

# new mexico architecture

July-August 1974

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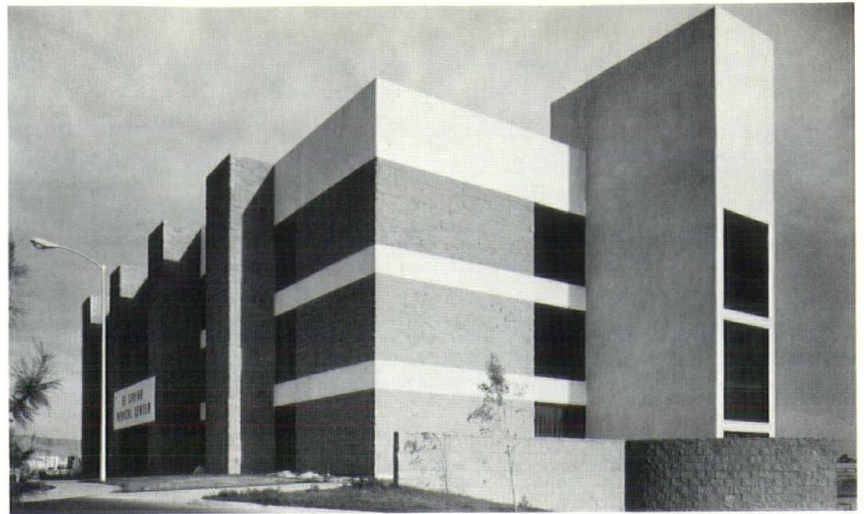
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# nma

## IT'S ONLY MY OPINION.....

Through their infinite wisdom 211 of our Representatives in Congress voted to take a giant step backward into the nineteenth century, or, perhaps more correctly, it decided not to emerge from the nineteenth century! In early June the House, despite valiant efforts by supporters of land use planning legislation, rejected 204-to-211, the rule permitting consideration of H.R. 10294, thus killing the measure on a procedural vote. The House avoided debating the substance of the land use legislation and in all likelihood ruined any chance for further consideration of the issue in this Congress.

As I read the record of that vote, Harold Runnels voted against Land Use while Manuel Lujan, Jr. voted in favor of House consideration.

Several probable causes for the House's action have been suggested. Rep. Udall and Senator Henry Jackson, chief sponsor of the Senate-passed land use bill, charged that land use planning legislation was the victim of "impeachment politics." The Administration, solidly behind the measure until just recently, switched its position and voiced support for a watered down substitute land use bill (H.R. 13790), sponsored by Rep. Sam Steiger (R-Ariz.) and House Minority Leader John Rhodes (R-Ariz.). But Rep. Steiger, who could have offered his bill as a substitute for H.R. 10294 had the rule been approved, said during the debate, "a vote against this rule is responsible, and besides that, it will let us go home early." It might be a kindness to Sam Steiger if the voters in Arizona let him stay home by not voting him back into office this coming November.

At the present time New Mexico and Arizona are being overrun by the land gobblers. We are being "developed" into environmental suicide. And the citizen has no real say in determining the course or quality of our physical growth. The Federal Land Use Bill was a first step.

Hopefully, the New Mexico Legislature will address itself to this problem in January when it meets in Santa Fe. Hopefully, the New Mexico Society of Architects, along with other groups and individuals who are concerned for the proper placement and supervision of growth, who are concerned for the natural and historical amenities of our fine state, will make their presence felt in the halls of the state capitol. Let New Mexico, through the passage of a strong state Land Use Act, show the Federal Government that we know our land is precious and that "development" will take place as needed and where best suited.

Speaking of Land Use, there has been going on for several weeks a land grading project between the baseball field and the Governor's Mansion off the old Taos Highway in Santa Fe. At least, everyone thinks it is a grading project in preparation for another condominium. But, the following overheard, quotable quote, might well be the most accurate description:

"I am quite convinced that the devastated area south of the Governor's Mansion is not a housing project at all, but rather, an executive sandbox filled with expensive, sophisticated toys."—DL

In the small city of Santa Fe, which appears to be undergoing a plethora of apartments and condominiums, perhaps the above description would actually be the best use for that piece of land.

JPC

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(Cover — The Plaza Hotel, Las Vegas, N. M.)

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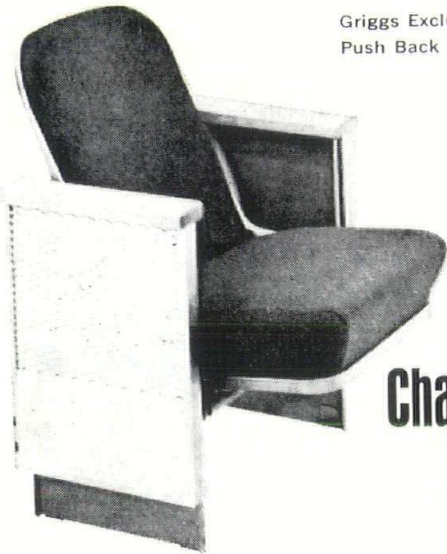
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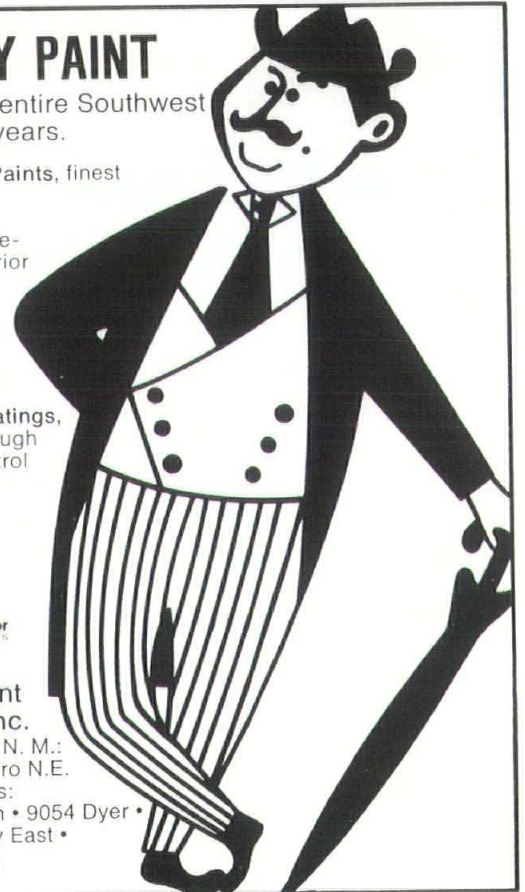
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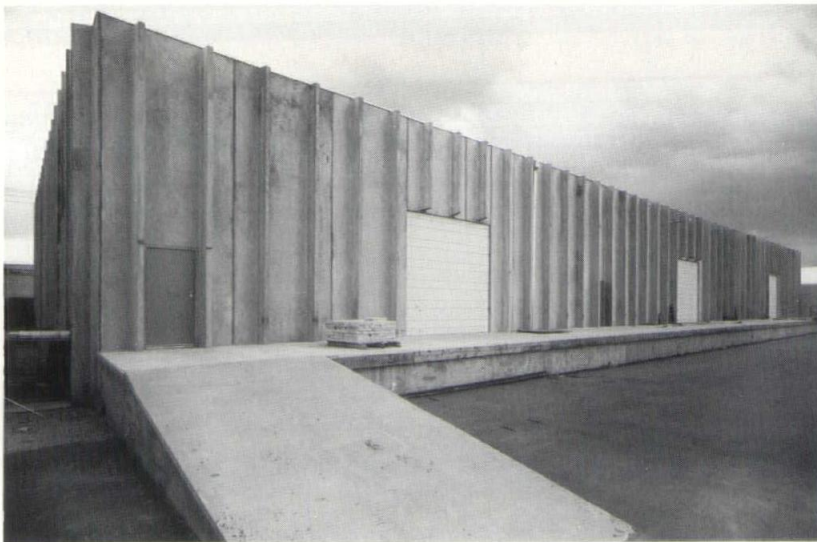


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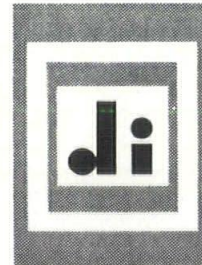
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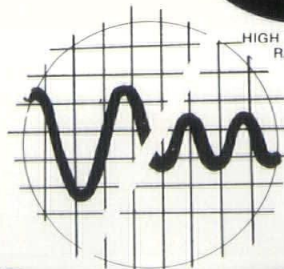


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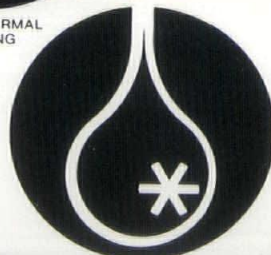
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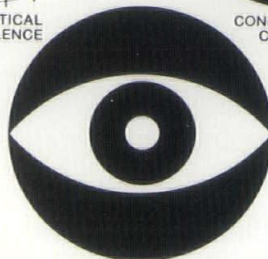
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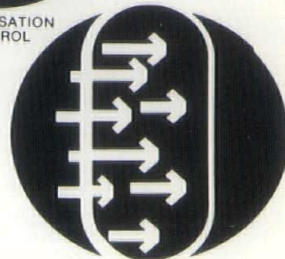
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**A PROCESS MODEL FOR ARCHITECT AND SOCIAL SCIENTIST COLLABORATION**

*Edited by: Don Conway, AIA, Director, Research Programs, The American Institute of Architects*

This publication has been generated in response to the architect's growing interest in the application of social science findings and methods to architectural programming and design. In October, 1973, AIA brought together four leading architects and four eminent social scientists and charged them with the task of defining the exact nature, scope and methods for collaboration between their disciplines. This 90-page monograph is the end result and provides a step-by-step guide for collaboration, including the expected outcomes such as client presentations, architectural programs, building specifications based on user-needs, and

post-construction diagnosis.

The text also discusses problems and strategies for implementations of the process model and its limitations. Included are valuable summaries and discussions of topics of interest to practicing architects, educators and students, such as the philosophical dilemma of architects, social science research versus marketing research, and the problem of disseminating social science information to design professionals.

*Address all requests to the Publications Department, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. All requests should be accompanied by a check. Cost to AIA members is \$2.00 and non-AIA members, \$2.50.*

**NEW INTERIOR DESIGN SOCIETY EMERGES AMERICAN SOCIETY OF INTERIOR DESIGNERS BECOMES REALITY**

DENVER, COLO., July 6, 1974

The images of the "new" professional interior designer of the 70's shared the spotlight with the birth of a new national organization of interior designers here, during the first joint national convention of the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID). Two years of planning by a Consolidation Committee culminated in an overwhelming vote by the members to consolidate into one new organization.

The historic move will bring a potential of over 13,000 designers together in the new society. To be known as the American Society of Interior Designers (ASID), it will be the largest organization of its kind in the world.

While the projected date for effective consolidation of the two national organizations into the American Society of Interior Designers is January 1, 1975, the New Mexico Chapter of AID expects to be a fully functioning chapter

of ASID when it holds its regular meeting on August 9, 1974. Along with the present AID members, the seven NSID members who reside in New Mexico will become full voting members of the New Mexico Chapter, ASID. Under the plan of consolidation voted at the Denver meeting, former NSID members will be elected to specified chapter offices.

It is expected that the New Mexico Chapter will be among the first — perhaps the first — Chapter of the new American Society of Interior Designers in the nation. New Mexico first — naturally!

**NEW BOOK BY E. BOYD NOW ON SALE**

The long-awaited POPULAR ARTS OF SPANISH NEW MEXICO by E. Boyd was put on sale to the public June 1st, it was announced by the Museum of New Mexico Press, publisher.

Rarely does a single volume contain the sum-total of knowl-

edge concerning a culture or society. This is such a book, and it is a most fitting milestone in the distinguished career of the author, who has devoted much of her life to the study of Spanish Colonial culture in what is now northern New Mexico.

Yet this is not a regional book. Historically it recounts in clear and brilliant detail the fate of a particular part of that great wave of Spanish exploration and colonization which engulfed the world during the 16th century. It sets forth the vast — and almost totally unacknowledged — Spanish heritage of the United States of America, for here the Spanish colonist founded a city and built a house of government (which still stands) ten years before the English were able to establish a permanent settlement on the Eastern Seaboard. Culturally this book details the arts and crafts of Europeans whose almost total isolation forced them to reconstruct a civilization from memory.

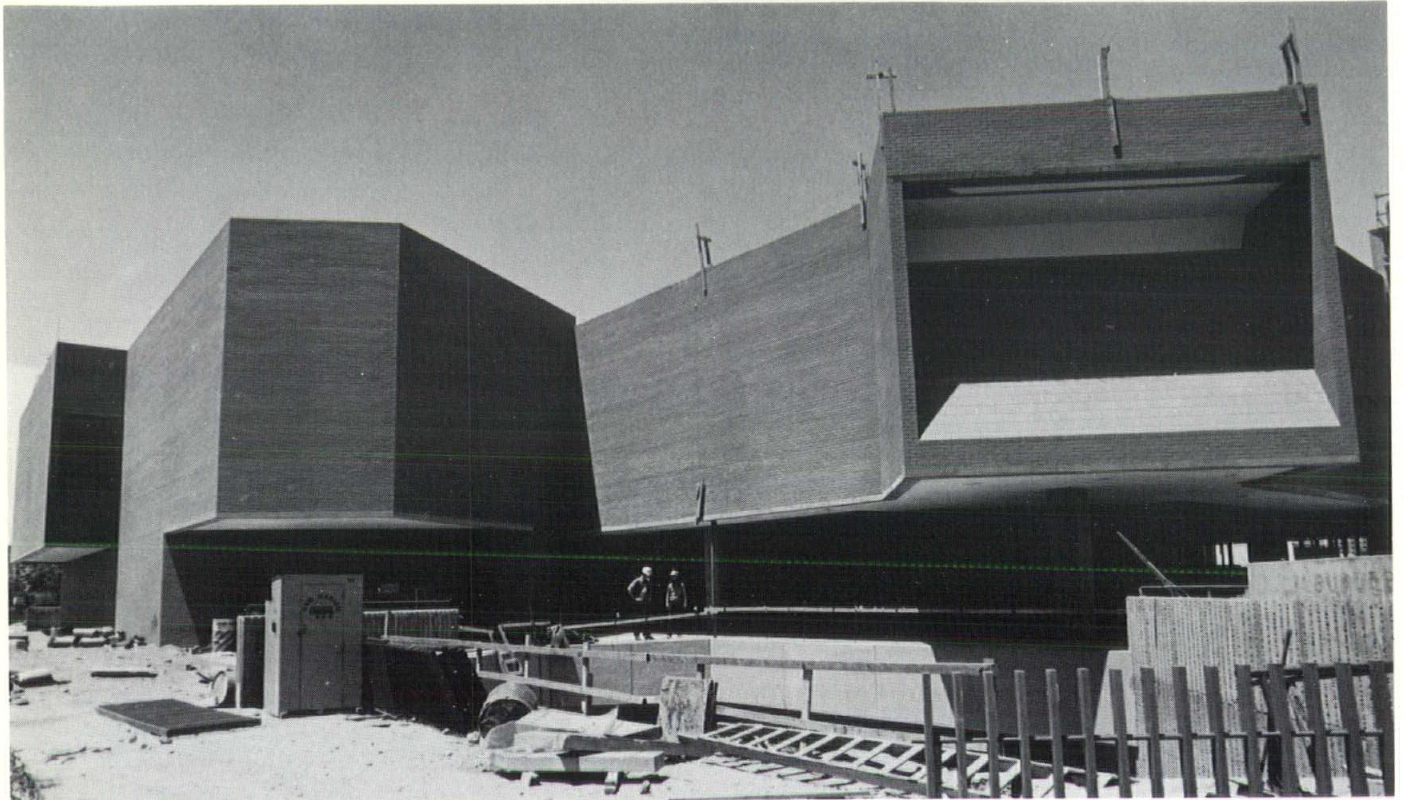
George Ewing, director of the Museum of New Mexico, said, "This book is the product of a lifetime of research and the Museum is very proud and pleased to see it an accomplished fact."

Carl E. Rosnek, Supervisor of Publications for the Museum of New Mexico, said the book has been funded by a grant from the International Folk Art Foundation, a private non-profit organization of Santa Fe.

The book has been more than twelve years in the writing, Rosnek said, but really is the summation of E. Boyd's years of work in the field of Spanish Colonial arts and crafts, particularly in New Mexico. The author now is the Museum's Curator Emeritus of Spanish Colonial Arts.

The 528-page book, eight and one-half by eleven inches, contains 231 black-and-white photographs and 40 full-color plates plus an index and annotated bibliography. Regular price for the book, which will be sold nationally, is \$34.95.

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# the other Las Vegas

an urban design prototype in New Mexico

. . . . . by Anthony C. Antonaides, AIA

It is unfortunate that there are often name confusions. Las Vegas in Nevada, is notorious for its gambling glamour, its eccentricities in lifestyles and for its recent urban design acclaim;<sup>1</sup> the "other" Las Vegas, in New Mexico, nationally unknown today,<sup>2</sup> is socially suffering<sup>3</sup> and for our purposes is urbanly deteriorating and urban design wise, totally neglected.<sup>4</sup> According to this writer, however, Las Vegas, N. M., is a unique case of urban design and a potential node of unique future planning significance. This paper reveals some of the qualities hidden today under the veil of current deterioration, identifies and presents by means of diagrams and visual evidence the hibernating urban structure and summarizes the reasons for the town's urban growth and decline. Further, this work suggests reasons and recommendations for meaningful urban revitalization.

## Urban Design Framework

Las Vegas, New Mexico fits exactly the definition of urban design as stated by Stanley Tanel a few years back: "Urban design deals with the spatial community which is not a product of mere ideology or an aesthetic, but rather the physical expression of basic social needs and processes."<sup>5</sup> The urban space of Las Vegas evolved through distinctive sequences of social and economic conflicts, through the experience of violent political intrigues<sup>6</sup> on one hand, and carelessness and indifference on the other. The study of this process of urban dynamics reveals that Las Vegas was, and perhaps still is to some extent, an arena for the case study of what heterogeneous urban dynamics of a socio-cultural nature may produce, if not disciplined by ties of civic spirit<sup>8</sup> and co-operation, or for our purposes if they remain outside the concern of conscientious planning. The summary of the process of urban dynamics demonstrates parameters corresponding to "native," "outsider,"

"nationality," "mentality nature" as crisscrossed in a matrix of social, economic, political, indifference, growth vs. non-growth items.

	MEXICAN	EMMIGRANTS	ANGLO RAILROADS	OTHERS
SOCIAL	•			
ECONOMIC			•	
POLITICAL	•	•	•	•
INDIFFERENCE	•	•		
GROWTH			•	•

**URBAN DYNAMICS LAS VEGAS**

For details of these considerations the inquiring reader will find an adequate evidential discussion in Callon's *History of Las Vegas*, cited in our references. For the purposes of the urban design scholar this town demonstrates the following unique qualities:

1. High density, expressed physically in a compact manner.
2. Well proportioned urban spaces possessing human scale characteristics. (Fig. 1)

3. Legible skeleton of "capital design." (Fig. 2)
4. Unique urban rhythm evolving in the sequence of "Urban voids" (streets and plazas) (Fig. 9)
5. Ingenious case of integration of two grid coordinates; one 90° and the other 45°. (Figs. 2, 10)
6. Continuity of the physical impression due to the "Texture" of street elevations. (See drawings pages 14, 15, 16)
7. Outstanding examples of individual building architecture. (Cover, Figs. 5, 13, 14)
8. Sophisticated details of Urban Typology significance. (Figs. 3, 4)
9. Abundance of open space with a great planning significance for the future. (Figs. 2, 11)
10. Good eventual physical integration of an earlier laissez-faire evolving town as connected to a later linear city.

## Growth of The Town

The current physical milieu is

Figure 1. Old Town Plaza during Fiesta.



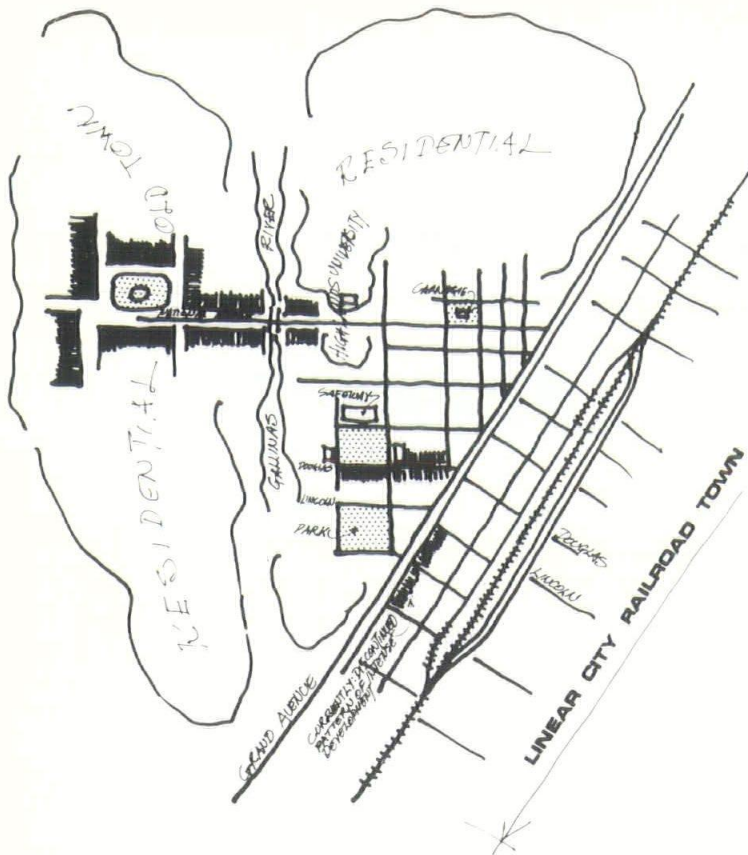


Figure 2. The hibernating structure of capital design.

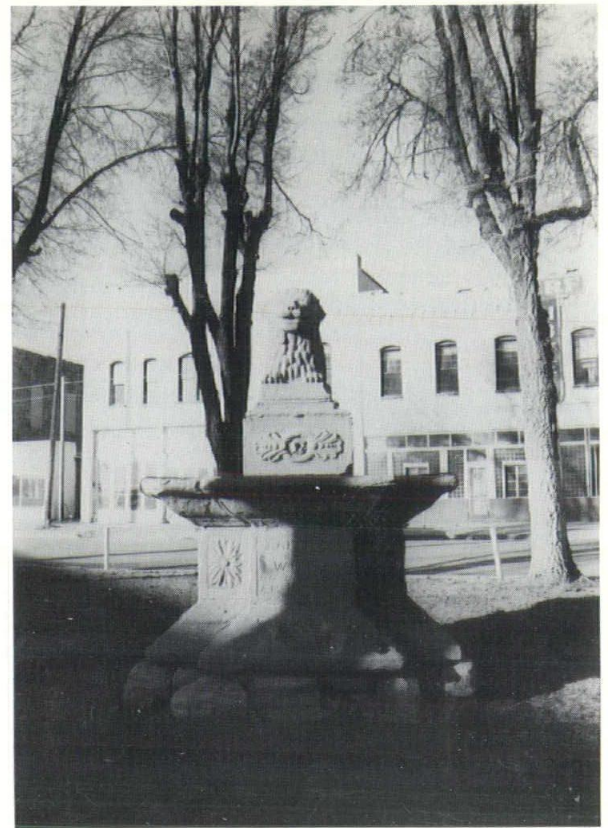


Figure 3. A landscaped triangular node.

the result of a process of laissez-faire evolution. The first part of the town, known initially as Las Vegas Grandes,<sup>9</sup> as Old Town,<sup>10</sup> as West Town,<sup>11</sup> or Town of Las Vegas,<sup>12</sup> evolved around The Plaza, which was built mainly for purposes of fortification with not much attention given to other constraints,<sup>13</sup> such as orientation, wind direction, etc. This part was created by the settling practices<sup>14</sup> of the initial Mexican settlers and the first merchant immigrants of European descent.<sup>15</sup> The second part of the town, referred to as New Town,<sup>16</sup> East Town,<sup>17</sup> or "The City of Las Vegas"<sup>18</sup> was developed by "Anglo" merchants and railroad companies,<sup>19</sup> as a railroad town, — expediently, efficiently and competitively. The old and new towns today appear as one town, hardly divided by the approximate 60° diagonal street pattern while the initial dividing open space, which appears in early lithography (Fig. 10), has disappeared from the view of the urban stroller. The physical milieu, which today appears as one, in the past could

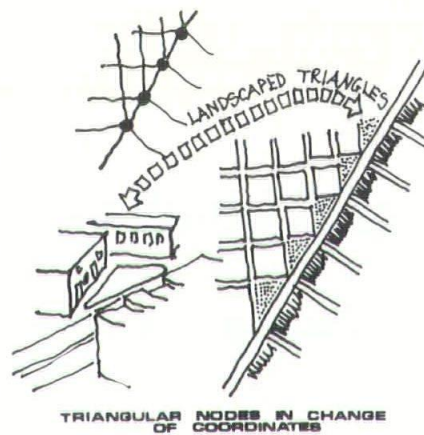
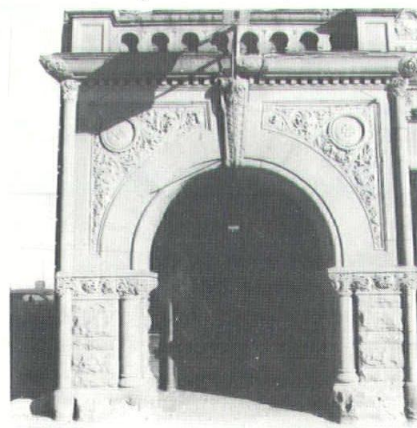


Figure 4.

Figure 5.



not be conceived as such. The socio-economic-political antagonism, which has been so well documented elsewhere,<sup>20</sup> eventually succeeded through practices of growth to make the town one physical continuum, yet it also succeeded, through its violent non-compromising and careless character to bring the town to the state of its current physical deterioration. The above statements summarize historical facts of socio-economic significance, yet they suggest an urban design situation experienced in so many other towns, and especially in the downtowns of most American cities: that is, physical deterioration due to socio-economic conflict and regional competition. The sequence of Diagrams 1, 2, 3, indicate the process of physical growth of Las Vegas, New Mexico as suggested by the study of historic evidence. (Fig. 6)

#### The Town Was Great In The Past

In the process of its growth and decline Las Vegas experienced peaks of urban greatness. It had a high degree of diversified uses

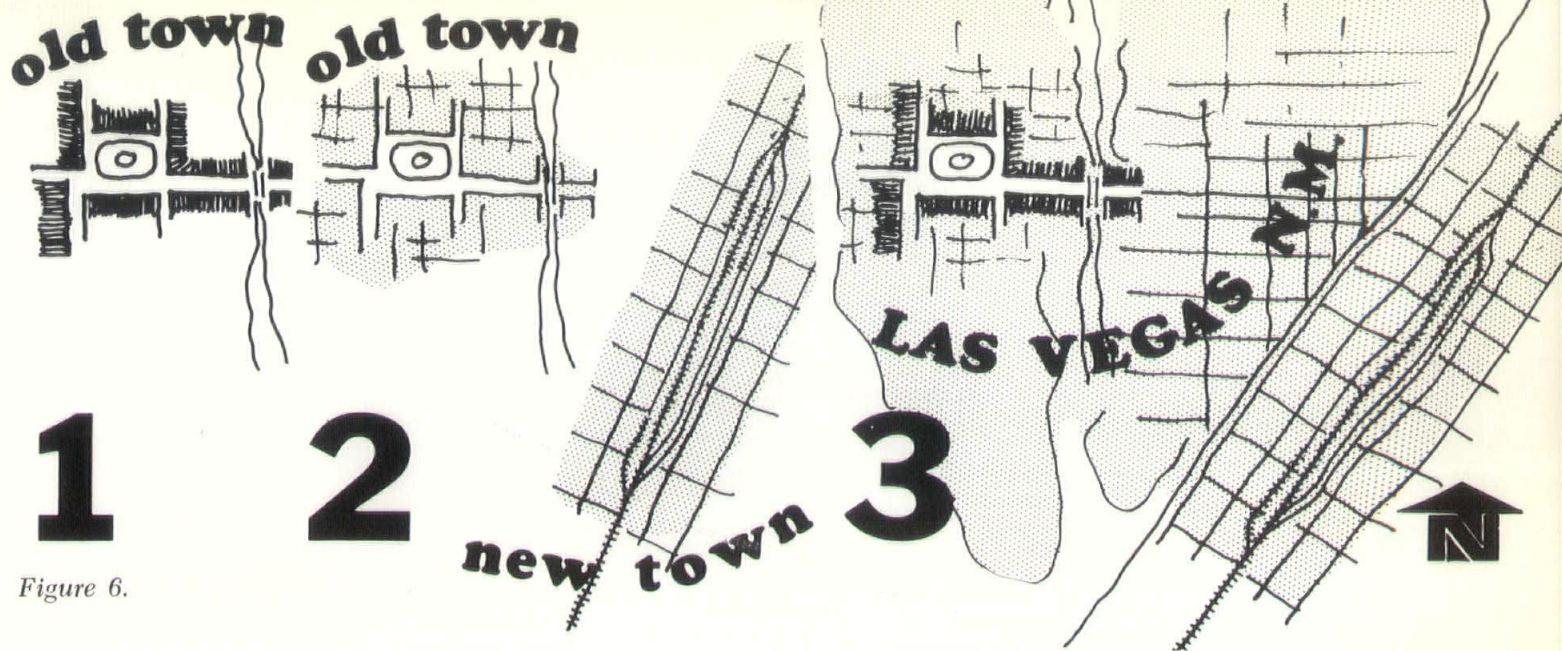


Figure 6.

ranging from sophisticated entertainment, such as opera,<sup>21</sup> resort facilities,<sup>22</sup> glamorous, commercial center,<sup>23</sup> University Town,<sup>24</sup> and, finally, selective residential.<sup>25</sup> Almost all of the histories of the town build up into a crescendo of a dynamic social beehive in a paradisaical physical setting<sup>26</sup> during the days of its peak. The town possessed public transit which other towns of similar size today would be unable to even dream about. It also experienced certain peaks in practices of controls favoring climates for beautification,<sup>28</sup> prohibiting parking of vehicles on street and plazas, and suggesting a need for and finally an implementation of proposals for landscaping, especially in the plaza when the coaches were asked to leave the space.<sup>29</sup> All these have been well documented and all histories are in agreement of the major cause of the town's physical deterioration. The urban scholar of course believes in the strength of regional dynamics and in the regional competition which cause the growth of some centers and the decline of others. The local and historical evidence, however, suggests here a strong case of indifference which is attributed as the major reason for the town's decline. The street cars, the great hotels, the opera, all belong to the past; yet there is still much left. It is this remaining physical evi-

dence which must be studied for the historic lessons to be learned, but more importantly for the town's own future potential. This study may permit future planning to take into consideration a positive evolution of what is already there and

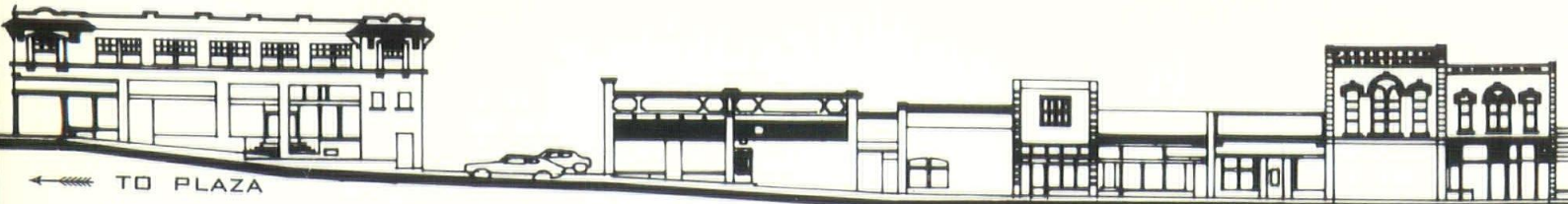
is worth keeping and restoring. With these goals in mind, the highlights of the still existing urban qualities are discussed and summarized below under the two general categories of "high density" first and "urban rhythm" second.

Figure 7. Once, a good public transit system.

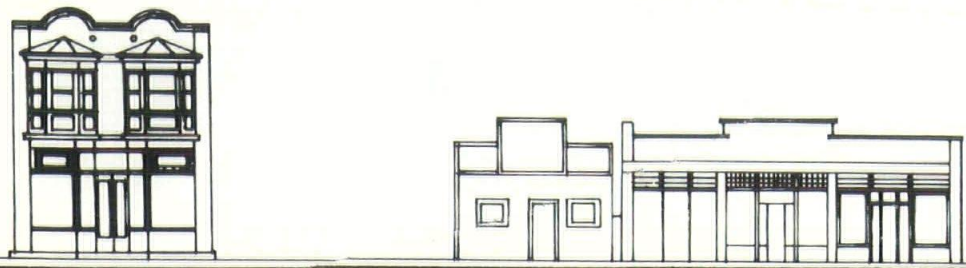


Figure 8. A well landscaped Plaza.





NATIONAL STREET - NORTH ELEVATION



NATIONAL STREET - SOUTH ELEVATION

RIVER

*High Density*

The high density which appears today along the element of "capital design" or along the major axis of "imageability" is a result of laissez-faire happening. (Fig. 2) Some of the existing spaces (i.e. the open space in front of the Safeway market) happened in the process, without ever having been planned with the concept of open space in mind. Other spaces evolved similarly as triangular nodes for change in the layout coordinates and in the process

have been appropriately emphasized. (Fig. 3)

Speaking in urban design terms one can not deny the strength of containment and continuity as positive qualities for an urban space. Yet in the case of Las Vegas, containment exists only in the case of pedestrians or crowds in the main plaza (Figs. 1, 8) and continuity only in the case of National Street as it leads to the plaza. (Page 14) Although the ideogram presented here (Fig. 2) suggests a total scheme of capital design, the cur-

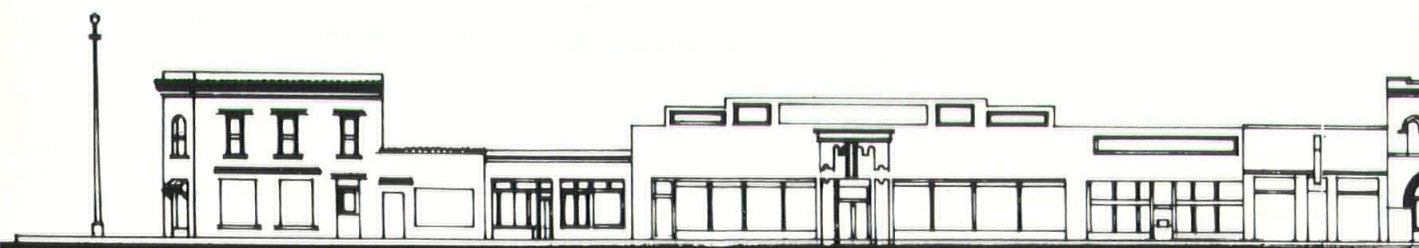
rent state of affairs permits the writer to speak solely on "the future possibility as suggested by the unique samples that have remained today." The continuity is broken down by scattered development, unorganized open space (vacant land and parking lots) and by disproportionate land allocation for organized open space with no appropriate density around. This, however, does not exclude the possibility for outstanding architecture of individual buildings. Although the plaza and the existing



JACKSON STREET

GRAND AVENUE - WEST ELEVATION

LINCOLN STREET



DOUGLAS STREET

GRAND AVENUE - EAST ELEVATION

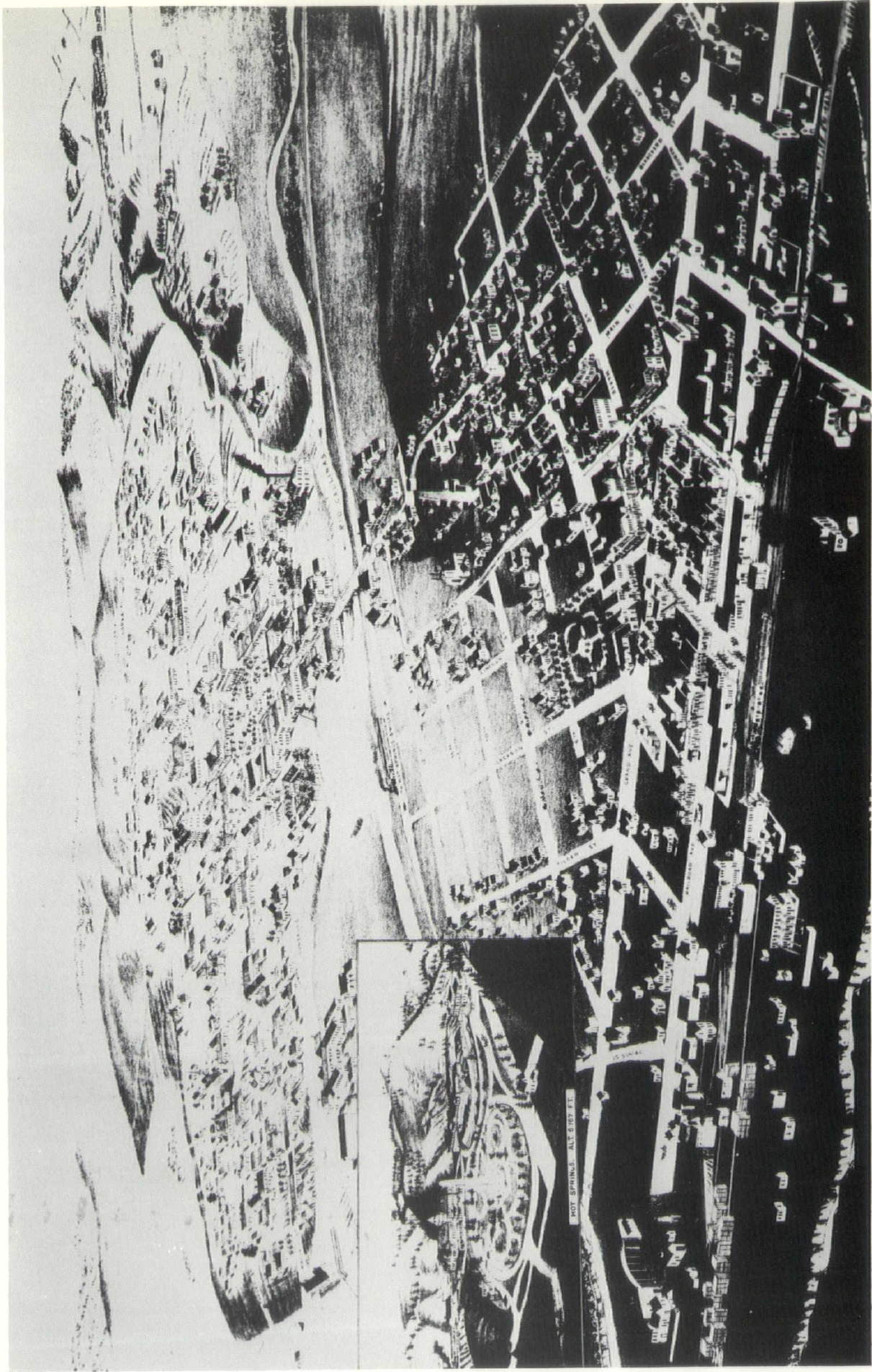


Figure 10. Las Vegas, New Mexico in the late 19th Century.



of Urbanism while they are rather difficult to be pin-pointed by the non-analytical observer.

Las Vegas, New Mexico, has urban rhythm suggested by means of "activity" or "light-shadow" and they are both overlapping. "Shade" overlaps "movement" while "static activity" overlaps "light." At present, the rhythm is of one quality occurring at one symphonic pace. This observer has been able to point to a quality of rhythm occurring at points A, AB, B, (Fig. 9) A being the University, AB the connection of University to plaza, and B the plaza itself. The University, especially at the Library and the Gallery, generates movement. The stores on National Street accommodate this movement and eventually the plaza stops this movement for further activities of

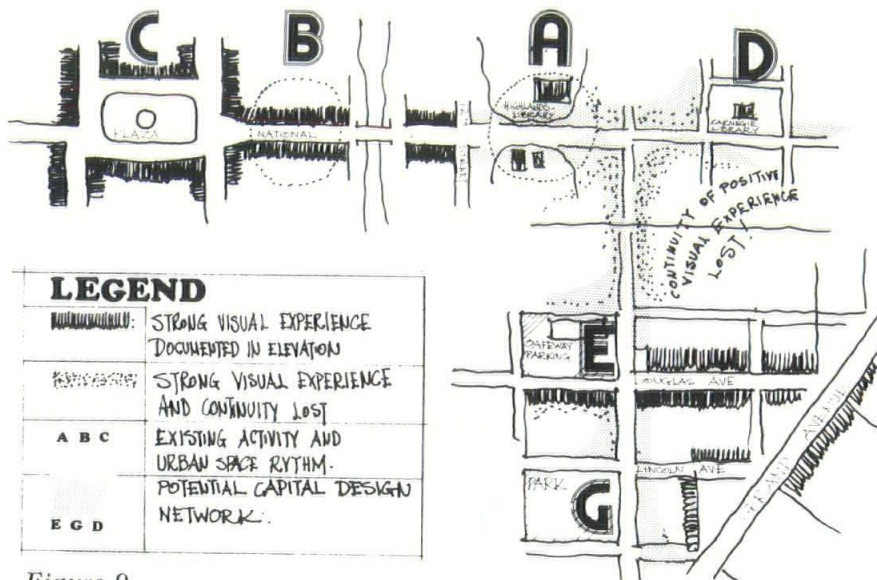
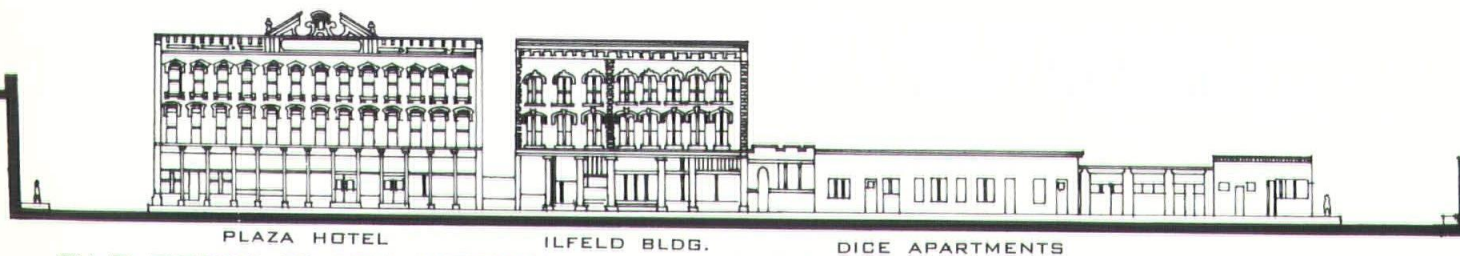
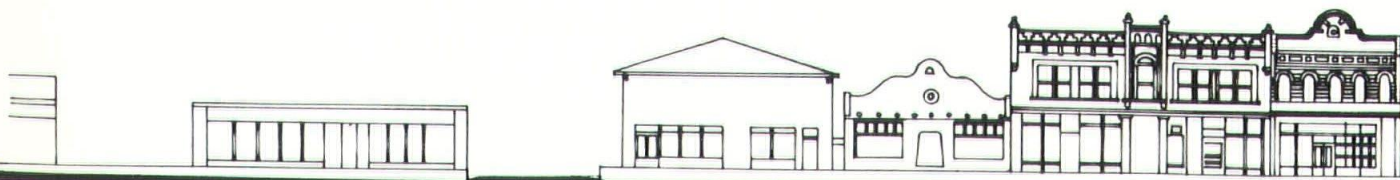


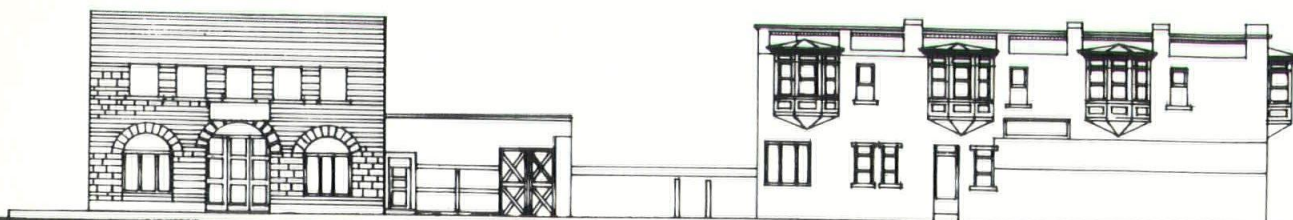
Figure 9.



OLD TOWN PLAZA NORTH

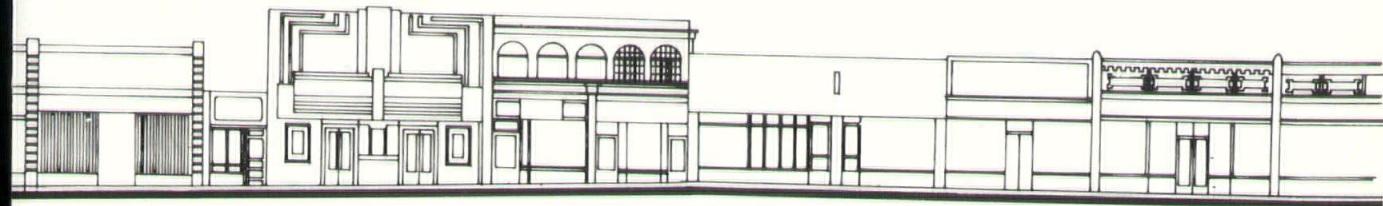
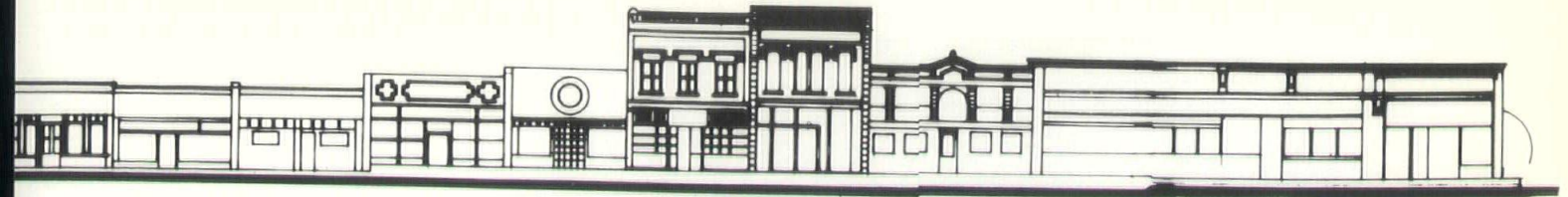


OLD TOWN PLAZA WEST



12TH STREET - WEST ELEVATION





remains of National Street represent the positive elements of the whole experience, the newer plazas, some of which were intentionally designed as plazas (The Carnegie Library Plaza) while others were unintentionally developed in the open space in front of the (refuge on Douglas Street), provide insignificant cases for confinement and continuity. This is due to the disproportionate amount of open space in regard to the density that borders them. (Fig. 11)

### Urban Rhythm

The most fundamental quality of an urban space is to be found in the Time-Space experiences it suggests, enhances, or stimulates. Time-Space experience may be defined in terms of activities (dynamic), assembly activities (static)

or intermediate situations occurring at the various nodes or intersections. A well balanced sequence of activities and the rules-of-the-game in which these activities occur suggest what we may call urban rhythm. Urban rhythm occurs because the physical elements of linear urban voids, such as streets and static urban voids, such as plazas and other open spaces of varying classifications permit by means of planning or otherwise the occurrence of successful sequence of events. Urban rhythm also may be explained by physical rather than by activity means. One way of looking at urban rhythm is from the point of view of a sequence of "light" vs. "in shade" experiences. The length and the "section" (width of street and height of building facades) of a narrow street determine the time

and shade element while the proportions and the "section" of an open space determine the time and light element in a plaza. "Light" succeeds "shade" and visa versa, or a certain "tone" of "shade" succeeds another "tone." The time spent experiencing these situations at a pedestrian or at a mechanical movement pace has a quality which is to be found in the intervals or in the parts into which these small "shade vs. light" experiences occur. The discussion on the subject could of course be expounded and other interpretations of urban rhythm be presented; some could be based on the sequence of textures, others on the sequence of urban landmarks and others on an architectural excellence vs. background architecture. These discussions are meaningful and necessary for the urban designer and the student



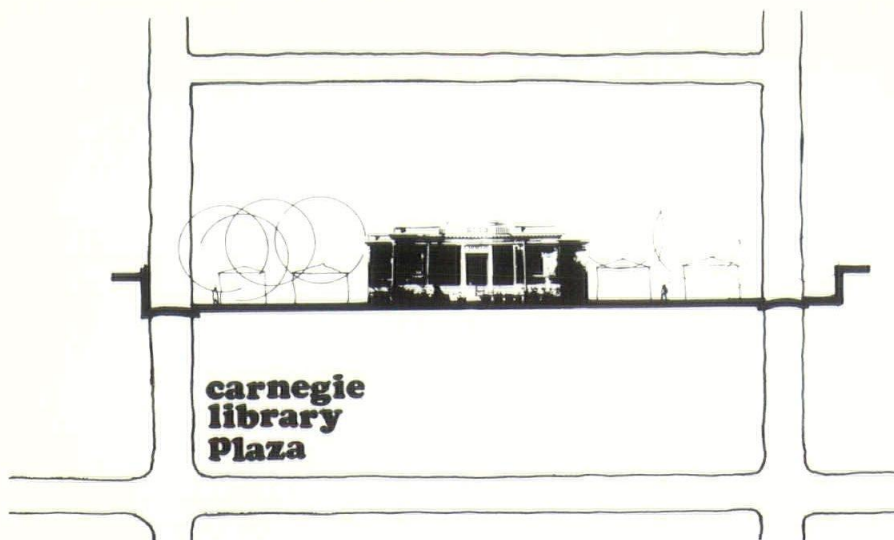
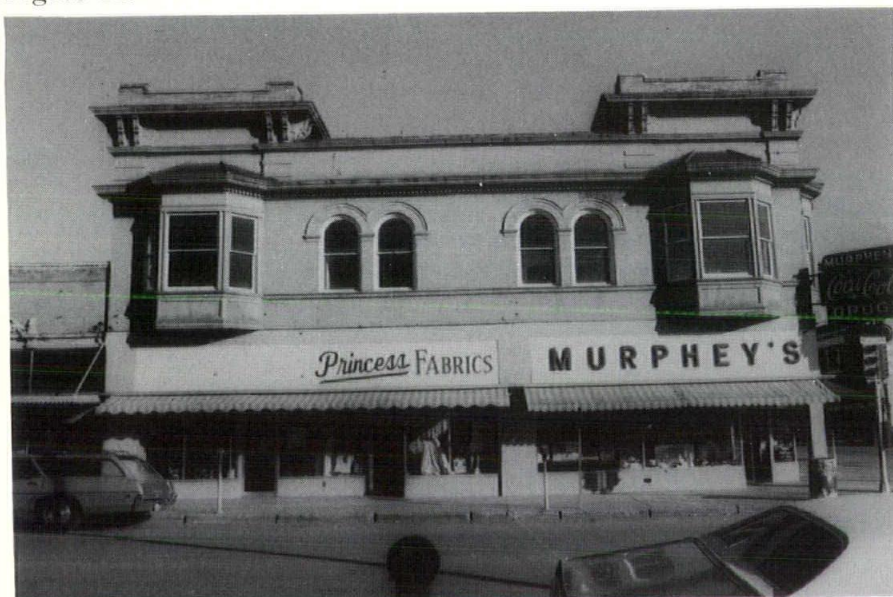


Figure 11.



Figures 12 — 13.



a static character. (The plaza activity becomes very dynamic during the fiestas and during these occurrences the plaza experiences a rhythm of its own which could be the subject of a separate inquiry.) The rhythmic experience thus presented has an end at A and B with insignificant connections to three other points of potential activity. Of these three points the Carnegie Library Square is an insignificant open space as far as activity goes (Point D in Fig. 9). The same, of course, is true for the Safeway parking lot, which as we suggested, could be a potential plaza (E); minimal activity also occurs in the adjacent park (G). The pedestrian rhythm of Las Vegas is somewhere there, just distinguished in ABC and abruptly dying. Another situation occurs on the 60° diagonal street pattern but this is a motor car rhythm which is suggested mainly by the rather chaotic situation of strip development, and it is a negative quality for urban environment, and, of course, is proper for us not to even consider it for Las Vegas. The inquiry of strip development has already taken place, glorified and argued in the synonymous town in Nevada.<sup>30</sup> What must be said here is that the rhythm of Las Vegas, New Mexico may be further enhanced just by planning some new and meaningful activity generators in the streets and open spaces of the capital design network already available in the town and lying unexploited in the main skeleton. The buildings remaining today suggest a state of affairs which offers another unique aspect in the rhythmic experience of the town. As is suggested by the selective street facades of this study, certain buildings stand out due to their architectural quality. In all these cases they are the taller buildings and the ones possessing certain unique facade qualities. Almost all of these remaining examples of what Las Vegas architecture was, incorporate symmetric design for their individual facades; there is almost always a relief texture on the facade achieved through expression

of structural bays and through further expression of minor structural elements such as roof joists, etc. (Figs. 12, 13) Ornament is often distinguished and in certain cases glamorous ornamentation on an entrance way or on the articulation of the cornice enhances further inquiring attention by the stroller. In consideration of the total facade experience, these unique remaining buildings, suggest a rhythm noted in Fig 9. The purpose here is not to argue whether this rhythm was imposed conscientiously, but to learn from whatever exists today and appears to be an asset of the urban experience. In fact we know that the town developed in a laissez-faire way. A careful study of old pictures and lithographs suggests that there was higher density than what is witnessed today. There were also many more buildings of positive architectural significance similar to ones remaining today. The rhythm in those days was different and, perhaps, more intense. Yet, today's rhythm is still unique and could perhaps, be brought out in more clear ways. Because of the deteriorating situation of most buildings, due to neglect and blight, the greatness of the remaining "high tones," as suggested by the elevation drawing in this paper, is not easily comprehended. The existing rhythm as experienced today, is like a tape of a great musical score when played in a tape recorder whose magnetic heads have not been cleaned for a long time. The whole tape sounds totally blurred, the high points are missed, no one listens to the tape, and furthermore, no one cares to play it once he has already experienced an unpleasant experience. The existing framework of Las Vegas is the potentially great tape and the current state of affairs is the dusty and not cleaned heads of the machine. A process of careful cleaning, a process of total, careful and caring environmental restoration will bring an unexpected melody out of what is already there. This process will require minimal efforts such as cleaning the total environment, replacing

broken windows, correcting non-functioning signs, repainting of signs and buildings, clearing the few open-space parking lots and adding some street furniture.

In view of the above this paper may be looked upon as a fundamental suggestive introduction into the solution of the problem, which is the physical state of affairs of Las Vegas, New Mexico today. The study of its history evidenced that Las Vegas was a unique town from the urban design point of view. Yet it might be totally Utopian to think of restoring the town to its previous glamour if further planning on a larger scale and concern is not undertaken. The town can clean up, renovate and restore its physical appearance in the short term. This can be accomplished by mere civic concern and appreciation of what is there already; because what is there is of a quality rarely met in other towns in this part of the United States.

#### *Las Vegas, A New Town*

If long range planning is undertaken now, if national planning goals evolve in the future for the building of a sufficient number of New Towns, (as in fact ought to have happened a long time ago), Las Vegas, New Mexico should be a top priority candidate for such development. The whole town, the old plaza with National Street, the University, and the total capital design network that lies sleeping today could very well wake up as a strong, dense, full of people, lively downtown. Las Vegas today represents in size and intensity an ideal core for a great New Town of the Future. This writer believes strongly in the inevitability of the need for New Towns for the solution of the urbanization problem in the United States and he believes that sooner or later New Towns will become the concern of the government of this country. In Las Vegas, the motto in the past was "some come, some go,"<sup>31</sup> yet this motto, or rather attitude, let civilization come, impress itself upon it and then go by; this should not happen again and the town should ser-

iously look to planning for solutions. Admittedly there will be regionalists who may not want growth,<sup>32</sup> and admittedly the town, its people and its government should have the prerogative of deciding for or against growth. Yet even if no growth is their verdict, restoration, renovation, cleaning up and socio-economic upgrading will undoubtedly be their concern. Such concern has been already evidenced by this writer's research. One is the evidence that was suggested by discussions with numerous individuals, inhabitants of Las Vegas, while the other is the current concern of the group standing for historic restoration. This group has already done sufficient homework and stands on good grounds for seeking grants and the establishment of programs for restoration of individual buildings.<sup>33</sup> A number of papers by a top Las Vegas Academic, Professor Perrigo outline the history and the physical state of affairs of certain buildings of the old town and are valuable beginnings for the process of restoration. Yet, this present paper, although applauding the already undertaken efforts, argues for a total and comprehensive way of looking at Las Vegas.

#### *Conclusions and Suggestions*

From the General Environmental design point of view, this paper stresses the importance of already existing seeds for the further creation of urban space rather than suggesting a radical proposal for changes or new design. In other words, this paper looks at individual buildings of architectural significance, not in an isolated way or as ends in themselves, but rather, in a way that may suggest that the process of conservation can be used as a tool for the restoration of the town as a whole in an urbanly meaningful and coherent manner.

A major recommendation within the general framework of this paper is to give priority to the restoration of individual buildings which fall within the capital design spine of Las Vegas. Whereas the process of historical restoration often tends

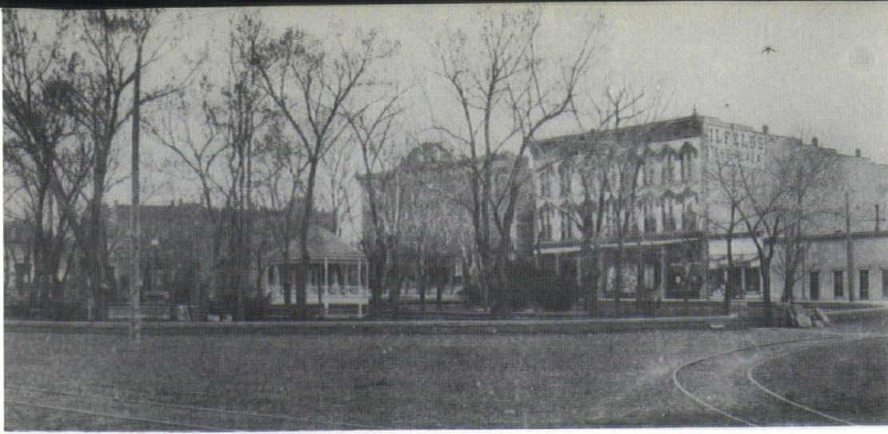


Figure 14 — The Plaza from National Street.

to concern itself with individual projects, a total coherent concern would be able to achieve that, while developing an aesthetic of public continuity. Similar strategies have been already suggested elsewhere,<sup>34</sup> yet the final implemented processes missed the point by not following such similar recommendations. Hopefully, this article argues how much more important the idea of an existing design framework is, intentionally

or unintentionally evolved but lying buried — nay hibernating — in the city-scape, than is the development of single romantic projects.

Las Vegas, New Mexico has a great history as its asset. This alone should make it a top priority candidate for planning attention and revitalization.

Las Vegas is “a place;” “time” has been on its side; now the clock must be rewound. A. A.

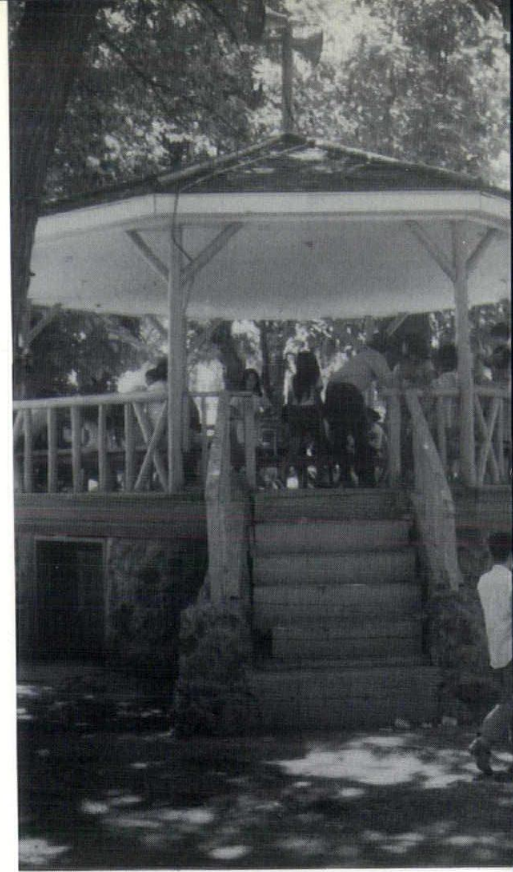


Figure 15 →

#### Footnote References:

<sup>1</sup>Reference to R. Venturi's argument and to the recent academic and architectural attention to the aesthetics of the “neon strip” of Las Vegas, Nevada. *Learning from Las Vegas*, Robert Venturi, Denise Scott Brown and Steven Izenour, MIT Press, Cambridge, Massachusetts, 1972.

<sup>2</sup>Las Vegas, New Mexico was well known in the past. Refer to *Harper's Weekly*, Volume XXXIV, No. 1749, June 28, 1890, and Volume XXXIV, No. 1751, July 12, 1890.

<sup>3</sup>*Harper's Magazine*, February, 1974 general reference: Las Vegas, New Mexico presented from the drug and crime perspectives.

<sup>4</sup>To the knowledge of this writer there has been no consideration of Las Vegas, New Mexico as an urban design example.

<sup>5</sup>Stanley B. Tankel, “Importance of open space in the urban pattern” in *Cities and Space*, p. 70.

<sup>6</sup>Milton W. Callon, *Las Vegas, New Mexico. . . The Town That Wouldn't Gamble*, Las Vegas Daily Optic, Las Vegas Publishing Co. Inc., Las Vegas, N. M., 1962, p. VII.

<sup>7</sup>*Ibid.*, p. 327.

<sup>8</sup>Historic evidence as well as evidence based on private interview.

<sup>9</sup>*Op. cit.* p. 11.

<sup>10</sup>Otero: *Events of the Days of 1879-1882*. Former Governor Miguel A. Otero relates the events of the days of 1879-1882. Original typescript. (Carnegie Library), p. 2.

<sup>11</sup>Callon *op. cit.* p. 118.

<sup>12</sup>Andres S. Hernandez, *Origins of the Names of the Streets in the Town of Las Vegas, New Mexico*. Las Vegas, N. M., December 20, 1954. Unpublished xeroxed typescript, (Carnegie Library), Las Vegas, New Mexico. No page numbers available.

<sup>13</sup>Callon *op. cit.* p. 33.

<sup>14</sup>*Ibid.*, p. 17, also *San Miguel County, New Mexico — Homes For All*, published by the Bureau of Immigration of the Territory of New Mexico. Santa Fe, 1907, p. 5.

<sup>15</sup>Callon *op. cit.* p. 17.

<sup>16</sup>*Ibid.*, p. 119.

<sup>17</sup>*Ibid.*, p. 119.

<sup>18</sup>Hernandez *op. cit.* no page numbers.

<sup>19</sup>*Op. cit.* p. 18. Also, Footnotes, H. T. Wilson, *Historical Sketch of Las Vegas, New Mexico*. Filmed from original in the Bancroft Library, Sept. 1973. (original: 1880) no page numbers. The Hotel World Publishing Co., Chicago, Ill., Carnegie Library, Las Vegas, New Mexico.

<sup>20</sup>General reference, Callon *op. cit.*

<sup>21</sup>Dorothy Lea LeGault, *Footlights in the Foothills: A History of the Las Vegas, New Mexico Opera Houses*. Xeroxed copy of unpublished Masters Thesis, New Mexico Highlands University, August, 1971.

<sup>22</sup>*San Miguel County*, *op. cit.* Also Callon, *op. cit.* p. 119.

<sup>23</sup>Callon *op. cit.* p. 119.

<sup>24</sup>University still existing.

<sup>25</sup>Movie stars and television per-

sonalities had their residences in *Las Vegas: Las Vegas, New Mexico Historic Sites*, prepared by Professor Lynn I. Perrigo, Las Vegas — San Miguel Chamber of Commerce, 1963.

<sup>26</sup>The town has been called “A Princely Domain. . .”, refer to *San Miguel County, New Mexico — Homes For All*, *op. cit.* on cover page.

<sup>27</sup>On street car, Callon, *op. cit.* p. 118.

<sup>28</sup>*Ibid.*, p. 120, 121.

<sup>29</sup>*Ibid.*, p. 120.

<sup>30</sup>Robert Venturi, *op. cit.* general reference.

<sup>31</sup>Callon *op. cit.* p. 327.

<sup>32</sup>Concerns of Las Vegas, “future” were already stated as far back as 1880. Refer, H. T. Wilson, *op. cit.* Chapter III. Today such concern is only shared by some exceptional few.

<sup>33</sup>Lynn I. Perrigo, *The Presbyterian Mission Church, Las Vegas, N. M., 1872*. 1973 xerox typescript. 2. *The Jesuit School Building*, 1973. 3. *The Arca South of the Plaza or El Distrito del las Escuelas*, 1973, Carnegie Library, xerox typescripts.

<sup>34</sup>Rick McBride, *Urban Design for Dallas*, thesis project presented to the Graduate faculty of Cornell University in 1965.

#### Acknowledgment:

Special thanks are due to Mrs. Diana Stein of “Los Artesanos” and Mrs. Eileen Eshner of Carnegie Public Library. Both were invaluable in providing initial information and rare documents.



1.

To preserve the  
**TULLY HOUSE**  
in Santa Fe  
a fund drive  
begins.

After a year of delicate negotiations, the Historic Santa Fe Foundation has purchased the Pinckney R. Tully house, thus preventing its demolition, an act which would have been most unfortunate for the historical character of New Mexico. The Tully house is one of the state's few remaining classic examples of Territorial architecture, displaying both the traditional portal and brick parapets, largely unaltered for some 123 years. So great is the historic value of this structure that it has been proposed as a major element in New Mexico's Meeting House '76 project; a project of the American Revolution Bicentennial Commission. This prestigious honor can mean that the Tully house could become the center of the historic preservation movement in New Mexico.

Senate Bill 2877, the "Meetinghouse Preservation Act," was introduced in January of this year by Senator John Tower of Texas; among the eleven co-sponsors is Senator Pete Domenici of New Mexico. A companion bill (HR 12893) has recently been introduced into the House of Representatives. Our readers are urged to write their Senators and Congressmen in support of this legislation.

The fight to save the Tully house is just beginning. The Foundation was able only to raise sufficient funds to serve as a holding action until additional money can be raised. To cover the cost of

the house, \$100,000.00 must be raised; \$60,000.00 is currently borrowed on a short term basis and must be liquidated in the near future. The Foundation is appealing to all concerned citizens to join in the fight to save one of the most significant structures dating from the Territorial period of westward expansion. Contributions over \$50.00 will be acknowledged by a certificate stating that the donor, whether a private individual or a commercial establishment, has contributed to the preservation of this venerable building.

On May 23, 1969, the New Mexico Cultural Properties Review Committee placed the Pinckney R. Tully House on the New Mexico State Register of Cultural Properties. The Review Committee recommended the property for entry on the National Register of Historic places on December 8, 1972. The Tully House is also within the boundaries of the Santa Fe Historic District which was placed on the National Register on July 23, 1973.

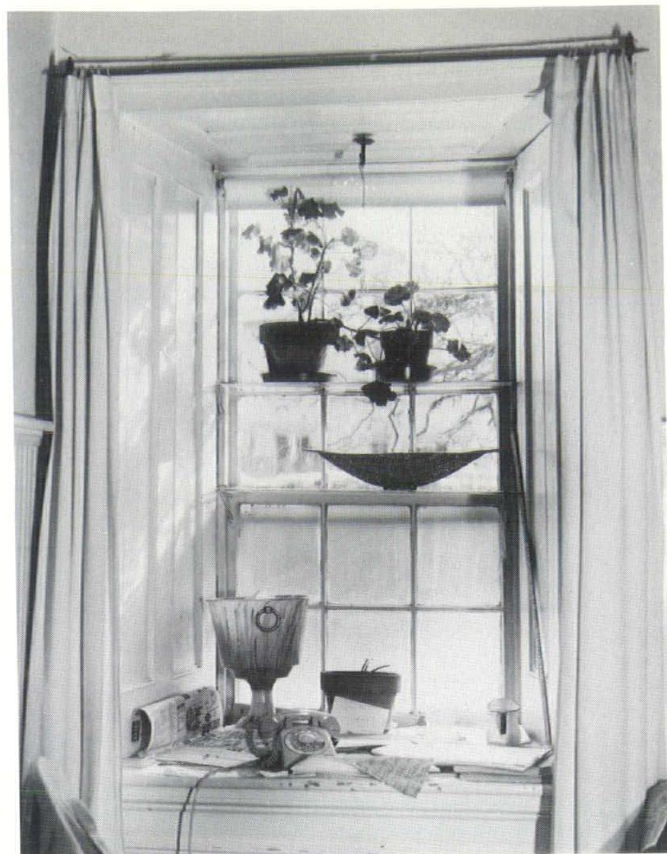
*Roger Lengyel*  
*Historic Santa Fe Foundation*

## The Historical Background

The Pinckney R. Tully House is one of the few structures in Santa Fe which has undergone no major alterations since its construction in 1851. Conveyed, bargained, sold, rented, mortgaged and re-mortgaged, it came into the hands of traders, a printer, Indian fighters, the Surveyor-General, Confederate and Union officials, a doctor, bank presidents, attorneys and controversial politicians.

The property on which the house now stands was owned by José Albino Chacón, a prominent civic and military figure during the latter years of Mexican rule. Sometime before 1851, the property was sold to James Conklin, a trader who had come to Santa Fe in the early 1820's. On January 23, 1829, Conklin married Juana Ortiz, a Santa Fe resident, and six children resulted from this union. Two of their daughters, Maria Trinidad and Isabel, eventually lived in the house.

Maria Trinidad married Pinckney R. Tully on January 5, 1848. Tully, also a Santa Fe trader, built a nine room home fronting "the road from the Plaza to Tesuque" in the summer of 1851. Three years after the construction of the house, Tully gave his father-in-law a quitclaim deed for the property for the sum of one dollar and with his family moved south to the Mesilla Valley. Tully became the first person to fulfill the requirements for a Donation Claim to public domain by filing for a 160 acre tract in the Dona Ana area on December 22, 1858. The claim was abandoned and finally forfeited on August 8, 1870. When the Civil War broke out, Tully became a leading Confederate sympathizer. In 1863, he became a partner of Estevan Ochoa which resulted in the formation of the Tully, Ochoa and



2.

3.





4.

Company freighting firm which became one the largest in the Southwest during the 1870's and 1880's.

Upon receipt of title to the house, Conklin mortgaged it to then Secretary of the Territory William S. Messervy and James T. Webb, another Santa Fe trader, for \$668.63. On August 7, 1854, the mortgage was canceled and re-mortgaged to Webb for \$710.00. Isabel Conklin married Oliver P. Hovey and on February 4, 1857, her father deeded the house to the couple. Hovey had served in Ceran St. Vrain's "mountain men militia company" which aided Colonel Sterling Price in crushing the Taos Revolt of 1847 and culminated in the assassination of Governor Charles Bent. In that same year, Hovey began publication of New Mexico's first English newspaper, *The Santa Fe Republican*. He was also a member of the territorial legislature and unlike his brother-in-law, Hovey was a supporter of the Union. At the outbreak of the Civil War, he was commissioned a Major-General of the Second Regiment of the Territorial Militia.

Hovey used the house as security in his many financial dealings with such men as Santa Fe merchant Joseph Mercure; William A. Street; William Pelham, the first U. S. Surveyor-General for New

Mexico and who had an office located in Tully House; Alexander Jackson, appointed Secretary of the Territory in September, 1857 and removed by President Lincoln early in 1861 because of his Southern sympathies; and the controversial Padre José Manuel Gallegos, who in 1852 was defrocked by Bishop John B. Lamy.

Hovey died in 1862 and Gallegos, as trustee, sold the Tully House to Major J. Howe Watts for \$4,000.00. In 1880-1881, he was Adjutant General of the Territory. Watts also used the house as security and on March 1, 1871, he deeded the house and property to controversial attorney William Breeden. Breeden was a member of the "Santa Fe Ring" which was a group of leading citizens then dominating New Mexico affairs. In 1868, he had been indicted for alleged unprofessional conduct in collecting pension claims but was later acquitted. He went on to serve as attorney general from 1872-1878 and from 1881-1889.

Breeden lived in the structure until 1881 when he sold it to fellow Santa Fe Ring member Dr. Robert H. Longwill and Rufus J. Palen who was then assistant cashier at the First National Bank and later, president. Palen also served as Treasurer of the Ter-

ritory from 1891-1896 and again in 1911. Longwill had been an Indian agent for the Ute Indians but was removed when he became involved in a scheme to sell sub-standard beef to the Indians. As director of the Maxwell Land Grant, he became implicated in the killing of an anti-grant leader, Methodist Minister Thomas J. Tolby, in 1878. As a result of the incident, Longwill decided to move to Santa Fe.

Records do not indicate who lived in the house during the 1880's and 1890's. On March 2, 1887, Longwill deeded his undivided half in the property to Henry L. Waldo, who was Supreme Court Chief Justice from 1875 to 1878, a partner of Breeden from 1879 to 1883 and later, solicitor for the Santa Fe Railway Company in New Mexico. On April 6, 1889 Judge Waldo gave a quitclaim deed for his half of the property to Palen for \$1,000.00. During the Longwill-Palen-Waldo ownership, a tenth room, located on the south side of the structure and having a bay window, was added.

Many prominent Santa Feans have also lived in the Tully House during the 20th century. On October 7, 1899, Palen deeded the property to Pansy T. Hughes whose husband, James D. Hughes, had been Santa Fe City Clerk in 1891. They in turn conveyed the property to businessman and banker Levi A. Hughes on January 7, 1902. He had been Deputy Collector of Internal Revenue and then Collector from 1889-1893. Hughes helped expose the gigantic Reavis-Peralta land grant fraud by gathering documentation for the Court of Private Land Claims and in 1916, he became president of the First National Bank. Earlier on October 1, 1904, he deeded the Tully House and property to Brownie Baum Reynolds, wife of then Secretary of the Territory James W. Reynolds. Four years after her husband's death, Mrs. Reynolds sold the property to Belle Hanna. She lived in the house until 1920 when Mr. and Mrs. R. P. Donahoo purchased it and in turn, sold it to

Miss Grace Bowman on August 6, 1923. Miss Bowman rented a portion of the house as apartments one of which was used by Erna Fergusson, a prominent New Mexico writer, while she was training the Harvey couriers. The Harvey couriers rode on bus trips to the northern pueblos serving as guides for visitors on the "Indian Detours" program. Jennie M. Avery, co-owner of the pioneer Avery-Bowman Abstract Company, inherited the house and property in 1951. She sold the property to Harry Singh but continued to occupy the south rooms until the summer of 1965. The property is now owned by The Historic Santa Fe Foundation.

*Documentation by Dr. Myra Ellen Jenkins, State Historian, and James H. Purdy, Archivist, State Records Center and Archives.*

Photographs:

- 1, 4—Hope A. Curtis
  - 2, 3—Richard Federici
  - 5—Courtesy, Mrs. Raymond W. Tunnell
5. Tully House c. 1890

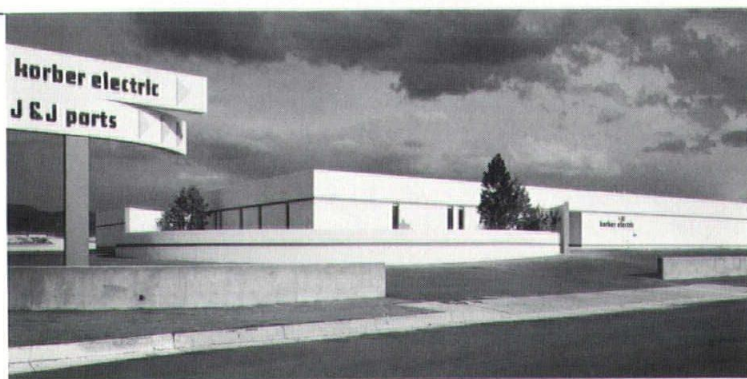


# FLEX SHIELD

*waterproof flexible texture coating*

used on the exterior of the new  
**J. Korber & Co. Building**  
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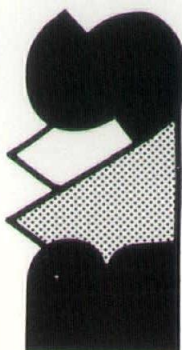
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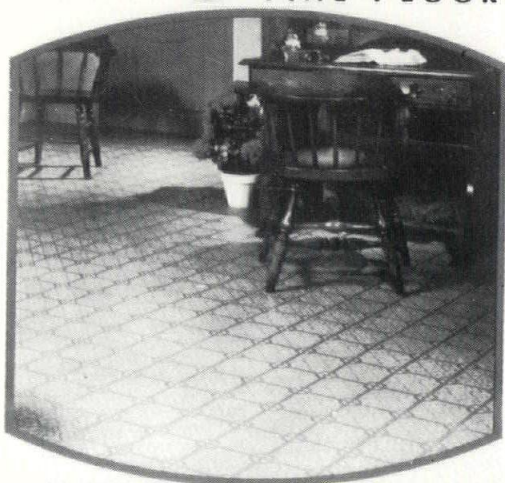
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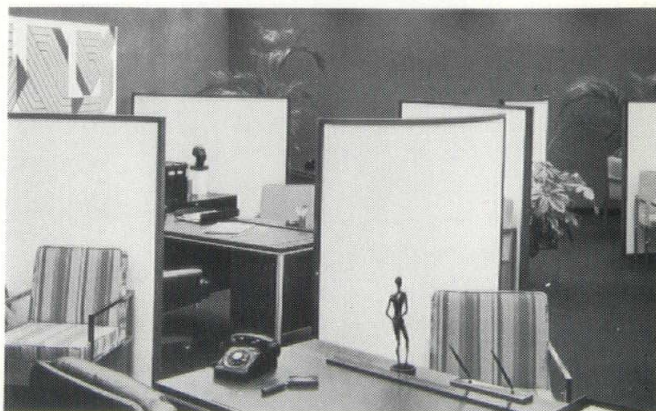
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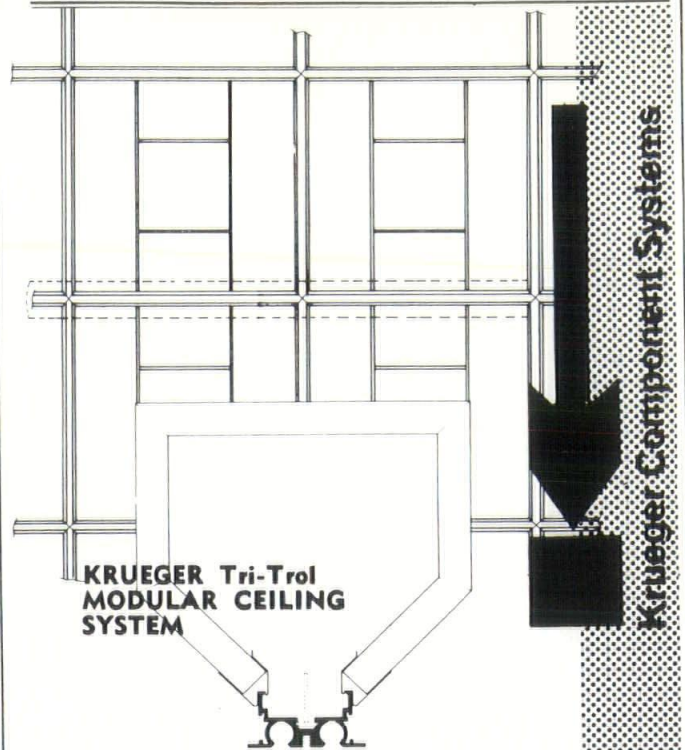


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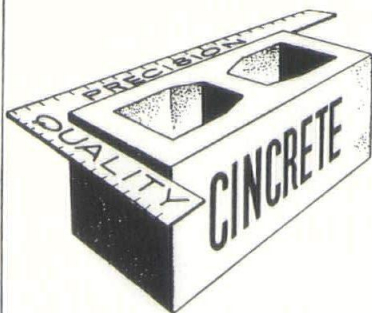
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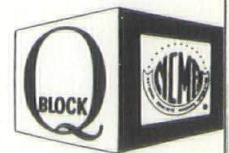
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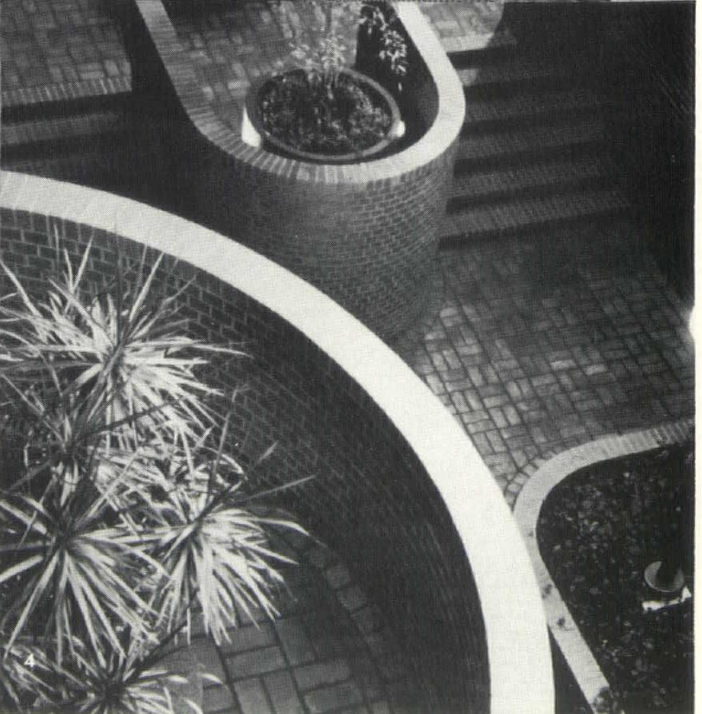
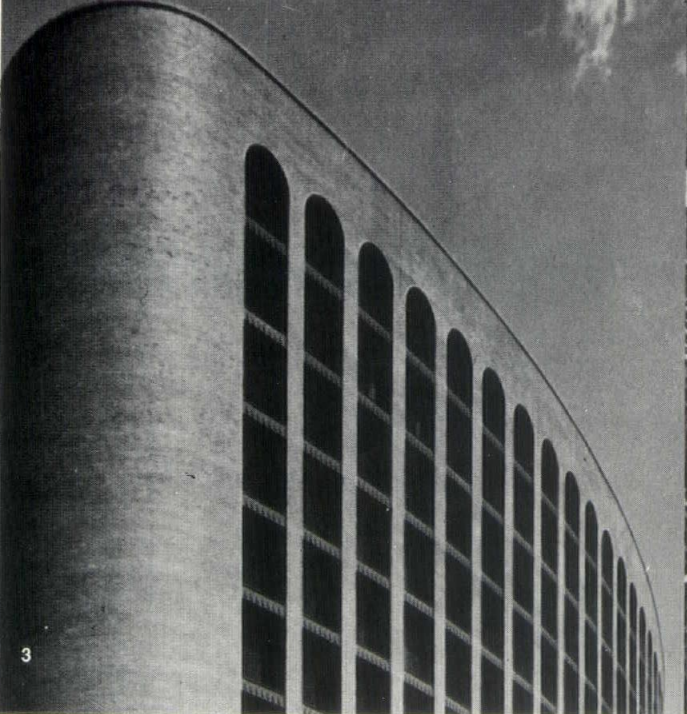


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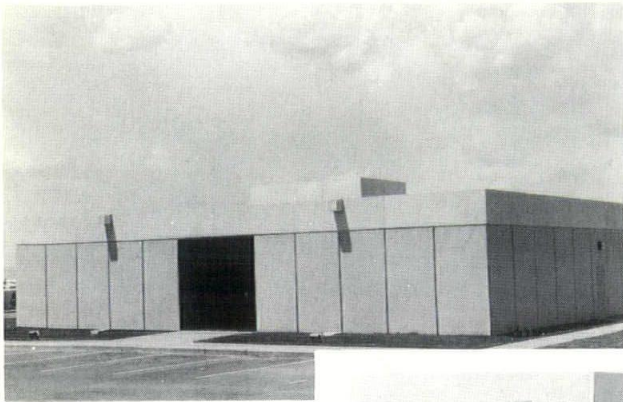


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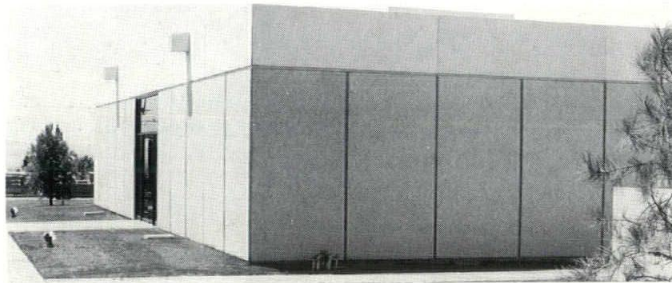
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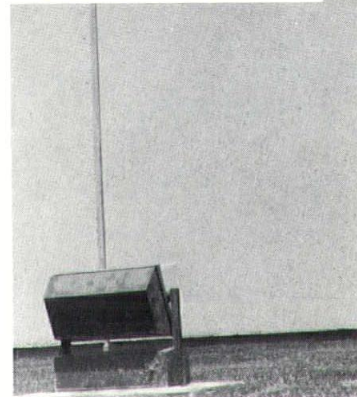


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