never be removed from Santa Fe while Mr. Thomas B. Catron lives. By the time Mr. Catron disappears, other interests will have taken hold of the minds of the inhabitants outside of Santa Fe, and many will realize that the capital cities in the United States are not usually located in the largest populated towns.

I am going to make a further prediction. The "land-grabbers" will do tremendous havoc among our native population, both spiritually and financially. When you read this, dear Sister Justina, you may be inclined to think I am suffering from indigestion. I wish it were that, and not the clearness of vision which makes me apprehensive for our natives.

Progress will come, I do not doubt, but spiritual death will also come. And "what doth it profit a man if he gain the whole world and lose his own soul?"
(Sister Blandina, 188)

As New Town grew and flourished, Old Town slowly diminished into a neighborhood, an adjunct to the bustling modern town to the east. While for many years it housed such governmental functions as the County Courthouse (moved downtown in 1926) and the Post Office, as well as a hotel and saloons, Old Town grew slowly and changed little, as New Town expanded to and beyond the foothills.

New Town grew up in brick and frame buildings, but Old Town residents continued to build in adobe and in traditional

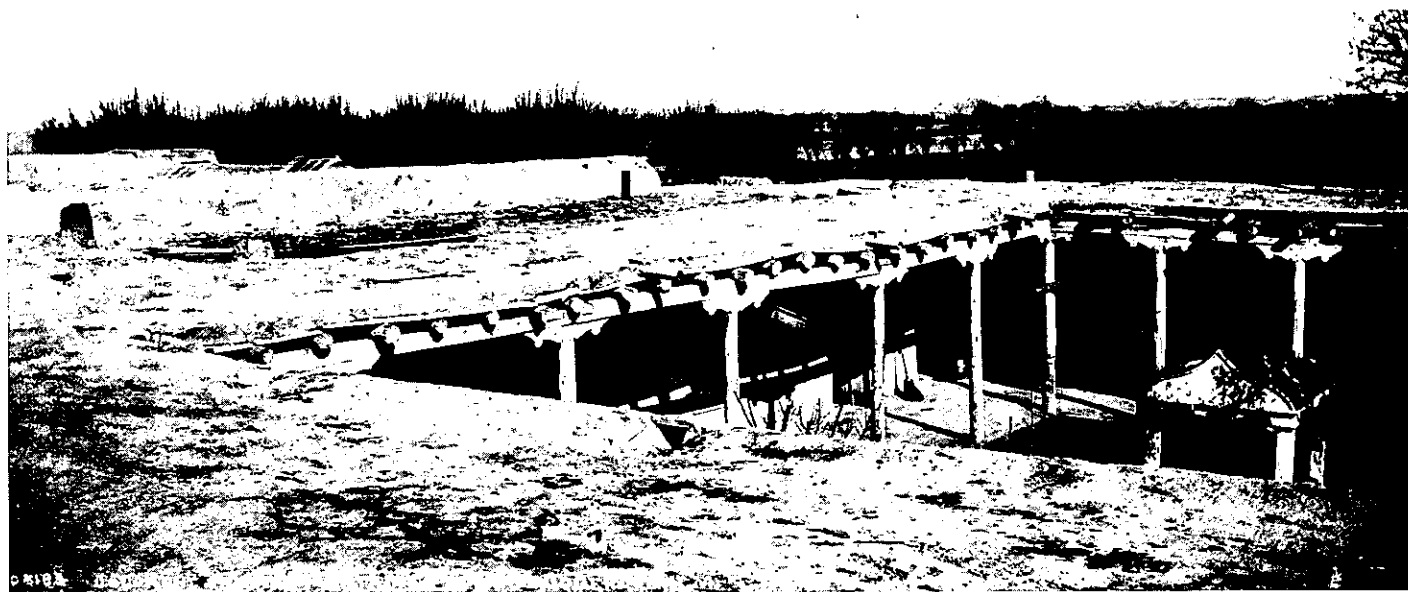
forms and patterns, so that the district still has its distinctive character. Houses and buildings around the plaza cluster closely together, often sharing walls; the profile is low, with mainly one-story buildings; few streets are straight, except around the main plaza area; from anywhere in the district, the towers of San Felipe show clearly against the sky.

As New Town flourished, Old Town continued to be the center of its lively community, as it is today. Pedro Duran and Rosalia Urrea remember the neighborhood as it was before it became a commercial center:

The annual "Fiestas de San Felipe de Neri," was then, as it is now, the highlight of the year for parish activity. It required the cooperation and participation of everyone. The "Fiesta" was an outstanding function even for people from miles around. People would come in their wagons from such places as Tome, Peralta, Tijeras, Bernalillo and surrounding ranches, all prepared to stay from Friday evening until Monday, when they would begin their trip back home. Highlighting the church activity were the Solemn Mass and Procession. Floats, the Municipal Band, parish organizations carrying banners, city officials, churchmen, and children all participated in the Procession. The plaza provided entertainment and all sorts of traditional New Mexican foods. Children enjoyed themselves in various games including chasing a greased pig and climbing a greased flag pole.

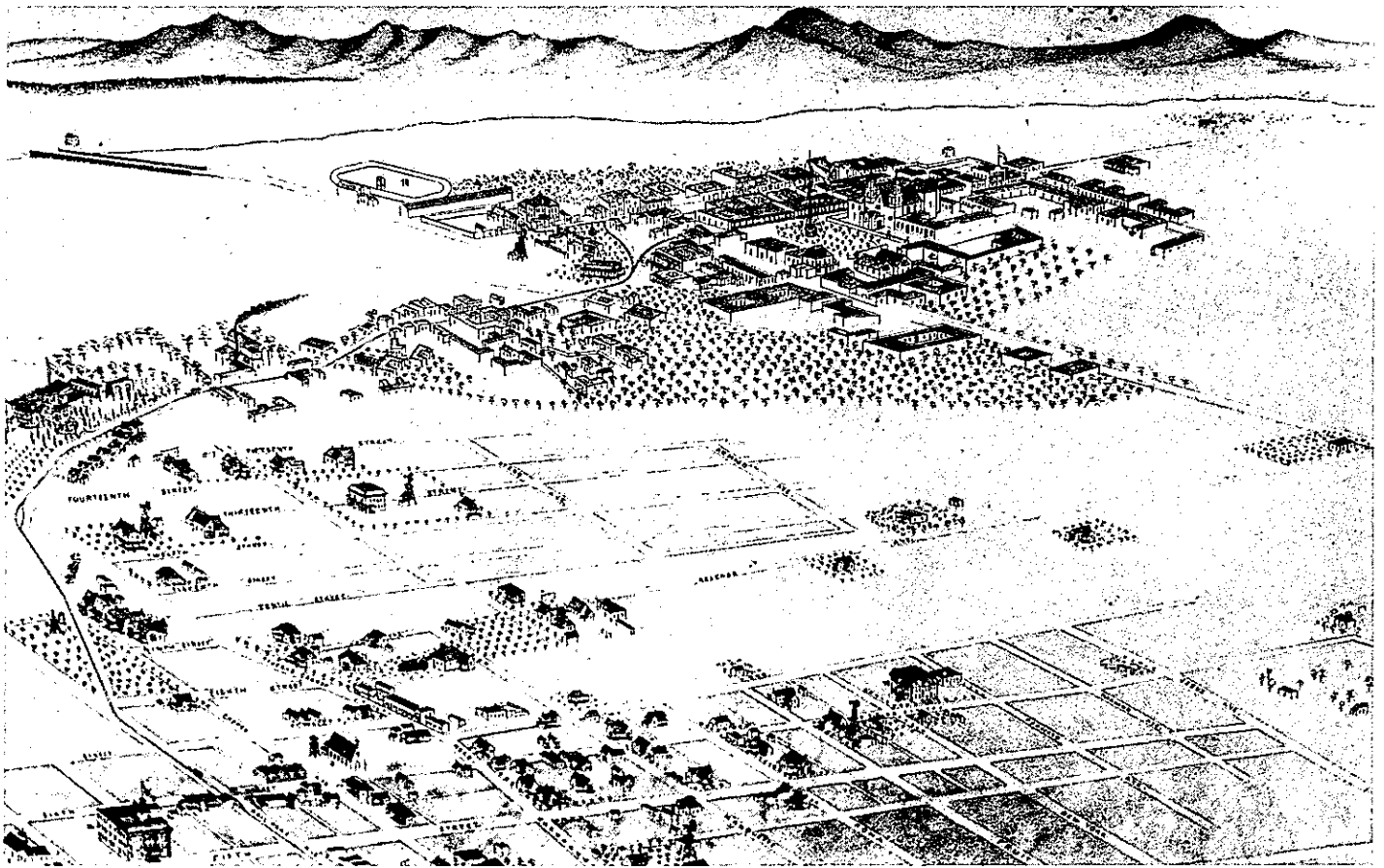
Friends and relatives alike of the younger generation have often asked us about the appearance of Old Town years ago. To begin with, the plaza was not very impressive; there were only a few cottonwood trees, no grass and a white picket fence corraled the area. Each morning activity was centered on the west side of the plaza. There facing the park was the "El Parrillan," an open market place. The fresh meat to be sold was hung from the porch of "El Parrillan" and the women would sit on the ground to sell their fresh fruit and vegetables.

While the women were thus engaged in business the men would busy themselves inside the "cantina" of Don Eliseo Sanchez, a saloon adjoining



Looking east from an Old Town placita, about 1900

photograph by W.H. Jackson, Museum of Albq. collections



Detail of Old Town from Augustus Koch's 1886 Bird's Eye View map of Albuquerque

courtesy the Valliant Company

merated in 1790, Albuquerque had the interdependent and complex economy of a thriving and bustling small town by 1879.

When the railroad finally came through in 1880, the town's population and vision of the future expanded enormously, but not in the direction of what came to be called the "West End," and, finally, Old Town. The new town was built up around the railroad depot, a mile to the southeast, and gradually Old Town lost its position as the focal point of Albuquerque and the nearby communities.

In 1879 Old Town had been a mixed Anglo-Hispanic community in which Hispanos predominated; census documents, which proceed house by house, show no segregation, planned or accidental, in the community, and the same styles of Territorial period adobe building were used by everyone. New Albuquerque, the railroad town, was largely Anglo in character, building style, and population, though several of the old *rico* families profited from its expansion. Albuquerque had come to be two towns, separate in space and style, which were not legally united until 1949, when Old Town was formally annexed to the City of Albuquerque.

Since 1880, Albuquerque has been a dual town, physically and socially, first in the contrast between Old Town and New Town; then, as new districts were built and outlying districts incorporated, in juxtapositions like those between Huning Highlands and Martineztown, North Barelmas and the Country Club district, San Jose and the Southeast Heights; and finally in the present contrast of valley and highlands. D.W. Meinig,

in his excellent book *Southwest: Three Peoples in Geographical Change, 1600-1970*, talks about the fundamental influence of the railroad in Las Vegas and Albuquerque in creating this dual town pattern:

Las Vegas and Albuquerque were . . . alike in plan, scene and society. In each case the railroad passed a mile or so east of the original settlement and the result was two towns, Old and New, sharing the name but sheltering different societies, vividly distinct in age and architecture; the unkempt cluster of flat roofed adobe huts and shops along the narrow pathways radiating from the old Hispano plaza now suddenly paired with the formal blocks of Victorian facades lining the graded streets and sidewalks leading to the new depot. Physically the towns soon grew together along the main street, linked by horsecars and a busy traffic and looking more alike as the new architecture encroached upon the old plaza, but they persisted as two parts of a whole, Hispano and Anglo, separate social communities bound into an economic entity.

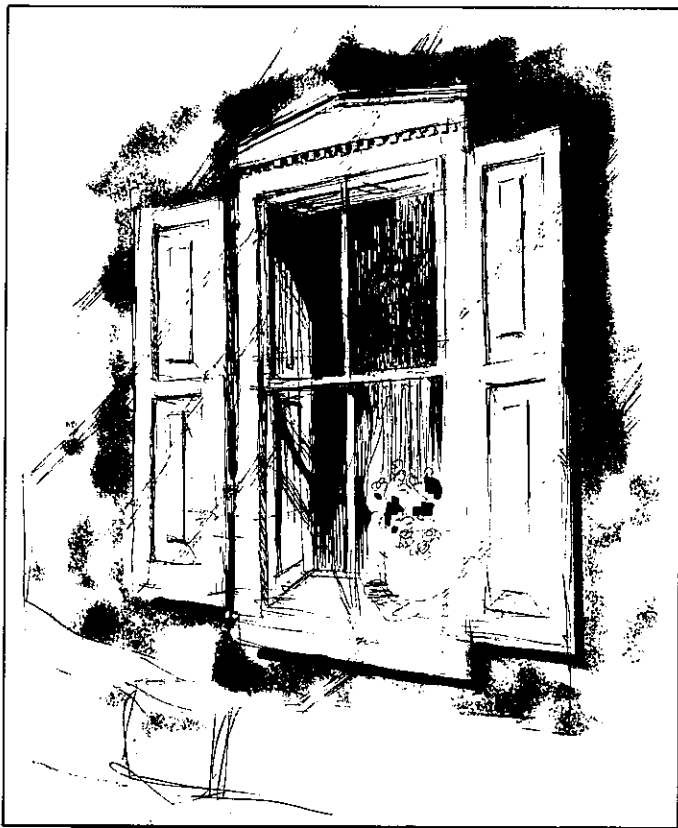
(Meinig, 48)

Most western cities grew as a whole; while many have incorporated outlying communities and developed ethnic districts in the inner cities, the distinctions of architecture and layout have more to do with different patterns of building in the 19th and 20th centuries than with culture. One of Albuquerque's most important qualities is the distinction, visual, architectural, and cultural, between the Hispano and Anglo sections of the historic city.

After the cannon duel had lasted for awhile, some of the Union citizens of Albuquerque came to report that the Texans would not allow either women or children in town to seek refuge, and it was ordered to "cease firing." The command went back into camp, and soon thereafter a council of war was held. The results of this were that . . . soon after dark the wagons were packed, and nearly the whole force, except buglers, drummers, fifers, took the road towards Tijeras Canyon. The musicians, at about 8 o'clock played off tattoo, then jumped on horses, and under a small escort soon caught up to the silently retreating column.

(quoted in Keleher, 185)

After this humane withdrawal of the Union forces, Sibley buried eight howitzers near the plaza and led his Confederate forces south in retreat along the Rio Grande. All eight cannon have



Territorial style window frame and shutters

drawing by George Pearl

since been excavated; two can be seen in Old Town Plaza, one is in Fort Union, and others have been dispersed to other states.

During the Confederate occupation Franz Huning, who with his brother Charles had established a thriving mercantile business in Albuquerque, was away in Kansas City purchasing goods for the store. He got the news along the Santa Fe Trail from E.D. Franz, a partner in the Los Lunas branch of the Huning firm:

The news he brought were of great relief to me. The Texans had come and gone without doing much damage in Albuquerque. The officer in command had behaved very well. Also several subalterns, former Albuquerqueans, had protected our citizens.

. . . Sibley . . . had made his headquarters at the house of Manuel and Rafael Armijo, who were deep in the plot of the invasion, and who furnished

him with all the goods he wanted, also loaned him much money, and on his retreat from the Territory went to Texas with him . . . I arrived at home with the train in good order and in good time as all the stocks on hand were nearly exhausted. Under these circumstances we disposed of the goods very rapidly and at good prices. *(Huning, 69)*

The movements and needs of armies were good news for traders, and Albuquerque's involvement in the Civil War, even though it did cause the kind of bad feeling Huning shows to the Armijos, produced very little actual hardship.

Until the coming of the railroad, Albuquerque's position in the Rio Abajo, and in the territory, was based on its importance as an administrative and military center, on the livestock and farming of the region, and on its growing commercial importance. As a villa under the Spanish and the capital of the local prefectura under Mexican rule, Albuquerque had long been recognized as the chief town of the Rio Abajo, a status which was continued by the presence, and money, of United States troops. The country around Albuquerque has always been valuable farmland, more productive than that of most northern communities because of Albuquerque's longer growing season and fertile soil. Sheep ranching, traditionally a major source of wealth in the Rio Abajo, became even more important after the American entry. Flocks were grazed on both sides of the Rio Grande and driven for sale to far off points such as California. The Armijo, Chaves, and Perea families were the chief patrones of sheep ranching, giving employment to a substantial part of the local population. The mercantile business, which originated because of Albuquerque's location along the Chihuahua Trail, thrived on the money economy introduced by the United States.

During the 1870's, until the arrival of the railroad became a certainty, Albuquerque's growth was unimpressive. Victor Westphall describes the small amount of change between 1870 and 1879 thus:

Instead of the ten general mercantile businesses of 1870, there were eleven. The leading merchants at this time were Franz Huning and Stover and Company. In 1870 the town had five lawyers and two doctors while now there were three of each. John Murphy's was still the only drug store. William Brown had dropped his advertisement as a chiropodist and dentist and was confining himself to the barber trade. He was still the only barber in town. Two blacksmith shops had been added to the one owned by Fritz Greening in 1870, while Wm. Vau and Wm. H. Ayres still had the only carpenter shop. Of bakeries there were still only two, however there were now three butcher shops instead of the one owned by Tom Post a decade before. There was still only one saloon but the merchants continued to sell liquor by the gallon. Major Werner had abandoned his hotel venture when his work as notary public and probate clerk began to take all of his time. That left two hotels owned by Tom Post and Nicholas Armijo respectively. This was one more than there had been in 1870. A few new ventures had been started since the beginning of the decade. There was one watchmaker or mender, one tailoring establishment, and two cobblers. *(Westphall, 258)*

While growth may have been limited in the 1870's, there was an increasing diversification of trades and professions, the beginnings of the specialization so important to real city life. In contrast to the severely limited range of occupations enu-

One of the best descriptions of Albuquerque at this time comes from W.W.H. Davis, a U.S. Attorney for the territory, and an indefatigable describer of all he saw and experienced. Approaching Albuquerque from the north in 1853, he was particularly impressed by the vineyards:

Throughout this extent grapes of a superior quality are cultivated. When pulled fresh from the vine the flavor is very fine, and they are thought to be equal to those imported from Spain and the Mediterranean for table use. It is impossible to tell how much wine is made yearly . . . but it will reach several thousand gallons.

As Davis entered Albuquerque, he met "country people," north valley dwellers, on their way back from marketing in town, on foot or riding burros. He gives us our most thorough view of Albuquerque at this period:

The town of Albuquerque is venerable with age . . . It is situated a few hundred yards from the river bank, and in one of the most productive regions of the country—the Rio Abajo—where is found a large portion of the wealth of the Territory . . . The population is not more than fifteen hundred, a few families only being descendants of the *ricos* of other days. The town is irregularly laid out and badly built. In the center is a plaza of some two or three acres in extent, and into which the principal streets lead. The houses are generally grouped about without order, and the best are but indifferent mud buildings, some of the more humble ones being partly in ruins. As a place of residence it is far less pleasant than Santa Fe. At some seasons of the year high winds prevail, when the sun is almost obscured by the clouds of fine dust that is whirled through the air, and which finds an entrance into the houses through every nook and cranny. Then there are flies and mosquitoes, which swarm in and out of doors in untold millions, which neither day nor night allow man or beast to live in peace. The weather is oppressively warm in the summer season. The water used for all purposes comes from the river, and is so muddy that you can not see the face in it until it shall have settled several hours . . . The army depots are located here, which causes a large amount of money to be put in circulation, and gives employment to a number of inhabitants. (Davis, 191-195)

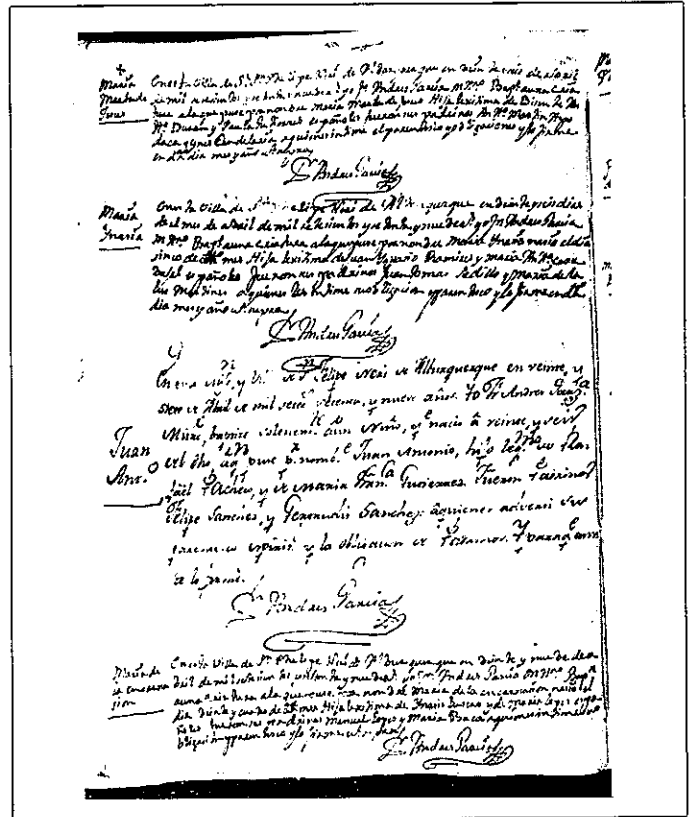
When Davis counts fifteen hundred occupants, he is counting only Old Town, not the settlements up and down the valley.

With the American presence in Albuquerque came a new group of settlers and new occupations. Some discharged soldiers had learned to like the country and stayed, some merchants set up shop; priests from France and Italy, brought in by Archbishop Lamy, encouraged their countrymen to move to this new place. By 1860, Albuquerque was a thriving town with a population of 1,760, supporting farmers, bakers, teamsters, soldiers, a stonemason, a grocery keeper, a saddler, a seamstress, a shoemaker, a clerk, a blacksmith, a washerwoman, a carpenter and a publisher, Theodore S. Greiner of the *Weekly Review*. The 1860 United States census, which lists the net worth of each head of family, shows that some considerable fortunes had been accumulated in and around Albuquerque, mainly from mercantile businesses. The richest man of the Rio Abajo at that time was José Leandro Perea of Bernalillo, whose estate was valued at an astonishing \$225,000. Close behind him was Mariano Yrisarri, a Los Ranchos merchant worth

\$213,320. In Albuquerque proper, more than 15 merchants are listed with estates varying from \$82,000 (Cristóbal Armijo) to \$30,000 (Charles Huning, whose brother Franz was probably out of town when the census was taken) to \$2100 (Francisco Montoya). Most of the wealthy merchants had outlets around Army forts in southern New Mexico as well as in Albuquerque, and much of the new cash brought into the region by the United States Army found its way into their pockets.

The estates of farmers up and down the valley had values ranging down from about \$17,525 (Guadalupe Gutiérrezes of Los Gallegos) to more usual amounts of \$300 to \$1000. The bulk of citizens had estates valued at around \$100, or no visible wealth at all. Many more servants appear here than in the census of 1790, another sign of the cash economy from which merchants were prospering.

New Mexico was, briefly, a battlefield in the Civil War; Albuquerque became Confederate territory in March, 1862,



A page from the baptistry register, San Felipe de Neri, 1778 courtesy Archdiocese of Santa Fe

following Confederate General H.H. Sibley's defeat of Union forces under General Edward R.S. Canby at Valverde. Union troops in Albuquerque withdrew after Captain Herbert M. Enos ordered the burning of the army supplies.

General Sibley and his forces marched into Albuquerque unopposed; the Confederate flag flew over the plaza for about six weeks. On April 10, after the disastrous defeat of the Confederates in the battle of Glorieta Pass, Sibley retreated to Albuquerque, pursued by Union forces. There he met Canby, and another troop of Union soldiers who had travelled north along the river from Fort Craig. Sibley's troops dug in near Franz Huning's mill, in the present Country Club district, and briefly exchanged fire with Canby's men, entrenched near Barelás. The events of the inconclusive and bloodless battle were described by Louis Hommel in the *Las Vegas Gazette* of September, 1867:



A street in Old Town, 1892 *Museum of Albq. collections*

capped by Spanish restrictions on trade and by the lack of medical services, courts and higher education.

The beginnings of change for Albuquerque came in 1821, when Mexico declared its independence from Spain. While the political effects of the change were diluted by the time they reached New Mexico (citizens of this most remote province were used to new decrees and changes in government reaching them months after the fact), the opening of trade with the United States began to give the small villa some commercial significance. Spain had closed its borders to foreign traders; Mexico welcomed them, and the effects of the opening of the Santa Fe Trail in the 1820's were enormous. Antonio Barreiro described this new commerce in 1832:

In July . . . these caravans arrive in Santa Fe. At this time of year the capital presents an interesting and agreeable aspect. Clothing stores are open everywhere. A large number of persons can be seen who have come to this fair from El Paso del Norte, from Sonora, and from all the settlements of the territory. The Anglo-American merchants, scattered throughout the neighboring states during the year, return at this time to the capital, and one may see flourishing a truly exciting trade.

(Three New Mexico Chronicles, 108)

The Anglo merchants, travelling in great caravans, carried into the territory mainly cloth, but also luxury items, such as books, china and window glass. They soon extended their trade to Chihuahua, with Albuquerque as a stopping point along the route.

Although Josiah Gregg, in his first-hand account of the Santa Fe Trail, *Commerce of the Prairies*, complains of not finding a single inn between Santa Fe and El Paso, the Mexican census of 1827 shows Albuquerque becoming a more substantial town, with the beginnings of a mercantile life. Population more than doubled to 2,547, and the census lists 15 merchants, 397 farmers, 85 craftsmen (weavers, masons, tailors, etc.), 113 day-laborers, a priest and a teacher. So, while the entire state held no physicians, surgeons, lawyers, miners, or pharmacists, both trade and education were available in the villa.

George Wilkins Kendall, taken prisoner with the ill-fated Texan Santa Fe Expedition in 1841, described the Albuquerque area during the Mexican period as rich farming country:

In the morning, and after we had received our day's ration—a hard ear of corn—the tiresome march was continued. Passing through the fertile bottoms of the Rio Grande, the land on either side of the road covered with cornstalks from which the ears had but recently been plucked, about ten o'clock the still distant church of Albuquerque appeared in view. The land in the vicinity of this city appears to be under a higher degree of cultivation than in any other part of New Mexico. The inhabitants do not depend upon rain in making their crops, but, on the contrary, the entire valley appears intersected by irrigating canals, from which the waters drawn from the broad but shallow Rio Grande can at any time be let upon the earth. Among the stubble, on either side of the road, we noticed immense flocks of blue and white herons and wild geese, so exceedingly tame that we could approach within a few yards of them. The Mexicans seldom kill them, and hence their tameness.

(Kendall, 515-16)

Albuquerque came into prominence toward the end of the Mexican period, after citizens from the Rio Arriba region had staged a revolt against a plan to divide the province into prefecturas, and had killed the Mexican Governor, Perez. Citizens of the Albuquerque prefectura banded together under the leadership of former Governor and Albuquerque native Manuel Armijo to stop the rebellion. They defeated the revolutionaries, executed the leaders, and Armijo was again appointed Governor. In 1843, he was briefly removed from office, charged with mismanagement, incompetence, and dishonesty, but he returned two years later to become the last Mexican governor of New Mexico. Armijo was a son of the Vicente Armijo who appeared in the 1790 census; relatives in his important and wealthy family built some of the most notable houses in Old Town.

When General Stephen Watts Kearny marched into New Mexico to annex the territory to the United States in 1846, Armijo did not make a very valiant showing. After secret consultations with representatives of the invading Americans, Armijo directed the installation of some defenses in Apache Canyon, the mountain pass to the southwest of Santa Fe.

Then suddenly he called a conference with his officers to tell them he was giving up the game. Several of the militia captains threatened to shoot him if he didn't stand and fight, but the governor had the regular troops behind him, and he made his decision stick. With their commander scurrying ingloriously toward El Paso, his coattails flapping in the hot summer air, the volunteers rushed pell-mell back to Santa Fe to spread the unfortunate word and to look to the protection of their families.

(Simmons, 1977, 127)

General Kearny marched, unopposed, into Albuquerque in September, 1846, and raised the American flag in the plaza.

Although some citizens from Albuquerque fled south to Mexico after the American occupation, and others resisted the new government, many found the American presence a boon. Putting an end to the Indian raiding that had long troubled New Mexicans was a major goal of the American forces; regiments of dragoons were stationed in many towns, including Albuquerque. Their presence brought a full-fledged cash economy to the region for the first time, and new mercantile establishments, including at some early point a hotel and saloon, quickly sprang up to give the soldiers a place to spend their pay.

blem with this efficient irrigation system was the lack of drainage ditches, so that over the centuries the land grew boggy and alkaline (*Kelley, 18*). The Spanish had learned this method from the pueblo people, who had farmed by irrigation for centuries. To the Anglo-Americans who came here in the 19th century, it was a new technique and a very necessary one for successful farming in this arid area. Today, hundreds of irrigation ditches, used and unused, make part of the essential pattern of the valley. They delineate boundaries, make good paths for riding and walking, nourish trees. They still bring the water of the river to the fields and orchards of the city.

By Spanish custom, land inheritance is not determined by primogeniture, an English system in which lands are passed intact to the first born son. Land was divided in strips among surviving children, so that each piece would have access to the acequia. Many 19th century deed transactions describe parcels of land 15 or 20 varas wide (about 15-20 yards) and a mile or more in length, and this pattern of long narrow fields can still be seen in many parts of the valley.

Until the 1800's, farm holdings were probably quite large, because there had not been many generations of division. In addition to their individual plots, all the families of Albuquerque shared the use of the villa's common lands toward the foothills of the Sandias, which were used mainly for grazing. Sheep were the most common domestic animals; horses, cattle, goats and chickens were also raised.

Fray Francisco Atanacio Domínguez completes his report with a description of the villa in 1776:

It stands on the plain near the meadows of the Rio del Norte. The villa itself consists of twenty-four houses near the mission. The rest of what is called Albuquerque extends upstream to the north, and all of it is a settlement of ranchos on the meadows of said river for the distance of a league from the church to the last one upstream. Some of their lands are good, some better, some mediocre. They are watered by the said river through very wide, deep irrigation ditches, so much so that there are little beam bridges to cross them. The crops taken from them at harvest time are many, good, and everything sown in them bears fruit. There are also little orchards with vinestocks and small apricot, peach, apple, and pear trees. Delicious melons and watermelons are grown. Not all those who have grapes make wine, but some do. The citizens are of all classes and walks of life as in the other places I have mentioned, and they speak the local Spanish. (*Adams and Chavez, 151*)

He counts 157 families with 763 persons in his census of the villa. Domínguez was by no means enthusiastic about the state of things in New Mexico generally, hence his description of the valley's fertility must be regarded as high praise.

The Spanish census of 1790 gives us a good view of life in Albuquerque at this time. For the seven plazas of Albuquerque, the census lists 248 families, 1,136 people. Of those families, 84 were located in the main plaza, a notable increase from Fray Domínguez' 24 houses, though there may have been more than one family in many of the houses. The average family size is 4.73; the range runs from a few widows living alone around the plaza to Don Vicente Armijo's household of 14 (his wife, seven sons, two Apache women servants, two Mestizo women servants, and an orphan).

Though the plazas are not named, the first and largest must have been the settlement around San Felipe; Los Duranes (120 people), Los Candelarias (188), and Los Griegos (109) are



The Blueher gardens, looking east, about 1895. Tiguex Park now occupies this site.

From the Harvey Caplin collection, courtesy Bill Brannin

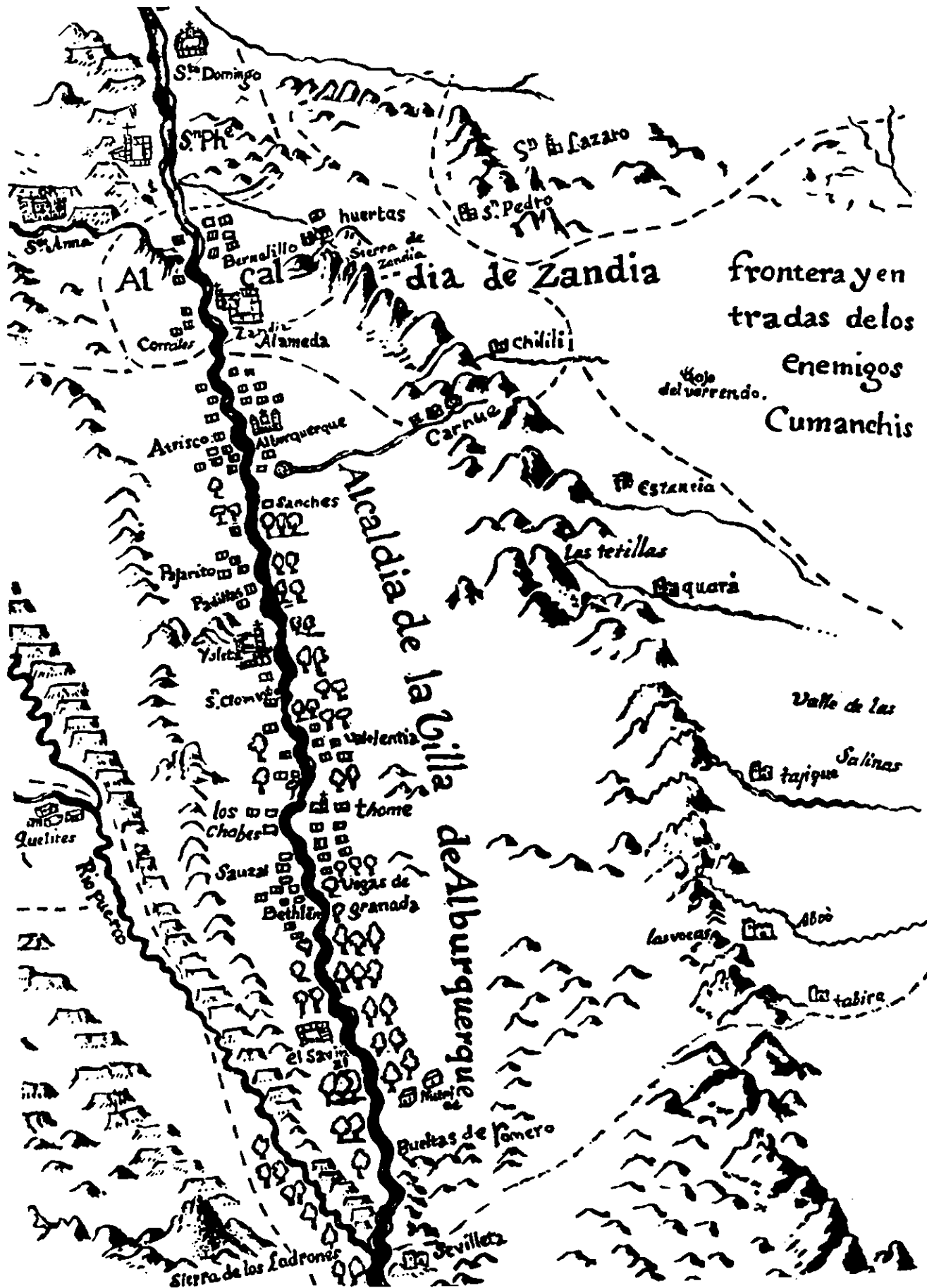
identified by the number of Duran, Candelaria, and Griego families. Where the other three plazas were located is not clear; one may have been in Barelás, though no members of that family appear. Los Padillas and Pajarito, to the south, are enumerated separately.

The range of occupations listed in the 1790 census is very limited, reflecting the small size and the farm and ranch interests of the community. For the main plaza, only 13 occupations are given: Alcalde Mayor (the chief local official), farmer, shepherd, carder, spinner, weaver, harness maker, shoemaker, mason, carpenter, day laborer, musician, and sexton. The very large number of carders, weavers, and spinners in the census indicates that sheep ranching and the production of woolen clothing, blankets, and rugs must have been a mainstay of the Albuquerque economy, while the lack of such occupations as merchant, blacksmith, and chandler makes it plain that almost everyone in this society must have been able to do many kinds of work.

Albuquerqueans of 1790 had very few servants, none in the main plaza area, and only a few, working for wealthier farming and ranching families, in the outlying plazas. A few families in each plaza were Spanish; most citizens were a racial mixture, and mixed marriages (Spanish-Mestizo, Mestizo-Indian, Spanish-Indian, etc.) were very common. The families with servants or other indications of wealth were mostly Spanish; aside from these, there appears to be little direct connection between race and occupation.

The great majority of families were headed by a man and wife, usually with several children, and often with other relatives, grandmothers, brothers and sisters, nieces and nephews. Widows are far more frequent than widowers: then, as now, the women apparently lived longer. But few lived very long, by our standards; hardly a person over 70 is encountered, and most of the adults are between 20 and 40 years old. Few people lived alone; in the entire villa, only three widows and one widower lived by themselves. Several families, however, were rearing orphans who were not relatives.

All of the information from the census shows the Albuquerque of 1790 to have been a closely-knit community of families, living in a land-based, subsistence-level economy with a very limited variety of occupations. They were remote from the centers of government, as New Mexico had always been, handi-



Nuevo Mexico, 1779. Map by Don Bernardo de Miera y Pacheco

Reproduction courtesy Center for Anthropological Studies

that they threatened us from afar, but they did not dare to attack, for they knew that the soldiers were almost upon them. (*New Mexico State Archives*)

They asked for the return of their squadron; the Cabildo agreed to "apply the best remedy." The enemy they referred to were Apache or Comanche raiders, who later forced the abandonment of the settlement of Carnué. Albuquerque did have soldiers through most of the 18th century; nevertheless, attacks by raiding parties were a continual menace.

In addition to the threat of attack, which was most serious for outlying plazas and ranchos, the settlers of Albuquerque shared with other New Mexicans the difficulties created by the poverty of the region and by its distance from Mexico City, the center of affairs and decisions. It is interesting and typical that at the Ranchos de Carnué site, archeologists found many more fragments of Indian pottery than they did of the Mexican majolica, which had to be carried from Chihuahua up the Camino Real. The journey from Chihuahua to Albuquerque took 40 days, much of it through territory largely controlled by the Apache; only the most important and necessary items would be so laboriously imported. Among the most valued imports were metals, especially iron. While there is some evidence that copper mining was carried on in New Mexico (*Simmons, 1978*), iron and other metals had to be brought in and were most carefully used and reused. Even as homely an item as the kitchen pot was patched and repatched as it developed cracks, and whenever possible wood and leather were substituted for metal in building, in saddle-making, in farm implements. Rare and beautiful pieces of Mexican silverwork were handed carefully down from generation to generation as heirlooms.

Houses and churches in this poor province were simple in their architectural form and style. Although no buildings exist in Albuquerque which can be proven to date back to the first period of settlement, several, including La Glorieta, may incorporate walls or rooms from that period. The original San Felipe de Neri Church, first built in 1706 as San Francisco de Xavier, had fallen into disrepair by 1790 and was rebuilt in 1793. We know, from the elaborate 1776 report of Fray Francisco Atanacio Domínguez, that the older church faced east, while the present structure faced south throughout the 19th century, as it does now. Although the current church may well incorporate walls from the original structure, it is substantially the building constructed in 1793.

Scorned by most 19th century Anglo visitors to New Mexico, the simplicity of early New Mexican building has come to be admired by architects, art historians, and homeowners in the 20th century. The basic technique and form of New Mexican Hispanic building changed hardly at all during the periods of Spanish and Mexican rule. In Albuquerque and the Rio Abajo, adobe was the basic building material:

The technique of forming adobe brick is simple: a stiff, doughlike mixture of earth and water is packed into a rectangular frame of wood which is then lifted off leaving the mud on the ground to dry. In good drying weather two days are sufficient to stiffen the mud block so it can be turned on end. Within a week it is hard enough to be stacked for curing, which may require an additional month. (*Bunting, 11*)

After it is dried, the adobe is laid like any brick, with a mortar of stiff, moist adobe earth. In Albuquerque and the Rio Abajo,

terrones were an alternative material; a terrón brick is made from sod permeated by roots, cut up in long chunks and dried like adobe.

The forms of houses were in many respects dictated by the roof form. Horizontal beams, supported by the walls, were sealed by a layer of earth which shed rain. The roof span, usually about 15 feet, was restricted by the size of timbers, so that a given room could be very long, but not very wide. "The consistent use of uniform spans within a building creates a modular quality in the architecture" (*Bunting, 14*) which is made more evident by the flat roofs and few window and door openings.

A hacienda, or manorial house, was usually built on a square surrounding a placita, with a corral and livestock pens in another square to the rear. Entrance was through a wide doorway, or zaguan. The placita with its well was surrounded by a series of single-file rooms. Smaller homes were built in single-file lines of rooms. Window openings, when they existed at all, were very small, covered with wood screens or with cloth, or filled with selenite, a translucent gypsum. Doors, also infrequent, were often hung on a wooden pintle hinge because of the scarcity of metal. Covered porches, portals, of wood were common.

Interiors were as simple as building exteriors, with packed earth floors, calcimined earth walls, and fireplaces, fogons, often built into the corner of a room. (*Bunting, pp. 60-72*)

The community made up of these houses was not drawn or photographed until the middle years of the 19th century, but it is not hard to imagine what it may have looked like in 1776. The church was, of course, the largest and tallest building, and Domínguez, in his report, describes it very carefully:

The church is adobe with very thick walls, single-naved, with the outlook and main door to the east. From the door to the ascent to the sanctuary it measures 32 varas long, 7½ wide and the same high [a vara is approximately 33 inches]. The ascent to the sanctuary, which continues from the nave, consists of two small wrought-beam steps . . . It has a choir loft like those described where there are such. (*Adams and Chavez, 145*)

If Old Town then, as it is now, was laid out along the usual Spanish pattern—as is likely—the church faced the main plaza of the villa, around which many of the other houses were built, in one story whether large or small. Today Old Town retains that pattern, the essential and repeated relationship of church and plaza found in most of the Hispanic villages of New Mexico.

Some of the settlers around the plaza carried on trades, were weavers or masons or cobblers; others were farmers or ranchers who employed herders or farmhands. Probably most families had a small plot of land for their corn, beans, chile, squash and melons.

Their pattern of farming and their agricultural techniques were unlike those brought from the east and midwest by Anglo-Americans in the 19th century. While some lived on the land they farmed or in the small communities that stretched along the river, most settlers around the plaza would walk to their particular strip of land between the river and the acequia, or irrigation ditch. Early deeds seem to indicate that the main ditch, the acequia madre, passed about 50 yards to the east of the plaza. The acequia, which was maintained by the entire community, took water from the river upstream, and returned whatever was left downstream; each farmer created a series of lateral ditches to turn water into his own fields. The only pro-

II. Old Town: La Villa de San Felipe de Neri de Alburquerque

Before the founding of Albuquerque, in 1705-06, settlements had been established at Bernalillo, Alameda, and Atrisco; in fact, settlers from Bernalillo made up a substantial part of the first Albuquerque population. But Albuquerque's designation as a villa, which under Spanish administration indicated a center of government and defense, meant that from its beginning it was more important than the surrounding communities. There were only two other towns in New Mexico with villa status: Santa Cruz de la Cañada in the Rio Arriba, and the capital, Santa Fe. Albuquerque completed the early system of defense by providing a center for the Rio Abajo; its subsequent growth and importance in the area, and much later in New Mexico as a whole, can be traced in part to its special status as a villa.

The honor of founding Albuquerque goes to Don Francisco Cuervo y Valdés, then governor of New Mexico, as local historian and attorney Peter Gallagher has observed:

One of the projects he was proudest of was his part in the founding of Albuquerque. To gain favor, he named it after the Viceroy who had sent him to New Mexico, the Duke of Alburquerque. He named the holy apostle of the Indies, San Francisco de Xavier, as the patron saint of the town.

In his anxiety to please the royal officials, however, he disregarded the rules and regulations normally followed in the founding of a town or pueblo. He did not wait for authority from the Crown and its Council of the Indies to found the town. First, he sent General Juan de Iribarri to pick the site. The General selected the Bosque de Doña Luisa, twenty-two leagues south of Santa Fe. Some 35 families, consisting of 252 persons gathered together and went with a detachment of soldiers to the site. There they were shown the layout and given their allotted parcels . . . Church and government properties were laid out. The settlers were then "sworn."

Because the official papers which document the villa's founding were lost long ago, if they ever existed, we do not have an exact list of the names or settlers or a description of the ceremony; but undoubtedly the swearing proceeded according to the usual and highly dramatic method, as described in the grant establishing the town of Belen: "I took the aforesaid Torres by the hand and walked with him over the lands, and he cried in a loud voice, pulled up grass, threw stones, and gave other manifestations which are made and provided in such cases, receiving this possession in the name of his Majesty." (*Gallagher, 3*) And though the villa was not officially established until 1706, actual settlement probably took place in 1705, since on April 16, 1706, Fray Juan Álbarez wrote the Duke, then Viceroy of New Spain, that the church had been built and fields were being farmed.

The Royal Audiencia in Mexico City, under the leadership of Don Francisco Fernandez de la Cueva Enríquez, Duke of Alburquerque, Marquis de Cuellar, Count de Ledesma and

Guelma, Lord of the Villas of Monbeltrán, La Codosera, Lansaita, Mixares, Pedro Bernardo, Aldea Davila, San Esteban del Villarejo, and Las Cuebas, Commander of Guadalcanal of the Order of Santiago, and of Benfayer in that of Alcantara, Gentleman of the Bedchamber of His Majesty, his Viceroy, Representative, Governor and Captain General of this New Spain approved the founding of Alburquerque (as it was spelled then and throughout the Spanish period) on July 28, 1706:

On the fourth point in which the said Governor refers to . . . having founded a Villa which he called Alburquerque, and that it has no bell, altar furniture, chalice nor vessels: It was unanimously resolved that as it is already founded it shall be aided as a favor and that there shall be sent to it on the first opportunity the bell, altar furniture, chalice and vessels as asked for, this assignment being in accordance with the royal law for new settlements, and he being ordered not to make others without informing his Excellency and consulting with him in regard to his reasons for the same, in order that he may send him orders as to what he shall do. (*New Mexico State Archives*)

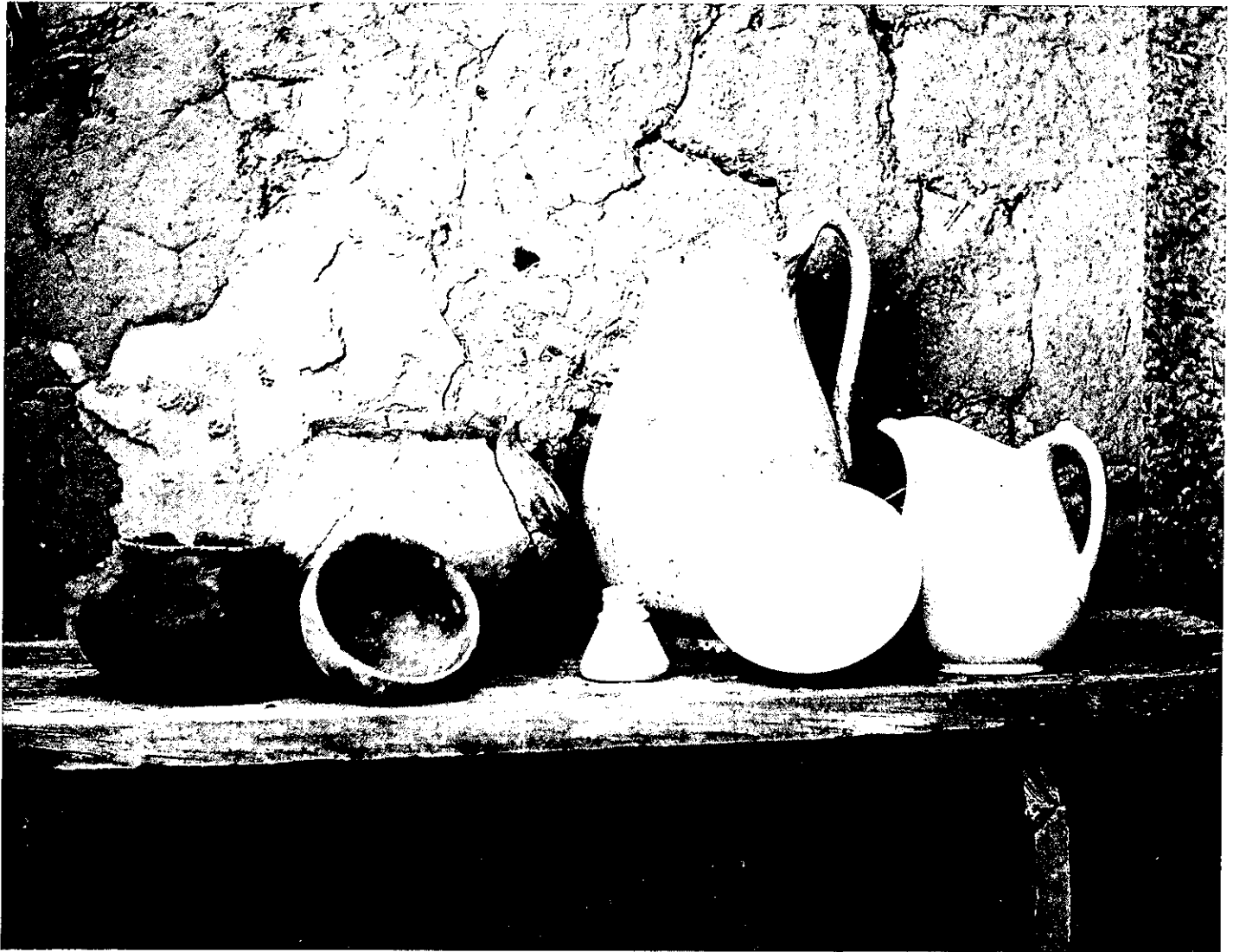
Cuervo y Valdés was not to continue creating towns without authority; and furthermore, the patron saint he had bestowed on the new villa, San Francisco Xavier was to be changed, "His Excellency adding that as he has a royal order that a Villa shall be founded with the name of San Felipe in memory of his royal Majesty, the said Governor is ordered to call it so for the future." As Fray Angélico Chavez notes in a San Felipe commemorative booklet, "El Bosque Grande de San Francisco Xavier . . . had been the name of the present site of Old Town Albuquerque since long before the Pueblo Indian Revolt of 1680," (*From the Beginning, 5*) so it took the settlers a while to make the change. Confusion between San Francisco and San Felipe persisted throughout the 18th century, but the new town began under the auspices of three illustrious patrons: King Phillip V of Spain; San Felipe de Neri, the 16th century Roman priest and reformer; and the Duke of Alburquerque, Viceroy of New Spain.

Despite these grand beginnings, the early years of Albuquerque were full of difficulties. The settlers, from Bernalillo and from a group of colonists who came to New Mexico from Zacatecas in 1695, were deprived by the next governor, the Marques de la Peñuela, of the squadron of soldiers they had been promised for the defense of the town. In a 1708 petition to the Cabildo (town council) in Santa Fe, after recalling the history of the town's founding, and the promises they had then been given, Fernando Durán y Chaves and Baltazar Romero set out the current state of affairs without the soldiers:

for which reason the enemy seeing our weakness have dared barbarously to commit various robberies, every day carrying off our stock, taking it from our corrals as is shown; and seeing that they are not punished, they may surprise us and destroy us and our wives and children, which may God forbid; and this they did not before although it is true



Drawing by Dorothy Harroun



Ceramic ware found behind Old Town Basket Shop

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THE HISTORIC LANDMARKS SURVEY REGISTER

I. Archeological sites and collections

Name	Address or Location	Date	Description	State Register/ Nat'l Register
Boca Negra Cave	Volcano, west of city	ca. 2000 B.C.	Late Archaic cave dwelling	SR
Indian Petroglyph State Park	Atrisco Drive, West Mesa	1000 A.D.-recent	Pueblo rock art	SR
Rancho de Carnué	Arrow Avenue S.E.	ca. 1760-1770	Hispanic adobe ruins	SR/NR
Collections, Maxwell Museum of Anthropology	University of New Mexico		Indian, Hispanic artifacts prehistoric and historic; also wide collection from other cultures	SR
Collections, Museum of Albuquerque	Yale Boulevard S.E.		Indian, Hispanic and Anglo culture, history, art, science	
Collections, Center for Anthropological Studies	11015 Central Avenue N.E.		Artifacts from Rancho de Carnué, Basket Shop dig, other southwest sites	
Collections, Indian Pueblo Cultural Center	2401 12th Street N.W.		Contemporary and historic Pueblo arts and crafts	



Probably a definitive resolution of the controversy will have to await further excavations (approximately one-half of Rancho de Carnué has now been excavated) and careful comparison of archeological materials from the two locations. Whatever the answer, there is no dispute about the importance of the Rancho de Carnué site, which has been deeded to the city by the former owners on the understanding that it will be fully excavated and eventually opened to the public as a city park.

The main importance of Rancho de Carnué lies in what it can tell us about daily life in 18th century Hispanic settlements; most previous complete excavation has centered around missions and pueblos, so that relatively little has been known about civilian settlements. At the site, Ward and his assistants have uncovered the remains of two plazas with buildings grouped around them. The earliest, Plaza I, has at least nine dwellings loosely grouped around a plaza with a north-south orientation; associated with the buildings are refuse pits, corrals, and hornos (outdoor bread ovens). The second plaza, to the west, reuses adobes which probably came from the tearing down of Plaza I; Ward holds that this was the settlement established in 1763, when the residents petitioned the crown for their land grant. The second plaza, laid out on an east-west axis, consists of at least eight structures around three sides of a central space, with the west side left open. To increase protection from raiding Apaches, the inhabitants built an encircling adobe wall. They abandoned the settlement hastily, in 1770 if it indeed is Carnué, leaving many of their possessions, happily for the archeologists, scattered on the floors.

Among the artifacts found in the excavations are pottery fragments, both from pueblo pottery, which was traded and used by Hispanic settlers, and from Mexican majolica. Copper smelting slag indicates metal working activities; musket balls

and gun flints the community defense system; and spur rowels, harness rings, nails and hinges the careful use of iron, a rare and valuable imported item. One of the most intriguing finds is a lead seal with a design of Cannabis plants, opium poppies, and a butterfly. Agriculture and stock raising were part of community life: excavations revealed an extensive system of corrals within the community wall, and food items found included juniper berries, corn kernels and cobs, squash seeds, egg shell fragments, beans, and peach pits.

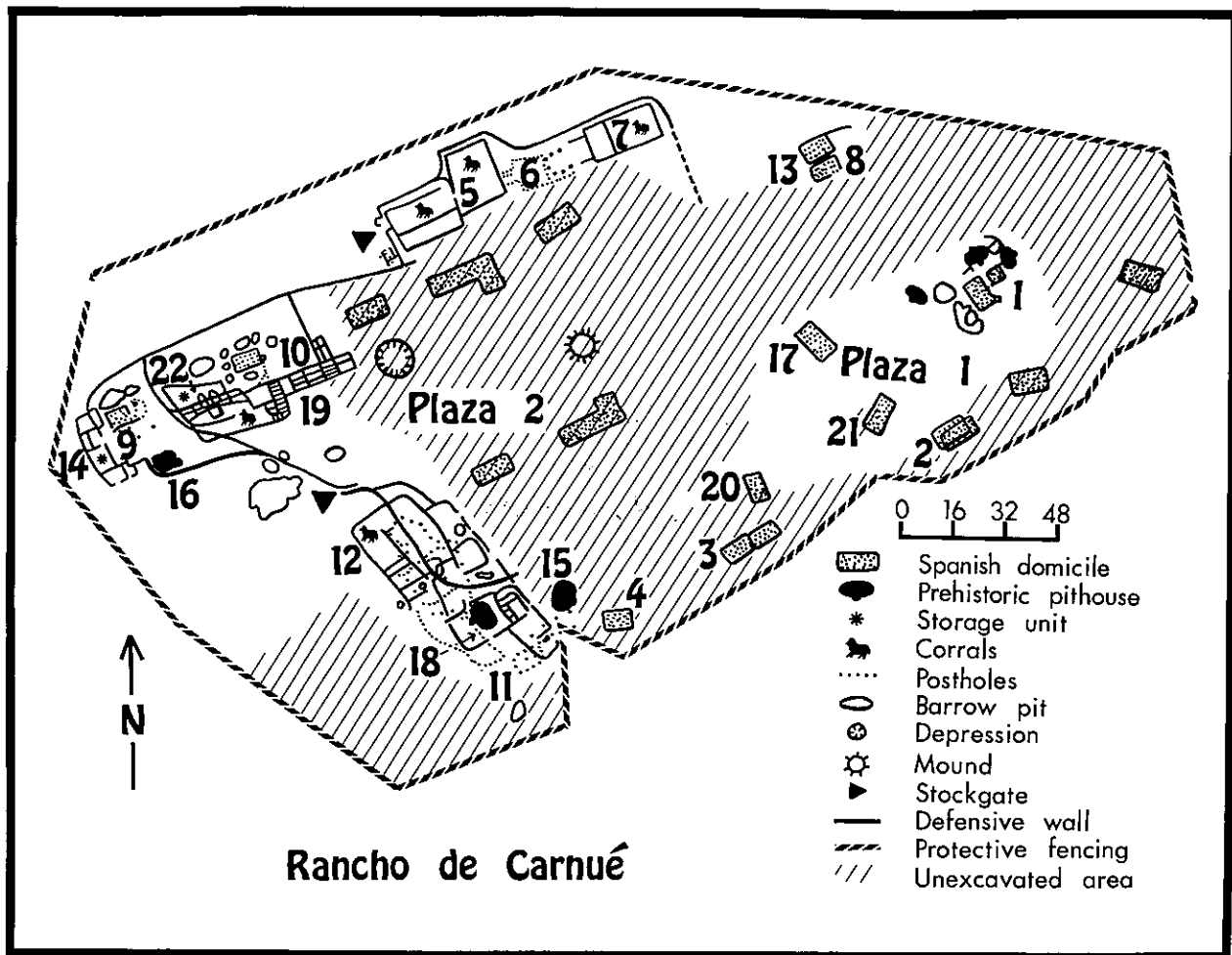
The Rancho de Carnué site, whatever its precise historic identity, should be a valuable resource for Albuquerque, as well as for archeologists, when it has been completely excavated and opened to the public. Along with the Petroglyph State Park, the Sandia Cave, and Coronado State Monument, the site will give the Albuquerque area a full and exciting range of available, interpreted historic and prehistoric settlements, a range possible in few other cities of the United States.

Old Town Dig

Ward and the Center for Anthropological Studies are also involved in the investigation of a highly promising back yard in the center of Old Town. Their small site, behind the Old Town Basket Shop (earlier the Post Office and Charlie Mann Grocery), has yielded bottles and pottery and metalwork from the various times of Albuquerque's history, as well as a collection of walls and floors. One wall, particularly thick, may be part of the original 1706 convento; if the connection can eventually be shown, it would settle long-standing questions about the position of the first Church of San Felipe de Neri. This dig, and that at Carnué, have been carried out in part by U.N.M. Community College classes under Ward's direction.

Material from excavations can also be studied at local museums; the Museum of Albuquerque, the Maxwell Museum of Anthropology, the Center for Anthropological Studies and the Indian Pueblo Cultural Center. Collections at these museums and centers include contemporary Indian crafts and art, as well as prehistoric and historic materials from throughout the Southwest.

Archeological investigations range all the way from excavations of Folsom Man campsites to dating of bottles at the Southwest Brewery; the materials of archeology lie in many Albuquerque back yards, and can yield up important information on the life styles and customs of our predecessors in this valley. But it is most essential that any promising site not be disturbed by casual or untrained investigators, as they will often destroy the connections and juxtapositions that make careful study possible. Those interested in learning archeological techniques, or in participating in a dig, should contact the Albuquerque Archeological Association at Box 4029, Albuquerque 87196, or should join Community College or University of New Mexico courses in archeology. The cultural heritage which archeologists can make available to us is even more fragile than our inheritance of existing buildings.



Tentative plan of Carnué showing approximate location of unexcavated features and limits of the 1975 investigations
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claim. The Caravajal, and other ranchos of the Rio Abajo, were abandoned after the Pueblo Revolt, and most were not re-established with the Reconquest of 1693, though in 1707, a year after the founding of Albuquerque, Lorenzo de Caravajal asked for and received a formal grant of "the ruins of an old house which had belonged to my father . . . and a small piece of agricultural land" within the boundaries of the Albuquerque grant. (*New Mexico State Archives*)

Some of the history of that period before the growth of Albuquerque can be established by Spanish archives and documents; much of what we know also comes from the work of archeologists, who have not confined themselves to Indian ruins. The history of Spanish villages, ranches, trade routes, and even of 19th century mercantile centers has been illuminated by their work.

Rancho de Carnué, Arrow Avenue S.E.

A very important site at the mouth of the canyon has been the subject of controversy, as archeological sites often are. In the case of these 18th century Spanish ruins (which, as is so common in New Mexico, lie over early pit houses from ca. 300-900 A.D.) the disagreement has centered on the historic nature of the community which was placed on the National

Register as the Rancho de Carnué. Albert E. Ward, Director of the Center for Anthropological Studies in Albuquerque, maintains that the site, off Western Skies Drive at the entrance to Tijeras Canyon, is the remains of the village of San Miguel de Carnué, established, according to Ward, before 1760, given a land grant from the Spanish crown in 1763 and abandoned because of Apache raiding in 1770. Ward holds that the present community of Carnuel, inside the mouth of the canyon, was a more recent site, established in 1819, when conditions allowed the rebuilding of the former community. Dr. Myra Ellen Jenkins, New Mexico's State Historian, believes that the historic evidence points instead to only a single location for Carnué, at or near the present town of Carnuel, and that Ward's site is an important 18th century rancho, but not Carnué. For those who would like to try their own hands at the controversy, the boundaries designated in the 1763 grant measured a league (2.6 miles) "to each of the four winds from the center of the settlement which are, on the east an ancient pueblo in the midst of the mountain; on the north near the cañada del oso; towards the west where the league extends to the plain, and on the south to the agua de coyote."

(*New Mexico State Archives*)



Isleta Pueblo in the 1930's

Hawks photograph

There are probably one or more pueblo ruins within present-day Albuquerque, but these have not yet been excavated. Coronado's captain Hernando de Alvarado gives the first European view of this district in a report to his chief:

This river of Nuestra Señora flows through a broad valley planted with fields of maize and dotted with cottonwood groves. There are twelve pueblos, whose houses are built of mud and are two stories high The natives seem to be good people, more devoted to agriculture than to war They have a food supply of maize, beans, melons, and turkeys in great abundance. They clothe themselves in cotton, the skins of cattle, and coats made of turkey feathers, and they wear their hair short The old men are the ones who have the most authority among them. We thought these elders must be wizards, because they said they could ascend to heaven, and other things of that sort. (*Bolton, 184*)

Of those 12 Southern Tiwa Pueblos, two remain today, Sandia, to the north of Albuquerque, and Isleta to the south. Sandia, historically and presently a small pueblo, took part in the Pueblo Revolt of 1680, when the Spanish were expelled from New Mexico for 13 years; during that time, the people of Sandia fled to the Hopi in what is now Arizona. Sandia was deserted until 1748, when Spanish missionaries persuaded Sandia's descendants to return and repopulate their land.

During the period before the Pueblo Revolt, Isleta became the sole survivor of 20 southern Tiwa villages. As European diseases and Apache raiding decimated other pueblos, the survivors moved to Isleta. Many Isletans accompanied the Spanish in their twelve-year exile in El Paso; the pueblo was abandoned during that period and re-established about 1709-1710. Some Isletans in El Paso began another pueblo, Ysleta del Sur, south of El Paso, still inhabited by their descendants and some of the Piro people who lived in pueblos southeast of

Albuquerque, near present-day Mountainair. Isleta today is a large and healthy pueblo; there, and in Sandia, traditional Tiwa religious ceremony, which embraces all aspects of life, continues to be practiced, along with the Catholicism imported by the Spanish and most features of American material culture. Though the pueblos have certainly changed, and been changed greatly by their centuries of existence under European dominant cultures, they have been always great conservators of their traditional values and way of life.

Coronado visited the Rio Grande Pueblos in 1540-41, wintering among the Tiwa Pueblos in the Albuquerque area, which the Spanish called Tiguex province (the new Tiguex city park on the edge of Old Town commemorates these pueblos). This sojourn began the events that have made New Mexico, and Albuquerque, multicultural societies. After several journeys of exploration, the colonization of New Mexico began in 1598, when Juan de Oñate led an expedition of Franciscan missionaries and soldier colonists from Mexico (many with their families) up the Rio Grande. Their first headquarters was at San Gabriel, across the Rio Grande from the Tewa Pueblo of San Juan; in 1610 Oñate's successor, Pedro de Peralta, established the villa of Santa Fe, the capital of New Mexico since that time.

In the period between colonization and the Pueblo Revolt, no towns were founded in the vicinity of Albuquerque, but several haciendas were established, as well as missions at the largest pueblos. Records do not make the site of these early family settlements entirely clear, but the early settlers included Diego de Trujillo, Alonzo García, the Durán y Chaves family, Agustín de Caravajal, Cristóbal de Anaya, and Pedro de Cuellar. Their lands took in much of the territory of modern Albuquerque. The Trujillo hacienda has been rumored to have stood at the site of La Glorieta hacienda, now the Manzano Day School on Central Avenue, but there is no proof of this

people made handsome and distinctive coiled baskets, from which the culture has been given its name, skin bags, sandals, and jewelry. They domesticated dogs and hunted with powerful atlatls, or throwing sticks, to launch spears. The Basketmaker III culture, which succeeded them in the cave, brought pottery and a sedentary life style to the Southwest. These people built elaborate pit houses, many of which have been excavated in the Rio Grande valley, and added the bow and arrow to the list of available weaponry. Basketmaker III also brought several new varieties of cultivated food to the Southwest; the Boca Negra Cave gives early evidence of a new kind of corn, Maiz de Ocho. The record of habitation in the cave continues through the pueblo periods, with some evidence of use, possibly for religious purposes, in historic times.

Petroglyph State Park, Atrisco Drive, West Mesa

The area around Boca Negra Cave, in the volcanic region on Albuquerque's west edge, shows many evidences of cultures reaching back 10,000 years and up through historic times. Best known, of course, are the petroglyphs carved in the lava flow, probably between 1100 and 1600 A.D., now set aside in Indian Petroglyph State Park. These rock carvings of gods, birds, snakes, flute-players and geometric designs from the Pueblo III (the Great Pueblo period), IV, and V cultures had, and have, ceremonial importance to pueblo peoples. Their preservation, through the creation of this park, has been an important step toward saving both the open space around the volcanoes that border the city and these evidences of pueblo art from haphazard development or destruction.

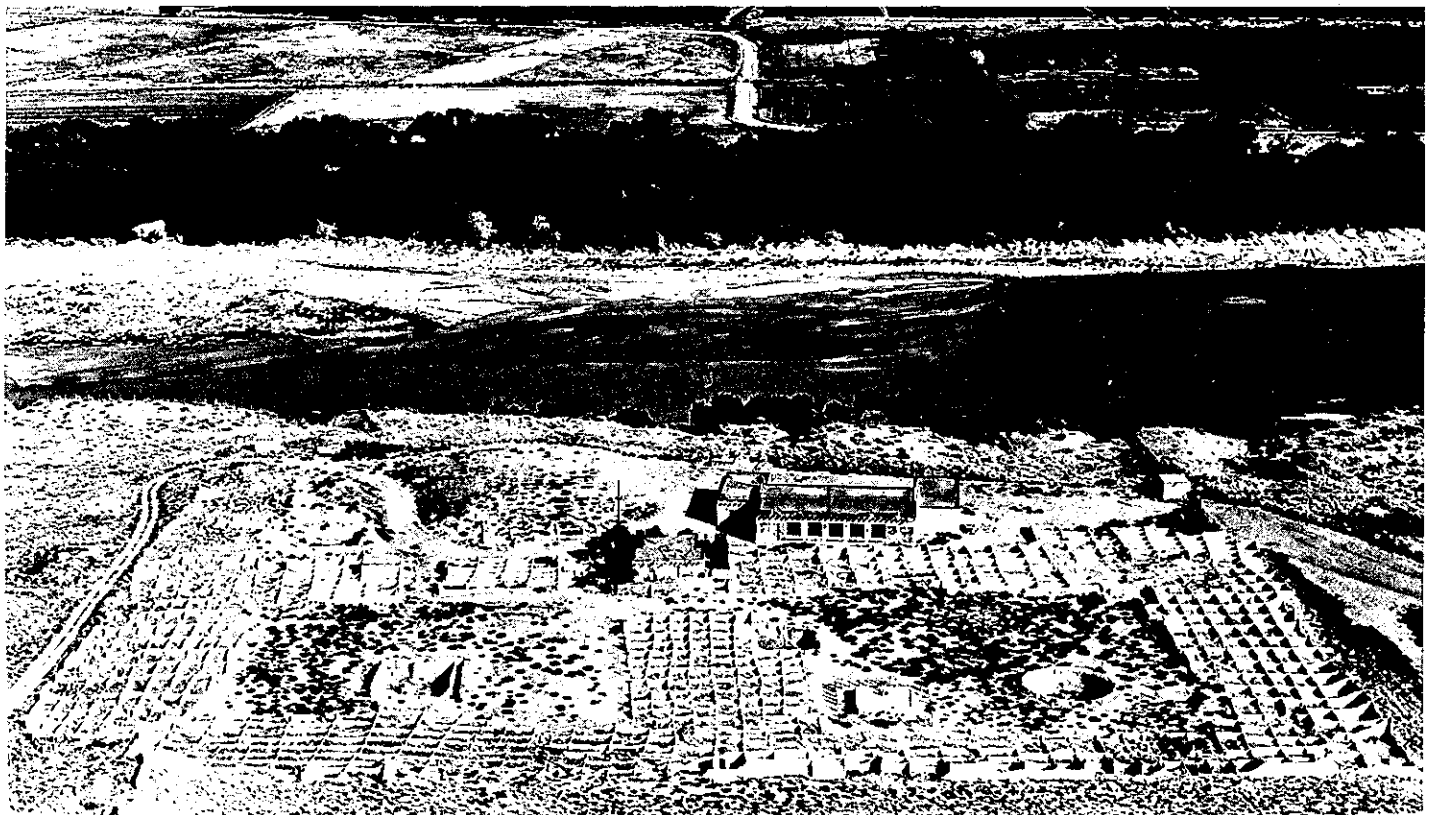
Coronado State Monument, Bernalillo

The grandest ruins of the Great Pueblo period lie to the north of Albuquerque, in Chaco Canyon, Mesa Verde, and Bandelier National Monuments. Closer to the city are the excavated ruins of a pueblo which was inhabited when Coronado



*Student archeologists at work in Sandia Cave
photograph courtesy of Frank Hibben*

made his way east from Acoma in 1540. In the vicinity of present-day Albuquerque, the Spaniards found twelve Tiwa-speaking Pueblos, one of which, Kuaua, can now be seen in the Coronado State Monument in Bernalillo. Beautifully situated by the side of the Rio Grande, Kuaua was a multi-storied adobe "apartment" house with ca. 1200 ground-level rooms and six kivas, now excavated and stabilized. A particularly important finding at this site was a series of kiva mural paintings showing the relationship of man to the gods and the earth; reproductions can be seen at the monument. Kuaua, like other pueblos of the Rio Grande, was built of puddled adobe, laid without forms in bands 15 to 20 inches high.



Kuaua Pueblo (Coronado State Monument)

photograph courtesy U.S. Forest Service



The Oxbow Bend of the Rio Grande River, North Valley

photograph courtesy of Rex Funk

spruce, white and yellow pine, shy-faced deer, galloping jack rabbits, blue birds, and tiny streams rushing over rocks and moss to the sea, but due to be swallowed by many a desert before they get there. (Fergusson, 9)

On the west, the long-extinct volcanoes form a minor counterpart to the great mountains. Their small, sharp cones strung along the western horizon make a natural boundary to the city's spread, and like the other natural boundaries of Albuquerque, they offer open spaces for hiking or contemplation, a counterpart to the busyness of the city at their feet.

Whether preserved as park lands or National Forest, as farms and meadows, or as city open space, the open lands allow us relief from urban life. Conservation of these areas as a recreational and spiritual resource keeps alive some of the area's oldest and most important land patterns, and gives us a sense of the nature of this valley before it became Albuquerque.

Like much of the Rio Grande valley, Albuquerque and its surrounding area were inhabited long before the villa of Albuquerque was founded in 1706. Evidence of the various peoples who have lived here can be seen in pit houses and caves and stone weapons, pueblos and petroglyphs. A few sites have been excavated and are open to the public; others remain underground and should not be disturbed, since much of the evidence archeologists gather comes from the placement of artifacts in relation to each other, relationships easily destroyed by untrained diggers.

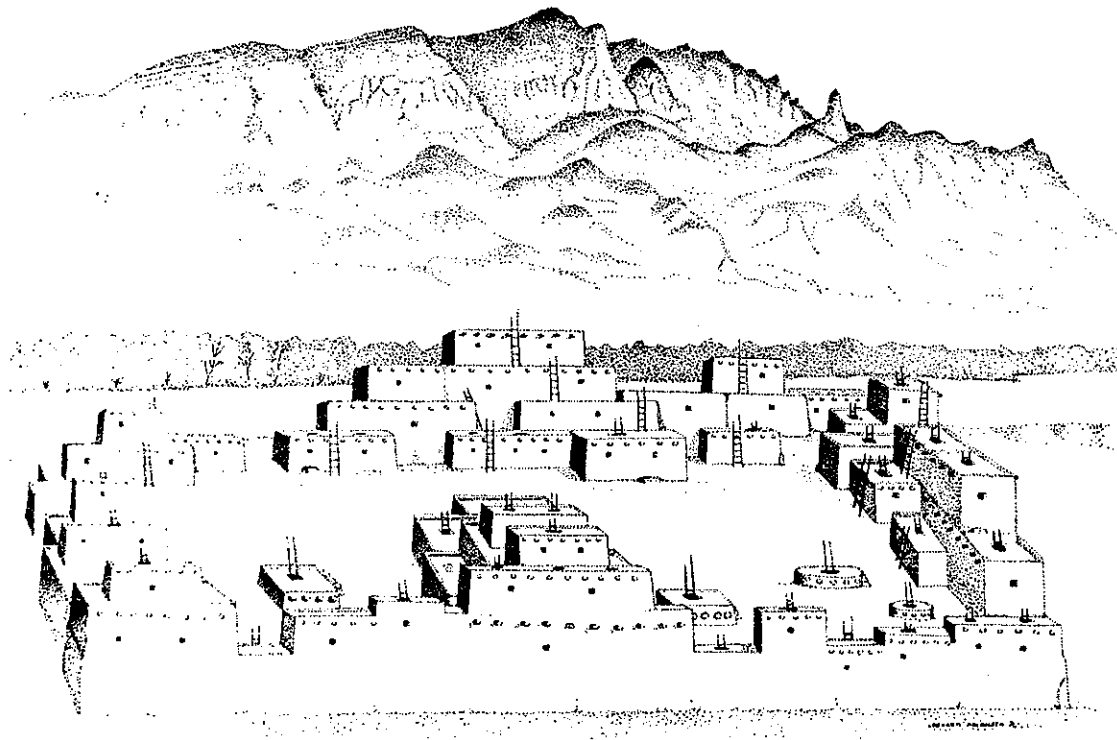
Sandia Cave, State Road 44

The earliest known site in this region of New Mexico, though it is outside the limits of our survey, is, of course, the Sandia Cave, which can be visited near Placitas on State Road 44. Frank Hibben of the University of New Mexico, who excavated the cave in the 1930's and 40's, found large flaked spear points in conjunction with the bones of prehistoric horse, bison, camel, mastodon, mammoth, and ground sloth; these evidences of Sandia Man have been dated by carbon-14 analysis as being from 12,000 to 20,000 years old. Sandia Cave continued to look like a good home to the successors of Sandia Man; the site yielded implements from the Folsom culture, ca. 10,000 to 11,000 years old, and pottery of the pueblo cultures from ca. 1100 A.D. through the time of European contact and colonization.

Boca Negra Cave, Volcano west of city

A second cave, this one not open to the public, was excavated by Theodore Reinhart in 1966-7; on the other side of Albuquerque from the Sandia Cave site, Boca Negra Cave is located on the slope of one of the volcanic cones west of Albuquerque. Formed as a volcanic "blowhole," it was blocked from the surface until about 4,000 years ago, when it opened, and a long history of human occupation began.

Like Sandia Cave, Boca Negra gave evidence of layers of occupation, reaching back to a hunting and gathering people who used the cave between 3,000 and 5,000 years ago. They were succeeded by the semi-agricultural people called by archeologists Basketmaker II; this nomadic culture, which probably brought agriculture to the Southwest, built houses of wood and mud masonry as well as using caves as homesites. The



Kuaua Pueblo as it might have looked when Coronado first saw it

*drawing by Leonard Archuleta
courtesy Museum of New Mexico Press*

I. Before Albuquerque: The Landscape and the People

Long before Albuquerque was founded in 1706 its physical boundaries—the Sandia Mountains on the east, the volcanoes on the west, and the river bringing water and trees to the valley in the center—had been formed and inhabited. This landscape which makes the city possible and forms much of its character is Albuquerque's most essential landmark. Travellers coming in from the four directions of the compass know that they are home when they spot the massive bulk of the Sandias, the green valley formed by the curves of the Rio Grande, the gentle cones of the volcanoes—even if home is still ten miles of driving away.

The geological formations that give our part of the Rio Grande valley its character are well described in Vincent C. Kelley's *Albuquerque: Its Mountains, Valleys, Water, and Volcanoes*. What is most important about the city's site, from the viewpoint of its prehistoric and historic development, is the distinction between valley and mesa or highlands. The Rio Grande, flowing through its series of troughs, fills the inner valley with rich soil and underground water. The soil made possible the valley's early prominence as a farming community; the water is the necessary condition of the modern city.

The valley of the Rio Grande as it flows past the Sandias contains some of the richest farm lands in New Mexico. Early travellers remark again and again on the transformation of the landscape as they came down into the lower river from Santa Fe: grapes grew well here, and melons, squash, corn. They still do. But this fertile valley is only a small part of the present-day city, most of which sits on sand hills, the mesas east and west of the valley. An abrupt line separates valley and high

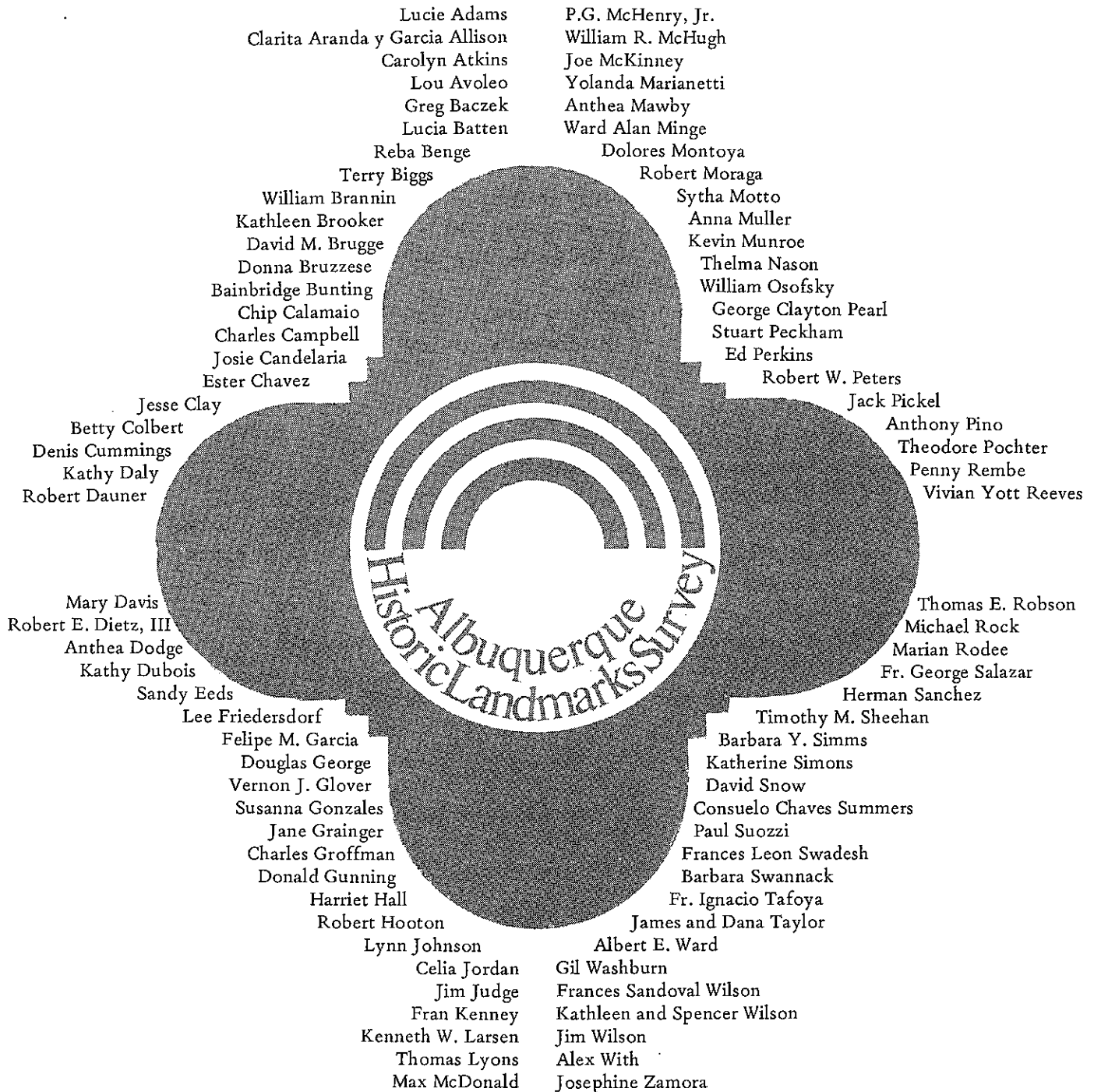
land; vegetation changes to scrub grass and Russian thistle, soil from friable to sandy. Before modern canals and waterways were developed, this long stretch of dry lands was used for hunting or herding. Only in a few areas near the mountain canyons did springs provide enough water for settlement.

Not long ago, much of the valley was swampland, "yazoo" in geologist's terminology. The yazoos are the remains of an earlier riverbed; when the river changed its course one or two thousand years ago, it built up new banks, leaving its former bed at a lower level than the present one. (*Kelley, 14*) These swamplands, lying approximately between Second and 12th Streets in the North Valley, were not built on until the drainage canal system was constructed in the early 1930's.

The Sandia Mountains, long sacred shrines to the Pueblo Indians of the Rio Grande Valley, make the city's natural eastern boundary. View windows look to the mountains; hikers, hunters, skiers and picnickers head for them on week-ends. Erna Fergusson, who lived in Albuquerque all her life, knew how important the mountains were for the city's new residents:

Newcomers always speak of these things—clear air, warm sun, wide views, the Sandias. See the Alps, see the Andes, for all I know see the Himalayas, and the Sandias are always something to come home to. That great upthrust of a fault block might cause earthquakes but has not done so within man's memory. Instead it has left a great stone shield to catch the sunset glow and sharp edged cliffs that tempt and have destroyed skilled mountaineers. Up there are Douglas fir, Colorado blue

The Historic Landmarks Survey of Albuquerque thanks those who have given time and energy to the documentation of Albuquerque's living history.



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Our thanks to Dorothy Harroun of Corrales for the cover drawing of San Felipe de Neri church and for drawings on pages 16, 43, 61, 87, 95, 114, 121, 127. Miss Harroun has copyrighted these drawings which may not be reproduced without her express permission.

The drawing of San Felipe de Neri is from the collection of Mr. and Mrs. Robert Light, Carlsbad, New Mexico.

Many Albuquerqueans feel that there's not much left to save in this city. The loss of the beloved Alvarado Hotel, after determined attempts to save it, the demolition of other highly visible landmarks—the Franciscan, the Huning Castle, the Korber Building and most recently the Old Occidental Building at Broadway and Central—have led to a sense that the grand old places are gone, or doomed. But the city still keeps its visible history in the adobe ranchos, the chapels, the old schools, the barrios that have preserved their own traditions and style, the fine Victorian neighborhoods of the early railway days. Here there is beauty of many kinds and many cultures, the visible history of our past.

Traveling down Edith is one of the best arguments for historic preservation in Albuquerque. Here you feel in touch with what is particular in our city's history and style. The continuity of streets like Edith Boulevard makes it impossible to say of Albuquerque, as Gertrude Stein memorably said of Oakland, "There is no there there."

Buildings along Edith, or any other historic street, are vulnerable to neglect, to disinterest, to redevelopment schemes, to lack of awareness. The homes and districts here could be lost as the Alvarado was, as Dog Town and Pigeon Town have been. And such losses cannot be repaired. They cut all of us off from our sense of place, of time.

If, for example, there was one day an empty lot where Albuquerque High School now stands everyone who had studied there, used it as a direction ("I'll meet you right across from the high school"), assumed its permanence as part of our skyline, would feel less assured of the past—and, less involved in the future of Albuquerque. Buildings like the old High School are important to the entire city, not only because they may be historically and architecturally valuable, but also because they are central in forming what Kevin Lynch calls "The Image of the City."

Edith Boulevard splendidly illustrates another compelling reason to be concerned about historic preservation: the need for variety in the city. Vital cities thrive on distinctions of age, style, character in buildings and neighborhoods, variety being one of the reasons for living in a city rather than a town. The most important variety is human, the city's sense of possibility, that here one can meet, might meet, "all sorts and conditions of mankind." But architectural and historical variety makes an important contribution to the city's sense of liveliness and possibility. Finding the Zeiger House in the middle of an industrial district, coming on the first Victorian houses of the Huning Highlands after the adobes of Martineztown can give any Albuquerquean a healthy jolt of visual energy. No preservationist would argue for houses removed from their context, but it may be this surprise that makes the Zeiger House and Charlie's Grocery (at 12th and Bellamah, another industrial district) secret favorites—finds—for so many.

Visual and historic variety is particularly important in a city that has grown as rapidly as Albuquerque, that now has almost ten times the population it had at the beginning of World War II. Most of the neighborhoods, most of the houses of this city are relatively new; most have not yet had time to find centers, patterns, create eccentricities, grow tall trees. In the 1920's the University of New Mexico was the city's eastern boundary. Now most of the population lives east of Girard, on what were once the sand hills leading to the mountains. For the new communities that make up most of what we are as a city, Old Albuquerque has the particular importance of insisting that this is not an instant community.

Change—new buildings, new street designs, new neighborhoods—makes cities dramatic and lively. But without visible history, cities seem flat, one-dimensional, dull. We need our lines of connection to the village of 1706, the bustling railroad town of 1880, our visible history, as the core that makes Albuquerque more than a collection of houses, streets, buildings.

This book documents some of Albuquerque's visible history and shows how that history may be taken into account in individual and community planning for the future. Knowing what's there is the necessary beginning of any successful preservation effort, and through this survey we hope to provide some of the documentation that will help homeowners, neighbors, planners, and citizens to keep the past lively.

This survey overview describes in general terms the architectural style, details, and quality of each building discussed. Albuquerque architecture, in its earlier stages, has often been described as "eclectic," with many interesting and attractive combinations of details, few examples of "pure" styles. The overall visual quality of each district covered is also discussed.

Some account is given of the history of each building and each district, of the people and institutions and events which lie behind the adobe or stone. While this book does not pretend to be a history of Albuquerque, any planning for preservation must be rooted in an understanding of the past.

Finally, each chapter contains some suggestions for preservation planning in individual districts of the city, and the final chapter includes information about useful technical and economic resources, local, state, and federal ordinances and current national trends in preservation.

This book is the result of the efforts of many people over several years, but it is only a beginning. The information gathered here will, we hope, be of use to the many people working to keep Albuquerque's past—and future—lively. The people who have worked on this book are historians, architects, planners, neighborhood residents, builders, photographers, gardeners, old-timers, and new citizens. I am a relative newcomer, who arrived in 1968 and became a convert to Albuquerque. I intend to become an old-timer in this city and state, where the past will more and more play its part in the dynamics of our growth and change.

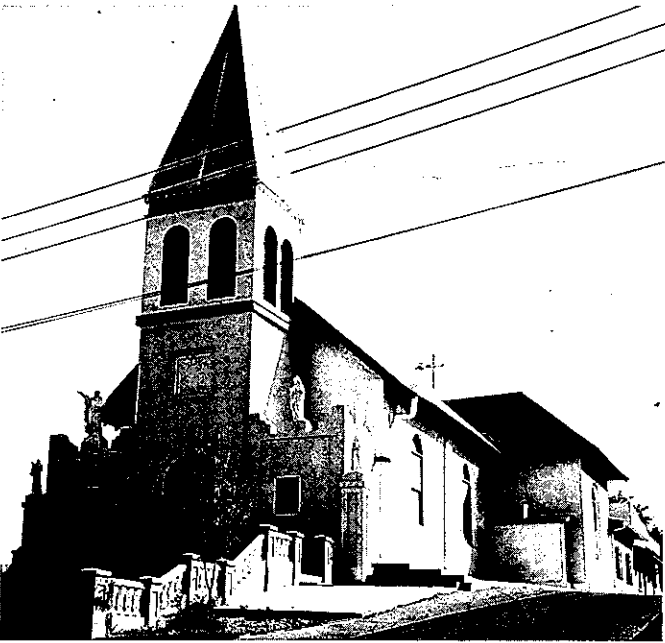
When I first moved to Albuquerque, I lived in the northeast heights, and a drive out Edith Boulevard to have dinner with friends who then rented the Ranchos House was my first introduction to the variety, complexity and beauty of the city's historic areas. In the course of that drive, retracing the city's oldest pattern, north and south along the river, I first began to love Albuquerque. This street, *entre verde y seco*, between the green and the dry, gives us a splendid sampling of all the times and qualities that make this city a particular place. Indians live here, Hispanos, Blacks, Anglos of several kinds and varieties. They live in adobe ranchos, brick mansions, frame bungalows. Here are green fields and healthy industries, churches and groceries, subdivisions, farms, schools, dairies, the complicated patchwork of city and country, ancient and old and new. The goal of preservation, and of this book, can never be to freeze a street like Edith Boulevard, which would be to kill it, but to help it continue to be—for future newcomers and old-timers—a lively legacy.

Susan Dewitt



Menaul School

photograph by Christopher Wilson



San Ignacio Church

photograph by Christopher Wilson



Boatwright House

photograph by Christopher Wilson

rising on the hill at 1300 Walter N.E. and beautifully framed by an arch on Edith, has been the rightful center of the neighborhood since 1916, when it was built by the people it serves.

South of Mountain Road lies the historic center of Martineztown, founded shortly after the arrival of the railroad in 1880, but keeping to traditional styles of life and building materials. At the southwest corner of Edith and Mountain is the Garcia-Martinez house, one of only three two-story houses ever built in the district. Further on, toward Lomas, lies the California Mission facade of the Second Presbyterian Church, a force in the neighborhood since 1889. Between Lomas and Grand Avenue, where the Huning Highlands district now begins, a district once familiarly known as Dog Town or Pigeon Town has been blotted out by the modern buildings of a public housing project. The contrast with historic Martineztown is strong; this prefabricated neighborhood, though it houses many long-time local residents, has little visible connection with the past, or with the neighboring areas.

South of Grand Avenue, and in enormous contrast, lies the Huning Highlands: the first Anglo suburb of Albuquerque, developed by an Anglo merchant, Franz Huning. Now the public housing development separates the two districts; before that, the contrast must have been even more surprising. Suddenly the styles are those of the east and midwest: one-story adobe gives way to pitched roofs, two or three story buildings, frame and brick, and stone. Just before Central, the pueblo styling of the Old Public Library reminds you of the 20th century revival of interest in New Mexico's indigenous styles, but beyond the library loom the 1914 facades of the old Albuquerque Public High School, far more closely linked in style to the surrounding Victorian houses.

On the other side of Central, the Boatwright House at 220 Edith S.E. is a good example of the styles favored by Anglo tradesmen and businessmen of New Town. Built for Calvin Whiting in 1888 or 1889, the house was later the home of Albuquerque Mayor (1915-1916) David H. Boatwright. This two-story brick house fronts the street squarely, like the neighboring houses; a veranda—an eastern stylistic import—wraps around two sides of the house. An asymmetrical entry and gable, along with the decorative wood trim on the porch and gables give the house a touch of Queen Anne style.

Further south, in South Broadway, Edith continues as a street of Victorian and early 20th century buildings, tall wood and brick reminders of the style and pride of New Town's settlers. At the corner of Edith and Hazeldine stands a building from another period of the city's history, Eugene Field School, built in 1927. A handsome stucco building under a red tile Mediterranean roof, the school has a serene and welcoming quality. While out of time sequence in this district, Eugene Field is a fine example of the Southwest-flavored styles—Mediterranean, California Mission, Pueblo, Territorial—popular in Albuquerque to this day. A blend of traditional forms with modern techniques and interests, the school is an appropriate ending to a tour down Edith Boulevard.

Sunday in Greek, and in Spanish—a reminder of old and new patterns of ethnic diversity along the Rio Grande. The houses of Los Ranchos stretch south from this chapel, among them some of the best remaining examples of adobe architecture. The Ranchos House, south of the chapel at 7442 Edith, preserves the only known ox-blood cured mud floor in the Albuquerque area, as well as a magnificent zaguan, or entry, now converted to a living room. Like many houses up and down the valley, the Ranchos House is reputed to have been a stage stop.

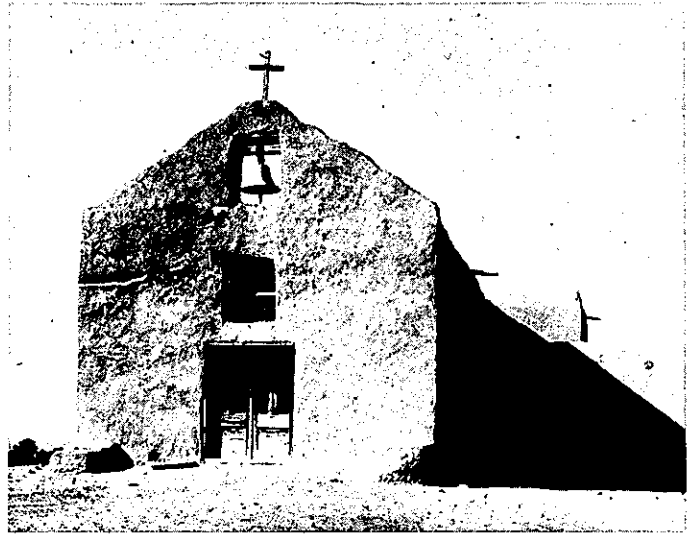
Another grand adobe, the Barela de Bledsoe House at 7017 Edith, is still the center of a small farm. Once this was a huge U-shaped hacienda: the present house, large as it is, is only the eastern end of the original. Eroding adobe mounds, returning to earth, mark what was once there. What remains is a fine example of adobe construction where the thick walls and high ceilings of the original house, perhaps built as early as 1840, have been modified with Greek Revival window and door frames. The house even keeps a Territorial-style shutter on its southern window.

The Ranchos and Barela de Bledsoe houses, and other territorial adobes along this stretch of Edith, still sit among the fields and trees that have always been their surroundings. But the threat of change is there to be read, too, in the sign that advertises the coming of a warehouse to this rural country. What such a change could mean is clear as you go further south, past a recently constructed false-front “Western Village” into the industrial section of Edith, part of an industrial belt that lies just north of the city center. There, at the intersection of Edith and Candelaria, almost obscured in its present setting is the Zeiger House, one of the finest adobes in Albuquerque, and, like many, less interesting from the road, to which it presents a flat face, than from its beautiful patio, facing east. Now used for apartments and studios, it may be complicated to save in the future because it no longer has the surroundings to continue as a great house.

The Zeiger House marks the end of Edith as a country road, and marks the fragility of rural houses threatened by a growing city. Further south, Edith becomes an urban street, though when its next major landmark, the Menaul School, was founded in 1881 this was still true country. Established as a Presbyterian mission school, serving northern New Mexico Hispanos, Menaul continues today as a private Presbyterian high school, with a more diverse enrollment. Most of the early buildings were built by the students and faculty; farming and practical skills, as well as academic learning, were part of the curriculum as they were at the nearby Albuquerque Indian School and St. Anthony Orphanage.

South from Menaul School, Edith runs along the Mount Calvary and Santa Barbara cemeteries, extensive and in part old, keeping, like all cemeteries, one great part of the city’s history. From here, you drive into a series of small neighborhoods, sandwiched between Broadway and the freeway, the barrios of Santa Barbara and Martineztown. The F.M. Mercantile building, at 1522 Edith, has long been one of the centers of the neighborhood, first as a grocery store, and now as the office for Felipe M. Garcia’s real estate business. Mr. Garcia’s father built the store and home for his son to start business in after he returned from World War I. Almost 60 years later, Mr. Garcia and the four generations of his family still consider F.M. Mercantile the family’s home and center.

The street narrows here, and side streets wind away from it; the houses—clearly not laid out on an Anglo grid system—are mostly small, mostly adobe structures. San Ignacio Church,



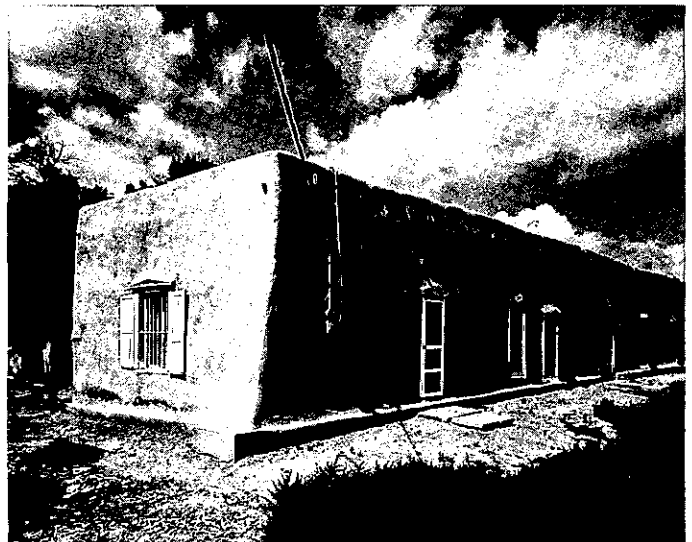
San Antonio de Sandia Church in 1911

Museum of Albq. collection



Edith Boulevard near Alameda

photograph by Christopher Wilson



The Barela de Bledsoe House

photograph by Christopher Wilson

Introduction

Historic preservation is a visual affair, a matter of keeping alive the buildings, streets, neighborhoods that link us with the past. In this book we talk about many things: history, architecture, planning, the economics of preservation, law, literature, open space. But the reason for all discussion lies in this city's visible history, and perhaps the best introduction is a tour down one of the streets that best preserves the changing times and styles and cultures of Albuquerque's people, Edith Boulevard. Buildings mentioned here and throughout the book are private homes and property, in most cases: unless the building is public, the privacy of the owners must be carefully respected.

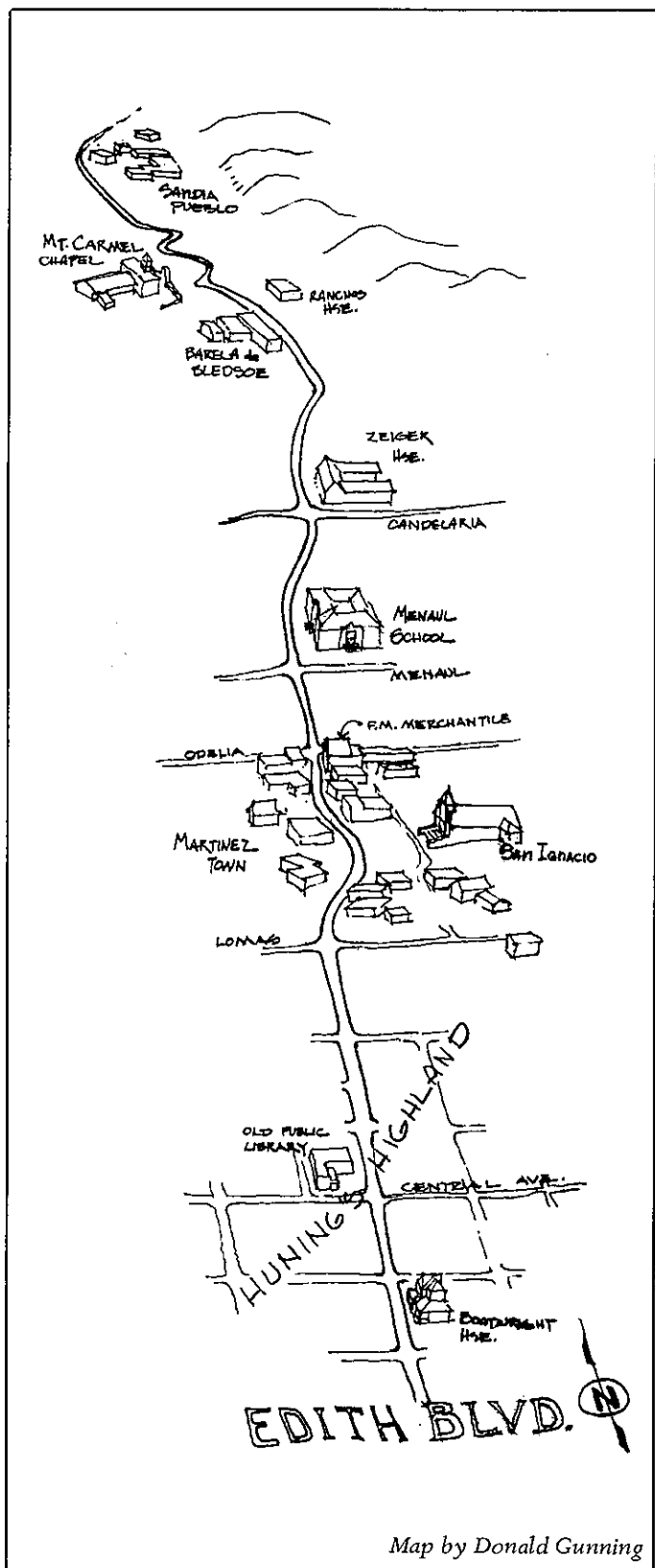
Up north, where the road begins in Sandia Pueblo, the old name seems to fit better—Camino de la Ladera, Foothill Road. Edith begins close to San Antonio de Sandia, the pueblo church built in the 1890's, and wanders south through the fields of this Tiwa Indian village, lived in for more than 600 years. The adobe church, with its plaza, surrounding houses and fields forms one of the ancient patterns of settlement in the Rio Grande valley.

Though most of the Sandia Pueblo buildings are modern, the form of the village reflects the thought and ceremony of the peoples who farmed the Rio Grande valley before the coming of the Europeans. The road runs through Pueblo fields where the traditional crops—corn, beans, squash—as well as European imports are raised. As you drive along the fields, Edith Boulevard forms the traditional boundary of Albuquerque's early growth: to the west, the fertile river valley, irrigated lands; to the east, the railroad, the barren foothills, the mountains.

A few miles south, the road curves under a modern overpass and enters the east end of the old village of Alameda (Cottonwood), a scattering of homes and small ranchos stretching east from the Rio Grande. Here the valley is still farm country, with cottonwoods marking the irrigation acequias, though a few blocks further west on Fourth Street the spreading influence of the city is obvious. The homes of Alameda range from modern frame buildings to old and carefully maintained adobes, whose Territorial style (Greek Revival) window and door frames and tin roofs show the cheerful adaptation of adobe buildings to the new styles and materials brought in by wagon trains and the railroad.

The first settlers of Albuquerque came south along this route from Bernalillo in 1706. As population along the Rio Abajo, or lower river, expanded in the 18th and 19th centuries they established ranchos and plazas every few miles along the river. The outlines of these towns, increasingly absorbed by the modern city, can still be seen in houses, street names, chapels.

Los Ranchos de Albuquerque has its neighborhood chapel along Edith Boulevard, a mile south of Alameda. Built in 1890 as a private chapel of the Candelaria family, the Los Ranchos Chapel is a one-room adobe church, typical of many throughout New Mexico. Though built after the coming of the railroad, it was built traditionally, with packed earth floors and roof, tapered walls. The present tin roof was added in a 1940 remodeling; in 1973 the chapel was restored and reopened as a home for the Greek Catholic Melkite rite, with services each



Foreword

This overview survey is a sampling of the historic buildings of Albuquerque. It has been impossible to include many important structures because of the limitations of space and of our knowledge; the register of sites at the end of each chapter is only a partial list. This register can also be used as an index for the book, since buildings are listed there in the order in which they are discussed in the chapter.

The listing of a building on the register in no way affects the legal status of the building or the rights of its owners. Most of the buildings registered here are not open to the public and can be seen only from the street.

The survey is the result of the work and energy of many people who over several years have identified and documented Albuquerque's historic sites, buildings, and districts. The Historic Landmarks Survey was formed in 1973 as a subcommittee of the City's Arts Board. A grant from the State Historic Preservation Program of federal Historic Preservation funds allowed the Survey to hire a coordinator in 1975; this grant was renewed for 1976 and 1977. One of the Survey's main projects under these grants has been the publication of the Historic Landmarks Survey Register to document individual sites and to provide planning for preservation in Albuquerque. This book is the result.

In the summer of 1978 the Historic Landmarks Survey will begin to create a complete inventory of historic structures in Albuquerque with a building-by-building survey of the entire city. We will also continue to prepare nominations to the State Cultural Properties Register of individual buildings and of historic districts. We hope this book will prompt many readers to correct our mistakes, give us further information, and point out buildings and districts we have missed.

Particular thanks for help and information go to Ellen Threinen, who surveyed the city's historic core between the river and the freeway, Lomas and Coal, for Albuquerque Center, Inc. and has donated her inventory forms to the Survey. Edna Heatherington Bergman has given us invaluable information on Albuquerque buildings between 1920 and 1960 from her University of New Mexico Master's thesis. Susanna Eden allowed us to use her very helpful Master's thesis manuscript on the architecture of the Huning Highlands district. Survey Architectural Coordinator Donald Gunning has completed a house-by-house analysis of that district which has contributed greatly to our knowledge of it. Perry Wilkes' study of houses in the Las Lomas district and of other historic buildings has filled in many gaps for us. Bainbridge Bunting has given us the benefit of his expert information and has allowed us to reproduce measured drawings of Albuquerque buildings done by students in his University of New Mexico classes. Without the continual help and support of George Clayton Pearl the Survey and this book would not exist.

The Museum of Albuquerque has given us room, administrative help, and expert information. Museum Director Suzanne de Borhegyi and History Curator Byron Johnson have supported us throughout the Survey program. Laurel Drew of the Albuquerque Public Library has helped us track down many pieces of information. Dr. Myra Ellen Jenkins and John O. Baxter of the State Records and Archives have not only helped us find information, but have also read much of this manuscript, guarding us against historical error. William McHugh, the Survey's first coordinator, is responsible for much fine research.

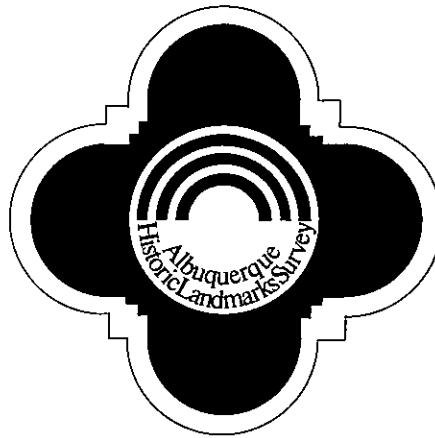
The Historic Preservation Program of New Mexico and the State Cultural Properties Review Committee have not only granted us the funds that make this book possible, but have also contributed their expert knowledge and support to our program.

Denis Cummings, Douglas George and Katherine Simons proofread the manuscript. Their care, work, and enthusiasm made the publication possible. Mary Davis not only gathered the photographs and graphics, but also kept the office running while the text was being written.

The greatest thanks must go to the many volunteers who have gathered the information, worked in the library, gone to the meetings, planned the programs, and given freely of their time towards the preservation of historic Albuquerque. They have worked hard and intelligently without fanfare, and with zest. This book is the result of their work.

HISTORIC ALBUQUERQUE TODAY

An Overview Survey
of Historic Buildings and Districts



by Susan Dewitt

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