

BULLETIN *HSF*

OF THE HISTORIC SANTA FE FOUNDATION

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*Sen. Bronson Cutting at residence
Santa Fe, New Mexico*

*Photo by: T. Harmon Parkhurst
Courtesy Museum of New Mexico*

The Bronson M. Cutting House

Bronson Cutting was a seriously ill young man when he arrived in New Mexico in the summer of 1910. Having been forced by recurrent tuberculosis to leave Harvard University in his last year, he had spent the winter of 1909-10 in other southern climates before arriving in Santa Fe, reputedly on a stretcher, and accompanied by his older sister, Justine Cutting Ward. Although in poor health, Cutting did not lack other advantages — intelligence, education, political connections, ambition, and financial resources without apparent limit. Like so many others who came to New Mexico in the first decades of the twentieth century seeking a cure, he recovered and remained to play a major role in the history of his adopted home. Before his premature death at the age of forty-seven, he had owned and aggressively run one of the state's leading newspapers for twenty-three years; he had amassed a huge and devoted political following, particularly among the majority Hispanic population, which enabled him to control the politics of either of the State's major parties; and he had gained a national reputation during seven and a half years as a United States Senator from New Mexico. The home he built in Santa Fe, now at 508 Old Santa Fe Trail, remains a testimony to this remarkable career and a unique contribution to the architectural heritage of the city.

The son of an old and inordinately wealthy New York family, of English and Dutch descent, Bronson Murray Cutting was born on June 23, 1888 at Oakdale, New York on his family's Long Island estate, the third of four children and second son of William

Bayard Cutting and Olivia Peyton Murray Cutting. The Cuttings could trace their lineage back to Robert Livingston whose land holdings of 160,000 acres along the Hudson River were confirmed by charter from George I as the Manor and Lordship of Livingston, thirteen years after he had come to America in 1673. Bronson's paternal grandmother, Elise Justine Bayard, was descended from Nicolas Bayard who came to New Amsterdam in 1647 with his mother, the sister of Peter Stuyvesant, governor of the Dutch Colony. The first Cutting to settle in America was the Cambridge-educated Reverend Leonard Cutting who emigrated from England in 1750. Olivia Peyton Murray also came from a family long established in America. The Peytons settled in Colonial Virginia in 1748 and the Murrays had come to the New World in 1770, eventually settling in New York. Bronson Cutting himself was named for his maternal grandfather Bronson Murray.¹

In the nineteenth century the Cuttings, who had prospered in the development of steamships and western railroads, owned mansions in Manhattan,² and continued the family tradition of active participation in public life. William Bayard Cutting, a prominent New York lawyer and a director of various corporations, including the Southern Pacific and Norfolk and Southern Railways, was active in philanthropic projects and progressive politics. From 1895 to 1897 he had served as a Civil Service Commissioner in the reform administration of New York Mayor William L. Strong, the same administration in which Theodore Roosevelt served as

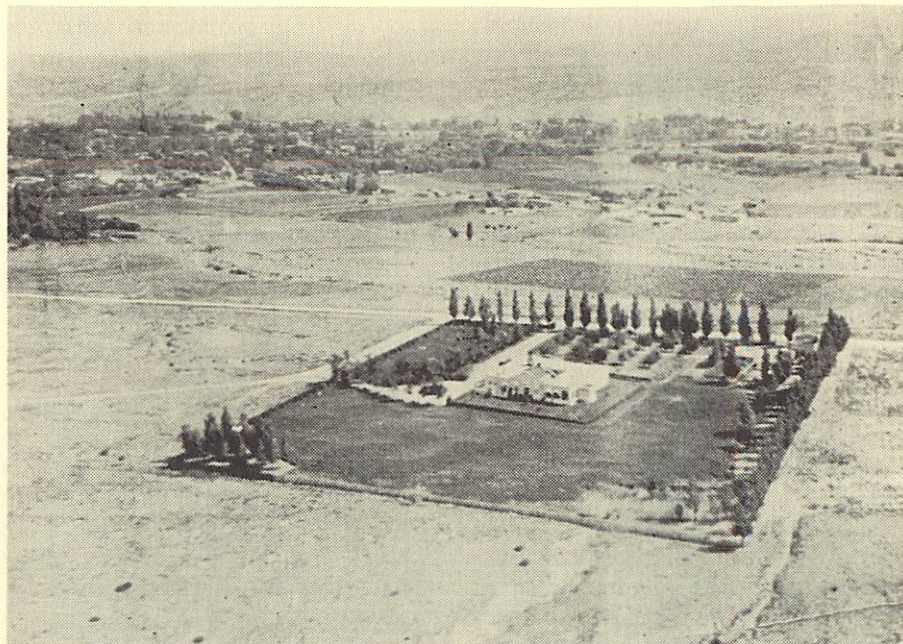
Police Commissioner. Later he supported Roosevelt's reform governorship of New York State.

Bronson Cutting had himself excelled at the best schools. He entered Harvard from the Groton School in 1906, after achieving honors on his entrance exams in such varied subjects as English, Greek, Latin, German, French, History, Plane Geometry and Physics. Despite interruptions caused by the illness which forced him to end his formal education in the fall of 1909, he was elected to Phi Beta Kappa in 1910, and was granted an honorary A.M. degree by his university in 1928.³

Shortly after their arrival in Santa Fe, Cutting and his sister came to realize the necessity of building a house if they were to have the sort of living accommodations they required. Specifically, their difficulty was to find a house that was sufficiently large and contained more than one bathroom. On July 17, Bronson approached his father with the likelihood that they would be reduced to building, acknowledging that this would be a poor investment unless they waited a good many years to sell. He explained, "as servants always sleep outside and Santa Fe families are exceedingly small, no one would ever dream of buying a house of the size that we should build."⁴ Later in the month Cutting contacted architect Louis Curtiss⁵ of Kansas City, Missouri, commending his design of El Ortiz, a Fred Harvey hotel, built the previous year at Lamy in the Pueblo Revival style, and expressing his desire to build a house that could be finished that fall. Curtiss' reply advised that because of the time required to search for old timber, and to make adobe bricks and other unconventional material, the project Cutting outlined would take about four months to build, and

so could not be finished within the time specified.⁶ Such attention to authentic detail was apparently not what the Cuttings had in mind, both as a matter of time and expense.⁷ Evidently unable to reach an agreement with Curtiss, they undertook negotiations with another architect, Thomas MacLaren,⁸ and in mid-October it was announced in the social column of the *Santa Fe New Mexican* that ground had been broken for the erection of a residence in the Spanish style with a patio, designed by MacLaren, the noted architect of London and now living in Colorado Springs, on land bought by Bronson Cutting from Judge John H. Knaebel in Buena Vista Heights.⁹ The deed on the property was actually signed between Bronson Cutting and Arthur and Ernest Knaebel, sons of John, on October 22, 1910.¹⁰

Called *Los Siete Burros*, the house which was built for Cutting was of conventional materials in the Mission style, a regional revival style that had originated in Southern California in the 1890s. Adopted by the railroads for hotels and stations, the style was brought to New Mexico by the Santa Fe line. One of the best examples was the now-demolished Alvarado Hotel in Albuquerque, built about 1902. However, the railroad soon adopted another more regionally appropriate style in New Mexico, the Pueblo Revival, of which Curtiss' El Ortiz was one of the first and most highly respected examples.¹¹ Known then as the Santa Fe style, it would come to predominate for residential building by the 1920s. However, in 1910, with the Pueblo Revival movement only barely under way, the Mission Revival style was still considered appropriate for Santa Fe by virtue of its generalized evocation of a Spanish Colonial past. The Cutting house



*Bronson Cutting residence
Santa Fe, New Mexico*

*Aerial View
Courtesy Museum of New Mexico*



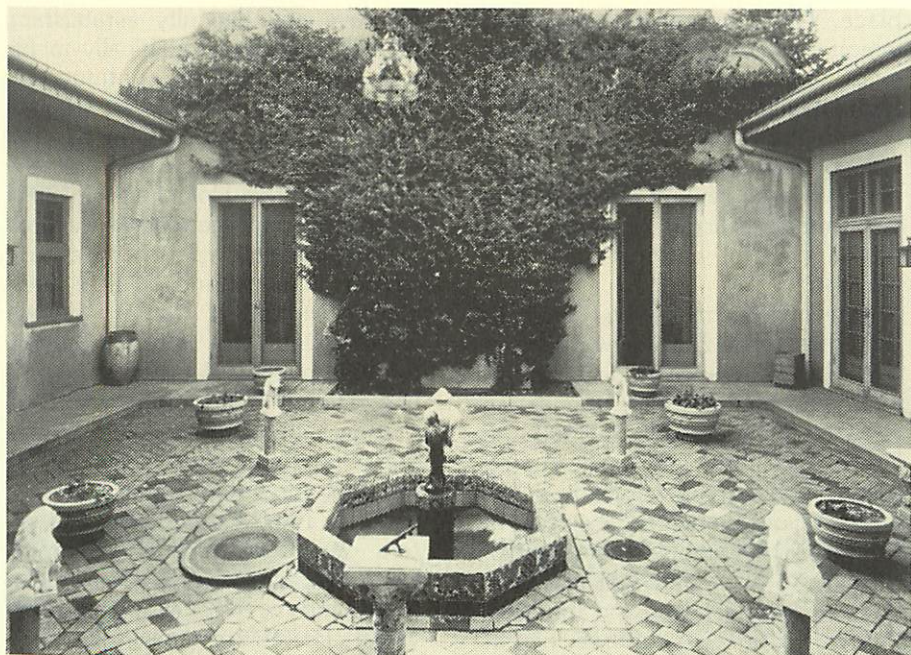
*Bronson Cutting residence
Santa Fe, New Mexico*

*Photo by; T. Harmon Parkhurst
Courtesy Museum of New Mexico*

is one of few remaining examples of this brief period in architectural history.

Exceptionally elegant and balanced in design, the house embodies the characteristic features of the Mission Revival style in the liberal use of arches around window and door openings, in the orientation around a central courtyard, and in the curvilinear gable which in this case rises in the center of the main facade corresponding to the rise in the roof line over the vaulted ceiling of the living room. Less typically, the gable is repeated at the back of the house and echoed in reduced form on the other two sides. Thus the house, which faces southwest, at a distance from the road which passes on the east, is equally approachable from all sides. The house had three bedrooms and four bathrooms (at a time when more than one bathroom was luxurious in

Santa Fe and indoor plumbing not to be taken for granted), a large kitchen, butler's pantry, dining room, living room, library, and two sleeping porches. The latter were thought to be indispensable for the treatment of tuberculosis and Cutting's doctor was consulted on their placement.¹² The northwest section of the house was taken up with quarters for servants, including bedrooms, a bath, and a servants' parlor and dining room. The house also contained a large basement including an ample wine cellar, perhaps the finest in the Southwest even while Cutting's newspaper championed prohibition.¹³ The relatively large living room, with its vaulted ceiling, was furnished in Spanish antiques and oriental rugs and also contained a desk, and a Steinway and Son patent grand piano. The living room, library, and dining room each had a brick fire-



*Bronson Cutting residence
Santa Fe, New Mexico*

*Patio
Courtesy Museum of New Mexico*



*Bronson Cutting residence
Santa Fe, New Mexico*

*Interior
Courtesy Museum of New Mexico*

place. The open central courtyard, which could be entered from all four sides, contained, in Cutting's time, a fountain with a miniature statue of a man in the center, a sun dial on a cement pedestal, a cement settee and two large cement benches, and an abundant array of over forty flower pots of various sizes and shapes.¹⁴

One major change was made to the house while Cutting owned it. In 1931 John Gaw Meem designed an extension of the library and dining room to the southwest. In 1932, the library addition was constructed which included new built-in bookcases.¹⁵ The planned enlargement of the dining room was never completed.

Cutting spent much of his early time in Santa Fe studying the local Indian and Spanish cultures. Fluent since childhood in French and German, he quickly added Spanish to his linguistic accomplishments. Nor did

he have any difficulty establishing himself socially or politically in his new surroundings. He continued his family's tradition of active participation in the Episcopal Church, and was elected junior warden of the Church of the Holy Faith in 1911 when that congregation was elevated from a mission to a parish.¹⁶ Because of their financial and political interests, members of his family were well-known in the State particularly to those involved in progressive politics. Theodore Roosevelt wrote on Cutting's behalf to George Curry, the former Rough Rider whom Roosevelt had appointed Territorial Governor in 1907. Cutting also had letters of introduction to influential local figures, such as Democratic leader and recently elected mayor of Santa Fe Arthur Seligman and Independent Republican Miguel A. Otero, who was governor from 1897 to 1907 and for whom Cutting's

father and uncle, Robert Fulton Cutting, had handled the sale of Territorial bonds.¹⁷ In 1911 Cutting participated in the formation of the Republican Progressive League (later the Progressive Party) under the leadership of Otero, and was soon among the inner circle of the movement which united progressives of both parties. In 1912 he was one of a small number of invited guests at a luncheon given by Democratic leader Judge Napoleon Bonapart Laughlin at his home for William Jennings Bryan, the populist Democratic candidate for the presidency in 1896, 1900 and 1908.¹⁸

In 1912 Cutting purchased the *Santa Fe New Mexican*, then the newspaper with the third largest circulation in the State.¹⁹ He quickly changed the paper's appearance, adding large block face type and banner headlines, as well as its politi-

cal orientation. Long unwavering in its support of conservative Republicans, the paper now ceased to support the regular Republicans and the reelection of President Taft, in favor of the Progressives and Theodore Roosevelt in his independent bid for reelection under the Bull Moose banner. Throughout his tenure, Cutting put the paper to vigorous and unabashed political use in support of progressives and against the old guard Republicans who had long dominated the state, such as Thomas B. Catron, Albert Fall, and Holm O. Bursum. Under E. Dana Johnson, who edited the paper from 1913 to 1937, it was lively, well-written, and aggressively partisan.

Nor did Cutting and his editor avoid local controversies. Although Cutting was not a part of the art colony which, in the twenties and thirties, fought vigorously against threats



*Bronson Cutting residence
Santa Fe, New Mexico*

*Interior
Courtesy Museum of New Mexico*



Recent Photograph

to Santa Fe's unique cultural and historic heritage, the paper consistently supported their causes, such as the fight to block the bringing of a summer culture colony, which led to the founding of the Old Santa Fe Association in 1926. Cutting himself participated in local affairs as a member of many boards and committees. For example, he was on the advisory board of the Santa Fe Art School with such local colony leaders as Mary Austin, Frank Applegate, and Andrew Dasburg, a director of the Sunmount Sanitarium Company, and the Santa Fe Building Corporation, and on the regional committee administering the federal Public Works of Art program in New Mexico and Arizona. As a Senator he worked with Mary Austin to defeat an amendment calling for the continuation of censorship by customs agents of printed material entering the United States.

Nevertheless, Cutting's dominating passion was always politics, Progressive politics, irrespective of political party. In 1912 the Progressives gave their support to the successful gubernatorial candidacy of Democrat William C. McDonald, who as governor made Cutting an honorary colonel on his staff, the source of the title by which he often referred in the newspaper.²⁰ In 1916 Cutting and the Progressives again supported the Democratic ticket in New Mexico. However, ten years later Cutting's support was crucial to the success of Republican Richard C. Dillon who then as Governor appointed him to the United States Senate in 1927 to fill the unexpired term of A.A. Jones who had died in office. In 1928 Cutting won a senate seat in his own right. Two years later, although a Republican Senator, he supported the successful Democratic candidate for governor, Arthur Seligman, and in

the presidential election of 1932 supported Franklin Roosevelt, an old family friend, who in 1934 failed to support Cutting's reelection. In New Mexico, in the same year, 1932, Cutting helped Dennis Chavez defeat his Republican opponent for a seat in the House of Representatives.

Cutting's service in World War I was both an interruption and a major turning point in his political career. In 1917 he was commissioned a Captain of Infantry in the United States Army and assigned to the American Embassy in London as a military attaché. During his absence, his sister Justine was given power of attorney to manage his affairs and run the paper until his return to the United States in 1919.²¹ Once back in New Mexico, he became a leader in the formation of the American Legion, an organization of ex-servicemen, the idea for which was conceived and

initiated in Paris and brought back to the United States by Theodore Roosevelt who enlisted Cutting's help in establishing the Legion in New Mexico.²² The organization of posts in largely Hispanic counties became an important source of Cutting's widespread, grass-roots political following which he could lead to whichever party he chose to support.

In the Senate Cutting allied himself with the Progressive Republican movement led by such men as La Follette of Wisconsin. In addition to working for legislation beneficial to ex-servicemen, he advocated election reform, a substantial federal program of public works and relief, nationalization of banks, federal aid to public schools, and the recognition of Russia. The Cutting-Hawes bill for Philippine independence was passed over Hoover's veto and his fight against censorship of material



Recent Photograph



entering the United States brought him national attention. In 1934 he won reelection over Democrat Dennis Chavez by the very narrow margin of only 1,284 votes. Chavez contested the election filing charges with the Senate of unlawful expenditure and illegal voting. Cutting had been in New Mexico collecting evidence and conferring on the impending Senate case, when on May 5 he set out by plane for Washington, D.C., in order not to miss the next day's vote on the Veterans' Bonus Bill. Unable to make a scheduled stop at Kansas City at 2 a.m. because of dense fog, his plane apparently ran out of fuel and crashed two hours later while trying to reach a field near Atlanta, Missouri, injuring eight and killing the two pilots, a woman passenger, and Bronson Cutting.²³

Cutting left an estate valued at nearly four million dollars, the greater part of which, including his Santa Fe

home and its contents, was inherited by his two sisters and a niece. He left the *Santa Fe New Mexican* and \$150,000 to Jesus M. Baca, his long-time associate and friend. Cutting also left more than a million dollars in other cash bequests to nearly two hundred individuals ranging from \$1,000 to each of ninety-one recipients, many of whom were in his debt, to larger amounts to close friends and political allies, including \$50,000 to Robert La Follette and \$100,000 to B.B. (Brian Boru) Dunne, his close friend and secretary.²⁴

The house was apparently subsequently purchased from the estate by Jesus Baca. In the 1950s it was bought by the Archdiocese of Santa Fe and converted into an orphanage for girls, called *Las Huérfanas* (the orphan girls).²⁵ In the late 1960s it became the home of Dr. C.L. Mengis who used the servants' quarters for medical offices. Today it remains a

residence with a law office in the servants' wing. The setting of the house has been altered in recent years by the sale and development of much of the acreage which once surrounded it, including the former garage which lay next to the Old Santa Fe Trail. Nevertheless, despite changes of ownership and use, and the contraction of its setting, alterations to the house itself have been minor or tangential,²⁶ and it remains substantially as it was when Cutting lived there.

Many questions linger about the motives and methods of Cutting's improbable and controversial career. The Cutting house, equally unique in its setting, remains a fitting reminder of this singular individual and of a fleeting moment in the architectural evolution of Santa Fe.

Corrine Sze — Board Member

NOTES

- ¹ *Dictionary of American Biography*. Vol. II, 1929, pp. 68-9, vol. XI, 1943, pp. 318-9. Suppl. I, 1944, pp. 215-6. Cunningham, p. 1-2.
- ² "The More Stately Mansions of Madison Avenue," *Avenue* (September 1983) pp. 59-66.
- ³ Seligman, p. 20; Cunningham, 6.
- ⁴ Letter, Bronson Cutting to William Bayard Cutting, July 17, 1910. Bronson Cutting Papers, Manuscript Division, Library of Congress.
- ⁵ A name frequently misspelled "Curtis." E.g., Morley, p.296.
- ⁶ Letter, Louis Curtiss to Bronson Cutting, July 28, 1910. Cutting Papers, Manuscript Division, Library of Congress.
- ⁷ Letter, Bronson Cutting to William Bayard Cutting, August 1, 1910. Bronson Cutting Papers, Manuscript Division, Library of Congress.
- ⁸ Letters, Bronson Cutting to William Bayard Cutting, September 5 and 16, 1910. Bronson Cutting Papers, Manuscript Division, Library of Congress.
- ⁹ *Santa Fe New Mexican*, October 15, 1910. An unsigned letter dated October 14, 1912 to Curtiss states that Cutting, having rejected Curtiss' sketch in the Santa Fe Style, chose a design worked out by himself, and based on the facade of a Puerto Rican Chapel.
- ¹⁰ *Santa Fe County Deeds*, Book L-2, p. 271.
- ¹¹ Morley, p. 282, 296.
- ¹² Letter, Justine Cutting Ward to William Bayard Cutting, October 16, 1910. Bronson Cutting Papers, Manuscript Division, Library of Congress.
- ¹³ La Farge, p. 230.
- ¹⁴ Inventory, Civil Case #16084, First Judicial District Court, Santa Fe, New Mexico.
- ¹⁵ File #185. John Gaw Meem Archives, Southwestern Architecture, University of New Mexico General Library.
- ¹⁶ *Santa Fe New Mexican*, June 1, 1911.
- ¹⁷ Cunningham, p. 34; Armstrong, p. 4.
- ¹⁸ *Santa Fe New Mexican*, February 12, 1912.
- ¹⁹ *Santa Fe New Mexican*, July 1, 1912; Oct. 12, 1912.
- ²⁰ *Santa Fe New Mexican*, March 28, 1914. Cunningham, p.8.
- ²¹ Armstrong, p.28. Justine held title to the house from August 15, 1917 to January 4, 1921. *Santa Fe County Deeds*, Book R, p. 42 and Book M-3, p.550.
- ²² Cunningham, p. 77.
- ²³ *Santa Fe New Mexican*, May 6, 1935.
- ²⁴ Civil Case #16084, First Judicial District Court. *Santa Fe New Mexican*, June 25, 1935.

²⁵ *Santa Fe New Mexican*, May 17, 1979.

²⁶ The sleeping porch in the southeast corner has been enclosed by placing windows in what had been open arches, and the porch at the northeast corner has been converted into a bedroom. A room was added at the northwest corner to which the most recent owner has added a portal leading to a new detached garage.

SOURCES

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Historic Research Committee

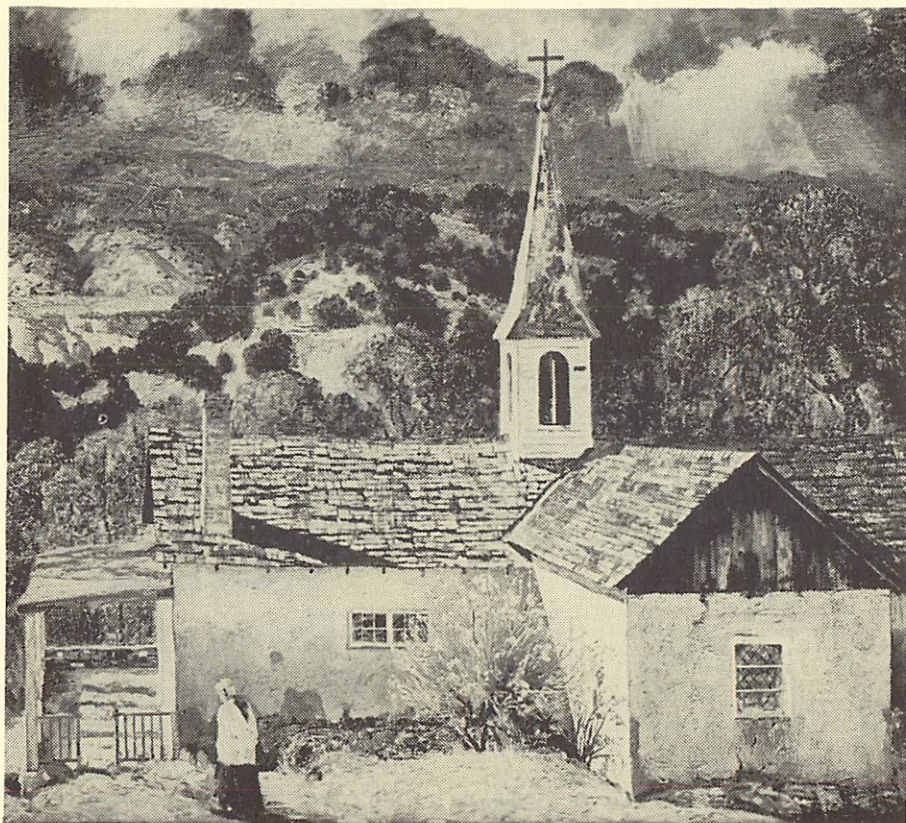
The historic research committee under the direction of Dr. Corinne Sze has arranged for the plaquing of the Lamy chapel which was featured in our last Bulletin and the Bronson Cutting House which is featured in this Bulletin.

The Foundation is very pleased to add these two historic properties to our register of places of major historical interest.

Further On The Lamy Chapel

In our last Bulletin the feature story concerned the Lamy Chapel and we neglected to include the fine oil painting of the chapel by Theodore Van Soelen which is now part of the permanent collection in the Fine Arts Museum of the Museum of New Mexico. We are grateful to Don Van Soelen, a member of our Board and son of the artist, for providing us with the following photograph of the painting.

“The Bishop’s Chapel” 1933



Theodore Van Soelen

Oil

Now in permanent collection of Fine Arts Museum

Camino Del Monte Sol Historic District

Earlier this year, the Historic Preservation Division of the Office of Cultural Affairs submitted a request to the National Register of Historic Places to include the Camino Del Monte Sol area in their register. This request was presented by Dr. Mary Ann Anders and the necessary research was done by Dr. Corinne Sze who is Chairman of the Historic Research Committee of the Historic Santa Fe Foundation. This request required a great deal of very detailed research prior to its being sent to Washington for consideration. It is hoped that an answer to this request will be received in the near future.

There is a lot of interesting material contained in this document and we thought that our members would like to read the summary which follows. Other parts of this document will be included in future Bulletins.

Beginning in the years following New Mexican statehood in 1912, and continuing until World War II, this district was the center of a nationally known colony of artists, a remarkable group of multi-talented, creative people, many of whom had national reputations before settling in a remote and little-known region of the country. These artists made important contributions not only to their own fields, primarily literature and painting, but also to the community to the extent that they can be considered in large part responsible for the unique milieu of Santa Fe today. Although no longer functioning as a colony, many creative people continue to live in Santa Fe and contrib-

ute to its character. The city depends heavily on tourists who are drawn not only by its 150 galleries, many of which specialize in Indian and Spanish artists and regional art, and by its yearly markets and traditions like the annual Fiesta, but also by the special environment created by its architecture. The artists who founded Santa Fe's original art colony were drawn to the region by its pre-American cultures and were instrumental in efforts to preserve and revive the fine arts, crafts, customs, and architecture of those cultures. The artists' colony had perhaps its most widely-felt impact in the field of architecture. Although the movement to preserve and recreate the city's historic adobe architecture was already under way when the colony began to come together on the Camino del Monte Sol, the artists joined it with vigor, leading efforts to preserve historic architecture and building their own Pueblo Revival adobe houses. The district also contains some of the first houses designed by John Gaw Meem, the premier professional architect of the Revival styles. It has remained a residential neighborhood, unlike Canyon Road, a street north of the boundary of this district and included in the Santa Fe Historic District, where artists lived which has become predominantly commercial. The artists' homes on the Camino del Monte Sol and adjoining streets are a unique grouping of Pueblo Revival and, to a much lesser extent, Territorial Revival dwellings, built by the group who played a significant role in the conversion of Santa Fe into a city which is dominated by historic styles.

Historic Santa Fe Foundation Properties

The Foundation owns four properties in Santa Fe. They are The Pinckney R. Tully House, built in 1851, located at 136 Griffin Street; El Zaguan, built around 1849, located at 545 Canyon Road; The Felipe B. Delgado House, built in 1890, located at 124 West Palace Avenue; and our most recent acquisition, The Roque Tudesqui House, built prior to 1841, located at 131 East De Vargas Street. We thought that members would be interested in what is going on at some of these historic properties.

The Pinckney R. Tully House — This property is now leased to Lestat Gallery and it is open to visitors during business hours of 10:00 to 12:00 and 1:30 to 5:00 six days a week with no advance permission required. The present lessors have done quite a bit of improving on the house to make it better for their operation and to correct several deficiencies.

El Zaguan — The Foundation Office is located in this building and the remaining rooms are leased as private residences. This old building has been in much need of repair and this year the Foundation has invested a considerable amount of money in

repairing windows and shutters and, most recently, in completely renovating the electrical system to bring it up to existing safety standards. The Property Management Committee under the direction of Gonzo Gonzales has done a fine job in planning and directing this very extensive project. Under consideration now is the replacement of the front fence and bricking the dirt path. Both of these projects should be started shortly.

The Roque Tudesqui House — We have leased this property to Ray Dewey and his wife Judy. The house is currently used as a guest residence for friends and clients of the Dewey Galleries. Persons who want to go through this historic building should contact Judy Dewey at 982-4077.

The Foundation has also obtained the services of Margaret Favour, a graduate student in architectural history at the University of New Mexico, who is helping the Foundation this summer in a project involving documentation for a historical American building survey. She will prepare detailed drawings of the Tudesqui House for this project.

The John and Faith Meem Scholarship Prize for 1988

For the year 1988, the Historic Santa Fe Foundation awarded the John and Faith Meem prize to Ann Rojas, a graduate of Santa Fe High School. This prize is presented each year in the amount of \$1,000 to a

student who, in the opinion of the Board of Directors of the Historic Santa Fe Foundation, exhibits the strong moral conviction and intellectual acuity that is styled by inklings of the genuine modesty and gentleness

so characteristic of the Meems.

John Gaw Meem was a humanitarian, an architect of world renown, and a citizen of this community in the broadest sense. The generosity of both John and Faith Meem to a wide range of worthwhile causes, particularly in historic preservation, is well known. Their contributions to the life of this area span the wide range of their many interests. Their works are carried on today by Faith Meem who shared fully in all the various projects of John Meem in Santa Fe.

This year's winner of the Meem award, Ann Rojas, is a fine student and is currently continuing her education at Cornell University where she plans to major in community nutrition. While at Santa Fe High School she held a wide variety of leadership positions including class president in her freshman and sophomore years. She also participated in several sports including volleyball, swimming and track. She was a member of the student council, the key



club, the honor society, and the Mayor's Youth Committee. We are proud to be able to present the Meem Award to such an outstanding young student.

From *Preservation News*, March 1988:

Zoning Pains

A strange New York City story has been picked up by the newspapers of the land. The subject is not entertainment, crime or politics, however. It's building.

In the tale's bizarre climax, the state's highest court has told a developer to remove the top 12 stories of a new 31-story building. The city had permitted him to build 31 floors but, after neighborhood protests, found it had read the zoning

map wrong and revoked the permit. The developer went to court and lost. Although he has asked for a hardship exemption, it's quite possible he may end up lopping off the disputed floors.

What does this have to do with preservation? Plenty. Under its silly-season cast, the case shows that saving cities from over-development requires an insider's knowledge of that basic city-shaper — zoning.

Standards For Construction Projects Outside The Historic Districts

Dale Zinn, who is a member of the board of the Historic Santa Fe Foundation and an architect, was very active in developing a city ordinance to provide some control over the types of residential and commercial buildings erected outside the historic area where standards already exist. Mr. Zinn's input was particularly helpful because he is currently a member of the city's Historic Design Review Board.

A brief summary of this ordinance follows:

City of Santa Fe, New Mexico Ordinance No. 1988 - 10

AN ORDINANCE

providing mandatory architectural standards for commercial, institutional and multiple family residential projects outside the city's historic districts and amending, repealing and adding sections of Article 3-29A SFCC 1981.

"3-29A-2. Architectural Design Review — Purpose and Intent. —

A. The governing body finds that it is in the interest of Santa Fe's social and economic welfare to preserve and promote the city's unique cultural heritage, distinct visual character, and regional architectural traditions.

B. The governing body finds that creation of an aesthetically cohesive and harmonious urban townscape is essential to maintaining Santa Fe's exceptional cultural and visual character.

C. The governing body finds that in order for Santa Fe's urban townscape to be one of visual cohesion

and identity rather than visual clutter and anonymity, architecture outside the historical district must possess a degree of compatibility with architecture inside the historical district.

D. Because Santa Fe's distinct visual character and regional architectural traditions are deemed essential to the welfare of the city's citizens, the governing body hereby establishes an architectural design review process for review of building massing, form, color, proportion, texture, and materials as part of the building permit process for areas outside the historical district. A project's site planning, landscaping, relationship to the street, and compatibility with nearby buildings is also considered.

E. The architectural design review process is intended to promote beauty and visual harmony throughout the city and to encourage respect for the traditional character and quality of wall-dominated architecture. The ordinance does not promote or require adherence to a particular architectural style, but rather to the general qualities that have given Santa Fe architecture its unique and appealing character.

F. The architectural design review process is not intended to stifle architectural creativity, to decrease or limit one's use of property, nor is it intended to impose undue economic hardship on any property owner as a result of the requirements set forth in this article."

Miraculous Staircase of the Loretto Chapel of Our Lady of Light

The Miracle of the Spiral Staircase

A miracle is an extraordinary event manifesting divine intervention in human affairs.

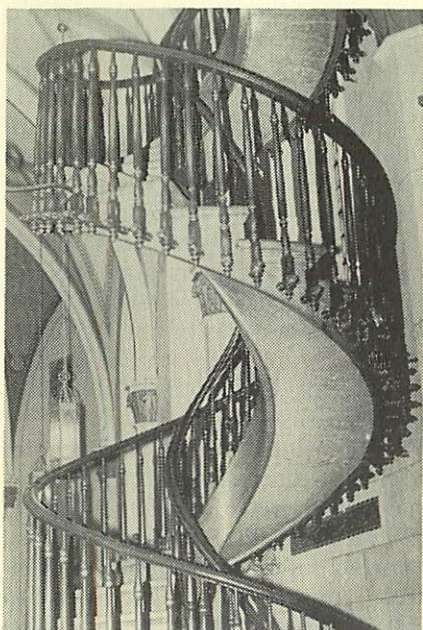
If faith had not visited Jean Lamy and Marie Die in Lempades, France, and blessed them with Jean Baptist Lamy, the gothic cathedral, dedicated to St. Francis of Assisi, may never have been built, and history would never have recorded the legend of the spiral staircase and the mysterious carpenter who built it.

Bishop Lamy crossed the rugged plains from Santa Fe, New Mexico, to Kansas City, Missouri, at least twelve times. On his first trip in 1852 he assisted the first plenary council of Baltimore where a petition was written to the Vatican praying for his appointment as titular bishop of Santa Fe. The petition was quickly and favorably acted upon by the Holy Father in Rome. At that time Bishop Lamy enlisted the aid of the Sisters of Loretto to come to the City of the Holy Faith to help administer to his flock.

The sisters who were to accompany the Bishop had left the mother house of Loretto, in Kentucky, June 27, 1852. On July 10 of that year, they started out on the steamboat "Kansas," proceeded up the Missouri River as far as Independence, Missouri. Those nuns were: the Mother Superior, Matilda Mills, and Sisters Catherine, Mary Magdalen, Monica,



FAMOUS CHAPEL — Our Lady of Light Chapel whose construction was begun July 25, 1873 and completed approximately five years later. The photo was taken prior to the razing of the Loretto property.



MIRACLE OF ARCHITECTURE — the famed circular staircase consisting of 33 steps and two complete turns of 360 degrees each, without a center support has withstood the test of time.

Hilaria and Roberta. Unfortunately, Mother Matilda perished on the journey west.

The arrival of the Sisters of Loretto marked an important era in the history of Christian education in New Mexico.

Within a few years after their arrival, New Mexican carpenters and their families completed a school which was to be called Loretto Academy of Our Lady of Light.

By July 25, 1873 — 21 years after the sisters had left Kentucky — the builders of the academy began building a Gothic Chapel and at the request of Bishop Lamy it was patterned after the Sainte-Chapelle in Paris, France, and designed by another Frenchman, P. Mouly.

The structure was to be 25 by 75 feet with a height of 85 feet with a

choir loft at the rear of the chapel.

Five years later, and at a cost of \$30,000, the beautiful chapel was finished with only one most important defect — there was no way to ascend to the choir loft from the chapel floor.

Every available carpenter was consulted and all agreed on the solution. It would be necessary to rebuild the loft, install a ladder or build a large conventional staircase which would certainly eliminate areas of worship.

Nonsense. The sisters would begin a nine-day novena to St. Joseph, the Galilean carpenter who had interceded so many times in their behalf.

On the last day of the novena, that proverbial event manifesting divine intervention in human affairs occurred.

Mother Magdelene, Sister Superior, answered the call of a gray-haired man who had stopped with his donkey and carpenter tools to inquire if in fact the sisters needed help in the construction of the stairway.

Some accounts relate how the work was completed quickly, while others say the visitor labored four months with simple tools and soon completed an engineering masterpiece in beauty and design. The quiet carpenter had completed the 33-step staircase, assembled with wooden pegs instead of nails, and had completed spirals within two complete circles without any means of central support.

In 1979, eighty-nine-year-old Oscar Hadwiger, a retired carpenter who had made many models of the Miraculous Staircase, revealed to *Fine Woodworking* magazine that he had discovered a detailed sketch of a spiral staircase dating back to 1878 in a tool chest which he had inherited from his grandfather.

Hadwiger said that his father had fled Germany in 1872 and somehow made his way to America and to the southwest. He settled in Pueblo,

Colorado, and was soon followed by his grandfather Yohon — a master carpenter who specialized in the building of staircases. Yohon heard about the plight of the Sisters of Loretto in Santa Fe. Four months later he returned to Pueblo, related the story to his son that he had built a chapel staircase without handrails in Santa Fe but had not waited to be compensated. Shortly thereafter Yohon returned to Germany. Oscar Hadwiger was convinced that the mysterious carpenter had been his grandfather Yohon.

Many questions remain unanswered. Where did the wood to construct the stairs come from? How was the spiral constructed? How was the wood so carefully spliced to form

the spiral? And what about the 33 stairs . . . is there any relationship to the life of Christ?

Whether the staircase was built by the most renowned carpenter, St. Joseph, or a master carpenter from Germany, it is certain that the staircase at the Loretto Chapel of Our Lady of Light is a miracle of beauty and design.

—Edmundo R. Delgado

Membership Committee

The Membership Committee under chairman Sharon Woods has spent a great deal of time in bringing our membership list up to date and in entering these names into a computer so as to speed up our mailings. She is also working on various plans to bring in more members with an interest in historic preservation. Among the new approaches to this project is the following advertisement which appears in the July and August issues of *New Mexico Magazine*. If you know anybody who would be interested in joining our organization, cut out this ad or the application form on the last page of this Bulletin and give it to them.

Help Preserve Santa Fe's History

Join The Historic Santa Fe Foundation

The Foundation preserves historic buildings through acquisition and educational programs.

THE
HISTORIC SANTA FE
FOUNDATION
P.O. Box 2535, Santa Fe, NM 87504-2535

Yes.

I would like to become a member and receive the Foundation Bulletin.

Enclosed is my check for \$ _____

Individual-\$6, Family-\$10, Commercial-\$15,
Patrons-\$25, Sustaining-\$50, Life-\$1,000.
_____ Special Contribution.

Name _____

Address _____

State _____ Zip _____

Photo from "Santa Fe Then and Now" Published by Sunstone Press

Education Committee

The education committee under the direction of Louann Jordan and Gonzo Gonzales, and assisted by

Ava Fullerton, a 5th grade teacher, is about to complete one of the most interesting and important projects

ever undertaken by your Foundation. We are going to publish a 24-page book entitled *We're So Lucky to Live in Santa Fe* with the subtitle *An Activities Book in Historic Preservation*. This will be distributed free to all Santa Fe fourth graders for the next two years. The distribution will be handled by the State Department of Education. The book will also be on sale at local book stores and at the Foundation office in El Zagan at 545 Canyon Road.

We deeply appreciate all the time and effort put into this project by the education committee. It took a lot of thought to develop the text and artwork so that it would interest the fourth grade student when he or she is first exposed to the subject of historic preservation.

We hope that all residents of Santa Fe will have the opportunity to see this book when it is published. We're very proud of it.

1988 Committee Assignments

Finance

Stephen E. Watkins, Ex-Officio Chairman
Don D. Van Soelen

Endangered Properties

Dale F. Zinn, Chairman

Education

Louann C. Jordan, Chairman
Edward L. Gonzales

Publication

Richard C. Davis, Chairman
Louann C. Jordan
Agnessa Lufkin Reeve

Revolving Fund

Dale F. Zinn, Chairman

Historic Research

Corinne Sze, Chairman
Edmundo R. Delgado, Vice Chairman
Jordie Chilson
Myra Ellen Jenkins
Phyllis Strickland

Membership Activities

Pen La Farge, Chairman
Jordie Chilson
Edward L. "Gonzo" Gonzales

Property Management

Edward L. "Gonzo" Gonzales, Chairman

Membership

Sharon Woods, Chairman

Liaison — Santa Fe Community Foundation

Mary Amelia D. Whited

Membership Activities

Unfortunately, the response to the proposed trip to Providence and nearby areas in Rhode Island, including Newport, was not good and the project was scrapped. We are very grateful to Pen La Farge for all the effort he put into this project and we are sorry that it did not generate more enthusiasm among our membership. Any comments any of you have about this type of program would be greatly appreciated.

For this summer, a tea will be held at our newly-purchased property on De Vargas Street — the Roque Tudesqui House — to enable our members to see this beautiful place. Exact time and date will be announced later.

The Membership Activities Committee is always interested in hearing any suggestions you may have as to trips or other activities which would be of interest to members.

New Board Members

Three new members joined the board of the Historic Santa Fe Foundation this year and we thought you would be interested in who they are and a little bit about them.

Ruth Holmes was known by most when she was vice president for community relations with the Bank of Santa Fe. Ruth recently returned to Santa Fe as Director of Public Relations for St. John's College. She is now a partner and manager of the new store Santa Fe Pendelton which is located in the former Guarantee on the Plaza. Prior to leaving Santa Fe she was a valued member of the Historic Santa Fe Foundation and volunteer with the Wheelwright Museum and Indian Market. Earlier, Ruth served for 10 years as board member of the Cole County Historical Society in Jefferson City, Missouri.

Mary Amelia Whited, a native of Shreveport, Louisiana, was a found-

ing member of the historic preservation group of Shreveport. She did a project of restoring two historic houses in Shreveport to demonstrate that it was possible, even in a declining neighborhood, for restoration to be economically feasible. All this was accomplished without any government assistance.

Sharon Lynn Woods began her Santa Fe residency in 1973 as an art teacher in the public schools. She continued her dedication to design and preservation through work in various areas including the Historic Design Review Board, education textbook and curriculum committees and building associations. Sharon received the Historical Society of New Mexico Award in 1983 and the Old Santa Fe Association Award in 1986 — both for restoration and preservation of the Professor J.A. Wood House. In 1986 she co-authored the best-selling book *Santa Fe Style*. She is currently President of Robert A. Woods Construction Company.

Board of Directors 1988

Executive Committee	Address	Telephone	Term Ending*
Paul D. Gerber Chairman	P.O. Box 2325 —87504-2325	988-9646	1989 (2)
Edward L. "Gonzo" Gonzales	219½ Delgado Street —87501	982-9315	1988 (1)
Stephen E. Watkins Treasurer	1325 Don Gaspar —87501	983-4592	1988 (1)
Richard C. Davis Secretary	127 East Lupita Road	988-1885	1990 (2)
Members At Large			
Jordie Chilson	112 Camino Escondido #2	983-1664	1989 (1)**
Edmundo R. Delgado	P.O. Box 1906 —87504-1906	982-4659	1990 (1)
Louann C. Jordan	1524 Camino Sierra Vista —87501	983-2994	1989 (1)
Pen La Farge	647 Old Santa Fe Trail —87501	983-8377	1988 (2)
Ruth Holmes	1247 Cerro Gordo —87501	983-5855	1990 (1)
Arthur L. Olivas	Photo Archives, Museum P.O. Box 2087, 87504-2087	827-6472 827-6472	1989 (1) 1989 (1)
Corinne Sze	1042 Stagecoach Road —87501	983-5605	1988 (1)
Don D. Van Soelen	Route 11, Box 85-A —87501	455-3177	1990 (2)
Mary Amelia D. Whited	1025 Mansion Ridge Road	988-2688	1990 (1)
Sharon Woods	302 Catron Street, 87501	988-2413	1990 (1)
Dale F. Zinn	P.O. Box 756, 87504-0756	982-8690	1988 (1)

*Term expires December of year indicated

Louise d'A. Fairchild Executive Secretary	545 Canyon Road	983-2567
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Board of Directors meets every 4th Thursday of each month.

We're Looking For New Or Old Members

Like the Marine Corps, we are looking for a few good men or women who are interested in the preservation of the heritage of Santa Fe. As we look around us and see evidence of the deterioration of what made Santa Fe truly a city of unique characteristics, it is evident that it is the duty of concerned people — not only here, but everywhere — to do all they can to educate the public as to what we have here so that they can make the needed effort to protect it.

One way to help is to join the Historic Santa Fe Foundation. The cost isn't very much, but the potential benefit to the community is great. Besides, it will make you feel good to be a part of an important movement. So grab a pair of scissors, cut out the application form below and send it in along with your check in whatever amount you care to give.

THE HISTORIC SANTA FE FOUNDATION

P.O. Box 2535... Santa Fe, New Mexico... 87501

ANNUAL MEMBERSHIP DUES, 19 _____

Individual	\$ 6.00	_____
Husband and Wife	10.00	_____
Commercial	15.00	_____
Sustaining	50.00	_____
Life	1,000.00	_____

To help preserve the historic
buildings and sites of Santa Fe

.....	\$	_____
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TOTAL (Income Tax Deductible)

.....	\$	_____
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I would like to volunteer

NAME _____

ADDRESS _____ ZIP _____