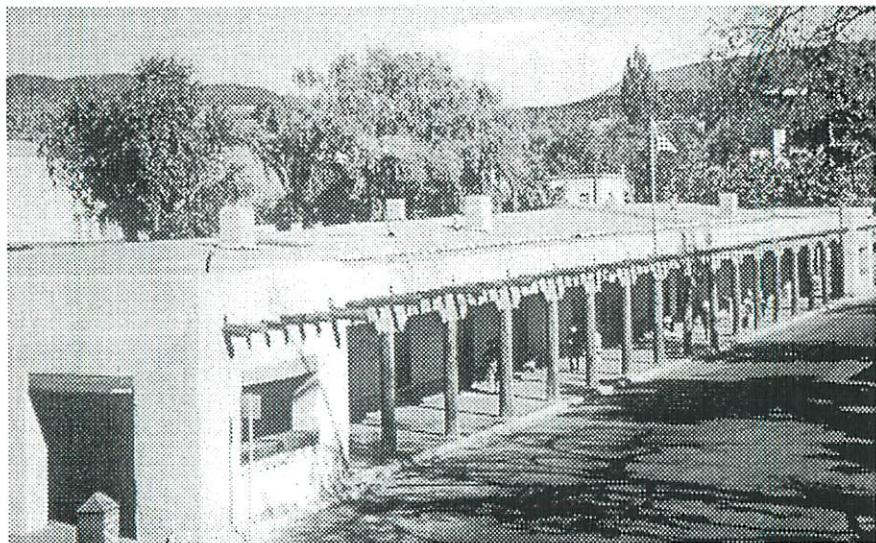


# BULLETIN

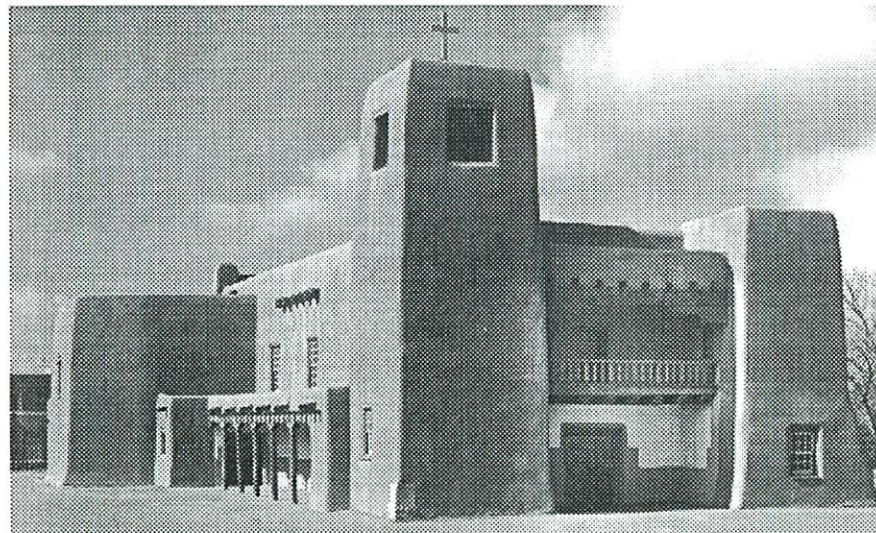
OF THE HISTORIC SANTA FE FOUNDATION

VOL. 27, No 1

Summer 2000



Palace of the Governors



Cristo Rey Church

To our members and the community,

After fourteen years of work and dedication, Ruth Holmes has decided to step down as chair of the Publications committee for the Historic Santa Fe Foundation. She is looking to other horizons and will continue as a member of our committee.

Due to the BULLETIN's expansion of last year, the publication will be printed twice a year. This summer issue marks the beginning of that change, giving voice to the Foundation and its members. The forthcoming winter issue will include written research about the Dorman House by Corinne Sze.

Other Foundation publications, such as Old Santa Fe Today, can be found now at local bookstores. We appreciate your support.

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## **An Old Place Demands More Space**

**Composed from speech notes by Thomas Chavez**

*At the Foundation's annual meeting in January, Thomas Chavez addressed the current state of the Palace of the Governors. The vast collection housed at the Palace is mostly stored out of the public's view and a project is cited to create an annex for exhibition space. The following is excerpted from Chavez's presentation.*

For twenty-two years I have had the pleasure, indeed, the honor to work at the Palace of the Governors in Santa Fe, New Mexico. For eighteen of those years I have had the greater honor and opportunity to be the director of that fine institution. But my history with the Palace extends further back in time. My ancestors were soldiers and government officials under Spanish and Mexican regimes; they searched in its collection from which books were published, and sold bubble gum under its porch which we call the *portal*. When I was offered my first job as a curator at this venerable museum, I felt as if I were the luckiest person in the world. That feeling continues.

The Palace of the Governors is a State of New Mexico institution. When I became director, it was one of the best-kept secrets in the Southwest, if not the country.

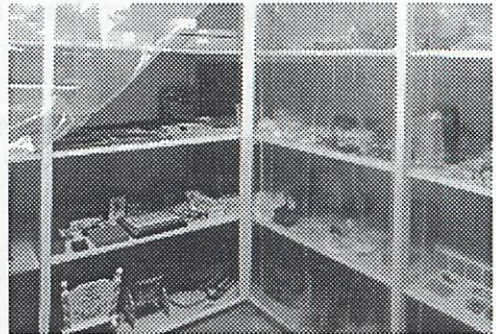
In response to this, my staff and I met and made an internal pact. We could, as state employees, come to work and go home. We could accept mediocrity and be the "stereotypical" government employee. But the staff decided that we had an opportunity to make a commitment to future generations, that our work and time transcended the pay and job descriptions, and that we would dedicate ourselves to the higher goal of sharing the secrets of the Palace and its collections.

The first thing the staff wanted was a community support group that would help make the arguments, raise the money, and create the interest in achieving our goals.

And those goals were to purchase and renovate the old public library behind the Palace of the Governors that would house, protect, and allow us to share the invaluable manuscript, book, map, and photograph collections that we have.

Then we wanted to build a new annex that connected the almost 400 year old Palace to the library and would house and protect the artifact collections, give us proper exhibition space and an educational center as well as free up the old building to be properly preserved and protected. Finally, we wanted to create an endowment to help pay for the expanded programs that the new space would encourage. We envisioned a world class museum based on the Palace of the Governors and its already world class collections that would speak to the great patrimony that belongs to the United States.

To date much has been accomplished. The Friends of the Palace petitioned for and became a part of the Museum of New Mexico Foundation. With the help of the Friends, money was raised from the city, state, and Foundation to purchase all the necessary property for the expansion. The library building was purchased and renovated with state and private funds. Now we have begun to raise an endowment. The planning for the annex is nearly complete and work on a preservation plan for the Palace is underway.



Courtesy Palace of the Governors

*Valuable artifacts waiting the light of day*

The Palace of the Governors is the last remaining building of a large compound built in 1610 by the Government of Spain. Known for centuries as the *Casas Reales* or *Presidio Real* (Royal Houses or the Royal Presidio or garrison), the compound was the military and administrative center of one of the northernmost outposts of the Spanish colonial empire.

After serving as the legislative chamber and official residence of all who ruled New Mexico for almost four hundred years, including 66 Spanish, 17 Mexican, and 22 U.S. Territorial governors – as well as having been converted into a Pueblo village during the Pueblo Indian Rebellion from 1680-93, the Palace was finally assigned its role as the Museum of New Mexico in 1909.

Anchoring Santa Fe's central plaza, the Palace of the Governors has been at the center of the town's activity since its construction. Now officially designated a National Historic Landmark and a National Treasure, the Palace is the oldest continuously occupied building in the United States. Its physical presence alone is one of Santa Fe's most cherished treasures: The Palace is a symbol of Hispanic influence in the United States and truly shows the creative coming together of many cultures in the new World—the various Native American, Hispanic, and Anglo peoples who live in this region – and the changes both within and among these groups over time as they have created a unique culture.

The collections of the Palace of the Governors document over four centuries of cultural heritage and change, revealing the intricate layers of the region's archaeology, ethnology, and history. They offer an unusually strong foundation for humanities programming at the museum.

The artifact collection includes over 15,000 objects, with an impressive range of items from the initial European exploration and colonization of the Southwest in the sixteenth century, to the birth of the atomic age and space exploration in the twentieth century. The artifact collection provides a fascinating picture of both the ordinary and the exceptional aspects of New Mexico's colorful, multifaceted past.

The Palace of the Governors also administers a library and photographic archive. The library contains 15,000 books devoted to Western, Southwestern, and Latin American history, including rare publications dating as early as 1535. Its manuscript collection (450 linear feet) encompasses a wide variety of historical and anthropological materials pertaining to the cultural, economic, and intellectual life of the Southwest. A significant collection of more than 6,000 prints and maps also dates

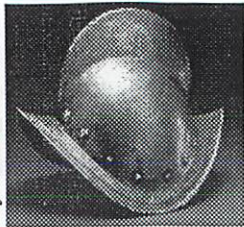
from the sixteenth century.

Our photographic archives contain approximately 530,000 items, including film and glass plate negatives, tintypes, stereographs, photogravures and color transparencies.

*Courtesy Palace of the Governors*



*Photos needing exposure to the public*



*Spanish officer's helmet*

The collection includes prints by such outstanding photographers as William Henry Jackson, John K. Hillers, and Alexander Gardner, and original glass-plate negatives by Edward S. Curtis.

The Palace meets its educational mission objectives through a variety of exhibitions and outreach programs that appeal to a broad cross section of interests. They include annual history lecture series, Indian dances, musical presentations, open houses for teachers, educational symposia, readings, seminars, demonstrations, walking tours, etc.

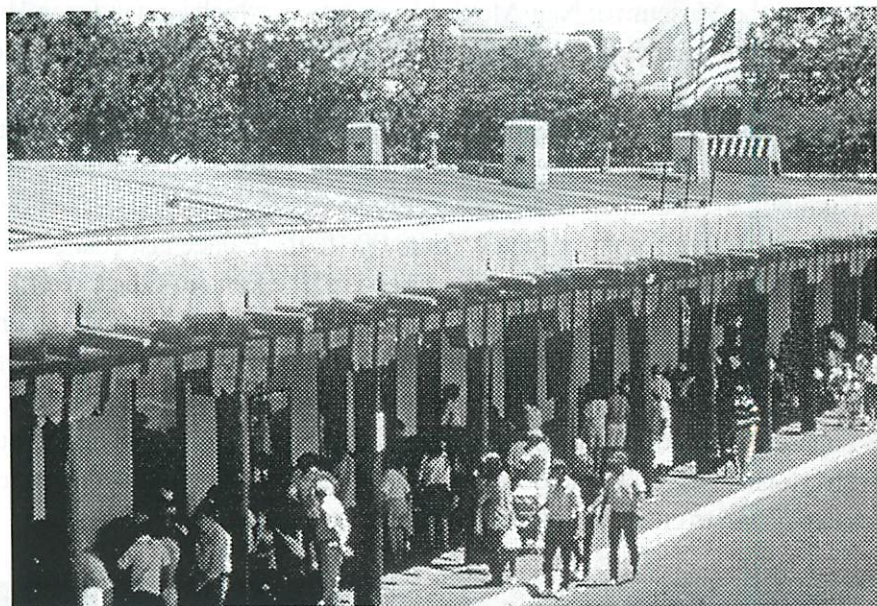
One of the Palace's popular programs is the Native American Vendor Program, through which over 900 local Native American artisans sell their crafts to the public under the *Palace portal*. All goods sold there must be handmade in the vendor's own household, using traditional techniques. The program provides a livelihood for many members of New Mexico's Indian community with an estimated 2.5 million people who view their work each year. The current plan includes a radiant heating system to help keep the vendors warm during the winter months.

In addition to the Native American Vendor Program the Palace of the Governors also has another living history program, which is a fully functioning print shop and bindery, utilizing printing presses and equipment used in New Mexico during the eighteenth and nineteenth centuries.

In response to numerous requests from New Mexicans and out-of-state visitors from all walks of life through the years, a new Annex is necessary to showcase more of the area's heritage than has been possible in the past. The historical nature of the Palace, and space factors limit the number of exhibitions and artifacts presented to the public. Further pressure on the building in connection to its role as the state history museum is overburdening and severely impacting the 390-year old structure.



*Fine weapons seeking better display*



Courtesy Palace of the Governors

*Native American artisans sell their crafts to the public under the Palace portal*

The Annex would be attached and incorporated with the historic Palace of the Governors and the new Fray Angélico Chávez History Library and Photographic Archives to create a true history museum and borderlands study center. The new ANNEX will benefit the public in the following ways:

- Expand the Museum's audience base

- Provide approximately 40,000 net square feet of exhibition Galleries

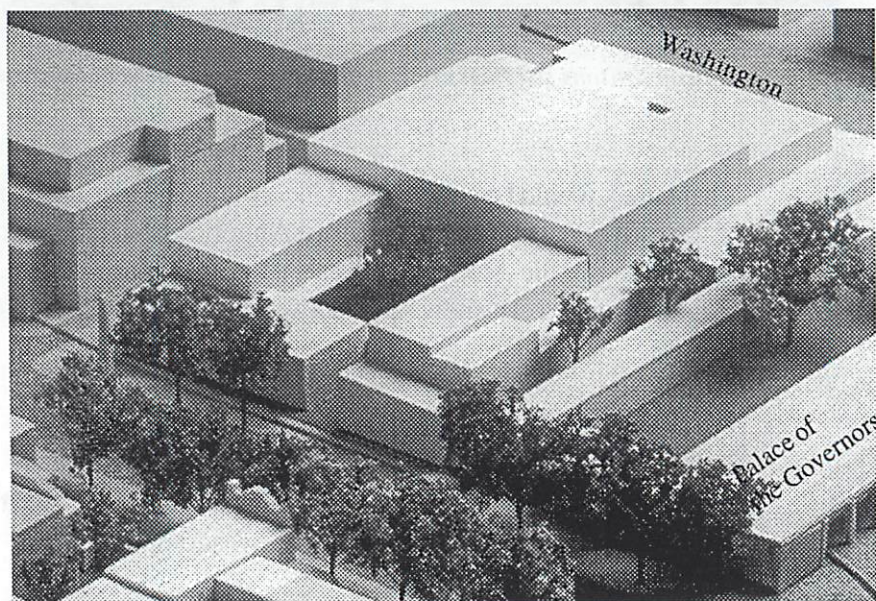
- Provide additional collection storage and related support facilities

- Provide new special events space to allow additional public programs

- Create the environment and enthusiasm to improve donations of collections, additional revenues, and voluntary support.

Much of the fundraising and other support activities are carried out by the Museum of New Mexico Foundation, which is an independent, non-profit corporation founded in 1962 to support the museum's needs not met by the State. Funds raised by the Foundation and its committee, the Friends of the Palace, have permitted the Palace to seek and attain new levels of excellence, for they are the primary source of money for exhibitions, education and outreach, research and acquisitions. The Foundation provided approximately \$300,000 to the Palace last year.

The staff, supporters, and Friends of the Palace of the Governors along with the Museum of New Mexico Foundation have embarked on a major fund raising project, the goal of which is a \$4,000,000 endowment. The Palace Endowment, when realized, will allow the Palace complex to operate at the level and with the imagination that the museum and its collections deserve. The endowment will go hand in hand with the physical expansion to create an internationally renowned educational center.



Courtesy Palace of the Governors

*The expansion to the Palace of the Governors will create an internationally renowned educational center and bring up the wonderful collections of artifacts now waiting for public view and admiration*



## The Community Preserves Cristo Rey Church

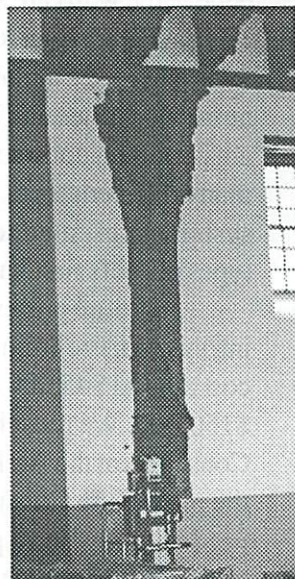
by Eleanor Bové

Owners of adobe homes know how much maintenance it takes to keep them in sound shape. A leaky roof can mean an end of an old adobe. Imagine entering a grand old building week after week watching the tell-tale stain on the wall grow as it melts the mud underneath the plaster, finally giving way to a large hole around the window. This happened to the Cristo Rey Church in 1993. Every Sunday my eyes went directly to that spot. It looked as if a 32-foot tall monster had just taken a huge bite out of the corner. Facing the prospect of fixing over 10 thousand square feet of roof, we knew the monster was about to take a bite out of our wallets too. But don't worry, this story has a happy ending.

Being a small parish, we counted on help from the community. In the process of repairing the damage to the roof and walls and paying for the work, we learned what it's like to work with a caring group of people. Santa Fe's generosity showed just how dear, how important this exquisite edifice is to their hearts. And we learned that Cristo Rey Church is not only aesthetically beautiful, but it is well designed and sturdy too.

You will see in the following documents that our strategy was simply to ask for help and donations. We went first to the parishioners, then to the city with a picture and an article in *The Santa Fe New Mexican*. We placed a bucket under the collapsing wall with a sign that inspired a large amount of checks and cash from tourists. The result is, today we have the walls back as strong as ever.

When our eyes glance up at that spot, we see no signs of the damage that stared back not long ago and with everyone's hard work, we found a preservationist's dream come true in that Wellborn Paints still carries the formula for "Cristo Rey White and Cristo Rey Brown".



*Repair in progress*

Photo Eleanor Bové

## Cristo Rey Roofing Fund Appeal

For some months now, as we enter our Church to gather for services, our eyes are drawn towards the water stain on the wall. We have serious roof problems. In fact all of the parish buildings are leaking. The youngest roof is over 20 years old and the majority are beyond any more patching. They are just too old. We believe that there are at least three old roofs on this building, and the new Santa Fe city code requires that they be removed before a new roof goes on.

We have left the walls open in order to help them dry out. It takes a long time to get moisture out of adobe. We have installed vents on the parapets above the damaged area to help let the moisture escape. We believe the walls are still sound.

Father Lucero formed a roofing committee to investigate the problems and to see a plan of action to completion. The committee has met numerous times and has sought the opinion of various experts; consultants, roofers, contractors, and manufacturer's representatives about the many different types of roofing systems available. We have had various systems presented to us and we have made field trips to see different types of roofs first hand.

We are presently asking for bids from roofers for the chosen roofing system. Preliminary estimates indicate that the Church building will cost around \$45,000 and the total cost for all the buildings will be around \$150,000. We must have prior approval of our re-roofing plan from the Consulters at the Archdiocesan offices in Albuquerque. Before we present the plan to the Consulters, we must have at least three bids, 60% of the needed funds, and a plan for raising the rest of the money.

Now comes the part that you as concerned parishioners have been anticipating. We are designating June as Cristo Rey Roofing Fund month. Today a letter from Father Lucero and donation envelope will be in each bulletin. You may be receiving the same letter in the mail at home. We are asking you to dig deep and be as generous as you can.

We will keep you posted as to the progress of your donations. The sooner we can replace the roof, the less deterioration will take place to this beloved building. As always, thank you for your continued generosity.

June 14, 1993

Mr. Biddle Duke The Santa Fe New Mexican

Dear Mr. Duke:

I have enclosed a copy of a pamphlet, circulated about 1935, asking the Archbishop to find a suitable home for the Reredos which magnificently graces the altar at Cristo Rey Church. The poem titled "A Plea to America", by Witter Bynner, was part of that brochure. The people were seeking donations in order to save this splendid piece of art and history. Now, in 1993, we find ourselves in need of donations to repair our beloved Cristo Rey Church, the location chosen to house the Reredos so lovingly carved out of native white sandstone found near Pojoaque in 1760.

The construction of Cristo Rey Church was begun in 1939 to commemorate the 400<sup>th</sup> anniversary of Coronado's Expedition (Coronado Cuarto Centennial). Growing up in this Parish, we delighted in hearing the stories about this "Architectural Gem" springing from the ground on which it stands. Credit for the work is given to Archbishop R.A. Gerken, who announced the erecting of the new Cristo Rey Church on April 6, 1939. On April 26, His Excellency blessed the site.

In his book, "A Symphony in Mud", Rev. Daniel W. Krahe says, "This spade of ground was turned, and the Archbishop, in full robes, made the first two adobes." What a sight that must have been as the workmen diverted water from the Acequia de los Lopez onto the church grounds to make adobes. The building was finished and officially dedicated on June 27, 1940.

People from all over the world have marveled at the aesthetic beauty of this edifice. There is a comforting beauty in the execution of the structure designed by John Gaw Meem and his associate Hugo Zehner. We have become aware of how well built Cristo Rey Church is, as we inspected the damage caused by these past heavy winters. Snow and rain have taken their toll on our roofs. One large leak is threatening the north wall. Estimates for replacing the damaged roofs at Cristo Rey are nearly \$150,000. This is a greater burden than our approximately 500 families can share. We would like the Santa Fe citizens to know we need help in preserving our church. We appreciate any help you can give us.

Eleanor O. Bové and Phillip J. Bové

## DIARY OF AN OLD HOUSE

### Excerpts from the Journals of Charlotte White

*Edited by Corinne P. Sze*

*As this fifth installment begins Boris is away on one of his trips, and Charlotte is doing what she can to continue work on the house at 518 Alto Street*

#### **September 2, 1960**

Just saw Dr. Myra Ellen Jenkins, who is in charge of the New Mexico State Archives. She had found some old documents about this house. The name on the abstract of title was Donaciano Vigil, but his father, Don Cristóbal Vigil, left it to him. In the will are mentioned orchards, five or seven trees each, pastures, and corrals. Donaciano sold it in 1856 to Vicente García and moved to Pecos.

#### **September 3, 1960**

Wouldn't have missed it: La Fiesta. What color! What carnival atmosphere! What getups! Every kind of person. The native population really eats it up. The Plaza was surrounded by stalls selling everything—tacos, hot tamales, cotton candy, popcorn, and so forth. Every inch littered with people, children, food, dogs, and debris. So sorry Boris isn't here. He'd get a kick out of the mood, too, I'm sure.

#### **September 5, 1960**

A letter!

#### **September 7, 1960**

Spent the morning experimenting with final coat of mud. Used sifted dirt and lots of straw. Throw it on [*the wet wall*], smooth with trowel. Then go over it with lots of water and trowel with a rubber sponge. Looks pretty good. Think I'll go ahead with it. [*I did a lot of the exterior, but, of course, it was all covered up when we had it done right.*] Brought sweet Olive Rush over to see the house. She loved it since the time Boris's brother Bud lived here.

#### **September 12, 1960**

Finished the mud work on one wall of *el zaguán*—doesn't look bad. Not as nice as Boris's, though. Really it is too hard work for me; I was sore all over. Really I shouldn't do it but hate to admit it.

Can't be much longer before he comes home. Today is Mike's birthday and so must go and get a cake.

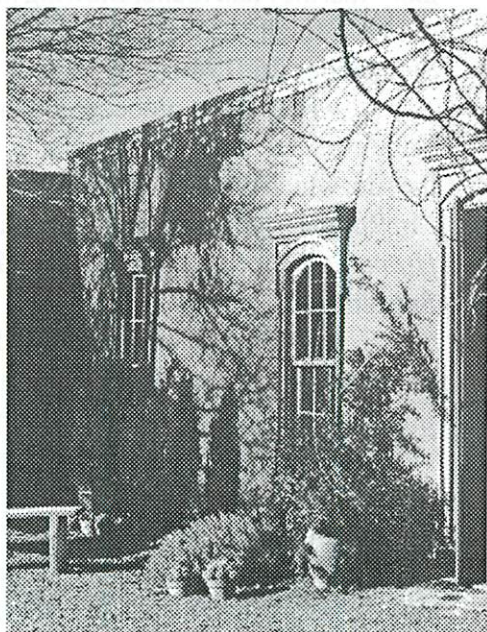
### September 17, 1960

Just got back from four days at Kay's. Had a touch of pneumonia, so she took care of me—very good care. It was most pleasant lying there gazing at the mountains, with Mau-Mau for company and food brought to me on the hour. But it's good to be back even though no letter was waiting for me. *[Every day it's "Haven't heard from Boris" and "Certainly he'll be home soon."]*

### September 20, 1960

I'm having the two patio windows fixed to save time. Would have front ones done if I could get them out. *[The windows were all broken and even some of the mullions. They needed a lot of work. I had Mr. Roybal next door come and take those windows out; we took them over to a man named LaCerte. He was such a nice man. He repaired all the windows. Then I had Mr. Roybal come and put them back in. So I got the glass done and the furnace in; and, as you know, the fireplace had already been put in so I had heat. I could move my bed and what furniture I had up to the front room and live there. There was the bathroom up there across the zaguán.]*

*I fixed a little kitchen in the corner of the big room. I had the refrigerator moved to the front and put a partition so it didn't look bad from the rest of the room. I cooked on a two-burner electric plate. There was no water; the water was across the zaguán in the bathroom. After I got that all done, I lived up there.]*



Repaired patio windows by Mr. Royal

### **September 22, 1960**

A cold rainy day. Have to keep the little stove really hot so Mau-Mau and I don't freeze. Put in a pyracantha today. The orange berries are so lovely against the adobe wall. No word from Boris.

### **September 24, 1960**

A letter yesterday from Boris and no mention of when he will return so I'll just wait some more. Surely it will end someday, this waiting.

I went to Georgia Gonzales's wedding this A.M. at the nine o'clock Mass at Guadalupe Church. Then took Duchy and Juanita to the reception in the public hall. Children of all ages rushing around. Much parading, marching, and dancing. Everyone having a wonderful time. Paper plates and cups, sensible, really. It was fun to see everyone weeping when the bride and the groom left. So I guess the whole thing was a big success.

### **September 25, 1960**

A dreamy, special letter from Boris. Still no definite word about his coming. Had five little girls "helping" me water this afternoon. Playing games and tearing around in the patio. What a mess they left, but it was nice to hear their little voices. They were having a lovely time with a "balloon" that they had found. Blowing it, biting it, and chewing it. It made me cringe. It finally broke, and that was the end of that, thank goodness.

### **September 26, 1960**

It seems I'm preoccupied these days with keeping warm, especially evenings and mornings. Hauling ashes, coal, and wood; or following the sun, which is hot and lovely. Put a heating pad on Mau-Mau at night. Mr. Roybal is going to put in the windows and hang the door tomorrow [*from the front room into the zaguán*]. It's a start anyway.

### **September 27, 1960**

How elegant and beautiful the windows look with all the whole pieces of glass. Never knew windows could be so exciting. I didn't even mind washing them—a job I usually loathe. The door is up but doesn't quite fit. Has to be planed. How can I wait to get it all fixed? I want it where it will be.

### **September 28, 1960**

How many things we just take for granted. How beautiful the reflections are in my windows. Like framed colored pictures—bits of the garden, a green tree branch dipping down.

We should all be without things occasionally to appreciate them.  
*[I was living back here and looking up front to my new windows.]*

### **September 29, 1960**

Yesterday Kay and I went up the Aspen Ranch road among glorious, brilliant gold aspen to dig some more meadow rue. They call it maidenhair fern out here, which it definitely isn't, but it's pretty stuff for my shady garden. Still no Boris. Surely any day now. Took two more windows to be done. Got them out myself.

### **September 30, 1960**

The patio is covered with what looks like mothballs and such a racket on the roof and windows. A hail thunderstorm. It's really coming down. Of course, this means I will have to get a fire going and the wood is running out. Oh where, oh where is Boris?

Taking the last window over to LaCerte tomorrow with measurements for the front screens. So by Wednesday that should be done.

### **October 1, 1960**

No Boris. He said he'd be back in September but naturally he didn't make it. He has no conception of time, never can gauge it. He's always twice as long at something than he thinks he will be. He isn't aware of it, but I am. I should learn after all these years of waiting, but I always hope. Took over last window measurements for screens. Get them next week.

### **October 5, 1960**

*Vigas* stained; windows and door in. Scrubbing floor, waiting for plaster, then paint the floor, then move in! Heat's on, and it heats up in no time. Simply wonderful. It is going to look so beautiful and hope it will be all done this week. Won't Boris be surprised! Mr. Roybal is making a partition around the furnace.

The mountains are golden now with aspen. I do hope they hang on for another week so Boris and sister Treet, who arrives Friday, don't miss them.

Sister Kay has been so wonderful to me; don't know what I would do without her. Mau-Mau and I are over there again. I simply couldn't stay warm here. It was ghastly—I couldn't leave the stove for it would go out. Hope I never take things for granted again, like heat, hot water, and so forth.

## October 6, 1960

Today was my day, if I had only heard from Boris. I got a part-time job at Dressman's Flower Nook, three days a week, starting next week. *[I got a different job. I was still working in flower shops, you see, when all this was going on.]* The Noskin Gallery in Albuquerque sold a small horse sculpture and wants lots more. *[Jack Noskin was a dentist in Albuquerque. His wife had a gallery in Old Town.]*

How could so many nice things happen in one day? I stained the vigas. Hope they are not too dark. *[I went up the ladder and stained all those vigas on the ceiling of the front room. It was new wood and I didn't like the looks of them. I think I stained them a little too dark.]* I say this week I can do no wrong. If anything is wrong, it's Boris's fault for not being here.

## October 11, 1960 (Tuesday)

This is a day to celebrate! I'm in the front building, all clean and warm. It looks beautiful and cozy. The fireplace is so elegant. The Indian rugs and baskets are lovely. Vigas don't look too dark. Painted the floor adobe color. Walls aren't white enough. Will paint them later. How wonderful voices, music, sound behind the wonderful thick walls, high ceiling! Mau-Mau likes the way she sounds, too. Won't Boris be amazed and delighted!



*Charlotte's beautiful and cozy fireplace*

Courtesy Charlotte White

I start working Thursday for three days a week at Dressman's. I'm not looking forward to it, but it will at least keep us in food until things get started. I think the new connection in Albuquerque might work into something. Sounds promising anyway. *[That must be Noskin's.]*



## October 15, 1960

We had snow today. Cold and dark. How thankful I am not to be in the back building.

## October 17, 1960

How wonderful it is to have a home—a warm home. Sunday morning I woke to see the patio covered with snow after a terrific hail-storm during the night. Roses still blooming. Nothing nipped except the begonias. Still dark and cold. Brought the geraniums in. How can I wait?

## October 31, 1960

Boris got home ten days ago. The days aren't long enough and the evenings are the same—poof! And when he is gone, how slowly they go. We have spent three days going out into the hills to chop piñon for the fireplace. How wonderful to have the pitch-filled, fragrant wood to burn and a man who knows how to handle an ax and saw!

Boris is busy fixing and straightening the back building for a shop. What a mess it was. [*That's this building where we sit.*] He bought a big, old potbellied stove and has put up shelves and has pushed back all the numerous boxes and so forth, so it should work out fine. Hope in a few days he can start fixing the drafty doors in the cold bathroom. We have to do a little knocking out of walls for doors and closing in doors for our outside-inside john.

Went over to Olive's this A.M. for an ornamental crab tree, a little one. I put it in the patio; hope it lives. [*That's the big tree there now.*] Wet down all my plants today so they will freeze wet. Want to put some bulbs in next week.

We have had a flow of trick-or-treaters tonight. Have run out of stuff. Boris carved a wonderful pumpkin from the garden, which we have a light in out in front. The children are very impressed and can't believe it's real. Boris spent all day carving this pumpkin. [*He didn't make holes in it. He just took off the outer surface, so the light shows through. It was a piece of sculpture. Gorgeous.*]

Tomorrow we go to Albuquerque to case the Noskin Gallery, which has some of Boris's things. Hope it works out as well as they lead us to believe it will. They have a beautiful metal bowl and a humorously elegant metal giraffe to take.

It's cold but oh, so warm and cozy in here. How thankful I am to be warm in such a charming and impressive room.

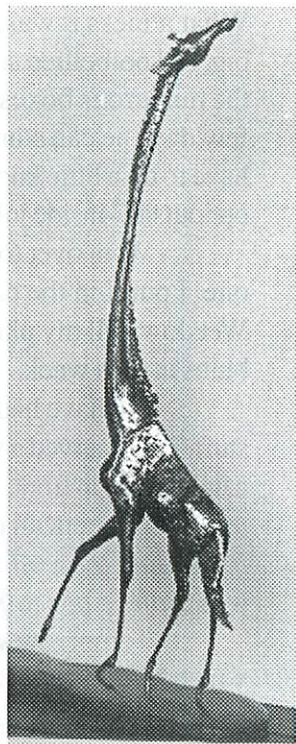
Mrs. Lambert of the anthropology museum has dated the shards we found on the property. Some of them go back to the 1300s.

### November 9, 1960

At last the boards are off of the front windows. What a delight to look out of clean, whole pieces of glass to the glorious mountains, constantly changing with the light. Always touchingly beautiful—now with snow. Have painted the frames white and hung salt-sacking curtains until we get the inside shutters made. Have the curtains in two parts, as the shutters will be, so we can keep the bottom closed.

Boris has gotten some lovely used planks, *vigas*, and plumbing—for the future bathroom in the back—at the Indian School very cheaply. He is busy closing in the bathroom in front, making doors, and so forth. It's going to look wonderful. Planted bulbs in the patio so it should be beautiful come spring.

The Noskin Gallery has sold another piece, a small metal bull, and wants more. Dr. Jack Noskin, who is a dentist, is coming by Saturday to pick up the giraffe. Hope Boris can have something else by then. It is most encouraging, and the *dinero* [money] is always welcome. Still working three days a week. It seems at times I'm in the ribbon-and-tulle business instead of flowers; will be glad when I can leave it. Hope I can get going somehow on my own next year. [I was thinking of having my own shop. I'm glad I didn't! I never could have made it, because I'd have to do everything to get it the way I wanted it. I'd be awful to work for.] Oh, how happy we are—a dream of so many years come true!



Boris' elegant giraffe

Courtesy Charlotte White

## Preservation Q & A

by Corinne P. Sze

*Can you explain “significance” in preservation?*

Advocates of preservation are often scolded, “You can’t save everything.” How true. Hence the concept of significance. At the other end of the grousing spectrum is the claim that distinguishing between properties by significance is “judgmental” and “elitist.” Some truth there too, but if there are to be no judgments, only everything or nothing could be saved.

Age, integrity, and significance are the three pillars of preservation: the “when,” the “what,” and the “why,” as established by the National Register of Historic Places (Q & A, HSFF Bulletin 26.1:42-45). As to the first, properties generally need to be fifty years old to be considered historic in the United States, according to the Register criteria. (Europeans find this risible.) Anything younger must be justified as especially significant. Integrity means that a property appears mostly as it did fifty years ago or during the period when the property was significant, if earlier. Obviously, significance and integrity are interrelated. The later can be discussed in detail in another column.

Considering significance means that not everything that is old and extant is automatically a candidate for preservation. Four types of significance have been established by the National Register of which only one needs to be satisfied. These, paraphrased simply, are:

- (A) association with historic events,
- (B) association with people who made a contribution to history,
- (C) embodiment of a mode of architecture, and
- (D) potential to yield information.

The last (D) is generally applied to resources like archaeological sites whose attributes may not be entirely visible. These broad considerations are readily adaptable to local situations and have become standard for other preservation programs, including the New Mexico State Register of Cultural Places.

In 1973, the HSFF adapted the first three (A, B, C) as their criteria for selection of properties as “worthy of preservation.” As with the registers, only one type of significance must be found.

Although preservation began nationally by honoring great people, like presidents; big events, like battles; and high-style architecture, the focus has continually broadened since.

The Martínez Farm on upper Canyon Road, recently listed by the HSFF, provides an example of this broadening approach to significance. No famous events or people here. No high style architecture. However, the house, barn, and open land with two acequias and former cultivated fields embody a once dominant rural way of life of which few vestiges remain in Santa Fe. The late territorial-period adobe home with its center hall plan, hipped metal roof, and double-hung wooden windows is a rare (in Santa Fe) and well-preserved example of a mode of building once common here, but mostly lost in the second half of the twentieth century.

The H. H. Dorman House (707 Old Santa Fe Trail) raises questions of significance in the local context. Who, it might be asked, was Harry Dorman; of what interest is a Craftsman-influenced brick and frame house in a town devoted to its Hispanic, adobe roots; and why be concerned with a relatively recent building on one of Santa Fe's oldest thoroughfares? Research of the house brought to light Dorman's immeasurable and durable influence on the appearance of Santa Fe. Further, a direct line can be drawn from his activities in the early twentieth century to the tourist destination Santa Fe has become. Answering the question of why a Craftsman house was built on the Old Santa Fe Trail about 1910 will enhance understanding of how we got where we are today.

Questions or comments may be submitted to Corinne Sze (983-5605) or the HSFF office (983-2567). Ideas in writing may be sent to Corinne at the Foundation, P. O. Box 2535, Santa Fe, New Mexico, 87504-2535.

Photo Hope A. Curris



*Harry H. Dorman House*



*Matias Martinez House*

Photo Corinne P. Sze

## TRIBUTE TO ANITA

by Marc Simmons

*This article appeared in the Santa Fe Reporter, February 16, 2000.*

Over many years I have interviewed elderly Hispanics living between El Paso and southern Colorado. My aim has been to collect bits and pieces of history they carry in their heads and see that it's recorded on paper.

After so long a time, my archival notebooks are bulging with material. Scarcely a week goes by that I don't have occasion to dip into them, seeking some scrap of information that will be useful in my work as a historian.

One of my valued informants, who also became a good friend, died a few weeks ago at age 91: Anita Gonzalez Thomas of Santa Fe. Born in 1908, just a few blocks from the plaza, she had spent almost her entire life in the capital, her recollections covering the twentieth century.

Anita was part of the last generation to grow up in the old New Mexican culture. For example, she told me that when she was a girl, her family began each day by singing the alba, a traditional Spanish hymn of praise and thanksgiving.

After one year of college she got a job teaching at the one-room schoolhouse in Cañoncito, 12 miles east of Santa Fe. There were 13 pupils and several of them walked two miles daily to attend class. Anita loved it, but remained only a year. Her mother didn't like her being so far from home and found her a school position in Santa Fe.

While in Cañoncito, Anita became friends with an elderly blind man who as a boy had seen the Confederate soldiers arrive. His father was away, so the mother had taken him and their milk goat and fled into the hills.

It was a cold March, but his mother started a fire with flint. They survived on the goat milk for several days until the intruders left.

In 1935, the prominent Cleofas Jaramillo became distressed as she realized that many Spanish traditions were disappearing. To help stem the tide, she founded a ladies organization, *La Sociedad Folklórica*, dedicated to preserving language, customs and folklore. Anita Gonzalez Thomas became an ardent supporter and would remain so until her death.

Once I was seated next to Anita at a banquet and asked if she remembered any of the Spanish nonsense rhymes that children used to chant long ago. She immediately recited several and I jotted the words down on the back of an envelope. She had learned them as a child before World War I.

Another time, I was interviewing Anita at her home and asked about early cooking practices. "When I was a girl," she said, "a man came around weekly in a horse-drawn wagon selling lime. He had a kiln somewhere outside of town where he baked the limestone. He would break off a chunk and my mother would buy it to use in cooking posole."

Many years later someone mentioned to me that they had found a strange ruin in the forest above their new house, and described it. I went out and sure enough it was an old Spanish lime kiln, just below a limestone bluff. Anita had alerted me to its existence and I measured and photographed the remains.

The most treasured story she gave me is of a recent vintage. Not long ago King Juan Carlos of Spain paid his first visit to Santa Fe. He and his party were being taken to the cathedral when he asked to be let out of the official car on the plaza, so he could walk the rest of the way.

Throng of people lined the street. As the king strode past La Fonda hotel, a very old man shouted to him over the heads of the crowd, "Viva el Rey de España!" And he added, also in Spanish: "Your Majesty we have been waiting for you for 400 years!"

The next day the Spanish consul general, a member of the king's escort, told Anita that that simple remark had proved to be the high point of Juan Carlos' visit to New Mexico, or so he said to his staff.

During the long centuries of the colonial period, the New Mexicans had never seen their king, who remained a shadowy and remote figure. Now at last the king was on the plaza in the Villa Real de Santa Fe, but the plaza no longer belonged to him.

Both Anita and I appreciated the significance of that historical moment, when an old man's shout and belated welcome had touched the King of Spain.

I will greatly miss Anita Gonzalez Thomas, for she was a direct link to the world and a time that we have lost.

## **NEWS HSFF in the Community**

*by Lois Synderman*

**Foundation Helps Save “Pops” Site** The Foundation lent its support recently to efforts to save the last undeveloped entrance to the city at I-25 and Old Pecos Trail from commercial development. Popularly known as the “Pops” site because a “Pops” convenience store and gas station were proposed for the property, the area is covered with juniper and pinon and affords a view of the mountains. Concerned at the loss of open space and the commercialization of the gateway to the historic Old Pecos/Old Santa Fe Trail, a group of dedicated citizens successfully petitioned the county for \$300,000 in “open space” funding to purchase the property; \$300,000 in “matching” funds then had to be raised.

The committee mounted an ambitious fund raising campaign, which raised approximately \$100,000 in a very short period. In addition, the state and city contributed a total of \$200,000 toward the purchase price, enabling the committee to reach its \$300,000 goal. The Foundation supported this effort through a mailing to its members. Our thanks to everyone who responded and helped preserve the “Pops” site in its original, undeveloped state.

Projects like this are a reminder that preservation involves more than the protection of historic buildings and neighborhoods. It also involves protection of open spaces, traditional landscapes, and traditional land uses.

**HSFF Helps Protect Historic Railyard Tracks** The Foundation also participated in a successful effort to get City Council approval for a 13-acre conservation easement on the railyard property, the 50-acre parcel along Guadalupe and Cerrillos scheduled for redevelopment. The easement provides permanent protection for the railroad tracks to the historic Guadalupe Street depot, formerly the terminal for the Atchison, Topeka and Santa Fe spur line from Lamy to Santa Fe. The tracks were in danger of being demolished to provide additional property for commercial development. The easement also sets aside land for a 10-acre park, for a public plaza, and for the farmer’s market.

The Foundation supported this effort, once again, by mailings to its members and the community-at-large, urging that city councilors be called and asked to approve the conservation easement; they did, indeed, receive numerous calls. Thanks to all of you who responded so enthusiastically to our “railyard” mailings; your calls made a difference!

### **HSFF Supports a Neighborhood’s Efforts for its Future**

Faced with a proposal for a new residential/commercial development on the site of what may have been a historic cemetery, Don Canuto neighborhood residents raised questions about the potential impact of the project in terms of traffic, the visual impact, and loss of open space. They also requested that an archeological survey of the development site be done, to determine if it once served as a cemetery, and that buildings in the neighborhood be assessed to determine whether the area could be designated a historic district.

While not taking a position on the project itself, the Board expressed support for the neighborhood association’s efforts to obtain answers to its questions and to participate in planning for its own future.

### **Foundation Receives Grant For Dorothy Stewart Exhibit**

Dorothy Newkirk Stewart was the sister of the last private owner of EL Zagan, Margretta Dietrich, and a member of the Santa Fe art colony from the 1920s to the 1950s. The Foundation is fortunate in having a small collection of Ms. Stewart’s paintings, drawings, and papers. In April, the New Mexico Historical Society awarded the Foundation a grant to mount a modest exhibit on Ms. Stewart’s career and the role of the early artists in the cultural development of the city. Watch for an announcement of the opening of the Stewart exhibit in late summer.

If you have information on Ms. Stewart, or own one of her paintings or drawings, Executive Director Lois Snyderman (who is working with local artist Jo Basiste to plan the exhibit) would like to talk with you. Please call Lois at the Foundation office, 983-2567.

### **The Foundation Has a Website!** “Check out”

[www.historicsantafe.com](http://www.historicsantafe.com) for information on HSFF programs and properties. And let us know what you think of our new website.

### **Foundation Commissions Paintings of its Properties**

The Foundation has embarked on an interesting new fundraising project, in cooperation with local artist Geoffrey Landis.



Landis has been commissioned to do “portraits” of all HSFF properties as well as other historic buildings in Santa Fe; proceeds from the sales of his paintings will be shared with the Foundation. Landis’ paintings are on view from 9 - 5, Monday - Friday, in the Board Room at El Zaguano, 545 Canyon Road. The exhibit runs until the end of August. Come and see these lovely paintings.

**New Board Members and New Officers:** Three new Board members were approved at the annual membership meeting in January at historic Guadalupe Church; Board members serve for a three-year term. The new members (all of whom come with training and experience that will be extremely useful) are:

*Craig E. Lamb:* former Director of Membership Development for the National Trust for Historic Preservation. Craig has expertise in both membership development and fundraising.

*Alan “Mac” Watson:* a contractor who specializes in the restoration of historic buildings. Since 1998, Mac has served as coordinator of Cornerstones Community Partnership’s Restoration Program in northern New Mexico. The program provides assistance to communities in restoring historic mission churches.

*Robert M. Rivera:* an architectural technician for the National Park Service with experience in surveying and documenting archeological ruins and historic structures.

The officers for the coming year are: Chair, *Peter Wirth*, serving his second year as Board Chair. Vice-Chair, *Greg Walke*; Secretary, *Jack Pressler*; Treasurer, *Bill Heckel*; and At-Large member, *Dana Evans*.

### **Congratulations to former HSFF Board Member Charlotte White**

On May 14th Charlotte White became one of Santa Fe’s “Living Treasures”. Under a program established several years ago by Mary Lou Cook, individuals who have made significant contributions to the community are recognized through designation as a “Living Treasure” at a ceremony held annually; approximately 50 people have been so honored to date. They include artists, writers, and others who have helped preserve the cultural and social heritage of Santa Fe and in Northern New Mexico.

In 1996, Charlotte donated her beautiful West Side home, known as the Donaciano Vigil House, to the Foundation.

**Congratulations to Robert Frost and Ralph Bolton** As owners of The Inn of the Turquoise Bear, formerly the Witter Bynner House, Frost and Bolton have received a New Mexico Heritage Preservation Award for the restoration and preservation of the house. Located at the intersection of Buena Vista and Old Santa Fe Trail, the property was for many years the home of colorful poet and author Witter Bynner. Frost and Bolton purchased the rambling old Territorial-style house about six years ago, renovated it, and converted it to a bed and breakfast. They have extensively researched the property and Bynner's influence on it and plan to return the interior and the gardens to their original appearance. They even hope to retrieve Bynner's furnishings, sold at his death in the 1960s.

**A Reminder** - The Foundation now has an Historic Preservation Easement Program that can help you permanently protect your historic property. For more information on how the easement program works, contact Lois at 983-2567.

**Workshops with Anita Stalter, horticultural therapist and HSFF gardener**

**Sensory garden tour and workshop** - Saturday, July 8, 10-11 am Let your senses come alive with the sights, sounds, tastes and fragrances of the garden at El Zagan. Feel the furry lamb's ear, rattle the oriental poppy pod, taste the hips of the wild roses and see our majestic 160 year old trees! Learn which plants excite your senses and how to incorporate them into your garden. Fee: \$20 Bring: paper and pencil.

**Pressed-flower greeting card workshop** - Saturday, Aug. 5, 10 am to noon With Anita, explore which flowers hold their color and shapes and are best for drying. Learn simple ways to dry and press fresh petals, leaves and stems to create several of you own greeting cards. Fee: \$25 (included materials) Bring: scissors, pencil, ruler, black fine-tip pen (optional: old toothbrush, apron and watercolors) Also call the office for **Thursday sensory garden tours**. From now through October, Anita will give tours from 1-2 pm at El Zagan. Groups are welcome, reservations necessary, donations requested.

**HSFF Mission**

**To own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.**

**2000 BOARD OF DIRECTORS**

**Executive Committee**

President	Peter Wirth
1st Vice Chair	Greg Walke
Treasurer	William Heckel, Jr.
Secretary	Jack Pressler
At large	Dana Evans

**Members**

Jesse Monfort Bopp	William Heckel, Jr.	Craig E. Lamb
Eleanor Bové	James Kennicott	Alan "Mac" Watson
Ramón José López	Robert M. Rivera	Corinne Sze (honorary)
Karen Heldmeyer	Paul McConnell	

**Executive Director** Lois Snyderman

**THE HISTORIC SANTA FE FOUNDATION**

**PO Box 2535 Santa Fe, NM 87504-2535 983-2567**

**Names** \_\_\_\_\_

**Address** \_\_\_\_\_

**City/State** \_\_\_\_\_ **Zip** \_\_\_\_\_

**Phone** \_\_\_\_\_

**Annual Membership Dues**

<b>Individual</b>	<b>\$15.00</b> _____	<b>Patron</b>	<b>\$75</b> _____
<b>Family</b>	<b>\$25.00</b> _____	<b>Sustaining</b>	<b>\$150</b> _____
<b>Commercial</b>	<b>\$50.00</b> _____	<b>Life</b>	<b>1000</b> _____

\_\_\_\_\_ **I would like to volunteer.**