

Southwest
Architecture



PHOENIX
HOME & GARDEN

Pueblo

TALENTED ARCHITECTURAL DESIGNERS LIKE the late Bill Tull of Arizona have made undulating, rounded adobe walls an iconic feature of Southwestern Pueblo-style homes. He, as others, took their inspiration from the past and from early Native Americans who learned to live with a sometimes harsh land. This is the root of a look that is known as Pueblo style.

By the time 16th-century Spanish conquistadors had moved northward from New World Mexico to look for rumored cities of gold in what we now call the American Southwest, Native Americans had long since built multi-story, multi-family adobe dwellings in villages the Spanish dubbed *pueblos*, meaning towns. The homes' adobe walls, often several feet thick, were made of layers of a mixture of earth, water and straw, with each layer added as the one beneath it dried. Historians call this "puddling."

Under flat packed-dirt roofs supported by large timbers (*vigas*), ceilings were created with peeled saplings (*latillas*) arranged across the log beams, with smaller pieces of the saplings laid in between them. Today, these homes with protruding roof-supporting logs can be seen at the Taos Pueblo in New Mexico. Continuously inhabited for more than 1,000 years, the pueblo is a National Historic Monument and a UNESCO World Heritage Site. Such large-scale examples of Pueblo architecture existed in Arizona and other areas as well, according to archaeologists, but time and the elements have largely deteriorated them.

Spanish settlers adopted many elements of the Native American dwellings for their own homes, including *vigas* and *latillas*. They built their houses of adobe bricks that were sun-dried in molds they were taught to make by the Moors, who had ruled Spain for nearly 800 years. As history notes, they

also taught the Indians to make those bricks.

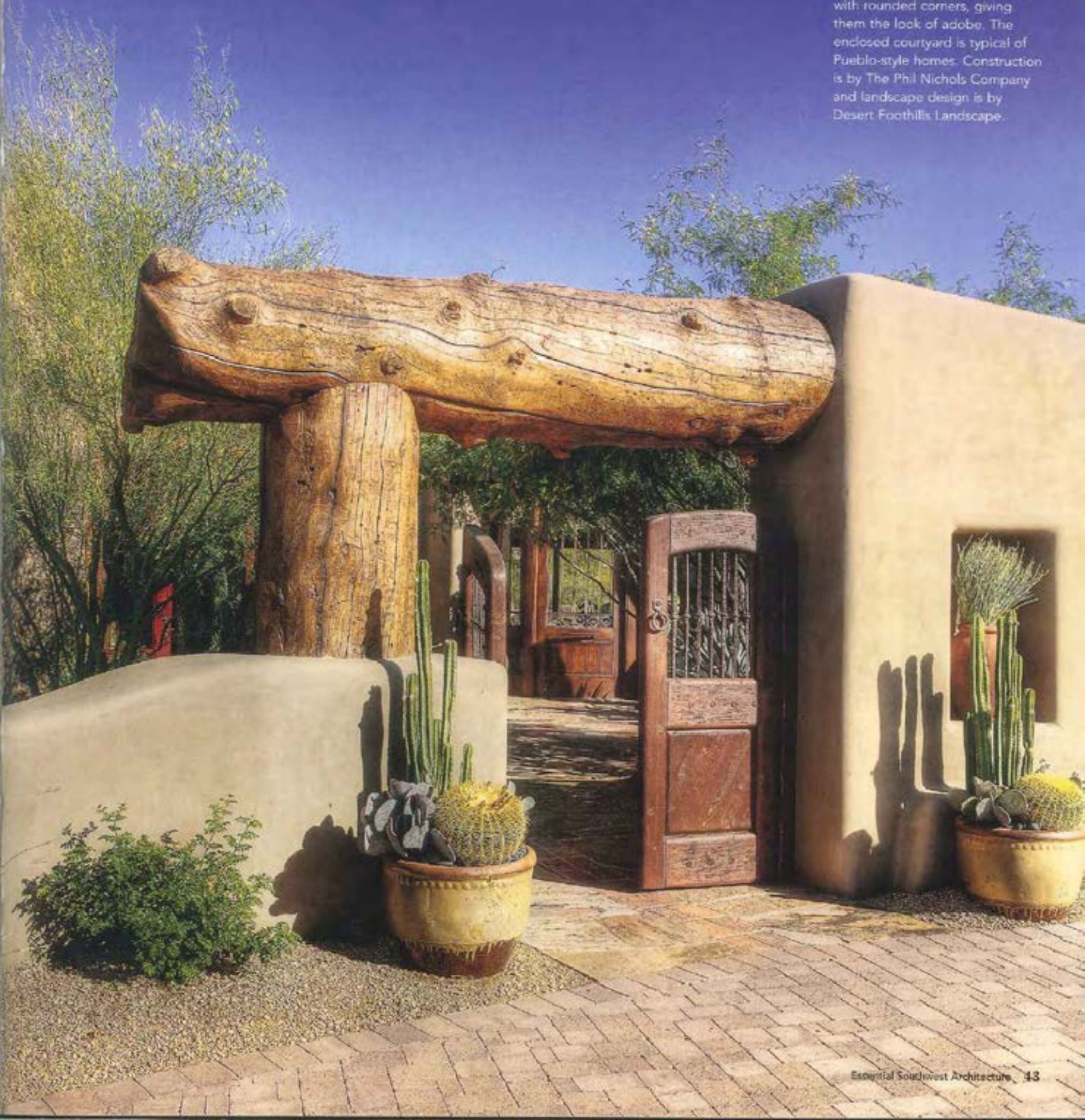
The Spanish added corner fireplaces (resembling the outdoor Indian *kivas*), benches (*bancos*), drain spouts (*canales*), and, for protection, grilles and shutters for small window openings that were devoid of glass. Glass for windows would come to the frontier region at a later date.

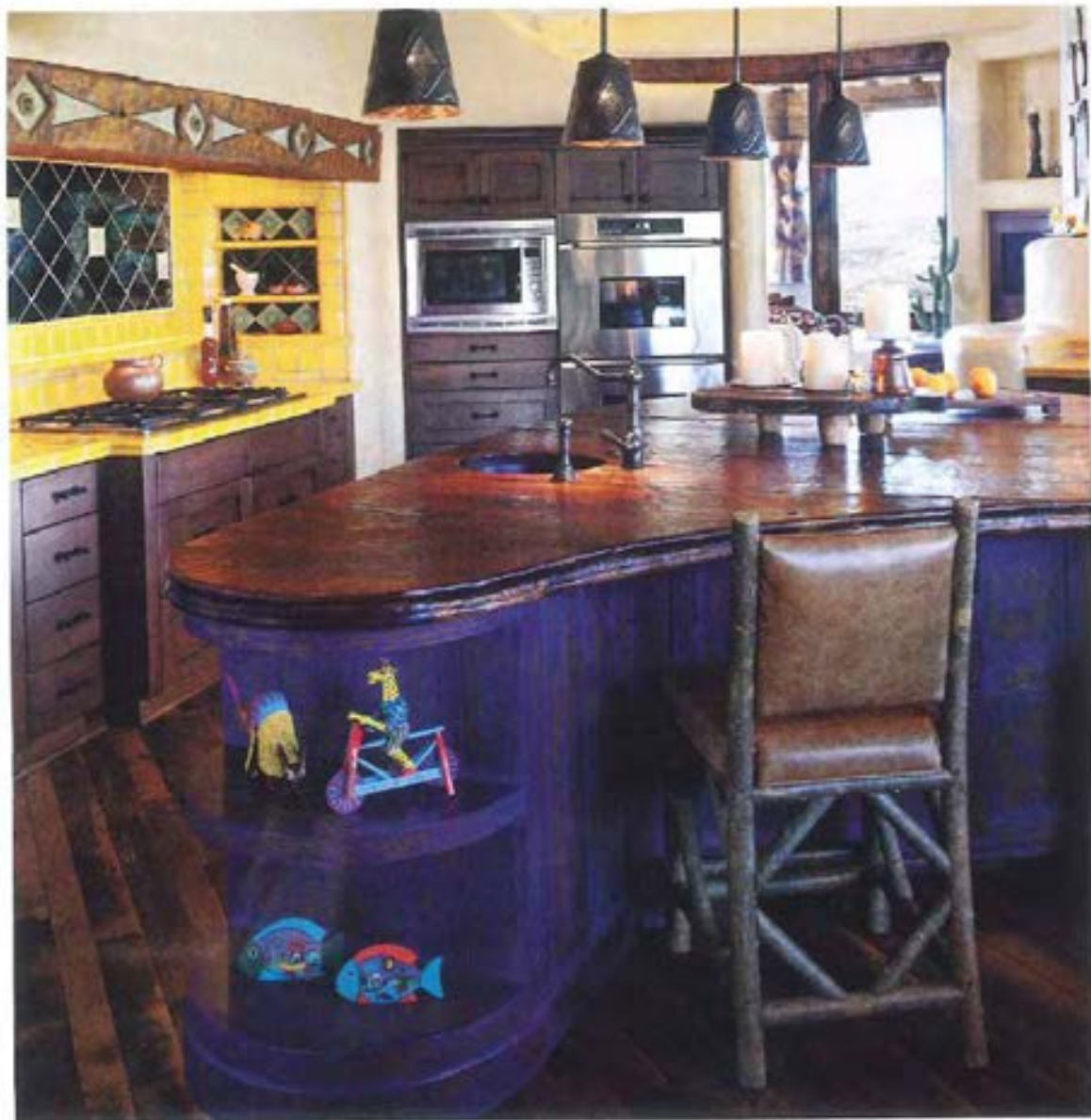
Intent on spreading Christianity to the native populations, and charged historically with their subjugation, the Spanish, using Indian labor, built missions in the Southwest during the 17th and 18th centuries. Sometimes extraordinarily beautiful, the missions' ornamentation—carved wood and painted details—later were imitated by the Spanish in their adobe homes. These changes took place over two centuries and occurred mostly in Santa Fe, which was the capital of the Spanish "Kingdom of New Mexico" during Spain's colonial reign.



Architect Lee Hutchison chose earthy materials for the Scottsdale home he describes as Organic Pueblo style. In place of round *vigas*, thick hand-hewn spruce beams accent the ceiling and serve as lintels over windows and doorways. Paula Den Boer helped with interior furnishings and finishes.

The entry to the courtyard of this Lee Hutchison-designed Organic Pueblo home makes a statement with massive vigas set into walls with rounded corners, giving them the look of adobe. The enclosed courtyard is typical of Pueblo-style homes. Construction is by The Phil Nichols Company and landscape design is by Desert Foothills Landscape.





This Pueblo-inspired home designed by architect Lee Hutchison is defined by thick sculpted-looking walls that are stuccoed and painted in earth tones. The design team also included builder Randy Arnett-Romero and interior designer Paula Den Boer, who helped incorporate south-of-the-border elements throughout. In the kitchen of the home (above and near right), these elements include the colorfully tiled countertops and a range nook with a niche for spices, hand-carved mantel over the range hood, punched-tin copper pendants, and the brightly painted island with its mesquite top. In the nearby bar area (far right), an antique hutch from Mexico holds glassware, and rustic stools fashioned from tree limbs have hair-on-hide seats. A collection of retablos is displayed on the upper portion of the curved and stepped wall leading to a breakfast nook, where rustic wood beams are set into a circular ceiling recess.



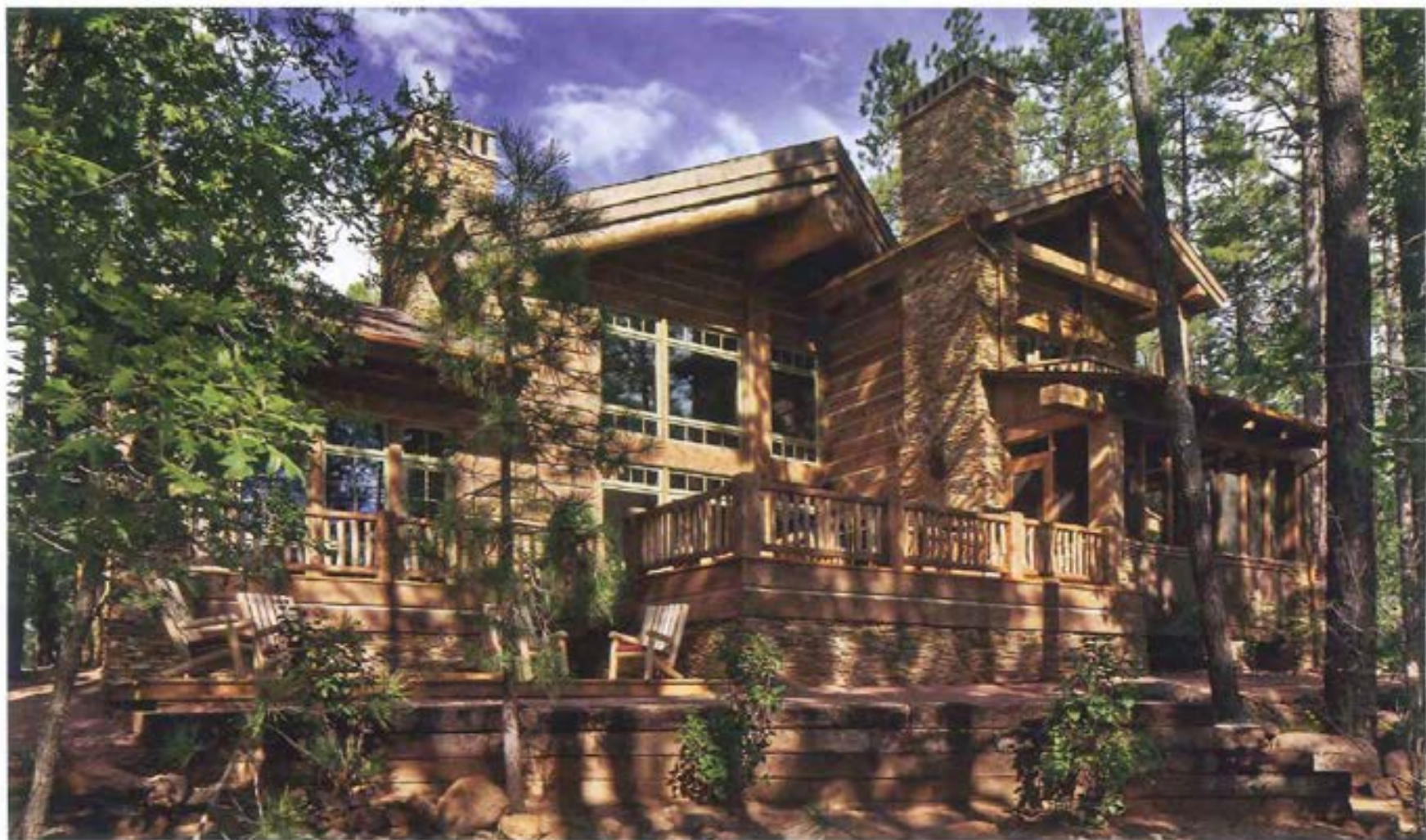




ABOVE: Strips of copper sparkle between hand-hewn timber trusses in the ceiling of this Flagstaff home's great room. A simple palette of materials—stone, wood, copper, iron and concrete—creates the inviting warmth that High Country-style residences tend to call for. An expansive wall of glass brings the outdoors in. April Lozevski conceived the interiors.

RIGHT: Offering a Contemporary take on a High Country-style lodge, this home, tucked into forested land on the Pine Canyon Golf Course in Flagstaff, features a slate roof, copper detailing and cinnamon-colored window frames. Notes architect Lee Hutchinson, "Everything was handcrafted on-site." The builder was Kopecky Construction LLC.





ABOVE: Designed by architect Lee Hutchison, this home in Pinetop's White Mountain Summer Homes features rough-hewn wood timbers for the majority of its structure and as a decorative finish. Pitched roofs help ensure that snow does not accumulate in the winter. Large windows and generous decks at the back of the residence allow the forest setting to be enjoyed from indoors or out.



LEFT: The facade of the Arts-and-Craft-inspired home combines dry-stacked Teliuride stone with cedar planks. Sage green creates a ribbon of color around the windows. Standing-seam metal roofing over the garages has a red finish. The home was built by Kevin Fisk of Four Seasons Builders, LLC.