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Atchison, Topeka and Santa Fe passenger depot at Santa Fe.



Passengers waiting at the AT&SF Santa Fe depot circa 1912.

THE SANTA FE RAILWAY'S SANTA FE PASSENGER DEPOT

Corinne P. Sze, Ph.D.

The Atchison, Topeka and Santa Fe Passenger Depot lies parallel to the tracks in the Santa Fe rail yards, along an unobstructed line north of the Gross, Kelly and Company Warehouse.¹ The depot was constructed in 1909 of stuccoed brick in the California Mission Revival style. Its preservation is of particular concern because of its association with New Mexico's oldest railroad, the arrival of which influenced the course of Santa Fe history and architecture as had no other event since Spanish colonization. The depot is of special architectural interest as an example of the railroad's use of the first Spanish Revival style popular in Santa Fe, a style which the AT&SF was largely

responsible for bringing to New Mexico. Based on California's Hispanic Colonial missions, the California Mission Revival enjoyed a brief vogue in Santa Fe in the first decade of the twentieth century, a transitional period before the city's historic architecture assumed the forms taken for granted today. The California Mission Revival depot and the nearby Spanish-Pueblo Revival Gross Kelly Warehouse (1913) are the most significant unaltered buildings remaining in the railroad yard. Together they illustrate two major stages in the recent evolution of Santa Fe architecture.²

When the AT&SF was built west from Las Vegas toward Albuquerque in 1879-1880, the

town of Santa Fe, long a hub of trade on the Santa Fe Trail, was bypassed by the main line. Overnight the privileged economic position of the ancient capital as a center of commerce was irretrievably lost. With financing provided by \$150,000 in county bonds, the AT&SF was induced to construct an 18.1 mile spur from Lamy, the closest main-line stop – the first branch line built by the AT&SF in New Mexico. In mid-February of 1880, the symbolic driving of the last spike was celebrated at the newly-built combined freight and passenger depot in the Santa Fe rail yards.³ This first depot, located opposite Read Street (then Metropolitan Avenue) and northwest of the future location of the Gross Kelly Warehouse, was a single-story, rectangular wooden structure of four rooms with a shingle roof,⁴ a modest building typical of early AT&SF depots in New Mexico.

Santa Fe eventually obtained two other rail connections. Late in 1886 an approximately 30-mile track was finally completed to connect Santa Fe with the Denver & Rio Grande, the narrow-gauge line from Colorado which had terminated at Española in 1880 by agreement with the AT&SF. The third and least successful railroad, the Santa Fe Central (later the New Mexico Central), was completed in 1903 south to Torrance

providing a one hundred and sixteen mile link to the Rock Island system and “all the world.”⁵ Although the original D&RG depot, a two-story frame structure, was located north of the river,⁶ in 1903 SFC and D&RG began to construct a shared red-brick depot prominently located at the edge of the AT&SF rail yards facing Guadalupe Street.⁷

The railroads brought profound economic, social, and architectural changes to Santa Fe. No longer on the main route of commerce, the city suffered economic decline and a net loss of population.⁸ More rapidly developing communities on the main line such as Albuquerque and, less realistically, Socorro challenged Santa Fe for the state capital. At the same time improved transportation brought in a broader range of building materials permitting for the first time the use of architectural styles from points east. This new availability combined with economic insecurity precipitated a headlong rush to shed the town's reputation as old, backward, and bypassed by eradicating its adobe appearance. The Plaza was made over in the image of a Midwestern main street of brick, metal, and stone store fronts; tidy brick cottages

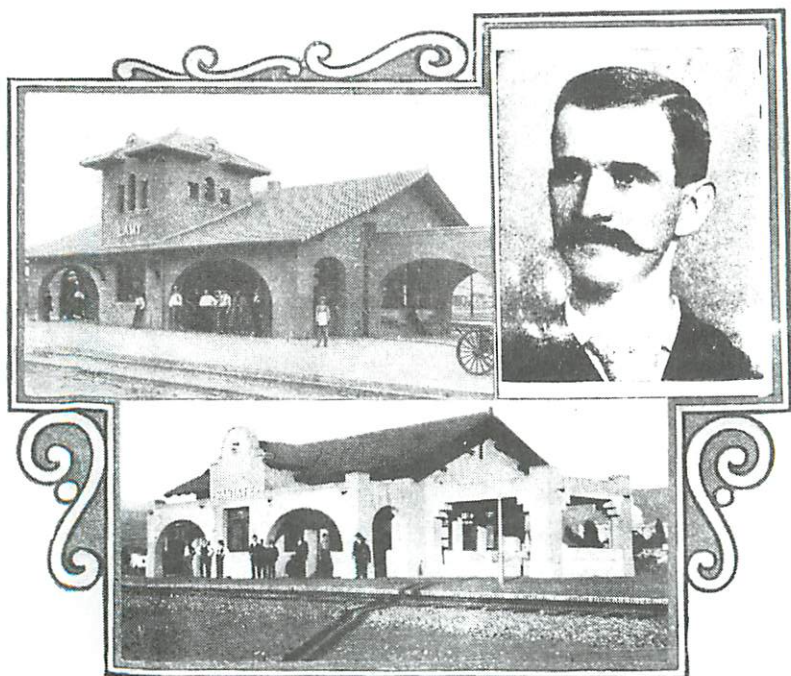
became the standard promoted by business leaders. In seeming contradiction, as early as the 1880s, the same leaders began to sense the potential of history to attract badly needed business in the form of visitors. Nevertheless, it would require many years and the leadership of the railroad before the attraction of history would be translated into a program of architecture.

The railroads, having made transcontinental leisure travel feasible, heavily promoted the unique cultural qualities of their western destinations. They recognized the psychological

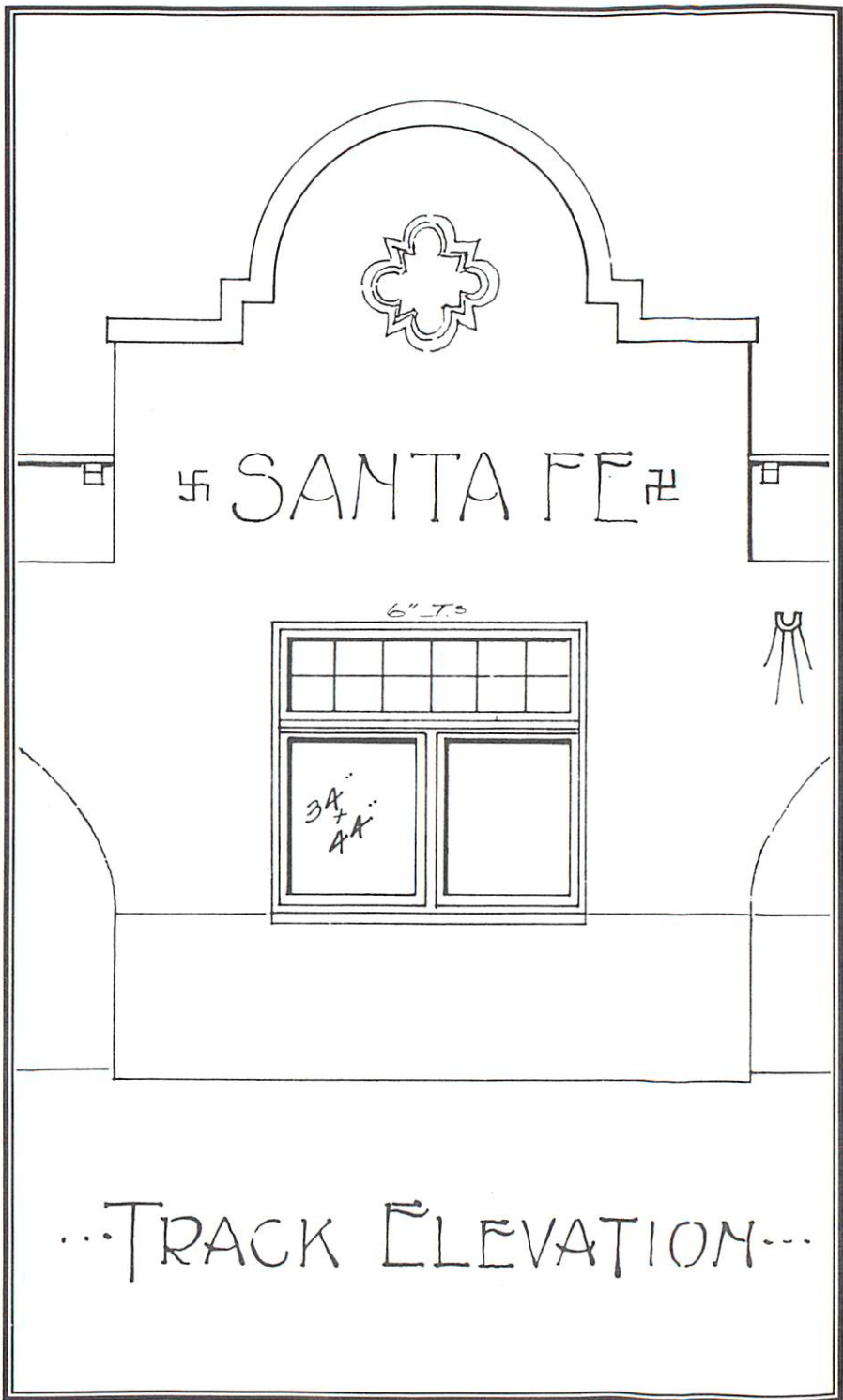
impact of romanticized history as expressed in the architecture of the station buildings which provided the traveler's first impression upon reaching a far-flung locale. Thus the California Mission Revival style became standard for AT&SF depots and hotels first in California and then in former Spanish Colonial territory farther east.

Around the turn of the century, the AT&SF began a general program of upgrading its facilities in New Mexico. The early depots had been inexpensive, utilitarian structures quickly constructed of frame or sometimes fashioned from box-

Santa Fe New Mexican, October 6, 1909



Santa Fe Depots at Santa Fe and Lamy, H.S. Lutz, City Agent.





Awaiting General Bell, September 20, 1909(?).

cars. In important rail towns, beginning with the hotel Casteneda and the passenger depot constructed at Las Vegas in 1897 and 1898, distinctive, individually-designed, Mission-style, masonry depots and hotels replaced the original nondescript structures.⁹ Smaller successful communities received sturdy, though modest and less distinctive masonry structures, often in simplified versions of the Mission style designed by railroad engineering personnel.

Late in 1908 the AT&SF announced that it would build new depots in Santa Fe and Lamy as well as a new Harvey House at Lamy, called El Ortiz. Construction was to begin as soon as brick could be furnished by the Penitentiary which was

taxed to capacity by other major building projects such as the Governor's Mansion, the Armory, and an extension of the Capitol. Both depots followed a similar plan and were to be in the Mission style with light-colored stuccoed walls, arched openings, and tile roofs. The exterior at Lamy, the main-line stop, was rendered more "pretentious" by the addition of a clock tower; Santa Fe's design was described as more "chaste." Interior plans were nearly identical. The *Daily New Mexican* and the Board of Trade, having tirelessly campaigned to have the "unsightly, antiquated" wooden depots replaced, now hailed these modern facilities as indications that Santa Fe was at last "coming into its own."¹⁰

There was brief indecision concerning the placement of the

new depot and some consideration of a site opposite the west side of the Capitol between Montezuma Avenue and Cerrillos Road, as far "up town" as possible. This location had the advantage of removing passenger arrival from the freight yards and of placing the depot near the Capitol and nearer the business center, giving the Santa Fe Railway the best located depot in the city.¹¹ However, the final decision favored the present location on AT&SF land near the NMC/D&RG Union Station about 200 yards northwest of the original wooden AT&SF combination depot. Construction began in March 1909 and was completed the following September 1, at an estimated cost of \$10,000.¹² The original wooden depot was remodeled to handle freight exclusively and stood until the 1970s.

The new Santa Fe depot was designed with separate men's and women's waiting rooms and lavatories, a connecting lobby, and a ticket office. A flat-roofed baggage and express room on the north end of the building balanced an open-arched waiting room with concrete benches on the south. Two open arches, separated by a central cross gable with a curvilinear parapet, faced the tracks. A furnace located in the basement supplied heat through hot water radiators. Alterations have not been major.

The tile roof has been replaced with red shingles. The interior was remodeled from time to time to support changes in function.¹³

Before the age of the automobile, the railroad depots gave most travelers their first impression of New Mexico's capital city. The railroad yard quickly became a place for celebrating the arrival of important personages. Just weeks after the depot was completed, Santa Fe welcomed Major General J. Franklin Bell, Chief of Staff of the U.S. Army, who was on an inspection tour of all the military posts in the United States. General Bell came up from Albuquerque on the Santa Fe No.10 with New Mexico Governor George Curry and other officials. Those awaiting the arrival of the train, probably depicted in the accompanying photograph,¹⁴ included Territorial officials, two local National Guard companies, Rough Riders, the First Regiment band, and a number of automobiles and other conveyances, all of which formed a procession and marched around the Capitol and the Plaza to the Cathedral and finally to the Governor's Mansion.¹⁵

There were four daily passenger runs on the spur track between Lamy and Santa Fe until 1926 when separate passenger trains were replaced by

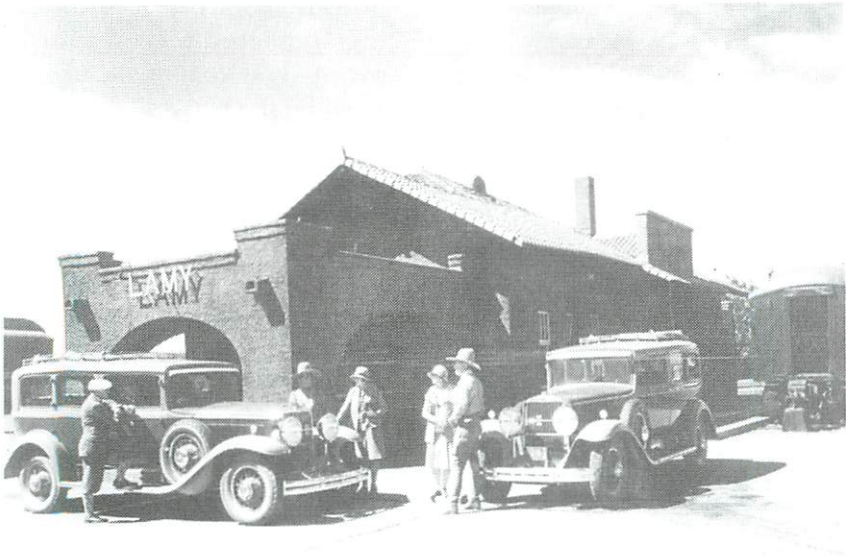
buses. Nevertheless, until 1961 it was also possible to travel the 18 miles by rail, first in a passenger car added to freight runs and later in the caboose.¹⁶ Either day or overnight excursions to Santa Fe from Lamy were offered without penalty for the stopover.

Beginning in 1925 the railroad and the Fred Harvey organization offered luxury excursions called the Indian Detours which gave travelers between Chicago and California the opportunity to break their journeys for Southwestern sightseeing. The distinctive Harveycoaches were regular fixtures at both the Lamy and Santa Fe depots.

Ironically the very industry

that had brought a revolution of modernity to Santa Fe, also inspired a renewed appreciation of the commercial value of the history so recently discredited. Despite its only generalized historical relevance to New Mexico, the California Mission Revival style had been accepted in Santa Fe, even before the city received its own Mission depot, as an appropriate evocation of the region's Hispanic past which embodied an acceptable proportion of the picturesque to the progressive.¹⁷

Although the popularity of the California Mission Revival was short lived in Santa Fe and soon totally eclipsed by the "Santa Fe Style" (later called Spanish-



Lamy Depot, 1930. The combination baggage/coach, right, carried passengers on the freight run to Santa Fe.

Pueblo Revival) as the historic style of choice, the California Mission represents an important step toward the acceptance of its successor. As an imported style constructed of modern materials with a Hispanic regional flavor, albeit of a different region, it formed a necessary transition from early railroad modernization to the creation of a Revival style based directly on northern New Mexican adobe architecture, in either modern or traditional materials.¹⁸

The Pueblo Revival seems to have originated in California in the late nineteenth century and had its New Mexico debut at the University of New Mexico in 1906. With the founding of the Museum of New Mexico in 1909, a remarkable alliance of archaeologists, artists, and civic boosters coalesced to mount a vigorous campaign to return Santa Fe to its own "indigenous" pre-railroad traditions.¹⁹ Highlighted in the definition of the New-Old Santa Fe style were its points of contrast with the California Mission. Arches and other curved lines were forbidden as, of course, were pitched or tiled roofs. The flat Pueblo roof had to be virtually invisible, blocked from view by (never-curved) parapet walls.²⁰

The Santa Fe Railway was credited with advancing the Pueblo Revival movement in

New Mexico with the now demolished El Ortiz hotel in Lamy, called in 1915 "the most successful adaptation of native architecture to modern requirements."²¹ At the time it was built, the style of the building was ambiguously called "Mission." Today with its combination of California and Pueblo elements it can be viewed as a bridge in the flow of fashion which swiftly moved toward the Spanish-Pueblo Revival after 1909.²²

In 1909 exposed red or yellow brick was still widely popular in Santa Fe and most major new buildings followed Eastern styles or less commonly the California Mission. The acceptance of the latter prepared the way for a style of more local origin, exemplified by the Gross Kelly Warehouse. Thus the AT&SF depot represents not only the role of the railroad in the economic and social history of Santa Fe, but also its contribution to the city's architectural evolution. In somewhat isolated proximity and for so long the traveler's first view of the ancient city, the depot and the warehouse uniquely illustrate two stages in that evolution. It is to be hoped that in the forthcoming redevelopment of the railroad area, the integrity of these buildings and their unobstructed relationship to one another will be preserved.

NOTES

1. The Gross, Kelly and Company Warehouse was plaqued by the Foundation on September 22, 1988. Sze, "Gross, Kelly and Company's Santa Fe Warehouse," *Bulletin of the Historic Santa Fe Foundation* 17 (October 1989): 3-14.
2. The 1903 New Mexico Central and Denver & Rio Grande Union depot (today Tomasita's Restaurant), is a third significant building and illustrates Santa Fe's earlier red brick phase. It has been compromised by extensive stuccoed additions.
3. *SFWM*, February 14, 1880.
4. "AT&SF Building Record." Vernon J. Glover Collection.
5. *SFNM*, August 14, 1903.
6. Chappell, 29, 53; Sze, *Santa Fe Historic Neighborhood Study*, 89-90.
7. *SFNM*, August 5, 1903; August 14, 1903; August 31, 1903. The construction date is frequently given incorrectly as 1909 or 1910 in secondary literature.
8. The 1880 population of 6,635 dropped to 5,072 by 1910. In the same period the population of Albuquerque rose from 2,315 to 11,020.
9. Other examples are the Alvarado Hotel in Albuquerque (1901-1904), the Albuquerque Depot (1902), and the Raton Depot (1904).
10. *SFNM*, November 23, 1908; November 24, 1908; December 2, 1908.
11. *SFNM*, December 8, 1908.
12. *SFNM*, October 6, 1909.
13. Brooker, 101.
14. One of a number of photographs by Jesse Nusbaum in the collection of the Museum of New Mexico which were variously identified as soldiers at the depot for General Bell's visit regarding the "Taos Rebellion," 1913. The incident so called took place on May 13, 1910 when fifty National guardsmen were dispatched shortly after midnight to Taos. There is no evidence of General Bell's participation at the time of this event. *SFNM*, May 13, May 14, 1910. It would require further research to determine whether Bell later visited Santa Fe and received a welcome photographed by Nusbaum.
15. *SFNM*, September 20, 1909.
16. *SFNM*, October 6, 1909; *Southwest Specialties*, 32; Glover interview.
17. The style was chosen to represent New Mexico at the 1904 Louisiana Purchase Centennial Exposition in St. Louis, in a building designed by the firm of Rapp & Rapp who in a few years would design prominent early examples of the Spanish-Pueblo Revival such as the Gross Kelly Building. A number of private homes in Santa Fe were also designed in the Mission style. Examples plaqued by the Foundation are the Salmon-Greer House (1909) and the Bronson Cutting House (1910). Cutting briefly considered a Pueblo Revival plan designed by the architect of El Ortiz.

18. This contention is argued in more detail in an article being prepared by the author on the role of the Mission Revival in Santa Fe's architectural development.
19. Archaeologist Sylvanus Morley dates the realization that a California style was not "the correct thing" for Santa Fe to about 1910. Morley, 281.
20. *Ibid.*, 283-284.
21. *Ibid.*, 282.
22. From 1909 to 1913 the Palace was remodeled and in 1913 the Gross Kelly Warehouse built. New Mexico was represented at the 1915 Panama-California Exposition with the Rapp and Rapp building based on several New Mexican mission churches. With some modification this design was recreated in Santa Fe for the Museum of Fine Arts.

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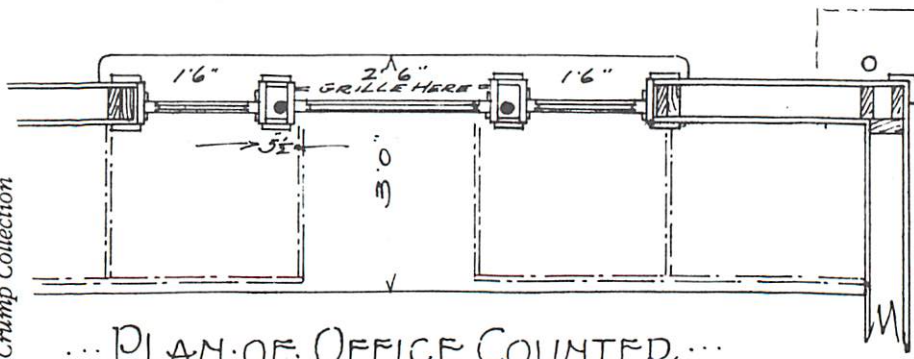
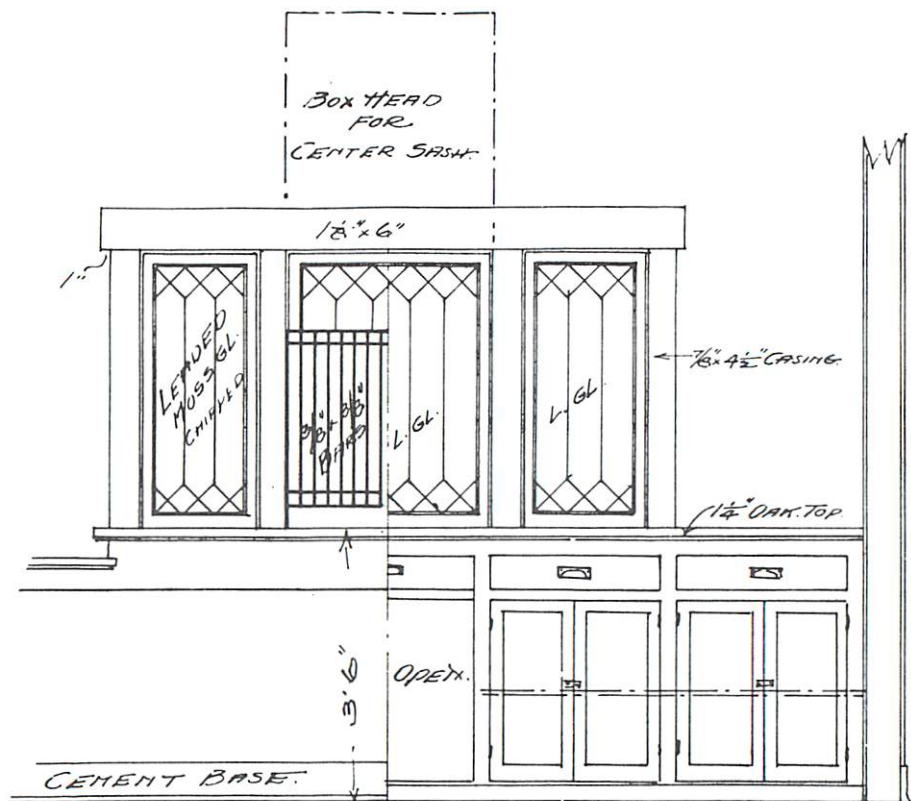
Interview

Glover, Vernon J. May 12, 1991



Corinne P. Sze

The west, track side view of the Santa Fe Depot, Spring, 1991.



... PLAN OF OFFICE COUNTER ...

SANTA FE'S RAILROAD ERA PLAZA

Corinne P. Sze

A visitor from the 1890s viewing the Plaza today would recognize almost none of the buildings that surround the historic center of our city, so complete has been the twentieth-century transformation of their appearance. However, this was hardly the first such transformation. In fact, the same visitor would have difficulty recognizing the Plaza if transported back just 25 years before his own time.

Under Spain and Mexico, from the Reconquest of 1692 until the American takeover in 1846, there was little change in the type of architecture which surrounded the Plaza. In contrast, the American era brought successive waves of purposeful change, each representing the current perception of the best that could be done for this enduring center of community life. Through it all there remained a remarkable permanence of place as the Plaza never lost its centrality.

In the early years of the New Mexico Territory, Spanish adobe buildings fronted with portals of rough-hewn logs and carved corbels gave way to two-story, Territorial-style adobe business blocks with portals and bal-

conies supported by squared posts and capitals formed out of milled lumber. Even the Palace was given a Territorial facade. Santa Fe was a major destination on the Santa Fe Trail and the Plaza was a bustling center of business and social activity.

*With the
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The Atchison, Topeka, and Santa Fe Railroad which came into New Mexico in 1880 threatened to change all of that. Though the railroad would be the key to prosperity for many a new town, it bypassed the ancient capital.

The city fathers had to arrange for the building of a connecting line to the nearest stop at Lamy. Far from being a major trading center, Santa Fe became merely a detour.

The city never recaptured its former position of commercial importance. Nevertheless, the business community was determined to keep the Plaza alive. The key, as they saw it, was "modernization." With the rail-

road came the possibility of new building materials which had been too bulky, too heavy, or too fragile and therefore too expensive to be brought by wagon over the Trail. The railroad also brought new people with new ideas about architecture.

Up to this time there had been a continuity of adobe architecture. Now in place of mud and wood came metal, brick, and stone as the Plaza was transformed in the image of main street America. Pressed metal cornices, cast iron columns, large display windows and whole facades were shipped in. Large awnings replaced portals for shade.

In 1880-81 the Spiegelberg brothers imported iron columns and a metal cornice with English tiles for their new store (left center of photo). A second Spiegelberg store directly east of the first had an iron and pressed metal front which was painted blue and black mingled with gold in 1884.

Lawyer Thomas B. Catron's 1891 brick Italianate building on the northeast corner of the Plaza (plaqued by the HSFF in 1986), sported a galvanized cornice, large display windows, and much ornamental stonework. The three-story Clair Hotel (right center of photo), built the same

year on the southeast corner, was also brick with stone trim and large windows and was decorated with cast iron columns. It featured the city's first elevator.

Although a new neighborhood had been platted near the railroad station, it never developed into much in the way of a residential or a business district. The Plaza remained the focus of Santa Fe life, the site of major community activities—shopping, processions, parades, band concerts, presidential visits, inaugurations, and the like.

Even after the Territorial capital was moved from the Palace in 1886 to a new four-story, sandstone edifice with two domes south of the river, political activity still took place on or near the Plaza, sometimes with a violence which belied the desired "civilized" effect of the buildings. For example, one night in February, 1891 two volleys were fired by a gunman on horseback into a window, wounding a state senator at a nightly gathering of legislators at Thomas Catron's office. Described in the newspaper account as having an entrance facing the Plaza, Catron's office was probably not yet in his new building which was then under construction.

The continuing importance of the Plaza to the community as

an open square is illustrated by the indignant hue and cry which met one county commissioner's 1886 proposal to place a new two and one half story county courthouse at its center.

Then in the early 1900s, with the "modern" transformation barely complete, yet another wave of change swept in, but with a difference. This time the goal was emphatically not to modernize but to recapture the traditions of Santa Fe's pre-railroad past.

The year (1912) that the last Eastern-style building went up on the Plaza—a Classical bank building complete with four massive two-story Ionic columns—the remodeling of the Palace was already underway. When the latter was complete in 1913, a romantic recreation of a Spanish portal had replaced the most recent of the Palace's Territorial portals. Over the next decades store fronts were replaced or disguised in ways to suggest pre-railroad, adobe architecture, and new styles took form—the Spanish-Pueblo Revival and the Territorial Revival.

This remaking, which was fully realized with the completion of portals around the Plaza in 1967, was as thorough as any that had preceded it, so that today little evidence of the rail-

road era remains and no building from that period stands unchanged. A careful gaze above the street level would find the Italianate second story of

Catron's building, albeit covered with adobe colored paint. Recently sections of a Spiegelberg metal

store front were uncovered and can be seen under the portal on the south side of the Plaza. It is perhaps symbolically appropriate that the only survivor of pre-railroad era and the oldest unchanged structure on the Plaza stands at its very center, the obelisk which has held the center ground since it was dedicated in 1867.

In the last ten years another wave of change has swept over the Plaza, though not in architecture, since styles are now controlled by ordinance. Rather, the nature of the businesses conducted there has changed as store spaces have been broken up and given over to tourist-oriented shops. It remains to be seen if we can keep the historic role of this piece of ground so

In the last ten years another wave of change has swept over the Plaza

persistently the center of our community.

Today the railroad yard, the source of so much change in the

past, is itself a last vestige of the railroad and a major piece of genuine history in Santa Fe. What will it become?



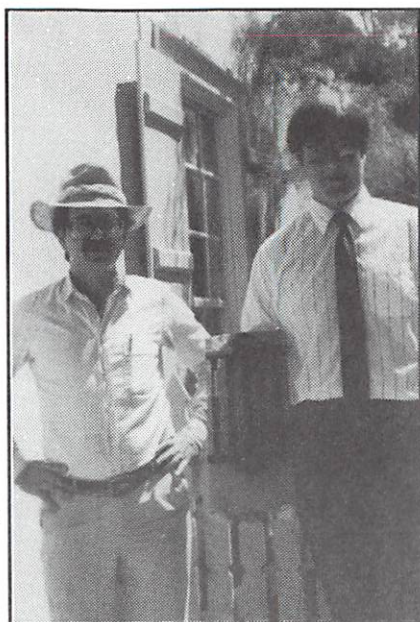
Philip E. Harroun, Museum of New Mexico # 14091

Inaugural parade for Territorial Governor Miguel A. Otero, June 14, 1897, at the Plaza and San Francisco Street.

1991 MEEM SCHOLARSHIP PRIZE WINNER

Capital High School graduate Eban Hill, son of Constance Quick Hill of Santa Fe, was the recipient of the \$1,500 John Gaw and Faith Meem Scholarship Prize for 1991. The prize was awarded for Hill's paper on Meem's use of symbolism in carved details and for a scale model of a wooden window grille that was used on a Meem building.

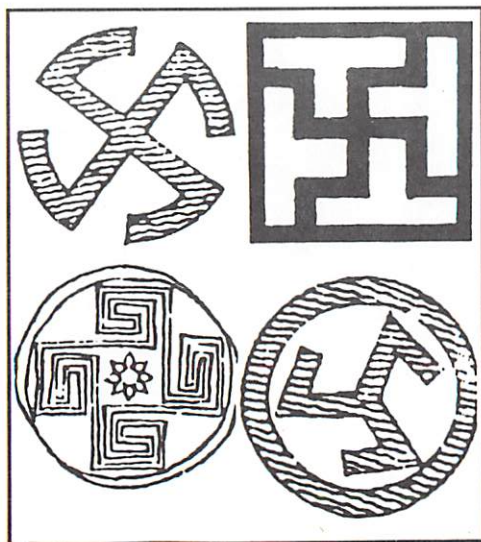
Hill is now attending Cornell College in Mount Vernon, Iowa, where he plans to study the humanities and pre-architecture.



Carol Stodgel

Dale Zinn and Eban Hill at El Zagan.

Sun wheels, or swastikas were also very important elements of



Meem's designs. Although it took on an ominous meaning during World War II as Adolf Hitler's Third Reich tore through Europe, originally the swastika was a sign of peace. Sun wheels were intended to chart the daily movements of the sun by the Native Americans. They were the basis for the double Greek key designs found in early Minoan art. Swastikas have also been found in India, China, and in Europe as a variation of the circle and cross design.

Long May It Flow!

A turn of the gate wheel, and the sight of a six-inch deep trickle of muddy water. With the sound of jubilant approval from the attendant spectators, Mayordomo Roberto Moya raised his arm in a gesture of triumph, and a portion of the Santa Fe River once again was diverted into the channel of the ancient Mother Ditch.

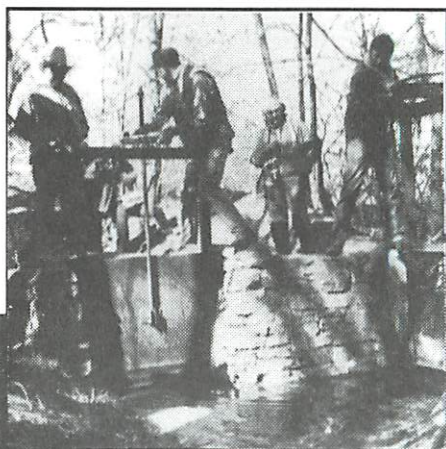
The court-ordered water release into the historic Acequia Madre occurred on the chill, early morning of April 28 of this year. It signaled a legal acknowledgement of

the right of residents along the ditch to rely on a regulated supply of irrigation water. The "Anaya vs. PNM" lawsuit, now twenty years old, is still unsettled, but this recent interim decision was recognized generally as a positive support of preservation efforts and the precedents of tradition.

The HSFF contributed to the fund which helped pay court expenses in this historic litigation, and in May received the following letter from Phillip Bové, Commissioner of the Acequia Madre Ditch Association.

Mayordomo Roberto Moya and Ditch Commissioner Phillip Bové open the headgates.

Patrick French



Former Mayordomo Ignacio Moya and children in the Acequia Madre, circa 1975.

ACEQUIA MADRE DITCH ASSOCIATION

922 Acequia Madre, Santa Fe, New Mexico 87501

May 1, 1991

Carol J. Stodgel
Executive Director
The Historic Santa Fe Foundation
P.O. Box 2535
Santa Fe, New Mexico 87504-2535

Dear Mrs. Stodgel,

Thank you for your contribution to be used to help retire our legal debt.

In response to the questions that some of your members had about our Association let me offer the following.

1. We currently have 17 voting members. Each member has at least one vote. The quantity of votes a member has is directly proportional to the number of acres owned that have water rights. We extend associate membership to all property owners that have land that is adjacent to or crossed by the Acequia Madre. Anybody that wishes to be an associate member of our organization can do so by just informing us. Associate members cannot vote.

2. The legal work was done by Ben Phillips of White, Koch, Kelly and McCarthy. We entered into an agreement of a flat fee of \$12,000 plus out of pocket expenses. The final bill totalled over \$55,000, so I guess you can say that there was a very large discount given to the association.

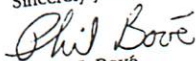
3. The appeals on the interim relief order from Judge Encinias has been appealed and denied. The legal battle is not over yet. The adjudication of the Santa Fe River is still going on, but we expect it to be finished in the next couple of years. Judge Encinias gave us interim relief in anticipation that the Acequias would prevail in establishing their water rights.

4. The Acequia Madre delivers water 6 miles through Santa Fe down to the Village of Agua Fria to Herman Montoya's property where it is used to irrigate 15 acres of land.

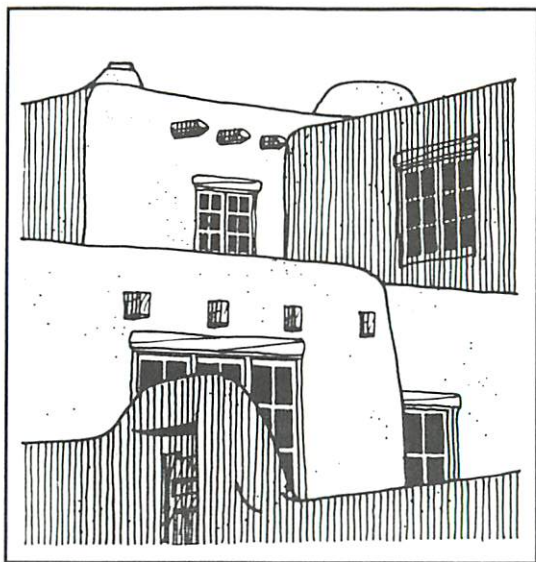
Our Association would greatly appreciate any support that you could give us. With the Acequia Madre being nearly completely surrounded by urban growth you would not believe the constant attack that the ditch comes under from people's lack of knowledge or respect.

Thank you again for your contribution.

Sincerely yours,



Phillip J. Bové
Commissioner
Acequia Madre Ditch Association



Wayne Thowles; Reprinted from the City of Santa Fe's Historical District Handbook: A Guide to Architectural Preservation and Design Regulation in Santa Fe's Five Historic Districts.

A new edition of *Old Santa Fe Today* is now available for purchase at the HSFF office in El Zagan, 545 Canyon Road, and in local bookstores. Published by the University of New Mexico Press, this enlarged, fourth edition describes and includes photographs of sixty-five historic properties deemed worthy of preservation. Cost: \$15.⁹⁵

THE CITY OF SANTA FE HISTORIC DESIGN ORDINANCE

D.F. Zinn

A native Santa Fean, architect Dale F. Zinn is former chair of the HSFF, a past president of the Don Gaspar Neighborhood Association and recently completed a five year term as a member of the Historical Design Review Board.

The journal of a soldier in the 1840s describes Santa Fe as not unlike a brick yard and in a "ruinous and dilapidated appearance, a site not very pleasing to the eye of an American with long rows of houses with small holes for doors and windows plus dirty streets with goat pens."

No one was really interested in the charm or significance of the architecture of Santa Fe until the railroads opened up the territory in the 1880s exposing travelers and writers to the city. The description of Santa Fe and the architecture of this territory were then told to the rest of the world by anthropologist Adolph Bandelier in his novel *The Delight Makers*, and by other writers of the Wild West. Certainly the culture and architecture of the Indians at Taos, Zuni and Acoma were far more interesting subjects for anthropologists and historians than the small adobe huts that made up the indige-

nous Spanish Pueblo style architecture of the city.

Interest in the architecture as a regional style possibly started with those people that studied ethnology and archaeology of the region. In 1901 Dr. William G. Tight was appointed president of the University of New Mexico. As an archaeologist and ethnologist, he was extremely interested in the ethnic traditions of architecture of the colonial Spanish and Indians. He undertook to remodel several buildings at the new university Albuquerque campus in a Spanish Pueblo style.

It is important to note that most of the efforts at preservation of a regional style in Santa Fe were founded on the concern that the Anglo population was rapidly diluting the style with Eastern architectural forms.

The Territorial government in Santa Fe needed better offices. In 1909 a proposal was made to tear down the crumbling Palace of the Governors and erect a new government building on the site. The Legislature was dissuaded from demolishing the Palace of the Governors by archaeologists Edgar Hewett, Sylvanus Morley and others. The intent of this group was to preserve a historic building and to

recognize the importance of this, the only true American regional architecture.

Santa Fe was a small town of about 6,000 people then, and its economic growth had taken a back seat to the booming railroad city of Las Vegas, New Mexico. Initiating and maintaining a Spanish Pueblo Santa Fe Revival force within the community was the long range goal of an ever growing colorful group of Santa Fe residents, that recognized the importance of the style both historically and financially. The Chamber of Commerce along with an increasing number of Pueblo Revival enthusiasts, felt that preservation of the regional style was the key to potential tourism and financial growth of the community. Certainly this proved to be a true thesis. Santa Fe accepted the invitation to become a tourist destination by promoting its unique style of buildings. The railroad helped by promoting a program that brought people to New Mexico by rail and then provided bus tours of interesting sites. Dr. Edgar Hewett was also very successful in garnering national publicity about Santa Fe through museum publications.

In 1912 the "New-Old Santa Fe Exposition" transpired as part of the first effort to formalize "Rules of Spanish Pueblo Architecture" and generate support for the idea of a regional style

based on those rules.

The exhibition was the brain-child of Sylvanus "Van" Morley and was supported by a group of notable early twentieth century Santa Fe names such as Sam Cartwright, Edgar Hewett, Senator Bronson Cutting, Carlos Vierra, Frank Springer and Marcelino Garcia. The exhibition was designed to promote the "New-Old" Santa Fe style of architecture through the presentation of scale models of important Pueblo Indian architecture and design competitions. Designs for conceptual projects were displayed and judged on their relative merits in demonstrating the style.

The main purposes of the exhibit as written for entrants and publicity were as follows:

- 1.To preserve the essential identity of the unique heritage found in the streets and structures.
- 2.To perpetuate regional forms of architecture in new construction.
- 3.To provide for a systematic development of new streets, subdivisions and sanitary facilities.
- 4.To promote the development of a principal parkway bordering the river with a city-wide system of parks and playgrounds.

The New-Old Santa Fe exhibit traveled to the Panama Exhibi-

tion of San Diego in 1915. There the exhibit was displayed in the new State of New Mexico exhibition building, designed by architects Rapp and Rapp of Trinidad, Colorado.

The building was so successful in attracting visitors curious about the Spanish Pueblo Revival Architecture and Indian culture that it was later replicated on the northwest corner of the Plaza to accommodate the Fine Arts Museum exhibits in Santa Fe. Frank Springer was a generous donor to this cause. The building design generated some of the first controversy amongst the promoters of a "Santa Fe style."

It was criticized by the strict archaeological "Morley" thinkers because it had a proportion and scale that was unlike the long and low indigenous Santa Fe structures. Morley was interested in those elements of Spanish Pueblo style because it was true to what was generally found in Santa Fe before Anglo influences. The design for the Fine Arts Museum copied major elements of the mission churches at Acoma and Laguna, and was executed in brick covered in cement stucco. The followers of artist-builder Carlos Vierra felt the building had the very picturesque and charming character that evoked the mood of Santa Fe. Despite the controversy, the Fine Arts Museum remains one

of the finest examples of a successful adaptation of a regional architectural style on a major public building.

The Palace of the Governors, earlier saved from demolition, was remodeled in 1913 based on a design by archaeologist Jesse Nusbaum. The basis for the design was not well documented, but is believed to be a compilation of what Nusbaum thought the building looked like in the 1700s.

New institutional and government buildings that were built in the Spanish Pueblo Revival style and influenced the architecture of Santa Fe during this 1913-47 period included the Sunmount Sanitarium (1914), School for the Deaf (1915), the Fine Arts Museum (1917), La Fonda phase I (1920) Federal Building across from the Cathedral (1921), and the National Park Service Headquarters (1939).

The now demolished hotel at Lamy, El Ortiz, owned by Fred Harvey, was also pointed out as a fine example of the New-Old Santa Fe style despite the fact that this building had several California Mission style adaptations with undulating curved parapets and some arched passageways.

Use of this regional style was recognized internationally when a very fine Spanish Pueblo Revival style house was designed for Judge Chavez by



10

Restorer's

Do's

&

Don'ts

This is a condensed version of The Department of the Interior's "Ten Basic Principles for Sensitive Rehabilitation."

Gaastra and Gladding in the 1930s. This structure, located at the corner of Gildersleeve and Buena Vista streets in the South Capitol area, won recognition at an international exhibit of architecture in Berlin just before World War II. In this same Don Gaspar Historic District are found many examples of the popular Spanish Pueblo Revival style incorporated into small, low- and medium- priced houses. A great variety of details are found in residential construction of this period as designers and contractors drew from Spanish Pueblo, Territorial and Spanish Mission styles to give each

house a unique look. The nomination of this District to the National Register is based on the number of these structures that are found without alteration throughout the area.

No real effort was made to make the revival of architecture in Santa Fe a city law until the Bartholemew firm of St. Louis was hired to do a city plan in 1947. A portion of the first written plan recognized the major styles and recommended that some moderate controls be put in place to preserve the architectural character of the city. The planners recognized that there was a desire to build most of the

- 1 Make every effort to use the building for its original purpose.
- 2 Do not destroy distinctive original features.
- 3 Recognize all buildings as products of their own time.
- 4 Recognize and respect changes that have taken place over time.
- 5 Treat sensitively distinctive stylistic features or examples of skilled craftsmanship.
- 6 Repair rather than replace worn architectural features when possible.
- 7 When replacement is necessary, new material should match the old in design, composition and color.
- 8 Clean facades using the gentlest methods possible. Avoid sandblasting and other damaging methods.
- 9 Protect and preserve affected archaeological resources.
Compatible contemporary alterations are acceptable if they don't destroy significant historical or architectural fabric.
- 10 Build new additions so they can be removed without impairing the underlying structure.



larger scale new construction in regional styles. Controls of some limited scope would be necessary for greater conformance over a period of the next twenty-five years.

John Gaw Meem, by then a recognized regional architecture proponent, was a member of the planning commission of the city. His overall influence on architectural style and preservation in Santa Fe cannot be overstated.

In 1920, as a young engineer, Meem came to Santa Fe for his health. Notably, many talented and colorful people arrived in Santa Fe due to a promise of better health in the clean dry air of

northern New Mexico. Meem became associated with artist Carlos Vierra on early architecture design projects. Through this association Meem became a celebrant of the Spanish Pueblo and Territorial Revival styles in Santa Fe.

His contribution to the style, in addition to his many fine building designs, considered valuable today was in the use of new construction materials to evoke the mood of the Spanish Pueblo architecture. This adaptation of modern materials became necessary in projects of a monumental scale and modern function such as Sweeney Gymnasium and

Johnson Gymnasium in Albuquerque. Meem abandoned the strict "historic context of materials and methods only" dictates of his archaeologist mentors for a more modernistic approach. He did maintain a belief in the need for a regional approach to most of his work.

In 1950 the City of Santa Fe appointed an advisory committee to make recommendations for the adaption of a city ordinance to control architectural styles. The committee had as members John Meem, Irene Van Horvath – a young architect, Sam Montoya – a lawyer, and Oliver la Farge – noted author.

The need to protect historic buildings from demolition became very apparent when the Nusbaum house on Washington Avenue was razed. The outcry for a design ordinance was raised to a new volume when a brick bungalow on Lincoln was "modernized" into a high design interiors store with a contemporary glass and wood front and a pitched roof.

Generally harmonious with the original architecture of the historic house, the building was thought to fly in the face of all that promoted a regional architecture. It became a focal point of the desire to achieve design control in the historic parts of Santa Fe. The structure was demolished in the late 1980s and is now a parking lot.

The historic preservation merits or lack of preservation merits of the Lincoln Avenue project were not discussed as much as the design and style aspects of the structure. This attitude reflects the language of the current Historic Design ordinance as it is less preservation oriented and more design control in intent.

Most of the recommendations of the committee were placed on the books as city ordinances in 1957. This was only the third styles ordinance in the United States. The ordinance was definitely intended to preserve historic buildings and sites; however, the main text of the ordinance was unique in the United States in that it attempted to provide design standards by which to judge appropriate conformance to the Santa Fe architectural styles.

The purpose clause of the original planning committee report was as follows:

1. Ensure the growth of a conveniently arranged and attractive city with primary emphasis on livability.
2. Maintain general harmony as to general appearance or visual character.
3. Protect, enhance, and get full value from sites, streets and areas that still preserve its long and colorful history or authentically exhibit a unique character as it has over the centuries.

The ordinance was adapted with some public discussion and debate by architects worried about the restrictions on creativity that might necessarily occur under strict design guidelines.

The ordinance was accepted and continues to be enforced by the appointed voluntary historic design review board and a small City of Santa Fe staff. The overall record indicates a general willingness to conform to the rules as there are only a handful of appeals to the City Council each year.

The ordinance has stood some tests in court over the years. For example, in 1964 the Gambles department store was distraught over the requirement of the ordinance that display windows on their downtown store be fitted with glass not over 30 inches in any dimension.

The State of New Mexico Supreme Court ruled that the city was within its rights to protect the rights of others for an enhanced and more beautiful city by requiring certain architectural elements to be part of a building design. Judge Sam Montoya, who served on the original planning board for the ordinance, wrote the favorable opinion for the court upholding the city of Santa Fe Historic Design ordinance. The city was represented by part-time city attorney Dean S. Zinn.

In 1970 Payne Harris, a local doctor, was required to demolish a pagoda structure in the eastern part of the city that

clearly did not conform to a deed restriction that closely followed the city styles ordinance. The fact that other non-conforming structures could be found within the area was not allowed as an excuse for this pagoda structure. In 1986 the city defended the rights of the H-board to deny the demolition of a carpenter style historic house on Johnson Street. The court held that the city was within its rights to protect historic buildings in this way.

Even the State of New Mexico has run afoul of the design control efforts in the city as the state was cited for violation in the late 1970s when the State Land Office placed an oil pump jack on display on Old Pecos Trail. The courts were brought into the fray and upheld the immunity of state and federal property to the city design ordinance solely because of a lack of language in state law and in the city ordinance giving statutory authority of the city over those properties.

There is now state law giving cities the right to have design and zoning control over state properties and language was added in 1981 to the ordinance, stating that the law does apply to state and federal properties.

In the early 1980s a project on the corner of Garcia and Arroyo Tenorio was subject for interpretation of pitched roofs in the historic districts. The City Council overturned the approval of the metal pitched roof. The contrac-

tor had already received a building permit based on previous approvals. The court case concerned itself with the city appeal process and the authority to issue a permit subject to appeal. Several language and appeals process changes resulted from that case.

In addition this project led the City Council to pass "resolution 88." This resolution tried to sort out the issues of streetscape and appropriateness of pitched roofs within historic districts.

Recently an owner was denied the benefit of adding a second story to a house on Delgado Street, after an appeal to the City Council by local neighborhood organizations. The house was not found to be of historic interest by the H-board at that time. The city council denial was based on the general harmony purposes clause and a reading that resolution 88 is a more strict regulation than current zoning and is thus allowed to prevail according to state law. This case was withdrawn after a one story solution was proposed.

The H-board undertook the task of rewriting the ordinance in the late 1980s. The city staff with the help of a consultant lawyer from the National Trust for Historic Preservation took over the job and developed a draft of a revised ordinance.

The New Mexico Historic Preservation office submitted a revision of this draft in 1990-1991 with the advice of several

current H-board members and interested community volunteers. The proposed draft has been submitted to City of Santa Fe attorneys. It will be placed before the public for consideration in 1992.

The text of the proposed city ordinance attempts to reassert the historic preservation aspects of the design review process. It will give the H-Board greater authority to study the impact of any structure on the streetscape and historic building patterns of the neighborhoods where the building is proposed. In addition the proposed ordinance will seek to have review powers over those contributing structures that fall outside of current boundaries of authority but are considered landmarks because of the building age, style or other historic reasons.

I conclude with the thought that this history is not complete without mentioning that the Code that was dictated by King Phillip to the Spanish colonists charged with setting up the villas, had specific city planning requirements. The location and proper size of the open plaza was written out as was the types of uses that should occur around the Plaza. These were important beginnings of planning and zoning for Santa Fe. Notably there was also a requirement that the architecture be maintained in a uniform style of regional design. Perhaps Santa Fe had the first design ordinance after all!

THE HISTORIC NEIGHBORHOOD ASSOCIATION

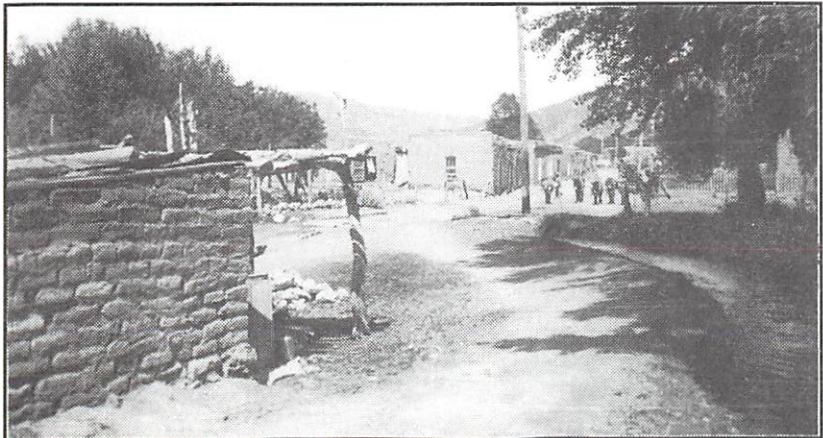
ANOTHER IN A SERIES HIGHLIGHTING ASSOCIATIONS INTERESTED IN HISTORIC PRESERVATION

The boundaries of the **Historic Neighborhood Association** are roughly those of the old East-side: Old Santa Fe Trail to the west, Paseo de Peralta and the Santa Fe River to the north, from the Palace Avenue bridge up along the Camino del Monte Sol as far as El Caminito, then across country to Camino Monte Vista and its juncture with Old Santa Fe Trail.

Membership in the association is automatic when one either buys property within its boundaries, lives or has a place of business within its boundaries. No dues are assessed but contributions are accepted. The HNA was begun in the mid 1970s with the intention of binding together one of the oldest neighborhoods in town and assuring that its concerns were regarded with a healthy interest by the city staff

and the City Council. Its first mission was to "downzone" the Eastside from the 1960s zoning (which still exists in the Don Gaspar area) of 21 three-story dwelling units per acre, to its current density. Since that time, the association has been involved with zoning, parking, and traffic conditions, overbuilding and development questions, and the challenge of retaining a residential character for Canyon Road against a consistent urge for it to become wholly commercial. On a positive note the association tries to knit together its members through such participatory activities as the Christmas Eve lighting along Canyon Road, Delgado Street, Acequia Madre and the lanes adjacent to this distinctive area. For further information, contact Pen LaFarge: 983-8377.

T. Harmon Parkhurst, Museum of New Mexico

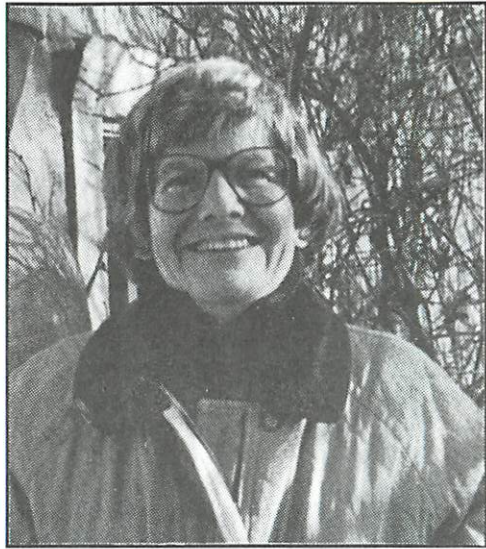


Acequia Madre at Canyon Road, circa 1915.

HONORING OUR VOLUNTEERS: THE FIRST IN A CONTINUING SERIES

Hope Anthony Curtis was born in 1923 in Providence, Rhode Island. At the age of eighteen she moved to New York City to study painting at The Art Student's League, photography with Berenice Abbott, and to work in the New York Public Library. In 1956 Hope came to Santa Fe as a partner in the Santa Fe Summer Theater. After the Theater closed she decided to stay in Santa Fe and study painting with Dean Holt who

Donna E. Quasthoff



Hope Anthony Curtis

conducted classes in the Borrego House on Canyon Road.

In the Museum of New Mexico 1973 photography competition entitled "The Photo Document—Victorian Architecture in N.M." judged by Laura Gilpin, Douglas George and George C. Pearl, Hope was awarded "Best Documentary for a Series of Buildings." She has been assisting the Historic Santa Fe Foundation since the 1970s in photographing historic houses. Three outstanding collections she has contributed were slides and photographs documenting the renovation of the Pinckney R. Tully House, the Eugenie Shonnard House and the recently plaqued Delgado-Hare House. She is presently working with Donna Quasthoff and Corinne Sze in researching the Sheldon Parsons home and studio on Cerro Gordo Road.

In 1984 Hope joined Earth Watch for an archaeological "dig" in Autun, France where she photographed artifacts as they were unearthed. Always an enthusiastic traveler, she has visited China, Japan, Africa, Mexico, Egypt and Europe. She is also a great opera "buff" and a regular viewer of the film series at the Center for Contemporary Arts.

The Foundation is grateful for Hope's continued interest and enthusiasm, as well as her special expertise.

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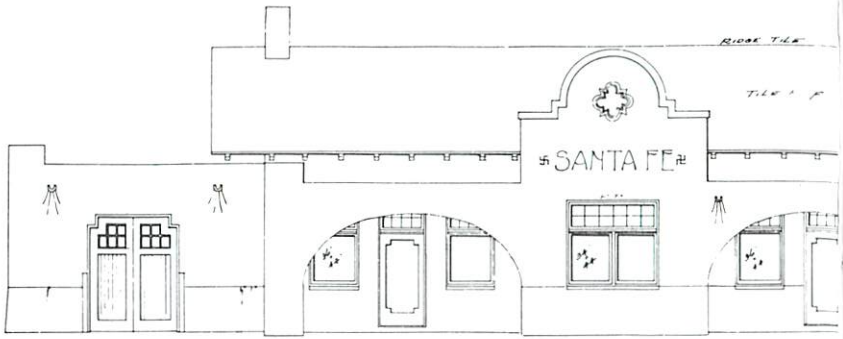
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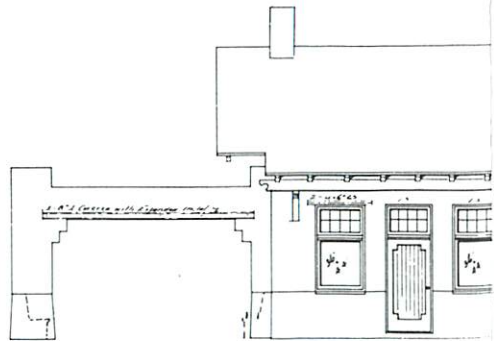
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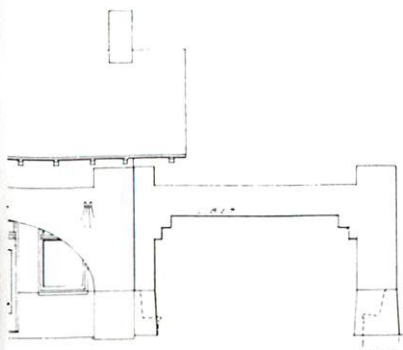
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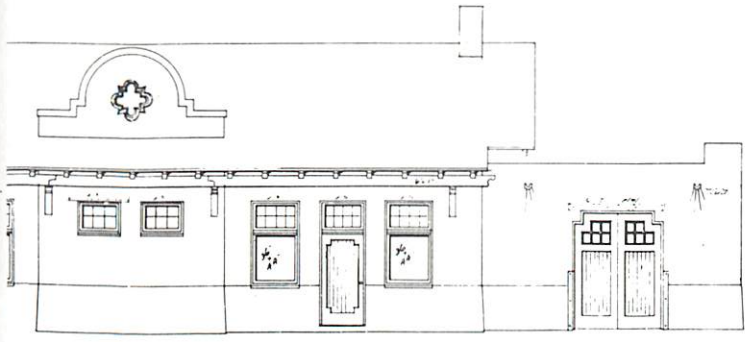


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