

C.G. Wallace and the De Anza Motor Lodge

C. G. (Charles Garrett) Wallace was born in Ellerbe, North Carolina, in 1898. In 1918, he traveled by train to Gallup where he landed a brief job as a shoe salesman, then rode by buckboard to Ramah to work for trader Louis Ilfeld. By 1928 he owned and operated the C.G. Wallace Trading Post in Zuni, New Mexico, where he employed and traded with as many as 350 Zuni and Navajo families. Wallace purchased or traded for jewelry, pottery, weavings, and curio items, but also kept staples for trade and sale including Studebaker wagons, blankets, gasoline, Levis and canned goods.

In the 1930s, Wallace began to expand his trading post operation to take advantage of the increased tourist traffic along Route 66. He opened a shipping point in Gallup, a trading post at Cedar Point and a ranchers' supply in Sanders, Arizona. In 1937, Wallace purchased property outside of Albuquerque to build a drive-up motel named the De Anza Motor Lodge.

The De Anza featured a gift shop that served as a sales outlet, and the Turquoise Coffee shop with a terrazzo floor imbedded with turquoise and silver figures. Much of Wallace's private collection was displayed at the De Anza, where he brought celebrities and Native artists to view it. Jack Dillon managed the motor lodge; Luella Kirby was the desk clerk, and Virginia Townsend managed the gift shop, which also employed her sister Mrs. Shray. Grace Hollied also sold inventory out of the Albuquerque shop, and compiled records on Wallace's extensive collection. Zuni jeweler Leonard Martza worked at the De Anza in the 1950s making jewelry repairs.

Regarding the De Anza, Wallace once explained:

I was selling my Indian goods around the country, and every hotel I stopped at, I had to haul by rugs and jewelry up and down the stairs. I saw the need for motels. Didn't have to walk up and down those stairs. Park right at your door. It was a miracle!

I didn't want to be in town. We were 2 1/2 miles past the city limits. Had a rail fence all the way around the place. Quail and rabbits used to come out at night to entertain the guests (Albuquerque Tribune 1983).

By the 1940s, Wallace was the most successful of traders in Zuni Pueblo and had developed an extensive network of contacts that mostly relied on rail shipments along the Santa Fe Railway, and vehicle transport and tourism along Route 66. Through these networks, and through the procurement of jewelry making materials and supplies during the Depression and War years, he had a significant impact on the production and sale of Zuni and Navajo jewelry that lasted into the 1970s.

By the 1970s, when Wallace's wife Elizabeth's health began to fail, he began searching for a home for his extensive collection which was now stored at the De Anza. In 1975 he donated approximately 525 of his best examples to the Heard Museum in Phoenix, Arizona, who in

return sponsored an auction of the remainder of his 2500-piece collection in the same year. The donation was carefully selected by Wallace with Heard representatives in the office of the De Anza.

After selling off his businesses and collections, Wallace continued to live in Albuquerque. He served as a 32nd-degree Mason, Shriner, member of the Order of the Eastern Star, the Gallup Indian Arts and Crafts Association, United Indian Traders Association, New Mexico and Arizona Cattle Growers Association, New Mexico Wool Growers Association, and United Indian Traders Association. He donated generously to educational institutions across the region, including the Menaul Boarding School, Cornell University, the Heard Museum, Laboratory of Anthropology, Indian Arts Fund and the Gallup Museum of Indian Arts. Sadly, he passed away in Albuquerque in 1993.

Source: 1993 Slaney, Deborah C
The Role of C.G. Wallace in the Development of Twentieth-Century Zuni
Silver and Lapidary Arts. Masters Thesis, University of Oklahoma, 1993.

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Description

The DeAnza Motor Lodge consists of eight buildings with six one-story buildings forming a U-plan and two two-story buildings, including the office and manager's residence, situated one behind the other as an island in the middle of a U-shaped courtyard. Located along East Central Avenue all of the buildings have concrete foundations, flat roofs with parapets that are punctuated by extended drains, or *canales*, and earth-toned stucco coated walls. The office and manager's residence fronting the middle of the courtyard is stepped, and the lodging unit behind it has exposed *vigas* in the balcony lining the second story. A modest use of battered walls, polychromatic decorative wood grills, and bays lined with continuous wide overhangs comprise additional elements suggestive of the building's earlier Spanish-Pueblo Revival Style that has given way to a regional vernacular appearance as a result of additions and alterations that occurred in the mid-1950s. A coffee shop then was added to the lodging building at the southwestern corner of the property as was a large *porte cochere* with sandstone supports at the front of the office. A second-story unit was also added behind the office building and has a basement containing a conference room. Two of its walls are lined with murals painted in the 1950s by Zuni artist Tony Edaakie Sr. and comprise the nomination's contributing object. More recent murals, also by a Zuni artist, appear along some of the complex's exterior walls, and a large neon sign depicting the visage of the lodge's namesake fronts the motor lodge. Despite its additions and alterations, the DeAnza retains its feeling as an historic Route 66 lodging uniquely associated with the Southwest's Indian tourist trade.

Unlike many of the other pre-World War II motels located on smaller parcels of land along Central Avenue, which became the Route 66 alignment through Albuquerque in 1937, the DeAnza Motor Lodge fills an entire quadrilinear block consisting of approximately 2.5 acres. The six one-story buildings forming the complex's U-plan line the three streets bordering the sides and rear of the property with the widest opening appearing between the two rear buildings where a former roadway offered a rear exit from the courtyard. The buildings' irregular setback from the surrounding streets reflects the block's non-rectangular shape. While not formally landscaped, the approximately 15 ft. of space between the buildings and the sidewalks contains a variety of vegetation including Siberian elms, locusts, arborvitae, ailanthus and pyracantha. A low concrete-lined planter also containing the single steel pole supporting the lodge's principal sign contains roses and hollyhocks. The entire courtyard, save a small swimming pool area also added by 1957 at the east wall of the office, is paved with asphalt. A two-car wide *porte cochere* with large rectilinear red sandstone supports and a low wall extending to the west fronts the office. Its frieze bears the lodge's name on each of its three sides.

The older buildings consisting of the office, the front portion of the building behind it, and the two buildings flanking it are of frame construction. The two buildings at the rear and the second story addition of the rear island building, accessible from flanking concrete stairways at the rear of the building, are of concrete block with steel joists supporting the second story. All of the lodging rooms contain multi-pane steel casement windows and single panel wood doors alternately painted red and turquoise. First story rooms are arranged in a series of bays formed by protruding walls perpendicular to the façade and supporting wide overhangs whose white stucco coating and blue trim contrast with the beige stucco coating of the buildings. Added when the former carports were filled in to create additional lodging units and when the decorative projecting *vigas* were removed from the lodging units, the bays have replaced the small porches that once marked portions of the original façade. A balcony with large exposed *vigas* lines both sides of the lodging building behind the office, uniting the building's two parallel elements. The second story is accessible from a

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symmetrical double stairway with stucco-coated walls at the rear of the building. Bisecting the two-story rear building connected by the second story balcony is a walkway with concrete steps leading to the lodge's utility room and basement conference room, now used for storage.



DeAnza Motor Lodge as it appeared when it opened in 1939

Two murals painted by Zuni artist, Anthony Edaakie Sr. depicting figures significant in the Zuni's winter *shalako* ceremony line the north and east walls of the basement conference room. The mural located on the north wall, and slightly water-damaged at its east side, contains a line of eight figures and the east wall seven figures ranging in height from approximately three to five feet. Symbolically following each other from east to west, these images represent the essential figures of the ceremony. Leading the procession are *Shulawitsi*, the Little Fire God, following the Ceremonial Father, and *Saiyatasha*, the Rain Priest of the North, followed by his deputy. Completing the first mural are *Shalako*, the Courier of the Gods, *Shalako Anuthlona*, his alternate, and two *Koyemshi*, or Mudhead figures. The second panel includes the six *Salimopia*, or guardians of the six cardinal directions of Zuni cosmology. Positioned against a beige background, these polychromatic *kachinas* convey the beauty, color and form of the Zuni's best known ceremony (Wright).

An office and manager's second story residence fronts the two-story lodging building. Measuring approximately 30 ft. wide and 20 ft. deep, the large office space formerly housed a space for jewelry sales as well. Large fixed windows line it on three sides, and a commercial glass door marks the entry, reflecting the alterations the lodge underwent between 1953 and 1956 in order to conform to the changing norms for motels. The stepped second story of the office building also reflects those alterations with the extending *vigas* that once marked the front elevation now removed. A large fixed window also lines the street side façade of the coffee shop. A commercial glass door facing the courtyard and set beneath an overhang with a rectangular masonry support, similar to those supporting the *porte cochere*, marks its primary entry while a similar door on the west elevation also permits entry into the dining room. Framing the window and appearing along walls throughout the complex are decorative polychromatic wood grills. The interior of the coffee shop contains a terrazzo floor accented with crushed turquoise and inlaid with turquoise and silver Zuni figures, some of which have been removed.

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The property's signage consists of three discrete signs. The oldest and largest is a neon sign located in the planter at the middle front of the property. Quite likely the motel's original sign but with a different support system, it consists of a triangle framed with metal poles and mounted on a single steel post. The base of the triangle is approximately 18 ft. and the height of the sign is 35 ft. Flat letter neon includes "De Anza" and "Motor Lodge." A second sign is located next to the southeast support of the *porte cochere* and consists of a reader board mounted on a single metal pole. The third sign, a grouping of backlit plastic signs, is also attached to a single metal support post at the southeast corner of the coffee shop.

Although the additions and alterations completed by 1957 removed several ornamental details associated with the Spanish-Pueblo Revival Style, the location, setting, design and some exterior details of the complex continue to convey its role as a Route 66 motel dating to the mid-20th century. Important interior details such as the turquoise and silver inlaid terrazzo floor of the coffee shop and the murals depicting Zuni ceremonial figures also continue to recall the association of the property with its longtime principal owner, Zuni trader, Charles Garrett Wallace.

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Statement of Significance

The DeAnza Motor Lodge is one of the best remaining examples in New Mexico of a pre-world War II tourist court that was then expanded during the decade following the war to meet the increased demand for tourist facilities along Route 66. Constructed in early 1939, less than two years after Route 66 had been realigned along Central Avenue in Albuquerque, the lodge was built by S.D. Hambaugh, a tourist court operator in Tucson, and C.G. Wallace, a prominent trader at Zuni. Representing one of several ventures that Wallace undertook along Route 66, the lodge became linked to Wallace's name and his reputation as an Indian trader. Thus, it assumed a special role among tourist courts along the highway, offering not only lodging and, later, food but Indian jewelry and crafts and repair services as well. Larger than most tourist courts of its time, the DeAnza was altered and expanded during the golden age of tourism along Route 66 to conform to Wallace's sense of the changing norms for tourist facilities. While some of details of the buildings' original Spanish-Pueblo Revival Style were lost, it remains one of the best examples of how some pre-war motels were altered to remain economically viable. During those years, the motel continued to be closely associated with Wallace and his business, serving as a gathering place for traders and craftsmen, as well as tourists collecting Southwestern Indian crafts and jewelry. Because of its close association with automobile tourism along Route 66 and with its longtime operator, C.G. Wallace, the property qualifies under Criteria A, B as well as Criterion C.

As discussed in the historic context, the impact of the realignment of Route 66 onto Central Avenue in 1937 was significant, with the total number of tourist courts along Central Avenue in 1941 surpassing those along Fourth Street, the former alignment of the highway through Albuquerque. From 1937 to 1940, the number of courts along Albuquerque's emerging eastern commercial strip had climbed from one to 11 with some of the courts located east of the newly completed state fair grounds. This increase reflected local entrepreneurs' response to the growing number of motorists traveling along the realigned Route 66, with the daily average of vehicles rising from 1,400 to 1,800 between 1937 and 1938 (*Albuquerque Progress* Jan. 1939: 2).

Most of these courts typified the building patterns discussed in the historic context, offering motorists between 10 and 20 units arranged in one or two parallel rows or in an L or U plan with parking in a courtyard or garages interspersed between the sleeping units. Thus, when S.D. Hambaugh and C.G. Wallace purchased an entire block along the north side of Central Avenue and began construction of a 30-unit court, it represented the largest motel project to date along East Central Avenue. Described as an "ultra-modern tourist court," offering showers and steam heat, private telephones and an air cooling system in every unit, it opened by June of that year (*Albuquerque Progress* Feb. 1939: 3). With *vigas* extending from its office and manager's residence, a two-story building with its stepped parapet fronted by a log *portal*, as well as the garages, the complex offered patrons not only a modern lodging facility but one of the better detailed examples of a motel employing the then popular Spanish-Pueblo Revival Style.

Hambaugh and Wallace brought different but complementary interests to the joint venture. The former, who sold his part of the business to Wallace shortly after the lodge was completed, had already owned and operated the Gypsy Trail Hotel in Pasadena, another Route 66 community, and currently owned and managed a motel in Tucson. Wallace was an Indian trader who had come to recognize the importance of automobile tourism to the southwestern Indian trade. Arriving in New Mexico from North Carolina in 1918, he soon began working for the Ilfeld Company, one of the largest mercantile networks in New Mexico with stores in many of the state's railroad towns as well on or near some

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reservations. Transferred to the company's trading post at Zuni in 1919, Wallace acquired his trading license in 1920 and set about learning as much as he could about the pueblo, visiting many of the residents and learning the language. Named *Lhamsta*, or Tall Thin Man, by the Zunis, but sometimes referred to as *Mujugi*, or Night Owl, because of his practice of writing letters advertising his trading business well into the night as well, Wallace soon emerged as the central figure in the trading world at Zuni.



C.G. Wallace, fourth from left, ca. 1947

Over the next three decades he encouraged both Zuni men and women to become skilled in jewelry and lapidary crafts. He introduced new jewelry equipment, sometimes permitting workers to use the equipment he kept in the back of his trading post. He also provided materials such as coral, silver, and turquoise, even investing and operating turquoise mines scattered across the Southwest. Perhaps more important, he encouraged new production styles requiring skilled small stone techniques such as needlepoint and petit point as a means of thwarting machine-made jewelry which threatened not only Wallace's business but the livelihood of Zuni craftsmen as well. As he encouraged these new techniques and suggested designs, he increasingly drew motifs inspired by archeological and ethnographic investigations of the Zuni culture. At the same time, he also introduced nontraditional designs, including diversely designed bolo ties and rings that broadened the appeal of Zuni-made jewelry. So successful was Wallace that from 1919, when he first began working at Zuni, to 1952 the percentage of the tribe's income derived from jewelry and lapidary sales rose from 4 percent to 65 percent (Slaney 1992: 129). Wallace's personal collection of Zuni crafts also grew, so that by the 1970s

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when he decided to liquidate the collection it numbered several thousand pieces. Over the next 15 years, the majority of pieces were sold during an auction conducted by Sotheby's and two subsequent gallery sales. Some 500 of the best pieces were conveyed to the Heard Museum where they were displayed as the "Blue Gem, White Metal: Carving and Jewelry from the C.G. Wallace Collection" exhibit of 1998 (Slaney 1998).

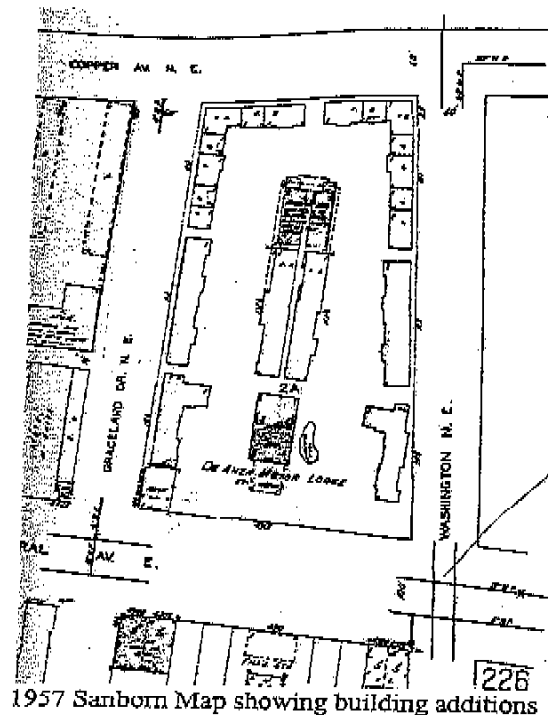
Similar to other traders, Wallace continually sought to open new markets for his inventory of rugs, silverwork and other crafts. As he and his wife wrote some 50 letters weekly to prospective buyers, he also contemplated opening new markets that would give him more access to the increasing number of automobile tourists driving through the Southwest. Aware of how Herman Schweitzer and the Fred Harvey Company had purchased pawn from traders and had incorporated access to Indian arts and crafts well before the Indian Detours began in 1926, traders including Mike Kirk of Gallup and the Richardson family of Arizona and Gallup had begun to look at Route 66 as a potential market. The potential for this market became especially true during the Great Depression as the traditional barter system that had characterized the earlier trading post economy began to fail and tourism along the highway emerged as a means of infusing this beleaguered barter system with outside cash. Following the success of the Gallup All-Indian Ceremonial beginning in 1923 in which arts and crafts were featured and judged, they sought to protect their interests and those of the craftsmen with whom they dealt by forming the United Indian Traders Association (UITA) in 1931. With its goal of certifying genuine "handmade Indian arts and crafts," the UITA selected Bertram I. Staples, operator of a trading post at Coolidge, New Mexico along Route 66, as its first president, and C.G. Wallace as one of the original board members (Powers 75).

During the 1930s, Wallace actively sought to reduce the disadvantage of his location at his Zuni trading post, some 50 miles south of Route 66, by acquiring business along the highway. He became a Route 66 booster by the early 1930s, and by the 1940s, he had acquired the Black Diamond Ranch and the Rancher's Supply store at Sanders, Arizona, which offered ranching equipment and supplies as well as gasoline and a cafe. Along with a trading post at nearby Cedar Point, offering primarily Navajo jewelry and crafts including Wide Ruins style weavings and silverwork, the C.G. Wallace Indian Store in Gallup, and, briefly, interest in a dry ice plant in Moriarty, Wallace was involved in five ventures along Route 66 (Slaney 1992: 37).

As he traveled around the Southwest seeking new markets, Wallace frequently found himself lodging in hotels where parking away from his room and carrying his inventory to the room was a nightly inconvenience. Years later, Wallace would recall that his tribulations as a traveling merchant led him to "see the need for motels" where "you didn't have walk up and down those stairs" but only "park right at your door" (Slaney 1992: 117). For Wallace, the convenience motels offered "was a miracle." Thus, as he undertook the DeAnza Motor Lodge project, he resolved to build a facility that was not only amenable to the needs of travelers but one that incorporated the attractive aspects of his built environment in Zuni. To eliminate the inconvenience of traipsing up untold flights of hotel stairs burdened with his merchandise, Wallace followed the motel design conventions of the 1930s, interspersing carports between sleeping quarters. He then sought to add modern conveniences such as steam heat and air cooling not yet present in many tourist courts. To convey the sense of place that he brought with him from Zuni, he included details such as having *vigas* and a log *portal* extending over the second story manager's residence, a pegged oak floor covered with Navajo rugs in the lobby, and a large fireplace along its eastern wall.

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1957 Sanborn Map showing building additions

Like many other motel operators in the Southwest, Wallace gave his facility a name associated with the romance of southwestern history. He named it after Juan Bautista de Anza, the able governor of New Mexico from 1778 to 1788 and applied the visage of a conquistador to the facility's large sign located along Central Avenue. Wallace, however, felt uncomfortable with the commonly used terms cabins and motel. Regarding them as failing to connote the higher class facility he hoped to offer patrons, he opted instead to refer to the DeAnza as a motor lodge, a term that would become popular in the lodging industry some three decades later (Wallace). This quest for conveying class would remain with him throughout his career as a lodging operator. Not only was it apparent in his initial efforts to create the most modern facility of its kind in Albuquerque, but it motivated many of the changes he brought to the DeAnza including the addition of the swimming pool and the *porte cochere*, fronting the lodge's office. It also dictated his refusal to serve alcohol in the DeAnza's café, Turquoise Room, a name that he borrowed from the upscale dining cars that were a part of the Santa Fe Railroad's Chief and Super Chief service. This quest for improving motel service and appearance also prompted Wallace to become involved with M.K. Guertin, a Long Beach, California motel operator and promoter, who pioneered the development of referral chains in which cooperating motels offered reservation services for other courts within a loose federation (Jakle: 142). First termed the "US 66 Hiway Association" when it began in the 1940s and embracing motels in Springfield, Missouri; Oklahoma City; and Barstow, California as well as Wallace's DeAnza, as the association expanded to include other highways, in 1951, the chain was renamed Western Motels, Inc. and became popularly known as Best Western.

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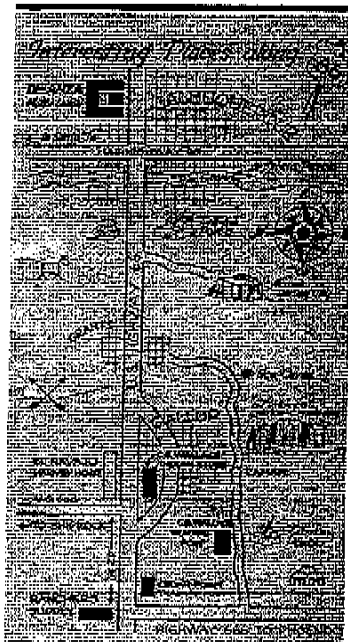
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In order to maximize the returns of his new location along Route 66 in Albuquerque, Wallace also included a jewelry counter in the lobby as well as a small lapidary/silver shop, which was located in the lodge's maintenance room. While the DeAnza's staff included Albuquerque residents, it also included, from time to time, Zuni tribal members, a practice that Wallace brought from Zuni where he regularly employed Zunis to make jewelry expressly for him. Most notably, craftsmen Leonard Martza, who worked at the DeAnza as a handyman, also repaired and created jewelry. Wallace also sought to use the DeAnza to publicize his other ventures, printing brochures describing his business and the materials incorporated into the jewelry he sold. To further familiarize lodgers with his network of businesses, the brochure contained a map entitled "Interesting Places along U.S. 66." Included in the map were birdseye depictions locating the DeAnza and Wallace's four trading posts as well as caricatures of El Morro National Monument and Zuni Pueblo (Slaney 1998: 12).



Map from Wallace's Travel Brochure

Wallace's success in promoting the DeAnza not simply as a tourist court but as a source for Indian jewelry and crafts resulted in its reputation as a gathering place for others involved in the manufacturing, trading and selling of Native American arts and crafts. With its location near the increasingly popular New Mexico State Fair grounds, the motel also attracted notable public figures. In the decade following World War II, as tourism expanded along Route 66, Wallace added to the original facility, expanding the number of units from 30 to 55 and finally to 67. In part these additions reflected the growth of automobile tourism along Route 66; in part they also reflected Wallace's efforts to keep pace with the changing norm of improved lodging along the roadside in the post-war decade. The decision to use cinder block in

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the additions reflected cost and fire protection considerations as well as a desire to reduce the sounds transmitted from one room to another. Two buildings were added at the rear of the property, the Turquoise Room was added to the building at the southwestern front of the property, and, finally, a two-story addition extended the rear building on the island over the site of a former play ground. While some of the Spanish-Pueblo Revival details were removed, the sandstone masonry supports for the *porte cochere* addition and the Turquoise Room's portal, bearing the same dark russet characteristic of the masonry buildings in Zuni near where the stone was quarried, suggest that Wallace viewed these changes as improvements. Thus, within the period of significance the DeAnza Motor Lodge underwent changes to conform to the growing expectations of motorists traveling along Route 66.

The most interesting detail of the additions, one uncharacteristic of most motels along Route 66, was the excavation of a basement room below the two-story addition. Consisting of poured in place concrete, the basement was built as a utility room to house the lodge's new chilled water system. Its size, however, left a larger space that Wallace termed the "conference room" and used for meetings and banquets. To imbue it with a Zuni atmosphere as he had previously done with the motel's lobby, in the early 1950s Wallace hired Zuni artist Anthony Edaakie Sr. to paint murals along the north and east walls of the room. Regarded as an artist in "the old Zuni tradition," Edaakie, who frequently worked for Wallace as well as the Maisel family of traders, built his reputation with his brightly contrasting polychromatic depictions of *kachina* figures in felt, feathers, and watercolors (Dunn: 348). For the DeAnza, he depicted the winter *Shalako* ceremonial procession, the culminating event of the year-long Zuni ceremonial cycle. These figures constitute the only known Zuni images located in any motel along Route 66 in New Mexico. Depicted in a strikingly bright polychromatic motif, they are regarded by art historian J.J. Brody as representative of the traditional Zuni style of painting that began under teacher Clara Gonzalez in the Zuni school system in the 1920s (Brody).

During the late 1950s, as many of the pre-World War II motels along Route 66 were eclipsed by the advent of larger franchise motels and began to decline, the improvements that Wallace had made enabled the DeAnza to remain competitive. It remained listed as an American Automobile Association-approved accommodation until the early 1990s. Following Wallace's death in 1993, the motel was sold and then resold. Although it has fallen into some disrepair, the DeAnza remains recognized as one of the best remaining examples of a mid-20th century motel along Route 66 in New Mexico and remains closely associated with Wallace's widespread reputation as a leading Indian trader. A local community redevelopment group is working closely with the City of Albuquerque to preserve and rehabilitate the property and to interpret it as a site closely associated with the tourism and Indian trade along the highway.