

# BULLETIN

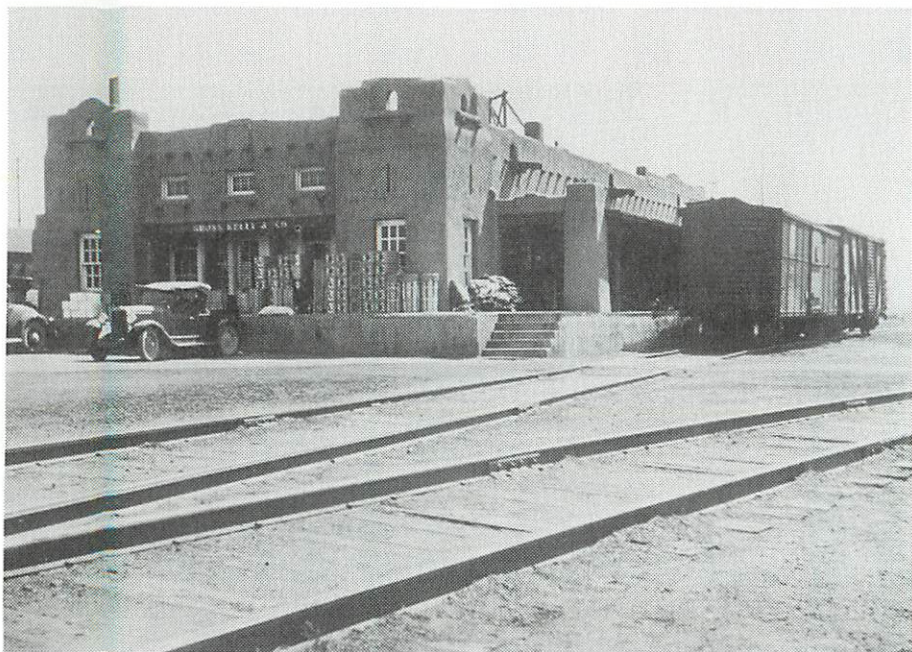
OF THE HISTORIC SANTA FE FOUNDATION



Vol. 17/No. 1

October 1989

## *GROSS, KELLY & CO.*



*Near Depot  
Santa Fe, New Mexico  
1928*

*Santa Fe Railway Company Collections  
in the Museum of New Mexico*

# Faith Meem Memorial

Everyone who has been a member of The Historic Santa Fe Foundation for any time was saddened by the death of Faith Bemis Meem on March 23, 1989. She and her husband John, who died in 1983, were such strong supporters, and this in addition to the many other organizations they helped in numerous ways. Their efforts were always quiet, sincere, and without fanfare. That was the way they wanted it.

Of the four properties which the Foundation currently owns, three are the direct result of Faith and John's generosity.

In 1972 the Pinckney R. Tully House was threatened with demolition. Mr. and Mrs. Meem made a major contribution which was enhanced by public support. The building was saved and the Foundation has taken pride in its restoration.



*Photo by: Laura Gilpin*

After the death of Margretta Dietrich in 1961, El Zagan was purchased from her estate by a small group interested in its preservation. They formed El Zagan, Inc. Two of the shareholders were Faith and John Meem. Later they transferred their stock to The Historic Santa Foundation and urged the others to do the same. Except for ten shares which were negotiated, the rest were given to the Foundation and it became owner in December, 1979.

John and Faith bought the Felipe B. Delgado House in 1970 and John

took personal interest in its renovation.

I remember his telling me the difficulty he had locating just the right paneling to match the existing wainscoting already in the house. He finally located a source in Oregon. In 1980 the Meems gave this beautiful building to the Foundation.

The best way we, The Historic Santa Fe Foundation, can honor the memory of Faith Meem and her loving husband John, is to continue to work vigilantly and diligently towards the preservation goals they espoused.

—Don D. Van Soelen

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## **GRANTS AWARDED HONORING JOHN GAW AND FAITH B. MEEM**

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In memory of Faith B. Meem, The Historic Santa Fe Foundation has donated \$5,000 to the Museum of New Mexico's new History Library on Washington Street in Santa Fe. What was once the city's public library is being renovated and re-designed to hold the Museum's extensive collection of historical materials. The donation will go toward installing new front

doors which will be plaqued in Faith's memory.

Earlier this year, the Foundation donated \$5,000 to the renovation of the auditorium at the Laboratory of Anthropology, another project of the Museum. The large and beautiful room will be known as the Meem Auditorium and will be available for meetings and other gatherings.

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## **Gross, Kelly and Company's Santa Fe Warehouse**

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### ***COVER STORY***

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Kaw Valley canned vegetables; nails, barbed wire, poultry netting, and "Carey-ized" rock salt ("rain does not affect it", cannot be trampled)"; Peet Brothers "Crystal White" soaps;

Supreme Soda Crackers, biscuits, dainties, and snaps from Merchants' Biscuit; brooms and brushes from the Southwestern Broom Company; exclusively ground, turkey hard wheat,

high patented semolino flour from Hays City, Kansas; Bass Island Grape Juice; "Health Club" Soda and Baking Powder from the Layton Pure Food Company; canned and bottled delicacies from the Beech Nut Packing Company—these were but a few of the products sold to regional merchants from the Spanish-Pueblo-Revival-style warehouse which Gross, Kelly and Company erected in the Santa Fe railroad yards in 1913.<sup>1</sup>

A list of merchandise such as this, however extensive, could not convey either the size or the import of a firm whose roots in Southwestern mercantilism stretch back to the beginnings of railroad commerce; nor could it suggest the landmark significance of the company's Santa Fe

warehouse in the formation of the historic architectural style which has come to dominate modern Santa Fe.

The year 1913 was pivotal for the fledgling movement which has come to be called the Spanish Pueblo Revival. On the one hand, a Neo-Classical-Revival-style bank had just been constructed on the Plaza, (albeit the last non-Pueblo-style building that would be placed there); on the other hand, the remodeling of the Palace of the Governors, underway for several years had just been completed in 1913. That recreation of a Spanish-style facade was the first major accomplishment of the group led by artists and archaeologists who were pressing a vigorous campaign to return Santa Fe to a style of building based



*Courtesy Museum of New Mexico*

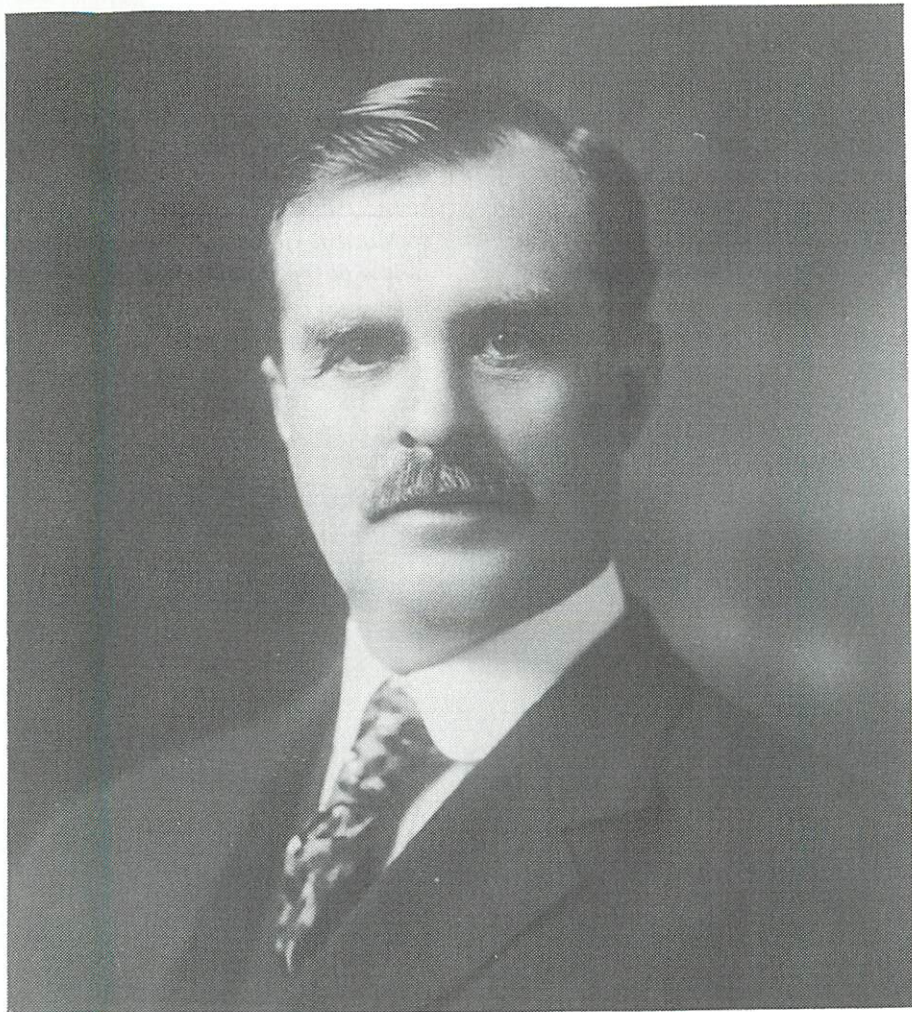
on Northern New Mexico's "indigenous" Spanish and Indian prototypes, and thereby to reverse the trend toward "Americanization" which had gained momentum since the coming of the railroad in 1880. In 1913 the New-Old Santa Fe style, as

it was called, was in the process of being defined. The Gross, Kelly and Company Warehouse was one of the earliest contributions to that definition and an important demonstration of the style's adaptability to modern life.

It is not known precisely what

influences led Harry Warren Kelly, the president of Gross, Kelly and Company to build the company's new Santa Fe branch in the historic style. Although primarily a businessman, Kelly's own interest in the local Indian

culture was evidenced by the large collection of Indian art and artifacts which he amassed in his lifetime.<sup>2</sup> No doubt during the months he spent in Santa Fe as a delegate to the Constitutional Convention which



*Harry Warren Kelly*

*Courtesy Museum of New Mexico*

preceded the granting of New Mexico statehood in 1912, he had become aware of ferment over architecture which was occupying the future state capital. In speaking of the style when the building was announced, company spokesman Clarence Iden echoed the

concerns of the proponents of New-Old architecture who stressed not only its historic appropriateness but also its potential to attract visitors and promote badly needed economic development. The style of the new building, Iden said, would be in keeping with the

architecture of the oldest city in the United States, and located so close to the railroad tracks would be one of the first to be seen when a stranger enters the city.<sup>3</sup> The architect Kelly chose, Isaac Hamilton Rapp, of the Trinidad, Colorado firm of Rapp and Rapp, was not only widely experienced in using the styles popular elsewhere in America, but had already designed a warehouse in the Pueblo Revival style.

In his nearly twenty years of practice in the Southwest, Rapp had become a leading architect in New Mexico, having received such major commissions as the New Mexico Territorial Capitol and the Governor's

Mansion, numerous courthouses and other major civic and commercial projects (including the 1912 Neo-Classical Revival bank on the Santa Fe Plaza), which he executed in a variety of non-regional styles. In 1898 he had designed Gross-Kelly's Las Vegas headquarters in Neo-Classical style. Rapp also had experienced the problems of adapting a style from regional traditional sources to modern commercial use when he designed the 1908 Colorado Supply Company Warehouse in Morley, Colorado, the earliest example of the Spanish Pueblo Revival style used for a commercial structure not related to tourism.



*I. H. Rapp and W. M. Rapp - 1903*

However significant architecturally, the new Santa Fe branch was only the latest development in the long history of a company which at its height claimed to be the largest wholesale house in the Southwest. The firm evolved from the pioneering forwarding and commission houses

*Courtesy Museum of New Mexico*

which set up business at the railheads of the westward advancing railroad and provided a link between rail transportation and the distant merchants and consumers in the regions of Colorado and New Mexico still accessible only by wagon. As the railroad was built across Kansas and

into Colorado and New Mexico, a whole town was moved in its entirety from one temporary terminus to the next, and with it the commission houses, their warehouses sawed into sections and loaded onto flatcars to be set up next to the tract in the next "instant town."

These commission and forwarding companies served the important function of expediting the transfer of eastern manufactured goods from their point of arrival at the railhead to their final destination and of effecting their exchange for the raw materials of the frontier. Charging a commission whenever possible to both sides of a transaction, the forwarding house received and paid for the goods for the purchaser, who might be hundreds of miles of difficult travel from the railhead, and arranged for freighting to the final destination.<sup>4</sup> Often instead of cash, raw goods were accepted in payment, such as livestock, wool, furs, hides or pelts, which would be sold to eastern manufacturers or in

some cases held in anticipation of a more favorable market.

In 1867 Miguel Antonio Otero, the father of the future New Mexico Territorial governor, went into the commission house business with John Perry Sellar at Fort Harker, Kansas, then the terminus of the Kansas and Pacific Railroad. As the railroad came west so did Otero, Sellar and Company, moving their warehouse to each new railhead until the train reached Las Vegas, New Mexico in 1879. There, instead of moving on, the firm established a permanent headquarters. Two years later, Jacob Gross, the cashier and manager for Otero and Sellar, and two partners reorganized the business as Gross, Blackwell and Company. A year later one of the partners was replaced by twenty-four-year-old Harry Warren Kelly who had joined Otero and Sellar as a commission house boy nine years earlier. The firm's headquarters remained at Las Vegas and branch houses were opened and closed in



*Courtesy Museum of New Mexico*

other towns as business warranted. In 1902, following the retirement of Arthur M. Blackwell, Harry W. Kelly became president of the company, and the name was changed to Gross, Kelly and Company.

As rail transportation moved into once remote regions, merchants no longer needed forwarding agents, and Gross-Kelly's business gradually evolved into traditional wholesaling; nevertheless the company continued to play a far-reaching role in the economic development of the region. In the absence of local banks, the company issued draft books which could be used to draw on money kept on account. Even the Santa Fe Railroad deposited funds against which payroll checks were issued. Much of the company's business was conducted in barter with goods accepted as payment. If the market were depressed, these might be held in hope of better prices in the future. In some instances the company actively developed markets for its customers' products.<sup>5</sup> Thus was provided a continuous outlet for local commodities such as beans, wool, hides, pelts, livestock, and timber. Markets were also created for specialized local products such as piñon nuts, piñon firewood, chile, and after the opening of a branch in Gallup, for Indian goods such as rugs and jewelry. The marketing of piñon nuts and chile turned out to be impractical because seasonal variations in the size of crops precluded a dependable supply sufficient to meet demand.

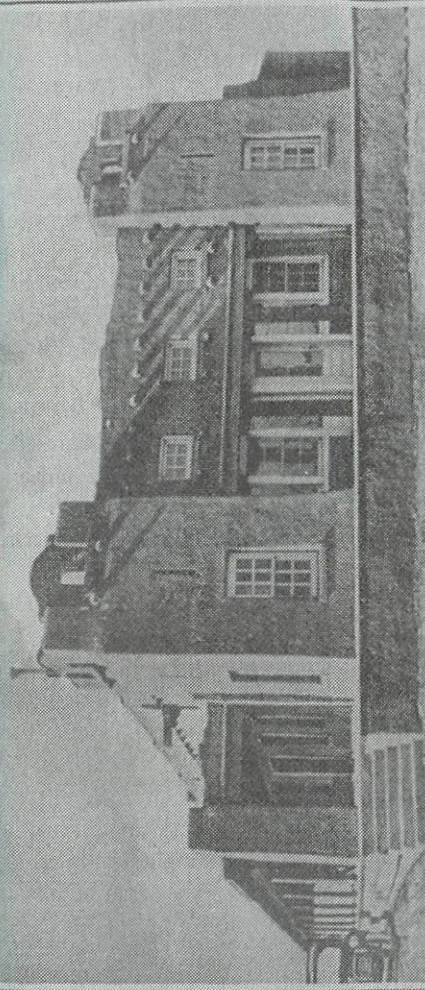
By 1906 Gross, Kelly and Company had become the largest business of its type in the Southwest, with five branches in New Mexico and one at Trinidad, Colorado.<sup>6</sup> In addition to wholesale and retail merchandizing, Gross-Kelly (and Gross-Blackwell

before it) engaged extensively in other enterprises, such as lumbering and the finishing of livestock through other companies in which it held a controlling interest or with which it had an interlocking relationship.<sup>7</sup> Its Jackson Cattle Company had large ranch holdings including a portion of the former Preston Beck Grant acquired from the Catrons. Lumbering activities included ownership of large tracts of timber land and the leasing of the Maxwell Land Grant, probably the largest tract of timber under one management. The company supplied the railroad with ties, bridge timbers and planed wood for depots, bridges, and car doors. Other timber lands included the Old Pecos Grant of about 30,000 acres within which was the site of the ruined Pecos pueblo and mission church. The company's reach extended into Mexico when it furnished ties to the Mexican Central Railroad and subsequently acquired telephone rights for the cities of Chihuahua and Durango where telephone exchanges were built and operated under a separate company name.<sup>8</sup>

For Santa Fe the opening of a Gross-Kelly branch was among the first manifestations of the economic benefits of statehood, so long anticipated. Having been bypassed in 1880 by the main line of the Atchison, Topeka and Santa Fe Railroad, Santa Fe had not been able to attract any of the large wholesalers; now however, the Ilfeld Company soon followed Gross-Kelly with a warehouse in the railroad yard. The presence of these two major competitors brought back to the city some small measure of the role it had enjoyed as a hub of commerce in the days of the Santa Fe Trail and had lost to other towns more favored by the



At the  
Junction  
of  
Three  
Railroads



GROSS, KELLY & CO.,  
SANTA FE, NEW MEXICO.

Unequaled  
Shipping  
Facilities  
to All  
Points

OUR SANTA FE HOME—"OLD-NEW" SANTA FE STYLE ARCHITECTURE

**B**EING the pioneer and largest wholesale house in the Southwest, we buy in the greatest quantities and are prepared to serve our customers' wants to their advantage.

principal railroad.<sup>9</sup>

The town was not, however, without any direct rail connection at all. In 1887 Santa Fe merchants by their own efforts had finally acquired such a connection, although to a lesser line, when they built a rail link from Santa Fe to Española, the terminus of the narrow-gauge Denver and Rio Grande serving northern New Mexico and Colorado north to Denver. By 1903 a direct outlet to the south had been achieved via a standard-gauge line built south from Santa Fe to Torrance where connections could be made to the southeast and southwest.

In addition to supplying the needs of the new state capital, Gross-Kelly in Santa Fe provided goods to merchants along the routes of these north-south railroads and took out the commodities of the region. The company delivered by automobile delivery wagon to its Santa Fe customers. To reach the outlying areas merchandise was shipped by rail to the relatively large stores in towns along the railroad, such as Española and Chama. There merchants from outlying villages such as Nambe and Chimayo, and the mountain villages to the north which remained isolated because of poor roads well into the era of motor vehicles, would come to pick up goods sold to them at a discount. Later salesmen covered the area and took orders which were delivered by truck; even then there were times when the roads were so bad that the truck would have to use the railroad bed.<sup>10</sup>

The Santa Fe branch of Gross, Kelly and Company handled primarily staple groceries, patent medicines, light hardware, and farming supplies all of which were sold to both

wholesale and retail customers in the first years. After 1929 the company discontinued retail sales to individuals so as to avoid direct competition with its commercial customers. Local products, primarily wool, hides, pelts, grain, potatoes and beans, and to a more limited extent regional specialties like piñon nuts and chile, were bought from local producers large and small. Many of the local people kept just a few animals. At shearing time they would bring in their wool in sacks large and small. When a cow was slaughtered the fresh, green hide could be brought to Gross-Kelly, and after being inspected would be spread out on a salted pile on the loading dock next to the railroad siding on the west side of the building. Throughout the summer heat the pile would grow and so too the stench in these days before government regulators or local sensibilities might object.<sup>11</sup>

Whatever the commercial impact of the opening of a Gross-Kelly branch in Santa Fe on July 7, 1913, it was its architecture which elicited the strongest immediate response. "Second to none" the newspaper thought the building and called it "almost too beautiful for a wholesale house," a building whose "Spanish mission style" would be "an ornament to any section of the city."<sup>12</sup> In his design architect Rapp provided the first on-the-ground illustration of the Old-New advocates' contention that "indigenous" style and modern materials should be combined to create an architecture which would have the appearance of the old, but could meet contemporary commercial requirements.

Constructed of brick, the warehouse had a complete concreted basement and was fireproof throughout. There was a section for offices at the

front but the greater part of the interior space was a large open room where goods were stored. Metal sash, wire glass windows and two sets of heavy iron doors assured that the building was practically burglar proof as well. It was equipped with two sets of built-in scales, an elevator, and one steel inclined unloading chute. Loading docks ran the length of both sides of the building and five railroad cars could be unloaded at the same time from the track which ran beside it.<sup>13</sup>

The design of the warehouse with its flat roof, parapet, projecting canales and viga ends, battered walls, and portals supported by posts and corbels (elements which have become the commonplaces of Santa Fe's mandated architecture), was adapted from the Indian pueblo and Colonial Spanish architecture which had persisted in New Mexico with little change for 250 years before the American takeover of 1846. The overall form and design of the warehouse was taken from the mission churches which the Spanish friars induced the Pueblo Indians to build using their locally traditional building material—mud, shaped into bricks as the Spanish taught them, and their traditional techniques of roof construction to create a large, open interior space previously unknown in the pueblos.

Somewhat incongruously, the form of the mission church was not unsuited to a warehouse stretching along a railroad track. Both were long rectangular buildings oriented along the long axis with an emphasis on the main facade; both enclose what is essentially a large, long open space without many windows. The symmetrical facade of Rapp's design with its side towers was inspired by such mission churches as San Felipe and

Acoma. The portal between the towers occupies the place of the balcony found on some churches but is an idea taken from Spanish domestic architecture. The long portals supported by posts and corbels which provided covered loading docks along the length of each side of the building were derived perhaps from the long portals fronting Spanish Colonial structures facing public areas such as the Plaza. However, this modern commercial structure constructed of modern materials has more windows on the main facade than its Spanish antecedents, and the viga ends protruding from three sides are merely decorative; the battering is concrete formed to simulate the contours of adobe, and the open bell towers are two sided at the top and empty.

Rapp continued to develop the possibilities of the Pueblo Revival style in Santa Fe. He returned to the Spanish missions of northern New Mexico for the building he designed to represent New Mexico at the Panama California Exposition in San Diego in 1915, a design which was recreated with some modifications in the heart of Santa Fe for the Museum of Fine Arts dedicated in 1917. After producing such other milestones in the development of the Pueblo Revival style as the two buildings for Sunmount Sanatorium (1914, 1920) and La Fonda Hotel (1920), Rapp ended his professional career in 1920, just as the Revival movement was reaching its stride, leaving it to others to make it the ubiquitous presence it is in Santa Fe today.

Gross, Kelly and Company prospered in Santa Fe, and twice needed to increase the size of its warehouse. First an extension was added at the rear built of brick and



*Gross, Kelly & Co. Warehouse - 1988*

*Photographer: Corinne P. Sze*

penitentiary tile in the same style as the original but with a lower roof line. In the early 1950s the building was again extended to the south with the addition of a metal unit.

Nevertheless, after World War II the company found it increasingly difficult to compete in a changed business climate. With improved transportation, shoppers could come to central outlets in the bigger towns. Large supermarket chains came in which did their own wholesaling. In 1954 all of the assets of Gross, Kelly and Company, but not the name, were sold to the Kimbell Company of Fort Worth, Texas for a little more than 1.5 million dollars.

Used as a warehouse with front offices until 1983, the building has undergone little alteration. Under the front portal the original symmetry has been lost with the replacement of one of two doors by a window, and two of four original metal windows have

been replaced by wooden windows. On the east side of the building, the loading dock was enclosed by the original owners, on the west all but a small portion has been enclosed by the present owners.

On the interior, wood plank floors, exposed brick walls, and the five skylights which originally lit the warehouse are still in place. The present owners have installed lighting and heating, and have added partitions in the back of the office section and in the warehouse itself. The original warehouse has been divided into two large spaces and the first addition closed off from it and divided into three spaces.

Finally, no discussion of the importance of this building would be complete without mention of Daniel T. Kelly Sr.'s tireless efforts in Santa Fe on behalf of organizations dedicated to the understanding of New Mexico's historic cultures and the

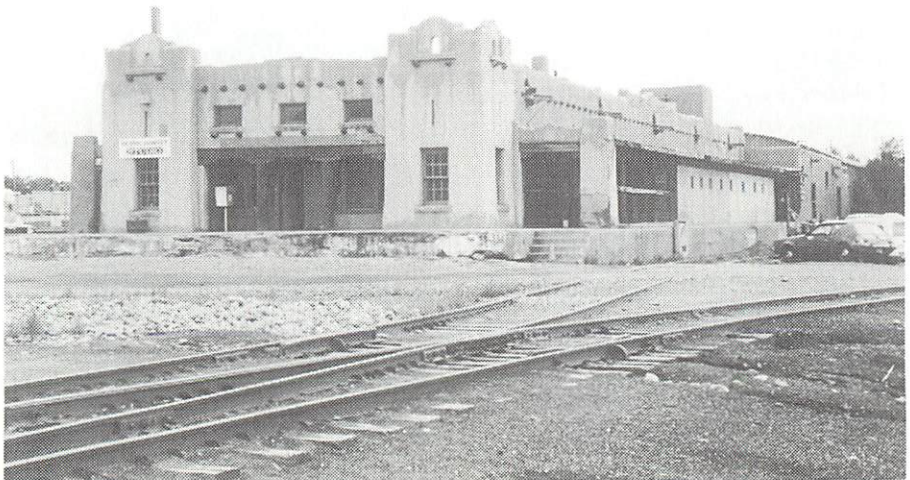
cause of historic preservation in northern New Mexico, and the promotion of the Pueblo Revival style. Preferring to remain in Trinidad, Colorado, Kelly had at first refused the opportunity his father, Harry Kelly, offered him to learn the grocery business at the new branch in Santa Fe. However, his initial reluctance was overcome, and he came to Santa Fe as a salesman in 1919. His involvement in local archaeological concerns began almost immediately when in 1920 he participated in his father's decision to deed about eighty acres of land containing the ruins of the Pecos pueblo and mission church to the Archbishop at Santa Fe who was then to transfer it to the School of American Research for research purposes.<sup>14</sup>

Kelly who became manager of the Santa Fe branch in 1929, president of the company in 1939, and chairman of the board in the early 1950s, served as a board member, an officer, or a trustee of the Museum of New Mexico Board of Regents, the Laboratory of Anthropology, the Indian Arts

Fund, the Archaeological Society of New Mexico, and the Archaeological Institute of America. Gross, Kelly and Company contributed materials and funds to further the work of the Society for the Preservation and Restoration of New Mexico Mission Churches and Kelly was one of the incorporators of the society. Although he apparently was not involved in the choice of style for the company's warehouse in 1913, he was a member of the city planning commission which presented Santa Fe's first historic zoning ordinance.

At this writing the fate of Gross, Kelly and Company's Santa Fe warehouse is uncertain. The railroad yards are up for sale and it is not known what will be done with this last significant parcel of undeveloped property in downtown Santa Fe.

Rapp's 1908 Pueblo Revival warehouse in Morley, Colorado is gone. The Gross-Kelly building is thus not only the first commercial structure of its type in the Spanish Pueblo Revival style built in New Mexico, but the earliest known extant example



*Gross, Kelly & Co. Warehouse 1988*

*Photographer: Corinne P. Sze*

anywhere. It is to be hoped that it will remain without substantial alteration in a suitable setting to stand as a testament to the role of Gross, Kelly and Company in the history of commerce in the Southwest and the commercial development of Santa Fe; to the pioneering architectural work of Isaac Hamilton Rapp in the style that has become so closely identified with Santa Fe; and the contributions of Daniel T. Kelly, Sr. to historic preservation.

— Prepared by: Dr. Corinne P. Sze

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**We welcome all our new members for 1989 and invite any of you who are not yet members to join us in our various efforts to preserve historic Santa Fe.**

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#### NOTES

- <sup>1</sup>As advertised to their customers' customers in the *Santa Fe New Mexican*, October 8, 1915.
- <sup>2</sup>This collection was given by his son, Daniel Thomas Kelly, to the Museum of New Mexico. Daniel Thomas Kelly, Jr., personal communication.
- <sup>3</sup>*Santa Fe New Mexican*, March 25, 1913.
- <sup>4</sup>Kelly, *Buffalo Head*, p.9.
- <sup>5</sup>Kelly, "Frontier Merchants", p. 9-10.
- <sup>6</sup>Kelly, *Buffalo Head*, p. 69.
- <sup>7</sup>Kelly, *Buffalo Head*, p. 267 provides a list of related companies.
- <sup>8</sup>Kelly, "Frontier Merchants", p. 11-12; *Buffalo Head*, p. 61.
- <sup>9</sup>Twitchell, p. 470.
- <sup>10</sup>Daniel T. Kelly, Jr., Ben Ortega. Personal communication.
- <sup>11</sup>John Hillyer, Ben Ortega. Personal communication.
- <sup>12</sup>*Santa Fe New Mexican*, July 8, 1913.
- <sup>13</sup>Ibid.
- <sup>14</sup>Kelly, *Buffalo Head* p. 207.

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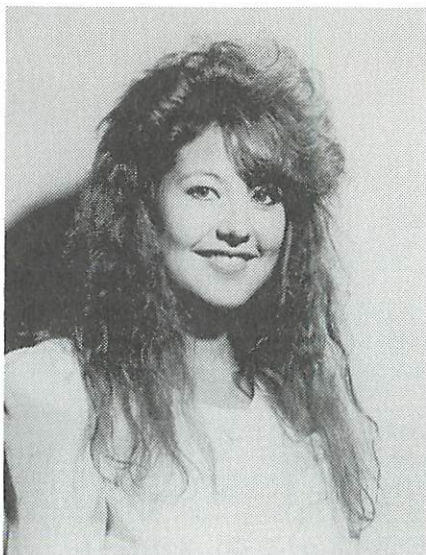
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## 1989 John and Faith Meem Scholarship

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The ninth annual John and Faith Meem Scholarship prize was awarded to Shari Cook, a 1989 graduate of St. Catherine's Indian School. Shari is the daughter of Richard and Lorraine Cook of Santa Fe, and was selected by her school counselor for the award. Shari will be continuing her education at The College of Santa Fe where she will major in Communication Arts.

The award serves to acknowledge and encourage the exemplary personal attributes typified by the Meems and their many years of community service, notably in the area of historic preservation.



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# WHY PRESERVE?

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At a time when our attention is turned to legal sharp-shooting to help preserve endangered species of our historic structures, it is possible to become so engrossed in detail that we run a real risk of losing sight of what it is that we are trying to achieve in the first place. Why seek to conserve historic resources at all?

First, we seek to preserve because our historic resources are all that physically link us to our past. Some portion of that patrimony must be preserved if we are to recognize who we are, how we became so and, most important, how we differ from others of our species. Archives and photographs and books are not sufficient to impart the warmth and life of a physical heritage. The shadow simply does not capture the essence of the object.

Second, we strive to save our historic and architectural heritage simply because we have lived with it and it has become part of us. The presence of our physical past creates expectations and anticipations that are important parts of our daily lives. We tend to replace them only when they no longer have meaning, when other needs are more pressing, and we do so only with caution, understanding how our environment creates us, as well as how we create our environment.

Third, we save our physical heritage partly because we live in an age of frightening communication and other technological abilities, as well as in an era of increasing cultural homogeneity. In such a situation we subconsciously reach out for an opportunity

to maintain difference and uniqueness.

Fourth, we preserve historic sites and structures because of their relation to past events, eras, movements and persons that we feel are important to honor and understand. Preservation of many structures and sites is an outgrowth of our respect for the past, which created our today; in making them accessible we are sometimes able to have the past live for us as it cannot when viewed as a printed page or a piece of celluloid. Nostalgia and patriotism are important human emotions for preservation, and important human emotions must be served. But the important point is that the historic associations inherent in preserved structures and sites should encourage much more than mere nostalgia and patriotism. They are potential sources of imagination and creativity in our attempts to understand and appreciate the past—a past distant from us, but a time that can still offer much to guide us.

Fifth, we seek to preserve the architecture and landscapes of the past simply because of their intrinsic value as art. These structures and areas were designed by some of America's greatest artists. They are as important to our artistic heritage as our decorative arts, our painting and sculpture. If we accept the philosophy of architect Walter Gropius, we should give greater consideration to the preservation of architecture than to that of other artistic objects because, in his view, architecture is a synthesis and culmination of artistic endeavor and the supreme medium of human expression. We cannot prove such an

opinion, of course, but the thought does express the importance of architecture to our artistic tradition. If we were to value historic structures as we honor other works of art, much wanton destruction might be prevented.

Sixth, we seek to preserve our past because we believe in the right of our cities and countryside to be beautiful. Here, with much regret, we must recognize the essential tawdriness of much contemporary design and construction. Much of it is junk; it assaults our senses. We seek to preserve the past, not only because it is unique, exceptional, architecturally significant or historically important, but also because in most cases what replaces it will be inhuman and grotesque. Potentially, of course, many old buildings could be demolished and replaced with contemporary structures of equal functional or aesthetic value. Yet, recent experience has shown that this is not likely, and until it is we shall preserve our past in order to preserve what is left of our pleasing and humane urban and rural landscape.

Finally, and most important of all, we seek to preserve because we have discovered—all too belatedly—that preservation can serve an important human and social purpose in our society. Ancestor worship and aesthetic motivations are no longer enough; our traditional concern with great events, great people and great architects will not serve society in any full measure.

The problem now is to acknowledge that historic conservation is but one aspect of the much larger problem, basically an environmental one, of enhancing, or perhaps providing for the first time, a quality of human life. Especially is this so for that growing number of people who struggle daily

to justify an increasingly dismal existence in a rapidly deteriorating urban environment. No one needs to be reminded that our cities are falling apart. If preservation is not to fall into the trap of total irrelevance, we must learn to look beyond our traditional preoccupation with architecture and history, to break out of our traditionally elitist intellectual and aesthetic mold and to turn our preservation energies to a broader and more constructive social purpose. We must look beyond the problems of saving architectural artifacts and begin to think about how we can conserve urban neighborhoods for human purposes. This is particularly urgent at a time when some special interest and ethnic groups, in an effort to discover their own heritages, have begun to isolate themselves even more, rejecting the notion of a common heritage for all Americans and substituting a new emphasis on social differences and social conflicts. Success in preservation in this day and age requires that we give as much of our attention to such problems as bathrooms, kitchens, schools, garbage collection, employment and racial conflict as we have traditionally given to architecture and history. The importance of our nostalgic, patriotic and intellectual impulses cannot be denied, but they are no longer a wholly sufficient motivation for what we are about.

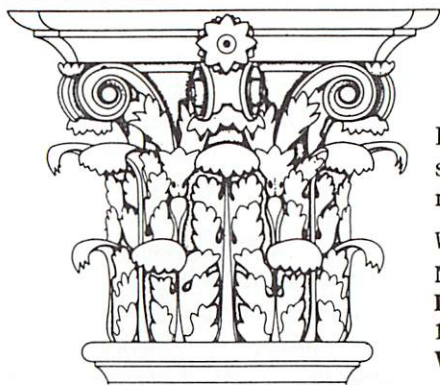
Basically, it is the saving of people and lives and cities—not just buildings—that are important to all of us. We have before us an unparalleled opportunity, if we are sufficiently determined, to contribute significantly to the upgrading of the quality of human existence. If we can achieve this, to some extent at least, the



architecture and the history will fall into place.

—Robert E. Stipe

\* Reprinted from *Preservation News*, July 1972, at 5, col. 2.



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## PRESERVATION PLAN ON IT

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Write:

National Trust for Historic Preservation  
Department PA  
1785 Massachusetts Ave., N.W.  
Washington, D.C. 20036

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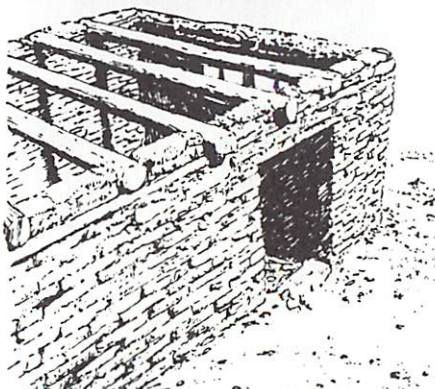
## “Respectful Rehabilitation – Answers To Your Questions About Old Buildings”

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The HSFF office at 545 Canyon Road is constantly acquiring new books and materials that may be of interest to our members. Following is an excerpt from *“Respectful Rehabilitation – Answers to Your Questions About Old Buildings”*.

—The Preservation Press Nat'l Trust for Hist. Pres. 1982.

**I own an old adobe house in New Mexico that dates from the 1890s. The exterior portion of several of the vigas is beginning to rot. Is there a way to repair these logs, or must I replace them with new logs?**

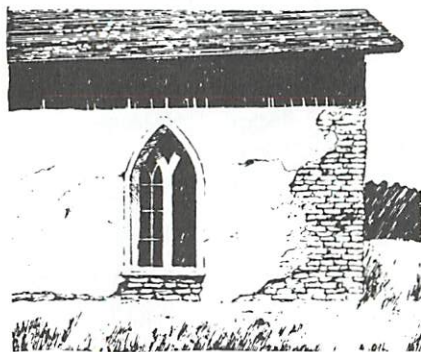


Exterior projecting vigas are structural and design elements intrinsic to the character of historic adobe buildings; thus, every effort should be made to preserve them as original features. If the deterioration process is not arrested quickly, the decay may spread through the logs, and the structurally unsound vigas may cause

partial or total collapse of the roof.

It may be possible to stabilize the vigas (if they have not deteriorated too much), using a wood epoxy compound. Epoxy can be applied to the vigas to fill in any cracks and voids in the wood. The hardened epoxy can be sanded or planed down in the shape of the viga and can then be painted. You will probably want to hire an expert to carry out the work.

Of course, if some of the vigas have deteriorated too much, they may have to be partially or totally replaced with new wood. Do not replace the vigas with false projections. It is almost impossible to attach false vigas securely; hence, the solution they provide is not only a temporary one but also a potentially dangerous one, because vigas are often used as support in gaining access to the roof.



**I recently purchased an abandoned 100-year-old adobe church that I plan to restore. Some sections of the walls are in need of repair. Should I go to the expense of casting new "traditional" adobe brick, or is it appropriate to replace these sections with the new "stabilized" adobe brick selling throughout the Southwest?**

Stabilized adobe (adobe brick that has been mixed with cement, asphalt or bituminous materials to make it water resistant) has been a boon to the new adobe construction industry in the Southwest. For this purpose its usefulness is unrivaled.

However, using stabilized adobe in this case is not advisable because of the peculiar characteristics of adobe. Adobe is, in the truest sense, organic—it is made from clay, sand, straw and grass, and is one of the oldest and most common building materials known. It is also inherently dynamic, like the soil from which it is made, and expands and contracts in proportion to its moisture content. Even in the arid Southwest there is substantial water from humidity, rainfall and high water tables. Adobe walls can expand and contract several inches in just a matter of days. Such flexibility is a normal characteristic of the historic material but not of stabilized adobe.

For this reason stabilized adobe will prove incompatible with the fabric of the old wall. The old wall will expand and contract within the normal cycle of the material; the stabilized adobe will not. In effect, part of the wall will be moving and part will not. The resulting tension and twisting will produce cracks or bulges in the wall. In some serious cases, the wall could collapse.

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## **"SOMETIMES YOU WIN ONE"**

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A new wing added to an old house must come off, says the New York State Supreme Court, which has ordered James Kennedy to remove a large structure he wrapped around his



1868 house in Tarrytown's Grove Street Historic District. Climaxing a long-running dispute between Kennedy and neighbors, village officials and the Historical Society of the Tarrytowns over modifications he has made to his property, the ruling by Acting Justice John Carey is considered to be nationally significant for the preservation movement. "There have been very few instances where a court will actually roll back the clock to order a building restored to what it was," says Nicholas Robinson, law

professor at Pace University and a trustee of the society. Kennedy actually had obtained a permit from the village for the addition, but it later was invalidated after villagers protested. Neighbors Herbert and Gladys Osterman are suing the village for issuing the permit and for not properly enforcing the preservation law against other changes to the house and its setting Kennedy has made over the years. Kennedy is appealing the court order.

— *From Preservation News*

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## **Emergency Acquisition Fund Created**

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The Historic Santa Fe Foundation Board of Directors recently voted to establish the "Emergency Acquisition Fund," to create a cash reserve should the need arise to purchase a property to insure its preservation. From now on, contributions other than

membership dues received by the Foundation will be divided equally between the EAF and debt reduction on mortgaged properties.

The ongoing costs of preserving the four properties we own are high. Several thousands of dollars was recently spent on a major electrical project at El Zagan, and the general maintenance of the buildings and surrounding gardens is endless. Help rebuild our reserves by making a contribution to the Foundation today.

# We're So Lucky To Live In Santa Fe

The Foundation has received

evaluations, letters and drawings from teachers and students who have used the book in their classrooms. We would like to share with you some drawings made by fourth grade students in Marjorie M. Lux's class at Gonzales Elementary School.





*The Benjamin Read House, 309 Read St.*

*We want to bring to your attention the condition of this historic property. The Read house is significant because of its architectural style and integrity and because it was the home for many years of Benjamin M. Read, a prominent New Mexican citizen. It is listed in the NM State Register of Cultural Properties.*

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\*Term expires December 31 of year indicated.

Board of Directors meets the 4th Thursday of the month unless otherwise notified.

# 1989 Commercial Members

*New and renewed members, we  
thank you for your support!*

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