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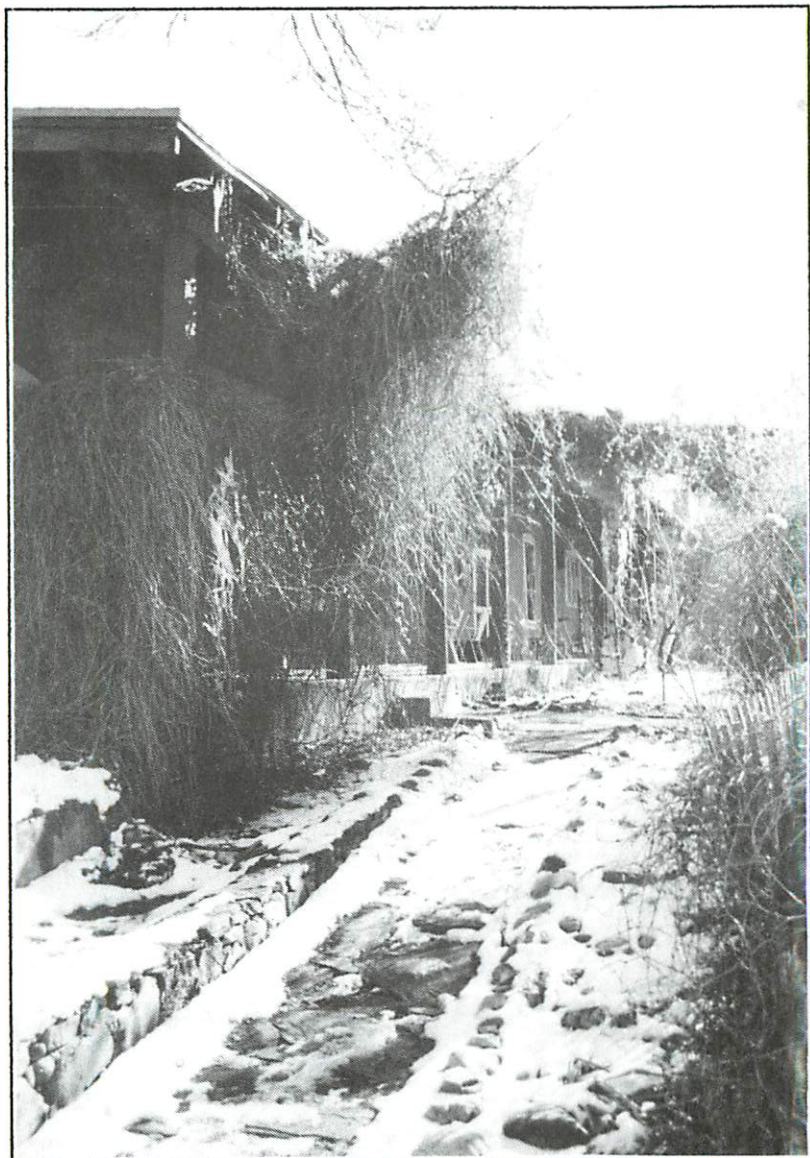
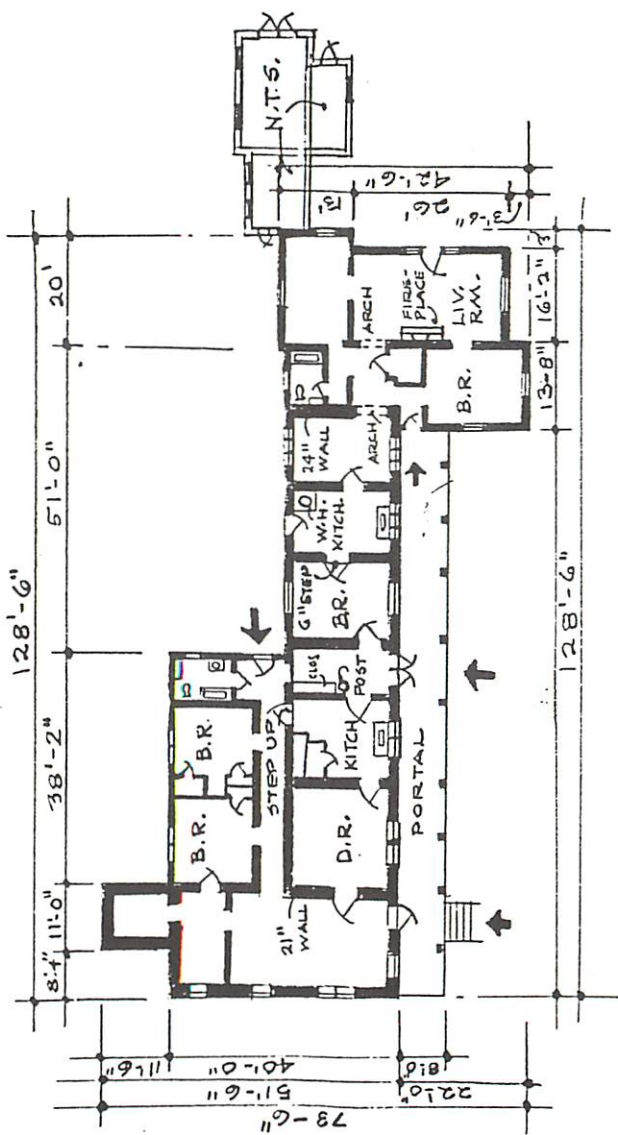


Photo by Claudia Smith-Porter

Kaune-Bandelier House, 1994



FLOOR PLAN

SCALE ± 1/10'

ADOLPH BANDELIER HOUSE

352 EAST DE VARGAS, SANTA FE, N.M.

N.T.S. = NOT TO SCALE

Based on "partial main floor plan" submitted by Steven Robinson Architects to the Historic Design Review Board, dated 12/14/92 (revised 1/14/93). Revised for HSFF by Donna Quasthoff, AIA. To approximate actual floor plan and uses as of 2/17/93. All measurements from original drawing.

THE KAUNE-BANDELIER HOUSE

352 East De Vargas Street

Corinne P. Sze, Ph.D.

The Kaune-Bandelier House was plaqued in 1966 by the Foundation as the "Adolph Bandelier House" for its association with the pioneering scholar of Southwestern archaeology and ethnology; however, it is more commonly known as the "Kaune House." Never owned by Bandelier, it was his rented home for six of the seven years that he lived in Santa Fe, and for subsequent decades the home of the large family of Henry Kaune, whose wife, Elizabeth, was Bandelier's second cousin.¹ Kaune was a prominent Santa Fe businessman of the late nineteenth and early twentieth centuries who founded the grocery company that was an institution on the Plaza for decades. The Foundation's documentation is published in *Old Santa Fe Today*² but the house has not been the subject of a more detailed *Bulletin* article.

From 1885 to 1891,³ Bandelier and his first wife, Josephine, rented at least part of the house from John G. Schumann. Here, Bandelier finished *The Delight Makers*, a novel based on his understanding of ancient pueblo life. He was visited by Charles F. Lummis, who photographed the house and family. A young man at the time, Lummis'

association with Bandelier influenced the course of his prolific career as an author, editor, photographer, founder of the Southwest Museum in Los Angeles, and all-round Western enthusiast. Henry Kaune came to Santa Fe because of his wife's familial connection with Bandelier. After the latter's departure, Kaune rented the house and eventually purchased it. Members of the Kaune family lived there until the death of Henry S. Kaune's youngest daughter, Anna (Mrs. Robert L. Ormsbee), in 1982. It is now owned by Gerald Peters.

Located on the southwest corner of Paseo de Peralta and East De Vargas Street, the building may incorporate rooms that were already on the property in 1867.⁴ It is shown on the c. 1886 Hartmann map as a linear L-shaped structure with the short leg along what is now East De Vargas Street. By 1912, the year that marks the end of the Territorial period, it appears that rooms had been added south of the L,⁵ creating the shape of the oldest section of the house today.

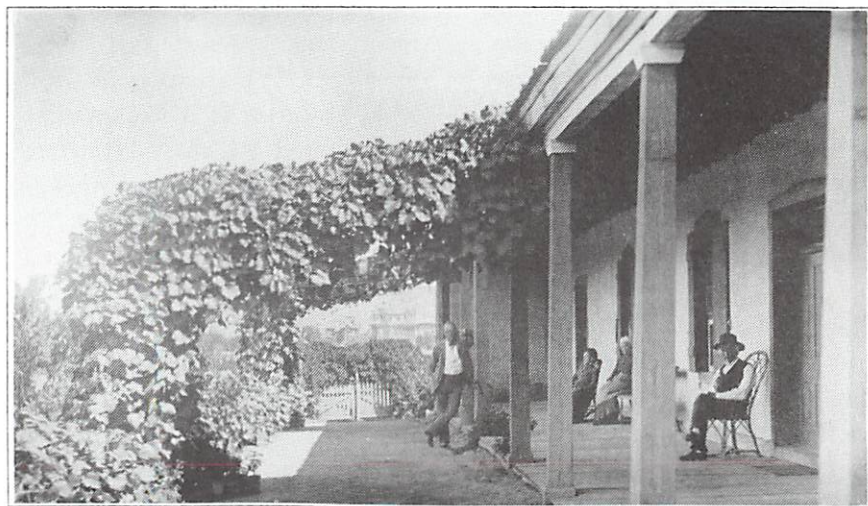
As it presently stands, the house consists of a linear file of seven rooms extending from north to south and fronted by a long, Territorial-style portal that faces

west toward the Paseo. The room on the north end (now partitioned) extends further east than the file itself, creating an L. Two additional rooms and a hall lie in the corner created by the L and an added bathroom extends east. These oldest sections of the house are covered with a low-pitched, side-gabled roof. On the south end of the building is a group of rooms added in the 1930s as part of a separate apartment that is entered through a door facing north under the south end of the portal and also by a main door on the south facade. At the southeast corner of the building, connected by a very short section of wall, is a small apartment built in the late 1960s; south of the apartment are storage buildings.

Under the portal are two doors, one at the far north end and a larger entrance near the center. There is

one Territorial 9/6 double-hung wooden window with wavy panes south of the central door. Before the 1920s,⁶ the other windows on the main facade were changed to paired 1/1 wooden double-hung or multiples of small-paned wooden casements. Windows on the other facades are of the same types except for a metal casement window in the 1930s addition.

The linear arrangement of the adobe rooms, thick exterior as well as interior walls (in some cases over two feet), and varying floor levels suggest the house's origin in the Spanish building tradition. The portal, with its square, unpainted posts topped with small strips of molding suggesting Doric capitals, is shown in Lummis' c. 1890 photographs and is characteristic of the Territorial period, as are the pedimented lintels over the



Bandelier family under the west portal, c. 1890. Standing is Bandelier; seated are from top, Fanny Lambelet, Josephine Bandelier and Bandelier's father. Courtesy Dorothy King Steele

doors and some windows and the one remaining long 9/6 window. In the c. 1890 photographs pedimented lintels trimmed long, shuttered windows of apparently uniform size. The large double door with six small transom panes, which lies near the center of the facade and enters into a hallway created by a thin wooden wall, also suggests the Territorial period.

On the interior all ceilings are plastered; there are no exposed ceiling timbers. The only fireplace is in the 1930s apartment. Windows are deeply inset in the Territorial manner and some are lined with wood. Decorative trim includes high baseboards, picture moldings, and pedimented lintels over some doors and windows.

Between 1873 and 1877 John Schumann, through four separate purchases, put together a tract of land bounded on the north for 183 feet by East De Vargas Street, on the south by the Acequia Analco (a lateral of the Acequia Madre), on the east by Garcia Street, and on the west by land belonging to Epifanio Vigil.⁷ The only buildings on the properties shown on historic maps or mentioned in recorded deeds were close to East De Vargas Street on two small tracts where the house is now located.

The first portion of the property, purchased by Schumann in 1873 for \$1,350 from Henry and Julie Hilgert of Baltimore, ex-

tended 135 feet along East De Vargas Street from its northwest corner. No buildings are mentioned in the deed of sale.⁸ However, in 1869 when Hilgert, then of Santa Fe, had bought the same property from Marta Romero y Maynas for \$850, it included a "dwelling house, outhouses, and all appurtenances."⁹ Two years before, when Romero purchased it from Isabel Roival (sic), Paula Gallegos, and Filomeno Gallegos (of San Miguel County) for \$370, the house was described as facing south and consisting of "*tres piezas de casa y tres portales y medio*" (three rooms and three and one-half portals).¹⁰

Schumann's second and third purchases in 1876 and 1877 added large tracts of open land extending south to the acequia and east to Garcia Street.¹¹ In 1877 the last purchase, from Maria Faustina Lucero, added 48 feet along East De Vargas Street east of the first tract. Here was located a building described simply as "a certain house."¹²

John Schumann had arrived in Santa Fe in the 1860s and died at the age of 83 in 1917 at his home on Lincoln Avenue. Born in Saxony in 1834, he had immigrated to America as a young man and come west over the Santa Fe Trail with a team of oxen. A shoemaker, he opened a boot and shoe business on the south side of the Plaza in the space later occupied by Zook's

Pharmacy (now the Haagen-Dazs Ice Cream Shoppe).¹³ It is not known if or when Schumann lived in the East De Vargas house, but in November of 1885 he rented three rooms to Bandelier.

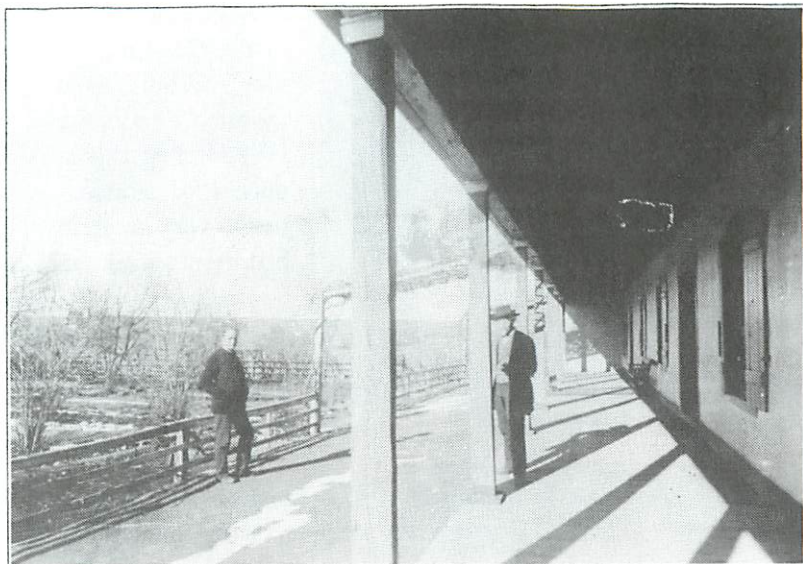
Bandelier is a towering figure in the history of Southwestern archaeology and ethnology. He came to New Mexico as the first fellow of the Archaeological Institute of America, charged to survey and report on pueblo sites. He traversed the Rio Grande Valley mostly on foot, surveyed known village sites, recorded the historical traditions of the living Indians and correlated these with the records of the early Spanish explorers and his own study of the ruins in order to separate the historic from the prehistoric.¹⁴ In addition to voluminous scholarly writings and factual articles in popular periodicals, he published a novel set in Frijoles Canyon, *The Delight Makers*, which remains in print today. The Bandelier National Monument, which encompasses Frijoles Canyon, was established in 1916 by President Woodrow Wilson.

Adolph Francis Alphonse Bandelier was born in Bern, Switzerland, in 1840 and brought to the United States at the age of eight after his father had settled in the small Swiss community of Highland, Illinois, 30 miles east of St. Louis, Missouri. In 1854 the elder Bandelier and two other Swiss im-

migrants founded a bank in Highland with backing from Switzerland. Adolph, an only child, was tutored at home in languages and other subjects and showed an early interest in scholarly pursuits. In 1862 he married Josephine Huegy, the daughter of one of his father's banking partners.¹⁵

As a young man he was involved in a number of business ventures, including an affiliation with his father's bank, and at the same time independently pursued interests in history, archaeology, and anthropology. In the 1870s he turned his attention to the Aztecs of Mexico and taught himself Spanish in order to use documentary sources. A number of monographs on ancient Mexican culture secured his reputation as a scholar and in 1877 he was elected to membership in the American Association for the Advancement of Science.

Bandelier's first field investigations took place in New Mexico under the auspices of the Archaeological Institute. Leaving his family in Highland, he arrived in Santa Fe on August 23, 1880, and took a room at the Grand Central Hotel; for the next four months he undertook archaeological and ethnographic studies. It was then that the Cochiti first guided him to Frijoles Canyon. In 1881 he worked in Mexico, but for the next two years was back in the Southwest. In July of 1884, with his



Bandelier and his father; photo by Charles F. Lummis, 1889.

salary from the Institute due to terminate on January 1, Bandelier left Santa Fe uncertain that he would ever return.¹⁶

Financial ruin struck a few months after his return to Highland. His father's bank failed in April of 1885. The only surviving member of the original partnership, the elder Bandelier fled to South America. Of the three junior partners, Bandelier's brother-in-law, Maurice Huegy, committed suicide in May and the other went to Iowa, leaving Bandelier the lone object of the local ire. He was arrested, spent a night in jail, and quickly departed for New Mexico. Joined in a few months by his wife, he rented three furnished rooms for \$15 per month in the house owned by John Schumann and established his home on East

De Vargas Street.¹⁷

His resources exhausted, Bandelier was forced to seek income from articles and reviews written for popular German and American periodicals. He gave foreign language lessons and completed the novel he had begun in 1883. Written in German as *Die Köshare*, it was finished at the East De Vargas Street house in 1886 but not published until 1890; it appeared first serially in a New York German-language newspaper and then in English as *The Delight Makers*.

Bandelier published locally as well. The *Weekly New Mexican Review* reported,

Prof. A.D.F. Bandalier [sic], the well known Santa Fe gentleman, who is conceded



The Bandelier family under the portal, c. 1890; photo by Charles F. Lummis. Standing: Bandelier (left) and his father; seated Josephine Bandelier (left) and Fanny Lambelet. Courtesy Museum of New Mexico, Neg. No., 9167.

to be one of the leading archaeological and historical students of the age, has written a very able and thorough volume on the discovery of New Mexico by the Franciscan Monk, Fray Marcos de Niza, in 1539, and this volume has already been published in German, French, and English. Beginning next week the *Boletin Popular*, Don Jose Segura's sprightly weekly paper, will reproduce this history in Spanish, the translation having been made from the French by Dr. Zabala. It will be continued from week

to week and will run in the *Boletin Popular* about two months. This is the first attempt to produce Prof. Bandelier's very correct historical work in Spanish. . .¹⁸

While living in Santa Fe, Bandelier was also commissioned by the Archbishop, J.B. Salpointe, to write an account of the missions of the Spanish Southwest to be sent to Rome for presentation to Pope Leo XIII in honor of the Golden Jubilee of

his priesthood in 1887. He was hired as historiographer by the Hemenway Southwestern Archaeological Expedition and as inspector for the Indian pueblos by the Bureau of Catholic Indian Missions. Bandelier also was appointed to catalogue and translate the territorial archives, but the legislature authorized funding for only one year.

Years later Charles Lummis, speaking of Bandelier's time in Santa Fe, recalled that his "hospitable home, so graciously presided over by his first wife, was well known to all."¹⁹ A frequent visitor was John Schumann, not only a patient landlord whom Bandelier

paid when he could, but also a friend and reliable companion for afternoons and evenings at the Fisher Brewery on Palace Avenue. Schumann was also among those present at the first reading of *The Delight Makers*, which took place from February to May of 1886.

Charles Lummis met Bandelier in 1888 while in New Mexico recuperating from the effects of a stroke brought on at the age of 29 by overwork. Despite paralysis that incapacitated most of his left side, he carried with him a forty-pound camera and glass plates with which he took unique photographs of the Southwest.

From April 17, 1888, to December 17, 1890, Bandelier's father also lived at the house, having returned from South America;²⁰ his presence was a source of considerable tension. Josephine Bandelier's niece, Fanny Lambelet, was in Santa Fe in July of 1890.²¹ Photographs taken by Lummis record these visits and the appearance of the portal as well.

In April of 1891, when Josephine Bandelier was no longer able to keep house because of an injury to her arm, the Bandeliers left John Schumann's house for smaller quarters. They took up residence on Canyon Road in the home of another friend, the merchant James L. Johnson, where they lived for a little more than a year before leaving Santa Fe for good.²²

Without foreseeable sources of income to support work in the Southwest, in the spring of 1892 Bandelier embarked on a South American expedition initially financed by Henry Villard. He was accompanied by Lummis as an assistant and photographer. Josephine died that winter in Lima, Peru. Returning to the United States in 1903, Bandelier continued his work in New York City, lecturing for a period at Columbia University. He died in 1914 in Spain where he had gone to search for archival sources bearing on his work in Spanish America.

After moving to Santa Fe, Bandelier corresponded regularly with Henry Kaune of Breese, Illinois, who had married Bandelier's second cousin, Elizabeth Bandelier, in 1883. She was born in 1861 in Highland, the daughter of Emil and Rosalie Lipps Bandelier.



Henry S. Kaune, date unknown.



Kaune daughters, from left: Felicitas, Anna and Alice, c. 1910. Courtesy Dorothy King Steele and Louise King Hanrahan

After her father, Adolph Bandelier's first cousin, died in 1873, Elizabeth lived with Adolph and Josephine who had no children of their own.²³

Henry Spencer Kaune was born in Jamestown, Illinois, in about 1855, the son of Charles H. and Ernestine Weidner Kaune. His father was a native of Hanover, Germany, and his mother of Saxony. After attending business college in St. Louis, he joined his two brothers in a flour-milling business that had been established by their father at Breese.²⁴ During the crisis brought on by the failure of the elder Bandelier's bank, Kaune stood by his wife's cousin and was given power-of-attorney in 1885 before Bandelier's retreat to Santa Fe.²⁵

Kaune himself moved to Santa

Fe in 1887 for his health, which had been impaired by mill work, and was soon joined by his wife and two children, Alice Amelia (born 1884) and Alfred William (born 1886). He worked as a salesman for various Santa Fe firms before opening his own wholesale and retail grocery business in 1896.

While Bandelier was in Santa Fe, he and Kaune maintained a close friendship, visiting each other's homes nearly every day. There were frequent evenings of cards and visits to the brewery. Kaune helped the Bandeliers with house decorating and repairs. After Bandelier left Santa Fe for South America, they continued to correspond. Bandelier wrote to Frank Cushing from Bolivia,

My nephew [sic] at Santa Fe, Henry Kaune, is about the only relative with whom I stand in correspondence, and he is now engaged in selling, for me, my dear Library, dear but useless to me in this part of the world, and [hence?] dead capital.²⁶

It is not known precisely when the Kaune family moved into the East De Vargas Street house, although it is clear that they leased it from John Schumann, for a considerable period before purchasing it from his estate in 1919.²⁷ Kaune's obituary in 1933 states that he had lived in the East De Vargas Street house for 45 of his 46 years in Santa Fe.²⁸ Although it does not appear that the Kaunes lived there with the Bandeliers, they probably moved in soon after the latter left the house in 1891.²⁹

When the Kaunes lived in the house, the main entrance was the door on the north end of the portal into what was a large living room. South of the living room was the dining room. The next room was the kitchen, which was separated by a very thin wall from a hall that was entered from the portal by large double doors. South of the

hall was the bedroom that was occupied by Henry S. Kaune. There was no door into the next room, which was the kitchen of a separate apartment occupied by Henry Kaune's son, Alfred, and his wife. South of this kitchen was a dining room. From the dining room an arch led to the added rooms of the apartment including a bedroom, storage room, and large living room with a fireplace.

A number of alterations were made to the house while the Kaune's lived there. Before the early 1930s the windows were changed to an assortment of wooden double-hung 1/1 and multi-paned casements, in some cases altering considerably the sizes of the openings. In the 1930s a bedroom was partitioned off at the back of the living room and in the 1940s a bathroom added to the bedroom by grandson Robert

*Interior of Kaune Grocery on Plaza,
c. 1900. Courtesy Dorothy King Steele.*



Well's father. Also in the 1930s the apartment rooms were added on the south. At an unknown date plywood was placed on the ceiling of the portal over the square beams to prevent birds from nesting. In the late 1960s a bedroom and bath, with an outside entrance, were built onto the southeast corner of the building for Henry Kaune's son, Charles,³⁰ who had previously lived in a separate building on the property.

Kaune was the founder and head for more than thirty years of the Kaune Grocery Company, a leading business on the Plaza. At his death it was said of him,

Mr. Kaune and his sons built up a large trade in the grocery business by means of fair, honest dealing and scrupulous courtesy to the public. His integrity and that of his sons had become proverbial in Santa Fe. He was always deeply interested in every matter that affected the growth and beautification of the city.³¹

A leader in the civic life of Santa Fe, Kaune served for four years as a member of the city council, and for 30 years as the treasurer of the Santa Fe Chamber of Commerce. He was a charter member and a director of the Kiwanis Club and chairman of the Kiwanis committee in charge of improve-

ments to Alameda Park. The row of great trees planted by the committee on the north side of the river was said to be a fitting tribute to his vision and indefatigable effort. He lived to be 78 and died at home on July 4, 1933, after a lengthy illness that had kept him confined to bed for more than a year.³²

Elizabeth Bandelier Kaune lived at 352 East De Vargas Street until her death at 93 in 1954. She participated in community activities as a member and president of the Woman's Board of Trade, a member of the Santa Fe Woman's Club, the Library Association, the Woman's Board of the New Mexico Art Museum, and for many years as president of the Holy Faith Guild.³³ In 1914, shortly after Bandelier's death, she donated a collection of Bandelier "relics," including photographs, maps, pamphlets, and books, which was placed in the Museum as the "Elizabeth Bandelier Kaune Collection."³⁴ In 1954 when she became ill, her daughter, Anna Ormsbee, and her husband came to live at the house.

Two other of the Kaunes' seven children, Charles and Alfred, lived on the property until their deaths. Alfred William Kaune, for whom apartment rooms were added to the south end of the house in the 1930s, was born in Breese and educated in the Santa Fe Public Schools, St. Michael's College, and the New Mexico Military



The Kaune Grocery, c. 1900. Courtesy Dorothy King Steele.

Institute at Roswell. Early in his career he was a bookkeeper in his father's mercantile business and briefly the State Bank Examiner. He was a teller at the First National Bank in Santa Fe for eight years and then auditor of the New Mexico Power Company. At the same time he served as president of the Kaune Grocery Company but was not active in its management. His career in public service included eight years as the Santa Fe City Treasurer. He was chairman of the County Commission and president of the Santa Fe School Board; Kaune Elementary School was named for him. Alfred married Ruth Thompson in January 1933 and lived in the apartment at the south end of his parent's home until his death in 1971 at the

age of 83.³⁵

Charles Kaune was a buyer for the store and later vice-president of the Kaune Grocery Company. He never married and because he had had tuberculosis as a young man, preferred to live out of doors. For many years he slept in a small wooden cabin with a canvas top located east of the main house, where Paseo de Peralta now runs. After the Paseo was constructed on Kaune land in about 1968, Charles had a one-room apartment built at the southwest corner of the house by the contractor John Giannardi.³⁶ He lived there until his death in 1974 at the age of 85.³⁷

The Kaune-Bandelier House is a historically valuable property not only as the home of Adolph Bandelier during most of his years

of permanent residency in Santa Fe, but also as the home for more than 50 years of the Kaune family, long associated with the business life of the Plaza.

ENDNOTES

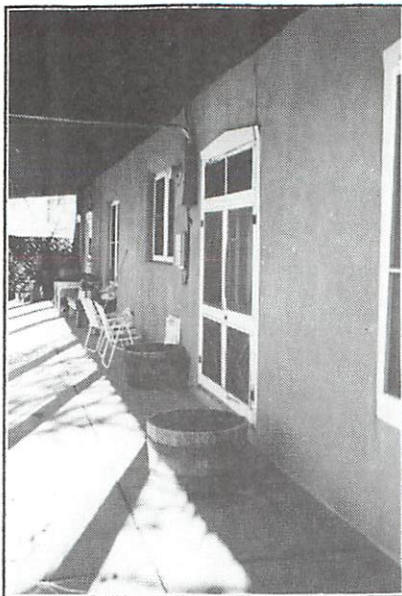
1. Although many sources, including Bandelier himself, Elizabeth Kaune's obituary, and *Old Santa Fe Today*, refer to her as Bandelier's niece, Lange has established that she was actually the daughter of Bandelier's cousin and therefore his second cousin. *Southwestern Journals of Adolph F. Bandelier 1889-1892* (1984): 208-211, note 16.
2. Historic Santa Fe Foundation (1991): 22.
3. The Foundation documentation in *OSFT* incorrectly dates the years of Bandelier's tenure in the house as 1882 to 1892.
4. Santa Fe County Deeds, E:99.
5. King's Map of Santa Fe (1912).
6. Robert Well (b. 1915) remembers his grandmother's cookie jar on the sill of the pair of 1/1 double-hung windows in the dining room in the early 1920s when he was in the 4th and 5th grades at the Canyon Road School. Robert Well interview.
7. "Sketch Showing Property of J.G. Schumann." From Santa Fe County Deeds, Book I-1: 49.
8. Santa Fe County Deeds, G:364.
9. *Ibid.* E:101.
10. *Ibid.* E:99.
11. *Ibid.* H:644; H:581
12. *Ibid.* Y:25.
13. *Santa Fe New Mexican* (September 9, 1917). The shoe business was sold to Charles Haspelmath in 1904 who sold it six years later to his son-in-law, John Pflueger.
14. Wissler (1914): 8.
15. Except as noted, biographical in-



West garden and portal, c. 1910. Courtesy Dorothy King Steele and Louise King Hanrahan

formation on Bandelier is drawn primarily from Lange, *Southwestern Journals of Adolph F. Bandelier, 1885-1888* (1975): 1-10.

16. Lange, *Southwestern Journals of Adolph F. Bandelier 1883-1884* (1970): 334.
17. "Reached Santa Fe at nightfall. It was very soon arranged to take Mr. Schumann's house, that is the three rooms vacant in it, furnished, at \$15. - per month. All we need to buy is a cooking-stove." Journal entry, November 30, 1885. Lange (1975): 122.
18. Quoted more fully by Lange (1984): 289, note 126.
19. Lummis, *El Palacio* (1914): 3.
20. Lange (1984): 289, note 125.
21. *Ibid.* (1984): 405, note 440.
22. Lange (1984): 487-89, note 681; 542, note 838. The Johnson home was later purchased by Margretta Dietrich and given the name El Zagan. It is now owned by the Historic Santa Fe Foundation. Bandelier is traditionally credited with designing the garden at the house, which is named in his honor. The garden was recently recreated in a style appropriate to the period, under the direction of Stephanie Davis.
23. *Ibid.* (1970): 403, note 374; (1975): 348-349, note 125. At the time of her marriage, Bandelier referred to her as his adopted daughter although no evidence of an actual adoption has been uncovered by Lange.
24. *Ibid.* (1970): 402, note 368; (1975): 345, note 111. The uncertainty about the exact birth year is discussed by Lange in the first of these references.
25. *Ibid.* (1975): 344-345, notes 110, 111; (1984) 286, note 113.
26. Quoted by Lange (1984): 286: note 113.
27. Santa Fe County Deeds, R:436.



1994 View of west portal; photo by Claudia Smith-Porter

- Kaune purchased the western portion of Schumann's property extending south to the Acequia Analco. The eastern portion of Schumann's tract, which faces Garcia Street, was subdivided as the Schumann Addition. In 1920-21 the Frank Leonard Smith House was built on three of these lots. Sze (1992): 1-13.
28. *SFNM* (July 5, 1933). That Kaune rented a house from Schumann before 1919 is indicated by rental proceeds from the "Kaune House" in the 1917 Schumann probate record. Santa Fe County Probate, #474.
 29. Lange interview.
 30. Kaune, Hanrahan, Steele, Well interviews.
 31. *SFNM* (July 5, 1933).
 32. Twitchell, *The Leading Facts of New Mexico History, IV* (1917): 64-65. *SFNM* (July 5, 1933).
 33. *SFNM* (July 19, 1954).
 34. *El Palacio* (October 1914): 7.

35. *Historical Encyclopedia of New Mexico, I.* (1945): 716. Lange (1975): 500, note 882. *SFNM* (March 2, 1971).
36. Well interview.
37. *SFNM* (June 27, 1974).

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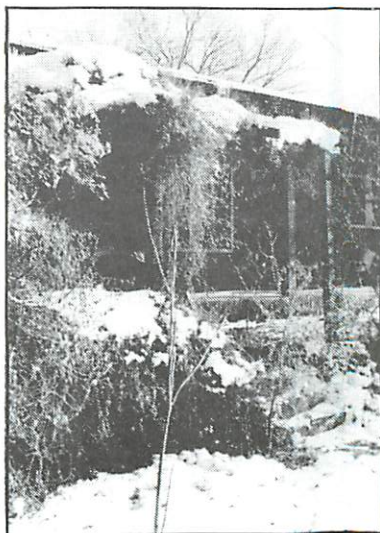
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Santa Fe County Probate

Historic Maps

- Hartmann Map of Santa Fe.
c. 1886.
- King's Map of Santa Fe. 1912.

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- Kaune, Julie. Jan. 13, 1993.
- Lange, Charles. Feb. 21, 1992
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- Steele, Howard. Feb. 18, 1993.
- Well, Robert. Jan. 29, 1993. □



Arbor and west portal entrance, 1993. Photo by C. Smith-Porter.

The Future of Santa Fe

John Pen La Farge

This last winter and spring The Historic Santa Fe Foundation held a series of six talks entitled "Santa Fe's Future: What is it?" The common threads in this series were those stressing the importance of control and balance. That is, both control and balance have been lost and need to be regained. How each talk viewed the loss and its potential redress was different, but a definite sense of life out of balance pervaded.

Stephen Robinson addressed the two issues of control and balance directly. An architect best known for halting the erection of Trump Towers over the railroad yards of New York City, Robinson is currently the architect for Gerald Peters' proposed new gallery on Paseo de Peralta, on the land next to the Kaune-Bandelier House.

He began by saying that architecture school had taught him to consider how architecture effects people: whether it is elevating or depressing. Robinson termed this, "experience of place," or how a building causes us to react viscerally. Our experience of place, allied with learning, can enable us to make positive or negative distinctions and lead us to a humanistic environment. This, he said, is the key to Santa Fe.

Architecture is public art in that, unlike a theater or museum, it

is not a chosen experience, but rather acts upon the passersby in a willy-nilly fashion. Thus, streetscape is very much the fabric of the community.

Santa Fe's contentions over building and how the city should look are not unique, and we can learn from others' experiences. Public policy conflicts can be resolved if government, the private sector, and the community are all treated equally. Here, Robinson said, it is important to remember that it is the long-term interests that are critical. Thus, Catellus' plans for the railroad property were re-evaluated with the fabric and feel of the community taken into account as well as the long-term consequences for the area. Likewise, the concept of leaving public trails open in the extra-territorial zone is a question of long-term benefits. The hopeful note is that developers, landowners, and the city council are learning how to include both community and long-term interests — interests such as contextual design, affordable housing, open space, as well as the quality of life.

So the battle has been shifting, says Robinson, more to cultural integrity than to architectural integrity, and the needs of the builder are becoming more evenly balanced with the needs of the culture

and the city. He also noted that quality of life and community issues must now be addressed by the county as well as the city. In the '90s, he believes, the squeaky wheel to get attention will be quality of life, and in order to address this, all the hostile and competing forces—city, county, community, neighborhoods, preservationists, developers—must sit at the same table to talk. Such talk should bring the city and county to a larger plan that will allow diversity without chaos or destruction to the Santa Fe ambience.

Robinson closed with two specific recommendations. First, government buildings must remain downtown, in the center, for they both draw the community together and reflect urban pride. Second, he advocated what is called the "neo-traditional village." That is, pedestrian-dominated growth is planned around "village nodes," with further growth controlled by each community.

In contrast, lack of control and lack of balance were the essence of a quietly emotional talk given by Canyon Road artist, Drew Bacigalupa. His slow regretful tone spoke of the alarm he feels over the threats to the Santa Fe way of life that have grown since his arrival in 1942. To him, the radical change in buildings has also changed our collective psyche, causing us to lose our traditional culture and mores. If there are still mystical

qualities, he feels Santa Fe is becoming more like everywhere else: less gracious, more surly and stressful.

Not that all changes have been bad. Bacigalupa noted the positives of the Santa Fe Opera, St. John's College, the great variety of music and theater, the College of Santa Fe Film School, and the Museum of New Mexico. All of these have enriched our lives.

But with the riches has come the loss of the Plaza as the center for Santa Feans as it became a center for tourists, a place that now seems "precious" like Rodeo Drive in Beverly Hills. It has become a stage prop rather than the town's living room. Also, the First Interstate Bank building and Eldorado Hotel blight the skyline and cut us off from the sun.

Equally unfortunate, said Bacigalupa, is the spread of gentrification and commercialization to the neighborhoods. This spreads malaise and causes citizens to leave for less expensive climes or for places where they feel more welcome. Meanwhile, City Hall officials say, "There is nothing we can do."

Despite the disillusionment, and the ethnic and racial divisions, Bacigalupa says if we recapture tolerance, and wonder and idealism, perhaps we can rebuild our pride and self-respect, and, like Sorrento, which Bacigalupa has visited extensively, we can sur-


vive all this and move forward into a more graceful age.

Much the same conclusions were come to by Orlando Romero, an historian and reference librarian at the History Library. As befits an historian, he looked back to 1916 and William Templeton Johnson, who then wondered what was to become of Santa Fe. Johnson said our assets were, "a venerable and noted historic past, a superior climate, a water supply of exceptional purity and . . . a treasure house for archaeological research. . . . It would seem that Santa Fe can make the greatest progress as a tourist resort and . . . residence for cultivated and intellectual people." Romero then noted that Hispanic Santa Fe has been reinvented in an effective image to draw tourists. He contends this is the reason Santa Fe has kept its "adobe" look and why the Plaza has the Spanish-Pueblo facade it does.

But a facade is just a facade and too much loss behind it permanently damages our claim to historic authenticity. Moreover, when the tourist leaves behind rising real estate prices, the native population is forced out by taxes and the inability to buy a house. While tourism has promoted the "exoticism" of the native populations and their cultures, the natives seldom have been included.

Romero charges that although the Anglos had only benign intentions in promoting tourism, they

did not understand what unbridled commercialism brings and how it changes the authentic charm it promotes; how it pays poorly except for the developers and those who



City officials say, "There's nothing we can do."

own the tourist businesses, and thus, how it exploits the natives.

Moreover, Romero said, tourism has also effected the outlying villages and pueblos, and, more insidiously, it removes the people from their true history. For while the tourist is pleased with myths, he and the natives are cheated when they lose the reality of history and culture. For this, Romero cited the 1992 effort to turn the Santuario de Chimayo pilgrimage into a tourist attraction.

Romero, as did Bacigalupa, ended his talk on a positive note saying that of late the Department of Tourism has been changing its direction to that of "sensitizing" the tourists to our history, culture and manners. Even so, controlling greed, he says, remains our greatest challenge.

Naturally, there is little reason to be concerned with balance or control if there is no future in

In the water company's opinion, the current supply will last until the end of the decade at current rates of growth.

which such attributes are needed. Is Santa Fe to grow? Has it the water? The answer, from a panel from the Sangre de Cristo Water Company, appears to be, "Absolutely yes."

The panel members said our water system is more complicated than most because our water comes from three separate sources: the reservoirs that catch soft water runoff from rain and the river, hard-water wells around town that tap an aquifer fed by Santa Fe Canyon (these wells have been used since the '30s), and the Buckman well system 15 miles west and north of town. The Buckman system has eight wells 1200-1500 feet deep, tapping the Rio Grande aquifer. This hard water is allocated for future growth in Santa Fe as is all of the water from the Santa Fe Canyon. Any future expansion will be paid for by all users, noted Mike Slota, director of SDCW. Currently, there are 21,500 customers for a system that can supply 25,000. In the water company's opinion, the current supply will last until the end of the decade at current rates of growth. By 1999, the company

will need another treatment plant for the Rio Grande water that was first tapped in the '70s. This water is two to three times more expensive to process than the old well and reservoir water.

Slota also noted that 90 percent of New Mexico water is used for agriculture, thus more water can be made available for urban use by retiring agricultural water rights. The only limit to Santa Fe's growth comes not from water, for more can be bought from the San Juan-Chama Diversion Project and by retiring agricultural rights, but from how much Santa Feans are willing to pay for their water. No one believed these conclusions 10 years ago when they were discussed at a symposium on Santa Fe's future and we now have 10 years' more rapid growth behind us and people still saying, "Well, it can't go on much longer. There is no water."

For point-counterpoint, Councilman Phil Griego and Sharon Woods, Chairman of the Historic Design Review Board, made an interesting couple the Sunday they appeared together.

Woods began by saying the community is composed of a mixture that includes people, the air, the mountains, the light, our isolation and vitality, and our history and architecture. But how are we to provide housing and jobs in our ever less-isolated community? Returning to the central theme of

what we can control, Woods said that we can control air and light and views by use of intelligent ordinances. But size is more difficult, for even if we could keep people out, which is doubtful, pent-up demand would only raise real estate prices further.

Despite that truth, Woods stated that we must control those things we can control. The historic preservation ordinance she shepherded through the city process is one example. Another is the work that must be done with owners of houses and businesses to encourage them to keep the historic authenticity of the buildings and of the city. We have newly gained control over the height and massing of buildings, and in order that our city be built on a human scale, we have ordinances that state how each streetscape should look, an ordinance against which Councilman Griego voted.

Woods also noted how interesting it is that so many people love Santa Fe, yet want a change just for them, no one else, please!

Griego responded that he grew up on Acequia Madre before it was paved when there were no historic districts or ordinances. Since that time, we have become a cosmopolitan center with new ideas and new businesses. Downtown, once filled with familiar faces, has changed, too. Our challenge, Griego said, is to make the best of all this.

Although others paint him as pro-growth, Griego demurred to say he fights for the interests of the Hispanics and locals who are overwhelmed by the growing expense of living in Santa Fe.

We must have affordable housing, he said, but demand pushes dwindling supply up in price. So, we must build. The old way was for locals to take care of their own in their family compounds, each compound looking as the owners wanted it to. The families cut up the property and built and shared. Therefore, the cases that are brought before the Historic Styles Committee must be judged on a case-by-case basis, not by ordinance fiat. This, then, is Griego's concern: the history of the family and the land, not of the city. The human factor is the most important, for this is not just a retirement community, but also where young people desire to live but cannot because there are no jobs. We must have diversification and affordability. For these reasons, he votes as he does.

Woods replied, saying studies have shown that historic ordinances do not cause rises in prices except indirectly: people move here because the city looks as it does. In addition, most of those who appear before the H-board are newcomers, real estate agents and developers, not locals. In fact, these people come seeking second stories so they can see the mountains,

only to find they are in conflict with the local residents. Although Griego voted against the ordinance, the new height restrictions still allow second stories, but take into consideration the streetscape and how second-story additions affect it.

The lack of flexibility in the Historic Styles Ordinance was addressed by Woods, who said it must be revamped to include styles other than Spanish-Pueblo.

Last, Griego addressed housing by saying one problem with affordability is the not-in-my-backyard syndrome, such as was recently exhibited when the Northwest Quadrant protested against a low-income housing project designated for that neighborhood.

We must be progressive, he said, but not so progressive that we become so expensive and fancy that we change ourselves irrevocably. We need to keep our people here and make our city affordable. The city must control water and, so, development, but if we become too restrictive, people will simply move out to the county and drill for water there.

So, at the end we come back to control and balance. Woods' control is Griego's lack of balance, and the downtown developer's control is Bacigalupa's and Romero's lack of balance. And we return to Stephen Robinson's wish for balance between all interests, that they all be seated at the same

table, and that long-term interests must take precedence over short-term gain. If we keep Robinson's issues of "experience of place" and "quality of life" before us, perhaps we will gain the perspective and objectivity necessary to find the points of balance where control serves the greater interest rather than the individual, where control does not overwhelm but preserves those elements that make the City Different, and where we each feel the control necessary over our lives rather than the sickening feeling of being overtaken by chaos and events out of balance.

I will end with a quotation used by Orlando Romero, simply because I cannot resist it. It is from Oliver La Farge, my father.

We are facing something in the nature of a slow disaster. . . . We can require that new buildings comply with certain style requirements. Fine. But pull out all the really old ones, everything that backs up the city's claim to age authenticity, and a special culture, and pretty soon it will look like a mouthful of false teeth, with a single old molar, the Governor's Palace, in one corner. Nobody, but nobody, will cross the continent just to look at a well-constructed set of dentures.



Memories of Myra Ellen

(A memorial to Dr. M.A. Jenkins)

Don Van Soelen

The Historic Santa Fe Foundation lost a dear friend and mentor with the death of Dr. Myra Ellen Jenkins on June 22, 1993. She was first nominated to the board by John Gaw Meem and served from 1969–1973. She served again from 1980–1986 and was chairman that last year. I had previously served as chairman and when I asked her, tongue-in-cheek, if she wanted to be listed as chairwoman or chairperson rather than chairman, she responded, “Ha! That’s pure poppycock!”

It was only natural that Myra Ellen serve on the Historic Research Committee and then become chairman. She and others on that committee did a tremendous amount of work to research, document and then present for the board’s approval buildings to be recognized by the Foundation’s now familiar plaques. One of her favorite buildings was the Episcopal Church of the Holy Faith, which her grandfather, a stone mason, had helped build in 1881.

She also gave generously of her time to help review and add plaqued buildings in the second edition of *Old Santa Fe Today*, published in 1972. But, when somebody made a suggestion or statement with which she didn’t agree, she could become really “feisty.” I recall a board meeting when someone mentioned Billy the Kid. She nearly had apoplexy, re-

ferring to him as that two-bit punk who didn’t deserve all the attention given him by historians and the public.

This frail looking lady was a bundle of energy and liked to say, “I might wear out but damned if I’m going to rust out!” Myra Ellen, the first New Mexico State Historian, kept a busy schedule. One week she might be testifying before the State Engineer as an expert on Indian land and water rights, then preparing for a class at the Community College or University of New Mexico. She was a member of several commissions and boards, such as the Historical Society of New Mexico and the New Mexico Commission of Public Research.

I knew and worked with her not only on the HSFF board, but also on the board of El Rancho de las Golondrinas, of which she was chairman for three years. She was instrumental in saving site L.A. 20,000 just south of the village of La Cienega. She interested Dr. Marian Stoller of Colorado College in what is believed to be one of the few, if not only, pre-revolt Hispanic colonial sites. The college has been conducting an archaeological dig for the past five years and Myra Ellen’s slight frame was a familiar sight to the students each summer.

We’ll all miss her very much.

□

VOLUNTEER SALUTE

Ruth Holmes

Describing the volunteer efforts of Howard and Meriom Kastner turns out to be something of a job! This dedicated couple have been performing untold good deeds for the ten years they have resided in Santa Fe. For HSFF they have hosted a number of spring Open House events and are always the pleasant duo overseeing the important membership table at the January annual meetings. Punctual, personable, knowledgeable and reliable—individually and together—they are the perfect volunteers.

The Kastners moved here from New Jersey after Howard's retirement, choosing The City Different for its culture, climate, size and ski slopes. It also marks a pivotal spot for family reunions, as their three daughters and one son live in California, Washington, Massachusetts and Germany.

In addition to HSFF activities, there is a long list of not-for-profit organizations indebted to this active and loyal couple. Together they provide docent services for the Fine Arts Museum, Museum of Indian Arts and Culture, Museum of International Folk Art, the Wheelwright Museum, the Audubon Society and the Santa Fe Opera. Howard is a member of the Friends of the Palace of the Governors, schedules volunteers for the New Mexico Repertory Theater, is on the Greer Garson The-



ater steering council, and is a board member of both the Council on International Relations and the West-erners: El Corral de Santa Fe. Meriom schedules her additional time as chair of the Museum of New Mexico Docent Council and the Plaza Tourist Information Center—a division of the Chamber of Commerce. She is a member (always in good standing) of the Santa Fe Women's Club and still finds energy to extend her enthusiasm and muscle power to her especially beloved garden club, Las Sembradoras (The Planters). When asked what they most enjoyed about their incredible compendium of volunteer activities, husband and wife answered with typically sincere and understated remarks: Meriom says she takes pleasure in "making people happy," and Howard receives a special satisfaction from "doing something useful for other people."

Lucky Santa Fe! And special kudos to the Kastners, extraordinary examples of that unique, loyal, industrious and irreplaceable breed, the dedicated volunteer. □

JOHN & FAITH MEEM AWARD



Katherine Clemson at El Zaguán with Mae Peña Delgado, niece to Apolonio and Luz Peña de Chavez.

Katherine Clemson, a Santa Fe High senior, was awarded the 1993 John and Faith Meem Scholarship Award. Clemson received the \$1,500 award for her research and report on the Chavez-Ellis House, a home that has been part of two separate communities.

This house was built by Apolonio and Luz Peña de Chavez around 1880 in Galisteo, New Mexico. Fremont Ellis, a Santa Fe artist, bought the house in 1940 and dismantled it adobe by adobe to reassemble it in Rancho de San Sebastian, a community outside Santa Fe.

Katherine is the daughter of Mr. and Mrs. Curt Clemson of Santa Fe. Congratulations to Katherine, who said she will put this money to good use by depositing it into her college fund.

The John and Faith Meem Scholarship Award is given annually to the high school junior or senior who conceives, researches and completes the winning project in some area of historic preservation. The HSFF Education committee members are: Beverly Spears, chair, Julie Dougherty, Ruth Holmes, and Susan Mayer. □

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