

Meet (Oct. 1990)

United States Department of the Interior National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

REC-101 JUL 21 2005

1. NAME OF PROPERTY

HISTORIC NAME: Willis, J.R., House and La Miradora Apartments

OTHER NAME/SITE NUMBER: Casa de Suenos Old Town Country Inn

2. LOCATION

STREET & NUMBER: 310 Rio Grande Boulevard, SW

CITY OR TOWN: Albuquerque

Bernalillo

NOT FOR PUBLICATION: N/A

VICINITY: N/A

STATE: New Mexico

CODE: NM

COUNTY: 001

ZIP CODE: 87104

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide x locally. (See continuation sheet for additional comments.)

Jan O'Bealla, Acting Signature of certifying official

7/14/05 Date

State Historic Preservation Officer

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:

entered in the National Register

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):

Signature of the Keeper: Edson H. Beall

Date of Action

9/1/05

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: private

CATEGORY OF PROPERTY: buildings

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	7	1 BUILDINGS
	0	0 SITES
	0	0 STRUCTURES
	1	0 OBJECTS
	8	1 TOTAL

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

NAME OF RELATED MULTIPLE PROPERTY LISTING: *Multi-unit Dwellings in Albuquerque, New Mexico*

6. FUNCTION OR USE

HISTORIC FUNCTIONS: DOMESTIC: single/multiple dwelling

CURRENT FUNCTIONS: DOMESTIC: hotel

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19th AND 20th CENTURY REVIVALS: Pueblo (Spanish-Pueblo Revival)

MATERIALS: FOUNDATION CONCRETE
 WALLS STUCCO
 ROOF ASPHALT
 OTHER WOOD; GLASS

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-8).

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
- D** PROPERTY DISTINCTION HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: Community Planning and Development; Art

PERIOD OF SIGNIFICANCE: 1938-1954

SIGNIFICANT DATES: 1938; 1943; 1954

SIGNIFICANT PERSON: J.R. Willis

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: H.W. Balay, builder (J.R. Willis House)

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-9 through 8-13).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheet 9-14).

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
- Other -- Specify Repository:

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: approximately 1 acre

UTM REFERENCES Zone Easting Northing
 1 13 347681 3884462

VERBAL BOUNDARY DESCRIPTION (see continuation sheet 10-15)

BOUNDARY JUSTIFICATION (see continuation sheet 10-15)

11. FORM PREPARED BY

NAME/TITLE: David Kammer, Ph.D.

ORGANIZATION: Consulting historian

DATE: February, 2005

STREET & NUMBER: 521 Aliso Dr. NE

TELEPHONE: (505) 266-0586

CITY OR TOWN: Albuquerque

STATE: NM

ZIP CODE: 87108

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see attached *Albuquerque West, NM* U.S.G.S.7.5-minute series quadrangle map)

PHOTOGRAPHS (see continuation sheet Photo-16)

ADDITIONAL ITEMS

PROPERTY OWNER

NAME: Mark Cumbow

STREET & NUMBER: 310 Rio Grande, SW

TELEPHONE: (505) 767-1000

CITY OR TOWN: Albuquerque

STATE: NM

ZIP CODE: 87104

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Willis, J.R., House and La Miradora Apartments,
Albuquerque, Bernalillo County, New Mexico

Description

The J.R. Willis House and the La Miradora Apartments that artist J.R. Willis constructed between 1938 and 1954, now a part of Casa de Sueño Country Inn, is a property consisting of seven contributing buildings and one non-contributing rooftop addition counted as a building. Situated on a parcel of approximately one acre, the property is located one quarter-mile southwest of Albuquerque's Old Town Plaza and faces on the golf course of the Albuquerque Country Club. Loosely organized around two informal courtyards defined by hedges, trees and walls, the property has an inward feeling. Oil paintings completed by Willis and installed in some of the apartments are considered one contributing object. A second-story studio addition bridging the entry between Willis' home and studio is considered non-contributing. Typical of many of the multi-unit dwellings constructed in Albuquerque during the property's period of significance, all of the contributing buildings embody design elements associated with the Spanish-Pueblo Revival style. Alterations to the original apartments include the conversion of garages to additional rooms and a sunroom addition at the rear of Willis' studio. These alterations, however, were rendered sympathetically, minimally enlarging the footprints of the original buildings. As a result, the property retains a good degree of integrity as to location, materials, workmanship setting, feeling and association.

Setting

Located approximately a quarter-mile southwest of the Old Town Plaza, the land on which Willis built his home, studio and La Miradora Apartments was historically subject to seasonal flooding. A 1922 map published by the U.S. Bureau of Reclamation depicts the land as part of a cultivated area surrounded by an alkali flat lying in the floodplain of the Rio Grande. Until the creation of the Middle Rio Grande Conservancy District in the 1920s, much of the land south and west of the plaza was undeveloped due to flooding and served as an informal dump. It was platted only in the late 1920s with the development of the New Country Club Addition just south of the property. Although the area was not formally annexed to the City of Albuquerque until 1949, the initial platting of streets in the area was marked by the continuation of street names used in the city's street grid farther to the east. As a result, the address the city directory first assigned to the Willis home when it was completed in November 1938 was 2033 Fruit Street. In 1940, the address was listed as 2037 Alhambra Avenue, later changed to Alhambra Street. Today the property is bounded on the south by Alhambra Street SW, on the west by Rio Grande Boulevard SW, and on the north by Willis Place SW (see Photo 1). The east boundary consists of a separately owned property along the northern half of the line and open space and buildings, now a part of the inn complex but not constructed by Willis, along the southern half of the line.

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Willis, J.R., House and La Miradora Apartments,
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House, Studio and Apartments

The J.R. Willis House, located at the southwest corner parcel of the complex, offers an amply detailed example of regional design, a reflection of Willis' longstanding interest and love of regional architecture (Peeler 2004). With a U-plan creating a courtyard lined by a portal to the rear of the building (see Photo 2), the façade offers an asymmetrical yet balanced appearance with a stepped, recessed 22-ft. portal with exposed decorative vigas framing the entry. A broad support beam extends across the portal, resting on rounded wood supports with corbels. Both the beam and the end corbels have ornate polychromatic chiseled carvings done by Willis, with Zia sun symbols inscribed in the corbels and "La Miradora," the name Willis chose for his home and apartments, incised in the beam above the entry (see Photo 3). Buttressed corners, the stepped planes of the roof punctuated by *canales*, and two setbacks at the building's southwest corner underscore Willis' appreciation and use of regional design elements.

The 1942 Sanborn fire insurance map indicates that Willis' studio paralleled the house north of the rear courtyard with the rear portal extended to connect the two buildings along the east side. During the 1970s, a new owner enclosed the east portal to add a small kitchen and extended a sun porch along the north side of the studio. Neither of these additions, however, substantially diminishes the historic integrity of the two buildings. In 1977, a new owner of the property hired Albuquerque architect Bart Prince to design an elevated studio rising above the open entryway between the studio and the house, formerly Willis' narrow driveway from Rio Grande Boulevard SW into the courtyard (see Photo 4). The result of Prince's efforts is a glazed tile and brick-faced space set atop the passageway, its curved form "derived from the spatial manipulations of a circle," resulting in a "sub-divided cylinder" locally referred to as the "Snail House" (Mead 1991:59). Constructed well after the property's period of significance, the structure is considered a non-contributing element for this nomination. The current property owner intends to remove the addition and return the roofline to its original appearance.

Extending north are the duplex and single-unit apartments indicated on the fire insurance maps as 300-310 Rio Grande Boulevard SW (current J-2, J-3, K-1, K-2 and K-3). Together with 2044 Willis Place SW (L-1) and an additional one-unit building located 20 feet northeast of his studio (D-1), these units represent La Miradora Apartments that Willis completed by 1942. These units originally included adjoining garages, all of which have been converted to rooms in a manner sympathetic with the buildings' historic appearance. Embracing a variety of details associated with the Spanish-Pueblo Revival style, the buildings are located around the periphery of the property, contributing to the formation of the courtyards that characterize the interior space of the property.

Notable in all of these buildings are buttressed walls, multiple planes articulated by the parapets of the flat roofs, recessed porches with decorative vigas, and metal canales set within the vigas (see Photo 5). Similar to the Willis House, all of the porches have corbels and exposed support beams with chiseled carvings articulated with polychromatic trim. Original metal casement windows and multi-panel wood doors remain

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Willis, J.R., House and La Miradora Apartments,
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with bracketed wood planters, likely installed after Willis' death, beneath some of the windows. The plan of each apartment includes a living room, bedroom and small kitchen, many still containing original cabinetry. Interior wood beams bear incisions similar to those on the exterior that were carved by Willis. Some apartments also include small oil paintings depicting southwestern landscapes (see Photo 6). These paintings were completed by Willis and are included as one contributing object.

By 1954 Willis had completed La Miradora Apartment complex with the addition of a duplex apartment at 2040-42 Willis Place SW (M-1 and M-2) that is similar in design to its antecedents. Two buildings at 302 1/2 and 304 1/2 Rio Grande Boulevard SW were also completed by 1954 but now, substantially altered, are part of a separate property and not included in this nomination.

With six of the seven contributing buildings located along the periphery of the parcel, the substantial open space within the property functions as a large commons. All of the apartments as well as the Willis House face the street with minimal setbacks precluding lawns or usable open space between the apartments and the sidewalk. Rear entries, however, open onto two courtyards that function as an open space for all residents. Larger than the patios typically found in Albuquerque's multi-unit courtyard apartments constructed from the late 1920s through the early 1950s, the courtyards provide residents with a park-like public space (Kammer 1999: 22-24).

The main courtyard, located in the northwest quadrant of the parcel is formed largely by the line of apartments and Willis' studio and includes a lawn with a gazebo and free-standing sculpture, both added in recent decades (see Photo 7). Low walls, sometimes punctuated with arched gateways, honeysuckle hedges, flowerbeds, bush evergreens, and random trees break the line of sight to the studio courtyard adjacent to Willis' former studio. A pump and drip system provides irrigation for the grounds with non-potable water. Seeking to increase the security of the property when it became an inn, the previous owner of the complex also added hedges, fences and walls around much of its perimeter, creating a continuous enclosure. An additional entry for those attending public functions at the inn is located between 302-04 and 306-08 Rio Grande Boulevard SW where a wrought iron gate and flagstone walkway offer access to the main courtyard.

With only minor alterations and additions to the seven contributing buildings and the addition of one non-contributing building, the former J. R. Willis House and La Miradora Apartments retain sufficient integrity as to their location, materials, workmanship setting, feeling and association. A block south of Central Avenue yet within a residential area, the property continues to convey a strong feeling of how small multi-unit dwellings fit as integral elements within Albuquerque's residential neighborhoods prior to the inception of zoning in 1959.

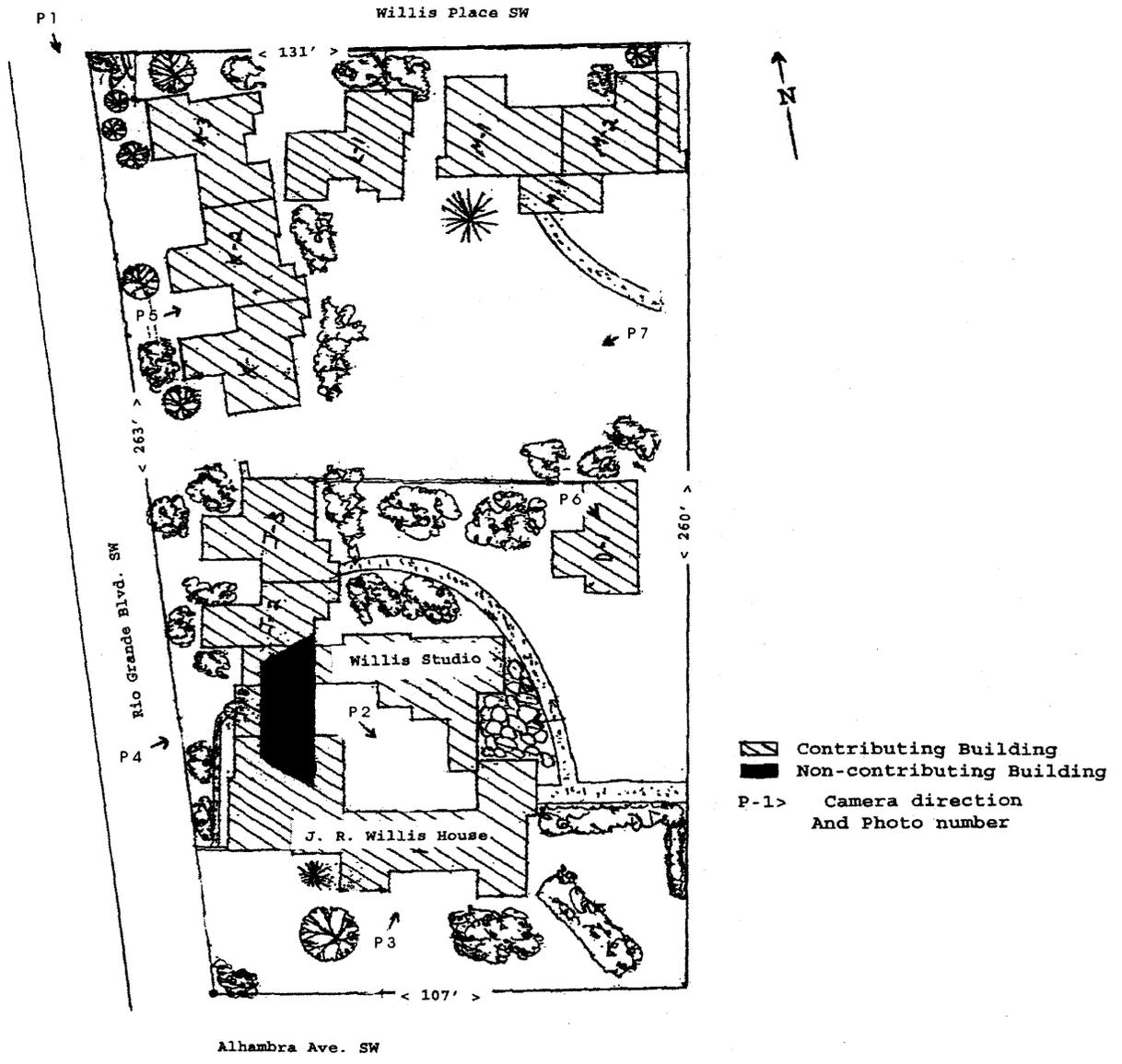
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Willis, J.R., House and La Miradora Apartments,
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Figure 7-1 Sketch Map (not drawn to scale)



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Willis, J.R., House and La Miradora Apartments,
Albuquerque, Bernalillo County, New Mexico

Statement of Significance

Begun in 1938 and completed by 1954, the home and studio of artist and photographer J.R. Willis and the adjacent apartments he built are illustrative of the building patterns that characterized the construction of multi-unit dwellings in Albuquerque from the late 1920s through the early 1950s. La Miradora Apartments as well as Willis' residence and studio, which complete the courtyard plan, represent the use of regional design elements associated with the courtyard apartment property type that appeared in many of the city's pre-World War II neighborhoods. Now functioning as an inn, the property meets eligibility under the *Multi-unit Dwellings in Albuquerque, New Mexico* context for Criterion A as a good example of the Courtyard Apartment Building and Complex subtype. The property is additionally eligible under Criterion B for its close association with J. R. Willis, a noted artist and photographer of southwestern landscapes and cultures. This property represents the culmination of his productive years as a commercial artist.

Historical Background

Although suburban growth in Albuquerque had occurred west of the downtown during the town's early decades and during its electric streetcar period from 1904 to 1928, the North End and the East Mesa saw the city's greatest growth during the late 1920s through World War II. As the broadening of automobile ownership encouraged developers to plat and develop more distant suburbs, growth west of the Original Townsite remained stagnant, hindered in part by the political division that separated Old and New Albuquerque until 1949. South of Central Avenue where the Rio Grande coursed eastward near the westward boundary of the former Huning Estate, development was further hindered by the seasonal flooding that periodically inundated the river's floodplain. Only in the 1920s with the creation of the Middle Rio Grande Conservancy District and the construction of a series of irrigation and drainage ditches and other flood controls were the heirs of the Huning Estate and other developers able to plat and develop the Huning Castle Addition (Kammer 1997:31). Allocating additional land north of the addition for the Albuquerque Country Club, the developers created an upper-class suburban enclave west of the downtown that along with the country club's golf course, stretched northwest to West Central Avenue.

Along the northern edges of the golf course additional land was platted in the early 1930s with east-west streets having alignments corresponding to those in the Original Townsite. Although much closer to Albuquerque's Old Town, the plaza-centered community founded as Villa de Albuquerque (as it was then spelled) in 1706, the houses constructed along these streets in the late 1930s were similar to those regionally-inspired houses lining newly cut streets in the city's other new automobile suburbs. Many of the owners of these new suburban houses were also similar to new homeowners in other emerging suburbs, newcomers to Albuquerque drawn to the Southwest for its healthful climate, striking landscapes and diverse cultures.

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Willis, J.R., House and La Miradora Apartments,
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J.R. Willis Southwestern Artist and Photographer

One such homebuilder was Joseph Roy Willis, an artist who had arrived in Albuquerque in 1931, setting up a studio where he painted and sold his southwestern art and published postcards. Born in Sylvania, Georgia in 1876, Willis had begun his art career rendering fashion drawings for the *Atlanta Constitution*. Marrying Tempie Easterling in 1899, with whom he had two daughters and a son, in 1902 he had moved to New York where he studied with William Merrit Chase at the New York School of Art. Subsequent lessons with Robert Henri at the Arts Students League prompted him to become an illustrator (Cassidy 1936:23).

Working as a cartoonist in Chicago and divorced from his first wife, in 1916 Willis moved to California, where he married his second wife, Violet Powell, settling in Los Angeles where he created animated cartoons. During this period he also performed as a vaudevillian, giving chalk talks while sketching a member of the audience.

Traveling to New York in 1917, Willis, stopping in Arizona to sketch the Hopi villages, immediately responded to the visual stimulation he found in the Southwest (Ripp 1987:1). Settling in Gallup where he initially worked for a theater owner, he opened a photographic studio and spent the next fourteen years there painting and photographing the landscape and peoples of the Southwest, specializing in the photography of Indian ceremonials particularly at Gallup's Inter-tribal Ceremonial that began in 1922. The studio he sold in Gallup when he moved to Albuquerque in 1931 became the Mullarky Studio, later recognized for its extensive collection of historic photographs of the Gallup area. Selected as an artist by the Works Progress Administration's (WPA) Federal Arts Project in 1936, Willis painted a series of seven murals depicting the history of European settlement of the Southwest. For each panel Willis prepared a short talk that the teachers could use to instruct their students. The murals hung in the hallways of Gallup High School until the building burned in 1972. They were later removed and are currently displayed at the new high school.

By 1934, Willis had relocated to Albuquerque where the city directory listed him as an "artist" living at the Monkbridge Manor Apartments and then, a year later, in the Don Gaspar García house at the southeast corner of the Plaza in Old Town. Establishing himself in Albuquerque, Willis arranged with Robert Katson, owner of the Court Café, a popular downtown restaurant, to paint a series of murals depicting life at Taos and Acoma Pueblos in return for free meals. Anticipated to take six months to complete, the project extended for fifteen months, prompting Katson to urge Willis to finish his work and "quit running up big tabs for lunch and dinner" (Ripp 1987:1). These murals were lost when the Court Café burned in 1968.

As he pursued his art, becoming known in local art circles as "the Aspen king" for the forested mountain scenes he favored, Willis experienced financial success with his photographic studio. Some of his photographs, such as *Navajo Men and Horses*, *White House Ruins* (ca. 1920), were said to convey a "fine grasp of creation and drama in photography" and provide historic documentation of the now altered landscape of Canyon de

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Chelly (Hagerty 1996:58). Between 1926 and 1949, he turned many of his photographs into picture postcards, publishing over a hundred photographs, as well as copies of some of his paintings, through the Curt Teich Company of Chicago, the leading postcard company during the first half of the 20th century. Offering a broad range of southwestern images from scenes along U.S. 66 and urban streetscapes to notable geological phenomenon and Indian ceremonials, Willis' postcards served to define and popularize the Southwest and its peoples for two generations of tourists and subsequent generations of postcard collectors (see Figure 8-1). An artist and entrepreneur with many facets, Willis often spent his winters traveling in Latin America and maintained a jewelry shop in Miami Beach that specialized in southwestern Indian jewelry (Peeler, 2004). A half-century later, Willis depictions of the Southwest remain in the public eye with his photographs included in the collections of the Museum of New Mexico, the Albuquerque Museum and the Alamogordo Women's Club. When his vision began to fail, he shifted to a post-impressionistic pointillism that permitted him to remain in his studio where he felt most at home (Peeler 2004). Willis continued painting until the end of his life in 1960.

The Development of La Miradora

Continuing to reside in Old Town through the mid-1930s, in 1938 Willis hired H. W. Balay to construct his home and, by 1942, an adjacent apartment complex. A contractor extensively involved in the construction of single-family residences on the East Mesa who, by the early 1930s, had begun to construct multi-unit dwellings as well, Balay was conversant in regional design and how it might be applied to larger apartment projects (Kammer 1999:23). In Willis he had a client thoroughly committed to embracing these popular regional details.

Seeking to incorporate his love of southwestern architecture into the details of his home, Willis planned and designed it incorporating a U-plan into the rear of the house to create a portal-lined courtyard extending northward to his studio. He then brought an even richer use of detailing to his apartment buildings, leaving an indelible mark on the property when he applied his artistic skills to carving and painting the wood trim of the buildings and then painting regional scenes that he placed in each apartment. To celebrate the property that remains most closely associated with his life, Willis named it "La Miradora," incising the name on the beam above the entry at home and giving the same name to his adjacent apartments. Denoting a lookout or a site with an expansive view, the name likely attracted Willis because the land offered a panoramic view of the Sandia Mountains prior to the maturation of the trees now lining the streets of the neighborhood.

Unlike other courtyard apartments appearing in Albuquerque during this period in which the open space available to residents generally faced the street and lay within the center of an L or U-plan accessible from the front doors of apartments, Willis' plan reversed the arrangement. Instead, he chose to locate the public space at the rear of the buildings, permitting residents access from their kitchen doors. Willis and his longtime gardener, Joe Baca, then landscaped the grounds, building low walls and planting hollyhocks, grapes and a rose garden (Peeler 2004). Grapes and roses continue to grow in the locations where Willis first planted them east of his studio. Outside the compound along the street at the southwest corner of the property, Willis planted a cactus

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garden that lined the narrow driveway between the studio and the house. As a result of these efforts, the grounds of La Miradora Apartments were comparatively more ornate and varied in their vegetation than were smaller courtyards associated with other contemporary apartments appearing around the fringe of downtown.

The 1939 city directory marks the first listing of Willis and his wife on Fruit Avenue. By 1940 the street had been designated as Alhambra, a change attributed to Willis, since the names of Fruit and New York Streets continued along alignments extending to the west of Rio Grande Boulevard (Moya 2000:36). The 1942 Sanborn fire insurance map indicates that the truncated street lining the north end of Willis' property remained designated as New York Avenue. The map also indicates that six of the seven contributing buildings had been completed, their occupancy corroborated by the 1943 city directory listing seven separate residents at La Miradora Apartments along Rio Grande Boulevard. By 1957, the date of the next Sanborn fire insurance map, New York Avenue had been renamed Willis Place SW and the final contributing building completed, with the 1954 city directory listing nine residents.

As discussed in the multiple property documentation form addressing multi-unit dwellings in Albuquerque, housing shortages became critical in Albuquerque by the mid-1930s when vacancies, averaging around 10% in the 1920s slipped to below 4%, never to rise above that figure until the building boom of the post-war decade (Kammer 1999:19). Helping to alleviate this chronic housing shortage was the construction of many of the mid-density courtyard apartments undertaken by small entrepreneurs such as Willis. Choosing to construct these apartments on relatively small lots within residential neighborhoods, they not only provided sorely needed housing but contributed to the shaping of neighborhoods characterized by a mixed-density housing with both single-family and multi-unit housing generally embracing regional revival details.

City directory listings for occupants at La Miradora Apartments during the period of significance suggest how the complex contributed to meeting the city's housing needs. During World War II, for example, nearly half of the occupants were military personnel, while in the Cold War decade at least four occupants worked at Kirtland Air Force Base or Sandia National Laboratories.

With Willis' death in December 1960, La Miradora Apartments soon changed ownership. During the mid-1970s, the property's new owner, Robert Hanna, engaged architect Bart Prince to design a residence and "studio village" that would use "circular geometry to shape surprisingly ample and spatially fluid interiors beneath the flaring vault of a conical roof" (Mead 1991:57). While the project was never executed, in 1977 Prince did design the Hanna Studio Addition, the so-called "Snail House," bridging the open space between the Willis House and studio. Completed in 1978, well after the period of significance, the addition represents what art historian Christopher Mead terms a "historically autonomous" architecture rooted in the "peculiarly American tradition of Organicism" (Mead 1991:4). Defying classification, the addition is one of several idiosyncratic works that Prince has designed in Albuquerque, many of them additions in juxtaposition to the more conventional regionally-inspired designs from which they often rise.

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Willis, J.R., House and La Miradora Apartments,
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More recently, following a period of marginal success as a country inn and the neglect of its buildings, the property has again changed ownership. Committed to improving its viability and intending to apply for tax credits to support these efforts, the new owners are seeking to preserve the historic character of the property through a renovation of its buildings.



Figure 8-1 "Greetings from Petrified Forest, Arizona."
Southwest Post Card Co., Albuquerque, NM
J.R. Willis, C.T. Art Colortone, Genuine Curteich, Chicago

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Willis, J.R., House and La Miradora Apartments,
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Bibliography

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_____. "Multi-Unit Dwellings in Albuquerque, New Mexico." Multiple Property Documentation Form prepared for the City of Albuquerque, 1999.

Mead, Christopher. *Houses by Bart Prince*. Albuquerque: University of New Mexico Press, 1991.

Moya, Emma. "Los Cinco Barrachos' Art that Riled the Locals," *La Herencia*. XXVI (Summer, 2000): 36.

Peeler Jr., Scott. Conversation with David Kammer, December, 2004. (Mr. Peeler is the grandson of J.R. Willis).

Ripp, Bart. "Consummate Artist." *Albuquerque Tribune*, November 30, 1987, Section 2: 1.

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Willis, J.R., House and La Miradora Apartments,
Albuquerque, Bernalillo County, New Mexico

Geographical Data

Verbal Boundary Description

The western half of Lot 7A, Block B of the Westpark Addition, Albuquerque, Bernalillo County, as replatted in 1998.

Verbal Boundary Justification

The nominated property includes the entire parcel historically associated with the J.R. Willis House and Studio and La Miradora Apartments, with the exception of the parcel at 2032 Willis Place SW, which is under separate ownership and is no longer part of the historic complex.

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Section Photo Page 16

Willis, J.R., House and La Miradora Apartments,
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Photographic Log

The following information pertains to all photographs unless otherwise noted:

Willis, J.R., House and La Miradora Apartments
Albuquerque, Bernalillo County, New Mexico

Photographer: David Kammer

January 2005

Location of Negatives: New Mexico Historic Preservation Division

Photo 1 of 7

Streetscape, west edge of property

Camera facing southwest

Photo 2 of 7

J.R. Willis House, courtyard

Camera facing southwest

Photo 3 of 7

J.R. Willis House, entry

Camera facing north

Photo 4 of 7

J.R. Willis House and Studio, Bart Prince addition

Camera facing east

Photo 5 of 7

Duplex unit

Camera facing east

Photo 6 of 7

Duplex unit, interior and painting

Camera facing south

Photo 7 of 7

Apartment courtyards

Camera facing west