

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000697

Date Listed: 7/25/2008

Las Acequias
Property Name

Santa Fe NM
County State

Buildings Designed By John Gaw Meem MPS
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

7/25/2008

Date of Action

Amended Items in Nomination:

Certification:

This will certify that the SHPO submitted the documentation as a *nomination* that meets the documentation standards and procedural requirements for registering properties, and meets the National Register criteria at the *local* level. [The nomination form's certification block was incomplete.]

Resource Count:

The *Resource Count* is revised to: add one (1) non-contributing structure and remove one (1) non-contributing building from the resource count; specifically the chicken house that was noted as a *structure* in the inventory and narrative rather than a building.

Verbal Boundary Description/UTM:

The Verbal Boundary Description should be revised to add a reference to the attached sketch maps since the noted U. T. M. coordinates do not define the precise limits of the property boundaries. The U. T. M. Coordinates are revised to read:

- | | | |
|---------------------|---------------------|---------------------|
| A 13 410350 3972925 | D 13 410890 3972700 | G 13 410300 3972400 |
| B 13 410731 3972890 | E 13 410860 3972000 | H 13 410220 3972420 |
| C 13 410790 3972735 | F 13 410260 2972100 | I 13 410150 3972824 |

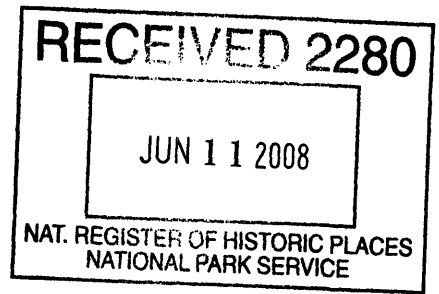
These clarifications were confirmed with the NM SHPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

(Oct. 1990)

**United States Department of the Interior
National Park Service
NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



1. NAME OF PROPERTY

HISTORIC NAME: Las Acequias
OTHER NAME/SITE NUMBER: N/A

2. LOCATION

STREET & NUMBER:

NOT FOR PUBLICATION: 22A Rancho Las Acequias

CITY OR TOWN: Santa Fe

VICINITY: N/A

STATE: New Mexico

CODE: NM

COUNTY: Santa Fe

CODE: 49

ZIP CODE: 87504

3. STATE/FEDERAL AGENCY CERTIFICATION

Katherine Slisk
Signature of certifying official
State Historic Preservation Officer

06 June 2008
Date

State or Federal agency and bureau

In my opinion, the property ___meets ___does not meet the National Register criteria.
(___ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

[Signature]

7/25/2008

___ See continuation sheet.

___ determined eligible for the National Register

___ See continuation sheet.

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain):

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Private

CATEGORY OF PROPERTY: District

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	12	8 BUILDINGS
	2	0 SITES
	2	0 STRUCTURES
	1	0 OBJECTS
	17	8 TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: Buildings *Designed by John Gaw Meem, 1925-1959*

6. FUNCTION OR USE

HISTORIC FUNCTIONS: DOMESTIC: single dwelling
AGRICULTURE/SUBSISTENCE: agricultural field; irrigation facility

CURRENT FUNCTIONS: DOMESTIC: single dwelling
AGRICULTURE/SUBSISTENCE: agricultural field; irrigation facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th Century Revivals: Pueblo

MATERIALS: FOUNDATION Concrete; Stone
WALLS Adobe; Stucco
ROOF Asphalt
OTHER N/A

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-37).

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: Architecture; Agriculture

PERIOD OF SIGNIFICANCE: 1931-1957

SIGNIFICANT DATES: 1931; 1945; 1950

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: John Gaw Meem, architect with Carlos Vierra, artist

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-38 through 8-47).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheet 9-48).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

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

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Historic Preservation Division, Office of Cultural Affairs*)
- Other state agency
- Federal agency
- Local government
- University of New Mexico, Center for Southwest Research, Meem Archives
- Other -- Specify Repository:

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: 100 acres

UTM REFERENCES (see continuation sheet 10-49)

VERBAL BOUNDARY DESCRIPTION (see continuation sheet 10-49)

BOUNDARY JUSTIFICATION (see continuation sheet 10-49)

11. FORM PREPARED BY

NAME/TITLE: Catherine Colby

ORGANIZATION: Catherine Colby Consulting

DATE: October 13, 2007

STREET & NUMBER: 906 Don Miguel Place

TELEPHONE: 505-989-7838

CITY OR TOWN: Santa Fe

STATE: NM

ZIP CODE: 87505

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see attached *Cundiyo*, New Mexico USGS 7.5 minute series map)

PHOTOGRAPHS (see continuation sheet Photo-50 through Photo-52)

ADDITIONAL ITEMS N/A

PROPERTY OWNER

NAME: Robin McKinney Martin and Meade Martin

STREET & NUMBER: 22A Rancho Las Acequias

TELEPHONE: 505-455-2562

CITY OR TOWN: Santa Fe

STATE: NM

ZIP CODE: 87506

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Section 7 Page 5

Las Acequias
Nambé, Santa Fe County, New Mexico

Description

Las Acequias is a farm of about 100 acres located approximately 16 miles north of Santa Fe, New Mexico. The main house is architecturally significant and qualifies for listing in the National Register of Historic Places under the *Buildings Designed by John Gaw Meem, 1925-1959* Multiple Property Documentation Form. Surrounding the main house is an agricultural landscape composed of irrigated fields, pastures and outbuildings. Set in the Río Grande Valley, with the Sangre de Cristo Mountains rising in the east and the Jemez Mountain range in the west, the farm's terrain slopes 60 feet in elevation down to the Nambé River. The topography influenced the irrigation system and the terraced pastures, and many of the buildings and structures are closely integrated into their sloping sites. Wood fences and trees edge the whole property as well as the component fields. Internal dirt roads cross the *acequias* (irrigation ditches) and give access to the groups of mud-plastered adobe buildings, ponds, orchards, and barns. The property contains a significant, historically cohesive concentration of buildings and landscape features, making the farm eligible as a district. Though originally constructed prior to Cyrus McCormick's creation of Las Acequias in 1931, the existing ancillary buildings and structures contribute to the district, as they reveal through their alterations and change of use, his vision of transferring the subsistence landscape into a rural retreat of Spanish-Pueblo Revival styled buildings.

Setting

At an elevation of 6,000 feet, the land around Las Acequias ranges from riparian to semi-arid environments. Mature cottonwood trees line the roads and a lush riparian zone adjacent to the Nambé River gives the southern part of the site a dense, verdant character. State and county roads and semi-rural private residences, many with corrals and horse barns surround Las Acequias farm. Nearby exceptions to the predominant residential use are the Nambé Head Start School and the Nambé Trading Post-Gift Shop. To the east is the semi-arid hilly Upper Sonoran zone landscape supporting sparse juniper, piñon, gramma grass, yucca, and other drought-resisting plants. Nambé Pueblo is two miles to the east, and the Sacred Heart Catholic church is perched atop the hill adjacent to the northeast corner of the district.

Main House

From the entrance to the property off New Mexico State Highway 503, the dirt road to the main house passes a group of residential buildings and pastures before turning and descending into a large graveled open space. The main house, one small adobe house and another connected to a garage surround the graveled court, which serves for vehicle circulation and parking. The main house edges the west and southwest sides of the court, where there are the primary and secondary entrances into the house.

Constructed of adobe in 1931-32, the main house consists of an arrangement of zones, separating the

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functions by public, private and service uses (Figure 7-1). The public and private areas of the main house are grouped in a U-shaped form wrapping around a large terrace. Northwest of the south-facing U, the linear service wing extends northwest at an angle. The main entrance to the house is through a pair of large wood gates in the adobe wall at the southwest side of the court.

The balanced, asymmetrical massing of the mud-plastered adobe main house is highly representative of Spanish Pueblo Revival architecture. Set on concrete foundations, the exterior walls are mud-plastered adobe varying in thickness from 14 to 21 to 25 inches. The series of flat roofs have adobe parapets (*pretiles*) at varied heights and wood scuppers (*canales*) to drain the roof areas. Many of the wood structural elements and doors came from historic northern New Mexico buildings. And following the Pueblo Revival style, the majority of windows are wood double-hung units with exposed lintels.

Main House Elevations

The front (east) elevation of the house viewed from the vehicle court appears to be one solid mass, but the south end, past the entry gates, is in fact a wing wall in front of the primary part of the house. The simplicity and low profile of the long, angled façade gives little indication of the height, scale, and light within the complex (Figure 7-2). The main entrance to the house from the court is down flagstone steps and through the gates into the public front portal.

Inside the pair of antique gates, the 26-foot long front *portal* (porch) is constructed of wood posts, corbels and beams supporting the *vigas* (log beams) and wood deck (Photo 1). The portal leads to the front door, which came from the village of San José, New Mexico (Photo 2). The floor is brick laid in a herringbone pattern. The north wall is mud-plastered with a yellow lime wash, with a low base of *tierra amarilla* (mud plaster) rising to outline the three openings in the north wall. The openings include a double-hung 8/8 wood window, a group of small casement windows with an antique wood grille in front of them, and a pair of small antique doors on a recessed cabinet containing a fire hose. An antique *granero* (chest), a painting by John Meigs reproducing part of the *reredo* (altar screen) at the Santuario de Chimayo, and a decorative tin light fixture reinforce the references to Spanish colonial traditions.

The east elevation behind the wing wall consists of a lower mass at the south, the primary higher mass, and the front door under the front portal. The lower volume, which projects several feet forward, contains a pair of 6/6 wood double-hung windows and a low antique door. The sculptural exterior of the mud-plastered fireplace added in the 1950s projects forward from the high wall, which contains a small antique wood grille in front of the wood casement window (Photo 3). At the north end of the wing wall the remainder of the front of the house extends northward. Further north is the pair of custom wood doors into the back porch, also accessed by flagstone steps. At the north end of the east elevation, in front of the exterior steps down to the boiler room below, is a balustrade of turned spindles designed by John Gaw Meem.

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From the southeast, the house is a complex assemblage of masses, stepping forward and back forming an irregular composition of different wall planes, climbing the hill to the main entrance, front portal, and court. The composition is anchored at the west end by the sunroom addition of the 1940s, which is detailed more elaborately than the remainder of the wing. An exposed, battered river rock foundation anchors the sunroom at the southeast corner of the building (Photo 4 & Figure 7-3). While the rest of the south elevation is wall-dominated with multi-light double-hung windows, the sunroom has a larger area of glass, and is ornamented with exposed beam and corbels above and a recessed panel below. Several 6/6 wood double hung windows punctuate the small masses east of the sunroom, and an 8/8 wood double hung window lights the taller mass.

The south view of the house consists of three volumes wrapping around the terrace and the side portal (Photo 5). The south end of the formal living room is now a solid mass without openings since a window was filled in the 1950s. The west and east walls facing onto the terrace have 8/8 wood double-hung units, and the former open, covered circulation spaces are now glazed with custom-made doors and windows. The appearance of the side portal and the enclosed *zaguan* shown in the photograph taken by architectural photographer Julius Shulman in 1952 remains identical today (Figure 7-4).

Under the side portal, the south elevation of the former studio now used as informal living room is lit with four sets of wood windows separated with mullions. The side portal has a floor of Santa Fe Penitentiary-made brick. The beams supporting the porch structure are unusual, having corbels in the center, and originated from the village of Cordova. The planks of the antique door to the roof are fastened with iron studs. An antique wood grille and shutters fill the guest bathroom window opening. The two ornamental tin lamps may have been made and painted by folk artist Al Delgado or his family members from the village of Truchas. At the east end of the side portal steps lead down to the door to the bedroom wing, which has a 6/6 double-hung window.

While the front elevation at the east side presents solidity with few openings amidst the dry environment, the long, angled west elevation is the extreme opposite, revealing numerous glazed openings, both small and large, as well as the vegetation of the main house landscape. The west side of the house includes the service wing at the north and, the public wing at the south (Photo 6). The north room is the same height as most of the service wing, but projects forward. The fenestration on this side of the house creates a rhythm of multi-light windows: a pair of wood 6/6 double-hung, a 6-light casement, a single 6/6 unit and another pair of 6/6 units. The back porch now contains a wood frame wall with solid panels below and 20-light windows above flanking a pair of 15-light French doors.

A few feet south, a high adobe yard wall with a pair of antique wood gates extends west. The wall provides a visual screen separating much of the service wing from the rooms south of them). A 6/6 double-hung window, a casement with wood grille and a grouping of three taller casement windows with a 9-light sash in the center flanked by 6-light sash are the remaining openings in the west side of the service wing. After the wall plane angles, a set of 6/6 windows are set low in the west wall of the dining room. Set back several feet, the

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former zaguan opening is enclosed with custom-made 28-light floor to lintel windows flanking a pair of 18-light French doors. The pair of 6/6 windows in the library and the low, three-panel door into the space now used for storage are the remaining openings in the wall before the living room steps back and down the hill. Two 8/8 wood double-hung windows are set in the west wall of the living room.

Main House Interiors

The three wings of the main house contain public, private and service areas; the interior spaces are designated in Figure 7-1. The interior walls are constructed of various materials, including adobe with mud plaster, brick, hollow clay tile or wood frame. Some interiors now have latex paint applied over calcimine, and others are finished with a lime wash, *tierra blanca* or *tierra vallita* (mud plasters). Except for the wallpaper removed in the coat room and some furnishings in most rooms, the interiors of the front hall (1), dining room (2), library (4), formal living room (6), coat room (7), remain much like they were when interior designer Paul Kent converted them in the 1950s.

Main House Public Zone

Front Hall (1)

The front door opens into a small hall, which has a pine plank floor. The walls are mud-plastered and painted, with a base of *tierra amarilla*, a micaceous earthen plaster. The low historic doors on the east and west sides of the vestibule have raised thresholds. Large beams support the wood plank decking of the ceiling. The wood components of the ceiling are antique, collected for re-use in the house, and are probably hand-adzed. Furnishings include Spanish colonial art and Italian furniture.

Dining Room (2)

The dining room floor is dark red brick, manufactured at the old Santa Fe Penitentiary. The adobe walls of the room are 25 inches thick (Figure 7-5). The two historic doors are wood, and the windows, 6/6 wood double-hung units. The door from the front hall operates with a pintle mechanism with an iron lock and raw-hide pull. The pintle is an early form of hinge for heavy doors that is known in New Mexico as a "*zambullo*." The pintle extends beyond the top and bottom rails of the door, and rotates in sockets carved into the doorframe. The corner enclosing the fireplace is plastered with *tierra amarilla*. Wood covers with decorative wood spindles designed by Meem partially hide the radiators. The dining room ceiling was brought to the site from a religious building in the northern New Mexico village of Córdova. Each beam, pair of corbels and decorative center carving are fashioned from a single piece of wood. In several locations the planks of the decking are inscribed in Spanish: "*En el año de 1895 el día 20 de Julio se techo este cuarto el carpintero Salvador Martinez*" (In the year of 1895 on the 20th of July this room was made by carpenter, "Salvador Martinez.") and, "*El año de 1834 se lebanto dicho cuarto*" (In the year 1834 this room was built). A cross and rosette are also carved in one of the ceiling deck planks. The dining room furnishings, English pieces including Sheridan chairs and Rockingham

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plates, represent the influence of Paul Kent, a New York-based interior decorator hired by the McKinney's in the 1950s to update the house.

Zaguan (3)

The zaguan and the adjoining enclosed portal were both formerly open spaces (Figure 7-6). The floors are dark, grey-red brick from the penitentiary, as in the dining room. Iron hooks for fastening the previous canvas covers for the opening remain in the brick floor of the zaguan. Beneath the antique squared beam of the exterior opening in the zaguan, are now custom-made multi-paned glass panels and French doors with hand-made iron latches. The fireplace in the southwest corner of the zaguan room has a rectangular opening instead of the more common curved one. The opening is outlined with tierra amarilla. The ceiling of wood planks is supported by vigas. The furnishings in the zaguan include a wood *trastero* from Coyote, New Mexico, an amphora from a Roman shipwreck in Croatia, a New England bench, two antique Spanish colonial tables and one reproduction built by the former farm foreman, Claudio Ortiz. The artwork includes unpainted *santos* from Córdoba and two straw-inlay crosses. The former portal also has custom-made glazing panels and French doors set directly inside the wood posts, beams and corbels (Figure 7-7).

Library (4)

The library floor is now wood over the original concrete. John Gaw Meem specified concrete finished with red mastic intended to simulate an earthen floor. The library is a departure from the Spanish-Pueblo Revival spirit of the majority of the house, detailed with Territorial Revival style white-painted milled lumber. For this room John Gaw Meem designed the casework. In the west wall the pair of 8/8 wood double-hung windows with deep, paneled jambs, and a decorative radiator cover are integrated into the casework. The Colonial pine fireplace surround is finished to look like marble. Also contrasting with the rest of the house, the ceiling in the Territorial style combines white-painted, beaded box beams and wood ceiling deck. Furnishings in the library are European antiques, and a clock from Robert McKinney's mother's family. A portrait of Louise Trigg painted by Peter Hurd and one of Robin McKinney by Henriette Wyeth enliven the room.

Swimming Pool Dressing Room (5)

Originally a writing alcove that was part of the living room, this small space has been partitioned from the living room and its only access is through a low, antique door in the exterior wall. The original floor, concrete with red mastic, is now covered with paint. Called the writing alcove by the McCormicks, this space contains a built-in antique wood *trastero*, a tin mirror, and a corner fireplace with a stepped wing wall. The part of the ceiling that was living room retains the antique beams and wood deck of that room.

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Formal Living Room (6)

The small entry into the living room has steps constructed with old beams, which are incised carving on the treads. The unique flooring in the living room is pink and white Italian tile in a checkerboard pattern. The McKinneys, having hired Paul Kent to re-design the room, added the tile in the 1950s, and made other alterations to the room, including filling in the south window opening. The 8/8 wood double-hung windows remain in the east and west walls. The walls are plastered with tierra blanca, a whitish mud brought from the vicinity of the northern New Mexico communities of Ranchos de Taos or Llano Quemado. The corner fireplace features a rectangular opening (Figure 7-8). The formal living room is dominated by the dark corbel/beam ceiling brought from the chapel in the small northern New Mexico village of La Villita. The ceiling of wood beams and decking reveals water stains remaining from leaks in the roof of the building in which they were originally used. The Italian furniture and painted portraits, including a family portrait and paintings by New Mexico artists Bill Shepherd, and Bernique Longley, and an imitation of Gainsborough, reinforce the formality of the room.

Coat Room (7)

Wood parquet covers the original floor in this room leading to the former studio of Florence McCormick, producing strong contrast between the smooth, uniform floor and the textured ceiling (Figure 7-9). The antique door from the front hall into this space hangs on wood pintles. The remaining doors were custom made according to Meem's drawings and are fastened with hand-made iron latches. The window is covered with an antique shutter also swinging on a wood pintle. Louise Trigg's foreman, Claudio Ortiz, made the wood radiator cover. The red wallpaper Paul Kent installed in the space in the 1950s has been removed. The decking above weathered poles is of rough, split cedar and pine boards. Antique New Mexico chests, a shelf, a desk, a chair, a bed and art adorn the space.

Studio (8)

Originally designed as a sculpture studio for Florence McCormick, this large space was also used by Cyrus McCormick III for informal occasions such as meetings with adjacent landowners concerning the irrigation ditches. The room originally had a concrete floor with red mastic, a bank of windows on the north side and a corner fireplace with a *banco* or plastered bench along the north wall. The set of four double-hung windows facing the terrace are comprised of 4/4 lights below and 8 lights above set between three mullions and an exposed wood lintel. The adobe walls are now plastered with tierra vallita. Present features of this room that resulted from the McKinney's working with interior designer Paul Kent include the fireplace with a rectangular opening inset in the north wall and the raised wood floor. The windows in the north wall were removed and new fixed window units with operable transoms were built in the south wall, opening onto the side portal and the terrace. Julian Shulman photographed the studio as it was decorated by Paul Kent (Figure 7-10).

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In the 1960s the McKinneys worked with John Gaw Meem in designing the cabinet work; Santa Fe folk artist and collector Alexander Girard designed the furnishings of the room. The original furniture was re-upholstered and the rug, wood chests, and liquor cabinet built according to Girard's design. The west wall is covered with wood bookshelves designed by John Gaw Meem, and the east wall shelves house Louise Trigg McKinney's collection of Spanish Colonial art. Below are cabinet doors covered in old rugs from Chimayo, and a large Indian cloth panel covers the television.

Main House Private Zone

Back Hall (9)

Accessed from the southeast corner of the living room or from the side portal, the back hall has wood parquet flooring over the original concrete. Cedar-lined closets span one wall, and the other has an earthen plaster finish. Aside from the two antique doors from the exterior, a third antique door opens into the dressing room and three wood doors open into bathrooms and Elliott's bedroom (13).

Dressing Room (10)

This small room retains its original oak floor, and much of the wall area is comprised of cabinets and closets. The small amount of exposed wall surface is mud-plastered with tierra amarilla at the base. The antique doors have iron latches. For Florence McCormick, artist Santa Fe artist Olive Rush covered the closet doors with whimsical paintings of flowers and animals in muted colors (Figure 7-11). The small corner fireplace is marked by a square opening and is also plastered with tierra amarilla. The space is lit with decorative tin fixtures.

Master Bedroom (11)

The original oak flooring and wall plaster are extant in this room. The plaster surface is irregular and may have been applied by women from nearby Nambé Pueblo. One antique door leads to the sunroom; the windows are double-hung, with wood radiator covers below them. The fireplace is set in the south wall, not in the corner, and has a rectangular opening. The old ceiling of carved corbels, vigas, and aspen decking are among the features gathered from previous buildings and incorporated into the house. Furnishings include an antique New Mexico cupboard and paintings by New Mexico artists Louise Gantier, Barbara Latham, and Randall Davey.

Sunroom (12)

The sunroom, called the sleeping porch when proposed in 1946, is entered through an antique door from the master bedroom. The parquet flooring added by the McKinneys is now covered with carpet. The plastered walls are painted. Double-glazed contemporary window units have replaced the original sliding casement windows. The fireplace is a duplicate of the one in the master bedroom; the ceiling is split cedar planks over vigas.

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Elliott's Bedroom (13)

Wood parquet flooring covers the original concrete in this bedroom, and walls are mud plastered. Wood double-hung windows have a decorative wood radiator cover beneath them. The corner fireplace shows an elliptical opening, and the ceiling is made of painted beams and poles. The room is furnished with antique New Mexican wood furniture and a wood cabinet made by Claudio Ortiz.

Laura's Bedroom (14)

Added in 1954, this bedroom and bathroom form the northeast corner of the private zone of the house. A pair of doors in the east living room wall were filled in, and window openings were changed to doors. The room is floored with parquet floor and wood frame partition walls divide the space. The ceiling deck of wood planks is supported on square beams. The bathroom reveals a floor of marble recovered from the First National Bank Building on the Santa Fe Plaza after its demolition in the 1950s.

Service Wing

The service wing extends northwest of the dining room for approximately 100 feet. The kitchen and breakfast room are irregular in shape, forming the link or hinge point between the angled northwest wing and the U-shaped public and family areas of the house.

Kitchen (15)

The kitchen includes the small pantry and breakfast areas. The kitchen floor is new fir flooring, replacing the original concrete tile. Wall surfaces are covered with unpainted wood cabinetwork. Inset under an antique beam and corbels, Mexican ceramic tile surrounds the original enameled Chambers stove (Figure 7-12). Beneath the cabinets and casement windows, the counter tops and backsplash, some of which are original, are stainless steel. Antique spindles cover the exterior of the three casement windows in the pantry/breakfast room, and the radiator cover has a marble top taken from the demolished First National Bank building. The corner fireplace fits in the less than 45-degree angle corner of the breakfast room. Wood beams support wood decking throughout the kitchen.

Laundry (16)

The laundry room includes what were known as the heating and storage rooms. Carpet now covers the concrete floor. The room contains a painted ceiling of planks and beams, antique shutters at the exterior of the east window, wood cabinets, and two original tin lights with painted glass.

Back Porch (17)

The floor is covered in brick laid in a herringbone pattern. The formerly open, screened west wall of the back porch is enclosed with two sets of three fifteen-light windows above wood paneling flanking the central fifteen-light French doors. Historic wood doors lead to the automobile court. The painted wood cabinets were added in the 1960s. Vigas support the wood plank decking and the room contains a Spanish Colonial granero.

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Las Acequias
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South Office (18)

This small room has vinyl flooring over the original concrete, and gypsum plaster has been applied on the walls. The custom wood panel doors reveal their original hardware. The ceiling is made of vigas and a wood plank deck.

North Office (19)

This former servant's bedroom floor is covered with vinyl flooring over the concrete. The custom doors built on the site have the original 1930s hardware. The vigas and plank deck of the ceiling are painted.

North Room and Furnace Room (20) & (21)

The McCormicks added the north room, which is reached through an open, roofed passage separating it from the preexisting north wing. The wood two-panel custom doors have iron hardware latches. Weathered pine vigas support the fir ceiling deck. Concrete stairs at the exterior lead down to the boiler room, with furnaces built to replace the Arcola coal-fired heaters which were located in the back porch, studio, closets, outside living room, garage, and guest house.

Evolution of Main House

The McCormick house of 1931-32 was designed for summer use (Figure 7-13). Open breezeways allowed for unobstructed views and air circulation, forming an east-west axis and a north-south axis crossing within the house. In the northwest wing a breezeway (back porch) also separated the maid's rooms from the kitchen and laundry areas. The McCormicks added the sunroom at the southeast in the 1940s, detailed with corbels at the exposed lintels, large window openings and an exposed foundation of coursed fieldstone masonry, which is emphasized by the dropping grade. The conversion to year-round residence and the other changes to the house occurred in the 1950s and 1960s after the McKinneys purchased Las Acequias. One of the changes was the enclosure of the open passages and rooms. It is significant that the custom-made glass and wood enclosures, with multi-pane panels, provide protection without adversely affecting the original design of the open day-lit passageways. The careful positioning of the door-like glass walls preserved the wood portal structures, fitting panels between or behind the wood posts.

In addition to the glass wall enclosures, another alteration was the conversion of the former sculpture studio of Florence McCormick into a living room. The McKinneys involved John Gaw Meem and others in the series of rehabilitations, one stage in the 1950s, and the other in the 1960s. The former small fireplace in the northwest corner, its sculptural banco stretching along the north wall, and the bank of large north-facing windows were removed. A rectangular opening was cut for a new fireplace recessed in the north wall and expressed on the exterior. A high, horizontal window on the south wall was replaced with the set of four large windows facing onto the side portal and the terrace.

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Other changes occurred in the former living room and coatroom. The former "writing room" at the north end of the living room was enclosed, leaving the living room a more regular and formal space. The window in the south wall was filled in and the new pink and white tile floor installed under the direction of interior designer Paul Kent. In the 1950s the sunroom windows were replaced, and in 1954 a bedroom and bathroom were added on the north side of the existing bedrooms. In the 1960s the west wall of the back porch was enclosed. Alterations after the 1970s include replacements of small features, which occurred in the back porch west wall, in the kitchen, at the steps down to the main entrance, and at the north wing entrance.

Main House Landscape

The residential landscape at the main house includes graveled and paved areas, plantings, lawn, and sculpture garden southwest of the building (Figure 7-15). A low red brick edge separates the garden from the wide graveled area adjacent to the northwest wing of the house (Photo 10). Set in the grass is a small carved stone fountain by Eugenie Shonnard (1886-1978), a sculptor who was active in Santa Fe during the McKinney's ownership of Las Acequias (Photo 11). On the west edge of the terrace, paved informally with brick in varied patterns, wide stone steps lead to a flat rectangular area of grass enclosed by a low stone wall. West of the irrigated grass area are the swimming pool surrounded by flagstone paving, the pump house and the playhouse. Trees partially obscure the two latter small structures. At the south corner of the pool curving steps lead down the hill to the sculpture garden. Nine marble sculptures stand on stone pedestals connected by segments of low, curving cast-stone balustrade. Screens of trees form the south edge, where the *Acequia del Caño* flows.

Las Acequias Farm Landscape

Much more than a house surrounded by a landscape, Las Acequias is an integrated grouping of built and natural features. Together the numerous features of the landscape form a comprehensive unit that reflects a layering of the three phases of its development. On the irrigated land of the Pueblo people, generations of Spanish colonists imprinted their traditional land use patterns and architecture. Upon this base, in the 1930s the wealthy Chicogoan Cyrus McCormick III added his romantic vision of buildings built in the Spanish and Pueblo traditions. McCormick selected some of the pre-existing nineteenth century buildings on his lands for rehabilitation, and demolished others. The growth of the landscape into a working farm continued after 1949, under the management of the second owners, Robert McKinney and Louise Trigg McKinney.

The spatial organization of the farm district corresponds to the irrigation system, roads and to the functioning of the farm. The work areas, barns and foreman's house (now occupied by employees) are north of the main house compound, buffering it from the highway (Figure 7-17). The work area contains the barns, chicken house, sheds, corral, storage area, workshop, and garage. The majority of the remaining site contains pastures for the cattle and horses, and the loop road encircles the pastures closest to the main house. The main house compound occupies the center of the northern half of the property. The east and west pastures flank the loop road, and County Road 113 South follows the east boundary. The west pastures are terraced and defined with hedgerows (Photo 7). After it crosses the river it turns west and then south between the two fields south of the river. Within the pasture areas are the old mill and millponds, storage buildings, and remnants of old and

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newer orchards. The ponds at the old mill were built from what was formerly a swampy area. The group of buildings at the northwest corner of the property (two houses and two structures rented to tenants) are adjacent to the main entrance, and at the less utilized east entrance are two other small adobe houses also occupied by tenants. The farm thus encompasses several sites representing the historic activities in its evolution, including the irrigation system, the residential landscape associated with the house, ancillary buildings, the terraced pastures, and the historic orchards.

Irrigation System

Las Acequias was named by Cyrus McCormick III in 1930 for the acequias that were essential for subsistence and that continue to sustain the landscape. The Spanish word *acequia* comes from the Arabic *as-saquiya*, one of the many Spanish water terms that trace to the seven hundred years of Moorish occupation of Spain. The all-important irrigation water came from the stream that flows from the Sangre de Cristo Mountains and takes its name from the Pueblo. In the Tewa language, Nambé means "the roundish earth," a reference to the mound containing the ruins of one of the previous villages of the Nambé people. The irrigation methods in use today are based on the centuries old traditional system in which river water is diverted into channels and then into *regaderas* (feeder ditches), which are smaller channels flowing alongside the fields. The pastures are flood irrigated when the *compuertas* (head gates) are opened.

Fray Francisco Atanacio Domínguez, visiting the Nambé area in 1776, noted that both the Spanish and the Pueblo Indian communities had developed irrigation systems, in which they diverted water from large and small streams, and constructed dams upstream from their villages.¹ Domínguez described the Nambé Pueblo lands as fairly fertile and recorded that "... everything sown in them yields a crop, with a sufficient harvest of everything." When New Mexico became a United States territory, the government then codified the existing *acequia* practices in laws in 1851 and 1852.

The three acequias are diverted from the Nambé River upstream, and flow roughly east to west within the district (Figure 7-14). The whole acequia system is a contributing structure. From north to south these are the *Acequia de los Ortizes*, the *Acequia del Caño*, and the *Acequia del Rincón*. The northernmost, *Acequia de los Ortizes* fills Ortiz pond and serves to irrigate the northeast and northwest fields and the field between the pond and the main house landscape. A headgate at the south end of the Ortiz Pond releases water into a *regadera* (feeder ditch) flowing west and south along the edge of the site to irrigate the pastures uphill from the *Acequia del Caño*. Headgates on the *Acequia del Caño* are also opened to fill *regaderas*, which irrigate the two pastures and orchards enclosed by the internal road. A *regadera* flows south from Caño pond and the terraced pastures are irrigated with water flooding to the west. The *Acequia del Rincón* irrigates the pastures south of the Nambé River. The dry land areas that are not irrigated in the northeast and the east side of the main house provide a

¹ José A. Rivera, *Acequia Culture*, pp. 16-17 and 63.

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dramatic contrast to the verdant pastures and mature trees, and are a reminder of the natural landscape that would exist without the acequias.

Auxiliary Buildings and Structures

The buildings and structures at Las Acequias are clustered in several areas: the gatehouses at the west entrance (1-4) work-foreman-main house in the center (5 & 8-15) the houses at the east (6) and the Gristmill (16), the apple shed and cow barn (17, 18) are dispersed at the south of the district. While the specific dates of construction of these resources are unknown, the majority date prior to Cyrus McCormick's purchase and assembly of the property in 1929. While constructed prior to McCormick's creation of Las Acequias, the ancillary buildings and structures contribute to the district, as they reveal through their alterations and change of use, his vision of transferring the subsistence landscape into a rural retreat (Figure 7-17).

Don Daniel House (1)

At the northwest corner of the property perched on the hill and near the state road, the upper gatehouse, known as the Don Daniel House is an almost square 1,260 square foot four-room adobe building with mud plaster, flat roof, and parapets (Photo 12). Wood canales drain the roof. A wood multi-panel door in the south elevation opens onto the porch supported by wood posts and corbels. Stone steps lead from the portal down to an arbor. Modern wood double-hung windows arranged in groups of two and three are in the south and east elevations. At the northwest corner, the heads of the single 6/6 double-hung windows have wood trim with pediment shapes in the centers.

Don Emilio House (2)

Down the hill to the east, the lower gatehouse was the home of miller Don 'Milio is a traditional ell-shaped mud-plastered building of about 900 square feet with flat roof and parapets (Photo 13). Only one of the windows is wood, an 8/8 double-hung unit. Wood panel doors and steel sash windows replace the originals in the majority of the house. The replacement windows are casements with three divided lights and a fixed light above. The exception is the large fixed window flanked by the casements under the portal. A large, sculptural mud-plastered buttress supports the northeast corner of the long leg of the ell. Though they have been altered, the two gatehouse buildings are contributing buildings in the district. Two outbuildings north of the lower gatehouse include a one-room rectangular studio and a two-car garage built into the hill. The smaller structure now used as a studio, was once known as the Rael House (3). The building has 1/1 wood double-hung windows and a wood panel door with single light in the upper panel. Set perpendicular to the small studio building is the garage with two over-head metal doors (4). A row of four fixed panes in the east elevation light the interior. Both outbuildings are adobe with flat roofs and finished with mud plaster.

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Foreman's House (11)

Viewed from the west, the house appears to be a traditional ell-shaped adobe house with mud plaster, few openings, and viga ends of varied lengths projecting through the walls beneath the irregularly stepped parapet (Photo 14). The wall plane of the long elevation of the south wing facing west jogs a few inches in two locations. The windows are wood double-hung of 2/2, 6/6 and 8/8 configurations, some having a small central pediment in the wood trim at their heads. The single door on the south side of the west wing has a single light above and three panels below. The south elevation of the south wing has 6-light fixed casement windows and viga ends of varied lengths that extend three to 6 feet beyond the wall plane. The east elevation of the south wing steps back from a single room at the south containing a well from the McCormick period. Both it and the storage room have fixed 4-light casement windows. In the center of the east elevation a beam supports a large opening in the wall. The south third of the opening is filled with a wood frame wall sheathed in vertical boards and containing a door. North of this the opening is supported by a wood post, and serves as garage for two cars. The ends of log roof beams bear on the wood beam across the entire opening. Including the covered space for two cars it is approximately 1,800 square feet. North of this is a 6/6 wood double-hung window with centered pediment trim. Stepping back about 8 feet the northernmost wall plane has some viga ends extending and some cut flush with the wall and an 8/8 wood double-hung window. The north elevation has one sliding and one fixed multi-light window both set horizontally, as well as two 2/2 wood double-hung windows with plain, flat head trim. The old ceilings are visible in some rooms of the house. The porch that was added in 1972 is supported by three wood posts and the door opening onto it has a single light above, 2 panels below, and some decorative applied trim.

Rivera House (19) and Miguel "Pipas" House (20)

In the northeastern corner of the property, the Rivera House is a typical northern New Mexico Spanish colonial dwelling configuration of rooms adjacent to each other in a row (Photo 15). The variety of window types in the north elevation is also characteristic. The mud-plastered adobe structure is about 1,260 square feet, with a parapet roof and roof vigas extending through the north wall. Wood panel doors now open under the porch added in the 1980s at the south elevation. The portal is centered in the wall and is approximately 40 feet long. It is a shallow shed-roofed porch supported by five wood posts and beams. Wood double-hung windows have either flat or pediment-shaped trim at the head. The one room building, formerly the home of Miguel "Pipas," southeast of the Rivera House is a mud-plastered rectangular structure of about 300 square feet with flat roof and parapets (20). A wood panel door in the west side and wood shutters at the single window opening at the east are the only openings. Inside is a notable historic cupboard.

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Doña Florencia House and Garage and Root Cellar (12)

North and northeast of the main house are the guest house/garage (12) at the north and the rental house (13) at the east of the court. The east side of the guest house/garage/root cellar was formerly the Doña Florencia House (Photo 16). It is an ell-shaped adobe house with mud plaster, double-hung windows and wood panel door. A low mud-plastered yard wall encloses the space formed by the ell. Windows are 2/2 wood double-hung and all exterior trim has flat heads. John Gaw Meem's drawings to alter the existing house for the McCormicks indicate three new fireplaces and four new double-hung windows. The two exterior doors and four of the windows were not replaced (Figure 7-16). In the interiors, linoleum installed in the 1950s covers the concrete floors. The McCormicks built the garage and root cellar attached to the west side of the house. The pair of garage doors, with wood herringbone exterior, are set back behind a newer porch supported by wood posts, corbels and beam added in the 1960s. At the west side of the garage is a small root cellar, referred to as *soterraño*, in local Spanish. The cellar is nearly half the height of the garage and a sloped wood cellar door projects out on the south side. Long viga ends extend at varied length beyond the west elevation, in which there is a single fixed 6-light wood window. A shed roof extends from the north side of the garage into the small work yard enclosed by a curving adobe wall built after 1949. The attached work shed is a rough, wood frame, shed-roofed structure.

Don Merced House (13)

This is an ell-shaped adobe house with a deep portal rehabilitated by John Gaw Meem (Photo 18). Special details such as the sculptural buttress at the northwest exterior corner, the antique beams and ceilings collected for the McCormicks, and the concrete floor simulating a mud floor give the house its character. The windows are 4/4 and 6/6 wood double-hung units. According to the Meem drawings, three of the pre-existing windows and one exterior door remain in the exact openings that existed when the McCormicks purchased the land.

Barn Area (5, 7, 8)

Enclosed with horizontal pole fencing between two posts as at the pastures, the barn area contains a large yard, a chicken house (5), a barn (7), and the non-contributing 4,000 square foot open hay barn (8). The hay barn built in the 1990s is a pitched roof structure with a lower shed roofed section on the north side. The rectangular wood posts are braced at 45 degrees and the roofing is red metal. The approximately 2,800 square foot barn is a mud plastered adobe building with viga ends extending at varied lengths through the east wall (Photo 18). Part of the building was a house existing on the site, with territorial trim at the windows and the original calcimine-finished walls and original ceilings within. Four Dutch doors of vertical boards with pairs of surface mounted hinges on each leaf are set in the east wall. There are two four-panel doors, a 2/2 double-hung window, and a rounded mud-plastered buttress at the southwest corner near the acequia. The south elevation of the barn is stepped back in the center. Two 2/2 wood double-hung windows are at the west end and a 6/6 wood double-hung window is at the east. The wall that is set back contains three wood plank doors.

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Northwest of the barn is the non-contributing chicken house (5), a low mud-plastered structure of about 600 square feet with an assemblage of re-used window sash in the south wall, and a corrugated metal shed roof. Screened pens are attached at the south side.

Across the acequia to the southwest of the barn is the approximately 900 square foot rental residence known as the "Pigeon House" (6). Though it originally served that purpose, this two-story building was remodeled in the 1980s. The 6/6 wood double-hung windows have pediment-shaped heads. The gable roof is red metal, and the walls are mud plastered.

Vehicle Shed and Workshop (9, 10)

Southeast of the barn area are a non-contributing vehicle shed (9) on the north side of the road and a non-contributing workshop (10) on the south side. The garage, which is built into the hill, has a red metal shed roof draining to the north, where it is about two feet above grade. A wood frame structure with dark stained rough-sawn board-and-batten siding above the stepping concrete block base, the opening on the south side is framed with two square posts and a beam. Across the road is the workshop, a flat-roofed building with parapets on three sides, draining to the south, where it is built into the hill. Three pairs of plywood doors with applied trim around the edges and forming an x-brace, hang in the north side of the building.

Gristmill (16)

In the pasture in the southwest of the property, is the gristmill structure (16). It was transported from Truchas before 1928 and consists of a single-crib log structure with square notched corners and crowns extending at varied lengths (Photo 19). The roof overhangs about six feet at the north side, supported by the wall, and one post at the northwest corner. A small opening in the east wall, and a single wood door in the north elevation are the only openings. All but the door and outer roof are original. Built over pond water, sill logs span across the water and a layer of logs and then of planks support the structure. Under the building the embankments are shored with vertical poles. The horizontal mill wheel, the hide *embudo* (funnel) and some adobe chinking remain in the interior.

Apple Shed (17) and Cow Barn (18)

Two, small non-contributing storage buildings are on the north side of the loop road where it parallels the Nambé River. The apple shed (17) is a rectangular adobe building built into the terrace with a new corrugated metal shed roof (Photo 20). At the north the shed roof is about two feet above grade, and slopes up to the south. Large ponderosa pines grow immediately north of the building. Doors are custom made diagonal plank wood, located in the end walls, east and west, close to the south elevation, which is full height. To the east of it, the

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building that served as the McCormick's cow barn (18) is now a non-contributing rectangular adobe building with a gable roof covered with corrugated metal. Gable ends contain vertical dark stained board and batten siding. In the interior the concrete floor has drainage troughs for washing out manure. Doors of vertical wood boards are in the west and south sides. The former porch on the west side of the building has been removed. Next to the south door is a horizontal window opening in a heavy wood frame that consists of four openings now covered with plywood at the interior and metal screen at the exterior. Along the east side, the door of vertical boards consists of two separate leaves, one over the other (Dutch door). Both top and bottom have a pair of large, surface-mounted hinges. Only some pieces of the concrete foundation of the pre-1928 Don Pablo Martinez General Store remain near the barn.

Landscape

Pasturage, orchards, hedgerows, and ornamental trees and shrubs were planted or volunteered at Las Acequias during the period of significance. The volunteer trees and shrubs have grown up incidentally along fence lines, beside roads and along acequias. Río Grande and Narrow Leaf Cottonwood (*Ulmus* var.) trees predominate throughout the site, and other species include groupings of Ponderosa Pines (*Pinus ponderosa*) and Rocky Mountain Juniper and One Seed Junipers (*Juniperus scopulorum* and *monosperma*.) The McCormicks planted Siberian Elms (*Ulmus pumila*), and the McKinneys planted Russian Olives (*Eleagnus angustifolia*), as well as hedgerows between the terraced fields of the pastures on the west side of the property. Choke cherry (*Prunus virginiana*) and Osage Orange trees (*Maclura pomifera*), cottonwood, red cedar and juniper form the hedgerows, and the orchards include apple, apricot, pear, peach, cherry, and plum trees (Photo 21). Shrubs include wild roses (*Rosa Woodsii*) and mulberry (*Morus alba*). Willows (*Salix* var.) and cattail (*Typha latifolia*) thrive near the ponds. The pastures are planted with a brome, fescue, and clover seed blend. Wood fencing, gates and stiles enclose the numerous field and residential areas. Coyote fencing (small adjacent vertical juniper poles) surrounds most of the site. Many of the internal roads are edged with horizontal pole fencing. Barbed wire fencing edges some of the pastures and v-mesh metal fencing occurs along the riverbed and around Ortiz Pond. the riverbed and around Ortiz Pond. The fencing is not included as a contributing feature because portions of the historic fencing are replaced when deteriorated and fencing has been added in new locations since the period of significance

Las Acequias has evolved from a traditional subsistence landscape supporting many families, to a gentleman's farm, to finally a working farm. The second phase of the evolution occurred during the McCormick era (1929 to 1949), as the individual agricultural units were consolidated into a larger designed rural landscape. In the third phase, during the McKinney/Trigg era (1949 to 1989), the landscape assumed greater importance as Robert McKinney reshaped the topography and developed the irrigated land. Like McCormick he employed local residents to facilitate his projects and the management of the farm. In the landscapes and buildings at Las Acequias in 2007 the patterns established by Cyrus McCormick and the changes introduced by Robert and Louise Trigg McKinney have been preserved to a large extent.

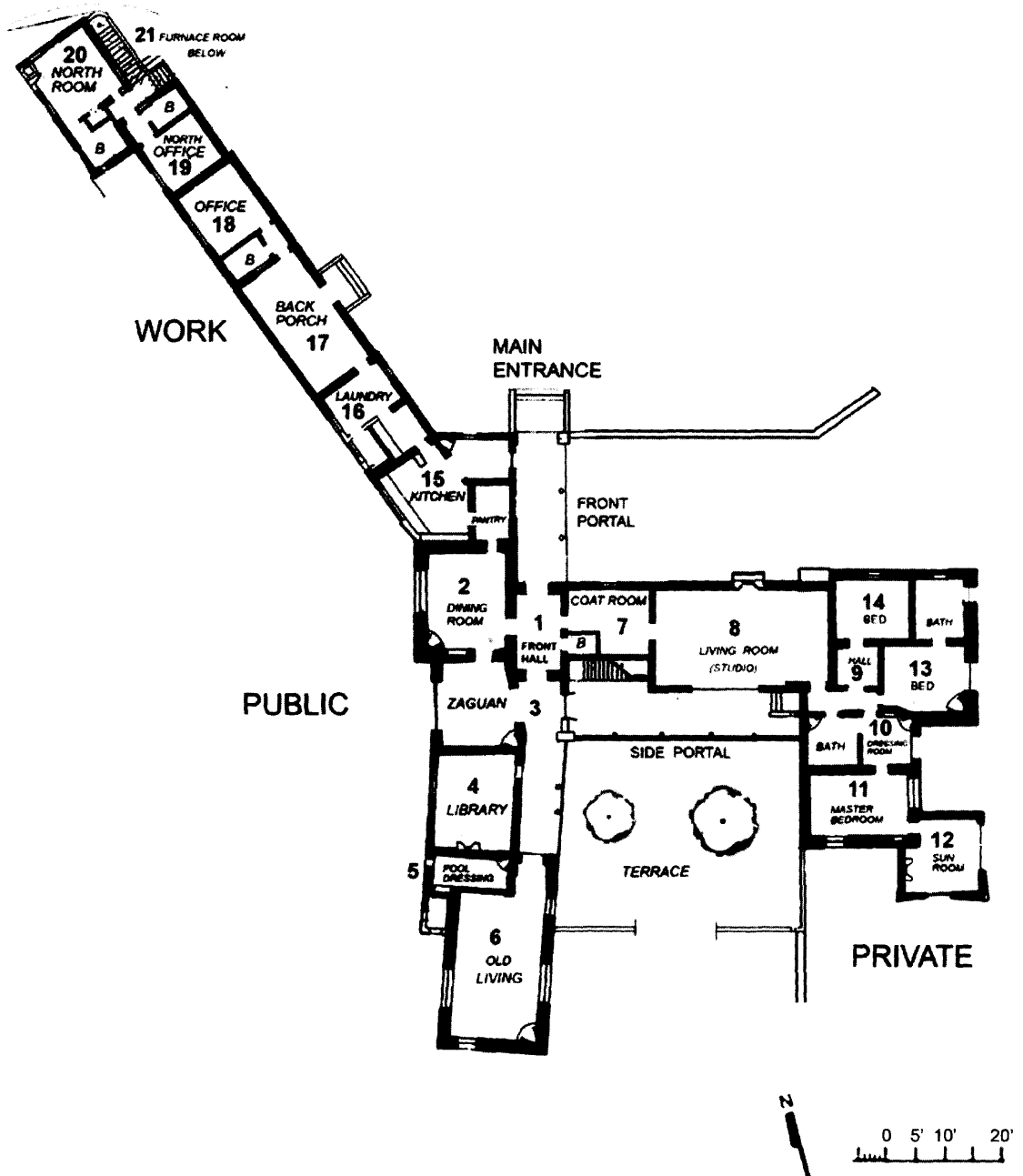
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Figure 7-1: Diagram of the three zones of the main house



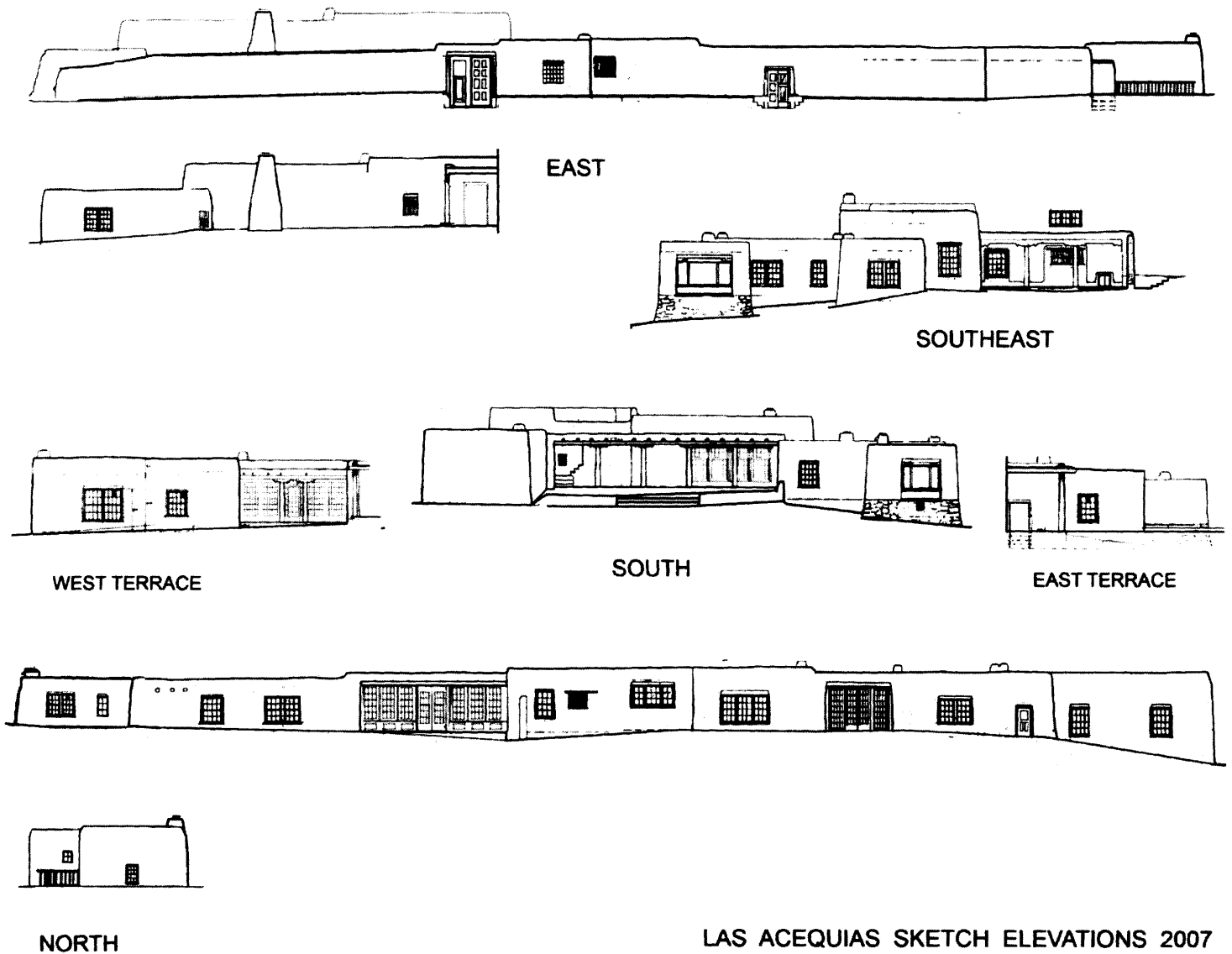
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Figure 7-2: Exterior elevation sketches



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Figure 7-3: Terrace and sunroom, Julius Shulman, 1952



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Figure 7-4: Side portal at east side of terrace, Julius Shulman, 1952



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Figure 7-5: Dining room, Julius Shulman, 1952



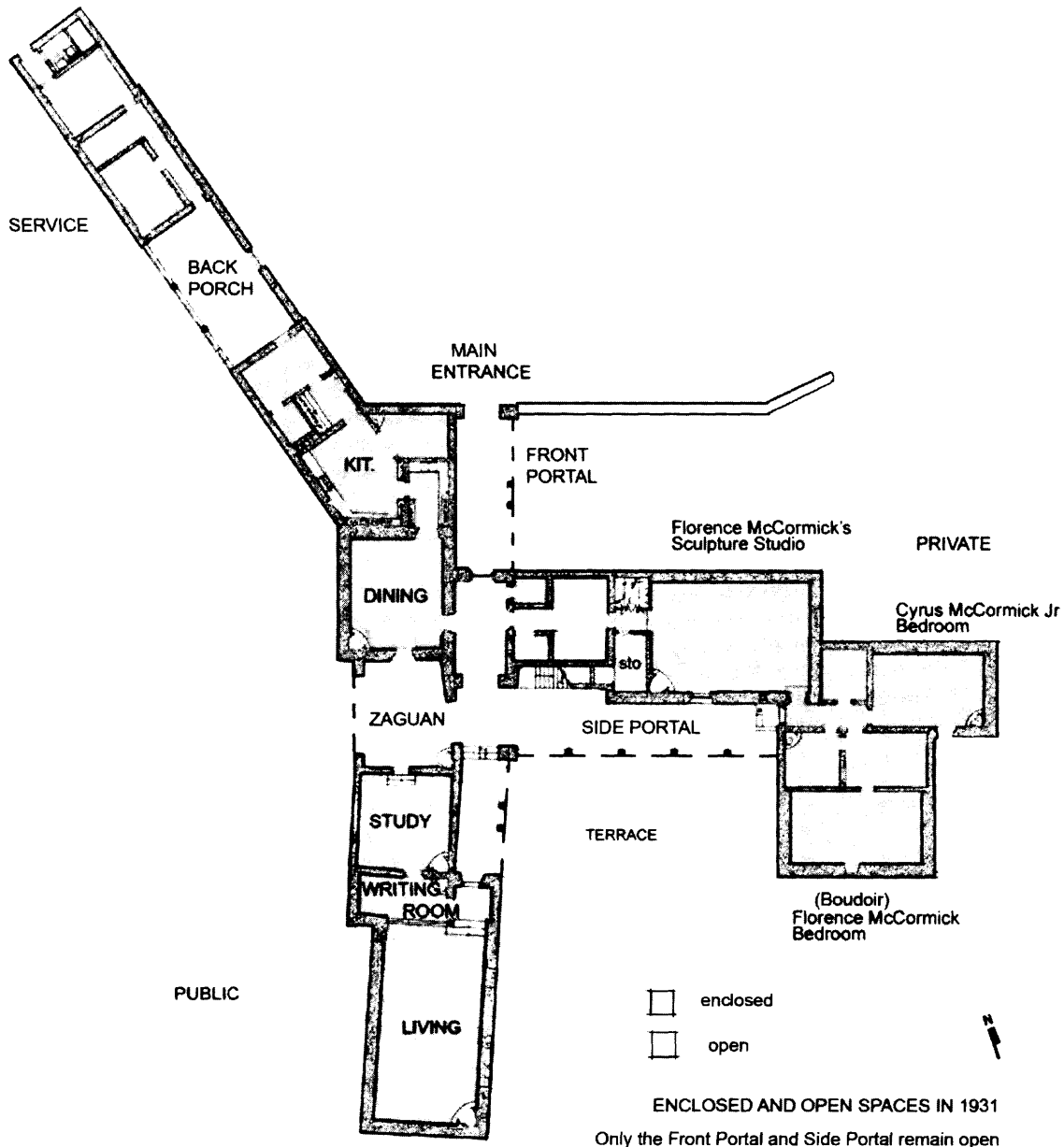
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Figure 7-6: Sketch floor plan showing enclosed and open spaces in 1931



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Figure 7-7: Enclosed portal at north side of terrace, Julius Shulman, 1952



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Figure 7-8: Formal living room, Main House, Julius Shulman, 1952



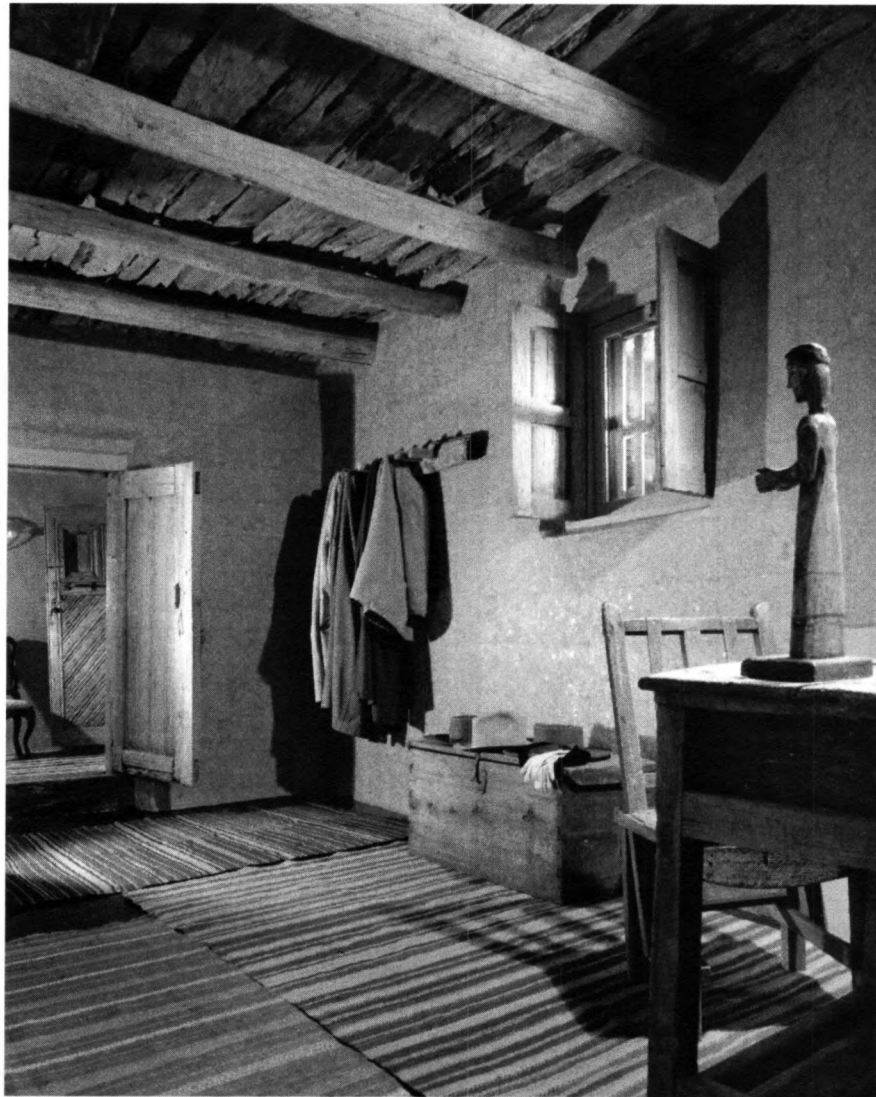
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Figure 7-9: Coat room, Julius Shulman, 1952



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Figure 7-10: Studio, now informal living room, Julius Shulman, 1952



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Figure 7-11: Dressing room, Julius Shulman, 1952



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Figure 7-12: Kitchen, Julius Shulman, 1952



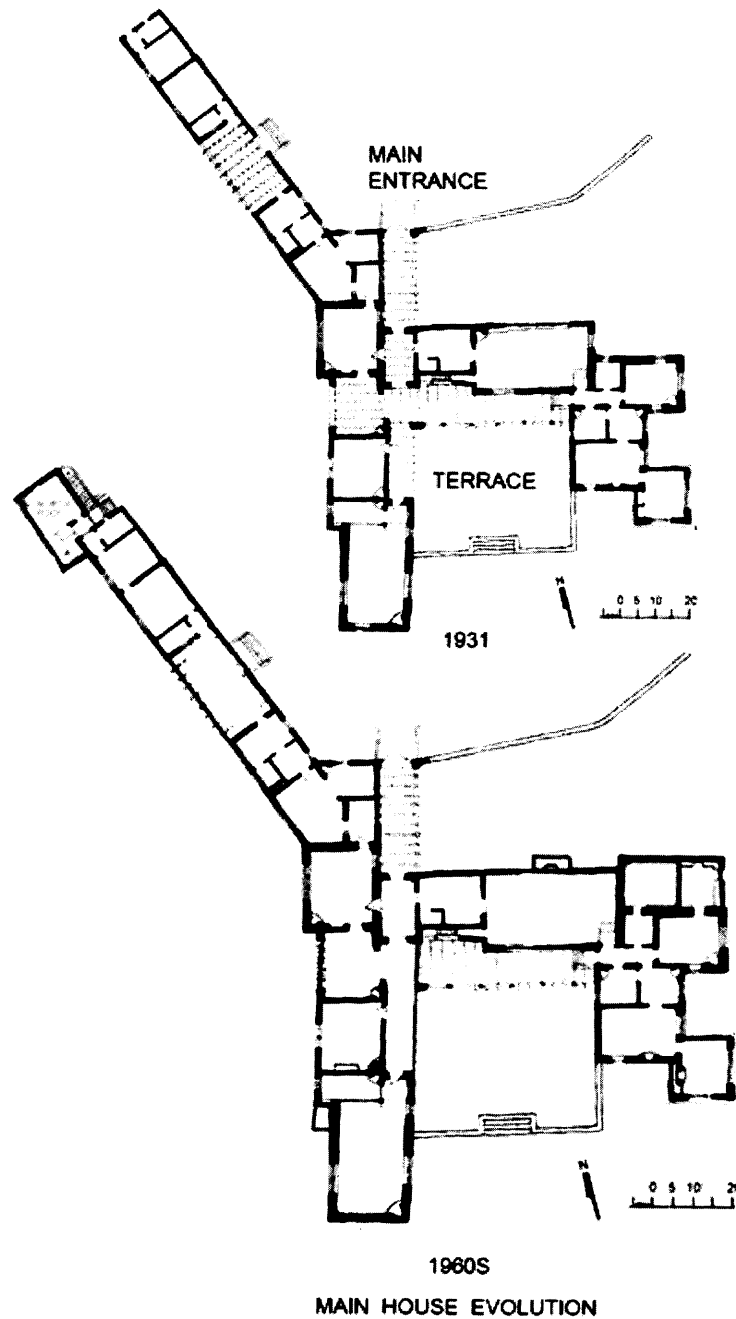
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Figure 7-13: Diagram of main house evolution



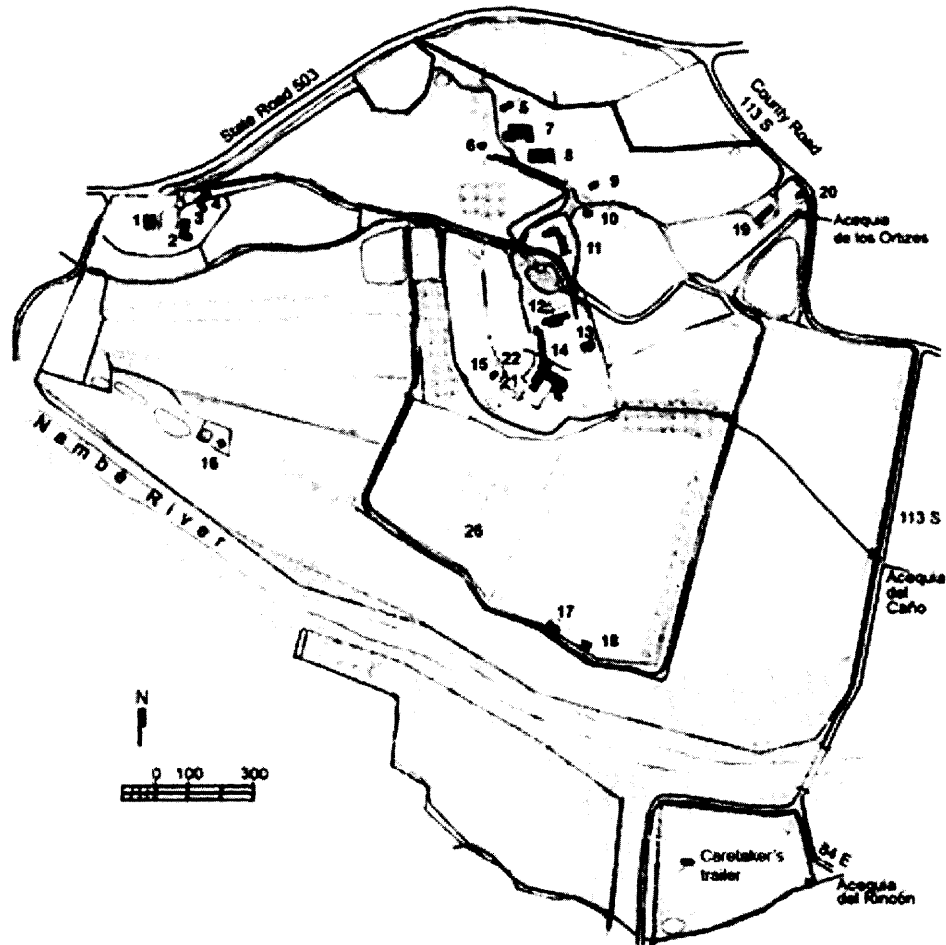
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Figure 7-14: Site plan sketch with resource numbers



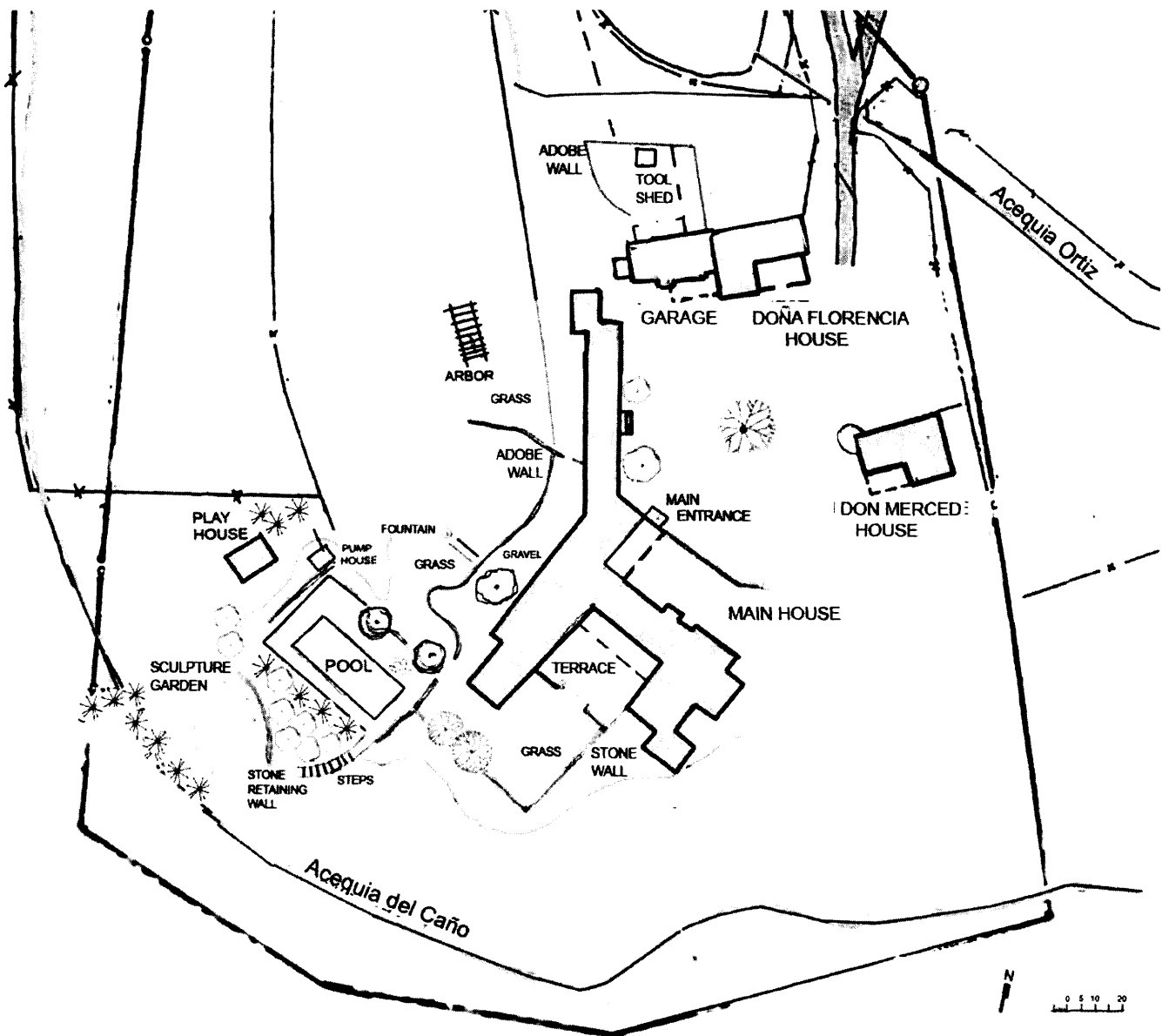
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Figure 7-15: Main house landscape sketch



MAIN HOUSE LANDSCAPE

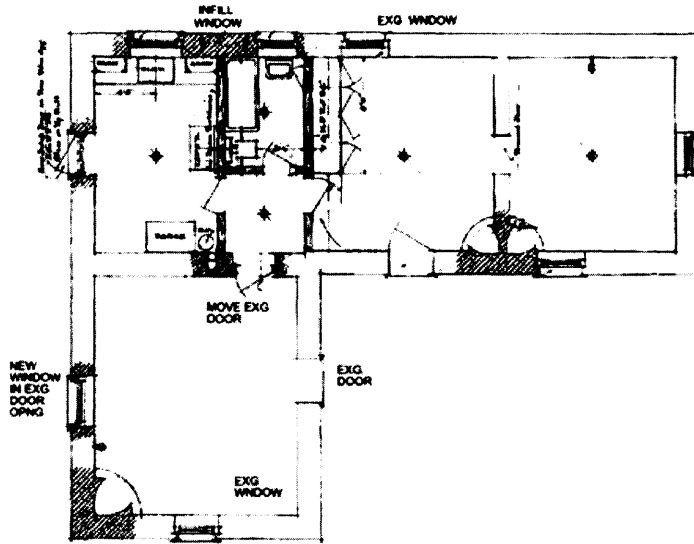
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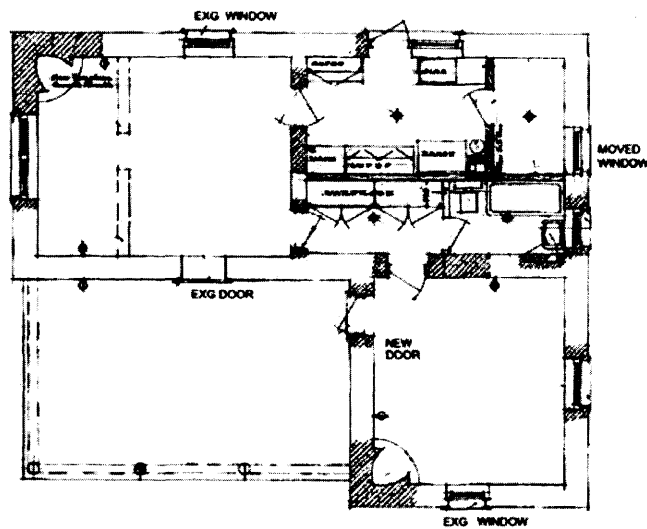
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Figure 7-16: John Gaw Meem Drawings for remodeling two existing houses



Doña Florencia House (12)



Don Merced House (13)

ALTERATIONS TO EXISTING BUILDINGS

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Figure 7-17: Table of contributing and non-contributing resources

Resource Name	Number #	Type	Contributing	Non-contributing
Don Daniel House	1	Building	X	
Don Emilio House	2	Building	X	
Studio	3	Building	X	
Garage	4	Building		X
Chicken House	5	Structure		X
Pigeon House	6	Building	X	
Barn	7	Building	X	
Hay Barn	8	Building		X
Vehicle Shed	9	Building		X
Garage/Storage	10	Building		X
Foreman's House	11	Building	X	
Doña Florencia House	12	Building	X	
Don Merced House	13	Building	X	
Main House	14	Building	X	
Play House	15	Building		X
Grist Mill	16	Building	X	
Apple Shed	17	Building		X
Cow Barn	18	Building		X
Rivera House	19	Building	X	
Miguel Pipas House	20	Building	X	
Main House Landscape	21	Site	X	
Shonnard Fountain	22	Object	X	
Terraced Pastures	23	Structure	X	
Acequia System	24	Structure	X	
Farm Landscape	25	Site	X	

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Significance Summary

In the late 1920s Chicagoan Cyrus McCormick III, the grandson of the inventor of the mechanized reaper, transformed close to 100 acres north of Santa Fe into a summer home and ranch. He purchased many small agricultural properties, some including nineteenth century adobe buildings occupied by the descendants of Spanish settlers to create his estate. The development of the main house involved an extraordinary collaboration between the premier New Mexico architect of the twentieth century, John Gaw Meem working closely with artist, Carlos Vierra and their client. The synthesis of Spanish and Pueblo elements and craftsmanship in the house exemplifies the Spanish-Pueblo Revival style. Alterations for the original and second owners, publisher of the *Santa Fe New Mexican*, Robert McKinney and his wife, rancher Louise Trigg McKinney were also designed by Meem, and contribute to the significance of the property. Many landscape features, auxiliary buildings and structures at Las Acequias have a high degree of integrity reflecting the alterations and additions that McCormick made to the vernacular buildings constructed before his development of the property. Las Acequias continues to thrive and be preserved under the care of the next generation of the McKinney family, Robin McKinney Martin and Meade Martin, and conveys the feeling and association of the period of its significance, 1931 to 1957. Together, the main house, contributing buildings and structures and the landscapes, create a unified district eligible for the National Register of Historic Places under Criteria A and C.

Chronology

In New Mexico, New Spain in the late seventeenth century, officials representing the Spanish crown created the boundaries of the large areas of land granted to Pueblo Indian peoples. A short segment of the miles of boundary between two of the reservations, the Pojoaque and Nambé reservations bisects the Las Acequias property.² Though the reservation boundaries were established the previous century, in 1739 and 1769 the Governor and Captain General representing the Spanish government granted small parcels of land within those boundaries. The conflicting pattern of Pueblo/Spanish land ownership was not unique, continuing through the Mexican period (1821-1846).³ When New Mexico became a United States Territory in 1846, the Treaty of Guadalupe-Hidalgo (1848) stipulated that the Spanish and Mexican land grants were to be protected. Beginning in 1854 the Surveyor General began to determine the validity of the land claims that residents filed. However, after forty years of turmoil and numerous lawsuits, Congress had to establish a court of Private Land Claims in 1891. When the work of the court was completed in 1904, only about two million acres out of the thirty-five million claimed or less than ten percent were confirmed.

² Acts of Congress approved Dec. 22, 1858 (xi, 374), and June 21, 1860 (XII, 71) confirmed by U.S. patents in 1864 Executive Orders of June 13 and Sept. 4, 1902, set apart additional lands for Nambé Pueblo, which grew to 19,000 acres by 1964: 13,520 acre Pojoaque and 13,586 acre Nambé.

³ Beck, Warren A. and Haase, Ynez D. *Historical Atlas of New Mexico*, Norman, University of Oklahoma Press, 1969, p. 21.

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Many of the Pueblo and Spanish-speaking residents of northern New Mexico continued to practice their ancient traditions of farming, irrigation, and building with local materials into the early twentieth century. In United States Territorial district court documents of 1900, disputes between the people of Nambé Pueblo and the Spanish settlers over irrigation water use involved the extant acequias: the Acequia de las Canovas de los Ortices, The Acequia del Caño and the Acequia del Rincón.⁴ In the 1920s some of the heirs of the Ortiz, Sena and Rivera and other families were still using the three *acequias* cited in the 1900 documents to irrigate their subdivided plots of land.⁵

But by 1918, at the end of World War I, the traditional economic base of northern New Mexico communities had deteriorated. Anglo settlement was absorbing grazing lands and the new livestock companies changed the structure of the sheep industry. With the arrival of the railroad, the traditional freight-oriented trade system also became obsolete. The small agricultural plots barely produced an adequate livelihood in good years, and then a drought from 1916 to 1918 and the postwar lowering of agricultural prices coincided with an increasing demand for labor in the larger agricultural, mining and railroad industries. Many northern New Mexico villagers were forced to enter the new monetary economy as laborers. Cash poor, the villagers in the area that McCormick recognized as excellent irrigated agricultural land not far from Santa Fe, were thus obliged to sell their plots. In 1929 McCormick set about establishing his summer retreat for himself and his wife Florence, naming it Las Acequias.

The portion of Nambé Village McCormick purchased contained close to twenty houses, a school, a house/store, a gristmill, orchards and cornfields (Figures 8-1 & 2). When McCormick began to implement his romantic vision, both local events and the onset of the Depression threatened the framework and economics of traditional communities in northern New Mexico. Many northern New Mexico residents found the onslaught of Anglos jeopardizing their traditional reliance on subsistence agriculture and sought seasonal work elsewhere. Census data of 1920 for Nambé Village (later known as Ortiz) indicate that all village residents owned their land and both of their parents were born in New Mexico, but only about one quarter of the village working people were "working on their own account" as opposed to being wage-earners, and only about one half of Nambé Village working people spoke English.

Anglos had begun acquiring property from people whose connection to the land went back generations as soon as New Mexico became a U. S. Territory. This continued through the adjudication of the Spanish and Mexican land grants, as a few individuals ended up with vast amounts of land through unscrupulous dealings

⁴ Document No. 4144 District Court, Territory of NM Wait of Injunction, April 10, 1900.

⁵ In the location of Las Acequias, the Governor granted two small parcels of pueblo land to Vicente Duran de Armijo on October 5, 1739. Before 1769 Nicolas Ortiz had purchased land in this area, and his son Gaspar Ortiz inherited a portion of it in 1789. This conflicting pattern of land ownership continued through the Mexican period (1821-1846) when Ramon Sena and Marcos Rivera also acquired tracts of land west of Nambé Pueblo.

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with the Spanish-speaking residents. McCormick's purchase of approximately 100 acres differs from the dishonestly transferred hundreds of thousands of acres of the earlier period in legitimacy, size, and purpose. McCormick sought a summer retreat, not to cheat his way to increased wealth. Yet his purchases continue the dynamic of the intercultural contact occurring in New Mexico since the mid-nineteenth century, representing one particular type of early twentieth century Anglo incursion into the long-established patterns of rural New Mexico.

McCormick employed Harry H. Dorman, who operated a real estate and insurance business in Santa Fe, to carry out the land purchases in Nambé. Deeds indicate that the first nine parcels were purchased from Ortiz, Rivera, Martinez, Sandoval and Roybal family members in January of 1929. By November of 1929 McCormick had acquired eight more properties to total 100.158 acres. Purchase of land from Estévan Archuleta and the small site of the Nambé schoolhouse were not negotiated until 1930 and 1931 respectively. The Santa Fe County Commissioners had already approved closing the existing road in October of 1929.

The entire estate was finally assembled by May 20, 1931 after the school plot was acquired. Negotiations with Nina Otero-Warren, superintendent of schools delayed design of the main house since the school was too close to the most desirable site for the main house. Preliminary design of the main house progressed through seventeen iterations; construction began in September of 1931. Alterations to existing houses to be used as the barn buildings, guest house and studio near the main house and for the foreman's house were already underway. Some of the existing houses and the school building were demolished (Figure 8-2). The McCormicks again worked with John Gaw Meem to design additions to the main house in the 1940s, and then sold the property to Robert McKinney and Louise Trigg in 1949.

Collaboration of Client, Architect and Artist

During 1929 through 1931 a remarkably intense exchange transpired between the three primary players who shaped the main house and the auxiliary buildings. The design of the house illustrates the development of the Spanish Pueblo Revival style with two of its major champions: Carlos Vierra and John Gaw Meem, instrumental in the design. Both Meem and Vierra were among the group of newcomers to Santa Fe who promoted and influenced the revival style. Vierra was a Californian of Portuguese ancestry who first came to Santa Fe in 1904 seeking a cure for tuberculosis, as Meem did sixteen years later. Meem had grown up in Brazil, and their sharing the Portuguese language and their common interest in the local architecture led to their friendship.

Though Carlos Vierra had no architectural training, he greatly admired and documented the architecture of the Pueblos and Spanish villages in his paintings and photographs. In a 1918 article, Vierra charged that the architecture across the country was a confusion of assembled elements from classical and other traditions. He suggested that an opportunity existed in New Mexico to develop a truly American kind of architecture based on

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the local building traditions. He promoted forgoing precision and symmetry in favor of the freedom of sculptural form that the erosion of adobe architecture produced.⁶

Cyrus McCormick regarded Carlos Vierra as one of the experts on the history and traditions of the Santa Fe Style architecture and involved him in the design process. Figure 8-3 depicts the clay model Vierra prepared to show the delicate outlines of parapets, which Meem deemed essential to the design.⁷ Vierra also provided on-site supervision during the construction of the main house. Near the end of construction Meem wrote. "Carlos Vierra has exerted every bit of his knowledge of this architecture and his sensitivity to it in producing the lovely lines it has...."⁸

While McCormick deferred to the judgment of Meem and Vierra, he also strongly inserted himself in the design of all of the existing buildings as well as his own new house. McCormick gave ongoing attention to every aspect from the relationship between the contours of the site to building placement, down to room dimensions. On an almost daily basis, McCormick mailed extremely detailed directives and over twenty sets of his own sketches to Meem. As an example of the level of detail, McCormick wrote to Meem on July 27 1929, "I think this adaptation of the "Hillside Site Plan" has some merit, particularly in the elimination of the steps under the patio portal, the recognition of the shape of the hill in the orientation of the studio and cottage, and the insertion in a convenient corner of a heating plant chimney...." McCormick even sent Meem a sketch dated July 20, 1930 showing the relationship between the buildings of the Main House compound and vehicle circulation in the court (Figure 8-4). The relationship of buildings in the diagram is close to the final configuration.

Of the trio, McCormick and Vierra's approach to the project was based on a more romantic view of regional cultures, common among many of Meem's clients in Santa Fe in the 1920s. "Authenticity" in their view could be achieved by collecting parts of old buildings or, in McCormick's case, desiring to heat the house only with fireplaces and light it only with candles and lamps. Rather than designing a portal like those in the Spanish tradition or producing a finish simulating the hand-plastered surfaces at the Pueblos, their idea of authenticity meant incorporating actual fragments of Spanish buildings and employing local people to plaster. Thus the fireplaces at Las Acequias were constructed by one of the "lady masons of Nambé Valley" under Carlos Vierra's direction.⁹ Techniques for working with earthen plaster passed down from mother to daughter in the tradition of the *enjarradoras*. In the end, electric ceiling fixtures were installed, including eight decorative tin fixtures made by Santa Fe tinsmith, Francisco Delgado.

McCormick had a team of people scouring the state and purchasing wood architectural elements such as old doors or portal and ceiling structures from historic buildings. Vierra, McCormick's caretaker and on-site

⁶ Carlos Vierra, *Art and Archaeology*, Vol. VII Nos.1-2, January-February, 1918.

⁷ Correspondence Meem to McCormick, December 10, 1929.

⁸ Correspondence Meem to McCormick, December 4, 1931.

⁹ Correspondence Meem to McCormick, October 12, 1931.

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building superintendent, Marcel F. Pincetl, and even H.H. Dorman located wood features from posts to shutters, and they eventually totaled forty-six in number. Various pieces of buildings came from the chapel in La Villita, houses in Cordova and Truchas, and even from a house as far away as Peralta, south of Isleta Pueblo.

The three agreed that the goal was to stick "...strictly to the spirit of the architecture and the method of living in this country..."¹⁰ While Meem complied with his client's approach, he also stated in reference to the living room that he preferred a simple ceiling:

With regard to the ceiling of the living room, the scheme you spoke of: two large cross beams with longitudinal vigas is not very typical. It is more Spanish than Pueblo. Vierra says that it was probably used in the primitive pre-historic Pueblo, but he knows of no extant examples. Personally I prefer a simple ceiling.... Beautifully proportioned simplicity, to my mind should be our key note."¹¹

The eclecticism of the revivalist approach McCormick pursued is also illustrated by the changes to the existing houses near the main house. These genuine historic houses, which were physical expressions of the local culture and extant on the site, received more elaborate treatments such as greater ceiling heights, beamed ceiling systems lifted from other buildings, and the addition of sculptural fireplaces (Figure 8-5).

In correspondence to John Gaw Meem early in the design process, McCormick reveals his own ideas about the nature of architectural styles, referring to the historic regional traditions, not to the present revival style. During design development he wrote "...the boudoir will be the only room in the house that is not to be in primitive New Mexican style, but is to be primitive Spanish...."¹² The boudoir was Florence McCormick's bedroom, and now the master bedroom. It uniquely has wood instead of simulated earthen floor, and early drawings called for a plaster ceiling, which finally became the beam/corbel/savino ceiling brought from Truchas.

The main house at Las Acequias exemplifies the Spanish Pueblo Revival style through the amalgam of Spanish and Pueblo components. Features such as the battered corners, irregular parapets, canales made from logs, the round posts and corbels of portals, exposed wood lintels, and earthen finishes were combined with contemporary wealthy American concepts such as those about necessary heights and sizes of interior spaces or about capturing views. For example the general idea of the linear plan of the main house fits within the Spanish tradition, but the great lengths taken to position the building wings to capture views reflected McCormick's background.

¹⁰ Correspondence Meem to McCormick, August 26, 1929.

¹¹ Correspondence Meem to McCormick, Aug 26, 1929.

¹² Correspondence Meem to McCormick, Nov 2, 1929.

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Robert and Louise Trigg McKinney

The growth of Las Acequias into a working farm continued after 1949 under the management of Robert McKinney and Louise Trigg McKinney. Robert McKinney, a former U.S. Ambassador, a corporate director, a conservationist, and a poet, during his years of stewardship of Las Acequias, edited and published the *Santa Fe New Mexican*.¹³

Louise Trigg, whose family ranch had been established in 1917 in Eastern New Mexico, married Robert McKinney in 1943 and lived at Las Acequias into the 1980s. While at Las Acequias she supported several cultural and educational institutions in Santa Fe. A friend of Georgia O'Keeffe, Louise Trigg arranged to have O'Keeffe images reproduced for Santa Fe Chamber Music Festival posters. She was a founding member of the Santa Fe Opera, and of the Santa Fe Preparatory School. Governor Bruce King appointed her to be the Chairman of the New Mexico State Arts Council, and she also served the National Endowment for the Arts.

In summary, the primary focus of the significance of Las Acequias lies in the main house, yet the district encompassing landscapes and groups of smaller buildings and structures illustrates a rare example of a layering of three eras, each having significant associations with the historical development of New Mexico. On the irrigated land of the Pueblo people, generations of Spanish colonists imprinted their traditional land use patterns and architecture before New Mexico became a territory of the United States in the nineteenth century. The origins of Las Acequias as an entity are an outstanding representation of the early twentieth century fashion of wealthy Americans from other parts of the country viewing New Mexico as an idealized place of retreat from the harshness of America's modern cities. Cyrus McCormick superimposed his romantic vision of a single-family summer place, employing a picturesque combination of architectural elements drawn from the Spanish Colonial and indigenous Pueblo building traditions in a time when the site was still home to the descendants of those cultures.

Remarkably, the transformation of the subsistence landscape of many families into a single-family summer place occurred without obliterating many of the features of the pre-existing land use traditions. Similarly, the growth of the site into a working farm after 1949 guided by the second owners, Robert McKinney and Louise Trigg McKinney continued to preserve and develop the essential patterns of the landscape. Despite the different type of use and cultures, the pastures, acequias, orchards and building compounds of Las Acequias remained important features throughout its phases of development.

¹³ His book, "Hymn to Wreckage" was rated by the *New York Times* as one of then best poetry books in 1947. McKinney also published a non-fiction work, a five-volume book on peaceful uses of atomic energy.

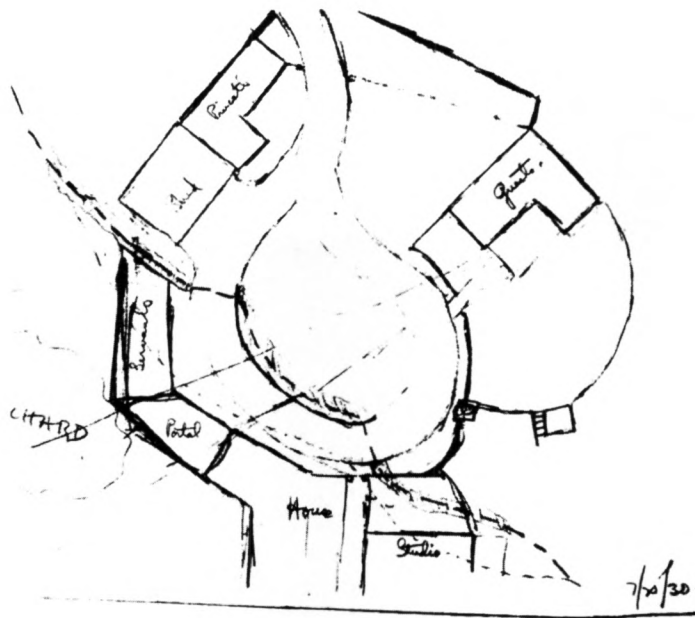
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Figures 8-3 & 4: Sketch by Cyrus McCormick and clay model of the main house compound by Carlos Viera



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Figure 8-5: Louise Trigg and Robert McKinney with their foreman standing in the wagon, Julius Shulman, 1952



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Geographical Data

UTM REFERENCES

	Zone	Easting	Northing
A.	13	410224E	3972862N
B.	13	410300E	3972905N
C.	13	410765E	3972854N
D.	13	410803E	3972724N
E.	13	410894E	3972696N
F.	13	410772E	3972285N
G.	13	410256E	3972440N
H.	13	410251E	3974306N
I.	13	410279E	3972575N

VERBAL BOUNDARY DESCRIPTION

The boundary of the district is indicated by a polygon, whose vertices correspond to the above UTM reference points. See the attached USGS quad map.

BOUNDARY JUSTIFICATION

The boundaries encompass the entire land area associated with the historic property.

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Photo Log

The following information pertains to all photographs unless otherwise noted.

Las Acequias

Nambé, Santa Fe County, New Mexico

Photographer: Catherine Colby

Date: January 2, 2008

Location of images: Historic Preservation Division, Santa Fe, New Mexico

Photo 1 of 21

Front Portal, Main House

Facing Northeast

Photo 2 of 21

Front Portal, Main House

Facing Southwest

Photo 3 of 21

North elevation, Main House

Facing Northeast

Photo 4 of 21

Sunroom Exterior, Main House

Facing North

Photo 5 of 21

Terrace, Main House

Facing Northwest

Photo 6 of 21

West Elevation, Main House

Facing North

Photo 7 of 21

Terraced Pastures

Facing Southeast

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Photo 8 of 21
Old Pond
Facing Northeast

Photo 9 of 21
Acequia System
Facing West

Photo 10 of 21
Main House Landscape
Facing North

Photo 11 of 21
Eugenie Shonnard Fountain
Facing North

Photo 12 of 21
Don Daniel House (Upper Gatehouse)
Facing Southeast

Photo 13 of 21
Don Emilio House (Lower Gatehouse)
Facing South

Photo 14 of 21
Foreman's House
Facing East

Photo 15 of 21
Rivera House
Facing Northeast

Photo 16 of 21
Doña Florencia House and Garage and Root Cellar
Facing Northwest

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Photo 17 of 21
Don Merced House
Facing Northeast

Photo 18 of 21
Barn
Facing Northwest

Photo 19 of 21
Gristmill
Facing West

Photo 20 of 21
Apple Shed
Facing West

Photo 21 of 21
Old Orchard
Facing North